Castelvecchio Museum (Italian: Museo Civico di Castelvecchio) is a museum in Verona, northern Italy, located in the eponymous medieval castle. Restoration by the architect Carlo Scarpa, between 1959 and 1973, has enhanced the appearance of the building and exhibits. Scarpa's unique architectural style is visible in the details for doorways, staircases, furnishings, and even fixtures designed to hold a specific piece of artwork. The museum displays a collection of sculpture, statues, paintings, ancient weapons, ceramics, goldworks, miniatures and some old bells. Sculptures, and Pictures mostly from the Romanesque period of Verona,

The images of this museum are a revelation, with art being displayed in such a considered and sensitive way. It shows an approach to restoration integrating new and old that was so in advance in 1970'. Scarpa decided to place the statue of Cangrande della Scala outside of the museum, under a roof and visible to population, as a matter of fact the statue had always been on the the top of the mausoleum in the city of Verona. In this way Cangrange becomes the hinge that connects several parts of the museum, visitors percive it from the courtyard, behind the wall that separates the residential area from the militar one and even on the top of the walkway.
In the ground-floor sculpture galleries he created a five-room enfilade, drawing visitors through each opening with the use of large, thick, textured slabs of stone that clad the archways to create a more human scale to the dimensions of the passageway, matched to the spring line of the arches. As you walk through towards the first gallery from the museum entrance, you step onto a small hollow ramp that is rather like a drawbridge, a contrasting element to a raised solid gallery floor. Everything is considered. In each of the slightly asymmetric galleries, he has pulled the floor away from the wall to set up his own geometrical grid and used alternating bands of concrete and stone, set at various widths to suit the displays. As horizontals, running across the gallery floor, they intentionally slow you down on your way through, and set up a new controlled dynamic for the objects to operate within.
Scarpa was about 50 years old when he was awarded this commission, and was one of a number of like-minded designers and architects, such as Franco Albini and BBPR, who were working on similar postwar reconstruction projects in Italy around that time.

He started work on the restoration unpicking an earlier and cruder 1920s restoration, and there was no way to point out the ancient lost shapes. Thus Carlo Scarpa decided to declare the falsity of Castelvecchio, making it a theatrical scenography and stripping back inappropriate layers to expose more parts of the historic fortifications, and modifying his designs to accommodate the most interesting archaeological finds as they were unearthed on site. But despite these design changes, Scarpa managed to maintain both a mental and visual clarity that created a project that is quite simply one of the finest examples of how to successfully juxtapose old and new, creating something greater than the sum of its parts. His thought processes were complex, although the results are invariably simple. Where any element, material or surface came close to or engaged with another, there needed to be a response, a thickening or thinning, or solidifying, a texture change or smoothing, an understanding of which element is in the ascendancy. And of course, his mastery of the expressed joint in all its guises was a fundamental ingredient in the success of all of his work. He never complicated details by trying to do two things at once — instead he completed a move then started another. He understood just where to emphasise a horizontal against a vertical, where contrast was required, and how to make the layers of intervention clear. There is never any confusion between past and present. He allowed the historic building to breathe and be understood. He was constantly thinking about how visitors would move through the spaces, from inside to outside, reinforcing the route and provoking interaction by the way the objects were displayed.

The design was continually aiming to create a private experience between the viewer and the object, where the object is offered up as if in an outstretched hand, to facilitate a very personal interaction.
Sometimes he worked with the floor banding in the design of the displays, sometimes across them. At the walls, he carefully wrapped the stone edge of the new layer of floor into the recessed channel as if to embed it, so that it didn’t appear as if the new surface had just been dropped in arbitrarily.

The sacellum, which protrudes from slightly inside the gallery into the courtyard, shows the depth of thinking behind the design. It clearly reads as a new intervention and feels like stepping into a polished plaster box, with a rich red flooring used to suit the more intimate dimensions of the space.
In the picture gallery the floor is made of pale grey opaque stone, that reduces shades, such as walls, made of row plaster, reduce reflexions. In this way work of arts are wrapped in a soffused light and they look as they float in an unreal space, in which visitors are suspended as well.

The series of exhibition rooms is closed by a metal interwoven grid, which is a stylization of medieval defense works and reminds to the traditional Japanese architecture, Scarpa beloved. The window on the floor, allowing the sight of the ancient building levels, derives from Japanese tradition too.
Scarpa was constantly reinforcing the importance of the object in the way he displayed it, maximizing its own intrinsic worth — from the fixtures supporting the objects to the contrasting coloured felts surrounding some of the paintings. Each work of art is displayed with nuance and sensitivity.

The display of each object is meticulously considered. The leg of the nearest display cabinet, for example, is not allowed to come down arbitrarily onto the floor, but instead Scarpa positioned it so that it suited the module of the floor and was clearly part of the new layer of intervention he was creating at Castelvecchio.
Staircase designed by Carlo Scarpa, at Castelvecchio Museum.