

Carlo Scarpa & Franco Albini: architectures of replacement

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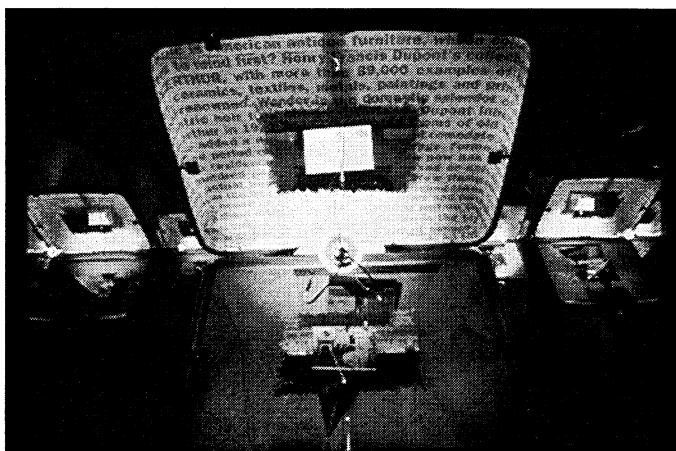


Fig. 1. Detail from Diller + Scofidio's "SuitCase Studies"

OF COURSE, OUTSIDE THE PLAN THAT ASSIGNS TO PLACES AND BUILDINGS THEIR CIRCUMSCRIBED AND PRECISE FUNCTIONS, THERE SEEMS TO BE A DISARTICULATION OF SPACE: THERE ARE NO MORE GREAT LANDMARKS. AND YET IT IS THE MARKS, THE MEMORIES AND EXPECTATIONS OF MEANING OF THE MEMBERS OF SOCIETY WHO ACTUALLY LIVE IN THE CITY THAT CAN ACT AS REFERENCE FOR A (WEAKENED) LEGITIMATION . . .¹

—Gianni Vattimo from *Modernism without avant-garde*

WHY THEN TRANSPARENCY IN THE FIRST PLACE? TO MAKE HUGE CUBIC MASSES, MONUMENTAL FORMS, URBAN CONSTRUCTION OF VAST SCALE—DISAPPEAR? A CRISIS OF CONFIDENCE IN MONUMENTALITY?²

—Anthony Vidler from *The Architectural Uncanny*

American cities boast a varied assortment of sites and spaces designed to demonstrate cultural identity. Monuments help to establish a city's character in part because of the events and locations they mark, which in turn make a city unique, and foster the sense of belonging to an associated community. Monuments appear in the forms of urban interventions, architecture for architecture's sake, and vessels that hold the contents of cultural production. From such monumental masterpieces as Daniel Burnham's Chicago as "City Beautiful" to Maya Lin's Vietnam Veterans War Memorial in Washington, DC, we have witnessed across the modern century a radical shift in not only how *but who and for whom* the monument represents.

Acknowledging that paradigm shift in representational content, we need not be surprised that relatively few effective and powerful monuments have emerged in the past 20 years. Along with tensions in ethnicity and identity as representational subjects, a persistent tension in American modern expressionist architecture lies in its unresolved relation to the past.³ Many attempts to intervene on historic turf to monumentalize a site or to dignify, preserve, or codify old artifacts have resulted in few convincing symbols. As witness to this uncertainty, I draw your attention to Diller + Scofidio's "SuitCase Studies: The Production of a National Past," the travelling installation that began at the Walker Art Gallery in Minneapolis in 1992. The architects clever assemblage of text (replacing smoke) and mirrors jab at our internal struggle to inform and give form to those very sites that embody our American cultural patrimony.

In this installation and its subsequent publication, Diller and Scofidio reflected the American dilemma surrounding the making of iconic cultural events and places into public monuments.⁴ That few built responses have met this challenge is due not to a lack in the evolution of adequate post-modern formal motifs, but to uncertainties in referential identities and subjects to be embodied in new form. One wonders how many more of the same war memorials we need? Internationally, only holocaust memorials appear to be appropriately aggressive, convincing, and terrifying to warrant affective designs.

Theorists including Vattimo and Vidler have illuminated the dilemma of post-minimalist monumental production with dif-

ferent perspectives on the same paradox: lack of confidence or certainty in the message of the new monument. For Anthony Vidler the problem is revealed as a material one, which he arrives at through the transparency and the reflectivity of surfaces. But what lies beyond the surface? Questions of public monumentality cause concern for the institutional structures responsible for the monument's presence, siting, and composition. Modern utopia prophesied strong institutions expressed by transparent monuments to signify democratic governance and a culture of openness, clarity, and equality. No wonder, then, given the weakening demonstration of any political ideal, that modern and classical typologies for monuments require revision.

Vidler eventually looks to the "transparent society" as introduced by Italian philosopher, Gianni Vattimo, whose essays on society, myth, and heterotopia join aesthetic discourse to culturally-based phenomena. In his text, *The End of Modernity*, Vattimo defined *pensiero debole*, or "weak thought" as a viewpoint to perceive "vibrations at the edge of experience" by nudging aesthetics beyond the pursuit of modern origins or universal foundations.⁵ Following Heidegger's 'weak' truth, Vattimo established that a monument as a work of art is less determined by the occurrence of truth than by that which 'endures.' Drawing from Walter Benjamin's observation of the predominance of a distracted and tactile perception of architecture, Vattimo places the architectural monument in the background, as a weak form. In borrowing from Vattimo, Vidler takes the low road to denounce the "self-perceived role of architecture in the construction of identity,"⁶ as the problem of defining a new and post-modern subject.

By replacing the architectural monumental to the background or the edges of experience, Vattimo offers a higher road to new subjectivities, morphologies and the politics of site than Vidler infers. Vattimo holds on to a monumental vision of the work of art that thrives in its conception and idea, the tangible form of which is incomplete and open to multiple interpretations in time. Intent on the relationship between the monumental and the poetic, memory, marginality and decoration, Vattimo identifies the techniques of art that transform the work into a residue, that is, into a monument that can endure. He writes that the monumental "is capable of enduring not because of its force, in other words, but because of its weakness."⁷

My search is for a redefinition of monumentality that can be known and formed by open representation, revised sites, and continual shifts in subjects. The identity of the monumental subject requires sequential replacement and provides dynamic insight rather than static self-referentiality. Conditions that define the subject of reference include a changing identity of citizenry and ethnicities, specificity of the contents of the vessel, engagement with the ground it inhabits, and historic depth toward recognizing the possibility of co-mingling simultaneous periods with intervals that insist on no dominant contemporaneity. Reading through Vattimo, one can detect an inversion of the dominant and subordinate terms of architecture, including structure, ornament, infrastructure and contents, whose local interrelationships and flows

replace the simple unitary diagram in architectural conception.

I will discuss two vessels of the "culture of exhibition" from post-war Italy which suggest methods and subjects that rely on spatial flows, existing artifacts, and diagrammatic multiplicity. The strength of each architectural model is the dynamic role played by the building in dialog with its contents. An anti-antagonistic and non-ideological relationship with history and preservation was necessary for each modern building to come into being. That is, for each intervention, an original place was understood and utilized, thereby revitalized, without being fetishized or idealized merely because of its age. By offering here a close read of parts of these two building complexes, I invite aesthetic inquiry into modes of exhibition architecture that present alternatives for co-mingling modern concepts with inherited monuments to successfully reweave historic and contemporary structures. Therein, monumentality is redefined based on the recognition that the slate is anything but blank, and to the contrary, its traces and transparent markings provide a source of compositional information. The two works I will be discussing are Carlo Scarpa's Castelvecchio Museum in Verona and the Franco Albini's Museum for the Treasury of San Lorenzo in Genoa. The significance of both projects lies in the visions of the two Italian architects to recreate existing places by radically intervening with bold, unembarrassed formal themes and motifs designed specifically for a collection of assorted artifacts relocated in place and in time.

These works reveal Albini and Scarpa design intentions and applied talents that include: 1) thorough and unhurried research of *a priori* conditions of the existing locus, including its history, physical and cultural strata, and 2) the architects' labors to undertake the character and signification of each specific artifact to be housed as essential to the concept, those their designs explicitly feature and illuminate, and which inspire their creative ideas. Each of the two museums serves to demonstrate the craft, tectonics, and material expression capable of bridging old and new, without establishing dominance or masking the value of change over time. The result is a constant tension between the vessel and what it contains. It is worth noting that while researching and confronting the past, each architect effectively advanced the status of contemporary architecture.

The museum or gallery as a category of monument presents a type of building well positioned to establish the formal zeitgeist. Those buildings perceived as least bound by function and demand, like works of art from any medium, are best situated to advance aesthetic intentions. It may seem obvious that environments designed primarily as "works of art" offer the greatest freedom of expression, but those designed to feature other artifacts are not without expectation and must work accordingly. Physical and social function need not and cannot be considered insignificant, although they may be rendered subordinate and invisible. Neither does a reduction of pragmatic constraints guarantee a more aesthetically successful architecture. Art centers, especially those dedicated to the contemporary arts, have shaped the struggle to define new aesthetic form ever since Frank Lloyd

Wright's controversial spiral for the Guggenheim Museum overlooking Central Park. By breaking the rhythmic continuous edge of 5th Ave along the park, and providing only curved interior walls for exhibition—viewed tangentially upon descent—the uptown Guggenheim presented challenges to curators and earned distinction as the first gallery to defy function.

The first Guggenheim museum confronted its urban context with audacity and bold optimism as if to say that the gridded order of high rise Manhattan needed to take a break. It did so by identifying a polemic and standing in opposition to the dominant order. One can argue that this attitude set the conceptual standard for high art museum design for the last forty years. By reviewing some less successful iconoclasts of Deconstruction, which replaced site engagement with self-referential isolation, one also faces the consequences for the artifact when in-your-face novelty becomes the status quo. Further, when reviewing American museums produced since the 1950's one might claim that Americans are more successful with the new stuff; that our culture is simply more forward looking and not bound by the limitations of historic remnants. This false dichotomy between new and old is at the heart of the problem that perpetuates our avant-garde fetish, a recycled obligation to shed the weight of the past.

Before the opening of Wright's Guggenheim, Franco Albini, along with Franca Helg and curator Caterina Macenaro, designed the underground museum of the Treasury of San Lorenzo (1952-56). Carlo Scarpa's Castelvecchio project began in 1956 and was phased to its completion in the late 70's. Both projects occur within sites of vast and ancient historic relevance stratified in layers that change through time. But this does not alone distinguish them from a cultural site of historic significance, for example, in Manhattan or Berlin, where modern and past forms successfully co-mingle. Located in the heart of their respective urban centers, each gallery maximizes the spatial and conceptual transitions that awaken visitors for an encounter with the sublime. Such provocation requires that each architect use space

to effect movement in time. I will attempt to show the periodic sequencing of events and staging of light with deliberate relation to their greater surrounding fields that produce aesthetic experiences aimed at wholly arresting the visitor's consciousness beyond the quotidian and into the spell of the artifact. Gianni Vattimo has described that aim of the gallery, which comes to form in the spaces of Scarpa and Albini, as follows:

“...to encounter a work of art (or indeed to acquire historical knowledge), is to experience in the imagination forms of existence and ways of life different from the one in which we have become immersed in our own concrete everydayness. As we grow older, we all narrow our horizons of life, specializing in one thing or another and enclosing ourselves within a particular circle of friendships, interests and acquaintances. Aesthetic experience leads us into other possible worlds, and are made to realize the contingency and relativity of the 'real' world in which we live.”⁸

Franco Albini is a complex figure who's career began when Rationalist formalism, sustained under the power structure of fascism, gave way to an indistinct architectural style during the reconstruction years after the war. It was during this post-war period of architectural polyglots and uncertain typologies and expressions, influenced by literary and cinematic social realism, that Albini's mature works emerged. All Italian cultural production felt the impact of transforming social, political, and economic institutions, and architecture was released from its allegiance to international style modern motifs. Many of Albini's projects in the City of Genoa can be examined for their aesthetic responses to existing conditions, in which he grafted new structures into worn and damaged monuments, and thereby celebrates rather than hides the paradox of time.⁹ His modern interventions for two Genoese palazzi of the Strada Nuova, the 16th century Palazzo Bianco (1950-51) and Palazzo Rosso (1952-61), as well as his restoration and addition for the Sant'Agostino

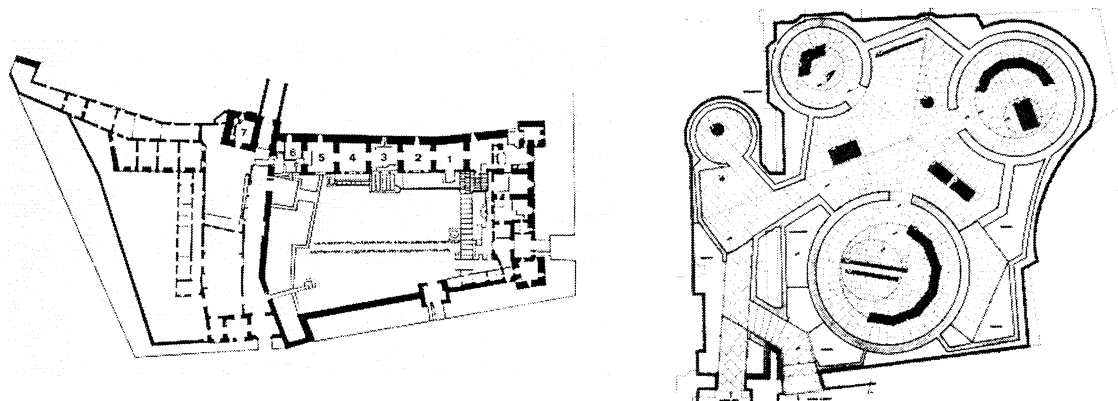


Fig. 2. Plans of Carlo Scarpa's Castelvecchio Museum in Verona and Franco Albini's Museum for the Treasury of San Lorenzo in Genoa, Italy.

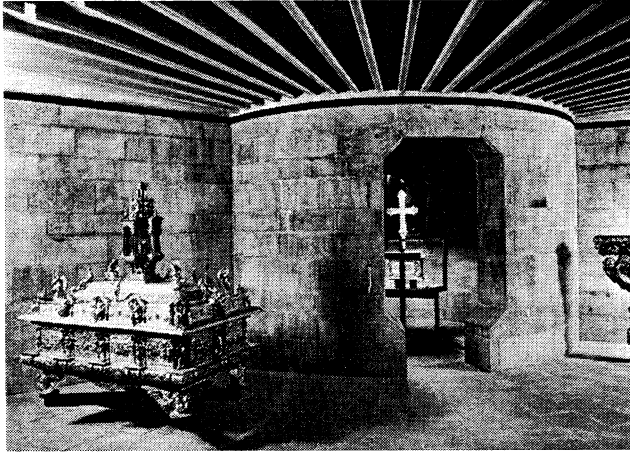


Fig. 3. Interior of the Treasury of San Lorenzo Museum.

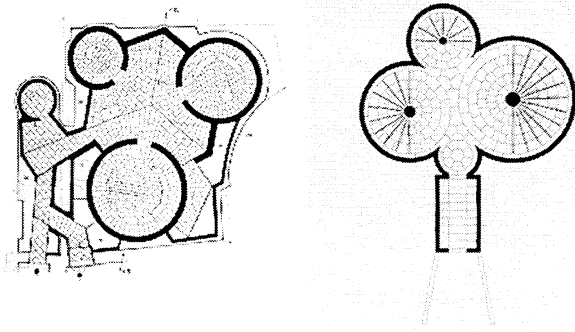


Fig. 4. Plan comparison between Albin's Treasury Museum and Philip Johnson's Painting Gallery at his New Canaan House.

Museum (1963-69), provide context for his evolution of exhibition designs. Each located on the edge of Genoa's dense medieval fabric, they are equally good examples of Albin's unrelenting insistence of the modern world coexisting with an ever-evolving past. The Museum of Sant'Agostino, which relocates artifacts into modern versions of former cloisters, bears much in common with Scarpa's Castelvechio and demands extensive scrutiny. I have chosen, however, to explore here the Museum for the Treasures of San Lorenzo which he designed with Caterino Macenaro. for its disquieting composition of raw materials and control of spatial modeling and light that favor its ancient subjects, to characterize Albin's radical "modern," non-minimalist sensibility.

As the duomo church for the City of Genoa, San Lorenzo displays the periodic strata of medieval to Renaissance interventions typically found across Italy. The duomo church also exhibits the familiar material palette of black and white horizontal striping reminiscent of domestic, civic, and ecclesiastical monumental constructions of the Genoese Republic.¹⁰ During the crusades, patron son of Genoa, Guglielmo Embriaci,

returned from Jerusalem with the treasures attributed to Saint Lawrence, an invaluable collection of precious metals and gems including a 2000 year old green glass plate claimed to have once held the head of John the Baptist, the arm of Saint Anne wrapped in a silver sleeve, numerous chalices, robes, bas-reliefs, and reliquary.

Albin emerged from the rationalist period in Italy with a well-formed aesthetic of line, plane, material tectonic and reflective transparency. During fascism, some of his most complete works were for exhibitions, in which he produced shelving and hanging systems, or *allestimento*, where the design of lighting and space are conceived as one. Albin and his collaborators represent one of the rare teams of architects that maintained a post-war practice grounded in the refined and essential modern expression of rationalism with new sensuality and abandoning the unified plan. They continued to practice intelligently planned and materially inspired architecture that transcended the dogma of functionalism.

The museum for the Treasury of San Lorenzo was placed underground in an obscure location. It can only be accessed from an angled stair descending from the rectory after passing through the nave of the duomo. Like passage through the black entry hall at Pompeii's Villa of the Mysteries before entering the red rooms conveying the stages of the apotheoses, the movement sequence is critical to prepare one's eyes and mind for the change in light and spirit. Working below ground, Albin is well aware of the physical qualities of Genoa, herself an inexhaustible quarry of ideas. Genoa is best understood when realizing that all building diagrams are subordinated to a topography that cannot be repressed. The use of this pedestrian passageway as connective tissue allows the anticipatory time to prepare visitors for a journey to the past. According to Franca Helg, Albin's partner, the diagram of the crypt was inspired by the underground carved tholos of Mycenae. Each of the four small round chambers are sunken in section to join threshold and stair and to emphasize the precious separation of each sanctum designed to hold specifically grouped sacred objects. The entire gallery, composed of chambers and interstitial 'corridors,' is surfaced in matte-finished charcoal gray slate. Walls and floors are uniformly textured with rectangular blocks. The block pattern serves to scale spaces and underscore the radial design of each chamber. Ceilings made of cast-in-place concrete have fine, narrow spokes of support spines.

Albin's correlation between materials and lighting design is perceptually effective. Simple glass and steel cases position artifacts at eye level and with hidden supports their encasements appears suspended in each chamber. Display boxes contain diffused light fixtures so that only reflective light off the glistening silver collections of reliquary with inlaid gemstones is visible; no bulbs or fixtures are apparent. Since all lighting is located inside the glass display cases, there is no surface glare. The non-reflective slate walls and floors do not detract from the splendor of the sublime treasures, while the chambers feel like geometrically carved earth.

Although I know of no scholarship which has connected Philip Johnson to the work of Franco Albini, this project gives me cause to believe that Johnson was aware of and interested in Albini's *opera* during Johnson's own peak. His 1965 Painting Gallery buried on the grounds of the New Canaan estate bears a striking similarity in plan to the tholos diagram of Albini's crypt.¹¹ Beyond the plan similarities of four circular rooms of identical radii, its position underground and the floor paving graphics render the similarities between galleries uncanny. [While this possible relationship is the subject of another research project, it is worth noting here since Johnson's works of architecture are far better known and have received more critical attention than those of Franco Albini, Caterina Mercenaro or Franca Helg.]

If it can be said that many of Albini's projects are suitable to convey the fruitful labors of historic research, sophistication of interwoven modern craft and materials, and concern for the specificity of a collection of artifacts, then the same is apparent in the complete works of Carlo Scarpa. Some architectural subjects require long, slow scrutiny, to design and to comprehend; their mysteries are neither readily revealed to a passing glance nor a frozen photo. I recently returned to Carlo Scarpa's Castelvecchio museum in Verona after several prior visits. Focusing on the third of the five entry galleries which open to the castle keep and contain fortified windows to the Adige river, I discovered a crucial component in Scarpa's design. This arm of the rambling museum is cohesive, calming, and consistent, in contrast to the rest of the museum, which winds a disjointed cycle. Even the public realm of the museum is not visually distinct from the library and private zone, so the serpentine gallery sequence is entered upon as if anticipating a labyrinth. The museum path is weakly derived from the old castle, which the new building does not try to wrestle into conformity with a dominant, artificial order. Outdoor spaces are woven into the path of the interior gallery procession through the collection. Following this node in the sequence, visitors leave behind medieval and ancient works of art and enter the castle keep outdoors, remaining yet within the Castelvecchio. One is encouraged to loiter and daydream, return momentarily to the present and consider the currency of past scenes depicted before moving on to the next series of medieval, Renaissance, and Baroque images.

I used drawing to decode one of Scarpa's rooms from within the spatial sequence of interdependent layers. Each of the five *en-filade* galleries was composed specifically for its restrained contents of medieval and ancient artifacts, including coins, sarcophagi, bas-reliefs, tabernacles, and figurative sculpture. Newly applied surface materials, like many of the works of art themselves, are light, neutral tones of stucco, concrete, and travertine. New flooring is pulled away from the wall, Scarpa's leitmotif of Venetian interior moats, to remind visitors of the superimposed layers of time on the site. South daylight is carefully staged to illuminate the axial view down an arched passageway that joins the sequence of five rooms. The axis is reinforced by paired steel I-beams overhead, positioned to duplicate the keystones of archways, testimony to Scarpa's modern

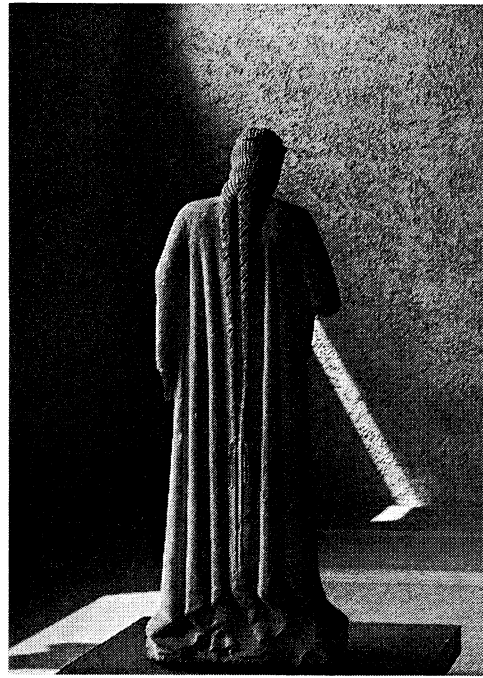


Fig. 5. Full scale medieval statue in the second gallery of the Castelvecchio Museum

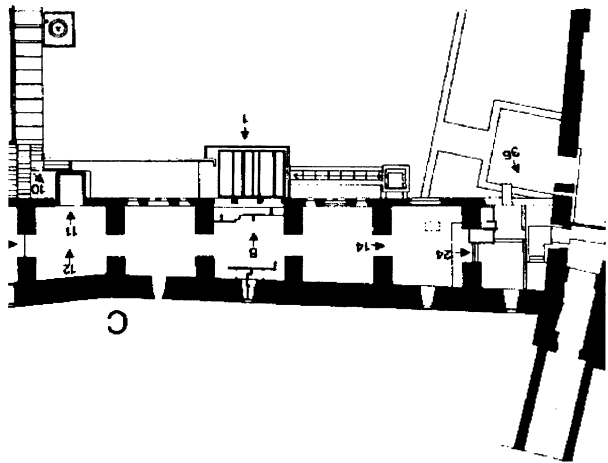


Fig. 6. Enlarged plan of the entry sequence of galleries at the Castelvecchio Museum.

intervention housed within medieval walls. Each of the square gallery rooms is composed specifically for the interplay between roughly five objects. Flush with the interior southern wall, openings are glazed with rhythmic non-commensurable compositions of mullions forcing attention to the juxtaposition of new and old layers. Rather than emphasize picturesque views of distant battlements, vertical panes focus attention within the space of the wall. The astute observer recognizes the discord of layers, which calls attention between surfaces to feel the depth of fortified walls. In the second gallery, a "full size" room, squared the depth of the battlement, Scarpa placed five life-size figures and positioned his favorite sculpture to beckon visitors with her beautiful backside.

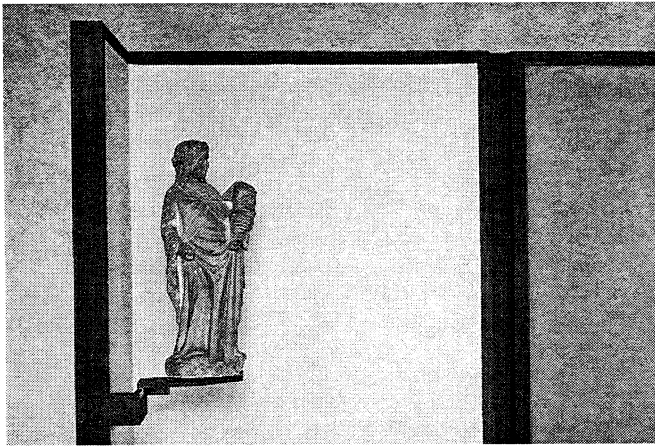


Fig. 7. Half-scale medieval statue against colored stucco veneziano L-wall in gallery three of the Castelvecchio.

The third gallery in the sequence calls attention to its own spatial compression. The observer is perplexed by the exaggerated intervention in this small room. Scarpa broke the consistency of his monochromatic earth tone palette with the inclusion of a colored plaster folding screen which reflects sun light entering the glass wall to the castle keep. Again, five sculptures inhabit the space, but here they are half of life size, so the chamber is diminished to half-scale. Scarpa lifts all artifacts to eye level, with three figures in a triangular configuration, and two bas-reliefs hung on opposite walls. The reduced scale of these figures required Scarpa to diminish the size of the room by positioning an L-shaped screen wall to the river side and thickening the barrier to the Adige. The visitor cannot simply pass by on the access reinforced by the central arched openings to the five serial spaces, but is pushed by shifting walls and light to the left. The L-wall is surfaced with red-orange and blue-gray stucco veneziano and holds two of the three figures.¹²

The gesture of each dwarfed figure establishes a 3-part dialogue that the eye follows around a continuous triangle. The only free standing sculpture, Santa Libera, identified with St. Augustine, and the only disengaged sculpture, focuses the ten-

sion of the gallery. While in apparent discord with any of the delineated geometry within the room, the floating figure can be found to align only with one of the two gothic columns outside the gallery located in the castle courtyard, and is precariously placed on Scarpa's own pedestal.

Now attention is drawn to the entire zone physically separating but visually connecting the gallery and the court. A folding horizontal plane at mid-rise in the south window wall which brings down the scale of the chamber and establishes an uninhabitable but perceived zone within it. Beneath the thick, black plane is a four-part window composition of alternating solids and voids that are parallel to, but misaligned with, the gothic column triptych beyond. Scarpa plays with the layers of the wall as stratifications of time. The horizontal black surface can be seen as a rotated vertical surface, like a lifted garage door. The wall beneath the plane is divided into four square parts, one crenellated, that alter between solid and void.

Every formal move in the third room can be explained, but not in relation to a single force or form. Each line leads the eye to several related surfaces or nodes, and the whole pays tribute to the art Scarpa honors. His work is at once responsive and ingenious, like a dance with changing partners each taking turn for the lead. He works both within and beyond the grand gesture, fetishizing the detail and the perceptual experience rather than a theory or any repetitive stylistic signature. The square nucleus of the third gallery is a tour de force of control within Scarpa's rambling museum rehab.¹³

Therefore, one's search for a contemporary architecture of monumentality can be informed by the careful design research and executions of Scarpa and Albini. Passion for the detail that neither competes with nor is overshadowed by the sophistication of the plan suggests a compelling interpretation of weak thought. I return to reconsider Vilder's crisis of confidence: Real monumentality outlives the fickle fads of style or ego-driven

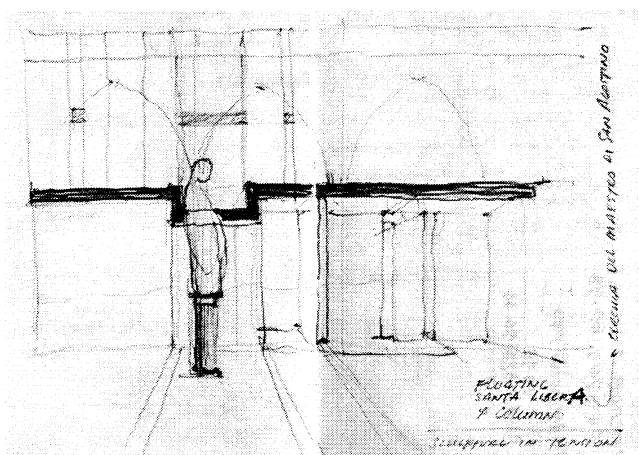
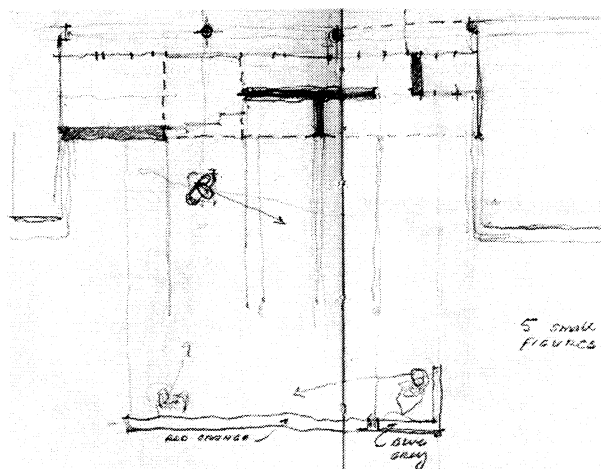


Fig. 8. Plan and elevation sketches by author of gallery three in the Castelvecchio museum.

symbolism. Great landmarks express their period through forms and functions, rendered experiential by phenomenal material expression. Vidler confounds cause and effect, and oversimplifies the way architecture should be seen and experienced, even as he responded to his own interrogation, when he wrote:

Why then transparency in the first place? To make huge cubic masses, monumental forms, urban construction of vast scale—disappear? A crisis of confidence in monumentality?

The conclusion would be that to work effectively, the ideology of the modern, either as *bete noire* of the postmodern or its recent replacement, would have to be a fiction in practice. Public monumentality would then be in the same position as in the 1940s when Giedion posed the question of whether the new monumentality was indeed possible in modern materials. . . . We are presented with the apparently strange notion of a public monumentality that is more than reticent—indeed wants literally to disappear, be invisible . . . And perhaps the underpinnings of the present revival should indeed be sought in the difficult area of representation, one that is no doubt joined to the problematic outlined by Gianni Vattimo, that of ‘weak’ or background monumentality, but also, and perhaps more fundamentally, to the self-perceived role of architecture in the construction of identity.¹⁴

My reading of Vattimo offers a different comprehension of the insights of “pensiero debole” for contemporary design. Vattimo tolerates a non-unitary, multifunctional approach that does not privilege the plan, but looks to anthropology and social and historic function for an open perception of time and the disarticulation of space. Vattimo underscores the replacement model for monumentality as background structures designed to flow and endure when he states:

Far more than in the past, it now needs words: it has to be theorized, explained, in a “persuasive” discourse. Designing is to some extent “readjusting”—readjusting the project continually and in dialogue with a multitude of ever-changing social forces responsible for decisions; and, at the same time, readjusting what already exists.¹⁵

ENDNOTES

- ¹ Vattimo, Gianni, **Modernism without avant-garde**, “Introduction” for Pietro Derossi, *Quaderni di Lotus/Lotus Documents*, Vol. 13, (Milan: Electa, 1990) p. 12.
- ² Vidler, Anthony, **The Architectural Uncanny** (Cambridge: The MIT Press, 1992) p. 220.
- ³ History to most citizens represents little known conditions, figures, and events assumed to be truthfully characterized and of self-evident cultural value. When borrowed as an architectural motif, history has been interpreted with irony, and often represented by clichés.
- ⁴ Diller + Scofidio, *Visite aux armées: Tourisimes de guerre, Back to the Front: Tourisims of War* (F.R.A.C. Basse-Normandie, 1994)
- ⁵ Vattimo, Gianni, **The End of Modernity**, Nihilism and Hermeneutics in Postmodern Culture, translated by Jon R. Snyder, (Baltimore: The Johns Hopkins University Press, 1985) p. 86.

- ⁶ Vidler, p. 220.
- ⁷ Vattimo, Gianni, **The End of Modernity**, p. 86.
- ⁸ Vattimo, Gianni, **The Transparent Society**, translated by David Webb (Baltimore: The Johns Hopkins University Press, 1992), p. 10. Vattimo applies the notion of ‘transparency’ with the same postmodern skepticism as many contemporary architects, as a symbolic model for an open, self-conscious society.
- ⁹ For more on the works of Franco Albini and his atelier, see **Franco Albini 1905-1977** by Antonio Piva and Vittorio Prina, (Milan: Electa, 1998) in Italian, **Franco Albini 1930-1970**, with introduction by Franca Helg, (New York: Rizzoli, 1979), and **Franco Albini Architecture and Design 1934-1977**, by Stephen Leet, (New York, Princeton Architectural Press, 1990).
- ¹⁰ The façade of San Lorenzo is a rich delineation of white carrara and blackish green *verde levanto* marbles from the region. The monumental stairs alternate in black and white stripes for the towering façade that dominates the small piazza and even gets extended to an adjacent palazzo. The striping continues into the nave where Romanesque colonnades masque later chapels and the Renaissance cupola addition of Galeazzo Alessi.
- ¹¹ With its bunker-like entry from the estate grounds and bright interior for Pop Art and other late abstract modern paintings, Johnson’s gallery does not bear resemblance beyond the plan diagram and subsurface section. Site and plan diagrams of the Painting Gallery are from Whitney and Kipnis’ **Philip Johnson, The Glass House**, (New York: Pantheon Books, 1993) p. 134.
- ¹² Scarpa disguises dual restrooms behind the screen by bifurcating the tapering fortress window.
- ¹³ For further documentation and graphics of Carlo Scarpa’s Castelvecchio Museum see **Carlo Scarpa: The Complete Works** pp 159-163. (New York: Rizzoli 1984) and *Quaderns* vol. 158, (1983) pp. 25-51.
- ¹⁴ Vidler, Anthony, **The Architectural Uncanny** (Cambridge: The MIT Press, 1992) p. 220.
- ¹⁵ Vattimo, **The Transparent Society**. p 10.

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