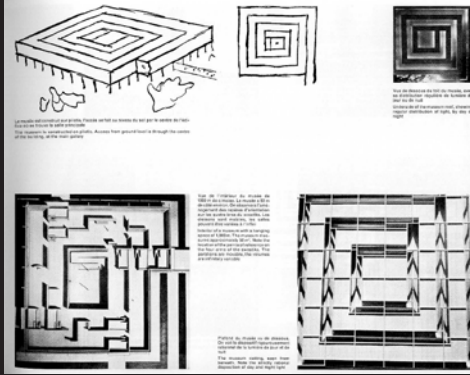


Rf.01 A. Malraux



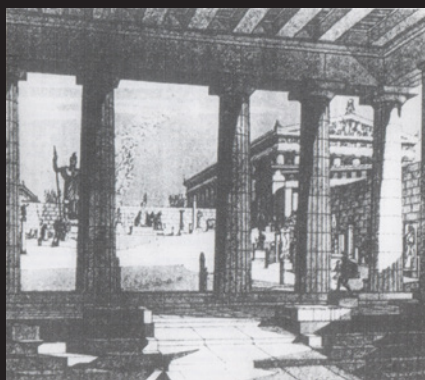
AR.01 Le Corbusier



The research aims to provide updated themes, strategies and intervention tools, extensible as **practices** and fundamental **design principles** starting from the **museographic project**.



Rf.02 Acropolis



It will search in the **practices** hints for new and necessary forms of creativity, where the exhibited should no longer be a form of *noble furniture* but an **artefact** that can reactivate a relationship.

AR.02 Mies van der Rohe

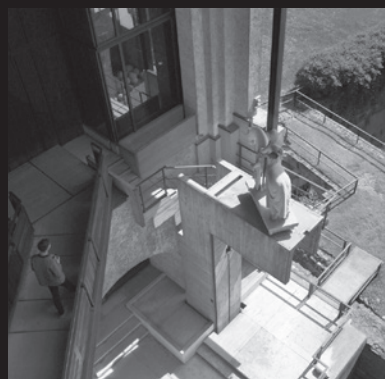


AR.03 Sverre Fehn



What emerges is a particular interpretation of the idea of museum, of the art of exhibiting as an **anthropological tendency** of man to musealise. In diachronic continuity, in particular in the european context, it is possible to identify a specific group of authors who tried to respond ---

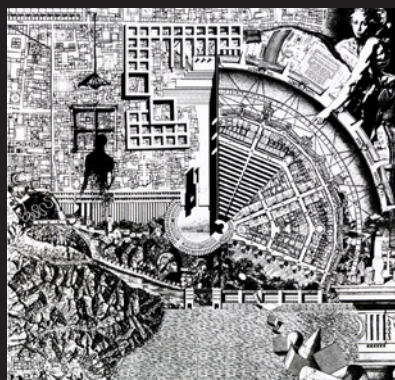
AR.04 Carlo Scarpa



Rf.03 G.B. Piranesi



Rf.04 Aldo Rossi



AR.05 Dimitris Pikionis



AR.06 David Chipperfield



AR.07 Louis Kahn



AR.08 Umberto Riva



--- to the debate on the "contextualization" and has as a **form of praxis** the intervention on the existing. Excavating through their project materials, it is possible to find some peculiar narrative configurations, a **museographic practice** outside a historiography.

Rf.04 Pantheon



The proposal is to reinterpret these attitudes as a succession of **transformative analogies** with the aim of defining a museographic identity, then, a practice as a project of a stratification, as rereading and rewriting, a process of reactivation as a **museographic strategy**.

AR.09 E.G. Asplund



[AR.04]



AR.10 Francesco Venezia

