

I think the Brion Tomb project may have been my favorite of Scarpa's that we have seen at this point. While it was unfortunate that we weren't able to do much sketching in the rain, I felt it was an entirely appropriate setting. The streaking of the concrete and the noise of the raindrops on the hollow tiles were amazing features that were probably considered by Scarpa and designed in. It was a very holistic experience.

In my drawings I chose to focus on the plan and sequence through the main spaces of the tomb with particular attention to some of the smaller details that are typical of Scarpa's work. The geometric figures and stepping nature that are present in so many of his works are heightened and exaggerated to the scale of a person at the entry with the two overlapping circles.

The incorporation of water as a dynamic element representing life was also something I found particularly interesting. The way the formal language of the architecture dips under the water in places seems to be symbolic and is quite beautiful. I really enjoyed this project.

- Lauren Connell (student)

Carlo Scarpa chooses to profess a clear identity for all of his projects by physically leaving "gaps" between his work and the existing architecture. By doing so, as occupants we understand the history of the space. By preserving the existing rather than reconstruction, we understand the time of the construction, the buildings chronological history, and the possible programs of the past, present and potentially the future. Scarpa defines this "gap" in a variety of ways.

For example in the campi or plaza adjacent to the entrance to IUAV architecture school entrance, Scarpa patterned the placement of the bricks or pavers as to define the space near the wall. In other projects he builds so that the inset, his design, appears to be physically removed and not touching the existing building. In many instances, we see Scarpa using water to program this lost space. In Venice the space is used to control flooding and runoff. This is apparent in Querini Stampalia and along the footpath in IUAV architecture school entrance. At the Brion tomb, however, this in-between space is filled with water permanently. The ponds he designs create a physical barrier between the most sacred places on the site, the chapels, and the primary public spaces. This move allows visual connections and defines the private space and its sacredness.

- Jennifer Couch (student)

