



Rf.01 Brion Cemetery ————— **AR.01** Carlo Scarpa

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.

Rf.02 Acropolis ————— **AR.03** Mies van der Rohe

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. Where words cannot arrive, the **drawings** 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.

AR.05 Sverre Fehn ————— **AR.06** Le Corbusier

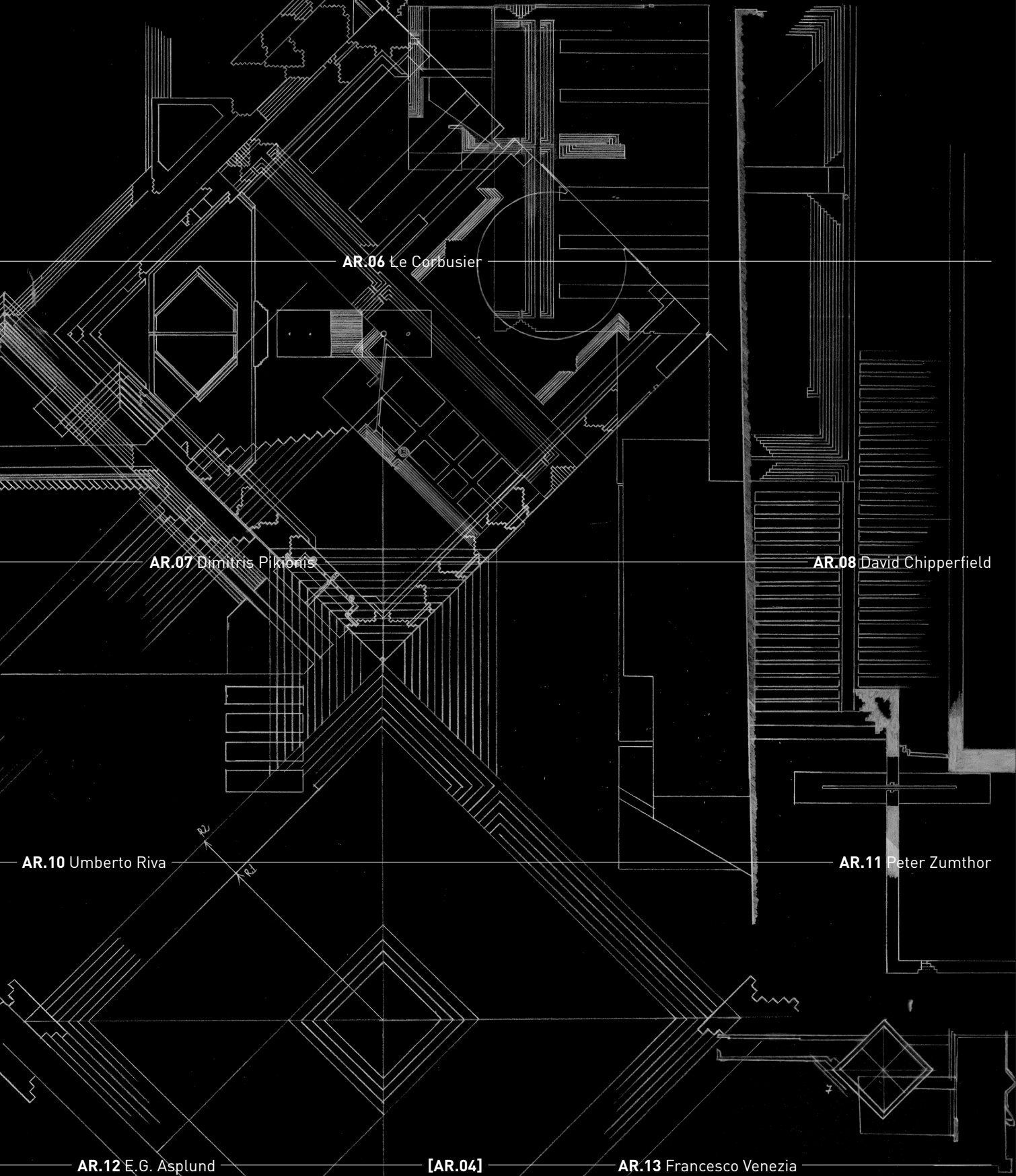
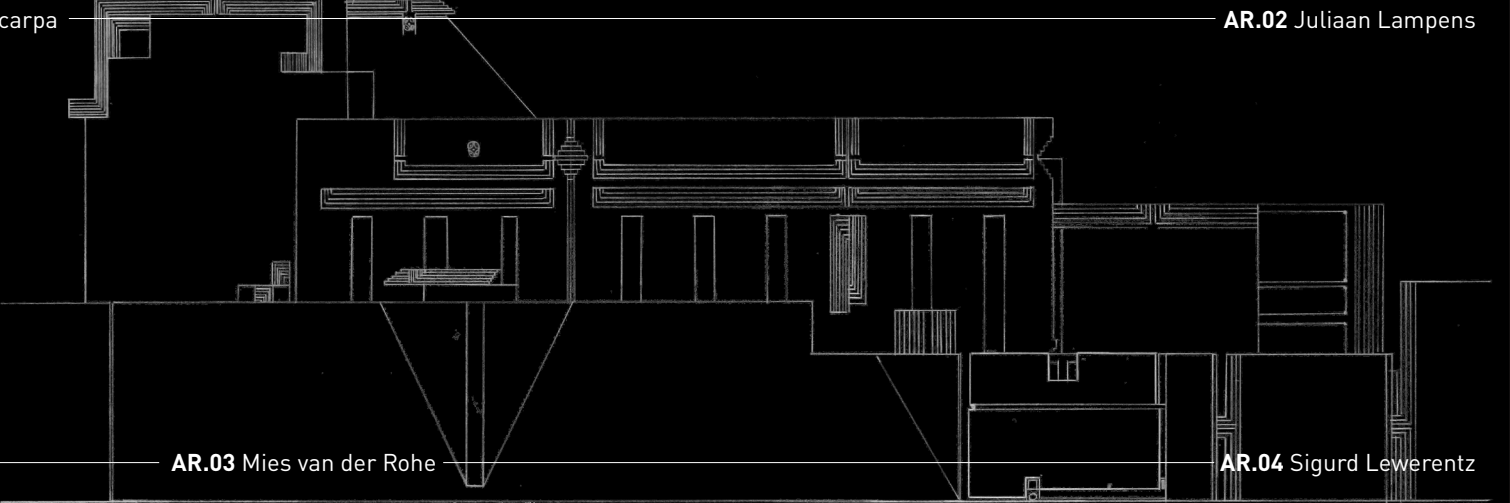
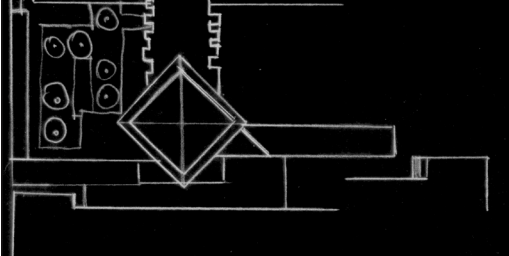
The role of the fragment as a **construction paradigm** is a constant in Carlo Scarpa's research and is made very clear in the drawings prepared for the realization of one of his most interesting and complex works: the **Brion Cemetery** in Altivole (1969-1978).

Rf.03 G.B. Piranesi ————— **AR.07** Dimitris Pikionis

Rf.04 Aldo Rossi ————— **AR.08** David Chipperfield

AR.09 Louis Kahn ————— **AR.10** Umberto Riva

Rf.04 Pantheon ————— **AR.12** E.G. Asplund



Tomographic ————— drawings ————— **Chronosyntetic**

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.