



POLITECNICO
MILANO 1863

NIVOLASCAPE

Reviving
Living
Cultural
Landscape in
Orani, Sardegna

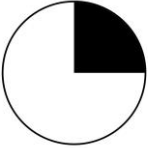
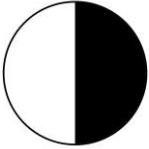
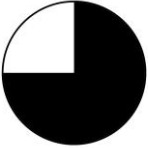

FINAL PRESENTATION

SUSTAINABLE ARCHITECTURE & LANDSCAPE DESIGN
PROF: HENRIQUE PESSOA PEREIRA ALVES

PATTAMMADI SAJAN SHAYARI
10678779
2019-21



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MUSEUM ??

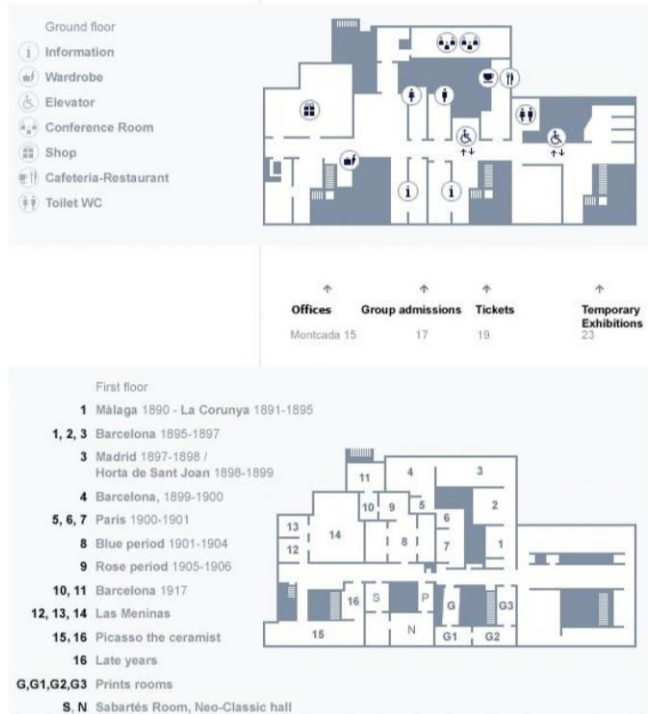
- *Born in Orani in 1911, as the fifth of ten children*
- *In 1926 he begins working as an apprentice with the Sardinian artist Mario Delitala*
- *to the public as "**sculptor for architects**", Nivola mainly devoted himself to decorative **art linked to architecture***
- *In 1939 his anti-fascist ideas and his marriage to a Jewish wife, Ruth Guggenheim, force him to leave Italy, moving to United States*
- *In New York he works as art director for architecture magazines and becomes **a friend and disciple of Le Corbusier.***

Impacts of MUSEUM ??

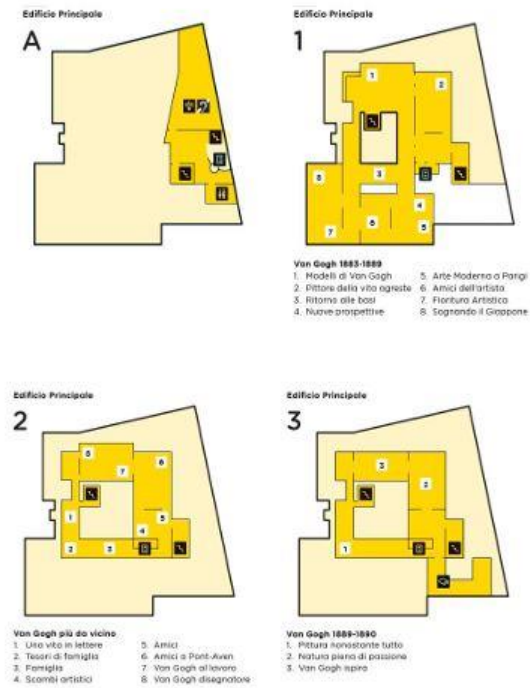
Single Artist MUSEUMS ??

SINGLE ARTIST MUSEUMS AROUND THE WORLD

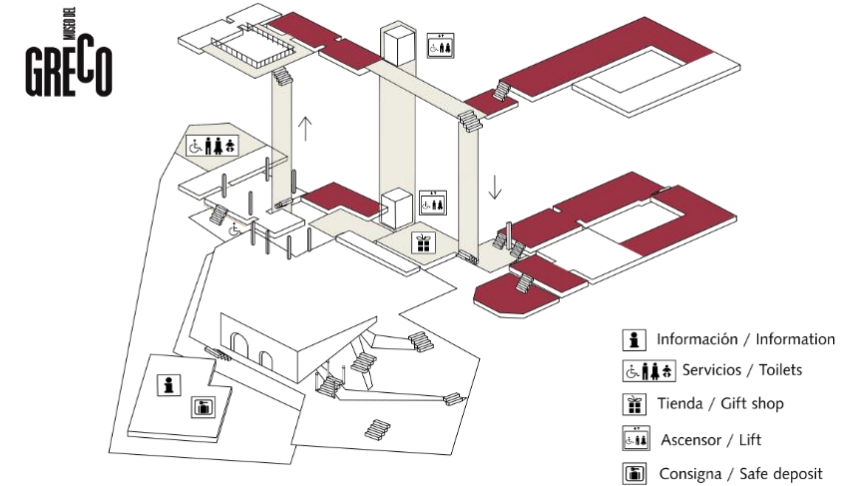
PICASSO MUSEUM, PARIS



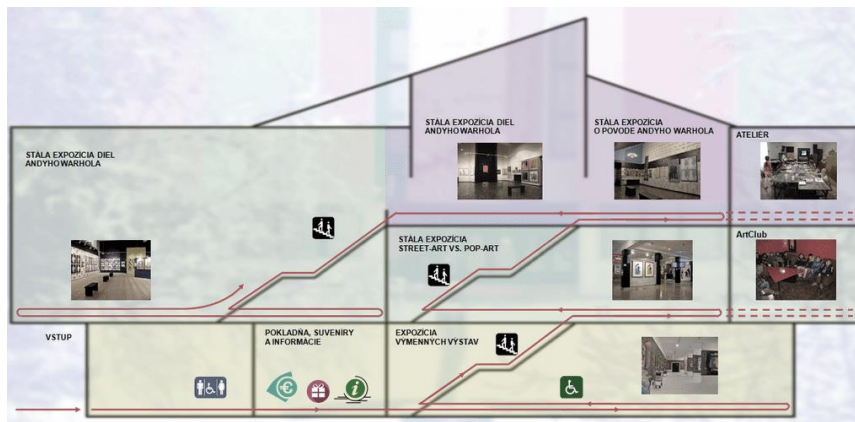
VAN GOGH MUSEUM, AMESTREDAM



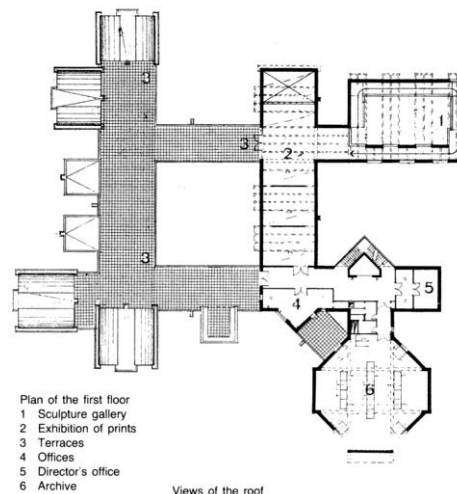
EL GRECO, SPAIN



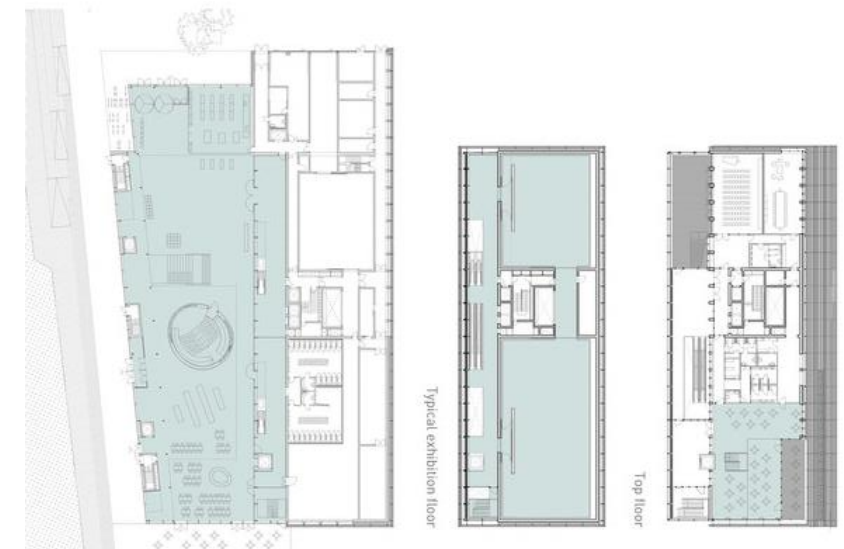
ANDY WARHOL, USA



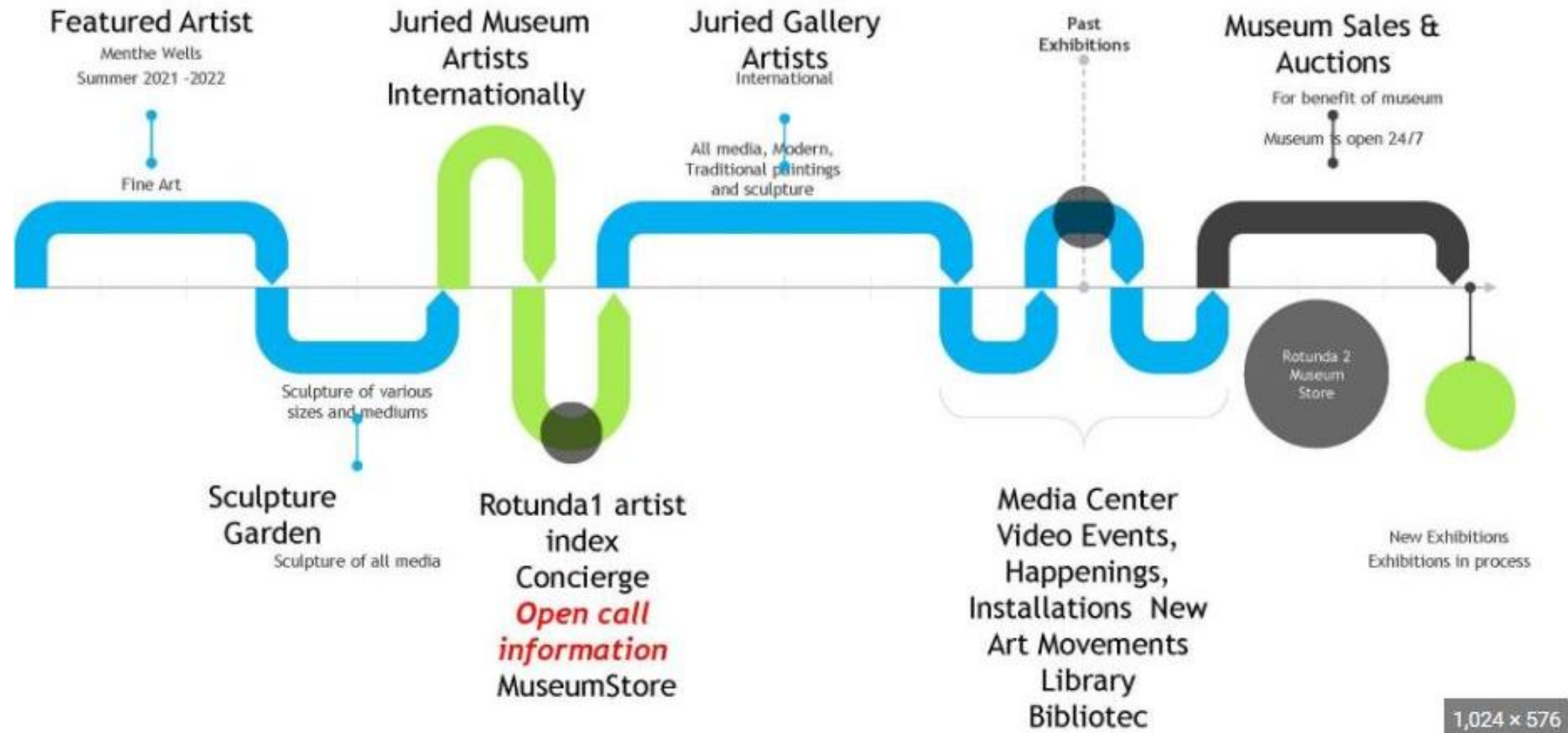
JUAN MIRO, BARCELONA



MUNCH MUSEET, NORWAY



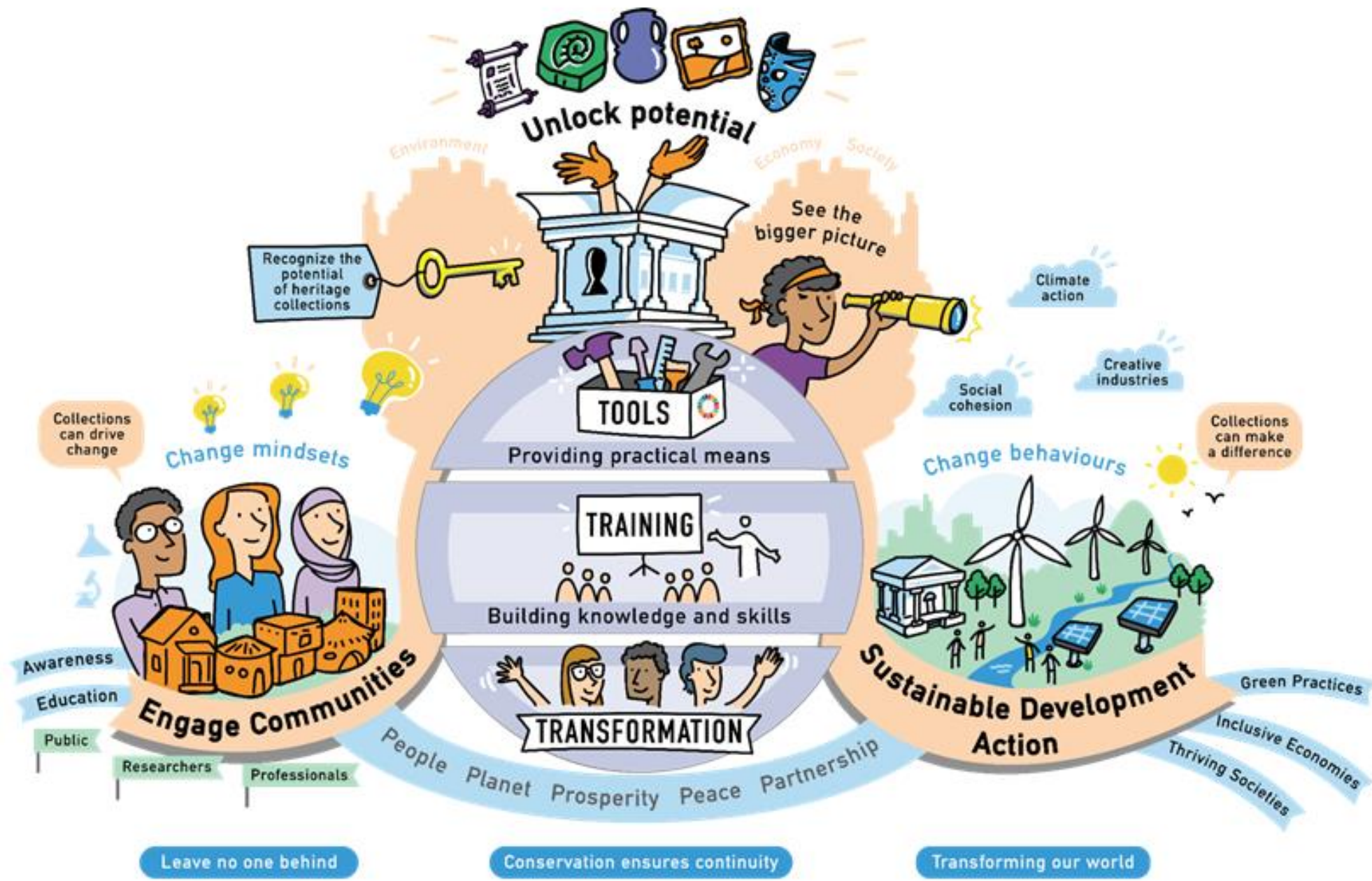
EXISTING SYSTEM OF THE MUSEUMS



a museum has to be prepared to take some risks, to remain intellectually (and physically) accessible while challenging its audiences. It should present different views and ideas and avoid neutrality, or rather, refrain from perpetuating the myth that the museum (and knowledge) is objective – we know it is not.

Museums with these characteristics are inspiring. They will also probably play a role in society that encompasses, as the UK Museums Association [puts it](#), not simply just the collection, preservation and sharing of collections (although these of course remain core roles).

RETHINKING THE FUTURE OF MUSEUMS....



Who is COSTANTINO NIVOLA?

ARTIST

- Born in Orani in 1911, as the fifth of ten children
- In 1926 he begins working as an apprentice with the Sardinian artist Mario Delitala
- to the public as "**sculptor for architects**", Nivola mainly devoted himself to decorative **art linked to architecture**
- In 1939 his anti-fascist ideas and his marriage to a Jewish wife, Ruth Guggenheim, force him to leave Italy, moving to United States
- In New York he works as art director for architecture magazines and becomes **a friend and disciple of Le Corbusier**.

- He was continually caught between Sardinia and America, **his Sardinian-ness was a profoundly identifying trait marking an origin** that could not be easily erased.
- In 1950, at his garden house on Long Island, he **develops the technique of sandcasting**, a method of casting plaster or concrete sculptures from molds made in sand.
- The success of his first commission, the **Olivetti showroom in New York** designed by the BBPR studio, launches him as one of **the leading sculptors working in architecture** at a time of heated international debate over the integration of the visual arts with architecture, the so-called "synthesis of the arts".

- He used "noble" materials of marble and bronze with a series of solemn **female figures that celebrate the generative force of women and of nature**

GRAPHIC DESIGNER

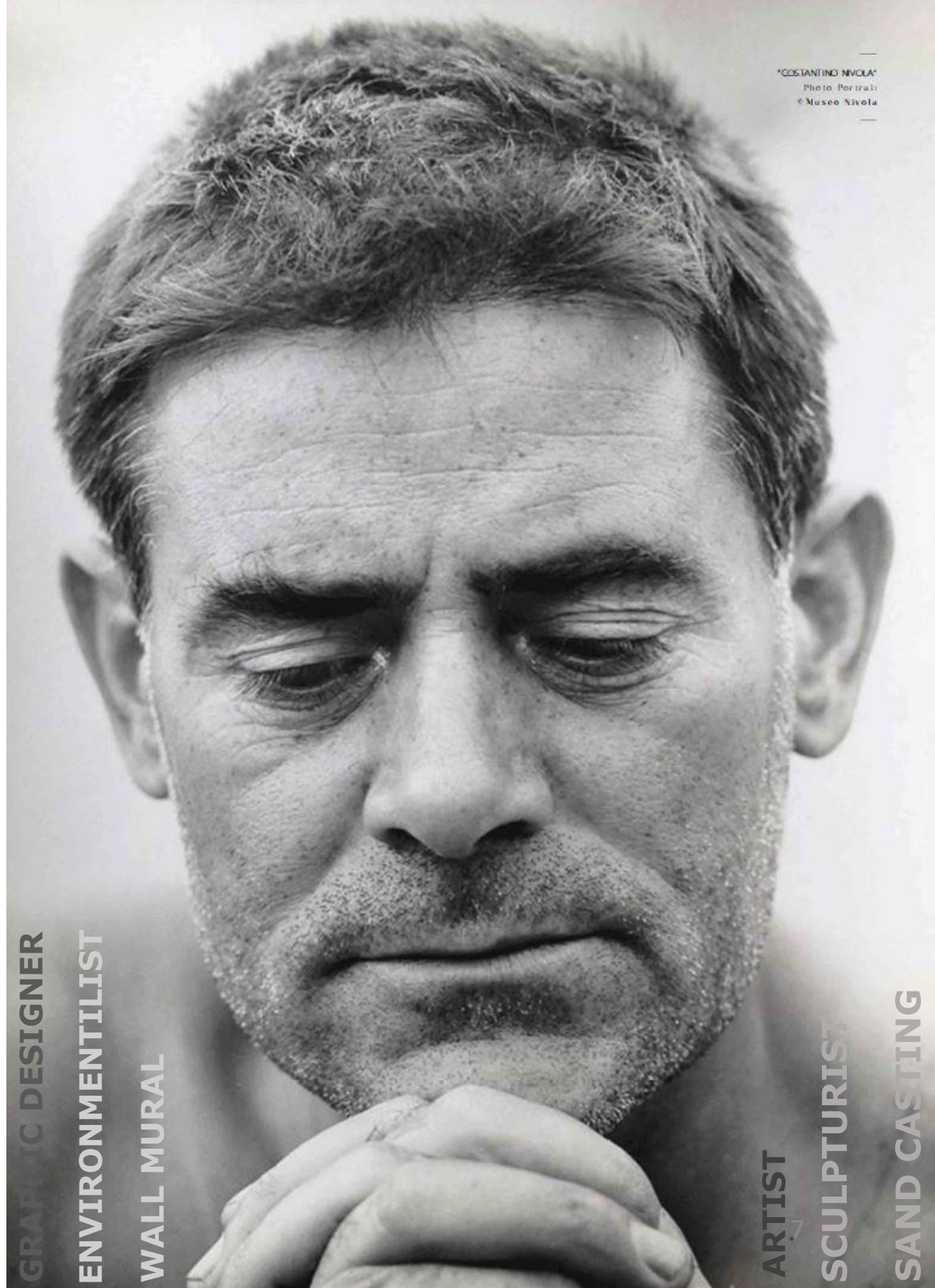
ENVIRONMENTALIST

WALL MURAL

ARTIST

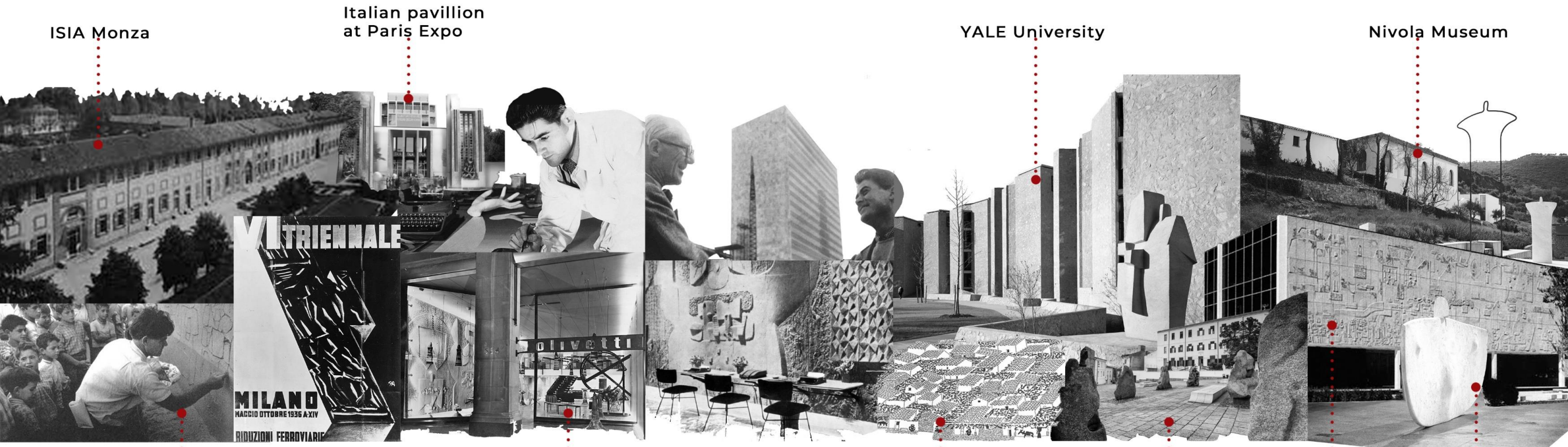
SCULPTURIST

SAND CASTING



NIVOLA timeline

CONSTANTINO NIVOLA 1911-1998



ISIA Monza

Italian pavilion at Paris Expo

YALE University

Nivola Museum

wall mural in orani

Olivetti studio

Pergola village

Piazza Satta

Hardward University

Sculpture Madre



1911 Born in Orani, Sardinia as a son of a mason.

1936 diploma in graphic arts from ISIA Monza. started his career by collaborating with Ar. Giuseppe Pagano. contributed to Milan Triennale and Italian pavilion at Paris Expo.

1937 director of the Olivetti graphic department. art director for interiors and industrial design. where Nivola made a significant contribution to 'the Olivetti style'.

1939-1942 In 1939 he fled to NY. Initially things were difficult but Nivola soon landed a job as art director for Interiors magazine, which brought him into contact with creative expats including Josef Albers, Walter Gropius and Josep Lluís Sert.

1944-1950 In 1944 first exhibition of plaster statues which is commissioned by Ar. Bernard Rudofsky at Museum of Modern Art, followed by exhibition at Wakefield gallery in NY. Which drew attention to the creative social groups, leading to encounter with Ar. Le Corbusier in 1945. Le Corbusier was a lifelong friend, a mentor who paved stepping stones to Nivola's new sand casting creations.

1952-1955 Published Pergola village concept for Orani, connecting its houses to each other by means of vine-covered pergolas, transforming the streets into intimate spaces for the collective existence of the inhabitants. Nivola's big break at 1954 when the Olivetti showroom in NY opened. The resulting publicity started a successful career in large-scale architecture work.

1956-1961 exhibition of his sculptures at Orani made the Nivola administration value and hiring to plan a new square dedicated to poet Sebastiano Satta. He was awarded the American Institute of Graphic Arts Excellence Certificate, silver medal of merit for sculpture by the Architectural League of NY. open square design at Yale University resulting in 35 sculptures in a whole.

1962-1980 He was a visiting professor/artist at Columbia University, Harvard, Dartmouth, UC Berkeley, and the Royal Academy of Art. Also did projects like Harvard University 70ft mural and renowned sculpture Madre.

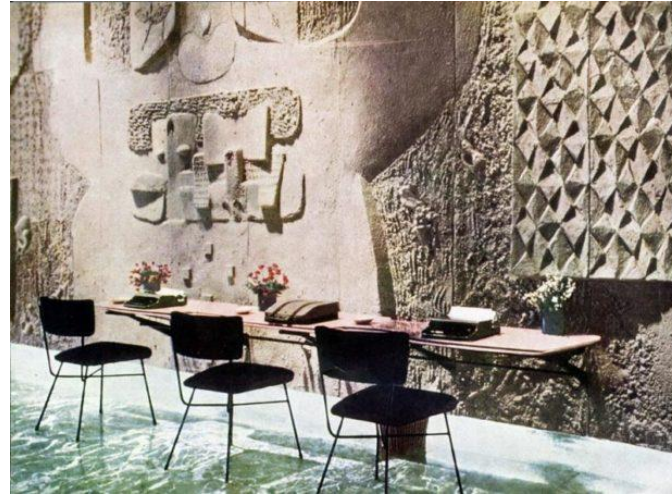
1988 Nivola died in 1998 at Long Island. A foundation and museum dedicated to Nivola's work opened in his hometown by 1995, in a building designed by Ar. Peter Chermayeff.

Works of NIVOLA

URBAN SCALE



ARCHITECTURAL



SCULPTURE



Nivola Museum

The Nivola Museum in Orani is an institution devoted to the work of Costantino Nivola within the larger context of **contemporary art, landscape and living traditions**. The museum was established in 1994.

These **center mainly on the relationship between art, architecture, and landscape**, with a special focus on artists and movements that were close to Nivola, whose friends included Le Corbusier, Jackson Pollock, Saul Steinberg, Willem de Kooning, Alexander Calder and many other protagonists of mid-20th century art.

Existing complex do **host Exhibitions and events**, involving in social and cultural aspects of Orani.



Existing characters:



Site



Art



Architecture

Aim of the project

1. Reviving the living cultural landscape in Orani through the eyes of Constantino Nivola.
2. To Bring in International attraction to hidden gem of Sardinia hence visibility to the artist.
3. *The aim is clearly to go beyond the traditional concept of the exhibition centre through an inclusive vision of openness to the local community and to foreign visitors.*
4. Help to counter take-away dynamic, fostering a different type of touristic experience
5. *A place of interaction and creativity that hosts the most varied activities: a "Living Museum"*

3S

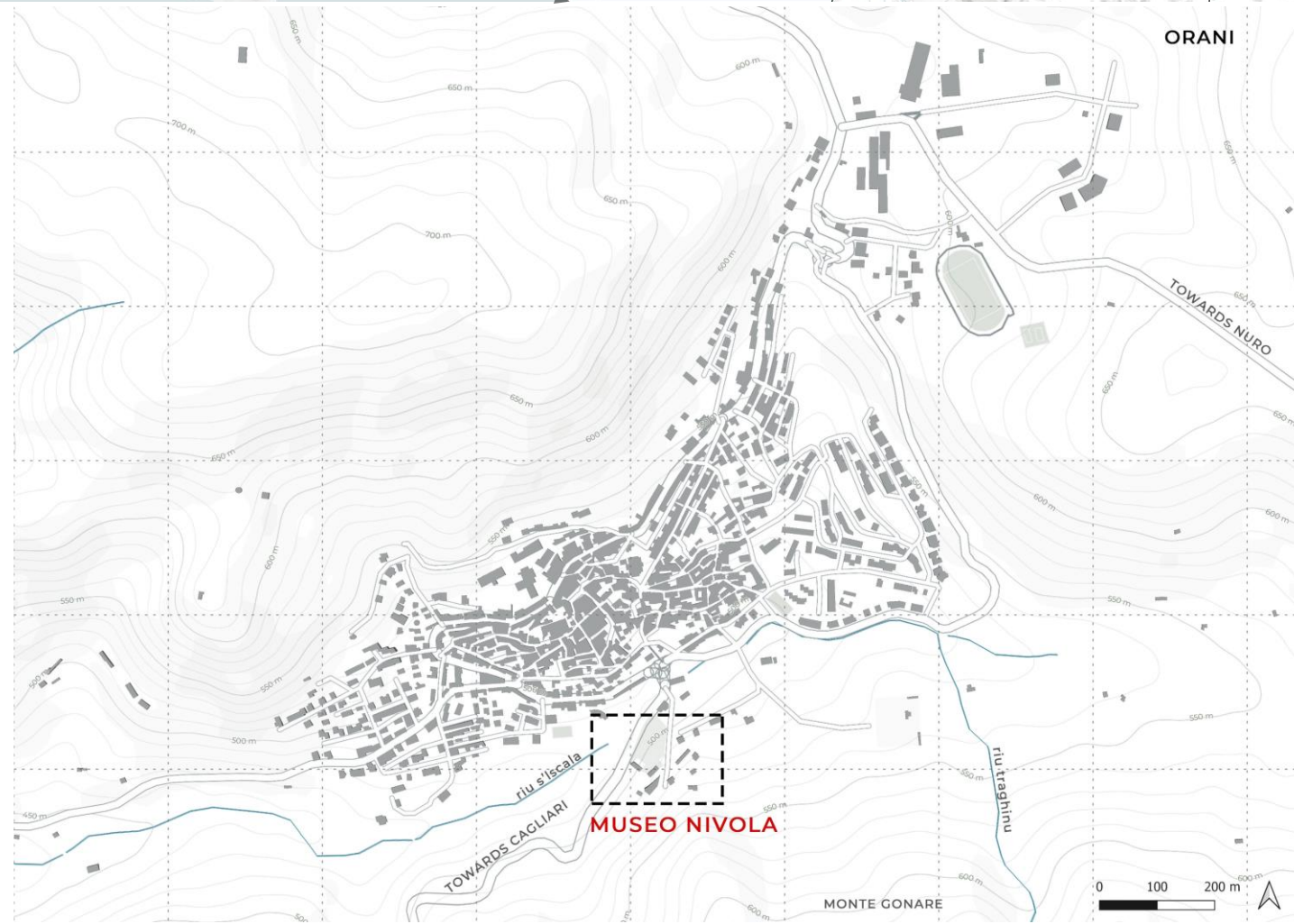
SUN
SEA
SAND

TO

3L

LANDSCAPE
LEISURE
LEARNING

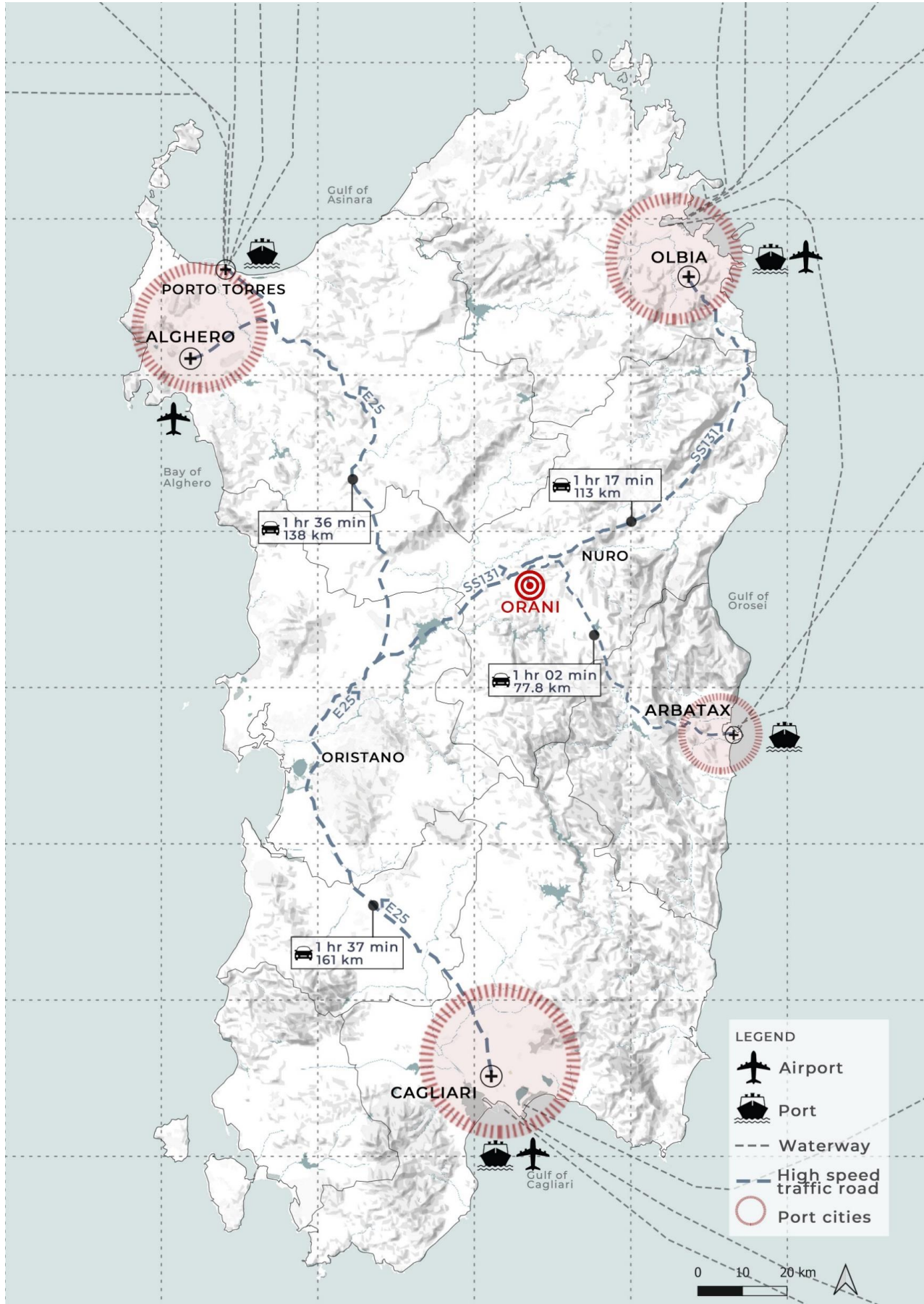
Location



Large scale analysis_connectivity

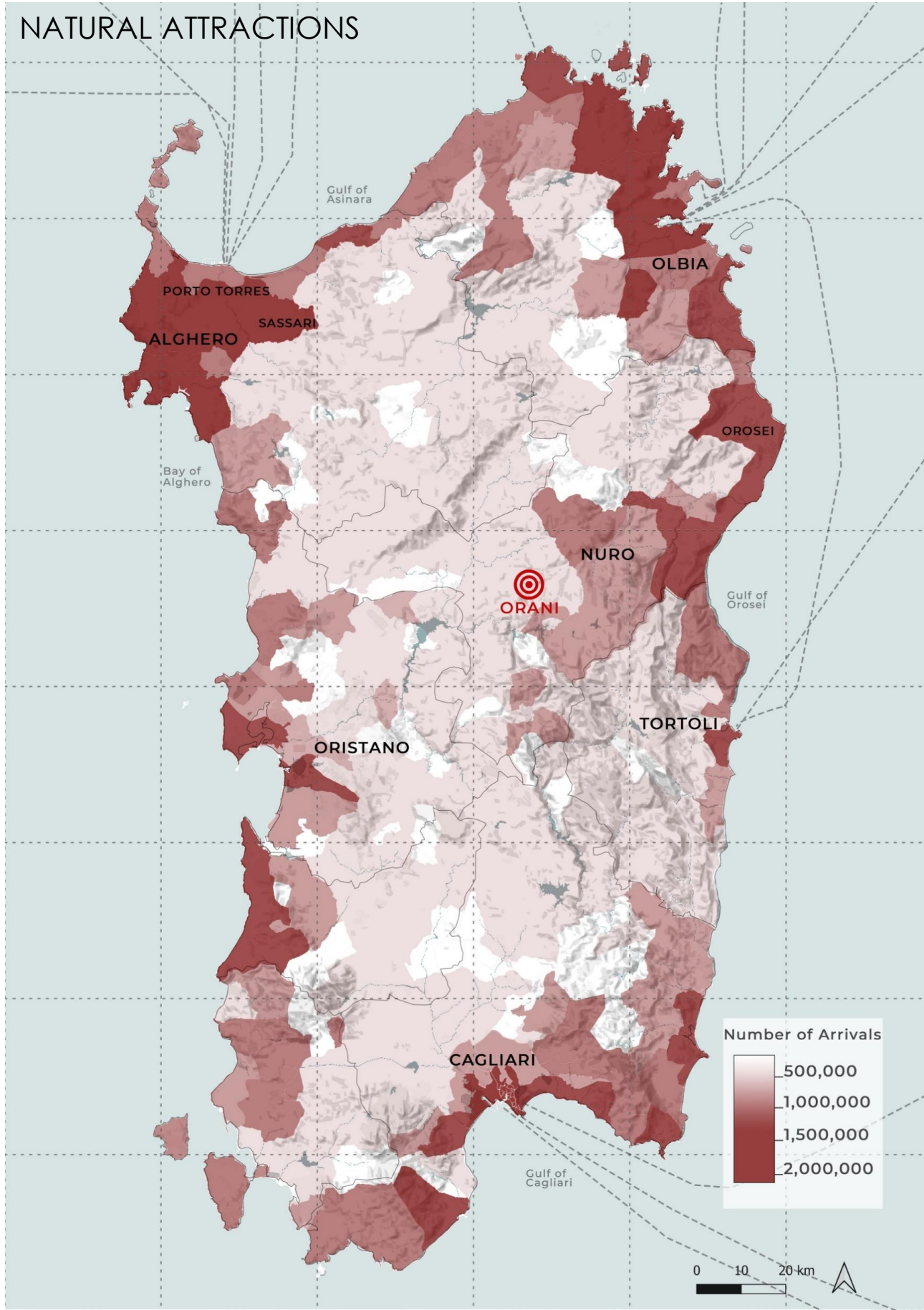


Large scale analysis_connectivity

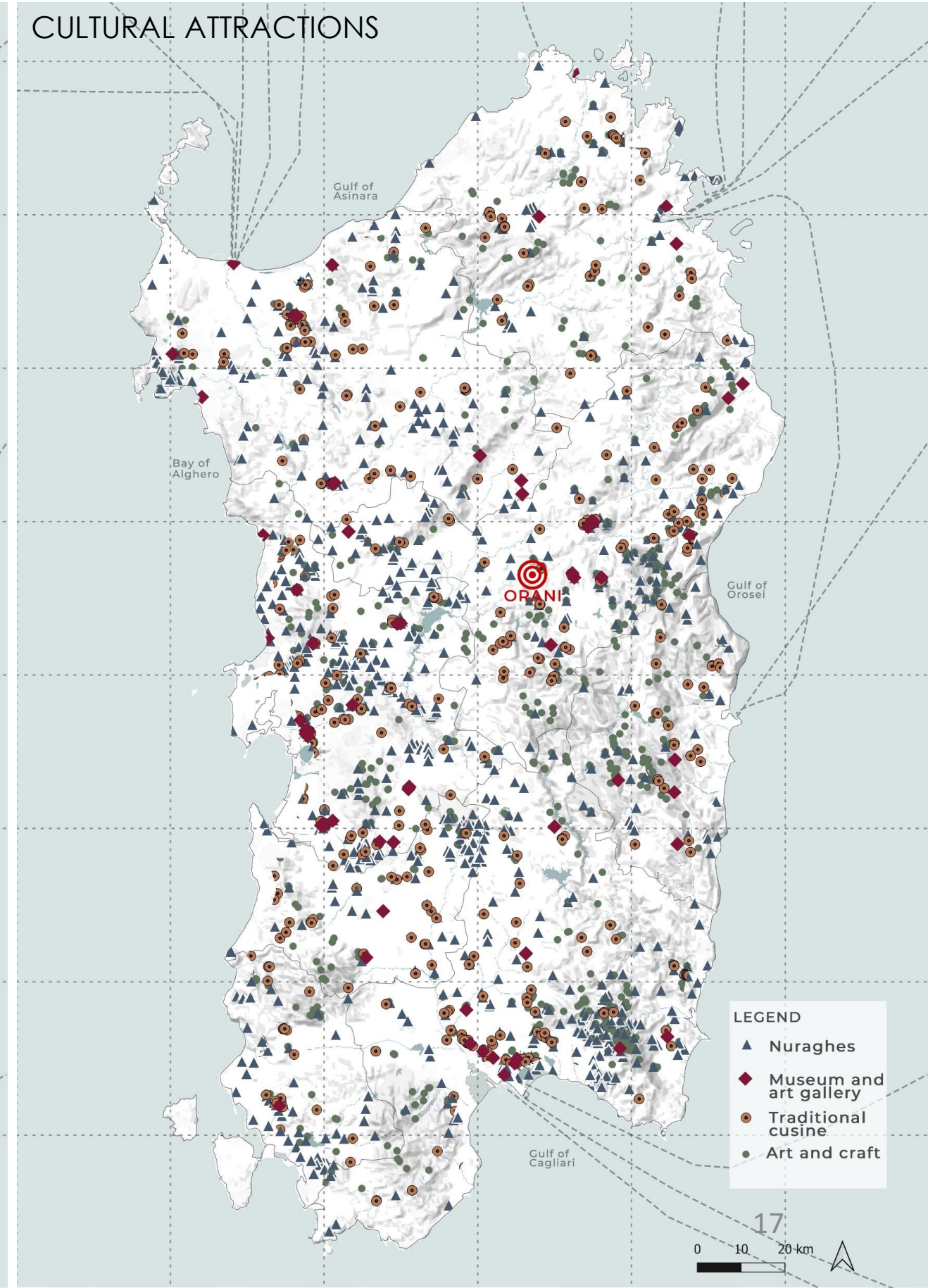


Large scale analysis_attractors

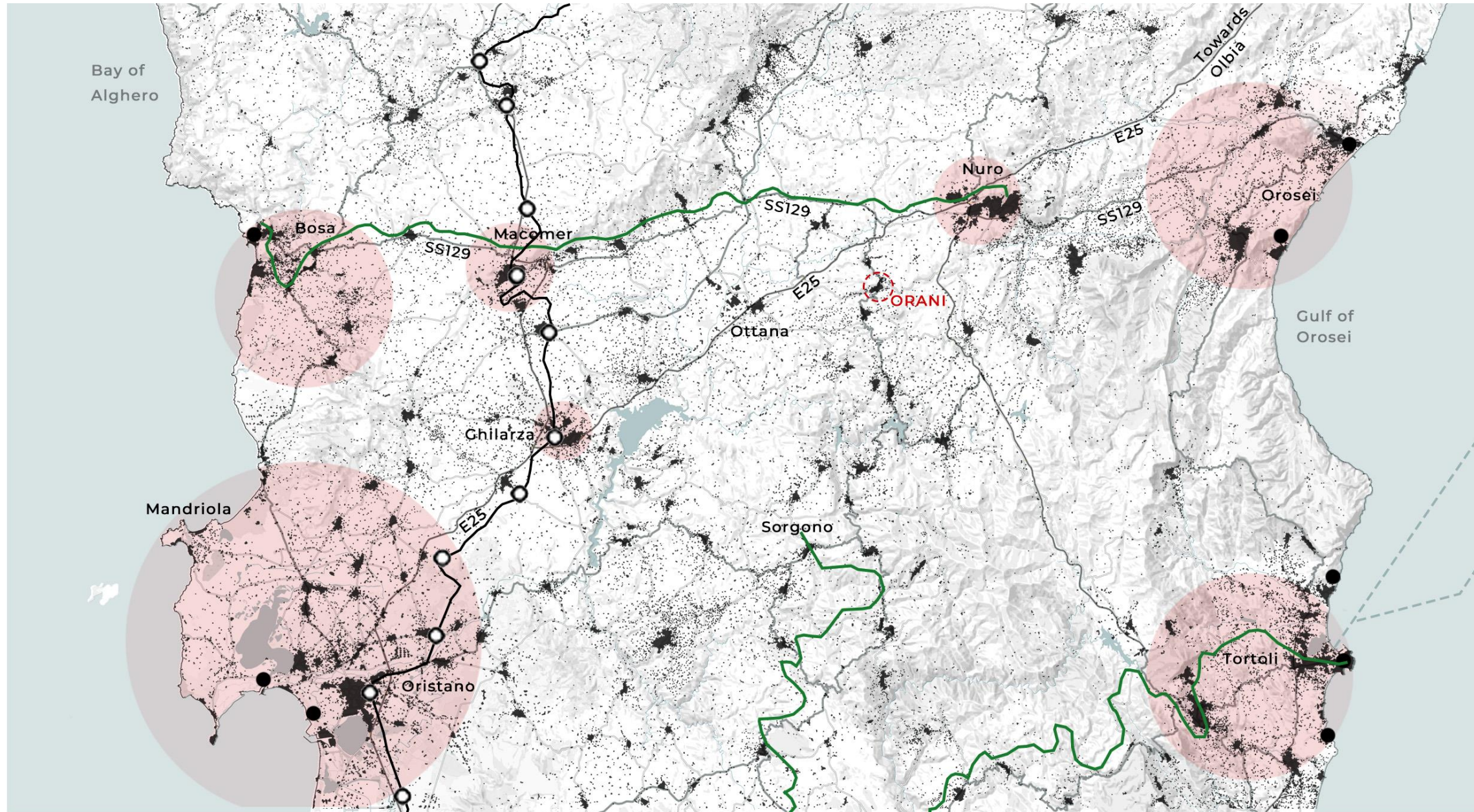
NATURAL ATTRACTIONS



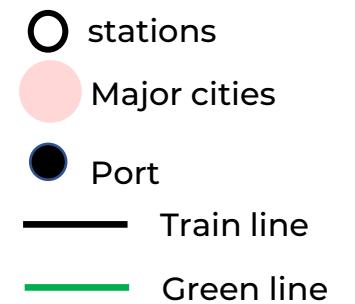
CULTURAL ATTRACTIONS



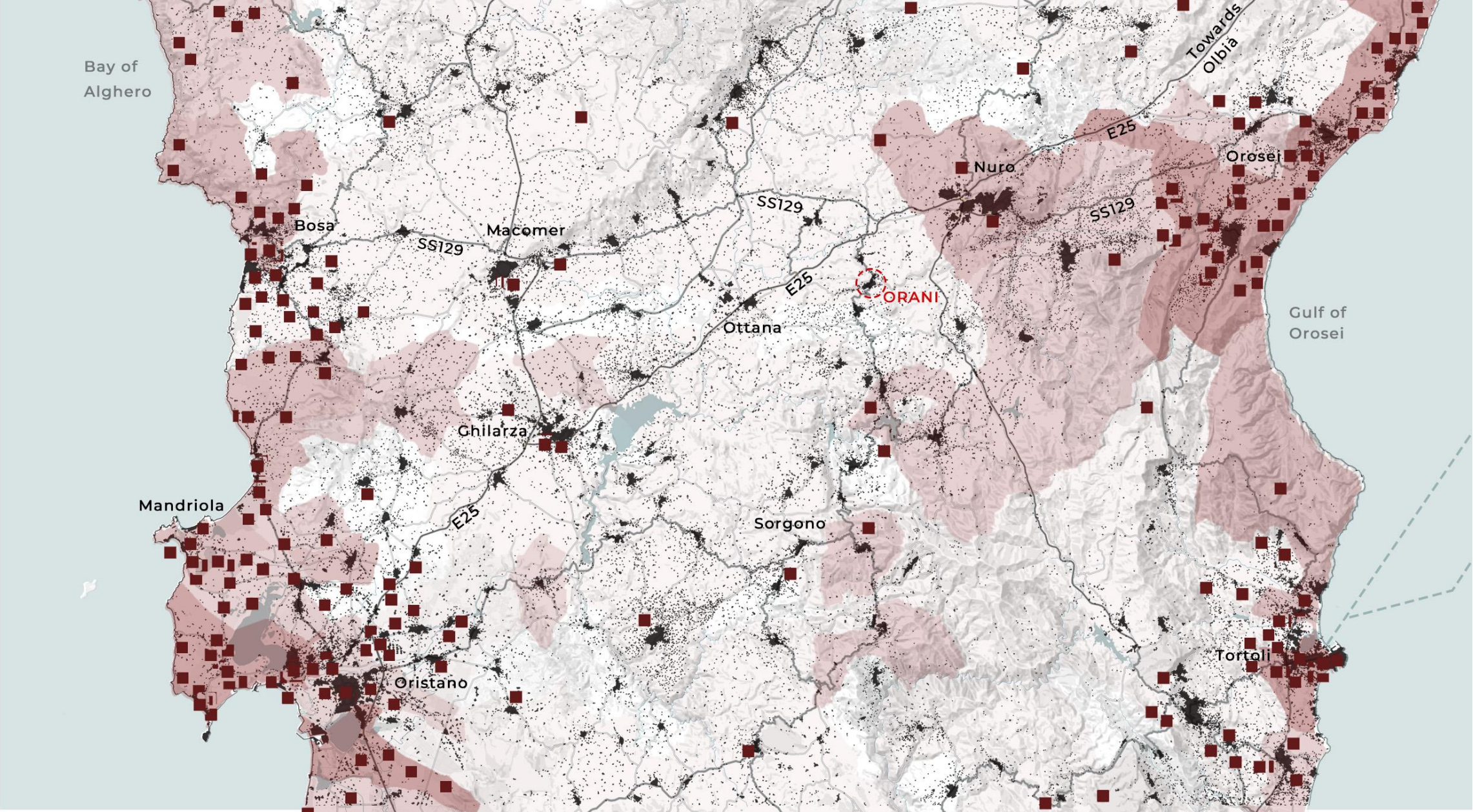
CURRENT SITUATION_Regional_connectivity



- Inner areas are defined as territories substantially far from those centers offering essential services and are thus characterized by depopulation and decline.
- Inner areas have limited accessibility
- Orani in last 20 years - 4000 to 2700 ppl



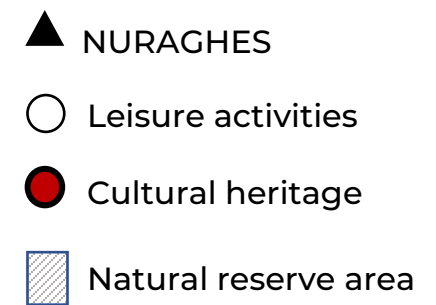
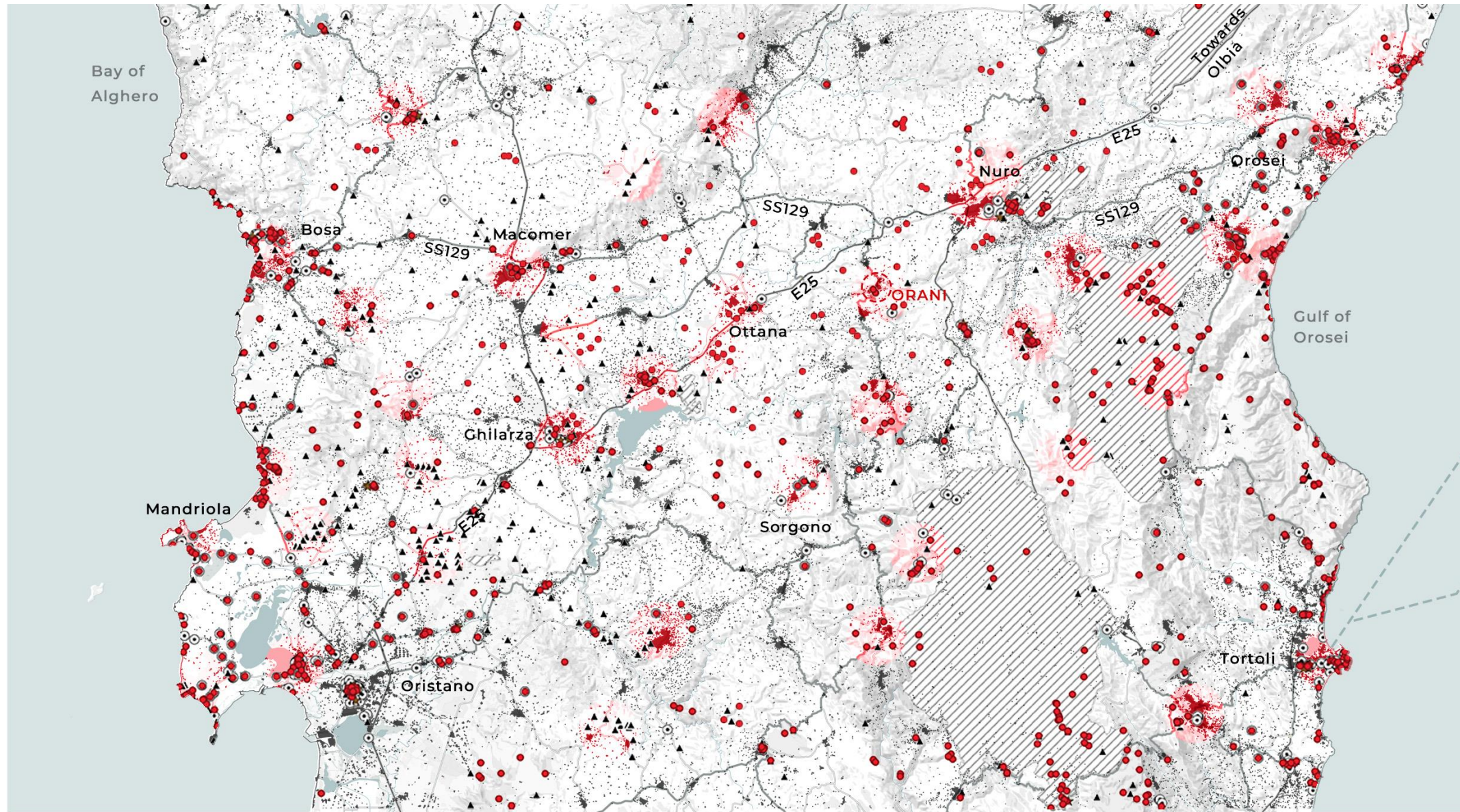
CURRENT SITUATION_Regional_Tourism_accommodation



Accommodation facilities are concentrated on the coastal regions
Very few in the bigger cities like Nuro and Ghilarza

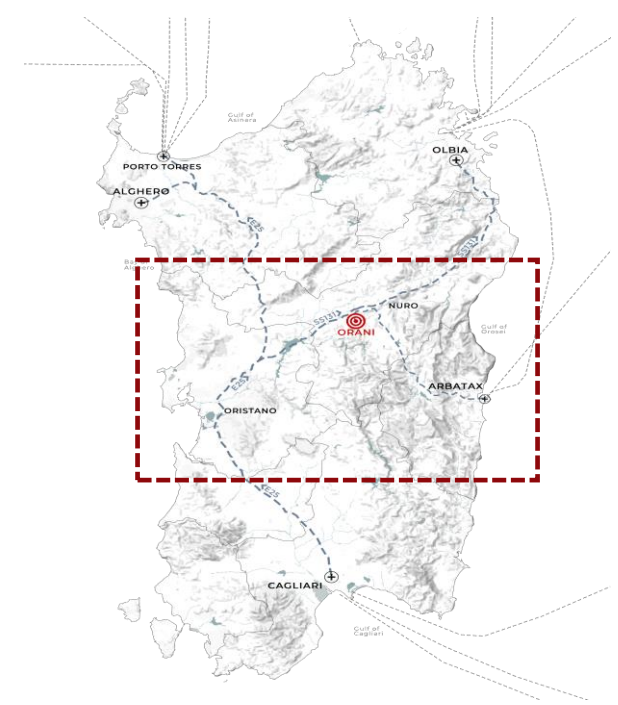
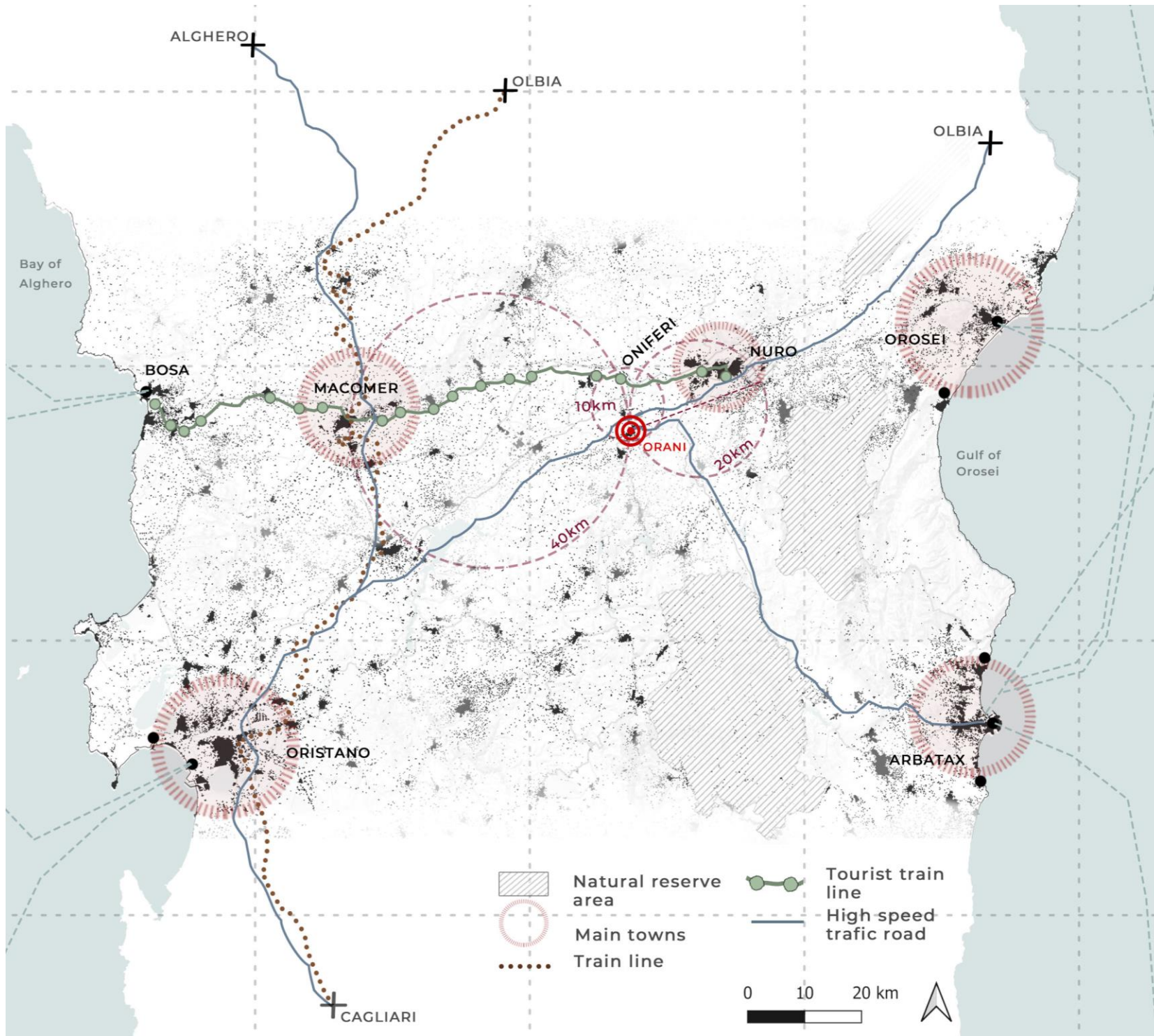
- Tourist concentration
- Accommodation facilities

CURRENT SITUATION_Regional_attractions



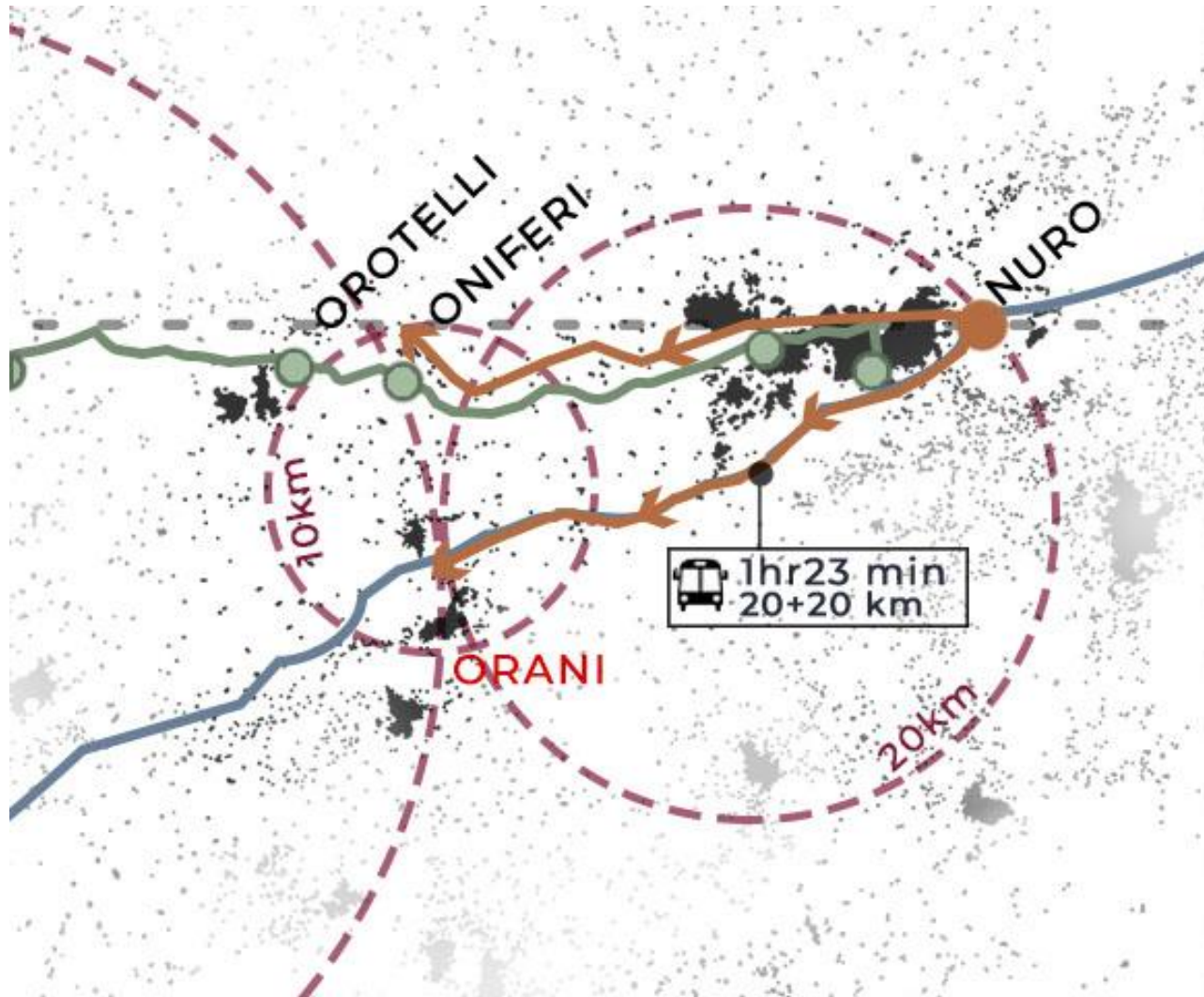
- Data on cultural and natural heritage and other infrastructures that interact with the Trenino Verde.
- Cultural heritage is concentrated on the inland of Sardinia, which is being less explored by the tourist

Medium scale analysis_connectivity

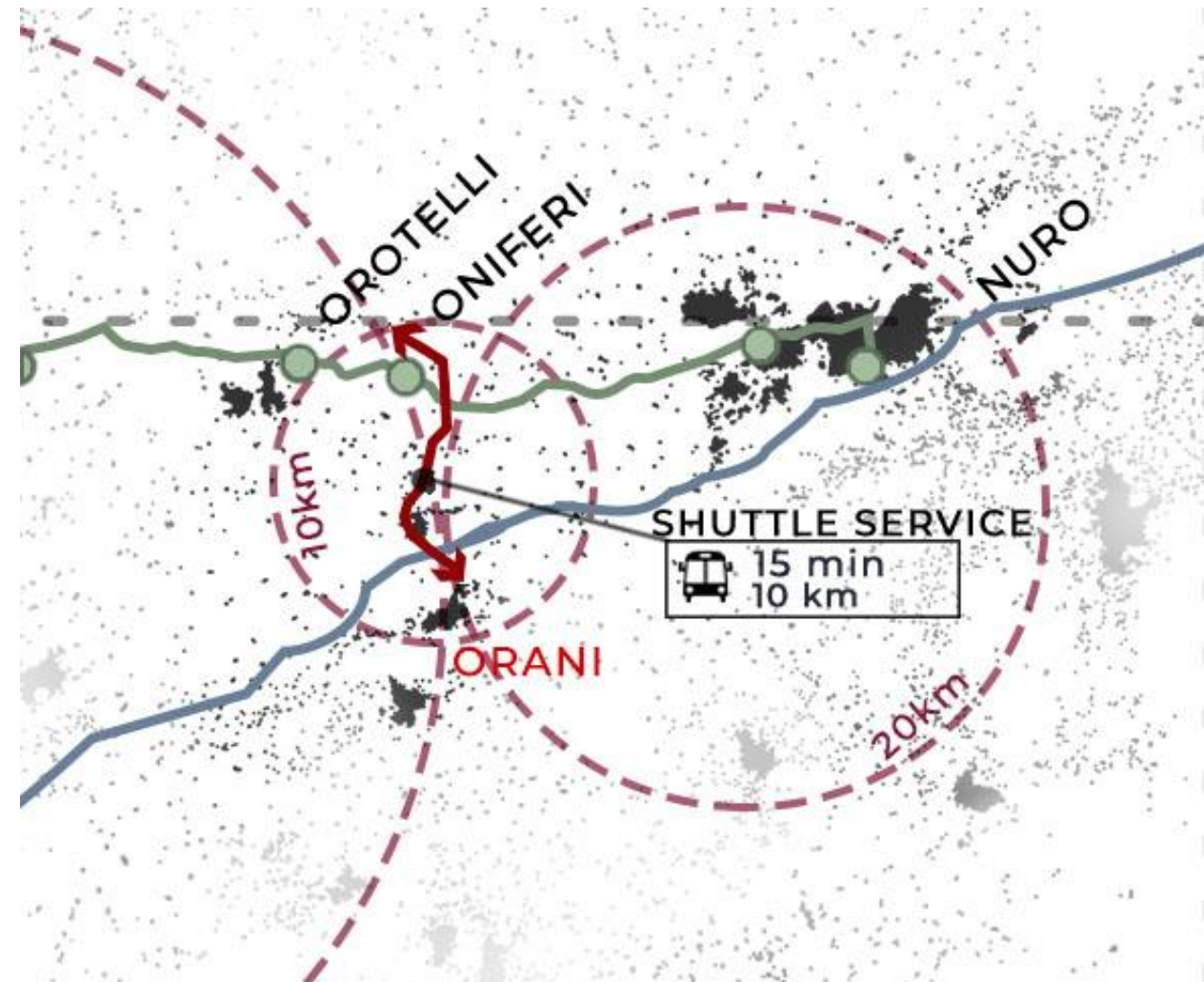


Medium scale strategy_connectivity

ORANI ↔ ONIFERI

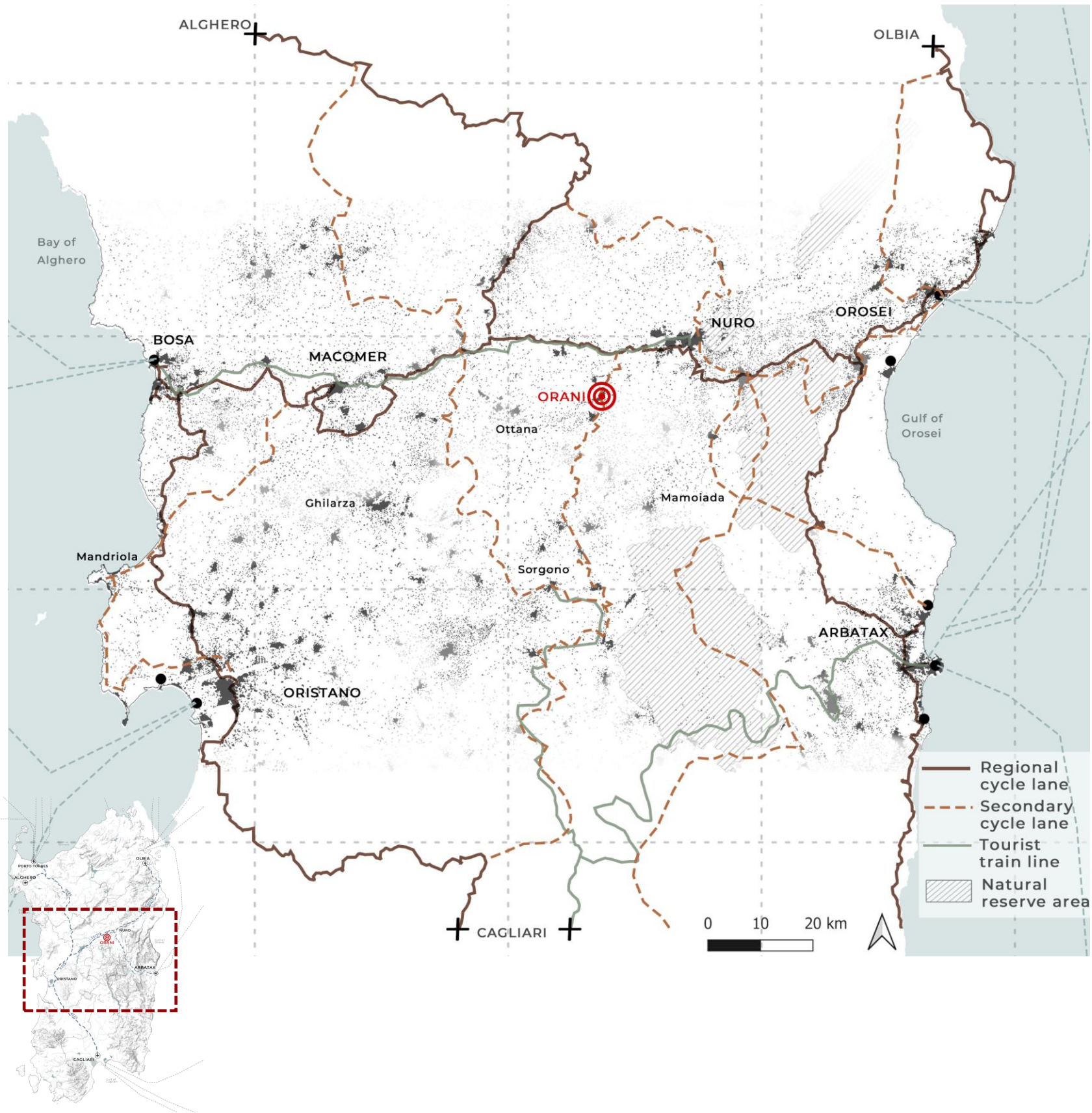


↔ EXISTING ROUTE

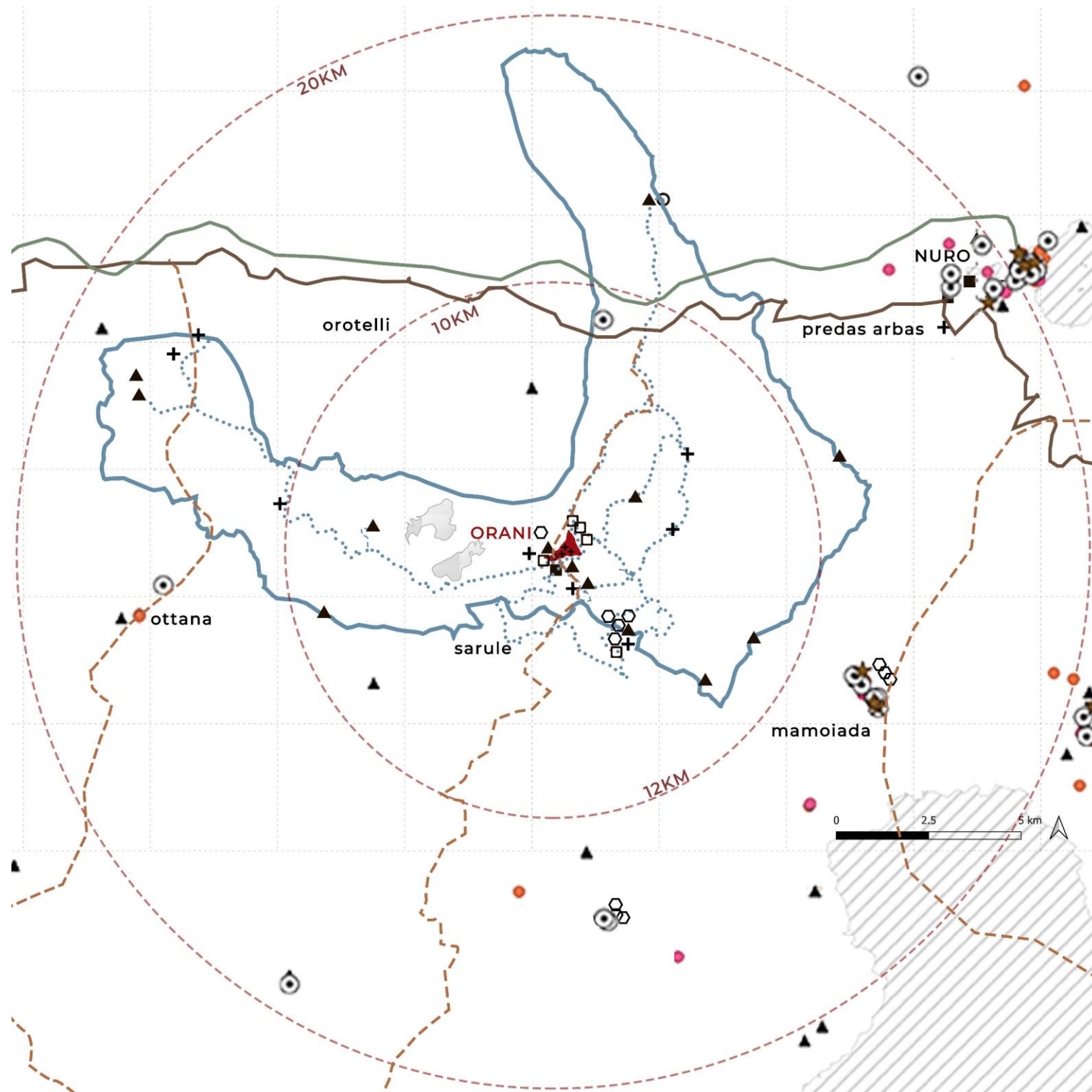


↔ PROPOSED ROUTE

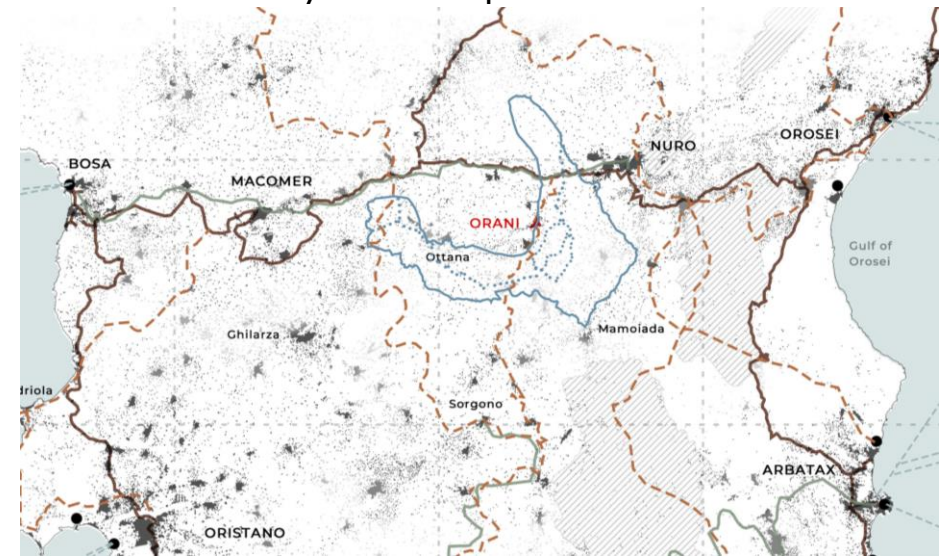
Medium scale analysis_soft mobility



Medium scale strategy_soft mobility



ORANI cycle loop



- ▲ Nuraghes
- Museum, art gallery
- Traditional Cuisine
- Leisure activities
- ◻ Art and craft

About Orani:

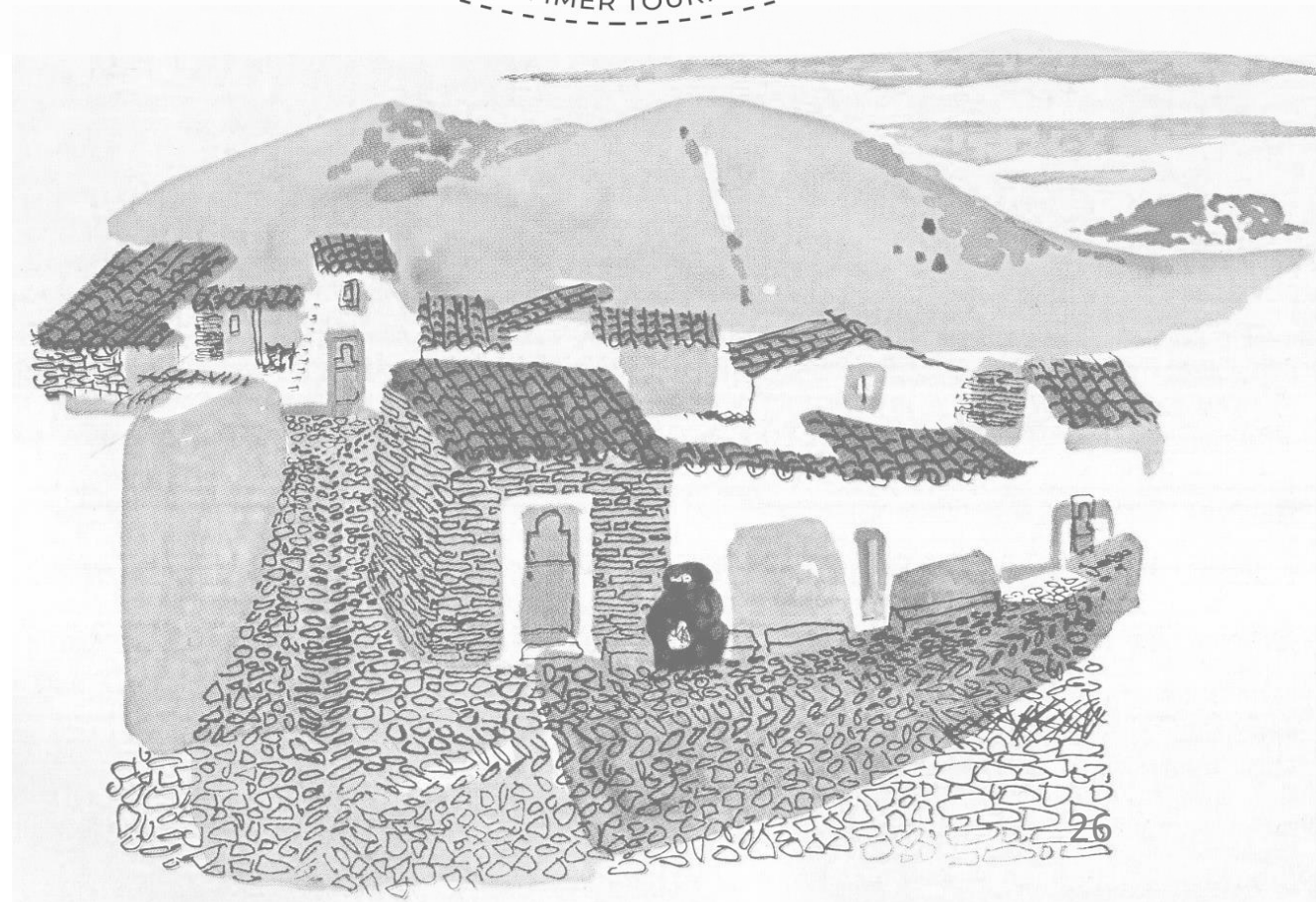
Orani, a small town of **3.000 inhabitants**

located in the heart of Barbagia - hilly region in the center of the island - is just one of the many small Italian villages that have been going through a particularly complex situation during the last decades.

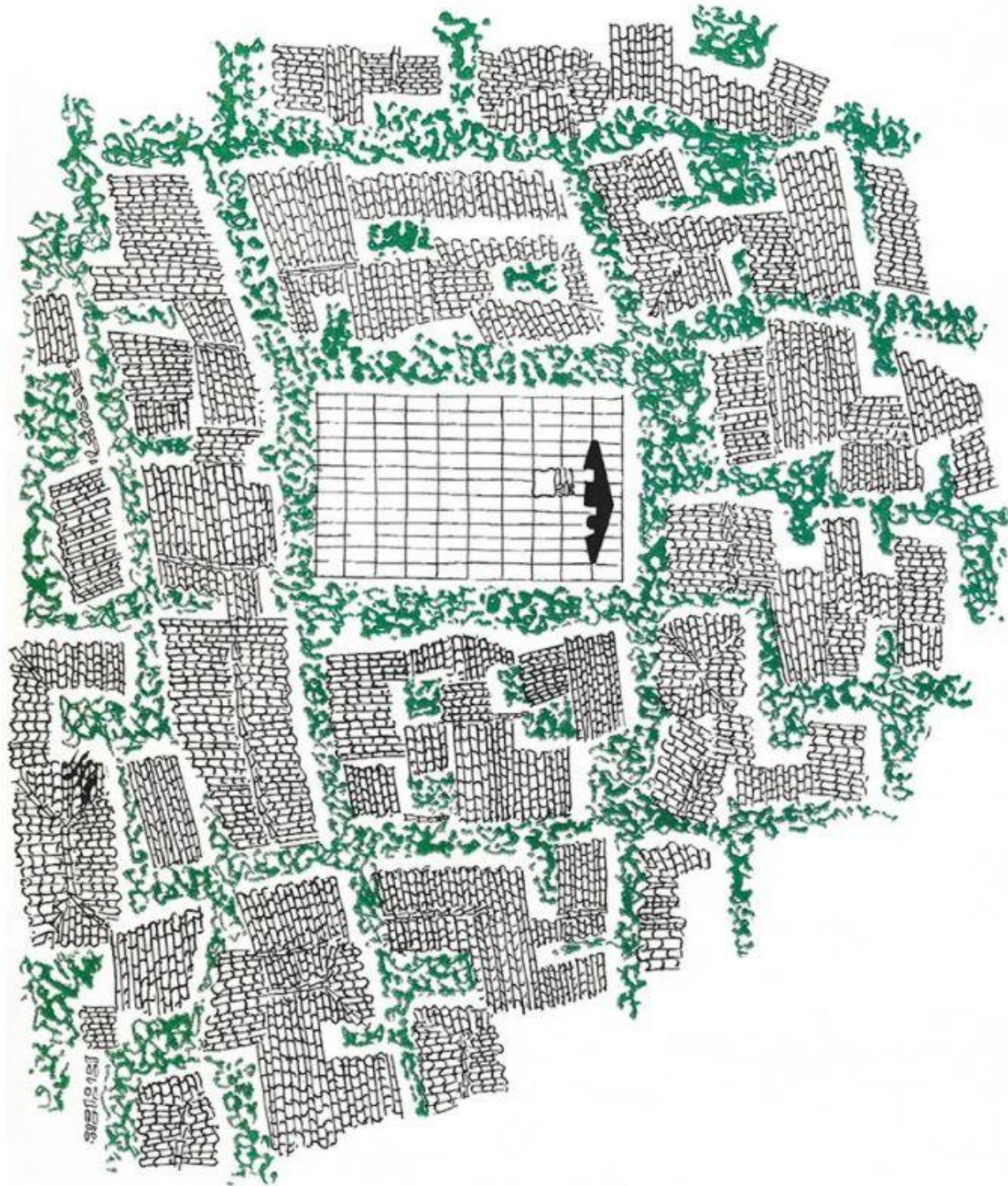
Today the centrality and the importance that historically Orani has always had for the entire area would seem to be lost, but there is no lack of reasons for hoping for a positive rebirth in the future.

Orani may seem just one more of a large number of "lost towns" in the inland.

However, there is one particular feature that highlights it from the rest of the villages, a "hidden gem" which is already there the **Nivola Museum**



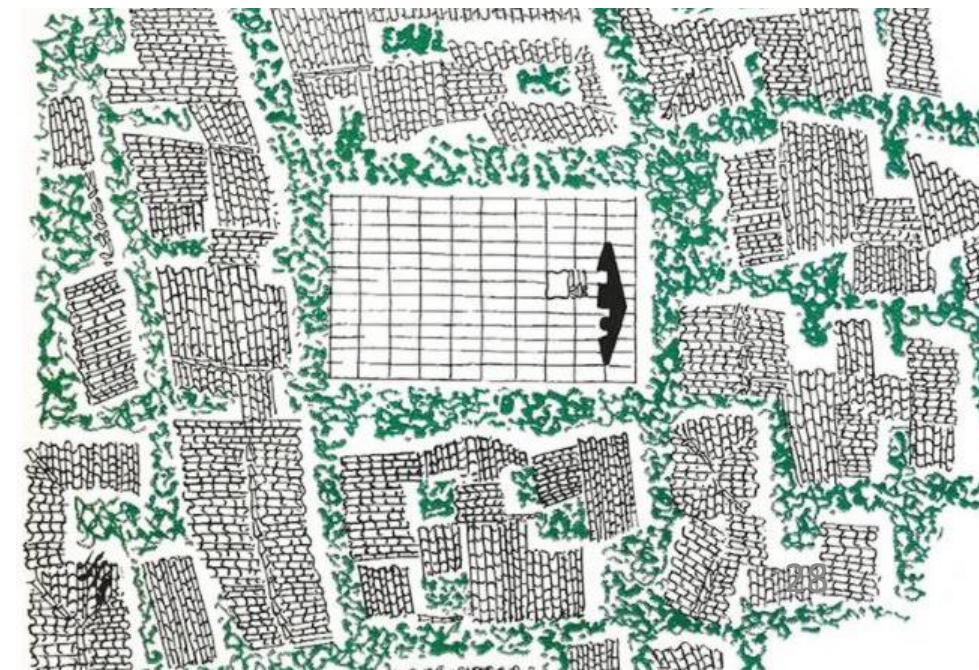
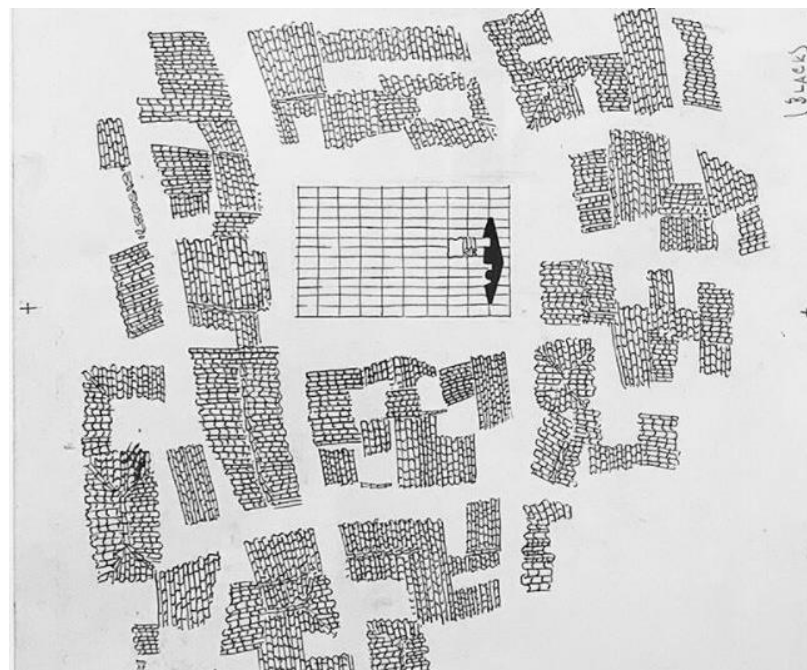
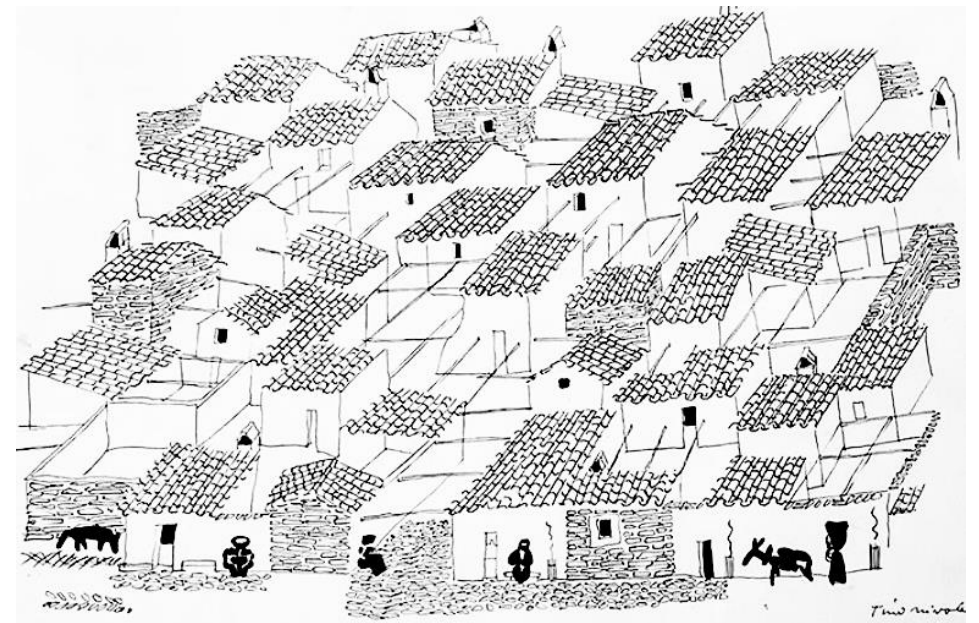
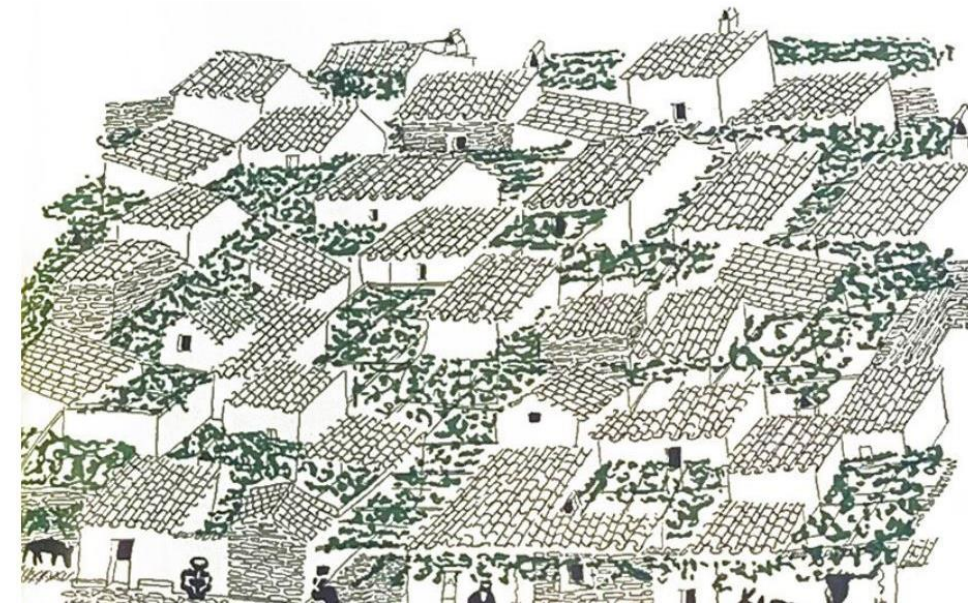
Small scale analysis_Pergola village – vined orani



Nivola's perception about orani:

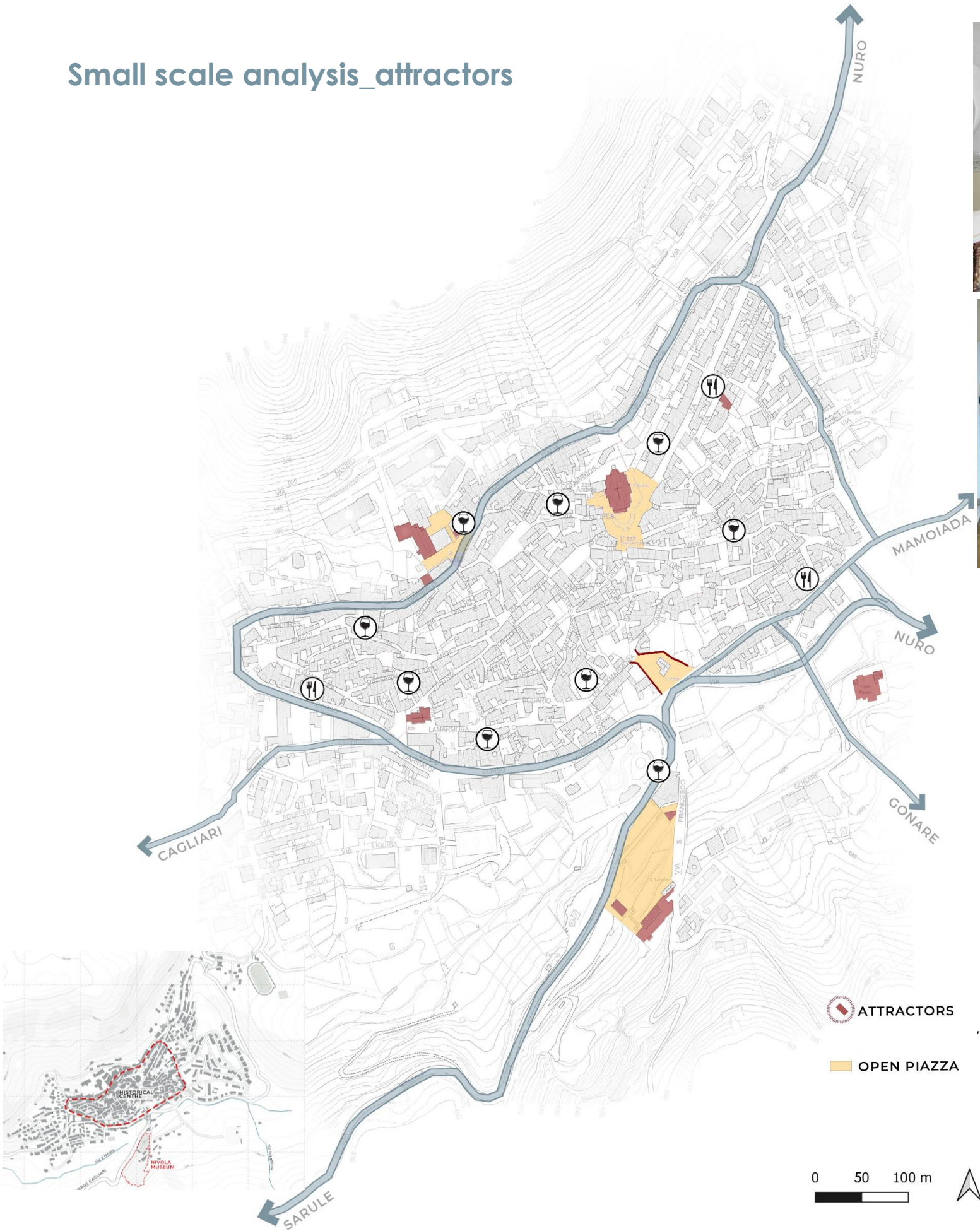
The project was born as a work of **environmental art** intended to **strengthen the sense of community of citizens**. To strengthen the sense of collectivity, Nivola designs a pergola for each roof in the town of Orani. The artist imagines, in this way, to be able to constitute a **single huge network of connection between all the houses in the town**.



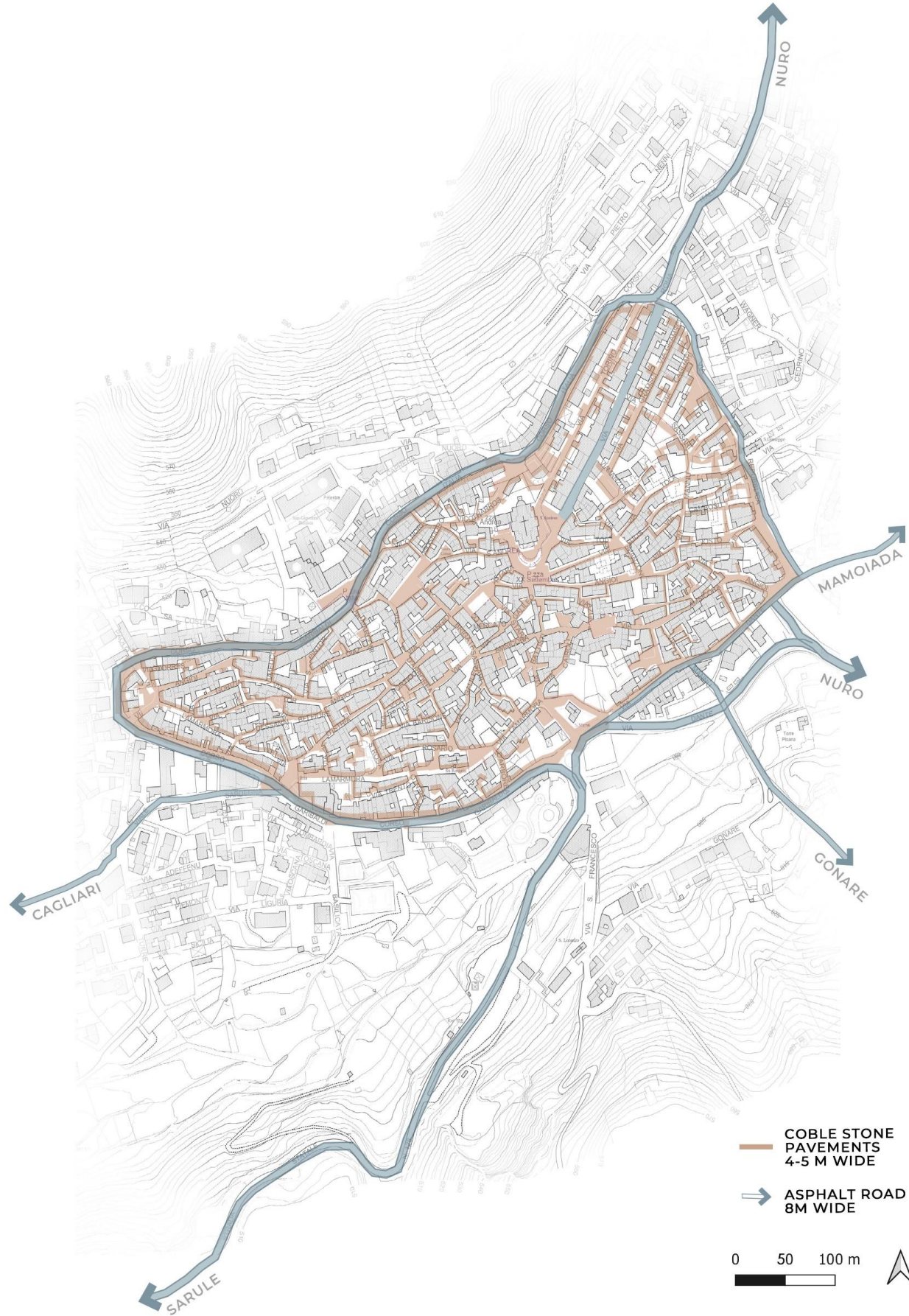


Tino Nivola ('under construction')
Municipality of Orani

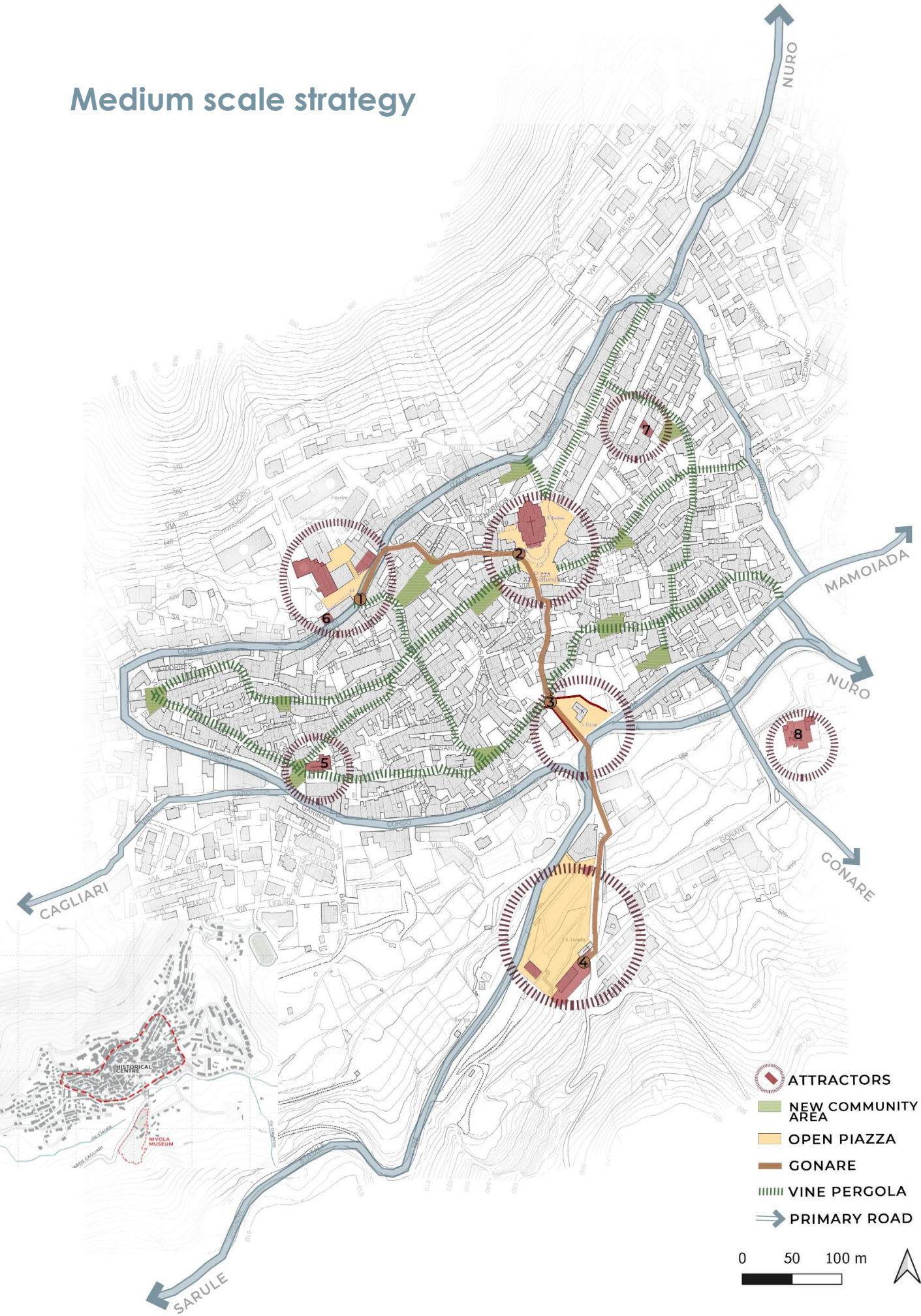
Small scale analysis_attractors



Small scale analysis_Hierarchy of Roads

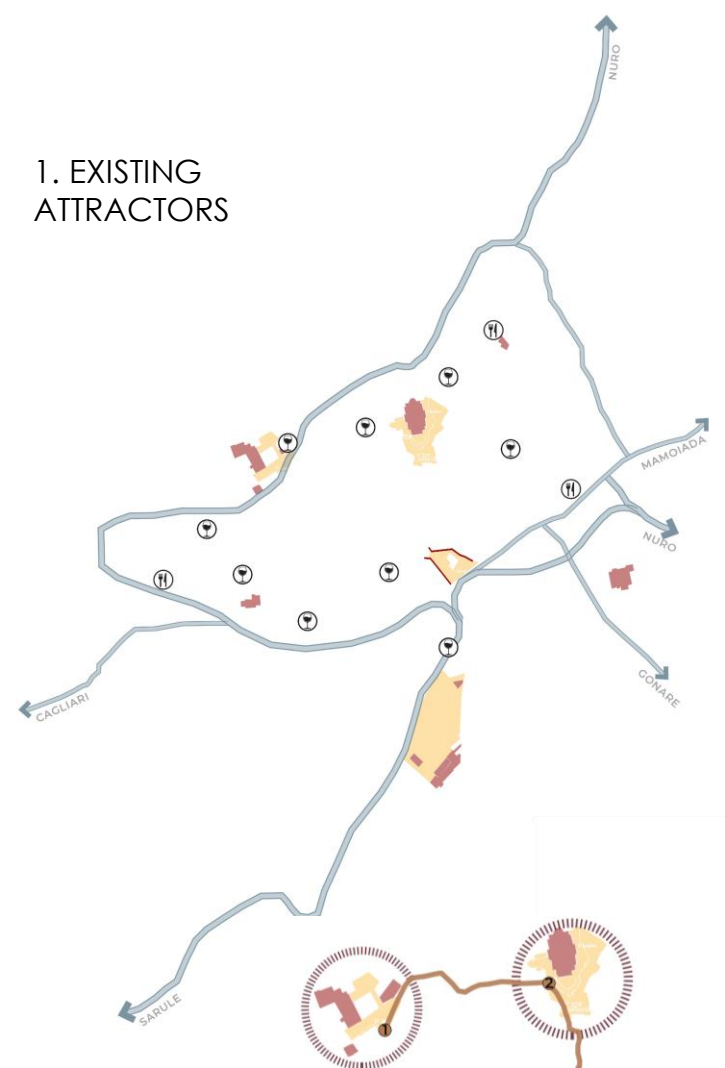


Medium scale strategy



1. Piazza italia
2. S.andrea church
3. S.maria square
4. Nivola museum
5. Sa itria church
6. Gallery of Mario delitata
7. Tourist centre
8. Barbagia pizzeria
9. Pisana tower

1. EXISTING ATTRACTORS



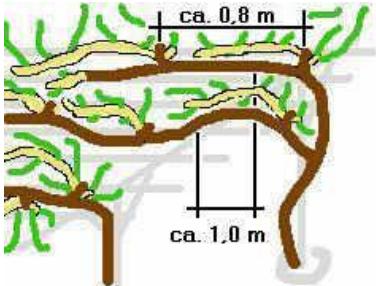
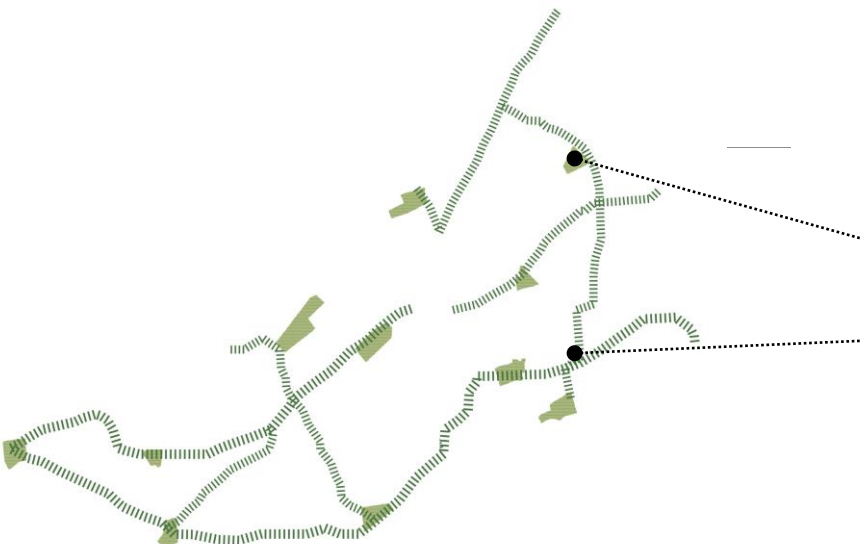
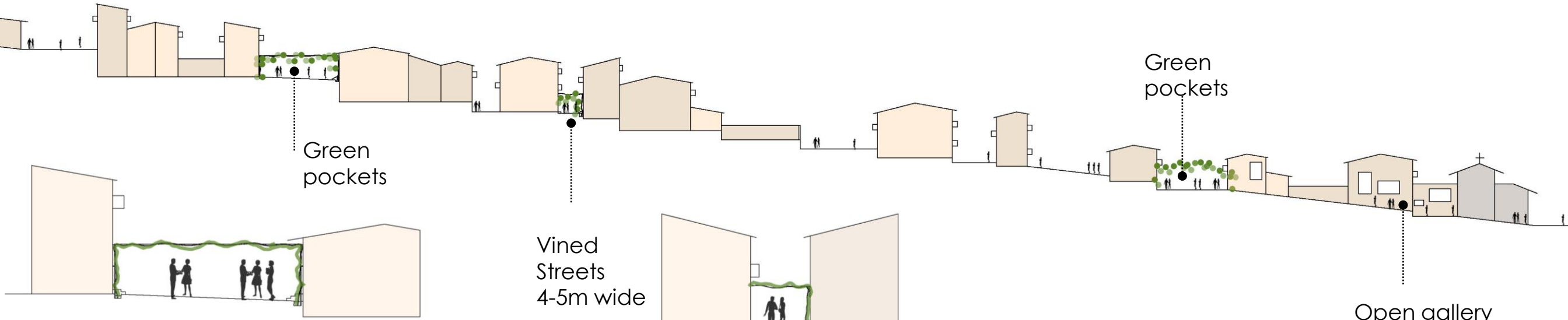
2. DISCOVERY PATH trail to display the life of Nivola connecting main piazza's



3. PERGOLA VILLAGE Vined streets connecting all the secondary piazza's which will serve as the new community space.



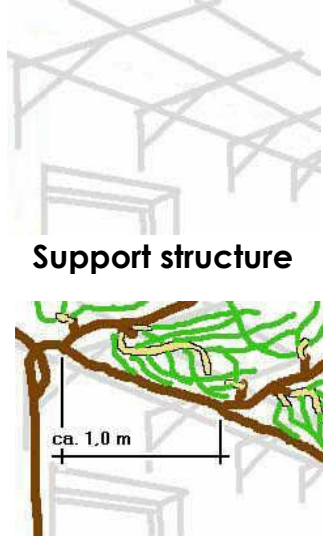
Medium scale strategy_details



Training method

For structures **wider than 3m**. A very versatile form. Training is analogous to the horizontal cordon, whereby several cordons develop from a single vine and form a "comb-like" structure. These cordons need to be about 1 m apart; the canes are initially spur pruned; later they may also be rod pruned and cane pruned.

Cordon close to the wall in a wide "comb" form, suitable for galleries **1.0 m wide and over**. The teeth (shoots) of the 'comb' can be arranged in various ways and, depending on the distance between them and the desired foliage density, can be either spur, rod or cane pruned; that is: short, medium, or long pruned



Training method



Orani Photomontages

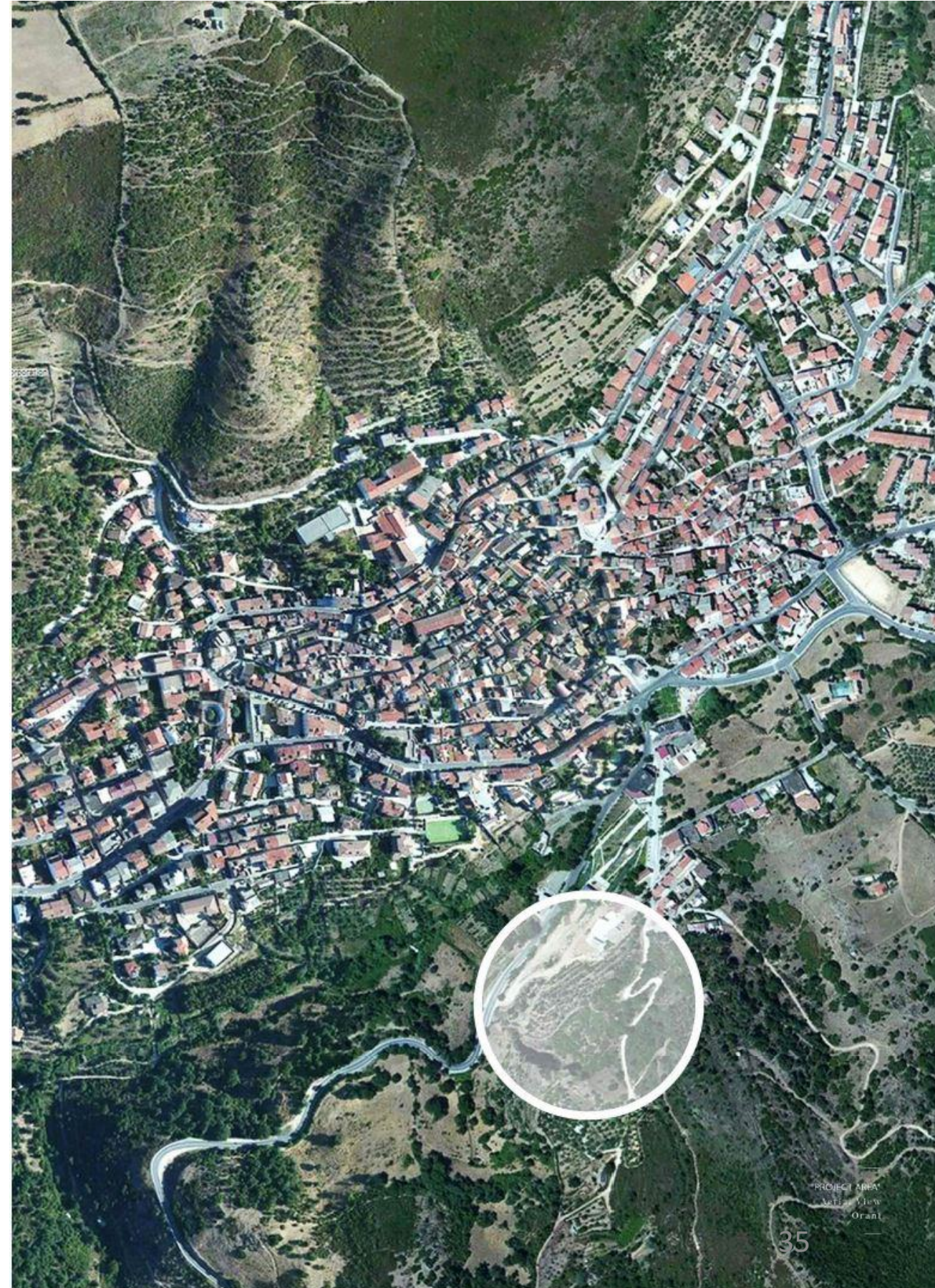


Orani Photomontages



Nivola Museum_location

Surrounded by olive trees and Mediterranean vegetation, the Nivola museum located in a privileged scenography position capable of captivating any visitor. A terrain that extends on the west side in an esplanade devoid of dense vegetation and that to the south meets a steep and rugged ground full of bushes and native flora of different shades of green.



Nivola Museum_Historical development

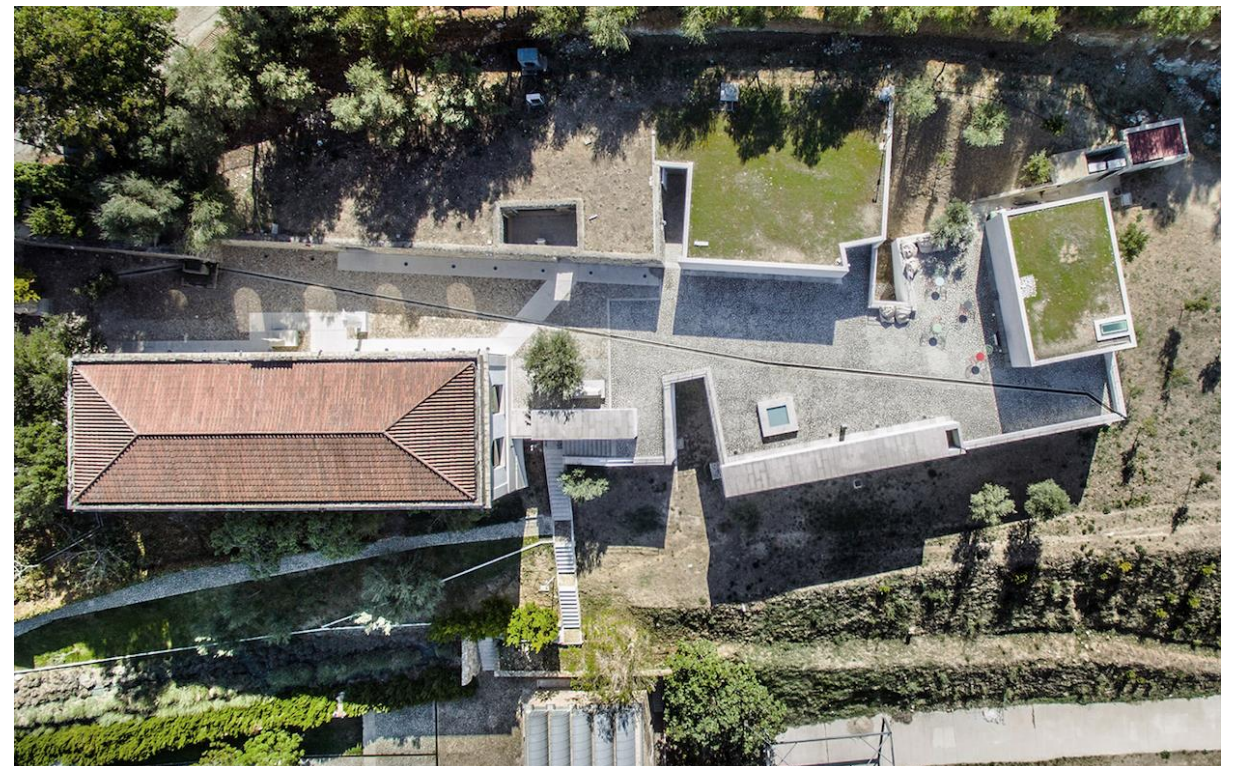
After Costantino's death, a cultural foundation under his name was established in Orani, and the ancient town's washhouse was transformed by the American architect Peter Chermayeff into an exhibition space dedicated to Nivola's work. Since the museum's opening in 1995, Chermayeff also completed an additional independent pavilion in 2004, later supplemented by a formal garden designed in 2009 by Sebastiano Gaias.

In 2012, after an international competition won by Gianfranco Crisci, a third project greatly expanded the museum's gallery space in a partly underground structure placed at the end of the entry plaza.

The installation has been conceived to allow access to people with reduced mobility, and at the same time to provide a more complete and effective presentation of Nivola's work.

The three exhibition spaces have distinct architectural features: while the washhouse reuses an existing building with a basilica-like plan covered by a pitched roof and served by large windows, the lower pavilion is made of crisp stone elevations and covered by a variation of an industrial roof.

The enlarged entry courtyard is crossed by a thin channel of water that spills out of the historic fountain, while **the terrace offers a magnificent view of Orani and hosts some of Nivola's sculptures.**



Nivola Museum_site features



View towards the site : The museum sits in a spectacular natural site on the southern side of Orani's valley, below the stenographic mountain of Monte Gonare.



View towards the site: Aside from the existing formal gardens, the complex includes over 20 hectares of land covered by olive trees and wild Mediterranean vegetation.



View towards the city of Orani

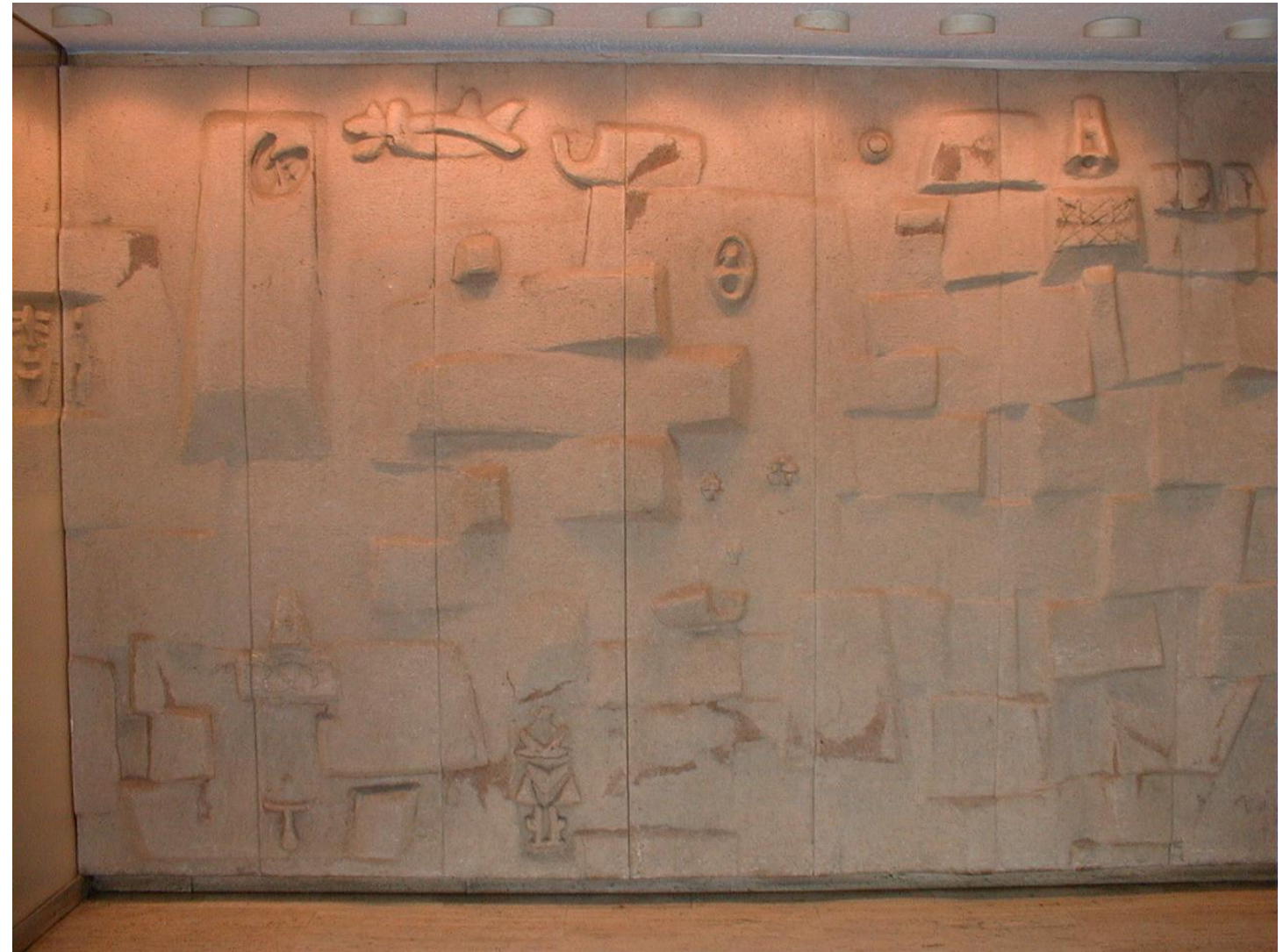


View towards the Monte Gonare

Concept Development



Anthropological legacy of Sardinia was the starting point for his search for a sculpture intended as a choral, **communicative art, linked to architecture** and centered on the theme of an **archetypal femininity, identified with Nature**



Create massing using projection and depression. Use of geometrical shapes
Following a grid system

Materials worked on:

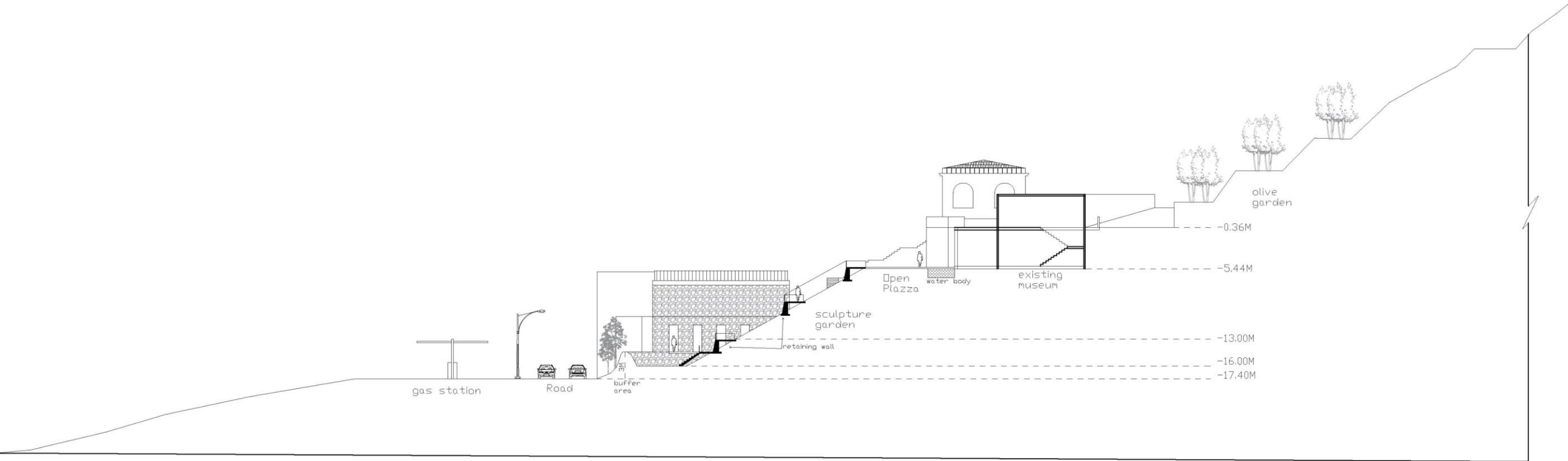
Sand, stone, metal, wood



Master Plan



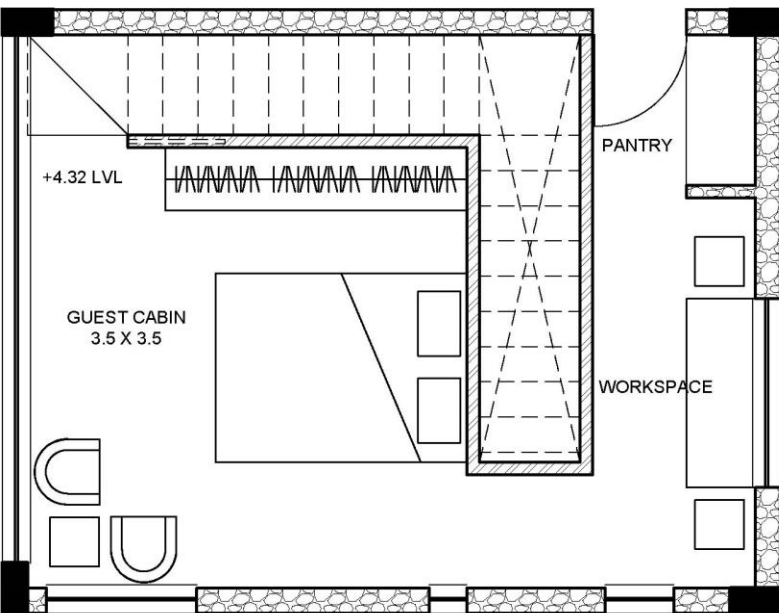
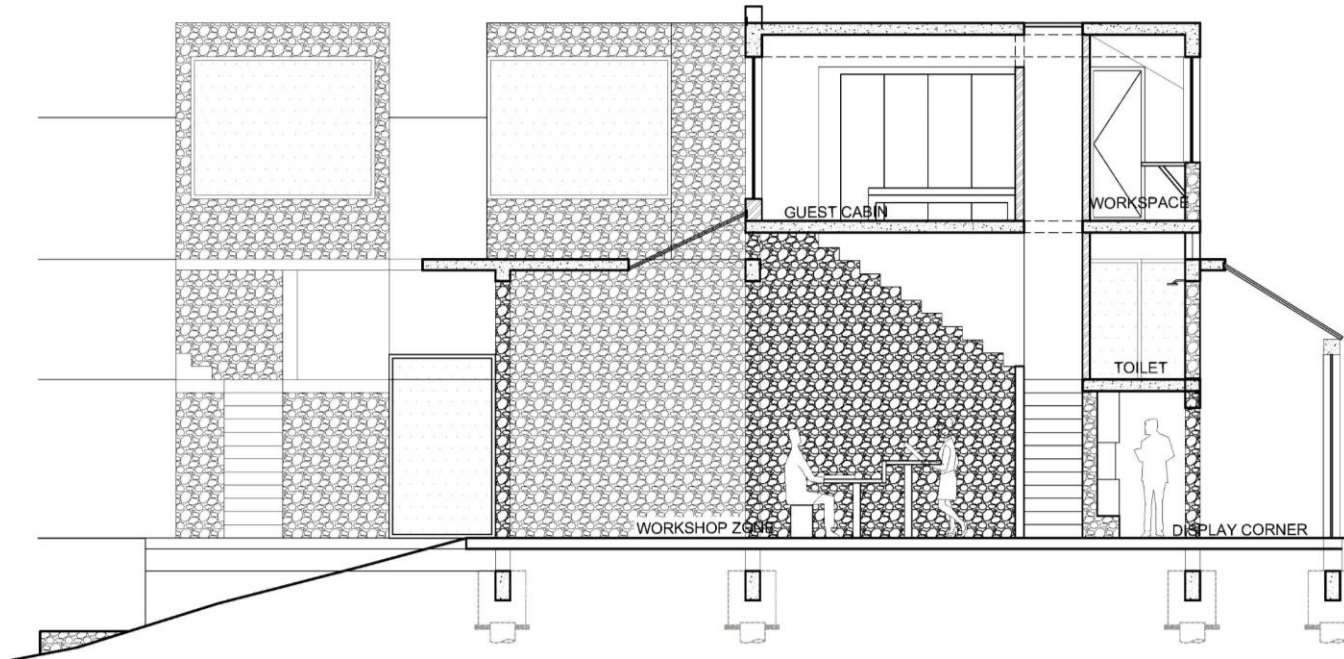
Site Sections



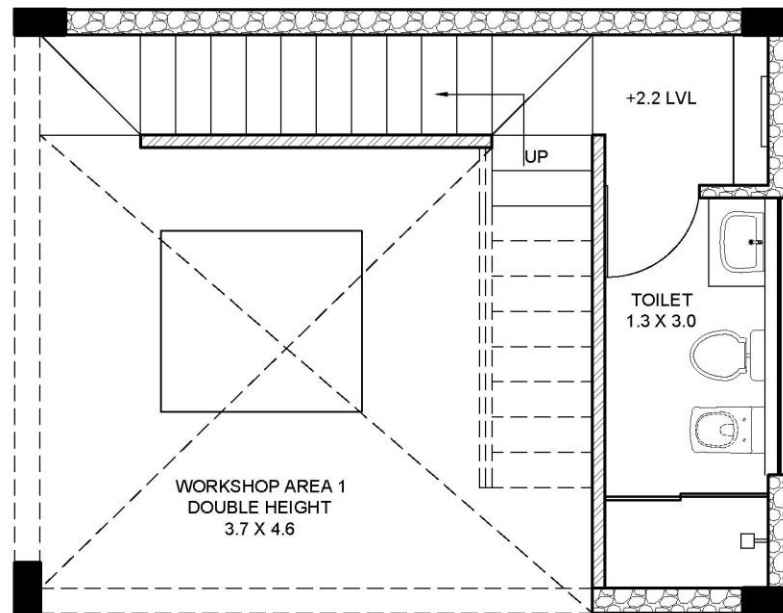
Living museum ground floor plan



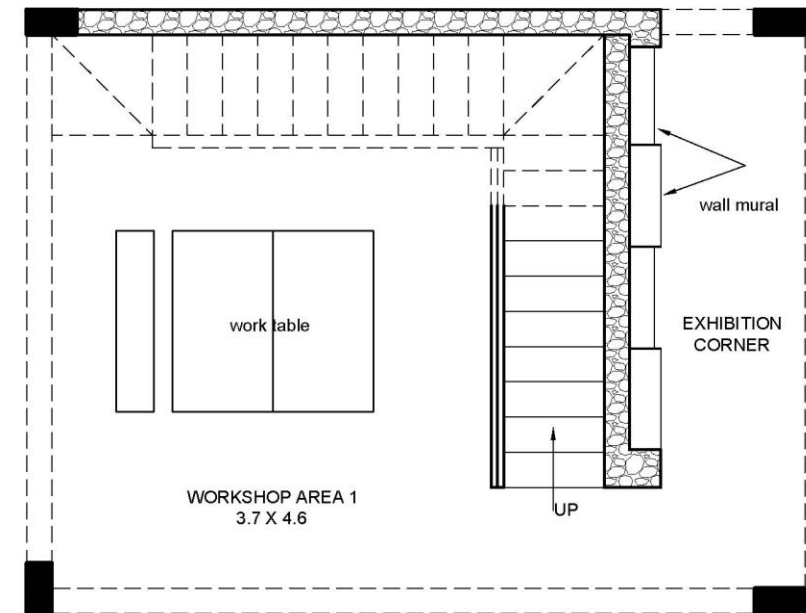
Living Tower floor plans



LIVING TOWER
FIRST FLOOR PLAN
+4.32 LVL



LIVING TOWER
MEZZANINE FLOOR PLAN
+2.2 LVL



LIVING TOWER
GROUND FLOOR PLAN