Carlo Scarpa was an Italian architect who was profoundly influenced by the materials, landscape and history of the Venetian culture. His architecture is deeply sensitive to the changes of time, from seasons to history, rooted in a sensuous material imagination. Italian firm of architecture and design scandurrastudio led the project for this exhibition, whose design concept aimed at creating a space were visitors would feel guided on a journey through Carlo Scarpa’s mind, bringing them closer to this popular, contemporary visionary.

The discourse for the exhibition follows a track that, appropriately, has no beginning and no end. Carlo Scarpa’s designs can drift, varying the points of view and leaving the possible sequences open to the choice of each visitor. They can however also be superimposed, preserving the memory of the time when plans were drawn on transparent sheets of paper, in successive layers. The horizontal display planes rest on orange wooden trestles that extend throughout the space in an arc, in such a way that from the beginning one is unable to see the end.

The continual shift between observer and observed places the visitor in an uncertain, indeterminate state that corresponds to the way in which Scarpa began his research: having to give form to its own world, the project becomes a critical process, a research, an open structure that reconsiders why things exist. On the wall is a mental landscape: images of pictures with which Scarpa was familiar from having designed the displays for them in exhibitions and museums, partially veiled to isolate fragments of landscape, of forms or fields of color. A neon thread runs along the ceiling of the space, twisting and turning at the end to form the word ‘test’. This aims to encourage visitors to carry out research for themselves, through the interactive exhibits and in their own lives.

A video presents four elements: the fire of the Murano glassworks, the water of the lagoon, gold melting in a crucible, and the stone of quarry shafts in the hills around Vicenza, as well as video interviews with contemporary architects and artists.
The exhibition attempts to lead visitors into the world of Carlo Scarpa, through images and objects, as well as interactive exhibits.
In this exhibition at the Milan Architectural Triennale the studio took a single three-dimensional element, which it used as a cell to construct the skeletal structure of the space. The cell is repeated on different scales and assembled to create an immense, reticular structure, which rises from the floor to the ceiling and spreads its way throughout the 600 sqm (6,500 sqft) exhibition space. Its whiteness allows the structure, despite its size, to blend with the background, which is also entirely whitewashed, and thereby bring the display pieces to the foreground.

The exhibits are mostly photographs of a range of architectural projects carried out in Italy, which are attached to the vertical sections of the grid-like structure. There are also scale models of projects, which are displayed on platforms formed by the structure. Due to its color and form the exhibition architecture almost disappears from view and leaves the exhibits floating in the space. At the entrance to the exhibition a floor-to-ceiling map of Italy catalogues the projects on display according to their geographical location.

This is a minimalist exhibition architecture, which is inexpensive and quick and easy to assemble and dissemble. The parts can also be fitted together in any number of different ways making it highly versatile and adaptable to whichever space surrounds it. The concept could therefore be put to many different uses. Finally, when dismantled, the components can be transported by a single vehicle to their new destination, or alternatively stored in a relatively small container.

Scandurra Studio tackles themes linked to the contemporary city and its transformations. Projects of design become opportunities to study the meaning of the project. The studio’s activity covers different scales of intervention, from strategies of territorial planning to urban, architectural, interior and exhibit design, as well as the artistic direction of corporate image and production at an international level.

The studio’s work is rooted in the belief that architecture, and more precisely the architecture of space, plays a fundamental role in the lives of human beings and their relationship with the world, and has an enormous power to define the individual. In this way questions and problems are accumulated that become a critical resource with which to tackle the opportunities for design.