

The Architecture of **CARLO SCARPA**

The Venice Insider



Carlo Alberto Scarpa (1906-1978)

Carlo Scarpa

- Was a unique figure in the second generation of Modern architects at once deeply embedded in the archaic and anachronistic culture of Venice, while also transforming the ancient city by weaving the most modern of spatial conceptions into its material fabric.
- To a degree unmatched by any other Modern architect, Scarpa stood in two worlds, the ancient and the modern – the particular historical place and the larger contemporary world.
- Through his work he forever joined these two worlds, constructing an entirely new interpretation of architectural preservation and renovation by producing works that integrate, engage and transform their place.





Mappa di Venezia
Incisore John Stockdale, 1800

Carlo Scarpa

- Carlo Alberto Scarpa was born on 2 June 1906 in Corte dell'Asio, Venice, near Campo Santa Margherita.
- He was the eldest of the three children of Antonio Scarpa, an elementary school teacher and headmaster in Venice, and Emma Novello, a fashion designer.
- In 1908 the family moved to Vicenza, a town in the Veneto region housing twenty-one buildings by Andrea Palladio, the great late Renaissance architect.

Venice and the surrounding area



VICENZA AND PALLADIO

- In Vicenza, Scarpa's mother opened a fashion workshop, patronized by the local aristocracy, and his father commuted daily to teach in Venice.
- Antonio Scarpa imbued his children, Carlo, Luigi (Gigi) and Ida, with his idealistic spirit, reflected in his 1929 book, *How I Became a Teacher*, published by Libreria Emiliana Editrice.

VICENZA

- **'The town of Vicenza opens and closes the parabola of Scarpa's existence in ideal terms', according to Giuseppe Mazzariol and Giuseppe Barbieri**
- Scarpa's early and late years were in Vicenza his last studio occupied the Villa Valmarana's stables near Palladio's Villa Rotonda.



Teatro Olympico Vicenza Andrea Palladio 16th Century



Teatro Olympico Vicenza Andrea Palladio 16th Century



**Palazzo
Chiericati,
Andrea Palladio
16th Century**

Vicenza and Palladio

- During summers and holidays Scarpa lived in the Veneto countryside around Vicenza, famous for its Palladian villas.
- Palladio's most influential design, the Villa Almerico (later Valmarana), called 'La Rotonda', is a short walk south from Vicenza's centre across the Retrone River



Villa Rotonda, Andrea Palladio 1570 CE

VENICE



Miracle of the true cross 1494- Vittore Carpaccio

VENICE

- The Venetian Republic lasted from 1081 until 1797, when Napoleon became the first foreign ruler to conquer the city-state.
- During that remarkably long period, Venice was truly unique among nations, being governed by a constitution that emphasized trading and manufacturing, it developed one of the most effective naval military forces and extensive diplomatic corps in modern history.



VENICE

Scuola Grande Di San Rocco, Venice 1515-60CE

VENICE

- Before 1870, Venice had been a favourite of foreign poets and writers, including Lord G.G. Byron, Percy Shelley, Fennimore Cooper and George Sand.
- After 1870 and the Austrian withdrawal it became part of Italy.
- As James noted, 'It is a fact that almost everyone interesting, appealing, melancholy, memorable, odd, seems to have gravitated to Venice.'

VENICE

- The water level of the canals and surrounding lagoon fluctuates with the tide and the dramatic, seasonal *acqua alta*, or high water.
- In *acqua alta*, the buildings of Venice appear to emerge directly from the water's surface; the heavy stone city appearing to float above its mirrored reflection.

VENICE



Ca'D'Oro Venice 1420-30 CE Grand Canal Facade

VENICE



Ca' Foscari Venice 1452-53 CE

VENICE



Pallazo Ducale Venice, Southern Lagoon Façade 14-15th C with some 19th C additions

VENICE

- During his six years as an Academy student, Scarpa immersed himself in the history, culture and architecture of Venice.
- He developed a strong identification with Venice's Byzantine foundations its connections to the East and West, its painters - Giorgione, Tiziano, Tiepolo, Guardi and Canaletto and its crafts, particularly printing, bookmaking and glass.

VENICE

- Scarpa himself later noted his propensity for '**a relentless analysis of detail**', which he felt came from being a Venetian.



**Santa Maria Del Miracoli,
Pietro Lombardo, Venice
1481-9**



**Santa Maria Del Miracoli,
Pietro Lombardo, Venice
1481-9**



In Venice, 'the lives of generations have made exteriors acceptable between sky and water, marbles inhabited by emotion, feelings turned to marble'.

In Venice, 'light and shade are recorded, abstracted, intensified, solidified. Matter is dramatized in stone'

**Santa Maria Del Miracoli,
Pietro Lombardo, Venice
1481-9**



Piazza San Marco, Venice
Campanile Di San Marco by Canaletto 1720 CE



**Piazza San Marco, Venice
Campanile Di San Marco
(Rebuilt 1912) and the
Basilica Di San Marco**

Preservation, Restoration, Conservation???

- Eugene-Emmanuel Viollet-le-Duc, who believed that buildings should be 'restored' back to the style consistent with the time of their origin.
- John Ruskin in his *The Stones of Venice*, believed that the buildings' decayed and ruined conditions reflected the history of their inhabitation, and should not be made to appear as new through 'restoration'.

Venetian Glass

- Glass manufacturing is an ancient craft tracing back to Roman times; a tradition that has been practised at the highest levels in Venice from the time of the Republic to today, it is in many ways inextricably linked to the city.
- Stokes in *The Stones of Rimini* 1935 -wrote,
- If in fantasy the stones of Venice appear as the waves' petrification, then Venetian glass, compost of sand and water, expresses the taut curvature of the cold under-sea, the slow, oppressed yet brittle curves of dimly translucent water.'

Carlo Scarpa

- In 1926 Scarpa began to teach at the Istituto Universitario di Architettura Venezia IUAV.
- He initiated a second parallel career working as a glass designer in Murano.

Carlo Scarpa



NERO ARGENTATO 1930
GLOBE SHAPED BLACK
VASE

Carlo Scarpa



VASO TRANSPARENTE
1926 GLOBE SHAPED
CLEAR VASE

Carlo Scarpa



VASO FENICIO 1930 – OVOID LATTIMI GLASS – Cappellin Co

Carlo Scarpa



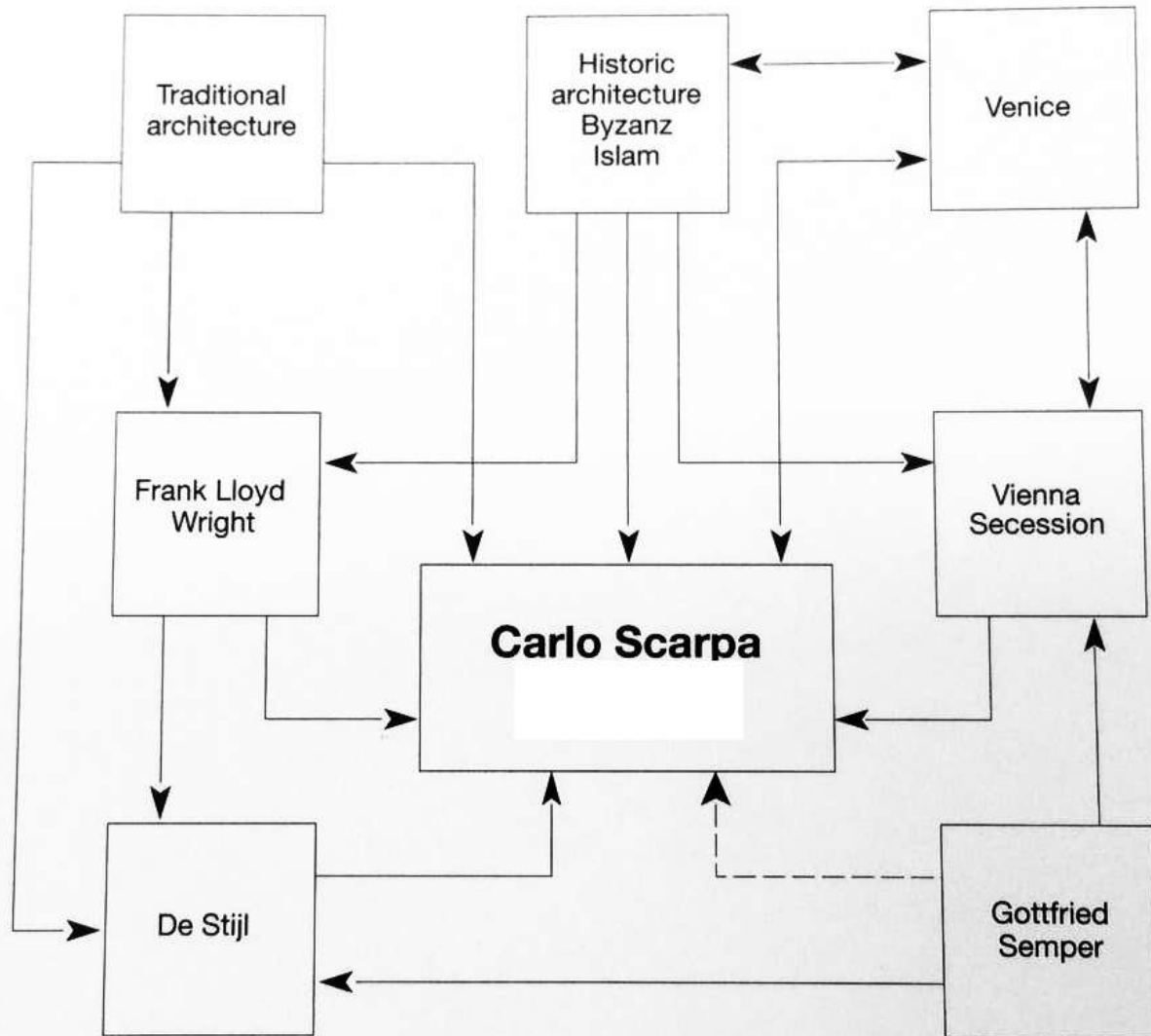
VASO INCISO 1940 – WITH TRANSLUCENT ENGRAVED BANDS, VENINI & CO GLASS

Carlo Scarpa and Architecture

- A number of Scarpa's early architectural commissions were for the Murano based Cappellin and Venini glass companies.
- These first projects involved primarily interior renovations, exhibitions, show rooms and company offices – as would be the case for the majority of his career's works.



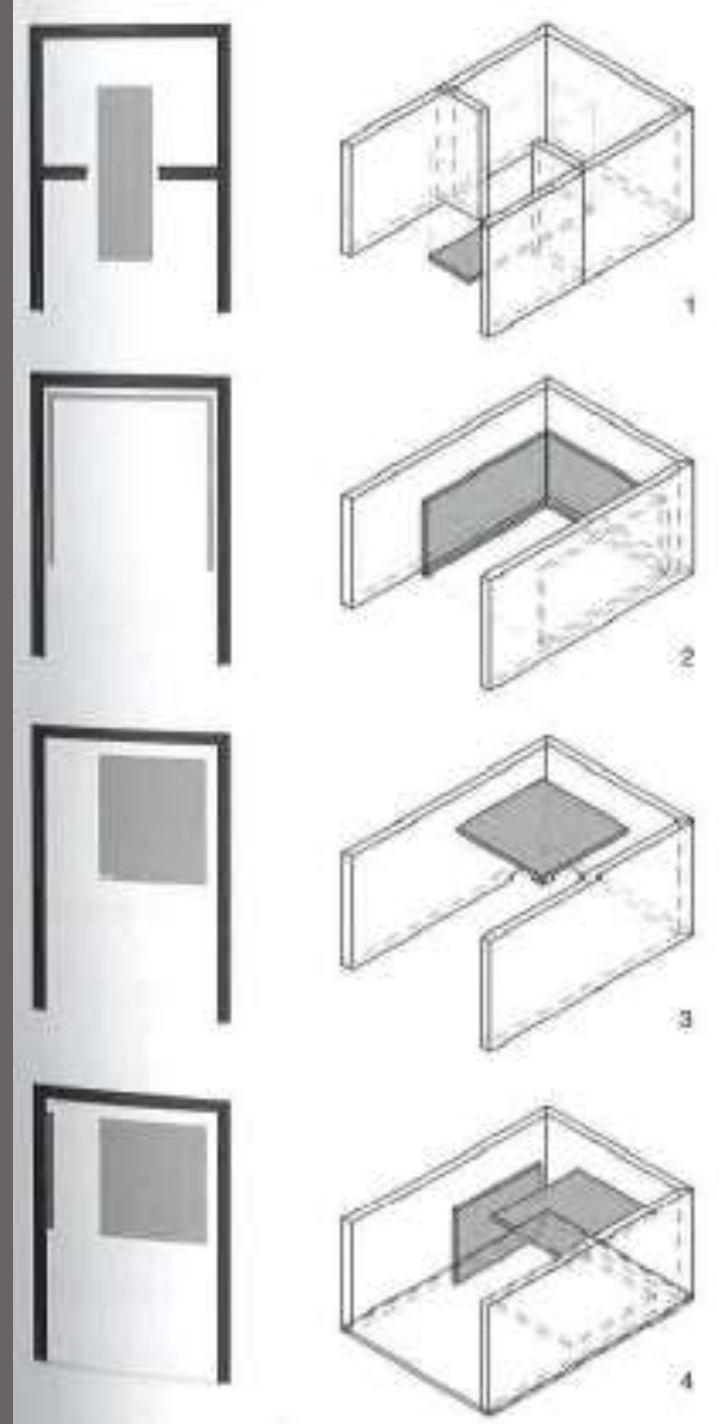
CARLO SCARPA – CAPPELLIN EXHIBITION DESIGN, MONZA 1930 – DISPLY UNITS, LIGHTING AND GLASSWARE



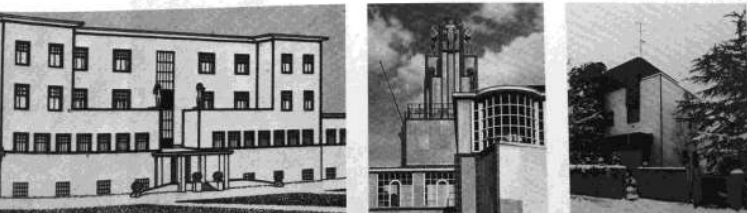
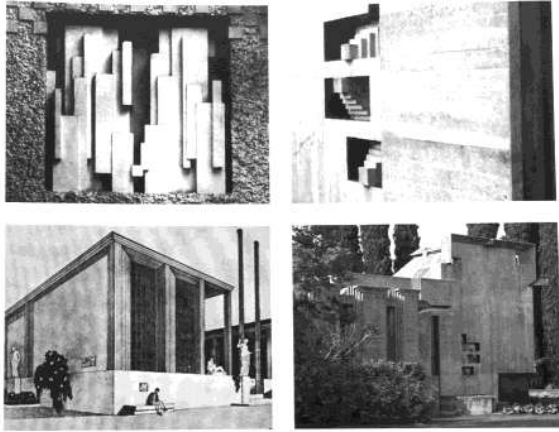
Influences

- direct influence
- - - - -➤ indirect influence

Stratification and layering in Carlo Scarpa's work



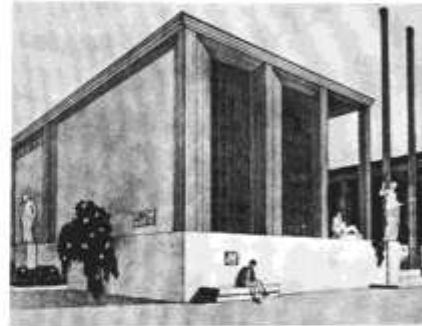
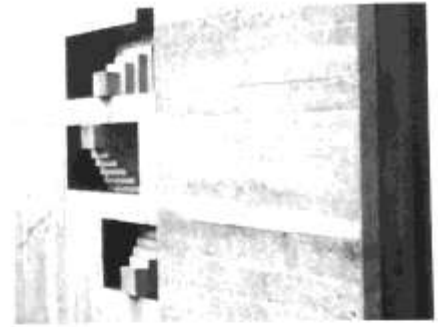
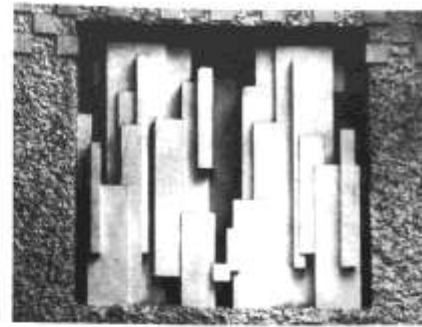
Carlo Scarpa and Architecture



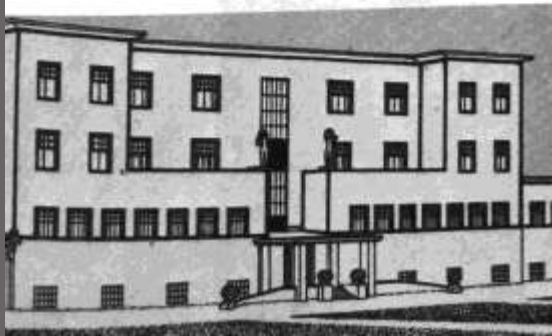
Josef Hoffman, Palais Stoclet, Brussels, 1905-11

Framed façade planes

Carlo Scarpa and Josef Hoffman



- 'And Josef Hoffman had a great sense of feeling for decoration...(one has to recall, as Ruskin said, that art is decoration). This fact includes a very basic orientation for us both: I am a Byzantine at heart, and in Hoffman, you will find something of an Oriental too: like a European looking towards the Orient. This may be a difficult way to explain the phenomenon, though those who know this architect's expressive forms will have to agree intuitively with what I say.'



Carlo Scarpa and Frank Lloyd Wright

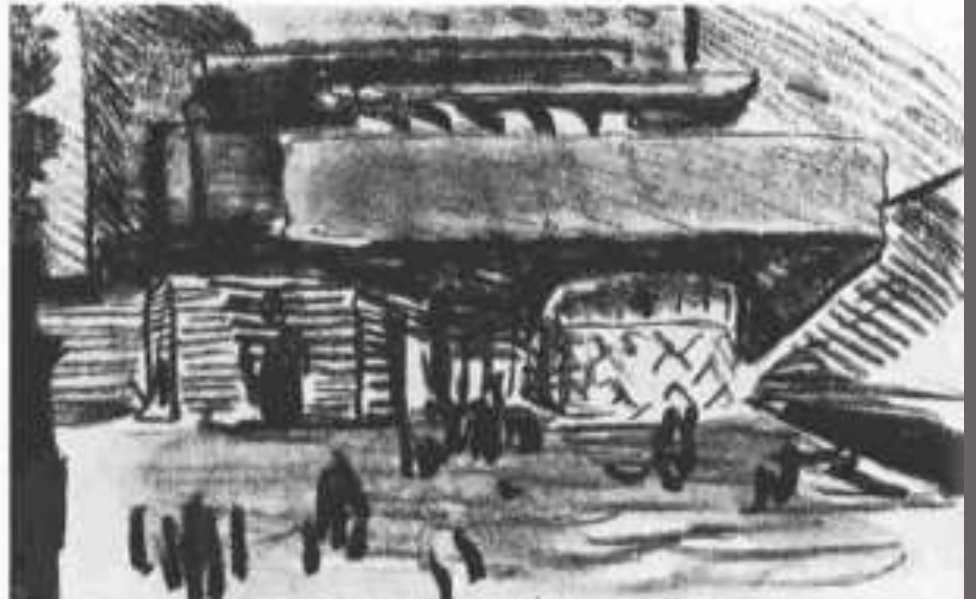


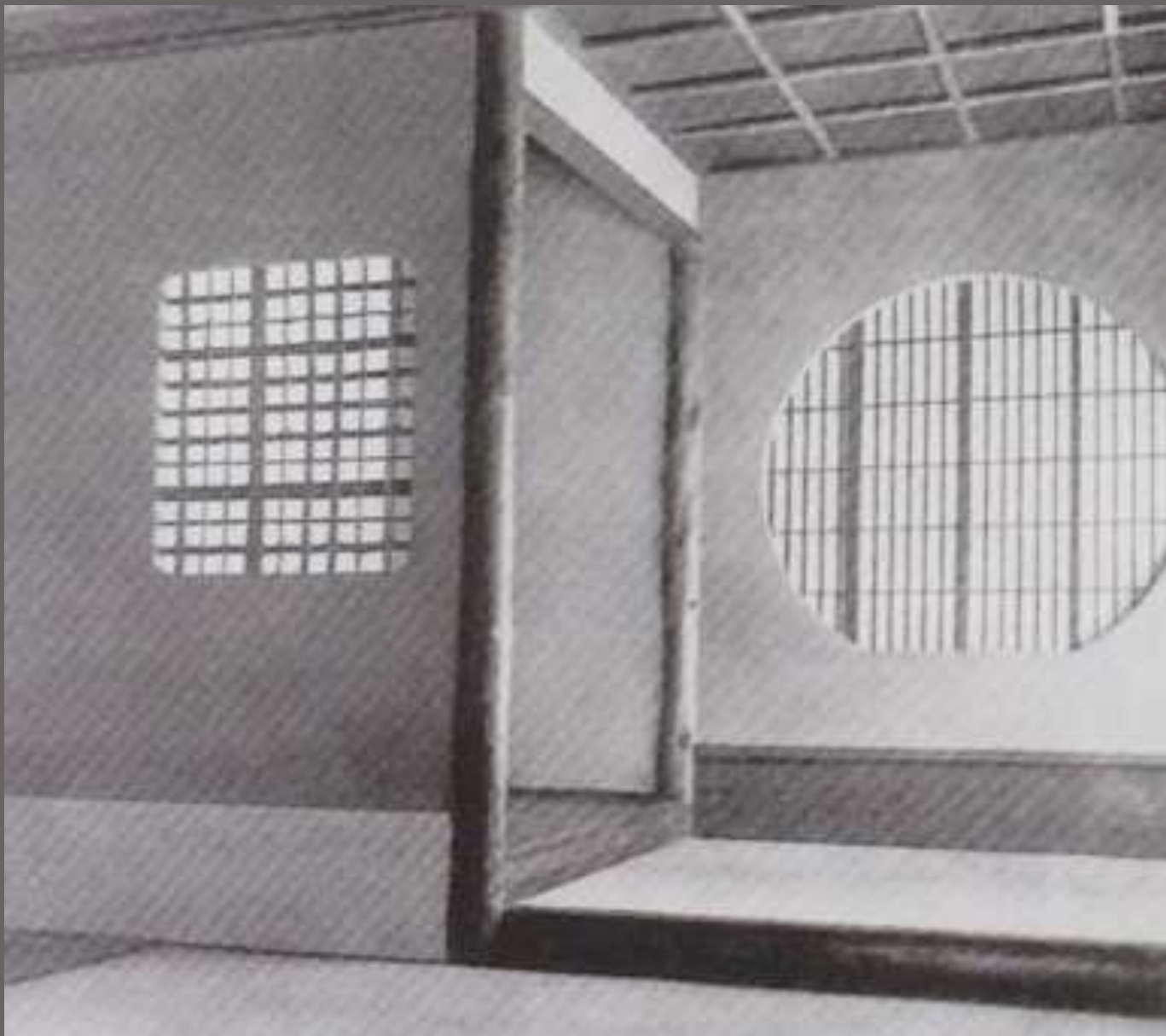
**Avery Coonley house
Riverside, IL. Frank Lloyd Wright,
architect, 1907**



**Carlo Scarpa, Angelo Masieri,
Romanelli House, Udine, 1950-55.
Partial exterior facade and roof
overhang with perforations.**

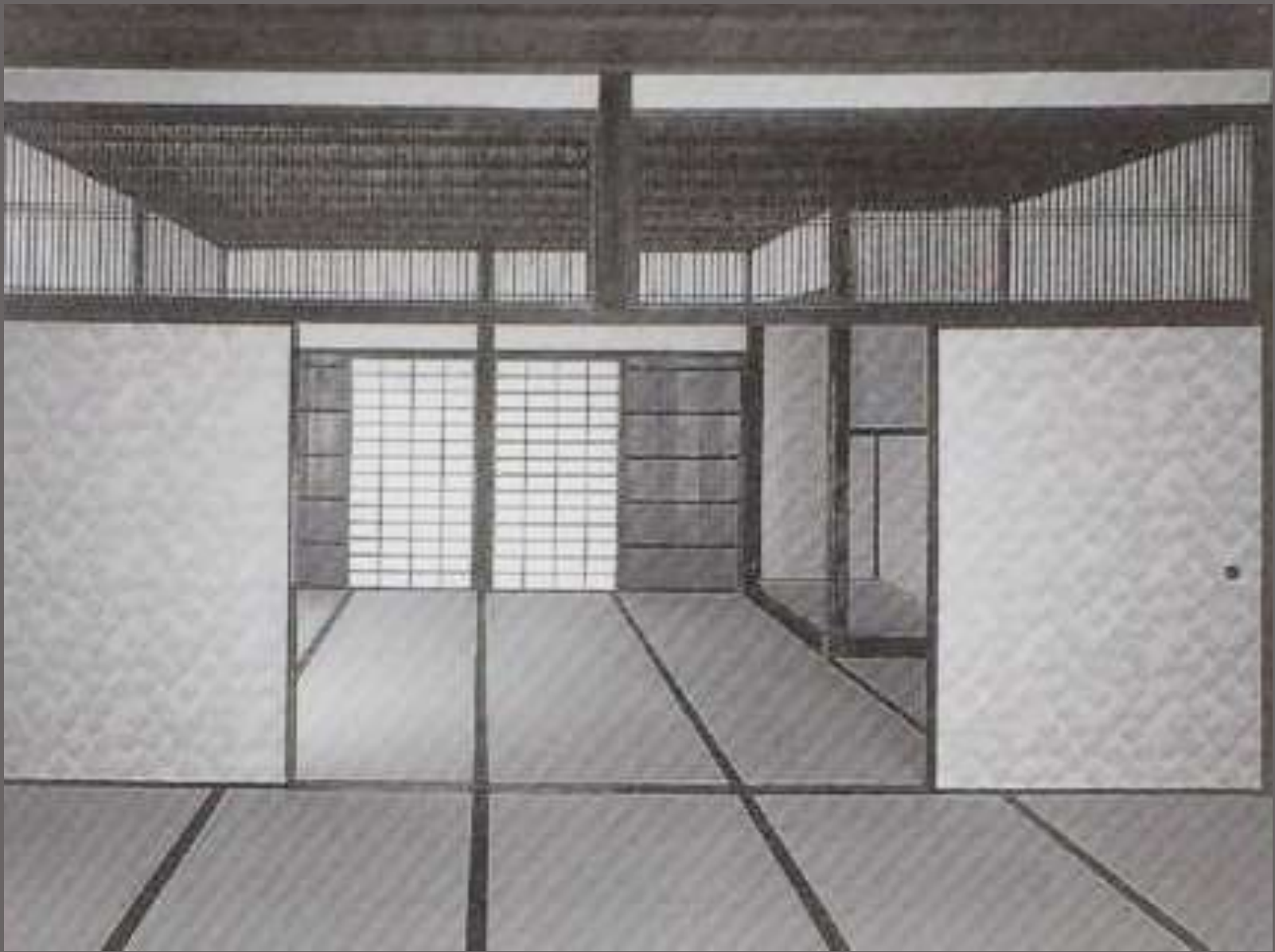
Carlo Scarpa and Frank Lloyd Wright





Katsura Palace Kyoto, Japan Shitajimado and round window in the house of the tea ceremony master

Carlo Scarpa and Japanese Architecture



Katsura Palace Kyoto, Japan Old Shoin Building showing spatial stratification

Carlo Scarpa and Japanese Architecture



Shoken Tei, Katsura, Japan 17th Century



*Katsura Palace Kyoto, Shokatei
Pavilion Garden with stones
steps, Japan*



*Fondazione Querini Stampalia by
Carlo Scarpa*

Carlo Scarpa and Japanese Architecture







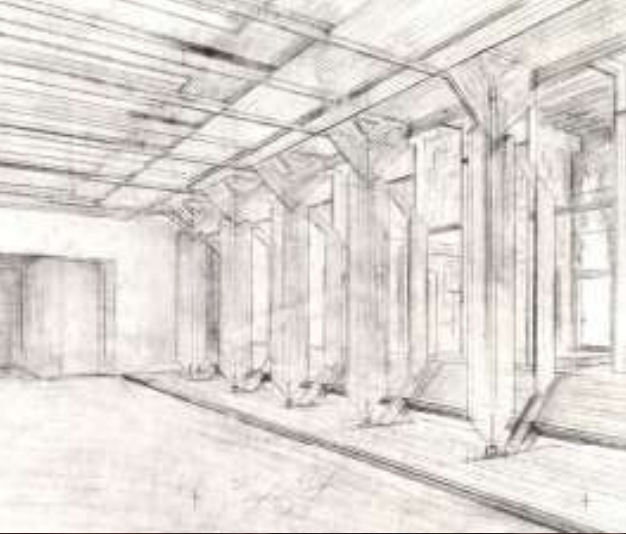
VENICE



**CA' FOSCARI RENOVATIONS
CE, 1935-1937, 1955-1956**



**CA' FOSCARI RENOVATIONS
CE, 1935-1937, 1955-1956**



**CA' FOSCARI RENOVATIONS
CE, 1935-1937, 1955-1956**



**CA' FOSCARI RENOVATIONS
CE, 1935-1937, 1955-1956**

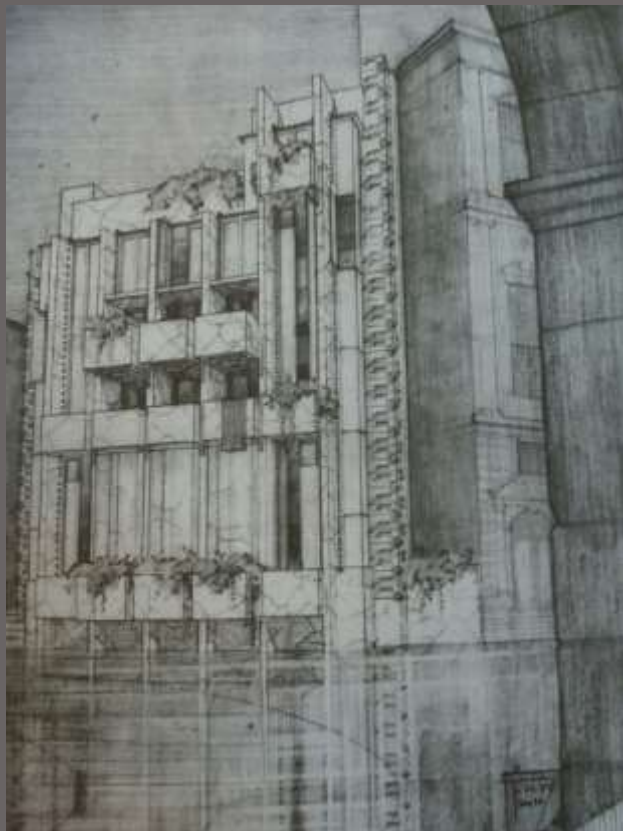


**CA' FOSCARI RENOVATIONS
CE, 1935-1937, 1955-1956**



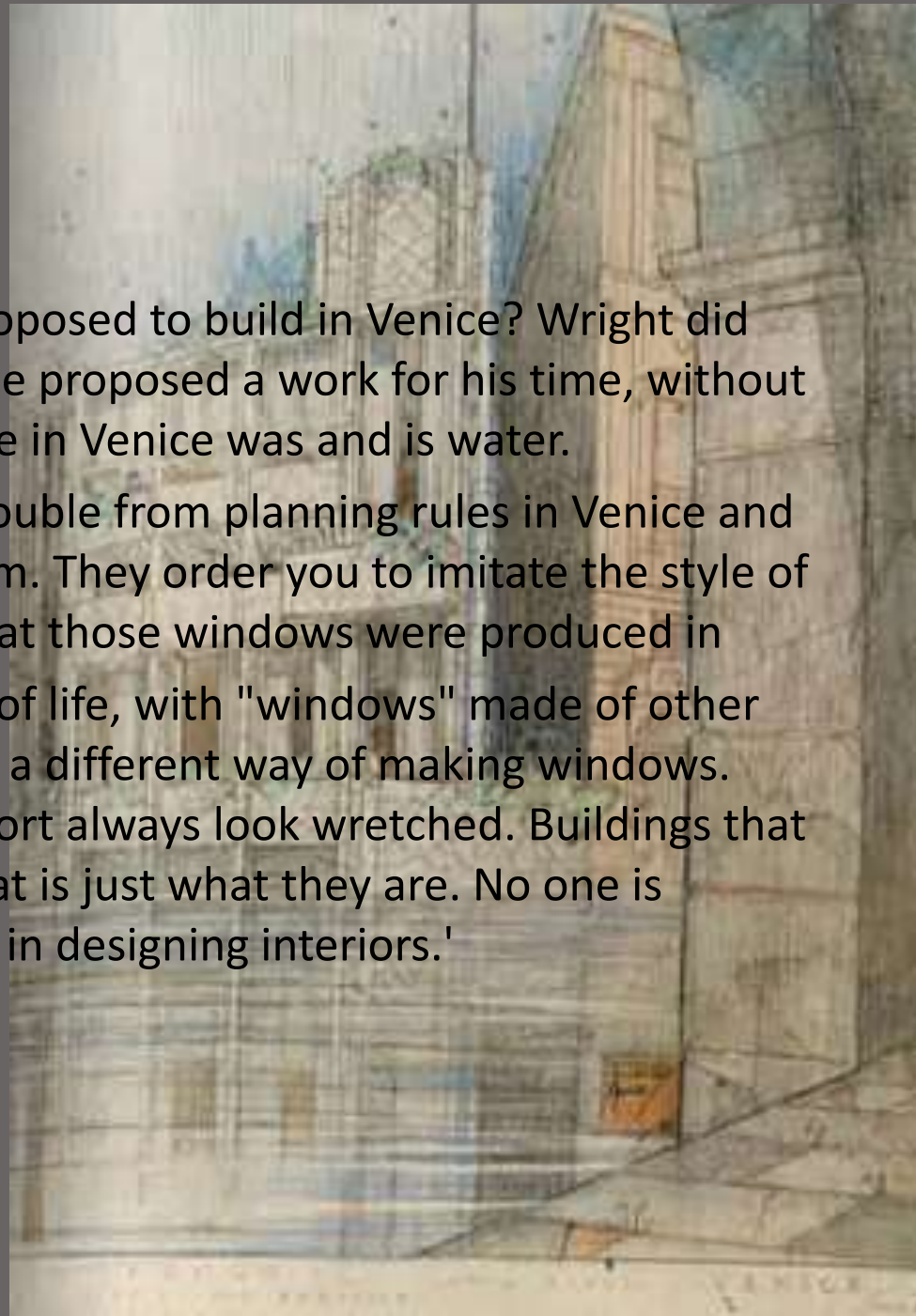
Frank Lloyd Wright Studio Taliesin East

CARLO SCARPA FONDAZIONE MASIERI
RENOVATIONS



FRANK LLOYD WRIGHT, FONDAZIONE MASIERI DESIGN
View from the Canal

- 'Do you recall the house Wright proposed to build in Venice? Wright did not copy the windows next door. He proposed a work for his time, without forgetting that the essential feature in Venice was and is water.
- As I said, I have had nothing but trouble from planning rules in Venice and the bureaucrats who interpret them. They order you to imitate the style of the ancient windows, forgetting that those windows were produced in
- different times, by a different way of life, with "windows" made of other materials, in other styles, and with a different way of making windows. Anyway, stupid imitations of that sort always look wretched. Buildings that imitate look like impostors, and that is just what they are. No one is fooled. Of course, I have been free in designing interiors.'





Venice, view of canal reflecting buildings and a bridge, strong effect of light, shadow and reflection.

Regional affinities - examples of stratification in Venice

In addition to the new ideas Scarpa received from the study of contemporary architecture, he was profoundly influenced by his direct local environment.

Scarpa used the surroundings of his projects as a formal connecting link and source of inspiration, Mazzariol calls him a - sensitive reader of the locales and the situation of his reality.

‘The surroundings serve as an underlay for new design ideas, like a blank page that can be written on.’



View of entrance courtyard
Carlo Scarpa, Palazzo Abatellis, Palermo 1953-54

Carlo Scarpa, Palazzo
Abatellis, Palermo
1953-54



Column bases and capitals
displayed on steel stands
before a rising staircase
with hexagonal treads



Carlo Scarpa, Palazzo
Abatellis, Palermo
1953-54
'Room of
the crosses.'



Carlo Scarpa, Palazzo Abatellis, Palermo 1953-54
Renovations, 'Room of the crosses.'



GIPSOTECA CANOVIANA
MUSEUM ADDITION,
POSSAGNO, 1955-57

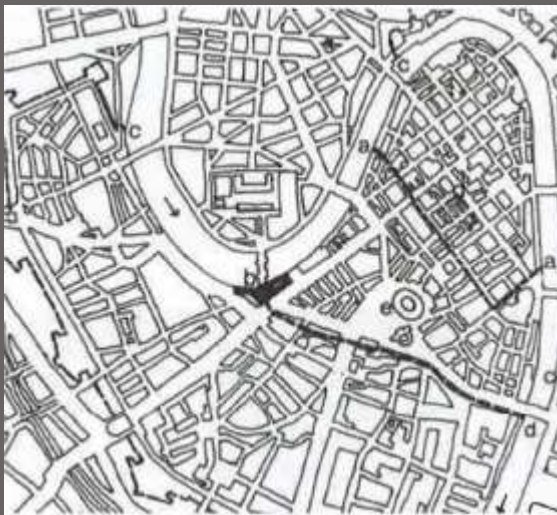
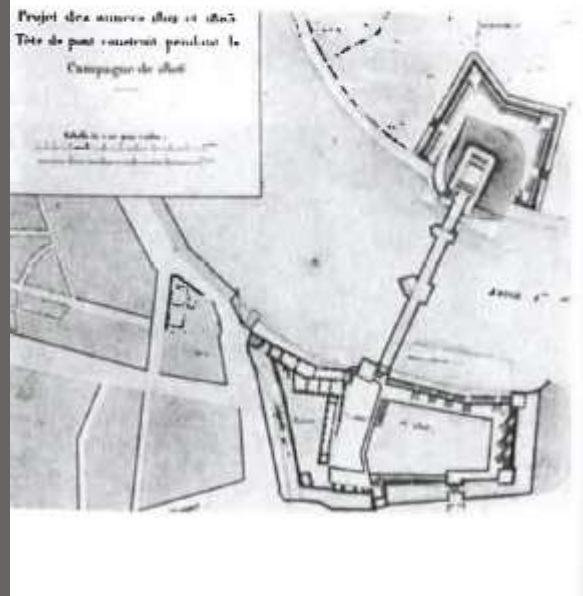
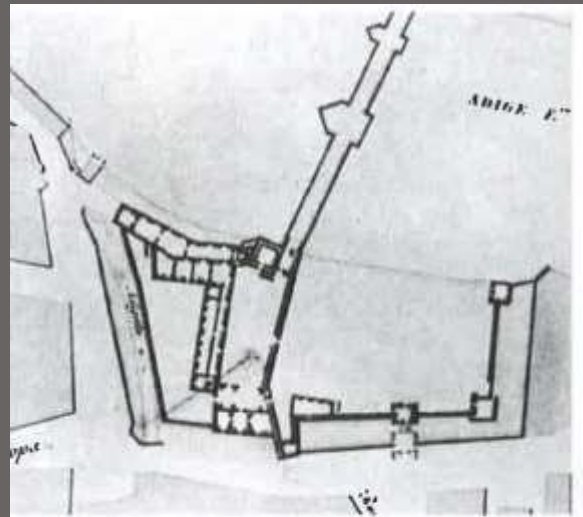


GIPSOTECA CANOVIANA
MUSEUM ADDITION,
POSSAGNO, 1955-57

CASTELVECCHIO MUSEUM RENOVATIONS VERONA, 1957- 1975

- Scarpa was commissioned to work on the Castelvechio Museum in 1957 by the museum's new director, the art historia Licisco Magagnato, beginning with the installation of the 'From Altichiero to Pisanello' exhibition.





Carlo Scarpa, Castelvecchio, Verona, 1958-64.

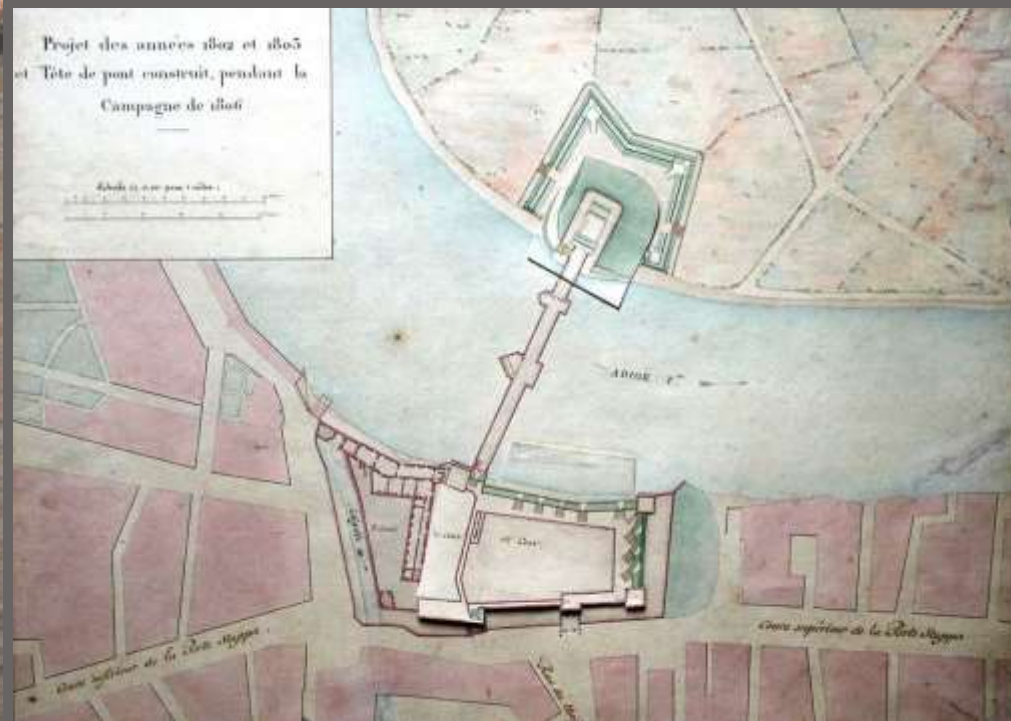


'In reality, commissioning Scarpa to design the exhibition installations was away of deliberately involving him in the restoration of a castle that had suffered from mistreatment; for he was the person who first, instinctively but lucidly, tackled the problem of enabling ancient and modern to coexist in terms of urban planning, and this at the very time when the problems of defending and developing historic Italian inner city areas were being given a basis in theory.'

Carlo Scarpa, Castelvecchio, Verona, 1958-64.



CASTELVECCHIO MUSEUM RENOVATIONS
VERONA, 1957- 1975



Carlo Scarpa, Castelvecchio, Verona, 1958-64



View from the entrance hall through five deep arches connecting the sculpture galleries

Carlo Scarpa, Castelveccchio Museum, Verona, 1958-64.



Sculpture galleries third room
looking back towards the
entrance

Carlo Scarpa, Castelveccchio
Museum, Verona, 1958-64.





Carlo Scarpa, Castelvechio Museum,
Verona, 1958-64.



Sculpture galleries second room with large medieval statues on polished plaster faced concrete slabs



Carlo Scarpa, Castelveccchio, Verona, 1958-64.



Carlo Scarpa, Castelvechio, Verona,
1958-64.

Time - the way in which the rituals of everyday life act to inextricably intertwine the past, present and future within the charged context, and the detail - that condensation of the boundless whole into the precise part, the articulate joint, were fundamental to Scarpa's work.

Carlo Scarpa, Castelvechio, Verona, 1958-64.





Carlo Scarpa, Castelvecchio Museum, Verona, 1958-64.

Fondazione Querini Stampalia,
Venice, 1961-63





Fondazione Querini Stampalia,
Venice, 1961-63



Fondazione Querini Stampalia,
Venice, 1961-63



**Fondazione Querini Stampalia,
Venice, 1961-63**

'Do you remember the marble door (in the Querini Stampalia)? Well, the material is the same as on the wall, but you realize it is a door because this shown by the joints between door and wall. It is a door that invites you to reach out and open it. It is different way of dealing with the ancient problem.'



**Fondazione Querini Stampalia,
Venice, 1961-63**



- **Fondazione Querini Stampalia,
Venice, 1961-63**



- **Fondazione Querini Stampalia,
Venice, 1961-63**

BANCA POPOLARE

Carlo Scarpa, Banca Popolare, Verona ,
1973



'The new building is an extension of the old one, but the additions are bigger than the existing building. You couldn't just copy the original architecture, but you have to understand it. The old builder knew there were critical points, which have to be worked on more than others ... The cornice, window, plinth, steps (a dominant element of the interior): the same places as always concerned builders in the past. The problems involved are the same as ever; only the answer changes.'



BANCA POPOLARE

Carlo Scarpa, Banca Popolare, Verona ,
1973

Carlo Scarpa, Banca Popolare, Verona , 1973



When seen as a whole, the Banca Popolare's new facade 'appears to be articulated according to [Gottfried] Semper's four elements, so that we are presented with an earthwork in stone, a screen wall in plaster, and a steel framed loggia at the top of the building',

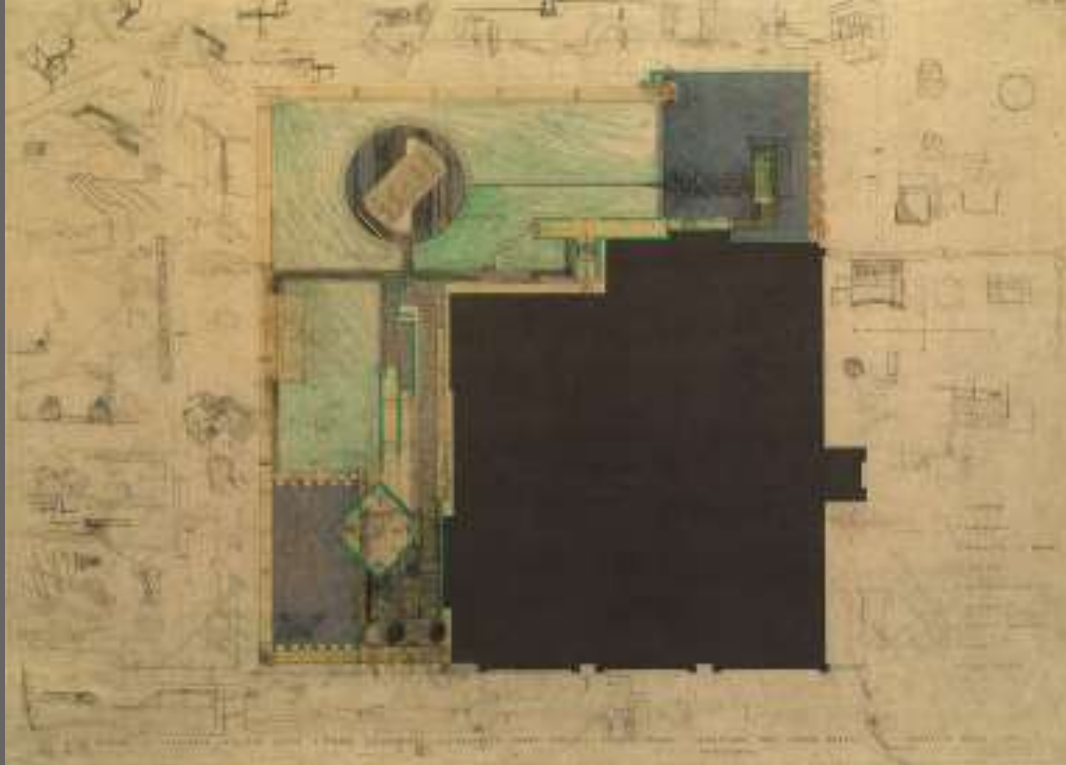
Carlo Scarpa, Banca
Popolare, Verona , 1973





For Scarpa, a 'critical point was the contact with the ground. Here I used more finished stonework, to stress the plinth.'

Carlo Scarpa, Banca
Popolare, Verona , 1973



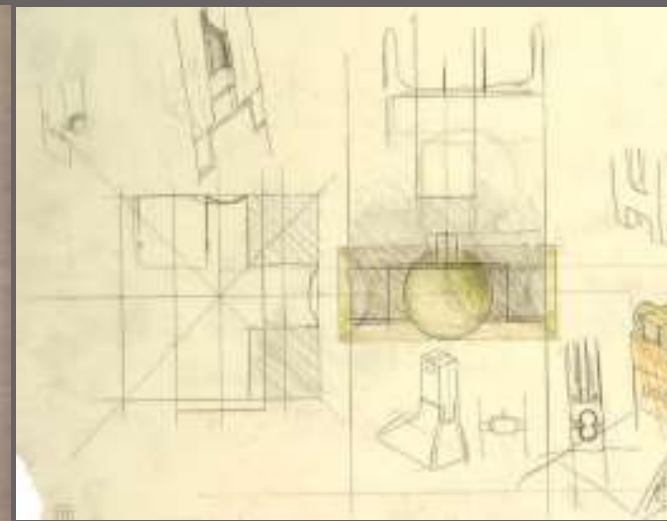
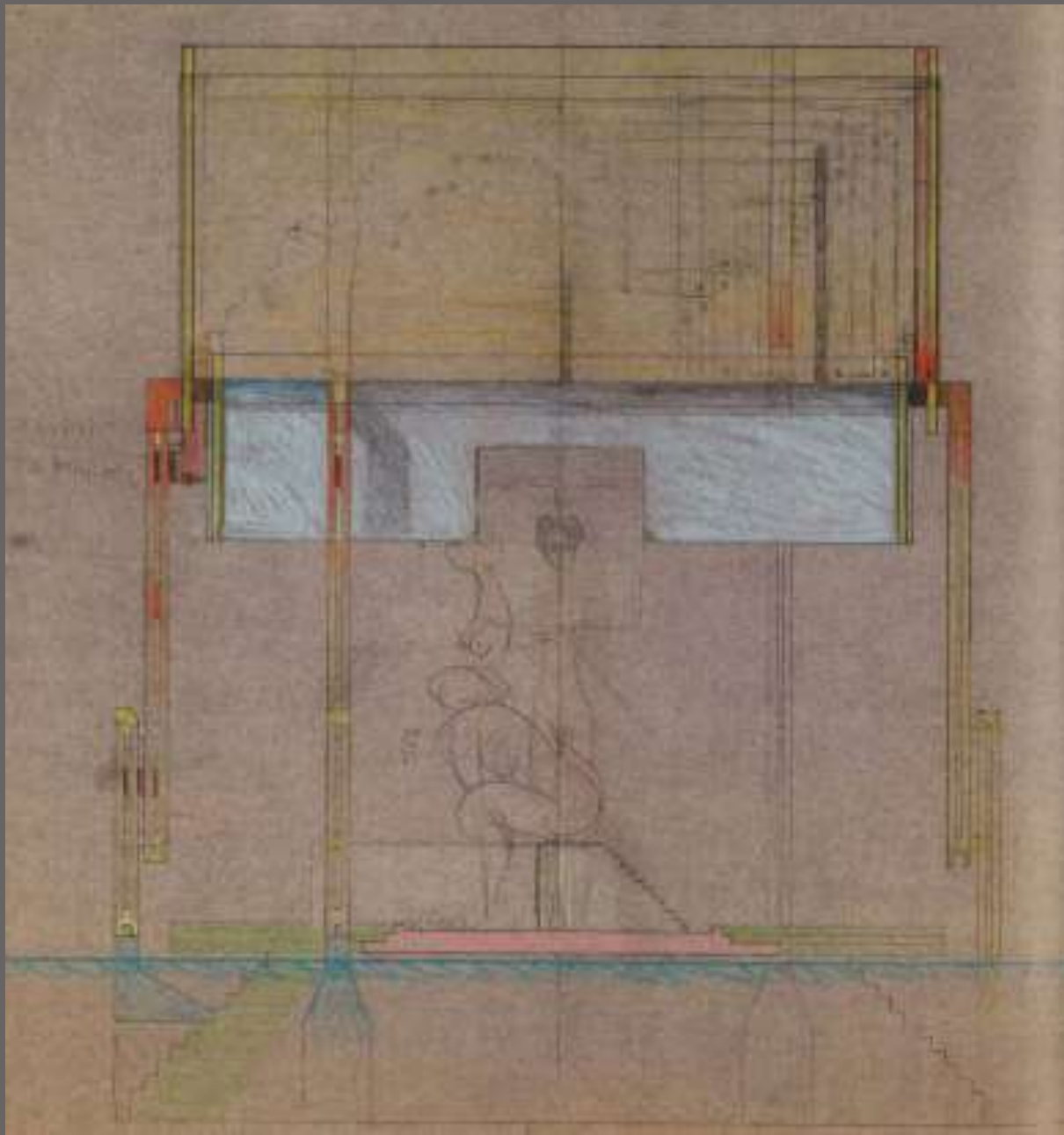
**Brion cemetery,
San Vito di Altivole, 1970-75**



**Brion cemetery,
San Vito di Altivole, 1970-75**

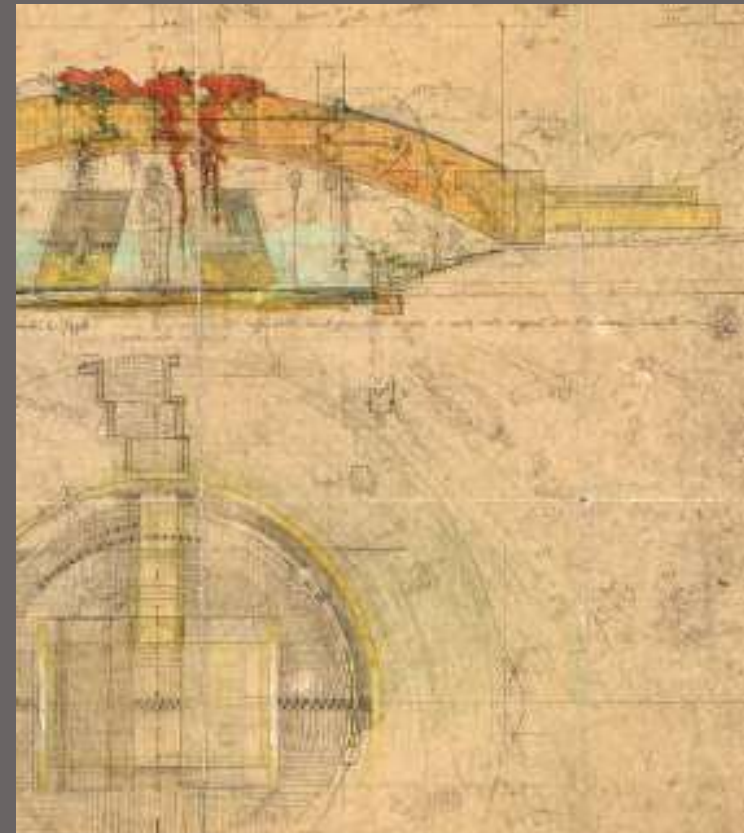


**Brion cemetery,
San Vito di Altivole, 1970-75**



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Brion cemetery,
San Vito di Altivole, 1970-75

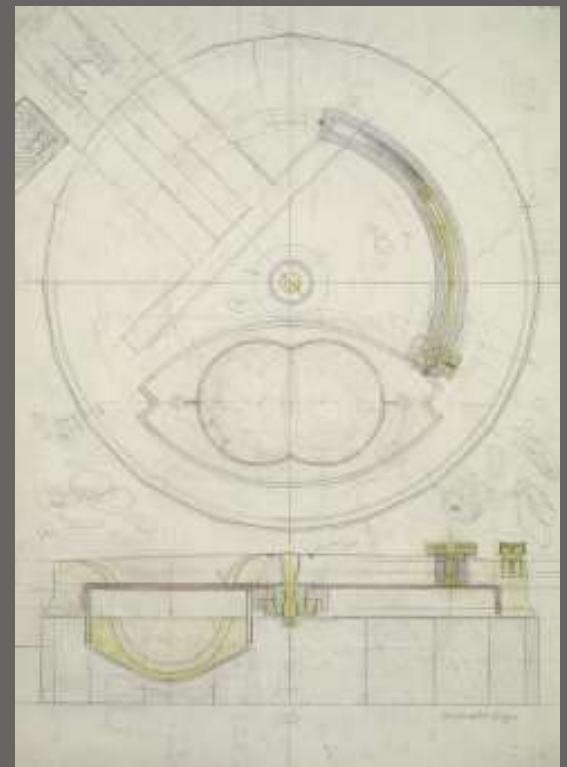




**Brion cemetery,
San Vito di Altivole, 1970-75**



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**Brion cemetery,
San Vito di Altivole, 1970-75**

Carlo Scarpa's Influence

Scarpa's Influence



**David Chipperfield,
Neues Museum,
Berlin 1997-2009**



**David Chipperfield,
Neues Museum,
Berlin 1997-2009**



Scarpa's Influence



David Chipperfield,
Neues Museum,
Berlin 1997-2009

Scarpa's Influence

**David Chipperfield,
Neues Museum,
Berlin 1997-2009**

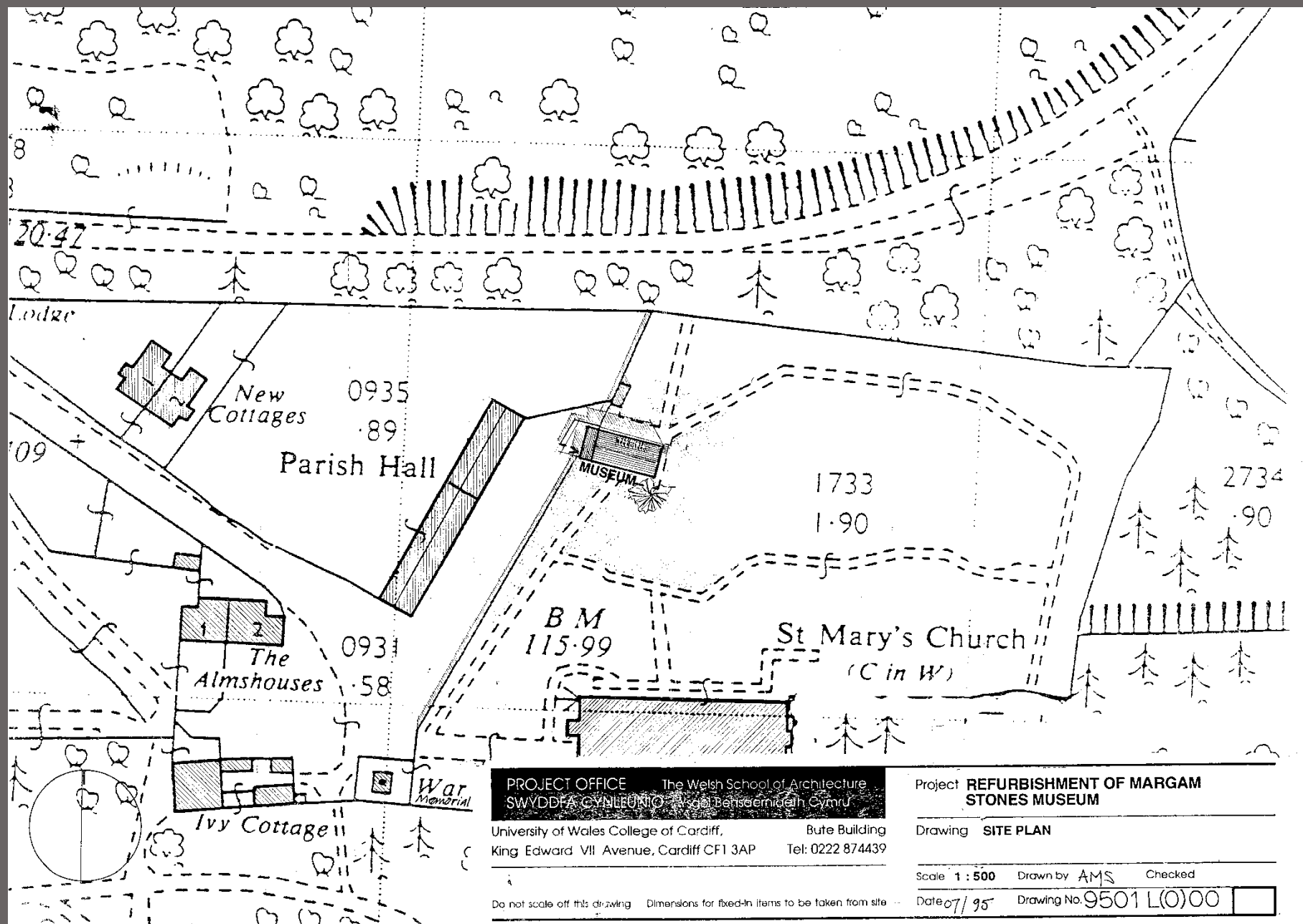


David Chipperfield,
Neues Museum,
Berlin 1997-2009



Margam Stones Museum





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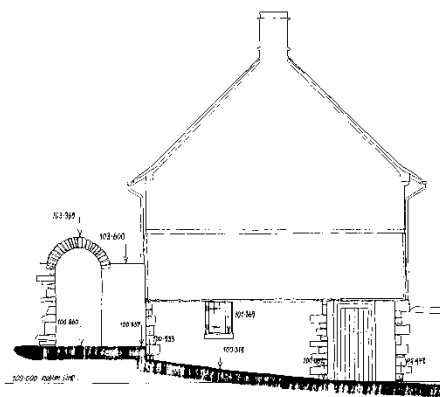
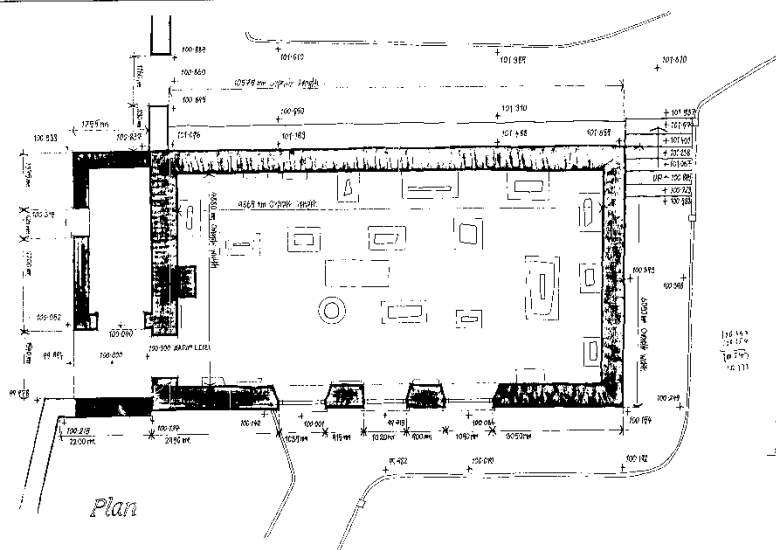
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Project **REFURBISHMENT OF MARGAM
STONES MUSEUM**

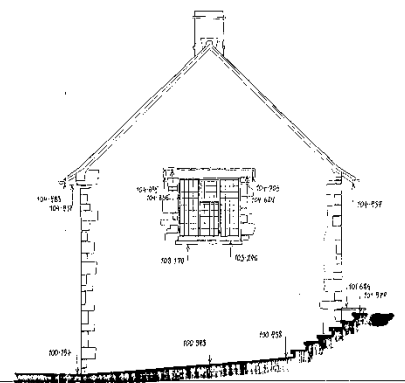
Drawing **SITE PLAN**

Scale **1 : 500** Drawn by **AMS** Checked

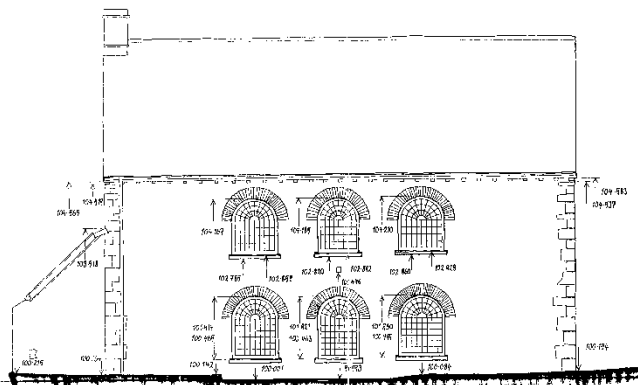
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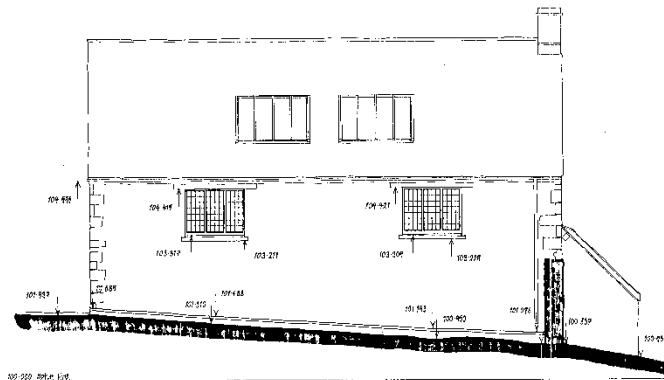
West Elevation



East Elevation



South Elevation



North Elevation

Margam STONES MUSEUM

Scale 1:50

AMENDMENTS

MARGAM STONES
MUSEUM

RECORD SURVEY

DATE SURVEYED: FEBRUARY 1992

Scale: 1:50 Date: MARCH 92

Job No.: Monument No.:

Drawing No.: AS/92008/1



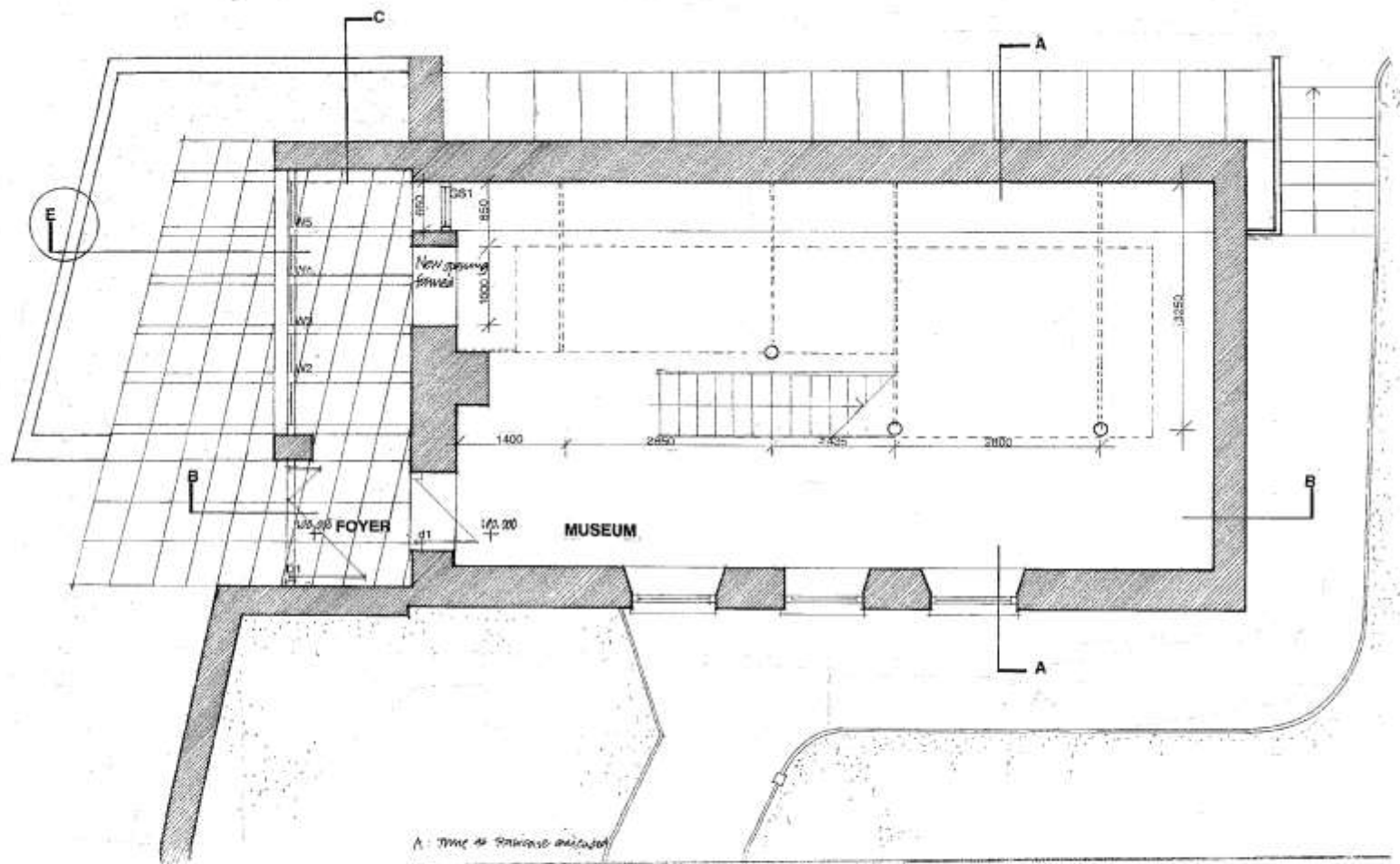
Brusall House, 2 Ffynnon Road,
Cardiff CF2 1LY Telephone (0222) 495611

Job No.: J B HILLING

Drawn: PAUL HUGHES

Checked: [Signature]

Traced: [Signature]



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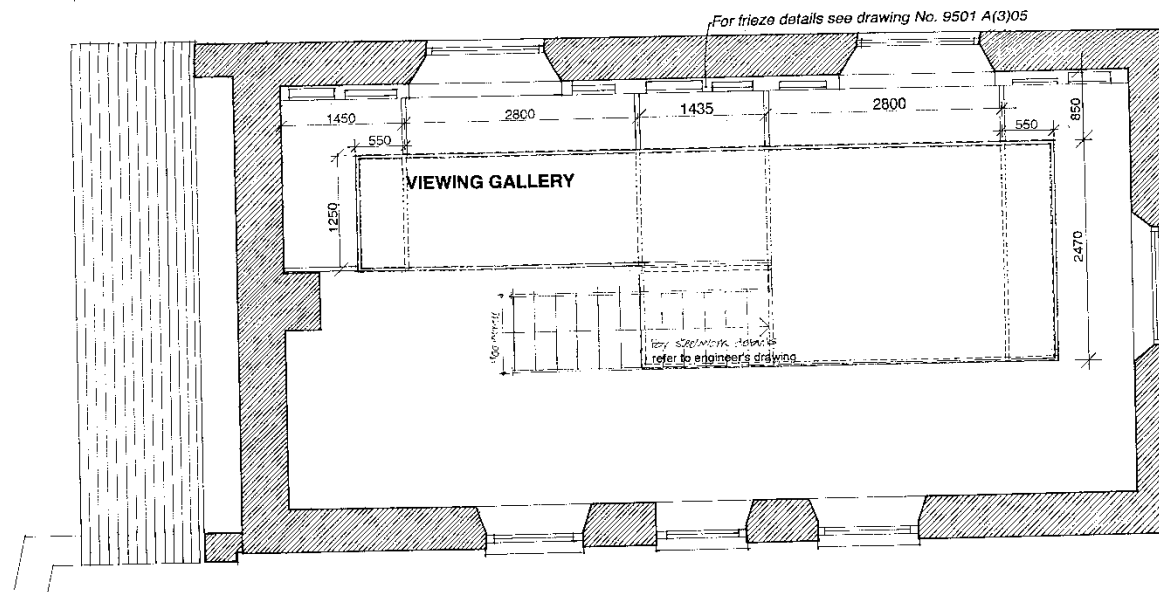
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Drawing PROPOSED GROUND FLOOR PLAN

Scale 1 : 50 Drawn by AMS Checked NRS

Date 07 / 95 Drawing No 9501 L(O)03

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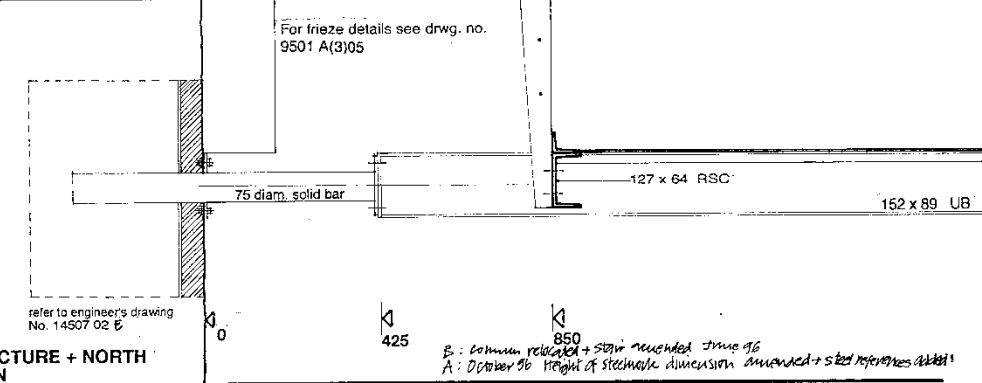
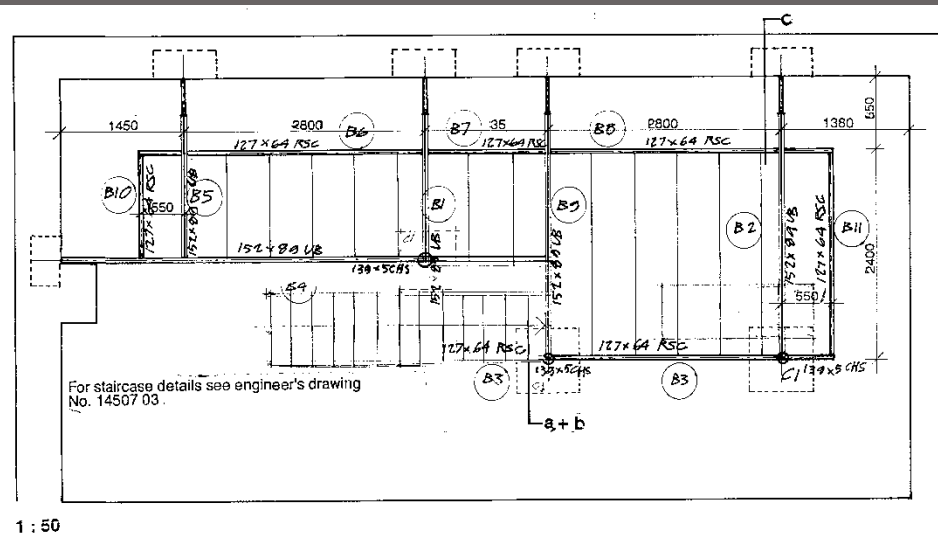
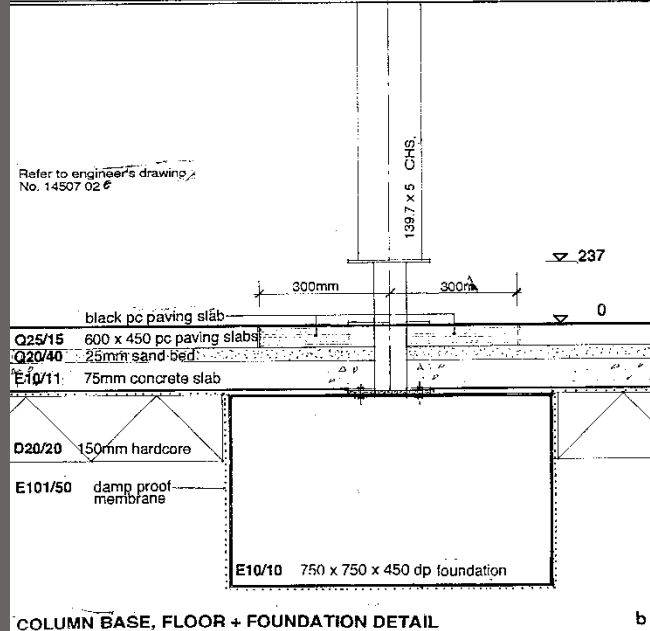
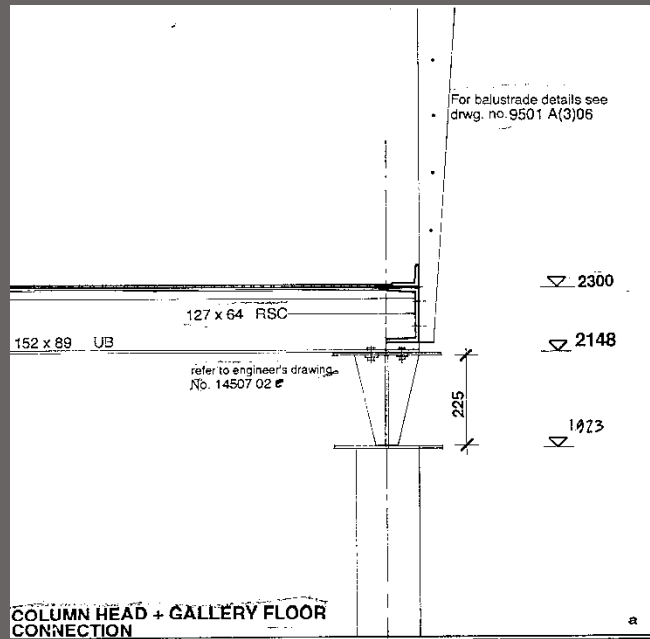
Project REFURBISHMENT OF MARGAM
STONES MUSEUM

Drawing PROPOSED FIRST FLOOR GALLERY

Scale 1 : 50 Drawn by AMS Checked NFS

Date 07/95 Drawing No. 9501 L(0)04

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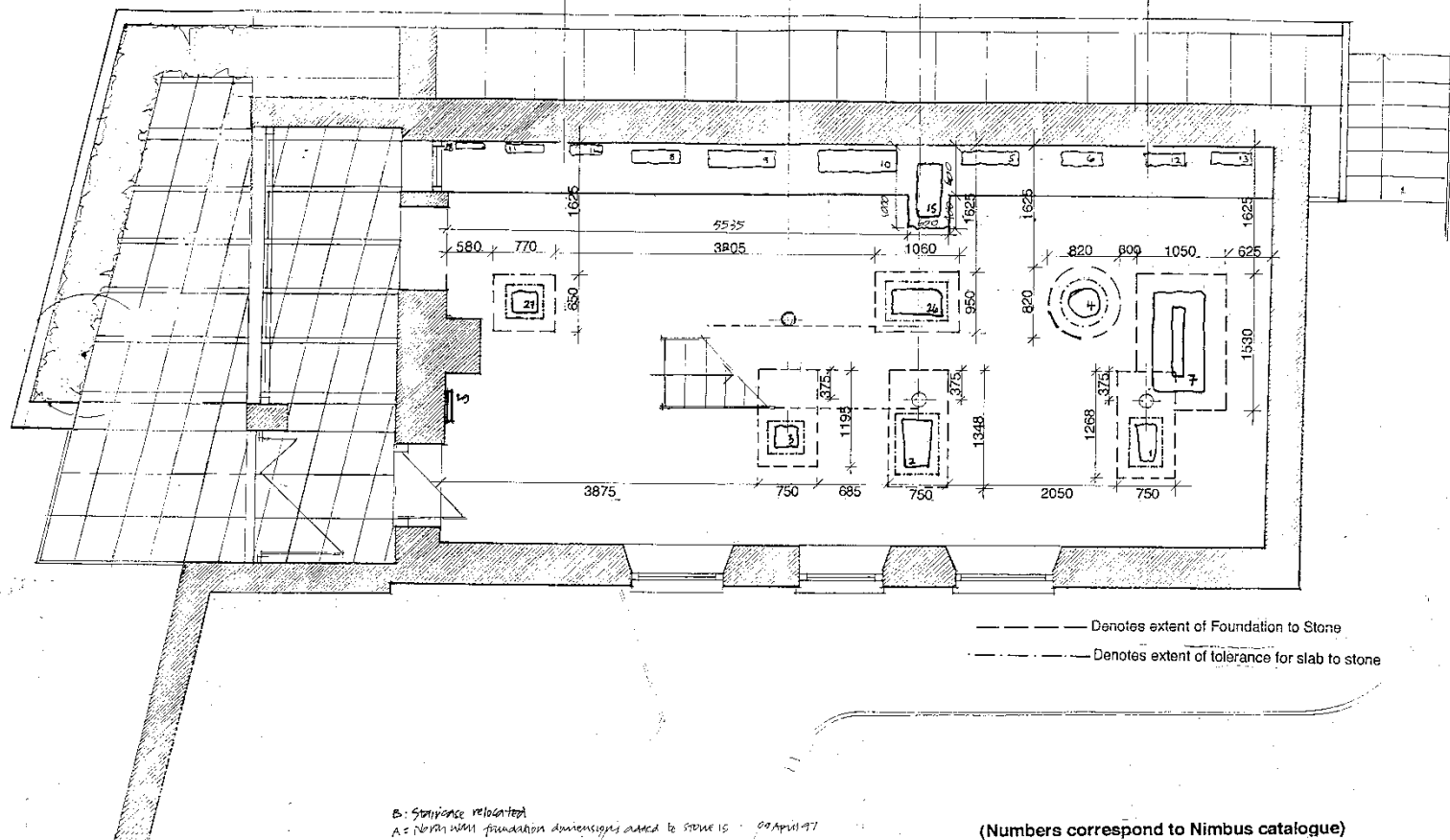
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Project **REFURBISHMENT OF MARGAM STONES MUSEUM**

Drawing **GALLERY STEELWORK PLAN + DETAILS**

Scale **1 : 10** Drawn by **AMA** Checked **MRS**

Date **07/95** Drawing No. **9501 A(2)01**



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 SWYDDFA-CYNLLUNIO Ysgol Behearnaeth Cymru

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Do not scale off this drawing. Dimensions for fixed-in items to be taken from site.

(Numbers correspond to Nimbus catalogue)

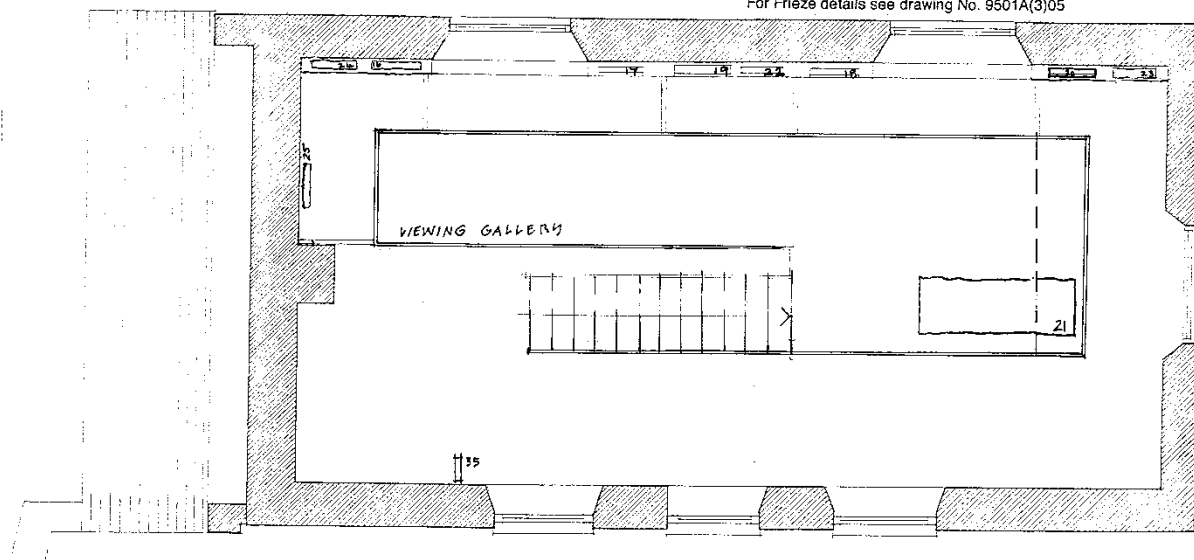
Project REFURBISHMENT OF MARGAM
 STONES MUSEUM

Drawing **PROPOSED GROUND FLOOR
 FOUNDATIONS TO STONES LAYOUT**

Scale 1 : 50 Drawn by AMG Checked NRS

Date 07.1995 Drawing No 9501L(0)08 A

For Frieze details see drawing No. 9501A(3)05



(Numbers correspond to Nimbus catalogue)

A: Time of Spinaise relocation

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Project: **REFURBISHMENT OF MARGAM
STONES MUSEUM**

Drawing: **STONES LAYOUT - FIRST FLOOR**

Scale: **1:50** Drawn by: **AMS** Checked: **NRS**

Date: **07.1995** Drawing No: **9501 L(0)09** A

Do not scale off this drawing. Dimensions for fix-in items to be taken from site.







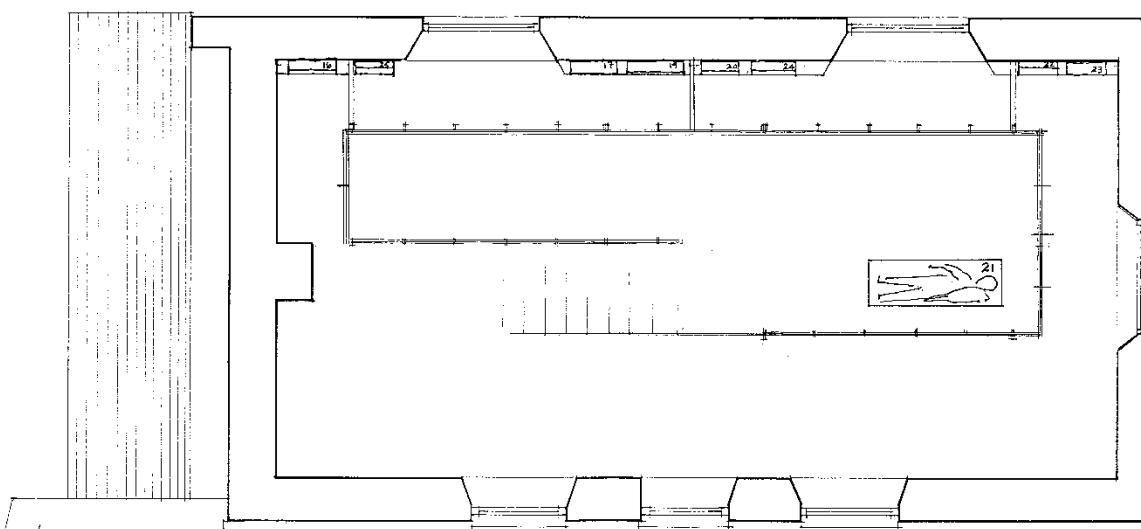












FIRST FLOOR PLAN - STONES LAYOUT
(numbered according to the Nimbus Catalogue)

SCALE 1 : 50

REFER TO L3/50 FOR
BALUSTRADE + HANDRAIL
SPECIFICATION

100 mm

SECTION THROUGH BALUSTRADE

REFER TO L3/50 FOR
BALUSTRADE + HANDRAIL
SPECIFICATION

50 mm Ash nosing

Stainless steel
stranded wires from
JACO (L3/50)

100 mm

100 mm

Galvanized steel
flat uprights

ELEVATION OF GALLERY BALUSTRADE

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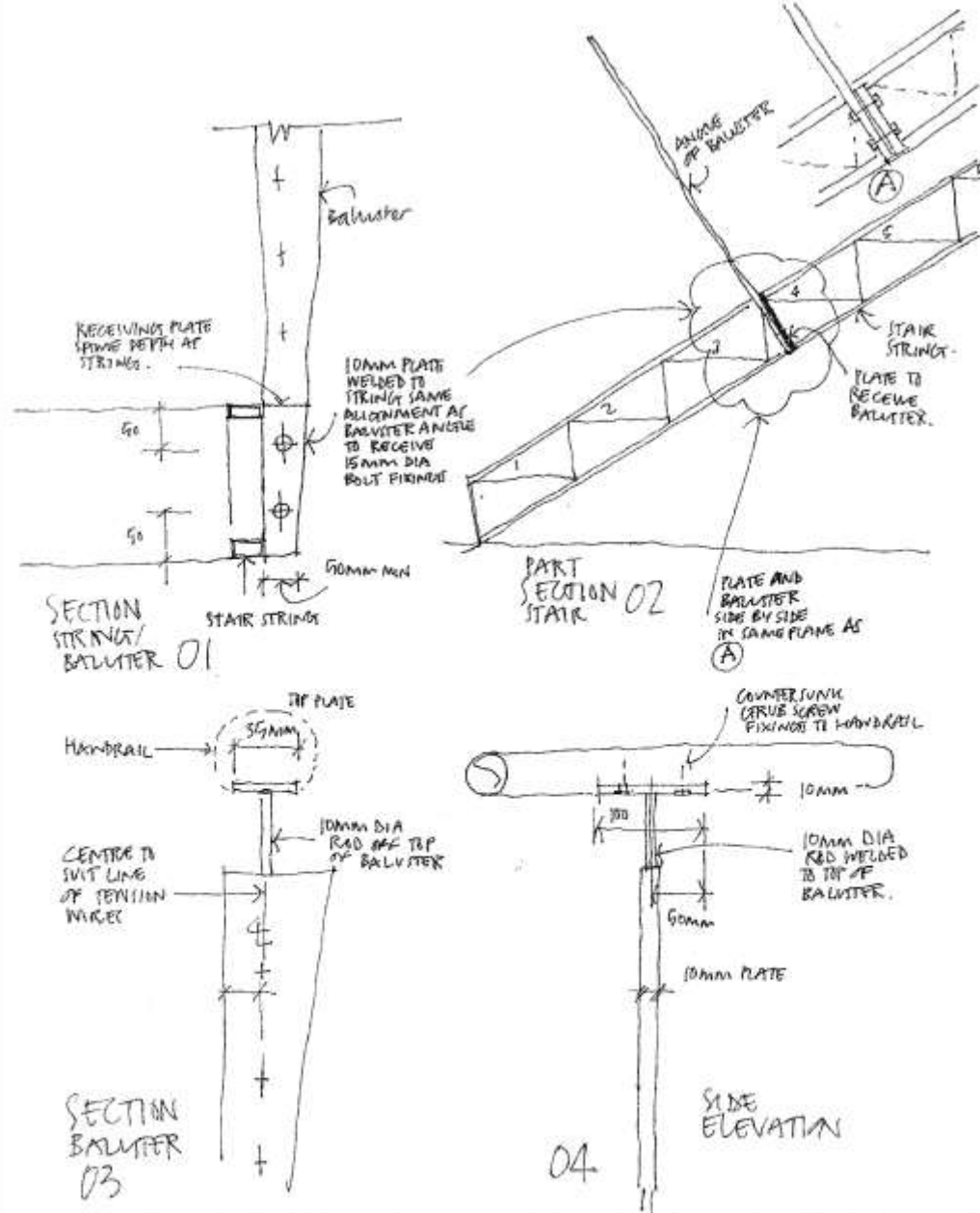
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Drawing GALLERY BALUSTRADE AND
HANDRAIL DETAILS

Scale 1 : 10 Drawn by AMS Checked MRS

Date 09.95 Drawing No. 9501A(3)07

Do not scale off this drawing Dimensions for fixed-in items to be taken from site



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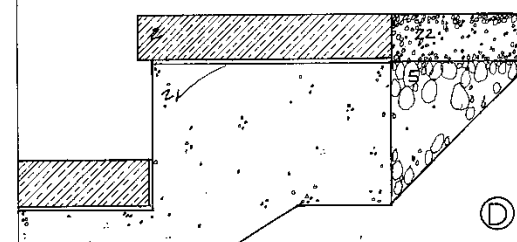
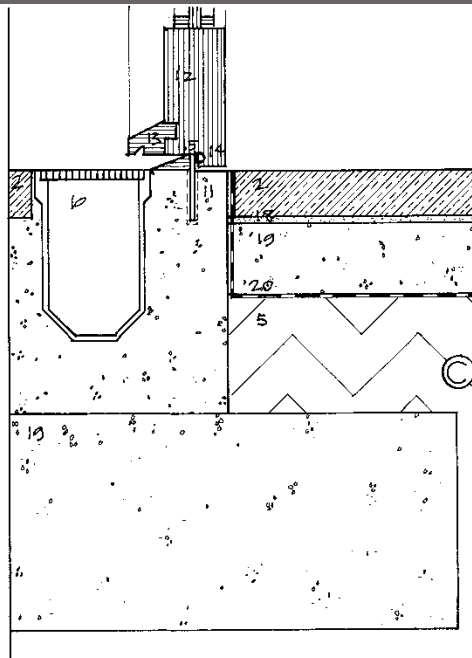
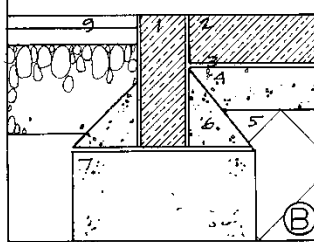
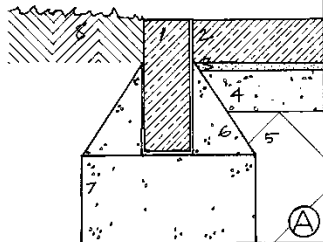
Project MARCUM STONES MUSEUM
 STAIR / BALUSTRADE DETAIL

Drawing STAIR DETAILS
 SKETCHES

Scale NTS Drawn by H Checked

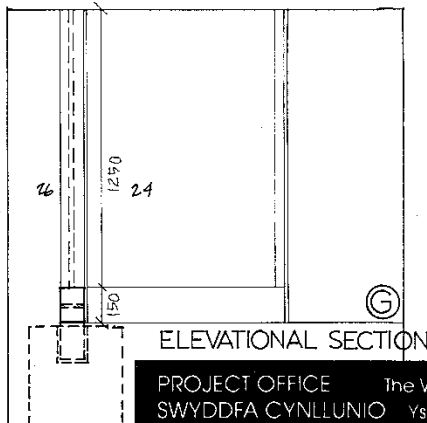
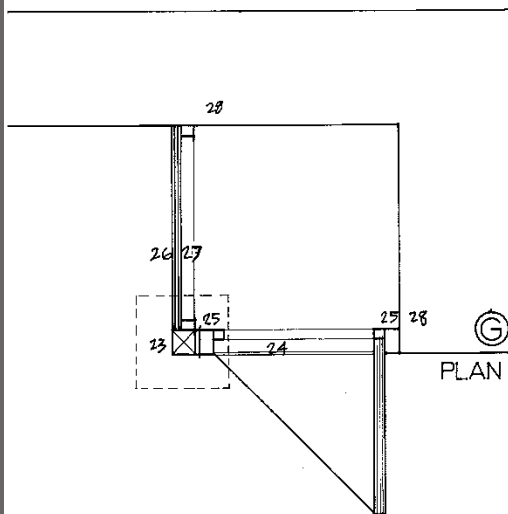
Date JUNE 97 Drawing No. 9501A (S)1.4

Do not scale off this drawing Dimensions for fixed-in items to be taken from site



EXTERNAL WORKS REFERENCES

- | | | |
|----|--------|---|
| 1 | Q10/10 | 150 x 50mm pc path edging |
| 2 | Q25/17 | 600 x 400 x 50 cut pc slabs |
| 3 | | 25mm mortar bed |
| 4 | | 75mm granular sub base |
| 5 | D20/20 | 150mm hardcore |
| 6 | E10/10 | Concrete haunching |
| 7 | E10/10 | 350 x 200 pc foundation |
| 8 | D20/35 | Soft planting and top soil |
| 9 | Q22/15 | Existing tarmac reinstated |
| 10 | R12/55 | Ako drain Ref. K100S |
| 11 | L2/40 | Galv. m.s. waterbar |
| 12 | | 150 x 50 Ash bottom rail |
| 13 | | 42 x 38 Ash threshold |
| 14 | | Neoprene weatherseal |
| 15 | | 50 x 32 feathered Ash cill |
| 16 | | 32 x 19 Ash beads |
| 17 | L40/57 | 24mm insulating dg unit |
| 18 | Q25/18 | 25mm sand bed |
| 19 | E10/10 | 75 mm concrete sub base |
| 20 | E10/50 | Damp proof membrane |
| 21 | E10/10 | In situ concrete steps |
| 22 | Q25/25 | 50mm gravel on 100mm sub base |
| 23 | G20/5 | 100 x 100 s.w. post in galv. metal shoe |
| 24 | Q50/3 | 15mm WBP plywood hw lipped all edges gate |
| 25 | G20/5 | 100 x 50 sw frame bolted to wall or post |
| 26 | | 15mm WBP plywood screen |
| 27 | G20/5 | 50 x 38 sw framing |
| 28 | | Existing wall |



ELEVATIONAL SECTION

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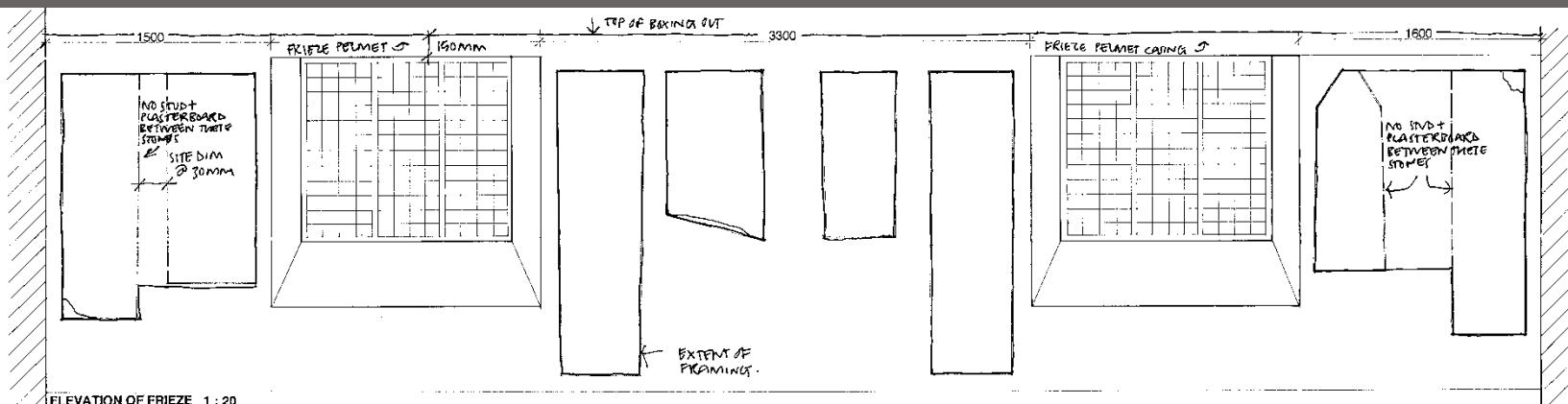
Do not scale off this drawing Dimensions for fixed-in items to be taken from site

Project **REFURBISHMENT OF MARGAM
STONES MUSEUM**

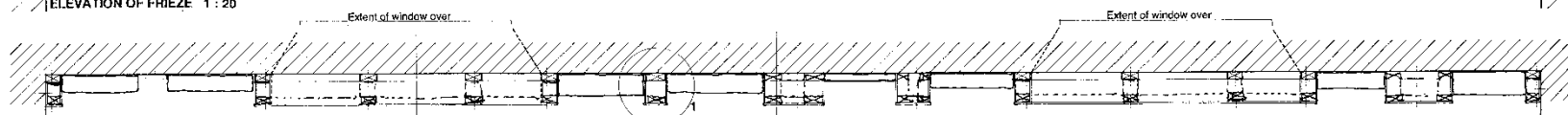
Drawing **EXTERNAL WORKS DETAILS**

Scale 1:5 1:20 Drawn by NRS Checked NRS

Date **JULY 95** Drawing No. **9501A(9)01**



ELEVATION OF FRIEZE 1:20

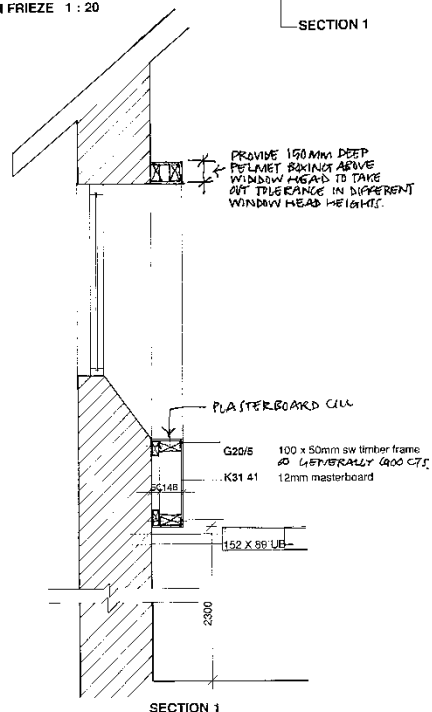


PLAN THROUGH FRIEZE 1:20

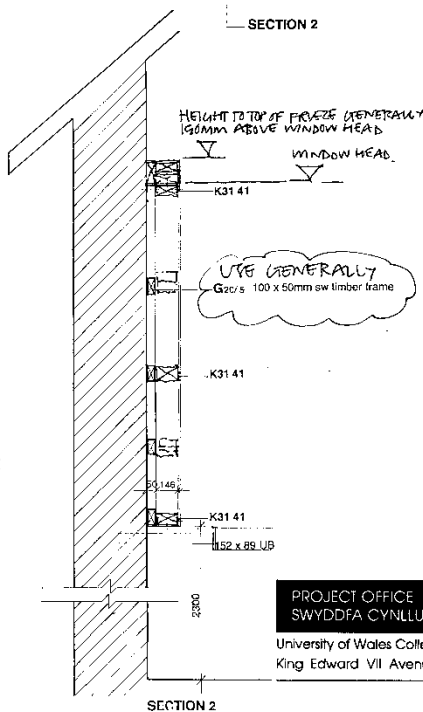
SITE DIM @ 90mm
USE 90 SW FRAME AT JAMB TO THIS WALL

SECTION 1

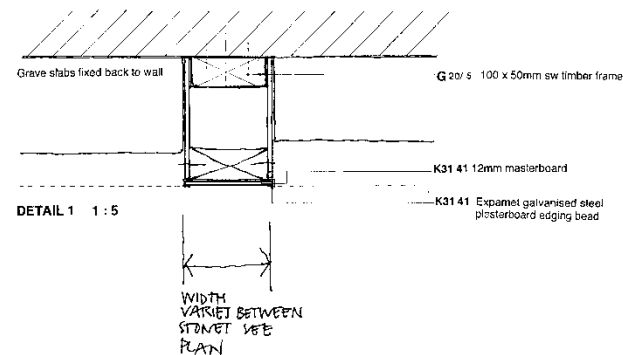
SECTION 2



SECTION 1



SECTION 2



DETAIL 1 1:5

* OMIT 140mm JUMBO STD

REV A - 10.6.97 - STEEL JUMBO STD OMITTED - CLS 100x50mm SW FRAMING INDICATED FRIEZE EXTENDED ABOVE WINDOW HEAD

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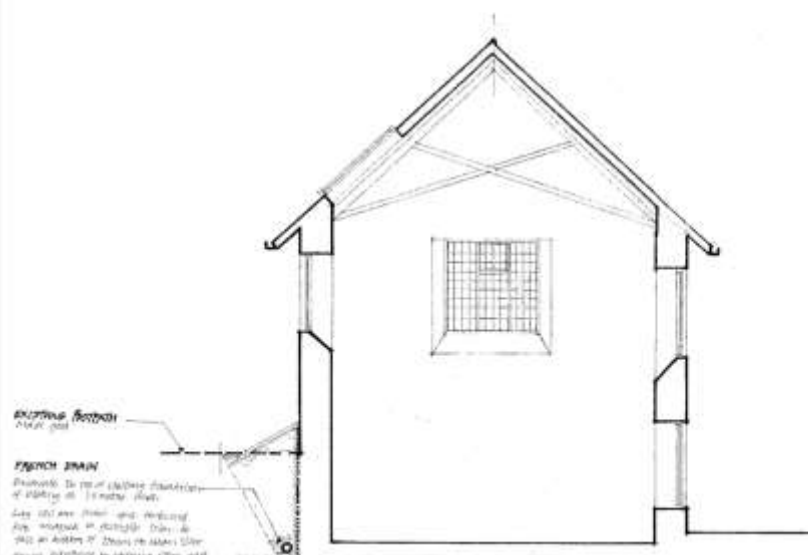
Project REFURBISHMENT OF MARGAM
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Drawing FRIEZE PLAN + DETAILS

Scale 1:20 Drawn by AMB Checked NRS

Date 07/95 Drawing No 9501A(2)05 A

Do not scale off this drawing Dimensions for fixed-in items to be taken from site



EXISTING ROOFLINE
New roof

FABRIC DRAIN

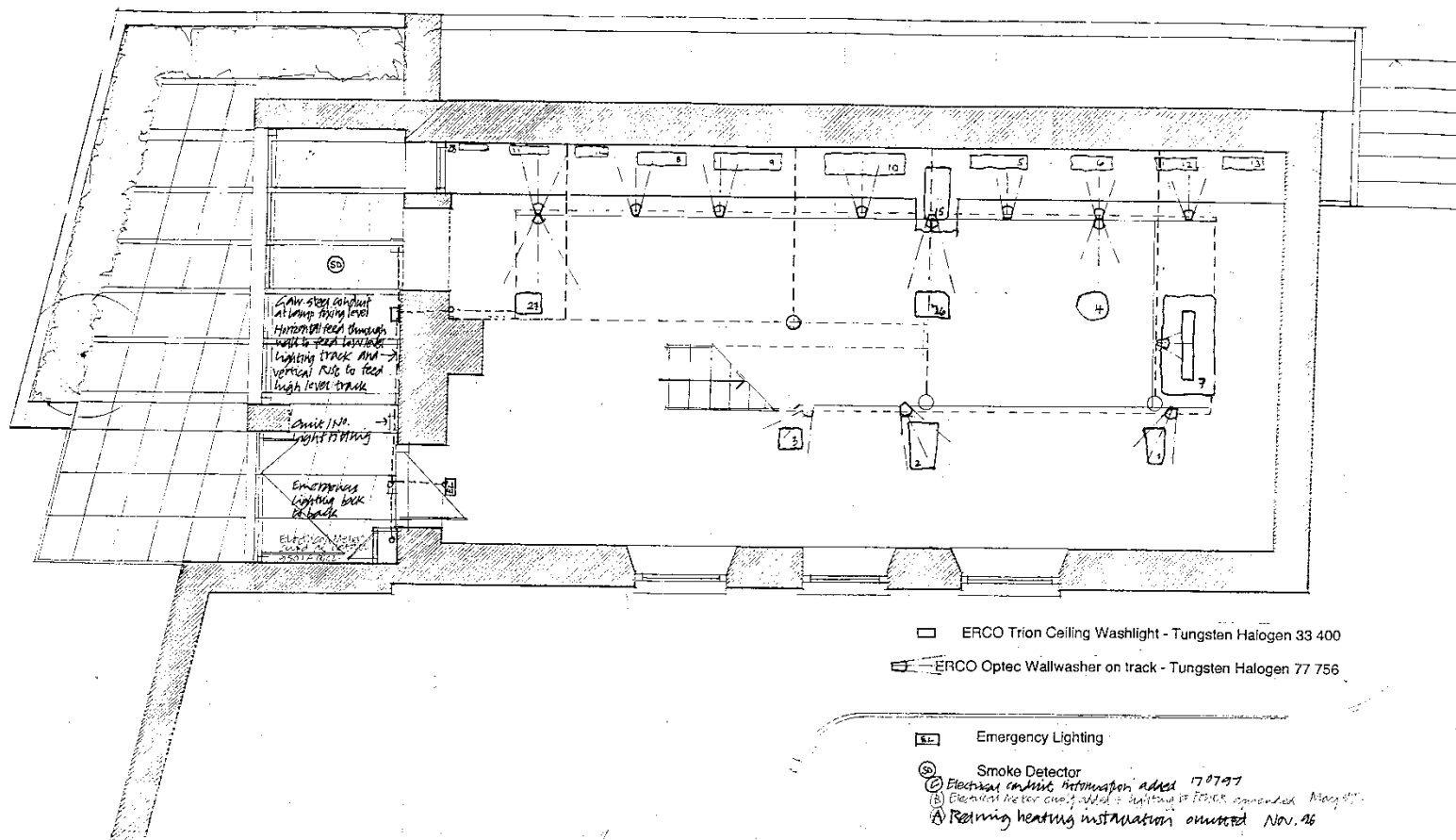
Drainage to rear (existing) structure
of existing 10' x 10' shed.

Long side wall (left) and roofline
are changed to existing. Drain to
rear on existing 10' x 10' shed. New
drainage structure to existing shed roof
is recommended. Existing (left)
existing (right) and new (left) drain
into existing structure and existing
on existing shed.

Existing (left) shed side to be
on shed roof.

MARYAM STONE MUSEUM Scale 1/8"

SECTION AA



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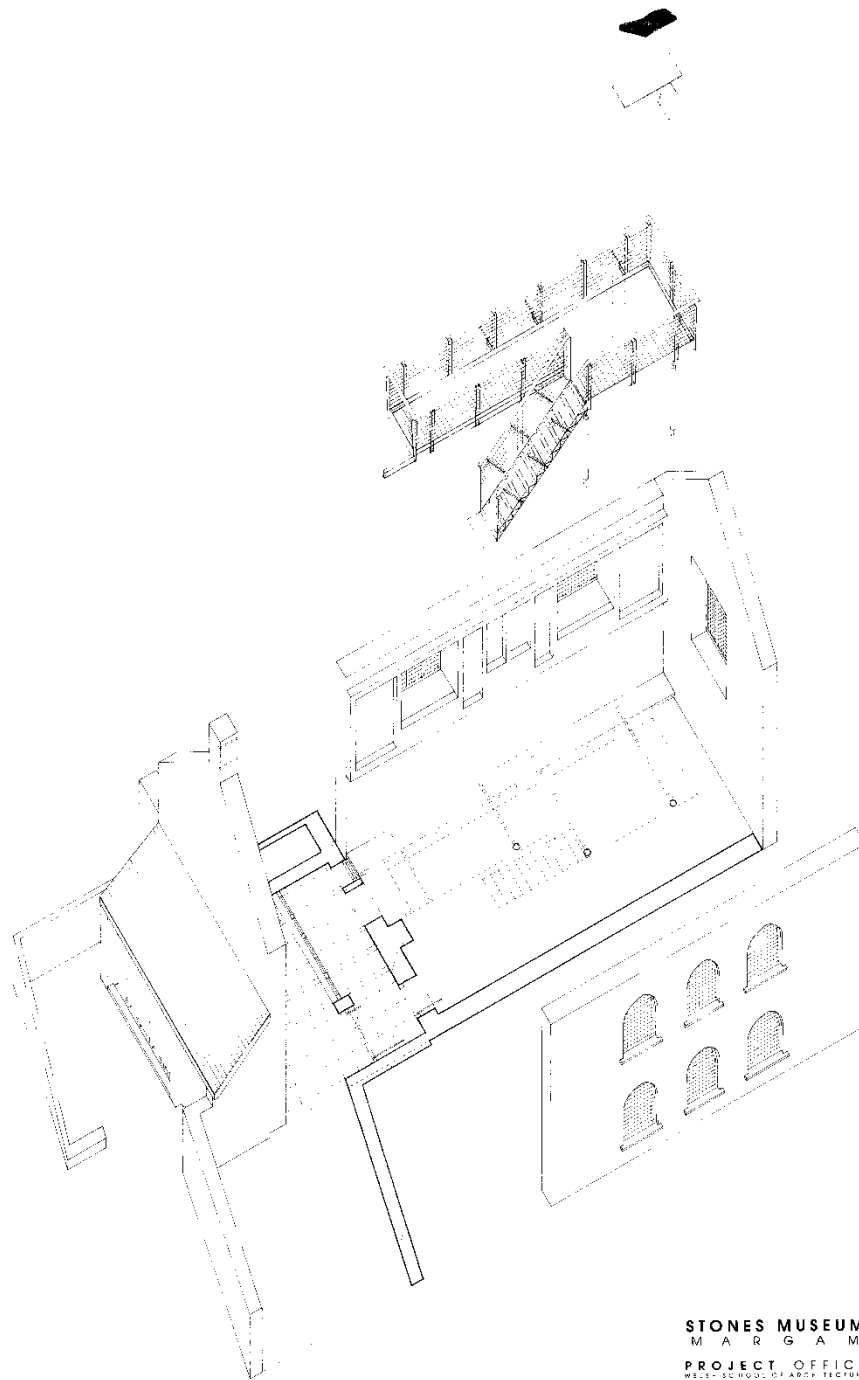
Drawing **ELECTRICAL INSTALLATION**
- GROUND FLOOR

Scale 1 : 50 Drawn by AMG Checked MS

Date 07.1995 Drawing No. 9501L(6)01

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B



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M A R G A M
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