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Sam Ridgway
School of Architecture & Built Environment, University of Adelaide,
Adelaide, Australia
sam.ridgway@adelaide.edu.au

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Drawing in a Memory Theater: Revisiting Marco Frascari on Carlo Scarpa's *Reggia – Mastio* Bridge Drawings at the *Castelvecchio*

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ABSTRACT Studying, teaching and working with Carlo Scarpa (1906–1978) provided the remarkable architect and scholar Marco Frascari (1945–2013) with a unique opportunity to later write about and reveal his insights – of which there are many – into Scarpa's world of drawing and imagining buildings. With reference to a selection of Frascari's texts, this essay reexamines two drawings Scarpa made of the bridge between the *Reggia* and the *Mastio* tower as part of his remodeling of the Castelvecchio Museum in Verona. Frascari brings to light and situates Scarpa's imaginative drawing practices in relation to the theater, particularly the memory theater of another former resident of Venice, Giulio Camillo (ca. 1480–1544).

Introduction

In 1968, students at the *Istituto Universitario di Architettura di Venezia* (IUAV) joined the protests and demonstrations that swept through Europe. In Venice, they locked professors out of the campus and occupied the atheneum. During this turbulent period, Marco Frascari (1945–2013) was completing his *Dottore in Architettura.* His final

thesis was titled: *Design for a Theatrical System in Mantua* (1969). It is not clear how his interest in the theater was ignited but given his early interest in art and architecture, growing up in Mantua, attending high school in Verona, and studying architecture in Venice, it would have been unusual for this not to happen. Mantua is half way between Vincenzo Scamozzi's theater at Sabbioneta (1590) and Andrea Palladio and Scamozzi's Olympic Theater in Vicenza (1585), the first theaters to be built after the fall of Rome. Frascari's theorization of the theater in his texts and designs is pervasive and complex. It reveals his training at the IUAV with Carlo Scarpa (1906–1978), and his immersion in the architectural history, culture and traditions of Northern Italy, particularly the Veneto, but also his transition into the world of academia and his scholarship, including his knowledge of and affection for Vitruvius and the surrealists.

As a means of providing a layered, theatrical (re)reading of Scarpa's two drawings of the bridge at the Castelvecchio between the *Reggia* and the *Mastio* tower, based on Frascari's insights and scholarship, this essay will focus on two of his unique, intertwined theorizations: the relationship between the human body and the theater, and the theater of memory. The drawings are discussed in this context, including a brief reference to several other key elements of Scarpa's imaginative techniques: the unconventional use of color, the conceiving of buildings as an architecture of spoils, and the generative qualities of details.

Frascari published two essays in which he discussed the bridge drawings, "The Body and Architecture in the Drawings of Carlo Scarpa,"[1] in 1987 and "A Heroic and Admirable Machine: The Theater of the Architecture of Carlo Scarpa, *Architetto Veneto*,"[2] in 1989. Much of the content of these essays is elaborated and included in his seminal work *Monsters of Architecture: Anthropomorphism in Architectural Theory,*[3] published in 1991. In "A Heroic and Admirable Machine," Frascari introduces the enigmatic, occult philosopher Giulio Camillo (ca. 1480–1544) and his life-long obsession with the creation of a memory theater. Both Palladio and Scamozzi were influenced by Camillo's theater. Situating it in a discussion of Scarpa's drawing and design practices, particularly his museography and design of museums – buildings profoundly connected with memory and knowledge – stimulates a unique and insightful reading of his work.

Exploring and writing about the complex relationship between human and architectural bodies was a ubiquitous and enduring obsession for Frascari. On the dust jacket of *Monsters of Architecture*, he writes that this book is a narrative for the reader who "is willing to be bewitched by a theory that sees the presence of human bodies in the constructed world."[4] He further explores the generative qualities of human figures in "A Tradition of Architectural Figures: A Search for Vita Beata," in the 2002 MIT publication *Body and Building: Essays on the Changing Relation of Body and Architecture*.[5] The theater is central to Frascari's theoretical and practical understanding of architectural anthropomorphism. A revelatory

moment in this understanding may be traced to Vitruvius and his description of the cosmologically derived geometry of ancient theaters and the very similar proportional geometry of the human figure. Two other essays form the core contents of Frascari's knowledge of the theater that is navigated while re-visiting the Scarpa bridge drawings: "Architects, Never Eat Your Maccheroni Without a Proper Sauce! A Macaronic Meditation on the Anti-Cartesian nature of Architectural Imagination" (2002),[6] and "Carlo Scarpa in Magna Graecia: The Abatellis Palace in Palermo" (1985).[7] This last paper centers on Scarpa as a master of fragmentary architecture or the architecture of spoils through his conversion of the Abatellis Palace into the National Gallery of Sicily (1953–1954). This project first brought him to prominence, Walter Gropius (1883-1969) describing it as "the best museum design that I have ever come across in my life [...] a masterpiece."[8]

Figure 1
Reggia – Mastio bridge. Castelvecchio Museum, Verona. Photograph by author, 2019.

Theater

Human body – theater body

In *Monsters of Architecture*, Frascari writes that currently – he meant the late 1980s to early 90s – architects are treating the design of buildings as a puzzle, but they play the game of putting the puzzle together without understanding the rules. The results of these solitary games are solipsistic, visual compositions in which the "traditional solution of the puzzle – the representation of a body in a body, a perspicuous image of the facts of architecture – is completely disregarded." He continues:

> Traditionally, the theoretical image of a human body is incorporated in the constructed body of a specific architectural monument, the theatre.[6] Both of these bodies are involved in making meaningful architecture. Sometimes they are so near that they merge; at other times they are far apart. But the tension between them allows the elaboration of a meaningful constructed world. The theatre/body relation rules the constructing as well as the construing of architectural artifacts.[9]

There is no explanation of this enigmatic passage, but if we briefly return to the appearance of Greek theaters and Greek drama, and Vitruvius, things become clearer. Frascari points to this in his endnote in the quotation above when he writes that, "Theater and theory share a common etymological root."[10] It is tempting now to engage in a detailed exploration of Greek theater and the origins of Western art, architecture, and philosophy; however, this would become a very long journey to Scarpa's two drawings.[11] Frascari's statement about the theoretical image of a human body being incorporated into the constructed body of the theater is quite specific. In a previous essay, I related this to ancient theatrical performances and the relationship between the human body and the body of the stone theater, particularly the merging with or transcendence of the theater's physical body through an intense engagement with Greek tragedy, a form of shared catharsis.[12] To take this further, it is necessary to align Vitruvius' detailed description of how the geometry of the cosmos is drawn down onto the earth to form the center of the theater's circular orchestra with his earlier description in Book III of how nature has designed the human body "so that its members are duly proportioned to the frame as a whole."[13] In particular, the navel is the body's central point and, "if a man be placed flat on his back, with his hands and feet extended, and a pair of compasses centered at his navel, the fingers and toes of his hands and feet will touch the circumference of a circle […]. And just as the human body yields a circular outline, so too a square figure may be found from it."[14] In addition to the most well-known drawing of this figure, Leonardo da Vinci's Vitruvian Man from 1487, versions can be found in a number of Renaissance architectural treatises, Cesare Cesariano's Italian translation of 1521, for example. Vitruvius, who wrote *De architectura* between 30 and 15 BC, described

architectural events and practices that had been part of constructing buildings, particularly in ancient Greece for centuries. Frascari writes that,

> [...] the human body as a metaphorical and symbolic referent has provided what is perhaps the most prolific trope for architectural theory. The interrelations between the body and geometric form, through circles and squares, and relating design parameters to the proportions of the human body has been at the core of Western architectural theory and practice. The body was envisaged as a perfect microcosm, the figural basis of a cosmopoiesis, which located humankind at the centre of a regular, ordered macrocosm.[15]

In relation to the design of Greek and Roman theaters, Vitruvius gives clear instructions on how the theater's geometry should be generated. Describing Roman theaters, he writes that this starts with the orchestra's circular plan.

> Having fixed upon the principal centre, draw a line of circumference equal to what is to be the perimeter at the bottom, and in it inscribe four equilateral triangles, at equal distances apart and touching the boundary line of the circle, as the astrologers do in a figure of the twelve signs of the zodiac, when they are making computations from the musical harmony of the stars.[16]

This circle with twelve equidistant points on its boundary generates the rest of the theater, including the first six segments of stone seats and the location of the stage. The Greek antecedent also begins with inscribing a circle on the site, but Vitruvius writes that "where the Romans had four triangles, the Greek has three squares with their angles touching the line of the circumference."[17] In the horseshoe shaped Greek theater, this generates seven seating segments. The symbolism of the square of the earth turning within the circle of the cosmos is apparent. The cosmic order was drawn down onto the earth to create a space, a *chora* where art, in the form of drama, could appear. As Alberto Pérez-Gómez writes in relation to Vitruvius' description of the Roman Theater, "his account of its reality as a cosmic place, disclosed through the event of the tragedy, is poignant enough. It is here that architecture 'happens,' disclosing an order that is both spatial and temporal."[18] The intent of Frascari's statement about the theoretical image of the human body traditionally being incorporated in the constructed body of the theater is revealed. The earth and the human body are centered within the theater's circle of cosmic order, the human body and the earth represented as microcosms within the celestial macrocosm. Frascari did not elaborate or dwell on his understanding of the relationship between the human body and the bodies of Greek and Roman theaters; however, it

seems to have been a defining moment in his career-long mission to re-establish human corporeality as a trope of architectural production. In *Monsters of Architecture* (1991), he writes, "Architects can no longer do without the identification of the human body and its elements in the architectural body."[19]

A body in a body – architect as mime

Frascari is critical of the lack of anthropomorphic qualities evident in much contemporary architecture. He suggests that the current use of human figures in architectural drawings and other representations is a manifestation of the problem. It is now common practice to add human figures after the building has been designed to show scale or produce a sense of photorealism. These current practices are incapable of impressing human attributes into buildings. In contrast, Scarpa, and Valeriano Pastor, who Frascari describes as the pupil of Scarpa,[20] and of course Frascari himself, included human figures in drawings as a way of generating the building itself. Rather than being added at the end of the process where they have no generative influence, being drawn first, they are the location of the architectural events that follow. In relation to Scarpa's design for the Castelvecchio museum, Frascari writes, "the locus of bodies generates the locus of the event as it is shown in his drawings."[21] The relationship between the figure and the building is metonymical, based on close association. In a sense, this can be seen as a form of theatrical miming. The figure and the building describe, define, and inform each other. In the "Acknowledgments" page of *Monsters of Architecture*, Frascari writes that:

> It is my opinion that it is necessary to foster a better understanding of the role of demonstration in the realm of architectural representation because this is the way the architect – as a mime – makes visible what is invisible.[22]

Through the movements of their body and their facial expressions, mimes reveal the invisible. They can see and appear to touch invisible things. Frascari similarly characterizes the architect's imaginative abilities when drawing a building from the intangible into the tangible realm as a form of miming that results in a graphic demonstration. Something that exists in the invisible realm is drawn into visibility. A central trope in the drawings of Scarpa, Pastor, and Frascari is the theatrical mime. "The mimes are metonymic figures evoking the constructive nature of the spatial container."[23] These architects drew images of mimes and several other types of figures to generate a metonymical relationship between the human body and the building that formed around them. This understanding of the merging with or distance between the human body and the body of the building – a body in a body – was never static or formulaic but constantly changed. Each figure possessed different

attributes: a particular bodily posture, facial expression, gait, proportions, or character. These attributes were impressed into a drawing of the proposed building. Frascari reinforces that sketching these figures was a starting point; they were not placed in the drawing,

> [...] after the delineation of the project is complete to solve anthropometrical problems or to simulate and dissimulate design intentions. The delineation of the figures takes place during the outlining of the design, if not before it. In the dynamic of design imaging, these body icons amplify the perceptions of time and space through striking empathies. The active and static moments of these graphic pantomimes metonymically distill the body into building tectonics.[24]

Sometimes, in especially important parts of the building, Scarpa drew an abstract or highly stylized version of his own body. "The presence of Scarpa himself in a drawing is a sign that something special is reserved for that particular space."[25]

As Frascari's writing on the drawings of Scarpa and Pastor reveal, the theater/body relationship embedded in Greek and Roman theaters is a genesis, a revelatory starting point, a constructed beginning that resonates through his intellectual and architectural practice. He is not in any way advocating a return to classical anthropomorphism. However, his extensive knowledge of traditional anthropomorphic practices – the ascribing of human characteristics and attributes to buildings, particularly as this reemerged during the Renaissance and was represented in architectural treatises – was highly influential in his scholarship, drawing, and architectural projects, including those few that were built. He was interested in re-imagining architectural theory and practice in a way in which the human body regained its central role. He considered the body's de-centering from the discipline through a form of architectural amnesia or agnosia to be a great loss.[26] His intermittent, ten-year interaction with Scarpa and other Veneto architects provided fertile territory in which his belief about the body's role and importance to the generation of meaningful buildings capable of fostering pleasure in their occupants became firmly established.

Theaters of memory – architecture of spoils

Frascari's second theorization of the theater/architecture relationship centers on the memory theater and the closely associated conception of the design of buildings as a union of fragments usually referred to as an architecture of spoils (*architettura di spoglio*). He describes Scarpa as a "magister ludi of fragmentary architecture."[27] This second understanding of theater in relation to memory is less often used and refers to a place or space, either real, imagined, or a mixture of both, in which a collection of artifacts, texts, and objects are arranged. Memory theaters are

associated with edification and learning, the acquisition of knowledge, movement toward comprehension, the composition of texts, and in relation to this essay, Scarpa's creation of demonstrative, architectural drawings and buildings. Frascari refers to the "museum as a theater of the muses," a place where human artifacts are collected and arranged in a way that increases our knowledge and comprehension. In a similar vein, cities can also be regarded as theaters of architectural memory. Frascari cites the example of Rome, with its accretion of buildings and inhabitation over millennia as an architectural memory theater.

The most well-known example of a memory theater was conceived during the Renaissance by the obsessive, occult philosopher Giulio Camillo (ca. 1480–1544).[28] Camillo spent most of his life and a small fortune conceiving his mnemonic theater, which sadly, as far as we know, was never built. There are accounts of the construction of a wooden model in which at least two people could stand. The design of the theater was based on the heptagonal geometry of the Greek theater, but instead of seating, the body of the theater contained forty-nine over-sized cabinets, representing "an anatomical projection of the construction of human memory, a corporeal tool for topical imagining."[29] In each cabinet, "dissected pieces of human writing were stored,"[30] fragments of texts, images, and objects chosen by Camillo to exemplify and represent an encyclopedia of human knowledge. Frascari explains his understanding of the union between the human body and the memory theater when he writes that for Camillo, "the human body was the perfect model for any structure dealing with the imaginative use of knowledge and anatomical cutting was the original way of discovering wisdom."[31] The human body was considered a divine image, man as the image of God, and therefore a theater of God's wisdom. Entering the theater was entering an "*imago mundi* [image of the world] embodied in an *imago corpori* [image of the body]."[32] Such body of wisdom is like a body within a body, a theater within a theater. During the Renaissance, the human body was increasingly understood through dissections, often performed before an audience in dissection theaters. The anatomical drawings, particularly those of Andreas Vesalius (1514—1564), resulting from this entirely new understanding of the human body, are well-known, including their architectural nature and references.

According to Frascari, "many villas were also built as occult theaters of memory."[33] Palladio's Villa Rotunda is described as a fabbrica/macchina, whose "latent rotation within the landscape outside Vicenza and the paintings decorating its rooms make the building a passive Theater of the World."[34] Movement is a key feature of memory theaters, mnemotechnical devices, and theaters containing human artifacts and knowledge, places and spaces for remembering, edification, and most importantly for dreaming, inspiration, and imagination. In the case of Camillo's memory theater, the person exploring its encyclopedic collection physically moves between images, texts, and objects to gain comprehension. For architects,

the centrality of movement, preferably walking, to understanding and exploring the architectural fragments that make up Rome is axiomatic. In classical mnemonic techniques, the movement was imagined. An oration was remembered by associating its key points with objects arranged in an imaginary building, or a series of rooms, for example. The orator moved from room to room in sequence and the object in each space triggered the memory of a key point in the speech.

Unlike many of his contemporaries, Scarpa did not eschew the past but imagined buildings, made drawings, and practiced within an architectural memory theater that was both real and imagined. The Veneto was the site for his imaginative designs with its erotic, villa-sprinkled landscapes and the historical centers (*centri storici*) of towns and cities. The apotheosis of the Veneto theater is Venice, its memory-laden and dream-like architectural qualities intensified through immersion in the waters of the memory goddess Mnemosyne, the mother of the muses. Although Frascari does not frame his essay about Scarpa's transformation of the Abatellis Palace in Palermo into a museum in relation to the theater, he writes that in "choosing Venice as his spiritual home, Scarpa affirmed his identity as *magister ludi* of fragmentary architecture."[35] Traditionally known as the architecture of spoils (*architettura di spoglio*), it was the practice of collecting, sometimes pillaging, materials and fragments of buildings from other places, cultures, and times and using them to construct a new building. Often the fragments are used in ways for which they were not originally intended, column capitals used as bases, for example, or columns of different kinds, materials, and sizes from different buildings reassembled into a new building.

The Abatellis Palace is such a building, and Scarpa reveled in transforming it into a museum in which the building itself and its museography are woven together into a unified, monstrous whole that encourages "perceptions and intuitions of the story told by the dialogue between the objects and the rooms in which they are located."[36] Frascari describes Scarpa's Abatellis Palace design as an example of architectural "picture-writing" where the designation or placing of things, fragments and objects, is always achieved in relation to the placing of other things and objects, which is the "quintessence of museums and monuments, or of any structure dealing with memory."[37] Such buildings are memory theaters, loaded with knowledge and stories told both by the origins, travels, and placement of the individual fragments themselves and just as importantly by their newfound union with building elements from other places and cultures. New stories and meanings are imagined through these metonymical collisions.

The Abatellis Palace transformation provides an opportunity to think about how, in practice, a memory theater constructs itself around a particular project. We could think of this as equally imagined and real. Scarpa traveled to and stayed in Palermo to do this job, and Palermo, like all

Italian towns, is a memory-laden accretion laid down over several millennia. In Palermo, he found "pre-texts of his beloved Venice."[38] A project-based architectural memory theater builds around the project. Through the dream-like magic of architectural imagination, memories are selected, arranged, and ordered. While drawing the building into the tangible realm, they are meandered among, encountered from different angles, and understood in relation to each other. The new design emerges through reverie. New understandings, interpretations, and unions are achieved. The architectural memory theater within which Scarpa imagined and drew his buildings was akin to the one Camillo created, which Frascari describes as "a kind of corporeal time machine where the past, the present, and the future were architecturally related through memory."[39]

The *Reggia – Mastio* Bridge Drawings

Two developmental drawings of the *Reggia – Mastio* bridge at the Castelvecchio made by Scarpa in 1964, reveal all the attributes and qualities of the theater/architecture union described so far. Frascari explains that the figures in the drawings are a kind of corporeal theorizing employed in the search for the bridge design, which, like all bridges, is a monstrous detail, creating a union between two entities. There is a reflective union and tension between the human figures and the body of the building; bodies within a body – theaters within a theater. The characteristics and attributes of the figures form a metonymical

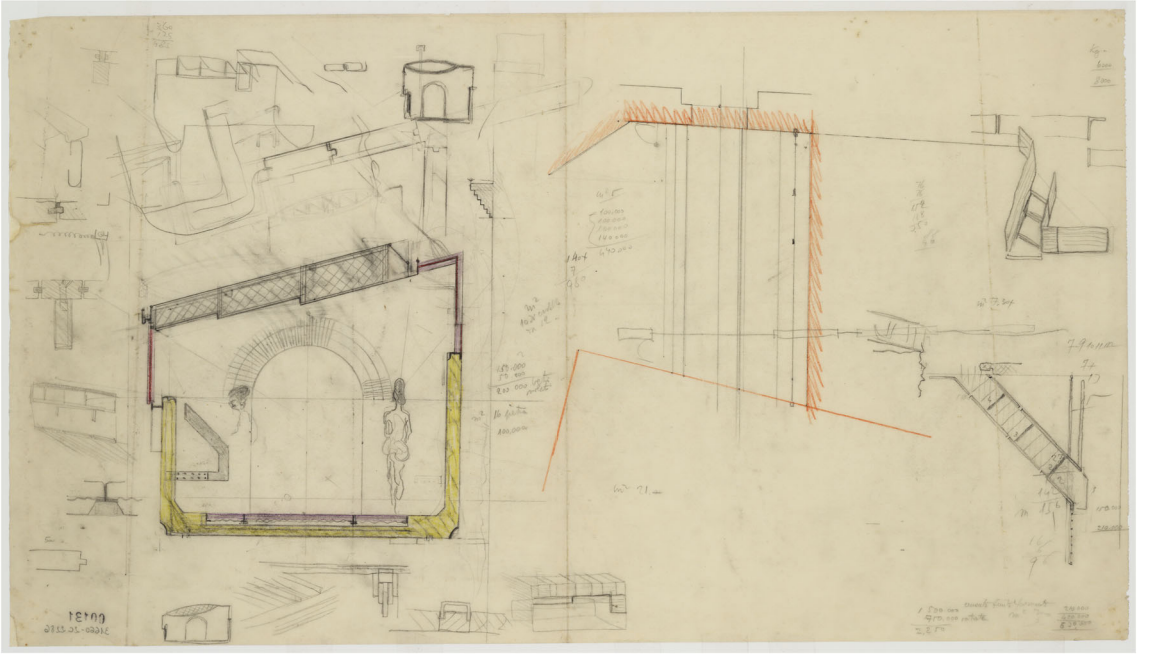

Figure 2
Carlo Scarpa, cross-section drawing of the *Reggia – Mastio* bridge, 1964. Graphite with yellow, red, and purple pastel on *carta da lucido* (heavy translucent vellum); height 335 mm × width 596 mm. Image (31660r). © Courtesy of the Carlo Scarpa Archive at the Castelvecchio Museum, Verona.

relationship with the building and are impressed into its fabric. In these drawings, the "theater-body relation rules the constructing as well as the construing of architectural artifacts."[40] These are both design and construction drawings, and they are just two of many drawings Scarpa made for the bridge.[41] Frascari writes that:

> The drawings are themselves an architecture. [...] We might say, figuratively, that these sketches are the result of eliminating the gulf between the "saying" of theory and the "doing" of construction. They are instruments whose function resembles that of the supervisors, craftsmen, bricklayers, carpenters, and stonecutters who transform the construction drawings into physical objects.[42]

There is no one drawing that could be labeled "for construction." Rather elements and details of the constructed bridge can be found in a number of different drawings. It was Scarpa's *modus operandi* to develop and refine his buildings' design up to and even continuing throughout construction.

Figure 3
Reggia – Mastio bridge. Castelvecchio Museum, Verona. Photograph by author, 2019.

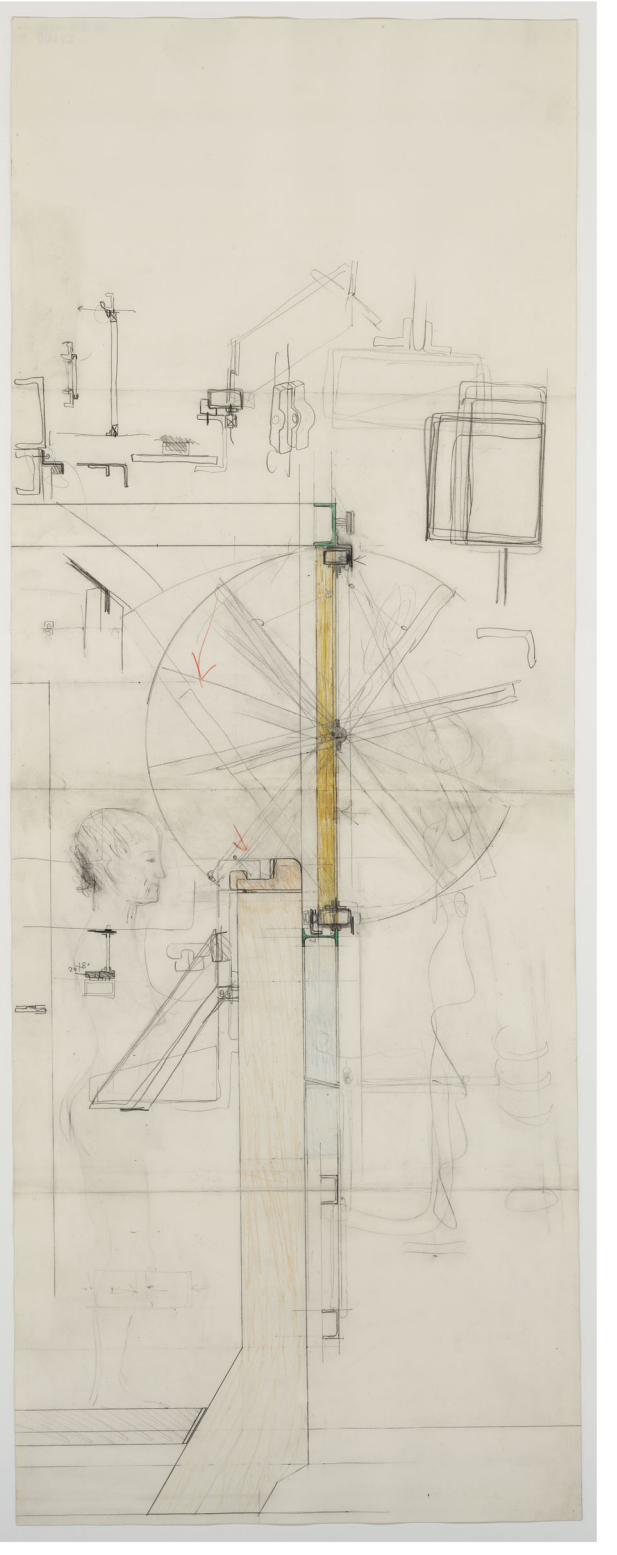

Figure 4
Carlo Scarpa, vertical section, elevation, and detail drawing for the window frame of the *Reggia – Mastio* bridge, 1964. Graphite with green, ocher, yellow, red, and blue pastel on cardboard; height 842 mm × width 316 mm. Image (31673r) © Courtesy of the Carlo Scarpa Archive at the Castelvecchio Museum, Verona.

Figure 5
Reggia – Mastio bridge. Castelvecchio Museum, Verona. Photograph by author, 2019.

In the first drawing (Figure 2), a cross-section showing an early proposal for the bridge, Scarpa drew two figures of women. Frascari describes one of them as a "nude, shown from the back, walking with a certain majesty" and the other as "a feminine bust with a sketchy bosom, looking out of the continuous window that delimits the passage toward the courtyard."[43] The figure looking out demonstrates the requirement for orientation within the memory theater of the museum at this point in the "museological path."[44] In relation to the visitor's journey through the museum and its artifacts, it is important to look up from the details to contemplate the bigger picture, to reorient to the world. Scarpa's careful choreographing of this requirement is reinforced by positioning display cases in front of the window, which, due to its high sill, allows a view only to the sky and the castle's battlements and clock (Figure 1). Through her nudity and kinesthesia, the figure walking away from the section line speaks to the sensory, particularly the acoustic qualities of the bridge. Her stride resonates and is amplified through a sound box created in the space between the pavement and the bridge's external cladding. The bridge is construed as an acoustic detail and joint made partly from the sound of footsteps on the suspended paving slabs.

In the second and larger sectional drawing (Figure 4), Scarpa further explores the requirement for looking out by showing the sightline of the figure and creating an unusual hidden, outer window sill, which draws the eye. There are two window sills; the inner one is designed with a rebate to hold the steel hanger for the display cases (Figures 1, 3, 4, 5). The drawing shows that when opening the window for ventilation or cleaning, there is no danger of the frame colliding with the head as the angled display cases keep the body away from the frame's circle of rotation (Figure 4). The second drawing is not really about safety, of course, but introducing the element of danger brings into focus a haptic relationship between the human body and the fabric of the building. Frascari's chiastic theorization of the theater/body relationship suggests that the figures, the rotating window frame, and the bridge in these drawings represent a theatrical union between the human and architectural bodies. He writes that to "make tangible what is intangible,"[45] architects can solve the [architectural] puzzle and rediscover the embodied image, "the corporeality of theater and the theater of corporeality."[46] To this end, the bridge and its rotating window are heroic and admirable theatrical machines.

The drawings are a demonstration of the memory theater(s) within which they were created: the Castelvecchio and its collection and arrangement of artifacts, and the dense architectural and cultural context of Verona and the Veneto. To conceive a building within this memory-laden space, which is not only connected to it but also profoundly new and forward looking, requires its potential for the imagination and creation of new knowledge to be explored. The theater must be inhabited and understood as both the substance of and the space for imagination, a *chora* for the imagination, representation, and embodiment of architectural knowledge.

The main architectural elements in Scarpa's drawings, the bridge, and the window, are surrounded by a collection and arrangement of details, spoils, and fragments that are sites of knowledge creation. Motion, which is critical to the generative fantasia of the memory theater, is present in the kinesthesia of the female nude and the window section through the revolving architectural machinery of the window. In addition to their metonymical, anthropomorphic role, the figures in both drawings act as theatrical mimes, the locus of their bodies "generates the locus of the event."[47] The mimes orchestrate and conjure the details from the invisible into the visible realm to constitute the building.

Finally, it is important to acknowledge and discuss Scarpa's unconventional use of color in these drawings: yellow and ocher concrete, red glass, purple glass and window frame, purple stone paving slabs, green steel sections, and blue external cladding panels. In his essay "Architects Never Eat Your Maccheroni Without a Proper Sauce," Frascari reveals his unique insights into Scarpa's technique of using color as a synesthetic means of provoking and stimulating imagination. He places his reflections in the sensory context of the "delightfully educative lunches" Scarpa would host for his IUAV teaching staff at *Trattoria del Gaffaro* during days devoted to design studio. During lunch, the conversation would invariably turn to the students' work that they had reviewed that morning. Students entering Scarpa's third-and-fourth-year design studios had heard, through the school's grapevine, that "a major change had to take place in their design habits."[48] This centered on how their designs were drawn. According to Frascari, in other studios, they were required to draw on velum using china ink, which was the technique favored by the Italian Rationalists. However, Scarpa required them to draw on Bristol Boards or other opaque paper using colored pencils and pens. As a result, students often produced drawings with "light blue skies, red bricks, light green glass-panes and gray concrete, black poché and terracotta parterre."[49] These drawings always dissatisfied and frustrated Scarpa, who over lunch urged his assistants to explain to students that colors used in drawings "were not to suit a process of materials identification or to give pseudo-effects of tridimensionality."[50] Frascari writes that for Scarpa,

> [...] drawings were a never-ending alternation between representable and non-representable. Consequently, the drawn surface had to be a glimmering receptacle of architectural desire [...].[51]

He refers to conventionally colored architectural drawings as "frozen mirrors,"[52] that deny any "reflection of architectural perceptions."[53] The conventional use of color, which is now mandated by the requirement to produce photorealistic architectural images for clients, freezes, and locks the imagination. It places a full stop on the imaginative and creative process, which for Scarpa, continued until and even throughout the construction of the building.

Conclusion

Frascari is not alone in exploring and theorizing the theater/architecture relationship. In his exegesis of the work of Canadian architect Richard Henriquez, Alberto Pérez-Gómez writes that:

> The architect's historical role has been to create a theater for actions, to survey and mark out boundaries, to design a theater of memory for culture, capable of embodying truths that, however culturally diverse and specific, make it possible for humanity to affirm life and contemplate the possibilities of a better future. Although the contents of the theater are necessarily fragments, the architect nonetheless invokes the possibility of experiencing order, beyond tyranny and anarchy.[54]

Scarpa embodied, inhabited, and made demonstrative drawings of buildings within a complex and layered memory theater – his site of knowledge construction. Within this larger sphere, he created drawings in which the tension between, and the merging of, human and architectural bodies ruled the constructing and the construing of the new building; theaters within theaters, bodies within bodies. Through an imaginative process guided by fantasy and memory, he juxtaposed and unified architectural elements and materials from the memory theater in new and unusual ways, a kind of surrealist architecture of spoils. Through obsessive attention to detailing, his joining of these elements provided a locus of meaning and signification. Frascari writes that in the museums designed by Scarpa,

> the reconciliation of dream and reality sought by the surrealists is achieved. Scarpa's architecture results from a surreal sum of events. The details and devices devised by him are a playful concretization of these events in a constructed time machine, a theater of memory, a conception of the building as a machine for engaging through the body the mind of the user or visitor in the corporeal construing of place.[55]

We are fortunate that Frascari chose, through his scholarship, to provide his remarkable and unique insights into Scarpa's drawings, drawing practices, and buildings. His imaginative theorization and interpretation of the *Reggia – Mastio* bridge drawings related to the human body, the theater, and the unconventional use of color open a portal through which we can explore and more fully comprehend other Scarpa drawings and buildings. Frascari's texts and architectural projects intellectually and practically extended the site of knowledge construction and edification created by Scarpa through his drawings, buildings, and teaching in Venice at the IUAV.

Sam Ridgway is an architect and Associate Professor in the School of Architecture and Built Environment at the University of Adelaide. He has a Master of Architecture from the University of Adelaide and a PhD from the University of Sydney. His research and publications have focused on a theorization of factory-made buildings, construction theory, architectural representation, and the texts and buildings of the remarkable architect and academic Marco Frascari. Ridgway's recent work explores the theater, architecture and imagination.

ORCID

Sam Ridgway http://orcid.org/0000-0002-8828-6714

Notes

1. Marco Frascari, "The Body and Architecture in the Drawings of Carlo Scarpa," *RES: Anthropology and Aesthetics* 14 (Autumn 1987): 123–42.
2. Marco Frascari, "A Heroic and Admirable Machine: The Theater of the Architecture of Carlo Scarpa, *Architetto Veneto*," *Poetics Today* 10, 1 (Spring 1989): 103–26.
3. Marco Frascari, *Monsters of Architecture: Anthropomorphism in Architectural Theory* (Savage, MD: Rowman & Littlefield Publishers, Inc., 1991).
4. Ibid., dust jacket.
5. Marco Frascari, "A Tradition of Architectural Figures: A Search for *Vita Beata*," in *Body and Building: Essays on the Changing Relation between Body and Architecture*, edited by George Dodds and Robert Tavernor (Cambridge, MA: MIT Press, 2002), 258–67.
6. Marco Frascari, "Architects Never Eat Your Maccheroni Without a Proper Sauce: A Macaronic Meditation on the Anti-Cartesian Nature of Architectural Imagination," *Nordic Journal of Architectural Research* 2 (2003): 41–54.
7. Marco Frascari, "Carlo Scarpa in Magna Graecia," *AA Files* 9 (1985): 3–9.
8. Ibid., 3.
9. Frascari, *Monsters of Architecture*, 5.
10. Ibid., 123 (endnote 6).
11. If you are interested in taking this excursion I highly recommend the seminal essay by Alberto Pérez-Gómez, "Chora: The Space of Architectural Representation" in *Chora 1: Intervals in the Philosophy of Architecture*, edited by. Alberto Pérez-Gómez and Stephen Parcell (Montreal: McGill-Queens University Press, 1994), 1–34.
12. Sam Ridgway, "A Theater of Architectural Monsters," in *Ceilings and Dreams: The Architecture of Levity*, edited by Paul Emmons, Federica Goffi and Jodi La Coe (Abingdon and New York: Routledge, 2020), 212–21.
13. Vitruvius, *The Ten Books on Architecture*, translated by Morris Hickey Morgan (New York: Dover Publications, Inc., 1960), 73.
14. Ibid., 73.
15. Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination* (Abingdon and New York: Routledge, 2011), 84.
16. Vitruvius, *The Ten Books on Architecture*, 146.
17. Ibid., 151.
18. Pérez-Gómez, "Chora: The Space of Architectural Representation," 14.
19. Frascari, *Monsters of Architecture*, 4.
20. Frascari, "A Tradition of Architectural Figures," 260. Frascari describes Valeriano Pastor as "a practicing architect in the Veneto and a professor at the *Istituto Universitario di Architettura di Venezia* (IUAV) who had been a student of Scarpa. He also collaborated with Scarpa on a wide range of projects during a twenty-year

period." Frascari elaborates on Pastor's career in endnote 11.
21. Frascari, "A Heroic and Admirable Machine," 114.
22. Frascari, *Monsters of Architecture*, XI.
23. Frascari, "A Tradition of Architectural Figures," 264.
24. Ibid., 265.
25. Frascari, "The Body and Architecture in the Drawings of Carlo Scarpa," 131.
26. Agnosia is the "loss or diminution of the ability to recognize familiar objects or stimuli usually as a result of brain damage." Miriam Webster online dictionary, https://www.merriam-webster.com/dictionary/agnosia (accessed May 7, 2020).
27. Frascari, "Carlo Scarpa in Magna Graecia," 4.
28. For a delightful and detailed account of Camillo's memory theatre in the context of a history of mnemonic techniques and devices since classical times, see: Frances A. Yates, *The Art of Memory* (London: Routledge and Kegan Paul, 1966).
29. Frascari, *Monsters of Architecture*, 25.
30. Ibid., 26.
31. Ibid.,
32. Ibid., 25.
33. Marco Frascari, "A Secret Semiotic Skiagraphy: The Corporal Theater of Meanings in Vincenzo Scamozzi's *Idea* of Architecture," *Via* 11 (1990): 41.
34. Frascari, "A Secret Semiotic Skiagraphy," 41.
35. Frascari, "Carlo Scarpa in Magna Graecia," 4.
36. Ibid., 4.
37. Ibid.,
38. Ibid.,
39. Frascari, *Monsters of Architecture*, 25.
40. Ibid., 5.
41. A number of these are reproduced in Richard Murphy's book along with the author's explanatory diagrams: Richard Murphy, *Carlo Scarpa and the Castelvecchio Revisited* (Edinburgh: Breakfast Mission Publishing, 2007), 274–85.
42. Frascari, "The Body and Architecture in the Drawings of Carlo Scarpa," 127.
43. Frascari, "A Heroic and Admirable Machine," 115.
44. Ibid., 115.
45. Ibid., 124.
46. Ibid.
47. Ibid., 114
48. Frascari, "Architects Never Eat Your Maccheroni Without a Proper Sauce," 47.
49. Ibid., 47.
50. Ibid.
51. Ibid.
52. Ibid.
53. Ibid.
54. Alberto Pérez-Gómez, "The Architecture of Richard Henriquez: A Praxis of Personal Memory," in *Richard Henriquez: Memory Theatre*, edited by Howard Shubert (Montreal, Quebec: Canadian Centre for Architecture and Vancouver Art Gallery, 1993), 9–29.
55. Frascari, "A Heroic and Admirable Machine," 116.

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