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Reclaiming The Ruins Of The Wagristoratore Beyond Spectacle:
Towards A Tectonics Of Belonging

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Abstract

There has been a shift in understanding modern architecture's implementation into our lives, and the ordinary spectator. There seems to be a curtain of illusion placed around the masterpieces of famous architects in major cities, creating a paradox of uniqueness. Currently, architecture seeks to mark an impression of a "one of a kind" piece of art, always pursuing individuality and a notion of "innovative taste". Yet, such a trend has become the norm, creating a contradictory uniformity of difference. The desire to create a lasting impression and impact has long overshadowed the thought of belonging in space, resulting in a city of competing spectacles instead of cohesive architectural narratives. The accompanying result is a fragmented skyline that can be reinterpreted as a collage of chaotic contradictions. Elements of historical value, buildings of transition of styles, traditional residential complexes, and local architectural articulation are incorporated within a network of buildings striving for distinction, thus nurturing creative chaos rather than a harmonized cityscape. The disposition as well as the language of modern structures often implies a feeling of cacophony and an oversaturated symbolic and physical presence. Their disregard for historical continuity, local identity, and spatial dialogue is expressed by the vastness of the construction, the impressiveness of materials, the "advanced" architectural articulation, and visual dominance.

Modern architecture today resonates with the scenographic image of outbursting pieces of colorful confetti lying proudly on the pavement and grass in their clusters. With its various colors, shapes, and coatings the chaotic batches invade sidewalks, parks, squares

and balconies. As the confetti overwhelms the city during the season of the Carnival in Italy, we witness childish acts of momentary careless joy, followed by forgetfulness of the pretense of tossing the little papers in the air, to later leave them wandering and settling into quiet neglect along the streets. The thrill fades away as quickly as it has arrived, impressed by one's capacity to euphorically decorate its built environment in an instant, to be then swiftly forgotten in disregarded residue. Just like a juvenile performance, the typical architect and his creations make attempts to linger in our minds, striving for recognition of their effort to "decorate" the urban fabric. Resulting in urban over-stimulation, architecture imposes itself as too loud, too disjointed, and too exhausting to even look at. The architect and the child have a lot in common, they share an impulse to pollute the streets with scattered remnants of colors and shapes in their ambition to make the environment more exciting and alive. In this sense, modern architecture evidently has shown an increasing prioritization of the visual impression over the essence, the capitalistic image over the collective atmosphere, and the spectacularity of gestures over the valuable space. Such a shift in the importance of values diverges from the idea of building for living but for being seen. Thus, an increasing detachment between the building and the human experience creates an unfair in-person imbalance – human comfort and experience are sacrificed for architectural gaze and competition. Concentration is on designing for thirsting admiration rather than for inhabitation and comfort. Spaces no longer embrace experience but rather alienate, enforcing distance on the long-lost role of the active dweller who, instead, now finds himself excluded as

a passive spectator. In this sense, our cities enhance the sensation of a performance stage, rather curated by architects instead of giving the possibility for authenticity, now substituted by edited artificiality. The aimed momentary “wow” effect appears engineered to precision by the typical urban dweller before then being forgotten in an instant and continuing their walk towards lunch. Appearing as a contradiction between the instant spectacle and the will of the soul, architecture appears to pose in front of the user. A transient inhabitant is satisfied with his temporary gaze yet realizes there is a predominant imbalance of surface over substance (techn, 2023). The gesture is exceedingly scenographic, essentially parasitic, and overly superficial in an overcrowded architectural theatre and its aesthetic battlefield of facades. The imposing question of the reason for such evolution of events echoes off of a variety of factors anchored in our development as a civilization. Instant impact is a feeling of the essential desire of the urban dweller, whose attention span is shattered to pieces due to the overstimulating surroundings. Due to the vast advancements in recent years, after a period of lockdown which damaged the civic perception of spatial belonging, the gradual accumulation of meaning has been replaced by the immediacy of aesthetic impact. As architecture acts in response, it bends under the pressure of an accelerated rhythm of progression towards digital advancement, fast-paced life, and a capitalist approach. Architectural priorities are often destined to be guided by maximized profit, branding strategies, or corporate image rather than spatial quality. To a certain extent, architecture resonates as a role in society as much as a billboard or an advertising sequence before the start of the movie. Instant demand for recognition transforms the dweller into

an urban spectator starving for a change of scenery every ten minutes, as his experience depends on the consumption of the design dictated by marketability and social appeal rather than on authenticity and rootedness. The fault for the erosion of value is partially shared between the consumer’s fleeting desires and the artist’s corrupt ambitions. Cities are clusters of fabric, enclosing streets, pedestrian ways, plots, and parks in a network that provides buildings with the necessary framework to provide habitation like a living creature, responding to its surroundings and needs. It is breathing, expanding, and undergoing changes mirroring its environment to shape the rituals of its built fabric. Yet the tectonic truth of the city’s architectural value seems to resonate with its weakest components instead of its astonishing masterpieces, as failure to connect, and distortion rather than enhancement are of superior influence. Gaps in the identity of the architectural narrative are generated, fracturing the tissue. Nowadays, structures resemble statements of spaces rather than places, as architecture embeds a field of ego instead of valuable human experience.

As Heidegger differentiates the terminology between place (meaningful, lived, experienced) and space (abstract, mathematical, measured), modern gestures fail to consider context and historical identity to provide anything but neutral and empty spaces (Heidegger, 1971). Nevertheless, complete rejection of modern architecture is not to be considered, as particularity and characteristic in a building are required to foster a dialogue between the past and the future, the outdated style, and the inspiring new creativity. Thus, allowing architecture to evolve and yet with an accent on the maintenance of continuity

and harmony. A middle ground between innovation and tradition is to be found, where the sense of belonging is a central issue, as, rather than erasing, the architect supports the collective memory of the environment. The true issue lies in the relentless over perforation of modernity in the architectural language, with problems in fragmentation. Coherence is essential, but individuality in distinctive design should not be forsaken or disregarded, as it enriches an overall identity and has the potential to evolve an urban narrative. Building unique is common, while building common is evolving into being unique. The never-ending dialogue between the forgotten art of commonness and overstated individuality argues for places that feel necessary, warm, and inevitably deeply human. Probably the real revolution is to be found in silence, subtlety, and a sense of belonging, while all of our senses are engaged in an experience of spatial intimacy. Walls shall not confine but comfort, materials recall memories, space invites touch, and light carves emotions in quiet permanence of felt human-place harmony.

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Volume I: The Research

I. Critical Regionalism: Origin and Evolution

Critical regionalism was born as a response to the homogenizing effect of modernist architecture and its lack of cultural identity. This concept was introduced in 1981 by the architect Alexander Tzonis and professor Liane Lefaivre (Tzonis and Lefaivre, 1981), it was then further developed by the British Architect and historian Kenneth Frampton (Frampton, 1993). He framed it as a strategy of resistance towards globalization, where modern architecture is conditioned by technology, limiting the possibility of creating significant urban forms. The struggle between socialism and capitalism creates a modern world where architects continue to entertain the optimization of high-tech, decorative, and nostalgic historicism; it has to cultivate an identity-giving culture. Regionalism is associated with local architectural features, while also being a powerful tool of repression and chauvinism. As Frampton states, critical regionalism is a process of double mediation; firstly, to deconstruct the overall spectrum of world culture, and secondly, to achieve a manifest critique of universal civilization.

Influenced by the concept of dwelling by Martin Heidegger, he perceived critical regionalism as an approach to architecture that prioritizes place, materiality, and sensory experience concerning universal aesthetic principles. Mechanical functionalism is rejected, as well as decorative historicism of postmodernism, extending instead the reconnection to local culture, topography, and materials. It is a direct dialectical relation with nature rather than an abstract. The primary principle of architectural autonomy is the tectonic rather than the scenographic, therefore, the autonomy is revealed in the ligaments of con-

struction, which is not to be confused with the technical. It is the visual experience that addresses the tactile range of human perceptions, as the tectonic value of each component depends upon the density of its object-hood.

Modern architecture tends to prioritize the focus on only one sense: sight. This dominance alienates people from spaces, making them less intimate. As Pallasmaa states, architecture must engage with all the senses of the body; sight, touch, sound, and smell, all connect to a deep interaction with space. It is morally incorrect to perceive a space only from sight, as humans feel it with their entire being; hence why architecture should not limit its perception only to the visual experience. The movement of the body shapes the understanding of its surroundings, and the atmosphere and ambiance shape the emotional response to buildings. Traditional architecture often embeds cultural and sensory richness, representing certain principles and morals, with respect to the purpose of the building, unlike sterile modernist spaces. Our surroundings should cater to the human scale and movement, it is like an extension of the body, harmonizing the spatial arrangements. The goal should not be to create impersonal environments to impress the eye, but to create the multi-sensory richness of the physical experience.

Architecture should be felt, not seen, aligning with the philosophy that architecture should create a deep connection between humans and the environment. It is crucial to explore beyond the complexities and begin from the origins to explore this connection. To understand the essence of regionalism, it is effective to return to the architectural archetype, the base, if

not the hut. In its primitive form, it is the purest expression of dwelling, formed by necessities, materials, and territory. It is from this very simple, yet fundamental typology that the principles of architecture have evolved. This simplistic concept of architecture represents the natural desires of human beings, where nothing within the space can be taken for granted, if not is accommodated by the necessities of a dweller. The hut evokes the desire for seclusion, a retirement in the city, where the ritual intention of the primitive hut is in the physiology and existential philosophy rather than theology or dogma. The originating principles seem so basic that all future architecture should derive from them, acting as the base. When looking at the first primitive hut, it was rational, as a man takes branches from the local premises as material and uses them to construct his dwelling. They do not care to explore other materials, if not to use the one most adaptable to the territory, not simply for the convenience of accessibility, but for the contextual relevance to reinforce a sense of belonging and local identity. This draws on the principles of history, memory, location, and region that are all linked to regionalism, because it must be tectonic and rooted in an existential meaning, not a stylistic choice from an idea sparking in one's mind, away from the context. When considering Heidegger's concept of dwelling, architecture is about the sense of belonging rather than simply occupying a space, the hut represents something homely and comfortable, this statement can misguide a perception of architecture, where this decade's uncanny culture stimulates competition of being unique, leading a architectural design to be manipulated by the mindset of being unique and outstanding, which can lead the architecture to distort the comfortable necessities, and what is a hut

if it does not evoke a sense of comfortability that are often taken for granted? A hut has no pre-existing rules, its purpose is timeless to all hierarchies, and even a God resides in the necessities this archetype provides, hence its timelessness. This can be seen back through the etchings of Piranesi, demonstrating the ruins of Rome, where even in the remnants of the Great Empire, the people return to the primitive hut (Piranesi, 1756). The contrast between the monumentality of Roman architecture and the simplicity of such a basic architectural form emphasizes the resilience of this archetype, and its ever-lasting human necessity for dwelling. Due to this, it reflects Heidegger's notion of dwelling, a simple structure that represents an extension of human existence and environment. It responds to its surroundings in terms of materiality and human experience (Heidegger, 1971).

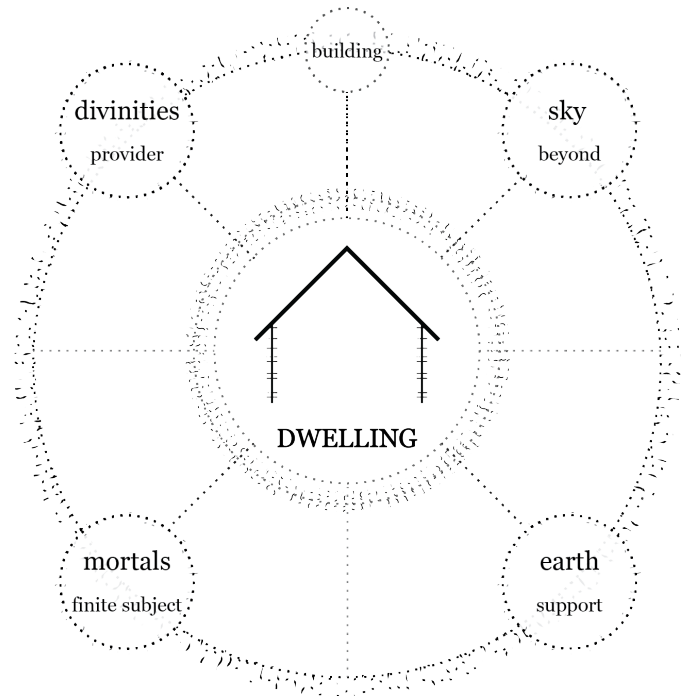


Figure I.1: Dwelling

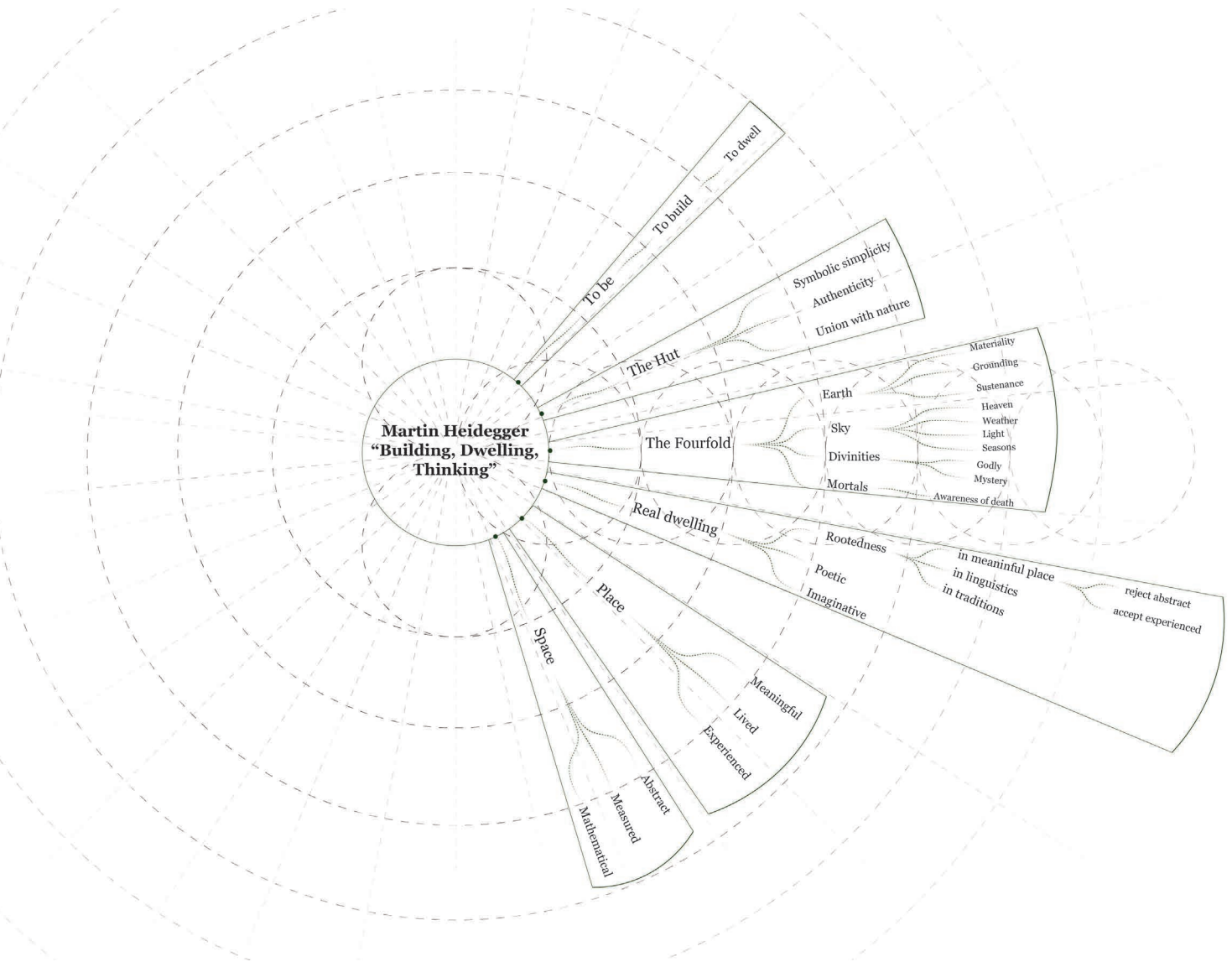


Figure I.2: MartinHeiddeger “Building, Dwelling, Thinking”

II. What Remains of Critical Regionalism Today

i. Romanticizing Realities

Expanding on the Kenneth Frampton theory, numerous architects and theorists have challenged the position of critical regionalism as well as its current relevance in the reshaped understanding of architecture by globalization. Forty years after its first definition, the movement appears to encounter disagreements on its applicability based on the contemporary focus on the shifting global dynamic, the progressive socio-political realities, economic inequalities, and complexity of identity. Building on, and in opposition to, critical regionalism, Pier Vittorio Aureli sets a radical critique as a romanticizing theory which rejects socio-political forces and disregards globalized society (Pier Vittorio Aureli, 2011). In his “Possibility of an Absolute Architecture (2011)”, the author challenges the core principles of regionalism, advocating for “absolute architecture” as a concept grounded in autonomy and purity, linking it to social, political, and economic factors (Pier Vittorio Aureli, 2011). A main argument is the over-idealizing of local materials and rituals to narrate a false language, which fetishizes the authenticity of a place. The exploitation of area sources and traditions is viewed as a tool for the transition of vague regionalism into an obscure aestheticism, disregarding deep socio-economic forces. Auerli expresses a view of superficiality as architecture should not be focusing on surface-level cultural expressions; it could not be that the very tradition shapes the building. Nevertheless, one could argue that expression of materiality is the very core of architectural understanding as historically dwellers built through local resources and intangible

knowledge passed down by generation. Despite the immense advancement humanity has reached along with our freedom of choice from notion to means, rejecting the heritage of such a progressive creation risks resulting in absolute vanity. Potentially, such beliefs are bound to reinforce fragmentation of collective memory and emotional experience of space. The idea of pure functionality neglects the sense of one’s belonging, the psychological or sensory interaction between the architecture and the dweller.

Aureli believes in absolute detachment of architecture from contemporary reality, as he advocates for notions that expose inequalities, labour structures, and confront capitalism, distancing the building from the aesthetic. So follows the belief that architecture can be viewed as an object of propaganda as it perpetuates capitalism through its walls, which form a symbol of hierarchical power. The solution being “absolute architecture” as autonomous forms resist urban sprawl controlled by capitalist speculation, the dwelling is now a type of resistance to neo-liberal urbanization. Along these lines, architecture is to be stripped to its bare essentials as a symbol against consumerist behavior and spectacle-centered design. Despite the direct approach, such austerity potentially threatens the environment.

It is evident with increasing recognition in recent discourse that architecture is often entangled and corrupted either through the influence of sponsoring, rigged project competitions, illegal land acquisition, fragmentation of the urban tissue, or simply the distortion of one’s collective vision of the built environment. Such conditions intrigue the role of Critical Regionalism as a question arises if Critical Regionalism

could persist and withstand the entangled system of architectural commodification, escaping economic and political mechanisms to exploit the contemporary practice, or is it simply an instrument for it. These realities revolve around principles developed in the 60's that are currently still of high relevance, and more precisely "The Society of the Spectacle" by Guy Debord, which discovers how society's perception of life has been replaced by its representation (Debord, 1967). There is a critical parallel between the society in the 1960s and the architectural value of today – what a designer's concept of space is has been brutally replaced by the fixation on the representation of the built. The corruption of the highest issue is the one pressed on society through architecture with emphasis on standardization, repetition, and merchandise. Such power of violence in images can nevertheless be contradicted by a sensation of uniqueness instead of a rejection of ornamentation of the "absolute architecture," which essentially fails to nurture an emotional or meaningful bond with the alienated user. In opposition, Critical Regionalism provides a rootedness and authenticity which is based on unique contextual conditions, aiming to reclaim architectural integrity whilst mitigating economic pressure by emphasizing inclusivity and community-oriented design. Despite its vulnerability to the risk of aestheticization, Critical Regionalism, if faithfully applied with fidelity to its beliefs of origins and integrated through the lens of modernity, has the potential to reclaim the integrity of the architectural value of space.

ii. The Abstraction of the Region

Yet it cannot be disregarded that the theory revives an essence of nostalgic resistance rather than a realistic rebellion, as supported by Reinhold Martin, an architectural historian and professor in Columbia University (Reinhold, 2005). His critique, instead of radically rejecting Critical Regionalism, concentrates on a call to further rethink its foundations and reapplication currently. A major flaw, according to Martin, is the limitation of the definition of "regional" in the context of Critical Regionalism as it presumes a static and authentic architectural identity to a location. Instead the comprehension of regionalism is a further complex collection of evolution of cultural exchange, migration, advancement and innovation in the locality. Dynamism is the very intrinsic condition that regionalism must engage with, as authenticity does not derive solely from geographical determinism but from the intricate hybrid interplay and interconnected systems, which define and sustain regionalism. Cultural flows, social structures, political landscapes, evolving traditions characterize the true essence of a regionalism approach, while manifesting such factors instead of forming simply an artificial aesthetic reality of architecture.

Despite its authentic experience as a central point of importance, regionalism has to further comprehend advancement and inclusivity as admiration of architecture is not solely constituted by the richness of space but also by its complexity of representation. Images, photography, digital representation carefully curate the space in the filter of distance which makes architecture a piece of a more expanded system of the arts and the experience. One should not limit the exposure to space to observing it physical-

ly which in its singularity can nevertheless be a fully comprehensive and immersive experience of the senses. By transcending traditional boundaries and expanding the involvement of architecture in other media allows the freedom of its various interpretations by a further spectrum of public which eventually has the opportunity to even remotely perceive the essence of regionalism.

As previously analyzed, Critical Regionalism's objective is to concentrate on the recalling of tradition through local materiality and craftsmanship, which currently as an intention has mutated into an excessive process of faulty production. As of today, the movement has been misinterpreted due to its satisfactory aesthetic and it can be questioned as Reinhold Martin did, if it is truly a sustainable and accessible strategy in practice. The unfortunate phenomenon appears due to the forced authentic appearance achieved by high-price craftsmanship, expensive "unique" materials, and locally specialized labor. Such regional exaggeration of technique results in financially viable projects for exclusively elite clients. One might question if such approach is not the core of Critical Regionalism construction in the aim of being in absolute authenticity and truthfulness to the geography. Yet, recalling the lack of inclusivity of globalization is further the stem of the issue. A considerate tactic to embrace locality should involve a comprehensive involvement of the complexity of the interconnected systems and in the simplicity and clarity of traditions. Our ancestors did not use excessively rich materials or sophisticated techniques to dwell as such circumstances were simply non sustainable for their efficiency of life. On the contrary, the authenticity of a place is rooted in the

simplicity of the application of its rules, the availability of its sources, the conditions it provides and the past traditions that have been adapted to the locality. Yet for a contemporary approach to Critical Regionalism, all of the above are core factors as the stem of its evolving, which are to be considered and reinterpreted through a modern lens of selection which factors are still applicable and worth recalling.

iii. The Architecture of Exclusion

Delving deeper into Martin's view of Critical Regionalism as a paradoxical medium that does not communicate accessibility, it often caters to the higher societal classes instead rather than embracing its theoretical inclusivity. As costs of construction and creative realization are typically high due to rare availability or specialized labor, the movement is essentially impractical for any architectural typology that has financial limitations, hence currently such are predominantly private boutique hotels or residences. Economic and societal divisions are established instead of addressed, thus establishing a clear societal hierarchy interconnection with detachment to architecture. Projects like Peter Zumthor's Therme Vals and Secular Retreat, or Kengo Kuma's Aman Hotel are typical examples of beautifully articulated spaces embedded in landscapes and yet serving only those who can afford the high costs. Currently numerous architects, recognized and rewarded for their regionalist approach, frequently serve higher classes as societal hierarchy translates into the architectural field of accessibility. The architecture under question remains largely inaccessible to the broader public as apart from its widely available representational fame online, the real experience is often reserved to a selected circle of people.

Reinhold Martin's critique partially structures the framework of Critical Regionalism's paradoxical articulation and its evolution based upon current tendencies of dwelling (Reinhold, 2005). Expanding on the prior discourse, as the movement evolved into a metaphor for luxury and societal exclusion among the architectural language, a distinct set of conditions appears to provide optimal groundwork for develop-

ment of the argument. The typology of the hut finds its compelling foundations in the constellation of hills, while its architectural value is further enhanced by the inclusivity of its occupants - from people, to flora, to the broader landscape. The hut embodies a sense of counter-architecture while it does not mimic aesthetics as a resort, but rather is an egalitarian environment which does not privilege status. The typology embodies a commodity of shared experiences among nature, while it belongs to no one but serves anyones.

Peter Zumthor, as an instance, architect whose ideas embody his thoughts regarding memory, experiences, and atmosphere as core actors in his design. Sensing a strong influence from Aldo Rossi's conceptuality driven by the recollection and history of architecture (Rossi, 1982), Zumthor develops a strong relationship with the placeness, the materiality and construction rituals of the plot as he firmly believes that building does not belong in landscape otherwise. His approach is rooted in regionalism shared across both Frampton's Critical Regionalism and Moore's Regenerative Regionalism, fully across through the theoretical contextualization, the thematic extraction of the core elements of placeness, tectonics, tactility and finally through the architectural analysis. Nevertheless, Zumthor's projects sustain tension between the absolute regionalism and elitism where accessibility to all can be criticized as unapproachable. Either due to economic cost exclusivity, spatial isolation or symbolic luxury, a selection of his works embody a paradoxical behavior. Deep connection to the placeness and materiality of building contradict the principles of inclusivity as such simultaneously epitomize a fetishized experience of aesthetics. The

Therme Vals (1996), being one of his iconic works, represents architectural uniqueness of a sequences of spaces which develop naturally along a sense of free discovery among the hill. Natural sun rays peak through the concrete plates, thus inducing mysterious and a pure sensitivity in terms of the tactile physicality of the design. A palette of dark and light, color of materials, texture and finishing seamlessly blends in with the landscape while ensuring a rich tactile experience on the base of excellent tectonic base, both ensuring symphony between the physical and emotional expression. Yet, the realization of the project was of elevated economic value as local quartzite stone was cut in precision by labor intensity, custom craftsmanship was required, concrete was poured on-site. Hence, its initial functionality from open to the public transferred to a privatized luxury resort which reflects the substantial efforts and investment. Along with its aesthetic ritual of space, similar architectural gestures question who is regionalist expression for as one witnesses the tension between the rootedness and reverence.

Simultaneously, through his career Zumthor designs a series of purely regionalist structures as the Shelter for Roma Archaeological Site (1986), The Saint Benedict Chapel, The Sound Box (2000), and many more (Merin, 2013). Not only does he embody his beliefs through materiality, the light, the tectonic or the movement of the spaces which harmonize the project but further a complete approachability is ensured as anyone has the pleasure to explore the sites. Despite the listed works, it is important to note that exclusivity can be exceedingly be imposed in the architecture not simply based of off economic reasons but instead through the simplest factor - the location.

The Bruner Klaus Field Chapel (2007) is a compositional masterpiece in the lens of its conceptual development as its methodology encompasses the building in the surrounding landscape (Moody, 2019). 112 trees comprised a wooden tent, later stacked with 50cm of concrete, which after burning the structure from the inside out for three weeks reduced its thickness to 12cm. Thus, the interior, charcoaled in dark concrete, remains without services like every typical building as electricity, heating, water supply but simply relies on light and air, transcending rural simplicity. The feasible tactile properties make the project unique and intriguing through the interplay between light and dark, modest but vernacular materiality and traditionality of surface. Despite its ideal regionalist mannerology, the chapel transcends spiritual minimalism and experiential exclusivity. Nevertheless, its geographic unavailability transforms its public accessibility to a rare occasion rather than a participatory spatial typology as it is remotely located in a field in Mechernich, Germany. The realm is excluded from common gatherings, occasional visits which reflect a sense of elitism, not by the means of costs, materials, or privatization but through the exclusivity of experience. Solely the “initiated” travelers seek to comprehend such architectural gestures, where the abstract sensory experience contributes to a consecrated solitude. The threshold between public accessibility of architecture and curated pilgrimage creates exclusive practice, which one must clearly comprehend the context of. Risking transfiguration into a rare-find experience, its regionalist complexity unintentionally obscures its value through physical and symbolic remoteness.



Image II.1: Bruder Klaus Field Chapel through the lens of Aldo Amoretti

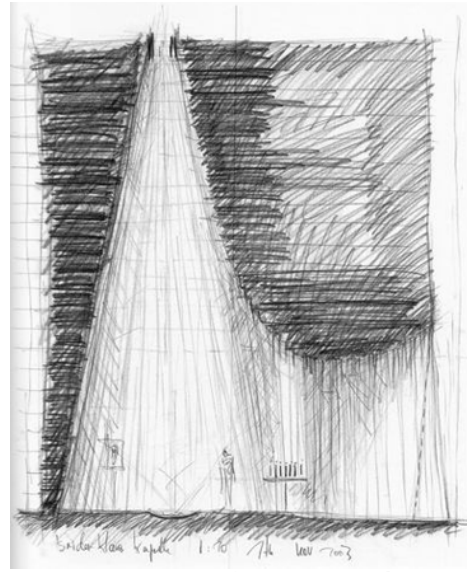


Image II.2: Bruder Klaus Field Chapel sketch by Peter Zumthor



Image II.3: Bruder Klaus Field Chapel photographed by H el ene Binet

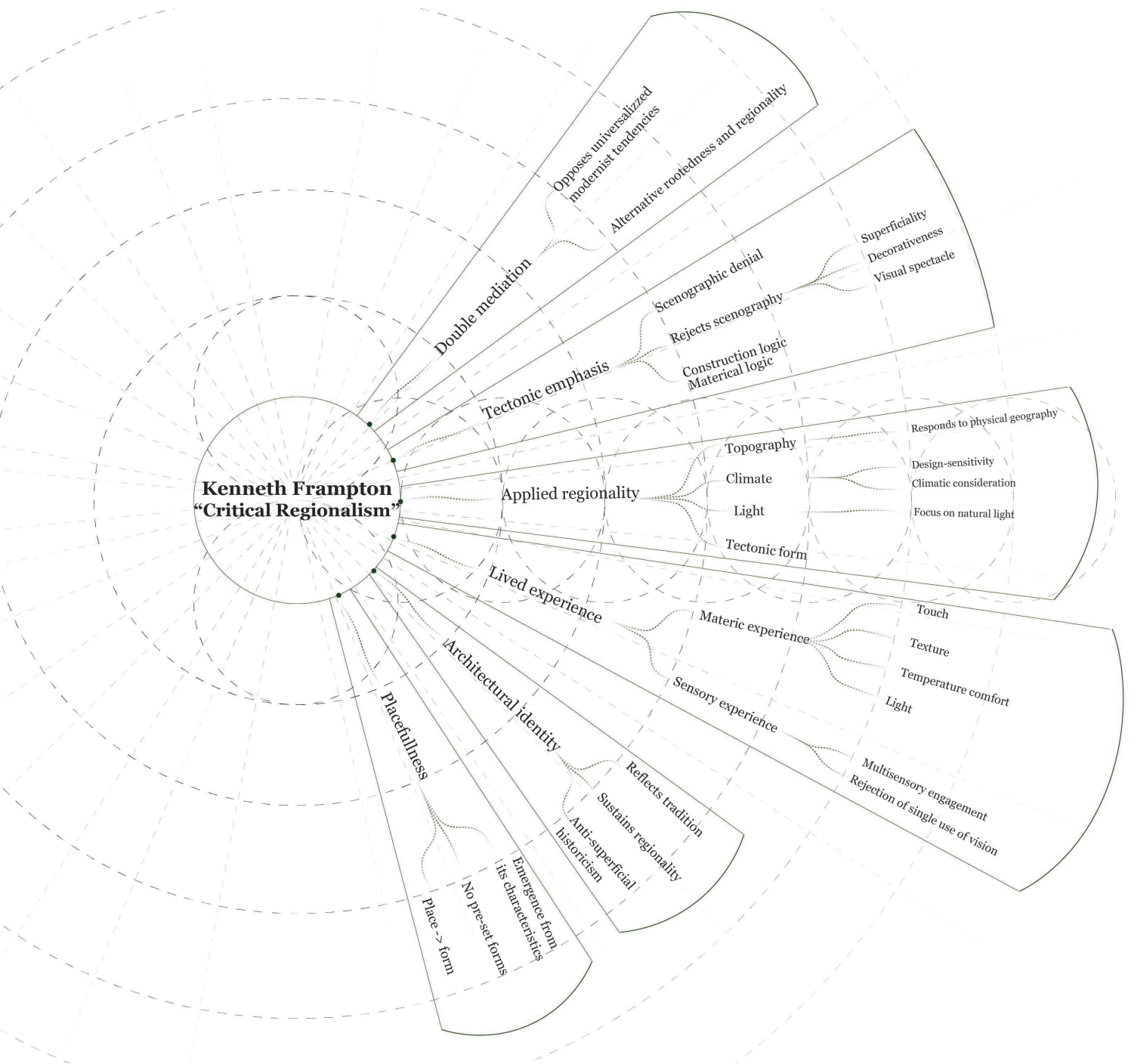
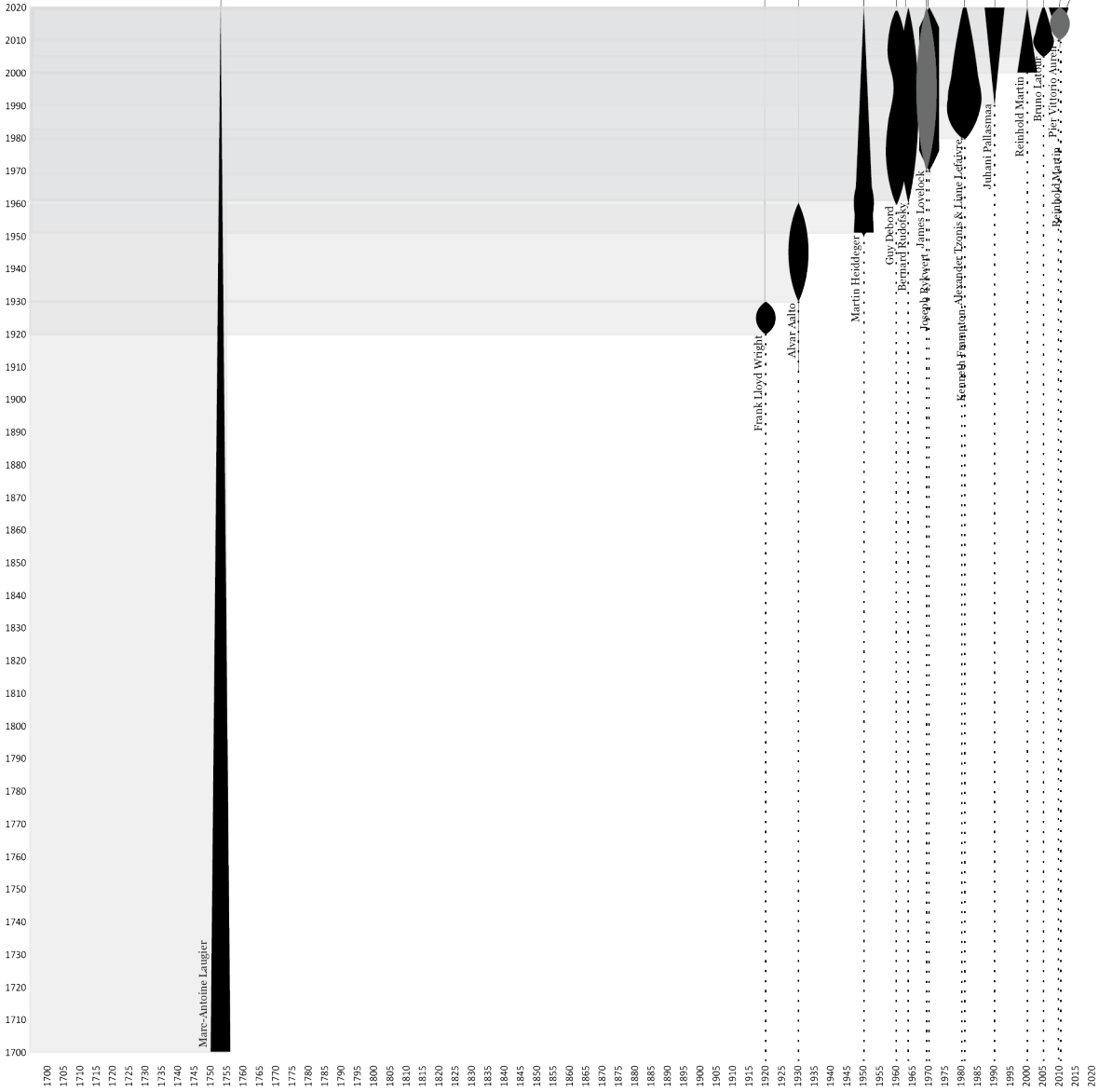


Figure II.1: Kenneth Frampton "Critical Regionalism"

Window of Relevance



Year of Invention

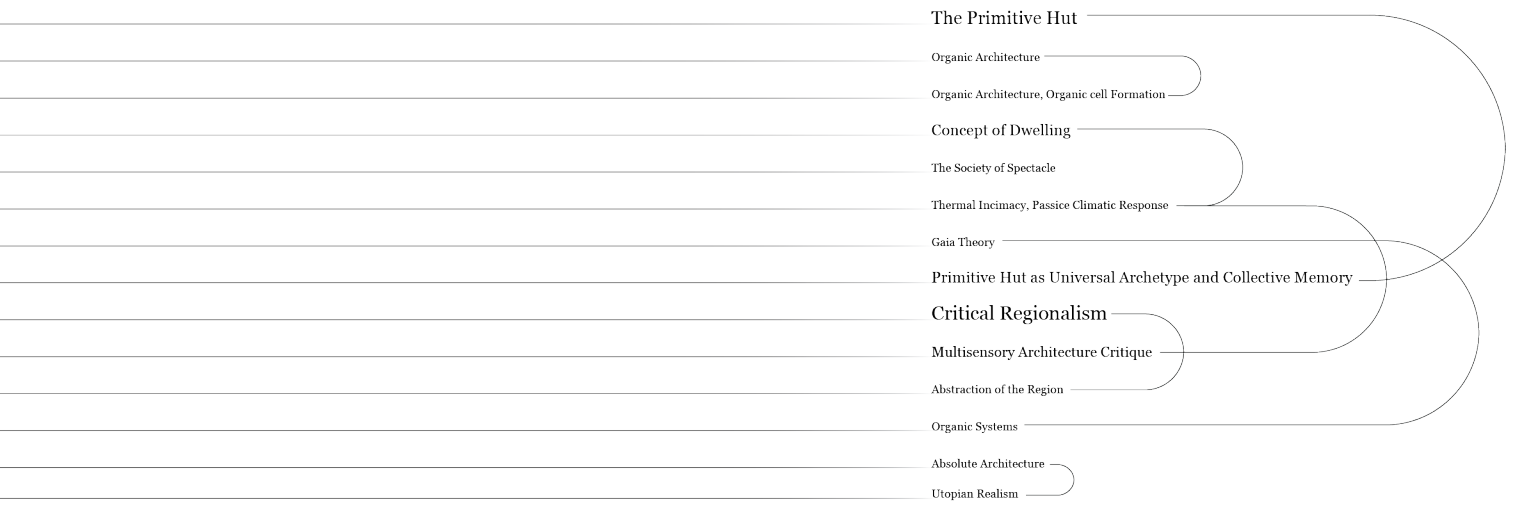


Figure II.2: Theories Timeline

III. Reinterpretation of Critical Regionalism Today

i. Its Historical Roots Against the Universalizing Tendencies of Modernism

The theory of critical regionalism was formulated based on a response to the homogeneous tendencies of modernism and the superficiality of postmodernism. It tried to reconcile the global evolution of architecture with the local context, valorizing the geographical conditions, culture, and climate that are unique to a region, resisting the dominance of architectural styles. However, critical regionalism today is reinterpreted with the consideration of globalization, technological advancements, and sustainability, continuing to oppose universalization, but in an evolved way. The basis of regionalism can be brought back to the first half of the 1900s, where the placelessness of modernist design was criticized, figures like Le Corbusier or the Bauhaus school, which ruled functionalism and industrial materials, critical regionalism was born as a revolutionary point in architecture. This view drew attention to the regional qualities and traditions with a site-sensitive approach. Martin Heidegger emphasized the concept of dwelling as a key human condition influenced by phenomenology, while architects such as Alvar Aalto, Tadao Ando were exemplars of this alternative approach, paying attention to materiality, site-specific design, and sensitivity to the sensory experience from the human perspective.

In this century, critical regionalism requires adaptation to the global changes it is developing, while maintaining resistance to universalizing tendencies in architectural design. Contemporary architecture is increasingly integrating more sustainability, as a re-

sponse to climate change, in the critical regionalism principles. Local materials and traditional construction techniques are being revisited to reduce the global impact while maintaining the cultural relevance. Although the original theory opposes mass production associated with modernism, architects today are taking advantage of digital instruments to improve site-specificity. Parametric design and 3D modeling are used to create a technologically advanced structure while being rooted in the local traditions. This approach allows flexibility in adapting global factors and preserving the local identity.

The reinterpretation of critical regionalism today goes beyond the aesthetic and the materiality; it includes the process of design involving the local community. Contemporary architects emphasize collaborative approaches that valorize the knowledge of the site, guaranteeing a positive response to the architecture for the locals. This aspect is crucial to move away from systematic designs not targeting who the architecture is for, and working to realize projects that integrate traditional special configurations with modern functionality, preserving the cultural identity. Although cities are evolving to become more interconnected, the principles of regionalism are applied in urban planning to contrast the monotoned globalized urban fabric. Place making prioritizes the ambiance and the human, spaces that reflect local traditions and an architecture that favors the sense of belonging rather than autonomy, which is what creates a detached society from the urban fabric of the landscape.

ii. Why Reinterpretation is Necessary

Humans are the geographic agents; the theory of

Gaia by James Lovelock (1970) emphasizes human inseparability from planetary processes. The Earth and its biology are a system that behaves as one single dynamic, self-regulating entity that maintains conditions for life (Lovelock, 1979). It is a complex interdependent system where the biosphere, atmosphere, and hydrosphere sustain life to regulate the environment of the Earth, adjusting to changes internally and externally. Gaia is a circle, and the critical zone is a vertical section that reaches the core of the Earth, the place on Earth where humans can modify. Climate change is a phenomenon that humans cannot touch, but the tangible effects are experienced; they expose the limits of human knowledge. It is about geography, not history, as it influences us daily as a strong interconnection with reality. This theory links to the holistic, ecosystem-based approach in architecture, moving away from human-centric design. Interpreting critical regionalism linking to the theory of Gaia means that architecture must work in symbiosis with the cultural and geographical context, actively responding to the ecological and climatic aspects.



Image III.1: Karelian House by Alvar Aalto

As Kenneth Frampton underlines the importance of climate, light, tectonics, and topography, he opposes the homogenization of modernism (Frampton, 1993). Aligning to the theory of Gaia, and the evolving issue of climate change, architecture must go beyond simply adapting strategies of construction and building, but integrate the values of the earth's natural system, as Lovelock describes it, the planetary self-regulation. (Examples of bio-climatic strategies, natural ventilation, passive cooling, thermal mass...) Given the technological and methodological advancement of architectural practices specifically towards bio-climatic strategies, a vast range of approaches, both theoretical and practical, have been discovered. In the true essence of organic reinterpretation, a relevant interplay between modernity and nature is found in Alvar Aalto's principles (Aalto, 1997). His tangible expression in architecture originates as a more organic approach inspired by early interest in the Karelian House, while firmly criticizing the modernist rigidity.

Alvar Aalto identified the true essence of architecture to be found in its profound relationship with nature, as a perspective aligned with his analytical fascination for the Karelian House. Originating in Finland's Karelian region (bordering Russia), the traditional wooden house typology is characterized by a uniform materiality, employing exclusively wood - for the furniture, to the structure, to the facade. The poetic transposition of a raw natural element into a man made constructed form exemplifies a compelling admiration, as the entirety of tectonic behavior is dictated by the wood as a singular material. Further, Aalto engaged with the logic of architecture evolving

organically from smaller to bigger scale, from the micro cell units into complex urban networks. Within such framework, the house is representative of the cellular prototype and its multiplication or expansions grows naturally instead of linearly, as form is a result of a process, time and biological realizations not a building execution. Accordingly, the “biological cell formation” permits an endless possibility of relationships between nature and the built in regards to its expansion as there is never a final, definite form. Aalto believed in simplified features which support his theory where the roof dominates over other elements as it is in constant process of change as a key formal, yet symbolic feature. Despite being critical of certain aspects, Aalto did not reject modernism by opposing technology or industrialism, unveiling organic potential for harmony even within the most rigid contexts. An important notion in Aalto’s methodology is his recollection of the tradition, instead of the past as a point of initial inspiration instead of simple imitation. Transcending nostalgia, his process integrates rather progressive critical synthesis where both modernity and tradition intersect, revealing an interpretation for confrontation between architecture and the human understanding and nature. Aalto’s work is a complex layering of materiality and scale grounded on the relationship between architectural tradition and nature, which leads to a broader analysis about the limitations of regionalist ideologies. The detachment from current global realities along with potential relevance and challenges of such ideal methodology is posed by contemporary theorists, who examine the ideological boundaries. Martin’s critique in “Critical of What? Toward a Utopian Realism” expands on the limitation of Critical Regionalism of treating the local as an isolated and

preserved area without the consideration of it as part of the global system of the Earth . The regional and the global cannot be considered as separate entities without a correlation. There is truly a need for reconsideration of the limitation of the misconception that purity stems from isolation, as it would not be damaged by externalities. Yet one cannot consider a part of an object as an isolated particle, as its singularity does not resemble any value without the entity of the object. Every rock in a valley is composed within a valley within a mountain within a chain within an endless sequence of interconnected which all result in a comprehensive globalization. Martin acknowledges the weakness of the theory as it frequently evolves in a product of commodified aesthetic, exploited as “authentically rooted” market projects.

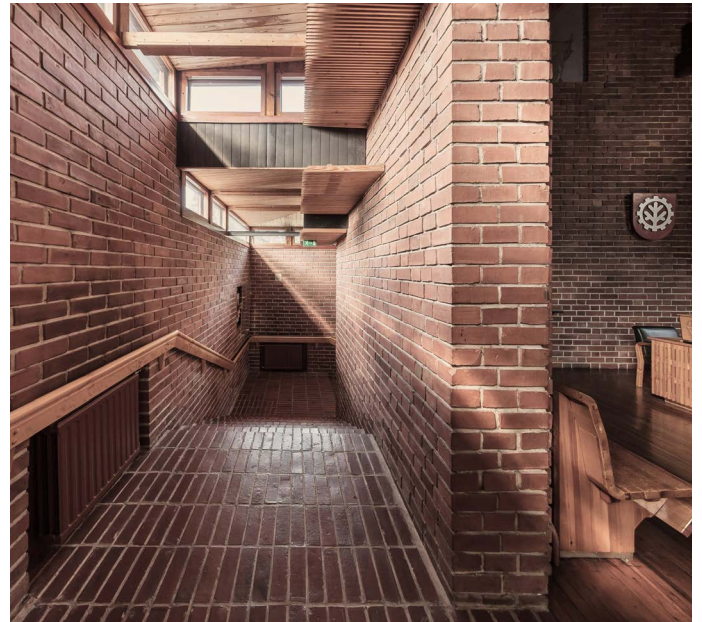


Image III.2: Saynatsalo Town Hall by Alvar Aalto

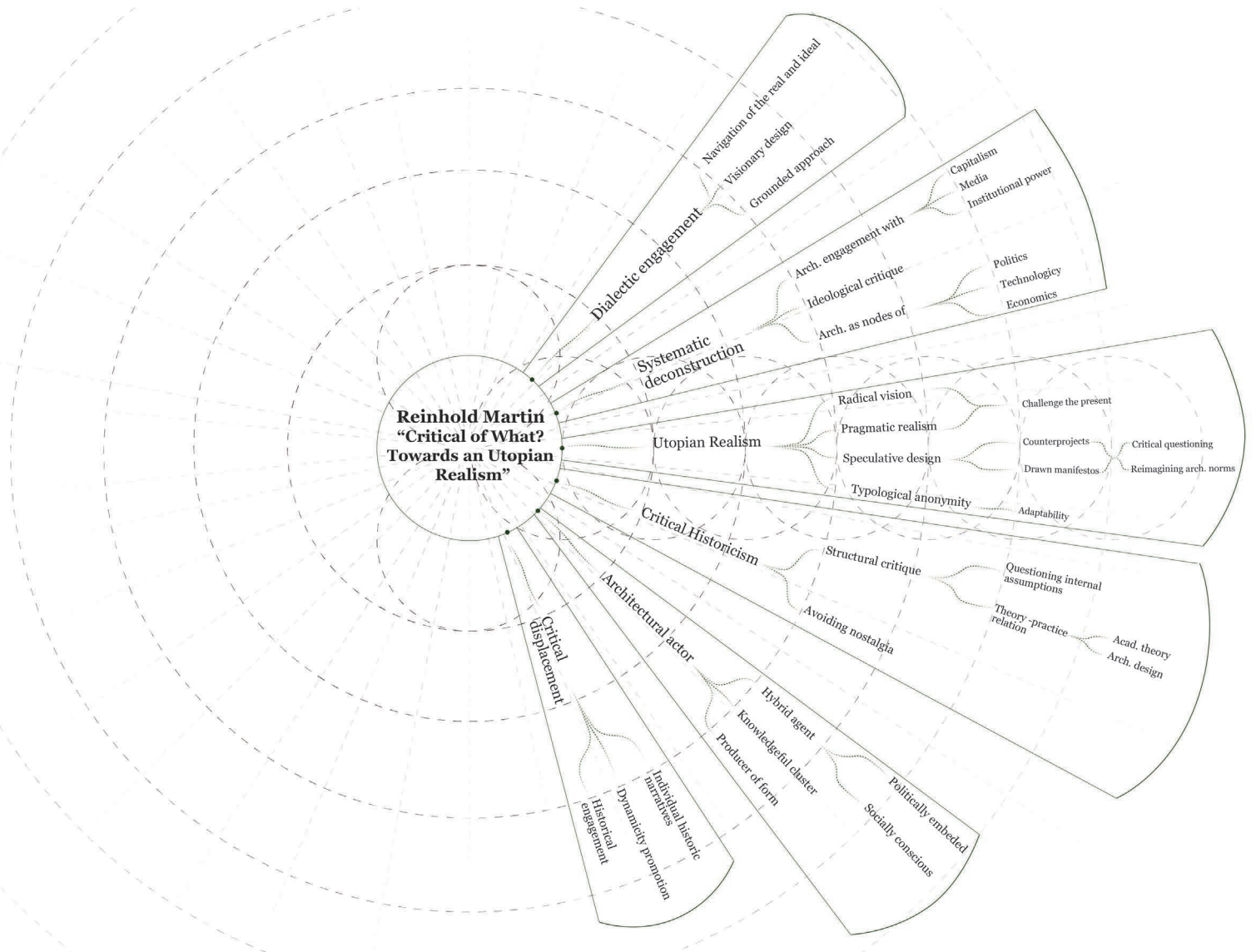


Figure III.1: Reinhold Martin “Critical of What? Towards an Utopian Realism”

iv. Evolution of Materials: Old Techniques vs. New Technologies

The use of local materials is a strong principle to reinforce the connection between architecture and context. However, it is not realistic to continue using the same materiality and construction as centuries ago, the factors affecting the materials has changed drastically over time and nowadays they must be reinterpreted to consider not only the local identity of the material, but its carbon footprint, the renewability and its environmental impact of the materials, The theory of Gaia encourages architects to design in symbiosis with the earth, with its fragility, considering the metabolic cycle of the Earth, such as by using biodegradable, recyclable, with carbon emission qualities. Architecture does not simply have to respect the topography, but emulate the natural ecosystems, creating structures that integrate with the environment. (Examples: buildings imitating trees; absorbing carbon, providing oxygen, filtering water, structures cleaning air and water, self-sufficient, regenerative habitats) Climate zones are changing due to global warming, so architecture must not be rooted to the place, but be flexible and adaptable to the environmental shifts. (examples: floating architecture, materials resistant to heat and cooling techniques, green roofs, permaculture-based planning). Reinterpreting the theory of critical regionalism through the theory of Gaia enforces the planetary-conscious approach in architectural design, shifting away from only human-centric needs. It must reflect the natural system and its active and constant regeneration of the environment, affecting the earth and humans. A built environment that aligns with the Earth's natural processes ensures an architecture that resists homogenization and contributes to the ecological

equilibrium.

The evolution of architectural techniques reflects the continuous human capacity to adapt to environmental conditions, societal needs, and available resources. It is when the party does not care for externalities that these factors are exploited, resulting in over-consumption and damage to the environment. Historically, vernacular architecture evolved in response to the climate and local materials, giving life to sustainable construction techniques and the regional needs. New building techniques offer innovative solutions; however, it remains necessary to preserve the essence of tradition with the progress of modernism to generate contextual appreciation.

Before the peak of industrialization, architecture was intrinsically sustainable, using local materials and strategies that adapted to the regions suited for the environment. While industrialization introduced new materials such as steel, concrete, and glass, they often overshadowed the site-specificity in favor of universal solutions. Today, architects are rediscovering traditional techniques, integrating them with modern technologies (examples). It not only concerns the function of materials, but culture and social cohesion, combining tradition and innovation allows for maintaining cultural identity, preserving the local heritage without ignoring modernity. Traditional techniques often involve the community in construction, an aspect that can help recover participation approaches. Combining tradition and technology can contrast the uniformity of international style, and valorize local aesthetics without imposing modernist models in cultural contexts. Rather than viewing old techniques and new technologies as competing forces, architects must recognize the value of

modern technology to complement tradition; in this way, the culture is treasured, but innovation makes the architecture environmentally responsible.



Image III.3&4: Materiality of the Ningbo Museum



Image III.5: Ningbo Historic Museum by Wang Shu

Wang Shu, also recognized as the Vernacular Experimentalist, reinterprets traditional materials, vernacular craftsmanship, and historical heritage into architecture of traditional art value, yet with modern authority. As cities are facing spatial distortion due to globalization, his beliefs reinforce the heritage component into the realization of architectural form, which is recognized as a cultural linguistic expression rather than the modernism's strict correlation of form = function. He critiques the rapid modernization and standardized architecture of today, significantly deficient in cultural or spatial depth. His ideology expresses brilliance as he resists cultural amnesia through the reuse of demolished building materials which embody literally and symbolically a historical power. Remembrance is enhanced rather than the modernized habit of demolition and replacement. Similarly, reinterpretations and integration of tradition within the design are harmonized contrary to their static replication. Achieved through labor, methodology, regional rituals, Shu engages directly with the building process through an investigative lens to the past, yet never nostalgic. Similarly to Aalto's biological cell formation theory, Shu designs with organic formalism as he rejects static forms, but rather evolves his projects through a process of layering and appearance incompleteness of his projects. Such an attitude, reminds the typical informal logic of construction of traditional villages in China, as he further rejects symmetry or monumentality. Instead Shu concentrates on defining ambiguity and spatial fragmentation of space in an attempt to recall the complexity of nature in real life along with its connection to the collective memory of a place. He emphasizes through his theoretical research and physical projects the essential need for recovery of the cultur-

al identity whose solution is provided by expression of contextual sensitivity, material memory, and story-driven spatiality. Shu's most recognized project is the Ningbo History Museum in Zhejiang, China, where the masonry facade is a rich composition of reused "mosaic-like" patches of various materials of either brick, mortar or tile character. As the brick is one of China's older construction materials, bringing it to reuse into the museum facade in the traditional Wapan technique recalls a sense of the long-forgotten past, carrying memory of monumentality, labor and socio-economic critique tied to their fabrication. The exterior design recalls mountainous topography along with its complex compositional assembling of "valleys" and "caves", recalling nature inspired cinematography in the context of new construction and standardization in China. Unlike the over-dominating parametric, overly-engineered design of algorithmic perfection, Shu's approach offers a grounded, tactile and profound sensitivity. Rootedness in the region, the continuity of rituals and its translation

into the construction logic reminds one of the sensation of experiencing, feeling and remembering architecture, instead of rendering it.

Technological evolution is transforming the world of architecture in the construction and urban planning processes. Innovative instruments such as BIM, AI, and sustainable technology are revolutionizing how buildings are designed, constructed, and maintained. These innovations allow the creation of resilient, efficient structures from the energy-efficiency point of view and a consciousness of the environmental context. BIM (Building Information Modeling) is a digital representation of physical and functional characteristics in a building, which allows architects, engineers, and constructors to collaborate more efficiently. In contrast to CAD, BIM modeling is full of data, improving the decision process in each design phase. The advantages of BIM primarily include the reduction in design errors, allowing for visualization and testing of the structure before construction. In addition, due to the advancements of data, BIM calculates precise information on materials, minimizing waste and improving the use of resources. However, it can introduce limitations to design due to the structured data system and predefined constraints. BIM relies on libraries that hold a set of data; therefore, creating unique designs can be limiting due to the parametric settings, which could alternatively limit the human capability in only expressing their design with predefined rules and orders, not allowing a vision outside of the parametric design system.

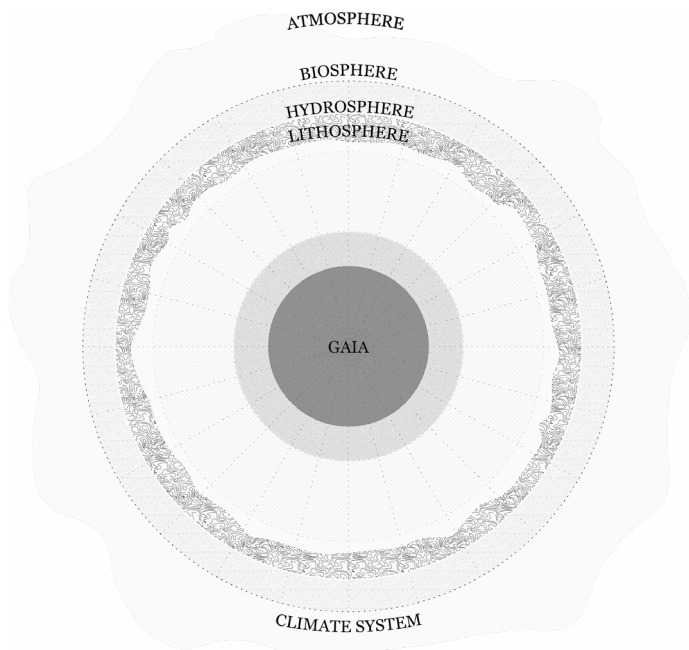


Figure III.2: Gaia Theory

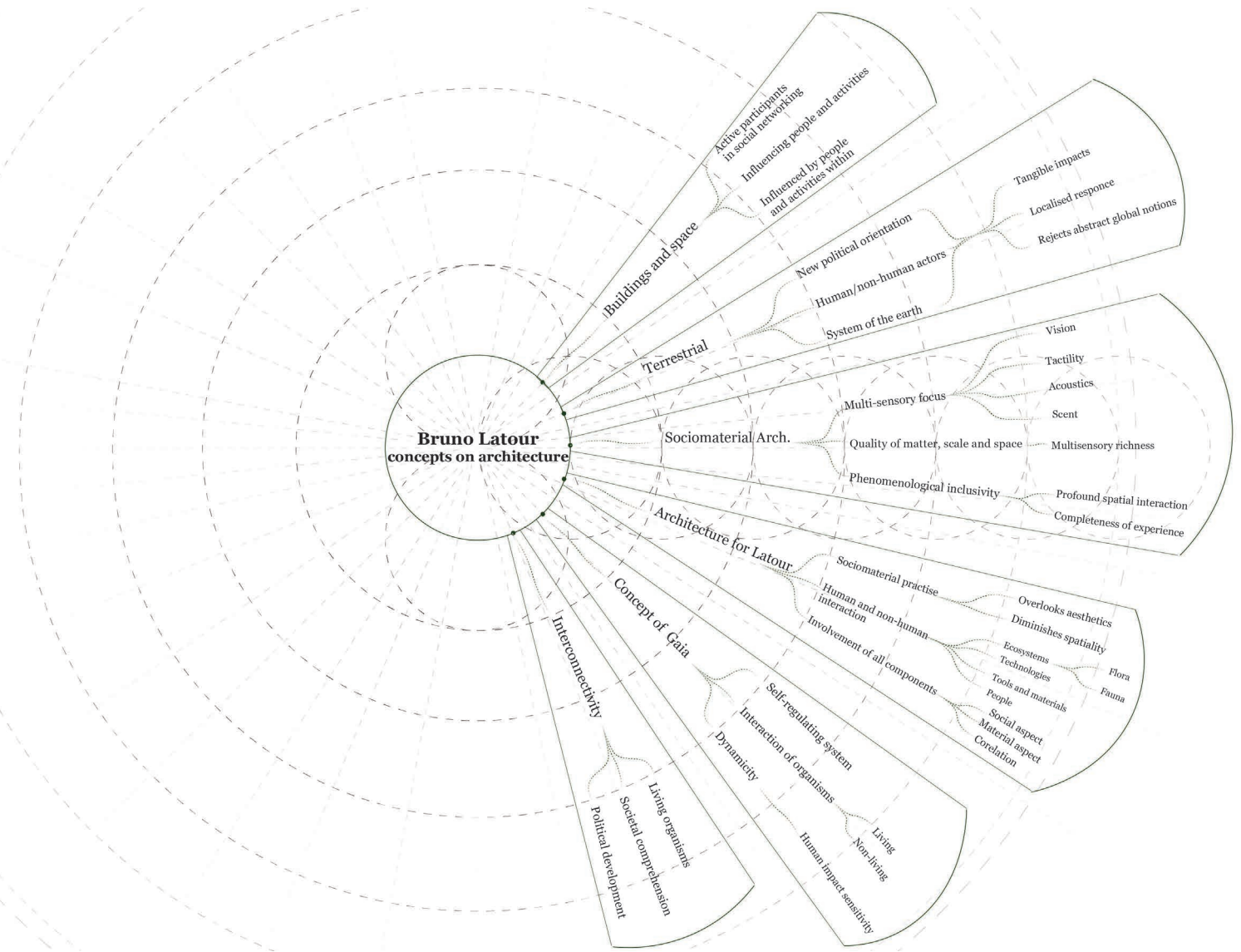


Figure III.3: Bruno Latour Concepts on Architecture

IV. Designing For the Dweller

i. Sensorial Complexity

Being contemporary in critical regionalism translates into considering beyond style or aesthetic, but to emphasize the living experience, involving sensory and material integration to fully engage the human in the architecture. In contrast to a design led exclusively by the visual impact, critical regionalism centers on design for the human, the tactile qualities, and the relationship to the space. Traditionally, architecture has privileged the aesthetic and form, while critical regionalism moves the attention towards the experience of the user. The spaces are designed in accordance with the body and the senses rather than only the visual. This approach considers factors of thermal comfort, intimacy with the space, and adaptability to the needs of the user, empowering the connection between architecture and its environment. Instead of purely for a photogenic result, this shift in perspective on architectural design searches for spaces that create connections, which in the end is what creates a space and an experience.

a. Tactile Literacy and Sensory Truth

As previously discussed and noted by many architects, vision is the singular sense that manages to dominate over all of our perception of the world in a cognitive favoritism, leading to a certain sensitivity numbness within a spatial experience. As Pallasmaa notes architecture to be the primary fundamental mean of comprehension of space and time, memory and dimensions of the human measure. Rene Descartes, French philosopher and mathematician, considered touch as a less vulnerable and more convincing sense than visuals as further one can consider

every tactile experience multi sensory where the spatial, time, historical, dimensional characteristics are measured by the touch, the eye, the smell, the sound, the skin to compose our perception (Descartes, 1641). Yet the tactile awareness provides information to the body that other senses cannot complete such as solidity, depth, texture, firmness, material truth - all phenomenological dimensions that remind one that architecture is to be felt, not just witnessed. One could argue that the architectural quality of a construction is hidden in the unconscious willingness of the eye to touch the surfaces, the complexity of shapes, or the roughness of the finish, as one's spiritual presence is intrigued to physically and mentally establish contact. Pallasmaa asserts that touch is the sense of nearness, intimacy, and affection as the eye surveys and explores, the touch approaches and caresses transferring one into a realm of tactile fantasy (Pallasmaa, 1996). The direct contact to the skin of a material is what establishes and emotional response and a sensation of intimacy within a space whose tectonics are to be interpreted as a poetic extraction of the built.

b. Echoes of Space - Sonic Silence

The acoustic experience within a space resonates subconsciously with the visitor as typically it is not an over thought process while sound indeed incorporates an omni-directional perception of the environment. One is commonly unaware of the acoustic importance, while it provides a sense of continuity and depth, comprehended by the spreading of our echo. Exclusively extreme situations of complete silence or rumorous echo disturb the ear, already adapted to the loud, chaotic city noise pollution. Pallasmaa claims that the most essential auditory experience

created by architecture is tranquility, as a metaphor for the art of petrified silence (Pallasmaa, 1996). Silence is more powerful than any other auditory presence, as it leads architecture to present its monumentality over all externalities, in a battle for peace and serenity within the walls. Accompanying, is a sense of protection and yet veneration, as one is guided to focus on their personal co-existence and sense of being within the space, while time has slowed down and lost its meaning. Columns, arches, voids, change in levels, and essentially every element that constitutes architecture form a soundscape which directly impacts our psychological perception of space. Various materials and specific forms aid the environment to amplify or absorb sound, which shape our spatial awareness and often recall long-forgotten memories of echoes.

c. Thermal Intimacy

Just as certain materials absorb or reflect sound, they further retain or radiate a thermal sensation experienced through the touch or simply the skin as the atmosphere surrounds one's presence. Thermal intimacy is established as a sensory layer which allows one's body to immediately comprehend the change in environment, directly linked to the shift in psychological state - security to exposure, comfort to distress. Even through the filter of the visual comprehension, one perceives wood as warmth and comfort providing while stone could be recognized as a more resilient material in certain cases based on the human association with their thermal properties. Warmth essentially is the very connotation of poetic dwelling based on the condition of safety, comfort, and rootedness that one immediately associates based on primary child instincts. Rudofsky intriguingly critiques the artificial systems of heat-

ing and cooling of buildings nowadays, which create a resilient one temperature environment instead of the passive techniques of climatic response such as adaptive wall thickness and composition, sunlight orientation, building height and space composition (Rudofsky, 1964). Hence, through the passive methodology of construction a dialogue with the climate forms the tectonics of temperature, as a mediator between one's body and the space.

d. Cinematographic Light and Poetics of Shadow

The experience of space through light is a medium which reveals the depth and true surface of space by direct touch of sun in focus or the casting of a shadow to reveal a form. The shadows, instead of perceived as spots of darkness hiding the space, is the real actor molding and disclosing the shapes of perception. Spatial rhythm is dictated by the shadow while emotional tone to a space is provided by the ratio of light to shadow, where the dimmer the environment, the more enigmatic it is perceived. Further, the contrast between light and shadow is the active unit of measure of the human proportion in space, providing a clear relationship between one's role within the architectural elements. Over-exposure of light typically associated to modern-times curtain wall facades, flatten the spatial complexity and tactile depth as illumination scenography is disregarded. Hence the result is a sterile environment one is emotionally anonymous to, characterized by suppressed spatial rhythm and any lack of mystery or intrigue.

An architecture modeled for the human guarantees a built environment that responds to the human needs and functions, generating a certain response based on how the factors have been treated. Spaces that align

with the natural movements of the body, incorporating elements that evoke specific emotions, clearing a space modeled according to the necessity that favors a specific comfort or the reflection of the traditions and practices, allow for an architecture that immerses the human in the experience of the space.

ii. Sensorial Complexity

Apart from the fragmentation and disruption in the built environment, it is not simply architecture struggling, so is the very concept of dwelling along with the intrinsic connection with its inhabitants. The understanding of living has further experienced a shift in its core ideas after the lock down of COVID in 2020, which has formed an accumulation of impermanence anxiety, isolation paradox, and loss of collective living. Perhaps, the underlying fundamental reason for the growing impersonal detachment between the person and the building, along with its fragmentation, stems from the period of lock down. Then the home functioned rather as a confinement than a safe place of belonging, evoking imprisonment rather than comfort. The pandemic reinforced a protective shell that never fully broke again, amplifying loneliness, detachment from the community, along with physical and emotional isolation. Such observation creates a paradoxical paragon as the dwelling is expected to be a deeply personal place of freedom, of connection between individuals, nurturing bonds in a shelter of comfort, instead, separation and strained interactions echo between the walls.

On the other hand, one witnesses the digital over stimulation that has invaded the homes, which, apart from easing the daily routine of the individual, mentally fatigues one towards a psychological torture of sensory deprivation and exhaustion. The highly

controlled and artificial environment has created a bubble realm within four walls, which is essentially the perimeter of a home that feels like a workspace replete with screens, artificial lighting, automated systems, or bleeps. Technology promises a virtual communal collectivity, commodity, and entertainment in one's realm, and yet its over-abuse has led to a hyperactive and over stimulating environment. A follow-up reaction of the dweller is the increasing seeking of silence, tranquility, slowness, and an organic environment.

Meanwhile, the pure notion of the dwelling is now altered in an understanding of its value through its financial evaluation, its aesthetic perfection. A great share of the population currently experiences the home as a threshold of a temporary station or simply as an investment where its stable notion of grounding entity has been substituted by visually appealing, yet emotionally shallow spaces. The present is an obsession with over-curating one's personal space into a set of clean perfection, rather than comfort, and the consequences of anxiety. The state of one's psyche and mental equilibrium is intricately supported by the cultivated environment created by their choices in living in the place, as a direct mirror and guide for well-being. Such an anchor and echo of one's inner harmony rebounds in the innate human needs of belonging, tranquility, and sensory depth, essentially found in nature.

Reconnection with the traditions of the past, intertwining with the primary understanding of the dwelling, would support the unconscious human need to feel rootedness. Attachment to place recalls nostalgia for pure architectural gestures, local materiality, and

lived-in authenticity. Places of true inhabitation are to feel meaningful and sensitive to our perception of belonging. Bruno Latour suggests that true dwelling must be participatory, adaptive, and connected to natural and social systems (Latour, 2004). Our desperate attempts, embraced by vulnerability, to reconnect with places to lead to a more profound connection with the world while fostering resilience. Places, just like people, should be understood as living systems to experience integration. Just as architecture should be considered as an interdependent living organism with people, so do they with the surrounding environment, making the building, the dweller, and nature a self-sustaining codependent system. The typical dweller seeks a regenerating connection with nature as an antidote to sensory deprivation and exhaustion, frantically scouting for the biophilic, the outdoors, the breath of fresh air. This psychological dependence is at a growing rate and reflects the human will to relentlessly sync with Earth. Hence, architecture is to be seen as a relief of a living entity, thriving in mutual symbiosis with people, just as they do with nature. Like a complete functioning organism - the structure, the dweller, the environment - for a self-sustaining coexisting ecosystem.

The inhabited space is a device that sets the rules of hospitality, the use of housing is secondary, as it is the effect of strategies imposed by capitalism and corporate interest, when a piece of equipment is produced, it creates a new need, feeding consumerism, allowing the authorities to control the interpretation and definition of these needs. However, it is not with the same principle that one considers for a hut, the essence of its necessities comes down to the primitive needs of humans: eating, sleeping, and resting. This

archetype can not represent less than what a human being dwells on, it does not consider the externalities that create new needs. The inhabited species is a device that sets the rules of routine to organize life, shaping the regimes of habit.

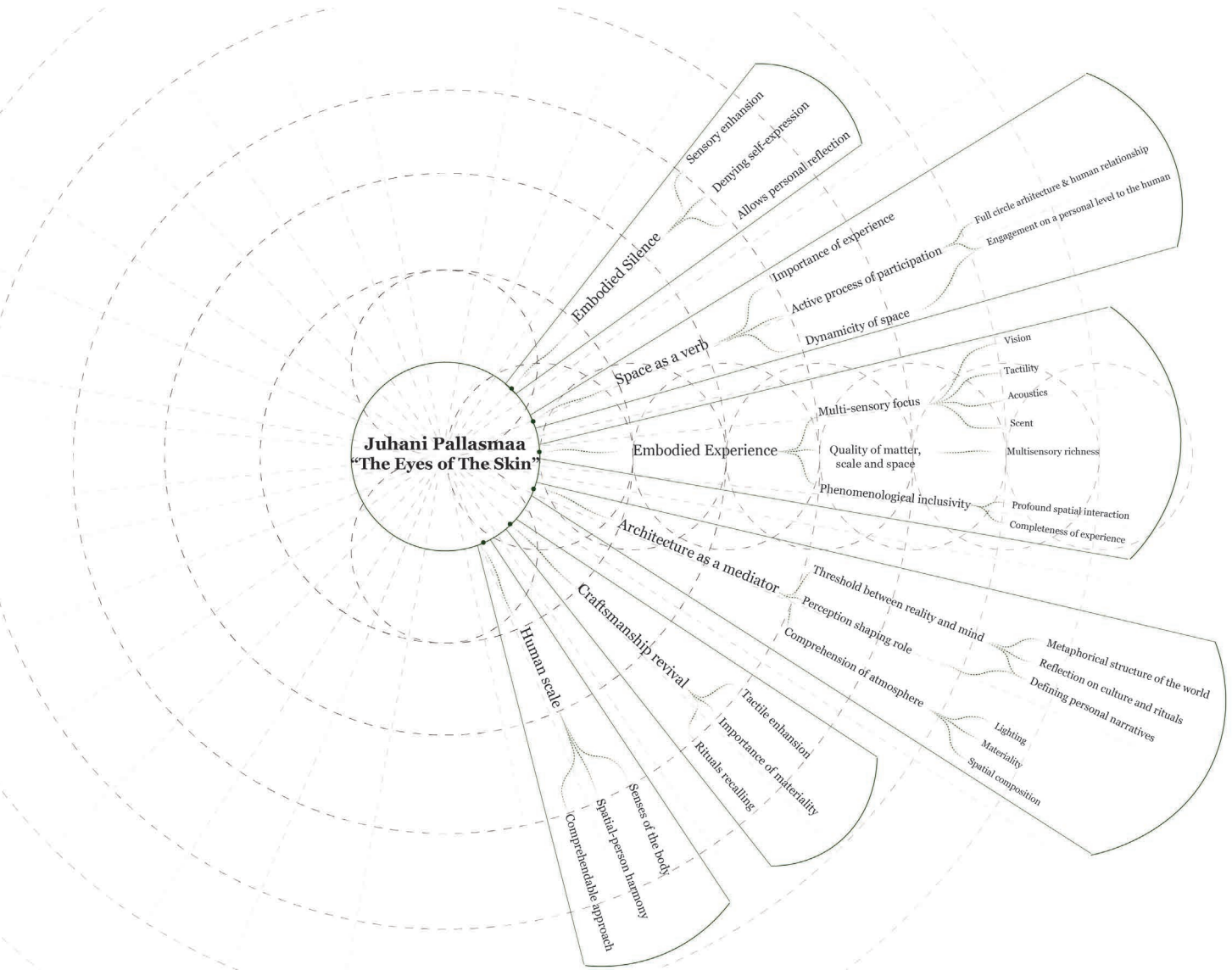


Figure IV.1: Juhani Pallasmaa "The Eyes of The Skin"

V. The Hut: Origins, Myths & Evolution

Evolution, being the basis of human existence, expands to all spectrum and interests of one's life including architecture, which stems with the core idea of primitive structures. Once originated as the basic notion of a habitat, the human designed consciously for what one might believe are simple protection purposes, yet instead it is a complex layered system of principles. The main objectives regarded the need for a controlled protected environment, stable comfortable base, social and family identity, as well as spiritual beliefs and rituals. The house was viewed as one's symbolic personal center of their small universe as a sacred blessed territory with a deeply personal connection. The sole purpose of surviving was a driving force for the creation of the first shelter like the Olduvai Gorge site in Tanzania, dating back to 1,8 million years ago, where nevertheless the aim to live better with a sense of belonging, create a stable and meaningful life was a part of the construction process. Architecture was defined by a personal will for essential and local response to the surrounding environment which over a span of 1,8 million years evolved into a more globalized, decorative, and ironically one-dimensional in the sense of authentic value. As previously analyzed, the built environment has been enriched by a spectrum of innovative yet foreign materials and strategies while paradoxically damaging the general comprehensive tissue. In a time when the integrity of living space is fractured by externalities, the hut is the primordial typology of resistance, thus proclaiming itself as a testament of purest form of architecture. Hence, the hut represents, in architecture's most authentic role, a shelter in direct contact to nature with symbolical and physical richness.

i. Origins of the Hut: the Archetype

The archetypal shelter is a philosophical as well as architectural "original myth", as Adam and Eve for the field, from which branches and developments of architecture branch out and against which the base unit for architectural value can be measured. Symbolizing humanity's first instinctive push to build for shelter, protection, and psychological as well as physical sense of belonging, the hut can be viewed as the most fundamental and primitive form of mythological object with more symbolic memory than historical evidence.

Returning to the very origins, a foundational idea from the Enlightenment period was proposed by a French priest and architectural theorist, Marc-Antoine Laugier, known for his 1753 *Essay on architecture*. He introduced the Primitive hut as the ideal model, which represents the origin of architecture (Laugier, 1973). Good architecture must follow the logic of this basic typology, consisting of local materials, simplistic forms, and a functional structure oriented to its purpose. Laugier believed that architecture began with the human needing shelter; due to this, the structures were rational and based on the surrounding nature of the context where shelter was required. The essential elements consist of a vertical support, the column, the horizontal support, the entablature, and a pediment, the roof structure. Three elements are required, which became symbolic of classical architecture components. This can be seen in Greek and Roman architecture. The elements were derived from local materials, such as tree trunks and branches, as it was the only matter available. Laugier critiqued Baroque Architecture in the overly decorative aspect of his time, as it seemed that the build-

ings were pushed too far from their natural purpose of being structural; it had become about showing, not functioning. No literal “primitive hut” exists as a singular set model, but the philosophical symbol of architectural purity behind it is seen everywhere. It is a visual metaphor to represent the hut as a rustic shelter made from tree branches, only this way can one realize that the hut is a symbol of architecture. Laugier’s interpretation of the hut is one as a foundational symbol of conceptuality, as it inspires through its roots for rational, meaningful, contextual clarity. The primitive hut idea supports the “back to nature” philosophy, which was later expanded on, where elements are considered as essential pure components exclusively within greater context in an organic system envisioned as architecture. As, Viollet le Duc, states that the organ existed only in relation to the whole, where each form could only be explained through its place in the system, this theory is reflected in the concept of regionalism, as an architecture is created through the system surrounding it, where architecture acts as an extension to the landscape, not disrupting it (Eugène Emmanuel Viollet-Le-Duc and Millard Fillmore Hearn, 1995). Apart from its contextual relativity, the hut performs its spectacle of architecture of primary necessity, reconnecting to the primary idea of shelter, thus rejecting a potential evolution into architecture as a spectacle. The predominant frame of the hut is the response to elementary and fundamental human needs through an articulated composition in direct dialogue with nature, dictated by environmental needs.

ii. Hut As Natural Desire - Collective Memory and Psycho-Spatial Prototype

Situating the hut in the psychological frame of people is of high significance for the complete comprehen-

sion of the importance of such typology, aiding one to define nostalgic pleasure, necessities, and desires. The notion of shelter almost as an urgency, possibly under evolving metaphorical forms, is deeply embedded in human collective memory and grasp of world society. The hut is a part of human memory, rituals, instincts, and desires even in the earliest years of a person's development. The hut is similar to a memory chamber, where one can go back in time and resonate with personal memories, whereas a child rehearses the first act of sheltering in the form of a fort. A reenactment of the basic dwelling can be found all throughout the collective childhood - the blanket forts, the dollhouses, the dream of the treehouse, or sandcastles - all simulating a miniature cosmos of belonging, protection and imagination.

The British architectural historian Joseph Rykwert interprets the primitive hut as a universal archetype, deeply connected to collective memory and culture. The search for the primitive hut is a deconstructing process involving children, their search, and simulation playing ‘fort’, which mimics the process of architecture, where they obsess over what seems like meaningless details to others but evoke the sensation of dwelling and a sense of belonging. It is not about the functional aspect of a hut working as a shelter, but the archetype working as a cultural significance, Rykwert states that society returns to the primitive hut to rediscover the essence of architecture, tied to rituals and the human experience of space (Rykwert, 1983). The hut is a symbolic act that shapes how dwellers experience the world. The obvious functionality of a hut providing shelter is a way to interpret what humans find obvious, the comfort of our habits in dwelling. It is as if something so obvious is now taken for grant-

ed, or even neglected in building architecture for the comfort of the human. Yet the distinct functionality intertwines with the psycho-spatial reverberation where the hut is a medium of interacting emotional resonances related to the refuge, the shelter, the belonging and remoteness.

iii. Shelter of Radical Inclusion

The hut is a curious space, it holds an impulsive attraction where people of all kinds gravitate towards safety and comfort, transcending social and cultural obstructions. The lodging holds and welcomes all, without hierarchy, social structure or exclusions, as the unwritten laws of the mountains require - one in need of shelter, will always be provided it. Nature's breathtaking beauty coexists with its dangerous wilderness, as in a single instance of change lives are placed at risk, while the humble hut is the single saviour from the unpredictable power. The mere concept of such radical inclusivity inherently opposes the every-day reality saturated with capitalist and elitist norms. The common practise of privatisation, commodification and standardisation is rejected along with its accompanying notion of architecture as a gesture or a spectacle while the hut truly responds to the human needs without artifice. Therefore, the genuine essence of the hut constitutes of democratic modesty and dignity without exuberance of manifestation, while belonging to nobody and serving everybody in a shared space. Meanwhile, inclusion does not require perfection, it is rare that such dignity is accompanied by perfection and potentially the incompleteness and blemishes hold unity and harmony of space, thus comprising for the enduring symbolic and psycho-spatial power of the hut.

iv. The Hut as Regional Form

The remoteness of lodges typically distributed between mountain valleys, share in common based on their location the essence of the habitat, intending the site-specific materiality and construction logic. Due to difficulties, either financial or physical, transportation and installation of "foreign" matter and technologies is conventionally not common or over-looked upon. Despite the tangible difficulties, the preservation of architectural tradition implies the default regionalist aspects of the hut - built with strictly available materials, strategies shaped by climate, forms carved by the terrain. The true composition almost appears to be in negotiation with the natural forces, rather than over-dominating them, while in communication with the sky, the soil, and its resources. Therefore, one can view the metaphorical comparison between the pureness of the human being and the hut, where in both natural character is the idea of resisting to alienation, framing humility, adaptedness and consciousness. Perhaps, for this very reason such architectural typology transfers so much emotional warmth to its dweller, representing the medium inter space between life and nature, shelter for needs and connection to the environment. Further, the hut serves not singularly as a threshold but also as a setting of curiosity where senses are intrigued, specifically the touch. The tactile experience is inviting due to a quintessential organic texture, opposing the globalized polished reflective finishes. The Alpine Huts within the borders of Italy, Austria and Switzerland, for instance, who despite national borders share similar characteristics in base of their geographic common factor - the mountain, the Alps. Heavy timber, large granite stone, sourced within walking distance and sloped roofs, thick walls, and

compact plans respond to the heavy snow loads and extensive temperature amplitudes. Meanwhile, on the other side of the globe, the Japanese Chashitsu tea houses are minimal in planning, locally sourced with bamboo, paper walls, and plaster symbolize the notion of natural imperfection “wabi-sabi”. Humility, mindfulness, and sensory consciousness are always emphasized, irrelevant of the specific relationship with the region, but simply based on the notion of organic irregularity and unrefined beauty. Spatial intimacy is maintained through the aspect of a truly individual experience, differing from anyone else’s, due to personal curiosities and perception when one undergoes the space’s sensory theory. The hut engages all senses through the touch, smell, vision, thermal comfort, taste hence inviting its dweller to enrich their tactile literacy.

v. From Primitive Model to Contemporary Strategy

The primitive hut is a timeless concept that has been interacting with people since the beginning of time, hence its “primitive” adjective in the concept itself. It symbolizes basic human necessities, linking it to architecture, and how relevant it is for humans all the way to the basic principles of living. A human requires shelter and protection to live, and as a first architectural form allowed to support these necessities. One can argue that the hut provided the ideal principles for architecture, where it all began from. Today this concept is still relevant, however the principles have advanced in terms of technology and intelligence, therefore a re-interpretation can be made, in order to create a hut that can incorporate and integrate more adapt materials, while being environmentally conscious. Nevertheless, nostalgia is not to be considered as a feeling relevant to the difference in

epoch or the advancement, but rather aids for setting a realistic generative model of today’s hut.

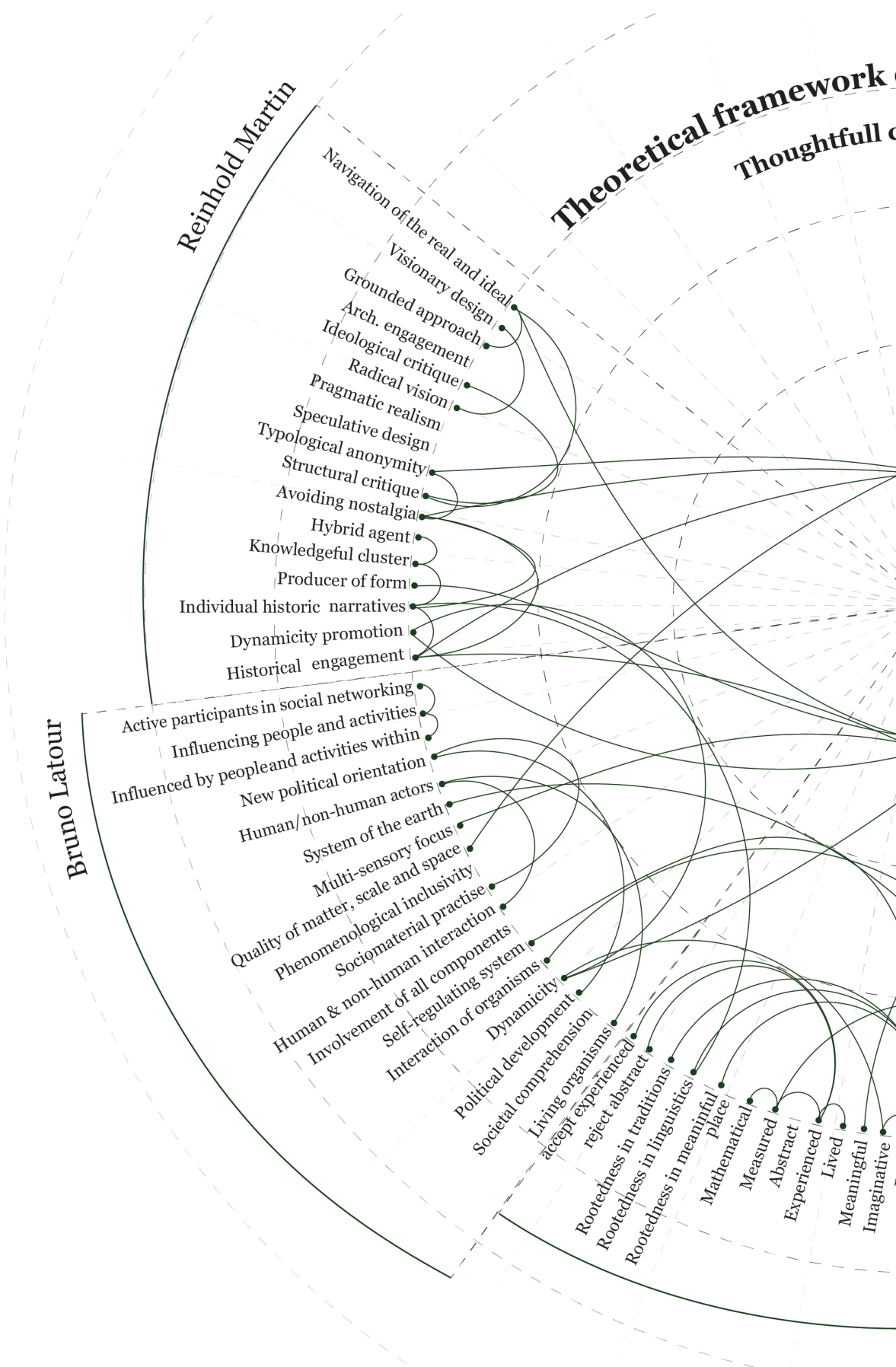


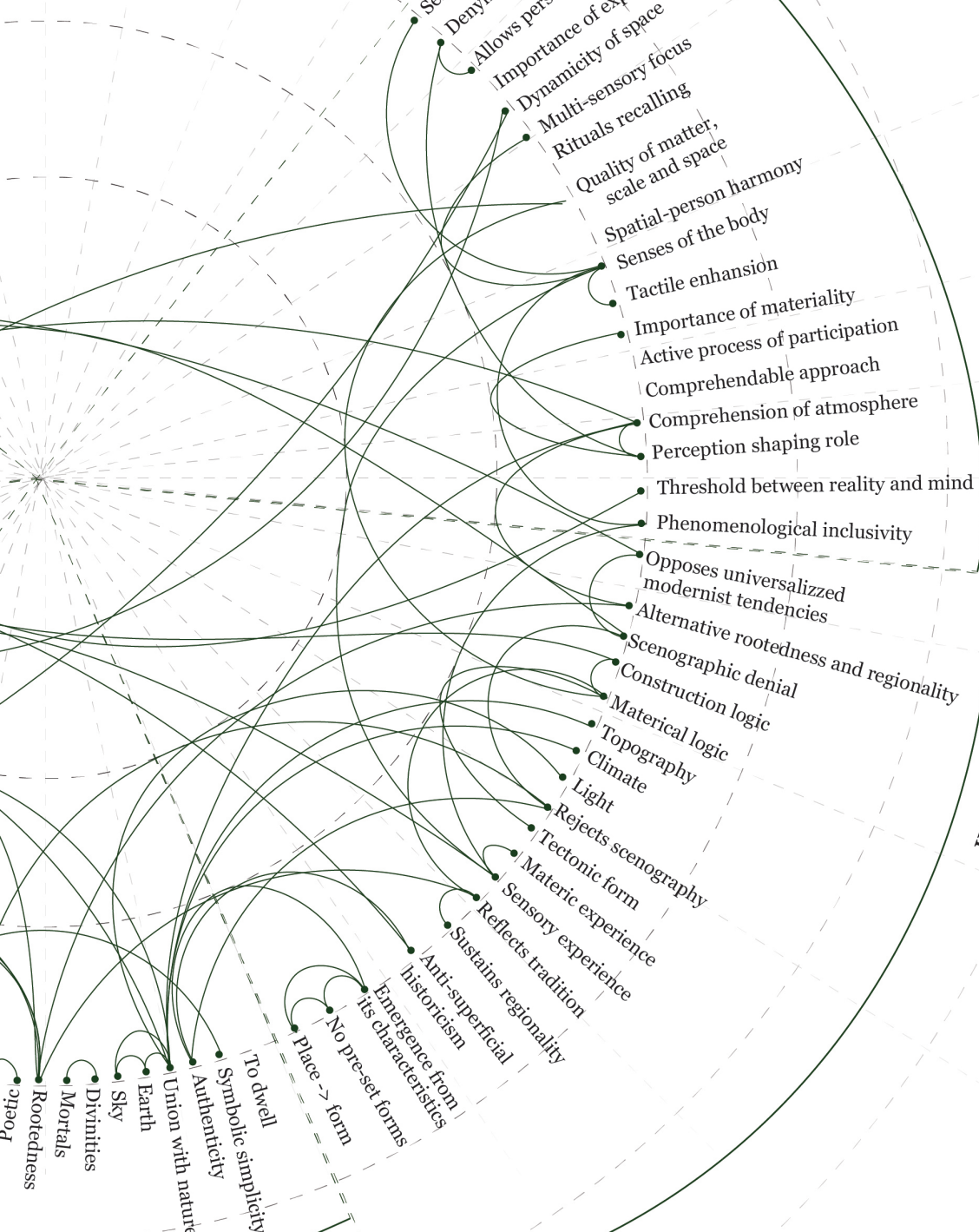
Figure V.1: Theorists Summary

of critical intertwining correlations

Juhani Pallasmaa

Kenneth Frampton

Martin Heidegger





HEIDEGGER: DWELLING THOUGHTS

to think others are still for a hut about their own building. The thinking that thinking can do is not to think about the hut, but to think about the thinking that thinking can do. It is not to think about the hut, but to think about the thinking that thinking can do.

All people dwelling are dwelling with others in building. The building that they dwell in is not a building, but a dwelling. The building that they dwell in is not a building, but a dwelling. The building that they dwell in is not a building, but a dwelling.

Heidegger – “Building Dwelling Thinking”
- the hut as an echo of belonging, where shelter transforms space into lived place

1. p.12.



Aureli – “Absolute Architecture / Critique of Spectacle”
- the hut as an echo of resistance, stripped to its essence, a form of refusal against excess and spectacle

4. p.15.

CRITICAL REGIONALISM
ARCHITECTURE AND IDENTITY IN A
GLOBALIZED WORLD
LUKE LEFAIVRE AND ALEXANDER TZONIS



Tzonis & Lefaivre - Critical Regionalism
- the hut as an echo of cultural resistance, where the local identity survives against the homogenizing forces of universal architecture

2. p.12.



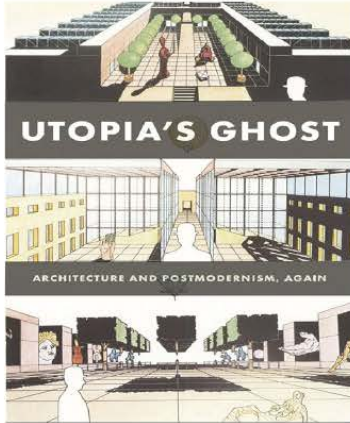
Kenneth Frampton - Critical Regionalism
- the hut as an echo of the mountain's climate and light, where materials speak the dialect of the land

3. p.15.



Debord – “Society of the Spectacle”
- the hut as an echo of presence, reclaiming lived experience over representation

5. p.16.



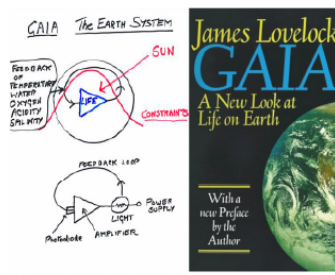
Reinhold Martin – Critique of Regionalism
- the hut as an echo of hybridity, where the local and the global entangle without purity

6. p.16.



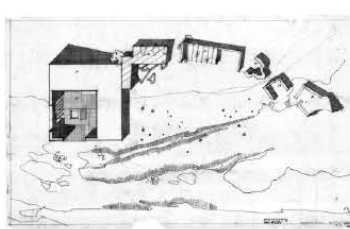
Aldo Rossi – Memory & History
- the hut as an echo of recollection, where form holds the weight of memory and collective traces

7. p.18.



James Lovelock – Gaia
- the hut as an echo of planetary rhythm, inseparable from wind, soil, and water

8. p.25.



Aalto – Organic Form / Cell Growth
- the hut as an echo of growth, evolving like a living cell from the intimate to the vast

9. p.25.

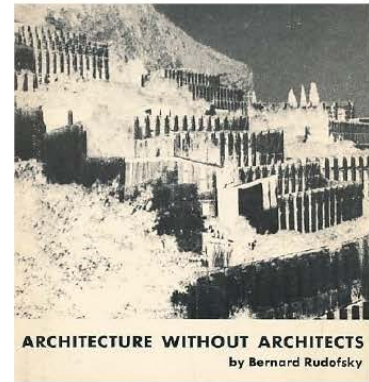
Figure V.2: Bibliographical recollection of echoes



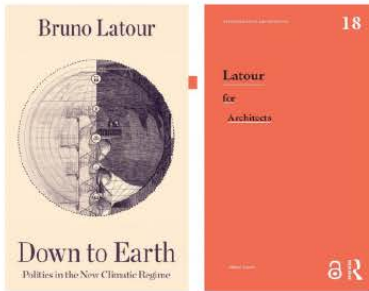
Wang Shu – Vernacular Experimentation
 - the hut as an echo of material memory, reusing fragments to weave continuity from loss
 10. p.29.



Pallasmaa – Sensory Architecture
 - the hut as an echo of nearness, where walls are felt, silence is heard, and materials embrace the body
 11. p.32.



Rudofsky – Passive Systems
 - the hut as an echo of climate, where thickness, orientation, and shade replace mechanical force
 12. p.33.



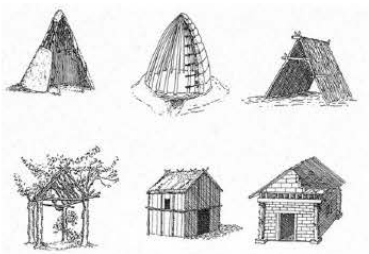
Latour – Participatory Dwelling
 - the hut as an echo of entanglement, where human and non-human co-shape the dwelling
 16. p.35.



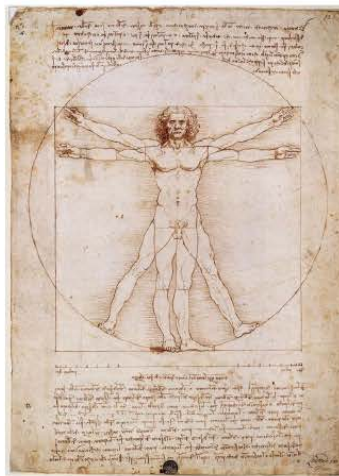
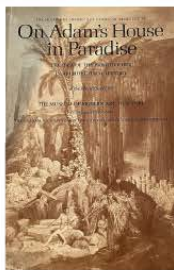
Laugier – Primitive Hut
 - the hut as an echo of origin, where necessity, simplicity, and nature form the first architecture
 13. p.37.



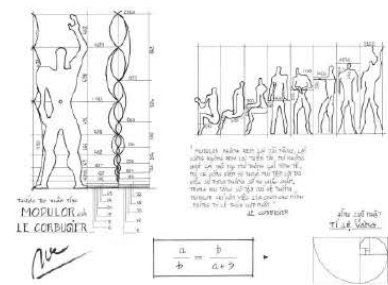
Viollet-le-Duc – Organic System
 - the hut as an echo of the whole, each part explained through its relation to the landscape's system
 14. p.38.



Rykwert – Hut as Archetype
 - the hut as an echo of ritual, a return to the essential act of dwelling
 15. p.38.



Vitruvius – Body Proportions
 - the hut as an echo of the body, aligning measure and scale with human comfort and harmony
 17. p.46.



Le Corbusier – Modulor / Standardization
 - the hut as an echo of proportion disciplined by the body, resisting placeless repetition
 18. p.46.

VI. Pomatt Hut - Origins, Myth, Evolution

The typology of the hut, starting from its prehistoric past to the recent modernist interpretations, has undergone a vast technological and metaphorical evolution. Sharing similar principles based upon the notion of shelter, warmth and safety, all huts aim to respond to the human need of survival either psychological and physical, through a selection of local availability. Considering such attributes, it can be argued that the purity of the hut as an architectural typology roots in the fact that it was never invented. Similar to a natural outcome, the eternal form has always existed in response to humanity's fundamental instinct for survival. The structure, born from necessity and functionality, enhances a place's complex meaning through enriching its intimacy, purpose and imagination in a modest, yet effective approach. From a basic vernacular construction, the hut has undergone transformations through all the generations, resulting in a spatial spiritual retreat from modern life, while highlighting the beauty and simplicity of nature. The progressive adaptation to humanity can be defined by a timeline rooted in its origins, myths, and evolution (Remacle, Danilo and Zucca Pa, 2012).

- i. The Archetypal Shelter: Primordial Walser Form
 - a. Origins of the Walser - Identity and Settlement

The advancement of the architectural typology is portrayed through a rich expression of progressive transformation in the Formazza Valley, where the Walser embedded traditional principles as a nomad community, transforming them into unprecedented cultural identity. Strategically placed in a valley

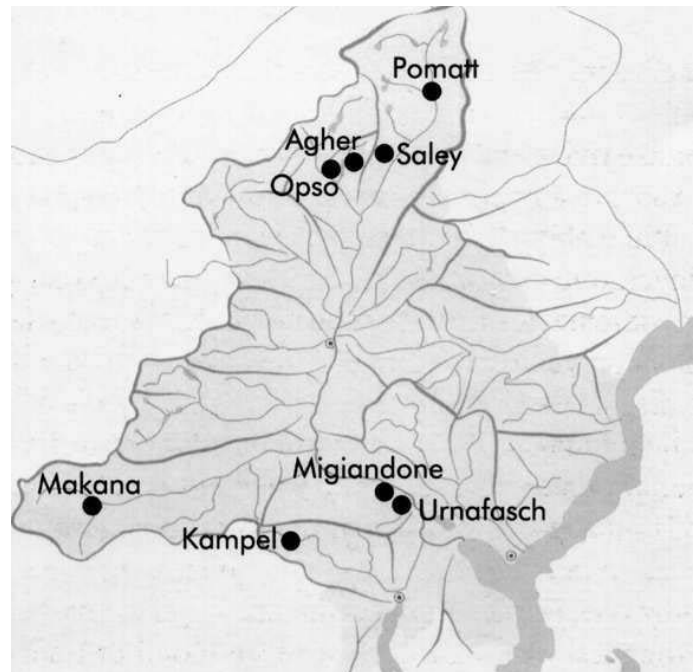


Image VI.1: Walser settlements in North Italy

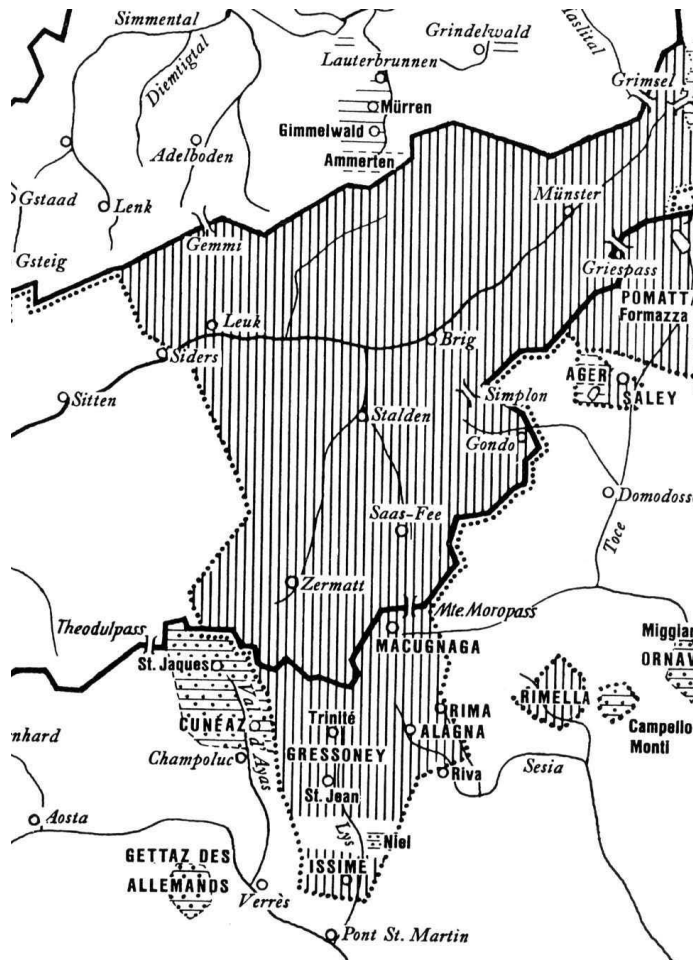


Image VI.2: Valais and Walser colonies south of the Alps

connecting Switzerland and Italy, Passo San Giacomo Formazza, Val d'Ossola hosts a rich timeline of mountain architectural evolution with curious cases of interventions. The area is commonly recognised for its long pastures, variety of water sources and hospitable climate, mirroring the Walser's prior alpine environment with a sequence of advantages. The area, also referred to as Pomatt (the Walser name for Formazza), was a significant settlement as one of the youngest habitations which permitted strategic disposition for the colonisation of other villages in the 13th century. Two centuries later, the Pomatter further freed themselves from feudal rule and recorded their heritage into the Book of the Valley ("Libro della Valle"), where traditions and beliefs were codified (Crosa Lenz and Graffietti, 2007). Nowadays such documents, not simply just historical records, aid architects to comprehend fully the relationship between the communities of the past and their building expressions. A valuable insight is offered which intertwines the boundaries of spatial practises, materiality, community, rituals along with deep rootedness within the societal identity and environmental contextuality. Regardless, soon after the mentioned freedom, the Walser abandoned higher altitude regions and villages as Riale and Morasco due to worsening climate conditions, which lead to their reinvention into simply summer pastures.

b. The Walser House: BlockBau and Alpine Craft

Despite the seasonal exertion, the community leaves behind traces of their culture in the specifically characteristic housing solutions which reinterpret the spirit of the environment and vernacular wisdom. Truly distinctive is the BlockBau building technique consisting of interlocking wooden beams stacked ver-

tically with end joints of different cuts to stabilize the corners: the cradle, the groove and the wedge joint. As a type of solid construction, its main material - wood was required of high quantities, while it further performed load-bearing and stiffening function as no nails or metal fixtures were applied, while it further ensured earthquake flexibility. From region to region the technique is altered slightly in base of weather conditions, flatness of terrain, altitude changes, material availability and to a certain extent cultural influences. Higher altitudes are correlated to the higher inclination of roof structures and significantly thicker walls for thermal comfortability, which is typically witnessed in the region of Piedmonte and upper Valais. Quintessential for the BlockBau houses is the predominance of wood over stone regardless of the regional differentiation as Piedmont and Aosta Valley have the highest use of stone foundations, bases and roofing solution, yet wood being the predominant material expression. A curious peculiarity of the interior distribution of spaces used in Alagna Valsesia, village in Piemonte bordering the Vall d'Aosta, is the Alagna module which corresponds to the diameter of men's arms circle when stretched out. The module, based on the human proportions, is an indication of the consideration of the Walser of not only contextual, but the anthropoid importance within the floor plan development. The strongly-characteristic gestures of the Walser reflected in the construction of their villages is grounded on the maximum optimization of environmental supplies, both material and intangible.

c. The Human Module and Spatial Logic

As established, the architectural gestures demonstrate variations in the complete complexity of the

building grounded on the direct relationship with the geographical context. On an urban level, the houses of Formazza Valley distinguish themselves with a physical separation between functional spaces, vital for the life of a villager. The stable, the barn and livestock are singular free-standing constructions, detached yet in proximity to each other as the prolonged sloping roofs provide a comfortable passage that provides shelter from rain, snow, or other meteorologic inconveniences (Di Paola et al., 2022). Strategically exposed to the south/southeast, the houses and specifically their living areas maximized solar exposure for passive heating and minimised need for firewood. Formazza villages hence have a more spread out distribution in order to maximise the sun exposure which in higher altitudes is challenging to develop along the typical dense Walser linear villages.



Image VI.3: typical Walser house typology

The typical Walser architecture is based upon a structural and visual module of the human proportions of approximately 180 centimeters, which define divisions in plan and elevation, as a specimen specifically in Formazza valley the vertical logs in the facade,

defined clearly. The notion of the human module as the foundation of architectural design is a well-recognised gesture from old cultures to newer modernist movements, accordingly Vitruvius' theory of body proportions as well as Le Corbusier's system of dimensions "Modulor" (Marco Vitrubio Polión et al., 1999), (Corbusier, 1950). Such approaches enhance the comfortability of the person in space, while creating an ideal harmony between the measurements of the habitant and the habitat. Perception of the architectural volume is designed through the human eye for the human size, thus establishing a further intimate relationship between the two actors in the space, hence ensuring a more personal experience within the four walls.

Ascending from the bottom towards the top of the structure, the Pomatt houses widely adopt the "stadel" mushroom shaped columns, stalk made of a wooden trunk and its cap of a "musblatte" - big and flat stone disk. Such intriguing structural detail aids the construction to prevent damages due to humidity or rodents, which in the area possesses higher potential of deterioration. Furthermore, the additional use of masonry adapted in the high basement and foundation levels, substantially enclose the kitchen and staircase core, all surrounded by stone further have functions of fire-protection. Typically situated in proximity to the kitchen, one finds the fireplace housed between stone plates "Firbalatta", which is strategically placed next to the dining/living room "Stuba" suitable for longer cold days and extreme temperatures due to the stone stoves, lit from the kitchen (Comitato Scientifico Ligure-Piemontese-Valdostano, 1992). Upper floors are subdivided in one or several bedrooms and the attic, accessed by

a steep staircase.

The Pomatt houses differentiate themselves from the architecture of regions of Alagna or Gressoney as their signature element, due to the absence of the perimetral loggia (schopf) which served as a continuous balcony for the drying process of rye or hemp. On the level of the facade one could further notice a distinguishable additional extra wall bracing with vertical hardwood spans, referred to as “Chläbschtud” which provide additional structural support to the BlockBau logs for further ensuring from earthquake damages. The openings are small, for decreasing heat loss, typically of the same dimensions while spaced thoroughly around the facade, in order to withstand rough climate conditions such as heavy winds and snow.

d. Stone And Wood: Built From the Mountains

The need for adaptation to extreme altitudes upon steep slopes, harsh weather conditions and geologist context compel the Walser population towards an architectural approach of reverence to the potent environment while prompt reformation of traditional construction techniques into advanced long-resistant structures. An essence of additional esteem towards nature derives through the selection of construction materials, which is based upon sources of availability as well as an reflexive yet willed intend for interdependence with the ecosphere. Based upon the interplay between necessity and intention, the human dweller does not dominate over the systems, rather seeks to dwell within a resilient ecological continuum, hence striving towards resonance of echoing rhythms of climate, terrain, time, and structure.

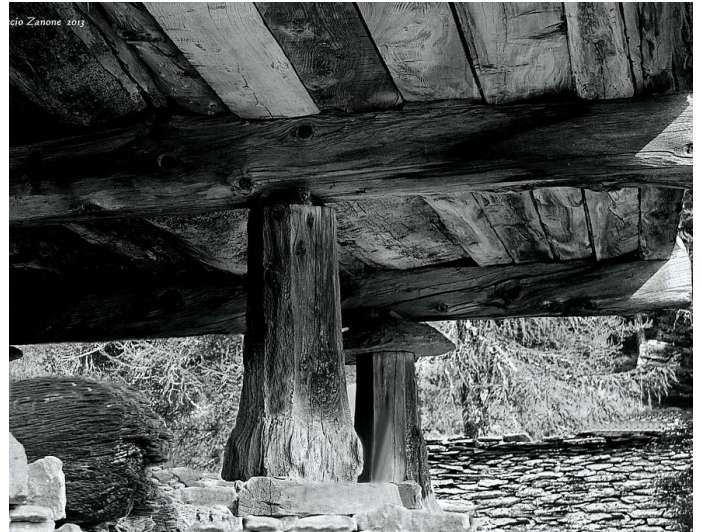


Image VI.4: “stadel” mushroom shaped columns

While the common shared construction technique of Block-Bau is generally spread throughout the mountains as a successful manner of construction, no model of the typical Walser house can be defined as environment variabilities delineate alterations. Nevertheless, a constant common factor is the base choice of materiality - wood and stone. Used for the exterior and interior partitions, larch and fir trunks were adopted as a predominant material due to its insulation properties, lightness, and abundance of availability. In combination with the moisture resistant stone, which was extracted in proximity from the slopes and moraines, these two resources derive from environmental predestination conformed dwelling construction. In Val Formazza, where gaps between wall planks were formed, dried hay flowers “blueme” was applied as an additional insulator while it farther has air quality improving properties and controls humidity levels.

Stone is used for the foundations, roof coverings, and stoves while the wood is predominant everywhere else in flooring, partitions, facade and ceilings, where hidden cavities under the floor were designed for im-

proved air ventilation and moisture control. Valsesia region is characterised by a mixed use larch as a structural component due to its long durability and resistance to climate conditions, while the lighter and easier fir or spruce planking was applied in the interiors. Parallely, in Val Formazza, larch is the predominant wooden material due to the higher altitudes and the necessity of further robustness and protection of extreme conditions. Simultaneously, the ground floor of the kitchen and stable was surrounded by a stone base, which was significantly higher than other regions' dry-stone foundations of the Walser dwellings. Excavated from slopes, the granite, gneiss, slate, soapstone ("pietra ollare") were the common choice of the constructors, thus reflecting local geological richness, while the soapstone was specifically applied for the formation of kitchen stoves. In the later development of the Walser houses, stone slabs "piode" substituted wooden planks due to alteration of weather conditions of lower temperatures and heavier snowfall.

Evidently, it can be noticed that the Walser typology is an evolving with time architectural form rather than a fixed model, thus reflecting the notions of adaptivity and confluence the biosphere and its wilderness. Material and construction gestures are informed and flexible while they do not simply regard technical selectivity but interdependence of cultural expression, adaptive identity and the natural symbiosis.



Image VI.5: Men constructing the Block Bau house



Image VI.6: Walser transporting the materials



Image VI.7: Walser population



Image VI.8: “stadel” mushroom shaped columns

ii. The Topography Of Habitation

a. Evolution of Alpine Refuges

Since the arrival of the Walser population in the valley of Formazza in the 12th-13th century, their architectural spirit never abandoned the villages of Riale, Ponte, Canza and Valdo despite the decline of their presence and traditions. Due to industrialization, seasonal emigration, and depopulation in the area very few elderly speakers of the Titsch (Walser language) remain today while their houses are preserved still present to this day. While the Walser would construct strategically in symbiosis with the natural environment, currently such logic is not applied to the

constructions of new Alpine huts in the area. South/south-east solar orientation was essential within altitudes limitations of approximately 1,500 - 2,000 m and in proximity of running water sources which was vital for survival and livestock purposes. Alternatively, the construction of Alpine huts follows a location logic influenced by Alpinism and trail networks leading to junctions or summits, while supported by logistical access to water sources and transportation possibilities. A historical pursuit of the structure is possible, yet not necessary, as prior military units, shepherd stations or utility housings have the potential to be restored into Alpine huts. Both typologies avoid the slopes and favor terrain safety in order to diminish the chances of destruction due to avalanche zones or heavy snow regions.

b. The Hut Today

In the Early Modern Era (even before 1800) the main interest of trails in the area was concentrated in the Passo San Giacomo route which served as a medieval trade route, on which monks and merchants built hospices for travellers who would find themselves in need of shelter. Along the Walser development along the ages, the area of Formazza underwent an Industrial-Hydroelectric expansion as the composition of dams system expansion lead to the realisation of long-term assemblies, later transformed into refuges or support huts. After the Second World War, the investment in huts and organised alpinism increased as passion for mountain free time and sports increased and substituted the hut's single purpose of survival shelter. Refugees began the accommodation of tourists, climbers, hikers, skiers, staff apart from only the shepherds and seasonal workers, which eventually resulted in the realisation of the famous huts of Citta

di Busto, Margaroli, Cristallina, etc. Currently, tourism with emphasis on hiking and mountain sports are encouraged through reactivated infrastructure for mountaineering, and contemporary rise of interest towards the outdoors nature-prominence retreats for the busy city dwellers as over the past 100 years more than 20 huts have been established in the area of Formazza Valley. Although some of them are abandoned or destroyed, their traces still maintain presence in the foundations or walls, while the majority, once realised, have been restored or preserved in habitable conditions.



Image VI.9: the village of Riale, Val Formazza

The walsler house was not a historical or structural monument but rather an architectural dialogue, a translation of the language between the human and the mountain in a precise and modest gesture, attributing to either actor's best interests of life and place. The house was a symbol, almost as an agreement between the person and the nature, of the communal approval of its very existence, a respectful act of a humble exchange of favours. The following approach of reinterpretation of the "so ideal" Walser typolo-

gy is to avoid imitation and repetitiveness of composition but rather approach a deferential approach based on neo-vernacular logic. A methodology of incorporating the new human requirements of hut's purpose and the overall understanding of its model is to further be assimilated with the honor towards the regional culture and history. Such an approach can be achieved through strategic and conscientious application of materiality within a passive design, which acknowledges climatic responsibility and territorial boundaries.

An essence of spatial intimacy is a purposeful emotional and mindful response when one is to experience the quiet grace of minimalism and respectful comprehension of the environment. Spatial awareness is to honor the limits of the area, not simply in terms of its form and restriction, but further in terms of a multi-sensory and physical point of interpretation regarding dimensions, energy, experience and ecological imprint. A geometry of stillness of the texture of the rocks, the warmth and crisp of the wood, the reflection of the glass on water forms the vessel of meaning, memory and mindfulness.

VII. Vernacular Architecture: How it is Interpreted Today

The form of construction of Vernacular architecture develops in relation to the place, adapting to the climatic conditions, cultural and social territory of the site. This means that it does not follow specific styles of trending characteristics from exterior factors, but rather considers the inner values and needs of the community, as well as the resources available of the place where it is located. The fundamental principles for this architecture include using the local materials, making construction not only economically sustainable but ecologically logical as they are adapted to the environment and climatic conditions. In addition the functionality of vernacular construction responds to the needs of the community without accessorized excess, as the aim is to create a habitable space. It is important to adapt to the climate, therefore the structure is designed to respond to thermal comfort.

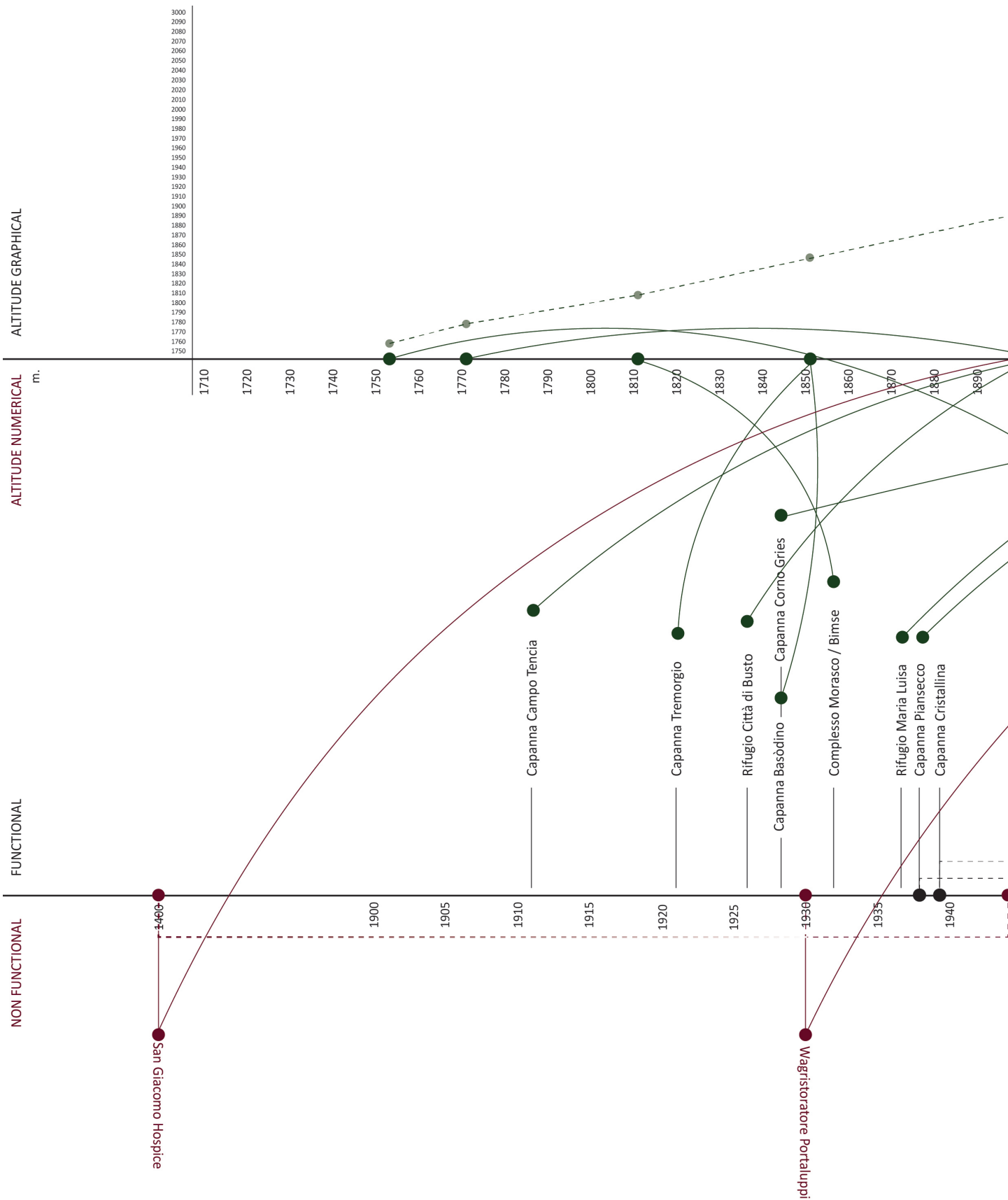
Vernacular architecture is becoming more relevant today regarding its connection to contemporary situations concerning economics, environmental impact and identity. For instance, using local materials involves resource efficiency as it guarantees minimal waste, as it allows them to last for a much more extended period of time rather than using out of context materials that cannot withstand the local conditions. IN modern construction they often use materials that are extracted, used and discarded when they no longer function properly, creating high energy consumption and high levels of waste. The shift towards vernacular principles of architecture can revitalize the local economies, as it would rely on local industries and craftsmen, keeping wealth and

work within the community, instead of implementing exterior skills that would cause cultural heritage to eventually vanish. The psychological impact is important, the sense of belonging in a space is strongly linked to vernacular structures, they create a feeling as it is composed and shaped by its people and environment. This creates a sense of place attache inhabitier with the setting, in a n era were placelessness of buildings in increasing, now it is crucial to bring back and reinforce local identity.

In the past few decades there has been a return of vernacular architecture, rooted in the environmental and cultural context. In this 21st century, the world faces this constant challenge of architecture and its environmental impact, hence why vernacular architecture comes into play. Architects are incorporating its principles into their design, involving the modern while being rooted in place and culture, it is a fusion of the old and new, local and global, combining tradition with innovation.

Contemporary Vernacular Architecture does not aim to preserve past traditions in their original form, but redefine the relationship with culture and nature, with innovation, adapting to the current global situation. By combing these principles, the design provide sustainable solutions, promoting cultural heritage and contributing to the local economy. This architecture is not a trend, it is necessary in the evolution of architecture practice.

Figure VII.1: Hut Infrastructure Construction Timeline



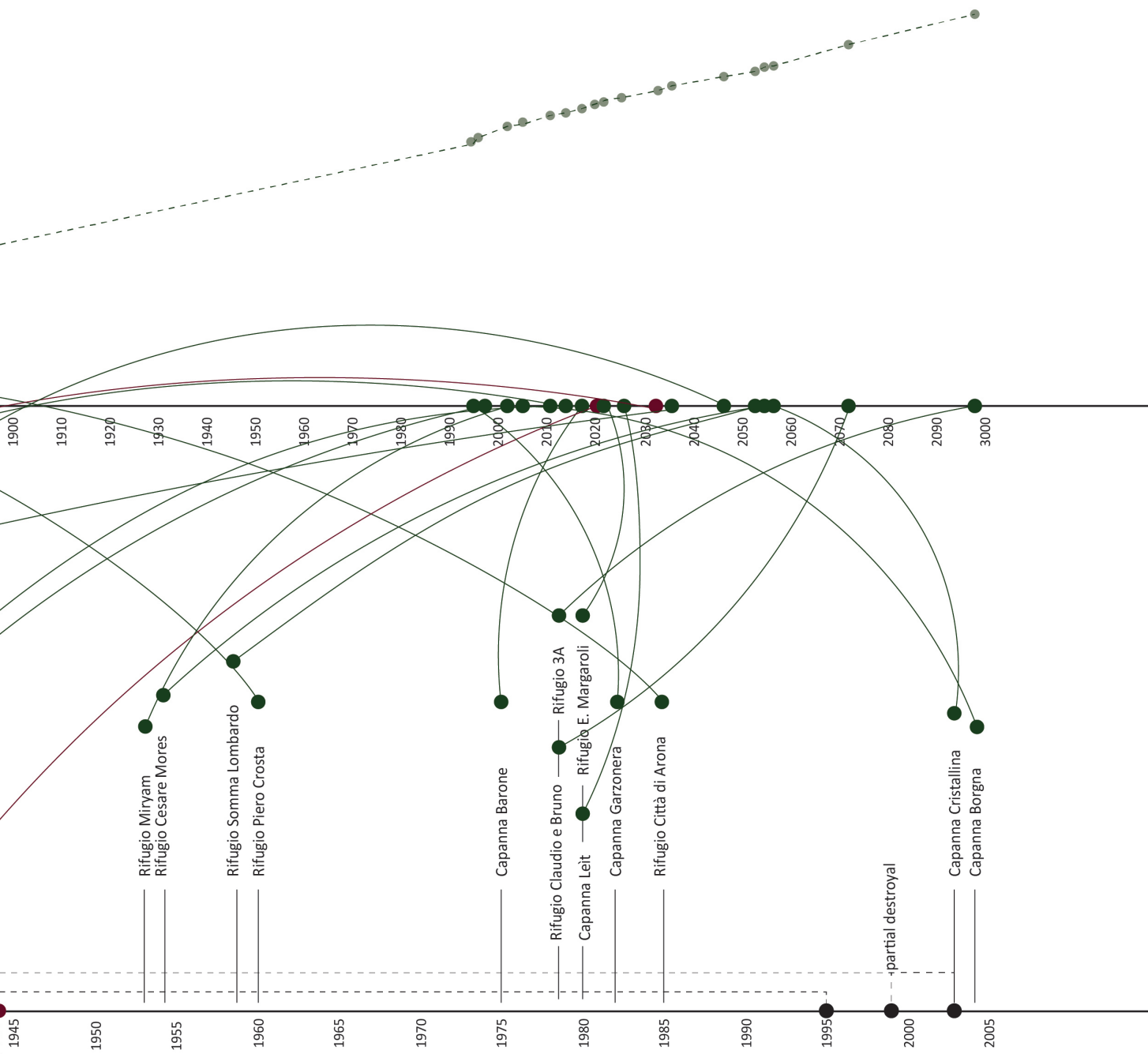
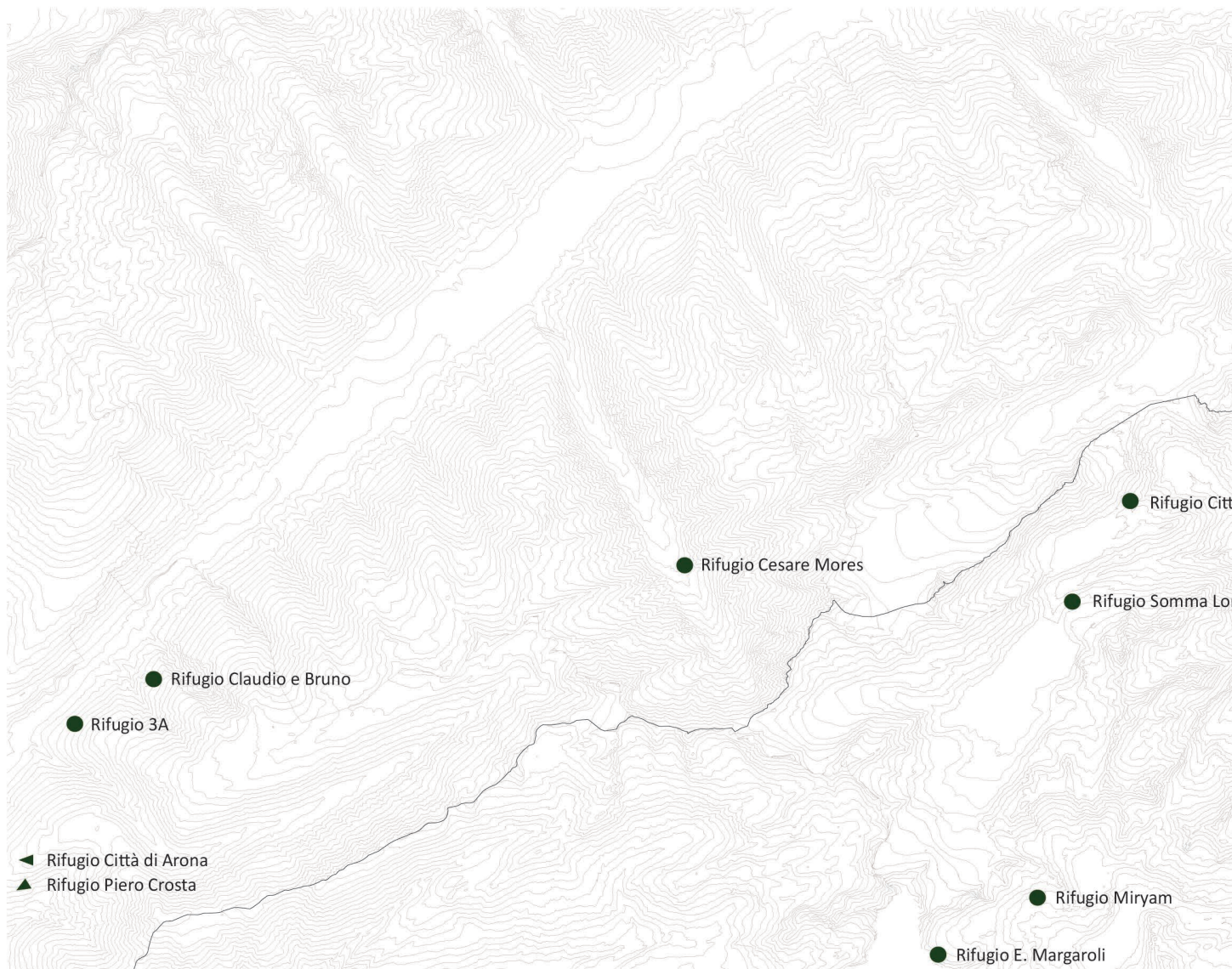


Figure VII.2: Disposition of Hut Infrastructure and Altitude



mbardo
à di Busto

● Capanna Cristallina

Capanna Leit ●

● Capanna Corno Gries

● San Giacomo Hospice

● Wagrizzatore Portaluppi

● Rifugio Maria Luisa

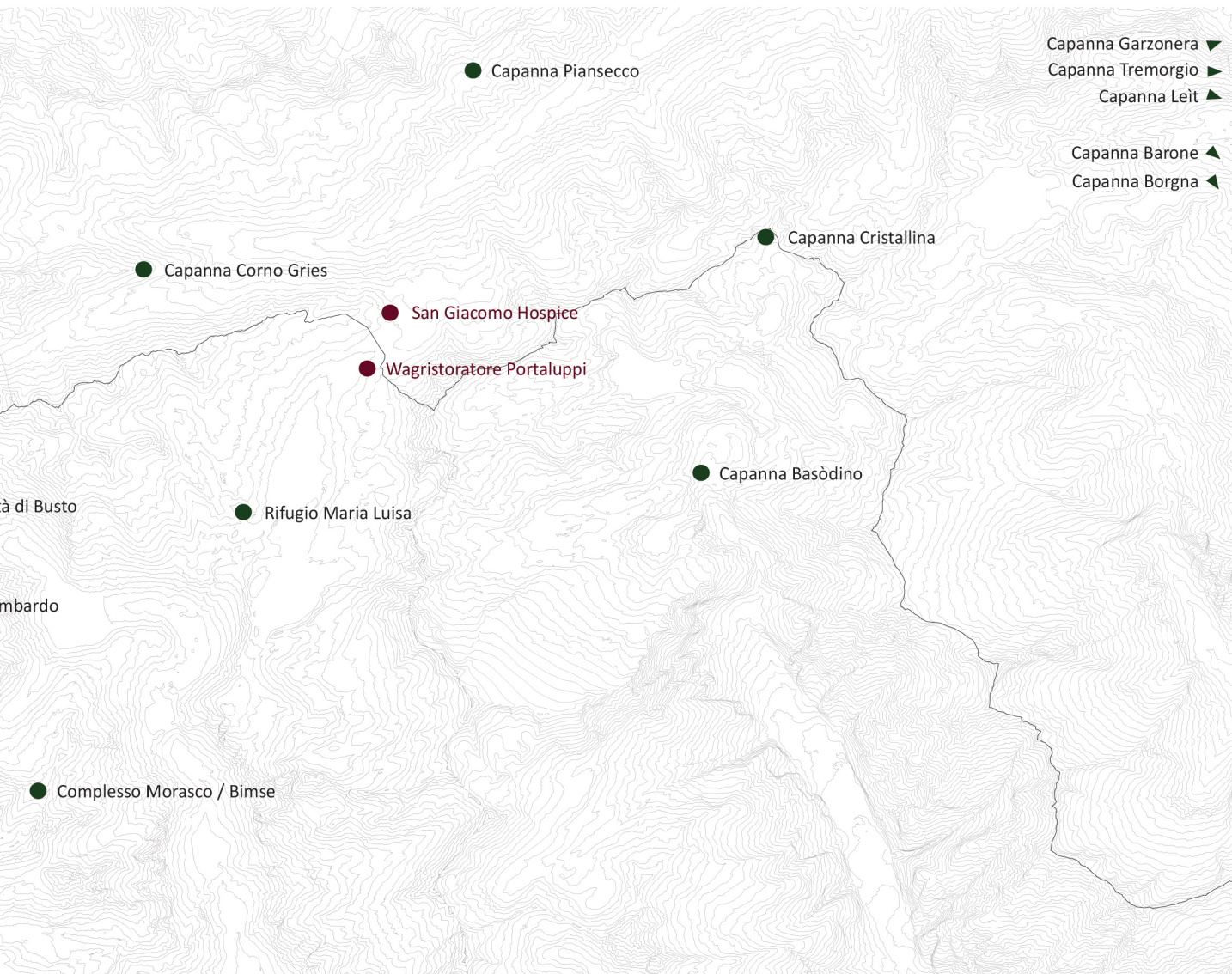
Capanna Barone ●
Capanna Campo Tencia ●

● Complesso Morasco / Bimse

● Capanna Piansecco

● Capanna Basòdino

Capanna Garzonera ●
Capanna Borgna ●
Capanna Tremorgio ●



à di Busto

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Volume II: Site Analysis





VIII. Project site: Context & Background

i. The Wagristoratore by Piero Portaluppi

Piero Portaluppi creates this Wagristoratore in 1929, of which today only a trace of it remains, beside a mountain path that leads to passo San Giacomo, between Italy and Switzerland, more than two thousand three hundred meters of altitude, on a valley between Marchorn and Corno Gries, right after the lake of Toggia. More precisely, it is composed of twelve concrete pillars of about two meters in height, aligned in two rows in a vast field of grass and rocks, with corroded plaster and stained marks due to the low temperatures of the site (Portaluppi, 2001).

Starting from 1922, the architect, convinced of the touristic potential of this place, began to design a series of structures for the Milanese upper middle class. He first proposed a new hotel and later focused on the restoration of “Albergo cascata del Toce (1926), which was later supposed to be followed by a villa for eight couples in 1930. However, in 1927, the Umberto Girola society, financier of the Società Alberghi della Formazza, inaugurated a road towards Switzerland across Passo San Giacomo. This made Portaluppi imagine building a guest house for excursionists and alpinists who would like to stay there, in the proximity of the path. Portaluppi was constructing this project for Ettore Conti, his father-in-law and owner of Edison, a “diffused electric city”.

For this scope, instead of replicating the typical Swiss chalet style, Portaluppi thought of a completely new alternative solution, which involved bringing two train wagons to the site and using them as a place of shelter. Tempting first to integrate the volumes into a

service building, influenced by the rationalist design and vaguely anthropomorphic in form, in tribute to the saint’s name, it holds, Passo San Giacomo il Pescatore.

The project reflects a permanent mobilization device, with the temptation to apply the methods of standardization and prefabrication from Le Corbusier, in the maximum freedom of movement in the interior and reduction to the minimum of the contact with the terrain (pilotis). Observing the central structure of three floors, it highlights traces of alpine architecture features, such as the pitched roof and wooden porch. The central core, rectangular in plan, is developed in three floors; The ground floor hosts a kitchen and the dining space for the chauffeurs, the first floor contains a hall with a porch and a corner for the heater, a bazaar to sell souvenirs and postcards, and services. The second floor is a space with eight bunks. On the lateral side of these spaces, two volumes extend laterally, each suspended on three white and bulky ‘pilotis’. These volumes were used as the restaurant space, where twenty-eight tables were placed, holding a maximum capacity of eighty-two seats.



Image VIII.1: The Wagristoratore in use

Portaluppi masters the technique of controlling the relationship between form and function; it is a rare example of flexibility to the circumstances and of real stylistic appropriateness. The fascination is seen when comparing this restaurant wagon that resembles the American trains and their diner aesthetic, the Orient Express, which Portaluppi had originally imagined.

The interior of the restaurant has a simplistic design; simple wooden chairs and a residential corridor, weakening the extremist pseudo-functionalism, and mixing the gourmet culture. Velvet red seating and gold plaster decorations, the rooms were equipped with heaters, running water, and electricity. All of this is situated in the middle of nature, held up by square-shaped plinths, this solution could have been born from the ironic desire for provocation to which Portaluppi often gave in, or as some believe, was dictated by the Fascist regime's need to test the capacity of a strategically road for heavy carriages in the occurrence of conflict.

The intentions of Portaluppi came from the thought of the appetite that builds up while traveling, and how, through a window, the landscape becomes the panorama. This is evident also in its name "Wagristoratore"; product of the 'mens ludens', where two worlds collide that were thought to be unimaginable. "Wag" comes from wagon and "ristoratore" comes from restaurant, together in a melting pot of tradition and international style, everything embedded together in the immobile railway of San Giacomo.

The final product can resemble an abstract face: two eyes and a nose, a strange, asymmetrical antenna, almost like a crosier, or a gigantic hook. The rhom-

bus-shaped decoration that irregularly covers the opposite side reveals its nature of the fishing net, from which other fish hang.

The wagons are placed in a sloped terrain that leads to a working road and a lake. The building is reachable even by car, giving it a "modern" clientele, therefore the Wagristoratore advertises itself as a place of pit-stop or even better, refreshment, but also as a paradoxical break, in respect to the natural context where it is located, almost like the feeling or being lost that is provoked when the site is approached.

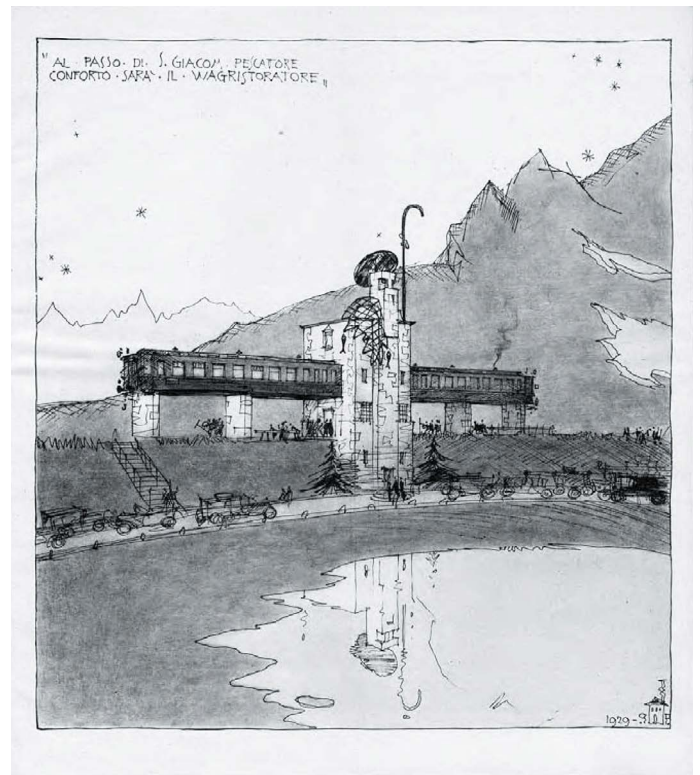


Image VIII.2: Vision Sketch of the Wagristoratore



Image VIII.3: Singular wagon on site

Portaluppi manages to give life to a modernity that melts traditions with evolution. This project evokes his capacity, more or less, intentionally, to “create” a landscape, or to build a sublime landscape that was ever only represented. Here, it is rather about extreme decontextualising, capable of giving a meaning to both the train and the mountain, to offer simultaneously an unexpected anthropomorphic model, careful in its transitory values. In its detachment from the terrain, in its mobility implied in its form, nothing evokes the message of ‘moving the mountain’ but only to reach close to it and to see it, without wanting to tame anything.

The last period of the Wagristoratore, transformed into a strategic position for territorial control during the second world war, became a military target contested between the Nazi army and partisan liberation committees, and would ultimately be destroyed by an explosion.

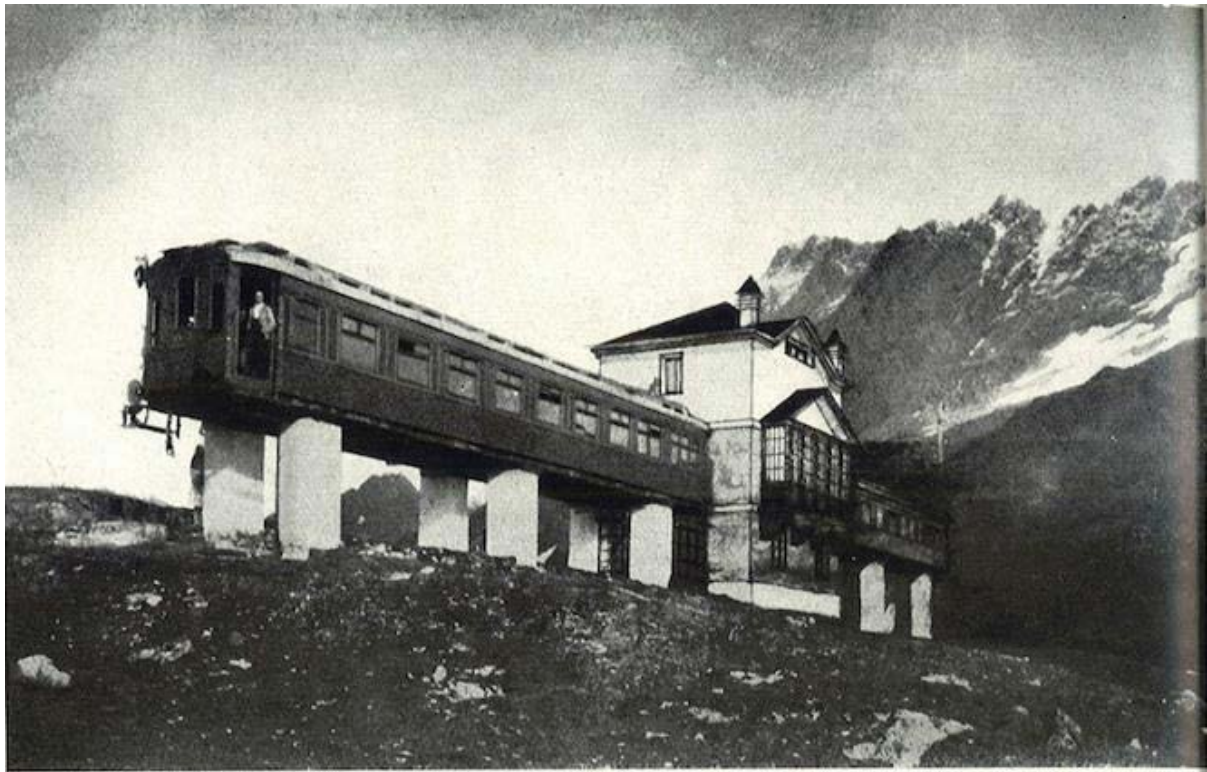


Image VIII.4: Drawing on photography

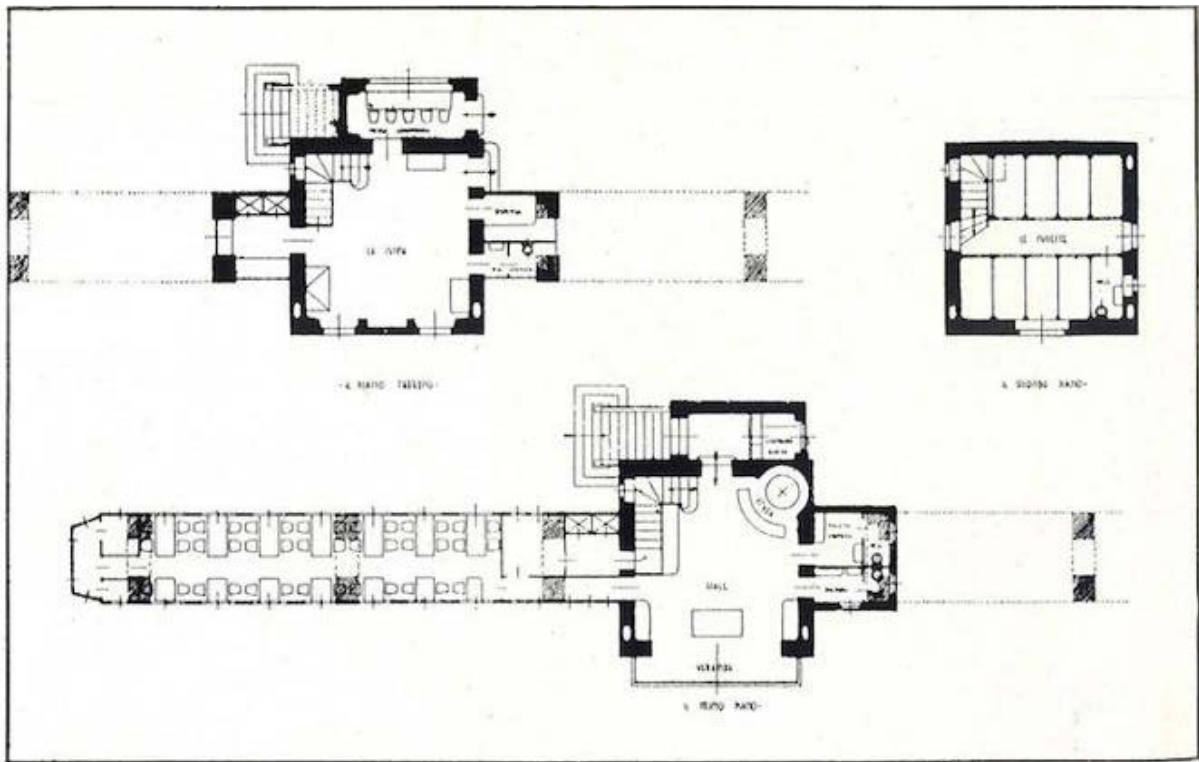
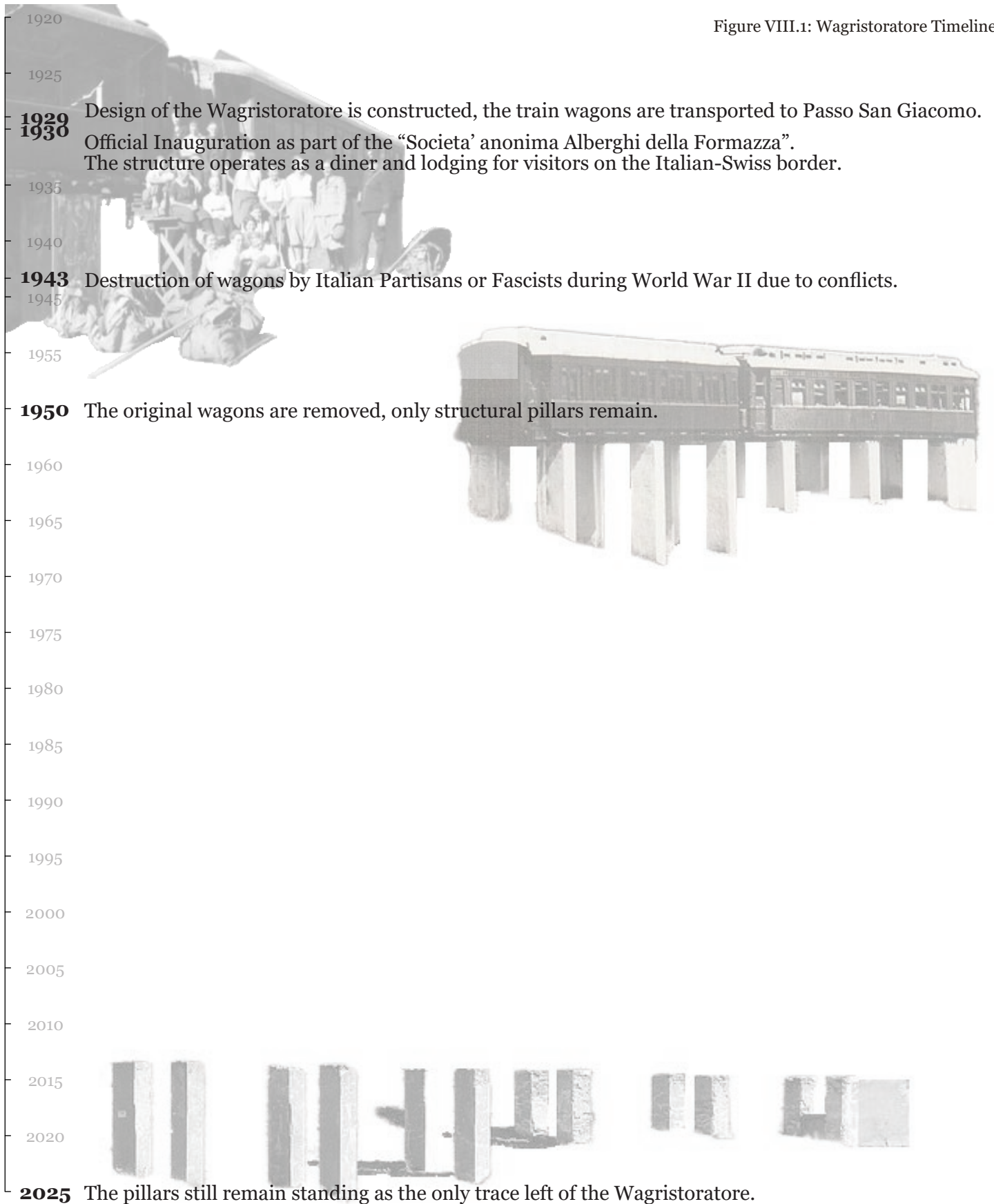


Image VIII.5: "Il Wagristoratore" floor plans hand drawings

Figure VIII.1: Wagristoratore Timeline



ii. The structure and its relevance

This project underlines a combination of experimentation between rationalist language and an Avant-Garde vision. The rationalism, inspired by pilotis of Le Corbusier, is displayed clearly through the elevated wagons, creating modularity to the structure, in a naturally molded topographic landscape, where the easiest solution of adapting the structure to the terrain, is to simply elevate it, creating a clear disconnection between the land and the architecture while simultaneously avoiding the problem of it. The elevated wagons crafts an architectural narrative, where the landscape forms a stage for the building, that acts as a machine, and the visitor is the participant. The peculiarity of this project is the juxtaposition of the alpine setting offering a train and fine-dining experience, it plays between the wilderness of the setting and the cosmopolitan ambiance, like he intends to collide two worlds that would not be normally imagined to interact together. This refines this unique work by Portaluppi, being more of an experimentation rather than an ever-green project.

The structure is mainly composed of two elements, the pilotis and the pre-constructed wagons, placed over the structural columns that prohibits contact with the ground. With these elements he managed to play with the anthropomorphic face of the structure that almost mocks the monumentality and symmetry of classical architecture, reflecting the time period in which it was built. During the Italian Rationalism period, the project aligns with the modularity and prefabrication experiments of the time, but while he was surrounded by social housing and urban functionality projects he turned his into a conceptual outlier, disconnecting it from the Fascist architectural

ideology, therefore it was not politically useful. The Fascist period in Italy had this obsession with control and grandeur, and Portaluppi destabilizes it with asymmetry and elements of the absurd, that seen with a retrospective eye, one can still catch the monumentality of it through irony.

This peculiar concept that Portaluppi portrayed through the project, can raise critique on the extreme decontextualization. The alpine setting recalls for site-specific architecture, due to its unique landscape and climate, while here, Portaluppi placed an iron and concrete machine. Although done intentionally, it refuses to harmonize with the surroundings, instead it prioritized the conceptual idea and functional integration to the time period it was built in. Furthermore, although the cause of destruction was due to the WWII conflicts, it most likely would have not been able to withstand its environment for long, the structure was not adapted for the snow load resistance, long-term durability of materials, and thermal efficiency, given the alpine climate it is situated in. Portaluppi prioritized aesthetic value over function, while being symbolic in its conceptual meaning, the structure creates a disconnection with people, as it is not an adequate place for the type of clientele that is found in those environments. Tourists, hikers and travelers require a sheltered, well functioning place, and while aesthetic is important, it cannot overshadow functional and social integration. Portaluppi saw the audience as fictional, as if this project was designed without thinking realistically of who would actually profit from going there. This bold form became excessively stylistic, only serving as a purposeful architecture for a limited period, almost as if it was guaranteed that this structure would not last.

The wagristoratore had potential to more contextually sensitive, such as integrating site appropriate materials that adapt to the terrain, climate and visual harmony. In addition, referencing to the cultural significance of the Formazza valley and their Walser tradition could have increased its value, in terms of permanence to the site rather than it being a temporary attraction. Although its environmental tuning is not adapted to its maximum capacity, the surrounding sites keep its remembrance. A nearby hut, the “Rifugio Maria Luisa”, holds a display of the Wagristoratore, showing that they keep this project as a significant landmark of the area, however it is clear that no actions have been taken to restore or re-value the structure, since its destruction in the 1950s.



Image VIII.6: Interior display in the Maria Luisa Hut

iii. Portaluppi in the Surroundings

Found in the Ossola Valley, an infrastructure was built by Piero Portaluppi, to harness the primary natural energy source of the mountains: Water.

Past the city of Domodossola, lies the Ponte power plant, dating back to 1933. Between 1912 and 1930, Portaluppi designed numerous hydroelectric power plants for Ettore Conti Electric Companies, primar-

ily located in the Ossola valleys. Ettore Conti was a leading figure in the Italian Electrical engineering industry, which Portaluppi began a long collaboration with when beginning his professional career. His hydroelectric power plants represent originality in their architecture.

The first one he designed was located in Verampio (1910), municipality of Crodo, the form of a turreted fort that symbolizes the energy fiefdom of the Conti company, who was responsible for the construction of the plant. Neo-medieval elements are found, with architectural and decorative details conveying an image of the client’s pride and grandeur. The model took influence from palace/ castle typology, large ogival openings and mullioned windows.



Image VIII.7: Power Plant of Verampio, 1910

Later in the years Portaluppi designed power-plants in Crego, Valdo and Cadarese, located further up in the valley, where instead the one can notice traces of modernist and Art Nouveau influenced of Northern European architecture. The last one designed was the Ponte power plant in Formazza, built in 1933.

There is a uniqueness to the architecture of his hy-

droelectric power plants. The Crego power plant features polished stone, exposed wood and offsets, with alternating rough and smooth textures. This structure overlooks the Toce river, lying against a steep cliff.



Image VIII.8: Power Plant of Crego, 192

The Creva d'Ossola power plant is formed by three distinct volumes which are the energy room, transformer room, and cooling tower. It presents oriental accents, resembling a pagoda. The stone blocks are stacked in staggered rows composing a lozenge pattern, while the windows are diamond-shaped.



Image VIII.9: Power Plant of Creva d'Ossola, 1925

The largest one, the Cadarese power plant, stone is used in an innovative way. Iron struts at the corners with fauz wooden balcones evoking mountain archi-

tecture style and serizzo stone cornices to the doors. This power plant was dedicated to Carlo Feltrinelli, the president of Edison electric company.

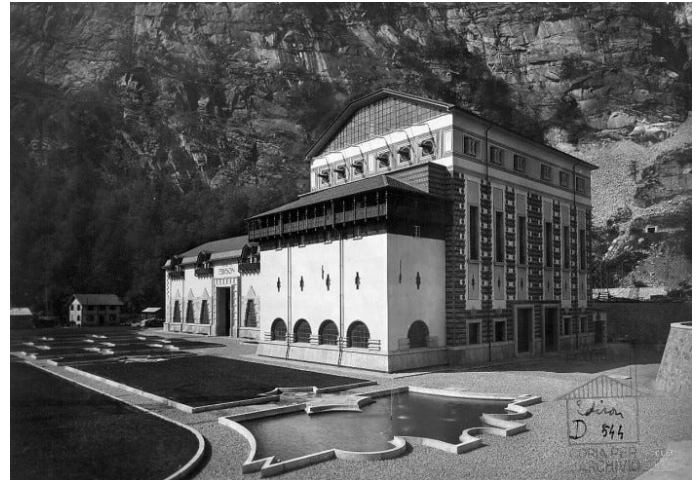


Image VIII.10: Power Plant of Cadarese, 1928

IX. Project site: Territorial Analysis

i. Topographical Hierarchy : Vertical Context

The Wagristoratore area is located in a narrow pass of 2280 meters above sea level surrounded on both sides by peaks creating a visual grandiose barrier of rocks and slopes. Enclosed by numerous 2700–3100m peaks on east and west, such as Grieshorn (2969m) and Kastelhorn (3128m), the environment proposes a dominance in depth and perspective lead. With an approximate difference of sea level height of a thousand meters between the site and the highest peaks, the area is perceived awe-stricken, the landscape humbles the mind. Stone and land is shaped in time, while nature's extensive grasp human presence somewhat indistinguishable. The atmosphere and grandiosity of masses shaped by the nature overpower the minor impact of the human in the metaphor of the hut in quiet construction not as a conquest, but a gesture.

The visual complexity of approaching the site is comprised by a constantly evolving panorama with a variety of “patches”. Those represent an arbitrary disposed areas of small woods, green meadows, rocky hogbags, and peculiar mounds which eventually induce rise to spectacular sharp peaks of naked stone, nearly continually covered by constantly changing patches of snow. Sculptured by the harsh wind howling, rains and storms, scorched by the sun, the peaks expose their heavy tectonic form revealed by the harsh alpine exposure.

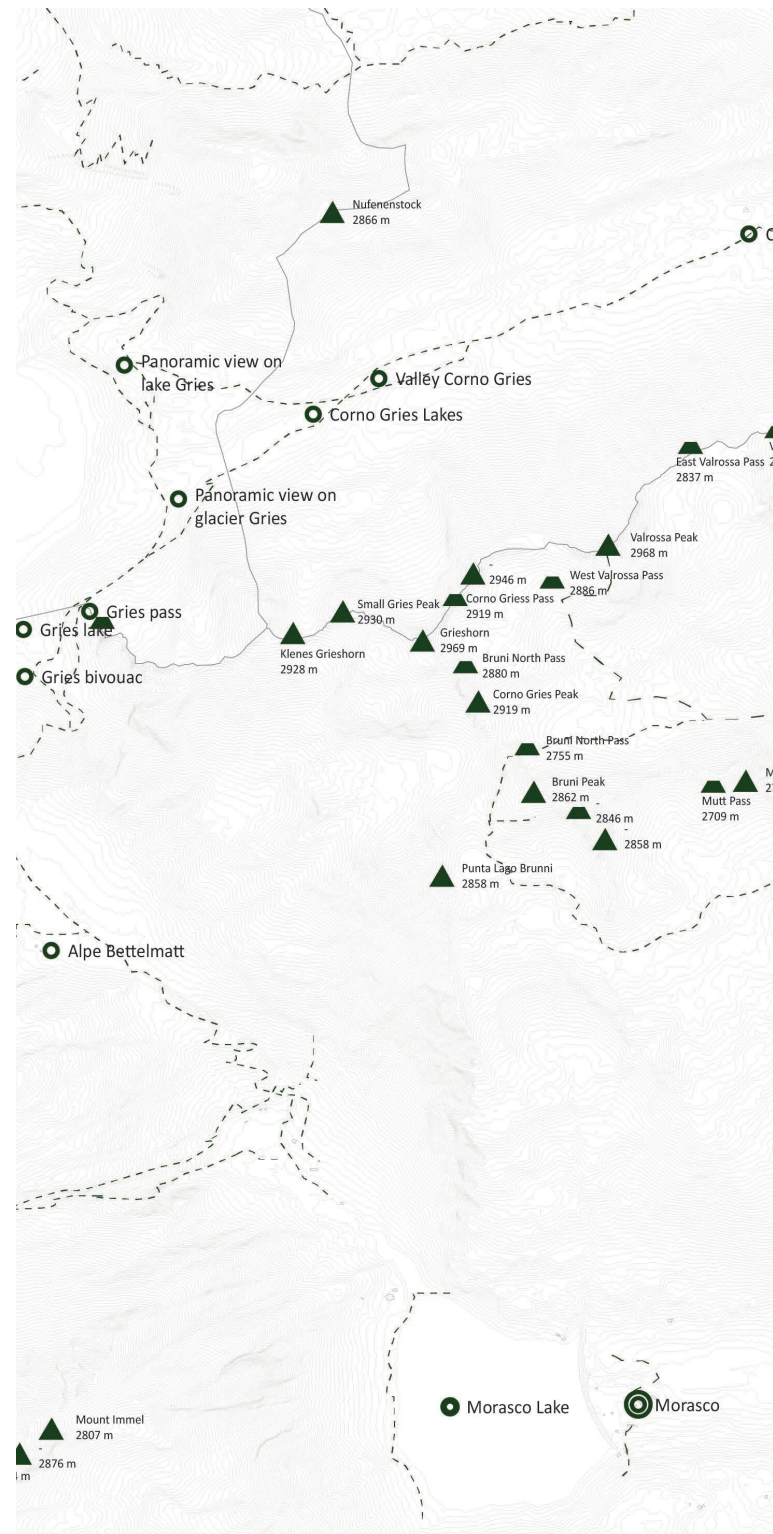
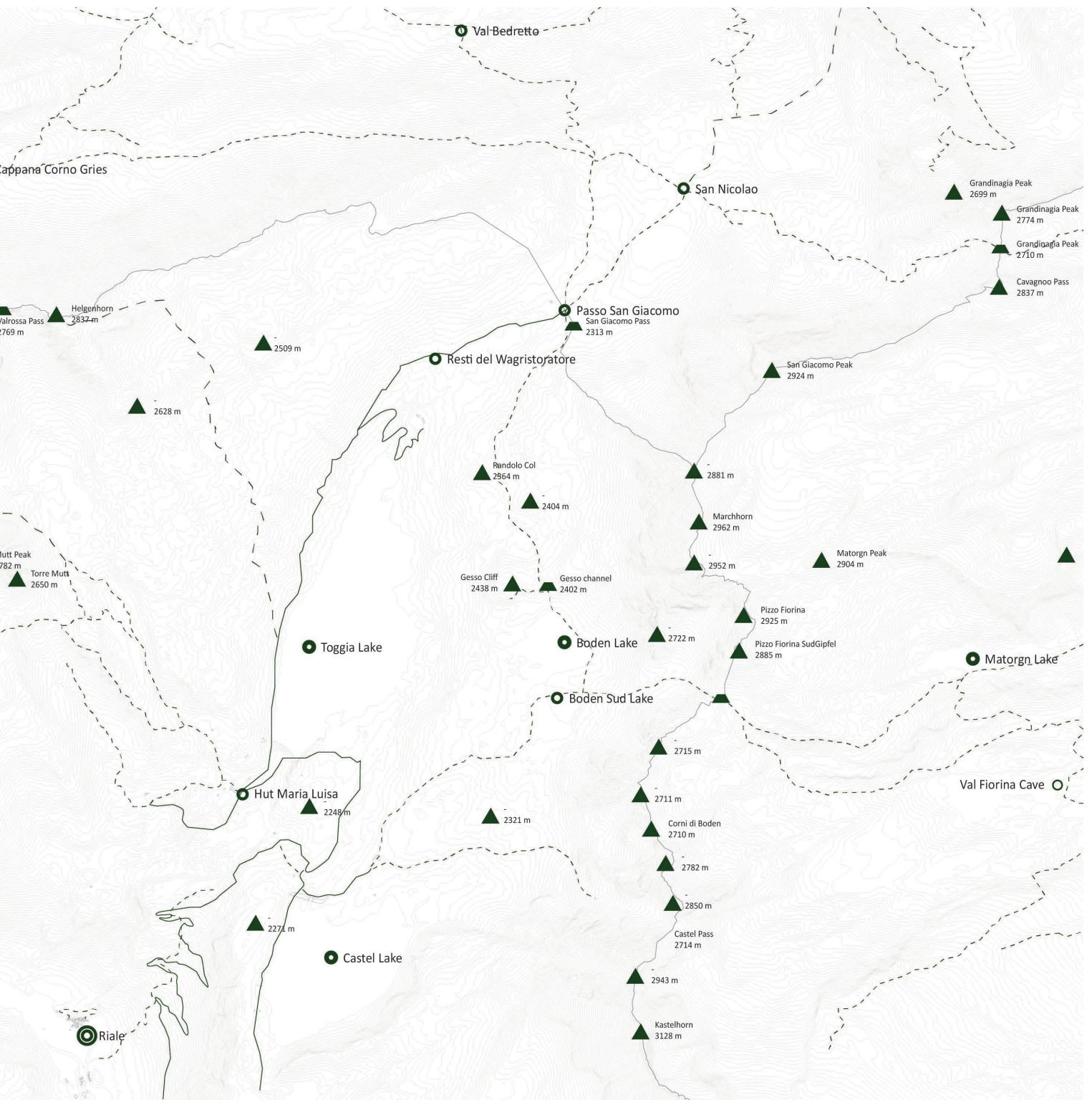


Figure IX.1: Hut Mapping, Regional Scale



ii. Trans-Alpine Circulations

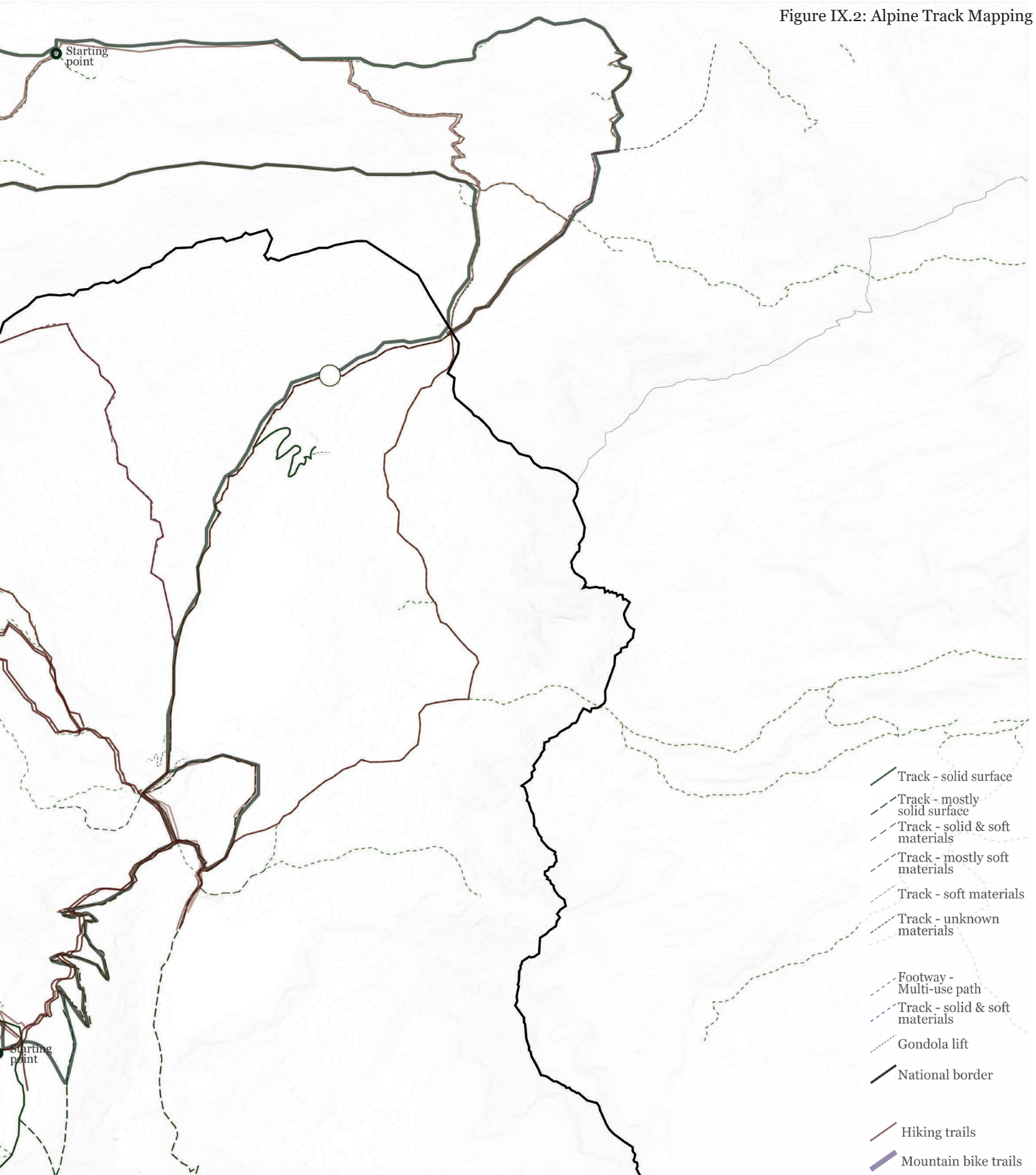
The San Giacomo Pass and the Valrossa Pass have been implied as crucial connector points for travellers and transportation between Italy and Switzerland. Nowadays, apart from holding its historical significance and its potential for the integration of cultural narrative, the valleys host routes to variety of human activities. Mountain biking routes are ideal for the topography and area as there is a developed system of gravel roads along the entire mountain chain propose entertaining and sightfull spectacular views. Apart from the solid trails, the valley offers a variety of mixed-surface and difficultly levels which could lead to complex access scenarios and even more spectacular views.

An advantage of the road systems in the area, despite the mountain's significant antropomisation, is their vastness and simplified accessibility, which ensures a wider inclusivity of the visitor range, where the system of tracks is dempercratised without denigrating the natural raw essentiality.

From a certain point of view, one could recognise the paths of the ancestros and their current contemporary reinterpretation and expansion - once exploited for need and today for pleasure. The tracks act as narrative pathways of historical reinterpretation and human imagination through time. One could reinterpret the intersection between tracks as indicational nods where two stories cross narrative in a common event. Such points could be reconceptiolised as a symbolic and physical threshold where attention is to be brought upon the context in which the point of intersection occurs. Yet it is to underline that the strategic executor of distribution is the mountain mass

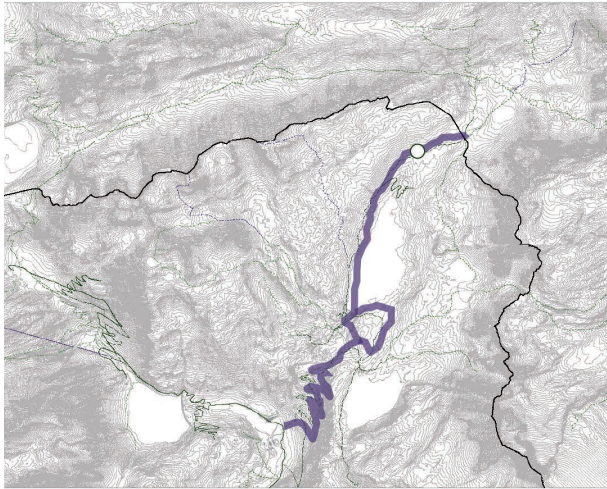


Figure IX.2: Alpine Track Mapping

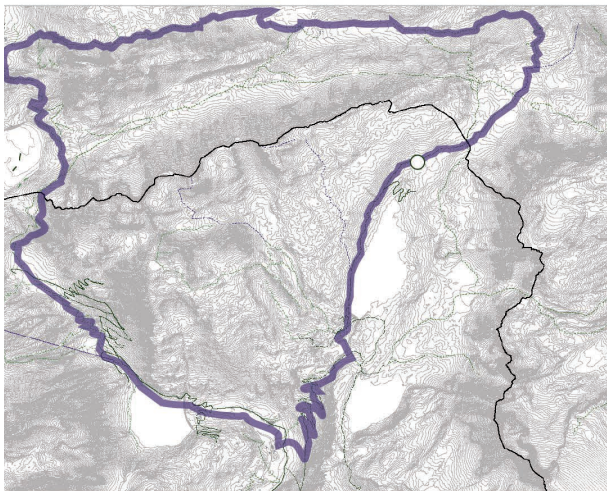


itself which aids the expansion of the track network, which occupied by hiking, biking, or running has the human as a secondary actor in the decision of spatial division. Nevertheless, despite the variety of experiences - through endurance and exploration to leisure and reflection, the trail framework does not overwhelm and distort the enigmatic monumental silence.

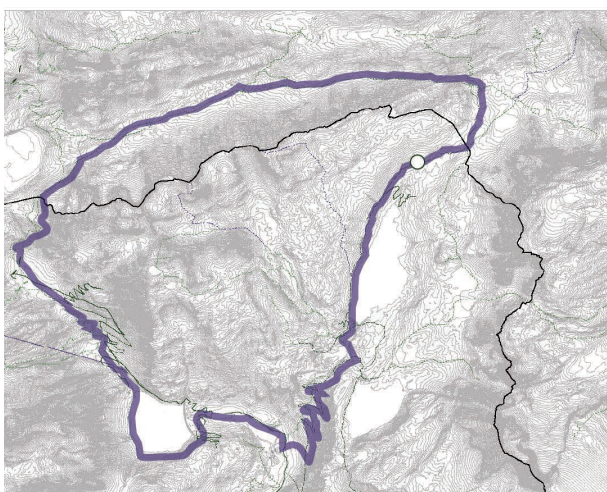
iii. Mountain Bike Track Map



⌚ 02:36
↔ 23.5 km
↗ 710 m
Intermediate
Toggia Lake – San
Giacomo Pass
circular tour
starting from Ponte

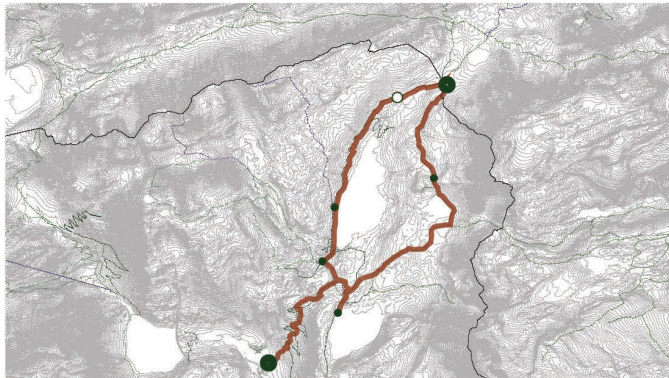


⌚ 06:01
↔ 48.3km
↗ 2.110m
Difficult
Toggia Lake – San
Giacomo Pass
circular tour
starting from Ponte

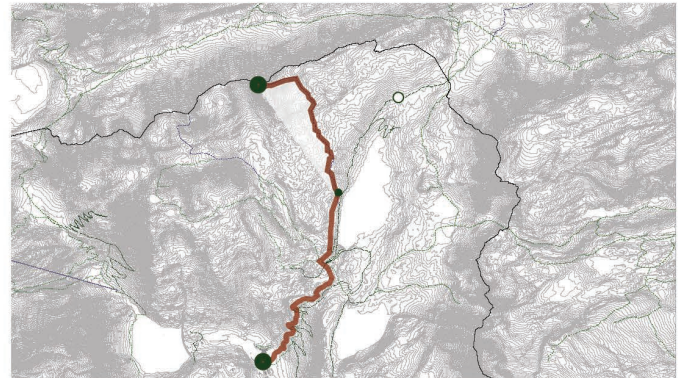


⌚ 03:39
↔ 27.0 km
↗ 990m
Difficult
Alta Val Formazza
- San Giacomo
Pass and Gries
Pass from Riale

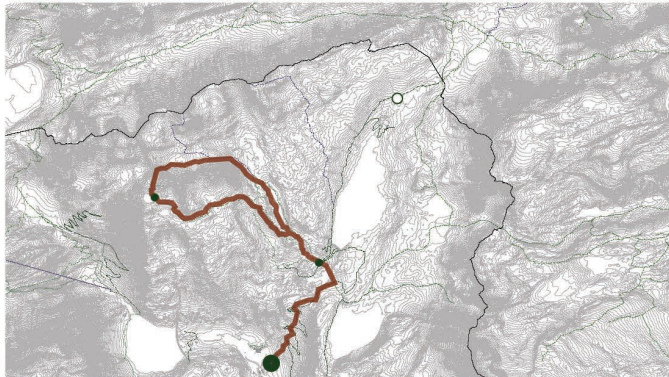
iv. Trail Networks of Riale: Seasonal and Difficulty Analysis



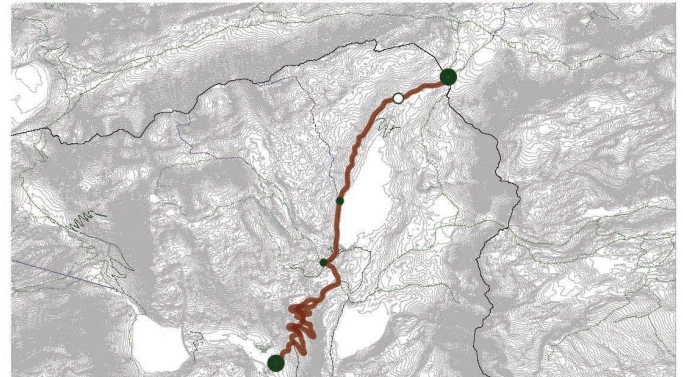
Riale - Passo San Giacomo ⌚ 05:55 ↔ 16.2 km ↗ 690m Difficult



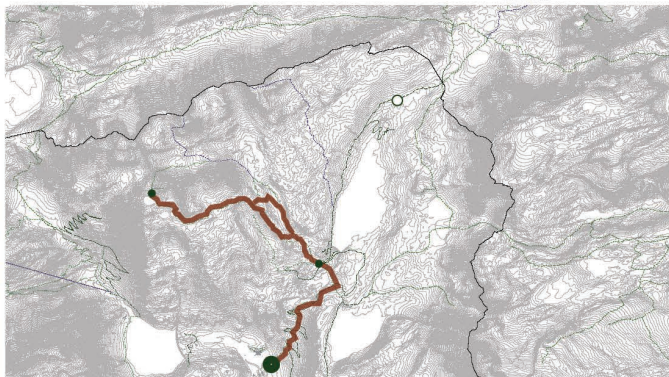
Riale - Punta d'Elgio ⌚ 06:44 ↔ 14.5km ↗ 1050m Difficult



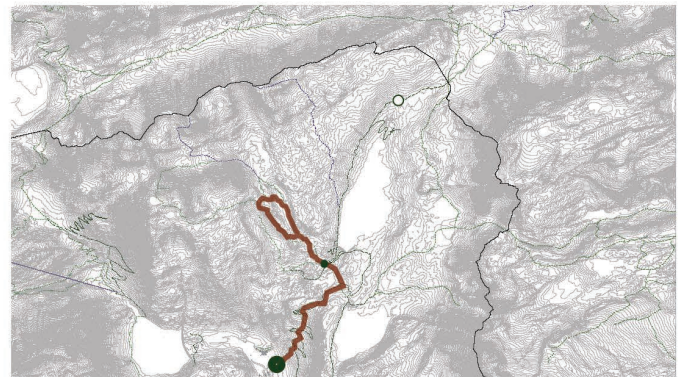
Riale - Lake Brunni circuit ⌚ 05:48 ↔ 10.4 km ↗ 1210m ↙ 350m Difficult



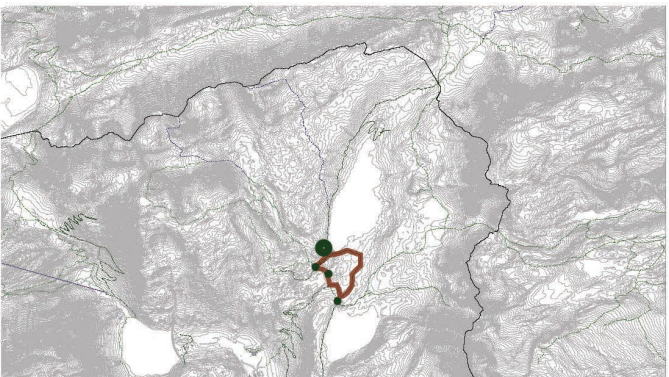
Riale - Passo San Giacomo ⌚ 05:59 ↔ 18.7km ↗ 670m Difficult



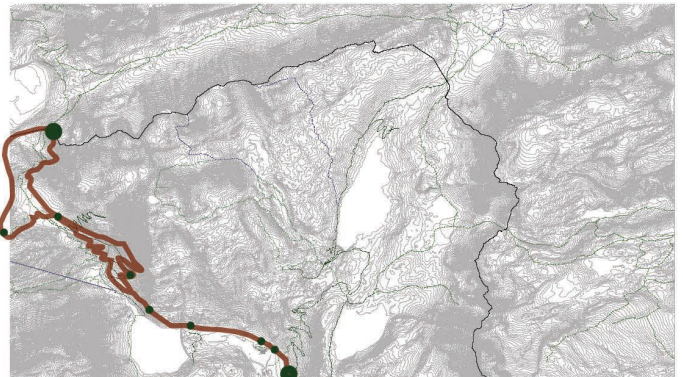
Riale - Lake Brunni ⌚ 06:16 ↔ 13.9 km ↗ 940m Difficult



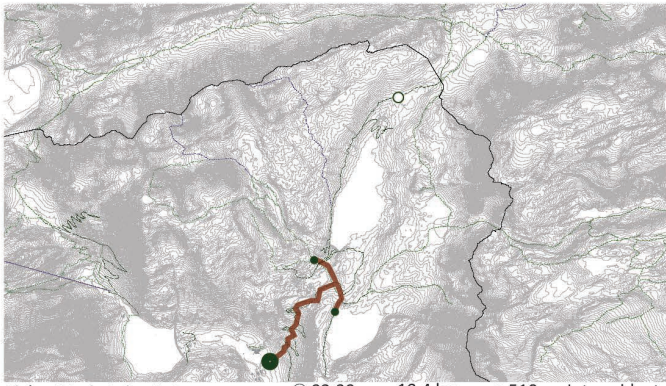
Riale - Maria Luisa Hut ⌚ 05:35 ↔ 13.5 km ↗ 780m Difficult



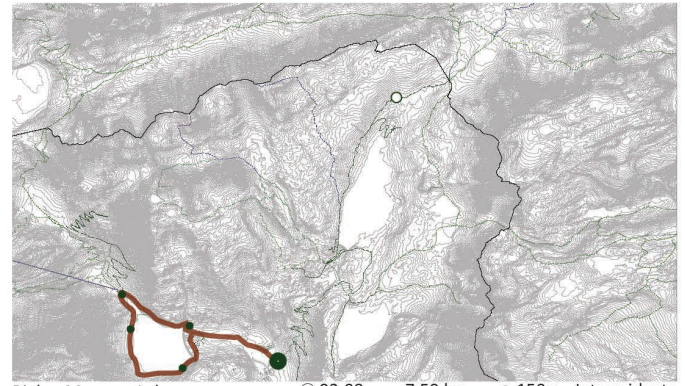
Toggia Lake - Rifugio Maria Luisa ⌚ 00:54 ↔ 3.16km 70m Easy



Riale - Bivacco Passo del Gries ⌚ 08:12 ↔ 21.5 km ↗ 1.020m Difficult



Riale - Maria Luisa Hut ⌚ 03:39 ↔ 10.4 km ↗ 510m Intermediate

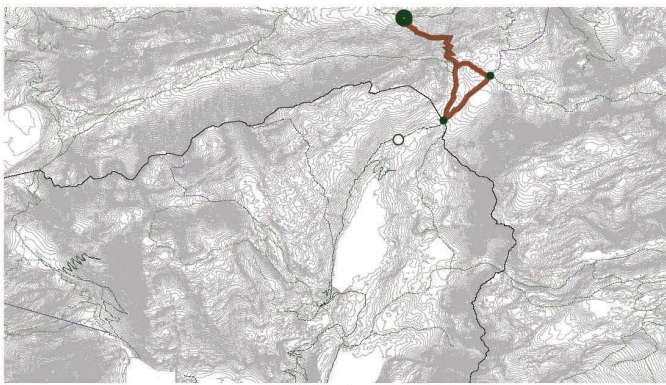


Riale - Morasco Lake ⌚ 02:08 ↔ 7.59 km ↗ 150m Intermediate

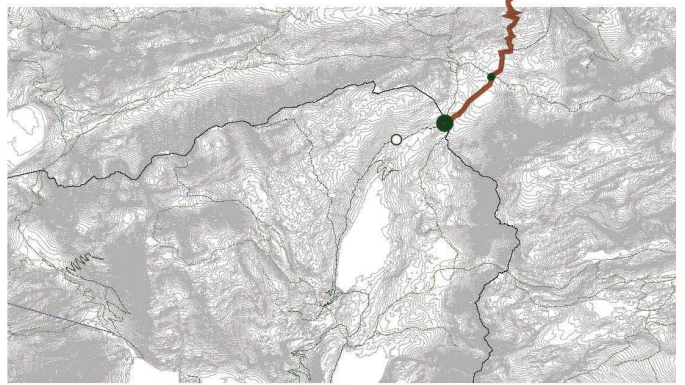
The first selection of hikes with starting point from Riale proves a complete variety of hikes and fairly accessible trails for non-trained families and children too with solid paths. Meanwhile the area offers a selection of hikes of elevated difficulty, as an example Riale–Bivacco Gries: 21.5 km, 1020 m elevation or Riale - Punta d’Elgio 14.5km, 1050m elevation difference. Such variety suggest the possibility

of hut inclusion as a resting stop or starting point of longer hikes. While Maria Luisa hut is a focal node in proximity within the valley, the project can suggest a reviving of a micro-network of huts.

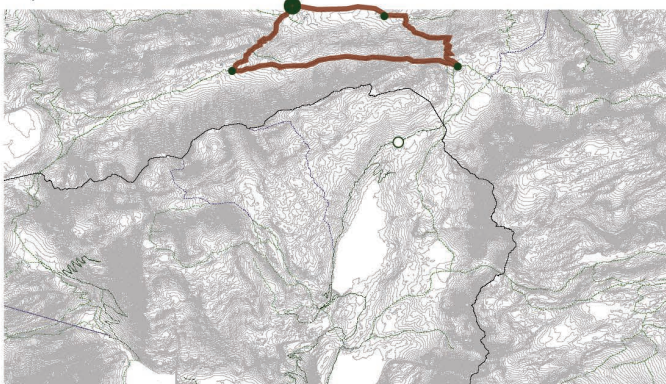
The experience of the trails characteristics such as their scenography, rigorousness, contemplation and reflection are to be reflected into the spatial experience of the regeneration of the space.



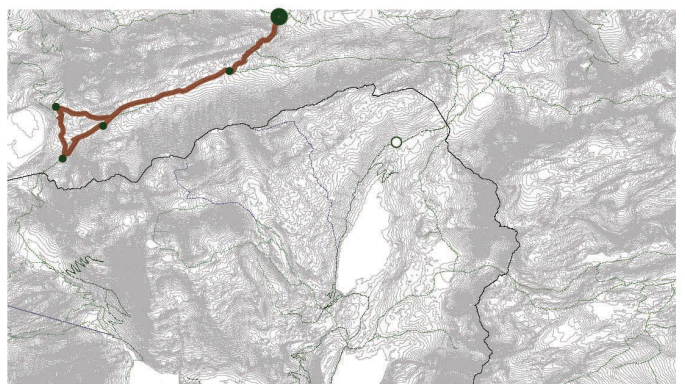
San Giacomo Pass - San Nicolo chapel ⌚ 02:13 ↔ 5.76 km ↗ 390m Intermediate



San Giacomo Pass - Val Bedretto ⌚ 04:52 ↔ 11.2 km ↗ 710m Intermediate



San Nicolo chapel- Val Bedretto ⌚ 05:15 ↔ 12.8 km ↗ 720m Difficult



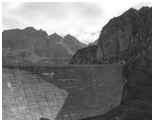
Cappana Corno Gries - Gries ⌚ 04:28 ↔ 11.2 km ↗ 640m Intermediate

v. Topography - The Immersive Transformation

While strolling through the area one could not simply neutrally experience the space as the constant change of environment aids one to live the setting. As the weave of path alters under one's feet, the air transforms into a lighter pressureless density, the greenery becomes more saturated and the contrast of nature increases. The temperature decreases inasmuch as causing the flora and fauna to live through stronger winds and more precipitation. As altitude ascends so does the human retreat from the concrete density of urban realm, travelling through a continuous alternation of environment, a rhythmic sequence of shifting landscapes almost as if the mountain is preparing one for the gradual but complete immersion in raw nature.

In the purpose of comprehending the completeness of image towards experiential rhythm of immersion into raw nature, the photographic survey is to witness. As one walks through the path to reach through the landscapes, neutrality is impossible as the terrain persists on its diversity while the mountains aim to close one up and transform all perception of the human presence. In order to explore the transition, the analysis provides photographic evidence of the panorama and path development, where at every point of threshold or transition the view on four angles is shot. Wherever the path crosses the road, the track meets the streams, or the ground hosts the built one could witness as trail gravel transforms into rocks and shadows cover higher peaks into deeper passes. As architectural thresholds in the area are defined by the natural alternation of terrain, slope, and vegetation density, abrupt transition

is marked while the built - huts, farms, or abandoned housing is identified as symbols of minimal punctuations of the landscapes as signs of life, past and survival.



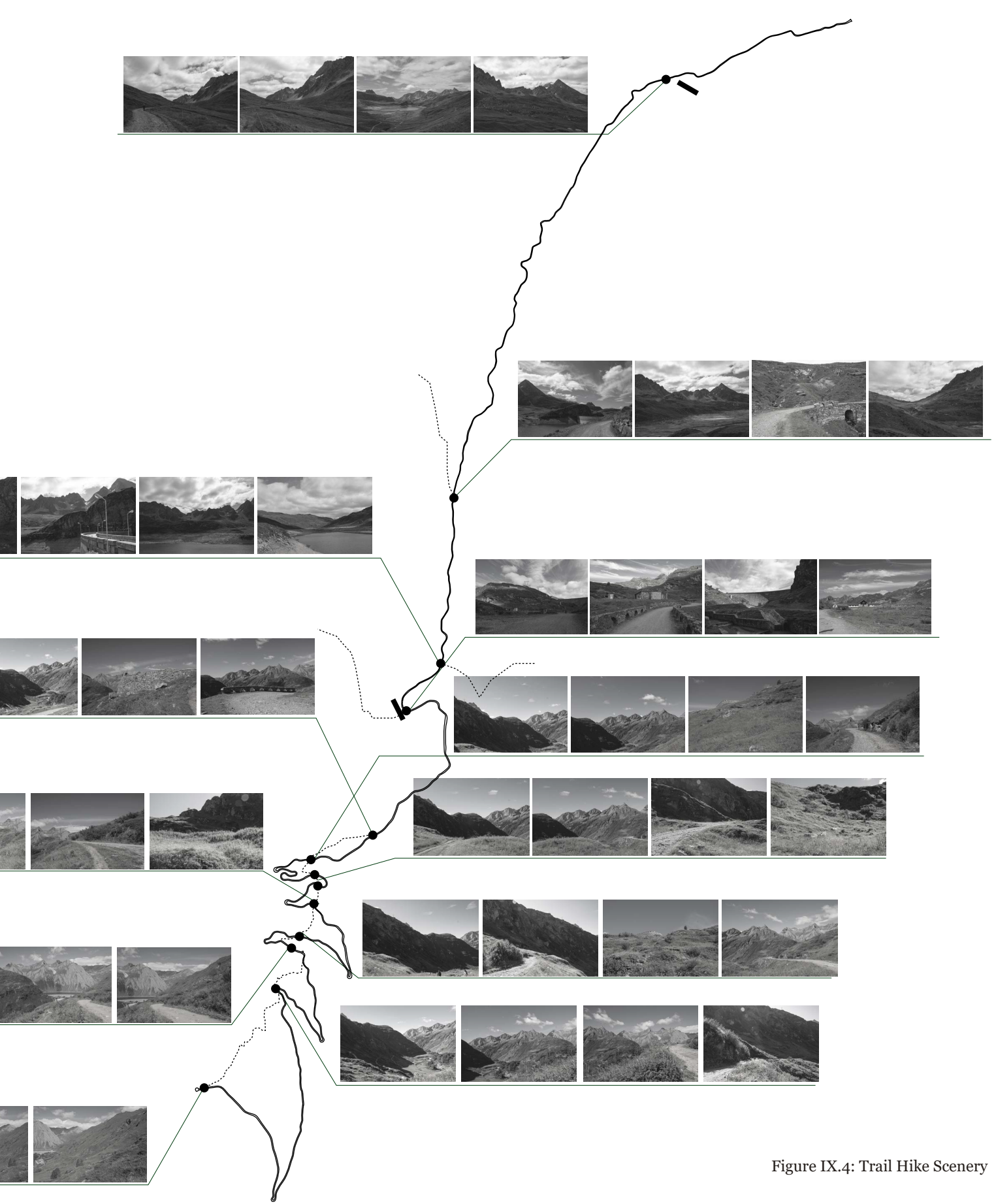
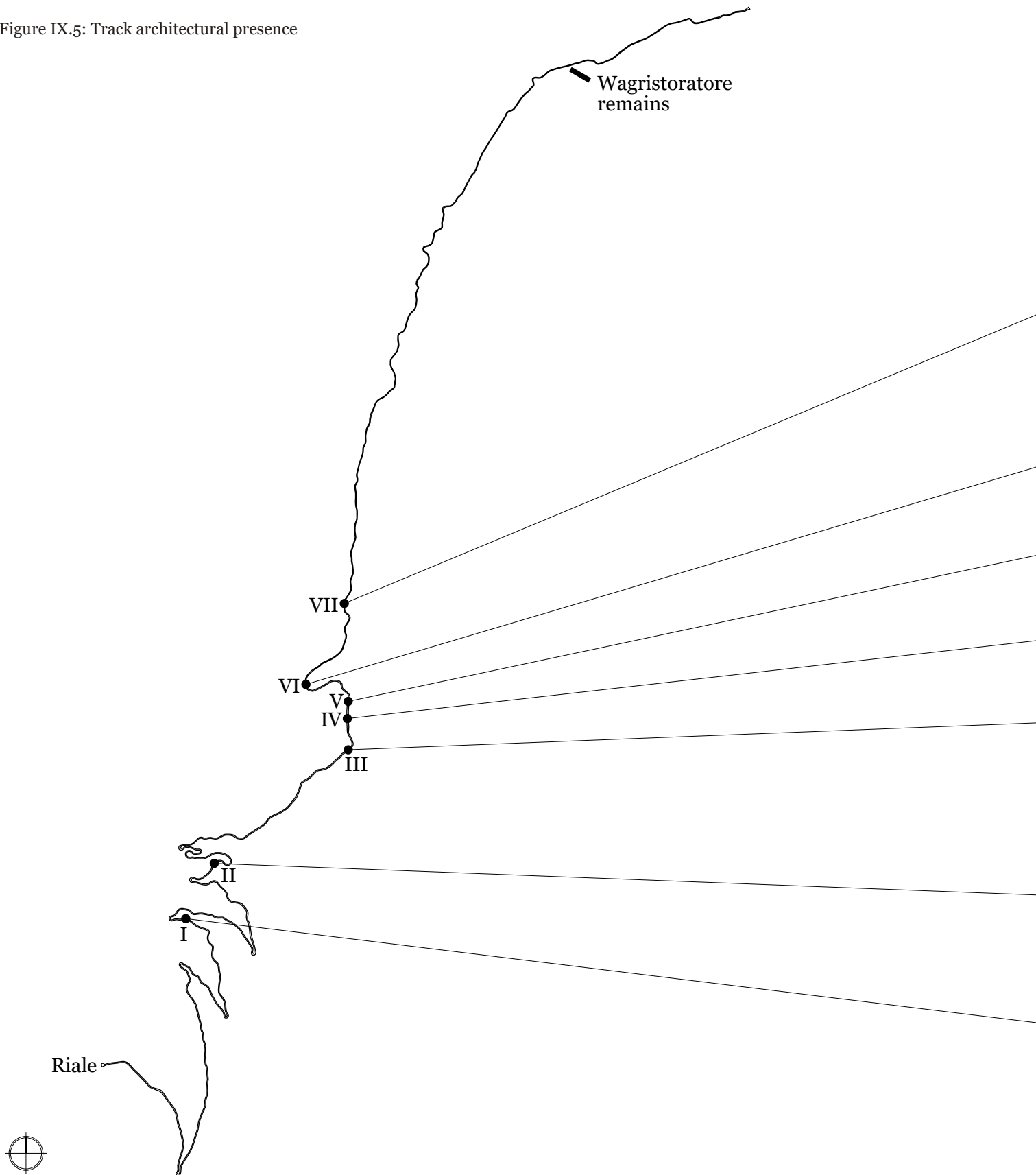
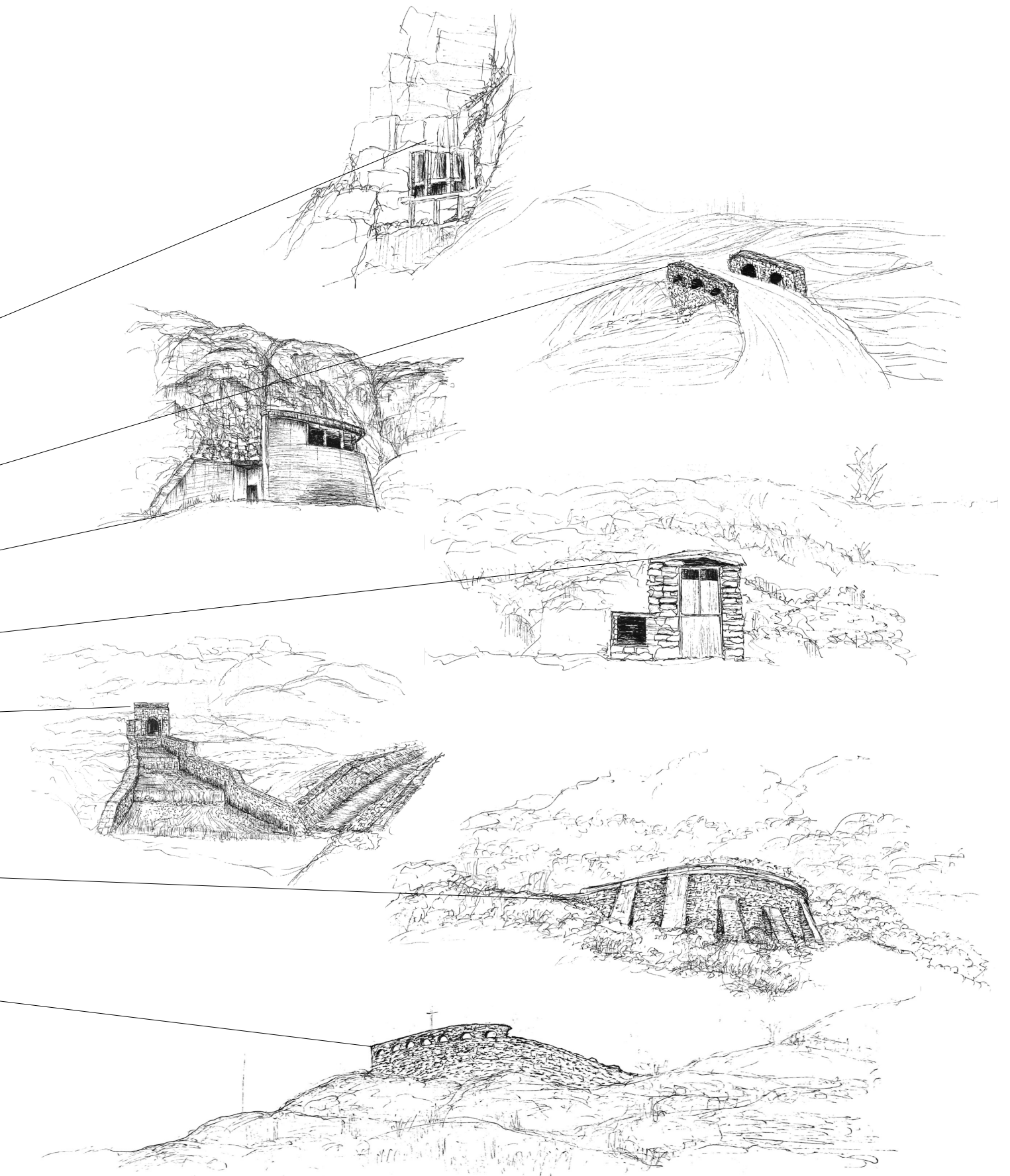


Figure IX.4: Trail Hike Scenery

Figure IX.5: Track architectural presence





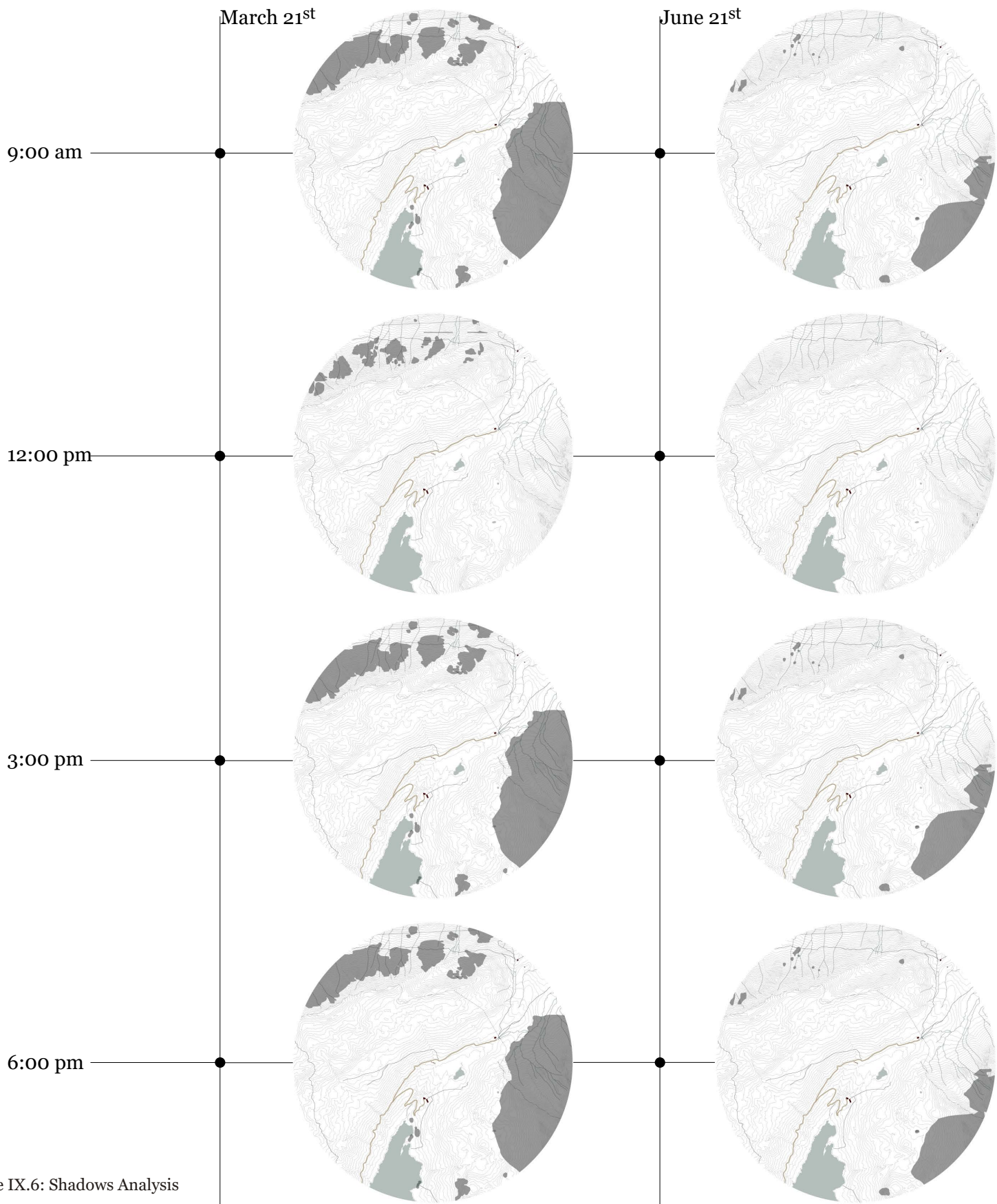
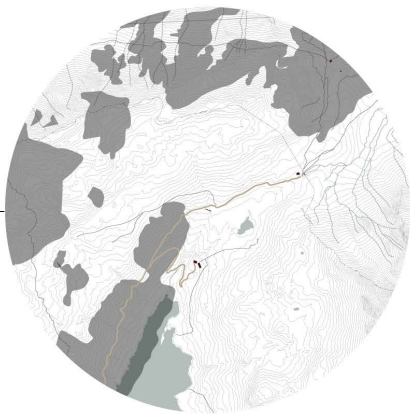
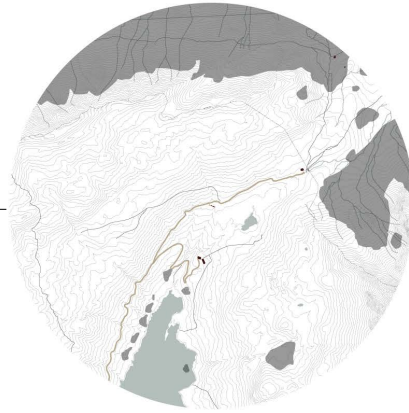
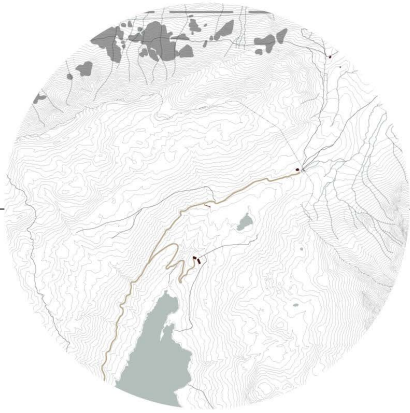
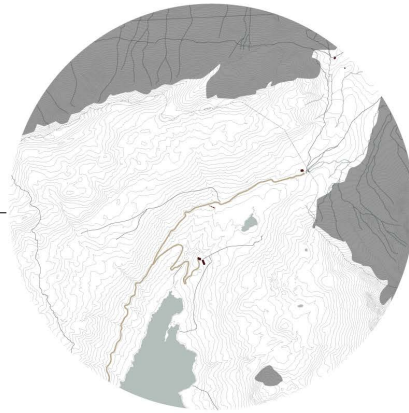
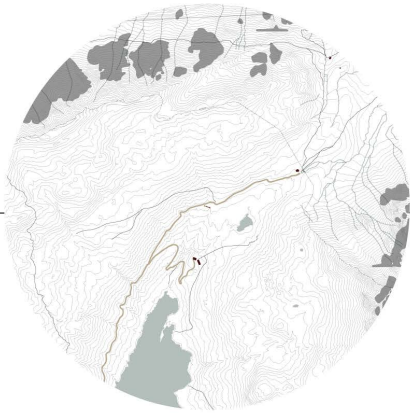
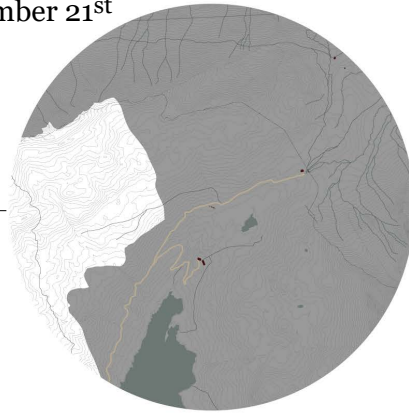
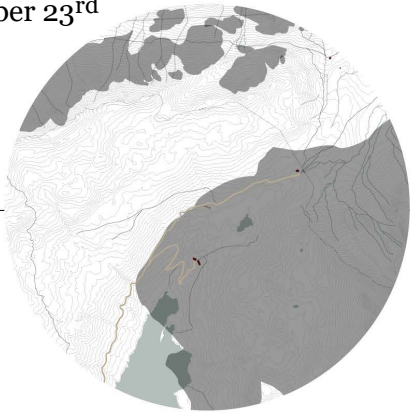


Figure IX.6: Shadows Analysis

September 23rd

December 21st



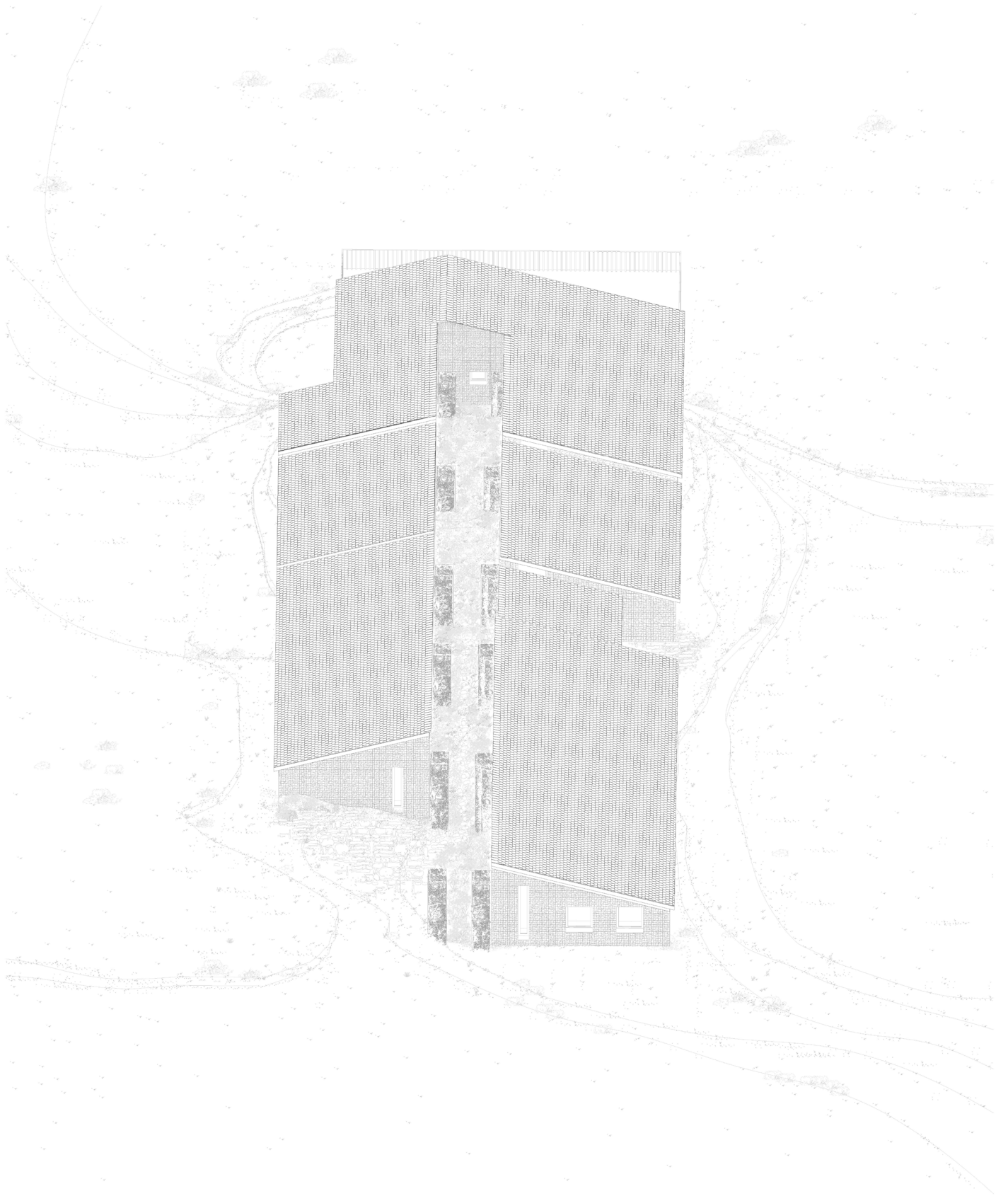
Volume III: The Project



A mountain landscape calls for integration and adaptation, nature is not to be disrupted but enhanced, hence why the hut must respond to the human needs in this type of setting. The existing pillars, the only remaining essence of the Wagristoratore by Portaluppi, which once was a project of modularity, adapted to a certain extent to the terrain, but only for the commodity of the wagons to be placed, not for the structure to harmonize with the landscape. This approach created a temporary project that had no future in terms of resistance to the climatic reality. The irony of the existing structure and the project comes in on how the remaining pillars are used, the hut, which develops around the pillars, uses them as the main axis corridor, where the volumes extrude from, and

adjust their edges to the topography of the terrain, accommodating the basic functions of a primitive hut. The third element that collects all the elements is the uniquely meshed roof, that hugs the volumes and is shaped to follow the terrain waves. The dialogue between the human and the architecture is seen through a translation, as an echo to respond to the need of humans and the landscape. The real essence of the project is found through the sight, touch, smell and sound. Furthermore, it is meant to highlight the culture of the place, recalling the heritage of Walser houses, which show the most raw tradition of the place, emphasizing simplistic forms, basic functional spaces and use of appropriate materials.





HUT:ECHO

X. The Hut

i. Echo

The concept develops around the hierarchical decisions of importance towards the site and the research, where a primary theme reflects in the concept of Intimacy. As architecture is not simply a construction of walls and roofs, its choreography of space is to poetically and emotionally cradle human experiences and gestures, express its presence in dialogue with its human. Boundaries are to embrace closeness, one's personal understanding of their own space and to integrate a curiosity of experience towards the being of the hut. Just like a human the hut is to breathe and live along with its natural habitat, to communicate and respond to the calls of nature. The totality of space is gently shaped by the hand of the mountains, the history, its traditions and inhabitants, where intimacy between the people and the hut is established through the mediation by thresholds of transition spaces and frames as smaller filters through space. Similar to a colossal echo of the past, the hut is formed by the response to the mediated dialogue of human and mountain.

To the definition of echo, one could immediately associate an architectural execution - folding and transformation process of actions by chaos to silence by a process of almost infinite repetition - a mere reminder of the process of learning. Through repetition and correction is the way to achieve peacefulness of silence where intimacy is explored in its purest form. The concept of Echo is to be associated with the echo of terrain through material choice, the reinterpretation of the landscape into the form of the hut, redesign of the Wagrastatore into a more monumental

recollection of history, the recalling of natural landscape, the Walser technique and architectures of the valley. Echo is the ideal definition of a threshold, a bridge which connects the past and present, the history with the future. Such bond is to be the metaphorical significance of the huts reinterpreted design within the valley by reshaping chaos of exposure into moments of intimacy. Each space is to be reviewed as an "echo" chamber - not a copy but reclarification of spatial rhythm within a sequence of deformed actions - entering, pausing, walking, framing, feeling.

Through the cognitive understanding of the echo, it is necessary to understand its physical and emotional presence in the project area. The echo of the people and their history, of the architecture and its heritage, the sounds that need to be reflected, the architecture that needs clarity, the terrain pursuing its next movement, and most importantly the person who seeks peace - all of these are the voices to which architecture has to answer to. Providing an answer to all utterance is a complex procedure of molding materiality into form, shaped by each will in order to achieve monumental silence.

Architecture is to be an emotional cradle for the human perception as each space is to be felt as part of collective choreography of interplay of integrated curiosity, embraced closeness, calmness of intimacy. All is to be achieved through symphonic harmony with the terrain where isohypses dictate the architectural development as a prolongation or reinterpretation of the landscape. Eventually, form is to be directed by the dialogue between the echoes by molding materiality into silence.

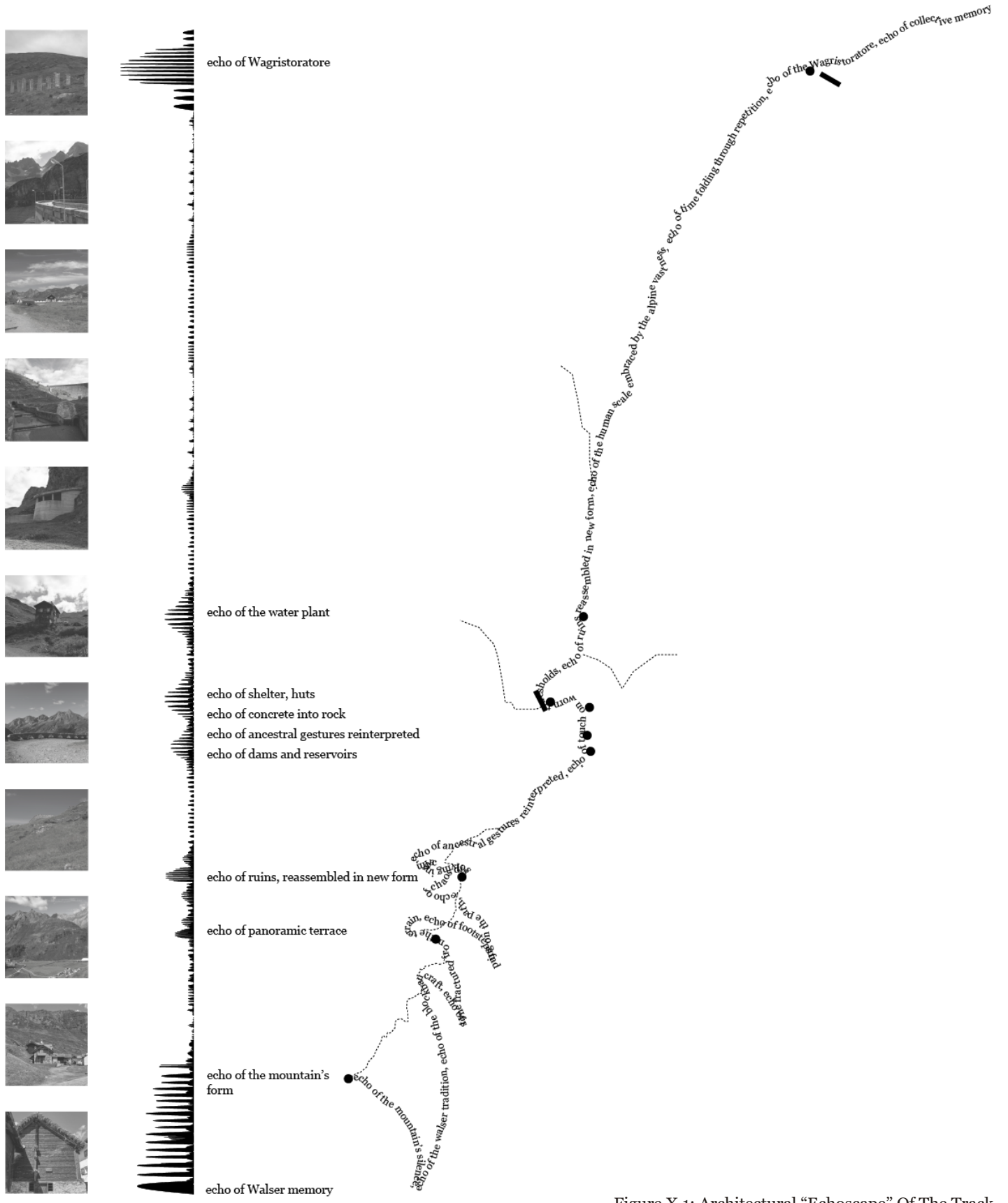


Figure X.1: Architectural “Echoscape” Of The Track

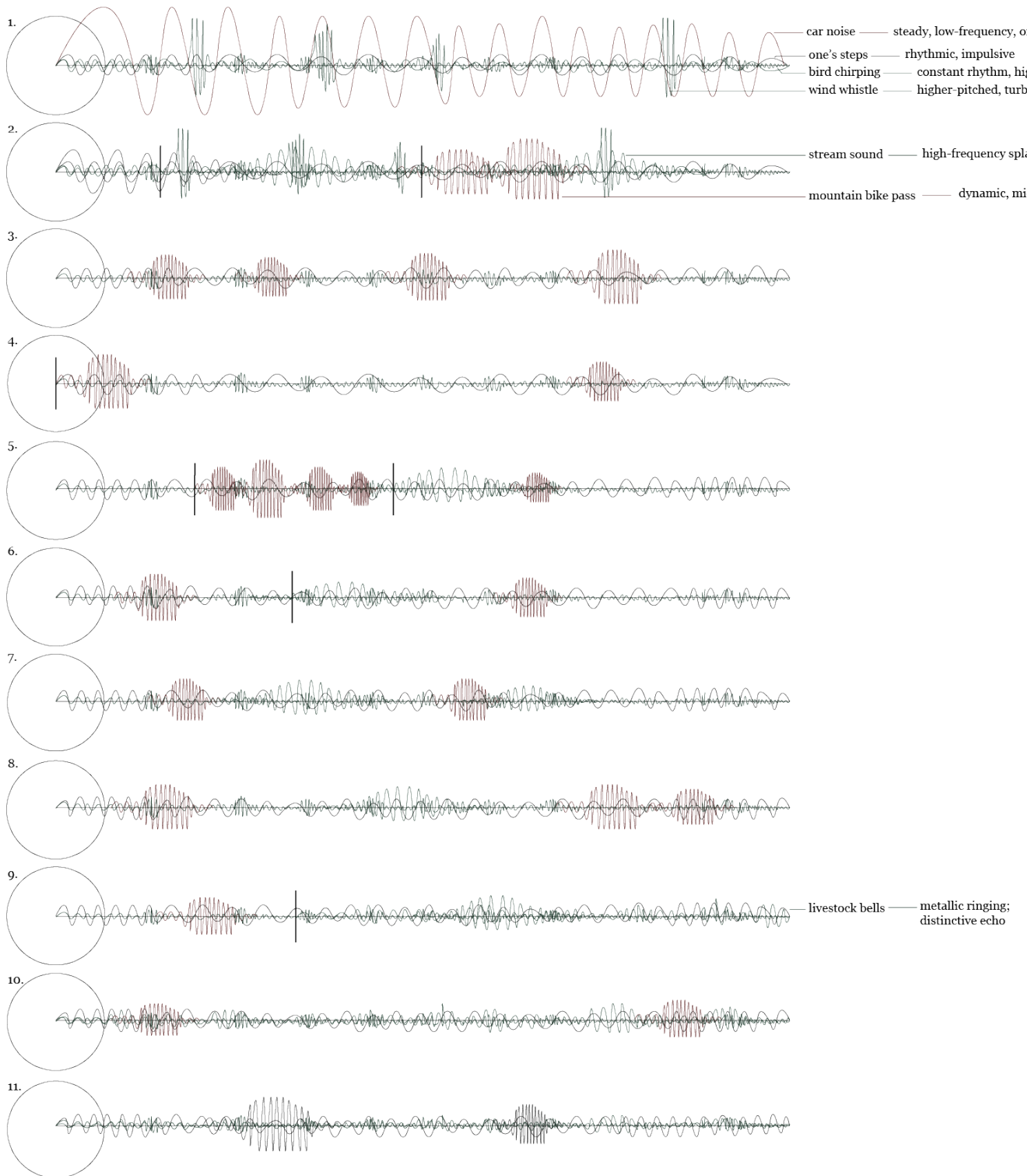


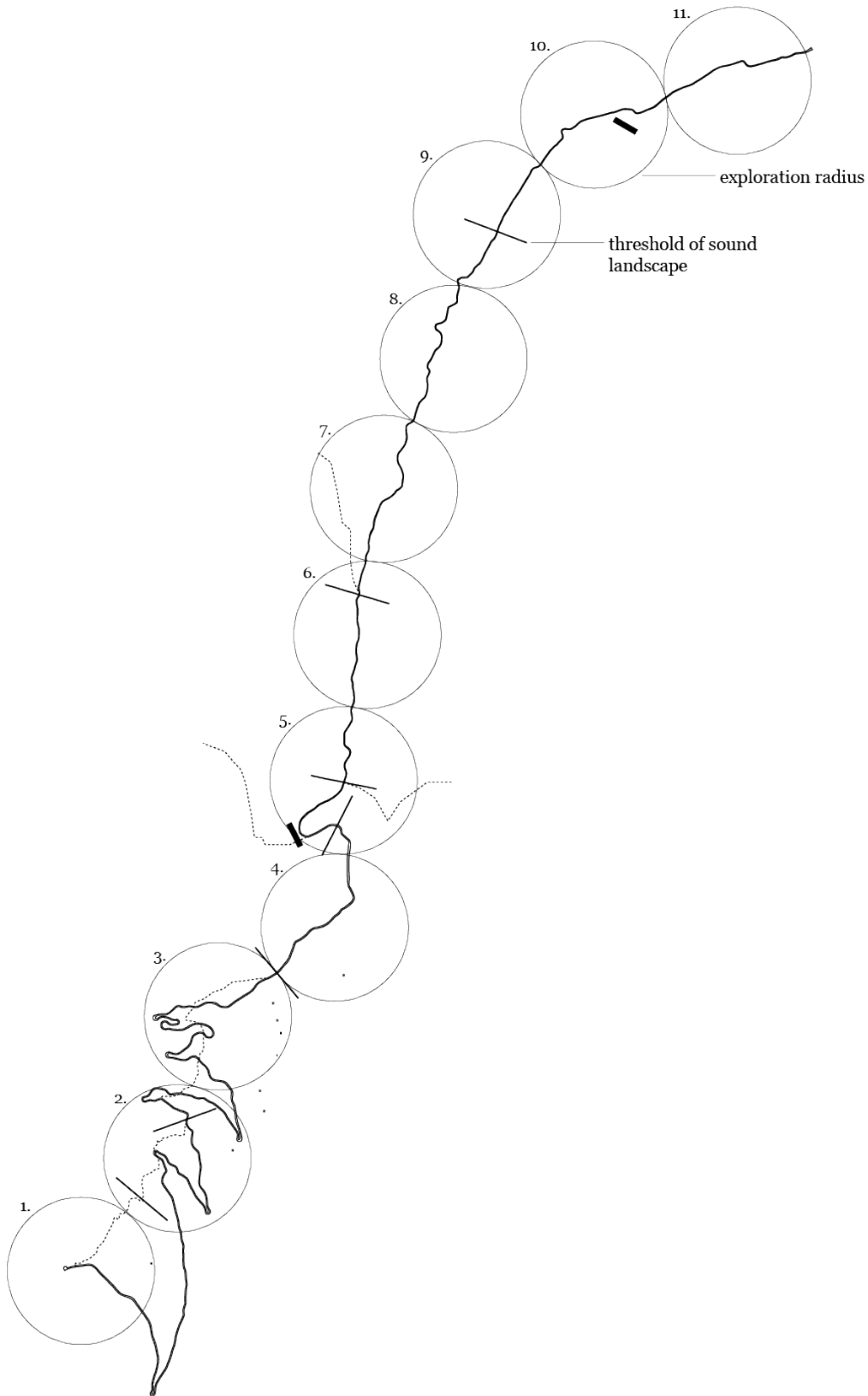
Figure X.2: Hike Trail Sounds

omnidirectional

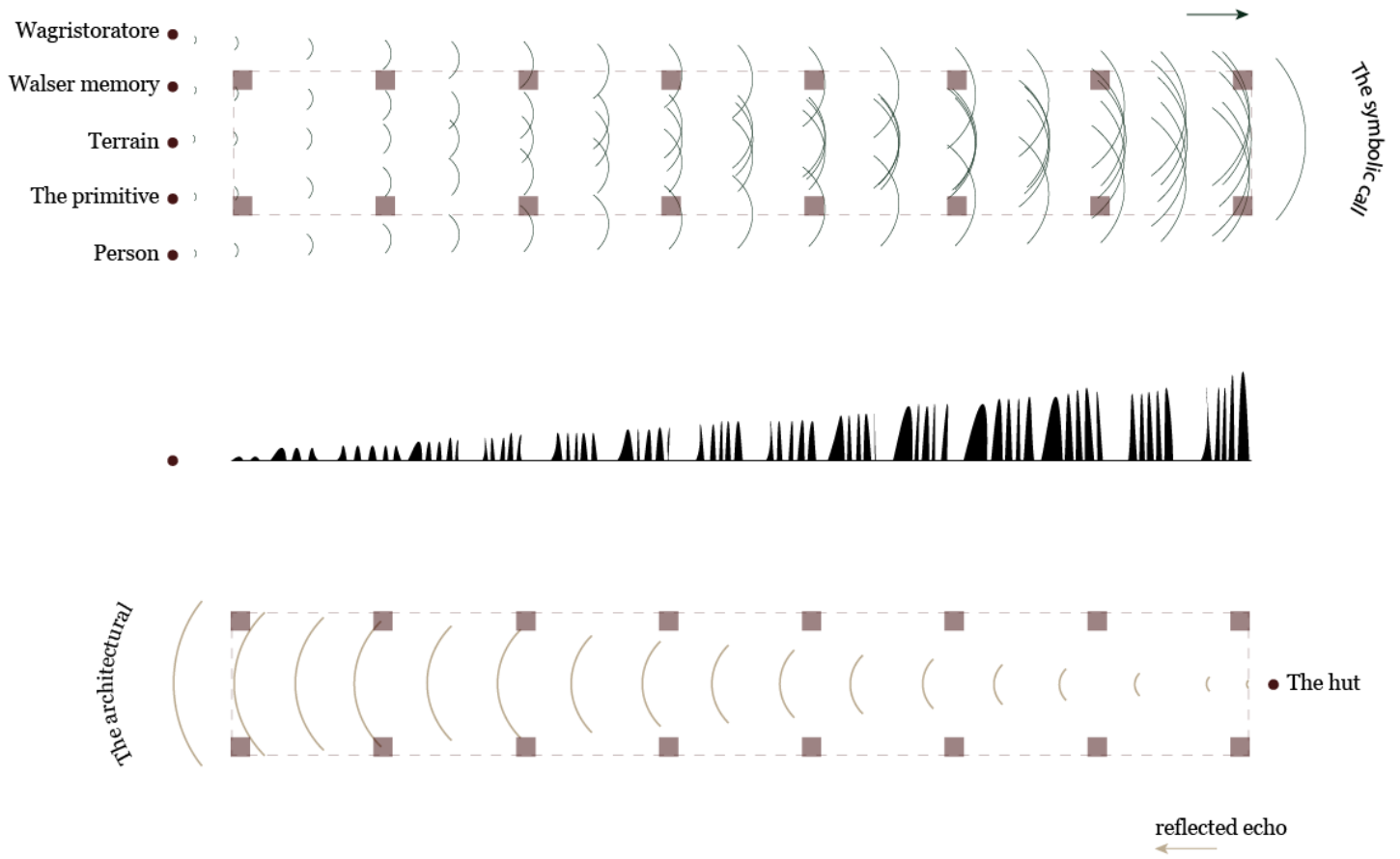
high-pitched calls
silent

whistles; low rumbles

long-range moving source



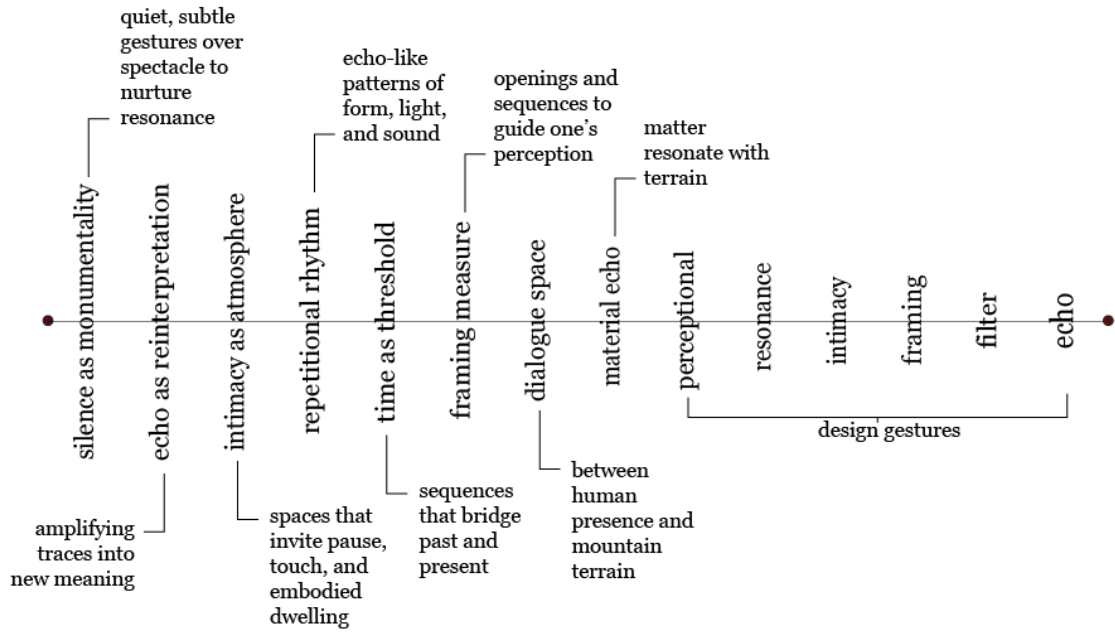
a. Concept development



The concept of the echo clearly illustrates the input sources of the external to the project utterance which eventually form the symbolic influence as it increases as the distance gets closer to the hut. The process of unification of echo appears when the call meets the

hut and the resonance of return is one singular collective focus, achieved through mediation, reflection and repetition of the same notes. The hut is the ideal resonator.

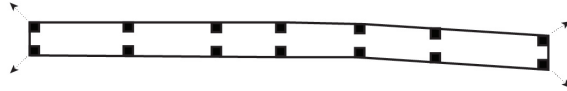
Figure X.3: Concept Diagram



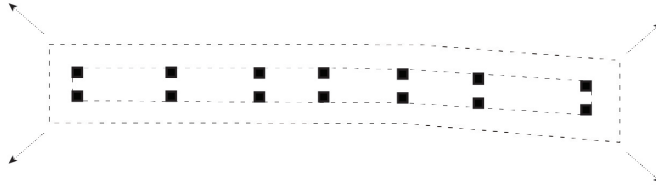
A conceptual hierarchical structure permit clearance off abstract concepts into a clear strategy of a logical derivation od architectural gestures that support the primary notion. Reinterpretation, repetition and in-

timacy are to be culminated through spacial dialogue of tangible observations of filtering and framing the atmosphere.

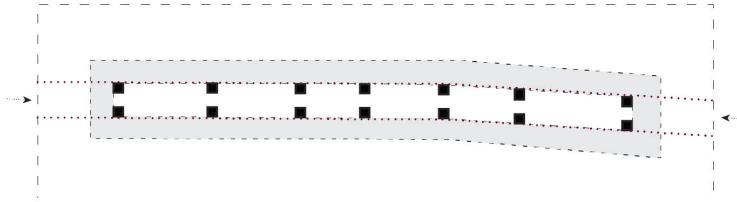
I. Wagristoratore boundaries



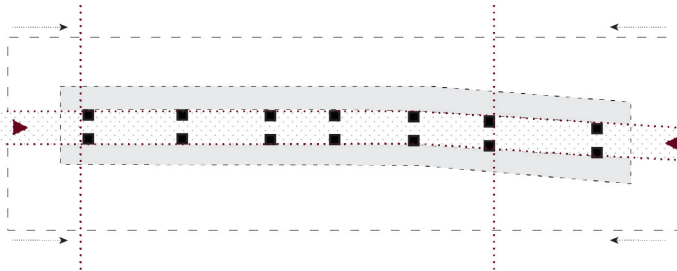
II. Corridor offset



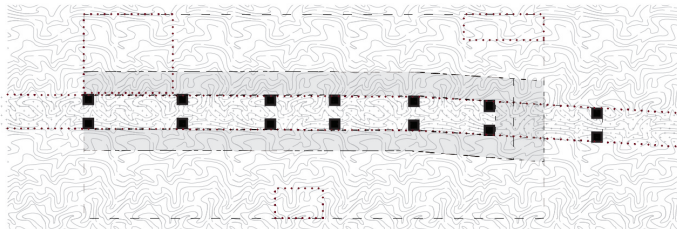
III. Double offset



IV. Opening axis



V. Side subtraction



VI. Open subtraction

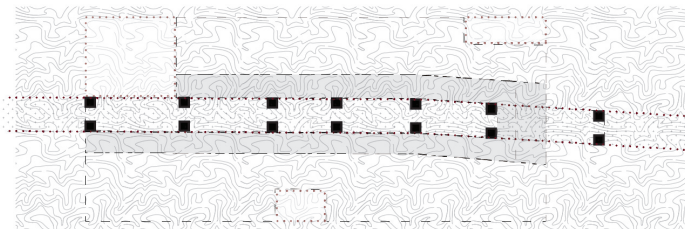
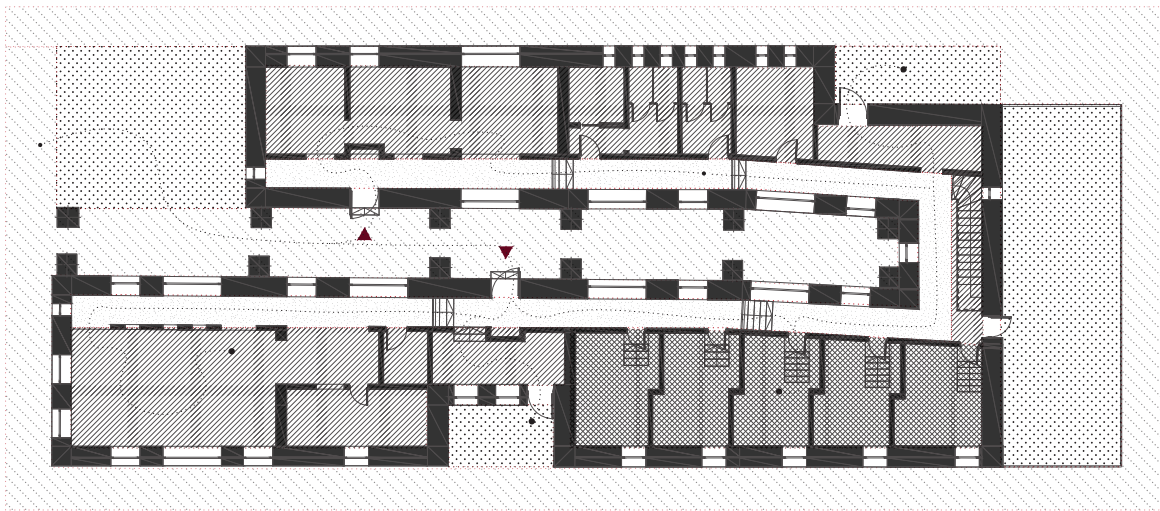
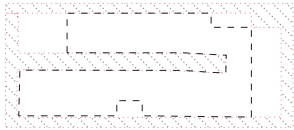


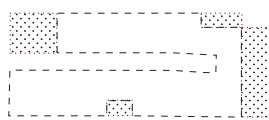
Figure X.5: Accessibility Mapping



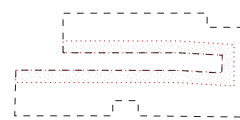
I. Exterior terrain



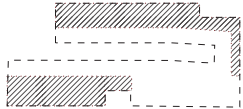
II. Exterior common area



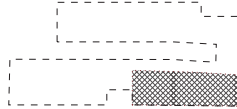
III. Corridor circulation



IV. Interior common areas



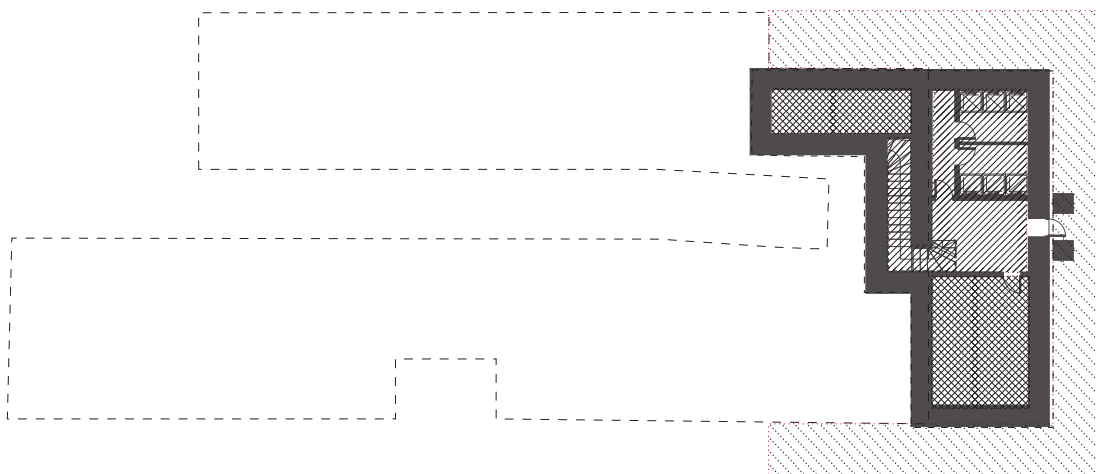
V. Interior private areas



..... Visitor circulation

▶ Entrance

-1 floor



I. Interior common areas



II. Interior private areas



b. Conceptual Strategy

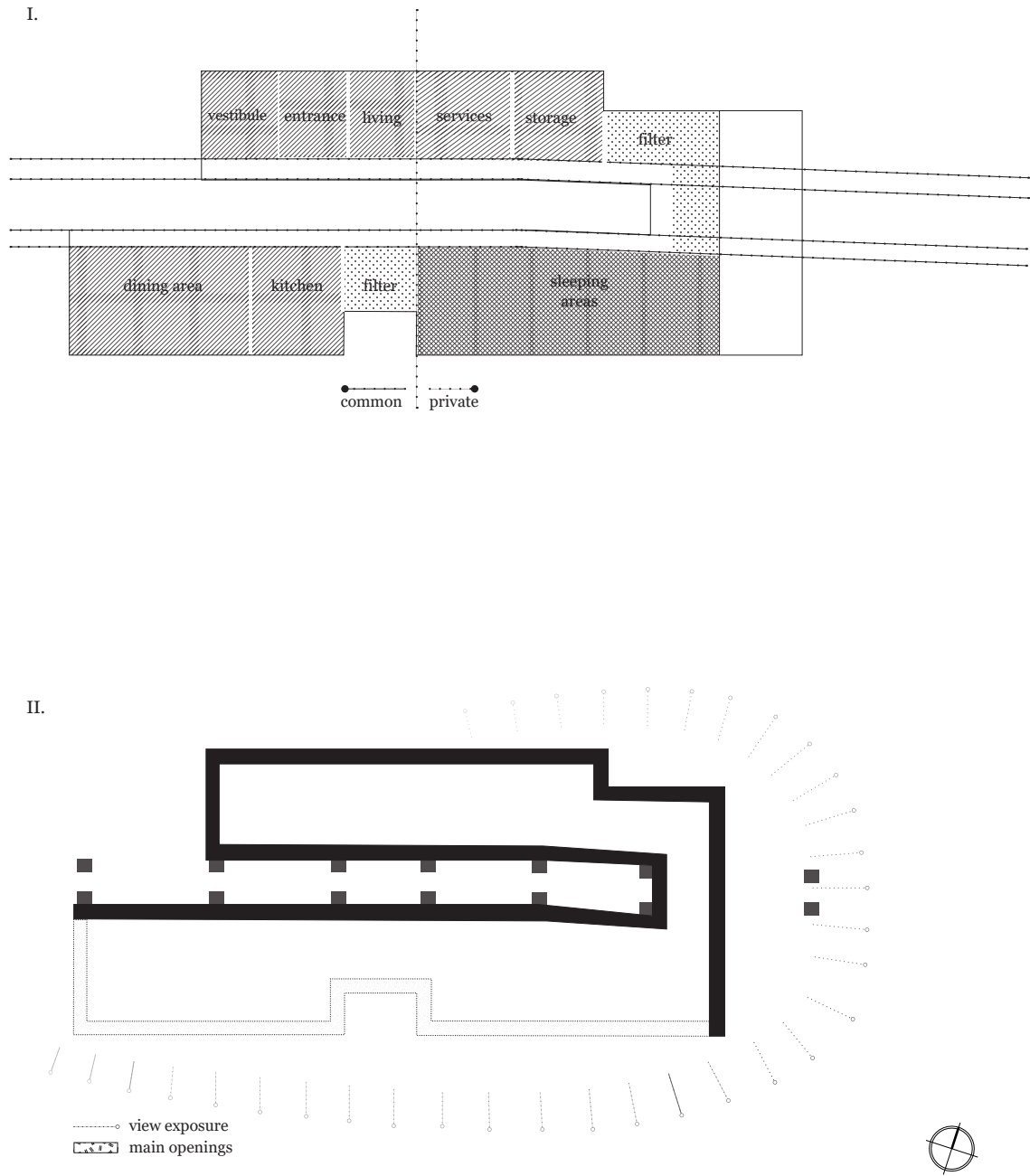
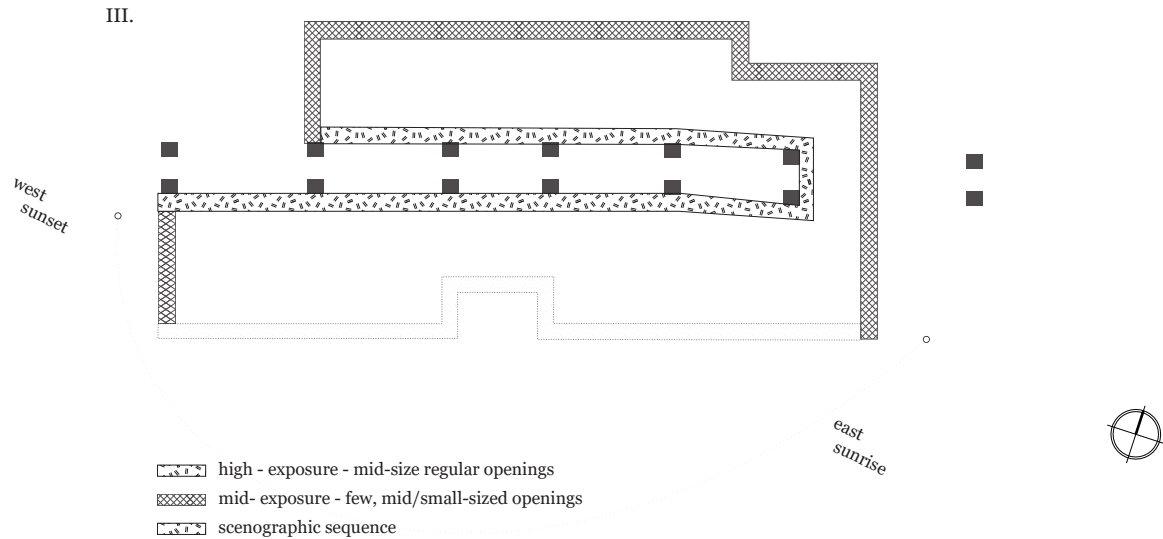


Figure X.6: Functions Diagram

Figure X.7: Facade relationship to exterior



The historical ruins of the Wagristoratore are respected, untouched as a monument of the past surrounded by silence. A transition zone is the corridor offset, serving as a nascent threshold for diminishing the exterior exposure. The following offset separates the volume into distinct areas, subdivided in correlation with the climatic and territorial context. Spaces are defined by openings which define the exterior thresholds based on the circumstances. The mapping of the accessibility routes is an experience

through spaces - exterior terrain, the central circulating corridor which narrows the perspective and has discrete yet direct leads to the smaller side spaces. Each area is positioned with a specific aim of a sensory sequence while advancing through the space as a transition from the open vulnerable exterior to the warm and protected interior rooms. Proportions of the space evolve as well as the sunlight exposure which is a true journey from dark to light, from chaos to peace, from echo to silence.

ii. Territorial Plan

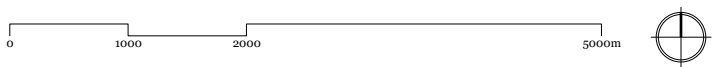


Figure X.8: Territorial Plan 1:25000

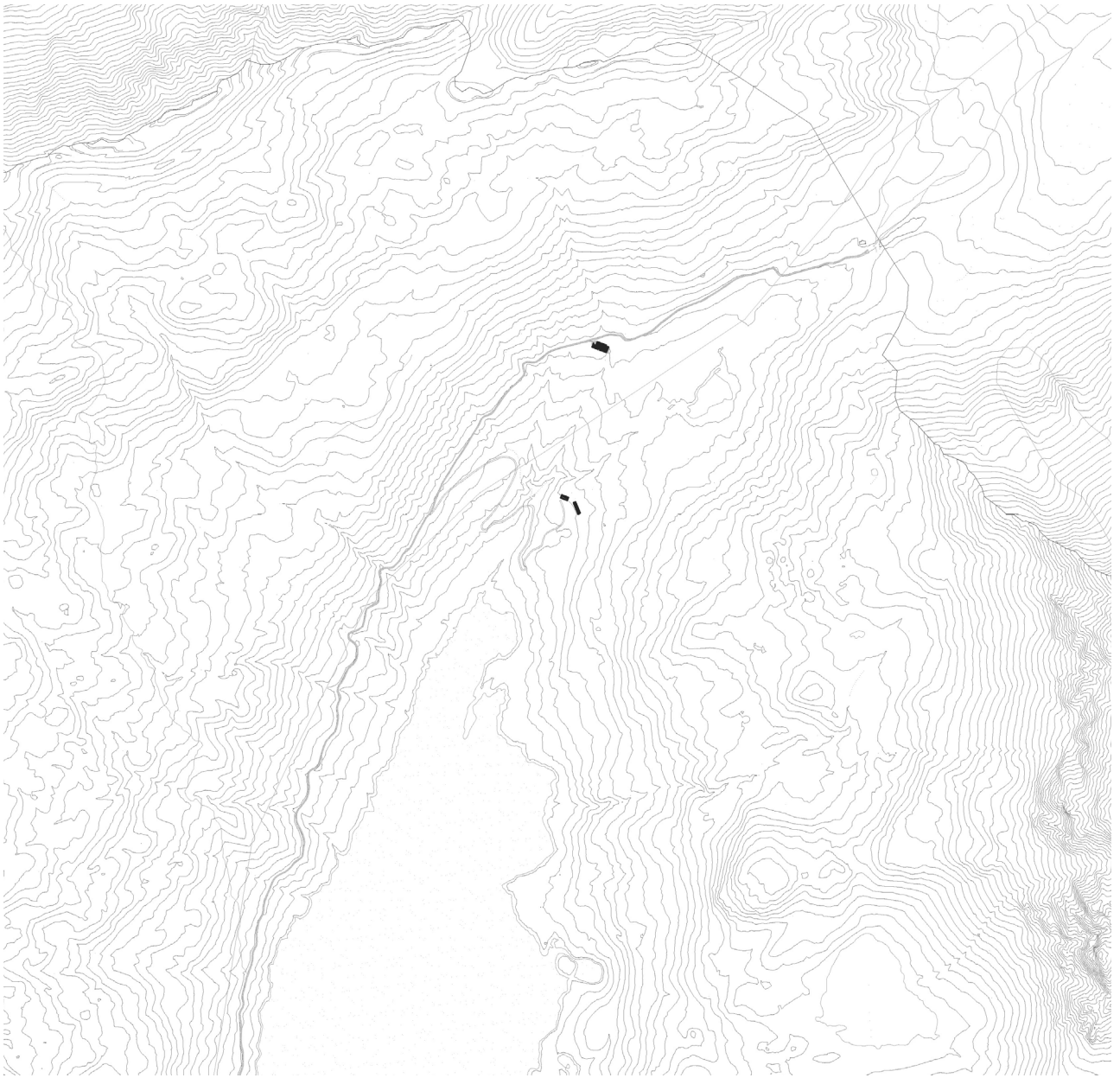


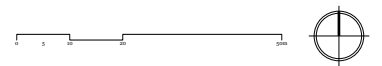
Figure X.9: Territorial Plan 1:10000

iii. Masterplan

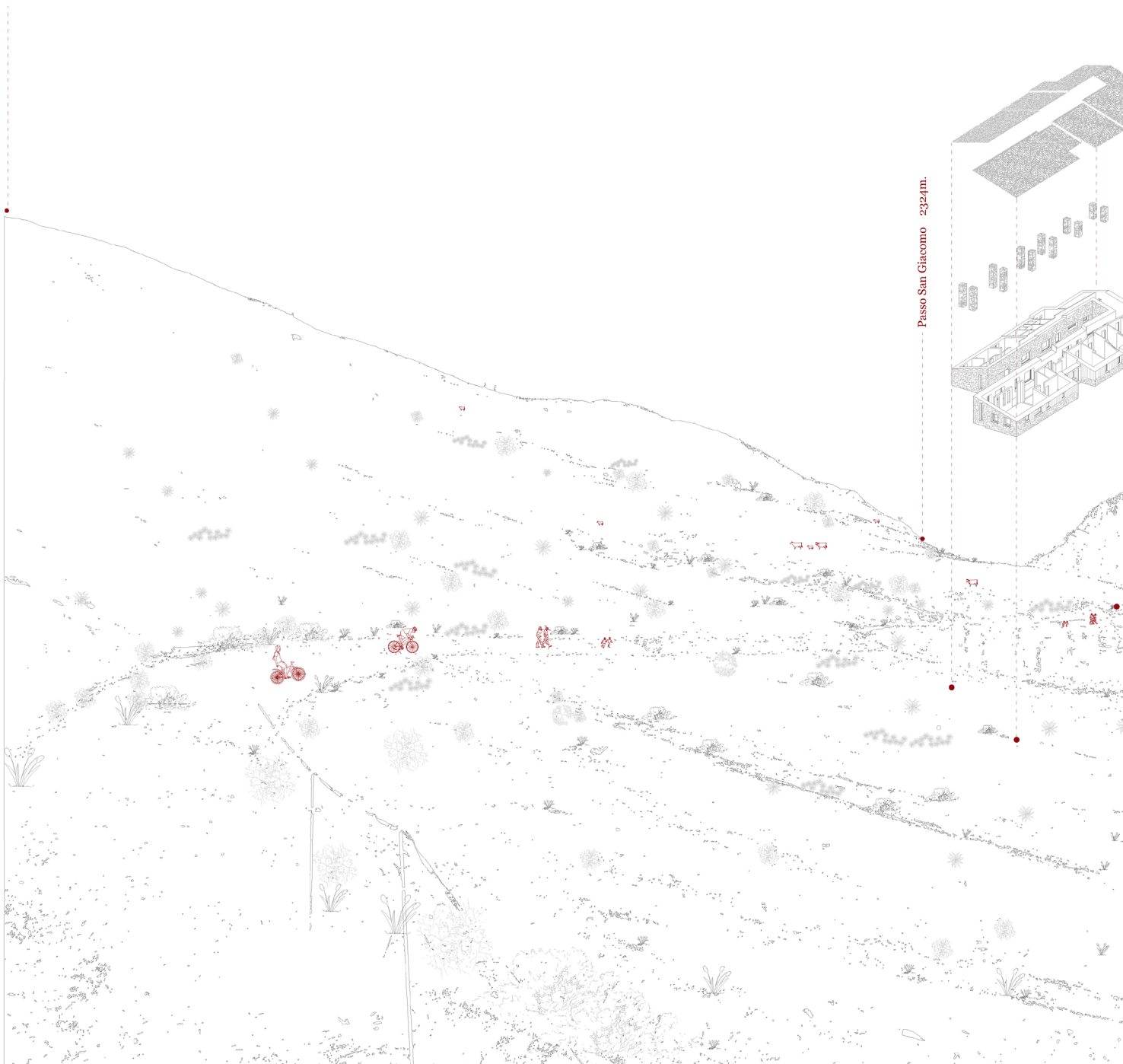
The hut is immersed in the alpine landscape, close to the Swiss border. Due to the high altitude, the landscape is characterized by low vegetation and alpine plants sparsely distributed throughout the fields. Due to this, human presence is seen in set areas. Only one path allows a hiker to reach the site, that later leads further down the valley and towards Switzerland, emphasizing the intimacy of this location.



Figure X.10: Masterplan 1:1000



Punta di Elgo 2837m.



Passo San Giacomo 2324m.

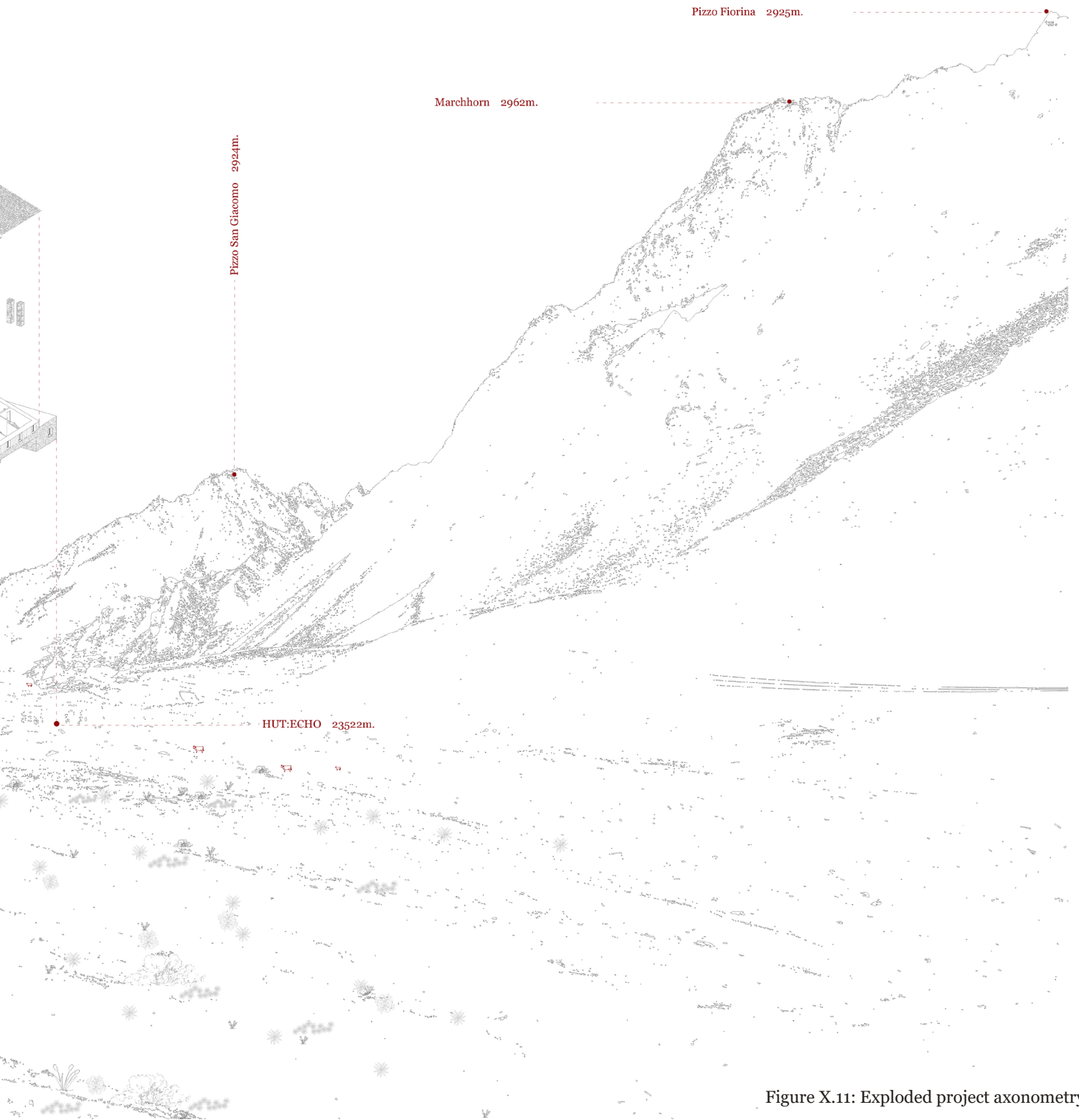


Figure X.11: Exploded project axonometry

iv. Courtyard Plants Design

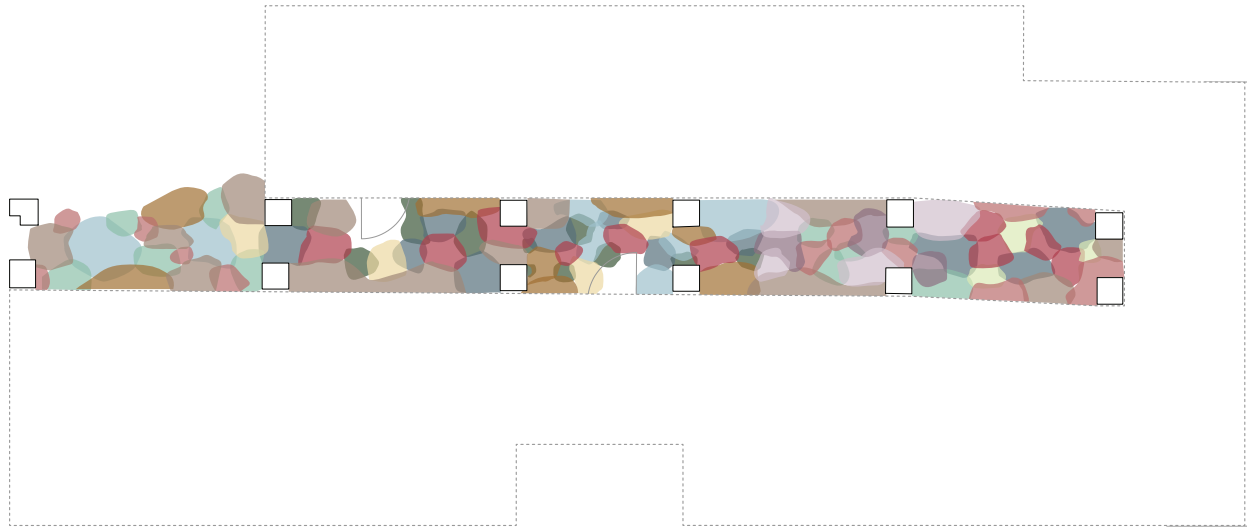
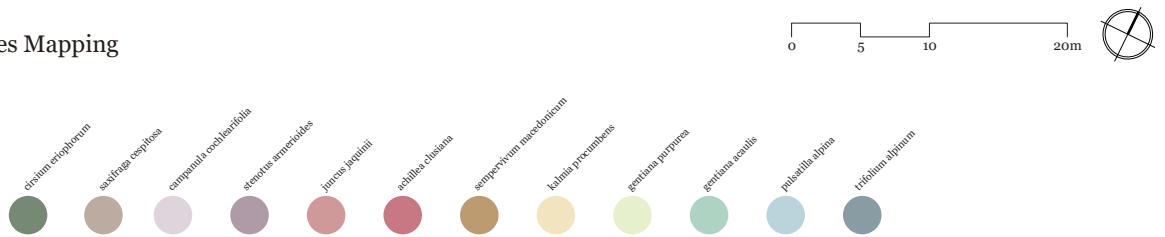


Figure X.12: Plants Species Mapping



The project surrounds an inner courtyard exposed to the exterior, working independently from the interior. The design has been chosen to create a play of colors, textures, heights, and seasonal cycle, thus the disposition of specific plant species that creates a continuous transformation throughout the year. All the chosen plants are specifically found in the surrounding landscape, starting from Riale up to the project site, ensuring that these species are adapted to the climate. The collection serves as a memory of the trail that one takes in order to reach

the hut, collecting landscape memories that are found in this courtyard as the endpoint of the journey. The courtyard does not serve a decorative purpose, but evokes the emotive and sensorial heart of the architecture. The immersive courtyard maps species such as *Saxifraga cespitosa*, *Pulsatilla alpina* and *Gentiana acaulis*, that follow a vegetation stratigraphy, the carpet and compact plants that define the ground, whereas the taller ones such as *Cirsium eriophorum* and *Gentiana purpurea* act as vertical accents that deepen the perception of space. This composition



Figure X.13: Plants Species Plan

creates a dynamic depth, perceivable from different view point and during the different hours of the day. The seasonal diagram, defines the phenomenological rhythm of the alpine species, showing their dormant, flowering and vegetation phase throughout the year. The courtyard becomes a living calendar of the alpine ecology, translating the natural contemporaneity. The effect is a contemplative atmosphere that quietly mutes with the seasons, light and the weather. In ad-

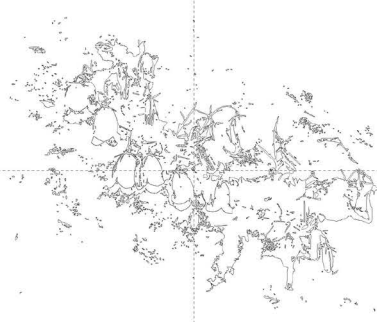
dition to the aesthetic aspect, the spatial organization of the plants reflects an ecological sensitivity towards the altitude of the site, the light and the micro climate at 2300 meters of altitude.

Figure X.14: Plants Species Diagram

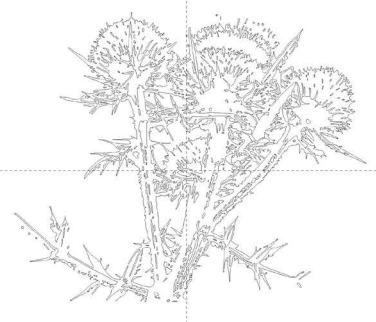




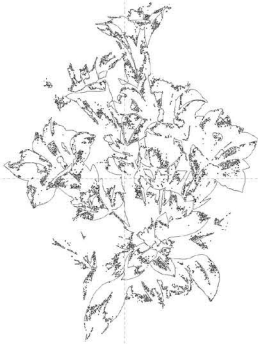
Achillea clusiana



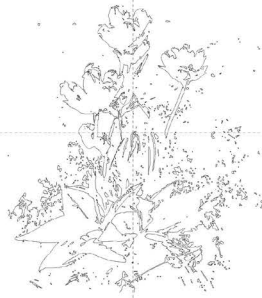
Campanula cochleariifolia



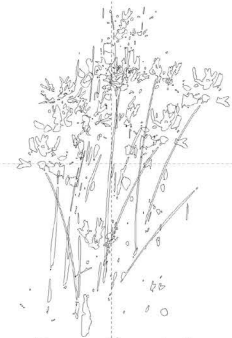
Cirsium eriophorum



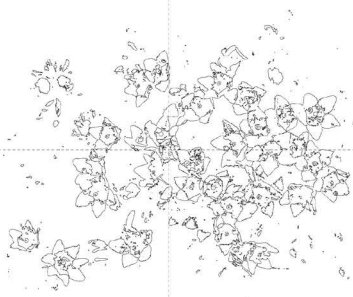
Gentiana acaulis



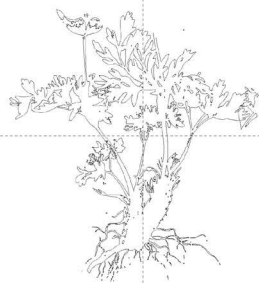
Gentiana purpurea



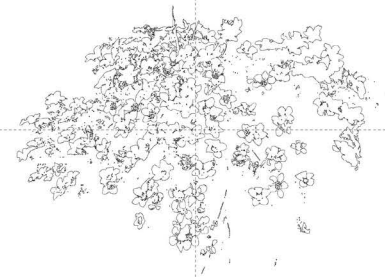
Juncus jacquinii



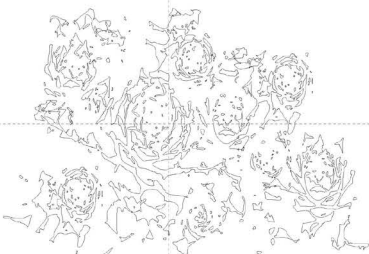
Kalmia procumbens



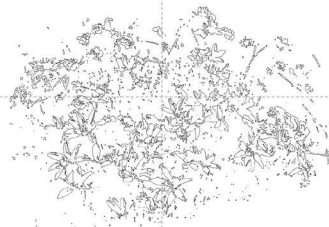
Pulsatilla alpina



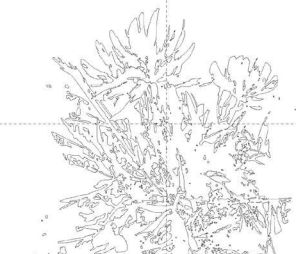
Saxifraga cespitosa



Sempervivum macedonicum



Stenotus armerioides



Trifolium alpinum

Figure X.15: Plants species retrace

v. Ground Floor Plan

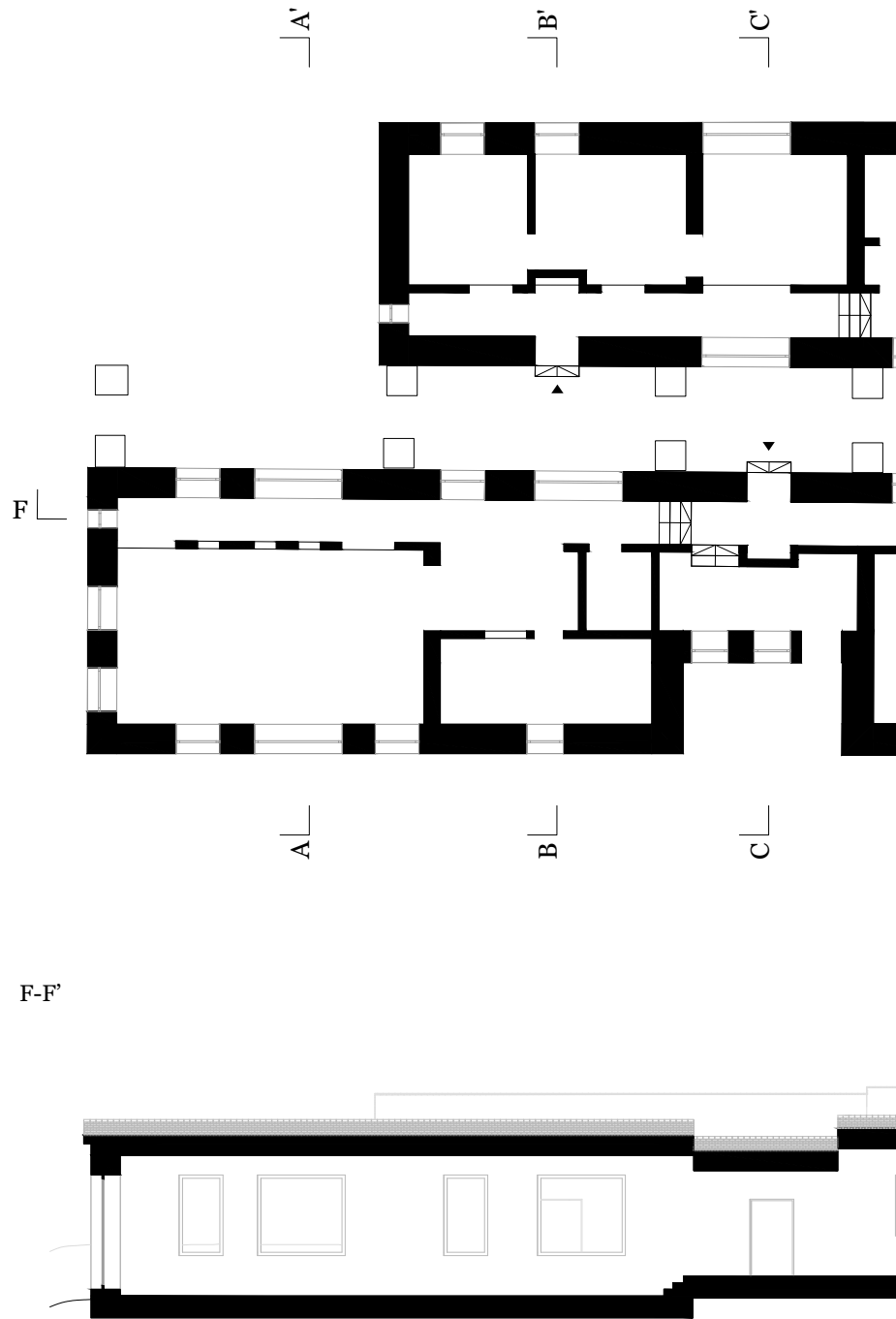
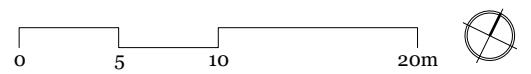
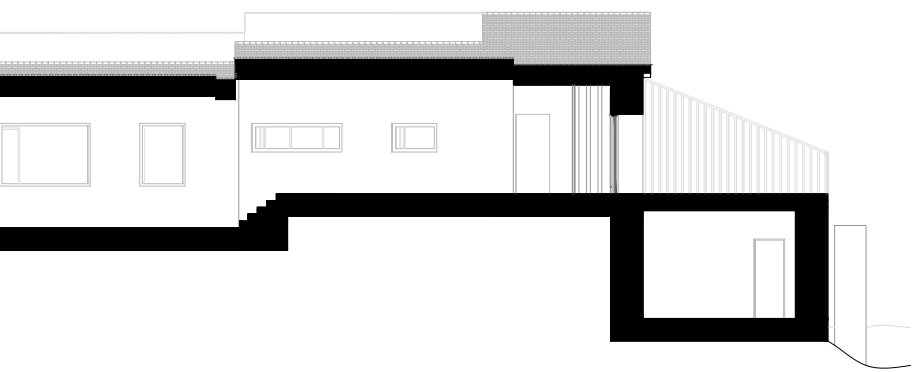
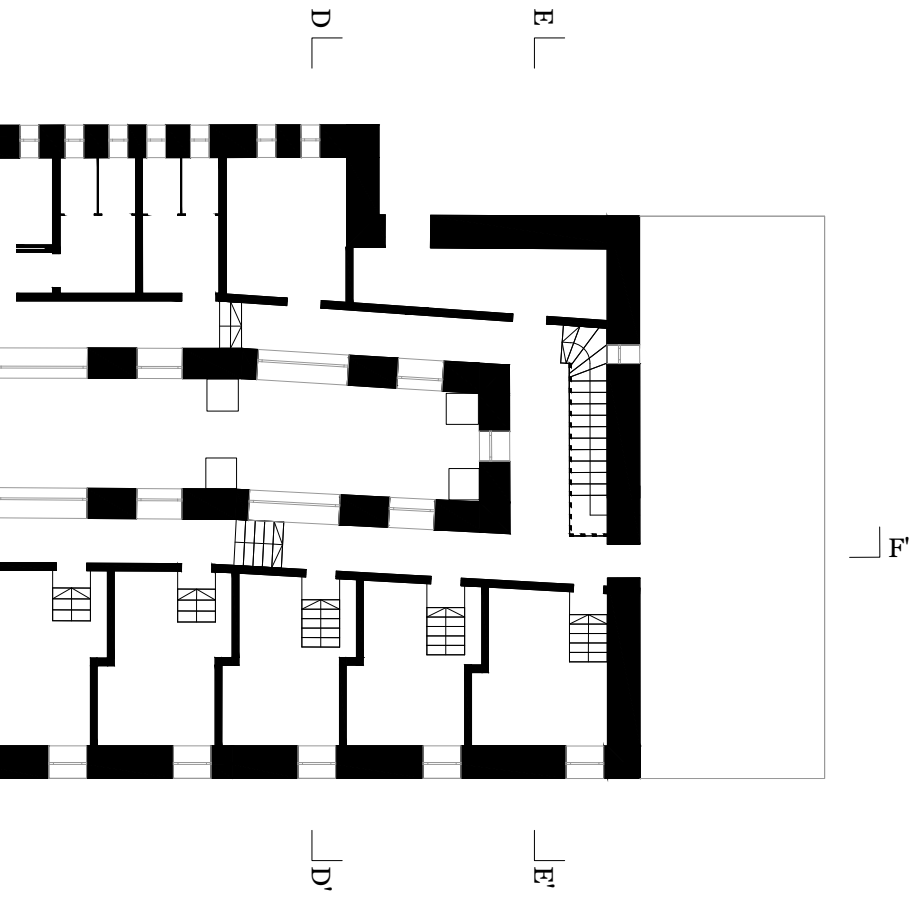
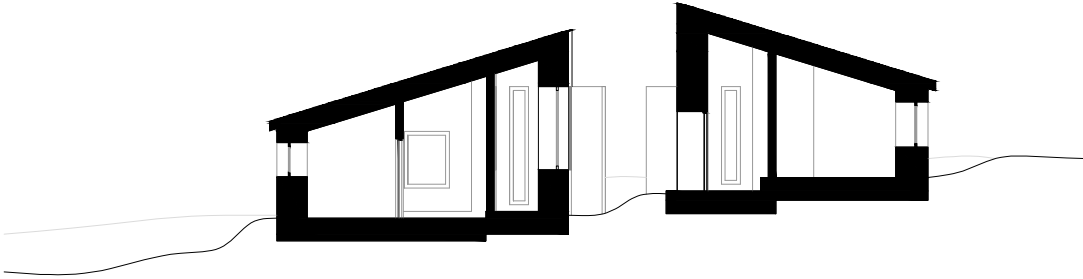


Figure X.16: Ground Floor Plan + Section 1:200

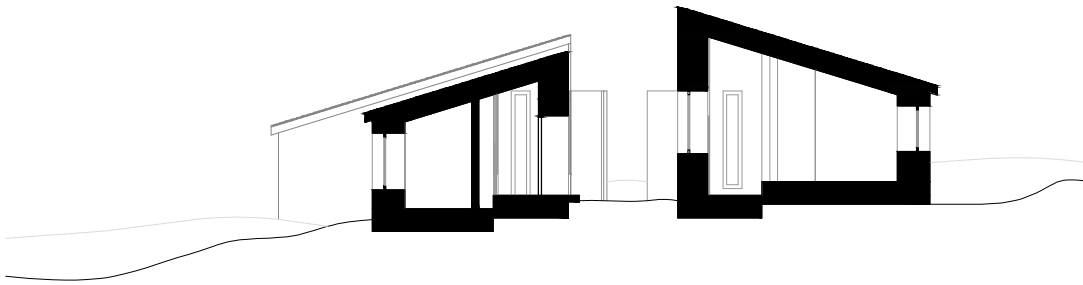


vi. Sections

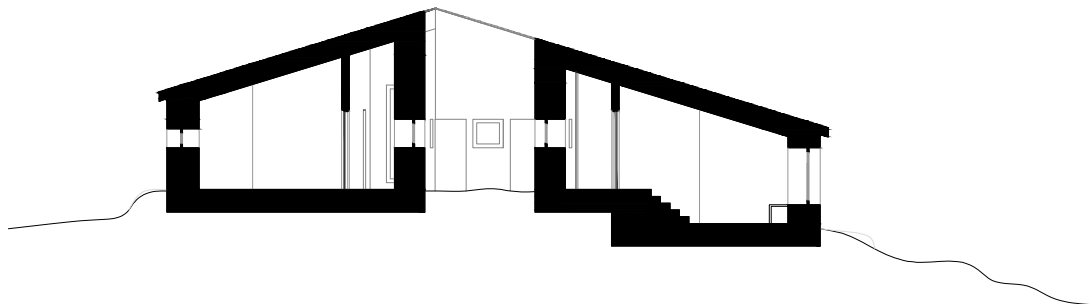
A-A'



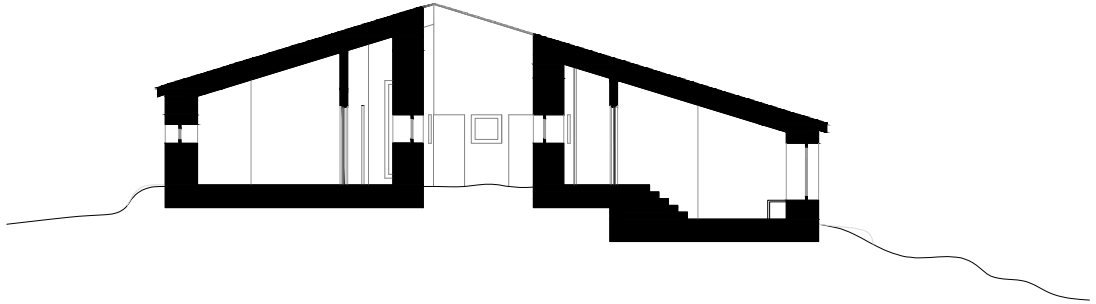
B-B'



C-C'



D-D'



E-E'

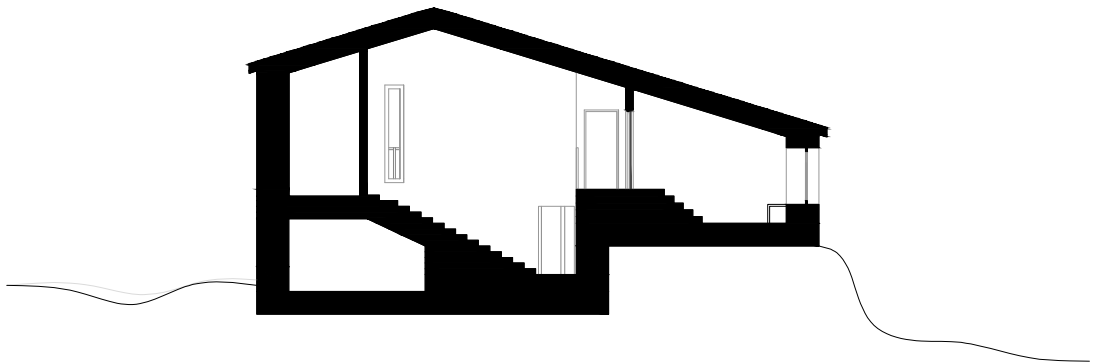
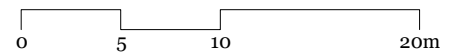


Figure X.17: Sections 1:200



vii. Floor Plans

a. Ground Floor Plan

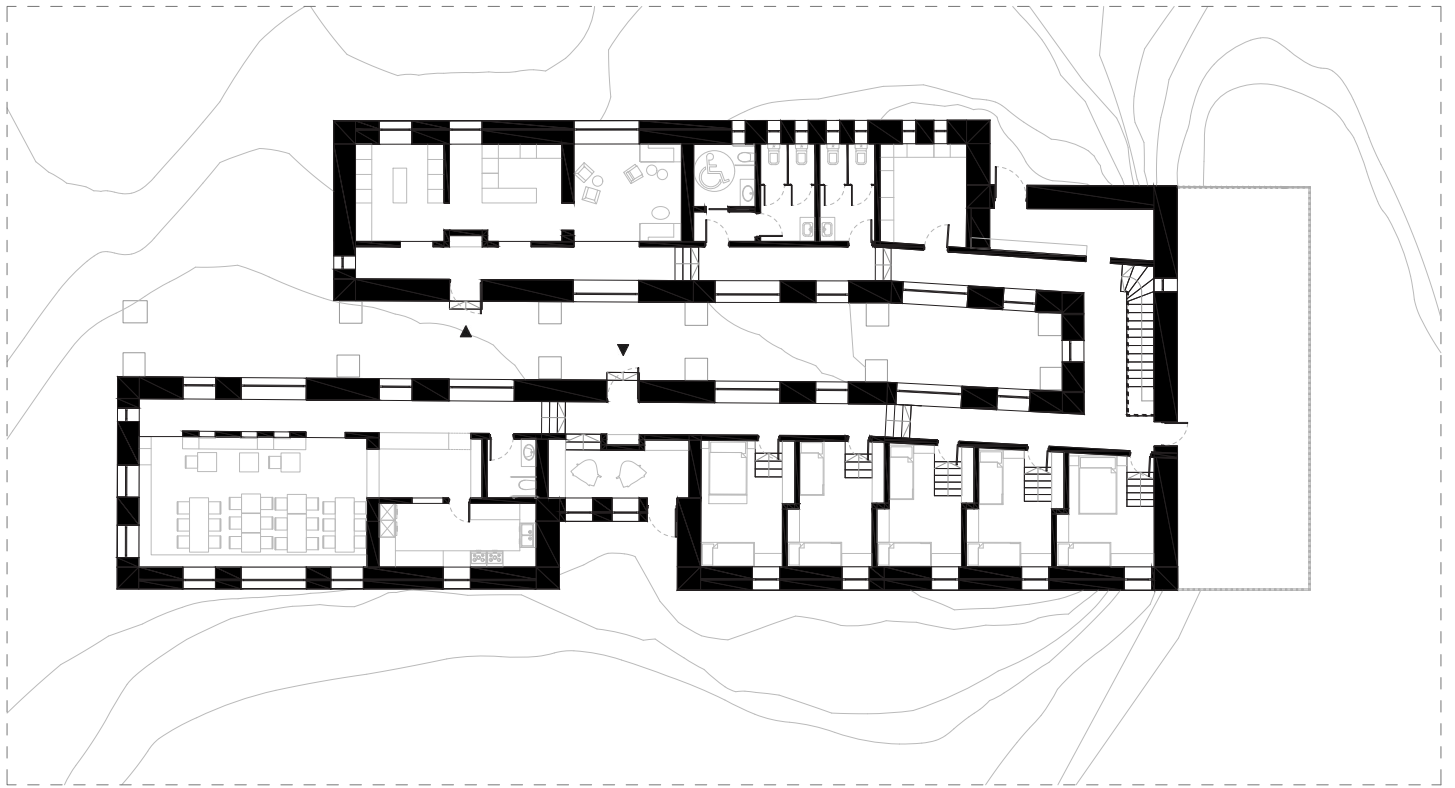
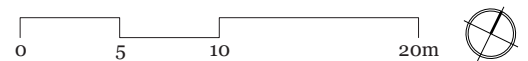


Figure X.18: Ground Floor Plan 1:100



b. -1 Floor Plan

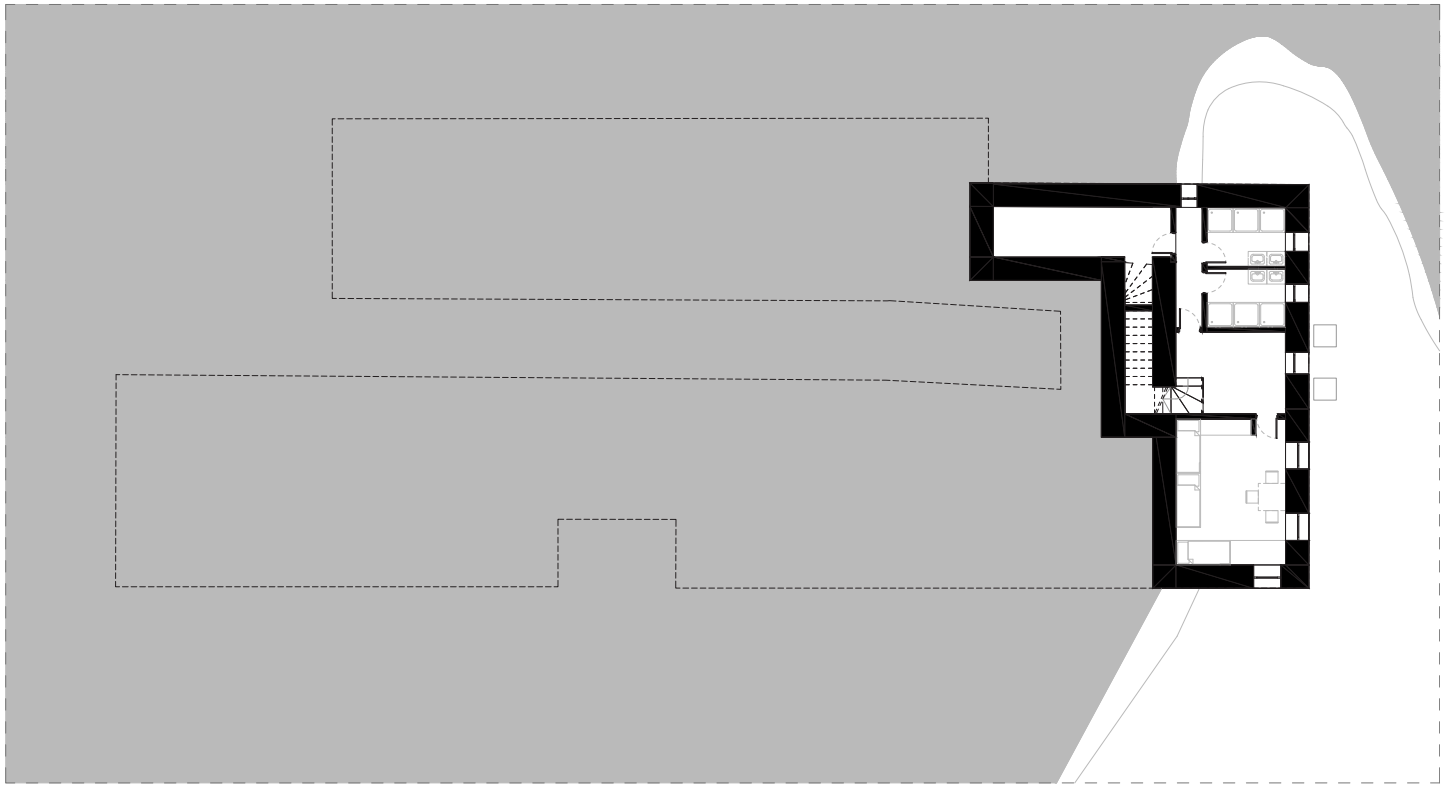


Figure X.19: -1 Floor Plan 1:100



viii. Elevations

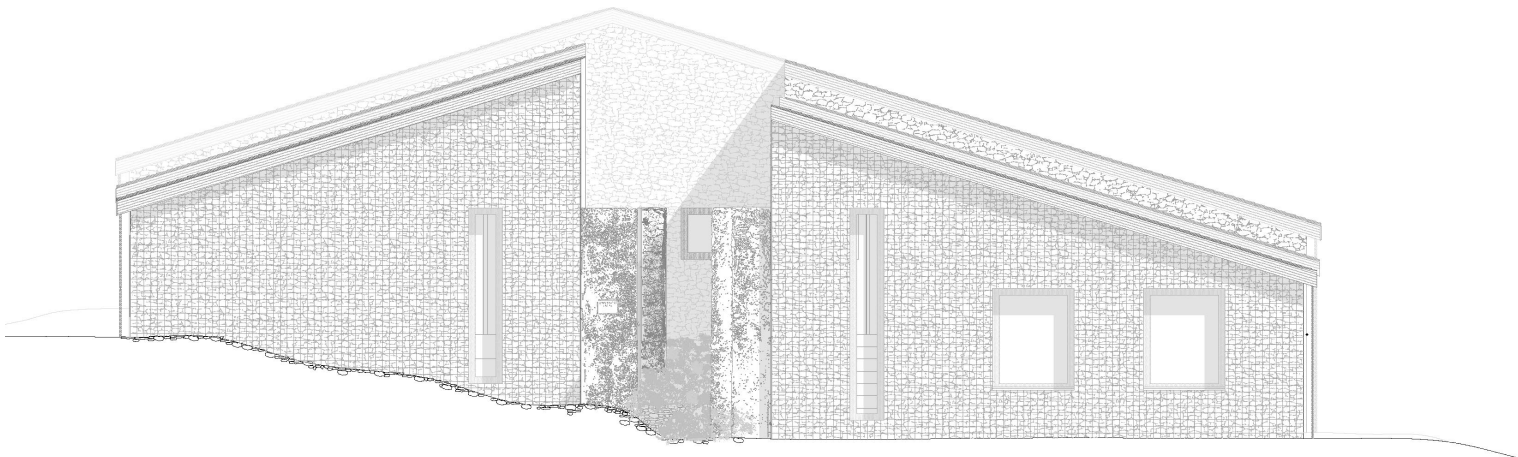
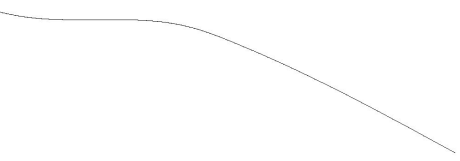


Figure X.20: West Elevation 1:100



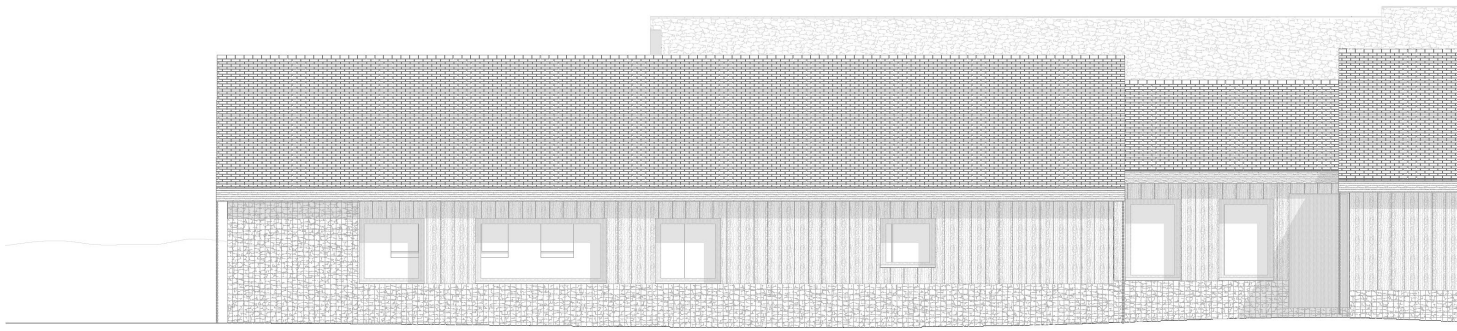
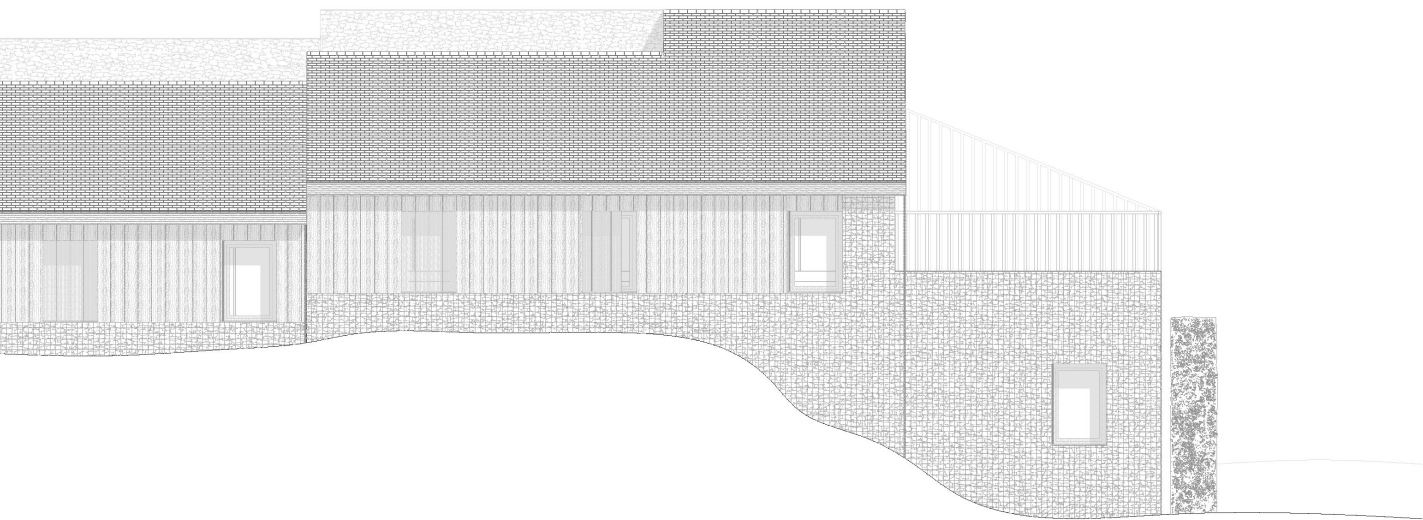


Figure X.21: South Elevation 1:100



ix. Ground Floor Plan: Stratigraphy

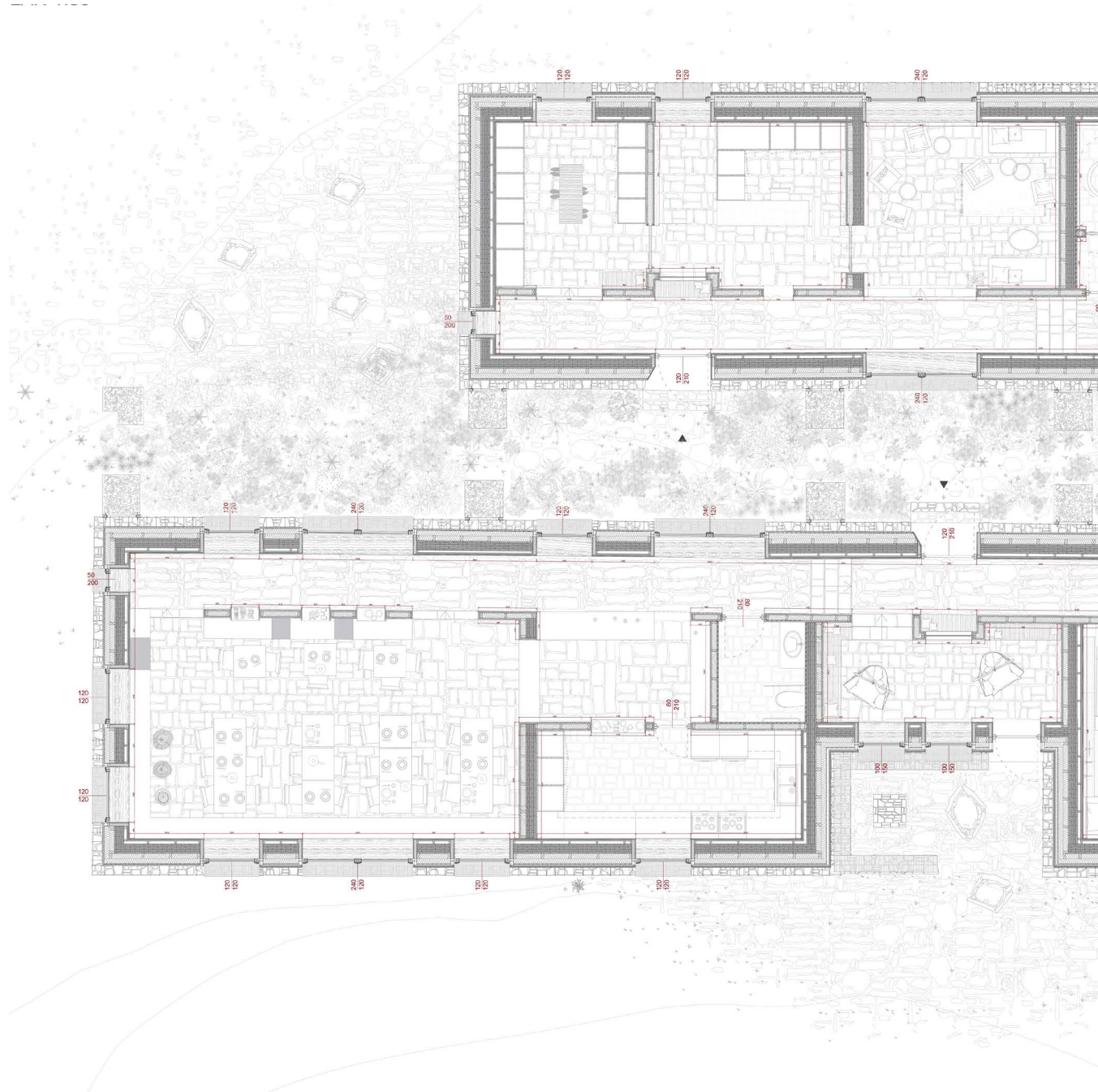
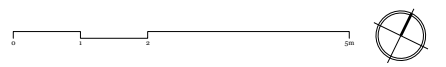
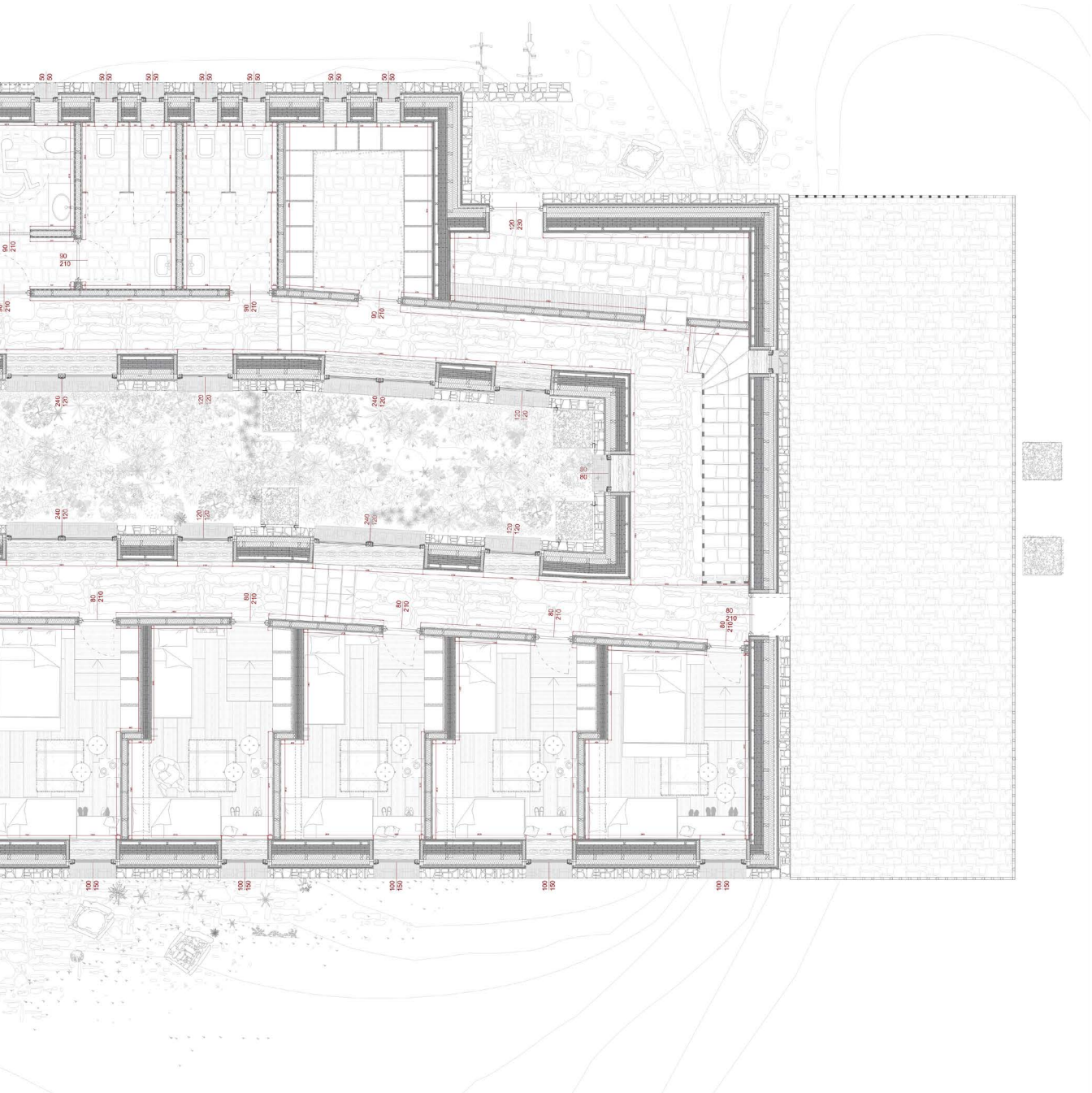


Figure X.22: Ground Floor Plan 1:50



x. Perspective Section

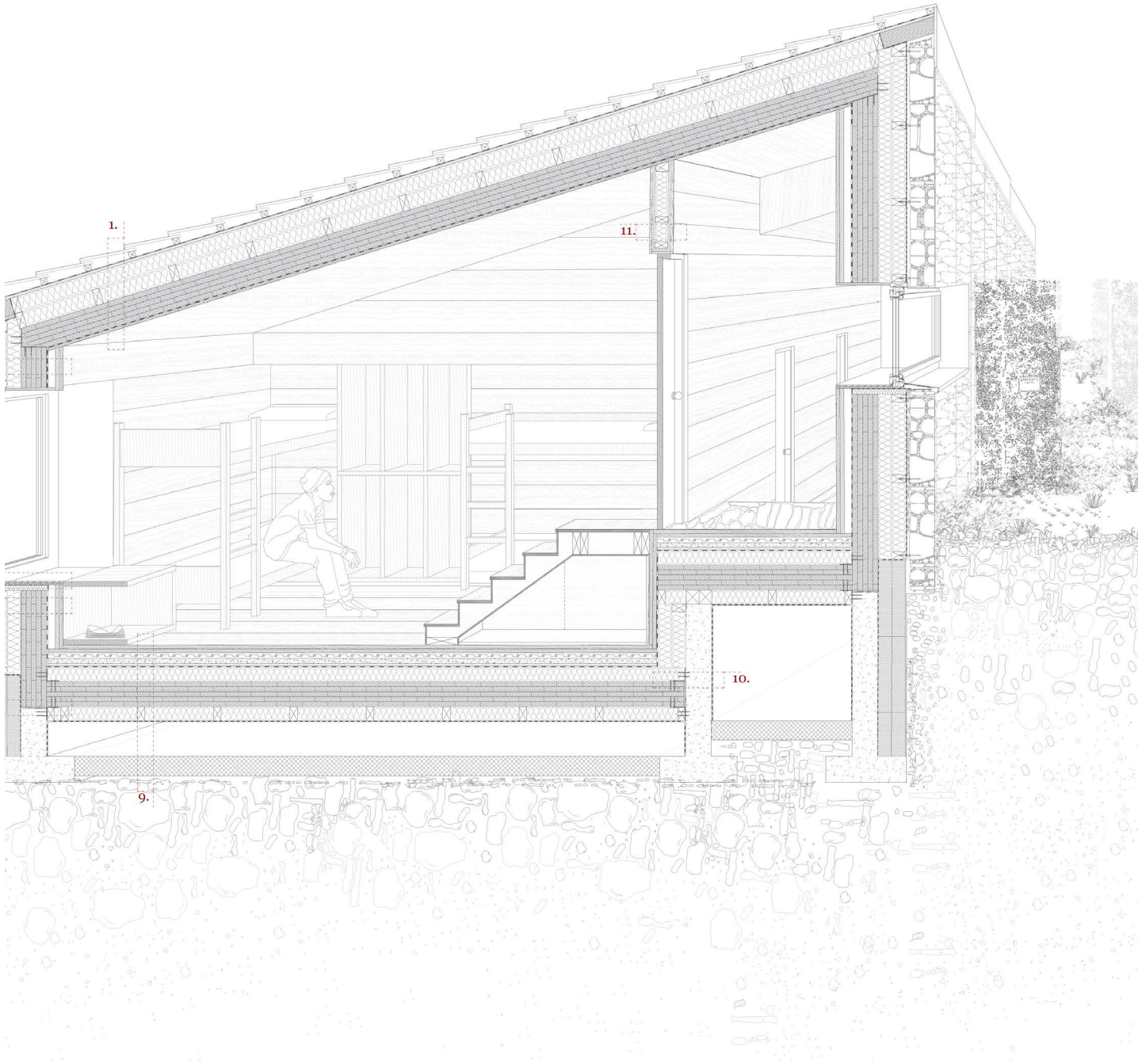
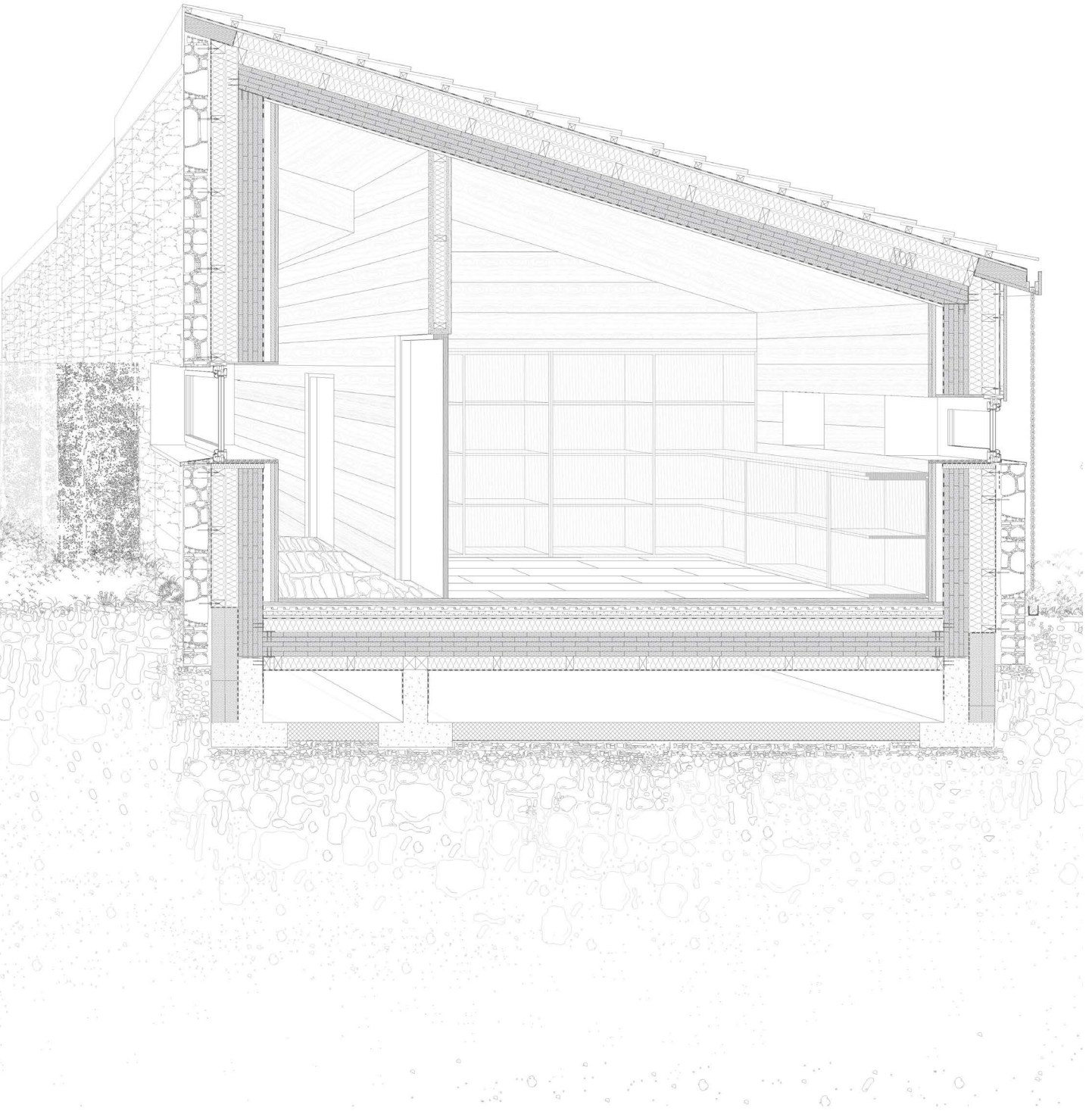


Figure X.23: Perspective Section 1:25



LEGEND

1. Roof Stratigraphy:
 - Tempered wood spruce shingles - 500x160x6mm
 - Spaced Wood Sheathin
 - Water barrier - 2mm
 - OSB panel - 20mm
 - Double insulation wood fibre panels - 2x 125mm
 - CLT slab - 5 layers x
 - Vapor control layer - 2mm
 - Finishing plywood panels - 20mm
2. Gutter System:
 - Hidden gutter coping
 - Roof waterproof membrane - 2mm
 - Drip Edge Flashing along eaves
 - Sub-Fascia and fascia wood board
 - Gutter - collection trough
3. Exterior Wall Stratigraphy (WPC):
 - WPC panels SkinMax by Novowood
 - Water barrier - 2mm
 - Omega wall profile by Novowood
 - Breathable water membrane — 2 mm
 - Double wood fibre insulation - 220 mm
 - Xlam structural wall — 200mm
 - Vapor control layer — 2mm
 - Service/batten cavity — 50
 - Internal substrate (fire-rated gypsum board) — 2x12.5mm
 - Interior timber finish (plywood) — 20mm
4. Rain chain alternative to downspout
5. Internorm window HF310 - Ambiente - timber - alluminium
6. Window Sill:
 - Alluminium plate - 2mm of 2% slope
 - Alluminium threshold
 - Waterproof membrane - 1mm
 - Insulating panel
 - CLT wall
 - Wooden finish interior sill
7. Exterior Wall Stratigraphy (Gabion):
 - Stone gabion — 220mm
 - Breathable water membrane — 2 mm
 - Double wood fibre insulation - 220 mm
 - Xlam structural wall — 200mm
 - Vapor control layer — 2mm
 - Service/batten cavity — 50
 - Internal substrate (fire-rated gypsum board) — 2x12.5mm
 - Interior timber finish (plywood) — 20mm
8. Wall to Foundation Link:
 - Foundation Inverse T
 - Primer coat foamglass- 1mm
 - Top coat of PC*56 - 1mm
 - Protective layer for drainage/guaina bugnata - 1mm
 - Gravel -> soil
9. Floor Slab Stratigraphy:
 - Wood plank finishing
 - Floor heating system by Viessmann - 60mm
 - Technical perimeter band - 3mm
 - Underscreed cover - 6mm
 - OSB panel - 20mm
 - Vapor control layer - 2mm
 - Heating insulating panel - 110mm
 - CLT slab - 5 layers x 40mm - 180mm
 - Heating insulating panel - 110mm
 - Dustproof sheet - 1mm
 - Waterproof membrane - 1mm
 - Air ventilated cavity
 - Gravel -> soil
10. Floor to Foundation Connection:
 - Metal bracket screw connection system by StoraEnso
 - Screws BEZIFIX by SIHGA (T.R. - IV.c)
 - Metal Brackets by SIHGA
 - CLT Floor
 - Inverse T foundation
11. Interior Wall Stratigraphy:
 - Interior timber finish plywood - 18mm
 - Fire-rated gypsum board (Type F) - 2x12.5mm
 - Timber stud frame
 - Single insulation -100mm (stud cavity)
 - Fire-rated gypsum board (Type F) - 2x12.5mm
 - Interior timber finish plywood - 18mm

xi. Plan Details

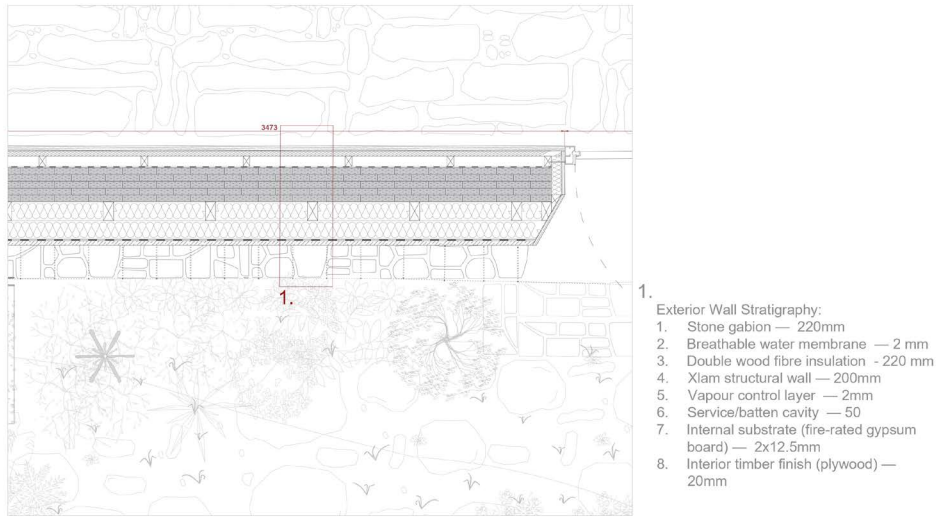


Figure X.24: Ground Floor Plan 1:50

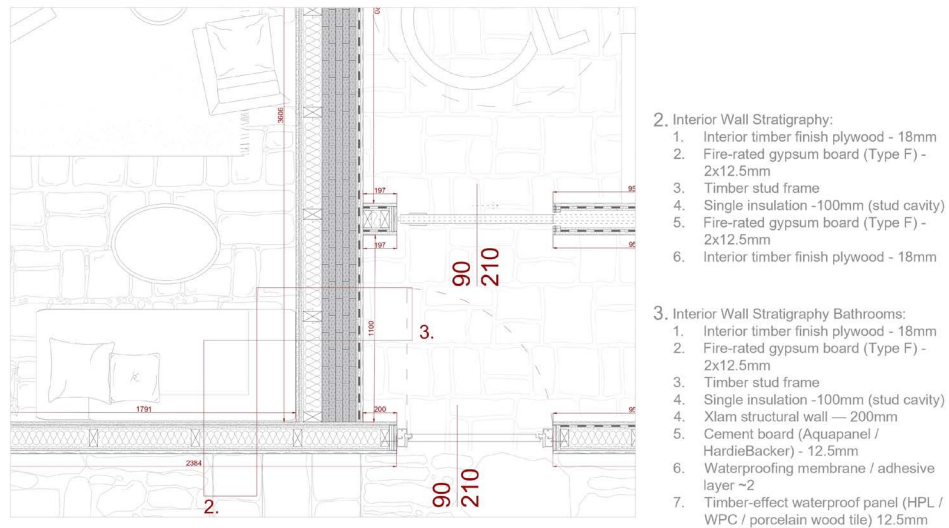


Figure X.25: Ground Floor Plan 1:50

xii. Atmospheric Details

*Primitive comfort:
the fireplace*

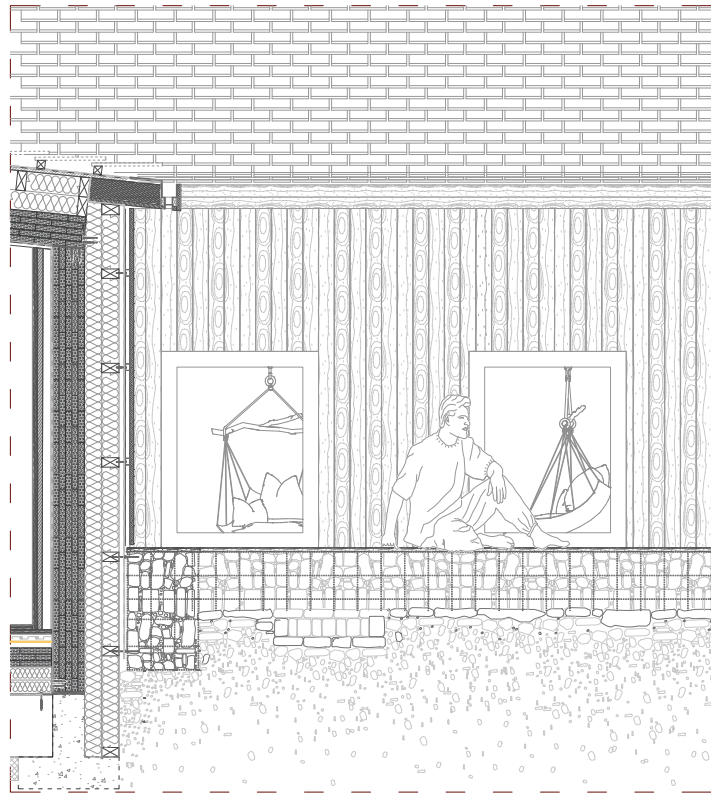
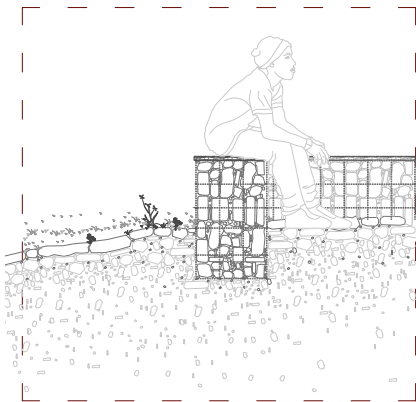
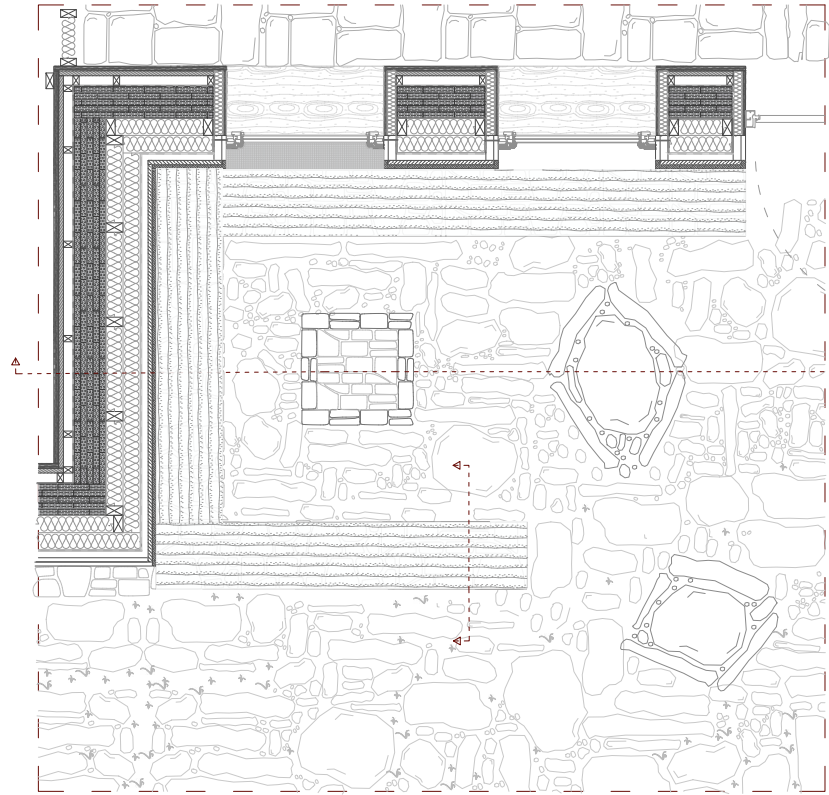


Figure X.26: Atmospheric Detail 1:20 1

Threshold of the existing columns

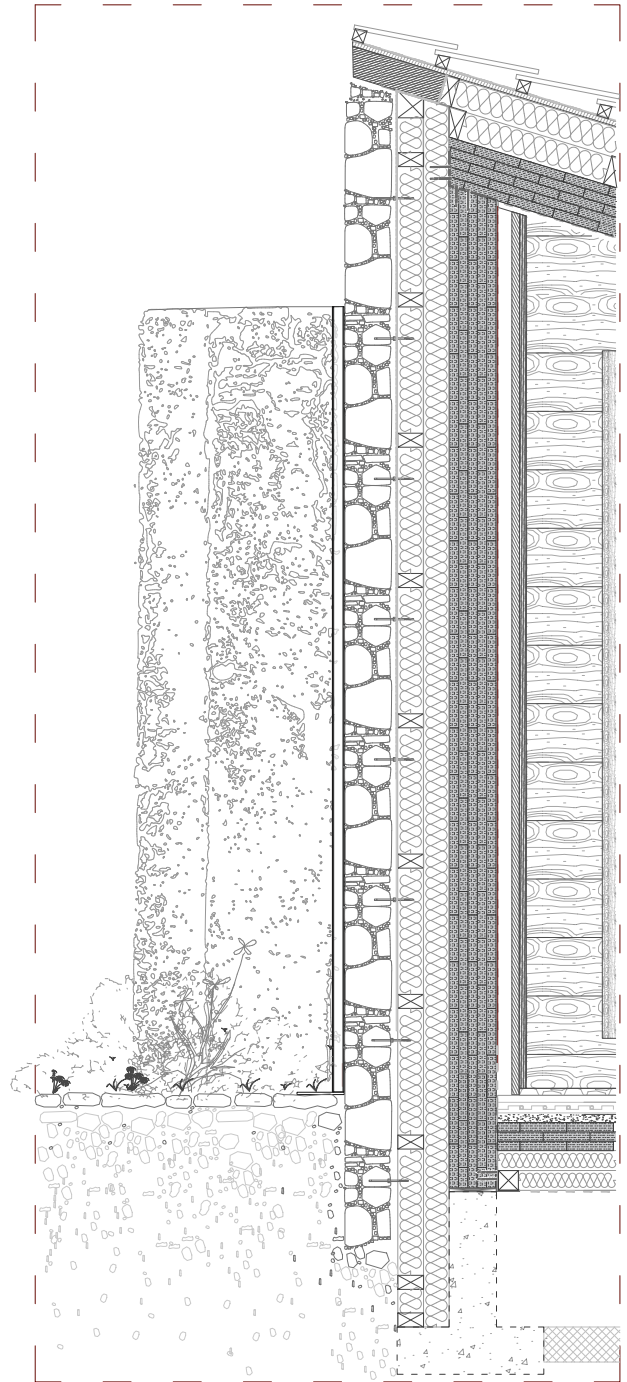
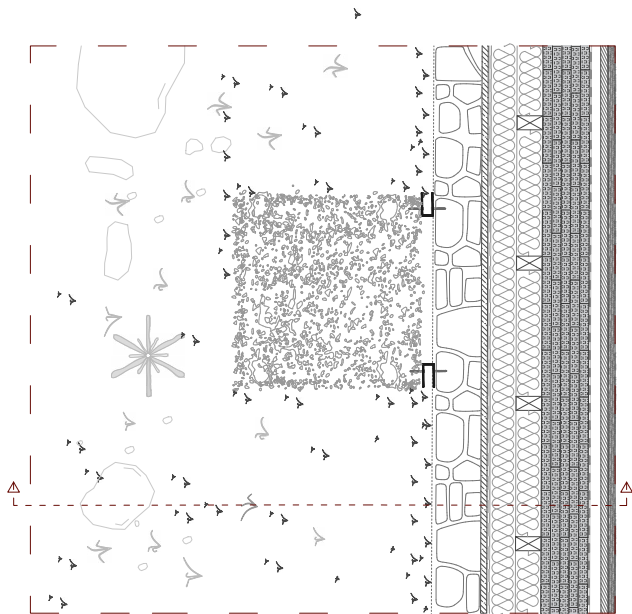
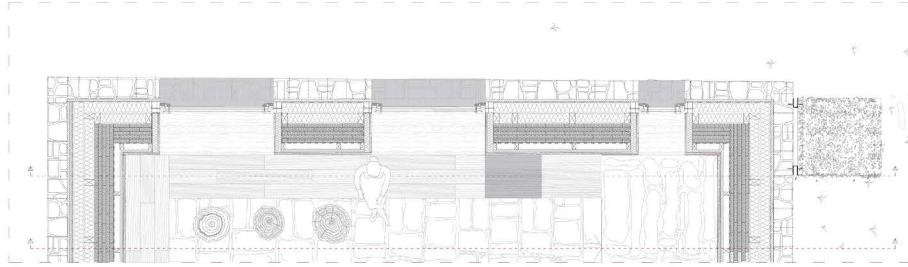


Figure X.27: Atmospheric Detail 1:20 2





The comfort of dining

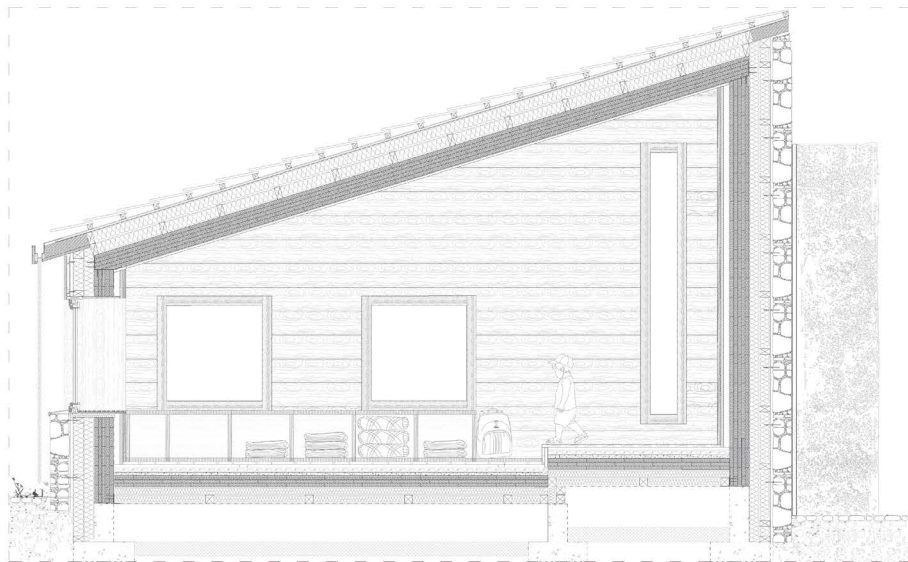
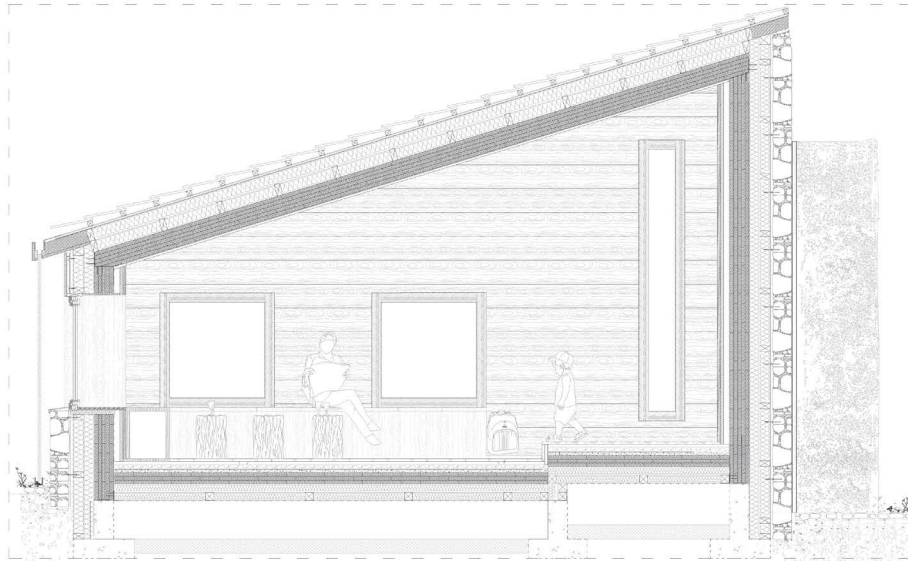
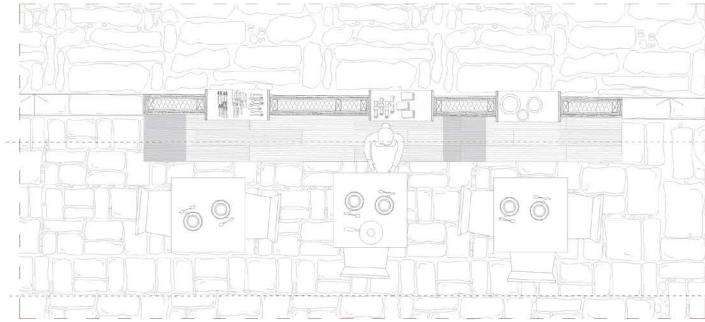


Figure X.28: Atmospheric Detail 1:20 3





*A space to sit, eat
and gather*

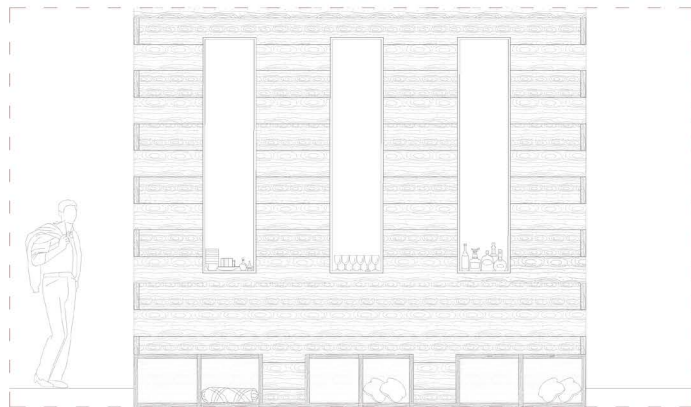
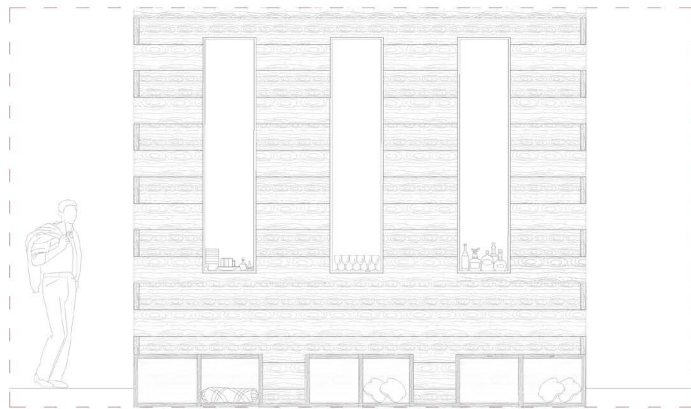


Figure X.29: Atmospheric Detail 1:20 4



xiii. Framework of Performance

a. Synergy path to architectural construction

One of the project's primary objectives regarding material truthfulness in harmony with the regional tradition confronts in ideal contrast the newly built scenic construction strategies. Wood and stone - both natural materials, found and shaped by earth are the two main construction choices alongside with their traditional, if not primary technique of dry construction. Nevertheless, each expresses a strong tectonic presence which can be equilibrated through balance of proportion and form which in the case of the hut have an emotional corresponding to the interior atmosphere. Based on strategies of exploration, the spaces are developed by and for the dweller while material curiosity sparkles sensory interaction the surface. Coupled with tectonic expressiveness, the project transfigures the typical material into a gesture of architectural autonomy through its relationship with space, its whole substance and structural logic. The tactile range of perception for the inhabitant is evoked by true material dominance as it recalls memory and comfort.

b. Gabion - Gneiss, Granite and Quartzite

In the choice of construction articulation both materials are kept and present an exposed, almost vulnerable one would say, form. The gabion is simply a collection of the surrounding stone within a mesh, one is able to witness is through all its angles and completely unveil the coldness firm monolithic resistance. A singular stone block transmits authority, singularity and isolation as control and re-fineness are suggested. Conversely, gabion while remaining the very same material preserved a completely oppos-

ing dialogue of friction and noise. It plays a parallel role of personal connection to the dweller through a dialogue of vulnerability. While the first touch is cold and metallic through the mesh holding up the stone pieces, it performs its role of transitioning media, a threshold which is the fragile boundary between the human hand and the small crashed stone, raw and exposed. Emanating from this, gabion transmits a feeling of transparency as its core structure is allowed to breath and permit nature to transit through its mass. Similarly to an unfinished statement, gabion is to remain raw but always transforming as moss, greenery and silt are awaiting to converge into one full for complete harmony with the terrain. The sense of collectivity emerges not simply from its will to be integrated within soil but further from its composition in its entirety as small broken pieces are help together by a mesh - conducting the metaphor of community. Stone finishes are to be found only with proximity to the ground level in their purest, untouched form. Part of its symbolical complexity arises further from the cycle which gabion lives - collection, possible crashing into similar sized pieces, assembly, stacking, use and once ready to be let go, gabion transforms back to its initial form. The material does not experience any construction deformation throughout its use, almost as if gabion supports architecture but once exhausted is ready to fall back into pieces and become part invisibly of the landscape as each stone is ready to take its old position.

As a plentiful natural reoccurring resource, the stone for the gabion walls of the project is not to be collected through a quarrie, which would lead to human sourced degradation of the land. Hence, the material for the construction is to be sourced locally from the

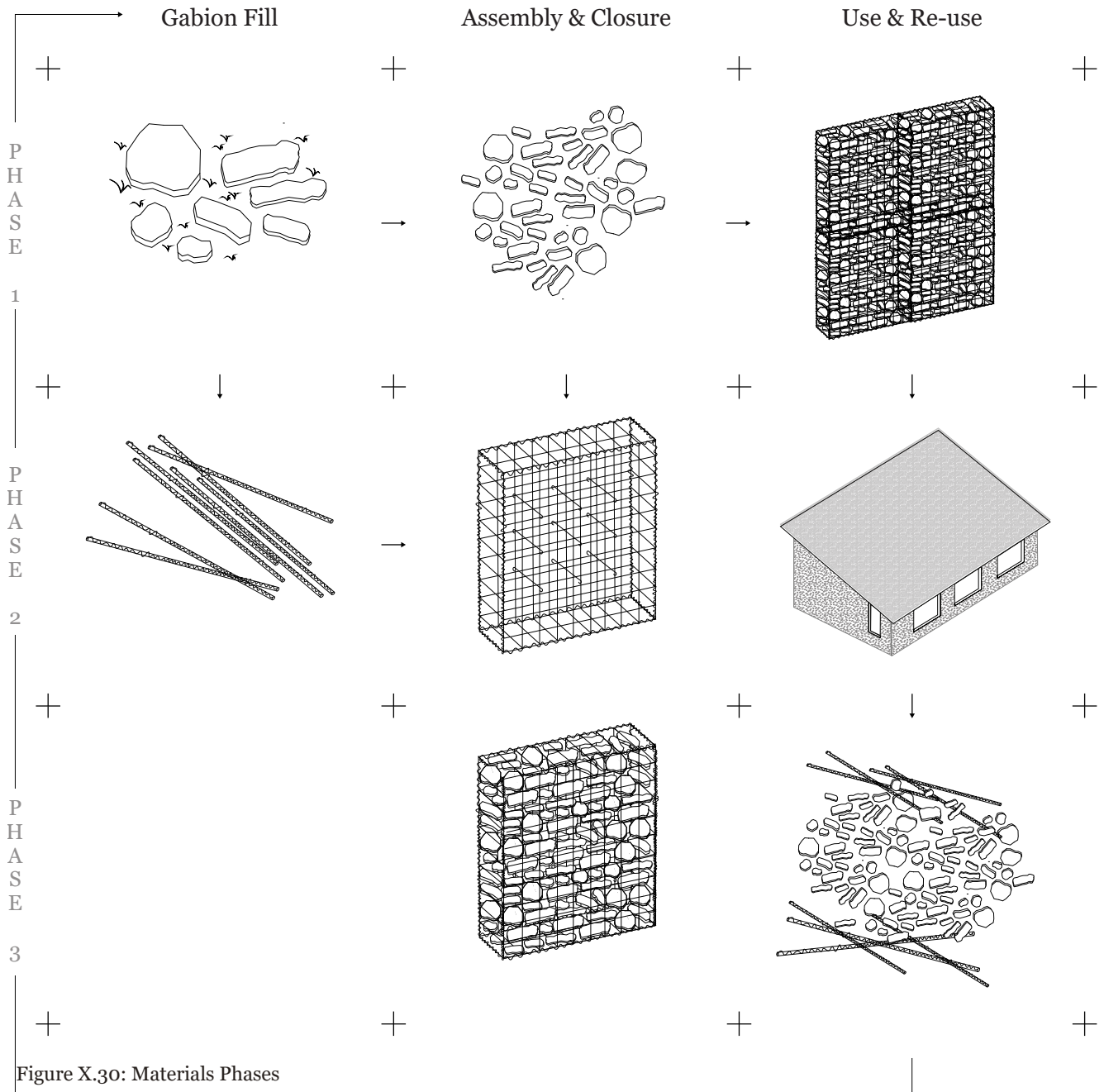


Figure X.30: Materials Phases

beds of the nearby rivers and collected from the valleys covered in stone as it is in abundance of Gneiss, Serizzo, Beola grigia, Sempione Gneiss, white and red granite, and quartzite. While remaining truly durable and their collective composition is characterized by high density, natural sharp angularity, and local sourcing. Freeze-thaw cracking is prevented due to the low absorption of water and humidity, while its

members are locked together in position to prevent settling. Therefore a composition of colors embraces the diversity of regional stone while performing a highly durable construction behavior, where the dweller has simply collected the resources, used and assembled. Once ready for its disassembly, stone is released to rest, within the land of the valley and blend in with grass as in its initial state.

c. Cross Laminated Timber

Meanwhile gabion being the primary envelope of the hut, its very structure is composed of mass timber units which support continuously the perimeter and some of the internal walls. In correspondence to the materic composition of the gabion, CLT is an aggregation and rotation of solid wood planks of dimension lumber. While the nature of the rocks allow them to overlay in an organic motion until settled, cross laminated timber is composed through a process of precision and layering of perpendicular boards of uneven number which results in a structural stable composite. The construction can be executed with highly skilled labor for accuracy and perfection of execution of the process. Furthermore, similarly to gabion the life cycle of mass timber is complete in a sense of full usage and reuse of material - either into bio-fuel for heat and energy or as biodegrade back into soil. The process initiates with the plant of coniferous softwood (locally available as European Spruce) while it grows until maturity in order to certify its carbon impact. After harvest of the nature logs, manufacturing takes place into precise members which further compose through adhesives panels, precisely designed for the dimensions and proportions of the project. While off-site prefabrication is executed with accuracy, the on-site assembly process is fastened as the required time invested in construction is decreased as well as in this case the impact on local ecosystems is diminished. Such construction behavior is defined by a sense of certainty and knowledgeable, awareness of minimal waste. Furthermore, the wood is not to be painted or coated with chemicals which would decrease or harm its re-usability or decomposition into the ground. Its later disassembly is to be followed by

reuse of applicable panels into further projects or it had the possibility to be grounded mechanically into mulch as a final step of its life-cycle, that could be then complete as the biodegrade is settled back into soil.

While gabion is characteristic of its “rawness”, an intriguing contrast is highlighted by its physical connection in the stratigraphy of the project with the CLT. On the other hand, cross laminated timber appears precise and polished, as it is further the metaphor for human efficiency in the innovation of engineered speed production and installation of the product. The strength is measured and reassuring, thus spreading a sense of protection and resilience. Notwithstanding, its predominant materic expression enhances a certain sense of thermal and physical intimacy within a space embraced by warmth and comfort. Alongside, its smoothness fascinate the touch as the quintessential organic texture of wood intrigues a tactile experience. It is truly compelling how such a natural material, undergoes such a poetic yet engineered translation of an organic element into a human made form of structure, while remaining sensorially raw and intriguing.

By the same token, cross-laminated timber is a conceptually suitable choice of structural materiality as its longitudinal vastness corporates with the continuity of terrain lines, somewhat reinterpreted into the isotherms of architecture. The hut aims to embrace a rustic shelter with a relation to the primitive hut through materic choices and pure intentions in order to recall architectural purity and primitiveness.

A definitive advantage, either conceptually or technically is the thermal performance of cross laminated

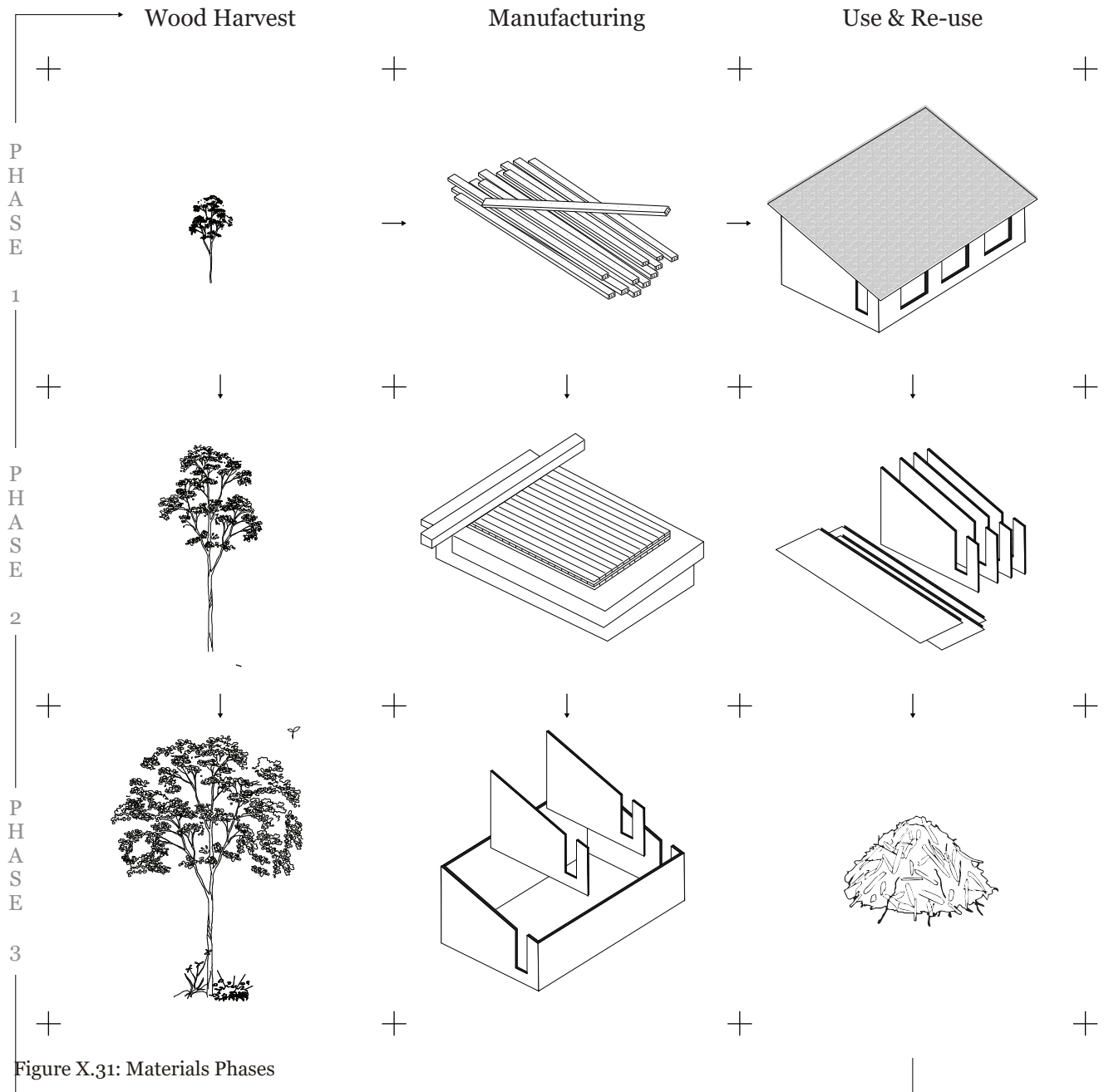


Figure X.31: Materials Phases

timber, as its thermal conductivity λ is typically within the range of 0.12 - 0.13 W/(mK), which demonstrate exceptional insulation properties and prevention of thermal bridges even with additional insulation. The material is further supported by a double layer of wood fibre insulation as well as plywood planks as a common interior finish which overlap in a cross pat-

tern which recalls a relationship with the blockbau technique of the Walser. The interlocking appears only on an interior level of wall finishing at corner solutions where tradition meets reinterpretation. The plywood further improves the overall thermal and acoustic performance of the wall stratigraphy as in combination with the air gap it acts as a decoupling

layer for complete isolated silence. Despite CLT's excellent fire rating, due to its charring characteristics, plywood is an additional designed fire-retardant, which improves the overall performance of the construction. Wood fiber insulation on the other hand provides a high specific heat capacity and exceptional thermal lag as summer heat is slowed down as well as winter cold thus ensuring thermal comfort. While being a breathable and hygroscopic material, the insulation's porous system provides excellent acoustic absorption in order to improve significantly the Sound Transmission Class rating. As a final observation is the wood fiber's renew-ability which is a continuous requirement for the material choices made, as specifically it is often recycled and throughout its production, very low impact binders have been used. The decisions taken regarding the main material choices have been considerate towards the nature and the culture behind the regional traditional. While considering the building process of the hut, the typical issue would regard the transportation disadvantages such as emissions, cost and time. Thankfully, the site is equipped with a pathway used by local farmers and hut staff, where transportation is simplified as the Wagristoratore ruins lay in proxim-

ity to the route. Nevertheless, the materials are to be locally sourced either directly from the lands of Val Formazza or from the regional manufacturers where transportations emissions are to be minimized.

The overall selections is further supported by an embodied carbon assessment of material by volume, where the data provides a positive response by the materials chosen through negative values due to their biogenic carbon absorption. Cross laminated timber results as the most significant carbon negative impact element due to higher density and higher wood mass in comparison to the other two wood based materials - plywood and wood fiber insulation.

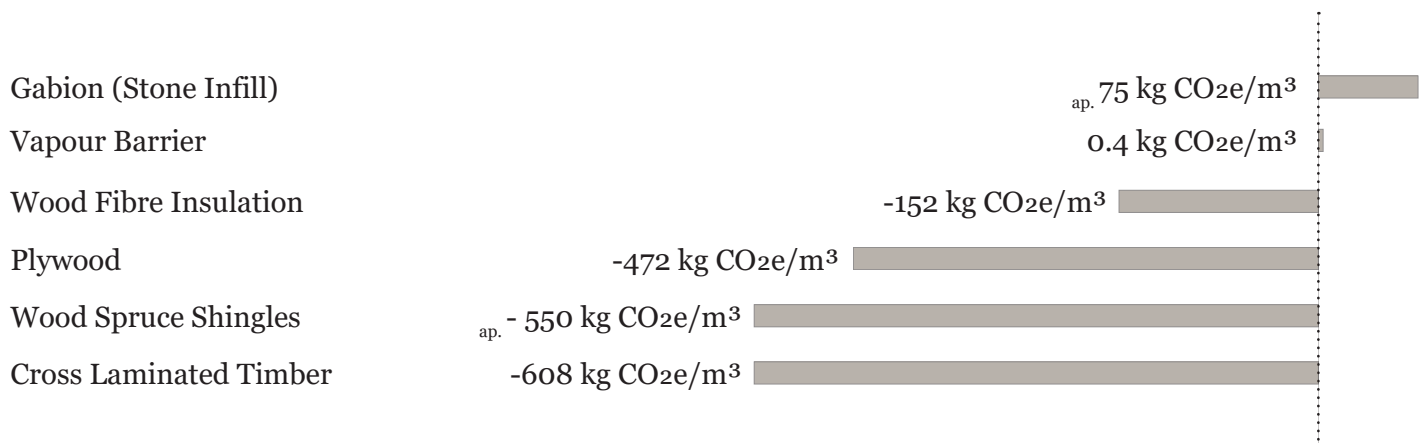


Figure X.32: Materials CO₂ Emissions

d. Systems

An intriguing point is the need of the mountain huts to physically and technologically blend to respect the ambiance and environmental context, due to the fact that each intervention has an impact on the landscape, the flora and the fauna. Despite such an obligation, each mountain hut has a particular and unique technological solution regarding the environmental responsibility of use or produce of energy, hydraulic, waste management, telecommunication and other systems.

The water is the very primary mean of human survival, hence requiring from the hut a constant availability of drinkable and well as usable water. The resource in this case is the streams in surrounding of the hut, the lake of Toggia as well as a system for collection of rainwater or snow melting. Nevertheless in order to reduce the risks regarding its quality, a filtration mechanism is adopted for the elimination of pathogenic micro-organism. Through the disinfection of the water collection, the two types of necessary consumption are produced - drinking water and non-potable for domestic purposes like toilets, showers, and washing machines, etc.

Meanwhile the waste control is an additional important system to be dealt with as their main origin evokes from the consumption of drinks and foods - paper, plastics, metals, glass, non-recyclable materials, organics leftovers, waste of cleaning, and dangerous waste. Typically organic garbage is dispersed in the environment, not in proximity of the hut, for the availability to local wild animals or also as fertilizers for the ground, depending on the type of waste. For the remaining classification of waste, there is a pro-

vided drivable path, where transportation of the remains is a comfortable choice. With the appropriate vehicle, a silent and non disturbing the environment transportation can be executed from the village of Ri-ale.

Furthermore, the energy of a hut is in the core of its functionality as electricity is predominantly absorbed by the illumination of space, the kitchen, the refrigerating systems and the production of hot sanitary water. It is a necessity and obligation to attempt the saving of as much of energy possible or opt for renewable sources. In the case of this hut, renewable energy is a possibility and it originates from photovoltaic and hydroelectric mini-stations.

Solar panels, disposed on the roof and terrain in the huts proximity produce a continuous current which allows appliances to be powered directly while the remaining current can be stored in batteries. In the case of continuous cloudy days or unfortunate weather conditions, the powering of the hut can depend on hydroelectricity or in extreme cases can be connected to the local electric system in very close proximity. Due to the location of the hut in closeness to the streams which are located on a slope and often are rigorously pouring in the lake, a small hydroelectric power center can be installed and could make the hut electric autonomy definite. As it does not precode emissions, of CO₂ or SO₂, does not consume water, and is easily integrated with the terrain landscape, the mini-center of less than 1kW of power can be of significant benefit for the running of the daily tasks of the hut.

e. Water Collection System

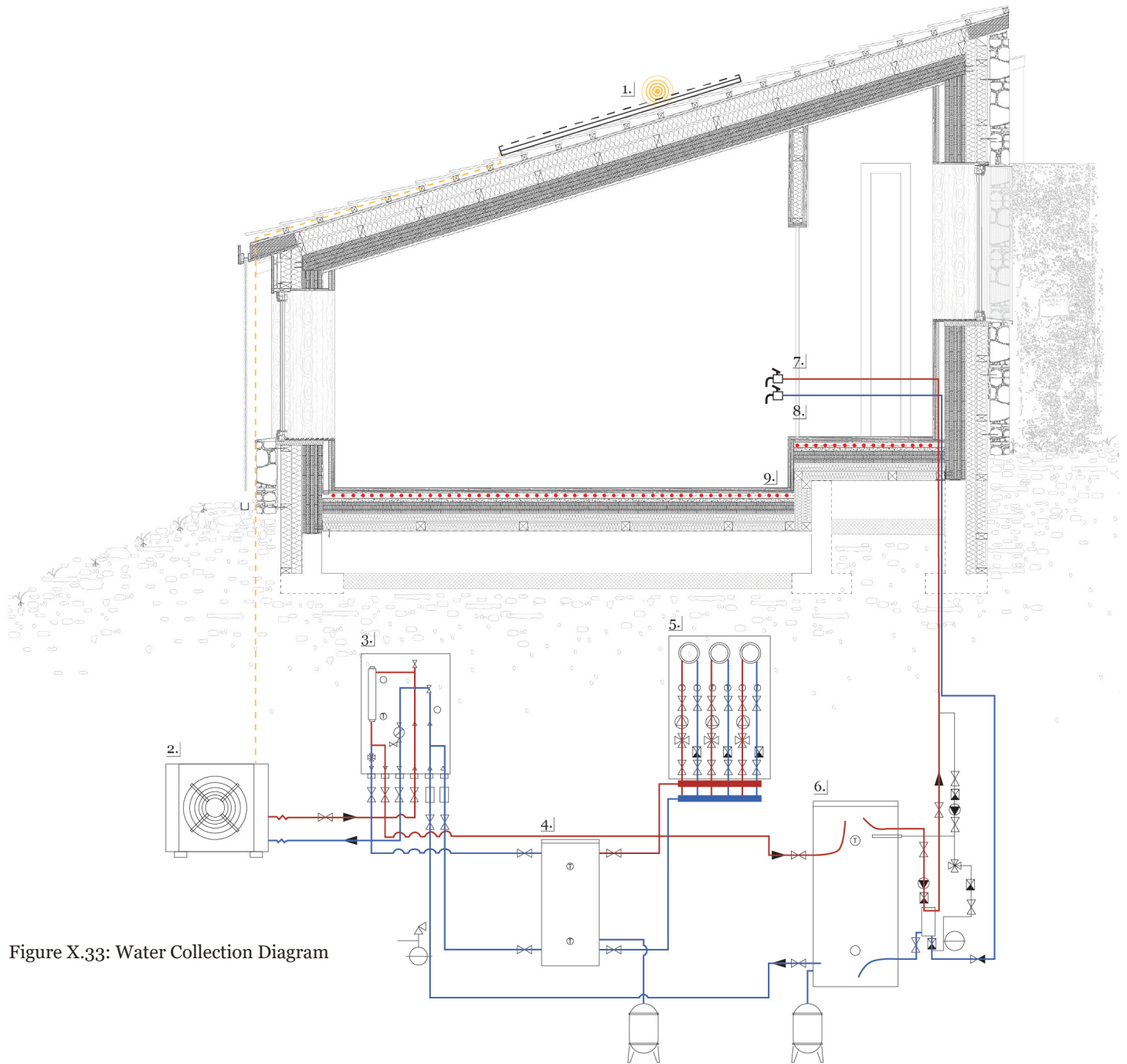


Figure X.33: Water Collection Diagram

Air-to-Water Heat Pump System with Buffer Tank and Instantaneous DHW Production

- | | |
|--|--|
| 1. Fotovoltaic power system | 6. Dhw buffer tank (puffer acs) |
| 2. Outdoor hydronic unit | 7. Dhw - domestic hot water |
| 3. Internal hydronic module | 8. Cws - cold water supply |
| 4. Small heating & cooling buffer tank | 9. Radiant heated floor, stores heat during sunlight |
| 5. Distribution circuit | |

f. Water Heating System

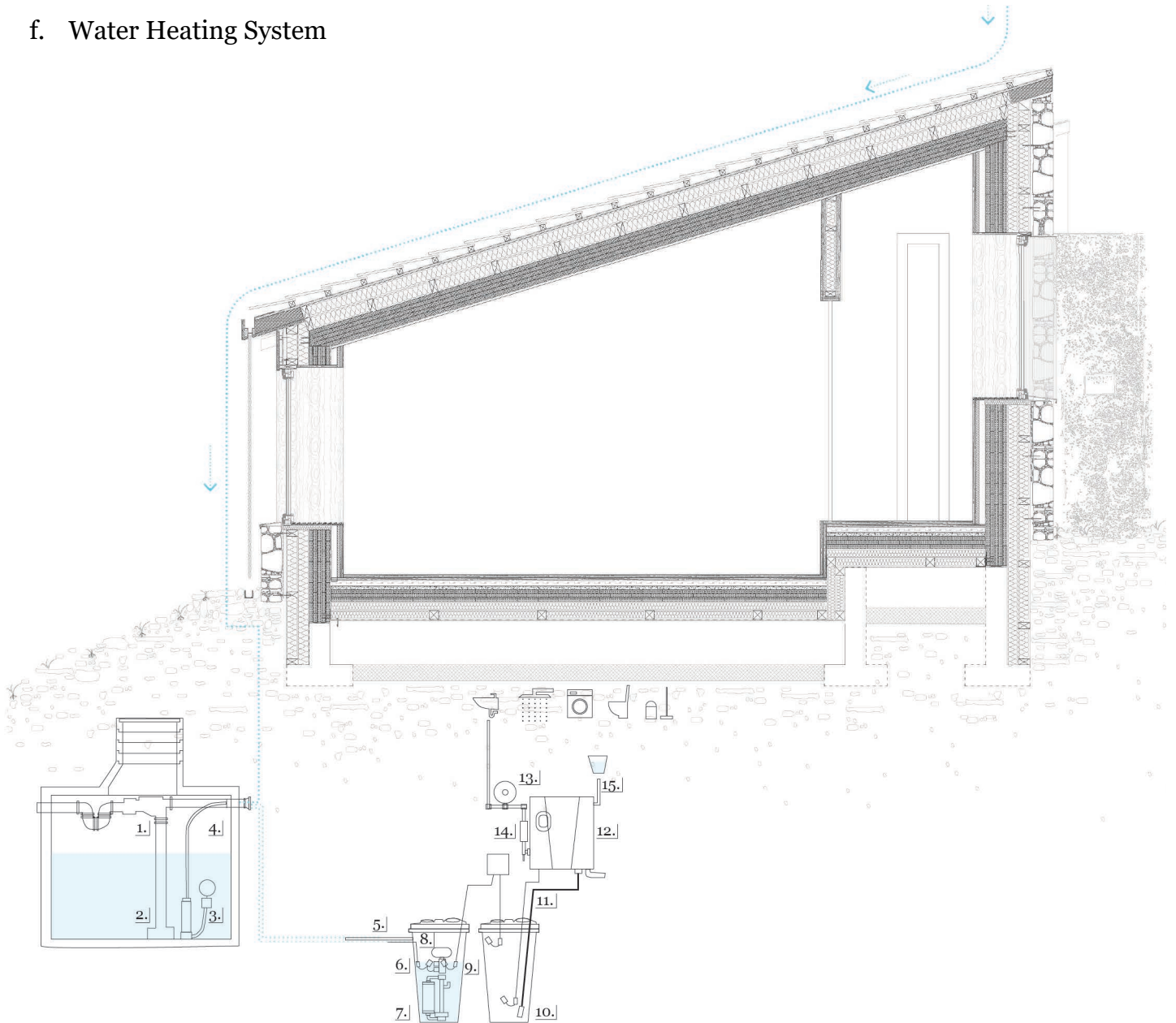


Figure X.34: Water Heating Diagram

System with underground tank for drinking use

- | | |
|--|---|
| 1. Self-cleaning filter (inside tank) | 9. Technical tank (or Process water tank) |
| 2. Calming inlet / Calming basin | 10. Suction filter |
| 3. Submersible pump | 11. Treated water suction (intake) |
| 4. Rainwater delivery pipe / Rainwater flow pipe | 12. Automatic pumping unit / Automatic pump set |
| 5. Watertight wall penetration fitting | 13. Expansion vessel |
| 6. Level sensor | 14. UV sterilizer (or UV disinfection unit) |
| 7. Filter membrane | 15. Public water main top-up / Municipal water refill |
| 8. Pumping station | |

g. Photovoltaic Energy System

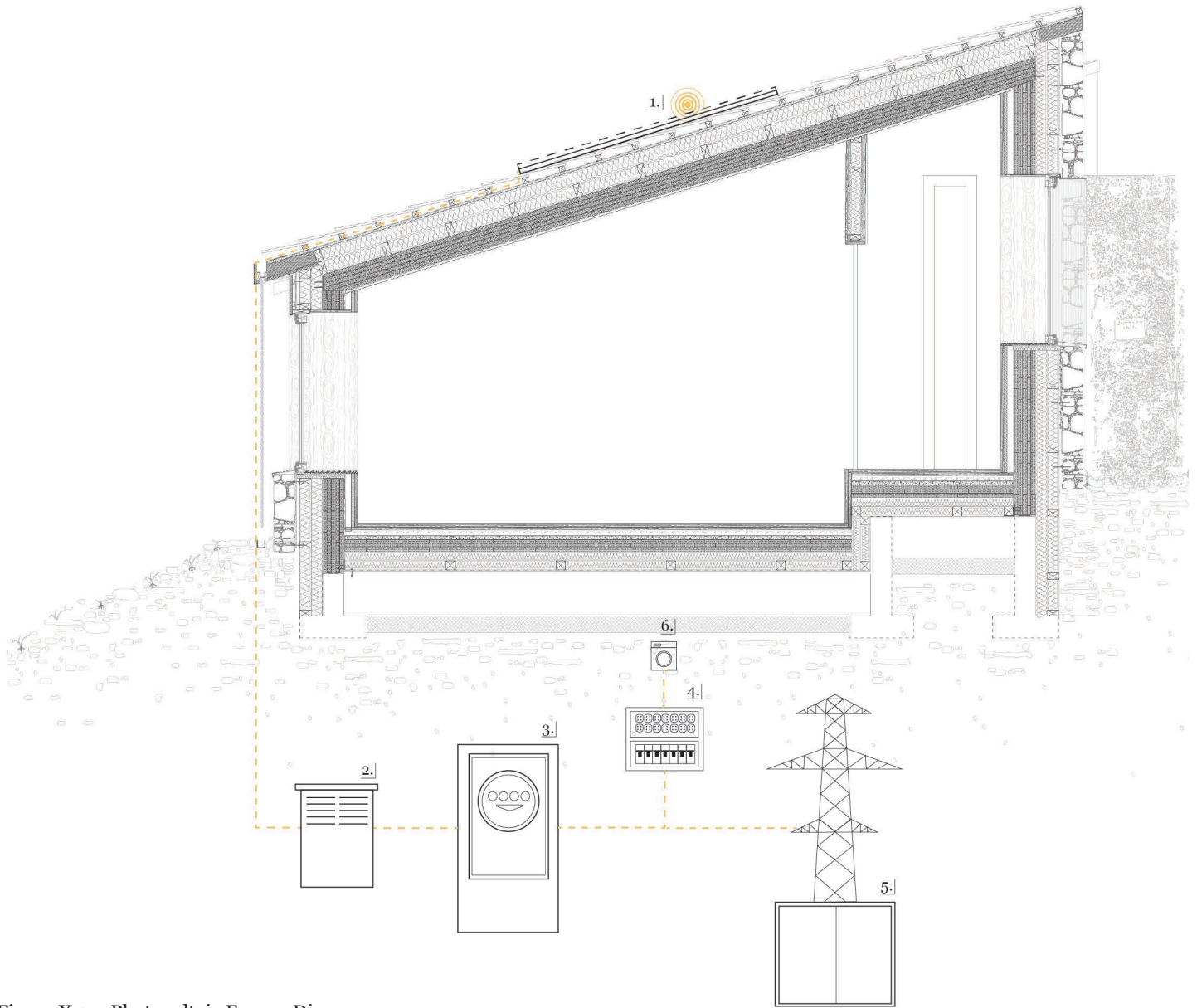


Figure X.35: Photovoltaic Energy Diagram

System with monocrystalline solar panels

1. Solar panel array
2. Inverter - current to AC electricity
3. Electric meter
4. Hut's consumer unit
5. National grid - for excess electricity

xiv. Collage Views



Figure X.36: Hut Entrance



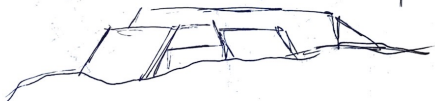
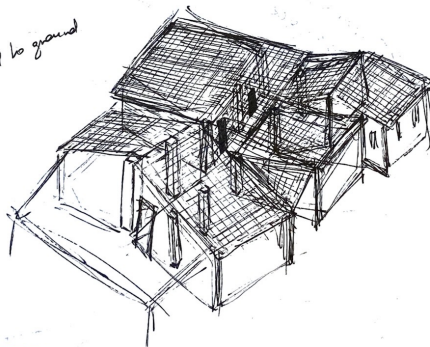
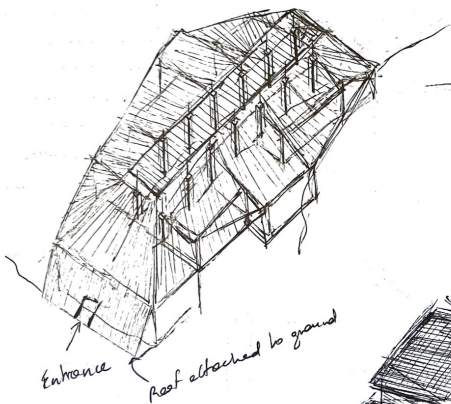
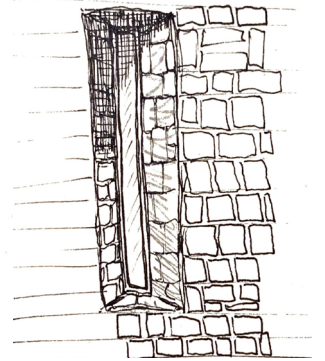
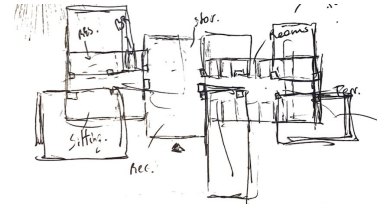
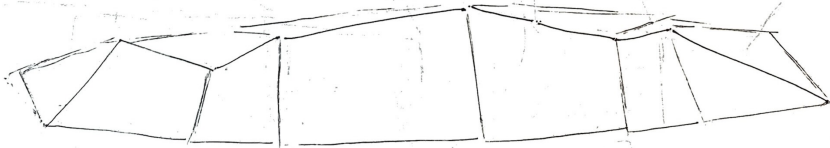
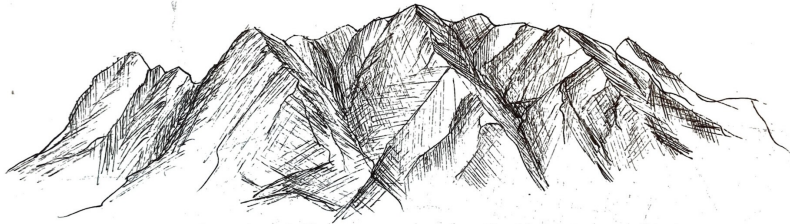
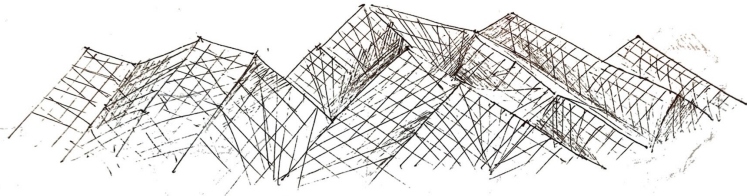
Figure X.37: Room Interior

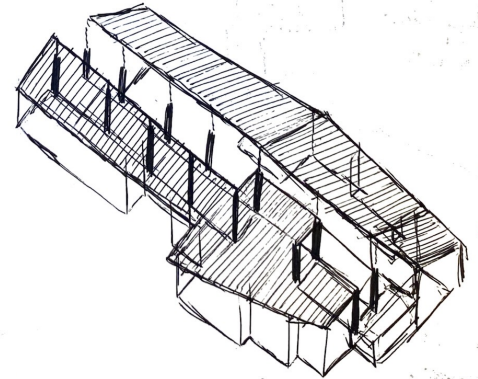
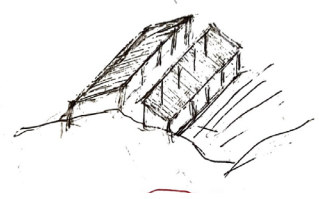
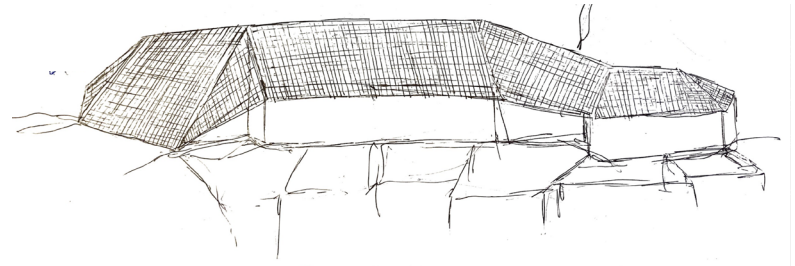
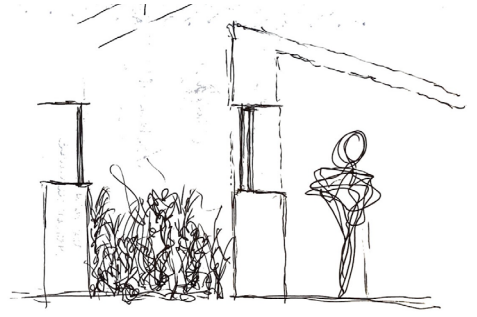
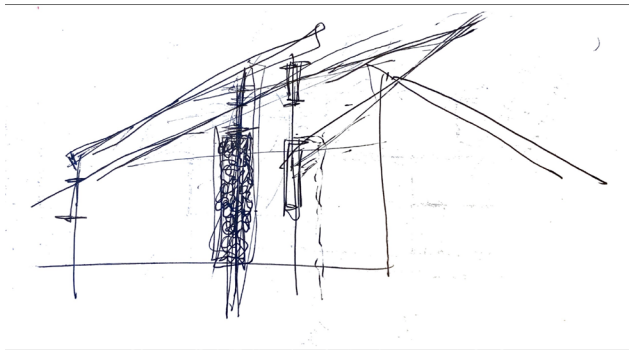
XI. Concluding Remarks

A paradox is the dominant question of contemporary architecture, specifically its uniformity of difference that fragments a spectacle while striving for individuality and innovation as a current “norm” for building. Cohesion is overlooked, while “one-time”, “one-of-a-kind” patches of unfathomable fabric are stitched forcefully within the cities dress. A constant scarification hence is manifested – the compromise of human comfort and experience. One’s silence moments are sacred while in the cities of chaos and movement, no one can comprehend peace and attachment to the urban fabric as the sense of belonging is diminished. Ultimately, architecture’s true measure transcends simple sterility and passive representation, independent on what and how is meant to be evoked, instead its power is embraced by the conscious presence and actions within its volumetric confines. Architecture is a apprehensive mean of provocation towards the dweller to perform a sentient active role within in order to comprehend his intrinsic value in space as the composition is created entirely for them. The true value of such art is not to be confused with the completion of its masterpiece but is to be experienced and modified as the dweller becomes part of the active symphony of the built. The composition is not to be diminished in a moment of singular memory as a visual flat image, shallowed down to one layered sense. Rather it is a collective remembrance of ocular, tactile, acoustic and all perceptions of one’s participation within the walls as proprioception is highly relevant. Thus, architecture takes the role of the threshold, the crucible as a distinctive medium between actors. A continuous dialogue between the earth and the soul, is echoing between the confines of the volume, spreading over.

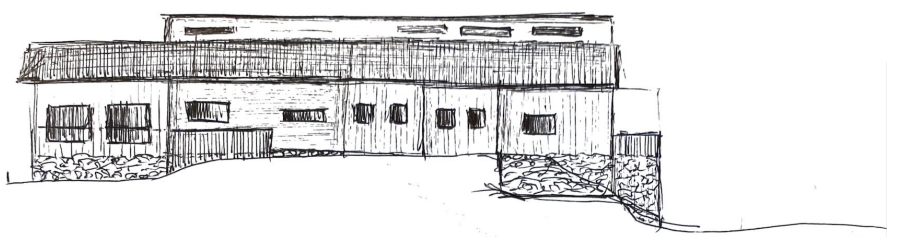
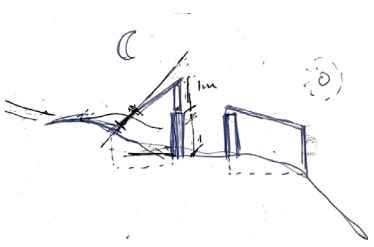
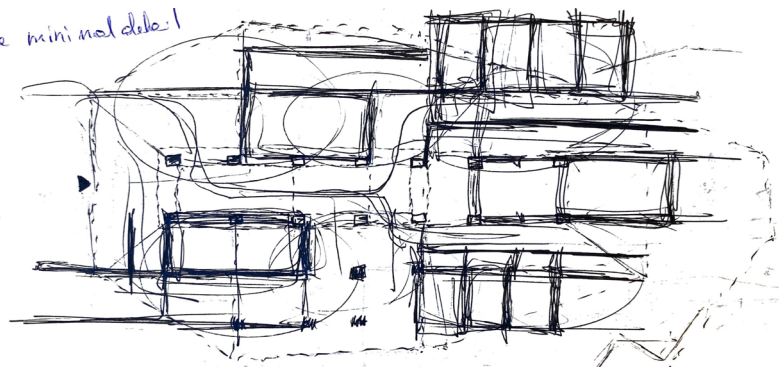
The primitive ideal is to be found in the hut as a symbolic revolution to commonness towards silence and subtlety through a simple provision of the absolute necessities. All human activities of habit are to be executed within the space of the hut with tectonic interaction with nature. The essence of the project’s concept is the repetition of voices with a single reply in the form of the hut in dialogue with the landscape and its deeply rooted foundation to collective memory and human instinct. Designing for the dweller means living the space, participating in the atmosphere through materic and sensory integration. Precisely, the multi-sensory richness is the embraced strength of the project within each aspect of its design – from its volumetric presence in the terrain to the furniture’s specific drawing according simply to a dweller’s need. The tectonic truth of the HUT:ECHO, the rootedness within its soils, the simplicity, the radical inclusivity and sensory richness comprises for the project’s rediscovered value and appreciation of what architecture could be reinterpreted as.

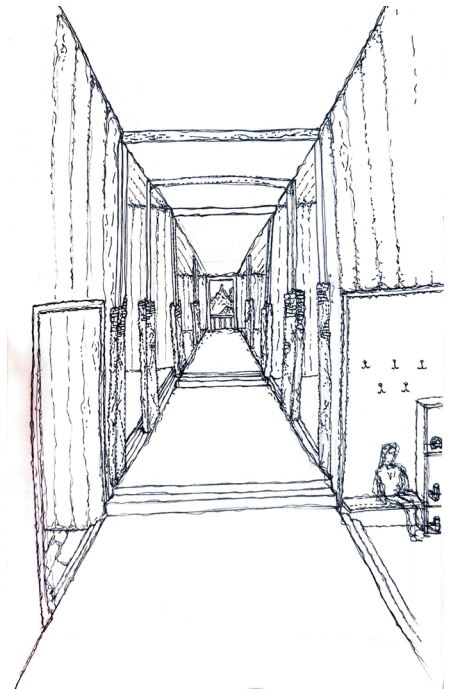
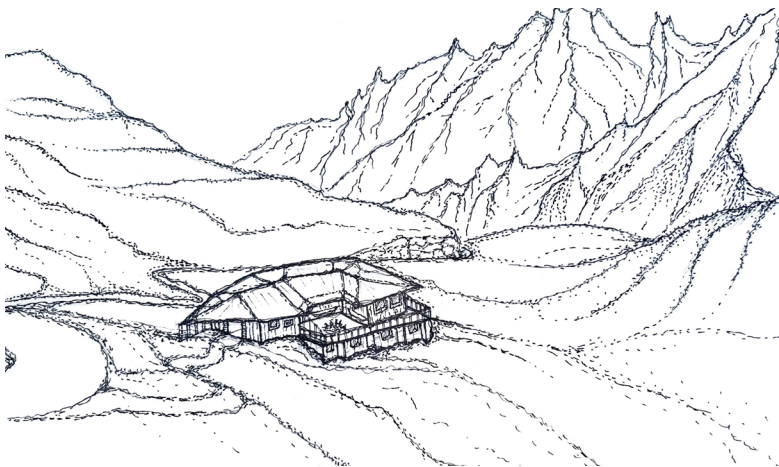
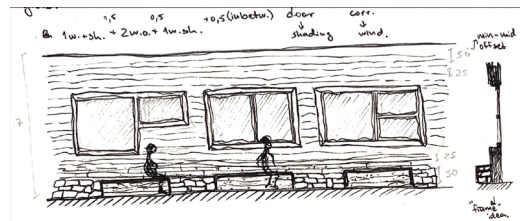
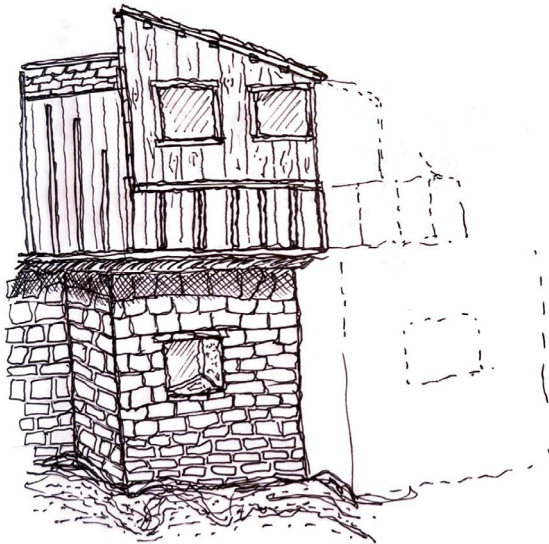
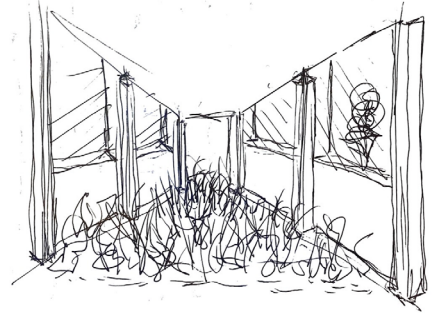
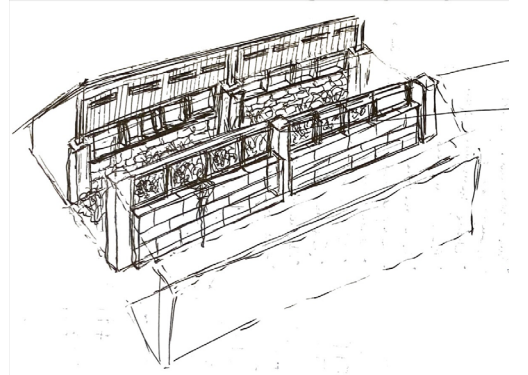
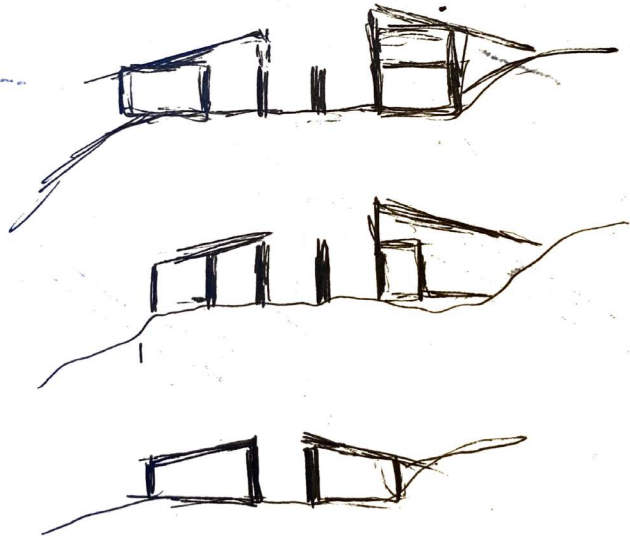
Development Sketches

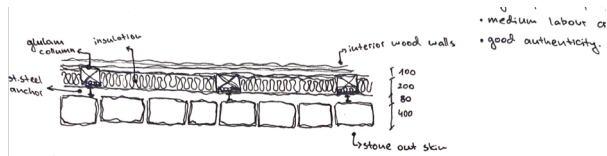
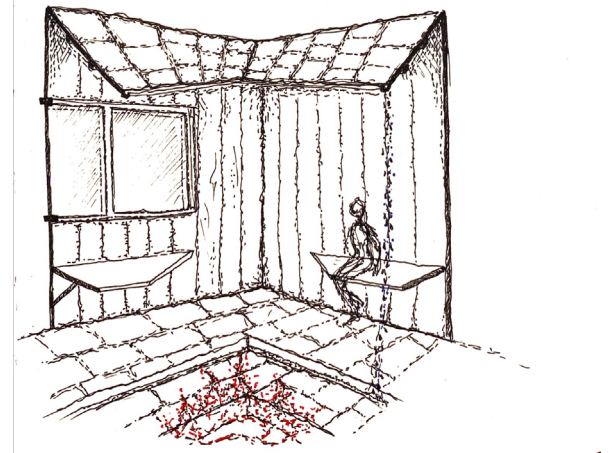
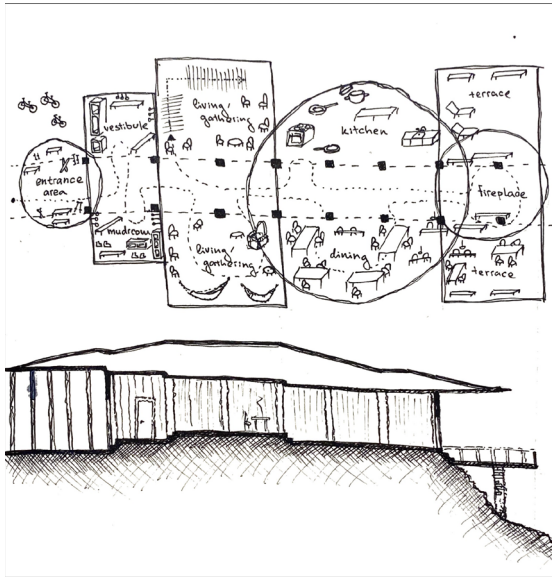
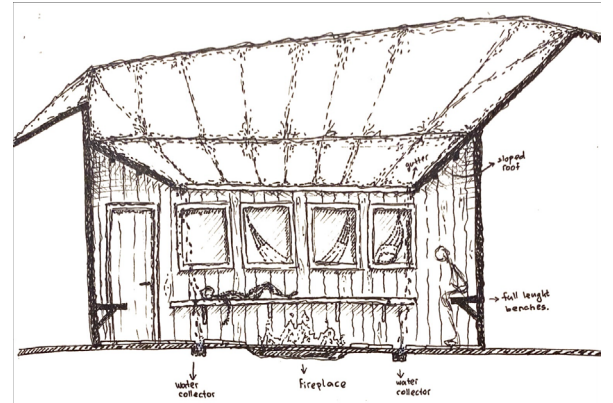
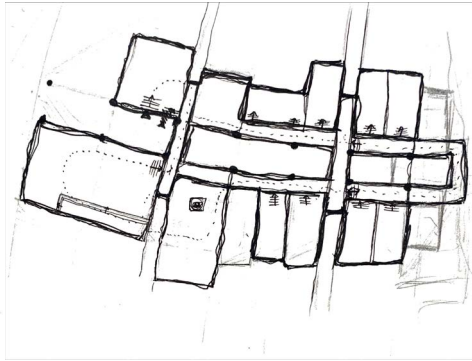




be minimalistic!

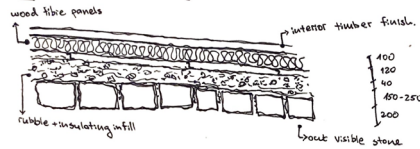






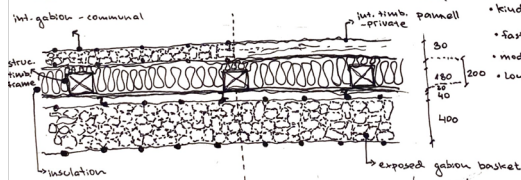
- medium labour or
- good authenticity

II. Load Bearing thick stone wall



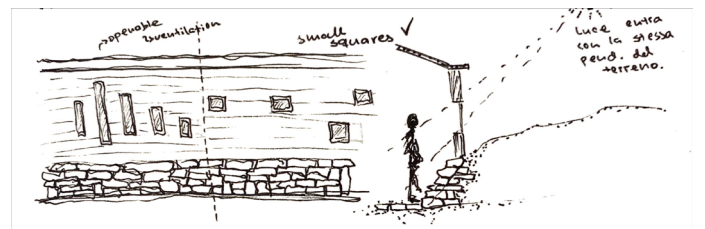
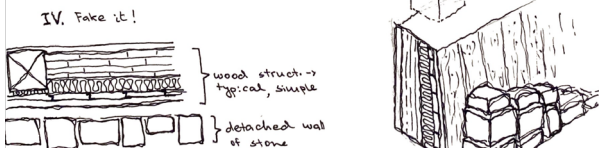
- high authenticity
- No spec. load el. → full use
- high craft needed
- span moderate

III. Gabion wall structure & Stone Extension.

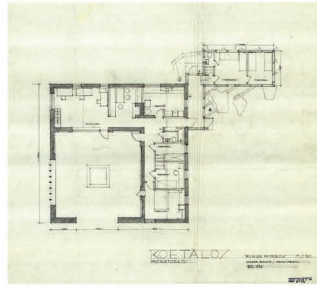


- kinda authentic + modest
- fast to build
- modest span → int.
- low labour

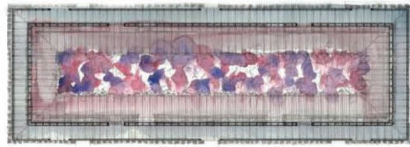
IV. Fake it!



References



Muuratsalo Experimental House
Alvar Aalto
Säynätsalo, Finland
1953



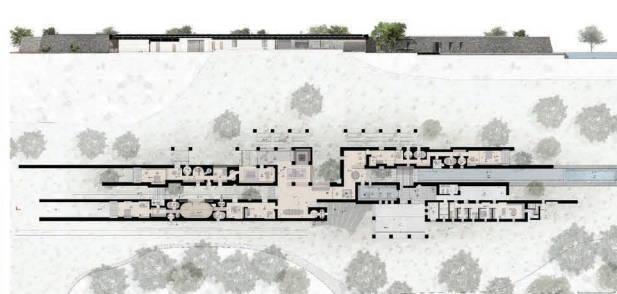
Serpentine Gallery Pavilion
Peter Zumthor
London, England
2011



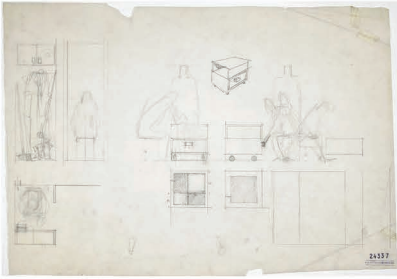
The Unterhus
Peter Zumthor
Leis ob Vals, Switzerland
2009



Saint Benedict Chapel
Peter Zumthor
Sumvitg, Switzerland
2019



Coromandel Estate
Marco Zanuso
Mpumalanga, South Africa
1953



Cabanon
Le Corbusier
Roquebrune-Cap-Martin, France 1951



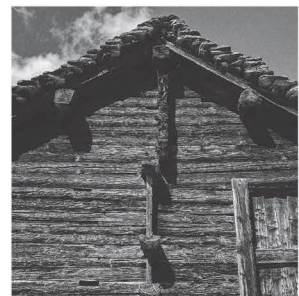
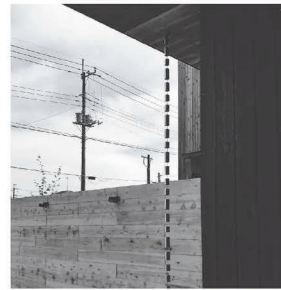
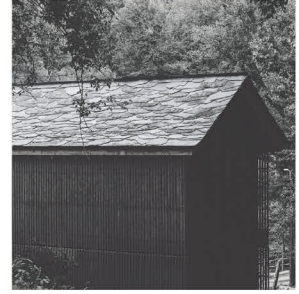
Riale as a small village of a totality of twenty nine houses constitutes the closest to the hut geographical and architectural reference of cultural continuity. Thus preserving the cultural relevance strains its sources from the stone and wood houses, each stictly characteristic to tradition and yet distinctive int its choice of materic articulation. The matric memory is the primary output of inspiration related to the story-driven spatiality of the project.



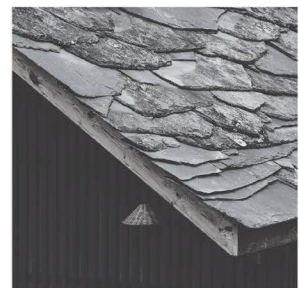
Each construction follows a sloped roof and strategic windows with various expression of language in relation to the climatic disposition of each house. As a shelter of radical inclusion all of the characteristic voices of arhcitecture are to be considered.

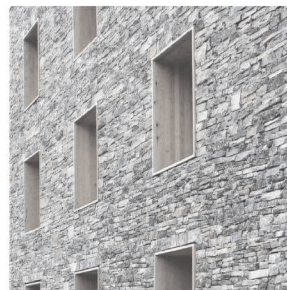
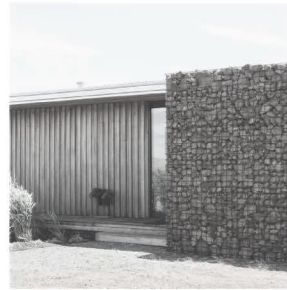
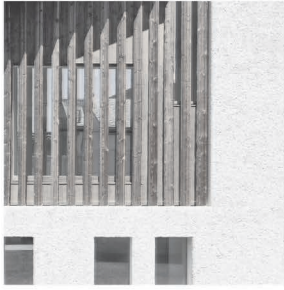


The roof is inspired by the concept of respect towards the mountain terrain and its topography as the hut is located in a lower point of panorama, surrounded by high monumental peaks. The form is replicating the mountainous landscape, in a way which allows the hut to blend in topographically with the context. Developed on several levels, its slope follows the building heights which on their own are controlled by the slope of the terrain, hence completing a complete cycle of synchronisation between land and built.



The spruce wooden shingles allow for the roof to perform a cycle of transformation as their color and texture vary based on factors such as humidity, temperature and time. A metaphoric replication of the earth's seasonal metamorphosis is imbedded in the materic character of the shingles.





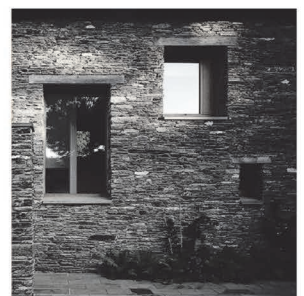
Meanwhile the hut is enclosed within a notion to reflect its interior sense of intimacy on the facade, as wooden planks represent the spaces of warmth and comfort. Vertically disposed wooden effect reaches from gable to the roof in a subtle interruption of stone in order to unite tradition with the memory of shelter.

The facade of the hut is a composition of natural elements in their pure form as an expressive reflection of local availability and past.

The gabion is an assembly of the locally found rocks such as orthogneiss, local beola grigia, quartzite, local granites and metabasite. The stones are to be collected in a thin metal wire mesh, as a woven cradle of stone expressing

tectonic honesty. As they compact naturally to resist strains, the rigid volume is formed as a monolithic mass of granulated geology.

Openings play a predominant role in the expression of design as they are interpreted as a filter of architecture to frame landscape into space. The play of light and shadow within comprehensive human perception allows to provide a subtle, yet emotional tone to the poetics of space, without overwhelming the environment. Tectonic depth is not damaged by a sequence of poor openings, instead clear natural windows provide direct light as a filter of contact with the surroundings.



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 - Image VIII.6: Interior display in the Maria Luisa Hut - Personal Image
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