

Miming a Manner of Building: Drawing as Story in the Work Valeriano Pastor and Carlo Scarpa

GEORGE DODDS

Drury College/University of Pennsylvania

MARCO FRASCARI

Virginia Polytechnic Institute and State University

By the gods, the bright dancers!...How lively and gracious an introduction of the most perfect thoughts!...Their hands speak, and their feet seem to write. What precision in these beings who school themselves to make such felicitous use of their tender strength!...All my difficulties abandon me, and at this moment not one problem troubles me, so happily do I obey the mobility of those figures!

— Paul Valéry, *Dance and the Soul*"

I. INTRODUCTION

This exploration of the role of imaginal bodies in architectural design begins with the work of a pupil and is followed by an analysis of his teacher.¹ In both drawing and construction, these architects establish a dialogue between bodies and buildings through a phenomenological reduction of body-movement and body-image. Using the lessons learned from the body — particularly the body of the mime — as a means of apprehending space and form, the Italian architect Valeriano Pastor situates the traditional image of "a body within a body" in a contemporary architectural practice. Pastor's graphic manner of evoking the body of the mime in order to provoke the design of a building is much indebted to the work of Carlo Scarpa, with whom Pastor studied and practiced.² We explore the drawings of Pastor and Scarpa in terms of how each architect engages the form and physicality of the human body within their own architectural production.³

Currently a professor at the *Istituto Universitario di Architettura di Venezia (IUAV)*, Pastor was a student of Scarpa's at the IUAV and collaborated with him on a wide range of projects over a twenty-year period, beginning with the redesign of the *Aula Magna* at the Ca' Foscari (1955-56) and concluding with a proposal for the offices of the *Regione Veneto* in the *Procuratie Nuove* (1975-76), both in Venice. Included among these projects are some of Scarpa's seminal early works in Venice such as the renovation and reorganization of the *Accademia* (c. 1955) and the design of the Venezuelan Pavilion for the Biennale Gardens (1954-56), both in Venice, and the extension of the *Gipsoteca canoviana* in Possagno (1955-57).

For both Scarpa and Pastor, the activity of drawing offers the opportunity to relate an architectural story through otherwise mute graphic gestures, producing, in effect, a kind of mime within an icon. Through deciphering these coded architectural images, it is possible for the reader to learn the twin tale of the building's design and construction. We examine these issues as evidenced in Pastor's drawings for his most ambitious projects to date, the *Centro Scolastico Distrettuale Dolo*, and in a range of graphic documents made by Scarpa, concluding with his design drawings for the Brion Cemetery.

II. DRAWING, DANCE AND DESIGN

Whereas dance is the art of movement coordinated with sound and story, mime is the mute art of bodily bearing — a distilled elixir of that part of dance which attempts to communicate, through a recreation of quotidian similitudes, expressions of the unseen. Moreover, while music is the voice with which dance engages, mime is the echo of music, concentrating our attention on the silent syncopation of motion and stasis.⁴ It is in the static moments constructed by the body of the mime, in fact — when the body is completely poised — which is perhaps the most remarkable to behold. The movements of dance amplify the concepts of time and space through metaphor, while the active and static moments of mime concentrate the body's manner metonymically. In the architectural drawings of Valeriano Pastor, human figures, particularly of mimes, evoke a sense of space through the metonymy of touch and synaesthesia. These figures fill-up an envisioned architectural space with lines of thought and use as they move to delineate a volume. In this way it is possible to see in the bodies that Pastor draws, evocations of implied space and form narrating the future construction of a building — a *mundus imaginalis* of architecture.⁵

In the process of projecting a potential architecture, Pastor creates a symbiosis of body and building which is perhaps most clearly evidenced in his drawings for one of his most ambitious projects to date, the *Centro Scolastico Distrettuale Dolo*, partially constructed between the towns of Strà and

Mira in Dolo, on the bank of the Brenta Canal. A careful review of selected drawings from this project is intended to elucidate the current discourse on the limits of visualizing architecture vis-à-vis the body.

The design of the Dolo District School Center enabled Pastor to fully explore a central thesis of his work, what Pastor calls, "composition through differentiation." Pastor explains, "The idea of 'composition through differentiation' comes from reading Scarpa's works, and from work experience I had with him, seeing him design, when he was developing forms identifying autonomy for each element of composition."⁶ This process of differentiation occurs at all levels of a project for Pastor, from the social and political forces that help shape the building program to the disposition of the building site which included, in addition to the historic structures of the Brenta canal and the neo-Palladian Villa Pisani in Strà, a large factory complex at Mira. Intended to accommodate up to 2000 students, the original program included 60 classrooms, 21 laboratories, 2 museological laboratories, 2 large multi-purpose rooms, an auditorium, library, administrative offices and a cultural center.

Pastor positioned the classrooms on the upper level of the district building, imitating the model of a private zone of "houses," while on the ground floor, he located,

laboratories, equipped for special activities ... together with ... The canteen and offices; the 'basilica' [and] a place for collective district activities (museums and auditorium). The 'houses', classrooms, laboratories, canteen and offices are laid out perimetrically to the 'basilica' and connected horizontally, vertically and obliquely, forming a 'spatial' system of parts.⁷

In Pastor's drawings for this never-to-be-completed building, one finds indications of both a particular attitude toward the body as well as a general sense of anticipation of how the body of the projected building will interact with the those who attempt to negotiate its competing parts.⁸ Similar to the body-image of the mime, the image of Pastor's building at Dolo, although physically static, assumes a posture which seems to anticipate the movement of human bodies in an architectural volume designed to engage with that movement. The drawings of Pastor help to establish this correspondence of body and building as they technographically reveal the story of the building's unfolding design.

The types and characteristics of the bodies that Pastor inserts into his architectural drawings are precisely coded technological images based in a collective memory. Pastor uses these body types to both anticipate the future condition of the physical building as well as to comment on the intention of a particular architectural setting. The types of human figures Pastor uses to help envision the figure of the building are, 1) people clad in everyday clothes, 2) the Ballerina, and 3) the nude or Mime.

In the drawings of Pastor, the Ballerina is a dynamic and metaphoric figure describing a series of spaces and the tension of the structure that this dancing figure encircles as it

fills-out the form of the invaded space with lines of intersecting paths reflected in the representation of the building. The Mime, on the other hand, is a metonymic figure. These two types of figures reveal the invisible side of architecture; they are transfigurations that introduce time into the a-temporality of the *mundus imaginalis* of architecture. The figurative movement of the Ballerina amplifies the time of perception of a future space while the concentrated movement of the Mime condenses the space in time evoking the form that is not yet built. In the drawings and designs of Pastor the human figure becomes metonymic, translating the figure of the built world through similarity and contrast.

For Pastor, these three body types negotiate three critical "domains" of the imaginal that the architect must mediate in the process of design. Pastor explains,

the architectural event can be seen as the result, or rather the process, of interaction between three 'domains' — the program, construction and use. Each has specific operative modalities, but none can be constituted independently without impairing the others. On the contrary, while it is always the active desire on the part of each capability to violate the others, a systematic method of design can never be imposed on this conflicting dialogue....⁹

While the Mime is capable of assimilating through copying, it is never at home in any setting. Pastor uses the alterity of the Mime as a way of communicating among the three domains of "program, construction and use" in his drawings while maintaining their differences. If we understand by *mimesis* the imitation of human action as outlined by Aristotle, then in Pastor's drawings the role of the Mime seems to be the essential expression of the *mimesis* of architecture, creating in a three-dimensional space the illusion of objects which, through their difference, combine to narrate a tale.¹⁰

A sectional drawing of a construction detail for the Dolo School Center illustrates how, in the work of Pastor, the human body can generate the spatial geometry of the structure and construction. In the section, a group of figures are juxtaposed to the profile of an inclined door frame. While the body language of the group tends to suggest an everyday event, one of the figures is a nude man seen from the back, fashioned in the manner of a particular type of mime first theorized by Jean Louis Barrault.¹¹

Mime, for Barrault, largely consists of two basic types: objective and subjective. Whereas both kinds of mime are produced by gesture, the subjective mime produces an independent expression of meaning through a non-referential poetic gesture. The gesture of the objective mime, on the other hand, is principally an imitative expression dependent on a prose narrative. In order to produce an objective mimetic expression the mime employs a body-technique Barrault calls "counterpoise." A central concept of Barrault's theory of mime, counterpoise is a technique used to assist the mime in creating the illusion of "the imagined existence of an object ...[through] the muscular disturbance imposed by this

object...suitably conveyed by the body" Barrault continues, "Since the objects are imaginary the study of counterpoise will put the mimer into a position of disequilibrium: hence the inexpressive parts of the mimer's body must make the necessary modifications for concealing this apparent disequilibrium."¹² Consequently, in order for the image of the body constructed by the Mime in Pastor's drawing to disclose what is hidden, like Barrault's "counterpoids," he must also conceal the inherently destabilizing effects of this process. By balancing on a single leg, Pastor's Mime evokes, through the tension of its muscles, the tension imposed by a nearby door which is purposefully out-of-plumb. The other leg and the torso of the Mime has the same inclination of the door frame, underscoring Pastor's geometric intention in this graphic *mimesis* and embodying both the potential narrative of the constructed building and the disposition of the project.

The imaginal power of this analogy is clearly seen in another section drawing where the dynamic repetitive movement of the legs of a running female figure corresponds to the repetitive dynamism of the primary beams. In a lateral view, a dancing female figure is graphically captured cheerfully rising with her "counterpoids" dynamically balanced on one foot suggesting the intangibility of the dynamic symmetry of the building that Pastor has conceived for the front elevation.

Buildings conceived through the analogy of the body seem to have the capacity to combat a present atavistic terror of time and space, signaling the fortunate union of the human body with the constructed bodies of buildings. Demonstrating that the matrix of the body is the same as that of the building, the drawings of Pastor reveal the bitter-sweet sense of the work of the architect as Geometer where the infinite possibilities of representing the human body are employed in order to determine the pattern of time and space through construction. The concern shown in these drawings is none other than a re-awakening of the primordial experience of space, typically obscured by normative experience. Through his body-images of Mimes and Ballerinas, Pastor contemplates the ruptures in this quotidian world as he unravels the fabric of the commonplace in order to construct an "architectural event."

III. PASTOR, SCARPA AND VALÉRY

Pastor's predilection for populating his architectural drawings with specifically coded bodies can be traced back to his early collaboration with Carlo Scarpa, whose ability to tell stories through drawings was due largely to a highly cultivated mimetic ability. Scarpa used this ability to make remarkably precise observations of the world he encountered. Although Scarpa was a relatively retiring figure in public, when he drew with his associates and students he often discussed with them his intentions for the drawing. During these informal drawing discourses Scarpa frequently used the art of mimicry through physical gesture or voice in order to convey his meaning.¹³ In this way the *mimetic* activity of drawing for Scarpa was always closely associated with visual measurement and the *mimesis* of construction.

Drawing, for Scarpa, was a way of life. Incessantly observing the details that he daily discovered, he was able to quickly capture their essence in rapid-fire analytical sketches. Scarpa's seemingly endless production of these sketches was often accompanied by a kind of story telling through words and gestures. Similar to his process of design, he often narrated his observations of the world around him, quoting from both visual and textual sources. Among the writers Scarpa cited were, most notably, John Ruskin and Paul Valéry.¹⁴ At the time of his death, Scarpa owned many works by both Ruskin and Valéry in French and Italian translations.¹⁵ Indeed, the parallels between the intellectual habit of Valéry and Scarpa, substantially overlooked in the Scarpa literature, is echoed in Scarpa's famous aphorism about drawing. In a lecture to students at the IUAV, he explained, "I want to see things; I do not trust but this. I put it here in front of me on the paper, in order to see it. I want to see and for this reason I draw. I am able to see an image only if I draw it."¹⁶

In his essay on Degas, Valéry similarly explains,

There is a tremendous difference between seeing a thing without a pencil in your hand and seeing it while drawing it. ... Even the most familiar object changes altogether if you set about drawing it. ... [T]he act of drawing a given object endows the eye with a power of command which must be sustained by the will. In this case the *will* is necessary to *seeing*; and both the end and the means of this willed seeing is the drawing itself.¹⁷

The sketch or drawing was, for Valéry, the highest form of artistic production not only because it bears the clear marks of its making, but because of its incomplete status, inviting the viewer to complete it through their own engagement with the imperfect work.¹⁸

Scarpa's artistic interest in drawing the human body can be traced back to his earliest drawings and paintings, made long before he was to focus on things architectural. Adolescent pencil sketches of solitary nudes alternately set in landscapes and interiors (c. 1922-23), an ebullient assembly of Cézanne-like bathers (c. 1930) and his early designs for Venini glass works (1933-47) manufactured in the hearth fires of Murano, all testify to Scarpa's interest in the human figure— particularly the female nude. A review of Scarpa's architectural *oeuvre*, however, indicates an ambiguous and varied understanding of the human body relative to architectural production, one that has yet to be adequately addressed in the literature.¹⁹ This ambiguity is compounded by the fact that Scarpa's work is typically caricatured as a "compositional sequence" of relatively autonomous, privately coded and overwrought details, almost always highly ornamented and explicitly Wrightian.²⁰ The paradigms of this monolithic view, ironically, tend to be two of Scarpa's most anomalous works — the Brion tomb and the Banca Popolare. In that the drawings for the Brion tomb are the most published and most elaborate series of drawings made by Scarpa, and since the architect had expressed his desire to publish the drawings in their entirety, they are often used to illustrate, somewhat

inappropriately, Scarpa's long-standing attitude towards everything, including the body. Yet, when the Brion drawings are seen for what they are — as the culmination of Scarpa's research rather than representative of that inquiry — a more efficacious and fuller understanding of the architect's work is opened-up for investigation.

Scarpa's manner of drawing the body, particularly in relation to the buildings he designed, evolved throughout a varied architectural career spanning five decades. The Mallet-Stevens-like interior perspectives Scarpa drew during the 1930's and early 1940's are, for example, typically devoid of bodies, while a playful use of body references can be found in a number of his earliest architectural drawings including those from his student days in the *Accademia* and the drawings of his Master Plan for the Lido (1947) which he designed with Edoardo Gellner — a student of Scarpa's at the IUAV and with whom Scarpa later collaborated for the design of the church at Borca di Cadore (1956-61).²¹ The character of the body-images that populate these early drawings range widely, including the prosaically shrouded flower bearer in his elevation study of the Capovilla tomb (1943-44), the highly stylized nude mime in the foreground of the colorful perspective of the Cinema Astra (1949) and the Le Corbusier-inspired bodies inscribed into his composite drawing for the Fusina Camping Grounds (1957-59).

This diverse and contingent nature of Scarpa's manner of representing the human body is, in part, a result of its locus of origin — beginning with his study of painting and drawing, and only later being infused into his architectural practice. A drawing from one of Scarpa's earliest commercial commissions, the cinema/cafe for Valdobbiadene (1946), illustrates this point. In the perspective, two female figures similar to those in the Venini vases (also from this period) provide scale to the foreground of the view. The figures in the Valdobbiadene drawing differ significantly, however, from those one encounters, for example, in the drawings of the Brion tomb. The twin Leger-like figures in the earlier drawing appear highly stylized and even prosaic while the bodies in the Brion studies seem a part of the narrative of the drawing. Where the Valdobbiadene figures peer directly perpendicular to the quasi-Purist picture plane, the bodies that populate the Brion drawings are often viewed at odd angles or in profile as they move in and through the site. Fully-dressed and rigidly upright, the Valdobbiadene bodies seem attached to each other yet are self-consciously detached from the space that contains them while the often nude Brion figures, unaware that they are being watched, seem to comment on the intended narrative of their surroundings.

In Scarpa's drawings for the *Posto telefonico Telve* in Venice (1950) the Valdobbiadene figures undergo a critical transformation.²² In a sectional study of the booths Scarpa situates a female figure framed in the narrow vertical volume. While the head of the figure in the Telve drawing still resembles that of the fully clothed foreground figures in the Valdobbiadene perspective, the body is now nude. Moreover, the torso of the Telve nude is positioned in profile,

suggesting at the least a metaphorical relationship between the profile of the section and the profile of the nude. Still visible in the drawing are the diagonal regulating lines Scarpa used to proportionally establish the interior volume of the booth. Mimicking the diagonals of the nude figure, the construction lines of this drawing suggest that the volume of the booth has been derived from the living body that it frames. Yet, the hair, breasts, legs, even the angle of the neck participate in what is still, in this early project, a somewhat ambiguous relationship between body and building where the body seems to both regulate the process of design and is regulated by that process.

While in the Telve drawing Scarpa seems primarily interested in exploring the proportional relationship of body and building, in his drawings for the arrangement of what is now Room 5 of the *Accademia* in Venice, we see another aspect of his developing attitude toward the body — one which is only hinted at in the Telve drawing. In the drawings of this room, which houses the paintings of, among others, Giorgione and Bellini and on which Pastor collaborated, we see the emergence of Scarpa's interest in two different aspects of the architectural body, both of which can be found in Pastor's drawing for Dolo — the sight-lines of vision and the gestures of dance.²³ In one of the pencil and crayon elevation drawings, Scarpa flanks his design for a free standing exhibition wall with two strikingly distinct figures. Employing a technique that Pastor later refines in his own practice, Scarpa seems to code these two bodies for different uses — one abstract, the other more physical. To the left of the exhibition panel displaying Giovanni Bellini's, *Madonna and Child between SS. Catherine and Mary Magdalene*, an abstracted head with a single eye is supported on a vertical rod. To the right, a female figure ambiguously clad (part mime and part ballerina) stands in a prone position, inclined toward the panel on which Bellini's portrait, *Hans Memling* is mounted. In another drawing from this series for Room 5, a female figure, this time clearly dressed in the costume of ballet, flanks a series of panels for the installation of paintings by Piero della Francesca and Mantegna.

The abstracted head mounted in profile on a staff would seem to signify Scarpa's study of viewing heights of the paintings in that the eye in the abstract head aligns with the datum line of the top band of the recesses into which the paintings are mounted — extending to the flattened head of the mime/dancer flanking the architectural scene to the right. The figure of the dancer in this drawing, however, suggests a less obvious but more visceral dimension of the program of this room, revealed in both the plan and the elevation of the panels. The panels in Room 5 are supported by a series of metal armatures connecting the new panels to the existing walls of the museum, connoting a sense of arrested movement, subtly reinforced by the outstretched leg of the mime/dancer.

While in Scarpa's early drawings, there seems to be a relatively clear trajectory away from the merely pictorial representations of form and the human body towards a more

iconographic and analytical program, in the drawings for the Brion Cemetery the iconography of body and building is grounded in the physical play of the body directly engaging the fabric of the cemetery. Perhaps the best example of his can be found in one of Scarpa's many studies for the wood-clad baldachino on the private island of contemplation. Supported by attenuated paired columns made of cor-ten steel, the wooden hood covering the concrete island is bifurcated with a slot cut into its face opposite the reflecting pool. At the base of the slot are the top portion of two interlocking bronze rings. Acting as viewing devices, the binocular circles and the slotted opening (in conjunction with the low hanging hood of the baldachino) create the opportunity to view the garden and its surrounding landscape in a highly selective way. The editing effects of the cemetery's canted perimeter wall helps to intensify what is already a strong sense of deletion — of things missing from one's view at this place. Similar to Le Corbusier's perimeter wall in his rooftop garden for the Beistegui apartment in Paris, it is possible to use the canopy of the baldachino to align one's view so as to edit-out much of the surrounding vista, isolating such meaningful objects of contemplation as the campanile of the town church and the "Rocca" of Asolo, still visible in the distance.²⁴

What is significant about this drawing of the baldachino, however, is not its carefully delineated wood revetment which dominates the image, but rather the nude female body faintly sketched into the axially situated viewing slot. There are, in fact two female bodies superimposed into this location with two sets of eyes, shoulders, etc.. Unlike the figures in Scarpa's drawings for Valdobbiadene, Telve or the *Accademia*, these figures are moving, anticipating the movement of the body made necessary by the architectural setting. For in order to use the binocular viewing device — to isolate the various elements of this strange garden landscape — the height of the device requires most viewers to stoop, contorting their body to a shape required by the architecture. This movement of the body is, in fact, a repetition of the same stooping or crouching position one is required to assume at the thresholds of all of Scarpa's garden pavilions at San Vito d'Altivole. At the chapel one must lower one's head, looking down in order to step over the metal threshold of the sacralized door; one walks with head bowed across the concrete footbridge connecting the chapel to the cypress grove; one bows to enter the pavilion of the Brion family members; one instinctively lowers one's head upon entering beneath the bridge of the Brion sarcophagi and one is literally required to curve the weight of one's body over the top of the glass and bronze door that isolates the sanctuary island from the public entrance. Unlike these other liminal conditions, at the threshold of the baldachino covered island one remains upright, entering through an opening which, in mimicking the shape of the body, permits the upright passage of the head and shoulders through the wall of the canopy.²⁵ It is beneath the baldachino, however, at the end of this voyage through a strange landscape, facing the viewing device and the prospect of the garden, that one must re-form one's body for a final time, into the shape elicited by the architecture.

What is distinct about the movement of the body as it engages the baldachino's viewing device is that it is the only one of these liminal gestures that is clearly documented in the approximately one thousand drawings Scarpa and his associates produced for Brion, signifying not only the importance of this mimetic act, but also the significance of this particular location. Acting as a *hortus conclusus*, the water garden at Brion terminates far more than a "compositional sequence" of overarticulated details.²⁶ The reflecting pool and pavilion are not so much the completion of a larger formal game, but rather the culmination of a complexly orchestrated series of interactions between body and building, of which form-making is but a part. Through consistently eliciting a particularized movement of the body at the various thresholds throughout the garden, Scarpa elevates the merely habitual movements of the body with a reinvigorated sense of ritual. Whether this repositioning of the body into a crouching or bowed position is intended to be read as a sign of supplication, a reminder of ritualized movements in the Catholic Mass of the Dead or as an imitation of the disposition of the fetal body, what remains important is that this landscape of death has the capacity to illicit these associations in those who participate in, what Pastor would call, the "architectural event" of this place. More than simply representing the image of vision at work, this drawing of the baldachino is itself a kind of viewing device, through which we can see the architect at work, refining the carefully crafted interplay of body, building and story honed through a lifetime of work. In this, the last project that Scarpa was able to see to completion before his death, we find less a contemplation on death than a complexly layered study of the interaction of the living body with the lively art of building, where bodies move like mimes, carefully finishing the space.²⁷ The bodies in Scarpa's drawings of the Brion cemetery are not mythologized figures in an idealized landscape — rather they are drawings of everyone who has ever visited this garden enclave — they are the afterimage of the architect's intention and the foreshadowing of our place in this story.

IV. CONCLUSION

The phenomenological and imaginal bodies drawn by Pastor and Scarpa help demonstrate the need to reassess the traditional idea of architectural space. The unity of the spatial experience of architecture can no longer be presumed to be a distinct realm that lies "out there" or "in here," but rather it originates in a dynamic relationship between the human body and the constructed world in which, using Barrault's terminology, both the "objective" and the "subjective" come into being. Scarpa's and Pastor's drawings of architectural events are pre-Objective representations conceived of through the play of a body within a body, assisting in the construction of a world that addresses the pre-reflective self of inhabitation; they are loci of experience that mime a manner of building in a ceaseless dialectic between use and perception wherein invisible meanings dwell in the visibly constructed. Not only

do their drawings tell us about their attitude toward the body — they also indicate their understanding of the relationship between the event of drawing and the event of architecture. Through their drawings, Scarpa and Pastor visualize the potential union of these two bodies, held in abeyance until the construction of the building, demonstrating that the project of a body-based theory of architecture is not limited to historiographical research.

In his dialogue, "Dance and the Soul," Paul Valéry observes through the character of Socrates, that like literature and poetry, dance is no less a language wherein meaning is expressed by hands that speak and by feet that "seem to write." In the drawings of Valeriano Pastor and Carlo Scarpa, however, the meaning of the architectural events they project are not comprehended through the "reading" of the building-as-text, but are apprehended through mute images of the body. The locus of this corporeal intersection is the site of an architectural event produced through the active engagement of body and building — not the body of the anatomist's dissecting table, but rather the vibrant bodies variously found in Barrault's "art of the mime," in Pastor's drawings for the District School Building on the bank of the Brenta and in Scarpa's drawings for the Brion Tomb.

NOTES

- ¹ "Imaginal" and "mundis imaginalis" are terms coined by Henry Corbin. See Henry Corbin, *Mundis Imaginalis of the Imaginary and the Imaginal* (Ipswich: Golgonooza Press, 1976).
- ² This paper is an outgrowth of a number of previous and ongoing works by the authors. See Marco Frascari, "The Body and Architecture in the Drawings of Carlo Scarpa," *RES* 14 (Autumn, 1987), pp. 123-142. Also see George Dodds, *Landscape and Garden in the Work of Carlo Scarpa* (Dissertation Manuscript).
- ³ See Marco Frascari, *Monsters of Architecture: Anthropomorphism in Architectural Theory* (Savage: Rowman & Littlefield, 1991): passim.
- ⁴ This reading of mime is based largely on a Jean Louis Barrault's theory. See Jean Louis Barrault, *Reflections on the Theatre*, Barbara Wall, trans. (London: Rockliff, 1951), p. 156. [Translation of *Réflexions sur le théâtre* (Paris: Jacques Vautrain, 1949)].
- ⁵ *Mundus imaginalis* is an intermundus (a world in between) wherein imagination creates reality.
- ⁶ Valeriano Pastor, "Comporre-distinguendo: Dialogo tra Valeriano Pastor e Massimo Cacciari" *Anfione Zeto*, No. 1 (1989), p. 199.
- ⁷ Valeriano Pastor, "Alcuni motivi del progetto," *Ibid.*, pp. 42-43 and 46-47.
- ⁸ Pastor comments, "Il progetto — realizzato solo per metà, incompiuto in tale metà, e che non sarà (mai più) compiuto..." Pastor, *Ibid.*, p. 39.
- ⁹ Pastor, *Ibid.*, pp. 46-47.
- ¹⁰ See Joseph Rykwert, *The Dancing Column: On Order in Architecture* (Cambridge: MIT Press, 1996), pp. 123-126.
- ¹¹ Barrault, *Reflections on the Theatre*, pp. 27-28.
- ¹² *Ibid.*, p. 28.
- ¹³ George Dodds, "Interview with Guido Pietropoli" (Rovigo, May, 1997).
- ¹⁴ *Ibid.*
- ¹⁵ Scarpa owned at least 12 volumes of Valéry's works, recorded in the catalogue of his holdings kept on file at the Fondazione Benetton in Treviso by the foundation's director, Domenico Luciani. See George Dodds, *Landscape and Garden*, *Ibid.*
- ¹⁶ "Voglio vedere le cose, non mi fido che di questo. Le metto qui davanti a me sulla carta, per poterle vedere. Voglio vedere, e per questo disegno. Posso vedere una immagine solo se la disegno." Carlo Scarpa, transcribed from a lecture given at the IUAV, no date. Cited in Sergio Los, *Carlo Scarpa: architetto poeta* (Venezia: Edizioni Cluva, 1967), p. 17. The influence of Ruskin and Valéry on the intellectual and visual development of Scarpa are explored more thoroughly in Dodds, *Ibid.*
- ¹⁷ Paul Valéry, *Degas, Manet, Morisot, David Paul*, trans. (Princeton: Princeton University Press, 1960), p. 56.
- ¹⁸ In his exposition on Leonardo da Vinci, Valéry chooses to discuss not his finished paintings which were readily available to him on his trips to Italy, England and at the Louvre, but Leonardo's drawings from his sketchbooks. See Paul Valéry, *Introduction on the Method of Leonardo Da Vinci*, Thomas McGreevy, trans. (London: John Rodker, 1929).
- ¹⁹ Francesco Dal Co comments, "An academic taste for figure drawing remained with him throughout his career, prompting the unexpected anatomical details that emerge amid the fields of architectural elements, or full-bodied female figures that suddenly thrust themselves in among the lines of his pastel drawings." Francesco Dal Co, "The Architecture of Carlo Scarpa," *Carlo Scarpa: The Complete Works* (Rizzoli: New York, 1985), p. 28. Yet, Dal Co fails to recognize that Scarpa's manner of depicting the body changes significantly throughout his architectural career, not at all limited by the academic constraints under which he was first introduced to it as an artistic problem.
- ²⁰ Dal Co refers to Brion as a "compositional sequence" which concludes at the private baldachino in the reflecting pool. *Ibid.*, p. 68. Indeed, the emphasis on characterizing Scarpa's work as a privately coded language of typically fragmented forms can be traced largely to Dal Co's and Manfredo Tafuri's interpretations which heavily emphasize the discontinuous formal nature of Scarpa's work and prompting Dal Co to refer to the filmic technique of montage no fewer than 7 times in his article in the *Complete Works*. *Ibid.*, pp. 24-71. Also see Manfredo Tafuri, "Les 'Muses Inquietantes' ou le Destin d'une Generation de 'Maitres'," *L'Architecture d'Aujourd'hui* (1975), pp. 14-33, and, "Carlo Scarpa and Italian Architecture," *Carlo Scarpa: The Complete Works*, *Ibid.*, pp. 72-95.
- ²¹ Franco Mancuso, Edoardo Gellner: Il mestiere di architetto (Electa: Milano, 1996), pp. 40-41 and pp. 201-206.
- ²² In the plan study for the Ongania antique shop in Venice, also from 1950, bodies are depicted in plan, moving through the proposed volume, demonstrating Scarpa's attempt to reconcile the abstraction of architectural plans with the visceral dimension of bodies moving through space.
- ²³ In another study for the installation we see supplementary aspect of the role of the body in the design of the exhibition. In the drawing, Scarpa can be seen carefully noting not only the dimensions of the frames of the works and their heights relative to the floor, but also the bodies depicted in each of the paintings.
- ²⁴ The campanile and the Asolo Rocca are significant parts of Scarpa's iconographic program for the cemetery. The Rocca in particular is a pervasive theme in Scarpa's larger idea of landscape. This is explored elsewhere. See George Dodds, *Landscape and Garden*, *Ibid.*
- ²⁵ See Guido Pietropoli, "L'invitation au voyage," *Spazio e Società* 50 (Aprile-Giugno, 1990), pp. 90-97.
- ²⁶ Scarpa actually uses the term "hortus conclusus" to describe (on a plan drawing) the final garden room of not the Brion Tomb, but rather the addition to the Villa Matteazzi-Chiesa in Vicenza. See Dodds, *Ibid.*
- ²⁷ Drawing on Merleau Ponty, Drew Lerdner makes the distinction between the Korper or "physical body" and the Leib or "living

body." "Cartesianism tends to entrap the human in the image of *Korper*, treating it as one instance of the general class of physical things. Yet the body understood as *Leib* (or "lived body," as it is commonly translated into English) reveals the deeper signifi-

cance of corporeality as generative principle." See Drew Leder, *The Absent Body* (Chicago: The University of Chicago Press, 1990, p. 5).