



# Poetic Emergence and Insight from the Trace of the “Line”: A Reading on Carlo Scarpa’s Castelveccchio Museum Drawings

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## Abstract

This study aims to trace the line and to conduct a discussion about poetics as it arises from the trace or drawing of that line. The study, therefore, considers the act of drawing as a thinking practice and explores the dynamic relationship between “line”, “the act of drawing”, and “drawing” through sketches. This study is based on the qualitative research method that discusses the conceptual relationship between language and poetry. This relationship is crossed with not-language and not-poetry and is explained through the approach of “poetic emergence” and “poetic insight”. A sample analysis is made through the concepts of “dream, image, and affectivity”, which are generated from this approach. The study’s sample group is the selected sketches of Carlo Scarpa’s Castelveccchio Museum. These sketches have been evaluated using the content analysis technique. The tracking of the line reveals a personal journey that includes the image, dream, and affectivity. Although Scarpa’s dialogue with the designer of the Castelveccchio Museum sketches has ended, their dialogue with its observer continues. At the end of the sketches’ reading, one makes inferences on emotions. These emotions, which derive from an ambiguous world of dreams and images, have created moments of “poetic emergence”, while poetic emergence and its moments of emergence have created the “poetic understanding”, which is personally internalized. Since the moments of poetic emergence and understanding arose from each other, they have not been revealed themselves in a specific order, but in a reticulated cycle flowing into each other. Subjecting the study to a subjective evaluation process has created limitations in the context of the content of the qualitative research method. The study, which unfolds over the poetics, is valuable as it discusses the intangible dimensions of architecture through the line standing at the intersection of the material and the immaterial.

## Keywords:

*Act of drawing, architectural sketch, architectural drawing, line, poetics.*

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## INTRODUCTION

In the architectural design process, thinking takes place through actions. One can evaluate many actions such as reading, discussing, drawing, making models, etcetera, as thinking practices. One of these actions, the “act of drawing”, is one of the primary practices that ensures the visibility of the thoughts at every stage of the architectural design process. This practice opens up an area for the discussion of the relationship between the designer-subject and the “line”. Thus, *the “line” becomes a part of the journey created in the design process* (Klee, 1961), the “act of drawing” turns into the intellectual process itself, and the emerging “drawing” gives visibility to this process. The relationship between *line*, *the act of drawing*, and *drawing* creates a dynamic range. This dynamism is discussed through “sketches” within the scope of the study.

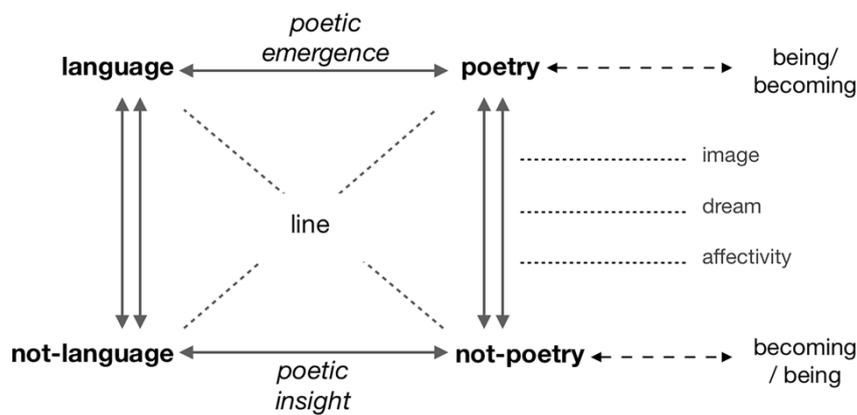
It is possible to make inferences from the “line” character that makes up the sketches, just like handwriting. For example, while the lines drawn on top of each other evoke the decision-making phase in the process, shaky lines that do not complete each other indicate that the process is still open to thinking. In this context, one can state that the “act of drawing” co-occurs with various cognitive processes, the perception of space, and the decision-making stages in the design process. Therefore, one says that it would be mind-opening to discuss the triggering factors of the act of drawing together with the designer-subject. However, it is also possible to make other inferences without this interaction. In this context, the relationship between the line and *the act of drawing* is evaluated through “spatial seekings”. This study, conducted from such a perspective, is constructed through the reading made by the observer-subject. Then, a discussion is carried out through sketches in which the relationship between *line*, *the act of drawing*, and *drawing* becomes visible. This relationship creates a new cycle that reveals “moments of becoming” and “states of being”. In the study, the concept of “becoming” is used to express the moments when spatial searches are still ongoing, and the concept of “being” is used to express the moments when that search begins to gain visibility. So, one can say that the relationship that the designer-subject establishes with the line at the moment of action includes “moments of becoming”. The moments when *the act of drawing* ends and the line becomes visible on paper create the “state of being”. Then, the moments when the observer-subject tries to read that drawing again reveal the “moments of becoming”. Therefore, in situations where the being still allows the becoming, where the line is still making a dialogue, the observer-subject can dream via the line. Thus, each observer-subject can dream differently and experience different emotions. The line begins to become a thing that can establish a dialogue with both the designer and the observer-subject and reveal the imaginary. The dialogue established through drawing and dreaming reveals the poetics in the traces of the line.

**Poetics** is about how things come together and is essential because it unleashes creative imagination. According to Watten, poetics is neither poetry nor language (Watten, 2006, p.349). So, it can be associated with things that create **affectivity** by mediating the triggering of the imaginary. Due to the structural and semantic duality of the language, these things find expression in a relationality that increases its discussion area with its negative version. This relationality emerges in the simultaneity between "language" and "not-language". In this sense, while language refers to a formally structured narrative, not-language means the thing(s) that derive(s) from language, but cannot be fully explained through that language. Besides, not-language describes intermediate situations in which we cannot agree on whether that thing is a language or not. The emergence of not-language can be thought of through the relationship between "becoming" and "being," which emerges in the designer-subject's or observer-subject's action situations. One discusses this relationship in the study through affectivity, which includes the dual structure of language but is also revealed independently of this duality. The affectivity created by the language paves the way for poetics to be revealed. This revealing happens through language when the designer-subject uses it as a means of expression while imagining the line and telling a story with it.

Since the study aims to discuss poetics by tracing the *line*, the relationality that Watten (2006) points out and which expands the language discussion with poetry is utilized. Poetry, born from a linguistic approach, has structural and semantic content. Besides creating harmony with the way words come together, poetry also reveals the emotions beyond those words or statements. This range of affectivity, which is subject to change both personally and temporally, allows for the expression of poetry with not-poetry, which is its negative version. The relationship established by the juxtaposition of words in poetry is discussed in this study by bringing the "lines" side by side. Thus, to open the poetics discussion, both language and poetry are explained through architectural sketches within the context of their structural and semantic contents.

The *language* and *poetry* concepts having similarities are expanded with the not-language and not-poetry concepts. A conceptual diagram (Fig.1) is established by crossing the four concepts with each other through the utilization of the relational perspective of Krauss's "expanded field theory" (1979) and Watten's "poetics diagram" (2006) (which is an adaptation of the Klein square used in *Sculpture in the Expanded Field*). In this context, one can first discuss the relationship between language and poetry, expressed as "poetic emergence", to describe the moments in which the imaginary is triggered through the dialogue established in the "cycle of being and becoming". There is an intuitive understanding here, and this understanding includes traces of the moments of dialogue established by the designer-subject with the line. The observer-subject can read these traces through his/her

viewpoint/personal experience. This situation can be thought of as akin to each reader reproducing that text in their imagination while reading a literary text. At such moments, while the observer-subject tries to understand the designer-subject's world through the line, the line that turns into a finished drawing is also revived, creates images, and becomes a "becoming". As both language and poetry, line transcends its structural areas and creates worlds of personalized meaning according to its audience. Thus, language reveals itself in not-language and poetry in not-poetry. The relationship created between not-language and not-poetry through line establishes a dialogue in the "cycle of becoming and being". Through this dialogue, emotions and moments of internalization begin to appear. These moments of internalization are expressed as "poetic insight" in the study.



**Figure 1.** The structure of the research. (The conceptual diagram is established by utilizing Krauss's "expanded field theory" (1979) and Watten's (2006) "poetics diagram".)

As a result, the trace of the line is discussed in the study through architectural sketches by concepts arising from the relationship of language, not-language, poetry, and not-poetry. These concepts are the **image** revived with/through the line, the **dream** that forms the focal point of the poetry debate, and the **affectivity** concepts that emerge in the cycle of being-becoming or becoming-being. The revelations mentioned above and the conceptual relationship form the structure of the study (Fig.1).

In the context of the conceptual structure in question, the discussion is conducted through the sketches of the Castelvecchio Museum renovation project, one of Carlo Scarpa's best-known designs. Since Scarpa is an architect, who expertly brings together architectural elements and works by producing many sketches, the sketches can be utilized as a sample that can expand the discussion area of the study. The understanding of detail, which we often encounter in Scarpa's sketches and which is an expression of how two things come together, is discussed as a factor that reveals poetics. The approach of the detail is evaluated on different scales. In this context, tracing the immaterial thing through the material thing also mediates the visibility of the relationship between poetic emergence and poetic insight. It becomes a part of the journey towards the person's inner world. Therefore, this study is valuable as it

discusses the intangible dimensions of architecture through the line standing at the intersection of the material and the immaterial.

### THINKING AND DREAMING FROM THE TRACE OF THE *LINE*

In order to be able to discuss the “act of the line” through the finished drawing, that drawing should still be able to tell the observer something and offer openness to rethinking together with it. While drawing exists with the world of thought and the image of the designer-subject/the “**hand that draws**” (Bal, 2021), it also moves towards the world of thought of the observer-subject/ the **eye that dreams**, so that dreams can be made both *with the line* and *through the line*. The drawing of the dreamed thing and the dream of the drawing create possibilities for different worlds and stories. In such a case, how can the “line” be traced?

The imaginary thing created with/through the *line* needs an expression/narrative where it can be told and conveyed on the one hand and an area of influence to reveal the affectivity. Within the scope of the study, the expression/narrative mentioned is discussed over “language” and “poetry”. One unfolds the language discussion through sketches where the dynamic relationship between *line*, *the act of drawing*, and *drawing* becomes visible. Language is discussed juxtaposed with not-language since lines construct something and are constructed through something. Here, not-language refers to what is formed by the *line* but is not visible in the *line itself*, but is rather implicit in it. A similar approach is also valid for “poetry”, in which the domain of the imaginary is discussed. Poetry is considered together with not-poetry. On the other hand, not-poetry refers to the sphere of influence that creates the poetic situation but is implicit in the poem and varies for each reader. Thus, one discusses the line in the context of the transitive relationship between language, not-language, poetry, and not-poetry.

The relational situation created by the areas of positivity and the conflict created by the areas of negativity expand the discussion for the imaginary thing that consists of the *line/ trace of the line*. One discusses the *line* over the imaginary world of the reading eye, not the imaginary world of the *hand that draws*. Thus, the *line* becomes a trigger that reveals different dreams.

The triggering situation mentioned above is revealed through language because the line is one of the primary elements that make up the architectural representation techniques that establish a dialogue between the designer and the designed thing. The line that establishes the relationship between language and not-language is *one of the languages used by architecture* (Yücel, 1999) (Yücel exemplifies these languages as drawing, written, and computer languages). This kind of language approach allows one to be in the act of thinking/designing with or through the line. “Language is accepted as a system of audible and sometimes written signs that individuals use to express their feelings and thoughts and communicate with each other (Vardar, 1998, as cited in Gürer & Yücel, 2005).” Therefore, language is necessary to be able to “tell”

something or “communicate” with something. The content or scope of the thing being told/communicated may vary. In this case, language begins to diversify and turns into a means of expression that allows thoughts to be revealed. In this context, “language and thought constantly affect each other, language supports thought, and thought supports, develops and strengthens language (Vardar, 1998, as cited in Gürer & Yücel, 2005).” One can mention a similar approach for architectural thought. Yücel says that many thinkers have established a relationship between architecture and language in the context of language and meaning. He also states that architecture has a linguistic content and exchange with language (Yücel, 1999). The linguistic content in question is discussed in the study through “sketches on the visual graphic language’s line from the abstract to the concrete (Porter, 1979, as cited in Gürer & Yücel, 2005).” Sketches, in which the primary state of the *line* becomes visible in the architectural design process, have a world of meaning outside of that of the instrumental drawing. For this reason, they allow us to **dream** with/through the line beyond the qualities of “telling and communicating”.

Man Ray says that “(...) if it is something I cannot photograph, like a dream or a subconscious impulse, I have to resort to drawing or painting (As cited in Belardi, 2014, p.41).” Based on this quote, Belardi explains that the words “dreaming and drawing” (p.41) are similar both phonetically and in terms of harmony between the two. The aforementioned similarity can be discussed over the performative synchronicities of the words. Namely, in the context of architectural design, the act of dreaming usually begins with sketches, where the first thoughts appear. *Sketching (free-hand drawings) is one of the methods of giving form and expression to one’s thoughts* (Edwards, 2008, p.1). Just at the stage of creation, *dreaming* and *drawing* emerge in a simultaneous cycle, and thinking takes place through these two main actions. The sketch also *guides the designer to transform the images that appear in the mind and creates the memory of the ongoing design process* (Arıdağ & Uraz, 2006, as cited in Kandemir & Küçükersen, 2019). At this point, appearing or already existing ambiguous **images** begin to trigger the actions of “dreaming and drawing”. Since we do not know whether the *line* on the paper or the thought in our mind is formed first, the acts of (thinking), dreaming, and drawing do not establish a priority-recency relationship through *the hand and line relationship*. What happens there are momentary developments and simultaneous revelations. Thus, it can be said that the original sameness of the words *dreaming and thinking* manifests itself in action. Line, a product of actionality, reveals its own language. That is why it is important “... to grasp the sketch freeing it from the burden of fidelity to a particular image. The sketch is not a compositional plane in which the visual substitutes for the verbal: it is not the illustration of the line, but itself (Altınışık, 2020).” The sketches, which come into existence as the *line itself*, are handled in the oscillation of “becoming and being” within the study’s scope. Thus, a journey is

embarked on from the trace of the *line* towards the poetic one. In this context, the relationship established with language begins to be established with poetry. Just as the language discussion is handled together with the concept of not-language, the not-poetry concept is utilized to open the poetry discussion, which has a linguistic content. The discussion is conducted over "poetics," which includes the relationship between language- not-language and poetry- not-poetry, but can be independent of both.

Things that contain poetry qualities are considered poetics. According to Pierre-Jean Jouve, poetry is "a soul inaugurating a form" and the soul is "supreme power" (as cited in Bachelard, 1958/1994). Based on this, Bachelard states that it is necessary to follow two phenomenological lines of analysis that go from the "outpourings of the mind and towards the profundities of the soul" (p. xxiii) to reveal the spiritual effect of poetry. On the way to the richness of the mind, images emerge by "setting in motion the entire linguistic mechanism" (p. xxiii); on the other way to the depths of the soul, emotions that give the "poetic image's quality of intersubjectivity" (p. xxiv) are revealed. At this point, which focuses on the structural side of language and poetry, one expresses the reveals as **poetic emergence**. In the moments when these two paths come into contact with each other, the ambiguous images and emotions that come to life begin to be internalized. At such a moment, the focus is on the semantic side of language and poetry, this time, and the relationship between not-language and not-poetry forms the **poetic insight**. Bachelard (1958/1994) expresses the aforementioned internalization situation as follows:

(...) The image offered us by reading the poem now becomes really our own. It takes root in us. It has been given to us by another, but we begin to have the impression that we could have created it, that we should have created it. It becomes a new being in our language, expressing us by making us what it expresses; in other words, it is at once a becoming of expression, and a becoming of our being (...) (p. xxiii).

From this point of view, in the study, poetry finds expression as a form of *emergence* and *insight* that creates blurred images and affectivity. In this case, how can the poetics discussion, which is expressed structurally and semantically through moments of emergence and insight, be conducted? First of all, one can say that the personal bond established between the imaginary and the emotional reveals imaginary moments through dialogue. These imaginary moments occur differently for both the designer and observer-subject. While the dream of the designer-subject prepares the environment for "poetic emergence", the dream of the observer-subject, the moments of internalization, allow for "poetic insight". These moments, which can also be expressed as an intuitive understanding, are the things that create **affectivity**. When one considers poetics in the context of architectural design thought and thinking

practices, one can say that poetics emerges in “the act of drawing” through the “hand that draws” and in “the line itself” through the “eye that dreams”. In this context, one can take the croissant narrative and its orthographic drawing by Enric Miralles and Eva Prats (1991) as an example. The croissant’s orthographic projection makes the croissant’s layered relationships, form, and construction technique visible. We can begin to remember the taste it leaves on our palate when this projection is combined with the croissant’s image that comes to life in our mind. Therefore, the drawing or narrative does not give knowledge about the croissant’s taste. However, when we begin to trace the line that represents it, the revealed things emerge in the poetic in a range that is neither language nor poetry.

A similar situation applies to the kitchen drawings accompanying Serdar Köknar’s (2020) “kitchen diaries” article. A drawing, which finds expression in the actions in the kitchen, reveals the movement in the space and allows us to dream about it and write a story. Thus, by following the line, we can visualize images of the kitchen’s atmosphere and establish an affectivity connection. At these moments, one can mention space’s poetic emergence and insight. Therefore, when we begin to accept the *line* as a creative intent, the trace of the line becomes traceable and begins to offer a research environment. In such moments, the expression “traveling with the line” mentioned by Klee comes to life.

The *line* that emerges from the designer subject’s *hand that draws* and *eye that dreams* contains a state of “becoming” at the moment of emergence. On the other hand, the *line* becomes “being” only when it is integrated with the paper and becomes physically present on the paper. When the *line* has finished its dialogue with its designer, it establishes another dialogue with its observer, and returns to the “becoming” state again. The state of “becoming” here is essential in order that the *line* might be traced. Since at the point where it starts to trigger something in the line observer, it can turn into something performative again, and that is when the journey with the *line* begins. Thus, the “blind spot between the drawing and its object (Evans, 1997, p.182),” which is perceived as a negative statement at first glance, opens up a discussion area where the line can be traced when it fails to turn into a “translation (Evans, 1997, p.181)” with/through the *line*. Since the blind spot mentioned cannot reveal the same thing/perception for every observer, it creates a potential discussion area. The blind spot between the drawing and its object turns into an open source that can be transformed every time by the object’s viewpoint.

As can be seen from Evans’ approach, the croissant and kitchen drawing samples, we witness the emergence of the poetic as “the trace left in the imagination” and “the thing that cannot fall into words-lines-physical reality”. In this context, the *line* is the primary narrative of *poetic emergence* because it has a content that both affects the *hand that draws* and the *eye that dreams* and is affected by them. When the *poetic emergence* begins to internalize and connect with the *eye that dreams*,

*poetic insight* occurs. “According to Bruno, understanding cannot exist without imagination (as cited in Avanoğlu, 2021, p.45).” In this context, the owner of the “eye that dreams” is the person who can visualize the lines and the images they create in their imagination, reach their emotions, and dream with them. The distinction between whether that person is a designer or an observer-subject disappears at such moments, and different dreams emerge.

In the study, one uses the “dream/ing” concept to express the moments in the intersection of imagination and reality, where there is poetic emergence or insight. However, dreaming does not mean immersing in dreamland or being in a state of sleep. In Bachelard’s (1958/1994) words:

(...) when it is a question of poetic reverie, of reverie that derives pleasure not only from itself, but also prepares poetic pleasure for other souls, one realizes that one is no longer drifting into somnolence. The mind is able to relax, but in poetic reverie the soul keeps watch, with no tension, calmed and active (...) (pp. xxi-xxii).

This wakefulness provides an environment for the juxtaposition of things and the emergence of the poetic. Dreams constructed with/through the “line” create a new image and emotion for each subject during each dream. At such moments, the *line* comes into being in the relationship between language and not-language, or poetry and not-poetry. For this relationship, the *line* must be “grasped by pleasure” (Akin, 2021). This insight is handled in the poetic context and finds its response in the moments that create affectivity.

As a result, the relationship between language, not-language, poetry, and not-poetry is discussed over the **image**, **dream**, and **affectivity** concepts derived from these concepts. The poetic emergence and insight are explained with a selected architectural example. The sample group in question consists of a few sketches of Carlo Scarpa’s Castelveccchio museum. As it is known, Carlo Scarpa is one of the names that skillfully brings together architectural elements and works on sketches. The Castelveccchio Museum is one of his best-known buildings. The way of juxtaposition, which forms the basis of the poetic debate, becomes visible in Scarpa’s sketches through his “insight of detail”. The idea of detail, which constitutes an essential part of spatial understanding, is crucial because it is related to the juxtaposition of two things. The poetic one is fed precisely from such relational situations. In the study, not only Scarpa’s detail sketches but also his understanding of detail is pursued. For that reason, his different scaled sketches are handled. Moreover, spatial images are sought from the traces of the details in these sketches. The detail drawing shows how a unit brick is repeated to form a surface, and at times how an architectural element is used in conjunction with another element. Thus, a detail-in-detail approach is adopted. The detail sketches are often considered an invisible element that establishes all spatial relations; however, it is discussed as one of the things that reveal

the poetry of the design. The discussion of poetic emergence and insight with/through Scarpa's sketches is conducted by utilizing the content analysis technique.

### POETIC EMERGENCE AND INSIGHT THROUGH SCARPA'S SKETCHES

Scarpa believes that "people should express themselves by using the areas that modern rational thought leaves out as unnecessary (Scarpa, 2001a)." Therefore, "it is possible to see his architecture as an art of discovery based on mastery of materials and details (Güzer, 2001)." One can trace these discoveries through Scarpa's sketches with/through the *line* that created them. Readings made on these sketches, which indicate the dialogue established with dream and *line*, are carried out in the relationship established with the designed thing and spatial searches.

Drawing for Scarpa, according to Erman, is an environment in which the conceptual elements of the building and its tangible elements, such as materials and construction techniques, are integrated so that the designed thing might be seen and developed (Erman, 2001). The integrated/relational view mentioned ensures that both the structural and semantic expressions of the *line* as a language are revealed.

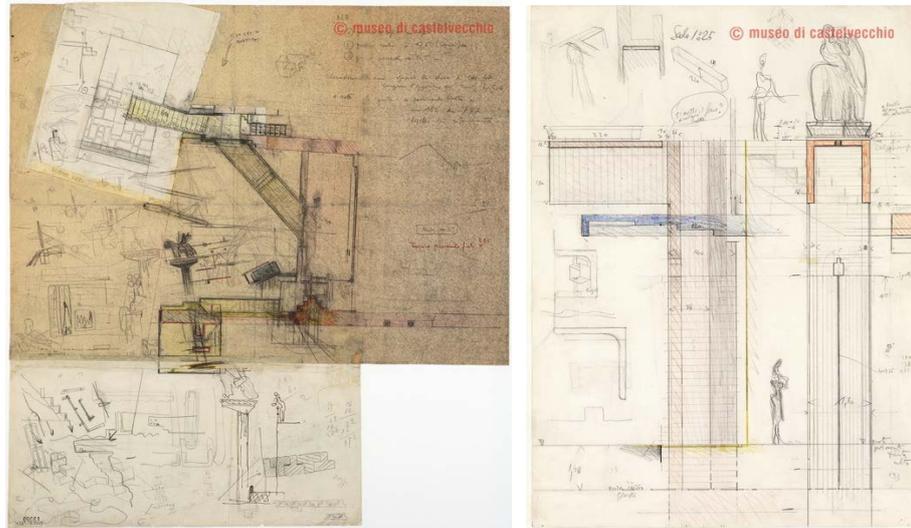
In this context, "drawing is not just a means of expression for Scarpa, it is almost a research environment, an art environment that is sometimes so expressive as to compete with what is being done (Güzer, 2001)." Beyond being a representation technique, the fact that Scarpa's *lines/drawings* compete with the physical reality of the thing represented is a sign of the poetry of the drawing. In this context, Scarpa states that "an expressive form can turn into poetry (Scarpa, 2001a)." At this point, an expressive form can be thought of as a relationality that can trigger something/or create affectivity in both the designer's and the observer's world. This relationality is a phenomenon utilized in the study to conduct the discussion of *poetic emergence* and *poetic insight*. Scarpa's sketches of the Castelvecchio Museum are used as an example in the discussion. The details in the sketches has been utilized for poetics discussion. One can say that the concept of detail expresses *the way two things come together*. The detail is handled through sketches of different scales and the contents of the sketches. Thus, in Tafuri's words, Scarpa's "personal codes" (as cited in Güzer, 2001) are tried to be deciphered.

Castelvecchio, located in Verona, Italy, was converted from a military barracks into a museum between 1924 and 1926. Between 1956 and 1973, it was restored in three stages by Scarpa (Scarpa, 2001b). Scarpa undertook restoration projects in general, and the Castelvecchio Museum is one of Scarpa's best-known works. Köksal (2002) states that the multiplicity of sketches/drawings made by Scarpa for a single statue bearer in the Castelvecchio Museum forms an essential part of his discourse. According to him, Scarpa realizes the work from detail to whole, like a medieval master, but with his created language (Köksal, 2002). The personal language emphasized here is essential as it paves the way for discussing the concept of "poetics" in the study. Therefore, this

language, personalized by Scarpa, is discussed through the concepts of “image, dream, and affectivity” that create the expressions “poetic emergence” and “poetic insight” by tracing the line.

**Figure 2 (Left).** Castelvecchio Museum’s plan of the exhibition area of the statue of Cangrande (Museo di Castelvecchio, C. Scarpa 1961-1964.).

**Figure 2 (Right).** Longitudinal and cross section and plan of the support of the statue of Cangrande. (Museo di Castelvecchio, C. Scarpa 1964.). © Archivio Carlo Scarpa del Museo di Castelvecchio. Musei Civici di Verona.



The first sketch (Fig.2.left) discussed within the scope of the study is the layered drawing where almost all spatial relations of the museum are visible, and plan, section, and perspective drawings are considered together. The second sample (Fig.2.right) is the drawing depicting the installation work of the *Cangrande della Scala* statue, which is perhaps the most striking element of the entire restoration project. *Cangrande della Scala* (first half of the 14th century) is one of the first great equestrian monuments of Italian art. Until 1909 it was on the facade of the church of Santa Maria Antica then transported to the renovated Castelvecchio Museum (Cervini, 2016). When we look at the sketches (Fig.2.left) in which the statue’s location and the other element’s place (stairs, details etc.) is sought we encounter some drawing trials. The indecisive lines in this drawing cause us to envisage ambiguous images of the design process. In particular, one can dream about the relationship the sculpture is planned to establish with its floor and pedestal through those lines. On the other hand, while the calculations on the paper indicate an analytical search, drawing the perspective of the existing stair steps and marking the directions with arrows indicate a perceptual search. Considering both the sculpture as a whole and considering how the architectural elements will keep the sculpture standing by coming together indicates the transition between the details. Therefore, one can evaluate Scarpa’s decisive and indecisive lines in this sketch as a trace of the awareness and obscurity of the imaginary wandering in space. While we can easily navigate the space we create in our minds as an eye that dreams through decisive lines, we go on a kind of quest when we encounter indecisive lines. However, in both situations, we dream between the old and the new and try to sense what kind of spatial perception the orientations/movements in the space will create for us. Besides, we create various images such as the harmony that comes with

the geometric order in the space, the excitement we get when we dream of climbing the stairs, the light breeze we feel while trying to understand the indoor-outdoor relationship in our imaginary world, and experience the emotions triggered by those images. Every dream we build through sketches allows different perceptions and emotions to be revealed. For example, the line and contrast created by color mediate us to question the old and new relationships in the space.

When we look at the second sketch (Fig.2.right), we encounter a drawing in which Scarpa has decided where the *Cangrande della Scala* sculpture will be located but thinks/imagines how the sculpture will appear and be perceived from which points. Since the fundamental design decisions are made, we see that decisive lines in the sketch replace indecisive lines. In addition to the sculpture image, which is also dominant in this sketch, we begin to read more clearly the detailed elements. Thanks to the density of the lines (with scribbles and hatch lines), the detailed profiles' images begin to appear in our minds. In addition, the dimensions that we can now read allow us to visualize the greatness arising from the traces of those lines. Detail inquiries at different scales, both thought of/imagined contextually and individually tried, also affect our dreams. For this reason, in this sketch, we dream together with the question: *How can I perceive the Cangrande della Scala sculpture from different points?* At the points where we start looking for an answer to this question, it becomes possible to make the following inferences: While the sculpture creates an overwhelming effect when we perceive the sculpture from the ground plane, our understanding of scale changes when we are on the same plane, and the sculpture we perceive begins to scale to the human. However, "Even if organically included in the museum layout designed by Carlo Scarpa, it is difficult to grasp the evocative appeal of the sculpture outside the architectural structure for which it was originally intended (Cervini, 2016)". This approach highlights an intergenerational conversation between the original artist and Scarpa. Nevertheless, through the sketches as a whole, one can say that we feel different emotions based on the points where we position ourselves imaginatively, and the poetic power of the line reveals itself precisely in these moments.

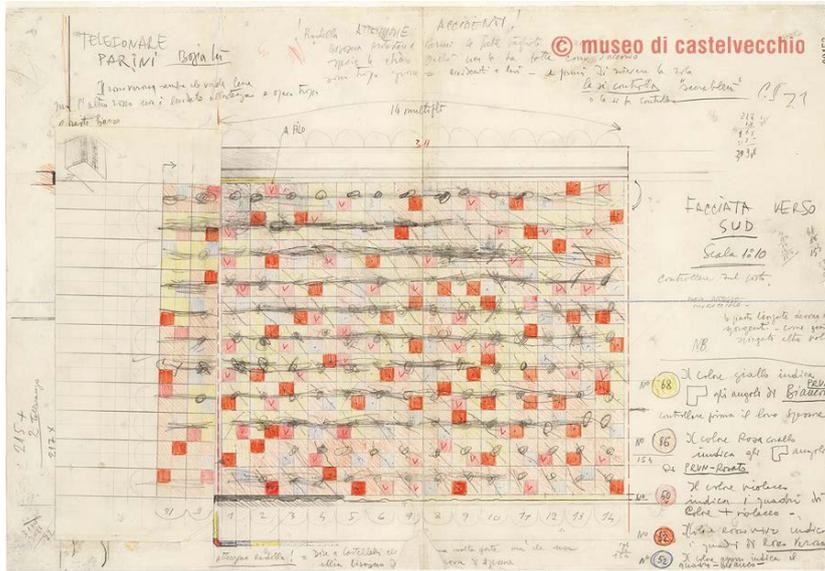
**Figure 3.** Castelveccchio Museum's *Madonna con Bambino* support drawing. (Museo di Castelveccchio, C. Scarpa 1962-1964).  
© Archivio Carlo Scarpa del Museo di Castelveccchio. Musei Civici di Verona.



In the sketch (Fig.3) belonging to the design phase of the *"Madonna con Bambino"* support, another example of the study, and located in the sculpture gallery, one again encounters a dominant sculpture image. However, the first thing that draws the attention is the red lines creating contrast. The scribble lines, which become dominant with color, create a feeling of material and textural difference. One can characterize the lines used in the sketch as scribble, hatch, decisive and indecisive lines. Such content can be read as the decision-making phase of the point detail design, which constitutes the main problem with respect to this sketch and the search for the spatial effects of that detail. The relationship between detail and sculpture, designed with plain language, makes the sculpture seem suspended in the air; thus, one feels the spatial depth. Contrast, depth, and suspension create a sensuous spiritual effect with the image of a sculpture floating in the void. The *line* that triggers the spiritual emerges poetically through the void.

Finally, the sketch (Fig. 4) showing the facade work of the sacellum in the Castelveccchio Museum is discussed. This sketch was made with pencil and crayon on paper. Since the rhythmic order in which colors and geometry are brought together in harmony creates a perceptual effect, it enables the moments of becoming to be revealed. This two-dimensional holistic order, which is read with a square-within-square setup in a geometric sense, also creates a three-dimensional cube perception. Because of the relationship between decisive, indecisive lines and the use of color, the drawing object begins to come to life in the mind together with its material and texture. Thanks to this imagination or dream, which creates a tactile effect, we find ourselves in a kind of language game through "lines". The layering of the sketch with legend, notes, and dimensions allows us to produce stories about the relationship established with the existing structure. Thus, we try to visualize the spatial relationship between the old and the new in our imagination. Besides, the rhythmic order and color used in the sketch mediate our

excitement and curiosity about that space while tracing the line. A composition that emphasizes the created continuity perception and the part-whole relationship emerges. The detail arising from the said relationship and handled through the juxtaposition of the units mediates the poetic emergence.



**Figure 4.** Castelvecchio Museum's sacellum facade drawing. (Museo di Castelvecchio, C. Scarpa 1962-1964).  
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As a result, in all four sketches, the spatial pursuits that follow the *line* are expressed by cognitively transferring a two-dimensional plane to the third dimension, imagining the depth. The poetic discussion has been carried out through the dream of the observer-subject over Scarpa's sketches that reveal the relational situation created between line and drawing. This relational state is essential for tracing the line. Scarpa expresses his relationship with the drawing as follows: "I want to see things. I do not trust anything else. I place things in front of me on the paper so that I can see them. I want to see therefore I draw. I can see an image only if I draw it (as cited in Murphy, 1990)." As can be seen in Scarpa's statement, the relationship between *line*, *the act of drawing*, and *drawing* reflect his desire to see the image that appears in his mind on paper. With the influence of this desire, one can establish a dialogue with Scarpa's sketches, can make a dream through them, and a journey can be made towards his imaginary world. The perceptual and sensory process experienced during this journey establishes the discussion of poetics through language, not-language, poetry, and not-poetry. In the Scarpa example, spirituality, curiosity, excitement, alike emotions expressed can be considered the keywords that set up this discussion, and the poetic appears precisely in these moments. The emotions felt, which cannot be fully expressed or are insufficient, differ for each observer-subject. On the other hand, to share these feelings, we need to be able to express the bond we have established with the *poetic emergence* by making use of the common language we use. At this point, our ways of internalizing and expressing that emergence appear as *poetic insight*.

## IN LIEU OF CONCLUSION

Scarpa's sketches of the Castelvecchio Museum, which include different spatial relationships and details, show the relationship between *line*, *the act of drawing*, and *drawing*. The narrative of *the eye that dreams* has found expression by following the lines of *the hand that draws*. This narrative is revealed based on spatial searches by imagining the third dimension. The two-dimensionality of the line space does not prevent the third dimension of the imagined space; on the contrary, the ability to imagine the third dimension reveals the power of the line.

Avanoğlu states that despite the view that spatial depth and poetry are lost by transferring the third dimension to a two-dimensional plane, depth is a metaphorical fiction on paper, and it is read just like a text (Avanoğlu, 2021). This kind of reading brings the imagination to life, and for this, the imagination has to be triggered. The perceived depth not only opens the discussion regarding knowledge of the read thing but also that thing's meaning and the affectivity it adds to the reader. At this point, poetics appears on a threshold that is neither language nor poetry. Therefore, the sense of impermanence created by the sketches, even though they are on a two-dimensional plane, helps us follow the poetics in the footsteps of the line. This type of tracking is a personal journey. In this journey, the concepts of *image*, *dream* and *affectivity* have helped to reveal the poetics of the *line*.

Between language, not-language, poetry, and not-poetry relationship the theoretical basis of the poetics debate in the study is given form. Here, while one can talk about language and poetry structurally, one can also speak about not-language and not-poetry semantically. Although the negativity field discussed through the language and poetry has a conflicting effect, it reveals the "ambiguity" of the *image*, *dream*, and *affectivity*.

At this point, ambiguity becomes part of the personal perspective of the designer-subject or *the hand that draws* and the observer-subject or *eye that dreams*. In the discussion on Scarpa's sketches, this personal point of view can be explained through various "codes" that Tafuri points out. First of all, the existence of decisive, indecisive, repetitive, or weak lines becomes the line's characteristic, a primary reflection of its relationship with the line. It can be said that the indecisive lines in Scarpa's sketches correspond to the formation process in which his thought or thought has not yet fully emerged, while the more stable and decisive lines correspond to those situations in which his thought or dream begins to internalize. There is a similar situation in the four sketches discussed in the study. The secondary code is the element that explains the semantic world of the line, which includes the notes, calculations, measurements, and texts in Scarpa's sketches. One can consider these elements as auxiliary elements that direct to the imaginary one and prepare the ground for it. For example, the dimensions in the second sketch (Fig.2.right) provide information about the sizes of the architectural elements used, and this knowledge allows us to perceive the

space in the third dimension. Another made inference from the sketches is to express the context with lines. The fact that images of people or sculptures are a part of the drawing or become an element of space research contributes to the structural and semantic content of the line. It gives perspective to both *the hand that draws* and *the eye that dreams*. The texture created with the line can be described as another code that we can extract from Scarpa's sketches. The texture created with lines and line characteristics in all the sketches within the scope of the study revealed the hierarchy in the first sketch, the emphasis in the second, the contrast in the third, and the material-color relationship in the final item. Finally, the sketches have created a part-whole relationship with/through the line because of the different details (or detail solutions) they contain. The dominance of images and their effect on the whole drawing (Fig.2.left, Fig.2.right), the detail solutions both in themselves and together with their place in the space (Fig.2.right, Fig.3), and the holistic effect created by unit repetitions (Fig.4) can be considered in this sense.

In brief, the data obtained at the end of the study with/through Scarpa's sketches are as follows; the characteristic of the line, the secondary elements that points to the meaning of the line, the expression of the line and the context, the texture created with the line and the line characteristic, and the part-whole relationship created with/through the line. The personal viewpoint formed in the context of these data has prepared the environment for the poetic one to emerge from the line's traces. Therefore, a journey has been made with/through these sketches, which continue to establish their dialogue with the observer, even though they have finished their dialogue with their designer.

From the perspective of *the eye that dreams* as an observer-subject, inferences have been drawn about emotions such as spirituality, curiosity, and excitement from Scarpa's sketches. This affectivity, which derives from an ambiguous world of dreams and images, has created moments of poetic emergence, while poetic emergence and the moments when that appearance is personally internalized have created moments of poetic insight. Since the moments of poetic emergence and insight arose from each other, they did not reveal themselves in a specific order but in a reticulated cycle flowing into each other.

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### **Resume**

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