

PROF

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WORKSBUREAU

WORKSHOP

FEBBRAIO 2017

## PASSAGGI D'INTENZIONE

[OR THE IMPORTANCE OF MAKING]

### II. EXERCISE: **via parole**

The intention of architecture depends on reaching an emotional level.

A Rifugio can have the most simple connotations, and deep connections.

Imagine the sense of the place, the experience of the traveler:

someone trekking on a perfect day; runners coming out of a terrible storm; or possibly climbers who have survived peril.

Antoine de Saint Exupery [in *Wind Sand and Stars*] described longing desire for the light of a house on a mountain, seen from his aircraft over the ocean, in the darkness—*as the eye looking into night*.

Powerful. He survived.

Choose a word—an emotion or quality—to capture the experience of the Rifugio.

(please note, it does not depend on danger...it can be positive, optimistic).

Draw at 1:20 minimum scale; also in perspective view. As an alternative you can go directly to sketch model (plastico).

What does this word, idea, or adjective say about place-making???

*To expand the idea into form you can ask:*

What is the approach? How do we arrive?

How does it open?

How does the space expand, enclose, enfold, embrace?

Where does light come from? how does it move?

Create a sense of time? or the absence of time?

Does the air move?

Is it still, quiet, isolated? The mountains are loud in the wind. Is it connected?

How does this emotion connect with Materiality?

Is there an aroma—or a sense of memory?

[immense potential here!]