

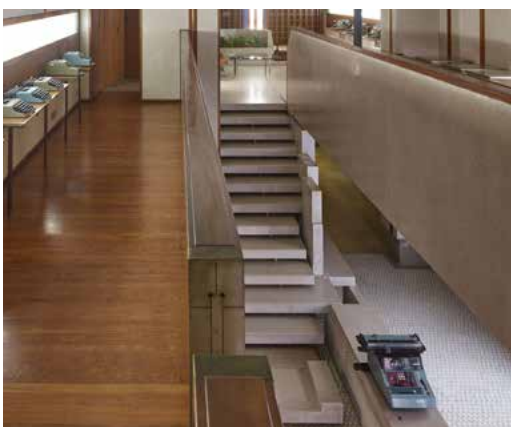
# The upper floor



The landing of the upper floor

The landing of the Negozio is paved with slabs of Aurisina marble, some of which present central cuts. The balconies are paved with teak blocks that are also used for the ceiling that can be seen from the ground floor. The stucco on the walls, next to the walkways, is in the original grey-pinkish color brought back to light with the restoration that accurately removed a yellow-ochre layer inconsistent with the overall palette. A scrap of the removed painting has been left on the upper part of the pillar, next to the staircase, as a record of the previous work.

Along the balcony leading to the inner rooms, the shelves for the typewriters stand out and look like hovering between the parapet and the wall. They are made of metal and glass differently than the others made of wood.



## Did you know...?

*Scarpa describes his work for the Negozio: "When the context is limited, working may be easier [...]. The shop used to have a front area and, behind a wall, another room. It was necessary to go to the upper floor but there were fixed elements: a central pillar, two windows – where to put the staircase? I decided to place it where I could earn depth. I also had to violate something by placing it in the most difficult point. By doing so, I could better catch the length. Once grasped the problem, I started operating – the staircase is quite beautiful and consists of blocks of marble put one near the other".*



The upper part of the column



The landing of the upper floor, Barcelona chairs by Mies van der Rohe

In the landing is the upper part of a column rising from below that opens up into a tank for the greenery. The almost circular shape of the element softens the geometry of the room. The two chairs and the table, a design of the German architect **Ludwig Mies van der Rohe** (1886-1969), among the most iconic of his production, are part of the original furniture wanted by Carlo Scarpa.

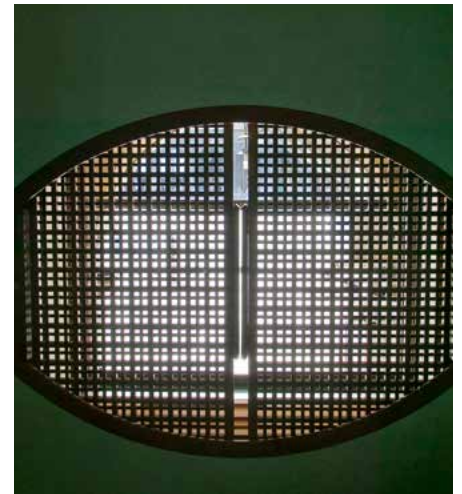
The side room at the bottom is an office and is reserved for the staff. The other one is accessible and its walls are variously clad: the side next to the Negozio with stucco panels, the one opposite with “calce rasata”, a finishing containing lime. Scarpa meets excellently the requests of the client who is the manager of a quickly-growing company in the 1950s: a symbol of its success is the **Lettera 22**, designed by Marcello Nizzoli in 1949 and exhibited at the MoMA of New York since 1952, present here in various specimens.



The upper floor



The upper floor



Teak interior of the window



The Negozio Olivetti seen from Piazza San Marco

The windows overlooking the Piazza are identical to the others along the porticos but inside they are screened with teak and rosewood sliding gratings, with an oval shape that confirms Scarpa's awareness of Japanese art. From the windows, the view over Piazza San Marco is astonishing: opposite are the Procuratie Nuove (16th-17<sup>th</sup> centuries) that, alike Procuratie Vecchie (late 15<sup>th</sup> century) where we are, were intended for offices and residences of the Procurators of San Marco; the Napoleon wing, on the short side of the Piazza, is today the home to the Correr Museum.