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## The archaeological attitude as a design strategy

With archaeological caution, the research aims to find in the practices, in the material vectors of the works or drawings, a form of tacit knowledge, a design attitude outside of a historiography, as restitution of an interpretative orientation, (in)actual and extensible methodology of analysis and design.

Lessons of balance, the works of architects such as Scarpa, Pikionis, Lewerentz or Fehn seem to move from the fragment, from a work on the detail where each singularity participates in the organization of the organism-architecture.

A way of proceeding that draws not from a language but from the material, the place, from design as a selective practice that (re)reads and (re)writes on the existing, archaeological process that reaches the definition of the form as a moment of verification and not as an operational matrix.

This paper and, where words cannot arrive, the images that accompany it, will try to re-read a work as a paradigmatic example of this way of proceeding, proposing at the same time an investigation strategy that uses the same tools as the practice to be investigated.

The role of the fragment as a construction paradigm is a constant in Carlo Scarpa's research and is made very clear in the drawings prepared for the realization of one of his most interesting and complex works: the Brion Cemetery in Altivole (1969-78).

Two particular types of readings are proposed: the first - *tomographic* - plans to combine its genealogical analysis (Reichlin, 2013) with a stratified representation of the work, showing the overlap of the traces, the exogenous and endogenous modifications, identifying in this way the moments (and movements) of the *marking* operated on the fragment and its subsequent transformation into a figure. The second - *chronosynthetic* - involves the construction of several synthesis models for the project, inventions that have the strength to reverse the finished work to a paradoxical state that is both sensitive and ideal, that "element-form" described by Goldschmidt (1985) that makes the whole intelligible (therefore, expose) and, as a potential paradigm, can produce and generate the new.

Without a clear final destination but through a path made of attempts and uncertainties, we will try to define the mechanisms, the strategies of a project that works by analogy around the content, a method that in this way manages to adhere to a relationship with time through a «disjunction and an anachronism» and, in this sense, strongly contemporary (Agamben, 2009).