Carlo Scarpa

Connections in Design: A Generic Attitude

by

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B.F.A. Pratt Institute
1973

Submitted in Partial Fulfillment

of the Requirements for the Degree

of

Master of Architecture

at the

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

February 1979

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February , 1979

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Abstract

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Submitted to the Department of Architecture on January 19, 1979,
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The work of Carlo Scarpa, a contemporary Venetian Architect, has been the subject of much criticism and adulation. At worst, he is considered to be an anachronism, "whose power lies in his creative use of low level technology, and, his own awareness of the disintegration of those economical conditions that have allowed his subjective poetry."[1] Others perceive his work to be so highly eccentric and ornamental that classifying his work as architecture is a suspect endeavor.[2] As Manlio Brusatin says, the critical literature on Scarpa has only served to create a legend of an architectural misanthrope.[3] Students at the University of Venice , where he taught until his death in November 1978, have said he is either loved or ridiculed; generally the latter, perceiving his work to fall too far outside the norm.[4] At best, he is revered as an uncompromising artist whose unique talent is rarely copied well and whose work represents the best of Venetian artistry.

This study is meant to be more objective. As Brutasin says, "Scarpa is an architect of his time and of a culture both vast and informed."[5] It is critically important to know something of the context in which he has worked, his received influences and cultural surroundings, in order to appreciate the richness of his work. It is also true that his attitude about form, though manifested quite personally, is very much a part of modern architecture. His use of modern technology and building craftsmanship presents, in effect, a critique of the modern movement. It also represents an attitude about form that has further application than the Venetian roots from which it has developed.

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1. M. Tafuri, "L'Architecture d'Aujourd'hui" #181, Oct. 1975
2. P. Joly, "Scarpa, L'Ornement est un Crime," L'Oeil #233
3. M. Brusatin, "Carlo Scarpa Architetto Veneziano," Controspazio March-April 1972. Much of this article has been used as a reference for C. Scarpa's personal history.
4. Merine Picco (student at the University of Venice)
5. M. Brusatin, Controspazio, p. 2

Despite such articulated bafflement, Scarpa seems to be unilaterally respected for his exhibition work and especially for his renovations of existing buildings: "such fluid plays between the old and the new create an atmosphere that strengthens both."[6]

This thesis has focused on two of his additions to pre-existing buildings, not only to illuminate those qualities in his design work that succeed as architectural intervention, but also to find consistencies in his design that reveal a more generic attitude about form. His attention to the joining of elements, spaces and materials has been given the most attention because as he said in an interview I had with him on September 5, 1978, "I am interested in fusing architectural components in such a way as to develop a vocabulary, much as, for example, the capital became a physical demonstration of the joining of a column to a lintel . . . but I use modern materials and modern manners."

The final objective has been to illuminate his generic attitude about form as much as two of his works can realistically demonstrate. Beyond the identification of Scarpa's attitude about design, I hope to have developed generalities that I and others might again apply to design. I have used comparisons to other architects' work only to distinguish those qualities about Scarpa's work that need qualification for the understanding of this analysis.

I have included a short biography (necessarily for lack of substantial information) to acquaint the reader with those of his personal decisions that might explain large gaps in his executed buildings and some of his stylistic influences that need be acknowledged. I hope anyone interested in understanding Carlo Scarpa will have reason to use this material as a source for their design development, or as a point of reference for further study of any or all of his work.

Thesis Supervisor _____

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6. C. L. Ragghianti, "Crosera di Piazza di Scarpa," Zodiac #4 p. 128

Acknowledgements

I am deeply indebted to Stan Anderson for his unwavering support and pointed criticism throughout the preparation of this thesis and more importantly throughout my experience at M.I.T. His honesty, thoughtful consideration and help have succeeded in making me one of his greatest admirers.

I would also like to thank Richard Tremaglio and Maurice Smith for helping me understand what I was really trying to do and for their valued insights on the work of Carlo Scarpa.

Hank Millon deserves much gratitude for making my trip to Italy possible, and Pino Tomasi for his generosity and help in Scarpa's office and in Verona.

I'm grateful to D.L., Chris, Durg and all those that were indispensable to my wading through thesis term.

And finally, this thesis is dedicated to the memory of Carlo Scarpa, who was generous in spending so much time with me. His work will sustain his memory.

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INTRODUCTION

I have always been interested in the range of scales in which an architect must think. Before studying Architecture, my experience in Sculpture was decidedly on a smaller scale than I liked, but it was interesting to me then that a design decision in one scale was often not appropriate for another. Certainly this is true in Architecture. The visual calamity that occurs when a modern office tower sits next to a 19th Century neo-classical building does not rest in the difference in volume, but rather the differences in scale of building fabric. This has given some reason to feel that the solution to past modern architects' negligence, is treating the facade of a new building as an extension of this older fabric, by mimicking it. The other approach, with which we are all too familiar, rejects any existing built vocabulary justifying itself by self-claimed contradiction. And then there are some, whose interest in an existing vocabulary goes beyond the facade and recognize that organizational patterns, material, etc., have as much to do with the quality of place as, the way a building visually blends with an existing fabric.

When I first glanced through the issue of Space-Design 1977, an issue devoted exclusively to the works of Carlo Scarpa, I was intrigued with his demonstrated ability to solve the problem of introducing modern materials into an old building. Scarpa says of this problem "By restauro is not meant only to repair

old buildings, our duty is rather to give them a new lease of life so that we may be able to live today and tomorrow . . . In architecture, all the existing buildings form part of the matiere." However, in visitng some of Scarpa's works: renovations, additions and free standing work, it seemed clearer that the way he joined new work to old, represented a more generic attitude towards design which could be seen in his free standing buildings as well.

Tadashi Yokoyama says in Space Design 1977 "In a number of ways, I feel we can say that Scarpa couldn't have come from anywhere but Venice. While he turned to Wright for a supporting pillar, he always had the Venetian tradition to fall back on with its own artisan tradition for refined taste in details. In fact, his works wouldn't be his without these details. I'd even venture to say that all in all, his architecture was possible only on the strength of a culture that was ripe. Scarpa is quite active in display space designing . . . all the fixtures and other devices are designed separately to match the personality of the objects on display. The same background philosophy penetrates the alteration works he has performed for Olivetti and the Querini Stampalia Library." Arata Isozaki says in the same issue, "The most commonly practiced architectural process today is to first complete a conceptualized system to govern the whole plan and then to work on the parts and details within the framework of the dictates of the overriding system. But we note that, in Scarpa's case . . . he uses the reverse method of leading the

connection of parts to form the whole. This may be due to the fact that, as a designer of furniture, utensils and displays, he has formed the habit of seeking the starting line of thinking in real objects he could touch with his hands. That may be why he was often regarded by architects as not being one of them. What I mean is that the creations of Scarpa are built in areas where one can only trust what the eye can see and what the hand can perform, not in conceptualized spaces. But one interesting thing here is that, as a result of pathseeking, Scarpa, if unvoluntarily, is producing values that come very close to the conceptual in certain ways, with some suggestive message for the seeker of the conceptual."

I do not fully agree with this description of his design approach, for I think, as I will demonstrate later, his schemes are quite conceptualized, but the negotiation between parts is not. Secondly, the attitude towards joinery exists on all scales; from the juncture of a window frame to a wall, the juncture of new materials to old, the juncture between spaces, to the juncture between a new structure and an old building. These junctures, which I have termed negotiations, are really more of a dialogue designed between separate elements. The dialogue sets up a mutual negotiation between spaces, materials, and elements that results in a richly articulated vocabulary. The themes developed in his work can be identified as melodies that operate separately at times, and at others, simultaneously. It is the multiplicity of readings his work generates that succeeds

in such highly sophisticated architectural intervention. However, the dialogue he sets up in his renovation work (between the new and the old) can also be seen in his free standing structures, which the addition to the Canova Gallery in Possagno will demonstrate. What I want to illustrate is a very consistent manner in the creation of these junctures that results in highly sophisticated resolutions between spaces, parts and material.

DESIGN: QUALIFICATION OF TERMS

The two works of Scarpa's I have studied closely are works completed towards the middle of his career as an architect. The Gypsoteca in Possagno is an addition to a neo-classical 19th Century basilica which houses the works of the noted eighteenth century Italian Sculptor Antonio Canova. This addition falls at the end of Scarpa's "Wrightian period" (which ends in '57) and will therefore be compared more closely with Wright than the second project I have chosen to study: the Querini Stampalia Library completed in '63. The Library project is a first floor renovation, with a remodelling of a courtyard in the rear. Despite the differences in these programs, the objective will be to draw parallels between the projects, seeking to demonstrate an inclusive formal attitude.

It is often convenient to conform to chronology when studying two different projects by one architect. However, as I stated earlier, one of the objectives in this analysis will be to isolate those design decisions in his renovation work that succeed in allowing new built-form to co-exist with the old and to demonstrate that this attitude can also be seen in his free-standing structures as well. This attitude should be qualified more specifically as an intent on resolving opposition or separateness, whether that be between different spaces, different materials, different structural systems, or programmatic differences, through a localized negotiation that is specific to the things

being joined. At the same time, each of these junctures are part of a larger whole because of the way in which these are continually being negotiated into the larger scheme. The result is a layering of readings, which is graphically clearer in the Querini Stampalia Library. Therefore, the analysis of the Gypsoteca in Possagno will follow the analysis of the Querini Stampalia Library.

Before discussing the actual projects, some of the terms used later on should be defined. The first group of terms refer to Scarpa's culturally inherited or learned design tendencies. In order to adequately describe the effect of his design decisions, it is necessary to indicate the sources of these decisions in order to distinguish what Scarpa does differently. Similarly, the terms I will use to describe the qualities found in the effects of his design decisions should also be defined.

Scarpa was born in Venice, a city rich in Byzantine, Gothic, and Classical architecture. It would be a mistake to disregard the probable impact of seeing so much of these traditions. Secondly, it was noted earlier that Scarpa entered school at a time when classical architecture, as seen in the ancient, was receiving renewed attention, disregarding his aversion to such academicism.

Formally, an interest in Classical architecture, strictly speaking, generates solid and severely decorated buildings where volumetric clarity is the objective. Contours are unbroken, orders are used and axes are straight and unbroken. Scarpa's

answer to this tradition is to negate it. For example, in the Querini Stampalia Library the entry is recessed; the steps delivering the visitor to floor level are perpendicular to the door--so after entering one must turn right, step down and then turn left to enter the room; the floor pattern of the lecture hall continually breaks the natural axis from the front landing area to the garden; the water conduit again breaks another natural axis from the lecture hall to the garden; the glass wall recessed within the column line of the back of the lecture hall is not only off center, but skewed. (Fig. #16) Another example of reversing classical tradition is found in the left front room where the wall cladding meets the column and capital. (Fig. # 9) He overlays another archway of concrete on the existing archway pulling the concrete back from the end of the column to reveal it slightly, rather than making it flush, and punctures the concrete to reveal the capital. Rather than making a positive notation of the coming together of the arch and vertical support, or, conversely as would usually occur in most modern treatment of this condition--making no reference to it at all by covering it up--he reverses the classical treatment by inverting this juncture. The result is a triple reading of this event. He calls your attention to the original condition which by itself is not violated, he creates a completely new juncture which stands by itself, and as a result the viewer is allowed to read both simultaneously as a whole. In the Possagno Gypsoteca, he continually breaks what would be a natural axis from the front

end wall to the back glass wall with the location of the steps to one side, yet having the wall they butt up against skew back toward the center of this axis (Fig. #55); the solidity and neutrality of the double height cubic viewing room is broken at the corners with corner windows of two kinds; at one end he intensifies the corner with cubic windows that are external to the building--they sit on top of the wall and ceiling generating direction to the outside, while the two at the other end are rectangularly three dimensional and are recessed; the effect of them being recessed challenges the edge definition of the solid allowing the outside to enter in. Both sets of windows give direction to an otherwise simply uniform space.

Scarpa was noted as having a strong interest in the Viennese Secessionists (particularly Joseph M. Olbrich), Henry Van de Velde, Frank Lloyd Wright, Cubism (particularly Braque and Leger through his contact with Martini, the sculptor) and later in his exhibition work an interest in Paul Klee and Piet Mondrian.

The most notable example of Olbrich's work in relation to Scarpa may be seen in the Kunstler-Kolonie (1907) in Darmstadt (a group of houses, a studio and exhibition halls for a group of artists). The tower of the exhibition building most closely illustrates some of Scarpa's objectives. The walls of unfaced brick are broken up with mosaic and stone; the top of the tower is faced with glazed scarlet tiles, while the roof is wooden, covered with copper. Olbrich's significance is found in his ability to use a wide range of materials, creating wonderful

color variations, the result of which is a greater range of surface juxtapositions. Leonardo Benevolo says of Olbrich in his History of Modern Architecture, "the novelty of Olbrich's architecture lay in his choice of forms, but left technical procedures and traditional organizational relationships unchanged; it was a superficial reform that extended the repertoire of eclectic culture without trying to force its conceptual boundaries."[7] Scarpa's use of color and ornament appears to be more deliberately conscious of the three dimensional consequences inasmuch as it visually refers to other three dimensional things that are going on. For example, in the Querini Stampalia Library the floor material of the lecture hall is extended up the walls for about 21 inches. (Fig. #20) However, on the other side of one of these walls the floor level is 21 inches higher than the floor level of the lecture hall. In this case he is marking this event.

Perhaps it is in Van de Velde's strongly individual position within the Belgian Art Nouveau and the German Werkbund, contrasting his own opinions with Victor Horta in Belgium and Muthesius in Germany that Scarpa took an interest in Van de Velde. In the first case Van de Velde felt the Art Nouveau movement should have taken a stronger revolutionary position than striving for newness which he perceived could be ephemeral. He wanted to develop a more fundamental change by challenging the basic tenets

7. History of Modern Architecture, Leonardo Benevolo, MIT Press, Cambridge, Mass., 1971, v. I, p. 290

of past education in architecture--developing new theories that were based on sound judgement and reason and not simply reactionary. Benevolo quotes Van de Velde[8] "If we were to attain it we must begin by clearing away those obstructions which the centuries had accumulated in our path, stemming the inroads of ugliness and challenging every agency that corrupts natural taste . . . I firmly believed I could achieve my ends . . . by virtue of an aesthetic founded on reason and therefore immune to caprice." In Germany he argues with Muthesius in 1914 standing for individuality in the arts where Muthesius stood for standardization as the basis of architectural culture. He responded to Muthesius by saying[9] "As long as there are artists in the Werkbund . . . they will protect against any proposed canon and any standardization. The artist is essentially and intimately a passionate individualist, a spontaneous creator. Never will he submit to a discipline forcing upon him a norm and a canon." Van de Velde's forms are too curvilinear to be compared well with Scarpa's, whose forms are generally very rectilinear and cubic. Mackintosh would make for a better formal comparison, which does not mean to say that Scarpa's attention focused only on Van de Velde--but he did mention him as an important influence.

Scarpa has most often been compared with Frank Lloyd Wright, for as mentioned earlier, his introduction to Wright was reinforced

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8. History of Modern Architecture, Benevolo, Leonardo, MIT Press, Cambridge, Mass. 1971 v. I pp. 272-275
9. Ibid

by an actual Wrightian movement at the University of Venice. The parallels drawn between the two have concentrated generally on Scarpa's use of Wrightian motifs[10] without trying to get at the similarity and differences in their over-all objectives. Perhaps the most basic parallel between the two is their destroying "box-like" spaces--creating instead a flow between spaces. However, they succeed in this quite differently. There is more reinforcement of the whole flow with each part in Wright's work. Each part is a separate reinforcement of the whole reading, leading to a unification of all parts. In Scarpa's work, his creation of a flow is not as straight forward. Three themes, which I will take up later, operate both separately, and in concert. He differentiates parts, spaces, materials, colors by, for lack of a better word, framing them. He thereby calls your attention to their own uniqueness by forcing you to pause and observe its separateness. At the same time, each part is joined to other parts with another set of components that create a flow between them. At times this is done literally (i.e., in the Querini Stampalia Library, the front three rooms are united with the use of an elevated platform lined with a raised moulding that visually says--these rooms are to be read as a front zone). However, the very nature of this platform is clearly different than being read as a floor; rather, the separation from the walls --revealing the original floor level, reinforces the integrity

10. M. Brusatin, "Carlo Scarpa, Architetto Veneziano," Controspazio March-April, 1972.

of this platform as a separated element. (Fig. #20) The tension that results between the platform and existing building allows one to read both as separate events--but the uniting of the three rooms recognizes the building as a whole and creates a continuity. The last theme which I call interpenetration is really the result of this differentiation and continuity working together but creates a third reading by having to read them separately and then together.

Frank Lloyd Wright was also interested in harmonizing the inside/outside relationship between a building and its outside. The horizontality of his Prairie house has always been referred to as an example of this. His window treatments at corners, for example in the dining room of the Freeman house in L.A. (1962), the corner becomes a three dimensional window bringing the inside out. Similarly, in the Gypsoteca in Possagno, Scarpa reinforces this inside/outside relationship with corner windows in the double height gallery--however, where Frank Lloyd Wright would probably uniformly treat all corners the same way--Scarpa reverses two of the windows literally making note of the outside coming in. The end glass wall is another example of this inside/outside reading: the glass visually asks one to go beyond the edge definition and read the outside as an extension of the inside. Wright has always been referred to as an architect who unified the relationship of building and ground. The horizontal forms of his prairie houses refer to the horizontality of the ground. In the Possagno Gypsoteca,

Scarpa refers to the topographical change from the Canova Memorial on top of the hill to the end of the basilica by respecting this change. Where the basilica floor level remains uniform, creating an abrupt difference in ground level and floor level at the back, Scarpa incorporates this topographical change within his extension and actually amplifies this change. He puts a platform, which must be climbed when entering the extension, at the front end. Levels flow gradually downward from this level, accessible by steps on the right, to the end glass wall. The roof of the extension also refers to this change as it steps down in accordance with floor changes.

One striking difference between Scarpa and Wright can be seen in their use of material. Where Wright believed in using materials pragmatically where ornament was seen as a derivative of the nature of the material, Scarpa mixes and plays with materials making one aware of their separateness through the use of collage. Perhaps his influence from Olbrich played a larger role in his attitude toward material. Scarpa creates collages with his materials--but the intent seems to be in making one aware of its structural integrity as a material and not simply as ornamental display.

The final similarity in objective between Scarpa and Wright is their focus on the destruction of object-like spaces. Both chose simple rectilinear forms, cubes and rectangles, and then proceeded to dissolve their object-like qualities. The difference is found in the manner in which they achieve this breakdown.

Where Wright's choice of materials are consistently used throughout the building creating a continuous fabric of smaller rectilinear components that together reinforce the reading of the whole. Scarpa juxtaposes different materials that play off one another and amplify their individuality. Though Wright breaks down the relationship of inside and outside, he achieves this with components, forms and spaces that are quite regularized. The symmetry of his forms, especially in his earlier work, is rarely broken and the breakdown form inside to outside is achieved with relationships that are symmetrical. Scarpa consistently breaks axes, symmetry and relationships that are regularized. Through Scarpa's simultaneous differentiation of parts and creation of a continuity between parts, the breakdown from inside to outside results in a reciprocity from inside to outside and outside to inside.

Continuing with Scarpa's identified influences brings us to George Braque and Fernand Leger. George Braque was part of the Cubist movement, and particularly active during the second phase of Cubism with the introduction of the technique known as collage. George Braque's Le Courrier (1913) is an example of this new found technique where the picture no longer was a window through which one looked but a tray on which pieces of material are put. Dimension is not created with perspective and foreshortening but rather with the overlapping of layers of material. The role of a collage of material scraps on which paint is applied serves two roles: the placement and combination of

shapes which are then painted and part of a designed image which they represent, but their original integrity as separate pieces is still maintained. This attitude is clearly visible in Scarpa's work where the assemblage of different pieces and materials together creates a whole image--but the way in which these pieces are three dimensionally separated from one another forces us to appreciate their integrity as separate elements. Fernand Leger was influenced by Picasso and Braque, but his work is more closely linked to the Futurists in his reflection of modern life and modern technology. His forms are more clearly geometric, as seen in his The City (1919). Scarpa's attitude towards modern technology (see personal history) is less reverential. In fact, his use of pre-fabricated parts is infrequent and when they are used, one is made very aware that he is using a pre-fabricated component through the juxtaposition to other hand-crafted components. The intention seems to be tongue-in-cheek delivering an ironical use of a modern technological invention.

Piet Mondrian is classified as part of the Dutch De Stijl because of his non-representational work which he called "neo-plasticism." His goal as he asserted was "pure reality" which he defined as equilibrium through the "balance of unequal but equivalent opposition."[11] The field like quality of his paintings rests in his feel for assymetrical balance which inspired and influenced a number of architects. Certainly Scarpa's sense of

11. Janson, H. V. History of Art, Abrams, Inc., New York, p. 256

design seems to have been affected by this "balance of unequal but equivalent oppositions." The extension of the Gypsoteca in Possagno most clearly illustrates this in volume. The extension is equally weighted against the existing basilica in volume, choice of material and dimension, but the juncture between the two allows for the two to co-exist gently without competing for attention. This will be taken up again at length later on.

A short discussion of terms used to describe the effects achieved by Scarpa follows. It is important to qualify these terms because they are general and could be applied to other architects' work having no relationship to Scarpa.

I've used the term continuity to apply to Scarpa's projects where there is a flow between spaces, materials and over all conception. For example, in the Querini Stampalia Library, Scarpa faced the right third of the building (from the front entry to the garden), parts of the middle front room, and the left front room with thin travertine slabs that are attached to the walls with metal ties leaving a two inch air space between the old wall and the travertine. In addition, the travertine slabs do not run continuously from wall to wall, but are pieces that are interrupted with spaces between each slab, allowing one to see the air space behind the slab. (Fig. #10) The effect achieved is a linear continuity from room to room. Because of the separation of the second layer of slab (which is deliberately revealed by separating each slab from one another) one is also forced to question the actual surface of the wall

(i.e., is it the travertine layer, or the original wall surface beneath?). Another example is his use of an elevated platform which unites the three front rooms and the right third portion of the building, the effect of this elevated platform extends the nature of restricted path-movement which we all associate with Venice with its narrow streets and bridges over canals. This is quite different than the kind of continuity found in Mies van der Rohe's Crown Hall where the perception of the whole has more to do with the standardization of parts, and space that is undifferentiated. This is also quite different than the cardboard architecture of Peter Eisenman where continuity is found in the rejection of the structural role of parts, the choice ofwhite for all surfaces, achieving an abstraction of flow between surfaces, volumes and parts making them bleed together. The sameness that is seen in Mies' work, in the uniformity of space and parts, and in Eisenman's work in the treatment of material as plastic, is different than the devices Scarpa uses to create continuity. His devices, as in the example of the platform in the Querini Stampalia Library, are consciously articulated as something which is separate from the existing building. Yet the role it serves is to link the rooms it occupies.

I've already mentioned a number of times the extent to which Scarpa underlines the difference of parts, spaces, etc., in maintaining their integrity as separate elements. This differentiation is quite different than Wright's work where parts, spaces and structural elements are differentiated but in a way

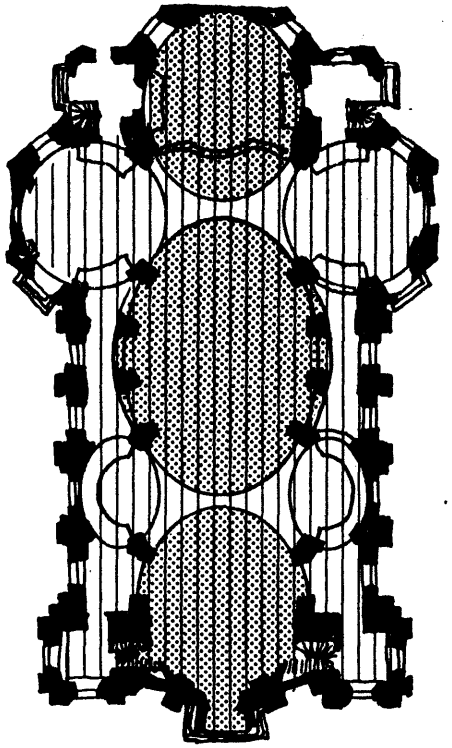


Fig. 1 Plan of Vierzehnheiligen

that serves to create a continuous flow and reinforce the reading of the whole, while in Scarpa's work, each element is part of a collage which serves to make one more aware of its individuality.

Interpenetration was defined earlier as the result of continuity and differentiation working in concert, however, it should be further qualified. Maurice Smith of MIT suggested that a better reference to this condition is reciprocal continuity: where A and C share B, but B should not be seen as a linear transition between A and C but rather B directs A to C, and reciprocally, B directs C to A. B then becomes something in its own right. This is quite different than the kind of interpenetration found in the Baroque where parts interlock, creating a flow between spaces that allows two different spaces to flow together, while still being read separately. The difference is found in the lack of a buffer, or slack space as Maurice Smith has termed it, which exists by itself and serves to reinforce the definition of spaces, parts, etc., as separate identities that are being joined. For example, in the Library, the platform that runs through the front three rooms unites them, making them read as a zone, but it is clearly a separated element by virtue of its being pulled away from the walls. In the Baroque, for example, in the plan of Hildebrandt's Vierzehnheiligen (1743) (Fig. #1) A would have commonalities with B allowing one to read A and B as one, and as two separate spaces, but the lack of something in between, further reinforcing the distinction between the two while simultaneously giving direction from one to the other, is

the condition that continually appears in Scarpa's work.

Another example of these three conditions working in concert can be seen in the column wall between the basilica and the edge concrete wall of the Gypsoteca in Possagno. The column wall acts as a screen between the heaviness of the stone wall of the basilica and the reinforced concrete wall of the Gypsoteca. At the entrance to the Gypsoteca the column wall begins as a series of columns, which becomes filled with glass and then changes to masonry. The masonry extends outside the glass end wall of the Gypsoteca and column wall, furthering the objective of an inside/outside relationship achieved with the glass end wall. Continuity is found in the structural role of the column wall which runs the length of the extension. The introduction of glass halfway down followed with masonry fill within this frame breaks the reading of this frame as a screen. Secondly, the masonry fill challenges one's reading of the structural role of the frame because of its own load carrying capacity. The extension of the masonry fill outside the envelope further challenges the reading of the frame as load bearing. It appears as if the stone wall has been sheared from the interior making the column wall appear light and impermanent. This is very different from the temporal role of architectural components as space definers in the De Stijl where the intent is literally to be able to make different space definitions with parts that move. In Rietveld's Schroeder House, for example, the windows and other parts are meant to be moved around, challenging the

idea of the volume as enclosed space. The fact that these parts are meant to open up and move about--creating as a result different spatial relationships, is different than the permanence found in this column wall which only appears to be of temporal nature through the juxtaposition of different materials.

After having identified the sources and terms which will be repeatedly used in the discussion of the Querini Stampalia Library and the Gypsoteca in Possagno that follows, the architectural components and devices that Scarpa has used to achieve the above conditions, should be identified and defined.

A zone is an area which is smaller than a building and larger than a room. It can be identified by the way in which materials, level changes, envelope definition, structural components, color, texture, and spaces work separately and/or in concert. For example, as mentioned earlier, the extension of the quality of outside space within the Querini Stampalia Library through the use of a raised floor level which is pulled away from the existing structure and further defined with raised stone moulding renders the front loading area as a more public area than the right hallway leading to the garden (which is further interrupted with a small raised landing). The right hallway is another kind of zone because after this raised obstruction all the service units are consolidated. In the Gypsoteca in Possagno the column wall marks the edge of a zone between the basilica and this column wall, even though part of this zone is outside; the glass wall that separates the inside from the outside allows

one to read the space as a continuous whole. A zone serves to establish a continuity between different spaces--in the case of the Stampalia Library the platform joins the front end rooms and the right third corridor and in the case of the Gypsoteca this zone serves to reinforce the reading of inside/outside continuity as well as serve as a buffer space between the extension and the basilica.

A buffer space can be a zone as in the above mentioned case or it can be a designed space between two built conditions as in the space between the platform, of the Querini Stampalia Library, and the wall in the entry lobby. It can also be a built condition as the combination of level change, radiator, and glass wall is in the middle front room of the Library. A buffer space creates the necessary slack between two different things, allowing them to share commonalities with one another by virtue of this buffer space in between, and still remain separate. A buffer space can also be a reveal exemplified by the space between the travertine slabs that clad the walls in the Library, or the space between the second reinforced archway that is superimposed on top of the existing archway in the left end front room in the Library. (Fig. #9) The cutouts in the reinforced concrete second archway that expose the original capitals is a frame.

Level changes serve multiple purposes in both of these projects. In the Gypsoteca the level changes fragment the reading of the first entry room but serves to unite it with the second

double height gallery space. The change in level from this first entry room to the end of the Gypsoteca further breaks down the reading of this space as a whole creating as a result, different zones. Level changes also serve as transitional devices as in the case of the level changes between the platform and the lecture hall floor in the middle front room of the Querini Stampalia Library.

Floor mouldings serve as definition, as in the raised moulding around the platform of the three front rooms of the Querini Stampalia Library, which reinforce the reading of the platform as a separated architectural element, rather than serving traditionally as a transition between a floor meeting a wall. Floor mouldings also create continuity between spaces, as the black moulding against the white walls of the Gypsoteca in Possagno.

Material again serves multiple functions. The reinforced concrete wall of the Gypsoteca in Possagno extends the territoriality of the basilica with a material that is equally weighted. Material can also generate continuity between spaces. For example, the thin travertine slabs that clad the walls of the Querini Stampalia Library, and separated from one another enough to reveal the existing walls as well as the consistency of material, develops a linear continuity from room to room. The juxtaposition of different materials can serve to fragment the reading of a wall, floor, or space, as in the lecture hall of the Library where the concrete floor is interrupted with thin strips of

stone, or the concrete walls are interrupted with strips of brass. Texture is an integral factor in the reading of this space. The concrete floor texture is rough and the fact that it extends up the walls for about 21 inches, interrupted by the same strip of stone used in the floor pattern where it meets a smoother grained concrete, challenges the reading of where the wall begins and floor ends. As mentioned before, this marks the floor level on the other side of one of these walls. Material juxtaposition, therefore, often serves as the marking of a spatial event. For example, the tile pattern of the front lobby space of the Library, is the only room where this tile pattern appears. This obviously marks this space as something special, and as the lobby is not only an entry but a pivotal point between the front loading zone and the right end hallway zone, this marking seems to be appropriate. One might be tempted to read this lobby space as a separate and unique space if it were not for the way Scarpa incorporated a raised platform which is pulled away from the wall and articulated further with a raised floor moulding which as discussed earlier, unites this room with the two front rooms. In addition to fragmenting and marking, material change can also extend the edge definition of a volume. This was already talked about in the Gypsoteca where the masonry fill in the column wall extends outside the envelope, and the glass end wall invites further reading of the extension to the outside.

Patterns, involving a change in material, are used at times

to dissolve the object-like quality of volumes, walls or surfaces, as well as create a juncture to something else. For example, the cladding around the radiator, in the middle front room of the Library, is a highly desigend pattern of concrete and glass which forces one to question the whole as a self-contained volume. However, it also, as mentioned before, notates the coming together of the floor material and the glass wall it meets. The floor and wall pattern of the lecture hall in the Library not only asks one to question the traditional meeting of a floor to a wall, but it also serves to break up the straight axis within. The glass brick pattern, found within the masonry fill wall of the Gypsoteca, again challenges the reading of this wall as a solid.

Corner cutouts is a device frequently used in much of Scarpa's work. One might say he intensifies corners by giving them a direction or, it might be said he challenges the reading of the object-like quality of the volume, by giving it direction and thereby uniting it with its surroundings. I think they mean the same thing. I spoke of reversing Classical treatment before. This seems to be another example of this reversal. Rather than making corners, junctures, or connections positive, by embellishing them with a positive solid (as a capital, cornice, pedestal, etc., exemplifies) he creates a negative space which accomplishes the same objective. It intensifies the juncture. This can be seen at the right end corner of the viaduct where it is embellished with a change in material shaped into a cube with one quarter of

it cut out. The same change of material can be seen in that which it meets.

Water is a theme repeatedly used in many of Scarpa's projects. Because of his description of his use of water in the Cemetary Brion-vega, it seems to be imbued with symbolic meaning, which I don't feel prepared to discuss in the case of either the Library or the Gypsoteca. I can only make note of how I have read it. In the Gypsoteca, the act of travelling down from the entrance of the extension to the end of it, where a glass wall defines the end of the envelope, water appearing on the other side serves to extend this feeling of moving down into the ground. In the case of the Library, water appears in three places within the garden. A fountain appears on the left after coming out of the lecture hall or right end room. From the level of the lecture hall one must climb a series of levels before reaching the level of the fountain. The viaduct, which as mentioned before, abruptly ends the outside zone of the lecture hall, serving to define this zone, appears to carry the water from the fountain to a cistern, which appears on the right after coming out of the lecture hall. Yet this cistern shares the same level as the fountain. One can't help be reminded of Venice, with its water-ways and canals when looking at this composition. The viaduct seems to repeat the feeling of the canal which fronts the Library--as it is parallel with it. Secondly, the act of breaking the axis from the lecture hall with raised viaduct that is perpendicular to this axis, and having to turn to the

left and travel up and around it to get to the garden behind it, perpetuates this feeling of circuitous path-making that is unique to Venice. The artificial landscape begun in the front of the Library with the raised platform is thereby extended into the garden. Scarpa's repeated references to creating a sympathetic ambience to the place or people for which he designs is reinforced with this created landscape.

Scarpa uses screens in a double fashion. They serve as edge definitions, as in the case of the screened archways of the facade of the Library, or the column wall of the Gypsoteca. They also establish a relationship to the outside developing an inside/outside reading. The screened archways of the Library literally let the water, at high tides, come into the front middle room and they also let one see outside. The column wall of the Gypsoteca, because of its light quality, lets the stone wall of the basilica weigh against the reinforced concrete wall of the Gypsoteca and it allows one to read the outside space as part of the inside space.

Scarpa's use of windows, or openings, particularly in the Gypsoteca, both in placement and form, is another case of his challenging the reading of the whole, whether that be a space, wall, or roof. In every case, within the Gypsoteca, the use of window treatment succeeds in dissolving the solid. The corner windows of the double height gallery space has already been discussed earlier. The glass end wall, though it was mentioned before, should be discussed further. Rather than meeting the

roof in a straightforward fashion, it travels up beyond the roof level and then turns meeting a support on top of the roof. This three dimensional treatment of this wall further amplifies the suggestion of extending the inside to the outside. It also puts the roof line into question, dissolving the nature of a continuous surface. This is also achieved where the roof level changes above the second set of steps--where the roof is punctured with a set of skylights that are perpendicular to the ground, marking this change of level. Also, the skylight above the relief hung against the existing basilica wall challenges the reading of the roof as a continuous surface. The use of glass in the column wall is interesting because not only is it a change in material, but the window framing that is separated from the column by a piece of continuous glass displays this frame as a frame, making note of it as a separate component and not simply serving a structural and weather-proofing role. The meeting of the glass fill within the column wall and the glass wall that breaks the zone between the column wall and the Gypsoteca in half, is another case of his throwing the solid into question.

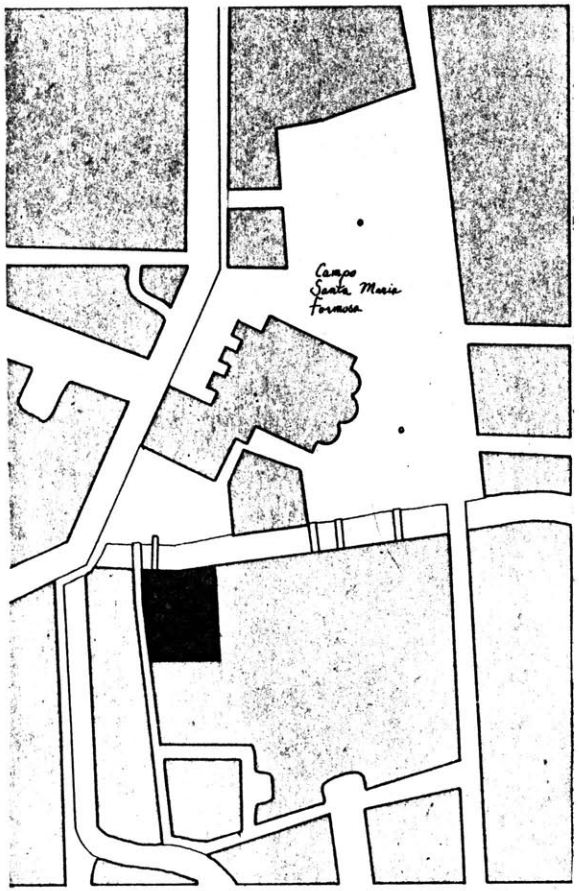


Fig. 2 Querini Stampalia Library(dark grey) within it's context in Venice. The Campo Santa Maria Formosa is across the canal.

The Querini Stampalia Library (1961-63), Venice

After having qualified all terms, it is now possible to begin discussion of both projects by themselves and finally together. Some of this disucssion has already been started with the illustration of terms, but will be discussed in more detail and in relation to each project as a whole.

The Querini Stampalia Library in Venice, which faces the Campo Santa Maria Formosa--separated from it by a canal which must be crossed in order to enter the Library, houses a public library, an art gallery and a Government institute. The exact date of the original palace, which is now the Library, is not clear. Elena Bassi in Palazzi di Venezia makes note of a palace designed for Francesco Querini Stampalia in 1660 but G. Mazzariol in his article entitled "Un Opera di Carlo Scarpa" in Zodiac #13 says the Library was originally a Gothic palace.

The original palace layout is a typical Venetian palace design with a tri-partite composition; a boat landing at the center which leads into a front middle room (with end rooms on either side of it) and a larger hall behind it. On either side of the center entry room and larger hall, are smaller rooms, often symmetrically lined up which occurs in the original Stampalia palace layout. (Fig. #16)

Scarpa's rearrangement of the original palace involved: a new entrance, created by enlarging one of the right hand windows on the ground level, a piazza which faces the entrance on the

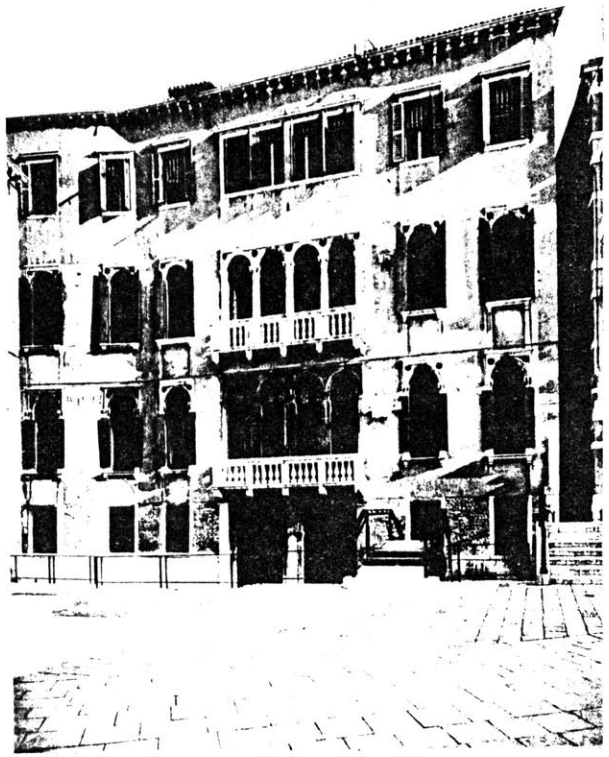


Fig. 3 Facade of the Querini Stampalia Library from the small piazza facing it across the bridge.

other side of the canal, a new bridge which connects the piazza and the entrance, new ground floor quarters (a new lobby, a renovation of the middle boat landing area, the creation of a little room for meetings on the other side of the middle room, a lecture hall directly behind the middle loading room, a new cladding of all the walls--which exuded dampness--with travertine slabs and brickwork, a redesigning of the right end hallway--which now serves as the primary access to the garden when the lecture hall is closed, the creation of containing tunnels which hold back the water from the canal in high tide and the raising of a platform in the area). Lastly, a reorganization of the garden behind the palace with landscape changes, a fountain, a water conduit and a cistern. This is only a first floor renovation--though the staircase leading up to the library has been covered with additional stone and the walls cladded with travertine. (Fig. # 8)

Scarpa has succeeded in creating a series of transitions from public space to private space, if the garden can be read as ultimately the most private space in the complex. These transitions have been achieved in a number of ways. The elevated walkway that connects the front three rooms, by virtue of its elevation and its articulation (by pulling it away from the wall and circumscribing it with a raised moulding) extends the public quality of pedestrian movement (which in Venice is quite restricted) into the interior of the building--bringing therefore, the outside into the building. (Fig. #18) This is set up by

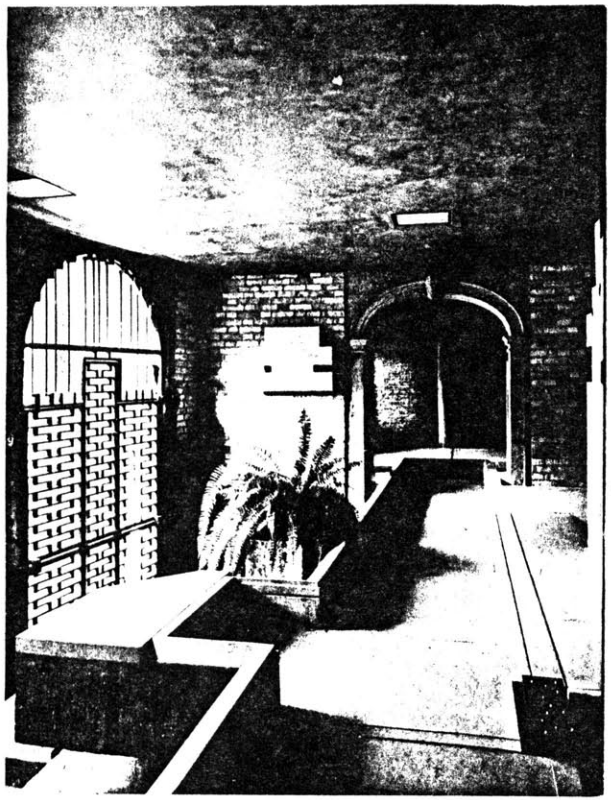


Fig. 4 Elevated walkway running through middle and left end front rooms.

having to cross the canal over the bridge he designed. With the addition of the elevated walkway running through the front three rooms, one feels as though the bridge is brought into the building. This is further reinforced in the middle front room with small rectilinear volumes that graduate down from the platform to the archways (which were originally designed as openings for gondolas) giving a sense of an artificial topography which graduates down towards the water. The quality rendered to these front three rooms by the platform is very public suggesting they should be read as a public zone. However, both the middle front room and the lobby space visually connect to the garden in the back.

The wall cladding found in the entry lobby and the left end meeting room is interrupted with brickwork cladding in the middle front room--distinguishing this room formally--which begins to set up a formal axis from this middle room to the garden (Fig. # 4)--further reinforced by the use of the two glass walls which define the edges of the lecture hall--allowing one to visually connect to the garden from this middle room. Despite this implied axis, Scarpa does everything to negate it. For example, by shifting the front entrance, from the middle of the ground floor facade, to the right third of the building he negates the importance of this axis. Secondly the floor pattern of the lecture hall serves again to break the creation of a formal axis. The glass wall that is recessed from the column line is skewed, and the doorway to the garden

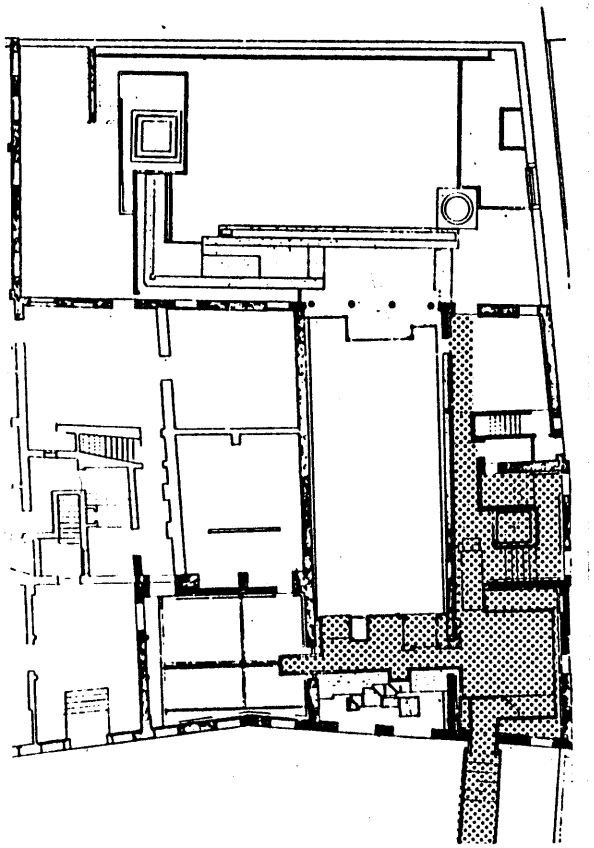


Fig. 5 The front zone and the right end corridor result in an "L" shaped diagram of public circulation

is off-center. Rather what these two glass walls accomplish is the creation of a series of transitions from the front to the back with transparent layering--allowing one to visually connect to the garden while still maintaining the separateness of each room.

The lobby is also part of a circulation zone (a corridor runs through the right third of the building connecting the front entrance to the garden) which includes a stairway to the library on the second floor, an elevator, a doorway--in the last end room--connecting to the lecture hall, and the entrance to the garden. The fact that the lecture hall is most often closed suggests that this corridor is meant for primary circulation to the library on the second floor and as a second means to the garden behind. However when a lecture is scheduled, part of the glass wall that separates the middle front room from the hall turns into a sliding glass door. Quite obviously circulation from the front to the garden is developed through the lecture hall, beginning by entering the middle front room, spilling into the lecture hall below and out through the more formal entrance to the garden.

The creation of these two public zones diagramatically sets up an L shape of public circulation. (Fig. #5) This serves to de-centralize the formality of the original diagram of the palace. The lowering of the floor level of the lecture hall (about 21 inches below this L shaped circulation path) or rather, the raising of this L shaped path further establishes

Fig. 6 Entry from the bridge. Lobby.

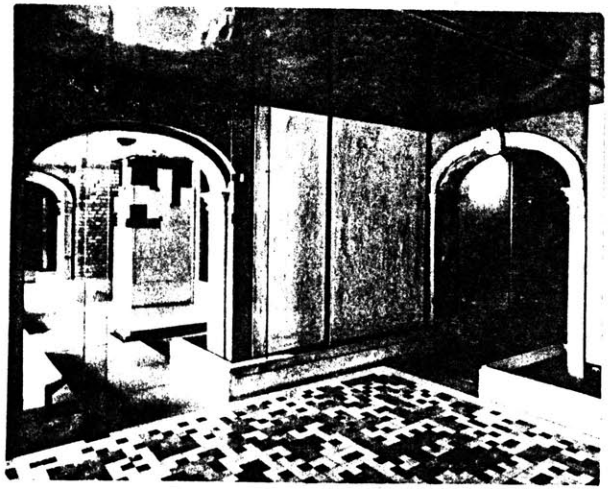


Fig. 7 Picture of archways leading to the front zone (on the left) and the right corridor (on the right) taken from the lobby.

the lecture hall as a space performing a different function. The corner of this L is distinguished, as a lobby and entrance, and with a mosaic floor tile pattern that seems to announce this space as a lobby.

Although the creation of these two zones is notable, Scarpa succeeds in breaking up the reading of the zones as a whole, by rendering each room with a different quality.

Entering the lobby from the bridge (Fig. # 6), the first notable device is the recession of the doorway--which further strengthens the reading of outside coming in. The stairway from the doorway landing is parallel with the bearing wall, rather than being perpendicular to it, so that one must turn to the right once inside the door. The last level of the stairway runs into the moulding which surrounds the platform (which becomes the new floor level), so that one must turn again to the left before actually standing in the room at floor level. The turning to the left is further suggested by the step before the last being diagonally sliced (rather than running perpendicularly to the direction of the stairway) which suggests turning to the left. The wall cladding is of travertine slabs which are separated from the existing walls by air spaces. In addition, each of these slabs are separated slighted from one another setting up an inconsistent rhythm, which is further broken down by the cutouts in the travertine revealing amenities such as a water line and a brass door which covers an electrical unit. The wall cladding is significant

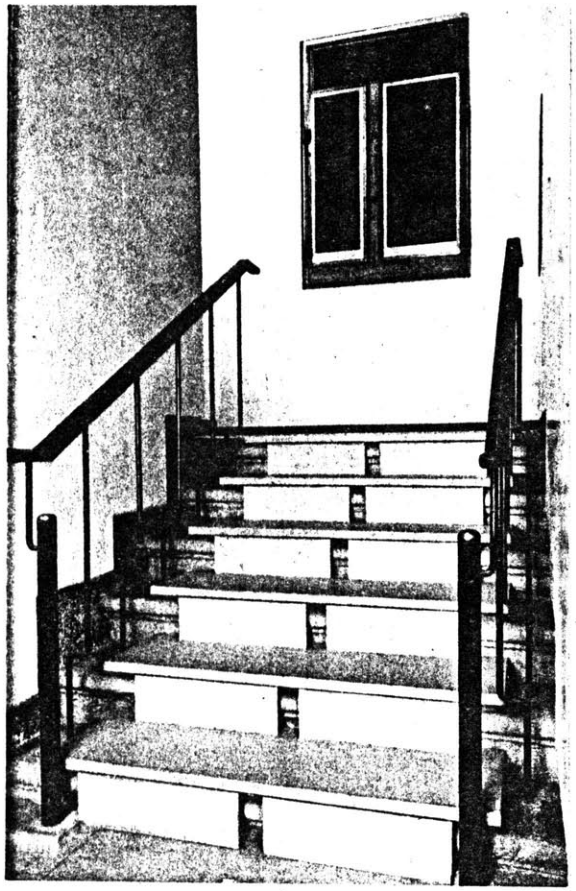


Fig. 8 Stairway leading up to the Library on the second floor.

because in the corner where one would expect the slabs to break to reveal the original corner, Scarpa carries the travertine around the corner and breaks the travertine about three feet from the corner. (Not visible in the drawing.)

From this entry lobby, one can either turn to the left, entering the middle front room, or right, to enter the corridor to climb the stairs to the library or to continue through to the garden. The casual visitor would have a choice, but because the library is only accessible by going down the corridor, everyday public use is suggested by continuing the travertine slab wall cladding down through the corridor as well as the walls of the stairway. The corridor is broken in two places: a small landing appears after the stairway (having to climb two steps to get onto the landing and one step down to continue down through the corridor) followed by a metal framed glass door which closes off the end room of this corridor from the corridor, effectively making the garden inaccessible to the public when the administration so chooses. These obstructions serve to break the continuity developed through the use of travertine slab wall cladding, however the visual continuity is maintained by the transparency of the glass door. The stairway, leading up to the library on the second floor, is covered with stone slabs with small cutouts which frame the original stairway underneath. The exposure of the original stairway suggests a triple reading: the old stairway is acknowledged as something separate from the new stairway on top

of it, and yet the result is the reading of both systems working together as one. (Fig. #8)

Turning left into the middle front room from the lobby one is made aware of the three rooms being connected by the platform that travels through them, serving to read the three as a zone. (Fig. #21) Yet, after entering the middle room, the wall clad in brick distinguishes this room from the entry lobby, making one aware of its specialness. The brick cladding is separated from the archways by a thin buffer space that allows the new material to co-exist with the old. The number of sculptural elements found within this room invites closer study. The level changes on either side of this elevated platform operate as three dimensional transitional devices to levels below on either side. On the side facing the canal, these rectilinear volumes that graduate down to the original floor level below seem to anchor this platform to the existing building as well as poetically suggest a water bank. In fact, water, at high tide, seeps in through the metal screen, within the archways, and at times covers some of the lower volumes. The other side of the platform graduates down, with level changes that move in and out, rather than being uniformly straight, to the lower lecture hall floor. Despite the artificial crest that is created by levels graduating down from either side of the platform, the platform is simultaneously joined to the glass wall that separates the middle room from the lecture hall by the patterned cladding around the radiator. The cladding

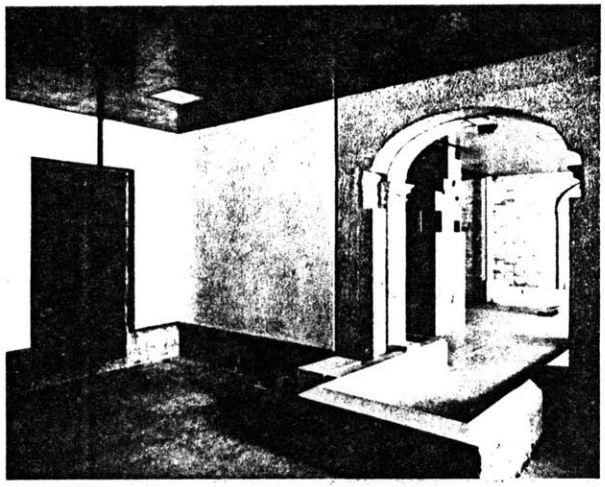


Fig. 9 Entry to the left end room of the front zone. Notice the drop in floor level and the new concrete archway with cut-outs revealing the original capitals.

around the radiator is composed of two materials: travertine and glass. Where openings in the travertine appear, glass is filled in. The effect of this patterning is twofold: the nature of the materials suggests a sort of dance between the floor and the wall which are composed of stone (of the same color as the travertine) and glass respectively, the patterning also serves to break up the reading of the volume of the whole. Rather than this pattern disintegrating the whole as a solid, it suggests a three dimensional negotiation between the floor as a horizontal element and the wall as a vertical element. This seems to be the case because the corners are treated specially, intensifying the reading of the original volume.

Finally, the last room of the front zone is treated quite differently than the first two. First of all, this room is meant to be used as a meeting room. This special function is notated by the floor level dropping about fourteen inches. The platform extends into this room enough to unite it with the first two, but it stops about two and a half feet once inside the room. Rather than putting steps at the end of this axis created by the platform running through the three rooms, Scarpa again puts the stairway parallel to the wall (which is perpendicular to the axis of the platform), forcing one to turn to the right to step down into the room, and then turn left again to enter further into it. Scarpa put a thin concrete floor slab on top of the original floor, but rather than having it butt up against all four walls, where it would

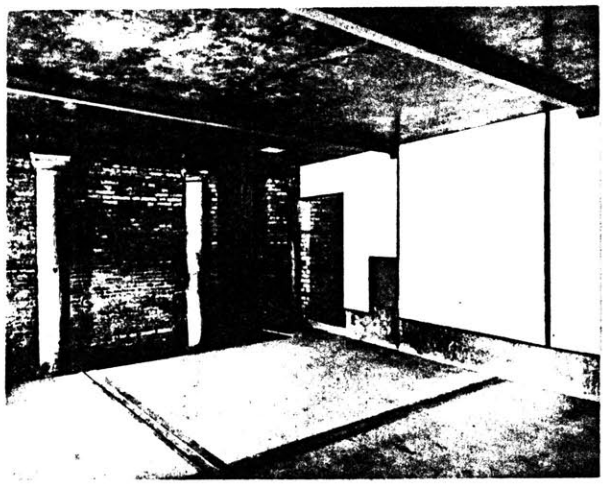


Fig. 10 Left end meeting room. Notice the new floor slab pulled away from the original engaged columns and the patterning in the floor.

have met engaged columns at the far end wall, he pulls the concrete slab away from the wall with a buffer space, allowing the columns and the new floor to co-exist. (Fig. #10) The patterning in the new floor again breaks an implied symmetrical axis from the platform to these engaged columns as the line running from the platform to the columns in the floor is off center, slightly missing one of these columns. The wall cladding is similar in nature to the entry lobby wall cladding; travertine again is used. One significant difference is the way Scarpa cuts out a portion of the new concrete archway, which is juxtaposed against the original archway, to reveal the original capital. The reading of this is again multiple: the original capital is not violated, a new inverted capital is added, allowing one to read each separately and then together. (Fig. # 9) In the front lobby, the concrete archway is punctured, but rather than revealing the entire capital, he punctures the concrete above the line of the capital, teasing one into the same kind of reading rather than doing it directly. (Fig. # 7) The travertine cladding in the left front room again covers the corner, breaking later on. Cut-outs in the travertine reveal additional amenities such as two doorways and allowing beams to meet existing walls.

The room that remains to be discussed is the lecture hall. As mentioned before, one might be tempted to see the middle front room and the lecture hall as a zone, which is easy to do if one only looks at the plan, and the visual connection

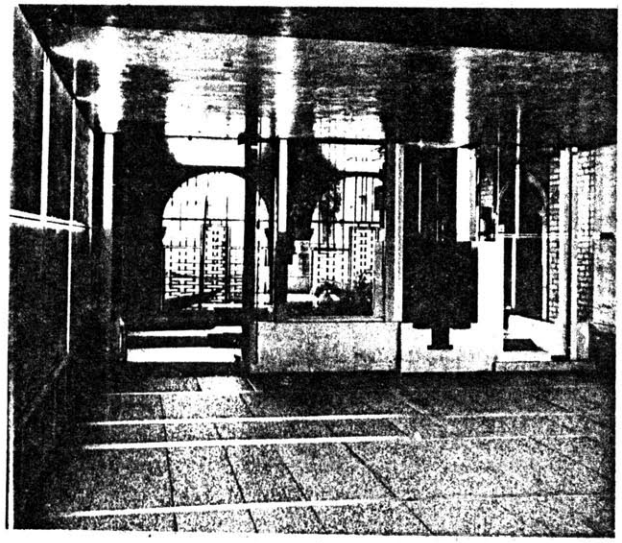


Fig. 11 Lecture Hall looking towards the middle front room.

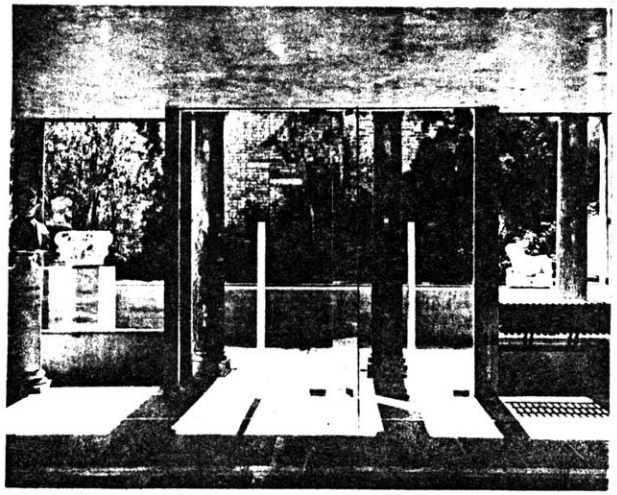


Fig. 12 Lecture Hall, entry to the garden.

to the garden from the front middle room. However, the change in floor level from the front middle room as well as the change in floor level from the right corridor to the lecture hall distinguishes the hall as a different kind of space, and not to be read as a continuum from the front middle room. In addition, the ground space directly outside the lecture hall, being on the same level, is to be read as a spatial continuity from the lecture hall by virtue of the viaduct defining the edge of this space on one side, and changes in level (which take one up to the higher level of the garden) on either side, further defining the edge of this outside space. (Fig. #25) What is finally achieved is the breakdown of this lecture hall as a self-contained room. Rather, both glass walls on either end of the hall simultaneously define the end of the hall, while opening up the reading of the hall to bring the outside in (with the recession of the glass wall inside the column line) and the inside out (with the continuity of the lecture hall floor material and pattern to the space outside the column wall). (Fig. #25) The gradual change in level from the platform in the front middle room to the lecture hall floor operates in the same fashion. It acts as a buffer space, allowing the platform and the lecture hall floor to negotiate a commonality. If this level change were straight and uniform one would have to read this transition as having a direction from the platform to the lecture hall only. But because of the irregularity of this level change, the reading suggests a give and take in

both directions; from the lecture hall floor to the platform and reciprocally, from the platform to the lecture hall. (Fig. #25) This reciprocal continuity is a device that Scarpa often uses when joining two different kinds of spaces, materials, etc., as we'll later see in the Gypsoteca in Possagno.

The floor pattern in the hall (as mentioned before), breaks up the natural axis from the front to the garden. This is achieved with an irregular rectilinear pattern of stone strips that break up the concrete slab flooring. Rather than putting continuous stone strips from the garden to the glass wall separating the middle front room from the lecture hall, the stone strips are broken with continuous strips running perpendicular to them. These interruptions not only serve to break the monotony, but the strips running between the garden and glass wall are continually shifted creating, in effect, a diagonal reading. (Fig. #20) In addition, the floor slab and stone strips, running between both existing walls, are extended for approximately 21 inches up the walls, which challenge the edge definition of floor meeting wall. Travertine slabs meet the extension of the floor material on the walls, which again are interrupted by a brass rectilinear pattern, similar in nature to the floor pattern. The doorway, between the end room of the corridor and the lecture hall, is designed to again negate the reading of it as a door with a defined edge. A gap appears between the door and the floor. The shape of the door, and the shape of the opening for the door is irregularly rectilinear.

In addition, a cut out in the travertine wall and the door which when closed forms a long rectilinear S shape, seems to serve as another device to unite the two, rather than allowing one to read the door as a separate element. The result is (when the door is closed) a negation of the notion that a door separates one room from another, but rather, one reads the whole as a patterned continuous surface. (Fig. #24)

The end wall of the lecture hall (facing the garden) was torn down leaving the columns. Scarpa then recessed the new entrance to the garden with a glass wall that is rectilinearly irregular. He broke the formality of the original column line by placing the glass doorway off center, and skewing the entire glass wall. The result, as I've discussed, is the suggestion of the outside coming in, and with the extension of the hall's floor material and pattern to the outside, the reciprocal reading of the inside going out. (Fig. #25) The column line becomes a screen between the glass wall and the raised viaduct (which defines the edge of this outside extension) which not only defines the edge of the original palace, but creates a series of transparent layers which read as a negotiation between the inside and outside, and between the existing building and the new renovation. Had the glass wall been straight, rather than broken, the reading would have been one-directional from the inside to the outside. But this broken glass wall suggests the outside pushing into the interior resulting in this reciprocity.

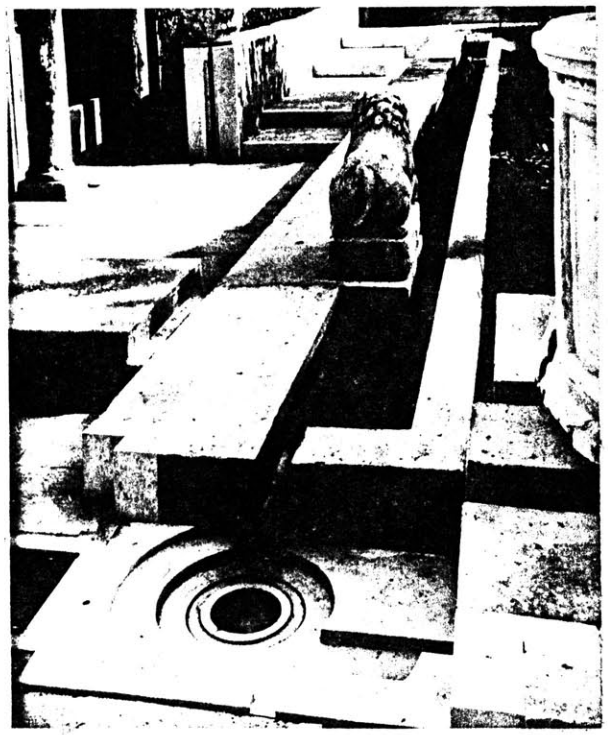


Fig. 13 Garden; water conduit articulates the space immediately outside the lecture hall. Level changes at the far end achieve the same kind of definition.

The last of the project to be discussed is the remodelling of the garden. A typical feature found with most Venetian Palaces, is a courtyard in the back, entered through the central hall (which is not the lecture hall). As I've mentioned before, Scarpa broke this formality by making the most accessible entrance to the garden from the right end room of the corridor which is only a function of maintenance rather than design, because in most cases, the lecture hall is not open to the public, where as the right corridor is. However, should one enter the garden from the hall, one finds a small space outside the hall, on the same level, which appears to be an extension of the hall to the outside because of the same floor material and pattern. This is abruptly ended with a viaduct which runs perpendicular to the axis of the hall forcing one to have to turn to the right (up a small staircase bringing one to the same level as the right corridor where it exits to the garden) or to the left, up a series of levels after which one must turn to the right where the fountain is and around the viaduct. The wall, serving to define the edge of the left side of the garden, breaks and turns direction, helping to enclose the fountain. (Fig. #18) In addition, where this break appears, Scarpa connects this break with a cubic volume, becoming a lower extension of the wall on one side and serving to make this turn of direction more gentle. The opening between, allows one to see on the other side of this wall, and the mosaic tile pattern strip that runs the length of the

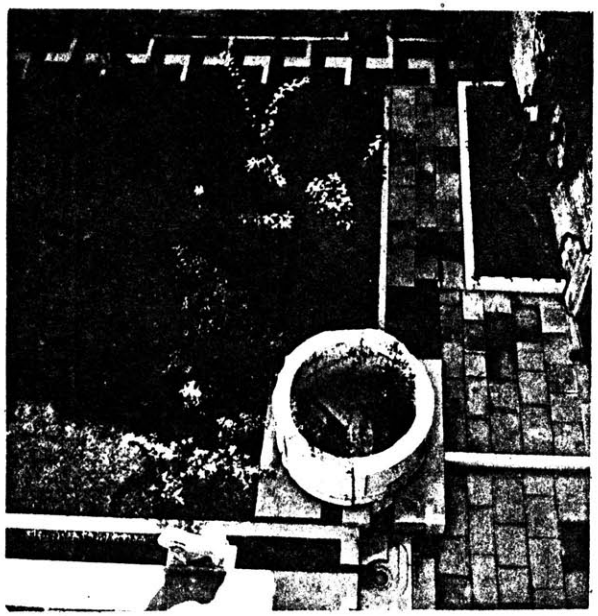


Fig. 14 Garden; geometric patterning of the back end of the garden can be seen in the background. The cistern and the water conduit can be seen in the foreground.

entire wall (which occurs in the middle, breaking the wall in half) seems to mark the height of the volume which unites the two, as well as serving to make it continuous. To the right of the fountain, most of the ground is grass covered, with exception of the edges meeting walls enclosing the garden. The back edge is lined with a geometric pattern which serves as another transition from the grass to the wall, the interlocking of dark and light L's is really a break up of a series of rectangles with corners removed, the result of which is another visual negotiation of the darker color of the ground, and the light color of the wall. The right edge of the garden is broken down with layerings of enclosed areas of stone and dirt. The most important formal device found within the garden is the viaduct. It serves to break the direction from the lecture hall as well as give the garden an implied direction that is perpendicular to this axis. Having to travel around the viaduct, which practically runs the length of the garden, forces a restricted circuitous pathmaking through the garden. This seems to be another elaboration on his theme within the Palace. It maintains the ambience found in Venice and within the first floor renovation, making one forever aware of the kind of place Venice is.

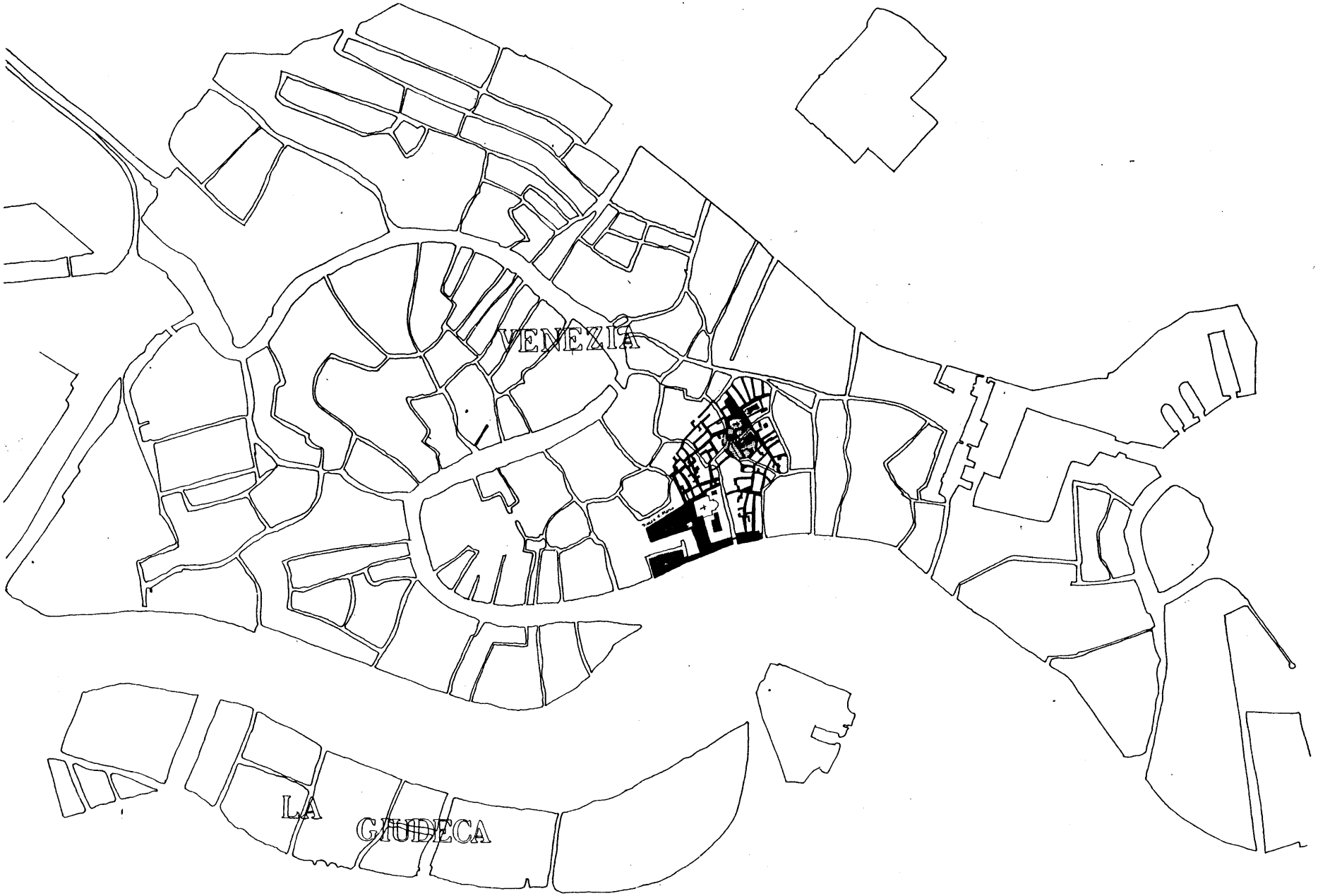


Fig. 15 Map of Venice. The area around the Querini Stampalia Library is circled with grey.

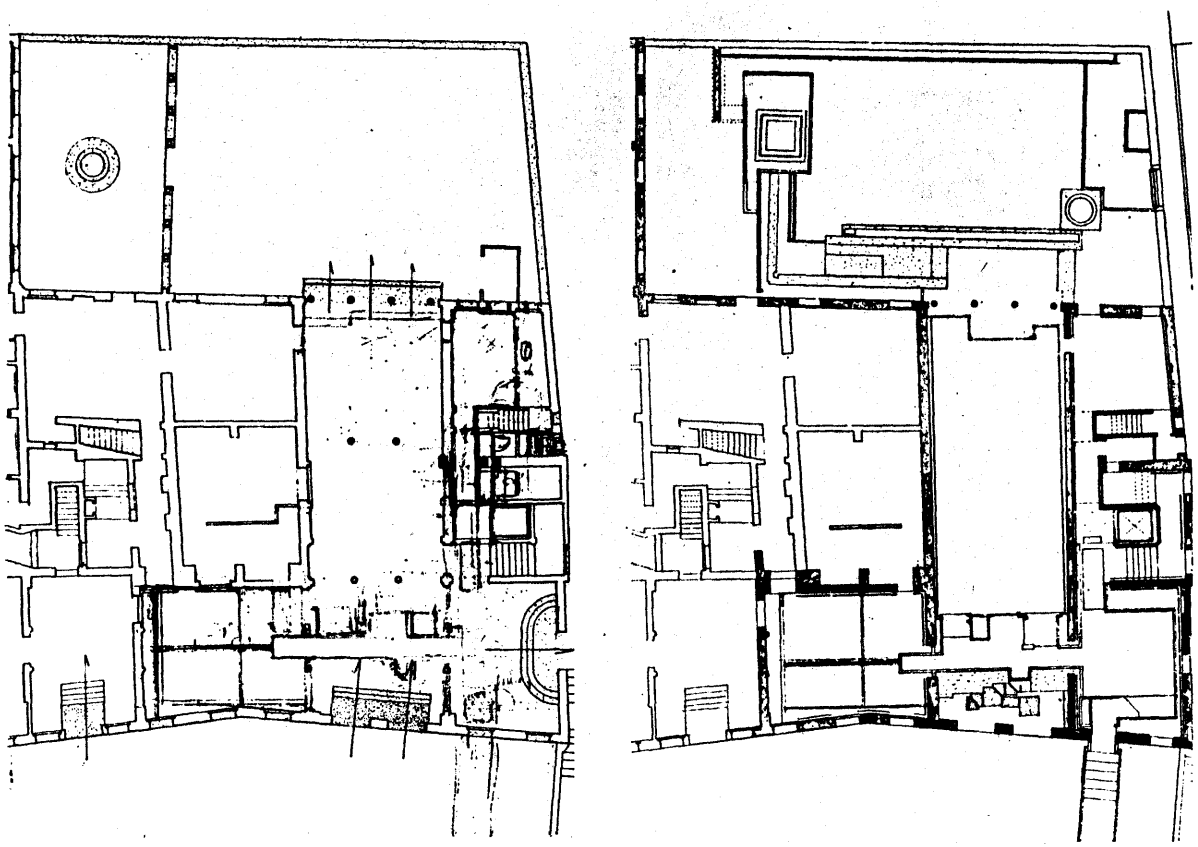


Fig. 16 On the left - Plan of the original Stampalia Palace. On the right - Plan of the first floor remodelling by Carlo Scarpa.

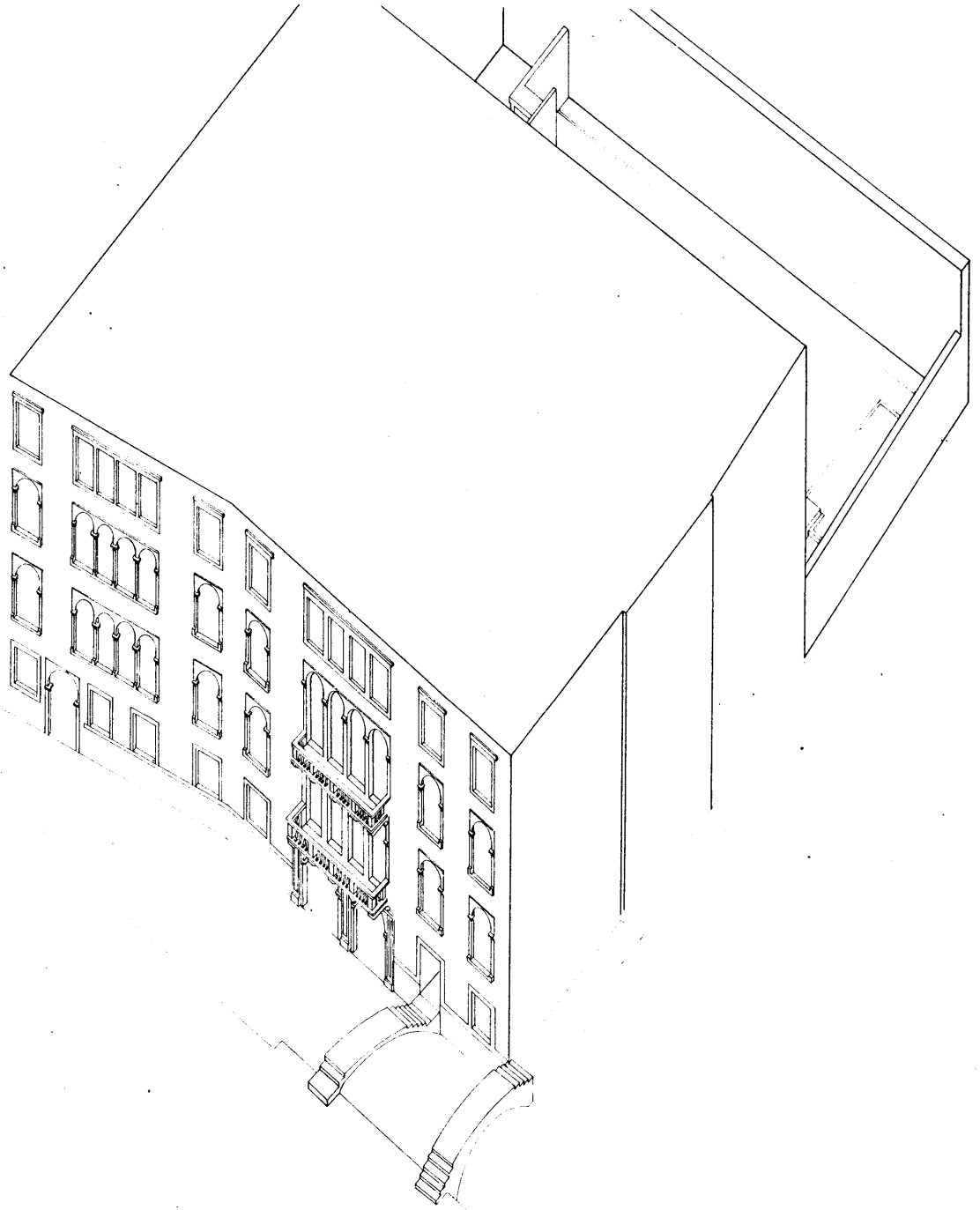


Fig. 17 Axonometric reconstruction of the exterior of the Querini Stampalia Library with the garden in the rear.

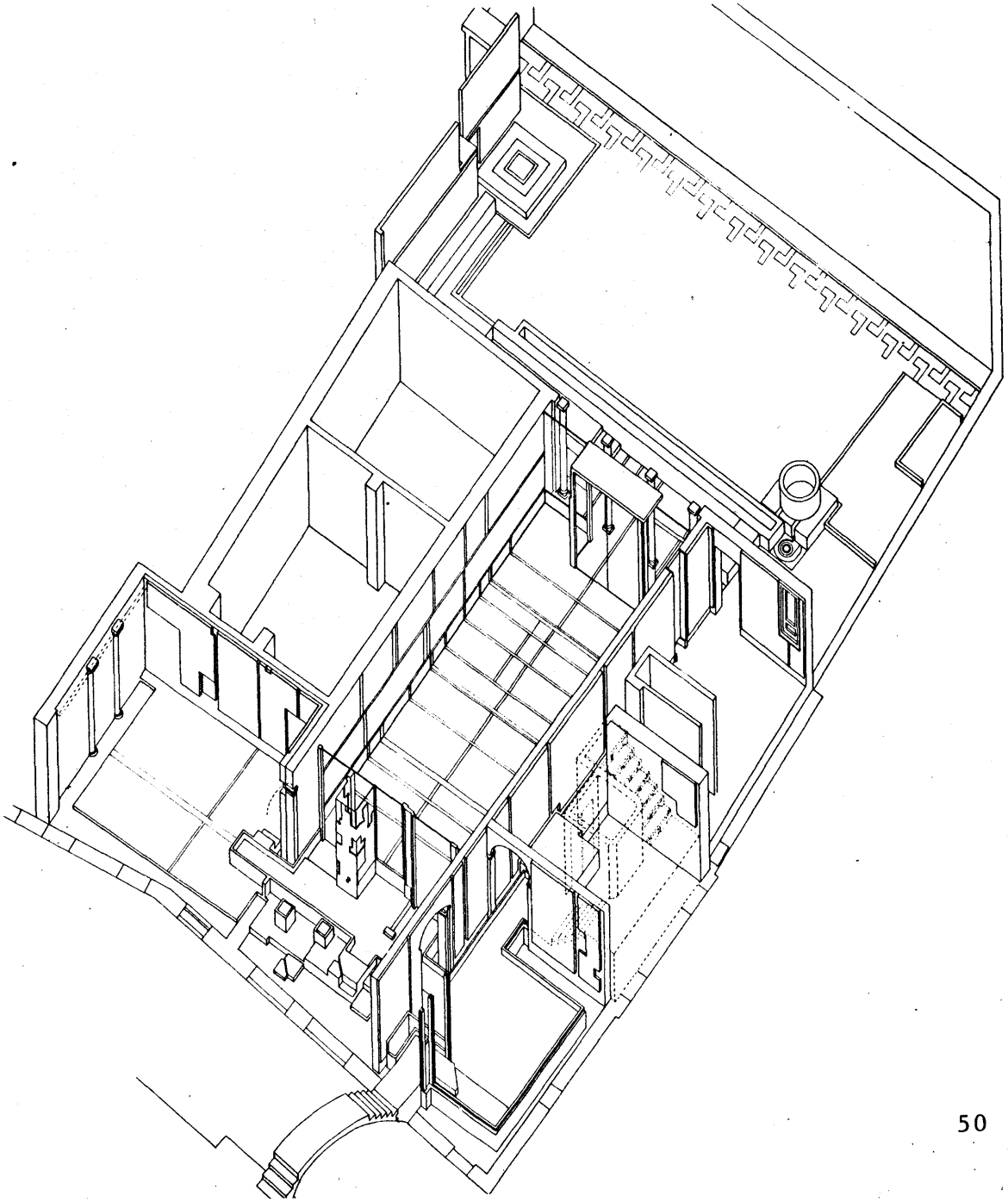


Fig. 17A Axonometric reconstruction of first floor renovation of the Querini Stampalia Library

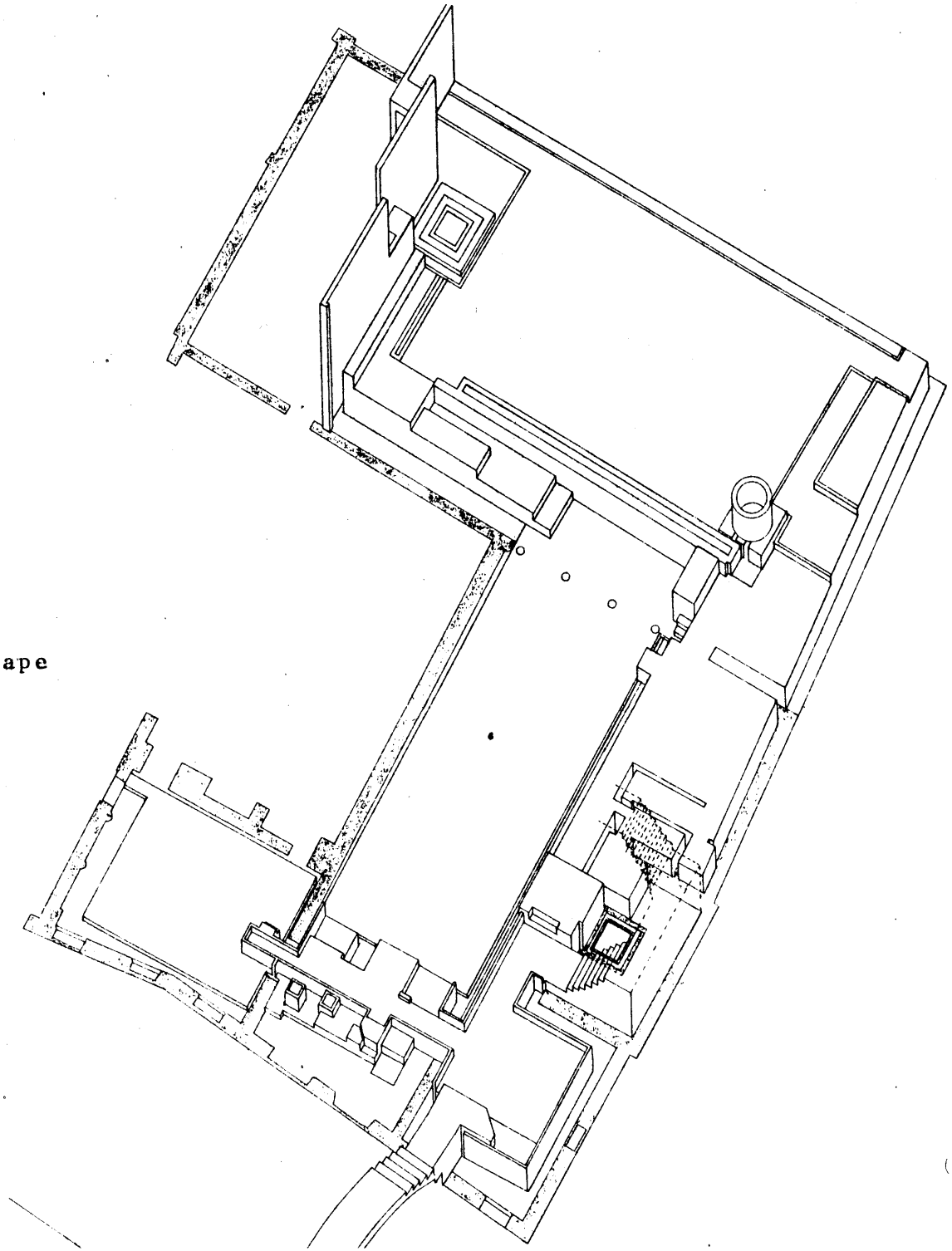
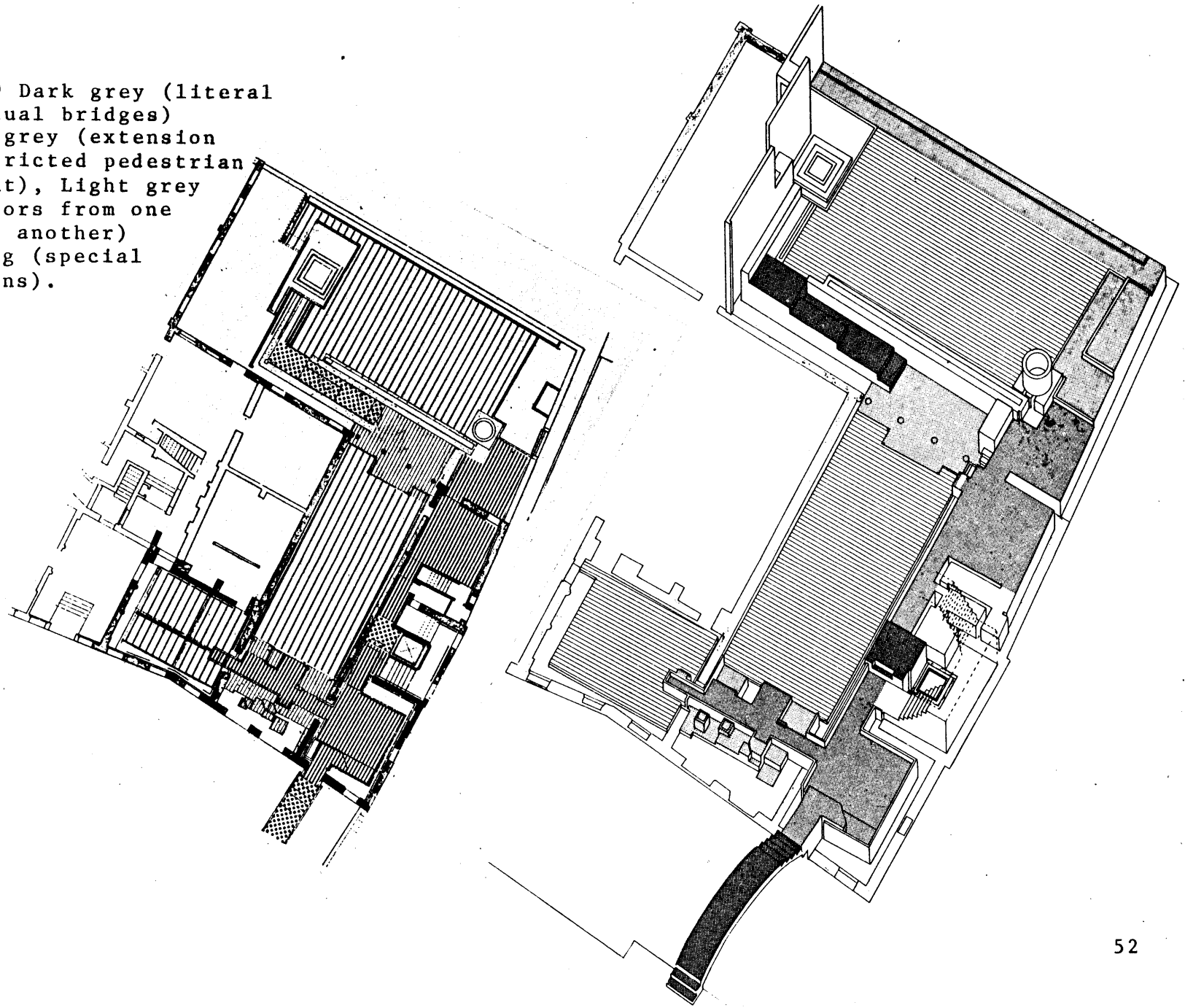


Fig. 18 Reconstruction of the first floor level changes: a virtual landscape

Fig. 19 Dark grey (literal or virtual bridges) middle grey (extension of restricted pedestrian movement), Light grey (mediators from one area to another) Striping (special functions).



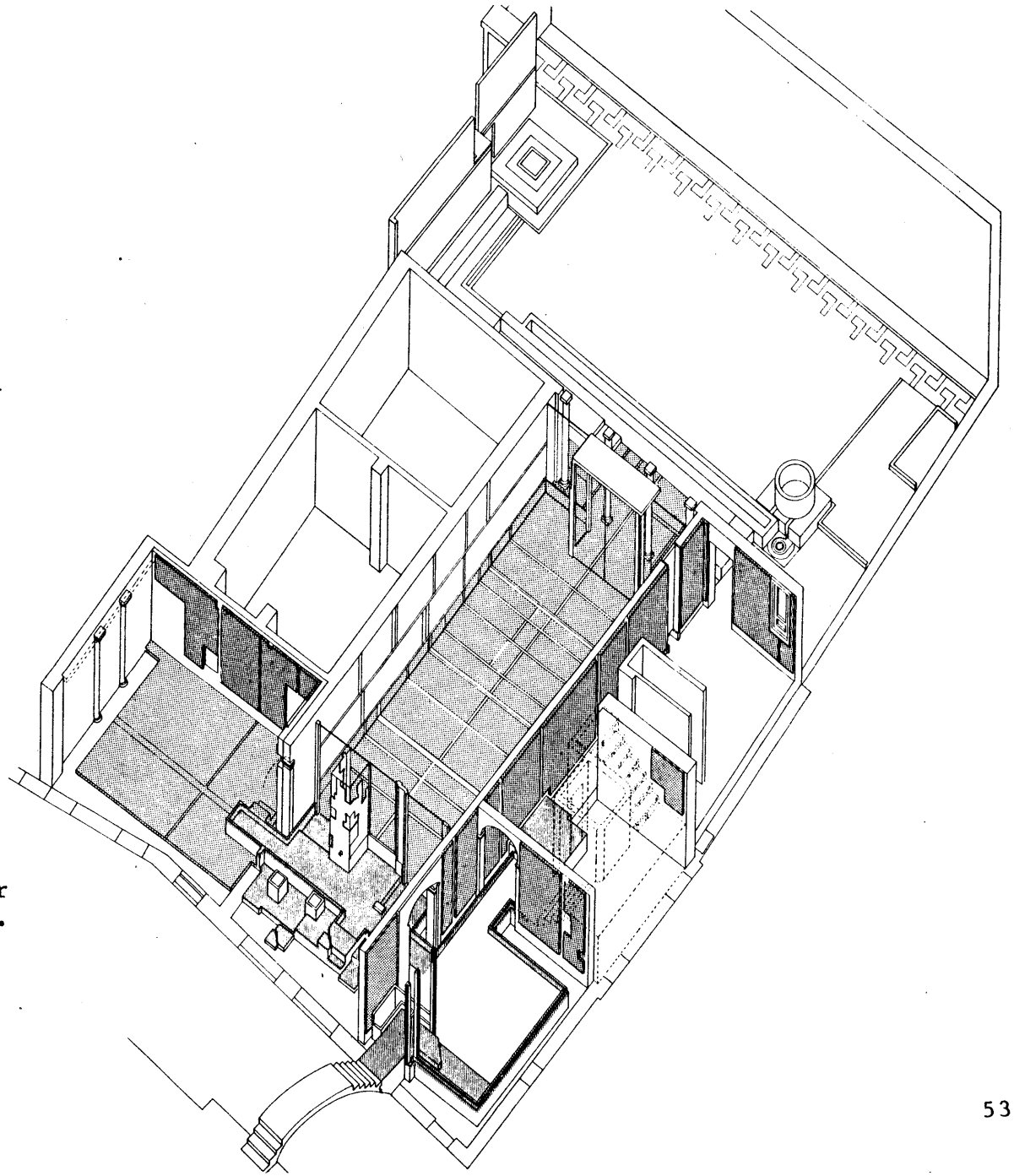


Fig. 20 Material Continuity.
Stone is used in the entry stairway and the moulding circumscribing the elevated platform, on the platform in the front middle and left end rooms and on the level changes from the front of the Library to the platform and from the platform to the lecture hall floor.
Concrete slab is used as the floor material in the lecture hall and the meeting room.
Walls are clad with travertine slabs. Each material develops a linear continuity between spaces.

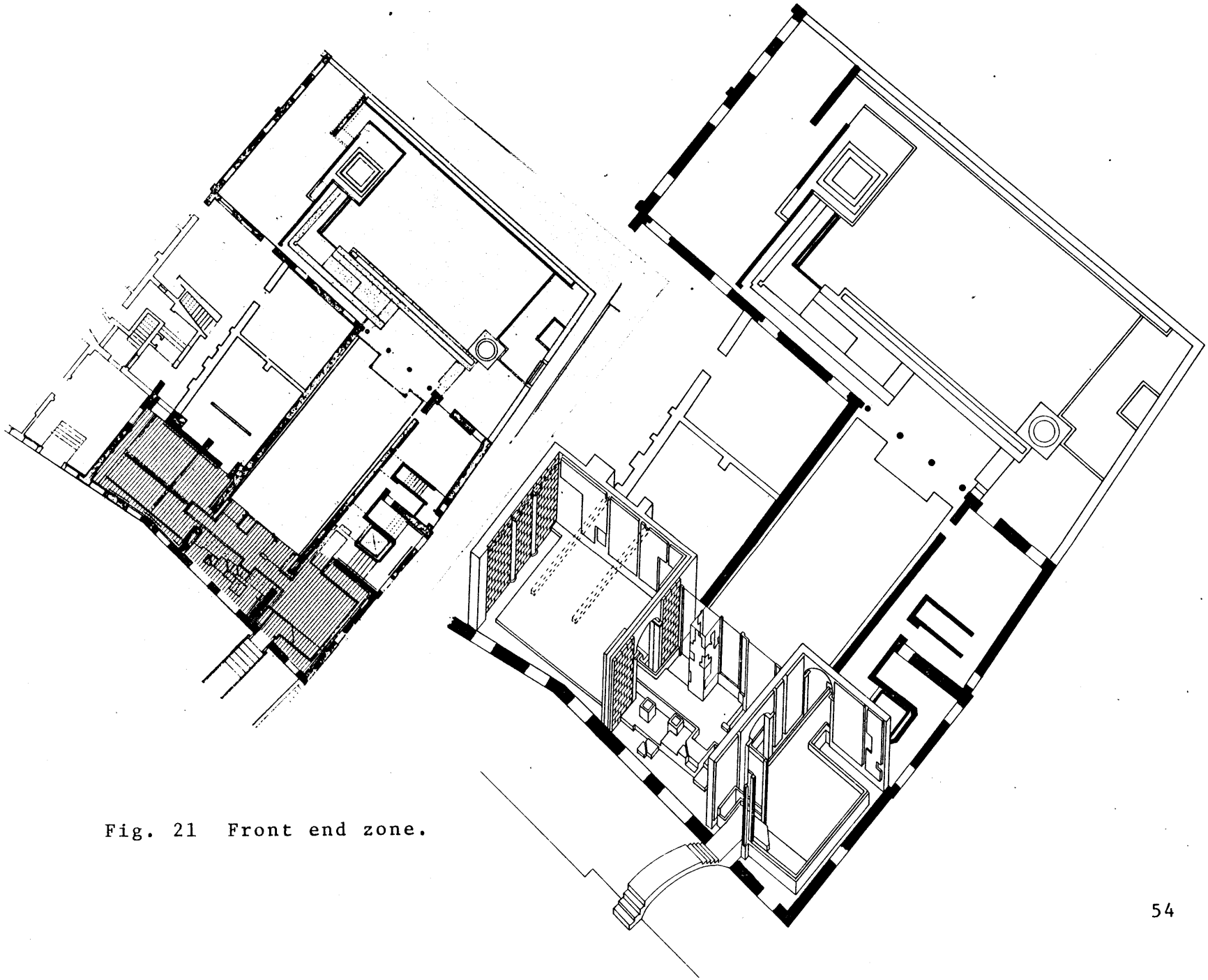


Fig. 21 Front end zone.

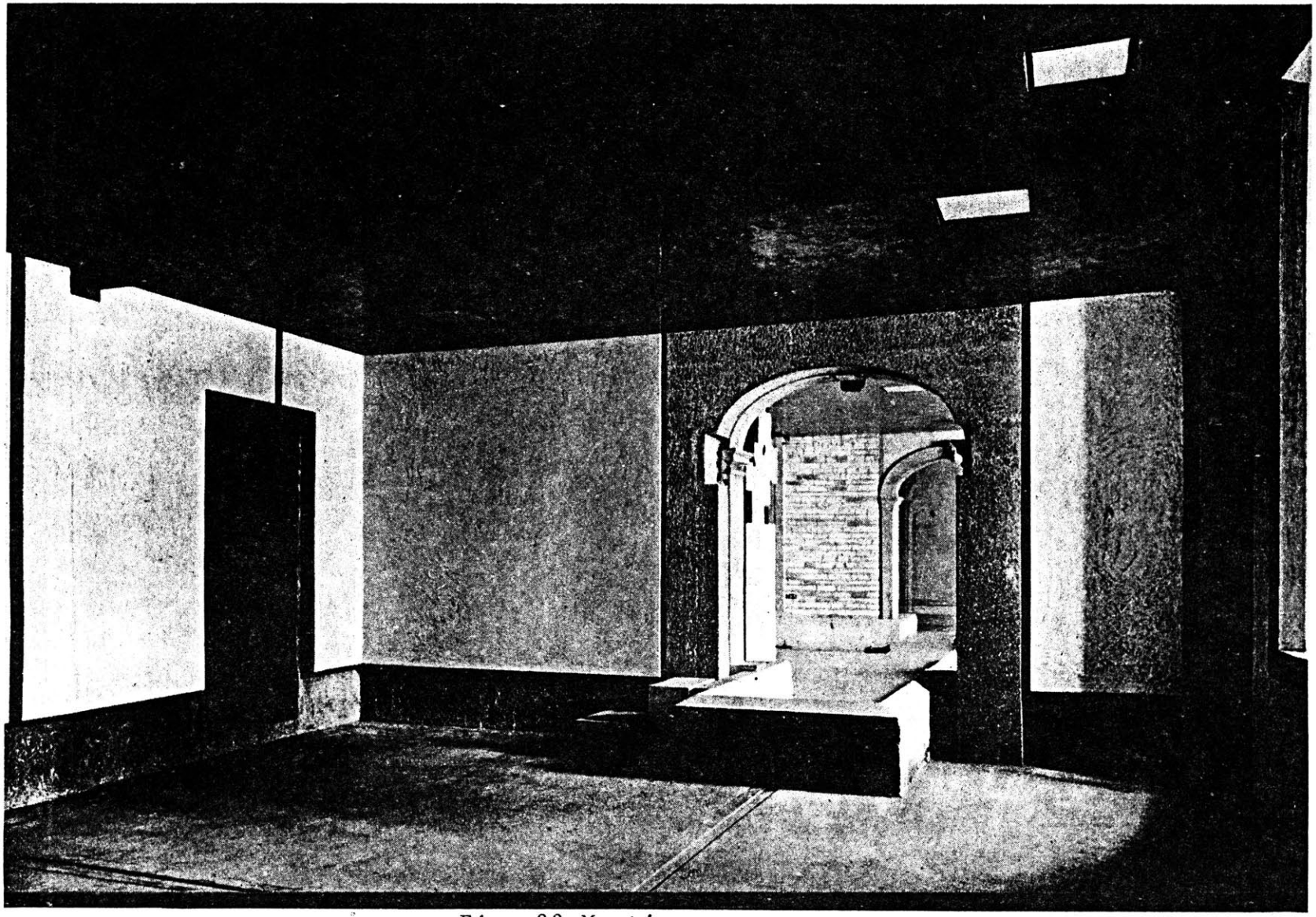


Fig. 22 Meeting room.

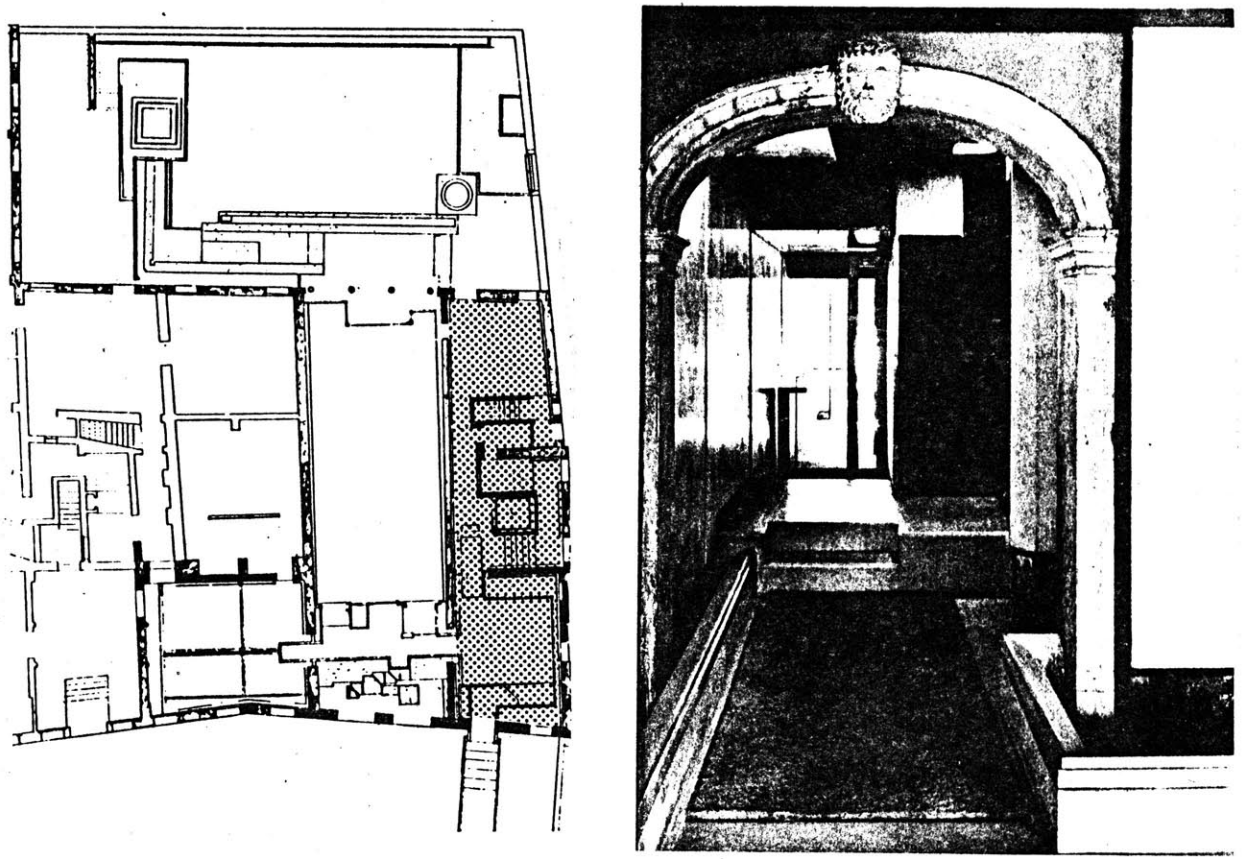


Fig. 23 Right end Corridor.

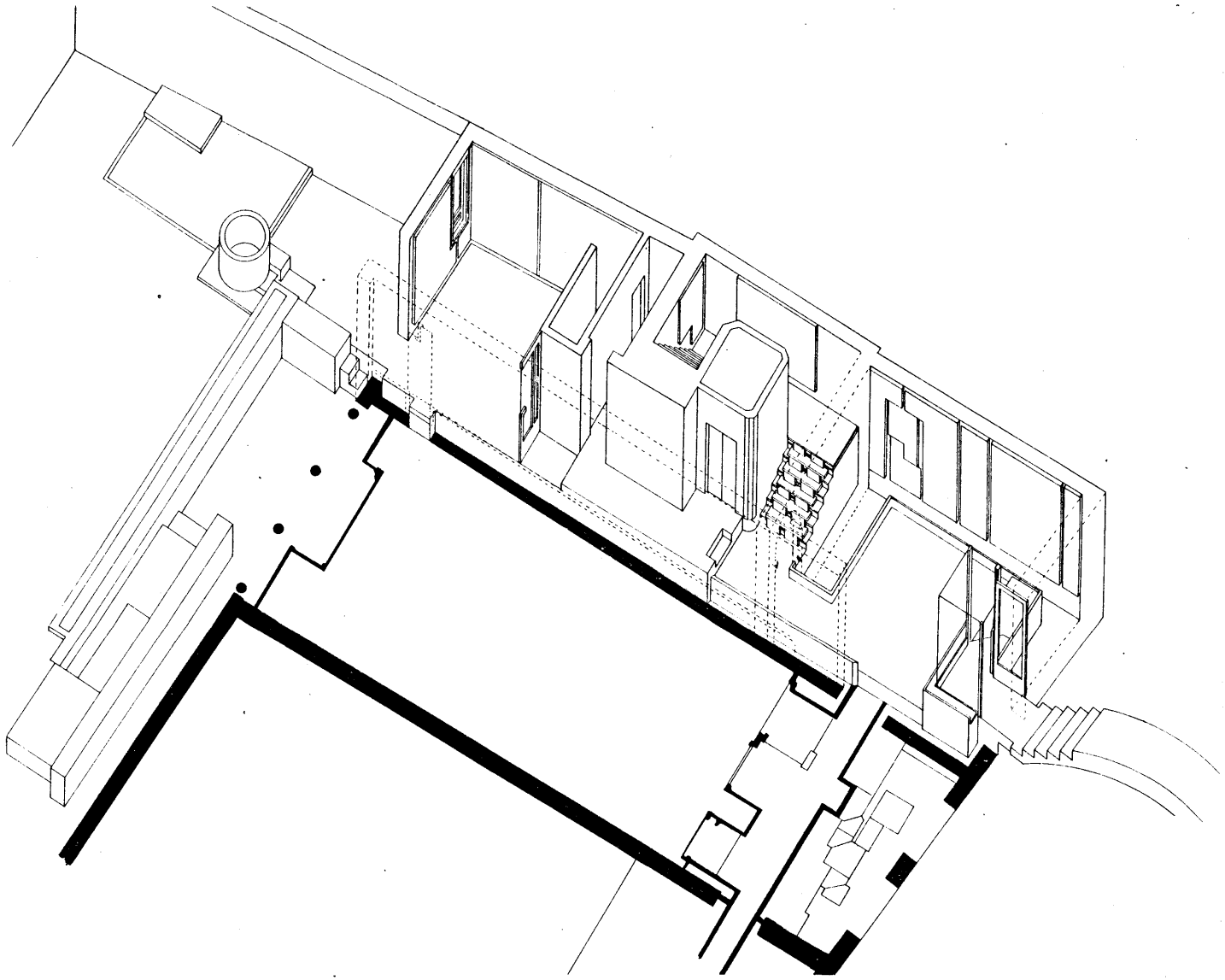


Fig. 24 Right end corridor

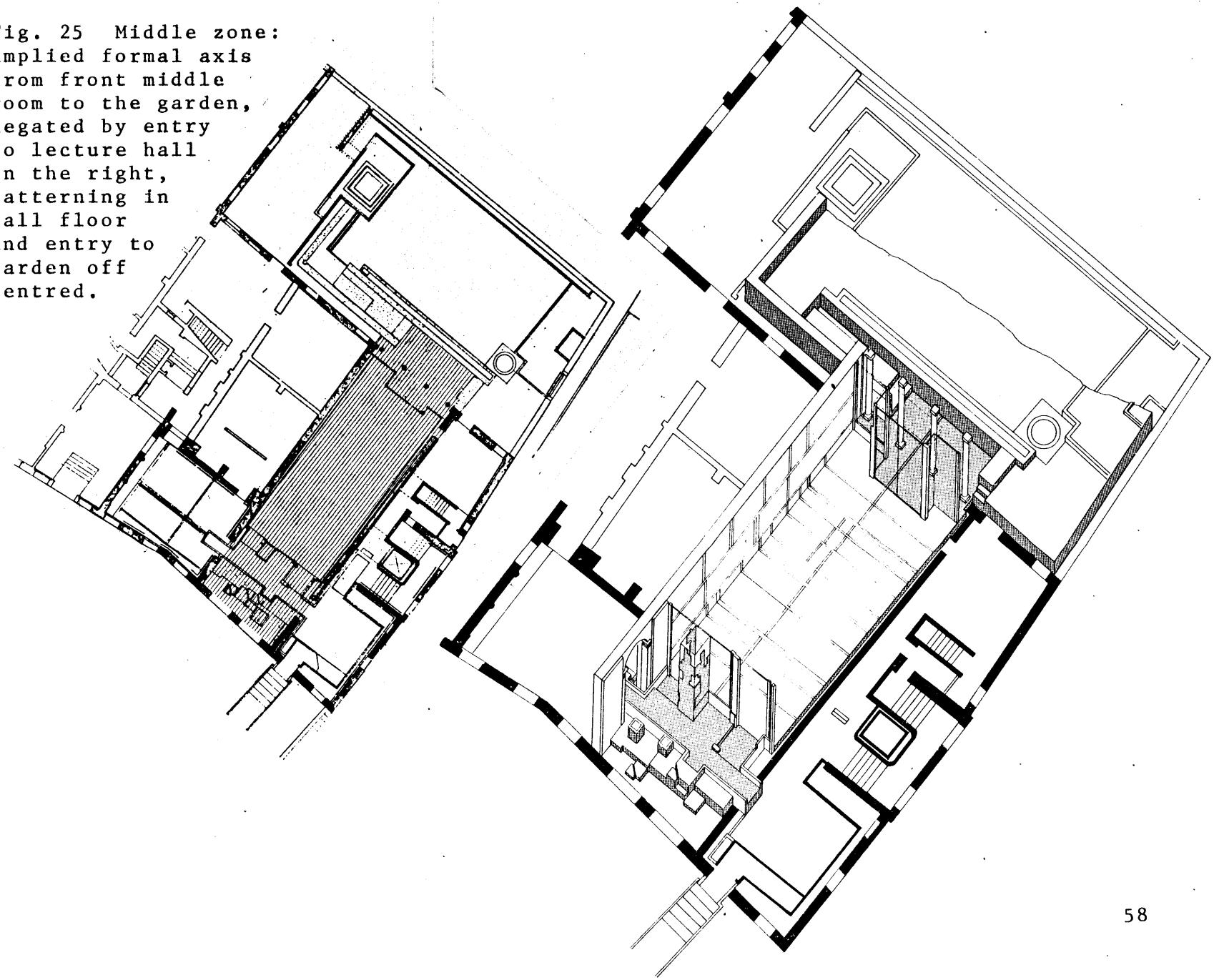


Fig. 25 Middle zone: implied formal axis from front middle room to the garden, negated by entry to lecture hall on the right, patterning in hall floor and entry to garden off centred.

The Gypsoteca in Possagno (1957)

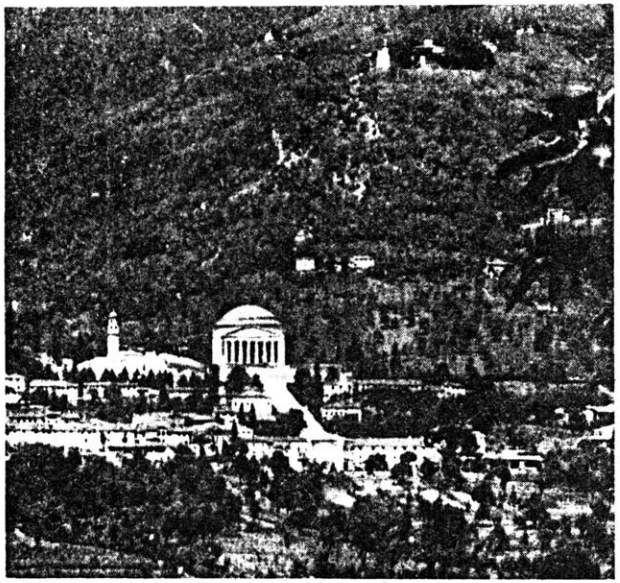


Fig. 26 Canova Memorial on top of the hill and site of the Canova complex below; involves a thirty foot topographical change in level.

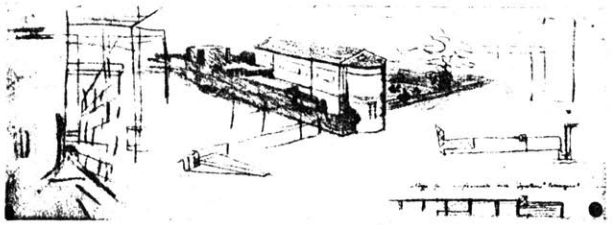


Fig. 27 Drawing of the addition next to the basilica.

The second centennial of Antonio Canova's birth in 1957 became an opoortunity for the Superintendence of Fine Arts in Venice to extend Canova's Gallery of Plaster Casts in Possagno. The new extension was intended to allow the display of some of Canova's original working models (in display cases designed by Scarpa), some of the remaining finished statuary not already in the existing gallery (a 19th century basilica), some of Canova's reliefs which had been unearthed from his house, and a large statue of Theseus requiring a double height gallery space.

Possagno, the birthplace of Antonio Canova, sits in the Dolomite region of the Veneto, northeast of Verona, and is relatively hilly. Both the existing museum (the basilica) and the extension (called the Gypsoteca) are part of a large complex which includes Canova's own house, administrative offices, and a memorial (separated from the Canova complex by a road and 350 meters as well as involving a thirty foot level change from the memorial--on top of the hill--to the Canova complex below. (Fig. #26)

The site area intended for the extension was basically a residual space on the west side of the basilica surrounded by smaller structures and lined on its west side by a small road. The significance found in Scarpa's addition is his resolution of the differences in scale between these smaller

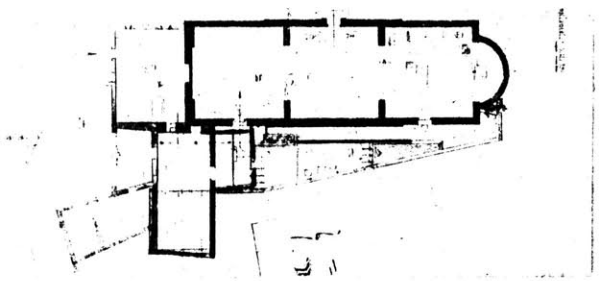


Fig. 28 Plan of smaller building torn down by Scarpa is heavily penciled over his plan of the new addition.

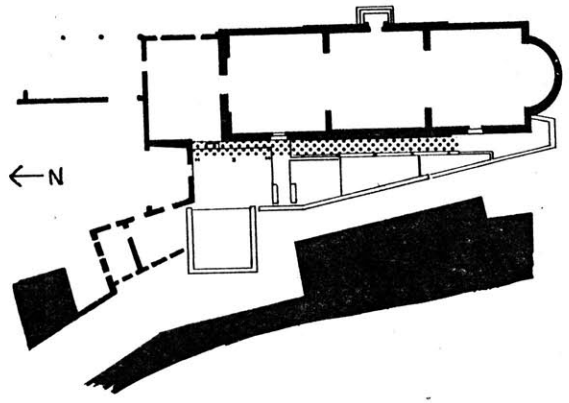


Fig. 29. Heavy black represents pre-existing buildings. The new addition is outlined and the buffer space between the basilica and addition is represented by the grey.

buildings and the larger scale of the basilica. In addition, rather than assuming one level, as the basilica does contrasting greatly with the natural slope of the ground at the back, Scarpa preferred to incorporate this topographical change within his addition. Another radical departure from the basilica is the incorporation of natural lighting throughout the addition.

Scarpa tore down a smaller scale building which sat on the west side of the basilica, but reused the basic plan and extended it which resulted in a trapezoidal plan. (See illustration #28.) He also kept part of the North wall of the original smaller building, adding a reinforced concrete wall where the double height gallery begins. (See illustration #29.) This reinforced concrete wall conforms to the original plan of the smaller building torn down, but is then extended--forming the west edge definition of the Gypsoteca. Between this new reinforced concrete wall, Scarpa separated the basilica from the new extension by putting a metal frame wall parallel to the existing basilica wall, however separating it enough from the basilica to create a narrow passage between the two. The passage is cut in half by a glass wall, making part of this space between the two an inside space, and part of the passage an outside space which is paved with the same dark and white cobbles set in losenges that covers the flight of steps leading to the Memorial on top of the hill.

Scarpa succeeds in resolving the scale differences

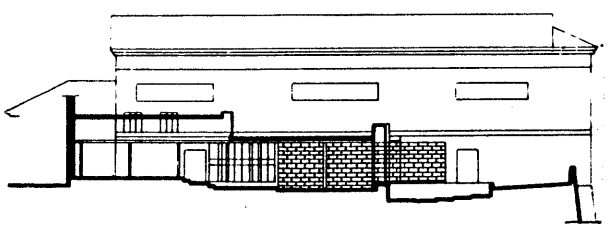


Fig 30 Section cut running North-South illustrates level changes incorporated in the addition.

between the basilica and smaller buildings and the dramatic topographical change between the level of the basilica and the ground through the creation of a series of transitions. The attitude towards resolving differences between spaces, materials and parts that is apparent in the Querini Stampalia Library, is the same attitude that, in the creation of an entirely new structure, unified the differences between the basilica and its surroundings, as well as allowed an entirely new structure to co-exist with the basilica in harmony rather than discord. (Fig. #27)

This resolution between the basilica and its surroundings is achieved through the creation of another equally weighted structure which acknowledges the natural slope of the ground by incorporating this change within the interior of the addition. The act of balancing these two structures against one another, in volume and material, as well as referring to the change in slope by incorporating it with the extension, Scarpa's addition becomes not only a negotiation between the monumentality of the basilica (with its single interior space and uniform floor level) and its surroundings, but exists as an entirely separate structure with its own integrity.

Scarpa begins through the choice of materials; he expands the quality of weightiness found in the stone material of the basilica with the use of a thick wall of reinforced concrete. This decision seems to expand the territory of the basilica by extending the material vocabulary of the basilica with one

which is similar (the basilica is heavy stone and the extension is reinforced concrete but the nature of heaviness is the same). The reinforced concrete wall serves to define a new edge definition of the entire gallery (the basilica and the addition). (Fig. #50)

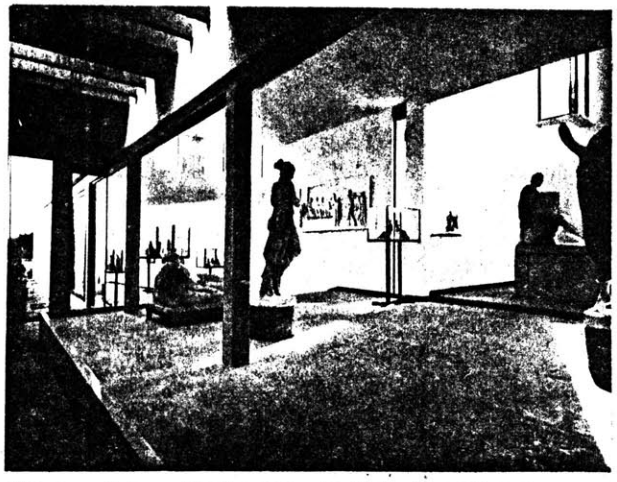


Fig. 31 Column wall begins with a series of columns filled later with glass and stone fill. Passage between the basilica and the addition is shown in the left portion of this photograph.

The new extended space is distinguished from the basilica through the use of a buffer space and a screen. By putting a metal frame column wall between the basilica and concrete wall and by separating it enough from the basilica to allow for a passage way of about four feet between the two, Scarpa creates a buffer space between the column wall and basilica wall. (Fig. #36) The fact that half of this passage is inside, but in half by a glass wall, and half outside, complicates the reading of this passage even further, suggesting it is also a zone because it unifies the inside and outside as well as serving to separate the basilica wall from the addition. The screen-like quality of the column wall is further reinforced by filling it halfway down with glass and then with ivory sandstone block. The structural role of the metal framework is not only challenged with the addition of sandstone block, which by itself could be load bearing, but the continuity of the frame as a whole is challenged by its beginning as a series of columns which are then interrupted with glass and stone infill. (Fig. #52) The structural role of the metal framework and its reading as a continuous load-bearing element is further defied by extending this sandstone block infill

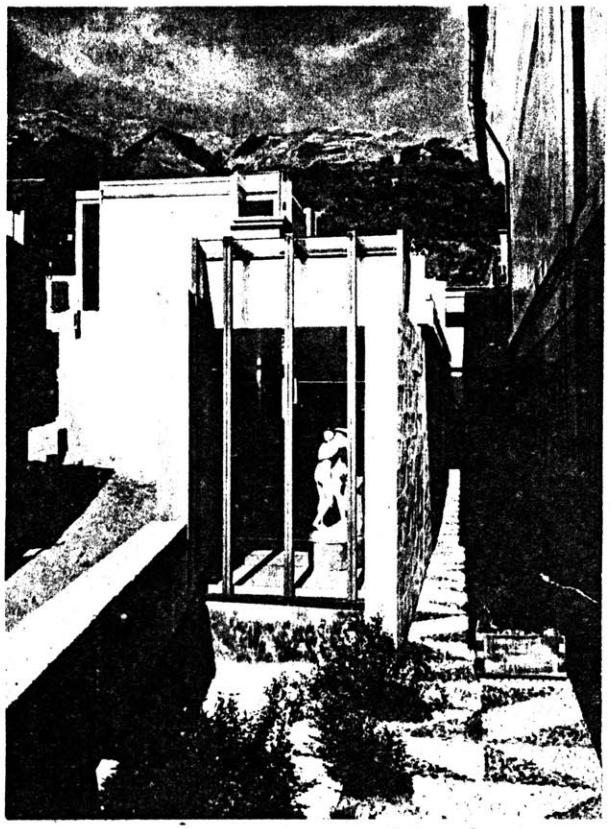


Fig. 32 Sandstone block infill passes outside the framework suggesting the extension of inside to outside. The three dimensional quality of the glass end wall, by extending beyond the roof line, reinforces this. Passageway between the basilica and the addition is on the right.

outside, as if it were passing through the metal frame, becoming a free standing wall outside the building envelope. This gesture articulates an interest in dissolving a severely defined separation between inside and outside, making instead the outside read as an extension of the inside, and reciprocally, as we'll see in other cases, the outside seem as if it is being brought into the building. This theme is one which particularly associates Scarpa with Wright, as well as his attention to acknowledging the topographical change of the site in his addition.

The disintegration of an edge definition is accomplished in three ways: the extension of inside to outside, the bringing of outside to inside, and the more complicated act of having both occur at once. Scarpa used three dimensional windows to accomplish the first two. In the double height gallery space on the west side of the addition, Scarpa used two different kinds of windows to not only dissolve the corners at roof level, but intensified these corners by giving them direction. (Fig. #53) On the east side of this cube-like space, he put cubic glass windows which sit on top and outside of the roof and wall which effectively generates a diagonal direction to the outside from the inside (Fig. #52) (as these cubic windows protrude outside the roof and wall edge). On the west edge of this cubic room, Scarpa used rectangularly three dimensional windows which invert, cutting the dimension of the walls in half, and literally bringing the outside in.

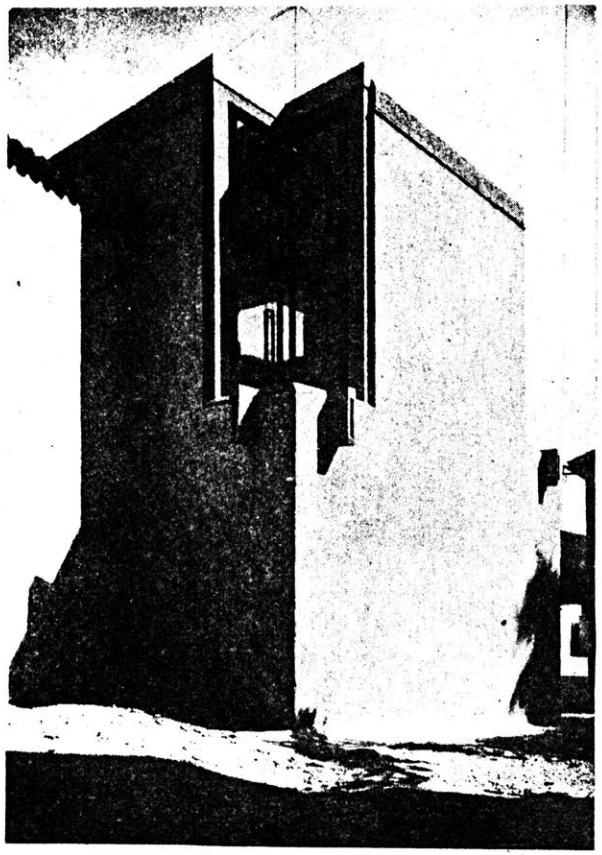


Fig. 33 Inverted west windows.

(Fig. #33) Rain spouts which occur on the outside walls suggest that the glass forming the bottoms of these rectangular boxes are sloped enough to allow a runoff through the spouts. (Fig. #54)

The roof of the addition changes level in two places; the first change occurs where the double height gallery space meets the main entry area, and the second change occurs midway between the north and south walls (Fig. #53)--which refers to the graduated level changes occurring at ground level. This second change in roof level is articulated with a line of openings that puncture the meeting of roof and wall, resulting again in three dimensional cutouts which, because the actual framing of glass occurs outside the wall and roof, protrude externally. The effect is an intensification of the meeting of roof and wall--by giving it an external direction--making the outside seem as if it is reaching up and out. The quality of light coming in however is somewhat diffused by virtue of the glazing of this glass.

The South end of the addition is both a glass wall and a three dimensional window. (Fig. #32) The glass wall actually extends beyond the roof level and turns perpendicularly to the wall meeting a vertical support on top of the roof. The effect of this three dimensional glass ending amplifies the notion of the inside space extending outside by giving it two directions: a horizontal extension and a vertical extension. It also reinforces the external direction from inside to outside suggested by the sandstone block infill extending outside

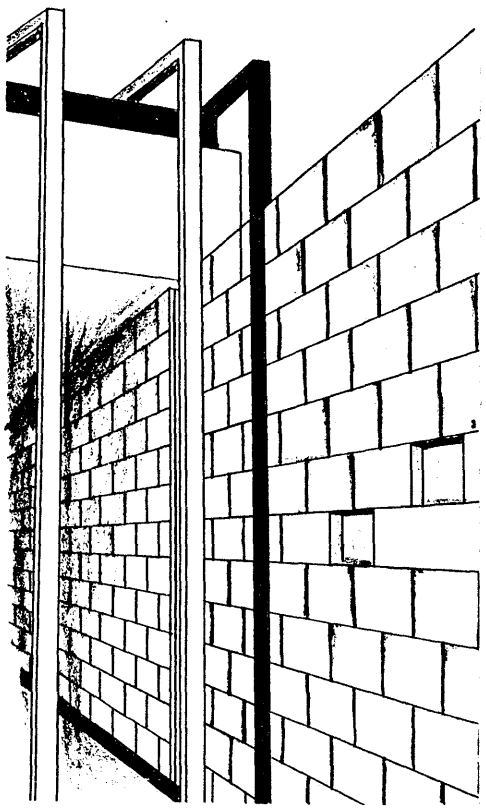


Fig. 34 South end wall: becomes a three dimensional window by extending beyond the roof line.

the metal frame east wall, and the reinforced concrete wall on the west side that also extends beyond the edge defined by the south glass wall.

The roof is broken in one other place. Where the roof of the main entry area actually meets the basilica, between the column wall and the basilica, the roof is punctured with a skylight that runs between the second and third column, articulated underneath by a concrete trellis. (Fig. #53) The location of this skylight appears to be meant to illuminate the relief of Canova's hung directly beneath it on the basilica wall. However, the effect of the concrete trellis is screen-like, adding a three dimensional layer that not only resolves the meeting of skylight to space beneath but gently connects the wall, supported by the metal framing, and the basilica, where the trellis actually sits on top of the basilica moulding. The concrete trellis also screens the amount of direct lighting brought in by the opening.

The glass wall cutting the buffer space in half, between the basilica and column wall, illustrates the notion of reciprocal continuity and/or the mutual exchange of inside extending out and outside coming in. The continuity suggested by the continuous steel framing of the column wall, and the continuous surface of the basilica wall creates a zone between the two as I've discussed earlier. (Fig. #52) The cutting in half of this zone by a glass wall complicates the reading of interior versus exterior space by virtue of the outside

Fig. 35 Skylight running between basilica wall and the column wall.

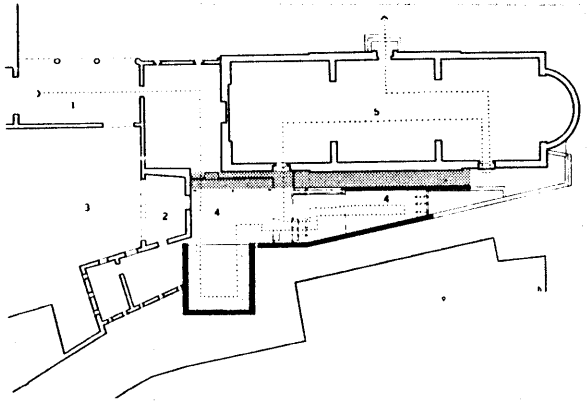


Fig. 36 Buffer space between the basilica and the addition.

space being defined with wall on either side making it into an outside room that is also an extension of a zone articulated by the column wall which is begun on the interior. Had the wall cutting this zone in half been opaque, the passage between both walls would have still been a zone, but one that is literally cut, making just an inside half and an outside half. But the glass wall negates a literal edge definition and amplifies the notion of the inside extending outside. And, the outside half of the zone being articulated with wall on either side furthers the notion of the outside being read as a room. The series of columns that begins the column wall serves reciprocally to introduce the notion of this wall travelling into the interior of the addition and articulates the edge of this zone on the interior. The spatial quality this series of columns renders to the interior is screen-like--creating a continuity from this zone to the rest of the addition while still articulating the area between the basilica and the columns as a buffer space which also separates the basilica and the addition while allowing them to flow together. Finally, the openness of this column line makes the interior half of this zone seem like outside space and the closure, created by the metal frame filled with glass and sandstone block on one side of the passage and the basilica wall on the other, seem like an outside room.

The continuity expressed by the use of reinforced concrete on the west side of the addition is interrupted by an

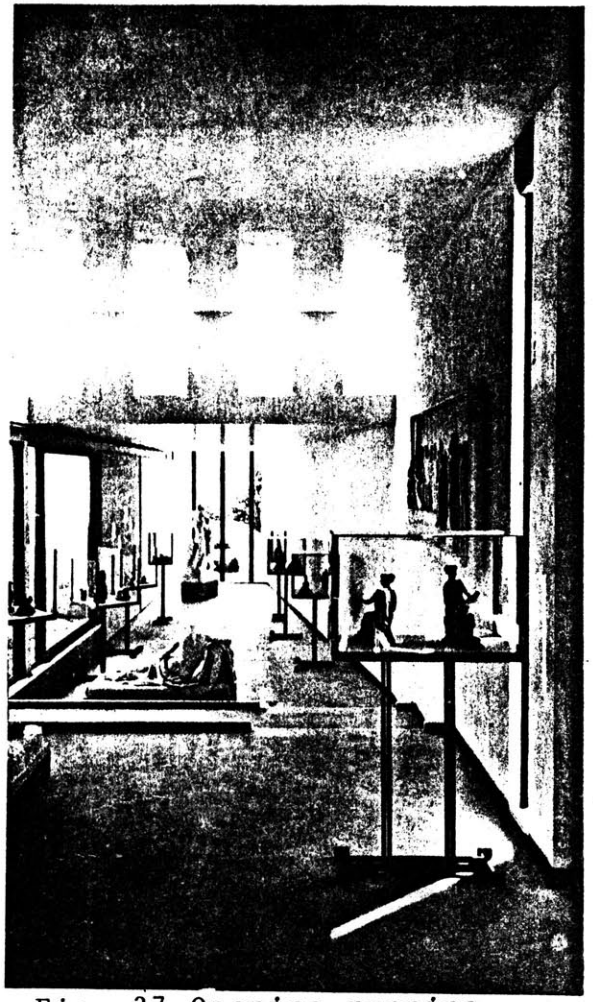


Fig. 37 Opening running from floor to ceiling which marks the meeting of the south wall of the double height gallery space and the west wall appears on the right. Roof level change is marked by a series of openings.

opening, from floor to ceiling (Fig. #37), which marks the meeting of the south wall of the double height gallery space and the continuation of the west wall, in the main entry area, which meets it perpendicularly. This opening serves to intensify the meeting of these walls that run perpendicular to one another as well as challenge the reading of the wall as a continuous surface. It also marks the change in roof level between the double height gallery space and the main entry area by having the opening run from floor to ceiling. The dimension of this opening matches the thickness of the concrete wall, making one more conscious of the role this opening plays which is to introduce light from the outside of this wall while marking the coming together of two separate events.

Scarpa introduces diffused light in a similar manner by placing glass block in an irregular pattern in the sandstone block infill wall. (Fig. #51) The puncturing of this wall again challenges it as a continuous surface while making one aware of the dimensionality of the sandstone block, as well as bringing light in diffusely.

The meeting of the pre-existing north plaster wall and Scarpa's reinforced concrete north wall (of the double height gallery space) is articulated by another skinny opening running from floor to ceiling. (Fig. #38) This break is not filled with glass because on the other side of this wall, a pre-existing small scale building has been converted to storage space

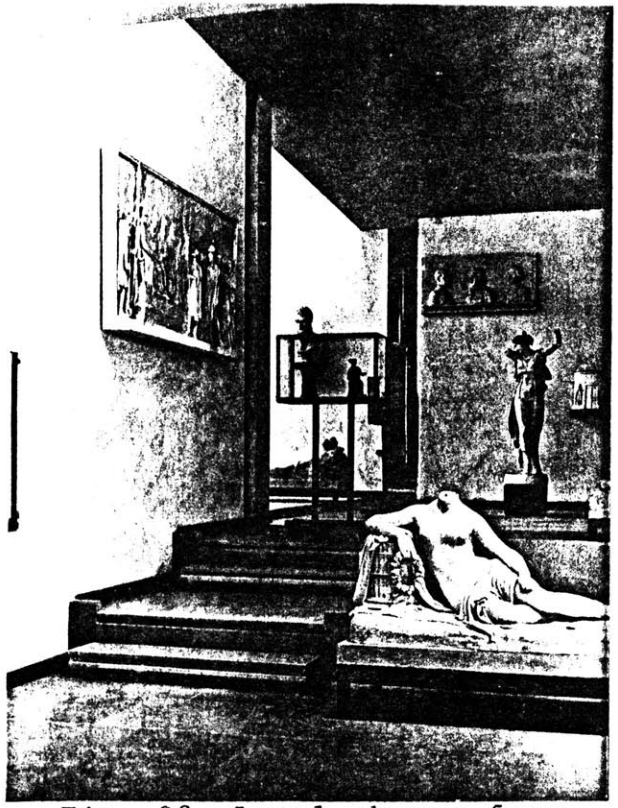


Fig. 38 Level change from main entry area to the trapezoidal gallery space below.

for the remainder of Canova's work not shown in the main gallery. The break however, visually connects this extra room to the main gallery without allowing one to actually enter into it.

Another type of break, which should actually be called a buffer space, occurs within the column wall where the glass is infilled. Rather than having the glass framing run continuously between the fourth and fifth steel columns, Scarpa separates the frame from the fourth column with a plane of glass about 6 inches wide. (Fig. #51) The conventional treatment of this condition would be to frame the entire length between both columns to demonstrate the possibility of infilling a piece of glass of that dimension without a seam or joint. However, Scarpa, by pulling the frame away from the column and filling the space between with glass, seems to expose the independence of the frame, accenting its role as a frame rather than diminishing it, as most modern architects would have done. The space between is a buffer space because it serves to accentuate the independence of the column and the frame as separate elements.

The gesture of separating elements in order to preserve their identity as separate things occurs on many scales, as was seen in the Querini Stampalia Library and as occurs within the addition to the Canova Gallery. The zone between the addition and the basilica is one scale of buffer space, while the break between walls, and the break between the glass

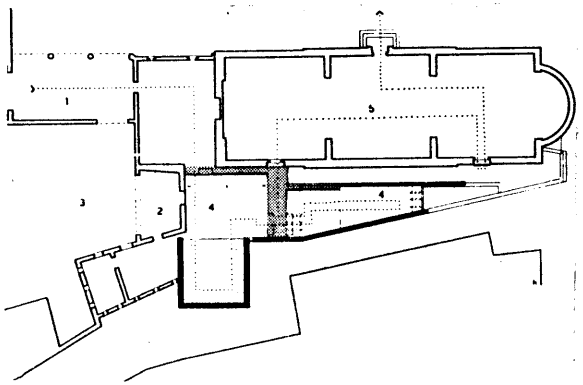


Fig. 39 Lower level terrace integrates level changes between basilica and main entry area, main entry area and trapezoid gallery space and trapezoid gallery space and level of outside passage way.

frame and column illustrate smaller scales of the same kind of condition.

The composition of level changes within the addition not only serve to make one conscious of the topographical change of the ground outside the museum, but they also represent a subtle negotiation between the basilica and the addition. The topographical change is amplified by the incorporation of a level change from the entry foyer to the main entry area of the addition. (Fig. #55) This change is gradual because rather than simply putting two steps up to this higher level change (from the uniform level of the foyer and basilica) Scarpa terraced the space between this higher platform and the basilica; the terrace serving as one of the steps up to the platform. The terrace which unites the basilica wall and the platform serves as another kind of buffer space underlining the distinction of this platform (which if further defined by a raised moulding similar to the one found in the Querini Stampalia Library around its raised platform) and the basilica wall. This lower level or terrace (between the platform and the basilica wall) turns the corner (Fig. #39) where it runs into the glass wall that cuts the passage-way between the basilica and addition in half. This turning serves to accentuate the area of this higher level as a separate kind of space as well as serve as further terracing from this higher level down to the south wall. This skinny L shaped lower level serves as two buffer spaces: one which negotiates the change

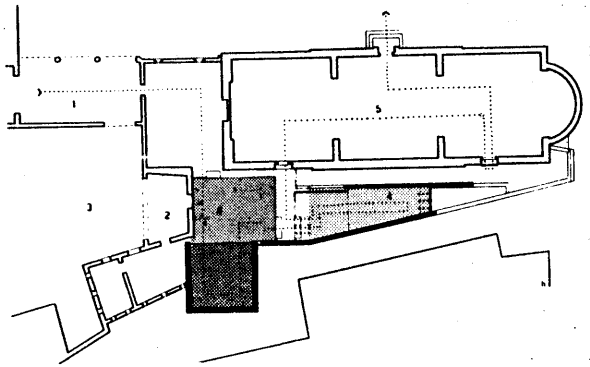


Fig 40 Three separately defined spaces.

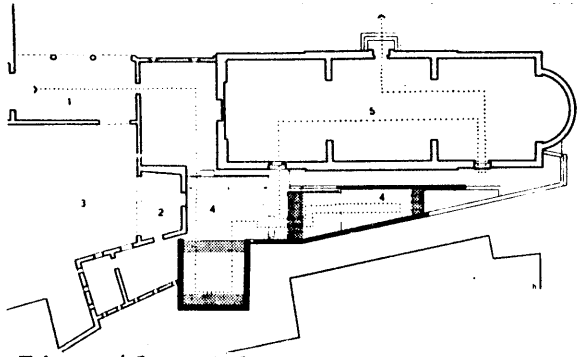


Fig. 41 Edge condition of cubic double height space is challenged with use of 3-D windows. Other openings in the roof reflect other edge conditions.

in level from the foyer to the platform and one which negotiates the change in level from this platform to the lower level of the trapezoidal area which begins where the glass infill begins in the column wall. The effect of these level changes with the addition of the double height gallery space is the creation of three separately defined spaces: the main entry area, the double height gallery space, and the lower narrow trapezoid. (Fig. #40) The moulding around each of these level changes (broken only by the interruption of steps between levels) further accentuates the reading of these level changes as separate spaces. The raising of the roof level in the double height gallery space defines this space as being separate though the change in level from the main entry area to this double height gallery space is minimal: about two inches. (Fig. #50)

The change in roof level reflects the ground level changes (with the exception of the change in roof level from the double height gallery space to the main entry area). Where the buffer space or lower level between the level of the main entry area and the level of the lower trapezoid occurs, the roof changes level. (Fig. #52) This change is articulated, as we've discussed before, by three dimensional cutouts which because of their three dimensional quality, give a direction which is up and out, which contrasts to the change in level below, which is down and southward.

The natural straight axis that might have been developed from the north to the south wall is broken by the location of

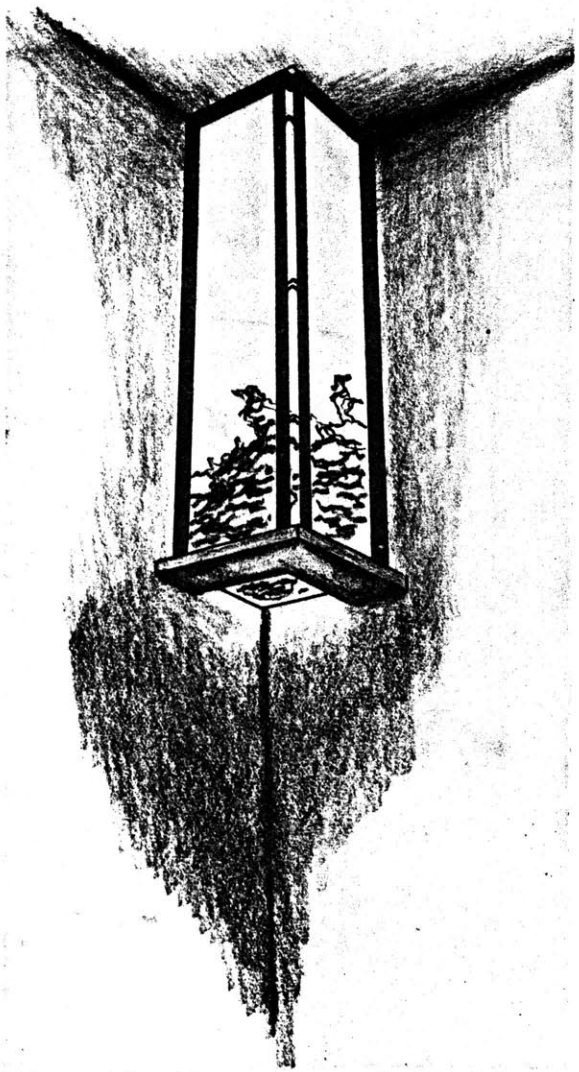


Fig. 43 Interior of double height gallery space: inverted west windows are hung.

steps on the west side. The change in direction found in the west reinforced concrete wall (where it skews--running southeast rather than simply south) conforms to the site boundary. A road lines the west wall of the addition. However, by locating the steps on the west edge, where this wall had to skew, Scarpa consciously seemed to be aware of the closure he was creating by making this circulation path line this skewed wall effectively creating closure on the other side. This is further accentuated by lining the higher level of the terrace, between the main entry area and the lower trapezoid, with a raised moulding. (Fig. #39) This moulding turns the corner where the higher level of this terrace extends along the column wall (creating a difference in level between the trapezoid floor level and the framing of the glass wall infill). The impact of this L shaped moulding is the suggestion of closure, as if the area east of the steps were literally carved out of the building. It also further accentuates the notion of a topographical change occurring within the building. The level of the passage-way between the column wall and basilica wall (outside) is significant because it is the same level as the basilica floor.

This raised terrace level that also extends along the column wall until the sandstone block infill begins, serves to further accentuate the difference between levels and also becomes a three dimensional buffer space (much as the raised platform in the Querini Stampalia Library became a public buffer between the canal and the lecture hall). Rather than

creating a single directional transition between the lower level of the trapezoidal gallery space and the level of the outside passageway by graduating levels from the lower floor level up to the level of the passage, Scarpa makes this change reciprocal by virtue of raising the connection between these two levels. In this way direction is generated from the raised level in between to either the lower level of the gallery or the lower level of the outside passage. The raising of this connection also serves to distinguish it as a separate event.

Scarpa's identification with Wright is more evident in the addition to the Canova Gallery than in many of his other works with the exception of the Venezuela Pavilion in the 1954 Biennale in Venice and the Tempietto in the Cemetary BrionVega which is very reminiscent of Unity Church in Oak Park, Illinois. The addition to the Canova Gallery takes up much of Wright's objectives: the destruction of "box-like" spaces, the creation of a continuity between inside and outside, and the identification of building with ground. The rectilinearity of the double height gallery space, its cube-like dimensions and the cutting away of its corners is particularly reminiscent of Wright. (See Fig. #42, Unity Temple, Oak Park, Illinois) Scarpa literally cut into the corners of the double height gallery space on the west side, however where Wright would have treated all corners uniformly, Scarpa differentiated the west side from the east side by using two different window types, both of which cut the corners but two read positively, and two read

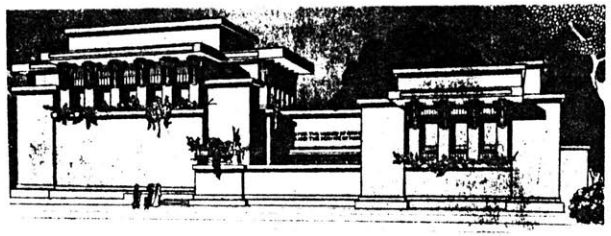


Fig. 42 Unity Temple, Oak Park, Illinois, Frank Lloyd Wright.

negatively.

Both develop a continuity by creating spaces that flow together, however Scarpa differentiates these spaces at the same time. The result is what was discussed earlier, a reciprocal continuity between spaces that allows one to read each space separately while still perceiving each as part of a whole unified space. The use of a collage of materials and the collaging of three dimensional space while at the same time using devices that create a sequential development between spaces and materials results in multiple readings of spaces and parts. One is made aware of the integrity of each separate element and, at the same time, the role each part plays in the unification of the whole. It is the relationships developed between these parts, however, that allows this simultaneity of reading. This particular kind of negotiation, for lack of a better description, that Scarpa handles uniquely, was begun to be discussed in the Querini Stampalia Library and now in the Possagno addition, however the parallels between both projects need to be discussed.

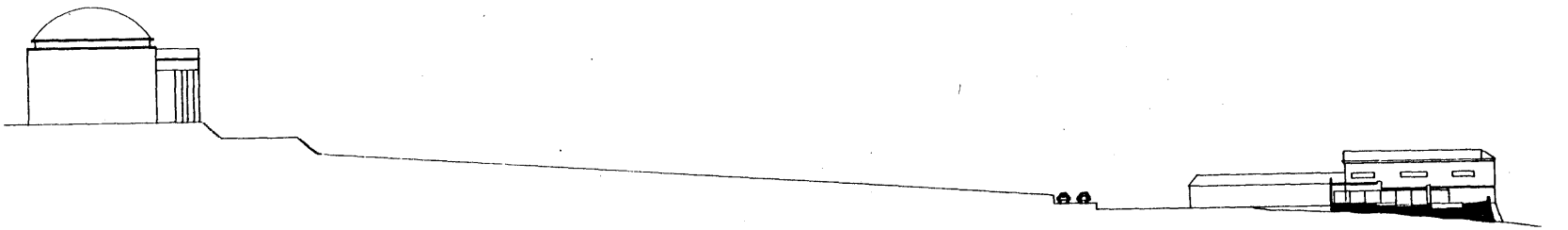


Fig. 44 Section through the level of the Canova Memorial down to the level of the addition.

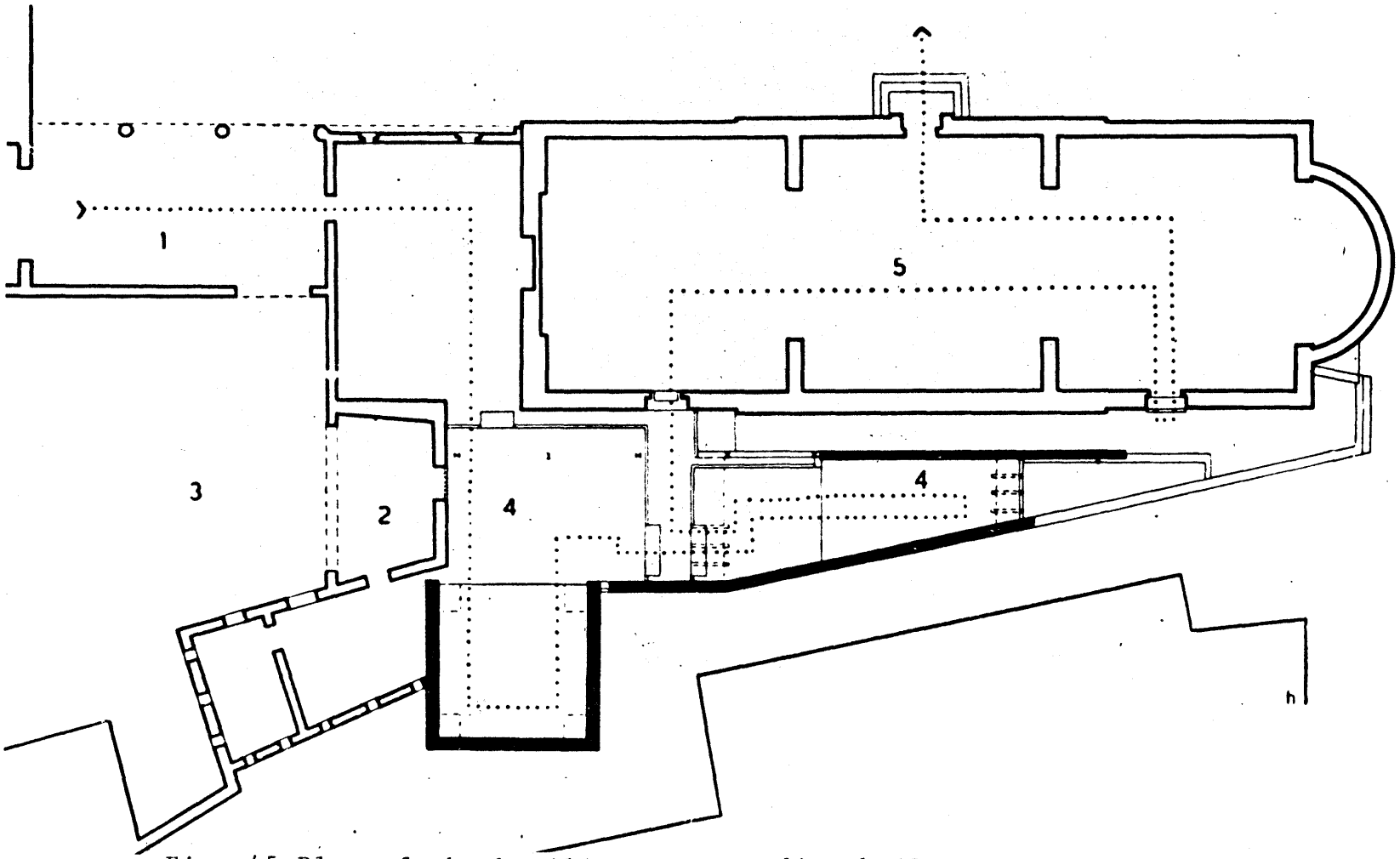


Fig. 45 Plan of the basilica, surrounding buildings and the addition.

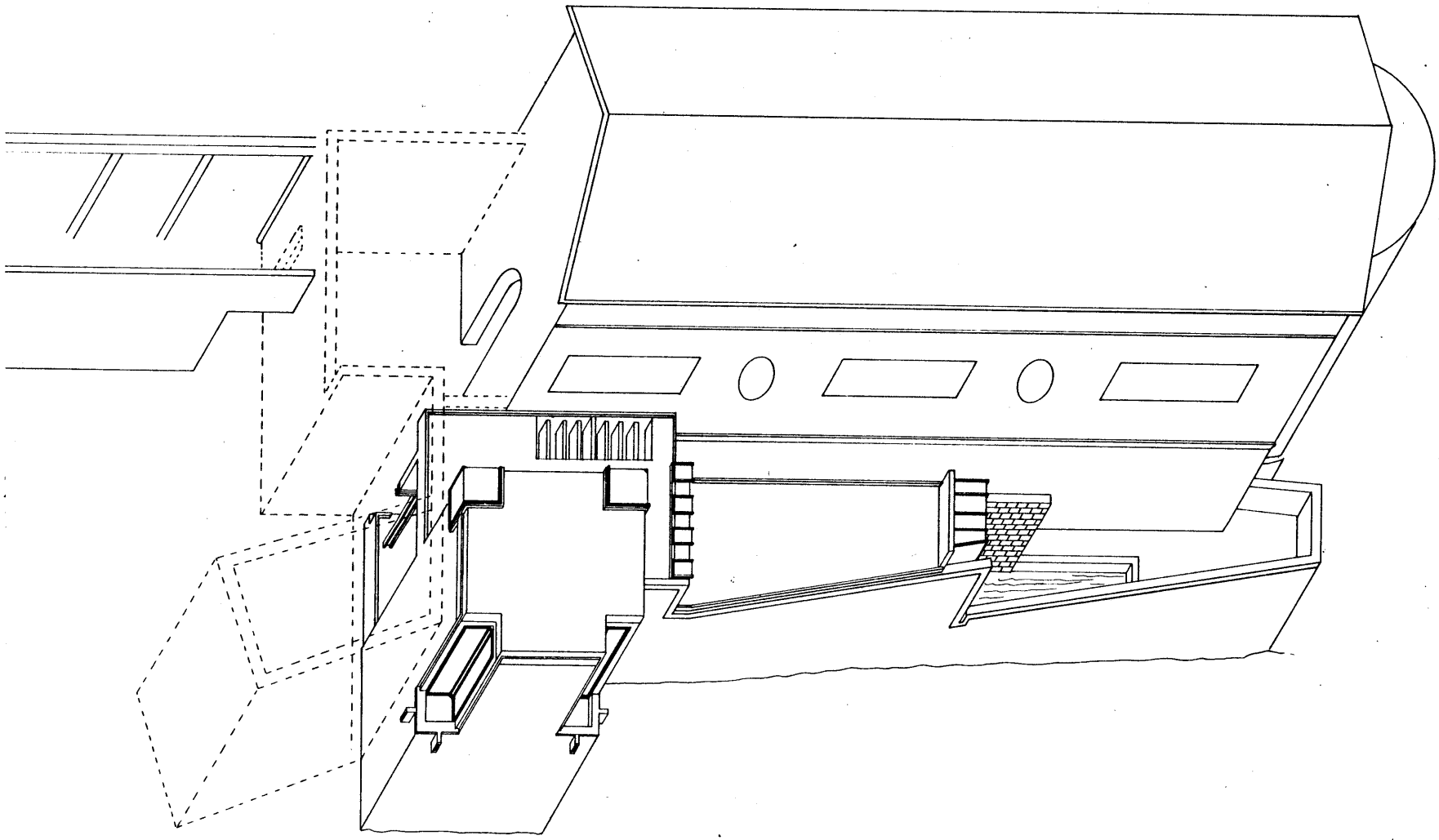


Fig. 46 Axonometric view of the west side of the basilica and addition

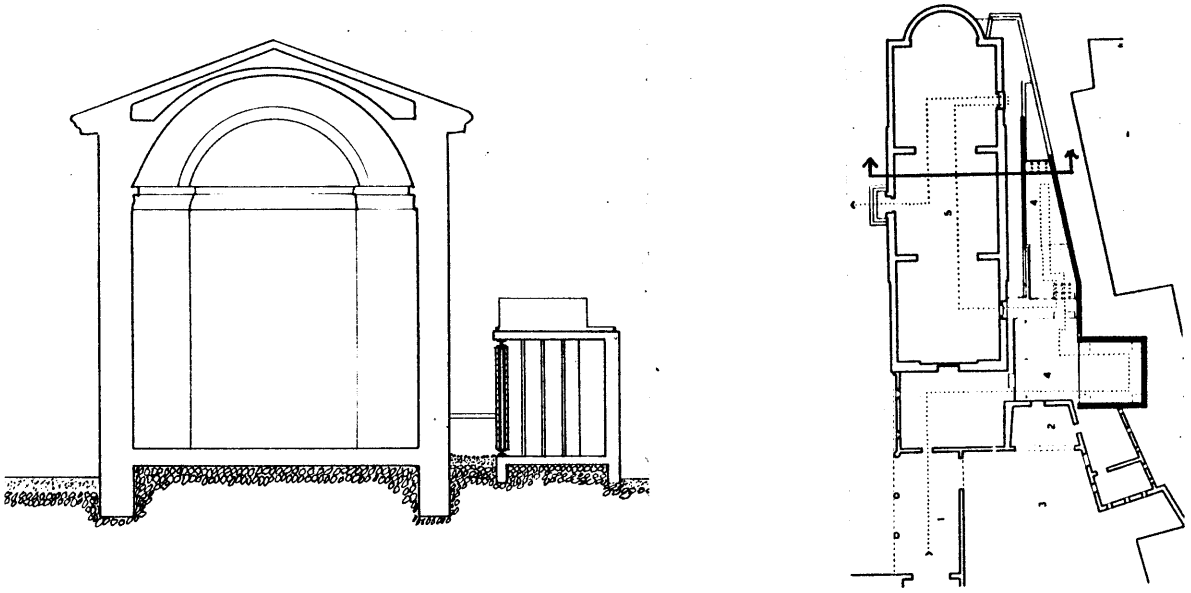
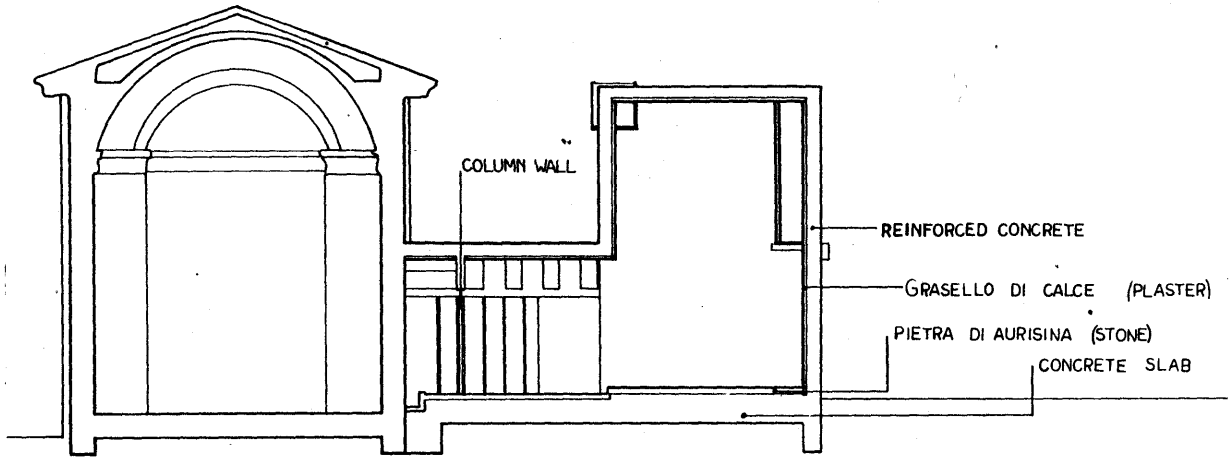


Fig. 47 Section.



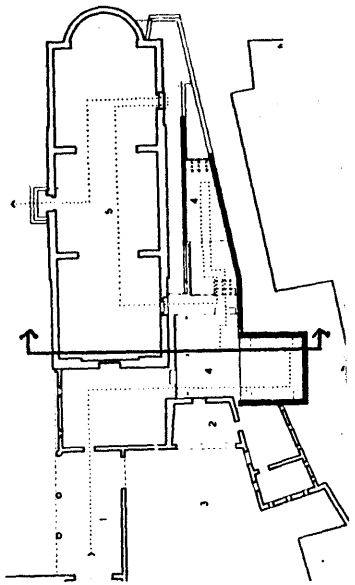
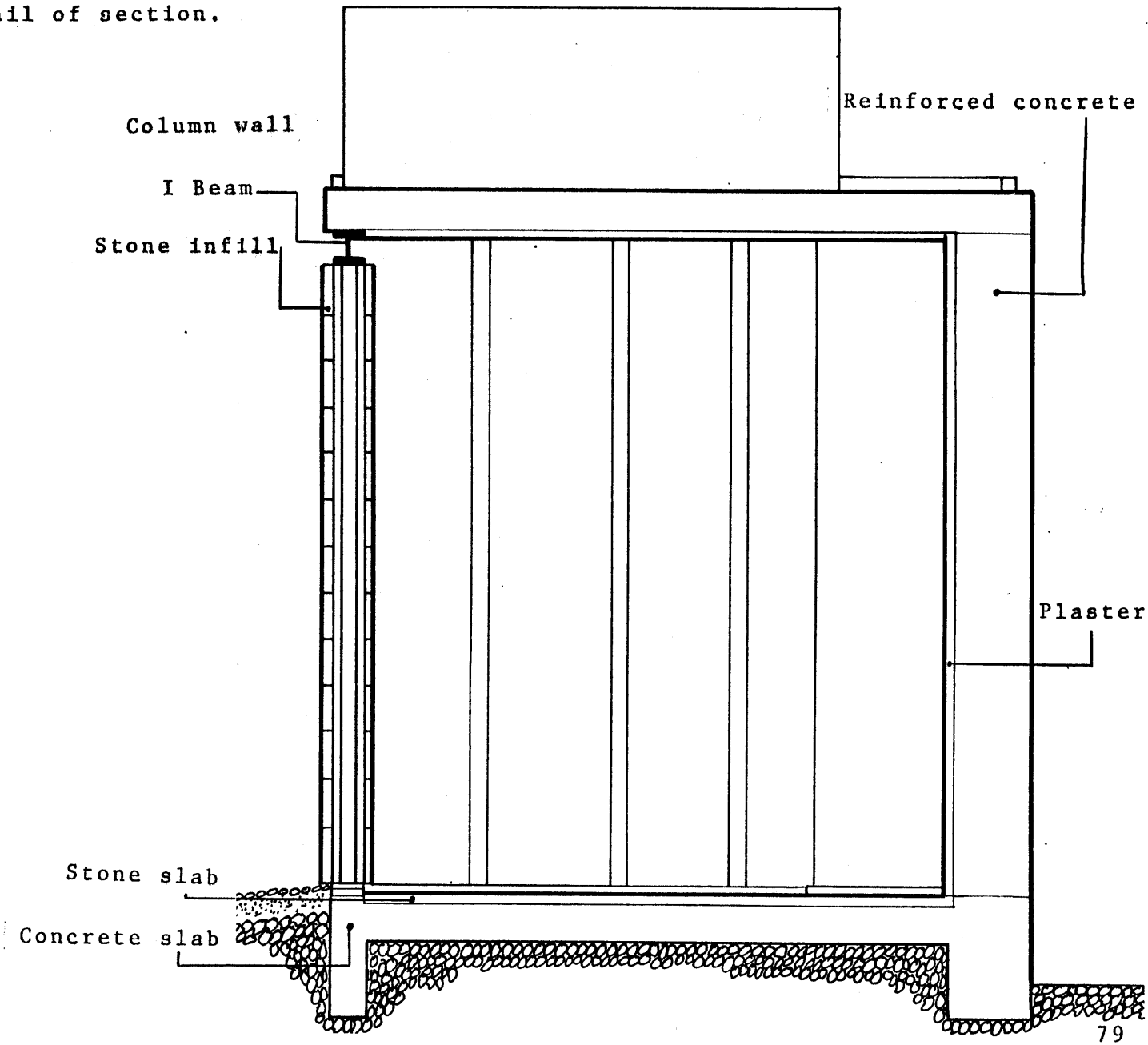


Fig. 48 Section.

Fig. 49 Detail of section.



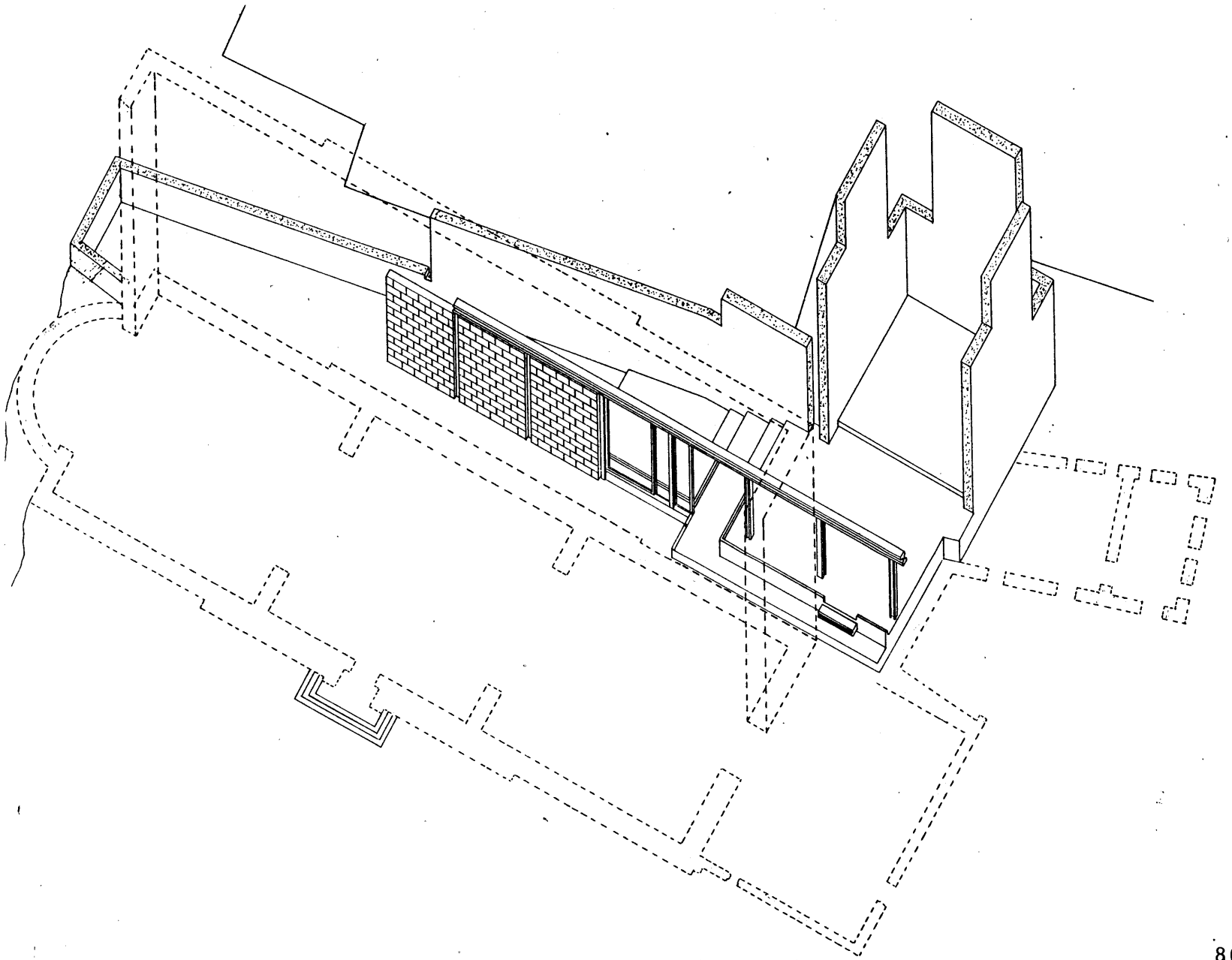


Fig. 50 Relationship between basilica wall (dotted), column wall, and west reinforced concrete wall.

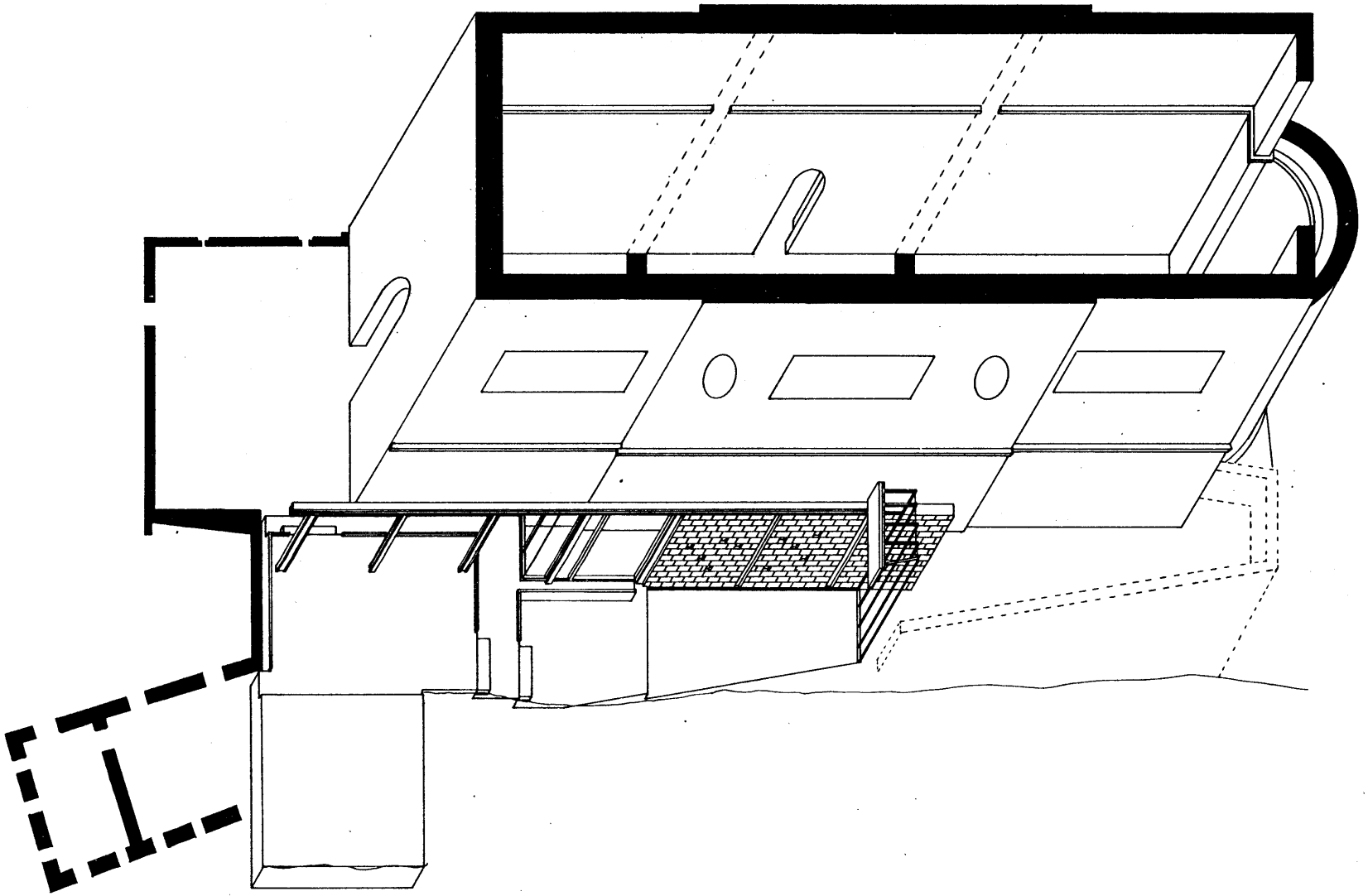


Fig. 51 Axonometric showing relationship of column to basilica wall and level changes.

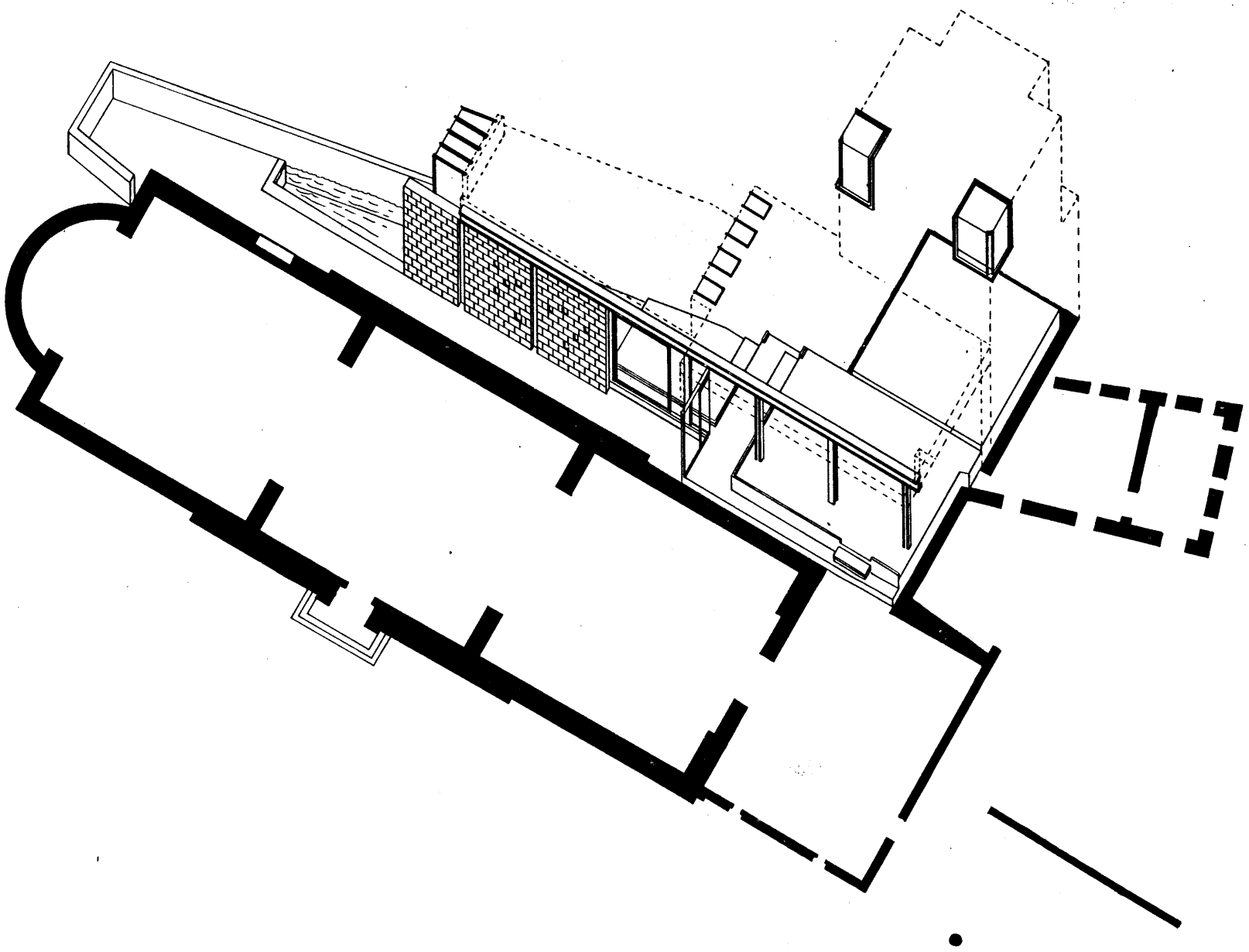


Fig. 52 Buffer space (between basilica wall and column wall) is cut in half by a glass wall.

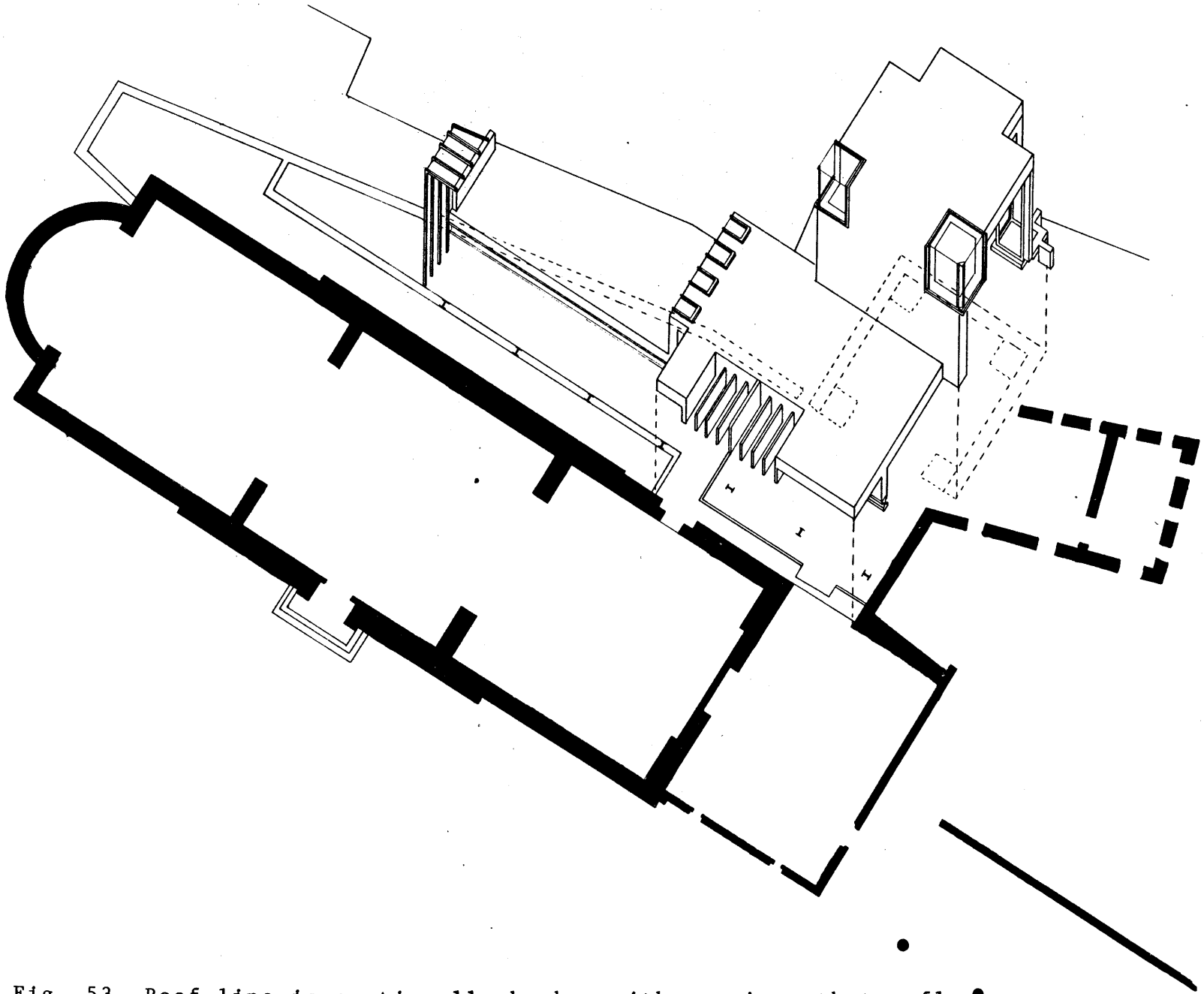
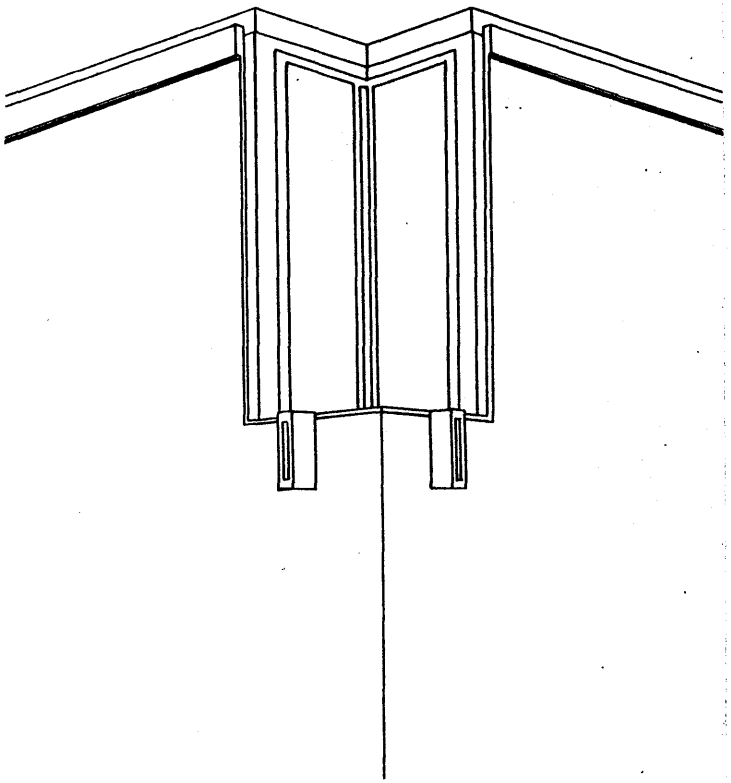


Fig. 53 Roof line is continually broken with openings that reflect events below.



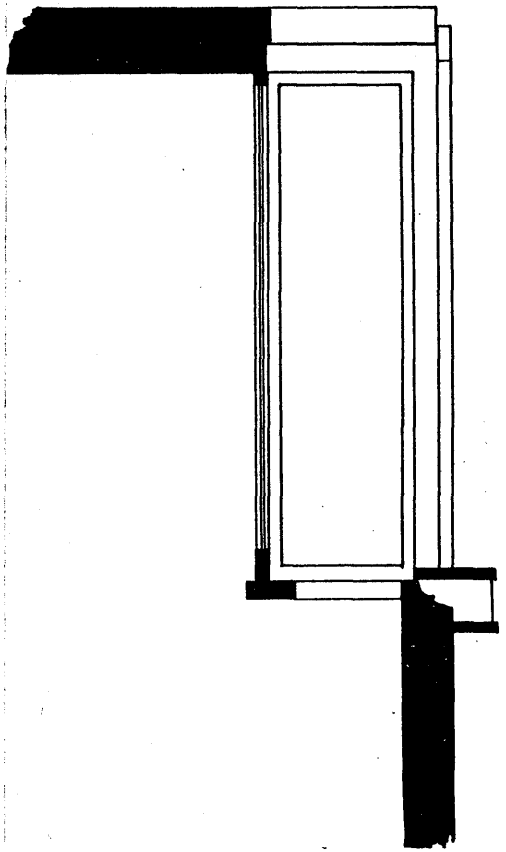


Fig. 54 exterior view of inverted west window and section cut.

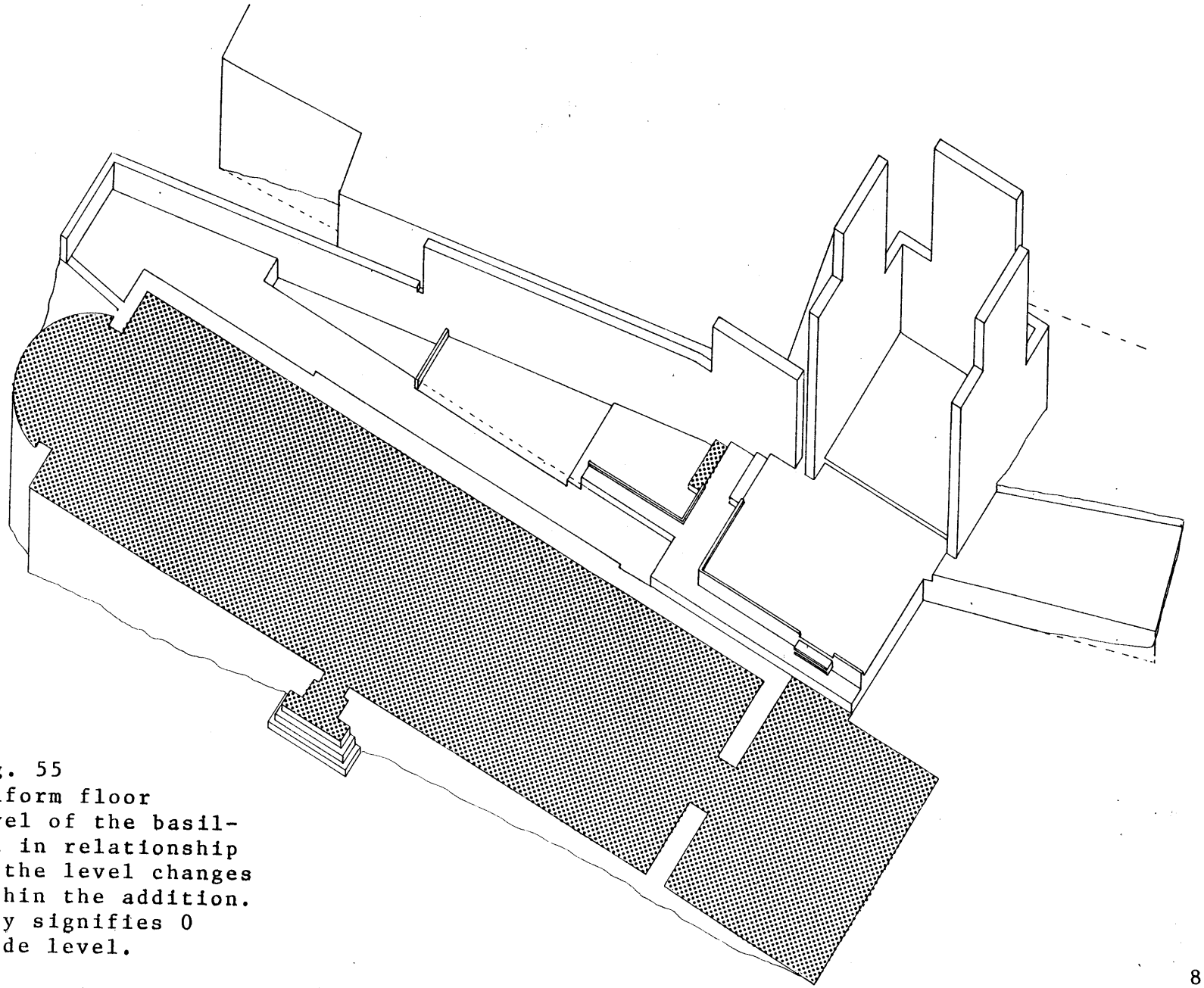


Fig. 55
Uniform floor level of the basilica in relationship to the level changes within the addition. Grey signifies 0 grade level.

PERSONAL HISTORY

Carlo Scarpa was born in Venice on June 2, 1906, and entered the University of Venice about 1923 to study architecture. He entered school when the University of Venice had been undergoing frequent dramatic changes; the Art Nouveau had been eclipsed by Futurism which in turn was finally ousted after World War I by a renewed Classicism and academic monumentalism having found its justification in a national historicism. Certainly the Futurist intervention paved the way for the break from the Art Nouveau, which had never really established itself in Venice and allowed this renewed neo-classicism to co-exist with the rising rationalism. Manlio Brusatin in Controspazio, 1972 "Carlo Scarpa, Architetto Veneziano," suggests remaining reminders of the Art Nouveau when Scarpa entered school as he mentions that though Scarpa admittedly contended with the renewed interest in ancient architecture, his love of design and ornament generated curiosity in the Viennese Secessionist movement and Henry Van de Velde. Secondly, Vittorio Gregotti mentions in New Directions in Italian Architecture, that "as early as 1919, Giovanni Greppi had designed a building in the Via Statute in Milan which was strictly derived from the Austrian Seccionsstil" and "before 1925, the renewal movement rediscovered baroque architecture, finding in it a style whose tormented, complex forms were suited to modern complexity as well as the value of a verbal

architecture; it also gave rise to timid imitations of the Style Viennese Secession." Whether these strains were present at the University of Venice is secondary to the fact that Scarpa delighted in the Viennese Secessionists and outspokenly tolerated the favored historicism, whose roots were more political than theoretical. With the rise of Mussolini, Marcello Piacentini asserted in Architecture and the Decorative Arts (1921) "After the great war the people threw themselves into an Architecture of a new style rejecting rationalism and finding a free style--turning towards ancient architecture--this revision of our greatness has strengthened us." This suggests that though rationalism was developing, it was not embraced until much later, when it seems to have successfully vied with this national historicism and assumed the support of the fascismo. According to Vittorio Gregotti, it was not until 1926 that Group 7 and Italian Rationalism was founded. In the magazine La Rassegna Italiana (1926) the following quote appears, "The hallmark of the earlier avante-garde was a contrived impetus and a vain destructive fury, mingling good and bad elements: the hallmark of today's youth is a desire for lucidity and wisdom . . . This must be clear . . . We do not intend to break with tradition; tradition transforms itself, and takes on new aspects beneath which only a few can recognize it. The new architecture, the true architecture, should be the result of a close association between logic and rationality . . ." All of which should illustrate the temporal nature of each of

these schools of thought, overlapping at times rather than existing as single isolated events.

Carlo Scarpa spent about two years at the University of Venice, during which time he was perceived to be a facile designer and talented water colorist. In addition to his propensity for the Art Nouveau, Manlio Brusatin says of him "it remained to the classicist and Palladio to reveal the true motives of Architecture and furnished him with a lively attention to artistic things and objects." As he said in my interview with him on September 5, 1978, "One of my great sources has been Palladio." When as a student he was asked to design a new viaduct for Venice, he was asked to the leave the University for design indulgences and never received a formal degree in Architecture. A fact which always undermined his confidence as an architect; the Italian culture putting so much emphasis on the credibility found with a degree.

The lengthy article on Carlo Scarpa by Manlio Brusatin in Controspazio claims that Scarpa turned to the craft of glass blowing for twenty years, after leaving school, only flirting with architectural design in 1932-3 in a competition with the Engineer Piamonti for the design of a new bridge at the Academia of Venice. However, the chronology of his life and career printed in the Space Design issue 1977 challenges this suggesting further contact with the University of Venice when he became the assistant to Professor Guido Cirilli at the University in 1926. According to this chronology, he was involved

in Murano as a glass-blower in 1938. These projects include: the interior of a glassware shop in Florence, the interior of a pastry shop in Venice and the interior of a house in Venice. Whatever is true, his decision to become a glass blower should be seen, according to Brusatin, as a consciously responsible choice. His distaste for the corporate nature and anti-cultural tendencies of the profession were as much a reason for his escape into the craft of glass blowing as his distaste for the new political regime and its contradictions.[12] Brusatin does not mention the architectural projects Scarpa was involved in simultaneous to this glass blowing period. These projects include: a competition for the town planning of Mestre, a project for the Lido Airport in Venice, a project for an apartment in Cortina, the restoration of Ca Foscari in Venice, a project for small apartments in Venice, the Tomb in the Cemetary of San Michele in Venice, all of which, except for the tomb and restoration of Ca Foscari, went unrealized. He also engaged in furniture design which showed more of the infiltrating ideas of rationalism and the School of Darmstadt.[13]

This glass blowing period is significant, Scarpa said, in terms of his performance as a designer because it presented the chance to do a few things well, with measured precision, patience and the passion of a craftsman, as opposed to the level of control one would have had designing buildings for the fascists.

12. M. Brusatin, "Carlo Scarpa, Architetto Veneziano," Controspazio 1972 p. 6
13. Ibid p. 7

The designs he overlaid on his glasses are cubistic, recalling themes by Leger and Braque. This might seem a generic inclination if the work of Martini, a Venetian sculptor who befriended Scarpa, did not show similar inclinations. Brusatin compares the art of glass blowing and the obvious influence it must have had in his later architectural work where water and glass are repeatedly introduced as themes; at any rate, his glass vases identify him as part of a Venetian culture where glass, stone and water prevail as material.

Scarpa had been teaching at the University of Venice for some time before he recently died. The number of years is ambiguous, the Controspazio article saying forty-six and the Space Design chronology not mentioning his beginnings as a full professor of architecture, but noting his assistantship to Cirilli in 1926. This is odd, because he did not complete his formal degree, as he told me, others have told me and as the Controspazio article says. To begin an assistantship one year after being asked to leave is confusing. It is important though to know of his teaching years, as well as events within the University of Venice, because it is apparently as a teacher that he finds an interest in Wright, one of his most significant influences.

Bruno Zevi began teaching at the University of Venice as a Historian in 1948. His interest in Venice was clearly that of an ambitious polemicist looking for the grounds to cultivate his own interest in organic architecture as found in Wright. 90

He hoped to organize an academy of sorts and perceived that the University of Venice had only been peripherally involved with rationalism and the fascists. With the removal of Cirilli, Zevi felt there was much room for experimentation and felt he would be able to re-awaken latent sensitivities for naturalism in the remaining old guard who had founded themselves in the Art Nouveau. People like Guido Costante Sullam, who had earlier demonstrated so much interest in the Art Nouveau, found this new climate and new men like Scarpa particularly exciting because it was in revolt against the current architecture and found himself open to the exploration of these new ideas. The sensational impact of Wright's work preceded Zevi's entrance at the University of Venice when in 1945 Zevi furnished photographic material of Wright's work which was printed in two publications of the magazine METRON. The effect of these publications became the impetus for the organization of the Associazione per Architettura Organica (APAO). The works having particular interest for Scarpa were Wright's Kaufmann house, Unity Temple, Midway Gardens, the Imperial Hotel in Tokyo, and the Hollyhock house in Los Angeles.

Scarpa's Wrightian period (1945-57) is a nub between important architectural periods in Italy.[14] Scarpa devoted much time to developing this interest in Wright, particularly in his students and took them to the United States to see his work in person. Among these students was Angelo Masieri,

14. Ibid p. 9

whose family commissioned Wright to design a home for architectural students on the Grand Canal in Venice to be built on the site of a small house they owned. The controversy that resulted in Venice was over the issue of inserting a modern building in the fabric of Venice. The issue was exaggerrated by the press who claimed that Wright was building a skyscraper on the Grand Canal, which was untrue. The project proposed would not have seriously affected the fabric of Venice. However, it seems political maneuvering from high financial positions manipulated the story enough to provoke general outrage. Antonio Ciderna led the movement against architectural intervention in historic centers. In this case he was especially trying to resist precedent being set, which he felt would unleash more brazen talent than Wright. The final result was the rejection of Wright's scheme in favor of preserving the small house and Carlo Scarpa was later in 1970 given the responsibility.

When Wright visited Italy, on the occasion of this Masieri memorial project in 1951 Wright was instantly taken with Venice and with Carlo Scarpa and his vases. However, according to Brusatin, the occasion of the Masieri controversy was enough impetus for the University to foreclose on a developing interest in Wright and foreign architects.

After this Wrightian period, the University of Venice fell into a mild reformism. Brusatin says that the isolationism that had served to protect the new organic movement at Venice and yield relatively superior work, became the reason it col-

lapsed into oblivion after this Wrightian period ended. The faculty became conservative, and people like Carlo Scarpa estranged themselves. A student political movement developed, but was ineffectual, the result of which was a general reconciliation to this conservatism. The students, during this revolt against this reformism, were unimaginative. Instead of exploring the inherent contradictions, as Faculty and students were doing in Florence and Milan, they resigned themselves to opportunism. Brusatin ends this discussion about the University of Venice by saying that this result "coincided paradoxically with Scarpa who, with calculated irony, said, at a meeting of the Movement of Studies for Architecture (MSA), that the perfect Architecture School would need Wright for Composition, Le Corbusier for Urban Studies, Aalto for interior design, Mies van der Rohe for Technology and Structures, and Samona (who had earlier left Venice when Zevi entered) as director.[15]

After his design for a tomb for the Rizzo Cemetary of San Michele in Venice Scarpa between the years of 1942-47 was involved with two projects: an arrangement for "il Cavallino," a Gallery for Modern Art in Venice which was realized, and a project for a cinema in Treviso which went unrealized. In 1947 he becomes involved with a significant work because of the scale and complexity of the problem: a plan for an apartment house with a restaurant and shops integrated into the

15. Ibid p. 15

complex on the Piazza Spalato in Padua. The significance of this undertaking is found in the incorporation of diverse functions and technologies together in one project, a truly urban problem which unfortunately went unrealized. Other projects include: Office of the Transadriatic Society in Venice--unrealized, the headquarters of the Catholic Bank in Udine--unrealized, a design for a bus station in the Piazza Mazzini in Padua--unrealized. Brusatin makes note of Scarpa's developing interest in Aalto and Paul Klee which he said are clearly visible in his design for a cinema in Venice--unrealized. He also suggests his incorporation of Wrightian geometry in his design for a parish church in Venice and Wrightian accents in the stone wall, but ventures further to say that the round bell tower is more reminiscent of the Art Nouveau. In 1949 his interior of a new office of the Gallery "il Cavallino" in Venezia is realized. In the same year he designs a preliminary plan for an apartment house of four-room units in Padua. Though this project also went unrealized Brusatin makes note of an influence from Kahn, who he says was also influenced by this project which he later used in his project at Mill Creek in 1956. Other unrealized projects include before 1950: a design for the Guarnieri House in Venice, a plan for a four-storied rental house in Belluno and the interior of the lobby of the Danieli Hotel in Venice. In 1950 a series of his projects were completed and include: the arrangement of the exhibition of publications on cinemas at the 10th-11th Festival of Cinema

in Venice, the remodeling of a store "alla Piavola de Franza" in Venice--demolished, the interior for a bookstore "Ferdinando Ongania"--demolished, and the Pavilion for Publications on art of the Gallery "il Cavallino at the 25th International Biennale in Venice which still stands. This pavilion is remarkably reminiscent of the school at Taliesin. The magazine METRON promoted this pavilion in several of its issues saying Scarpa was the best architect in Venice; "this pavilion will not be remembered in history but will be remembered as an act of courage."[16] Other works before his next significant project include: a preliminary plan for the Bortolatto house in Udine--unrealized, the arrangement for the exhibition "B. B. Tiepolo" at the 1951 International Biennale of art in Venezia--realized, an arrangement for the Exhibition "Graphic Works by Toulouse-Lautrec" at the Palazzo Napoleonico, furnishings for the main rooms of the Academy Gallery in Venice--realized, remodelling of the first floor of the Correr Museum in Venice--realized, restoration of the National Gallery of Sicily in Palermo, arrangement for the exhibition "Art of Ancient China" in the Palazzo Ducale in Venice, interior of the "Academy Gallery" in Venice, and in 1954 the Venezuela Pavilion at the international Biennale of Art in Venice which still stands. This project is one of his more noted works because of the remarkable likeness to Wright's work, seen especially in his treatment of the corners. He takes up much of this

16. B. Zevi, "Padiglione del Libro . . ." in METRON, #38, 1950

Wrightian vocabulary again in his project in La Spezia, the Gypsoteca in Possagno which will be looked at in detail later on, and in the project for the reconstruction of the Carlo Feilice Theater in Genoa. Brusatin compares his residential work with that of his commercial and public work, saying that it is in his residential work that he manages to balance the influences from the Secessionists, particularly Olbrich, with Adolf Loos and his influences from graphic artists such as Paul Klee and Piet Mondrian. However, the strongest theme in his residential work is Wright. The list of works until his next significant series of significant works include: the remodelling of six rooms of the Uffizi Gallery in Florence --realized, the remodelling of the office of Scatturin in Venice, the Veritti House in Udine--realized, the arrangement for the exhibition "Piet Mondrian" at the Gallery of Art in Rome--realized, a competition for the Colony of Olivetti in Ivrea, the remodelling of "Ca 'Foscari" in Venice--realized and in 1956 to 57 the extension of the showroom for Gypsography in Possagno--realized, which will be discussed later. The other work discussed in detail will be the Restoration of the ground floor and courtyard of the Querini Stampalia Library in Venice in 1961-3. The following list includes the rest of his work between the years 1958 to 1977 (taken from the chronology printed in Space Design 1977).

1958 Arrangement for the exhibition "from Altichiero to Pisanello" in the Castelvecchio in Verona--realized

- Interior of the Italian Pavilion-Biennale in Venezia--realized

- Arrangement for the exhibition "murano Glassware," Salviati & Co., Venezia -- realized

1959 Arrangement for the exhibition "Vitality in Art," Palazzo Grassi, Venezia--realized

1960 Remodelling of the 2nd Floor of the Correr Museum, Verona--realized

- Arrangement for the exhibition "Erich Mendelsohn"--Biennale in Venezia--realized

1961 Arrangement for the exhibition "The Sense of Colour and the Mastery of Water," Expo Italia '61, Veneto Pavilion, Torino

- Gavina Shop, Bologna--realized

1961-3 Restoration of the Querini Stampalia Library, Venezia--realized

1962 Arrangement for the exhibtion "Cima da Conegliano," Treviso

1962-3 Project for remodeling of the Italian Pavilion and its Biennale in Venezia--realized

1963 Cassina House, Ronco di Carimate--unrealized

1963 Arrangement of Revoltella Museum in Trieste--realized

- Preliminary plan for the reconstruction of Carlo Feilice Theater in Genoa

1964 Restoration and rearrangement of the Castelvecchio Museum in Verona--realized

- Arrangement for the exhibition "Giacomo Manzu" Palazzo Napoleonico in Venezia

1964-5 Project for a small apartment house on the Grand Canal in Venice--unrealized

1964-8 Remodelling of the Zentner House in Zurich--realized

1966 Project for the Piazza del Duomo in Modena--unrealized

- Project for the entrance to the Venice Institute University of Architecture, Venezia--realized

- Exhibition "Architecture of Museum," Museum of Modern Art, New York--realized

1967 Arrangement for the Exhibition "The Poem" Italian Pavilion '67, Montreal

- Arrangement for the exhibition "Arturo Martini" in Treviso

1968 Arrangement for the exhibition "Pursuit of New Structures" (personal exhibition of Scarpa, Louis Kahn, Paul Rudolph, Franco Albini) 34th International Biennale of Art, Venezia

1969 Arrangement for the Exhibition "the Drawings of E. Mendelsohn" U. of Cal. at Berkeley

- Arrangement for the exhibition "Frescoes from Florence" Aiward Gallery in London

- Project for the Santini House in Lucca--unrealized

- Competition for the Municipal Theater in Vicenza

1970-2 Cemetary Brion-Vega in San Vito--realized

1970 Arrangement for the exhibition "G. Morandi" The Royal Academy in London

- Masieri Memorial, Students Library and Dwelling, Venezia--unrealized

- Project for Roth House in Asolo--unrealized

1972 Plan for the Lupi House near Vicenza

- Exhibition "great Drawings from the Collection" the Heinz Gallery in London

1973 Project for the Restaurant Fini in Modena--unrealized

- Project for the annex of the Querini Stampalia Library in Venezia--unrealized

1973-5 People's Mutual Bank in Verona--under construction

1974 Project for the National Museum (under construction in Messina)

- Arrangement for the exhibition "Gino Rossi" Treviso

1974 Annex to the "Villa Matteazzi-Chiesa" Venezia--realized

1975 Monument to the Memory of the Sufferers of the '72 Terrorist Outrage, Brescio--realized

1975-6 Reconstruction and extension of the former Convent of San Sebastiano, the Faculty of Literature and Philosophy of Venice University in Venezia--realized

1975-7 Project for the preservation of the ruins of ancient roman houses in Feltre--unrealized

1976 Project for Picasso Museum, Paris--unrealized

1977 Project for a branch of the Antonia Bank in Monselice--unrealized

- Weekend House for three families in Belluno--unrealized
- Bardolino House (under construction)

Scarpa's attention to detail undoubtedly qualified him for the number of exhibition arrangements he did throughout his career. Brusatin suggests this devotion to craft was developed as a glassblower where his sense of quality found in material was heightened. However, he also suggests that this endeavor served finally to limit his ability as an architect; whose attitude towards modern industry was that it produced bad architecture. This passion yields work of high quality, however costly. However, it can be thus understood that when he does use modern prefabricated parts, they become

as rare as his hand crafted components by the way in which they are incorporated into his design; often it is tongue-in-cheek. This willful escape from mass production has caused people like Manfredo Tafuri to say of him "his is an ideology of architecture as craftsmanship, oriented towards the absorption of unskilled labor, spread out in competing enterprises with a low technological level . . . an obsession with reviving building as the project of 'manual' techniques, where physical and linguistic materials undergo manipulations which bend, deform and torment them. The expressionism resides in the contradiction, experienced personally, between a lack of power and know how to make architecture something other than an artisan's profession still rich in 'peasant' values and an awareness of the progressive disappearance of the objective conditions which permitted this indulgence. . . . his scale of intervention leads to a poetry of objects, rich in formalistic complacency and devoid of ideological trauma. Scarpa has explored a syntax which eludes any repetition and which allows him to put forward the problem of 'style' as the ultimate testimony of a practice involving formal science and imagination."[17] Scarpa, "humbly," said of his work that the fact he is not copied well is testimony to the fact that he is not a great architect. Yet, in 1972 Carlo Scarpa became the Director of the School of Architecture at the University of Venice.

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17. M. Tafuri, L'Architecture D'Aujourd'hui, 1975 Sept-Oct #181

Visit to Carlo Scarpa's Studio (Sept. 11, 1978)

Scarpa's studio in Vicenza is the basement of a house which, though separate, is part of the larger Villa Valmarana which sits on the hill overlooking Vicenza. He and his wife shared, until his death, the upper floors as their private residence.

Memories of his studio are filled with cold and dampness, even though I was there at the end of the summer when the temperature ranges between 68-70 degrees. My initial discomfort, with the cold and my nervousness for what I would not be able to say, was quickly overtaken by good feeling. The respect his students and his employees have for him was, practically speaking, a spectacle. There was definitely the sense of "maestro-disciple" accord, for even though his private residence was directly above when he entered the room I felt as though he were holding court.

We talked about Painting and Sculpture, as he said "Art History, Painting and Sculpture are more important to me than architecure." He talked about liking to do things well, usually picking up a piece of stray material from one of his projects when he spoke, which completely litter his studio, or sketching the idea he was creating with words to reinforce it graphically for himself. He said, "I would rather be the painter of the small painting on the bottom of the altar than be the grand maestro of the center masterpiece." He talked

about his academic training, complaining of its provincialism and conservatism and how it was necessary to repudiate all he had been taught in order to learn about Frank Lloyd Wright and Le Corbusier, but emphasizing all the while that his greatest love and resource was painting.

He talked a little about the Cemetary BrionVega, his most recent finished and published work. He said of it "I wanted to create a place to come to celebrate life, and therefore the entire plan is symbolic." Visiting the cemetary, one enters through the center of the old cemetary (Square in plan) passing through an archway that delivers one in the center of the upper arm of an upside down L shaped plan. This point is supposed to be significant because immediately on the right is a large pool of water (meant to symbolize the beginning of life before birth). Immediately on the left, at the corner of this L, is the dual sarcophagus--meant for the couple Brion-Vega and intended to symbolize the material end of life. The duality of this sarcophagus was consciously designed to maintain the dialogue this couple had in life. Turning the corner from the Sarcophagus, one finds the Tempietto (a small church meant to symbolize eternal life). The water surrounding this tempietto is intended to mean the beginning and end at once--or the infinite. The point of entrance then is appropriate placed between the beginning and end of a lifetime. This conception is quite two dimensional and conceptual in terms of placement and recalls for me Scarpa's

persistent references to painting--perceiving the plan as a very two dimensional composition. This challenges Arata Isozaki's statement about Scarpa's "leading the collection of parts to form the whole."

Another concern he spoke about was his attempt to reflect the essence of the people or place for which he was designing. For example, in Possagno, which I had just visited, he said he saw the problem of lighting Canova's sculpture and the topographical situation in Possagno as the two basic concerns he had. The double height room was intended to house a giant statue of Theseus by Canova. But his response to Canova's work was in trying to get at lightness. At Bardolino, he said, the house was intended to reflect the nonchalance of its owners. The cemetary of Brion-Vega was strictly ordered according to a module of eleven. All dimensions are some combination of eleven--halved or multiplied (5.5, 11, 22, 33, 44, 55, etc.). He spoke at some length about using a module (that was the first time he had, and only did because he was forced to), feeling it had been a wonderful constraint and wanted to use one again in future design. He especially felt the number eleven was helpful as he said "one never loses the equilibrium with eleven."

His working process is interesting. I found, while looking through his drawings, no evidence of working drawings. His process is ongoing, rather than finishing a design with a complete set of finished and working drawings. The design

stage is simultaneous to building; drawings are relatively schematic and beautifully colored with pencil indicating different materials. A drawing is then given to his assistant, an architect and engineer, who then proceeds to convert it to a scaled working drawing, which is then turned over to the crew. I was intrigued to find, though the Bardolino house was still under construction, Pino Tomasi, his assistant, converting some of Scarpa's drawings to more finished and detailed working drawings. Finally, these working drawings are rarely kept. I found drawings of the Castelvecchio, the Bardolino House, the Bank in Verona and the Cemetary Brion-Vega in various drawers all over his studio, unassembled and all representing different phases of design. Some were sketches, some were detailed finished drawings, others were beautifully colored but precise schematic drawings representing certain details which repeated throughout the project it represented. I was told the drawings of the rest of his work were lost, or being kept in London. Scarpa seemed to be generally unconcerned about any of this.

I questioned some of his students about him and his relative position at the University of Venice. Merine Picco said that most students and faculty members misunderstood Scarpa. His tendency to isolate hiself, which manifested itself in his earlier years during his glass blowing period, was perceived as a weakness. She said the "eccentricity" they see in his design is simply another manifestation of this

hermeticism. Despite such objectivity, her reverence for Carlo Scarpa seemed to be unbridled, saying, "I am here to do my thesis with him; I do not expect to be able to emulate his talent, he is too great, but anything I might learn from him while I am here will make me happy." I asked her what she thought about the influence Scarpa had from Frank Lloyd Wright, and the differences between them. She said, "Wright draws the building up from the ground; it is an extension of the earth, while Scarpa works from the top of the building to the ground. Both respect the ground and use it as part of the whole conception, but their beginning is quite different." Another student said, "I think Scarpa misinterpreted Wright in the way Wright sees nature; Scarpa cuts into nature--a very Italian attitude."

Scarpa's final words to me were meant to discourage anyone wanting to take him literally. His suggestion was to "look at my work as if I am dead."

CONCLUSION

The attitude that I've attempted to characterize, in the description of the Querini Stampalia Library and the Possagno Museum is concerned with developing a vocabulary that celebrates junctures in built form. This is largely achieved through a sophisticated juxtaposition of different elements, spaces, materials and volumes, that in the manner of juxtaposition develops three dimensional relationships between these elements, etc., that effect a special kind of juncture between them. The quality of these junctures is unique because it allows the integrity of different elements be acknowledged while being joined. The attitude is significant not only because it reflects the culture in which Scarpa took part (a classical tradition, certain aspects of modernism, and a cultural tradition founded in historical layering), but because the art of resolving differences between building fabrics, materials, style, etc., has increasingly become an important issue. Scarpa cannot alone be credited with identifying this concern; he was born in a city where the building fabric has been layered for centuries, and the resolution between new and old has traditionally been a concern. But, Scarpa's manner of achieving resolution between conflicting traditions, betrays a broader architectural attitude.

I've used the Querini Stampalia Library to graphically illustrate this interest in resolving stylistic differences.

The mediation developed between the new and the old illustrates, in the Library, an interest in generating an active dialogue that joins the elements or spaces that are in juxtaposition to one another, by virtue of creating a third component in between that, because of its separate identity, reinforces the separateness of elements or spaces that are being joined and simultaneously joins them. For instance, the space between the platform of the library and the wall in the lobby, is large enough to suggest that it is a separate condition between two elements, and not simply left over space. However, because it also reinforces the separateness of the platform, as a new built element, and the wall, as the old built-form, both the wall and platform are then related to one another by virtue of this separation. The tension resulting between the two is what should be called the negotiation of both. However, had all spaces between the platform and the walls, of the lobby, been dimensionally uniform, the space between would merely have defined the platform as a very separate element. The irregularity of these dimensions sets up a different kind of articulation, which lets the platform jockey into a position in relation to the wall. The same is true of the level changes between the platform and the lecture hall. Had these level changes been straight (like a series of steps) rather than being irregular, the relationship between the platform and the lecture hall would have been less ambiguous; straight level changes would have served to underline their difference

as two separate events and the directional flow from one to the other would have been one directional. The irregularity of this composition gives a simultaneity of reading. It lets the lecture hall floor flow up to the platform and also, at the same time, lets the platform flow down to the lecture floor. The irregularity suggests an inter-locking of a development from the lecture floor to the platform and a development from the platform to the lecture hall floor. The quality of inter-locking these directional flows is what makes this negotiation a separate condition.

The same kind of condition can be seen in the Possagno addition where level changes, from the entry foyer up the main entry area of the addition, serve as a negotiation from the foyer and basilica to the upper level of the main entry area. However, the location of the column wall inside this main entry area, which clearly later on defines the east edge of the addition, makes the actual beginning of the addition less clear. The area between the column wall and the basilica wall, because of its lack of strict definition and the suggestion of multiple possibilities (i.e., the beginning would be the terrace between the platform and the basilica wall, or it could be the step between the terrace and the platform, it could be the beginning of the articulated platform, or it could be the column wall) becomes therefore, a dialogue between parts that mediates the change between the basilica and the addition. Initially, the introduction of level changes

seems to say that this new addition is doing something quite different which on further inspection is true. The relationship developed between the new addition and the old then becomes crucially important for their mutual co-existence. The zone in between that mediates this change becomes the crucial factor in letting these two structures be separate and become a whole. However, the fact that the terrace between the platform and the basilica wall turns the corner becoming another mediator between the higher level of the main entry area and the lower trapezoidal floor level illustrates an attitude towards design that does not rest simply in relating the new to the old, but one which is grounded in celebrating connections between spaces, elements, and materials which reinforce the integrity of things being joined. At the same time, Scarpa unifies the reading of the whole with devices that develop a continuity between spaces (i.e., the reinforced concrete wall on the west side of the addition renders the whole addition as a single unit). The breakdown of inside to outside (the glass walls on the south ends and the window treatment) in contrast to the very deliberate edge definition (the west reinforced concrete wall) set up themes that play off one another, resulting in a richer set of multiple readings.

Likewise, the buffer spaces found in the Querini Stampalia Library (the platform which buffers the change from the canal to the lecture hall and the lower space immediately outside the lecture hall which buffers the change from the hall to

the garden) act as mediators between different conditions. They also serve to reinforce the reading of the hall as a very separate space. The transparency of walls (beginning with the screens between arches on the facade, the glass wall between the middle front room and the lecture hall, and the glass wall between the lecture hall and the garden) sets up a continuity between these spaces and a breakdown of inside and outside. In addition, the negotiation between these conflicting conditions (the transparency/continuity versus the definition) is the factor that allows them to work together to create this multiplicity of readings. In the middle front room, the small level changes between the front facade and the platform, and the level changes plus the radiator between the platform and the lecture hall operate as smaller scale mediators. The recession of the irregular glass wall from the outside column line of the lecture hall is the same kind of smaller scale mediator between the separateness of the lecture hall and the area immediately outside.

The distinguishing objectives found in both projects that together characterize Scarpa's generic attitude towards design are difficult to articulate inasmuch as they often seem to be contradictory. But it is in these contradictions, that are subtly resolved, that makes for the magic-like quality of his design.

First of all, he breaks down the separation of inside versus outside (exemplified by the use of a platform in the Library

that seems to bring the public-like quality of Venice into the building as well as the recession of the doorway). The breakdown of inside versus outside is literally broken down in the library with the use of glass walls that create a series of transparent layers. The use of glass walls in the Possagno museum effects the same kind of reading suggesting outside space coming in and reciprocally the suggestion of inside space going out.

The relationship to outside landscape, within the interior, is a theme developed in both projects. The use of the platform with interruptions running through the library to the garden, which by itself is another artificial landscape recreates the circuitous path-making found in Venice. The incorporation of level changes within the Possagno museum refers to the actual slope of the ground outside.

The breakdown of continuity developed by devices such as platforms, continuous wall material, mouldings, etc., is accomplished by differentiating the very things that are being joined. So, one reads an element through its separate role and also as part of a larger composition. The difference in this and the way Wright's components contribute to the reading of the whole is the use of collage. Scarpa deliberately juxtaposes conflicting materials, surfaces, colors, etc., to achieve a multiplicity of readings. The spatial development, as a result, is layered.

He breaks down the compartmentalization of rooms by

layering spaces. For example, when entering the addition to the Canova gallery, Scarpa deliberately avoids allowing you to define where the new gallery begins. Part of the entry seems to be allied with the foyer, and part of it seems to be an integral part of the addition. One can read the zone between the column wall and the basilica wall as part of the main entry area, and also read it as something quite separate. But the zone itself is further broken down, inside the addition, through the use of levels that serve to define the edge of the higher platform. The series of columns falling on the inside of this platform makes the part of the platform to the east of the columns seem ambiguously as part of both: the zone and the main entry area. I've called this reciprocal continuity before.

Scarpa's use of mediators between spaces, elements and materials has become quite redundant. But what should be very clear is the fact that a buffer is not restricted to one scale but exists on as many as can be identified within one project. It is this attitude towards juncture from the smallest scale to the larger urban scale that illustrates a more conceptual and generic attitude towards design. From the more specific negotiation between platform and lecture hall floor in the library, to the joinery of the bridge railing outside the library, to the larger level of the creation of different zones that serve as mediators between inside and outside, to the actual breakdown of outside public space to private space

within the building, it is clear that there is a range of execution of the same kind of attitude. Similarly, in the addition to the Canova Gallery, the juncture between floor levels, the juncture between buildings, and the resolution of the severity of the basilica with its surroundings with an addition that mediates between the two, all represent the same objective. This is to develop a vocabulary of relationships that negotiate the juncture between necessarily or intentionally different conditions by celebrating the juncture and making it a very special event.

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