

**Restoration and reorganization  
of the Palazzo Abatellis  
as the Galleria nazionale della Sicilia**  
Palermo, 1953–54

Client: Soprintendenza ai monumenti,  
Palermo

Restoration architects: Mario Guiotto  
and Armando Dillon

Collaborator: Roberto Calandra

Between 1490 and 1495, the architect Matteo Carnelivari supervised the construction of a palace for Francesco de Abatellis, count of Camarrata, great seneschal of Ferdinand II of Spain, "Maestro Portulano" of the kingdom of Sicily, and thrice Praetor of Palermo. In 1526, after the death of the count's second wife and following the terms of his will, the palace was turned over to Dominican monks who transformed it into a monastery, around 1535–41 constructing a large chapel as an annex to the palace.

The allied bombing suffered by the port of Palermo between January and July 1943 severely damaged what remained of the original palace, which had been considerably transformed during the preceding four centuries. In the decade that followed, the architects Mario Guiotto and Armando Dillon, working for the local Superintendent of Monuments, undertook the restoration of the Palazzo Abatellis, with plans to return it to its fifteenth-century form. In 1953, with their work nearing completion, Giorgio Vigni, Superintendent of the Galleries of Sicily, asked Carlo Scarpa to adapt the palace for the display of the medieval and modern art collections of the Galleria nazionale della Sicilia, until then housed in the national museum. Vigni had first collaborated with Scarpa in 1952, when the architect designed the installation of the exhibition *Antonello da Messina and the Quattrocento in Sicily*, which opened in the town hall of Messina in 1953. Scarpa worked at great speed, collaborating with local craftsmen and laying out some critical elements on-site. In addition, correspondence with Vigni shows him participating decisively in the selection and disposition of works and in the interior fabric of the building. Budget and time constraints limited some of Scarpa's more ambitious proposals. The Galleria nazionale (now regionale) della Sicilia at Palazzo Abatellis was

inaugurated on 23 June 1954, although work continued through to December of that year. On 27 March 1963 Scarpa won the IN/ARCH national prize for the preservation and valorization of Italian heritage for his work at the palace.

J-F B



The mid-fifteenth-century fresco *The Triumph of Death*, painted by an unknown artist for Palermo's municipal hospital at Palazzo Sclafani, is the largest and most powerful work displayed in the Palazzo Abatellis. The painting, which Scarpa placed in the apse of the former chapel added to the palace in the sixteenth century, plays a crucial role in the architect's daring installation strategy. Scarpa stages the fresco as a connector between the two floors of the converted palace, an idea which the architect later explored with great effect in his dramatic presentation of the statue of Cangrande at the Museo di Castelvecchio in Verona.

In a series of six drawings, the architect explores three distinct aspects of the installation of *The Triumph of Death*: the adjustment of the width of the end wall of the apse to fit the dimensions of the fresco; the geometry of the shading device necessary to modify the light; and the ornamentation of the pendentives of the existing dome cover. Only the first of these schemes was realized. The plan of the modified apse, the longitudinal and transverse sections through it, and, perhaps more clearly, the perspective of the corner on the right-hand side show how Scarpa chose to carve into the side walls of the apse to accommodate the excessive width of the fresco. This was necessary in order to allow the placement of the fresco at the end of the axis of the former chapel. Scarpa articulates this carving into a shallow niche, an illusion emphasized by the darker coloring of the plaster surrounding the fresco.

The shading screen or velarium situated below the skylight goes through a variety of geometric shapes, from a lozenge to a square frame draped with cloth. When Scarpa disposes this screen immediately above the fresco, he fills the upper zone of the apse with a dark material. Scarpa's

favored solution for the velarium consists of two interlocking rectangular planes. Slightly protruding beyond the pointed arch that marks the edge of the apse, the frame forms in plan a ziggurat-like shape. In both solutions, Scarpa divides the velarium into crosses, Latin and Greek, emphasizing the eschatological dimensions of the fresco. For the pendentives of the apse's dome, unadorned today, Scarpa had considered a variety of ornaments, from concentric triangles to discrete, stepped-up planes, both of which recall the formal vocabulary of Frank Lloyd Wright.

J-F B



**Extension of the Canova  
plaster cast gallery (Gipsoteca)**

Possagno, 1955–57

Client: Soprintendenza alle belle arti di Venezia

Collaborator: Valeriano Pastor

In 1955, in preparation for the commemoration of the two-hundredth anniversary of the birth of the sculptor Antonio Canova (1757–1822), the Superintendent of Fine Arts of Venice decided to enlarge the plaster cast gallery built next to Canova's house in Possagno, northwest of Treviso. The basilica-like exhibition hall was built between 1831 and 1836 by Giuseppe Segusini to house plaster models and terracotta *bozzetti* brought back from Rome by a relative of the sculptor, monsignor Giovanni Sartori Canova, after the artist's death.

Scarpa's addition occupies a narrow strip of land along one side of the original building. It is articulated into three distinct volumes. A tall, cubic room lit by four corner skylights was originally destined to house a large statue then in the collection of the Accademia di Belle Arti in Venice. A second wedgelike gallery is pulled away from the existing plaster cast gallery, ending in a large window overlooking a reflecting pool. At the juncture between the two, Scarpa inserted a medium-sized volume lit by four clerestory windows.

J-F B



Rear facade, 1957. Coll. ACS

## Restoration and reorganization of the Museo di Castelvecchio

Verona, 1956–73

Client: Comune di Verona

Collaborators: Carlo Maschietto,  
Arrigo Rudi, Angelo Rudella

The Castelvecchio, a fourteenth-century fortified castle, was transformed into a military barracks during Napoleon's occupation of Verona, and between 1924 and 1926 was converted into a museum. Following the stylistic principles of restoration prevalent at the time, Antonio Avena, then director of the museums of Verona, and the architect Ferdinando Forlati attempted to give the utilitarian structure a period aspect. They inserted Gothic doorways and window surrounds into the courtyard facade of the turn-of-the-nineteenth-century barracks and decorated the interiors in the manner of an early Renaissance palace. The appointment in 1956 of Licisco Magagnato as museum director marked the beginning of a complete reassessment of the building's restoration and of the display of its collections. Working in close collaboration, Scarpa and Magagnato radically transformed the Castelvecchio over the next twenty years. Their work can be divided roughly into three phases.

In 1958, for the exhibition *From Altichiero to Pisanello*, Scarpa refurbished the "Reggia" or residence in the castle's west wing and reopened the Porta del Morbio, a gate (closed off in the eighteenth century) that was part of a wall dating from the time of the Comune, Verona's period as a free city republic in the twelfth century. To provide access to the Reggia from the gallery wing, he also built a new staircase in the Torre del Mastio (the tower of the *mastio* or keep) and a bridge between the tower and the Reggia.

Scarpa's most important transformations took place during the second phase. In 1959 he reinstalled the sculpture gallery situated on the ground floor of the gallery wing and moved the museum's entrance to the northeast corner of the courtyard. He began the complete transformation of the gallery wing in 1962 with the excavation of the moat of the Comune wall and



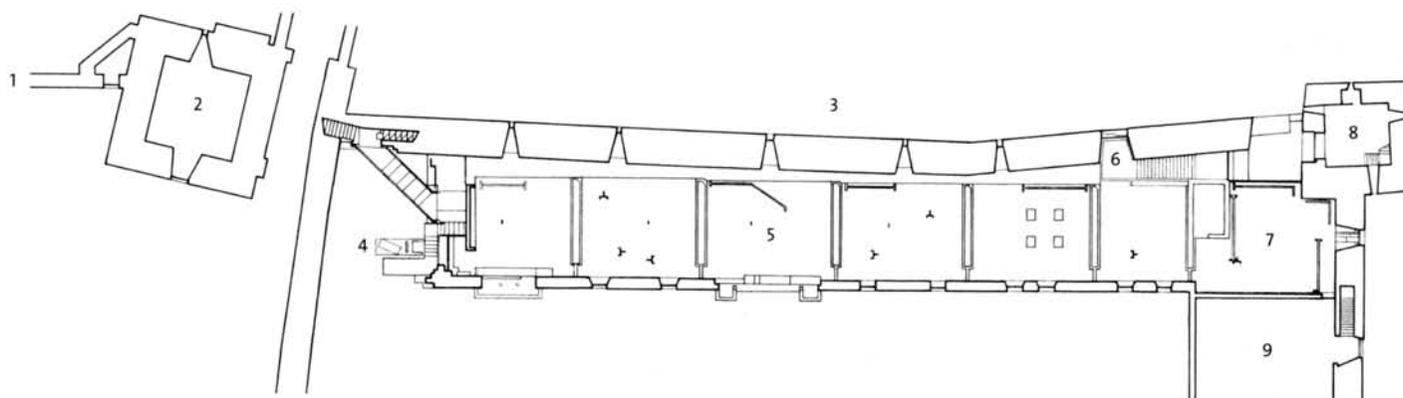
Carlo Scarpa, designer and draftsman; unknown photographer. Courtyard facade of gallery wing with first proposal for placement of Cangrande statue, 1956–60. Photocollage, 43.8 x 65.5 cm. Coll. MDC

the subsequent demolition of the last bay of the gallery wing and the Napoleonic grand staircase. It is at this important juncture in the building's and the city's history that Scarpa decided to exhibit one of Verona's most famous works of art, the statue of Cangrande della Scala. Between 1963 and 1964, Scarpa rebuilt the floor of the painting galleries, designed a new exit staircase, remodeled the courtyard into a garden, and modified the east wing to house new museum offices.

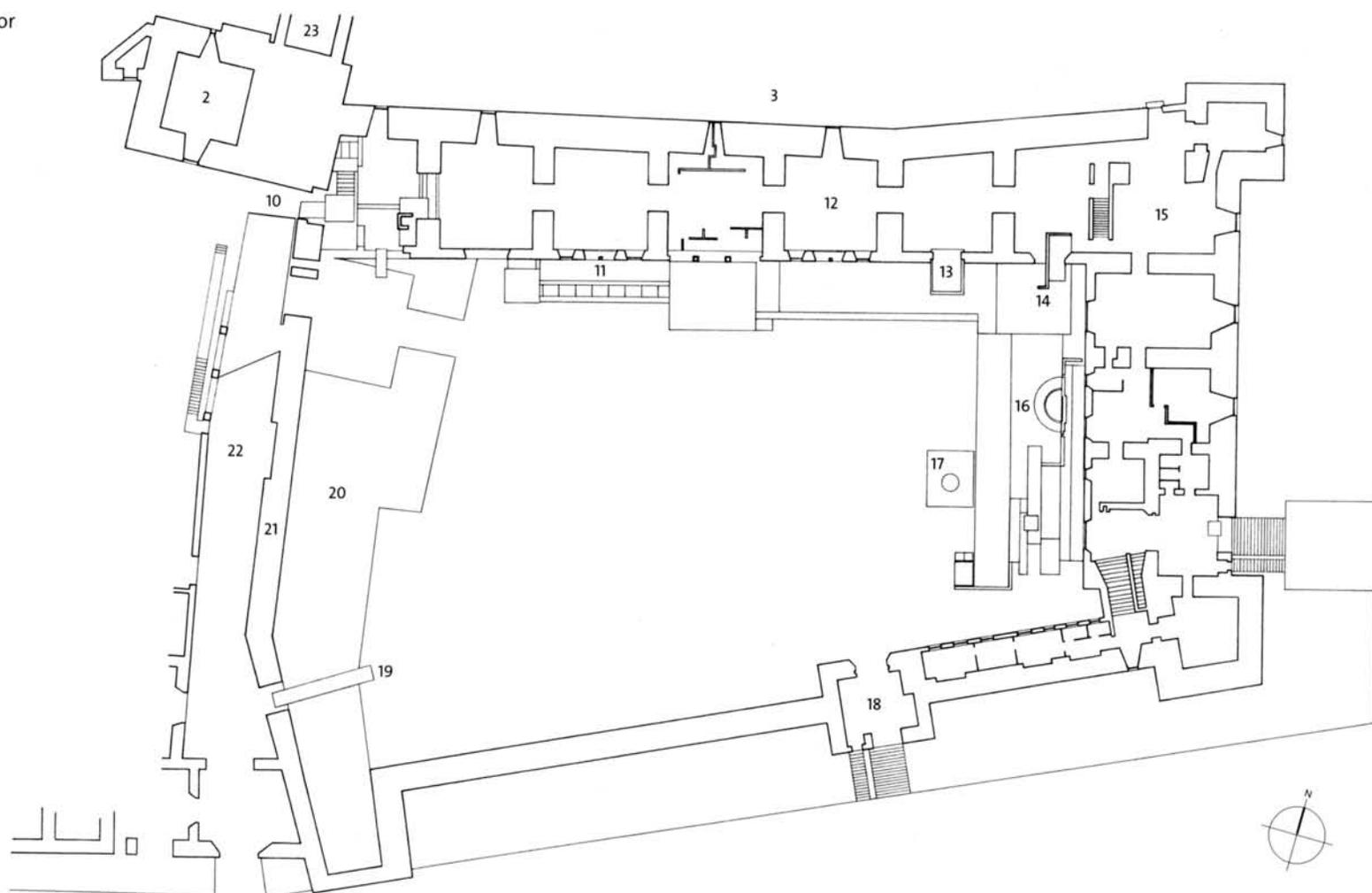
During the third and last phase of work, two years after the official reopening of the museum on 19 December 1964, Scarpa designed the library, for which he boldly cut into the Napoleonic river wall at its juncture with the medieval north-east tower. Scarpa's last intervention, in 1973, was the construction of the Sala Avena situated above the library.

J-F B

Second floor



Ground floor



- |   |   |                     |                             |
|---|---|---------------------|-----------------------------|
| 1 Passage to Reggia wing                  | 7 Sala Avena                                | 13 Sacello          | 20 Moat                     |
| 2 Torre del Mastio                        | 8 Northeast tower                           | 14 New entrance     | 21 Comune wall              |
| 3 River Adige                             | 9 Sala Boggian                              | 15 Library          | 22 Road to Scaligeri bridge |
| 4 Cangrande della Scala                   | 10 Porta del Morbio                         | 16 Fountain         | 23 Scaligeri bridge         |
| 5 Gallery (Napoleonic) wing:<br>paintings | 11 Old entrance                             | 17 Pond             |                             |
| 6 Exit stair                              | 12 Gallery (Napoleonic) wing:<br>sculptures | 18 Main entrance    |                             |
|   |   | 19 Bridge over moat |                             |

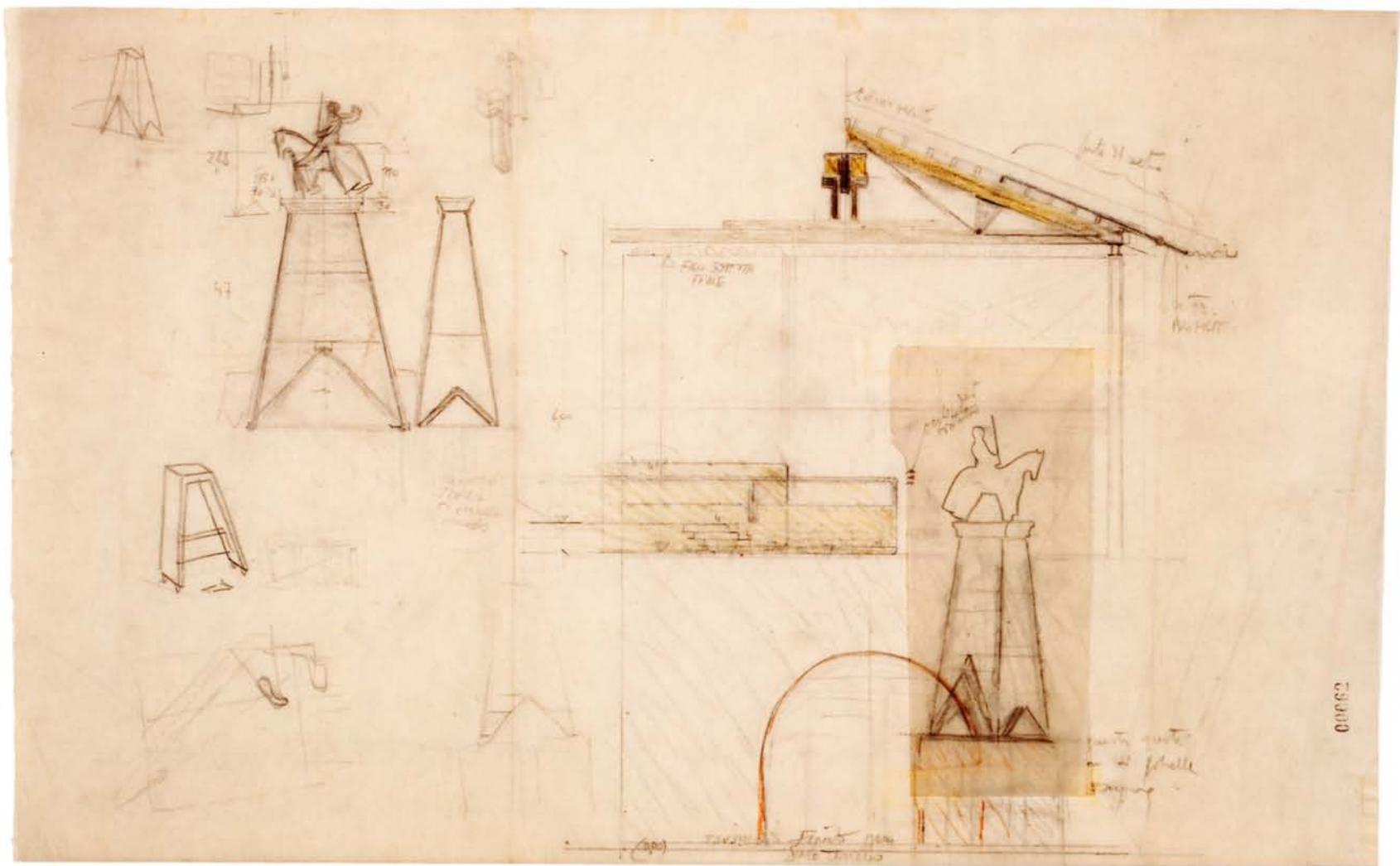
The statue of Cangrande della Scala, an outstanding example of Veronese fourteenth-century sculpture, commemorates one of the city's most distinguished rulers, descendants of whom constructed the Castelvecchio. Scarpa had originally considered placing the statue in the northeast corner of the main courtyard, to which he had moved the museum's main entrance in 1959. Puncturing the courtyard wall of the gallery wing and disengaging the medieval tower at the northeast, Scarpa proposed a deep entrance porch that would act as a gigantic niche for the statue. The excavation of the moat of the city wall along the western edge of the courtyard (which resulted in the demolition of the Napoleonic staircase and the last room of the gallery wing) prompted Scarpa to reconsider his initial idea. He decided to make the statue the nexus of many circulation routes. A ground-level path links the garden and the gallery wing to the Torre del Mastio and to the Reggia beyond. A diagonal bridge does the same on the second floor. Staircases branch off from the bridge and lead to the Torre del Mastio and to the battlement walk along the river. Finally, a public walkway follows along the city wall toward the Scaligeri (della Scalla) bridge.

Scarpa's carving out of the space for the statue of Cangrande is part of a larger system of perforations that the architect envisioned for the former barracks. Scarpa had originally planned to fray the facade at its juncture with the roof, thereby revealing its falseness, but finally designed asymmetrical window frames undermining the symmetrically-arranged Gothic archways and window surrounds inserted in the 1920s.

Scarpa carefully considered the shape of the support for the statue and the position of the viewer in relation to Cangrande. In early proposals (and in situ after the excavation of the Porta del Morbio and the construction of a new base,

unveiled in 1964), Scarpa had preserved the sculpture's original trapezoidal stone base (actually the roof sheltering Cangrande's tomb), complementing it with another pedestal or replacing it with a new base that closely follows the shape of the original. He then considers a platform supported by clustered columns, finally favoring a folded concrete shell, shaped as a curved bracket or an upside-down L. The shape of the accompanying viewing platform varies considerably according to the orientation given to the statue. When placed diagonally facing the Comune wall, the platform reaches its maximum dimension, extending nearly to the fortification wall. Scarpa then decides to turn the statue toward the gallery wing, and the platform becomes a simple cantilevered steel bridge. The visitor can thus observe Cangrande's enigmatic smile either from the level of the painting gallery or from below.

J-F B



Carlo Scarpa, designer and draftsman; Angelo Rudella, draftsman.  
Elevation and axonometric of existing base of Cangrande  
and section-elevation of a preliminary proposal for its placement,  
1958–62. Graphite and colored pencil on tracing paper,  
34.3 x 56.2 cm. Coll. MDC

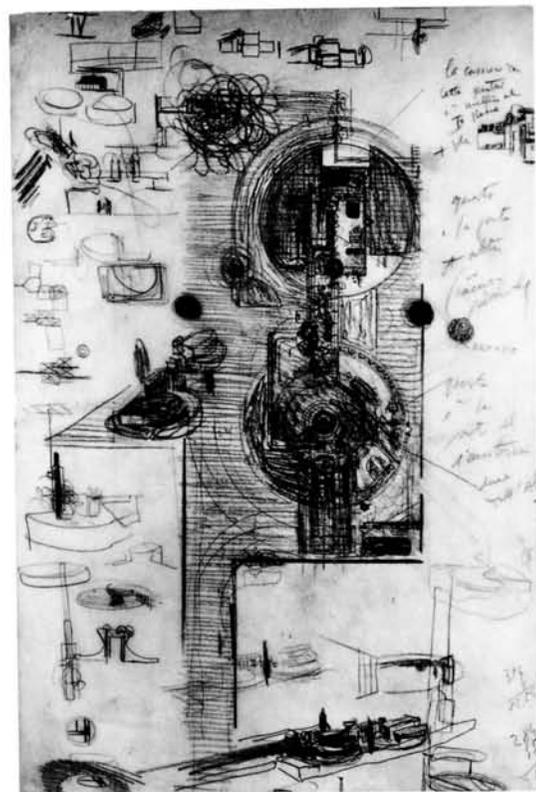
## Veritti house

Udine, 1955–61

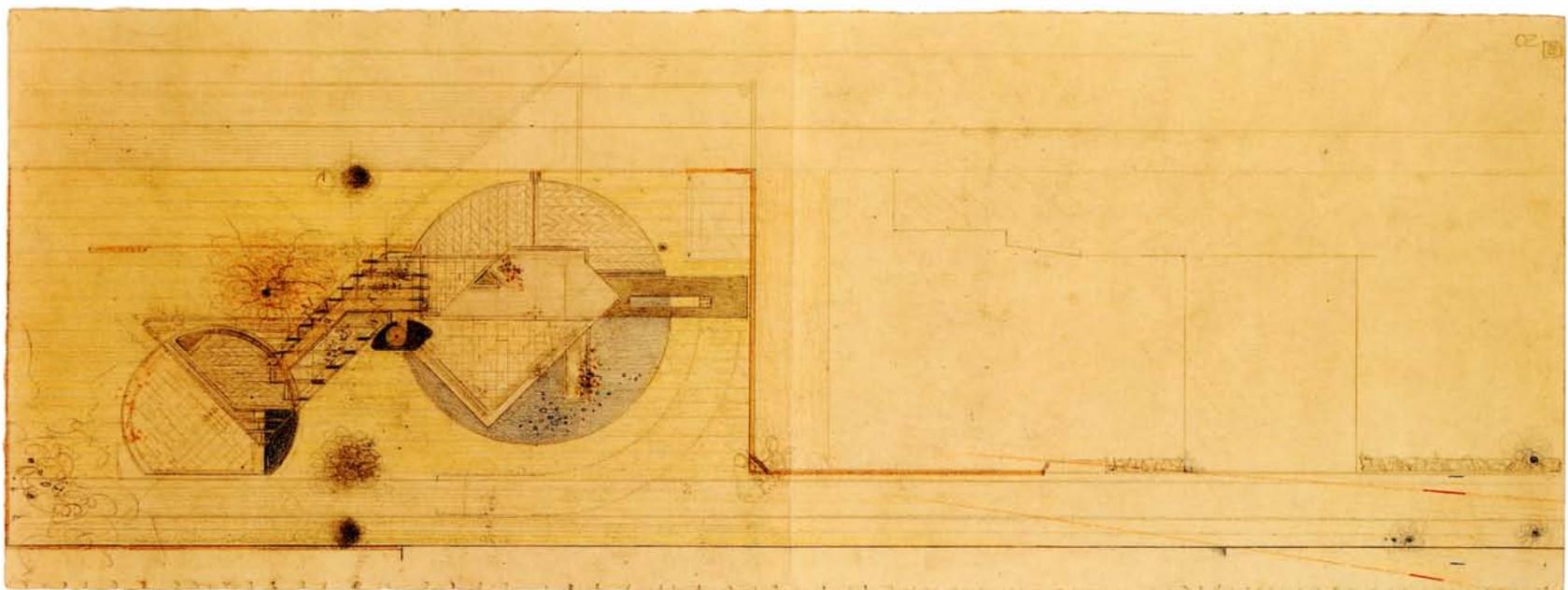
Structural engineer: Angelo Morelli

The lawyer Luciano Veritti originally approached Scarpa to design a house on the outskirts of Udine. The location proposed by Scarpa was in a relatively undeveloped locale, but Veritti favored a site located in a more densely built-up area surrounded by freestanding houses. It is an elongated plot of land within a city block accessible only via a narrow lane, the Viale Duodo. Scarpa's first proposals for the house consisted of two low cylinders, one housing the main living quarters, the other a winter garden, linked together by a glazed passageway. In the final design, Scarpa regrouped all functions within a single, taller volume crowned by a terrace and a penthouse containing a guest apartment. A single overall circle, which determines the shape of the outside wall to the north and that of the reflecting pool to the south, unifies Scarpa's complex interplay of geometric forms.

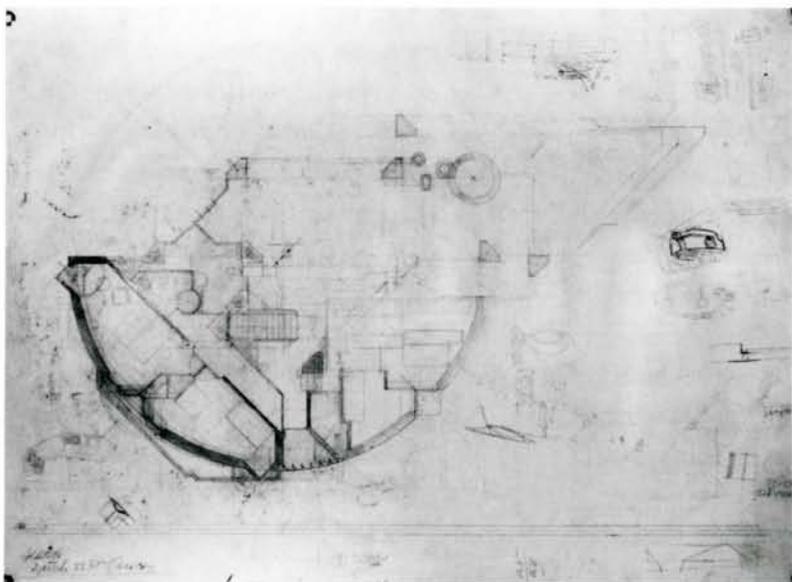
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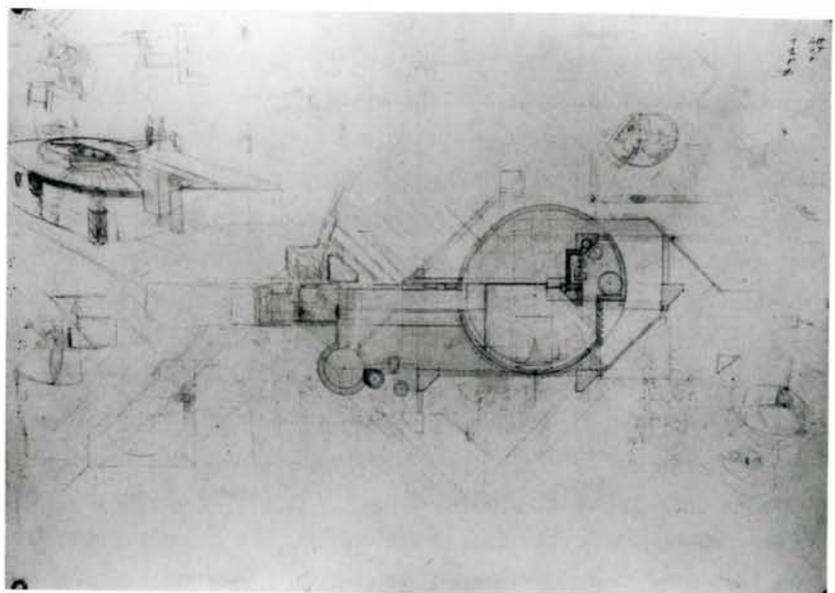
Site plan with sections and perspectives of first proposal, 1955–61. Photograph of lost original. Coll. ACS



Ground-floor plan of second proposal, 1955–61. Graphite and colored pencil on cardboard, 19.5 x 52.8 cm. Coll. ACS



Second-floor plan, 1955–61. Photograph of lost original. Coll. ACS



Third-floor plan and perspective sketches, 1955–61. Photograph of lost original. Coll. ACS

**Olivetti showroom**

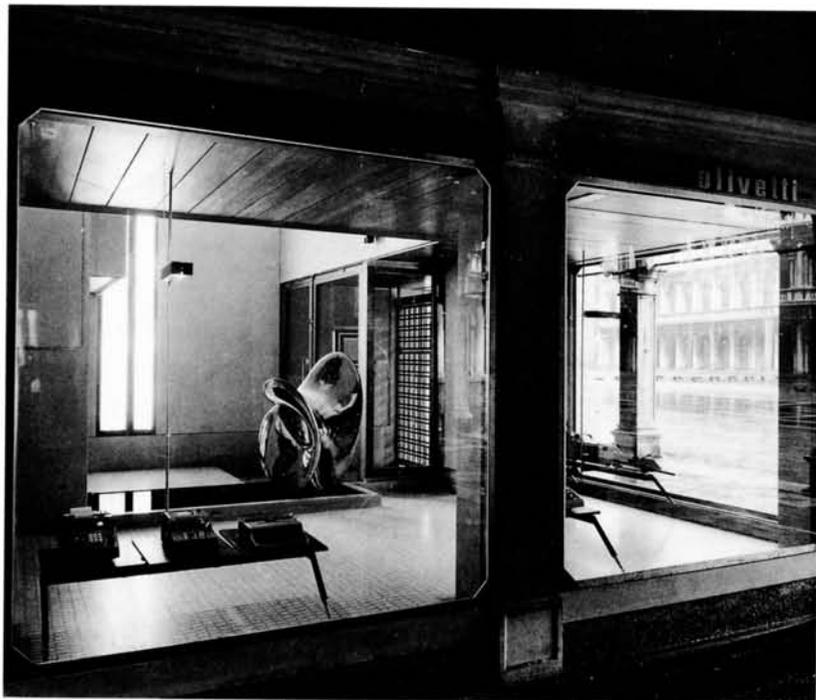
Venice, 1957–58

Collaborator: Gilda D'Agaro

Structural engineer: Carlo Maschietto

Adriano Olivetti, president of the Italian office equipment firm then noted for its innovations in design, commissioned the Olivetti showroom the year after Scarpa received the Olivetti Prize for architecture. The showroom is located on the ground floor of the Procuratie Vecchie, at the intersection of a narrow service street (the Sottoportico del Cavaletto) with Venice's Piazza San Marco. The project began with the complete gutting of the shop of a household-appliance retailer and the strengthening of the building's structure. Scarpa inserted a new mezzanine to increase the available floor space and to provide access to offices located above an adjacent shop. Two principal elements structure the ground floor: a gilded bronze sculpture by Alberto Viani (*Nude*, 1955) placed in a shallow black marble pool near the entrance and Scarpa's Aurisina marble staircase (ornamented at its base with a geometric metal structure of Scarpa's own design), which takes the visitor to the mezzanine floor.

J-F B



Exterior view before intervention, c. 1957.  
Photograph: Paolo Monti. Coll. ACS

Display windows on side facade, 1962.  
Photograph: Paolo Monti. Coll. ACS

Side facade with staff entrance, 1962.  
Photograph: Paolo Monti. Istituto di fotografia  
Paolo Monti, Milan

**Reorganization of the ground floor  
and courtyard of the Palazzo Querini Stampalia**  
Venice, 1961–63

Client: Fondazione Querini Stampalia

Collaborators: Carlo Maschietto, Luciano Zinato

In 1949, Manlio Dazzi, director of the Fondazione Querini Stampalia, approached Scarpa to reorganize the ground floor and redesign the garden of the Fondazione, a research library and art collection housed in the early sixteenth-century Palazzo Querini (later Querini Stampalia), willed to the public by Count Giovanni Querini Stampalia, who died in 1869. Unrealized due to financial difficulties, Scarpa's project was later picked up by Dazzi's successor, Giuseppe Mazzariol, a friend and colleague of Scarpa at the faculty of architecture of the Istituto universitario di architettura di Venezia.

The renovations involved, first, the displacement of the entrance door to the palace's principal facade on Campiello S. Maria Formosa, via a new bridge and a new front door inserted into an existing window. Inside, Scarpa reclaimed the ground floor, subject to periodic flooding, by the use of elevated platforms allowing for the passage of flood waters into the entrance hall via the water gate. He also elevated one exhibition room, leaving the other at its original level. Scarpa covered the walls with plaster and travertine panels detached from the walls to enhance air circulation. These corrective measures not only improved the salubrity of the palace's exhibition spaces, they also reflect Scarpa's critical dialogue with history. Finally, Scarpa transformed the palace's courtyard into a garden with the collaboration of Mazzariol, who selected the plants, and the mosaicist Mario de Luigi. The renovated building was opened on 26 June 1963.

J-F B

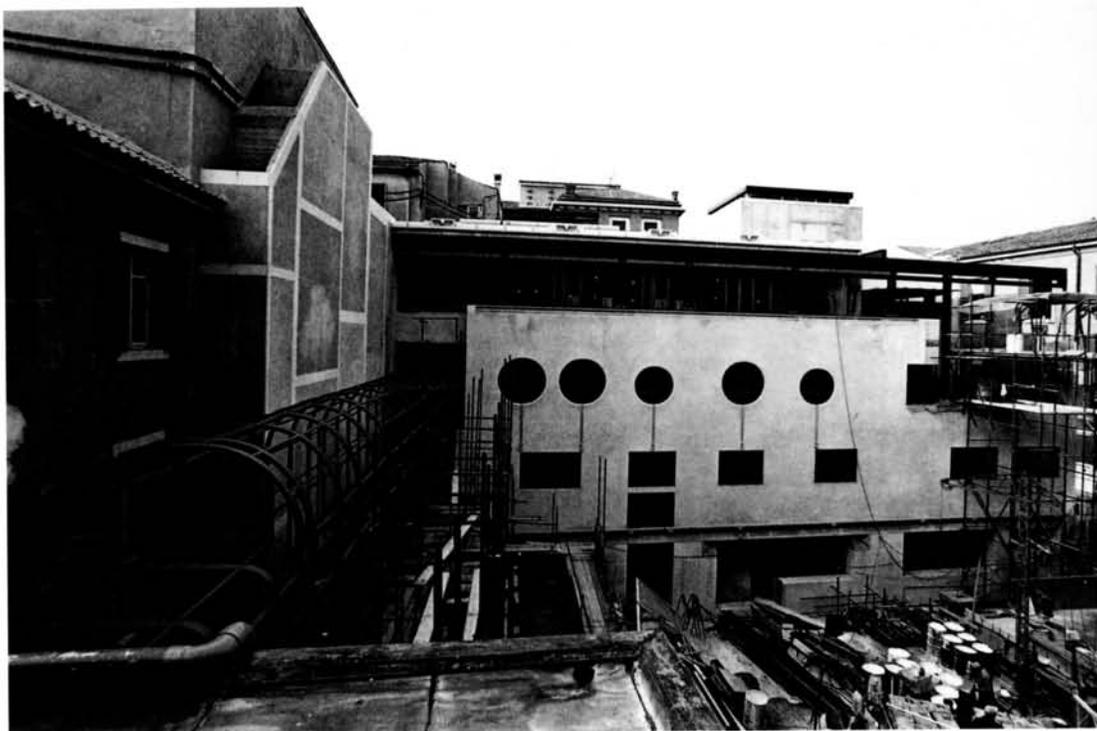


View of the bridge from the Campiello, 1993.  
Photograph: Maria Ida Biggi.

**Extension and reorganization of the  
Banca Popolare di Verona head office**

Verona, 1973–81

Client: Banca Popolare di Verona  
Architects: Carlo Scarpa with Arrigo Rudi  
Collaborators (studio Scarpa):  
Bianca Albertini, Maristella Ronin  
Collaborators (studio Rudi): Valter Rossetto,  
Franco de Franchi, Roberto Ulisse,  
Giovanni Federici  
Structural engineer: Renato Scarazzai  
Mechanical engineer: Francesco Zanini  
HVAC: Giuseppe Anini  
Electrical engineer: Dino Boni  
Acoustical engineer: Nello Moresi

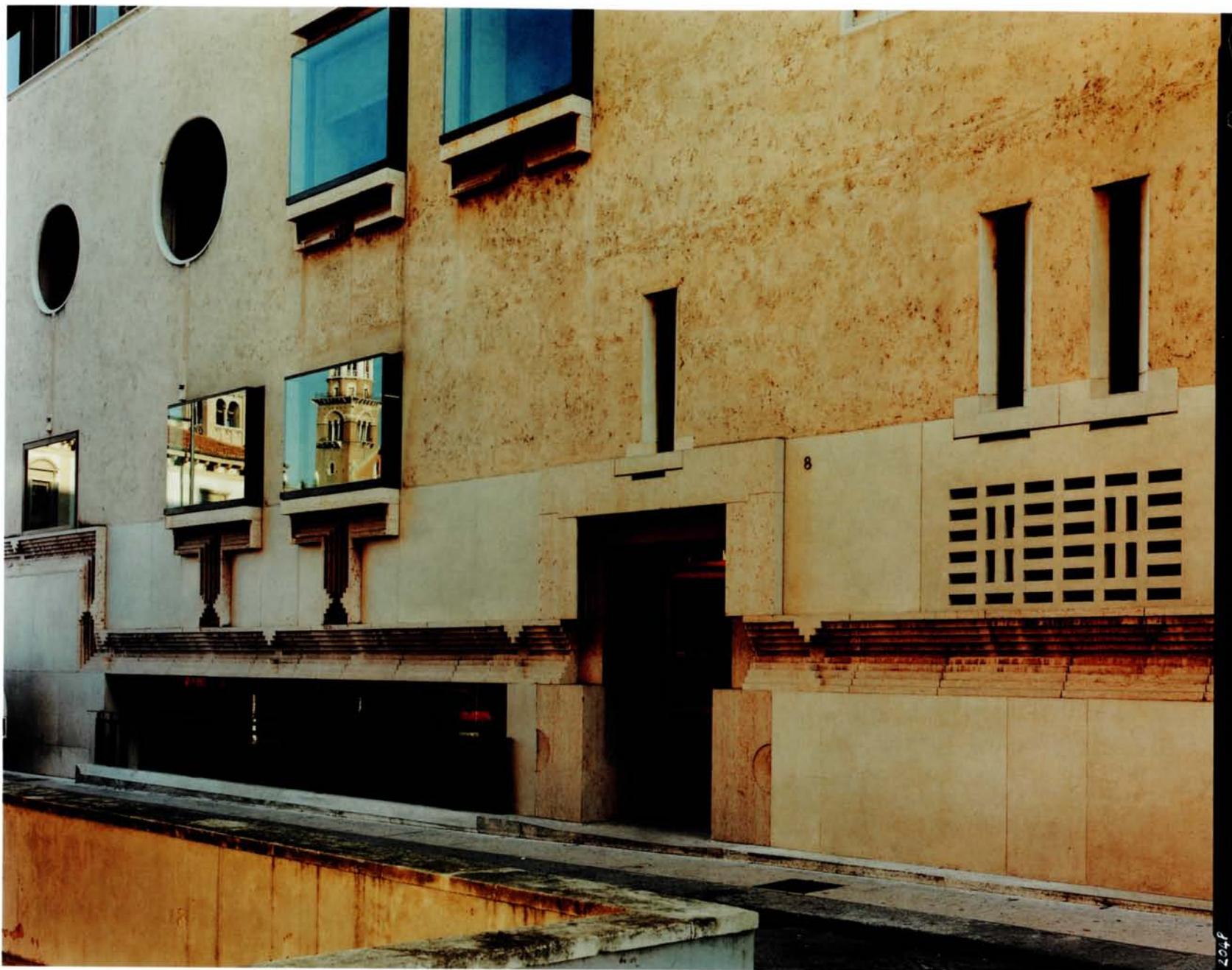


Banca Popolare di Verona, courtyard facade under construction, 1979.  
Photograph: Dario Busato. Coll. Dario Busato

In the fall of 1973, the Banca Popolare di Verona (then the Banca Mutua Popolare di Verona) called upon Carlo Scarpa to revise a project for the extension and reorganization of its head office in the historic center of Verona. The bank intended to expand onto an adjacent site on Piazza Nogara and Via Conventino, then occupied by two buildings: an extension for the bank's credit services and an apartment house, both twentieth-century Neoclassical pastiches. Scarpa's project was presented for municipal approval in January 1974; a construction permit was granted on 25 February. Scarpa proposed an entirely new building for offices distributed on five floors, including mezzanines: two devoted to customer services, two to the offices of the direction and general administration. The architect developed new facades, one facing the Piazza Nogara, the other the courtyard, at one edge of which Scarpa sank a semicircular garden which provides natural light to the semi-basement floor.

By 1976, important modifications were made to this first project, notably the addition of an elevated circulation tunnel connecting the new building to existing ones across a courtyard and the transformation of the shape of windows in the main facade. The building was completed in 1981, after Scarpa's death, under the supervision of the architect Arrigo Rudi.

J-F B



Guido Guidi. Banca Popolare di Verona, detail of main facade, 1997.  
Chromogenic color print, 19.5 x 24.6 cm. Coll. CCA

Although conceived for three very different projects, the facade designs for the Gavina showroom, the renovation of the Balboni house, and the extension of the Banca Popolare share many common characteristics. All include variations on the theme of the circular opening, an important element in Scarpa's formal vocabulary. But in all three projects, faced with the problem of inserting a radically modern form within an existing building and urban context, Scarpa resorts to the same design strategy: the thin appliquéd facade.

The facade of the Gavina showroom is a large slab of textured concrete stretching along the entire facade of the furniture shop, superimposed upon the exterior wall of the existing building. Scarpa punctures this abstract field with three openings bearing little relation to the rest of the building. Scarpa details the steel window frames to minimize their presence. In the manner of a painterly composition, the openings are linked to each other with gilded bands recessed into the surface of the concrete.

In an unrealized design for the entrance facade of the Balboni house, Scarpa develops the facade in two distinct planes, each with its own geometry: the orthogonal order of the window openings and their frames and the skinlike outside surface, into which Scarpa carves half-circular openings responding to the rectangular windows.

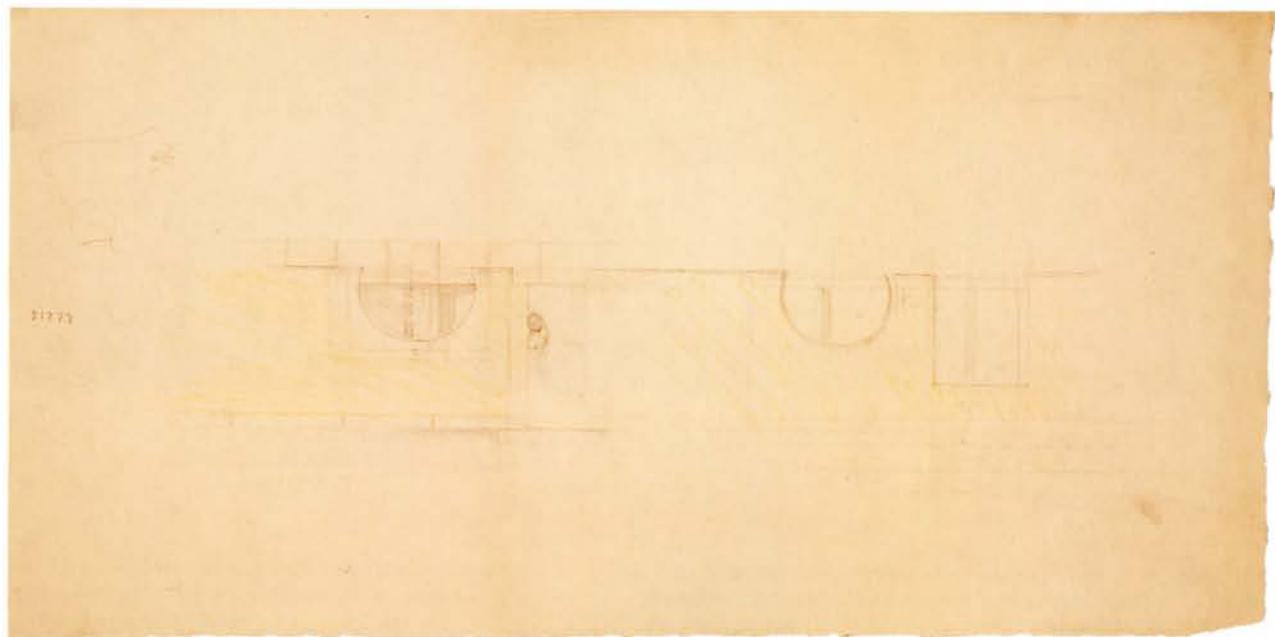
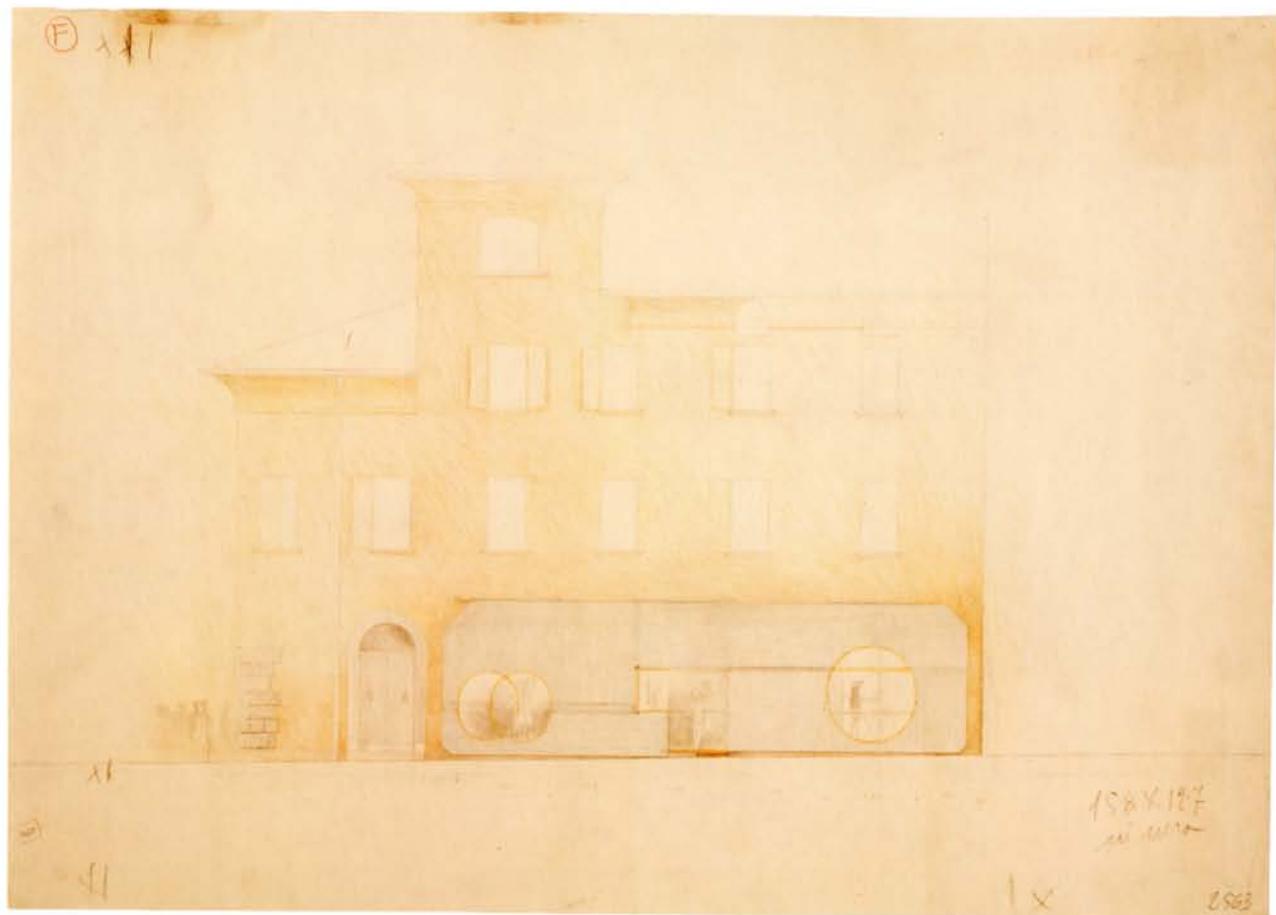
The concept of the double wall recurs in Scarpa's most important experiment in the design of an urban wall: the front facade of the Banca Popolare di Verona. Scarpa intended to regroup the services of the bank into a single volume. That intention is made apparent by a unified facade that reinterprets the tripartite division (base/wall/cornice) of the facade of the existing head office and bridges the two parts of the public square it faces. Yet Scarpa's nod to the compositional order of classical architecture is undermined by his

expression of the facade as a thin membrane. As in the Balboni design, Scarpa recesses the orthogonal window frames behind the facade wall into which the architect punctures circular openings; alternatively, he designs windows that are glass boxes attached to the wall surface. Scarpa terminates the facade with a clerestory of windows punctuated by double steel columns and an ornamented stone cornice.

J-F B

Gavina showroom, facade elevation, 1961-63. Graphite and colored pencil on paper, 49.8 x 69.9 cm. Coll. ACS

Balboni house, elevation of garden facade, 1964-74. Graphite and colored pencil on cardboard, 35.1 x 70.2 cm. Coll. ACS



### Brion family tomb

San Vito d'Altivole (Treviso)

1969–78

Client: Onorina Brion

Landscape architect: Pietro Porcinai

Collaborators: Guido Pietropoli,

Carlo Maschietto

Contractor: Ditta Prati



Carlo Scarpa, designer; unknown modelmaker. Site model, 1971. Painted and gilded wood, 60.5 x 60.5 x 13.2 cm. Coll. British Architectural Library, RIBA, London

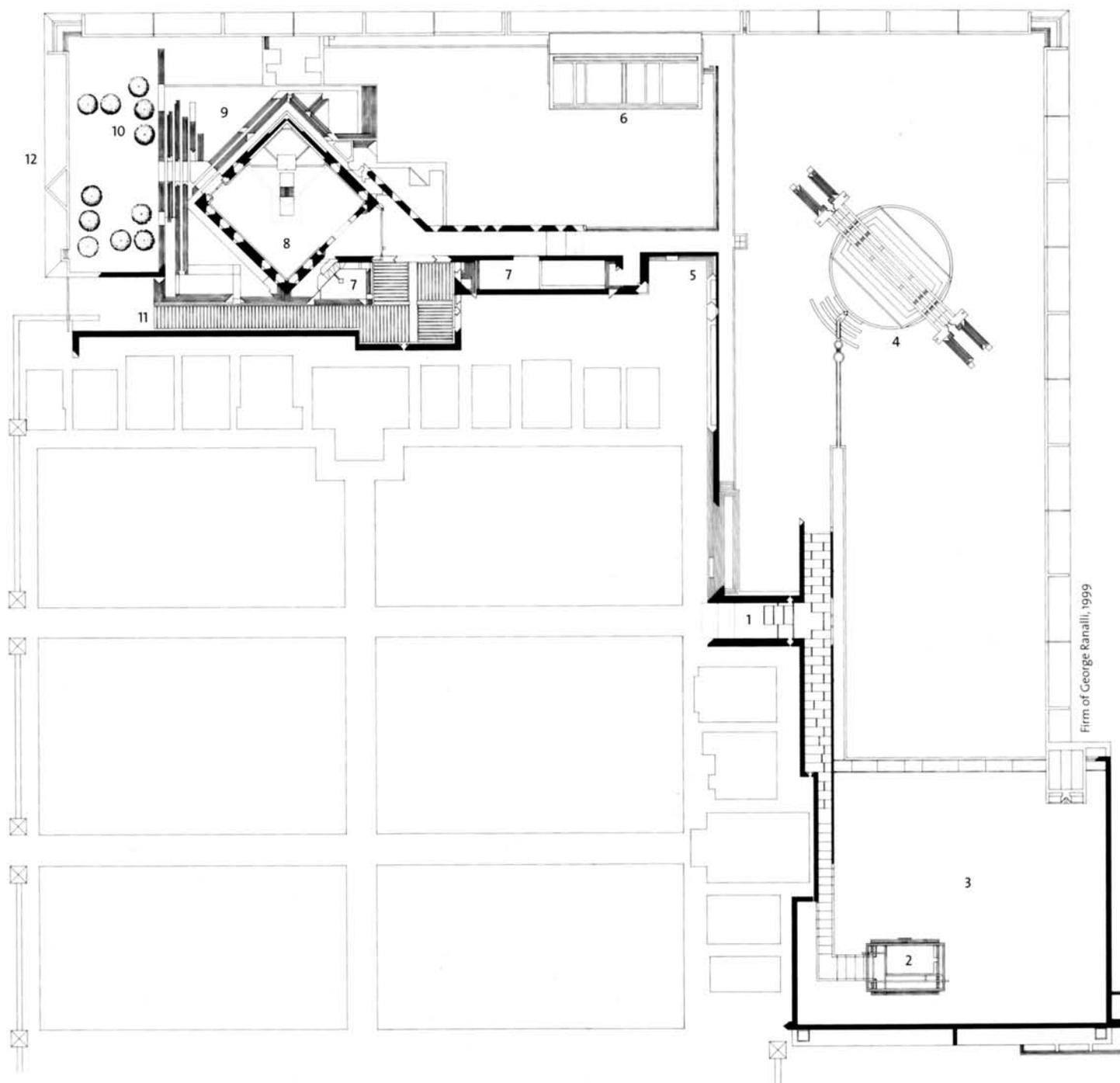
Shortly after her husband's death in September 1968, Onorina Brion (née Tomasin), co-founder with Giuseppe Brion of the innovative electronics firm Brion-Vega, called upon Carlo Scarpa to design a tomb for her late husband, herself, and their family in the municipal cemetery of San Vito d'Altivole northwest of Treviso. The family already owned a rectangular site and a funerary chapel in the northeast corner of the cemetery in Giuseppe Brion's place of birth. Scarpa's earliest designs were conceived for this site and followed a program limited to tombs for the Brion couple and their family. In these schemes, altogether different from the final project, Scarpa generates the key elements that will remain until the end: the "arcosolium" sheltering the sarcophagi of the Brion couple (so named by Scarpa following the burial arches of early Christians) and the pavilion surrounded by water that, in this early stage, served to protect the tombs of the Brion relatives.

In May 1969 the family purchased an L-shaped plot of land along the northern and eastern edges of the cemetery. By March 1970, at the time of the municipal review and approval of the construction documents, the funerary complex approached

its final form. Three principal elements, each situated in a corner of the site, structure Scarpa's plan. The arcosolium is moved to the northeastern area to benefit, in Scarpa's own words, from the best view and the sunniest exposure. Situated in the corner of the L, it acts as a planimetric and visual hinge between the northern and eastern portions of the plot. Scarpa completely reconfigures the family graves and places them under a pitched canopy in the center of the north perimeter wall. He nevertheless retains the idea of a pavilion in a pond, this time without tombs, at the southern end of the site. Finally, in the western end, Scarpa designs a square chapel which he connects to the country road through a cypress grove doubling as a burial ground for the local priests. A second access, enclosed by an aediculum (which Scarpa called a "propylaeum"), links the Brion site to the existing cemetery at the point where the original Brion funerary chapel had stood.

J-F B

- 1 Propylaeum
- 2 Water pavilion
- 3 Pool
- 4 Arcosolium
- 5 Scarpa's grave
- 6 Family tomb
- 7 Sacristy
- 8 Chapel
- 9 Pond
- 10 Cypress grove
- 11 Lych gate
- 12 Perimeter wall



Firm of George Ranalli, 1999

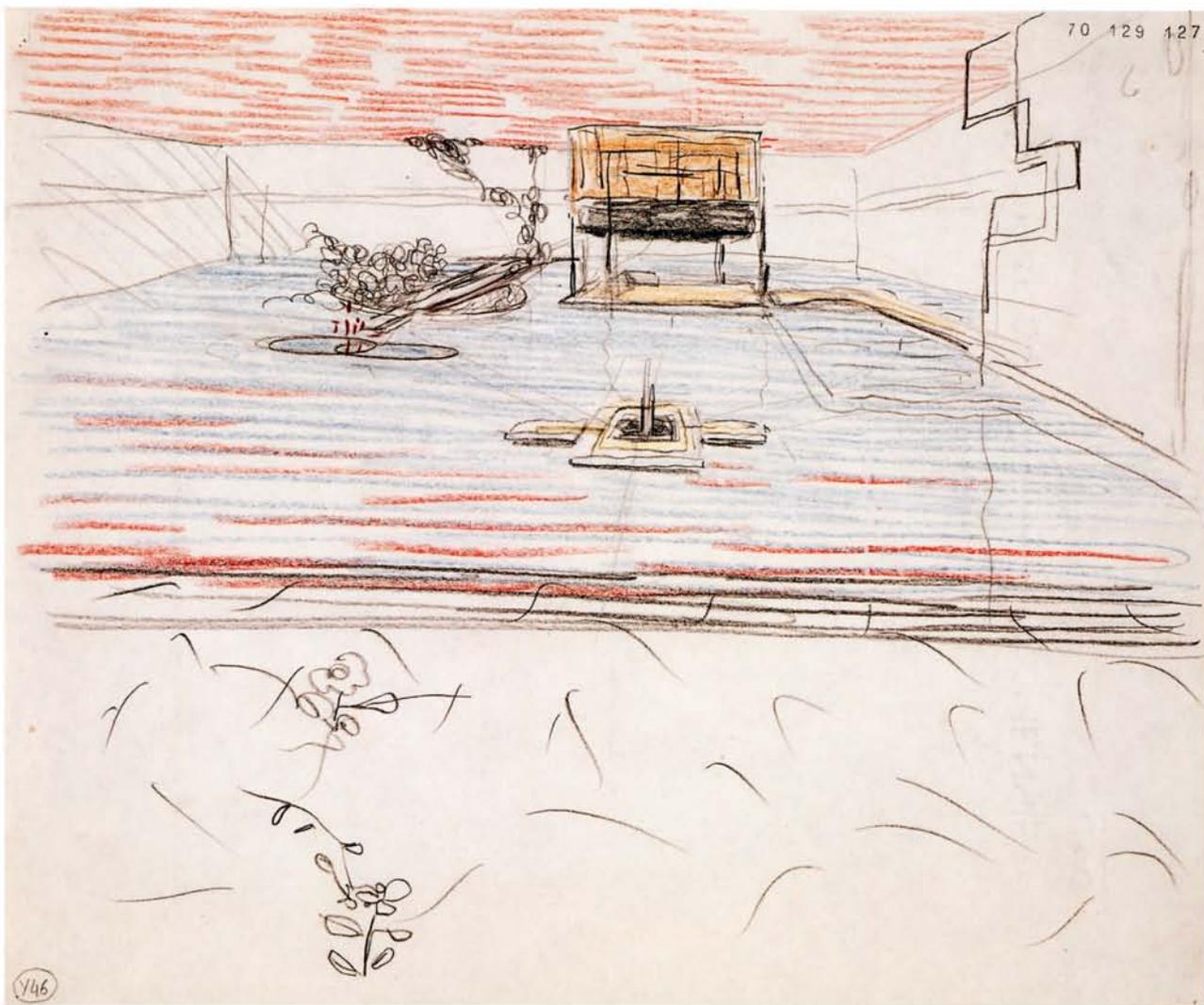
Originally designed as a burial structure for the Brion relatives, the water pavilion takes on, in its final form, a secular, meditative function. The site plans show that Scarpa had originally linked the pavilion to the lawn (*prato* or *gazon* in Scarpa's annotations) and to the arcosolium beyond it via a serrated path. In its final form, it retains only its visual alignment to the center of the circumference of the arcosolium. Scarpa erected several barriers between the pavilion and the remaining portions of the funerary complex. These include the expanse of the pool, a surface left unbroken when Scarpa shifted the path leading to the pavilion to its side; a cluster of steel cables (*tirante*) stretched across the lawn; and finally the sliding glass door that closes the corridor leading to the pool. As these barriers intimate, the pavilion is conceived by Scarpa as the only truly "private" portion of the Brion tomb, with chapel, lawn, and tombs belonging to the public domain.

Scarpa's complex design for the tomb-pavilion was greatly simplified when it was moved to its current location. Although Scarpa starts with the simple theme of a box resting on four stilts, he nevertheless achieves a high degree of proportional and rhythmical complexity. He places the columns in a pinwheel pattern, each located away from the corners, before enriching their expression by doubling the steel sections and splicing the columns. The simple volume of the pavilion's roof hides a complex section where solids and voids are arranged to generate precise light effects. Traces of Scarpa's metrical studies are preserved in the exterior surface of the pavilion, where they determine the disposition of the rough-cut spruce planks and that of the rivets of the skirt-like metallic lower portion.

In later drawings, the pavilion's function as viewing apparatus oriented towards the arcosolium becomes clear. In many sections and eleva-

tions, Scarpa positions male and female figures at the pavilion's transverse axis, marked by a wide slit in its steel skirt. Scarpa's female figures view the arcosolium through a rectangular metallic piece out of which Scarpa has hollowed a double circle that frames their eyes. In Scarpa's drawings, the eyes of male observers are situated above the metallic joint that takes on the appearance of a predatory mouth. Scarpa had hinted at the ocular symbolism of the interlocking circles in his description of the mosaic-rimmed windows of the propylaeum. We find this motif once more in a planter in the pool, one of four elements placed in each of the pool's quadrants. Another is occupied by the pavilion itself, a third by a decagonal bamboo island, and the last by a second planter, whose shape recalls a sighting-mark that Scarpa aligns with the pavilion and the arcosolium, stressing once more the visual axis he had created between them.

J-F B

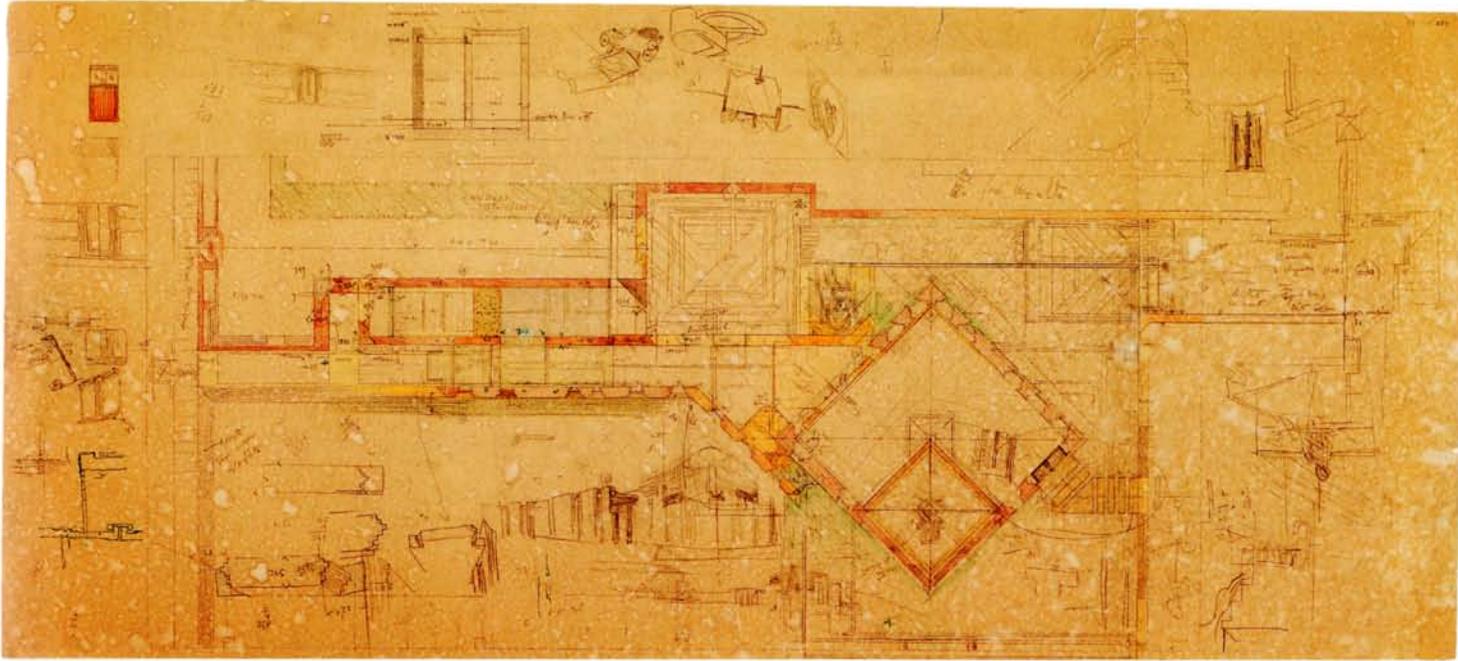


Perspective of water pavilion and pool showing the perimeter wall and propylaeum, c. 1970–74. Graphite and colored pencil on paper, 22 x 27.8 cm. Coll. ACS

The motif of interlocked rings permeates Scarpa's design for the Brion tomb, from the largest scale of the plan to the smallest scale of the detail. Scarpa's earliest design for the chapel (or *tempietto*, as he called it) was generated from three interlocked rings, each expressed as a distinct volume. A lower cylinder covers a passageway leading to the entrance; two higher, top-lit cylinders shelter the altar in the eastern cylinder; and the congregation is located in the western cylinder. Later, Scarpa modifies this initial design to form in plan a single irregular ovoid intersected by a long rectangle that functions as an entrance.

Scarpa later abandons the circle and its derivations for a simple cube divided into four square quadrants. He rotates the cube 45 degrees with respect to the geometry of the perimeter wall of the cemetery and shifts the altar from its original, traditional, eastern orientation to one facing north. Scarpa emphasizes the quadrant containing the altar by disposing a box (*scatola*) on top of it, which serves as a light source. He then considers covering the altar area with a stepped cupola that he leaves apparent on the exterior – later, as realized, hidden behind a high parapet wall. In the chapel design as elsewhere in the Brion tomb, Scarpa explores the plastic possibilities of his signature steplike motif. “One must have a pattern,” he affirmed during a 1976 lecture explaining his design of the Brion tomb; “without a motif one cannot generate special moldings.”<sup>19</sup> Scarpa uses bands of this motif to give ornamental emphasis to the edges of the chapel walls: at the door and window surrounds, their point of contact with other materials, and at the cornice, their point of contact with the sky.

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Plan of the chapel and sacristy with studies for facade and details, c. 1970–74. Graphite and colored pencil on rephotographic print, 47.6 x 107.2 cm. Coll. ACS