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EKS TÈMPORE / TEN DRAWINGS FOR GELLNER •

Mattia Marzaro, Andrea Catto,
Gianluca D'Incà Levis, Francesco Bianchi,
Guglielmo Pozzi.

Exhibition of didactic works on cultures and practices of the architectural interior

EUT

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pamphlet series on teaching architecture.
Words, ideas, methods and projects;

directed by Thomas Bisiani and Adriano Venudo;

pamphlet 02/2024

Eks Tèmpore / Ten drawings for Gellner •

on the exhibition of didactic works
on **cultures** and **practices**
of **architectural interiors**,
of the Master's Degree Course
in Architecture of the University of Trieste.

This *pamphlet* benefits from

the ideal intellectual patronage
of Ernesto Nathan Rogers, Enzo Paci,
Ludwig Wittgenstein, Pamela Lyndon Travers,
Josef Frank;

the material inspiration and spiritual appeal
to Edoardo Gellner and Enrico Mattei.

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Dipartimento di
Ingegneria
e Architettura

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Eks Tèmpore [eks tèmpore] locuz. avv., lat. - Suddenly, without preparation: to say, speak, or draw ex tempore (with this sign). It is also used elliptically as a masc. noun, especially in art schools: to make an ex tempore or even an extempore. Cf. Extempore.

EKS TÈMPORE / TEN DRAWINGS FOR GELLNER •

The exhibition Eks Tèmpore / Ten Drawings for Gellner, set up in the Library of the University of Trieste - Polo di Gorizia, starting from the definition of Eks Tèmpore as the last act also that of setting up, gathers a collection of memories, experiences, objects and projects resulting from the "*experimental*" didactic activity carried out during Architectural Interior Culture and Practices course (academic year 2023/24). Activities in which a group of students, no more than 25, from the second to the fifth year of the course, after a period of frontal theoretical teaching, undertook the activation of extemporaneous design experiences, classroom exercises, visits to companies, visits to famous architectures, still able to dictate their *own poetic* response. Hence, the experience with Dolomiti Contemporanee and Progetto Borca at the former Eni Village in Corte di Cadore. A direct experience in the field, where the students could measure architecture at all scales, touch objects and materials, and understand the intrinsic relationship between the spatial continuity of the interior and the exterior in a kind of unicum between architecture and landscape.

Mattia Marzaro
Interior Design

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EXPERIENCE •

The Philosophy of Mary Poppins

In 1934, Pamela Lyndon Travers published Mary Poppins, a book intended to convey to readers young and old the principle of never judging things by the way they look. It urges them to analyse in-depth aspects of the world and those who inhabit it. It highlights the importance of dreams and leads the reader on introspective paths of self-knowledge. The moral is very clear: dreams and imagination can shape reality from our imaginative cultural background.

Starting from this point of view, the course in Architectural Interior Cultures and Practices makes one of the founding issues of teaching architecture its own, namely transmitting or enhancing the art of composing through forms. Imagination is the key. The way is a journey through the construction of researched figurative worlds through the transfer of an action, a procedure, or a position linked to the world from which we can learn.

The figurative imaginative process passes through multiple channels: observation, study of predecessors, and **Experience** • This last aspect, perhaps the most important, can only be acquired through three foundational factors:

• liberation from figurative dogmas dictated by fashions;

• playing with forms and the properties attributable to them in the definition of multiple expressive languages;

• direct **Experience** •, experiencing designed space as a physical element.

Architecture, as such, acts on the five senses—the senses of smell, sight, hearing, taste, and touch—elements that are lost in contemporary practice by giving prominence to form or the image of it.

How, then, to implement an all-embracing exercise that unites design and **Experience** • ? To this end, the introduction of the concept of the field of interaction - be it geometric, gestalt, topological or phenomenological - within which the various compositional manifestations move plays a central role. Such an approach offers two components for the architect's learning: exercise - as a tool through which to learn the interaction between figures: translating, folding, superimposing, rotating, delimiting, thinning, connecting, interrupting, identifying, listing, tending, moving - and direct **Experience** • in the field - measuring, surveying, memorising, redesigning and inhabiting.

Understanding and designing, within the didactic process, aim to construct a sequence of exercises that define, through direct **Experience** •, an aptitude for adopting one's own dictionary.

Drawing, sketching, collage, and the construction of models become tools for implementing the design process through geometry as a form of control between figures, the diagram as a synthesis of symbolic-functional relations, the model as a direct verification of each proposition, and **Experience** • as an element in the construction of that memory that fills each student's baggage.

Mattia Marzaro
Interior Design

MEMORY • Rediscovering Architecture

The social era also invested in architecture, which has the undoubted merit of broadening the availability of examples and models, opening the way to innumerable and personal analogous geographies. However, it has also worsened the distance between Architecture and its making: uncritically, that destiny that began in the Seventies seems to be fulfilled, in which signs triumph over contents (banally, drawing has been replaced by the constructed or simulated image).

In this way, a pedagogical scaffold that had accompanied Italian schools since the post-war period was disposed of, sometimes without reflecting on the prospects of such a choice, hoping that the specialisations gradually added could alone resolve the gap between the arché and the techne that makes the architect's imaginative effort real.

This is why, having to deal with the particular theme of interior design, we wanted to reaffirm the validity of an inverse process, designing by seeking, choosing the case of the Eni Village in Borca di Cadore, which lends itself well to that concept of totality capable of declining specific necessary actions of learning.

Re-finding architecture is not only a proper exercise but also necessary for a few reasons worth remembering.

Firstly, re-finding presupposes the search for something already known: a **Memory** • exercise. Re-investigation rehabilitates the causal link between means and ends, imposes the choice of useful codes for reading and describing the object under examination, and presupposes a critical attitude of sifting. "But because description is a revelation extracted from the intimate, it is necessary for each person to make himself master of the means most suited to his nature or, to put it better, to his personal formation" (E.N. Rogers, The Elements of the Architectural Phenomenon).

This aspect is of particular interest as it acts on the disciplinary baggage of the student (individual) by showing how an architectural project must hold together, with its coherence, the environmental element, the distributive layout, the furnishings, the technical choices, but also the social and functional issues that have determined its development, its becoming history. The survey, or rather the drawing from life, constitutes both the cognitive act and the synthesis of information, transforming the image's passive reception into value through critical action.

Finally, there is a further element, not immediately comprehensible to the student, the efficacy of learning by replicating, not understanding copying as an academic fact, but as the reworking of information and its declination concerning the design themes assigned from time to time.

Matter, colour, light, context, detail, and measurement are just some of the aspects of the profession which are inseparable from each other and which require sensitivity training to the stimuli, especially at a time when images circulate without the filter of general discourse, but only exhibiting the aspect of detail, in antithesis with the idea that the training of an Architect, even with the necessary simplifications imposed by the teachings, should tend towards complexity.

Andrea Catto
Interior Design

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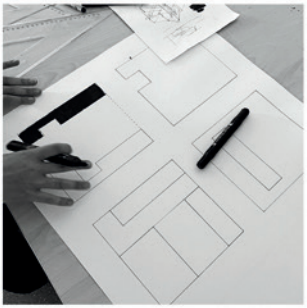
EXTEMPORE I
THE CHIPMANS HOUSE
Un rifugio per gli scoiattoli, un albero, un bosco.
Pioggia, Neve, Sole, Foglie, Vento.
Un progetto che per errore durante la sua realizzazione
ha cambiato scala. La scala umana.
Pensare ed immaginare un rifugio, alla scala umana
concepito per gli scoiattoli.
Dimensioni massime in planta 5m x 5m. H n.d.

Panorama

La sostanza poetica



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REGENERATION •

Value and necessity of education at Court

Dolomiti Contemporanee (DC) is a site, that is, a Space for restructuring the Meaning and Value of the Thing. The Thing, the object of the practice of caring, maybe a site, structure, infrastructure, or portion of territory that possesses a great and public value of expansion and is addressed in the historical moment in which this value tends to disperse and demands a re-foundational transformation. An object possesses a public value when its entity can satisfy a broad, ultra-local need by its breadth, which does not correspond to the physical dimension alone. Some sites are super-capable; thus, if you regenerate them, you reopen a source of development within a human landscape.

Progettoborca is the **Regeneration** • programme that DC has been developing since 2024 on the former Eni Village in Corte di Cadore, together with the Owner (Minoter), the Municipality of Borca di Cadore, and many partners. We are thinking about and working on the site to contribute to the functionalisation of the colony. Among the tools and techniques to assault the inertia that grips this type of site, which constitutes excellent problematic resources to be put back into the network, is the so-called training. The Mountain is a transit, a laboratory. It is not a motionless geological formation to be contemplated but a place that lives by its adaptive transformations, which include thoughtless attacks and protective motions of Good. The formation of rocks, the formation of culture, the formation of consciousness, the formation of people, the formation of profession after spirituality.

When a site with the cultural breadth of the former Eni Village equips its new exploratory relations through the Contemporary, then that problematic site gains the dynamic space of affirmative transformation, which produces other combustible values necessary to refuel the stalled engine's trigger processes.

In this kind of building, or construction (physical and intellectual), in November 2023, Mattia Marzaro led his students on an exercise—a quick, alpine-style action, a day of study and drawing in the field. Every year, students of architecture and design and artists come to study Edoardo Gellner's extraordinary work at the former Eni Village, which, so open to teaching and design, continues to manifest itself as an extraordinary training site, capable of welcoming the experiences of research, stimulating teachers and learners, without forgetting itself.

This is how, in recent years, the Village has never stopped. Although the complex issues concerning the future programme of its use at full capacity, which everyone hopes for, remain open, the village has continued to exert its profound, beneficial influence, which must never be lost.

Gianluca D'Incà Levis, curator of Dolomiti Contemporanee and ProgettoBorca, director of the Nuovo Spazio di Casso al Vajont.

Gianluca D'Incà Levis
Visiting

Activities with students at the *ENI Colony*, Borca di Cadore

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A bedside table,
a stool,
a blanket.

INSIDE •

Eks Tèmpore / Ten Drawing for Gellner

The exhibition represents a 'material whole', a moment of synthesis, a space in which everyday objects are transformed into works and projects find their critical dimension. It is divided into two parts: the Eks Tèmpore projects and the ten drawings for Gellner realised by the students during their activity at the ENI Village in Borca di Cadore.

Experience makes space in every single design gesture realised in a very short and impromptu time. The various themes—the minimal dwelling, the unit of vertical space, the space of light, the home for a squirrel, and the material space—do nothing more than shift the point of view to other horizons, leading us back to the human dimension.

Exercises that allowed the students to approach a world that is closer and more tangible to us, trying to become aware of their actions through the exercise of drawing, the essential tool for understanding spaces and volumes. Carlo Scarpa used to say: "I want to see. That is why I draw" (insert note).

Elementary drawings, but not simple, aimed at highlighting the fundamental and founding themes of architectural space, freeing themselves from that palimpsest of "conventions" that often constrain behaviour

Moreover, it limits curiosity about the world.

Hence, the en plein air redesigning activity at the ENI Village was designed by Edoardo Gellner and commissioned by Enrico Mattei. It is a lively and direct moment to learn about the all-embracing function of architectural and interior design through a tangible, colourful, and material landscape. From the colony to the stool, from the church to the blanket, from the campsite to the bedside table, everything is traced back to a unit of measurement, that of the project, which determines and constructs the space of man and the environment.

Hence, the exhibition brings together a series of "accidental paths" (Cfr. Josef Frank) that give rise to projects worth seeing for their elementary nature. It is practical for students to study interior spaces through personal work and on their own. When one comes to imagine a home for a squirrel, one cannot have the ambition to believe that it is something tangible. In the exercise, it is not the final realisation that counts, but the process: the aim is the construction of spaces that can be said, free of preconceptions and able to accommodate through their unfinishedness, a bedside table, a stool, and a blanket.

GP MM

Exhibition of projects at the Library Hall of the Gorizia University Branch - University of Trieste

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Francesco Bianchi
Photography

ESTEMPORARY •

36 mm

Photographic shots of the *Villas* at the ENI Village in Borca di Cadore

Interiors of the *ENI colony* and the *Villas*
at the ENI Village in Borca di Cadore

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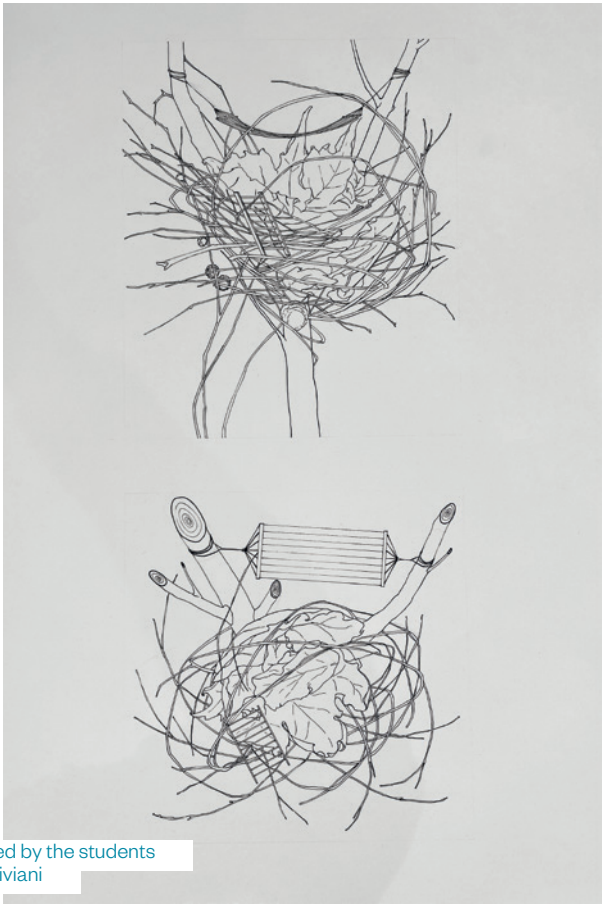
Ten drawings for Gellner developed by the students of the Course of Cultures and Practices of Architectural Interiors A.Y. 2023-2024, at the former *Villaggio ENI*, in Borca di Cadore

Emmanuel Batista Delgado
Simone Biasiol
Michela Bussani
Riccardo Cerchia
Vanessa D'alessandro
Margherita D'arco
Ida Esposito Alaia
Berenice Formigoni
Laura Fornasier
Sophia Graciotti
Sara Ilas
Alessandro Kofol
Mattia Antonio Marquez
Ema Milovan
Matteo Mogliazza
Loreana Petrović
Federico Pinto
Massimo Radovcic
Pietro Scocco
Ulisse Michele Viviani



Project for a squirrel house developed by the students
Biasiol Simone and Ulisse Michele Viviani

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TEN DRAWING
FOR
GELLNER
Ex Villaggio ENI / Borca di Cadore
Univ. TS
Culture e Pratiche
dell'Interno Architettonico 23/24

dolcesonno

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pamphlet 02

EKS TÈMPORE / TEN DRAWINGS FOR GELLNER •

Exhibition of didactic works

from 2nd of February, 2024
to 29th of February, 2024
Library Hall of the Gorizia University Branch,
18 Alviano Street, Gorizia.

Course of Cultures and Practices of Architectural Interiors A.Y. 2023-2024

Coordination, overall curatorship of the exhibition and scientific responsibility:

Mattia Marzaro
Andrea Catto

ARCHITETTURA •

Master's Degree Course in **ARCHITECTURE** • University of Trieste