Garso 2014+

INDEX

ABSTRACT

The Carso 2014 finally sees a project initiating procedures relating to allocation of more resources. In late 2008, the Region FVG has reserved resources for an amount of 4,000,000 euros allocated to local infrastructure. The Province of Gorizia has already contacted the Department of Regional Economic Planning to determine the procedure to program agreement for access to resources. Also they are recovering contacts with the defense of Minisetro addivienire, in a short time, the signing of a protocol of understanding to make it easier to intervene in the sacred areas. Infattti, in respect of places scaralità and memory of the fallen, the Province wants to create a museum stoic, cultural, environmental and tourist tales Karst in all its aspects.

II. TOPIC

Introduction:

Recreating the Nature

Modern Morphology of Landscape architecture

Architecture and landscape are linked in so many ways that it is hardly a matter of interest to separate the two.

"Art (and by extension architectecture) must have begun with nature itself, as a relationship between the human being and nature, from which we cannont be separated."

" The fact is that building, everything involved in building, is necessarily an act aainst nature; it is an anti-nature act...when someone chooses a site, they separates it from nature."

The aesthetics of disappearance

From James Turrell's Roden Crater to Renzo Piano's Paul Klee Museum in Bern, and passing through many of the works of Tadao Ando, Dominique Perrault and Hans Hollein, a possible taxonomy can only be created a posteriori: from justified effects of the search for environmental sustainability(an architecture that does not " consume" land) and integration into the landscape, to a series of allegories, from the geological(an architecutre that turns into topology) or to the archeological(the ideal of excavation) and sacred (referring to certain archetype of underground architecture). However, what does not appear is much less of testimony to the current search for an alternative and truly workable way foward in the transformation of our present and future habitat, of an integration, of a continuity, or rather of a mutual conditioning between work and context made visible (thanks to its invisibility) and of an attention to landscape values; what is revealed instead is the idea of a negation.

Borrowing Mario Perniola's words on the subject of Guy Debord, we could speak of " an aethetics of defeat, almost as if every success contains an element of irrepressible vulgarity." Or perhaps there is reason to believe that this aesthetics of defeat, this embarrassment, is an integral part of a broader strategy aimed at the production of new originalities for the society of spectacle. The art of hiding art, the stratagem of dissimulating simulation, the display of beauty but not the effort that has gone into producing it.

Using RCR Architects as a fine example, their architecture is by no means massive, relardless of its relationship with the topography, the building's level in relation to the terrain, whether it cantilevers out above or is buried, whether it evokes geology or vegetation. This three -dimension mass is always reduced to or converted by a surrface sheet. One feature found in much of their work is the use of corten steel, whcih has almost become their distinctive trademark. The next size reduction is even more significant- the reduction of the surface to a line, or at least to series of element with a predominant linear dimension. These are 'spider's web' compositions(Arboleda Park in Bagur), and above all, the many that respond to a morphology with a plant origin-stakes, clusters of trunks, branches or shoots, screens made of the same elements and bundles or lattice of vegetation in general.

On the Bell-Lloc Cellars property in Palamos, Gerona, the partly fulfilled proposal involved its deurbanisation. The aim here is to return it to its state prior to several 'improvements', removing walls, floors and added vegetation, which is restrored to tis original natural state. Thee cellars themselves are dug into the ground and covered by the vines.

II. TERRITORY

background: Carso +2014

Starting Point

The idea of this project was born according to the willing from Gorizia Province to rediscover "Carso" as a place combining unique elements of the landscape and historical memory of the battlefield in the first world war, therefore promoting an organic system to cover them all in sense of history, memory and the environment. In this perspective the project is presented as an unique opportunity for the qualification of the territory, the enhancement of existing infrastructure, the promotion of cultural tourism awareness of the historical and landscape resources, creating further development.

Gorizia, after a century of wars and battles, he finds himself waiting to be rediscovered. This raises the need by the Provincial Administration to start actively react to this situation to give a potentially rich areas and places to live again. In the preparation of the Guidelines, the analysis of spatial structure plays a very important meaning to understand the growth process to assess the quality of its development, to engage with new rules for the future. The master plan, in support of that intention, then the system puts all the histori and environmental excellence connecting with the territorial system but also develops the local tourist and recreational enjoyment scale nationally and internationally.

An open-air museum where everyong can see, understand, reflect on what has happened in European history but too lazy, walking bring back the open space. This instrument is therefore shows as unique opportunity for the land re-development for the development existing resources and creating more opportunities for economic development.

The effective implementation of redevelopment proposal is contingent, however, by involvement or participation and awareness of current problems, not only for all local authorities competent but also all the citizens and all stakeholders (especially private individuals acting on territory) in order to reach a consensus forecast of development and environmental landscape. Take advantage of this opportunity to create the conditions for a revival of the Carso through the networking of all these places, from a local scale up to a broader view across the plain isontina becomes essential for the construction of a new image of a region that for too long remained 'invisible'.

Gorizia

Territory and Topography

The province of Gorizia, one of the smallest of Italy with a total area of 466 square kilometers belongs to the Autonomous Region of Friuli Venezia Giulia and is located on the border between Italy and Slovenia, in the eastern part of the peninsula. E 'divided into 25 municipalities of the same name with the capital city of Gorizia, it borders the province of Udine in the west, with the province of Trieste in the south east, with Slovenia to the east and the Adriatic Sea to the south.

It includes all the Italian portion of the river Isonzo, to the coast, valleys and plains formed by the river and surrounding hills, known as Collio (north) and as Karst (east). Just Karst is one of the most interesting cross-border areas in its classical sense is defined as a "limestone ellipsoid" at the turn of the Friuli Venezia Giulia and Slovenia, is bounded on the north-west of the Isonzo river floods in the north-east the syncline Vipava, south-east from Val Rosandra and southwest by the Adriatic sea and the Carso Trieste, Gorizia was divided by that of the groove of the valley which is probably the old bed of the Soca river system.

World War I

Italy entered World War I on the Allied side and conflict with Austria-Hungary began on 24 May 1915. The hills west of Gorizia soon became a scenery of fierce battles between the Italian and Austro-Hungarian Army. The town itself was seriously damaged and most of its inhabitants were evacuated. The Italian Army conquered Gorizia during the Sixth Battle of the Isonzo in August 1916, with the front line moving to the eastern outskirts of the town.

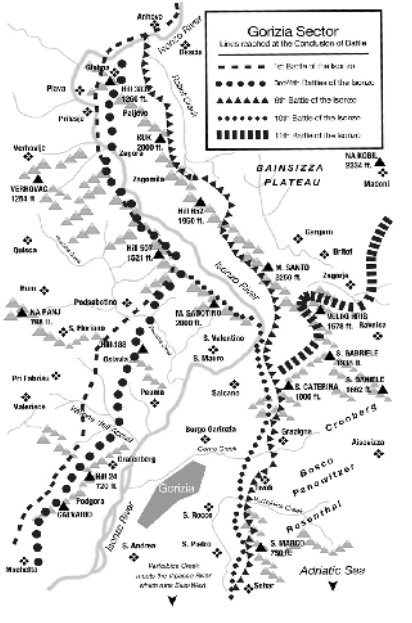
Many a memorials were established in the next half century after the end of War. Monuments and comparetively well-reserved trench systems (for intance, Frasche Trench) can be easily found in the Gorizia area and its adjacent towns, also in surronded karst landscape. Carso area (Gorizia) becomes one of the most popular and important stops of WWI tour across Europe. Military musuems, one in Monte San Michele, another near the largest WWI Italian monument next to Redipuglia station, exhibit hisitorcial maps, documents, and military articles to show public the entire and complete picture of great war. Three large scale cemeteries settle along the high way of eastern carso. Countless visitors come and memorial the lost unknown soldiers, including aged people and also youth students who accompany and get to know the history of great war.

Not only the war issue made hiking ,cycling and other outdoor sports activities here so popular, but the karst landscape attraction as well are favoured by local residents and temporary visitors. Walking through the wandering paths that goes deep into the natural , passing by camping farms, and occasionally surprised by sudden appearance of nameless trench relics, the adventure could be a pleasant exploration of beauty of Gorizia.

Border City

Though a border city, Gorizia was not crossed by the border with Yugoslavia as often erroneously claimed. This image stems mainly from the presence in Yugoslav territory of old buildings once belonging to Gorizia: these include the old railway station of the line that connected the town of Gorizia to the Austro-Hungarian capital Vienna. With the breakup of Yugoslavia, the frontier remained as the division between Italy and Slovenia until the implementation of the Schengen Agreement by Slovenia on 21st of December 2007.

Although the situation in Gorizia was often compared with that of Berlin during the Cold War, in fact, Yugoslavia and Italy had established good relations regarding Gorizia. These included cultural and sporting events that favoured the spirit of harmonious coexistence that remained in place after Yugoslavia broke up in 1991. In local context of multiculture, there are four languages frequently speaking by the local people.



What is Carso?

Winery tradition

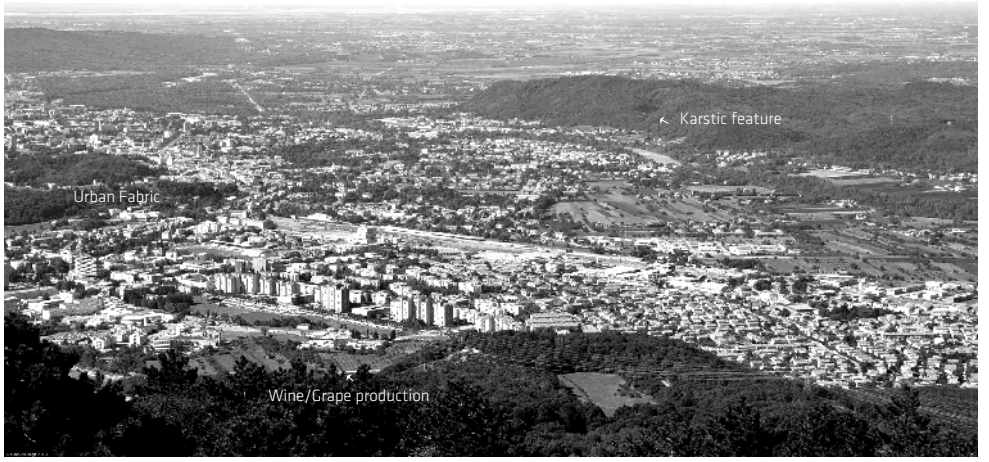
Gorizia and Trieste Karst that are marked by a strong presence of species, the calcareous and weather conditions markedly affect the evolution of plant formations. The karst landscape is characterized by considerable erosion and lack of surface water. The soil is generally of limited thickness and is subject to considerable drainage. Introduction to the Site The typical vegetation is represented by a thicket of shrubs and small trees composed of hornbeam, flowering ash and Sumac responsible for the yellow-orange in autumn giving any background a particular landscape value - the environment.

Carso is an Italian wine-producing zone located in the provinces Trieste and Gorizia in the Friuli-Venezia Giulia region, on the border with Slovenia.[1] It is classified as a Denominazione di Origine Controllata (DOC) and produces both red and white wine. It takes its name from the Carso plateau. The Collio wine region lies in the province of Gorizia. There are six distinct regions within Collio and Gorizia to San Floriano del Collio is one of them. These unique regions are blessed with high mineral content in the soils, many diverse habitats, hilly exposures and soulful, creative winemakers. This dynamic combination allows for wines of distinct flavor and richness. For the most part, this is premium white wine growing country, blessed with an abundance of creative and innovation winemakers with a long history of winemaking traditions.

Many local cascinas/farms own vast land of grape production and run luxury hotel business/homestay for wine lovers. Outdoor hostels and camping sites also provide wine service for the hikers.

Carso (Kasrt) Landscape

Carso, also known in English as the Karst or the Karst Plateau, is a limestone borderline plateau region in southwestern Slovenia extending into northeastern Italy. It lies between the Vipava Valley, the low hills surrounding the valley, the westernmost part of the Brkini Hills, northern Istria, and the Gulf of Trieste. The western edge of the plateau also marks the traditional ethnic border between Italians and Slovenes. The region is famous for having given the name to karst topography. For this reason, it is also referred to as the Classical Karst. The Karst plateau, with units ranging from 600 to 1000 meters above sea level, large rocky region, characterized by huge and spectacular caves, underground rivers and immense depths. The karst is mainly due to the action water exerts on a particular type of rocks, rocks carbonate which are composed of calcium carbonate.



The international community has settled on karst, the German name for Kras, a region in Slovenia partially extending into Italy, where it is called "Carso" and where the first scientific research of a karst topography was made. The name has an Indo-European origin (from karra meaning "stone"), and in antiquity it was called "Carusardius" in Latin. The Slovene form grast is attested since 1177, and the Croatian kras since 1230."Krš" – "Krsh" meaning in Croatian and in Serbian "barren land" which is typical feature in the Northern Dinaric limestone mountains could also be an origin to the word Karst.

The gorizia karst area is made up of a limestone plateau of modest elevations close the border between Slovenia and the Adriatic Sea. This zone is characterized by huge and spectacular caves, underground rivers and immense depths. These special shapes are derived from the particular geological formation of the area, consisting primarily of a carbonate rock formation in nature, characterized by a high component of calcium carbonate which, in contact with rainwater, is eroded, giving rise to those forms spectacular which are known by the term "karst.

The karstification of a landscape may result in a variety of large or small scale features both on the surface and beneath. On exposed surfaces, small features may include flutes, runnels, clints and grikes, collectively called karren or lapiez. Medium-sized surface features may include sinkholes or cenotes (closed basins), vertical shafts, foibe (inverted funnel shaped sinkholes), disappearing streams, and reappearing springs. Large-scale features may include limestone pavements, poljes and blind valleys. Mature karst landscapes, where more bedrock has been removed than remains, may result in karst towers, or eggbox landscapes. Underground phenomena are related to the formation of caves, underground tunnels and wells. This area can be bleak and barren appearance, but given the rapid percolation of water in the underground and often the presence of the cold bora wind, it is nevertheless rich in flora and fauna.

The Carso is a peculiar feature of the landscape and unique beauty. It owes its origin to grazing, which in time led to the establishment of particular plant associations. Blooms from spring to summer sent one another and are characterized mainly by endemic species such as rhododendrons and camedri. As for the fauna of the complex and extensive system of caves full of large and small cavities and underground tunnels are responsible for a large number of species unique to this area often cave. Among them stands the Proteus, an amphibian that during its development becomes devoid of eyes, as it is adapted to dark conditions found in caves. It is a species endemic to Italy.

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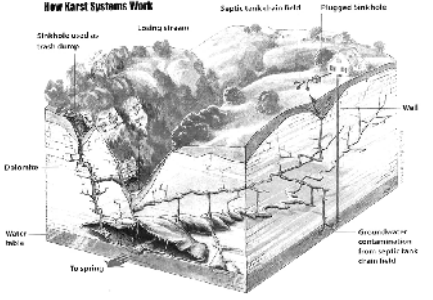


1.1 Three Sites

Goal

Main circuit 24.7 km connecting Field 1,2,3 Karst is the most interesting from the historical point of view that in terms of landscape and natural. The circuit consists of a driveway that, through a project of posters and signs, guide the visitor in Gorizia Karst allowing you to visit all the most important karst itself.

Each item of significant historical and scenic value will be reported along the circuit and connecting the interception element marked with the circuit itself, will make a small parking area so that tourists can continue on the marked trail to reach the monument. The project therefore will provide for the accommodation of a series of paths and trails that will make available and accessible to all tourists, elements of the history of the Great War. The project will include a series of targeted interventions on the territory for the safety of existing trails and link to the trenches, and the upgrading of the landscape by thinning and cleaning of weeds.

The parking areas for cars will be provided with information centers and services for tourists. The course will be structured so that they can be enjoyed by all types of visitors and tourists. If the path will be fully carried out in the car, will give visitors the opportunity to stop, set up in designated parking areas for parking, to visit in a few hours, the three areas identified above. If the visitor wants to walk along the Carso will, guided by signs, stop in the parking areas, park your car and drive paths through the existing infrastructure which, by reclassifying the project area.

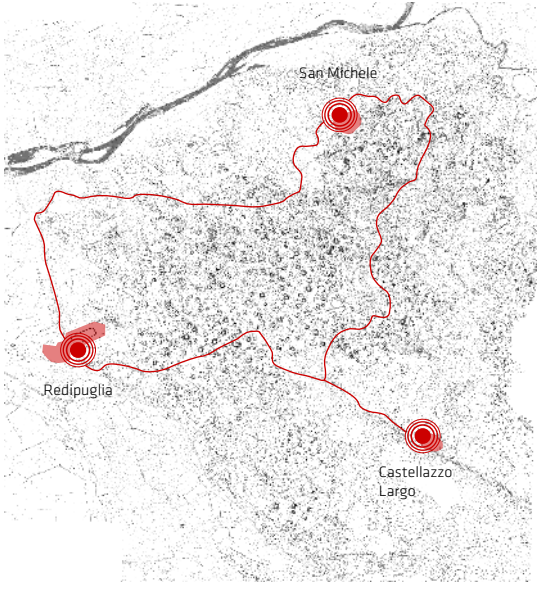
Overall, the project intends to complete entire military sites throughout the territory of the the Gorizia Carso as a real open-air museum where you can see, understand and reflect on what has happened in European history while walking and enjoying the open space of a particular environment, such as karst landscape, at the same time. A thematic path was proposed to link three main territories.

Field 1 San Michele Monte

Mount St. Michael is a major karst located halfway between the municipality Sagrado and the village San Martino del Carso, the seat of fierce fightings between Italy and Austria-Hungary during World War I. San Michele, thanks to its location overlooking the valley of the Isonzo , taking control the city of Gorizia, was chosen by Autroungarico to create a fortified position directly into the hill, equipped with large caliber guns which will become part of the outdoors exhibition. The project in fact provides the view of the entire area of San Michele, through a system of historical elements that characterize it. The building will be the home for a museum, information point and services. The museum will play the function of training young people through an interactive way remembering the history, from where people will go into the 'historic park', an open-air museum with galleries of gunboats, trenches and all the elements of history.

Filed 2 Redipuglia Station

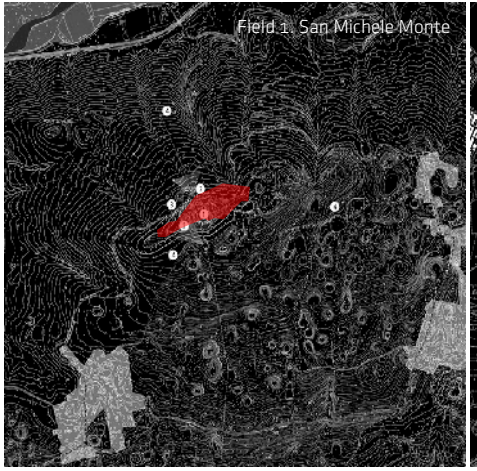
Redipuglia covers an area of strategic interest in regional and aims to qualify the landscape area around the great "Sacrario dei Centomila" for an overall enhancement of the monumental aimed at increasing the use of one of the most important places of celebration of National Memory. The area directly above the shrine, in fact, lack of visibility totally unlike the imposing monument which, because of the its structure and position, and is visible from several miles away. In this space tourist stop after climbing all the steps of the monument should be able to get

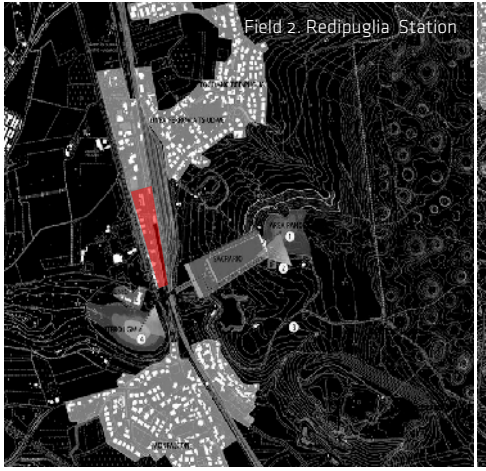


to know, understand and meditate on what it means to the Karst, in addition to optimally benefit the landscape that unfolds before. This, in fact, is one of most scenic spots in the area. The Shrine, as well as being an important example of fascist architecture is the symbol of Great War, all who had to do with this war went on pilgrimage to pray to their dead, and today is the symbol of a wound in our history.

Field 3 Castellazzo and the Largo
(A landscape design, not included in this project)

Castellazzo is in the south of Gorizia Karst. The Reserved Regional Lakes Doberdò and Pietrarossa was established to the intrinsic qualities of the area. The protected area has as priorities the protection of the great environmental diversity, flora and fauna and at the same time the growth the cultural sensitivity of those who use and attend. Because of its high potential nature, it is considered that the area can accommodate an observation platform from which we can admire the surrounding area. The project will consist in the design of the observation platform and its integration into the trail system that the Province of Gorizia riqualificherà.





General Analysis

Regional Elements

Settlements
Numbers of group towns settle along the Iszonzo River and hilly area, connected in series by railway. Tracing back to the history, Gorizia was once a popular summer resort for Austrian nobility. Nowadays, people here enjoy a tranquil life in beautifu landscape, escaping from hustle and bustle city.

Water
The battles of Isonzo are well known among Italians. Due to its emerald green water, the river is marketed as "The Emerald Beauty". It is said to be one of the rare rivers in the world that retain such a colour throughout their length.

Trench
The must-be-visited Frasche trenche is on the middle point between San Michele Monte museum and Redipuglia monuments. Another importent underground one is located beneath the top of San Michele Monte.

Traffic /Accessibiltiy
There are two big station, one is the Monfacone

Regional Elements

Traffic

Trench

Settlements

Water

which stands next to thematic park of great war.The other one ,Redipuglia train stop is adjacnet to the terrace monument, which is also quite near to a small airport. Near the riverside parking lot is bus originator (quite infromal) . Therefore, The station area could be perceived as the starting point of a journey in this town.

It is easy to reach the three cemetries by cars through surrounding highways however, the most important historical sites (trenches) and monuments are widely distributed in foothills. The shown red dash line, which has already been planned as sightseeing circulation, encloses the karst landscape and trench relics inside. Non stop bus service is provided by ww1 theme travel agency to reach the museum. But if one doesn't want to miss other interesting sites, only by bicycle or on foot one can go deeper into the wild area, where smaller scale relics and farms can be found.

There are two main hiking routes going to the hill top museum. Both are in bad paving conditions. Some part of the roads are even inaccessible to bicycle. It takes 3 hours (becasue of steep slope) in average (if not considering the aged group) for going up to reach the final destination by foot or bicycle, and about another two hours to return. The complete trip will cost more than 6 hours, not only due to long distance and poor road conditions, but also because of few public service point for refreshment.

Facility

Due to the great reputation of excellent winery tradition, the owners of local cascinas run family hotel and renting services for wine and nature lovers. However, most of services and facilities belong to private users, not open to public. Besides only a few cascinas and camping points provide bike rental, water and snacks, one can hardly find any other supportive service in hours' long journey. For instance, if walking on the most popular route , which is from Redipuglia to San Michele, after two hours a small town will be passed by, where only a few family bars and restaurants can be found with the help of local inhabitants.

Emergy point is not even considered anywhere in this area. In hours' traveling, accidents possibly and easily happen sometimes, if also taking the sake of old people into account. The situation is, as mentioned in former chapter, the largest age group of visiters are from 50s to 70s . Basic health aid issue is undoubtedly necessary for this area. Therefore, service points are needed to be set along the main path in every certain distance.

Strategy

Main Route

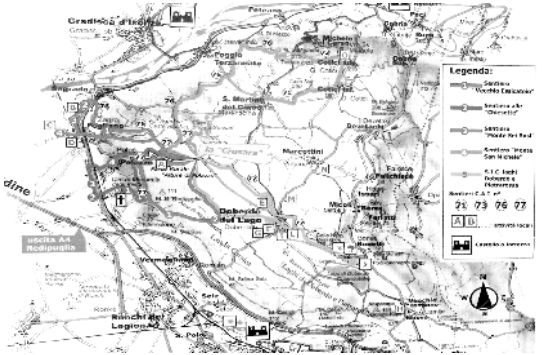
Except the conception of a circulation planned official landscape project, local travelling projects hosted by local farms are organized in order to attract visitors. The activities include food and wine tasting and war relic visiting. There are 5 options. And for each route several families are responsible for service, transportation and guide. If viewing from other angle, the problem of lacking infrastructure is shown.

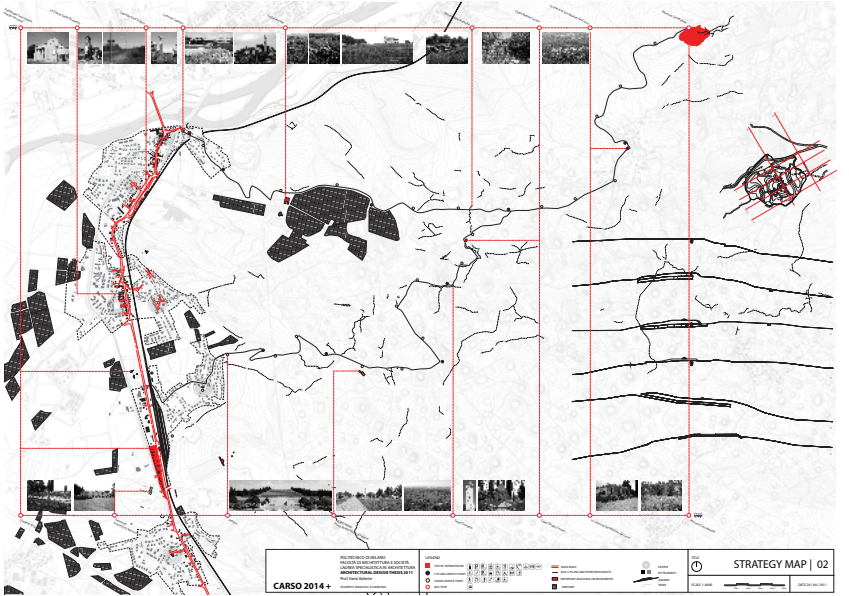
In the one big cirulation context, routes starting from Redipuglia statation to San Michele Monte Museum are to be highlighted because of the richness of natural beauty and major historical interests. Simultaneously, a better travelling quality of hiking/cycling activities is urgently required so as to improve and ensure the safety and comfort. Concentrating a lot on travelling efficiency and visitors' convenience, the strategy is to create a loop that joins the most of the important sight spots. Based on the existing traffic situation, all vehicle ways will be kept as main mixed-use accesses. The pedestrains and cycling paths need to be reorganized as well.

Bus service

Public bus line planing is the most important new tranportation infrastructure, if considering the long distance from the foot of hill to the top. Starting from Redipuglia railway station, bus stops are to be set next to the sightseeing spots along the main loop. The other basic principle takes the reference of that of urban/suburban bus line, which is one stop for 1-2km.

"5 existing routes that provided by local farm families"





Hiking & Cycling service points

Once entering the Carso area one might capture a strong impression of likeness of dispopulated zone. Possibly in hours one will experience a lonely silent trip. No mention of poor path paving, no place for a rest makes journey quality even much worse. Insufficiency of infrastructure of outdoor sport acitivities certainly limits the development of local traveling industry. The problem can be possibly solved if offering a series of services points, including bike rental, bars and health aid.

The distance between two stops is measured according to speeds of transportation. Generally, the speed of walking is 3-4 km/h and that of cycling is 16km/h. Every 20-30 minutes a stop is proposed. Because of speeds' difference, there would be two sorts of service points, focusing on various users. In sequence, after every two hiking points, one bigger point appears which runs rental service .

Purposely, some specific points locates closely to historical building (e.g. church, monuments, trenchs), forking of roads, or unique landscapes (e.g. cascina, farmlands, wine grape production or karstic sinking holes).

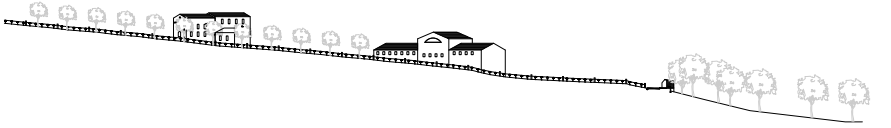
Two "Complexs"

However, only a series of road service points are far from satifactory. If taking the whole area into consideration, besides the need of visitors, local needs of catering, accomandating, education and entertainments are calling for improvement. New facility and infrastructure are required and emphasized much on compactness and quality.

From both angles of landscape and culture attraction, The top of San Michele Monte and Redipuglia station area are quite perfect sites to be given such great importance. These two fields, at the same time play the roles as the bus originator (redipuglia station) and destination (San Michele Monte top) of the loop circulation. Also because of the advantage to have services concentration in context of town scale, two large scale complexs interventions are proposed to combine traffic terminal, cultural centre and service providing together. (In the project, one multifunctional and mixed-use centre is planned near station. The other, a rebuilt museum is expected to serve not only as a cultural centre but also a place that one can seek for temporary ease both physically and mentally.)

Road Secion + Service Point

Section 1



Section 2

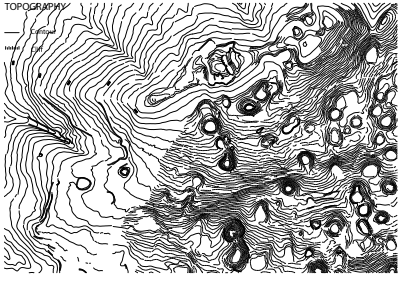
Section 3

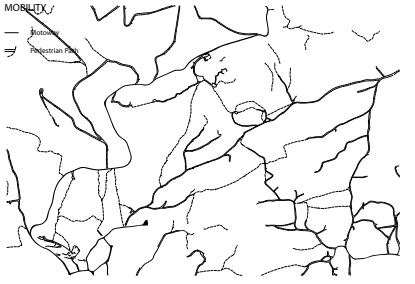
Section 4

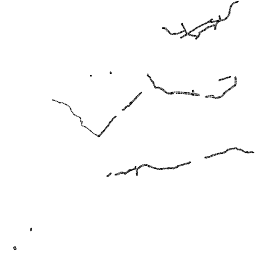
San Michelle Monte

Context

The Monte San Michele , improperly so called because its maximum elevation is 275 meters above sea level , is an important karst located halfway between the towns of the Sacred and in particular in the village of San Martino del Carso , and Savogna d'Isonzo in Gorizia or not far from the Adriatic Sea, which receives from its top as well as the shrine of Redipuglia . Its fame is due to the fact that it was the scene of numerous battles during the First World War . Even today, in fact, the area between Fogliano Redipuglia and Sagrado is littered with trenches , trenches, caves and tunnels as well as many small monuments spontaneous arising after the conflict.From its summit you can see a good portion of the northern Adriatic , with a vision that stretches from the town of Monfalcone , at the mouth of ' Isonzo and the entire Grado lagoon , while to the south-east clear day you can come to perceive northwestern end of the Istrian peninsula of Punta Savudrija near Piran .







San Michelle Monte

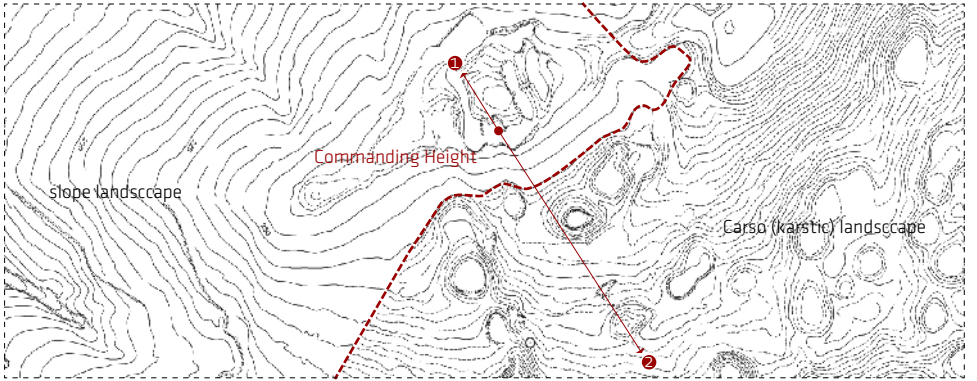
During the WW1: the commanding Height

Across the Isonzo River, Monte San Michele is a preserved battlefield and memorial to the first six battles of the Isonzo. Walking through the remarkable artillery galleries cut into the hillside, and the trenches where gas was first used on this front. Nearby is the position of the first British battery in Italy, looking across the frontier town of Gorizia to the formidable mountain gorge of the Isonzo. From its summit one can see a good portion of the Upper Adriatic , with a vision that stretches from the town of Monfalcone , at the mouth of ' Isonzo and the entire Grado lagoon , while to the south-east in a clear day you can come to feel the northwestern tip of the Istrian peninsula of Punta Savudrija near Piran .

The San Michele, thanks to its position dominates the lower valley of the Isonzo and allowed to control the city of Gorizia . Following the First Battle of the Isonzo , the location was heavily fortified by the Austro-Hungarian Empire, through an extensive system of caves and shelters, and equipped with large caliber guns. The Italian army tried to conquer it for months, so that the bloody Second Battle of the Isonzo is also known as "Battle of San Michele", because there the Italian effort was more concentrated and intense. The extensive fortifications, resisted several attacks, and the mountain fell into the hands of the Italian army only during the Sixth Battle of the Isonzo. It was the scene of the first attack carried out with the gas on the Italian front: June 29, 1916 the Austro-Hungarian army launched a surprise attack the Italian army using a mixture of chlorine and phosgene with relative success. The top of the mountain has been restored and declared a Monumental Zone.

View Analysis

The Mount St. Michael , improperly so called because its maximum elevation is 275 meters above sea level , is an important karst located halfway between the towns of the Sacred and in particular in the village of San Martino del Carso , and Savogna d'Isonzo in Gorizia or not far from the Adriatic Sea, which is perceived from the top or from the shrine Redipuglia . Its fame is due to the fact that it was the scene of numerous battles during the First World War . Even today, in fact, the area between Fogliano Redipuglia Sagrado and is dotted with trenches , trenches, caves and tunnels as well as many small monuments spontaneous arising after conflict.



The Museum,
full of documents, photographs and memorabilia of the First World War, is the center of the vast "Sacred Zone" of Mount St. Michael, which was the site of many battles. In addition to the square with stones and various pieces of cannon, one can visit the four peaks of the mountain and the numerous defensive devices set up by the Genius of the Third Army, among which two large galleries.

One can visit various works including the gallery of the Austro-Hungarian command "General LUKAČIČ" and wide "Gallery of the Third Army", accessible from the square on which there is also the "Museum of Monte San Michele". The war exhibition and underground trenches attract plenty of military lovers every year. At the end of long bus journey, visitors are guided to walk through cave trenches beneath the hill. After wandering around in Museum and overlooking the townscape on a cliff terrace, the short visit ends up by returning to redipuglia.

Contracting to the interesting collection of war photography & historical items, old museum building is simply a small and humble looking cube volumn, which looks so 'invisible' but doesn't fit in landscape. Sometimes it even closes in working days, probably beacuse of less attraction than the trenches or of other reasons. In a way, the museum stands just next to the trenches but ironically, seems to have no spatial relation to it.

In order to change this emberracing situation, the region of Friuli-Venezia Giulia and the Province of Gorizia have launched a project in early January 2010 which involves the construction of the fortress of St. Michael in one of the largest museums in the world of war with a design capacity accommodation more than 1 million visitors a year.

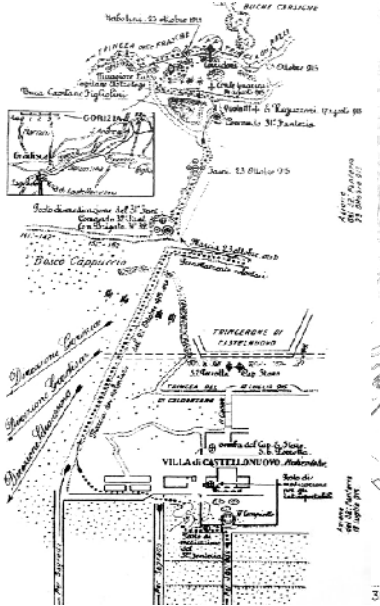
The Trench System
Temporary trenches were also built. When a major attack was planned, assembly trenches would be dug near the front trench. These were used to provide a sheltered place for the waves of attacking troops who would follow the first waves leaving from the front trench. "Saps" were temporary, unmanned, often dead-end utility trenches dug out into no-man's land. They fulfilled a variety of purposes, such as connecting the front trench to a listening post close to the enemy wire or providing an advance jumping off ine for a surprise attack. When one side's front line bulged towards the opposition, a salient was formed. The concave trench line facing the salient was called a "re-entrant." Large salients were perilous for their occupants because they could be assailed from three sides.

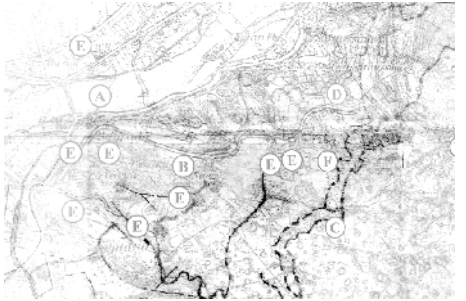
Behind the front system of trenches there were usually at least two more partially prepared trench systems, kilometres to the rear, ready to be occupied in the event of a retreat. This duplication made a decisive breakthrough virtually impossible. In the event that a section of the first trench system was captured, a "switch" trench would be dug to connect the second trench system to the still-held section of the first.

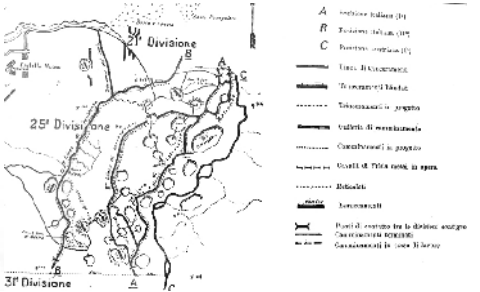
Trenches were never straight but were dug in a zigzagging or stepped pattern. Later fighting trenches broke the line into firebays connected by traverses. This meant that a soldier could never see more than 10 yards (9 m) or so along the trench. Consequently, the entire trench could not be enfiladed if the enemy gained access at one point; or if a bomb or shell landed in the trench, the blast could not travel far.The banked earth on the lip of the trench facing the enemy was called the parapet and had a fire step. The embanked rear lip of the trench was called the parados. The parados protected the soldier's back from shells falling behind the trench. The

sides of the trench were often revetted with sandbags, wooden frames and wire mesh. The floor of the trench was usually covered by wooden duckboards. In later designs the floor might be raised on a wooden frame to provide a drainage channel underneath.

Dugouts of varying degrees of luxury would be built in the rear of the support trench. British dugouts were usually 8 to 16 feet (2.4 to 4.9 m) deep, whereas German dugouts were typically much deeper, usually a minimum of 12 feet (3.7 m) deep and sometimes dug three stories down, with concrete staircases to reach the upper levels.







Trench Typology

There were three standard ways to dig a trench: entrenching, sapping, & tunneling. Entrenching, where a man would stand on the surface and dig downwards, was most efficient, as it allowed a large digging party to dig the full length of the trench simultaneously. However, entrenching left the diggers exposed above ground and hence could only be carried out when free of observation, such as in a rear area or at night. Sapping involved extending the trench by digging away at the end face. The diggers were not exposed, but only one or two men could work on the trench at a time. Tunneling was like sapping except that a "roof" of soil was left in construction stated that it would take 450 men 6 hours at night to complete 250 m (275yd) of front-line trench system. Thereafter, the trench would require constant maintenance to prevent deterioration caused by weather or shelling.

Type A : under ground

Lund + Slaatto Architects, in collaboration with schmidt hammer lassen architects, were recently awarded second place in the competition for the extension of the Stavanger Museum of Archeology. Though very vibrant and active, the premises of the museum are currently unsuitable and small. Therefore, the aim of the competition was to create an extension that forms the museum's new main facade and which primarily provides space for the exhibition and education. More images and architects' description after the break.

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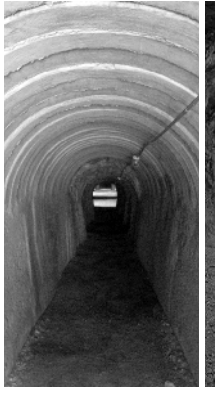

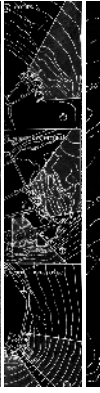

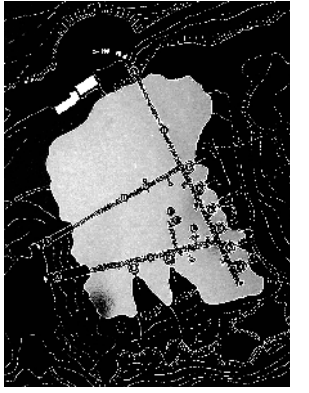

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Tpye B: Above ground
(80% had been demanged.)
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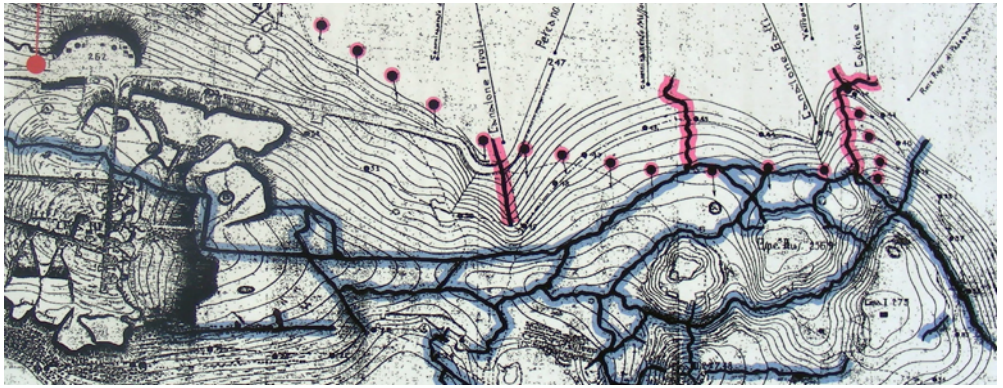


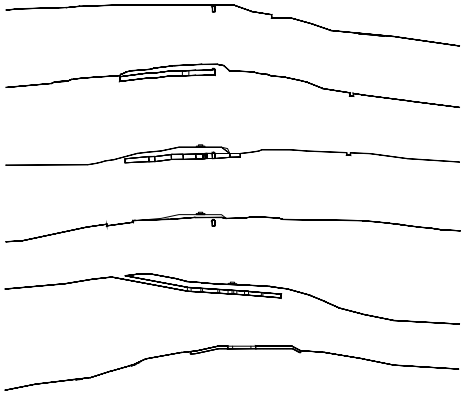
Topography & Geography

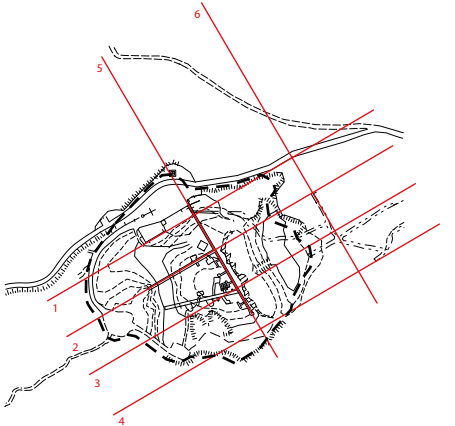
Cliff
The new exhibition building subordinates the quarter as a whole and wants to establish a coherent quarter in which the weight and mineral quality of the building character recur, the old dairy block, via the addition from the 90s and the new exhibition building. This totality is reflected in how the new and the old museum meet, the buildings gets almost sewn together and structure and design overlap. The formal treatment of the volume makes the same emphasis.

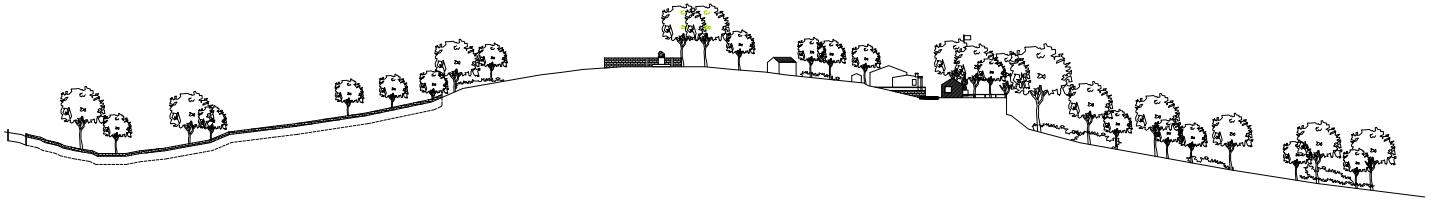
Slope
The roof slabs are triangulated to form a continuous connection between the 90-century building, the new exhibition building and the old dairy building to the north-west of the site.

Cavern
This formal flexibility also allows a subtle adjusting of the volume in relation to other key parameters: the building is withdrawn from the introverted courtyard so that the fine scale of the courtyard is not broken, the top-floor is withdrawn to satisfy the regulation and makes the main volume less dominant in the street situation. Last but not least, the main volume is lifted towards the city to create a gesture to welcome visitors to the entrance of the museum.

Vegetation
From the entrance you will arrive to a reception for information and ticket sales, and already here you will find yourself in the heart of the museum. From this room all exhibition space is available. By moving up in the atrium you walk through the new areas for exhibition and by moving into the building complex on ground floor through a new glass connection in the courtyard, you will come to the permanent exhibition in the old dairy block. This way of handling the functional logistics creates a straightforward and clear situation where visitors to the exhibition only pass one checkpoint while the visitors to the café, courtyard or auditorium can do so freely without solving a ticket.







Redipuglia

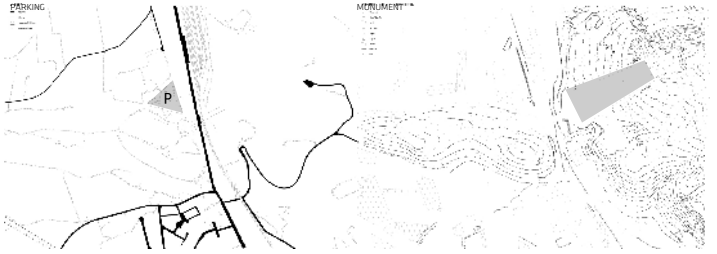
Context

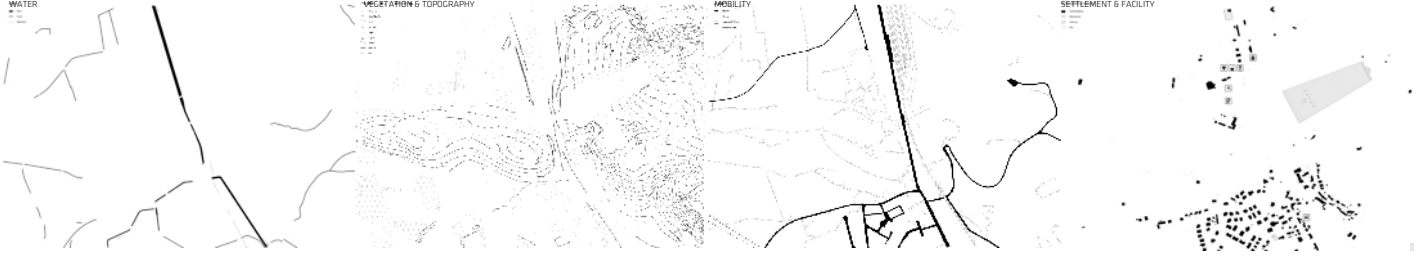
The municipality, located on the left bank of the river Isonzo, extends the foothills of the Carso plateau. It is part of Bisiacaria. Fogliano Monfalcone called until 1929. The name derives from the Latin Folianus (formation of predial Folius + anus) and the ancient Slavic Rodopolje (Radopolia then, which means plowed field), or from Slovenian Sredipolje. The City of Fogliano Redipuglia is divided into 3 fractions (Italian / Slovenian): Fogliano (Foljan, the town hall), Polazzo (Polače), Redipuglia (Sredipolje).

This town mainly owes its fame to the war during the First World War and the shrine dedicated to the fallen of the Great War. The monumental and impressive building, designed by architect John Greppi and sculptor Giannino Castiglioni was inaugurated in 1938. In the giant staircase built on a hillside are deposited the remains of 100,000 soldiers died during the conflict (of which 60,000 persons unknown), including the remnants of Duca d'Aosta and those of five generals. In the work, aimed at enhancing the profile under the monumental whole area, is to report the station Redipuglia important work of railway architecture of the fascist period.

Elements

-Transition between Urban & Natural landscapes
-Urban, Nature & Culture elements...complexity/
///The successful architectural rehabilitation and expansion project for the historical San Telmo Museum by Nieto Sobejano Arquitectos emphasizes its connection with society both artistically and historically. Recognized internationally for recovering the original building to make it a contemporary work, the architects made it possible for the museum to reopen by providing a museum as well as a place to spread knowledge and create thought.





Mobility & Traffic

The station, located in the municipality of Fogliano Redipuglia in the province of Gorizia , is a railway station , passengers used the service and classification of goods, located on the railway Udine - Trieste .It is a rationalist building a few meters away from the as monumental shrine military Redipuglia . The small building of "modern architecture" is characterized by simple volumes and a rational structure of space - the clock tower becomes the distributive hosting the stairs, the tripartite hall gives way to the two sides to newspapers and tobacco, the on one side wings accommodate the waiting rooms, offices and warehouses on the other. The monumentality is linked to the sites of the Great War , what is the sacred area of Redipuglia .

- Traffic Node
- Railway line division
- Heavy car traffic
- parking lots
- pedestrain & bicycle
- bus Services///////

Also designed for the new museum is its extension with a new wing, under Mount Urgull along the seashore, intended to house the new cultural and commercial uses along with optimize accessibility for the public and the collections. The visual impact of the modern construction has been minimized thanks to the architects being able to work closely with artists Leopoldo Ferrán and Agustina Otero who have created a semi-plant wall covering the building with perforated steel sheets. A gallery of images taken by photographer Stefan Tuchila can be viewed after the break.

Settlement & Facility

- 5 main settlements along railway line
- Lack of Facilities
  services, foods and accomdations
  community centre
- Active cultural events-needs/////

The newly created rooms are extending the museum's spectrum in terms of space, operations and the possibilities available to the curator. The ground floor, for example, fulfils several functions. After entering the complex, visitors immediately move into the main room, which is two floors high. Given its central position and the model of the town on display there, this room is a suitable starting point for conducted tours of the museum or the town. For prestigious events, it can be combined with the forecourt or the gallery floor.


Station


Traffic


Parking


Facility

Military Memorial Redipuglia

It is the largest military memorial Italian and one of the largest in the world, was designed by architect John Greppi and the sculptor Giannino Castiglioni . Inaugurated by Benito Mussolini on 19 September 1938 , contains the remains of more than 100,000 who died in the Great War .Located within the municipal area of Fogliano Redipuglia in Gorizia, ethno-cultural region known Bisiacaria. The work, carried out on the slopes of Mount Sei Busi , top bitterly contested in the first phase of the Great War , looks like a military camp at the base of the tomb of Emanuele Filiberto of Savoy-Aosta , commander of the 3rd Army , which flanked the of his generals.

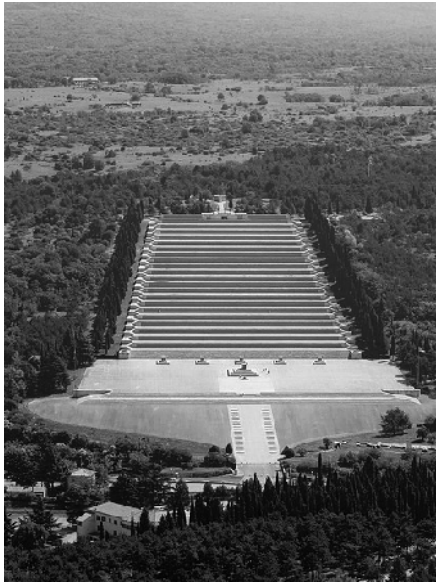
Symbolically encloses the entrance to the shrine at the foot of the monumental staircase, a large anchor chain that belonged to a torpedo . Just beyond, stretches in a gentle slope of a large square, paved with stone Karst , crossed the median line on his way Eroica , which runs between two rows of bronze plates, 19 per side, each of which is engraved the name of a places where it was bitter and bloody struggle. Down the street Eroica stands solemnly up the steps it contains, in alphabetical order from bottom to top, the remains of 40,000 known dead and whose names appear inscribed on individual plaques of bronze . The majestic staircase, consisting of 22 steps which are aligned on the graves of the fallen, the front and at the base of which stands isolated as the Duke of Aosta, commander of the 3rd Army, flanked by urns of his generals who fell in combat, it is similar to the mighty and perfect alignment of an entire large unit of one hundred thousand soldiers. The Duke of Aosta, who died in 1931 , asked to have the honor to be buried here among the thousands of soldiers who lost their lives on the battlefield. The tomb is cut from a monolith porphyry weighing 75 tons. Disposed of twenty follow steps identified the bodies of 39,857 dead. In the last large step, in two large graves on either side of the votive chapel, lie the remains of 60,330 unknown fallen.

In the chapel, and in two adjacent rooms are kept personal items of Italian and Austro-Hungarian soldiers. The great mausoleum was built before the first war cemetery the Army on 3 rd St. Elias hill is now a sort of outdoor museum known as the Memorial Park . Along the avenue flanked by tall cypress trees , stones mark the path with karst stone reproductions of relics and inscriptions adorning the tombs of the first shrine. On top of the hill a Roman column fragment, from the excavations of Aquileia , celebrates the memory of the fallen of all wars, "without distinction of timing and luck."

In conjunction with the building of the shrine was built also Redipuglia station , to be framed in view of the monuments in the area Redipuglia. The only woman buried in the shrine is a nurse who died at age 21 named Margaret Kaiser Orlando Parodi . His grave is located in the front row and stands out because the facade is carved a large cross.

Trenches

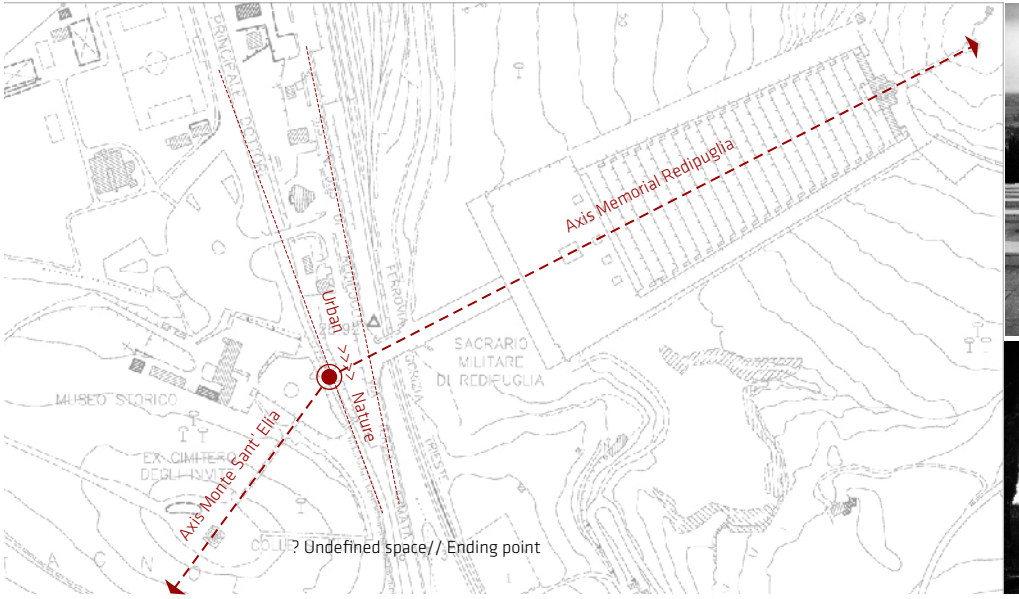
Trincea blindata (1915), Trenches built by Armored Brigade infantry brigade from Siena and then Savona and Cagliari Brigade during offensive actions of the June-July 1915 (1st and 2nd Battalion of the Isonzo)



Monte Sant'Elia
The hill was the site of the St. Elias Cemetery invincible Thirty of the Third Army, where the will of the Duke of Aosta, after the war, were buried the remains of 30,000 fallen soldiers on the front of the Karst and the Isonzo.

Following the demise of the first Shrine and the transfer of remains in the current one, the St. Elias Hill is now Memorial Park. Along the avenue with steps, adorned with tall cypress trees, stones mark the path with karst stone reproductions of relics and inscriptions adorning the tombs of the first shrine. On top of the hill a Roman column fragment, from the excavations of Aquileia, located on a grassy embankment, celebrates the memory of the fallen in all wars, "without distinction of time and fortune."

Two Main Axises
- Central axis of Military Memorial
- Pedestrain axis up to Monte Sant'Elia
- Cross Node of 2 axises
- Continuous public space
- Ending point



Museum

Museo Storico Militare is one part of the monumental complex of Redipuglia, the largest Italian military cemetery, which also includes the area of St. Elias (the original "Graveyard of the victorious Third Army" - 1923) and the facing Staircase hundred thousand (22 steps for 40,000 known dead and two crypts for 60,000 persons unknown - 1938). The exhibition offers an educational room and collects a wide variety of weapons and equipment used on the front of karst, as well as a reconstruction of a section of the battlefield. Outside you can see an exhibition of pieces of artillery, Italian and Austro Hungarians. Of interest to the top of the stairway the small museum that preserves various relics in setting the original (1938) and a lookout point with the plastic bronze that shows the main theater locations and dimensions of karst battles.

From the structure also depends on the Austro-Hungarian military cemetery Fogliano (over 14,500 dead), the Sacred Area of Monte San Michele and the adjoining museum (currently under construction) over the charnel Oslavia (Gorizia). Inside the mueusm it provides available guidance and a screening room.

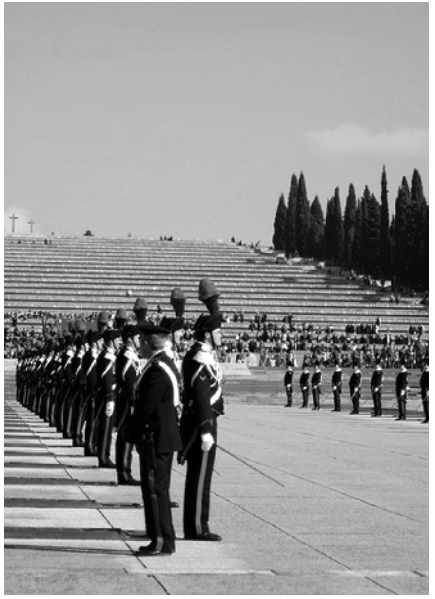
Open-Air Exhibition

Military weapons open museum on Monte Sant' Elia...combined with cemetrial function. ///

Activities
-Memorials
-Education
-Celebrations
-Sports (Hiking, Cycling, etc.)////
Many different rooms are also available in addition to the main one and are appropriate for a variety of exhibition purposes. One example is the second floor, where the rooms have had plenty of windows incorporated in their walls, affording marvellous views.

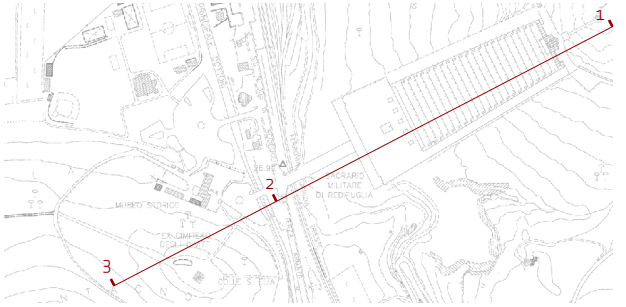
Landscape & Riverscape
-Grape & Winery
- Cypress Tree Screen
Another is the third floor, which is drenched in bright light, making it possible, on the one hand, to admire the impressive roof timbering of Breny House, which had previously not been visible, and, on the other hand, to provide a setting for a modern presentation of contemporary contents.

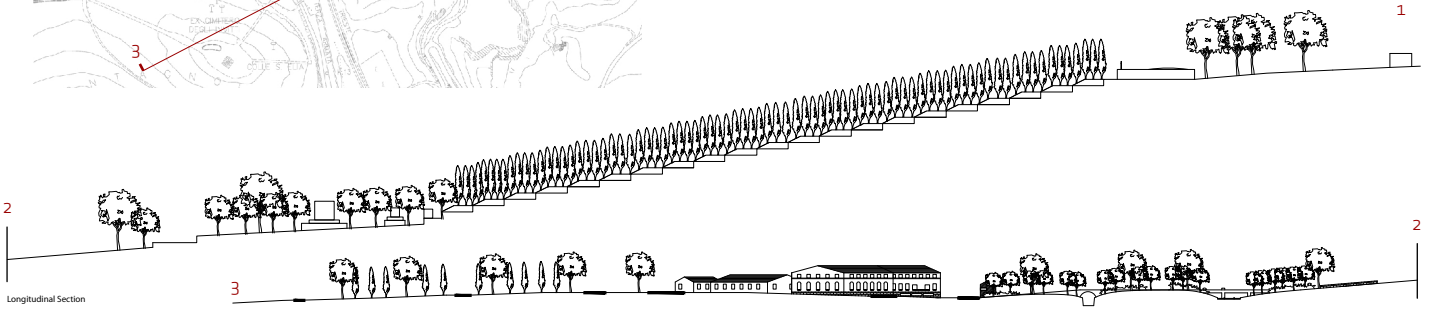
-Riverbank (Cliff shape;Narrow; inaccessible)
//////The way that different types of natural light are brought into play adds another interesting dimension to the building in the course of the day and the succession of the seasons.



Topography

////Illumination of the building through its roof and the transmission of light from floor to floor deliberately create a stark internal contrast with the legacy buildings. Firstly, that makes it easier for people to find their way around the whole complex and, secondly, the new is clearly offset against the old, heightening awareness for the threshold to the latter. Stepping into the legacy buildings thus becomes an eventful journey in time, back into the past. Thanks to spatial references of this nature, the new building kindles visitors' curiosity and stimulates them to set out on this journey of discovery. Various direct lines of vision show up the town and museum in unexpected perspectives and vistas. They create the desire to move around in the museum and to get to know the buildings and the exhibitions on display in them.





Longitudinal Section

II. TOPIC

Introduction:

Recreating the Nature

Modern Morphology of Landscape architecture

Architecture and landscape are linked in so many ways that it is hardly a matter of interest to separate the two.

"Art (and by extension architectecture) must have begun with nature itself, as a relationship between the human being and nature, from which we cannont be separated."

" The fact is that building, everything involved in building, is necessarily an act aainst nature; it is an anti-nature act...when someone chooses a site, they separates it from nature."

The aesthetics of disappearance

From James Turrell's Roden Crater to Renzo Piano's Paul Klee Museum in Bern, and passing through many of the works of Tadao Ando, Dominique Perrault and Hans Hollein, a possible taxonomy can only be created a posteriori: from justified effects of the search for environmental sustainability(an architecture that does not " consume" land) and integration into the landscape, to a series of allegories, from the geological(an architecutre that turns into topology) or to the archeological(the ideal of excavation) and sacred (referring to certain archetype of underground architecture). However, what does not appear is much less of testimony to the current search for an alternative and truly workable way foward in the transformation of our present and future habitat, of an integration, of a continuity, or rather of a mutual conditioning between work and context made visible (thanks to its invisibility) and of an attention to landscape values; what is revealed instead is the idea of a negation.

Borrowing Mario Perniola's words on the subject of Guy Debord, we could speak of " an aethetics of defeat, almost as if every success contains an element of irrepressible vulgarity." Or perhaps there is reason to believe that this aesthetics of defeat, this embarrassment, is an integral part of a broader strategy aimed at the production of new originalities for the society of spectacle. The art of hiding art, the stratagem of dissimulating simulation, the display of beauty but not the effort that has gone into producing it.

Using RCR Architects as a fine example, their architecture is by no means massive, relardless of its relationship with the topography, the building's level in relation to the terrain, whether it cantilevers out above or is buried, whether it evokes geology or vegetation. This three -dimension mass is always reduced to or converted by a surrface sheet. One feature found in much of their work is the use of corten steel, whcih has almost become their distinctive trademark. The next size reduction is even more significant- the reduction of the surface to a line, or at least to series of element with a predominant linear dimension. These are 'spider's web' compositions(Arboleda Park in Bagur), and above all, the many that respond to a morphology with a plant origin-stakes, clusters of trunks, branches or shoots, screens made of the same elements and bundles or lattice of vegetation in general.

On the Bell-Lloc Cellars property in Palamos, Gerona, the partly fulfilled proposal involved its deurbanisation. The aim here is to return it to its state prior to several 'improvements', removing walls, floors and added vegetation, which is restrored to tis original natural state. Thee cellars themselves are dug into the ground and covered by the vines.

Topography and Geological Architecture

This characteristic topography is one of the landscape themes that has inspired many architecture project.

As we have seen in RCR Architects' projects, an essential aspect of the relationship between a building and the land where it is inserted is the coincidence or difference of height betweeen the two. A building can rest on the ground , sink into it, or rise above it. On a sloping allotment, a volume can adopt a sunken position in one part but also emerge in another. This is the case in the project for the Vulcanology Activities Center on Croscat volcano, Olot. "Sinking down as in quicksand or sticking out like pointed rocks. " This, and the horizontality of the roof of the two emerging volumes, makes the building a witness to the sloping condition of the land, like some of the land Art sculpture ––Richard Serra's Shift(1970-1972) comes to mind.

Excavation and Underground Architecture

Referances:
-Green Architecture, Beyond the mataphor, LOTUS 135 (2008)
-The attributes of Nature, RCR ARCHITECTES, EL Croquis 138, p6-24

Richard Serra's Shift(1970-1972)

Roofwork & Earthwork

Tectonic in Landscape Architecture

"Tectonic" (re)emerged in the mid 1990s even thought the term is much older and has been used on and off for decades in architectural theory. Tekton, the Greek origin of the word means carpenter or builder in, and in classical Greek literature it refers to "the art of construction". The related term Techné, on the other hand refers to the art of constructing, i.e. the process or activity and it means not only a method but rather a unification of work and significance.

The theme of this conference defines tectonics as the symphonic play of material, structure and spatial references; tectonics is seen as a way of talking about buildings whereby use, structure and experience are explicitly related to the materialization of the building. Modern building techniques and other changes in society challenge these concepts of tectonic purity and create an unstable context of continuous development.

Tectonics challenges this commodification and standardization of building production by reemphasising the way a building is made and how this making is visible in the building. For this purpose, tectonics require a suitable description of the way material and structure are used in the design process.

Kenneth Frampton has had a major impact on the use of the term "tectonic". In his "Studies of Tectonic Culture" the main terms to describe the character of a building are tectonic and tactile as a contrast to scenographic and visual. With these concepts, Frampton aims to revise the way of seeing architecture as a continuous constructional development. First of all, tectonic means a way to balance constructional and poetic aspects, but tectonic also occur as different construction types. Hence, Frampton refers to Semper who explains architectural form by four basic elements: 1) the earthwork, 2) the hearth, 3) the framework, and 4)the lightweight enclosing membrane. Frampton translates the "roofwork" and the "earthwork" into two fundamental construction types.

From this discussion of the theory of tectonics, it can be followed that tectonic in building architecture means at least three things. First, it has been reintroduced in the 1990s to oppose tendencies in mainstream and post-modern architecture and in the building industry of standardization and commodification. Secondly, the simple distinction between stereotomy and tectonics, which was taken further in the Swiss "Constructing Architecture" to organize materials, elements and structure in building construction in solid and filigree. Thirdly and more importantly, tectonics provide a way of reading of architectural form combined with the reading of materials, elements, structure and construction to explore the poetics of structure and construction.

Tectonic makes landscape architects and their partners recognize similarities and specialities between landscape and building architecture, Enhancing constructional thinking forces the landscape designer and partners to design with a deep understanding of "constructions" including terrain, sustainability and plant dynamics. Therefore tectonics makes meaning in landscape architecture, both internally for the profession of landscape architecture and externally to all partners in the urban landscape.

Folding

Olympic Sculpture Park and Seattle Art Museum
Architects: Weiss/Manfredi
Client: Seattle Art Museum
Project Year: 2001-2007
Location: Seattle, Washington, USA

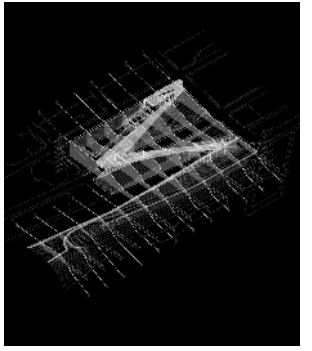
When the Seattle Art Museum decided to build a downtown sculpture park in 1996, its plans could be described only as extraordinarily ambitious. The site chosen was an 8.5-acre industrial brownfield incorporating a drop of more than forty feet from street level to the waterfront, sliced into three by active railroad tracks and an arterial road. Yet, in addition to restoring **public access to the city's waterfront** across this site and establishing it as a pleasant setting for large works of art, the museum imagined bringing it back as a **functioning ecosystem**. This not only meant dealing with a sixty-year history of contamination but also creating sustainable new landforms, nurturing native plantings, reclaiming a section of shoreline, and rebuilding underwater habitat.

In 2001, following an international competition, it selected the New York-based architecture firm Weiss/Manfredi as lead designer. According to a recent monograph, the program for the sculpture park fit perfectly with the office's dedication to creating "**linkages** where separations now exist"—between art and the city, the city and nature, and organic and inorganic form. . The outcome of this approach and amazing collaboration is now apparent as a **continuous Z-shaped folded landscape** that bridges the railroad tracks and road, creating a new urban edge that discloses the site's past as a fishing ground, oil depository, and infrastructural corridor; that facilitates its present use as a landscape for sculpture; and that offers a stage for future users and uses, a decice to allow air , light, and views circulated through it.

A New Topography

Weiss/Manfredi conceived of the site less in terms of its quantifiable limitations than its potential for new qualities of assembly, connection, and orientation. This vision informed their shaping of a complex **"artificial topography"** of unfolding planes **reconnecting the city with its neglected waterfront.** The architects have described this approach as one of **"recovering" the landscape.** According to Manfredi, this retrieval can take the sense of "recovering from an illness"; thus, their work has "therapeutic value for the social and cultural health of the city." As Weiss further emphasizes, industrial brownfields can be approached by "rediscovering them and discovering in them potentials to become part of an urban landscape." This attitude means suggesting additional infrastructures, uses, and public activities, addressding reclamation of degraded urban sites as **postindustrial public spaces**, also landscapes as a critical cultural practice, rethinking landscape as both an idea and an artifact—as an "active instrument" in shaping contemporary culture.

In pursuing this effort, Weiss/Manfredi often use metaphors of topography and landscape in designing buildings and open spaces that provide new connections and continuities in **large-scale urban settings**. Conceptually, they join uses traditionally understood in terms of dualisms: art and environment, public and private, technology and culture, architecture and landscape. In this case, the detailed **interweaving** of built and natural elements generates what one juror called a "park building." Not a building, a bridge, or a landscape, but "all three," the project fuses architecture, engineering, and landscape architecture.



Yet, unlike other architects who have tried to blur the lines between disciplines, Weiss/Manfredi has, as one critic noted, "knitted them together," making visible the seams and the stitches. The park thus is a "completely invented landform," Weiss has said. Its sequence of tilted planes emphasizes the juxtaposition of hard-wired landscapes to a series of discrete naturalistic environments. The path through these establishes not only an experiential infrastructure but also a technological one that serves as a route for networks of lighting, power, security conduits, and teledata. This matrix will allow future art installations to integrate digital media and bridge an additional dichotomy: between physical and virtual space.

From Excavation to Cultivation

In applying ideas of recovery and rediscovery to the sculpture park site, Weiss/Manfredi also built on Seattle's rich history of land reclamation. But it did so in a way that is as much a commentary on as a continuation of that tradition. A hybrid of nature, culture, technology, and art, the foundations of the park are a modular system of retaining walls that bisect and dissect the site's geological and historical layers, anticipating ways it may shift and settle as the result of natural forces in this seismically active area.

Working upward, the design responds to the site's other needs: hydrological, tectonic, and biological. Thus, the subsurface literally informs the surface, serving as "a choreography, a script."

More specifically, the park's hydrological infrastructure consists of roofs and terraces that collect rainwater and use planting to slow runoff, allowing it to percolate through the soil. From there, it is collected in a drainage system leading, untreated, into Elliott Bay without being contaminated by the site's industrial residues and without creating erosion paths.

Tectonically, the terraces were constructed with eighteen-inch-deep layers of soil separated by geotextile fabric. This mechanically stabilized earth stretches horizontally to a maximum depth of twenty feet under much of the park.

Biological concerns on the site go beyond new plantings of native trees, understory vegetation, and groundcovers, to include restoration of a section of shoreline to its preurban state. Offshore, this restoration involved reinforcing existing seawall shelves with a submerged buttress, creating new aquatic habitat; on land, it has meant creating a new pocket beach, with associated plantings.

Visitors to the park can experience the new connection between city and bay by means of a path that begins at a street-level pavilion containing a café and exhibition, education, and performance spaces. The path then descends through carefully constructed spaces for art that frame views of the Olympic mountains, to the west, to Mount Rainier, to Seattle's port, and downtown, to the south. Along the way, the path links reconstructions of three indigenous Northwest ecologies: "a dense and temperate evergreen forest lined with ferns; a sloped forest of quaking aspens with seasonally changing characteristics; and a shoreline garden with tidal terraces for salmon habitat and saltwater vegetation."

Waving

Maritime Youth House

Architects: PLOT = BIG + JDS

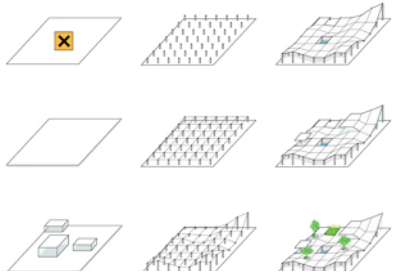
Location: Copenhagen, Denmark

Constructed Area: 2,000 sqm

Project year: 2004

This project shows how a problematic polluted site could be changed into an architectural potential. By covering the site with a wooden deck, the architect could leave the soil where it was and invest the money on the building rather than the site's polluted topsoil. The result is a public landscape of social functions surrounded by water on all sides.

The interior of the building is very low key. The floor in the workshop is a standard grey concrete whereas the commons area has a polished Aalborg white concrete with white aggregate. The presence of hard surfaces used on the interior is meant to contrast the wooden exterior, an inversion of what is commonly done (wooden interior, concrete and asphalt exterior). The peculiar shape of the deck is similar to the natural topography of the land stressing the idea of natural outdoors. These are meant to reflect the dominance of outdoor activities of the youth house. The Maritime Youth House has therefore gained an additional 'room' which IS the wooden deck – it supports all the centre's programs, indoor and outdoor.



Yokohama International Port Terminal

Architects: Foreign Office Architects.

Location: Yokohama, Japan

Constructed Area: 27,270 sqm

Project year: 2002

"Our proposal for the project start by declaring the site as an open public space and proposes to have the roof of the building as an open plaza, continuous with the surface of Yamashita Park as well as Akaranega Park. The project is then generated from a circulation diagram that aspires to eliminate the linear structure characteristic of piers, and the directionality of the circulation." - FOA

The project starts with what the architects have named as the "no-return pier", with the ambition to structure the precinct of the pier as a fluid, uninterrupted and multi-directional space, rather than a gateway to flows of fixed orientation. A series of programmatically specific interlocking circulation loops allow the architects The peculiar shape of the deck is similar to the natural topography of the land stressing the idea of natural outdoors. These are meant to reflect

to subvert the traditional linear and branching structure characteristic of the building. Rather than developing the building as an object or figure on the pier, the project is produced as an extension of the urban ground, constructed as a systematic transformation of the lines of the circulation diagram into a folded and bifurcated surface. These folds produce covered surfaces where the different parts of the program can be hosted.

The relation between the skin and the areas established by the structural folds of the surface is one of the most important arguments of the project in that the folded ground distributes the loads through the surfaces themselves, moving them diagonally to the ground. This structure is also especially adequate in coping with the lateral forces generated by seismic movements that affect the Japanese topography.

The articulation of the circulation system with the constructive system through this folded organisation produced two distinct spatial qualities; the continuity of the exterior and the interior spaces and the continuity between the different levels of the building.

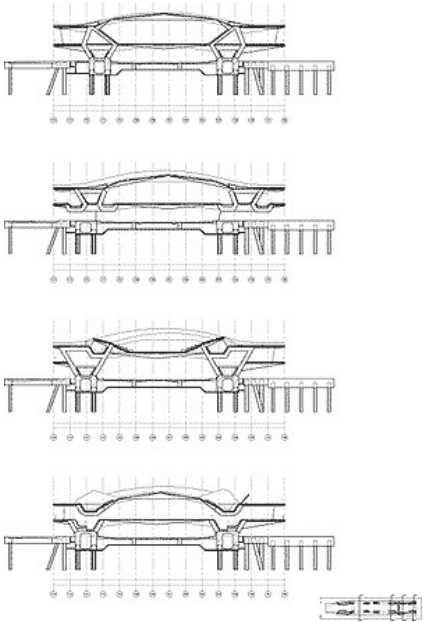
The architects have used a very reduced palette of materials and details in order to explore further the continuity produced by the topography. Single finishes extend on the upper or lower side of the topography regardless of exterior or interior condition.

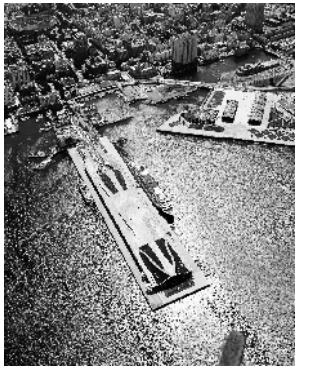
All secondary system that are applied to the steel topography, mainly wood-deck flooring system, glazing system and fencing/handrail system use a single detail along the length of the building and only vary to explore the geometrical variation across spaces. The ambition was to construct continuous but differentiated spaces along the length of the pier.

Referances:

-http://www.archdaily.com/11232/maritime-youth-house-plot/

-http://www.arcspace.com/architects/foreign_office/yokohama/yokohama_index.html





Sloping

Oslo Opera House

Architects: Snohetta

Location: Bjørvika, Oslo, Norway

Area: 38.500sqm

Project Year: 2007

The conceptual basis of the competition and the final building is a combination of three elements, the "Wave Wall, the "Factory" and the "Carpet."

The Wave Wall

Opera and ballet are young art forms in Norway, art forms that evolve in an international setting. The Bjørvika Peninsula is part of a harbor city, historically the meeting point with the rest of the world. The dividing line between the ground "here" and the water "there" is both a real and a symbolic threshold.

The Factory

The production facilities of the Opera House are realized as a self contained, rationally planned "Factory." This "Factory" is both functional and flexible which was very important during the planning phase where a number of rooms and room groups were adjusted in collaboration with the end users. These changes have improved the buildings functionality without affecting the architecture.

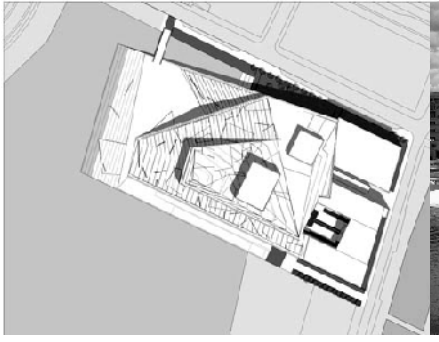
"The Carpet"

In order to achieve high architectural quality and monumental expression, one idea stood out : The concept of togetherness, joint ownership, easy and open access for all, by laying out a 'carpet' of horizontal and sloping surfaces on top of the building. This carpet has been given an articulated form, related to the cityscape. Monumentality is achieved through horizontal extension and not verticality.

Landscaping

The opera's landscape comprises of the marble roof, additional marble clad areas, and the areas between the building and the surrounding streets. The surface treatment of the stone, its pattern, cuts and lifts which create a shadow play, have been designed in close collaboration with the artists. The white marble is 'La Facciata' from the Carrara quaries in Italy. The north facede and all the stone cladding which is in contact with water is a norwegian granite called 'Ice Green'. Trees are planted in the gravel areas, and a zone of street furniture is located along the pavement line with cycle parking, benches and specially designed streetlamps in stainless steel. The pavements are of asphalt with black granite edges and larger areas of granite paving wto highlight the entrances to the restaurant, opera street, and stage entrance. The dark grey colur palette is a clear contrast to the light stone and aluminium of the building itself within a cool monochrome language.

Landscaping of the surrounding areas has been designed in collaboration between Snøhetta and Bjørvika Infrastructure who have been responsible for the planning of the street around the operahouse.



Carving

Arts Centre – Casa Das Mudas / Paulo David

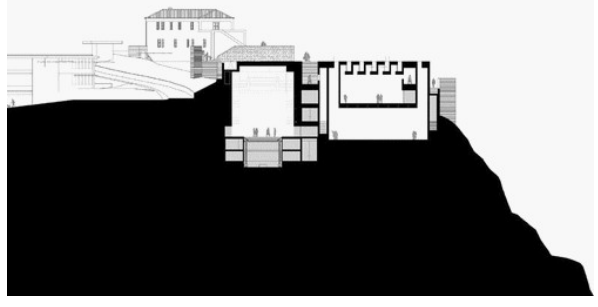
Architect: Paulo David

Location: Vale dos Amores, Calheta, Madeira, Portugal

Project Year: 2004

The city of Funchal gathers a whole structure of articulated museological spaces in its urban matrix, which creates a network of a way to read the city through a route connected to its expansion, without the existence of any space destined for contemporary art. The construction of this Arts Centre associates itself to the dynamic of an existing House of Culture in the district of Calheta, called "Casa das Mudas".

Given this specificity, it was unsettling to understand how a window or a door could be designed for a building of this scale and complexity in a rural environment, or how to create a room for exhibits that could simultaneously provide great spatial flexibility, when works of art are more and more unpredictable, and adding the question of being located on an ultra-remote island, that sometimes restricts the design of an architectural element to the size of the container. Considerably high mountains orographically define the district where the Arts Centre was built, with its urban area in the deepest valley. By implanting itself on the lineal peak of one of these mountains, that ends abruptly with the sea, it seeks to resign the "mountainous mass", acting as topography. Its interiority and complexity is only revealed when you are close to the building. A mineral and sophisticated platform underneath the Casa das Mudas covers the whole museological complex. To sculpt this platform proposes a functional duality. Firstly the design of a viewpoint, time to pause and contemplate, recuperating the slow speed of the reading of the landscape, now partly broken by the creation of tunnels and motorway structures. Then, to provide a vast museological programme that attributed a new validity to the island. A vitreous patio organises and denounces the programme. In its interior the patios and pathways cut, burrow and link all the functions, going against the environment at certain times, vertically in relation to the mountain and horizontally to the sea. Confronted with creating an Arts Centre, in the intensity of a rural landscape, with the insular and ancestral wish to observe the sea, this building was designed.



Building In Lagoa das Furnas / Aires Mateus

Architects: Aires Mateus

Location: Lagoa das Furnas, Portugal

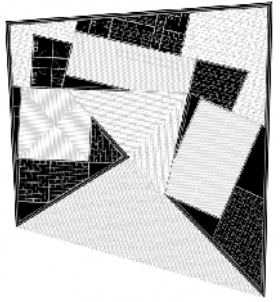
Project area: 1,130 sqm

Project year: 2008 – 2010

The project intends to evoke the architectural landscape of the Azores, drawing upon the form and material that embed the collective memory of this island and archipelago, that have become, with time, a second nature of this place. Therefore the buildings are archetypal volumes, simple and compact, clad with the local basaltic stone.

Being the most exceptional building, the Furnas Monitoring and Investigation Centre draws on an intermediate space between exterior and interior – the courtyard. This element results from a subtraction to the volume, cutting it from within the central zone (the vertex of the four roof fields) to the exterior limit of a facade thus enabling access to the interior.

The building for temporary accommodation is a compact volume of four fields compartmentalised into four units. The building is cut in each of the four facades by a wooden threshold that enables the penetration of light and access to each of the accommodation units. There is an established hierarchy of heights between the four spaces related to the solar orientation of each unit. The exterior wall of the building is structural where the necessary infrastructures and services run as oppose to the light interior timber walls.



Planting

Ewha Woman's University

Architects: Dominique Perrault

Project Year: 2009

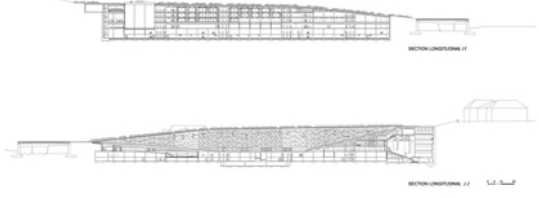
Location: Seoul, Korea

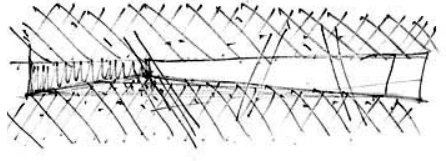
The complexity of the site, through its relationship to the greater campus and the city of Shinchon, demanded a "larger than site" response, an urban response, a global landscaped solution, weaving together the tissue of the EWHA campus with that of the city.

A new seam slices through the topography revealing the interior of the EWHA campus center. A void is formed, a campus "valley" where nature, sport grounds, event locations and educational buildings mix, intermingle and follow one another. The gently descending "valley" leads to a monumental stairway through the campus center, bringing together the different levels of the buildings.The two large glass curtain walls facing the external circulation ramp serve as elements for daylight and allow for natural ventilation of parts of the building as well. The pastoral nature of the campus, with trees, flowers, and grass covering the campus center, is perhaps its most remarkable quality. The notion of weaving together the campus is again evident, blurring the distinction between old and new, building and landscape, present and past. The link between the architectural concept and the sustainable strategies adopted - underground building, green garden, landscape fracture - gives a strong identity to the building and enable extraordinary performances in terms of sustainability.

Perrault believes that "concept and matter have to grapple one another." His designs are often buried, excavated, or nestled places. The idea of this underground university was born out of the desire to preserve a large green space in the center of the university campus.

"A forum for the exchange of ideas as students gather after class to discuss their views, a piazza, with the cafeteria spilling out, creating a real "place" to stop and relax, an outdoor theater, as the stair can be used as an amphitheater, a sculpture garden, where indoor gallery events can push outwards. It is this flexibility (conceptual and real) which permits the new EWHA campus center to inevitably weave itself into the landscape - sometimes a building, sometimes a landscape, sometimes a sculpture."





Tunnel

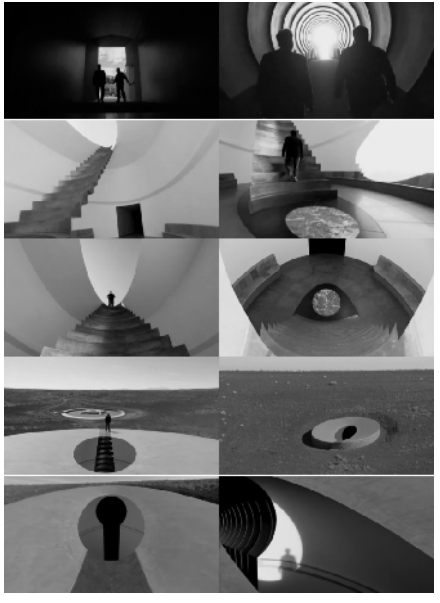
Roden Crater

Roden Crater is a cinder cone type of volcanic cone from an extinct volcano, with a remaining interior volcanic crater. It is located northeast of the city of Flagstaff in northern Arizona, United States.The artist James Turrell, for his Land art project, acquired 400,000-year-old, 3-mile-wide (4.8 km) crater's land. Turrell has since been transforming the inner cone of the crater into a massive naked-eye observatory, designed specifically for the viewing and experiencing sky-light, solar, and celestial phenomena. The fleeting Winter and Summer solstice events will be highlighted. The Roden Crater project is Turrell's most ambitious project and is being constructed in a dormant volcano in the Painted Desert of northern Arizona, northeast of Flagstaff. Turrell purchased the land with grants from the Guggenheim Foundation, the Dia Art Foundation and others. He is transforming Roden Crater into a space whose art is as much in the light of space and objects as it is in the spaces created in the crater. It will be your perceptions and interactions with the space and the ever-changing nature of light created by the light of the sun, moon, stars and other celestial events that will drive the art. Much like other civilizations throughout history that have built large structures that embody knowledge... scientific, cultural and spiritual, so will the Roden Crater project.

Turrell is best known for his work in progress, Roden Crater. He acquired the crater in 1979.[2] Located outside Flagstaff, Arizona, Turrell is turning this natural cinder volcanic crater into a massive naked-eye observatory, designed specifically for the viewing of celestial phenomena. His other works usually enclose the viewer in order to control their perception of light.

In the 1970s, Turrell began his series of "skyspaces" enclosed spaces open to the sky through an aperture in the roof. A Skyspace is an enclosed room large enough for roughly 15 people. Inside, the viewers sit on benches along the edge to view the sky through an opening in the roof. As a lifelong Quaker, Turrell designed the Live Oak Meeting House for the Society of Friends, with an opening or skyhole in the roof, wherein the notion of light takes on a decidedly religious connotation

(key ideas: light guiding, end to end sequence, moving between darkness and light, e.g. the relation between the earth and sky)

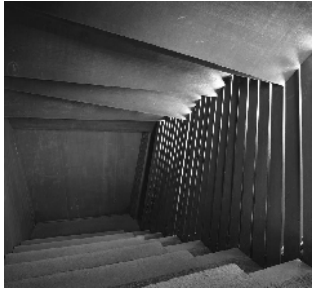


RCR Bell-Lloc Winery
The structure resembles an artificial valley defined by leaning slats of Cor-ten steel holding back earth and rubble, with light and air penetrating the gaps and intervals between. The architects used a similar system in Pedra Tosca Park, in the volcanic landscape of La Garrotxa, where the incisions in the landscape serve to reveal the geological strata. In the case of the structure at Bell-Lloc, the repeating flanges vaguely recall the timber planks used in mines to retain the soil, although here the effect is small as the steel is slender and allows light to pass between it and the rubble behind. There is a curious interplay between the sense of weight and the sense of dematerialisation.One descend to the lower level by means of a gentle slope, wandering past the stainless steel vats where the wine is fermented, then entering a subterranean world of semi-darkness through steel doors. The same system of steel slats with gaps between them is used inside and outside. The structure seems to breathe and to filter the light as well as give dramatic geometrical emphasis to the shadows.//////

President Obama attended the official ground breaking ceremony of the National Museum for African American History and Culture (NMAAHC) on February 22, commemorating this milestone for the Smithsonian Institution's new museum on Washington's National Mall. The Tanzanian-born, London-based architect David Adjaye serves as Lead Designer for the Freelon Adjaye Bond/SmithGroup (FAB) team that was selected by the Smithsonian Institute back in 2009 in the international competition for the design of the nation's new prestigious building.The President began his brief remarks by stating, "As others have mentioned, this day has been a long time coming. The idea for a museum dedicated to African Americans was first put forward by black veterans of the Civil War. And years later, the call was picked up by members of the civil rights generation -- by men and women who knew how to fight for what was right and strive for what is just. This is their day. This is your day. It's an honor to be here to see the fruit of your labor."

(key ideas: lighting design + nature metaphor. e.g. arrangement of corten panels with interstice in between, stems from the morphology of grape plants.)





Pockets

RCR Bell-Lloc Winery

The wine is stored in space that is both cool and dark and you move through these silent cellars of suspended barrels and bottles in racks, accompanied only by the crunch of gravel underfoot and the senses of touch and smell. There is also a slight breeze in the air which caresses the skin.

In this project, the architects have deliberately chosen to cut the observer off from too exclusive a reliance upon sight. Their aim was to confront the visitor with the forces of nature, including the sense of gravity. It is as if you have cut into the earth itself, where the roots of the vines go about their work while the branches make contact with the daylight up above.

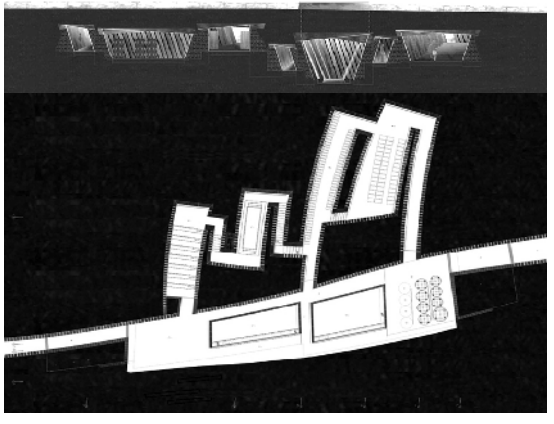
You then descend by means of a labyrinthine path to a wine-tasting room - a haunting space which seems to be set aside for ritual. The borders of the room melt away into shadows sliced by lines of light. Again the rubble is visible pressing against the steel. This is followed by another place of assembly, a small stepped theatre for informal concerts and the like. Finally you re-emerge, blinking in the daylight, somehow transformed by this journey down into the underworld.

In effect, RCR has taken the programme for a wine-producing and wine-tasting facility and rearranged it as a sort of ceremonial sequence that explores the very notion of growth as an interaction between the realms of the sky, the land surface and the world underground. There might have been a risk that all this could have descended into a form of ecological theatre full of forced rustic allusions, but the building at Bell-Lloc is anything but sentimental. It is in fact a highly disciplined work of architecture that generates spatial fluidity and a variety of moods by repeating a single structural element as a sequence of angled planes. The fundamental component is a slat of steel 380mm wide, always leaning sideways and back 17°. By weaving together the slats, RCR creates a spatial music of a kind.

Possibly the weakest part of the scheme is the concertina roof, also made from angled steel planes. This works visually on the underside where it locks together effectively with the complex geometries below, but seen from above it seems exaggerated, as if the folded paper of a Japanese origami master had got out of hand. While the serrated profiles make a strong foreground to the view towards the horizon of the Mediterranean in the distance (RCR's projects often telescope near and far in this way) they sit somewhat uncomfortably between the extruded tops of the diagonal steel pieces which define the main structure of the scheme.

When unearthing the guiding intentions of a design, Ramon Vilalta, Carme Pigem and Rafael Aranda ('RCR') work together as a team, sending ideas back and forth, rather like a jazz group where one player launches a theme and another picks it up and develops it. Great care goes into reading each site at several scales, including field patterns, roads and topographical limits. Each place is a palimpsest combining natural and artificial fragments, and RCR hopes to release hidden possibilities in every landscape.

Freehand ink wash drawings are used to 'map' the site, explore the atmosphere and intuit the central ideas and impulses of the project. At Bell-Lloc the architects were conscious of the interplay between the geometry of agriculture and that of nature, the close experience of the building and the expansion towards the horizon. Their work extends a Catalan tradition of abstract landscapes which stretches back, via the Igualada Cemetery of Carme Pinos and Enric Miralles 20 years ago, to the work of Gaudí a century back.



Yad Vashem Jewish Holocaust Museum

Yad Vashem, the Holocaust Martyrs' and Heroes' Remembrance Authority, was established in 1953 by the Knesset, Israel's parliament. Yad Vashem has been documenting the history of the Jewish people during the Holocaust period, preserving the memory and story of each of the six million victims and imparting the legacy of the Holocaust for generations to come through its archives, library, school, museums and recognition of the Righteous Among the Nations for non-Jews who saved Jews during the Holocaust, at personal risk. Yad Vashem is located on Har Hazikaron, the Mount of Remembrance, at the foot of Mount Herzl in Jerusalem. It is a vast complex of 45-acres (180,000 m2) of walkways leading to museums, exhibits, archives, monuments, sculptures, and memorials.

The main Holocaust History Museum occupies over 4,200 square meters. It presents the story of the Holocaust from a unique Jewish perspective, emphasizing the experiences of the individual victims through original artifacts, survivor testimonies and personal possessions. The Children's Memorial is hollowed out from an underground cavern, where memorial candles, a customary Jewish tradition to remember the dead, are reflected infinitely in a dark and somber space. This memorial is a tribute to the approximately one and a half million Jewish children who perished during the Holocaust.

The Hall of Names is a tribute to the victims by remembering them not as anonymous numbers but as individual human beings. The "Pages of Testimony" are symbolic gravestones, which record names and biographical data of millions of martyrs, as submitted by family members and friends. To date Yad Vashem has computerized 3.2 million names of Holocaust victims, compiled from approximately 2 million Pages of Testimony and various other sources.

Yad Vashem's archive collection is the largest and most comprehensive repository of material on the Holocaust in the world, comprises of 68 million pages of documents, nearly 300,000 photographs along with thousands of films and videotaped testimonies of survivors. The Library houses 112,000 titles in many languages, thousands of periodicals and a large number of rare and precious items, establishing itself as the most significant Holocaust library in the world.

(key ideas: flow distribution and organization, One linear route connects pocket-like cavern spaces in series, on one side or boths.)

Well(Shaft)

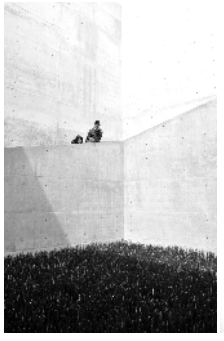
Projects: ChiChou Musem

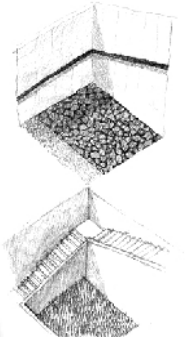
Tadao Ando ChiChou Musem

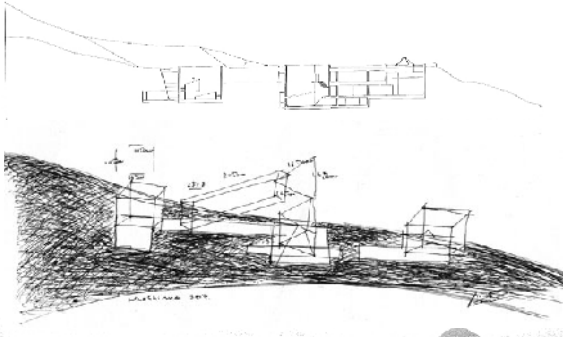
Structural Engineer: Building - Boma: Agustín Obiol, Alicia Huguet
Car Park – Grupotec: Javier Abad
Services Engineer: Grupotec: Javier Abad
General Contractor: Ute Foredeck (Acciona, LIC, Rover Alcisa): Javier Ceres
Landscape Consultants: Wirtz International

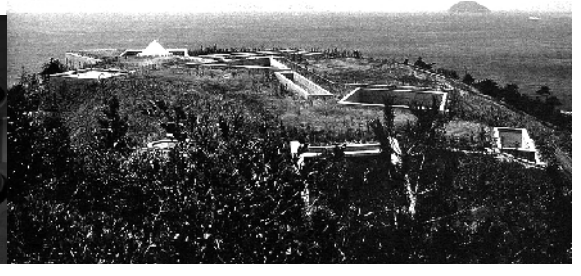
Tadao Ando's Chichu Museum represents a welcome return to the intense, small-scale work that first made the Osaka architect famous. In the same vein as his Church of the Light (completed in 1989 in Ibaraki, a suburb of Osaka) and other early projects, this sanctuarylike museum blocks out extraneous visual information and focuses attention on light and sky. Aptly named chichu, or "within the earth," the new museum is a collection of concrete volumes embedded in a hilly site overlooking Japan's Inland Sea. Privately owned by the Naoshima Fukutake Art Museum Foundation, the building features permanent installations of works by just three artists—Claude Monet, Walter De Maria, and James Turrell—each displayed in a self-contained gallery. The architect bound the galleries together with a labyrinthine sequence of spaces—light and dark, open and closed—serving as both passage and destination. Visitors journey to the museum's remote island to view the art, but they leave impressed with the powerful impact of Ando's architecture.

The museum sits on Naoshima, a 3.15-square-mile island southwest of Osaka. Accessible only by boat or ferry, the island is a throwback to another era. At its center, a castle town from the Edo Period (1603–1868) functions as a sleepy hub riddled with narrow streets and wood houses, some of which are now used for art installations. While a copper refinery dating from the Taisho Period (1879–1926) dominates the island's northern side, Benesse Corporation, a Japanese publisher of educational books and study aids, has been transforming the southern side into a cultural district with the help of Ando and other architects. The company first collaborated with Ando on the Benesse House/Naoshima Contemporary Art Museum, a combined gallery and hotel that opened in 1992.









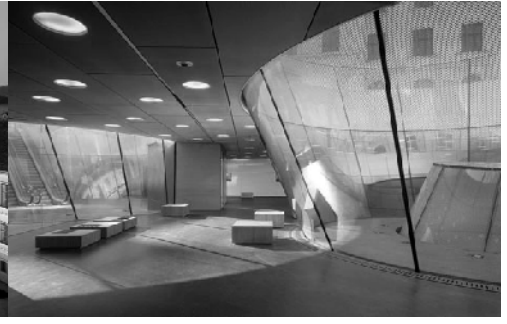
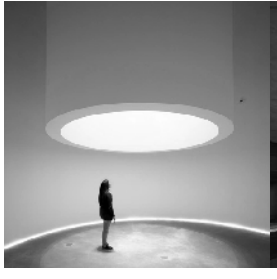
Joanneum Museum extension
Nieto Sobejano Arquitectos and eep architekten
The design deeply roots itself to the unique site and embodies a strong conceptual resonance with America's deep and longstanding African heritage. Situated on Washington Monument grounds, it maintains a subtle profile within the landscape with more than half the 313,000 square foot building below ground and five stories above. It will house exhibit galleries, administration spaces, a theatre space and collections storage space for the NMAAHC.

Interactive Museum of the History of Lugo
by Nieto Sobejano Arquitectos
David Adjaye said, "The museum is located on a monumental site and it is truly a monumental project that has been nearly 200 years in the making. We always conceived of this building as a kind of turning point, a knuckle, a joint, which articulates a sensitivity to the original Beaux Arts masterplan as well as an enduring expression of monumentality. That's the critical issue that we've been very concerned about, making sure the museum is not just another building on the mall, but a building that ends the mall properly and begins the monument."

Inside the building, visitors will be guided on a historical and emotional journey, characterized by vast, column free spaces, a dramatic infusion of natural light and a diverse material palette comprising pre-cast concrete, timber and a glazed skin that sits within the bronze lattice.

Below ground, the ambience is contemplative and monumental, achieved by the triple height history gallery and symbolized by the memorial space – the "oculus" – that brings light diffused by a cascade of water into the contemplative space from the Monument grounds.Moving upwards, the views become pivotal, as one circulates along the corona with unrivaled panoramas of the Mall, Federal Triangle buildings and Monument Grounds.

(key ideas: sunken gardsn, light shaft)

Cantilever

Timmelsjoch Experience Pass Museum
The metaphor of a tree house was invoked from the onset of design conceptualization to create an environment for learning via a journey of discovery and play. The use of skylights, trellises and colored glass transforms incoming daylight into a myriad of shades and colours, creating an intriguing dappled light quality within the library that simulates light filtered through the foliage of trees. 'Pods' cantilevered off the main building façade exude a distinctive charisma on the exterior and create suspended alcoves at an intimate scale from the building interior. The library is raised above the anonymity of its mixed used neighborhood and sets out to stir the curiosity of the community.

Conflicting requirements – view orientation, solar control and regulation of unprotected openings mandated by the statutory fire safety code – were satisfied by a highly rationalised spatial strategy. An internal atrium was incorporated to introduce natural daylight deep into the main circulation zone, as well as most of the library floors, and the back-of-house was concentrated as a solid core on the western elevation that also serves to shield the building from the harsh evening sun. A gently sloping ramp leads people from the street level up to the collection zone through the atrium and also acts as an efficient discharge route for large crowds.

Mario Botta : Chapel of Santa Maria degli Angeli
Matteo Cainer Architects shared with us their proposal for the Museum Santiago Ydáñez in the town of Puente de Génave, Spain which expresses the relationship between the work of the artists, the site and the building program. Through an engaging, energetic and permeable design, they conceive a musical rhythm where the new museum becomes a reactive and interactive part of its landscaped setting through the intersection of the integrated and sculpted grids. More images and architects' description after the break.

Conceptually a jazz improvisation, the artists' expressive and forceful works are represented through a 'dance of loose gestures', and the new museum represents the musicality and juxtaposition of these gestures. As the artist discovers that repetitive motion can evolve into improvisation, the architectural language introduces three constituents of jazz music, rhythm, proportion and improvisation, to construct a tense, concentrated and unexpected ensemble.

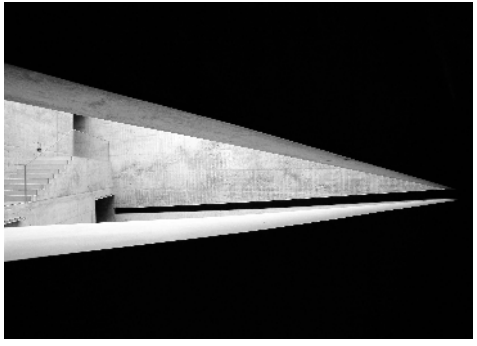
Framing

Chichou Museum
The inherent properties of jazz music and its inventiveness are translated into an apparently fragmented architecture, offering a series of fluid architectural connections, where spaces are designed to be reconstructed and continually reinvented. The intersection of circulation spaces become interconnected impromptu meeting spaces. Here, cross-axial views and physical connections provide opportunities for unexpected relationships, platforms for improvisation and workshops that become centers for knowledge and its dissipation. The museum is no longer a static and mute repository.

To give both floors direct access to the pedestrian route, the building is excavated a half level into the site, with one ramp leading up to the museum galleries and another leading down to a campus information center. These ramps are dimensioned for loading as well as public entry. In conjunction with the mechanical space at the east entry and a gallery lounge at the west end, the space of the ramp creates a perimeter environmental buffer that protects the exterior side of the gallery walls from direct sunlight.

St. Antonio's Church & St. Bartolomeu Social Center / JLCG Arquitectos
We translated this concept into the cast-in-place galleries cradling art that hovers above the information spaces. Additionally, the graphic method of depicting rain found in many of the prints informed the patterning of the façade. L-shaped pre-cast concrete pieces line the building ramps. The 52 unique pieces, all cast on their sides from a single steel mold, are up to four feet wide, 28 feet along the vertical, up to 11 feet overhead along the horizontal. One-foot wide slots of varying lengths were blocked out along the seam lines, some continuing for the vertical to horizontal section of the piece. This creates light slots that animate and aerate the passages, placing the viewer in the space of the print, within the "floating world."

(Key ideas: Horizontal Framing, by window shape, by contrary between interiror-exterior eviornmental material textures)



Yad Vashem Jewish Holocaust Museum
27 prefabricated glue-laminated timber ribs define the spatial expression of the interior, and their offset construction allows the curves to function as spatial interfaces with inset lighting elements to provide a soft glow to the interiors and acoustic absorbents which contain the air conditioning ducts. "In this project, we developed a rib concept to create useable hybrid structures that combine a timber construction with all technical devices and the interior," explained the architects.The ribs change throughout the interior to inform different spaces; at the main entrance, the rib spans the entire width of the building and then slowly condense to create more intimate rooms. While the building's roof is informed by the geometry of the curves, the massing along traces the natural lines of the site and responds to the main street by folding down towards it.

For their new library and community center in Vennesla, Norwegian architects Helen & Hard bring a sophisticated elegance to the public facility in Norway. The project links an existing community house and learning center, and seeks to become an extension of the main city square with its transparent facade and urban loggia. The expressive ribs combine structure, technical infrastructure, and functionality into one architectonic element that creates a dynamic aesthetic identity for the project to meet the client's original intent to mark the city's cultural center.

Typical of Helen & Hard's work, the project also focuses on reducing the energy need through the use of high standard energy saving solutions in all new parts of the project. The library is a "low-energy" building, defined as class "A" in the Norwegian energy-use definition system.Typical of Helen & Hard's work, the project also focuses on reducing the energy need through the use of high standard energy saving solutions in all new parts of the project. The library is a "low-energy" building, defined as class "A" in the Norwegian energy-use definition system.

(Key ideas: telescope frame, view direction, focusing)

III. ARCHITECTURE

San Michelle Museum

A Need for New Museum

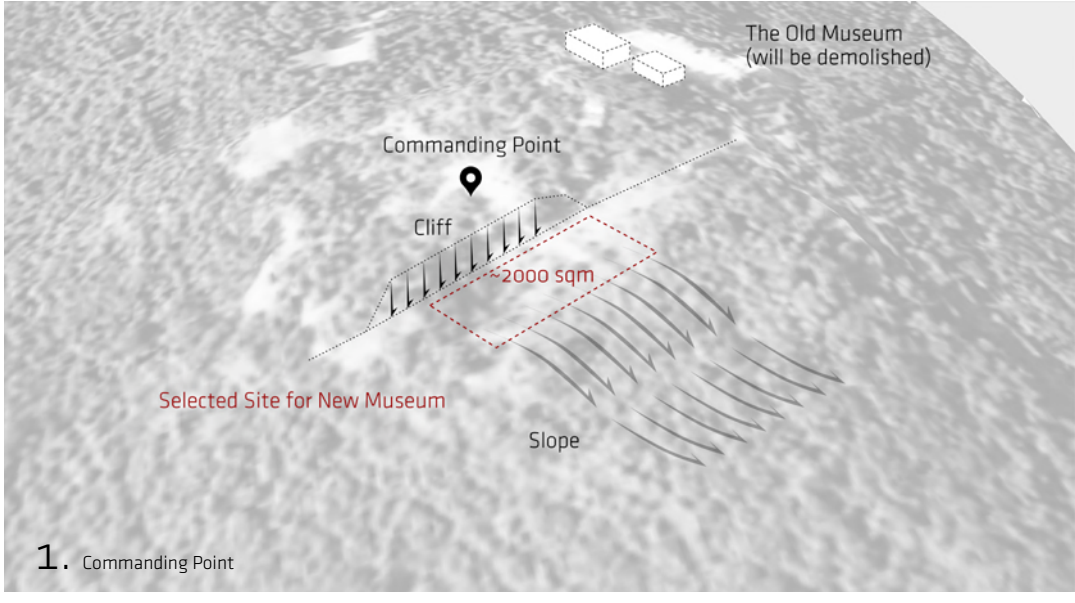
The International jury, chaired by Prof. Jörg Friedrich (Hamburg), has awarded two second-place and two third-place prizes in the worldwide, architectural design competition for the New Bauhaus Museum in Weimar. The purpose of the competition is to find an architecturally sustainable, energy-efficient and museologically sound solution for a new museum that takes full advantage of the urban-planning potential of Weimarhallenpark. The announcement of the winners officially concludes the architectural design competition, in which 536 architectural offices around the world participated.

The Commanding Point

With the conclusion of the competition process, the Klassik Stiftung Weimar can now begin negotiating with the four prize winners according to VOF procedure (Contracting Regulations for the Awarding of Professional Services) as put forth in the call for proposals. The jury provided the winners with recommendations for optimizing their proposals in preparation for the procedure. The Klassik Stiftung Weimar intends to quickly begin negotiations in order to proceed with the concrete construction planning without delay.

Landscape Transition

Cutting (define the place) and twisting (interior sections changes gradually, imitating, forming the image of 2 types of trench): reshaping the earth, the landscape///The second-place design proposal by Johann Bierkandt (Landau) develops the figuration of a small-scale, urban museum ensemble, distinctly separate from the large-scale Weimarhalle and the Thuringian State and Administrative Office nearby, as well as the adjacent residential buildings. The proposal doesn't aim to present a compact museum, but rather includes additive structural elements which play on the differentiated educational concept of the Bauhaus. The jury expressed its admiration for how the proposal integrated the museum with the Weimarhallenpark.



1. Commanding Point

Topography division

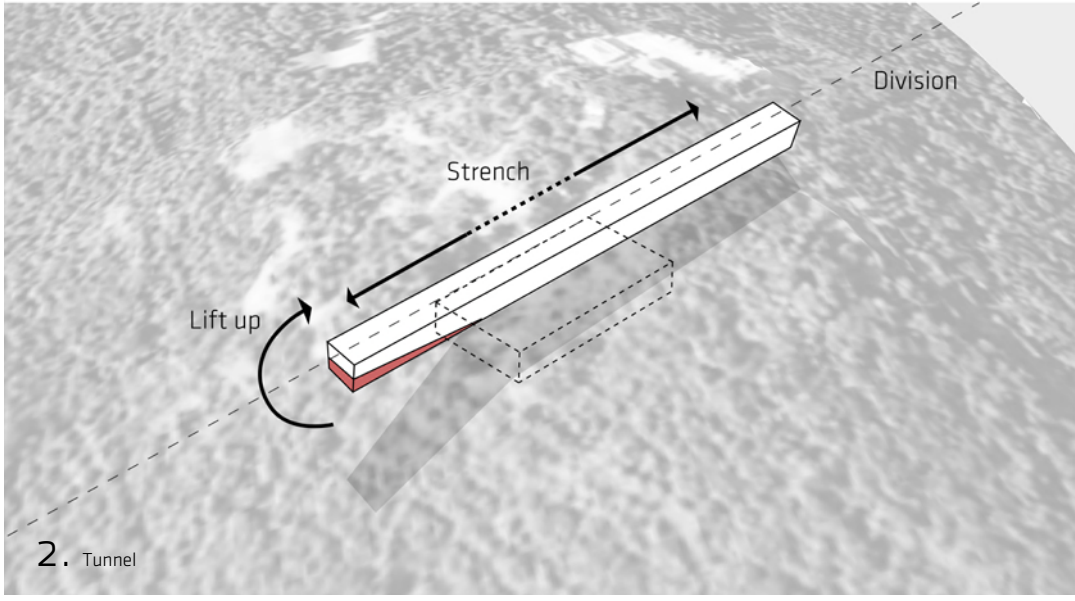
The other second-place proposal by the Architekten HK (Klaus Krauss and Rolf Kursawe, Cologne) provides excellent access to the park. The distinctive form of the museum makes an even stronger impression in the urban setting and is characterized by the cleverly staggered arrangement of the elongated structures. The proposal is also impressive in terms of its interior design qualities. The central interior space creates a distinctive, independent and attractive flair for the New Bauhaus Museum.

Tunnel shape

xThe third-place design proposal by Prof. Heike Hanada with Benedikt Tonnon (Berlin) positions a compact minimalistic cube on the park slope, a geometrically elementary architectural form, which would offer enormous potential for the interior corridors and room arrangement.The museum design proposed by the second third-place winner Bube/ Daniela Bergmann (Rotterdam) features a composition of three translucent structures which lie somewhat removed in a newly won park environment. This concept also consciously sets itself apart from the dominating habitus of the large former Gauforum and the neighboring Weimarhalle.

Cantilever

Krier states, “The scale and character of the blotted tagged fence relates more to highway billboards and graffiti than to the historic tapestry it declaredly refers to. The giant illustrated screens intend to create a sacred memorial area, but the devotional imagery is perceived like a mere backdrop through a thicket of trees, best read from the outside. The centerless monument effectively amounts to an open-air cinema overtaken by a wild-growth of sycamore. An anti-monument if there can be such a thing.”



2. Tunnel

View direction

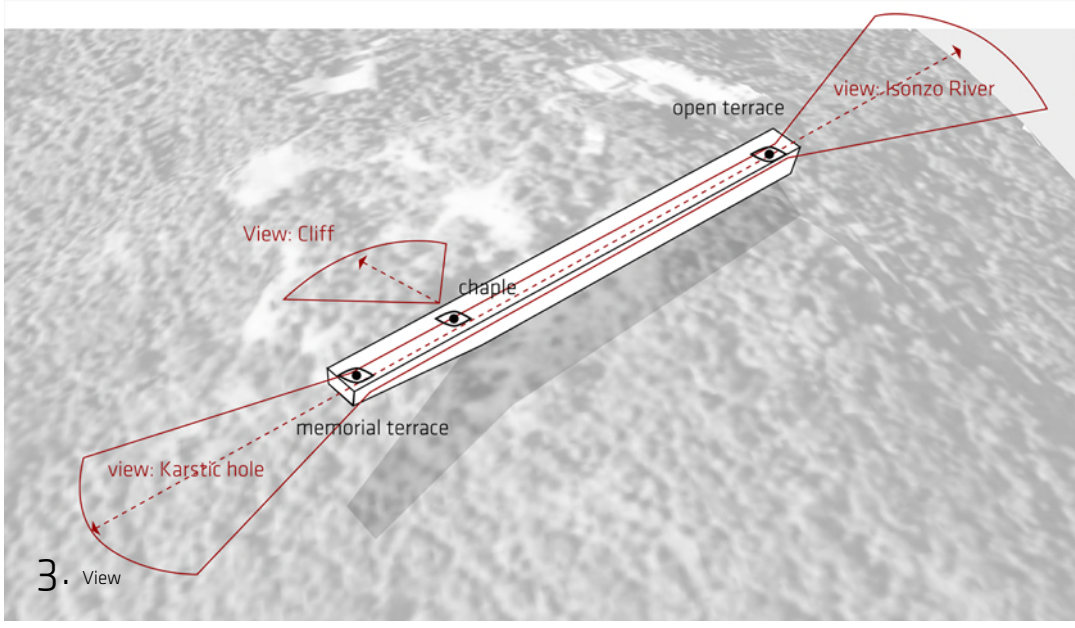
“In order for a pain to be healed... you have to acknowledge the fact that this pain has occurred” Maya Lin. Construction of the first memorial began in 1966 (during Soviet times) in response to the 1965 Yerevan demonstrations during which one million people demonstrated in Yerevan for 24 hours to commemorate the 50th anniversary of the Genocide.

Inspired by the above events as well as the specificity of this memorial regarding the site conditions, the winning design of the project by Etienne Bastormagi Architects had to undergo a conceptual brainstorm. The design proposes a space – not only to remember the ones that died through the act of genocide-that is designed to celebrate the ones that have survived and helped us reach to our existing status. More images and architects’ description after the break.

Framing

Located on one of the mountains overlooking the city of Beirut, within a field of trees interrupted by a wall, a scar within nature represents the atrocity of the act as well as the milestone in the Armenian history and is made of a double structure. The first a concrete 7 m high curved shape wall embracing the existing rocks, the other a 5 m dark grey granite wall floating above ground expressing the surrealism of the event. The double structure with one rotating axe stand out as a representation of the existing armenian population as well as that of the diaspora.

The granite wall carries an undefined number of 200- 300 Khachkars of 30*30 cms engraved within the wall reflecting the symbolism of the intellectuals that perished on the 24th of April event, that underlie a light/shadow reflection on the wall due to the modular protruding elements detailed on the boards below. The design was also considering what the memorial would look like at night view its location on one of the main hills that overlook the region, visible from the surrounding context.

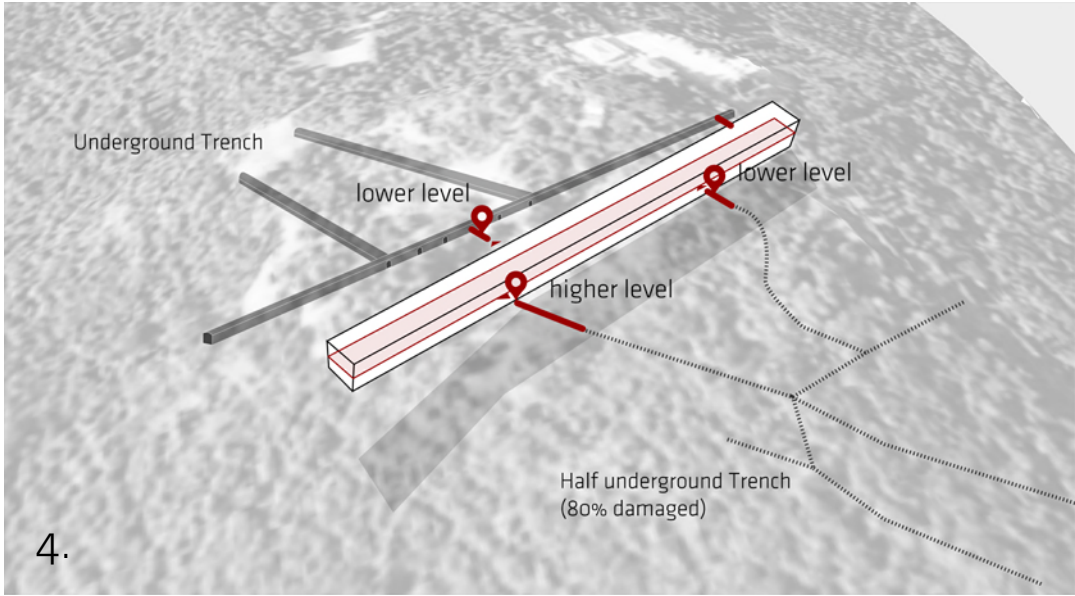


3. View

Existing Trenches
The committee had selected a one-acre site in the historical village of Dublin that forms a doughnut of lawn around an 1840s cemetery, leading into a steeply sloped forest ravine and creek with an existing nature walk. The site was not defined from it's neighbours as the lawn was continuous with the adjacent library and schoolyard, and has strained visibilities from the street due to the ravine.

Connecting
As the site has no prior military significance, we posited that the landscape itself must become activated by collective and individual ritual over time. The project proposes the act of walking to generate a physical relationship with the site to create meaning – the collective memory of this community using this land creates the commemoration, not a commemorative object. The act of walking permeates life for soldiers and civilians with its references to marching, pacing, pausing, wandering, hiking, therapeutic walking, journeys, parades, processions, and pilgrimages. These physical and public acts – participatory acts – restore and commemorate. The design approach began with defining, demarcating and naming the site and developing an architecture that is intimate with it: The Grounds of Remembrance demarcate a place of significance circumscribed by the Guide Rail, contains Indian Run Cemetery, and is organized into a Walk, Loggia, and Sycamore Grove, together defining the limits of the grounds and choreographing the experience through the site on both ceremonial days and everyday visits.

Platform
service zones division///Each element reinforces the physical and mental remembrance that generates personal meaning for the site while physically and metaphorically providing support, shelter, and guidance. The fundamental dual spatial and textural character of the site – open and accessible versus remote and rugged, spawns the spatial contrasts of the project: The Memory wall occupies an intimate contemplative space, while the new Grove will create a natural canopy reinforcing the stark open lawn of the cemetery and sheltering the collective open space of the sloped amphitheatre to the Loggia.

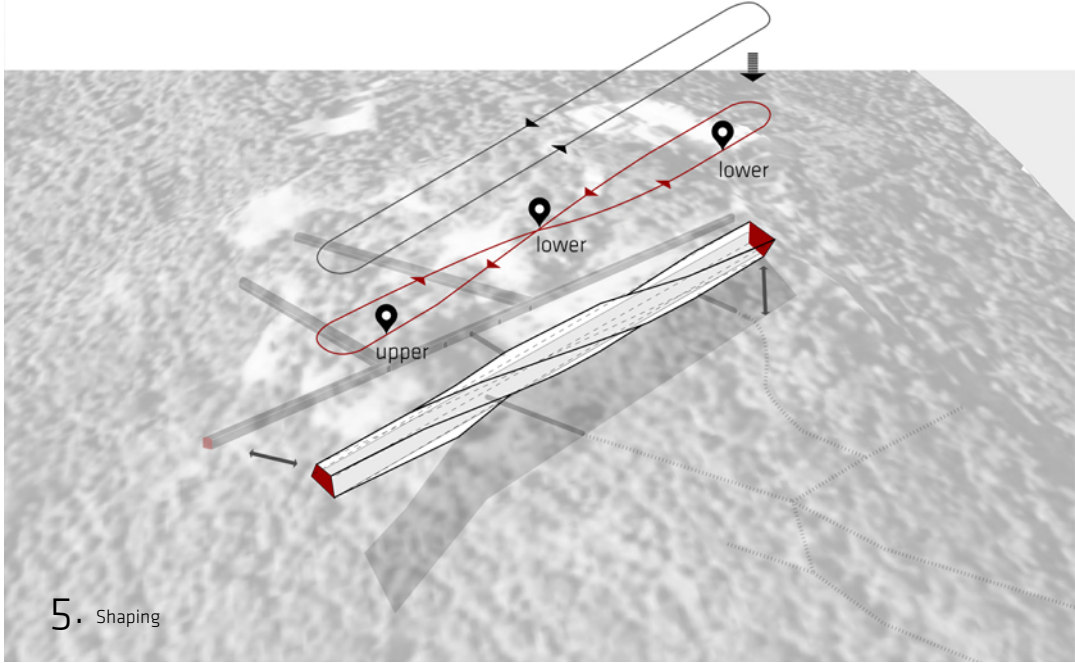


4.

Cirulation
In the fall of 2011 Project Niafourang travelled to Niafourang, a small coastal village in the Casamance region of Senegal. The population of Niafourang is around 300 inhabitants; the village is very poor with a high unemployment rate. Hilde Huus-Hansen leads non-profit organization; Friends of Niafourang, that works to improve conditions for local youth and create job opportunities in the village.

Level Variation
The walls are built using blocks of compressed sand and a small amount of cement. The blocks were hand-pressed using a local machine with sand shoveled from a nearby ditch. Windows are positioned low on the walls with deep frames, so they can be used to sit in. Steel brackets were custom welded in a nearby village and hold the roof construction. The corrugated aluminum roof juts out beyond the walls to prevent rain from entering the building and creates shady areas to relax.

Twisting
Underneath the protruding roof, a concrete belt surrounds the building creating a shady platform. The roof extends to include a second floor outside the walls of the multi-purpose room. The second floor is accessible by an outdoor ladder and functions as an extension of the library/computer room or the multi-purpose room. Angled wood planks serve as blinds, preventing both rain and direct sunlight. The walls are built using blocks of compressed sand and a small amount of cement. The blocks were hand-pressed using a local machine with sand shoveled from a nearby ditch. Windows are positioned low on the walls with deep frames, so they can be used to sit in. Steel brackets were custom welded in a nearby village and hold the roof construction. The corrugated aluminum roof juts out beyond the walls to prevent rain from entering the building and creates shady areas to relax.



5. Shaping

Inteiror

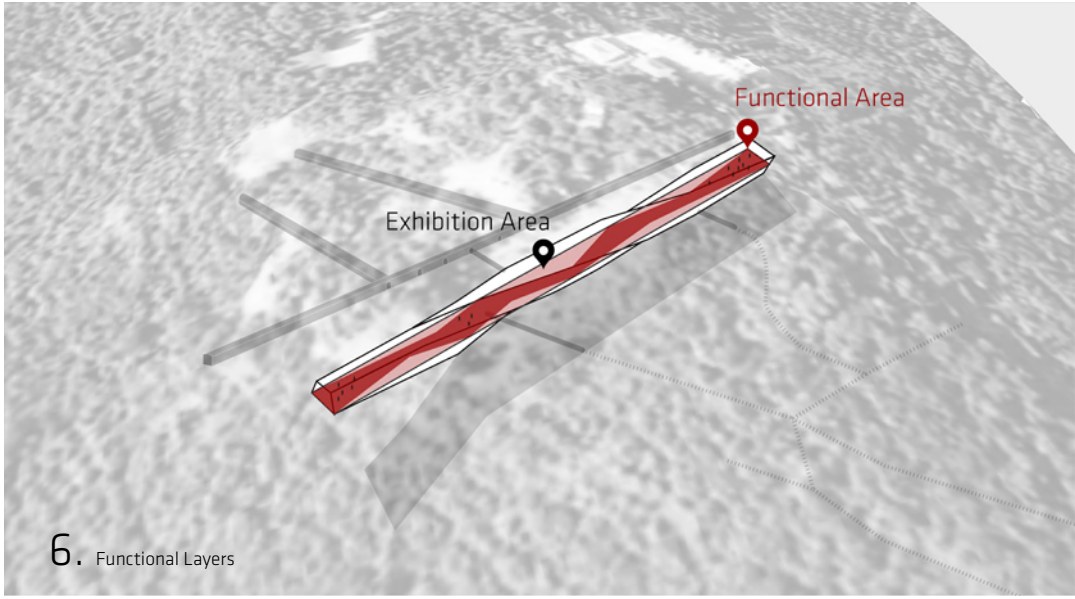
There are 45 main caves,252 niches, and over 51000 stone sculptures, enjoying the fine reputation around the world with its delicacy and eternal beauty. The whole masterpiece reaches the first peak of Chinese Buddhist arts, representing the most outstanding Chinese Buddhist cave arts in 5th and 6th century. Since one thousand five hundred years, Yungang Grottoes has suffered from rigors of time, bad effects of weathering, erosion and earthquakes, the cave and sculptures are dilapidated and incomplete, causing serious damages.

Zigzaging

In the wider context of plains of Vojvodina, the circular form expresses the mimic dialog with the spirit of the place creating the overall image of peaceful ambient. The form navigates visitors to the intimate core of the structure whose form frames a piece of the park as if it was a Museum exibit itself. The ring captures the character of the place and encloses it to create an inner courtyard that serves as the access area to the building as well as the outdoor exibition area. With this simple gesture of creating an inner landscaped void, the Museum building gently gives its way to a park in same way as surrounding landscape is giving its way to a new museum structure.

Functional Layout

2 lobbies (entrance and transition area)
2 terraces (memorial one and open one)
---section of the ends
Upper level & flying connecting bridges: exhibition route and related functions;Lower level: supporting area.///The detached pavilions of the ground floor level adopt the informal and irregular pattern of the surrounding park, which liberates the main volume from being too centric and introvert. The pavilions and the exhibited open-air sculptures create a dynamic field of fluid spaces that is enclosed and unified by means of a circular walkway and the perimeter of the structure. The panoramic moving walkway runs along the perimeter of the building on the first floor level. It can be used to circulate more rapidly trough display area, or as a promenade offering magnificent panoramic views of the park and the river.

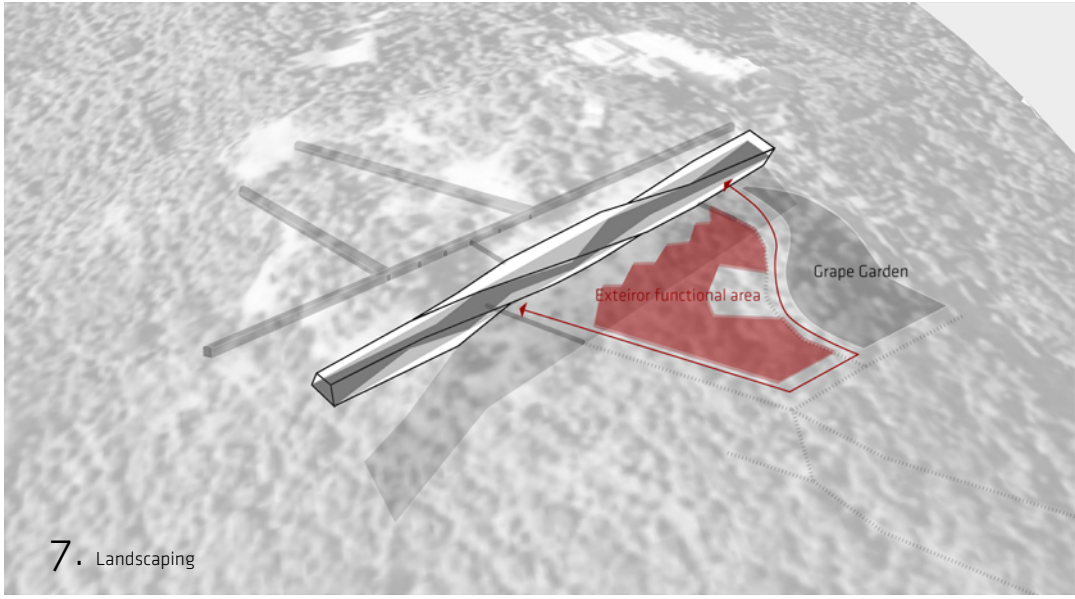


6. Functional Layers

Pockets
The museum is horizontally and vertically divided in several sections:
The ground floor is composed of 6 detached pavilions, as a result of the different functions that can exist independently from the exhibition working hours:
- main public entrance with ticket office, wardrobe and guides' rooms (connected with the level above and below)
- bookstore with information desk
- personnel entrance (auxiliary exit) with security (connected with the level above and below)
- restaurant (connected with the apparments on the floor below)
- fire proof staircases
- The inner courtyard is a park of sculptures, an open-air exibition area.

Courtyard
The first floor is mainly a display area (permanent and occasional). In a addition to display area it also contains:
- main lobby with cafe and public toilets
- multifunctional area as an extension of the main hall. This area contains partition walls to enable the independent use, if it is necessary.
- secondary depot and inventory storage room

Winery/Multifunctional Hall
The basement is divided in several concentric functional zones:
- central area (around the submerged atrium) contains the museum`s administration and research activities (administration, curator's offices, preserver, publishing, accommodation...)
A part of this area is also dedicated to public research space (public library, reading area and auditorium with its additional rooms) connected with the main hall on the ground level.
- depot area with the position that round`s the central zone
- techical block with the garage for the museum`s and public vehicles



7. Landscaping

Structure
(Diagrams)
Main rib/beam: (the ribs are not in the same geometric plane surface)
welded
Reference, GMP architects Bao'an Sport stadium
Secondary rib/beam: (all in the same geometric plane surface)
Plates + bolts
At the end of the XVIII th century, when Corsica became French, the Palace was turned into a military barrack, most of the interior decoration was removed. In December 1943 the city of Bastia was bombed and the building was damaged. After World War II, the building started to host the museum of the city after light renovation, the part that had been destroyed by the bomb was not rebuilt at that time.

Materials
Building entity: Supporting structure- steel I been, height 240 mm; precast concrete panels (cladding);Landscape design: local materials, and steel (to fix the collapsed part to the trenches).

Redipuglia Culture Complex

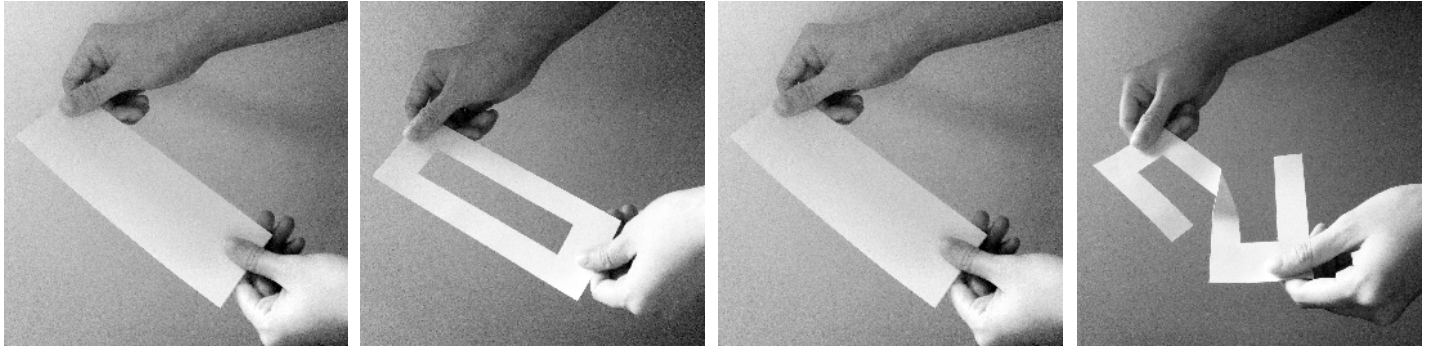
Concept - Form

Program

Restoration of the "Palais des Gouverneurs" and reconstruction of a part that had been destroyed in december 1943. Restoration of the old building, its courtyard and the ramps that goes on top of the bastion. Creation of an original design for the furniture. The building is recognized by France as historical landmarks. (Classé Monument Historique)

History of the building

The origine of the construction of the Palace goes back to the XVth century, it was the residency of the Governor who was the representative of the Republic of Genoa on the island of Corsica. The Palace was also used as a court house, a prison and a fort. It was heavily fortified and suffered several attacks. It was several time remodeled.x



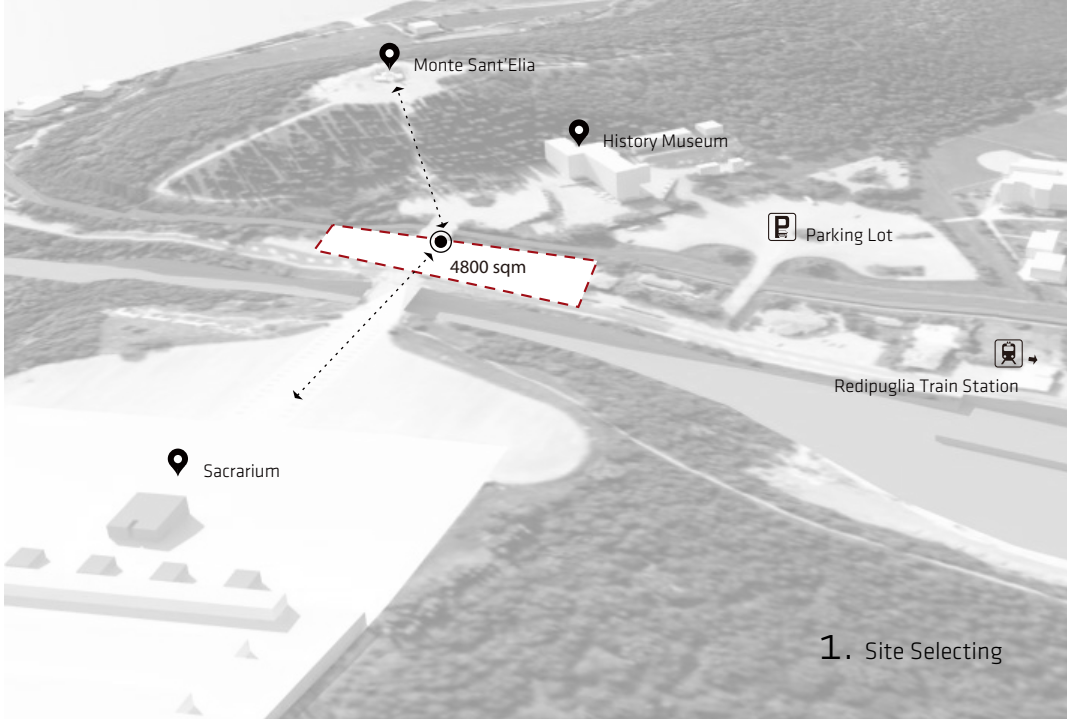
Axies

At the end of the XVIII th century, when Corsica became French, the Palace was turned into a military barrack, most of the interior decoration was removed. In December 1943 the city of Bastia was bombed and the building was damaged. After World War II, the building started to host the museum of the city after light renovation, the part that had been destroyed by the bomb was not rebuilt at that time.

The "Palais des Gouverneurs" as symbole of powerThe shape of the palace is related to its original purpose, the mansion of the Governor of Corsica when the island was under domination from Genoa Republic (actually part of Italy). The plan is a perfect square, a geometric shape to symbolise order and power.

Node

Seeking to improve their outdated and overcrowded department library, the intention for the design of the Law school library aims at housing their growing book collection and creating a central focus for the school. After numerous studies and surveys indicated that students and faculties in Tsinghua hunger for open and easy-communication space, Zhubo based their concept on a people-oriented idea



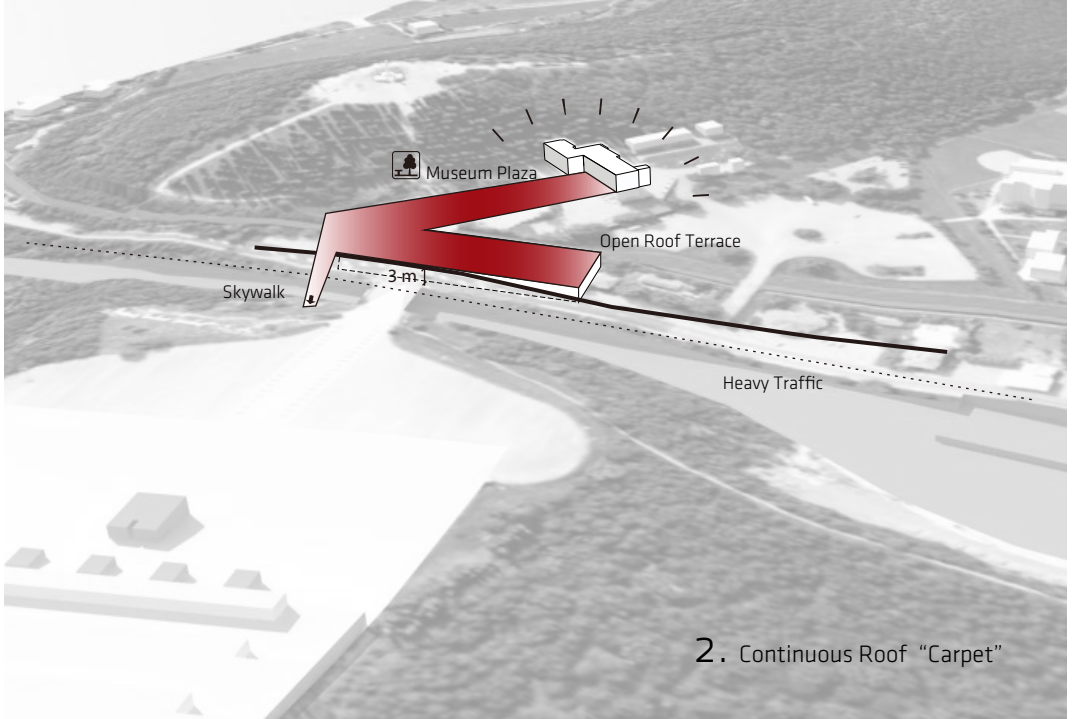
1. Site Selecting

Open Roof Terrace
The competition for the law library is held to celebrate the 100th anniversary of Tsinghua University, which is one of the oldest and best universities in China since 1910s. They demand new buildings situated on existent buildings and look forward to new, special ones.

Topography
The B site of the competition, which is the one we chose, is located at the heart of the campus and connects the old and new campus areas. The new project will shape public space and create new connections across the urban road, the Economics & Management Department, and the Nano center and Microelectronics Institute.

Traffic & Parking
This project includes three buildings—University public building, lecture theater of Economics & Management Department and Library for the Law Department. These three buildings are sited separately forming a rectangular public courtyard in the middle used as a gathering space and an open gallery.

Historical monuments
People can easily get into the site from different access points. The library's main entrance faces to the northwest due to pedestrian flow.



2. Continuous Roof "Carpet"

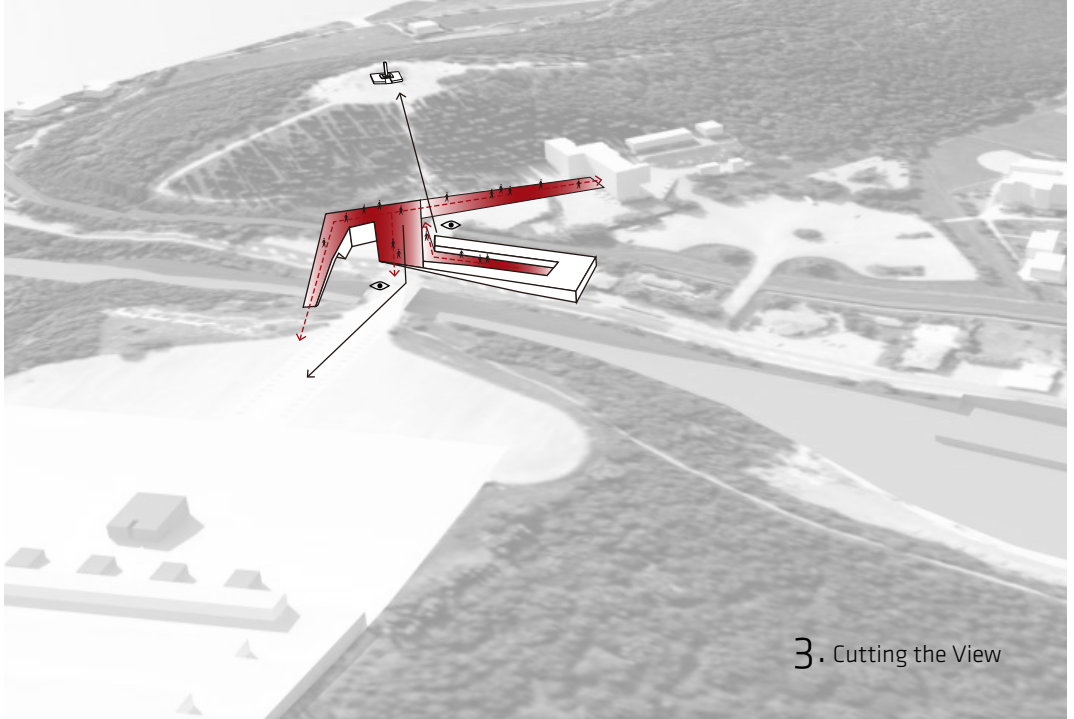
View Direction

-to Sant'Elia//-to Military Monument

This project includes three buildings–University public building, lecture theater of Economics & Management Department and Library for the Law Department. These three buildings are sited separately forming a rectangular public courtyard in the middle used as a gathering space and an open gallery. People can easily get into the site from different access points. The library's main entrance faces to the northwest due to pedestrian flow. As a result, pedestrians , automobile and bicycle flows are not interrupted by each other.

Circulation

According to having an open and flowing library area,housing multiple functions and allowing for the greatest amount of public space on site while the plan is compact, we separated spaces perpendicularly. The project is separated into an open area, semi-open area (Student of Law only), and privacy area(faculty only) according to the special identity. Open space in the middle which is used as the library area is zigzag design leaning to the top .It is designed to be flowing promenades flooded with light from the glass curtain wall and glass roof. The stair of the library space effectively uses natural sunlight from the south to imply the meaning "Stair of Truth".



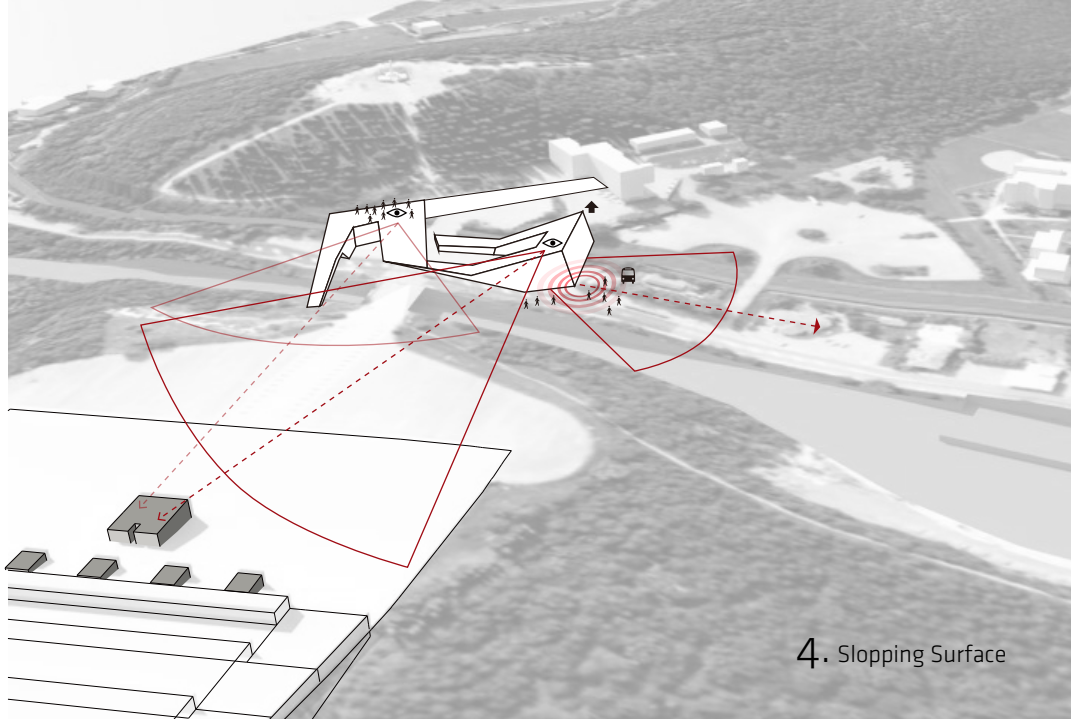
3. Cutting the View

View Direction

Conceived as a reaction to the strict geometry of the master plan, the Art & City museum by MAD Architects is an amorphous building that seems like it has landed on the earth. Its surrounding dunes, monumental stairways and belvederes have been generated from the empty Gobi desert which was here just a few years ago. Located in the new city center of Ordos, the space itself is deeply rooted into the local culture. Although it has contemporary presence, there is a chance to think over what the term “local culture” means, where it is rooted and what it can become in the future.

Entrances

The structure is wrapped in polished metal louvers to reflect and dissolve the planned surroundings. This results in a solid, windowless, building firmly anchored to the ground. This shell encloses a interior totally separate from the urban reality. On entering, the logic changes and the spaces begin to buzz: heights are disproportionate, holes buckle upwards, surfaces creep sinuously around, creating openings and interstices which tone down the effect of the sheer quantity of light streaming down to the floor.

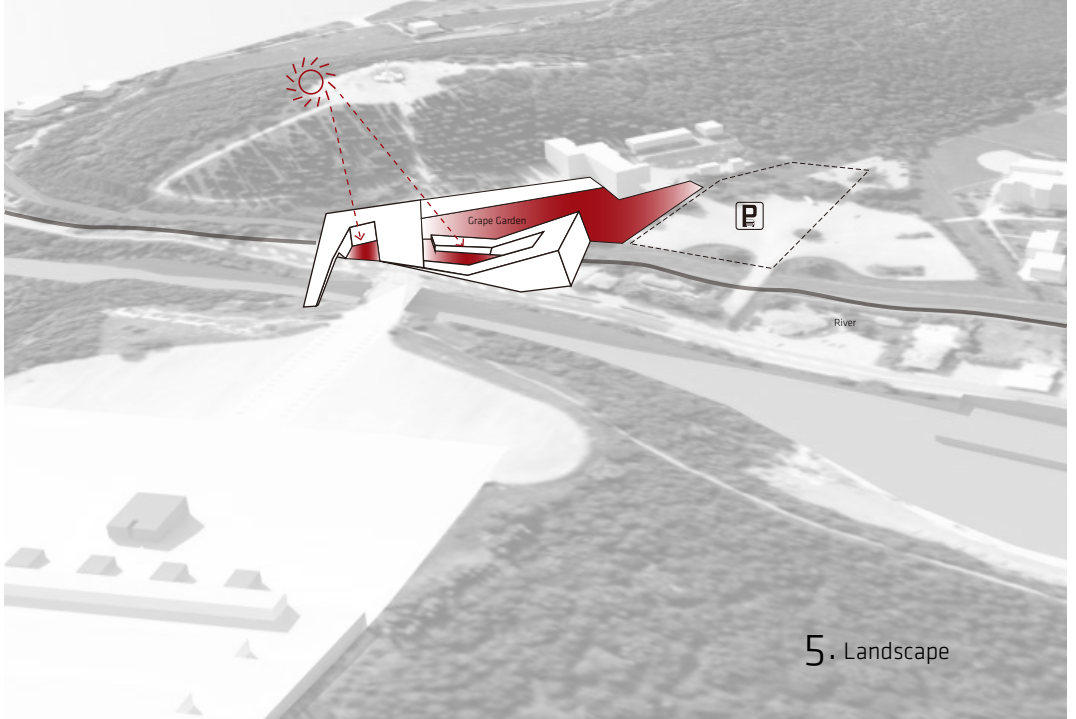


4. Slopping Surface

Public Space
The central lobby welcomes and guides visitors into the canyon-like public corridor. People can come in to visit the exhibits, or walk through the canyon and out the other side. In this space, natural light comes in through skylights and highlights the bridges that connect the galleries. The light also blurs any internal boundaries.

Landscape
Pure round is inserted by a spiral, brings into a primal space with a spiral interior flowing from the public to the private; most importantly, it gives a way to enter the building from the landscape: you can enter the annular interior space directly, or walk along the spiral external stairway to first get onto the higher place of the rooftop, and then go downstairs to the central courtyard to enter the building.

Natural Light
The plot, angle and height of the view are continuously transformed, the spatial height is changed, and the introverted and open spaces are being mutually altered by the walking direction as well. A cruise joy is provided, which also can be seen as an abstract way of the Chinese garden. Here, the way to view is also the way to enter the building.



5. Landscape