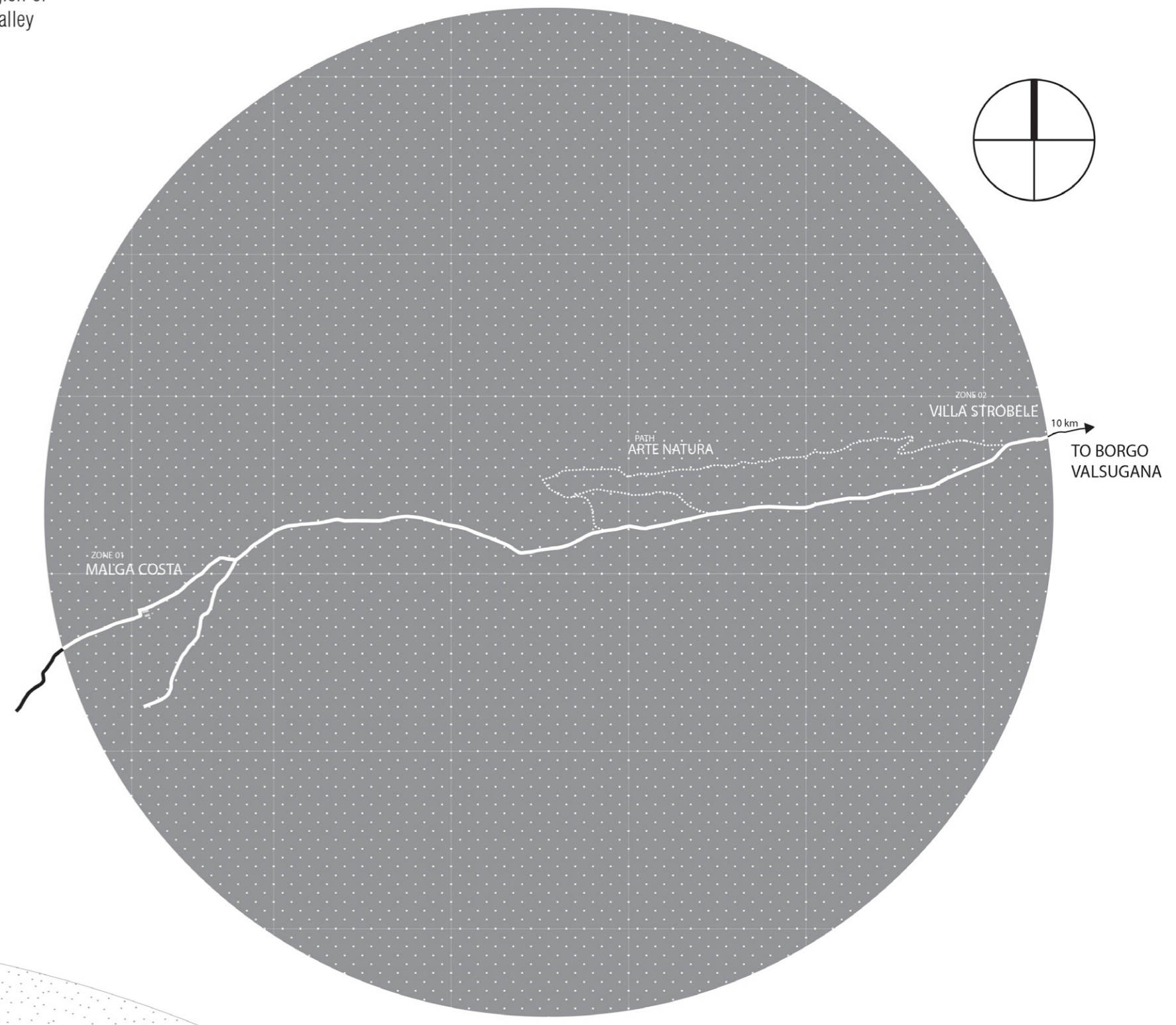


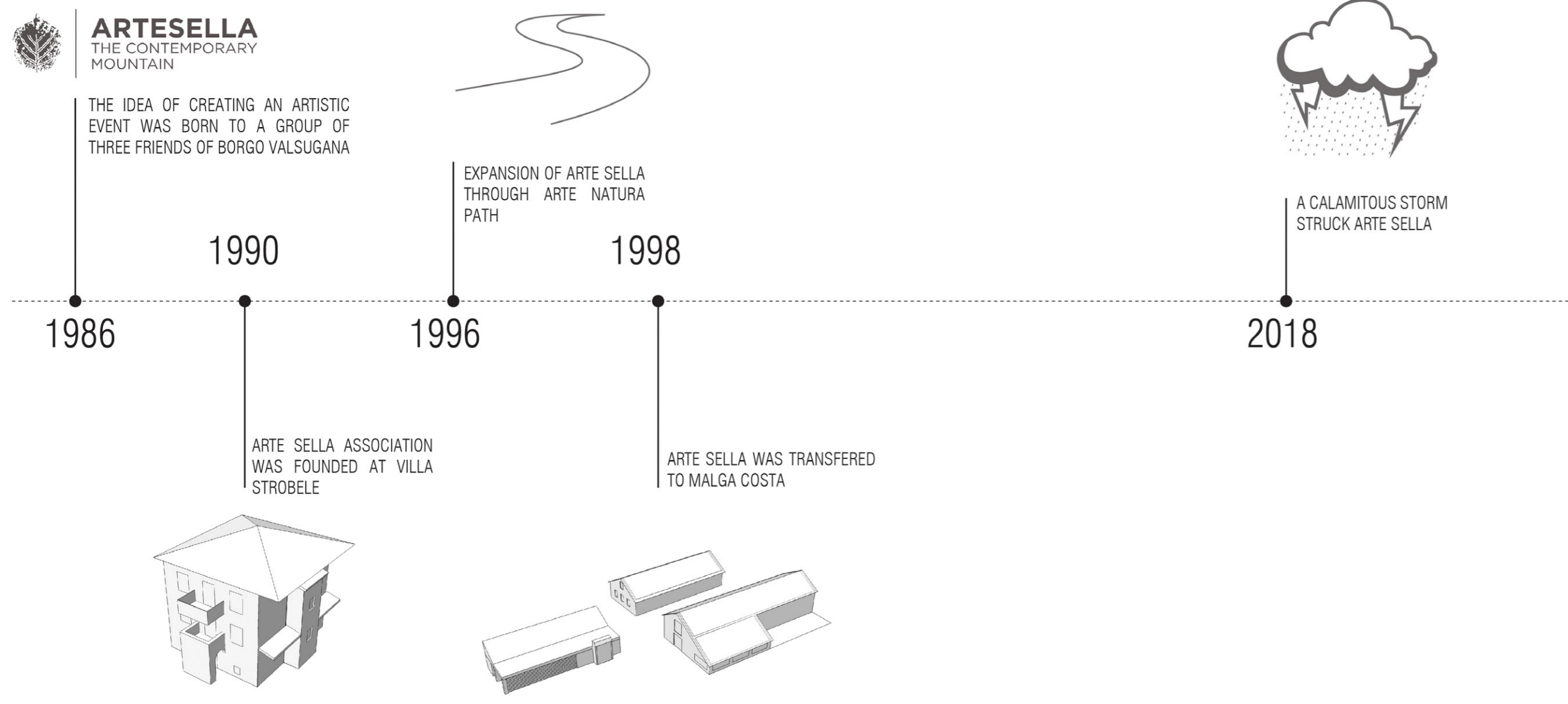
LOCATION

Trentino, northern Italy Val Sella is a diminutive valley located in the Valsugana region of Trentino. Arte Sella takes place outdoors in the meadows and forests of the Sella Valley developed along a route on Mount Armentera, called artenatura.



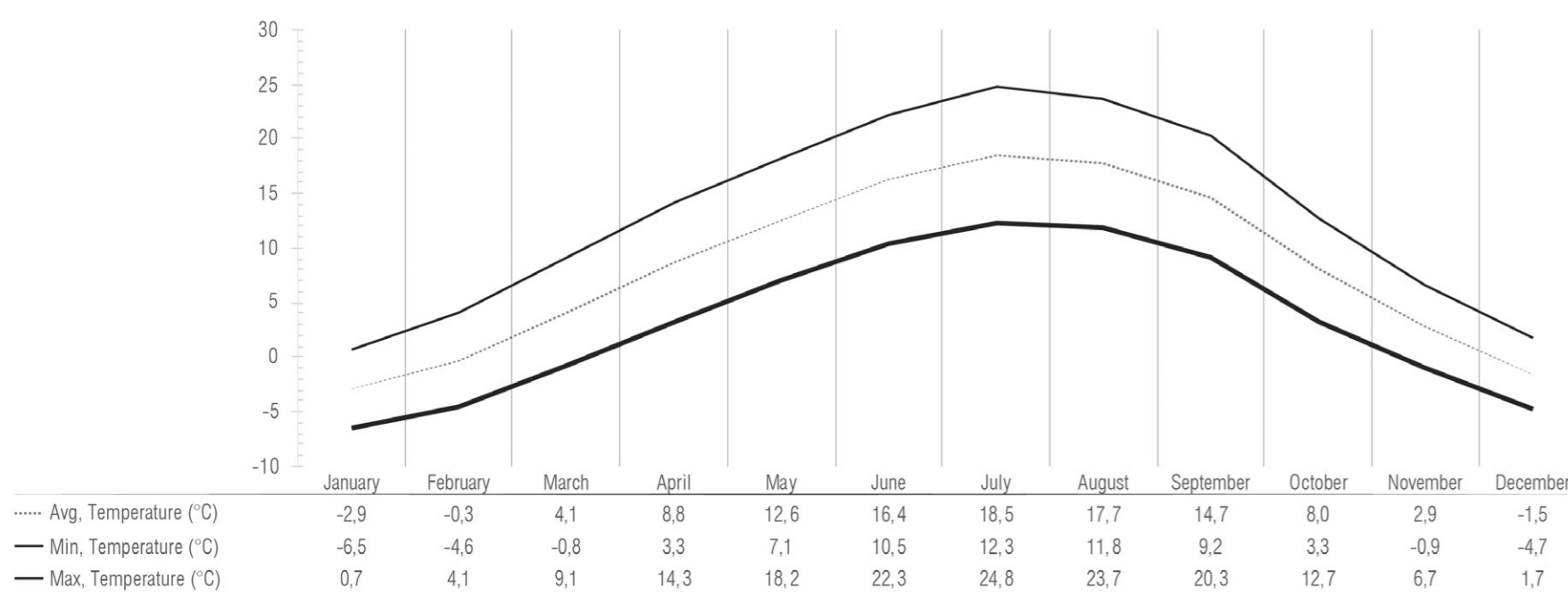
LOCATION MAP

HISTORY

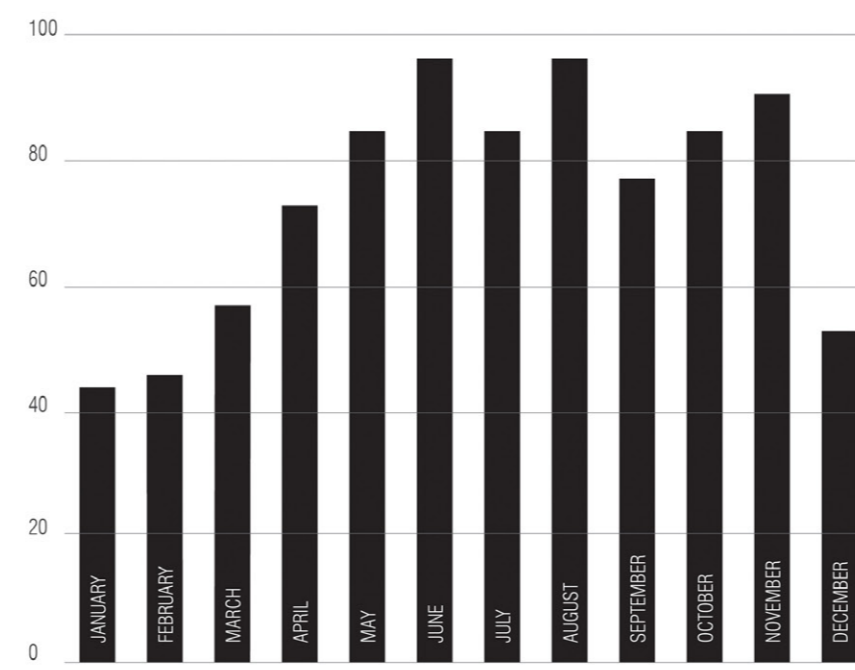


CLIMATE

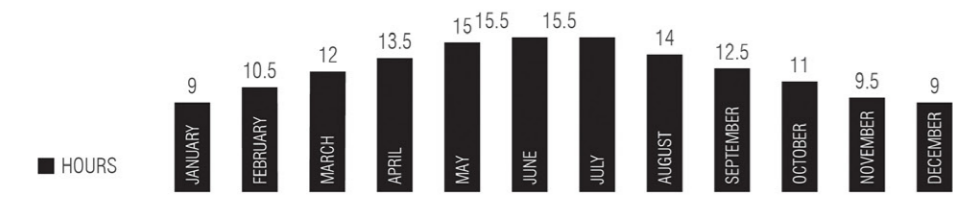
TEMPERATURE



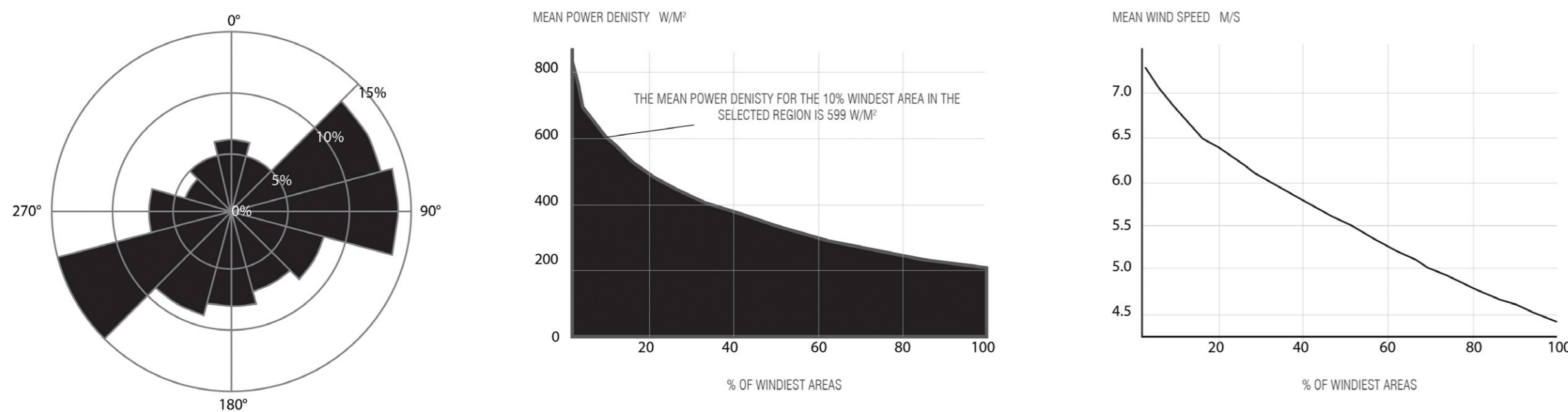
PRECIPITATION



DAYLIGHT



WIND



VEGETATION ANALYSIS

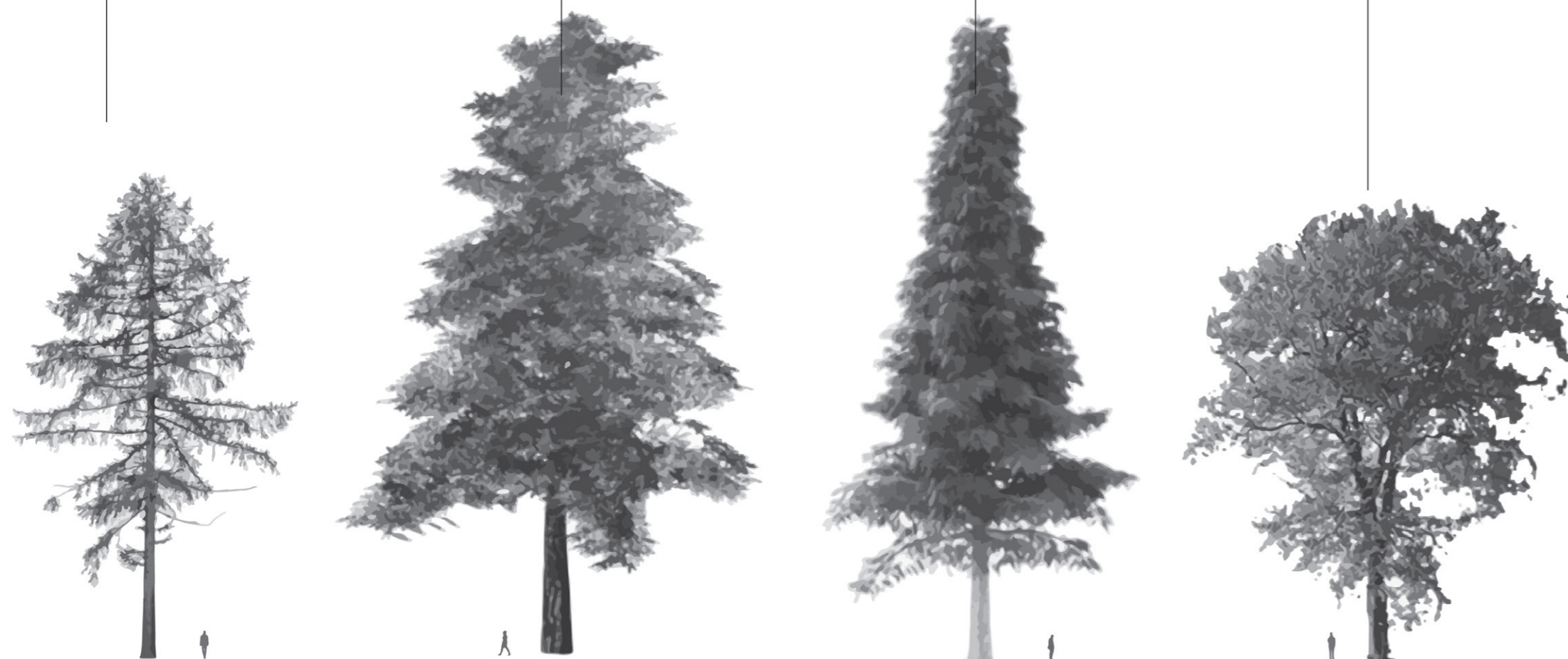
THE FOREST IN ARTE SELLA ARE THOSE TYPICAL OF TRENTO: SOFT WOOD FOREST PINE TREES SUCH AS (FIR, SPRUCE AND LARCH) AND BEECH FORESTS AS WELL AS PASTURES AND MEADOWS.

SILVER FIR (ABIES ALBA)
(40-50 M) TALL, (1-1.5 M) TRUNK DIAMETER
GEOGRAPHICAL REGION: ITALY, SWITZERLAND, GERMANY, FRANCE, POLAND, AUSTRIA, UNGARN, RUSSIA, SPAIN, SLOVENIA, CROATIA, BOSNIA AND HERZEGOVINA, MONTENEGRO, SERBIA
LIFE SPAN: 500 TO 600 YEARS
MATURE SIZE: 30-45 M HIGH, 2M-3.3 M WIDE
SOIL PREFERENCE: MOIST HUMUS-RICH SOIL
SUN PREFERENCE: SUN - HALF SHADOW

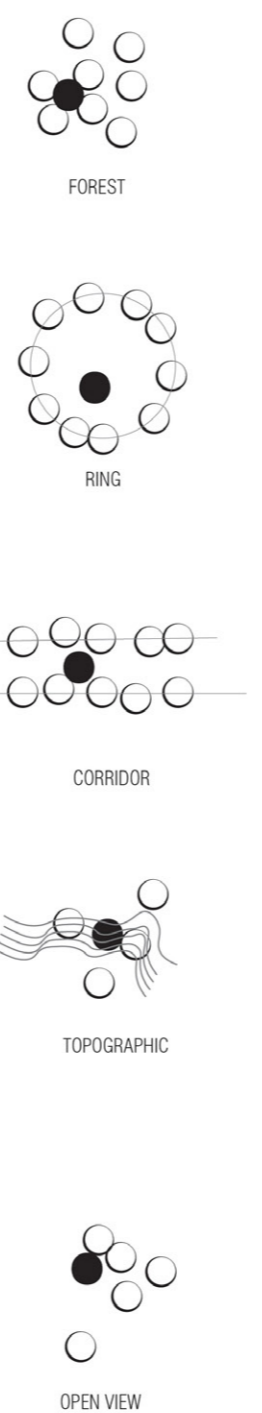
NORWAY SPRUCE (PICEA ABIES)
(25-35 M) TALL, (1-1.5 M) TRUNK DIAMETER
GEOGRAPHICAL REGION: NORTHERN, CENTRAL AND EASTERN EUROPE
LIFE SPAN: TO 600 YEARS
MATURE SIZE: TO 30 TO 35 M HIGH, 1.5 M WIDE
SOIL PREFERENCE: SANDY TO LOAMY
SUN PREFERENCE: SUN - HALF SHADOW

EUROPEAN LARCH (LARIX DECIDUA)
(25-45 M) TALL, (0.6-1 M) TRUNK DIAMETER
GEOGRAPHICAL REGION: EVERYWHERE IN EUROPE
LIFE SPAN: TO 600 YEARS
MATURE SIZE: TO 54 M HIGH, 1.5-2 M WIDE
SOIL PREFERENCE: HUMUS-RICH SOIL
SUN PREFERENCE: HALF SHADOW TO SUN

EUROPEAN BEECH FOREST (FAGUS SYLVATICA)
(25-35 M) TALL, (1-1.5 M) TRUNK DIAMETER
GEOGRAPHICAL REGION: MIDDLE EUROPE
LIFE SPAN: 250-300 YEARS
MATURE SIZE: TO 30 M HIGH, TO 2 M WIDE
SOIL PREFERENCE: SANDY TO LOAMY
SUN PREFERENCE: SUN TO SHADOW



FOREST FORMATIONS



USERS



ARCHITECTS & ARTISTS

THESE TYPE OF USERS HAVE BEEN THE FUEL OF ARTE SELLA'S ARTISTIC VISION AND PROCESS. A NETWORK OF CONTEMPORARY ARTISTIC COMMUNITY FROM LOCAL AND INTERNATIONAL WELL-KNOWN FIGURES TO YOUNG AMBITIOUS TALENTS. THEIR INTERACTION WITH ARTE SELLA IS MOSTLY EXPERIMENTAL EXPRESSED IN INSTALLATIONS AND PHYSICAL OBJECTS THAT EXPLAINS A CERTAIN VISION OR AN IDEA. MOREOVER THEIR CHOICE OF MATERIALS DERIVED FROM THE SURROUNDED LANDSCAPE AND THE LOCATION OF WHERE TO IMPLEMENT THEIR ARTWORKS. THEIR EXPERIENCE WITH ARTE SELLA IS PERIODICALLY THROUGH THEIR TEMPORARY WORK. THEIR STAY MAY EXTEND TO DAYS, WEEK OR MONTHS. IN AN OFFERED ACCOMMODATION BY ARTE SELLA ORGANISATION OR A SELF-ORGANIZED ACCOMMODATION IN THE CITY OF BORGO VALSUGANA.



TOURISTS

CULTURE TOURISTS ARE THE TYPE OF USERS THAT MEASURES THE SUCCESS OF THE PLACE. THAT INCLUDES A DIVERSE OF LOCAL AND INTERNATIONAL VISITORS WITH DIFFERENT INTERESTS AND FROM DIFFERENT CULTURAL BACKGROUNDS, FROM AESTHETES AND ARTISTS TO HIKERS AND NATURE EXPLORERS. TOURISTS EXPERIENCES ARTE SELLA IN DIFFERENT WAYS THEIR EXPERIENCE WITH THE ART WORKS AND LANDSCAPE DEPENDS ON THE SEASON AND THE TIME OF THE DAY AS THE ENVIRONMENT IS IN A CONTINUOUS DYNAMISM THAT REFLECTS A CHANGE IN THE RELATIONSHIP BETWEEN ARTWORKS AND NATURE. THEIR EXPLORATION USUALLY INCLUDES ACTIVITIES SUCH AS PHOTOGRAPHING, DRAWING, RESTING FOR FOOD AND DRINKS OR PICNICS IN SUMMER AT THE AREA OF MALGA COSTA. A ONE-DAY TRIPS DUE TO THE LACK OF ACCOMMODATION FACILITIES. THEIR VISIT IS A OFTEN EITHER IN PLANNED GROUP TRIPS OR AS INDIVIDUALS ADVENTURE.



STUDENTS

ARTE SELLA INTIAL AIM WAS TO PROMOTE AND ENCOURAGE YOUNG ARTISTS TO EXPERIMENT THEIR WORK THROUGH NATURE CONVERSATION. MOSTLY THE VISITING STUDENTS ARE ART STUDENTS FROM THE SURROUNDING CITIES OR THE REGION OF TRENTO. THEIR INTERACTION WITH ARTE SELLA IS OFTEN INCLUDES EDUCATIONAL OUTDOOR ACTIVITIES SUCH AS SEMINARS AND CERTAIN WORKSHOPS AS WELL AS USUAL ACTIVITIES SUCH AS PHOTOGRAPHY AND RESTING FOR FOOD AND DRINKS. THEIR VISITS ARE USUALLY ORGANISED DAY TRIPS THROUGH DAY TIME INCLUDING SOMETIMES A SUPERVISORS OFTEN A TEACHER OR PROFESSOR.



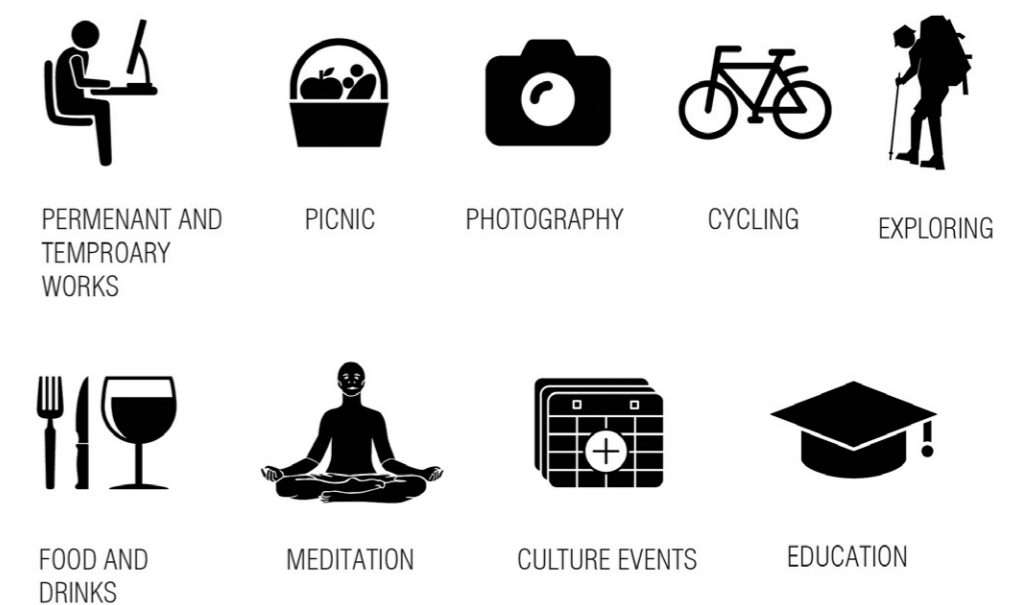
LOCALS

ARTE SELLA EMERGED BY THE MORAL AND FINANCIAL HELP OF THE BORGO. THE MUNICIPALITY AND PROVINCE OF TRENTO. FROM WHICH ITS INTIAL PRIORITY HAS BEEN THE AWARENESS TO THE INHABITANTS OF THE LOCAL AREA TOWARD THIS NEW ARTISTIC IDENTITY OF THE PLACE. THUS ARTE SELLA HAS ALWAYS BEEN PROMOTED BY THE LOCAL INHABITANTS. AS IT PROVIDE AN ARTISTIC IDENTITY TO THE TERRITORY. MOREOVER THE MUTUAL ECONOMICAL AND SOCIAL BENEFITS THAT BOTH SHARE DUE TO THE TOURISM INCREASEMENT IN THE TERRITORY THAT CREATED THE NEED OF PARTICULAR SERVICES ON PERMANENT BASIS



ADMINS

IN ADDITION TO THE FOUNDERS THE COMMUNITY OF ARTE SELLA HAS BEEN GROWING THROUGH THE YEARS AS THE PARK GAINED MORE ATTENTION AND TOURISM. THESE COMMUNITY INCLUDES AROUND 30 ASSOCIATE MEMBERS AIMING TO PROMOTE THE PARK WORLDWIDE AS WELL AS REINFORCING AND ESTABLISHING PARTNERSHIP WITH HOTELS AND RESTAURANTS SECTORS IN THE TERRITORY MOREOVER RECEIVING SPONSORSHIPS FROM SOME PRIVATE BUSINESSES AND PROMOTERS THIS ALSO INCLUDES HOSTING TEMPORARY CULTURAL AND ART EXHIBITIONS AND ACTIVITIES IN THE PARK

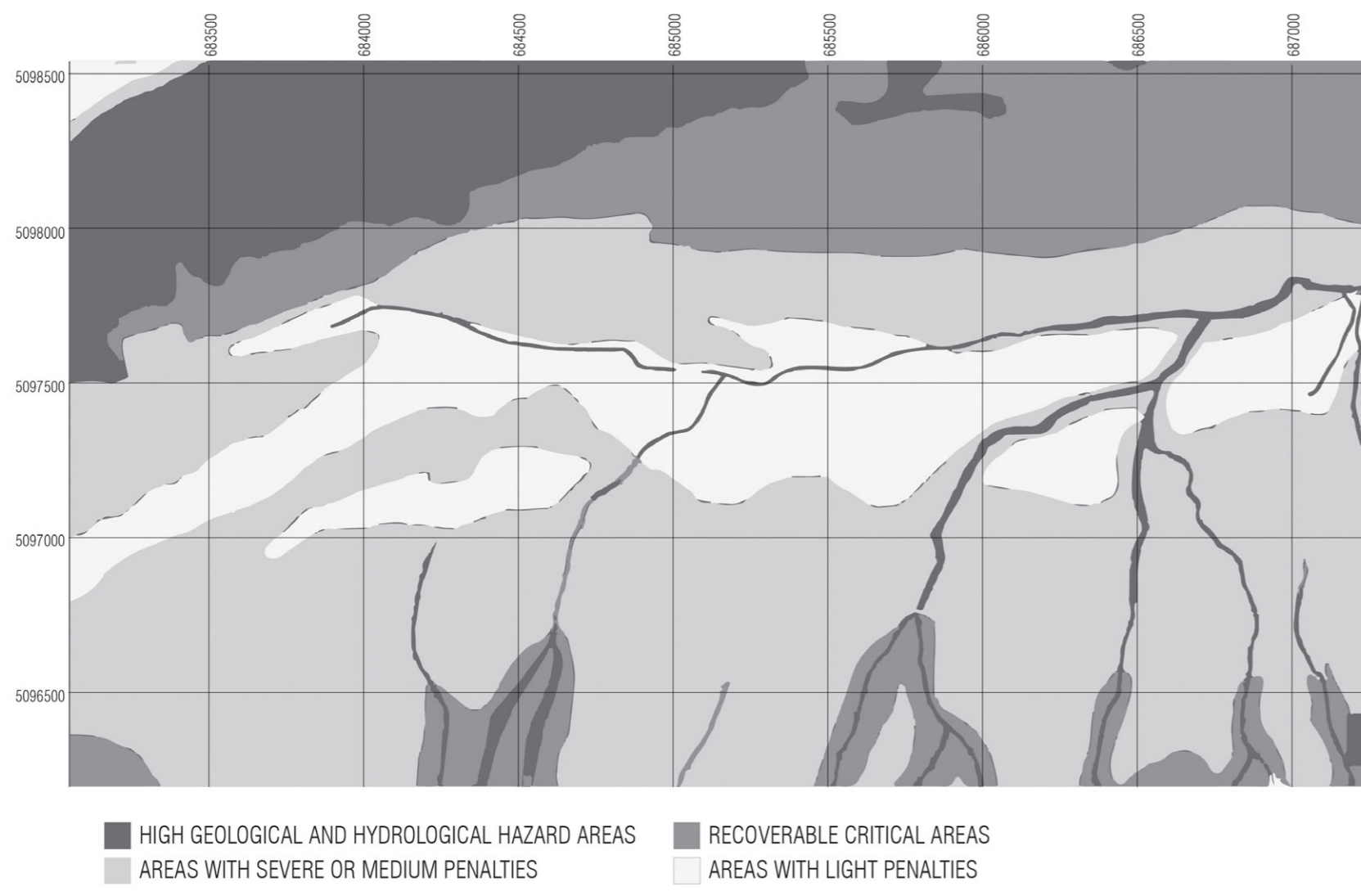


MAIN VAL DI SELLA FOREST TYPES AND THEIR PEDOLOGIC FEATURES. TYPES SELECTED FOLLOWING GRENOBLE'S UNIVERSITY METHOD:
ARTE SELLA ALTITUDE IS BETWEEN 850M TO 1000 M

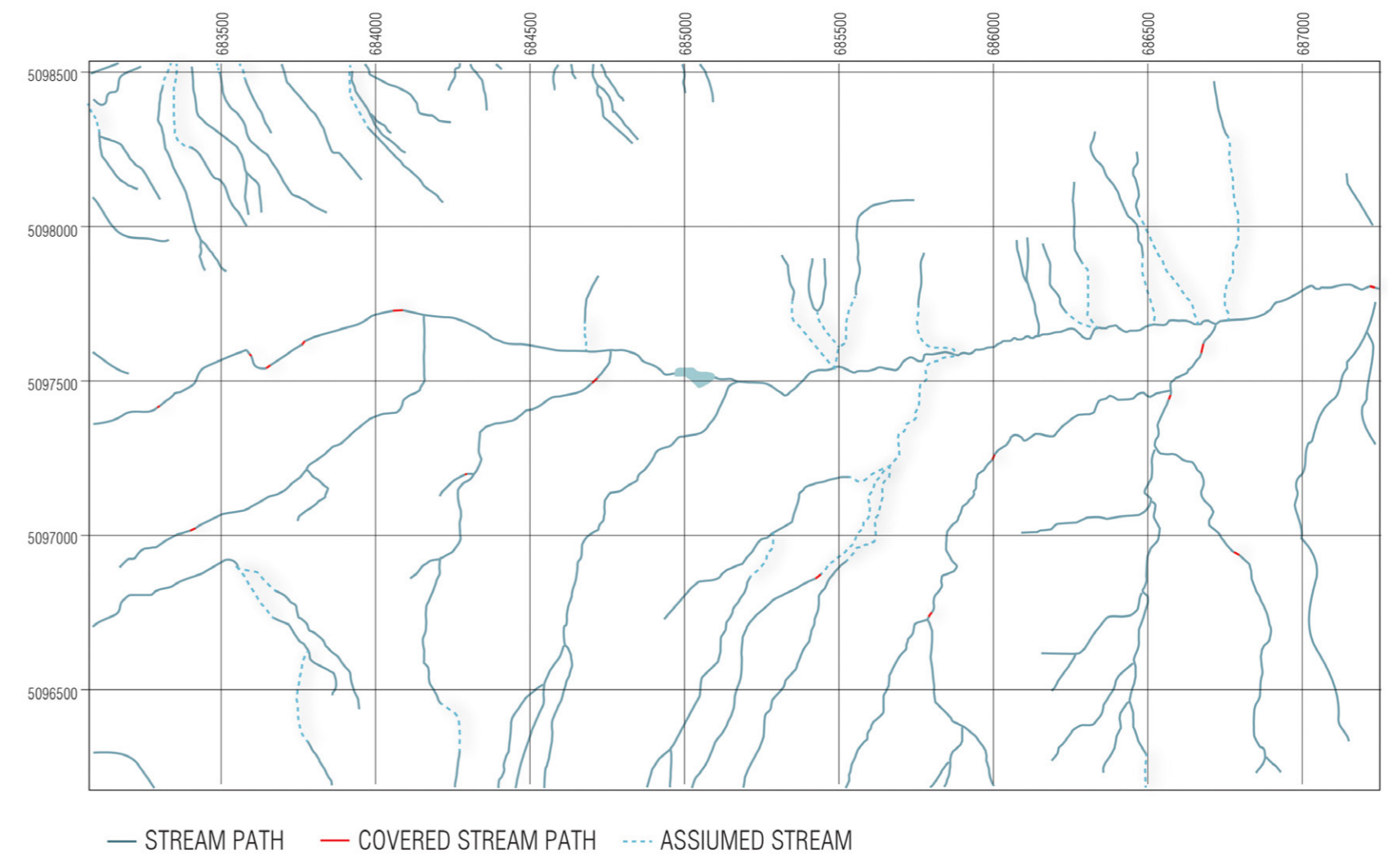
Type of forest	Altitude ms l.m.	Exposure	Slope %	Arboreal Coverage %	Grass Coverage %	Soils
Pinewood (artificial planting) of Scotch pine and black mountain pine mesoigrofilia, Molinia arundinacea and Brachypodium sylvaticum with chestnut	600 - 850	S, NE	20 - 40	50	60 - 100	Brown or leachate brown soils with medium to very active humus
Mountain pine forest mesoxerophilous with heather and hawthorn	800 - 1000	S, SE	40 - 65	70 - 100	25 - 70	Rendzine with moderately active humus
Neutrophilic xerophilic forest pinewood of poorly active humus on surface soils at Varrus Sestleria and Goodyera repens	800 - 1100	S, SE	40 - 65	70 - 100	25 - 70	Rendzine with little active humus
Neutroclim xeric woodland pine forest with Carex humilis and Asperula purpurea	800 - 1300	S, SO, ESE	40 - 65	< 70	60 - 100	Extremely superficial yield, with high surface stoniness and rockiness
Mesoxerophilic beechwood of active humus with oak	1000 - 1150	S	30 - 50	80	15 - 30	Brown soils, deep rendzina and humocalcareous soils, with active humus
Mesoxerophilic beechwood with contrasting pedoclimatic of the moderately active humus with black hornbeam and wild pine to Carex flacca and Carex humilis	980 - 1300	S	40 - 60	80 - 100	5 - 25	Surface rendering and brown soils leaching decapitated, with humus not very active
Mesophilic beechwood with Scots pine. Piceeta replacement	1050 - 1300	S	10 - 40	75 - 100	5 - 15	Limestone brown soils with not very active humus. From rendering to brown leaching
Abetin of mesophilic silver fir, with spruce	950 - 1250	N	5 - 40	50 - 80	5 - 25	Limestone brown soils partially decalcified on the surface, with moderately active humus
Eutrophic abetin with spruce, Galium odoratum and ferns	950 - 1200	N	0 - 30	50 - 80	5 - 25	Brown soils leaching (on glacial materials), with very active humus
Larch pioneer	1500 - 1700	N	60 - 110	30 - 60	50 - 80	Surface Rendering
Abieti-Faggeta mesophilic with spruce	1000 - 1500	N	20 - 60	80	10 - 40	Rendzine or calcareous brown soils with moderately active humus
Abieti mesophilic beechwood with mountain maple	950 - 1200	N	0 - 30	50 - 80	5 - 25	little to medium active
Piceeta in Aedestyles glabra and Calamagrostis arundinacea	1300 - 1600	N, NO	20 - 30	50	80	Rendzine or brown soils
Beech forest with larch	1300 - 1600	N	20 - 30	85	40	Brown soils leachate
Picea beechwood in Luzula nivea	1200 - 1400	N, NE	30 - 50	80	40	Rendzine
Piceeta in Calamagrostis	1200 - 1500	N	35 - 50	50	80	Limestone brown soils partially decarbonized on the surface

SITE ANALYSIS MAPS

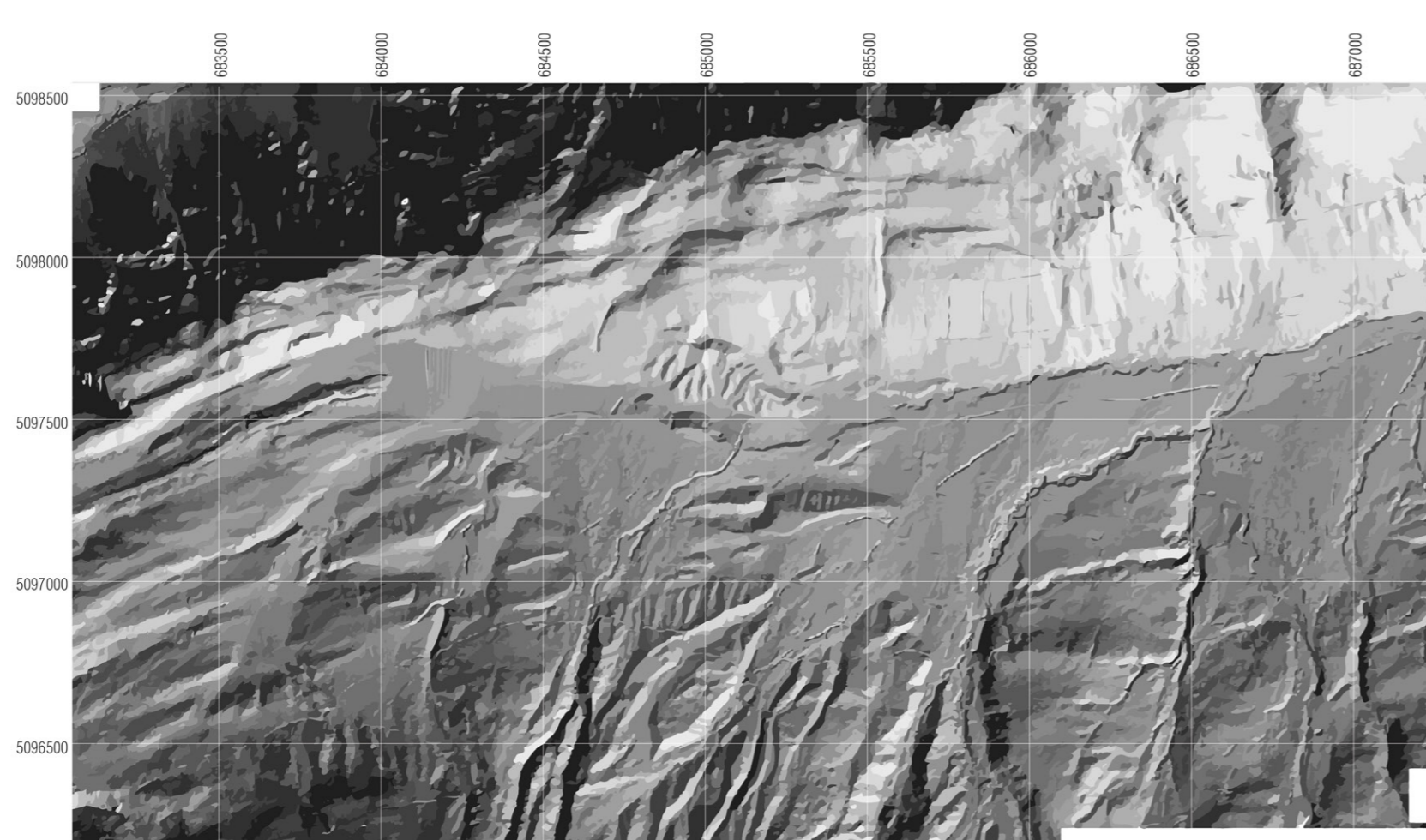
GEOLOGICAL MAP 1:20000



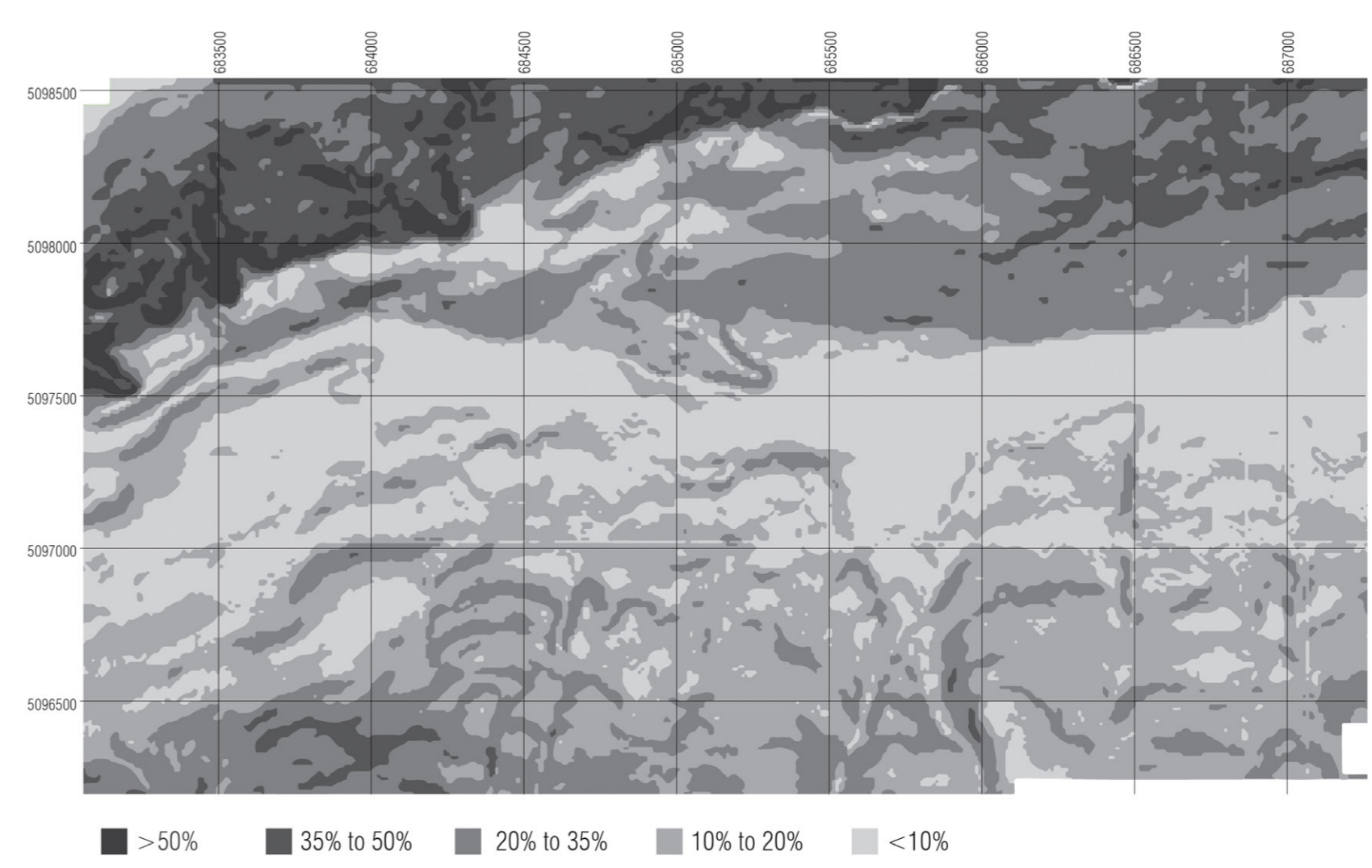
HYDROGRAPHIC NETWORK MAP 1:20000



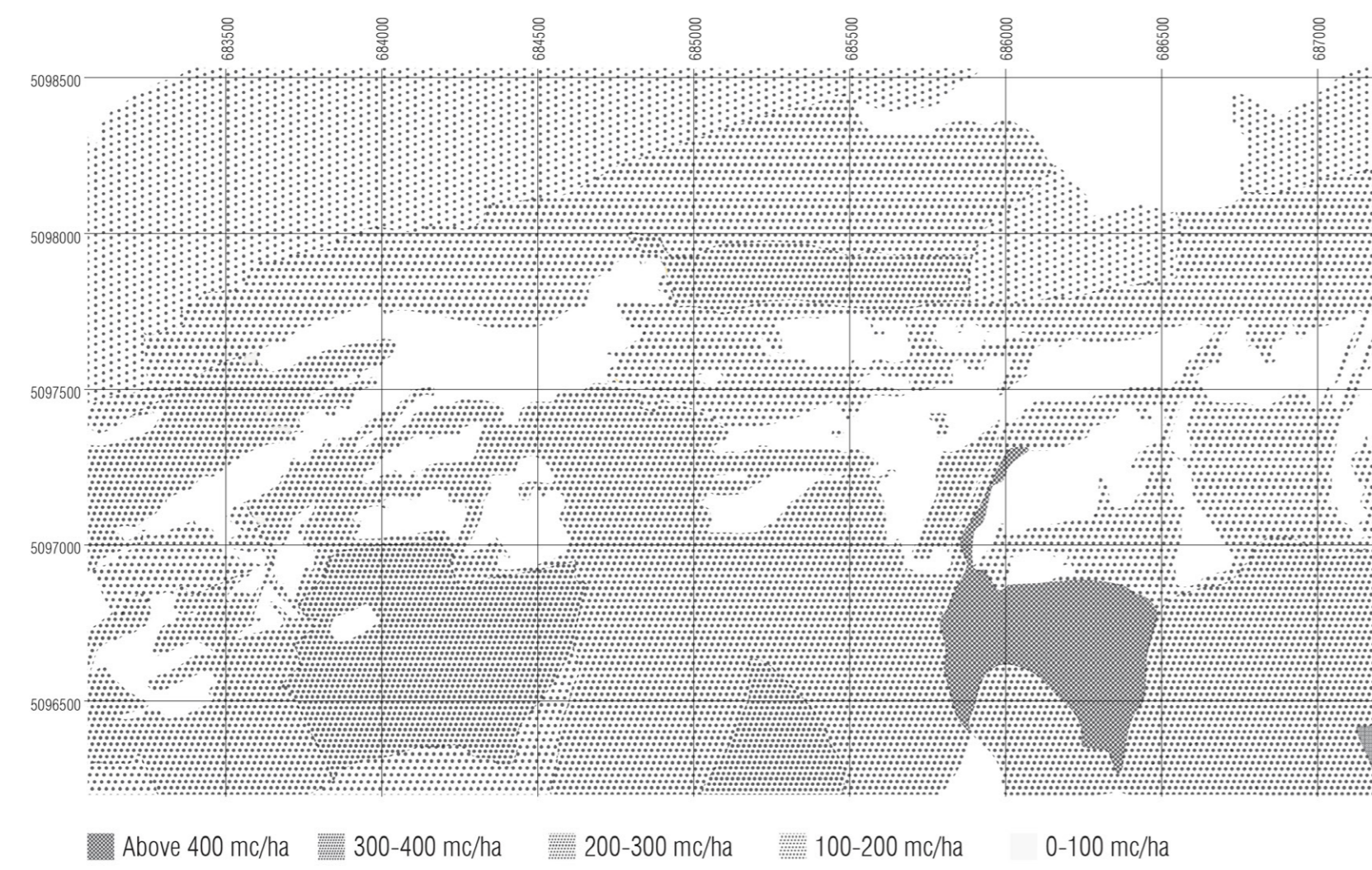
DIGITAL TERRAIN MODEL MAP 1:20000



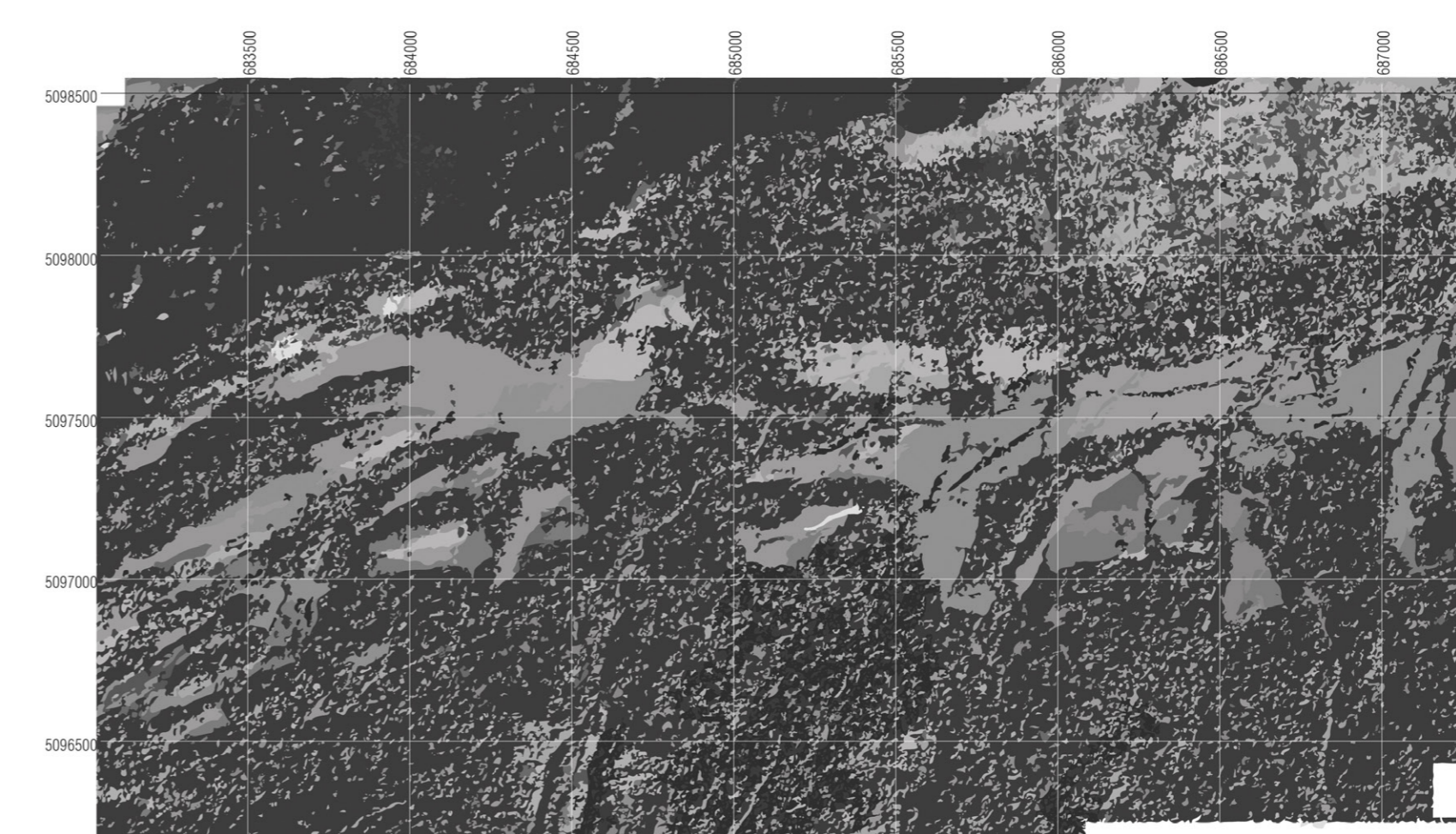
SLOPE GRADIENT MAP 1:20000



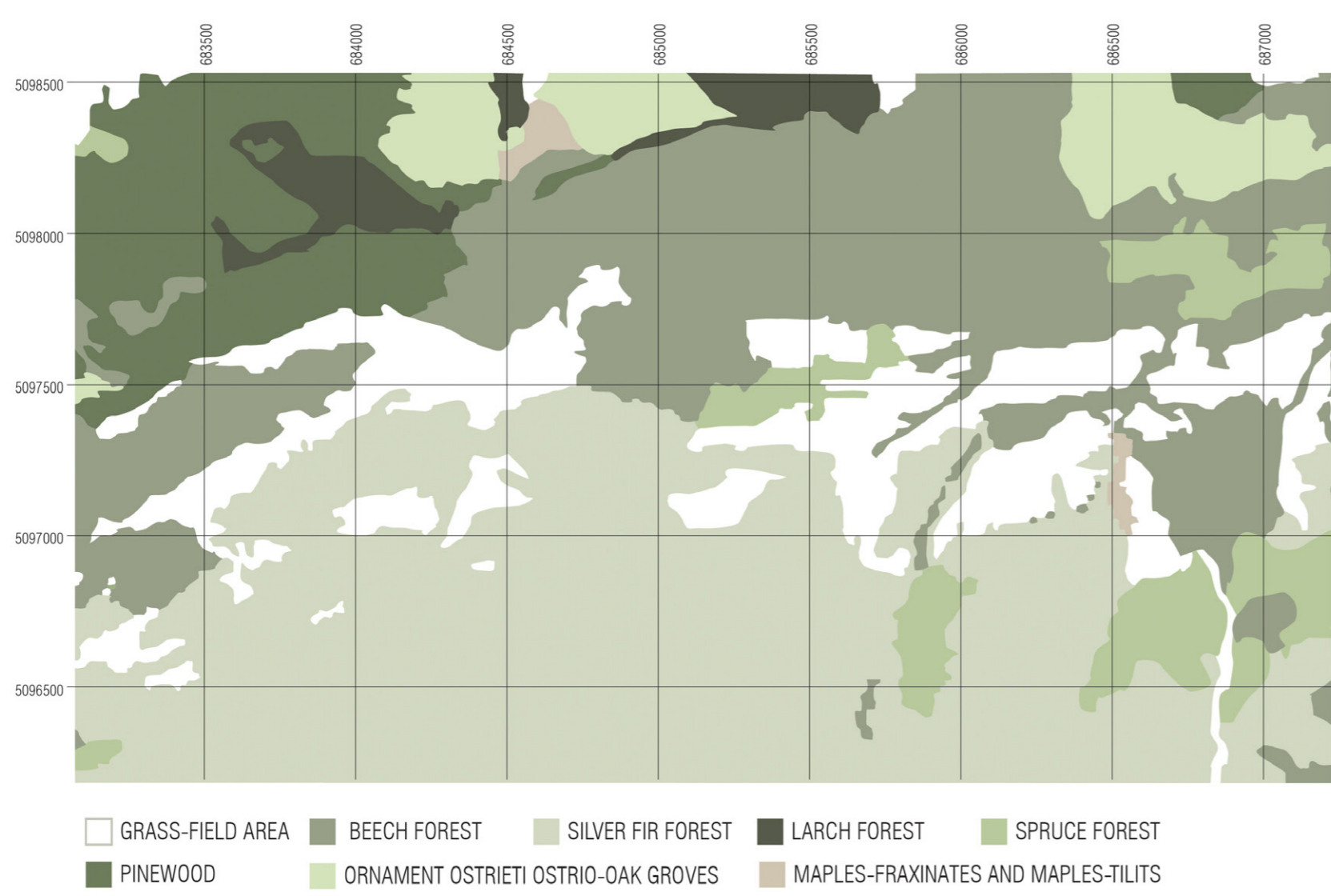
WOOD DENSITY MAP 1:20000



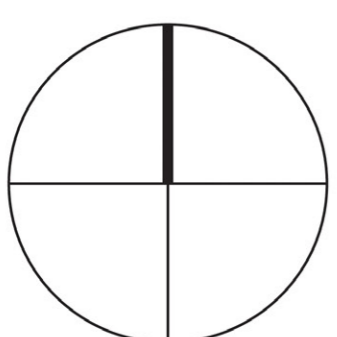
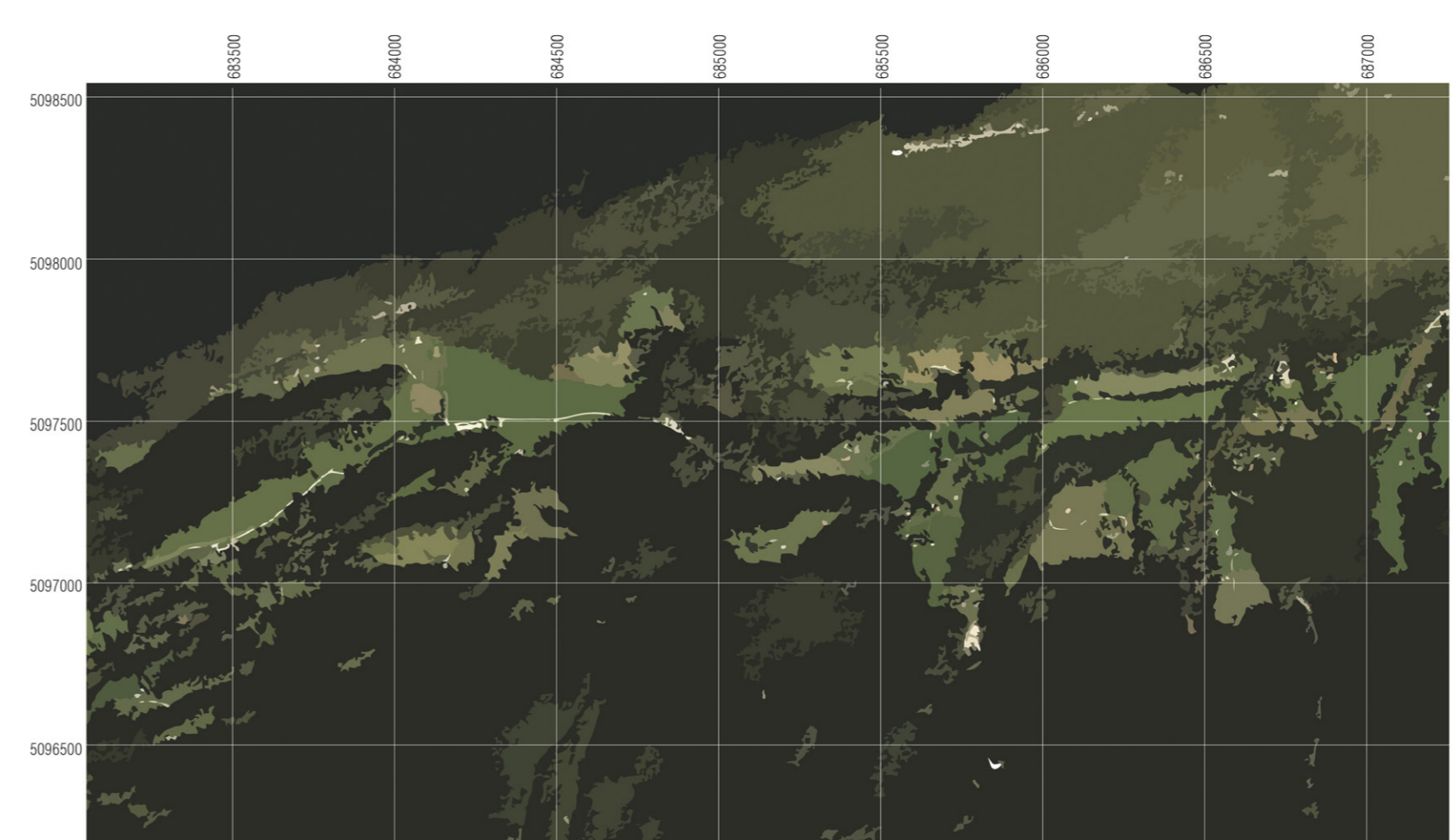
DIGITAL SURFACE MODEL MAP 1:20000



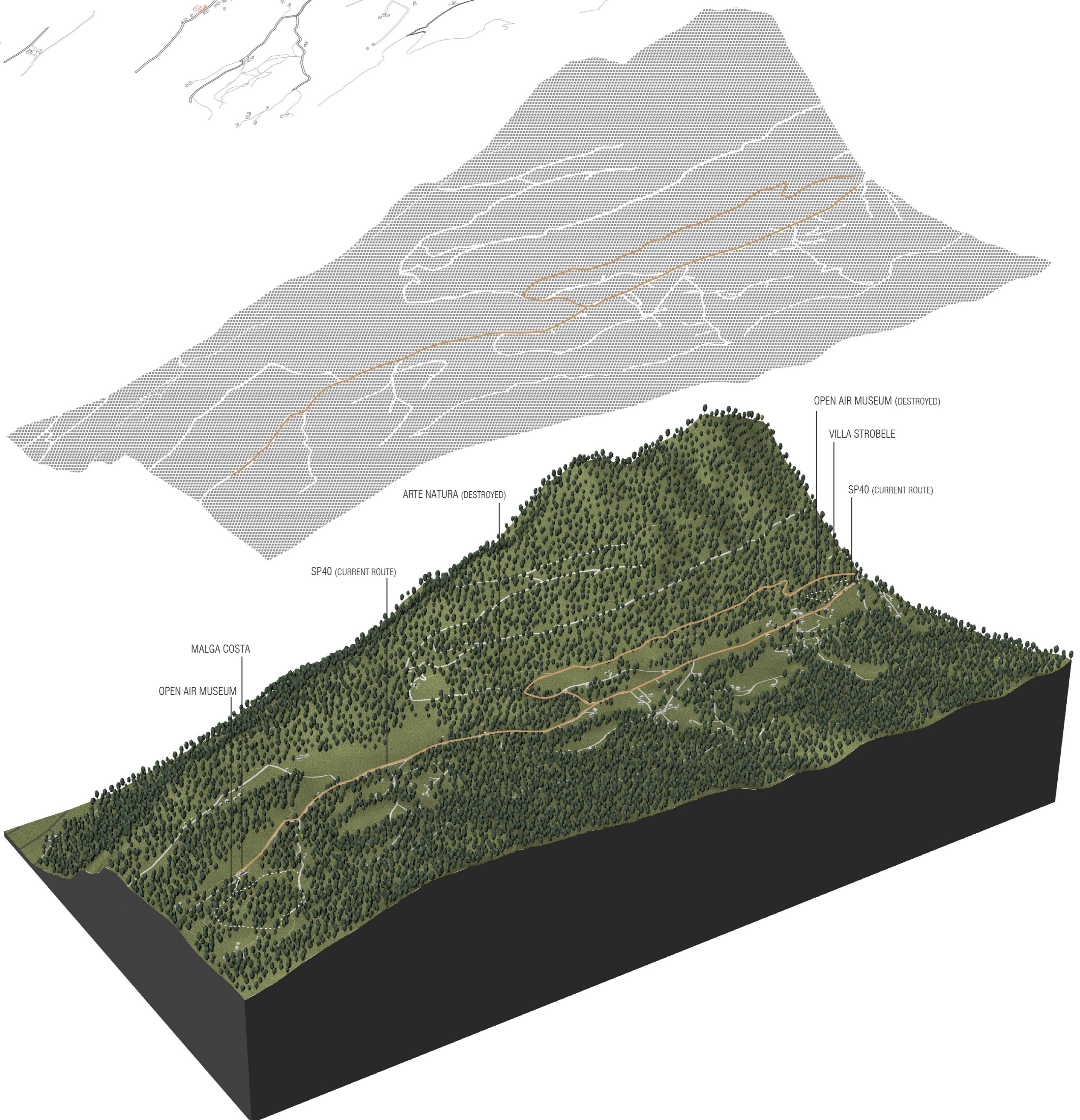
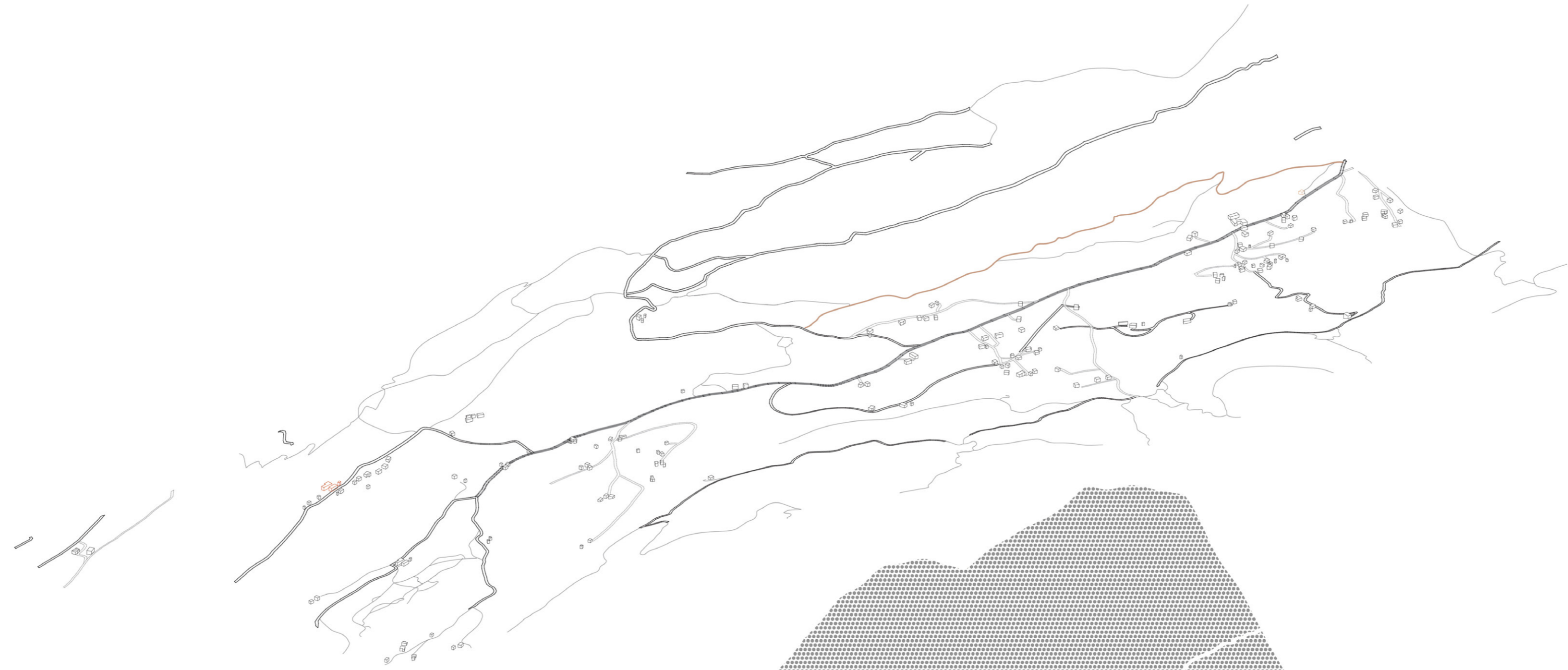
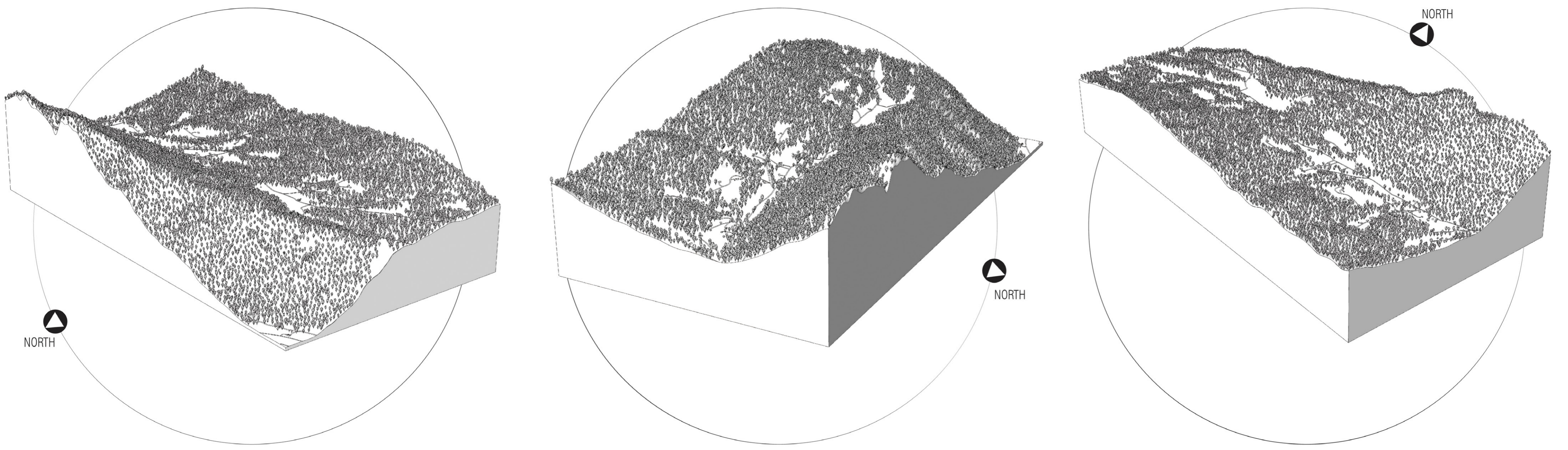
FOREST TYPE MAP 1:20000



TEXTURE GRADIENT MAP 1:20000



SITE 3D DIAGRAMS

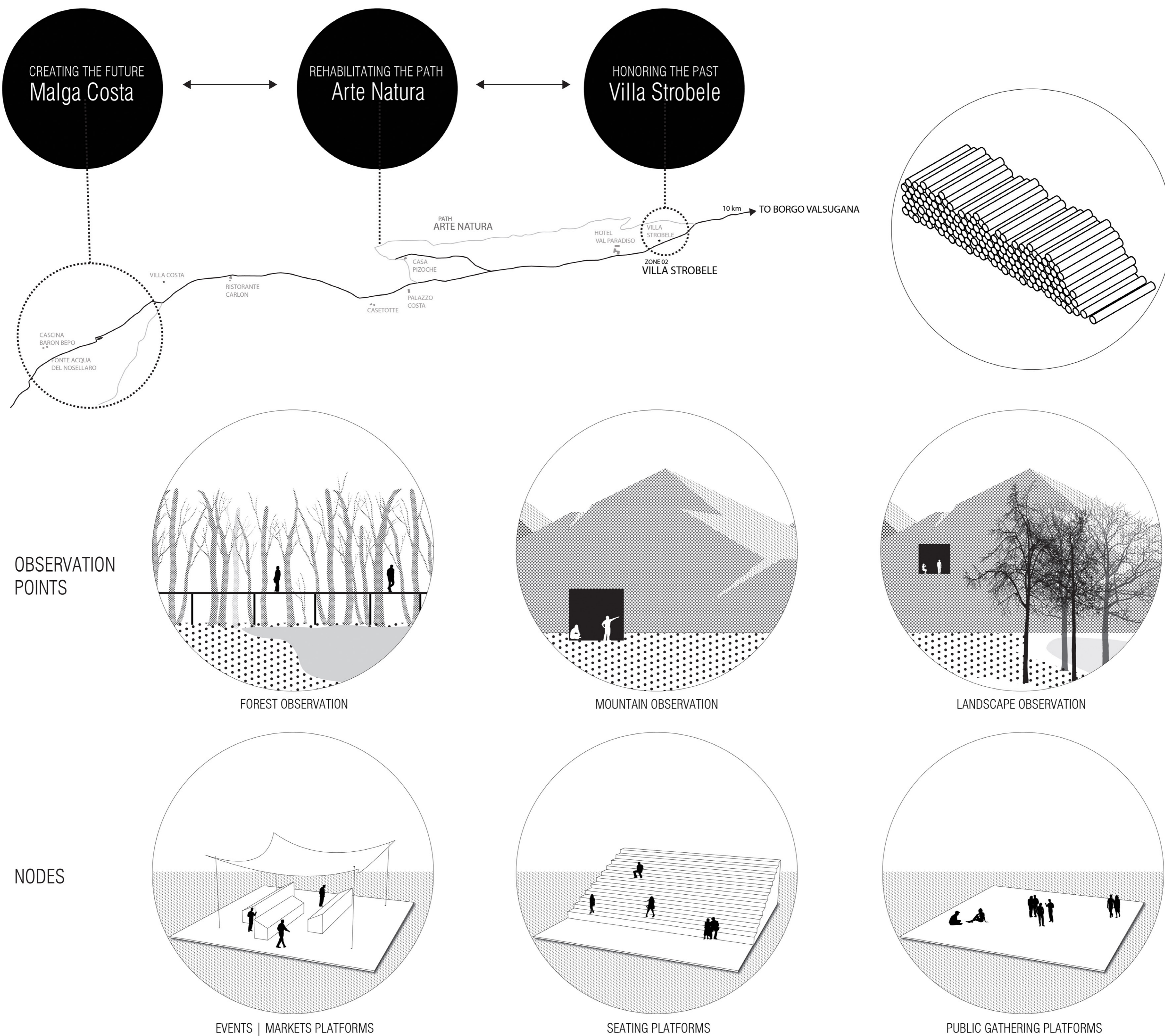


SWOT ANALYSIS

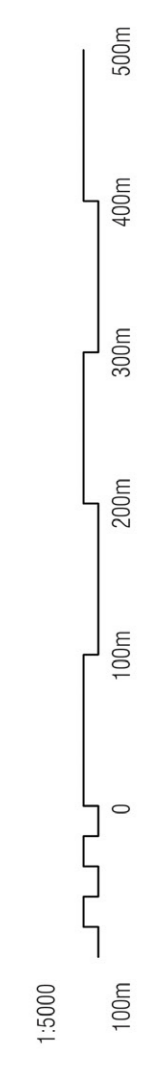
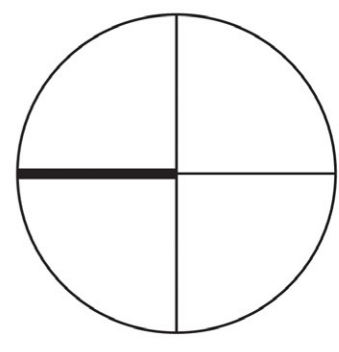
	S TRENGTHS	W EAKNESSES	O PPORTUNITIES	T HREATS
ENVIRONMENTAL 	<p>THE DYNAMICS OF THE UNIQUE AND DRAMATIC LANDSCAPE CREATED BY THE SEASONAL AND ENVIRONMENTAL CHANGES.</p> <p>THE FOREST TYPOLOGY OF THE LANDSCAPE THAT CREATES A NATURAL SPATIAL AND ENVIRONMENTAL BUFFER.</p>	<p>STEEP SLOPES THAT CAN BE HARD TO DEAL WITH IN A CONSTRUCTION WAY</p> <p>LACK OF LANDSCAPE DIVERSITY.</p>	<p>WOOD FROM DESTROYED TREES</p> <p>THE NATURE AS A SOURCE OF EXPERIENCE AND KNOWLEDGE.</p>	<p>UNPREDICTABLE STRONG WIND STORMS THAT CAUSES SEVERE DAMAGES</p> <p>THE HARSH WINTER THAT MAY DECREASE THE AMOUNT OF VISITORS</p> <p>THE ARTWORKS ARE NOT SAFELY-GUARDED AS THEY'RE FULLY EXPOSED TO THE ENVIRONMENT</p>
SOCIO-CULTURAL 	<p>ARTISTIC VALUE OF ARTE SELLA IN THE REGION</p> <p>THE NEW ARTISTIC MOVEMENT "ART IN NATURE" PROMOTED BY THE ARTEWORKS.</p>	<p>LACK OF PUBLIC TRANSPORTATION FROM BORGO VALSUGANA</p> <p>LACK OF OVERNIGHT ACCOMMODATION FACILITIES FOR USERS</p>	<p>TERRITORY'S COMMUNITIES AND PRIVATE BUSINESSES</p>	<p>LONG TRAVEL DISTANCE FOR WORKERS AND VISITORS</p> <p>LOW AMOUNT OF INHABITANTS IN VAL DI SELLA</p>
ECONOMICAL 	<p>MINIMUM ENERGY CONSUMPTION BY USING THE LANDSCAPE AS A PLATFORM</p> <p>THE USE OF ON-SITE OR LOCAL MATERIALS AS THE MAIN ARTISTIC ASSETS</p>	<p>80% OF THE INCOME FROM ONE SOURCE ONLY (TICKETS SALES)</p>	<p>THE AVAILABLE NATURAL RESOURCES IN THE SITE</p> <p>CACINA, NERBY THAT PRODUCE LOCAL PRODUCTS</p>	<p>THE TEMPORARY ARTWORKS AS A MAIN ASSETS</p>
SPATIAL 	<p>HISTORICAL VALUE OF EXISTING BUILDINGS</p>	<p>LACK OF CONNECTION BETWEEN THE TWO ZONES DUE TO THE DESTRUCTION OF ARTE NATURA</p> <p>LOW PRESENCE OF ENCLOSED SPACES FOR NEW FUNCTIONS</p>	<p>THE ART-NATURE INTEGRATION TECHNIQUES THAT EXIST IN THE ART WORKS COULD BE USED AS A REFERENCE FOR THE FUTURE ARCHITECTURE INTERVENTIONS</p>	

STRATEGY

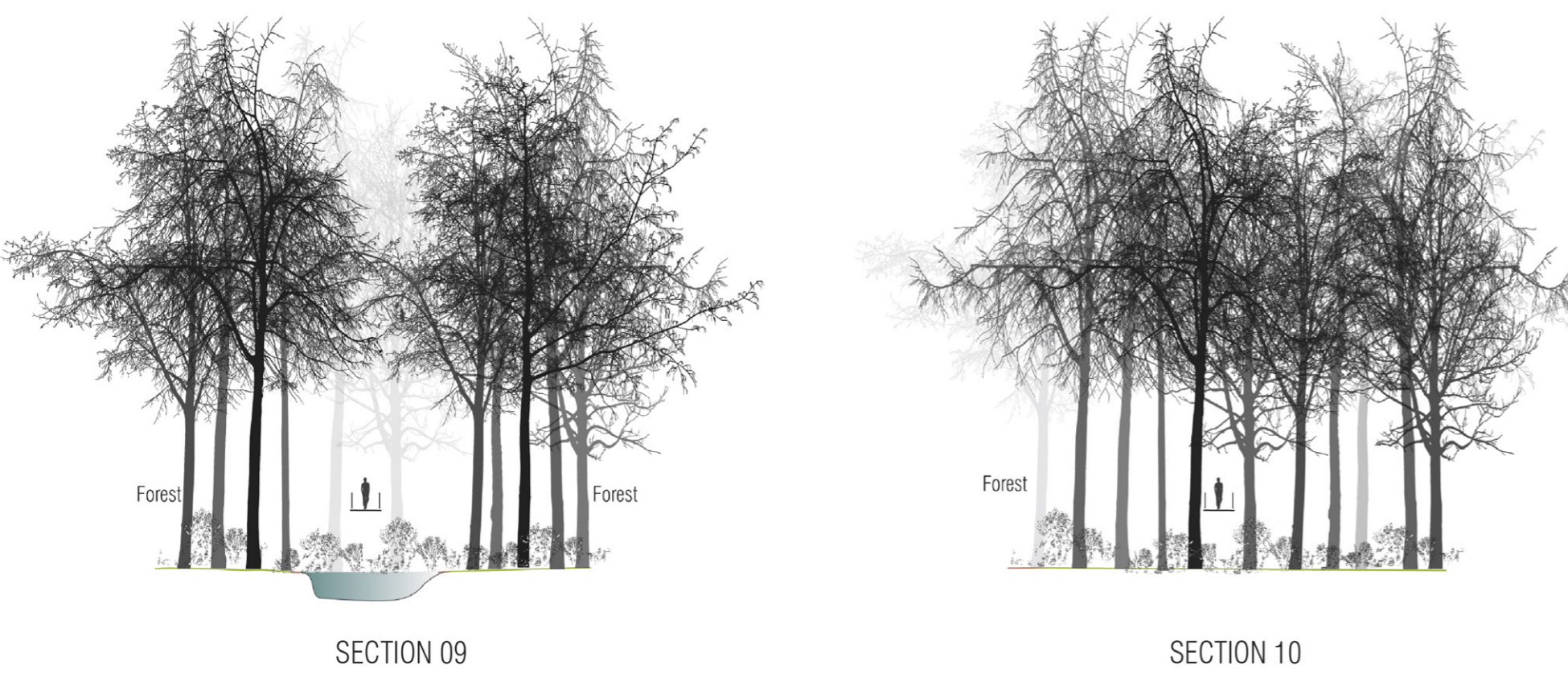
ECONOMICAL ASPECT	ENVIRONMENTAL ASPECT	SOCIO-CULTURAL ASPECT	SPATIAL ASPECTS
<p>It involves the relationship between Arte Sella's artistic approach and its territory, the mise en art of the Val di Sella provides an opportunity for its economic (by creating jobs thanks to new influxes of visitors)</p> <p>Cost efficient building</p> <p>Use of local materials (as wood from the destroyed trees)</p>	<p>because the mise en art of a territory helps to protect and promote the environment</p> <p>respecting the delicate nature by choosing right spot and minimize footprint of the intervention building</p> <p>create a sustainable architecture and low energy buildings and maximize the natural resources use, as sunlight in summer and water rain in winter that can be used for drainage.</p>	<p>establishing formal and informal partnerships between local stakeholders</p> <p>Promoting practice education for students and amateurs through classes and workshops as well as art and cultural events that certain the identity of the park</p> <p>development of infrastructure for easing the connection between arte sella and the region of trentino as well as attracting different kind of users from the surrounding settlements.</p> <p>The increment of users number will allow the area of services to expand which will help locals to promote their goods, services and facilities that will create a strong mutual benefit between the arte sella and the locals</p>	<p>blending with nature and contrasting with it</p> <p>innovative and experimental techniques and forms for maximizing natural experience and inspiration for artists using sounds, lights, wind and sceneries</p> <p>Focusing one of the 5 senses in each intervention through forms and location within the different landscape, landforms and vegetation type</p>



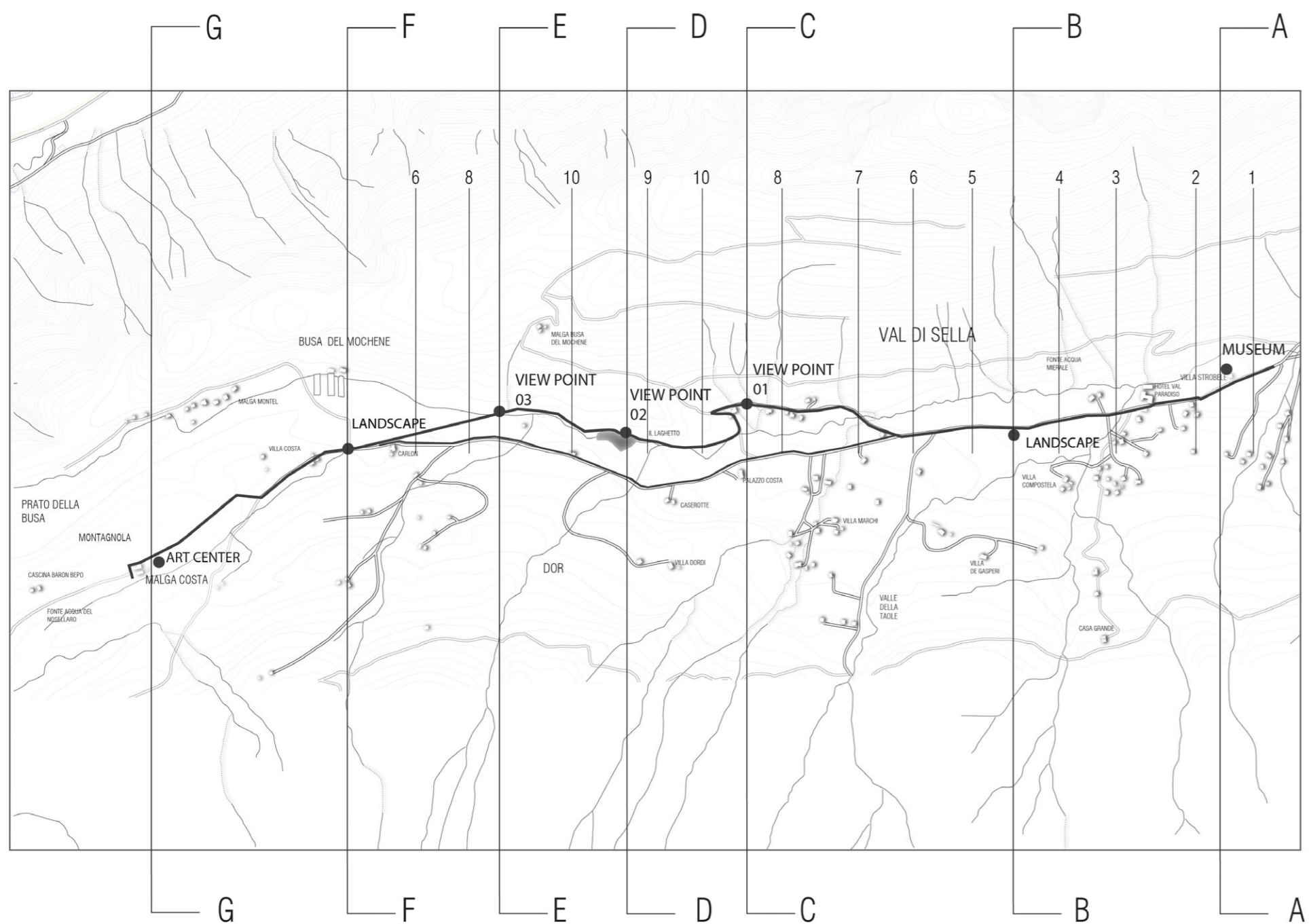
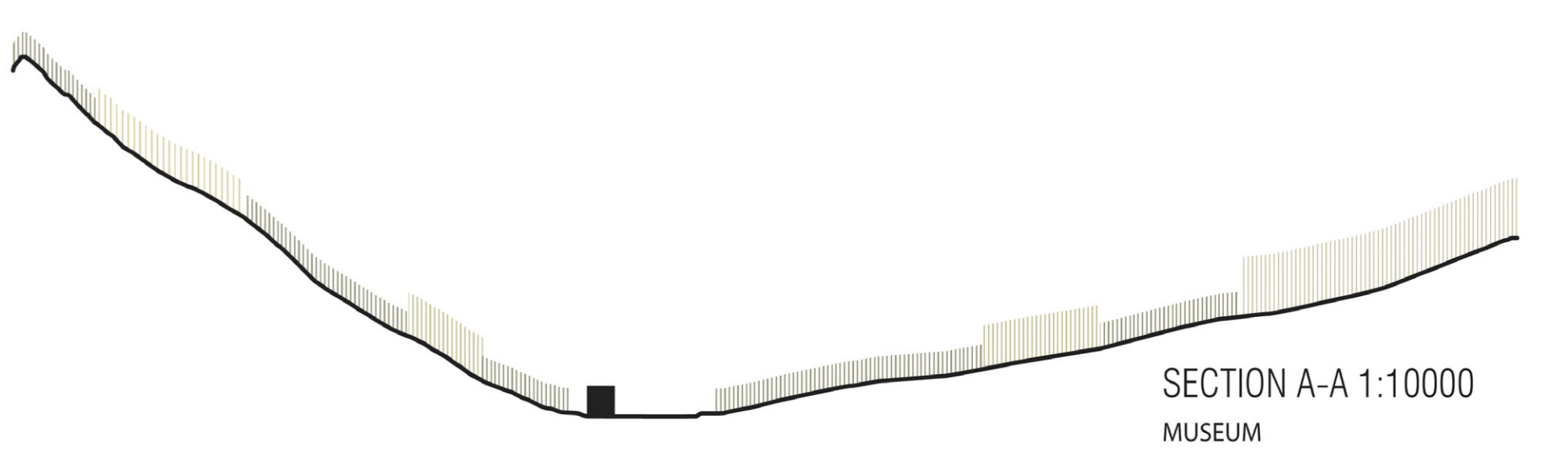
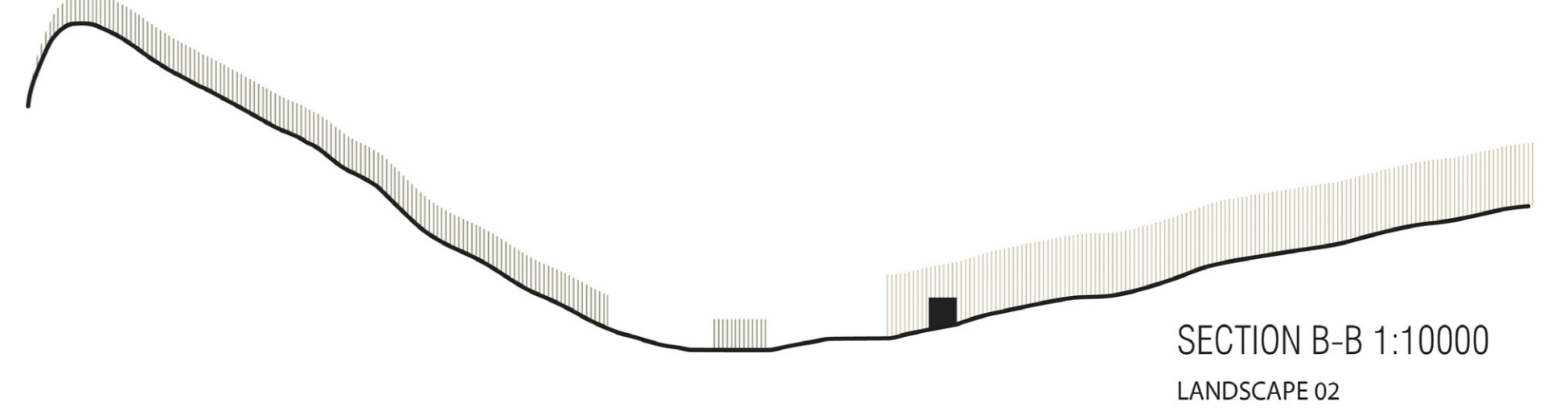
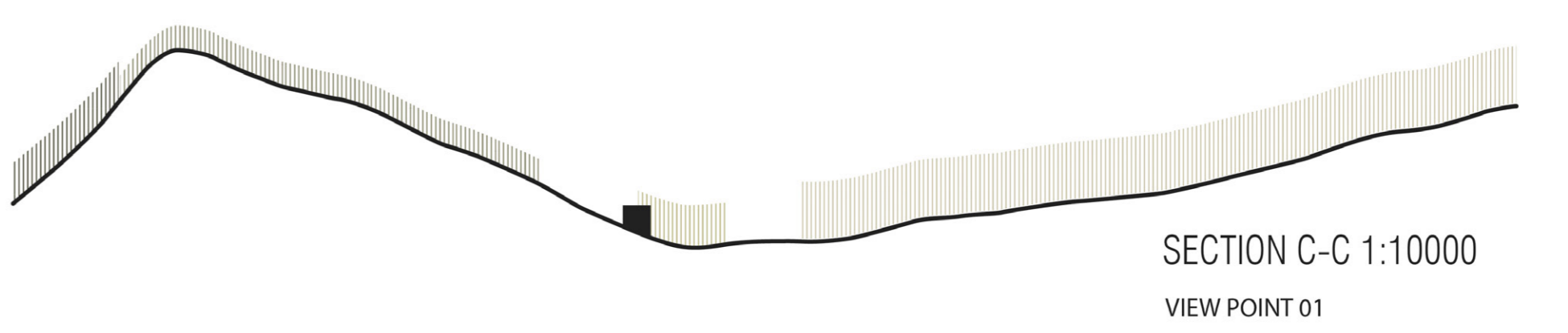
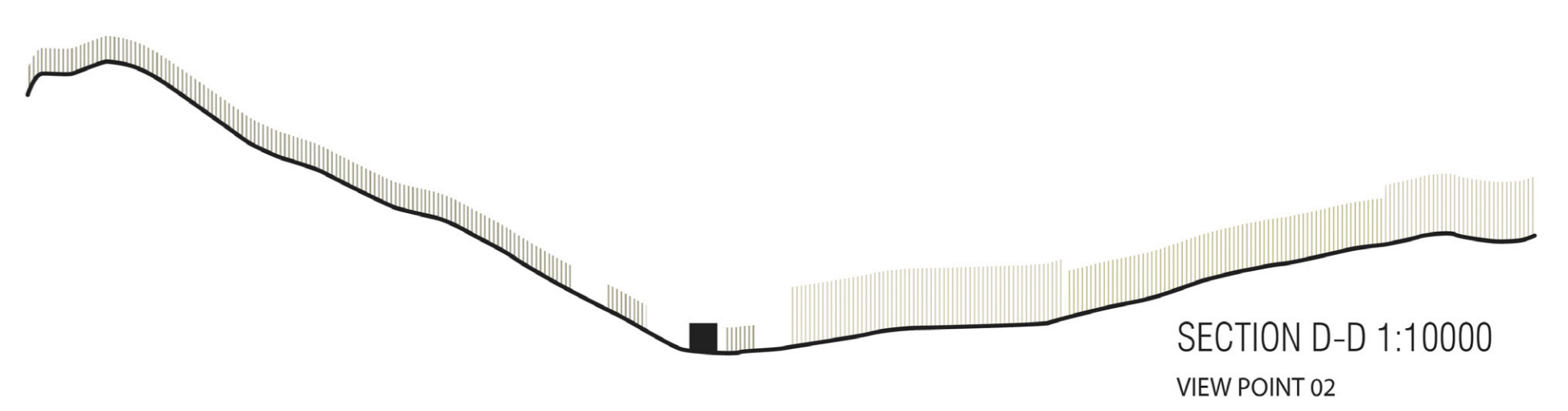
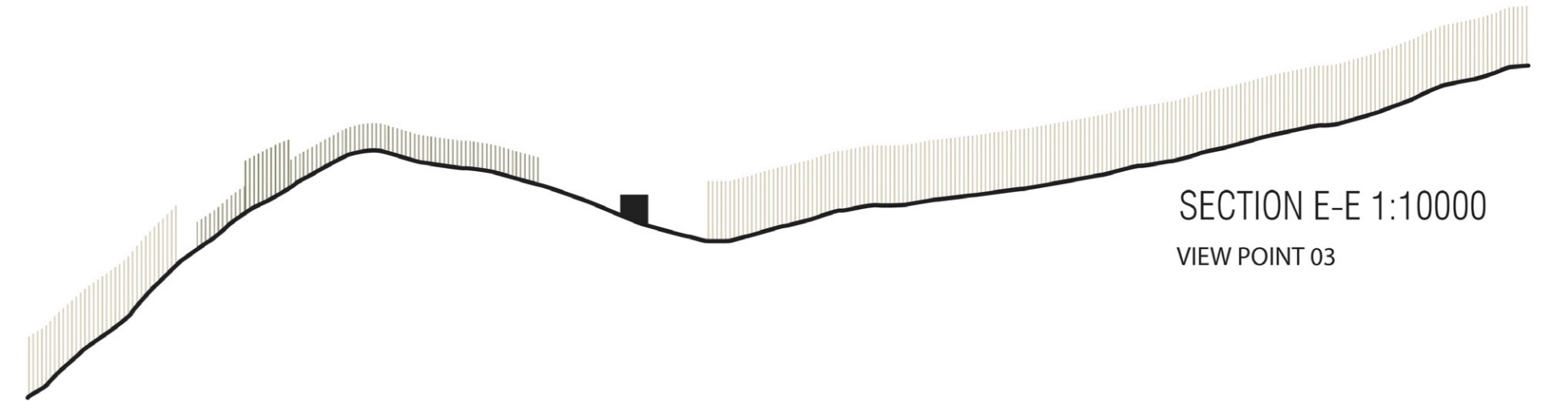
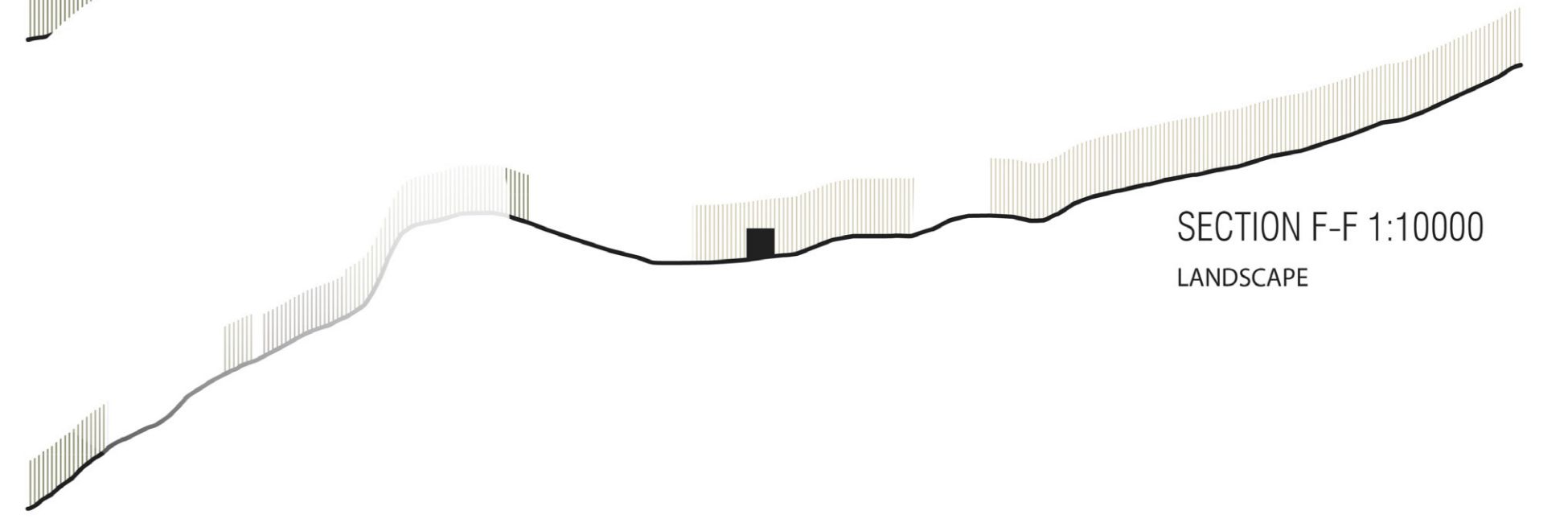
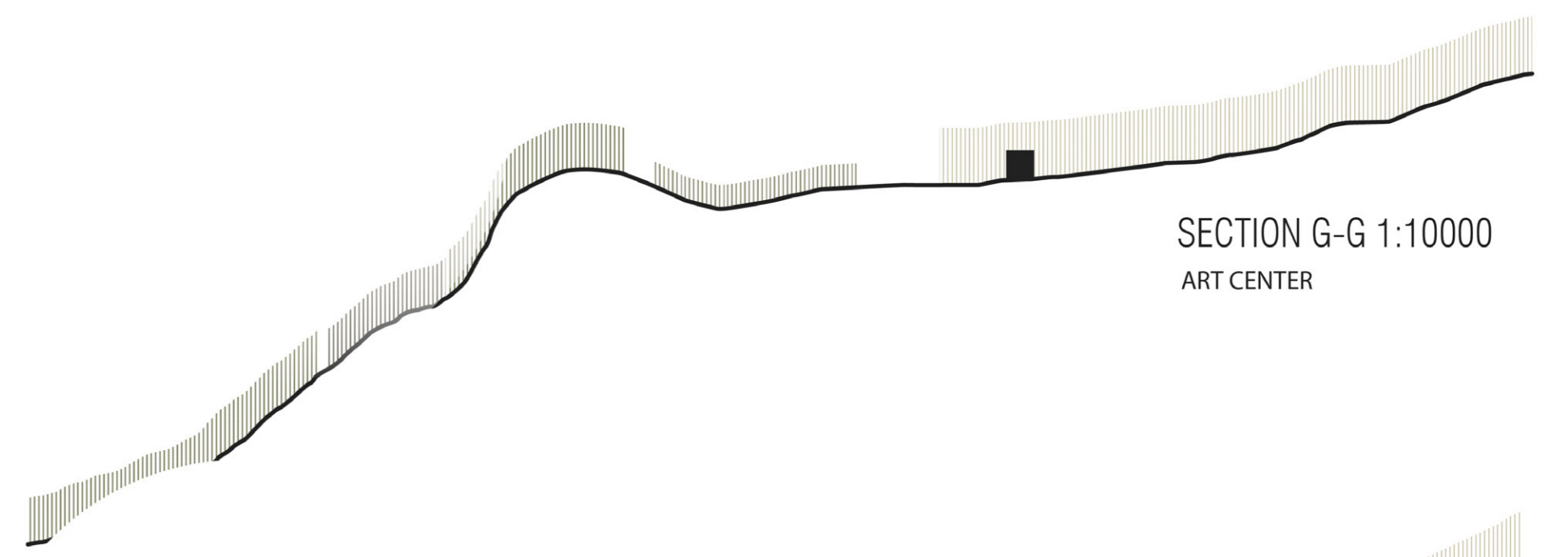
MASTER PLAN 1:5000



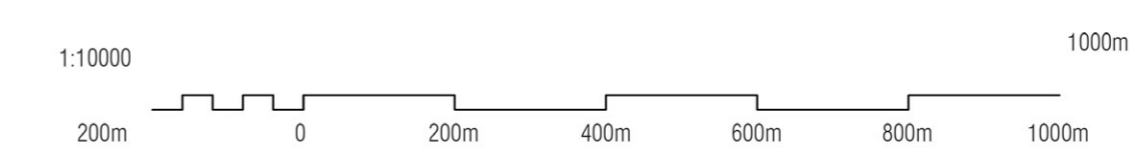
PATH SECTIONS



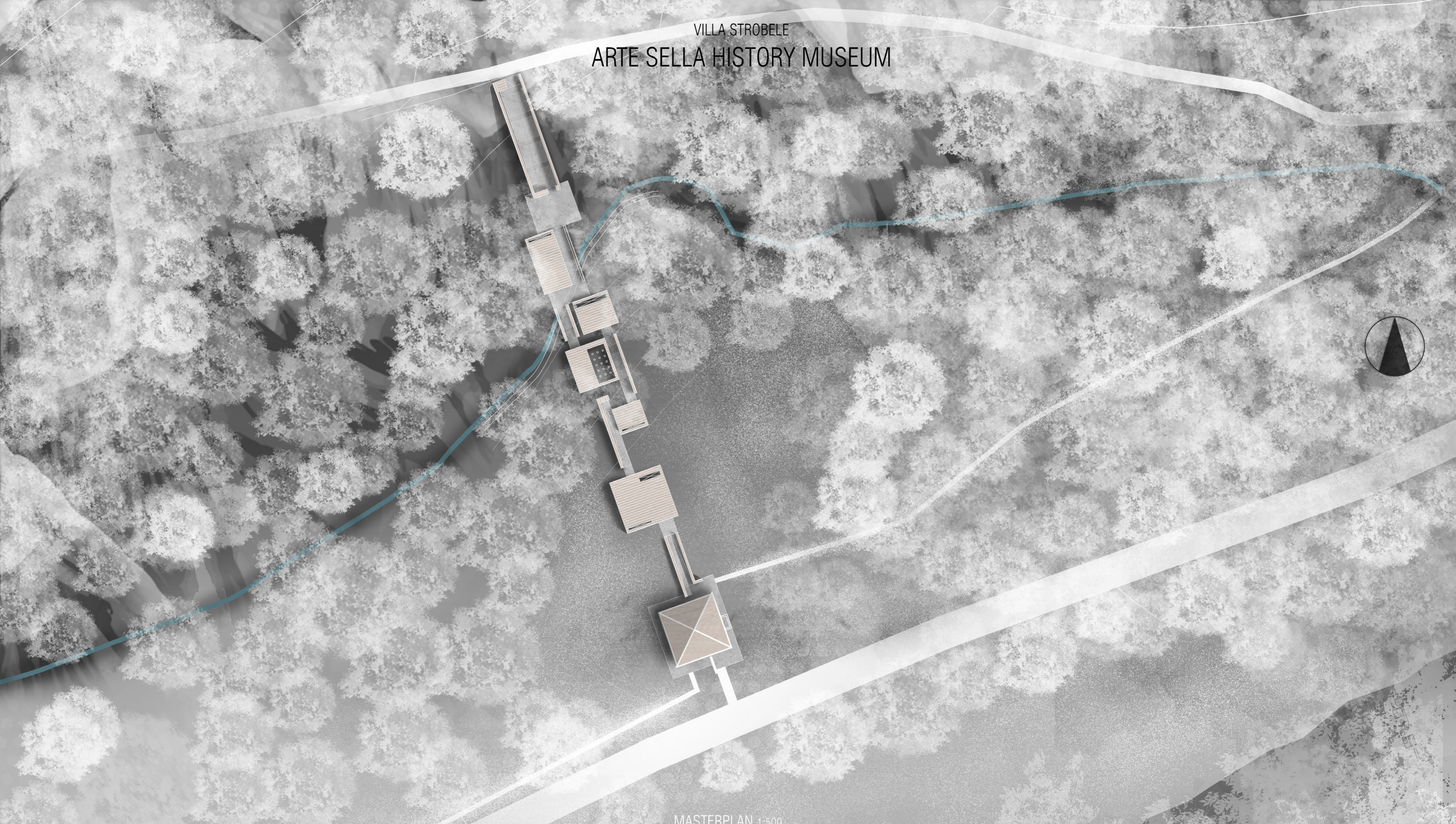
INTERVENTIONS SECTIONS



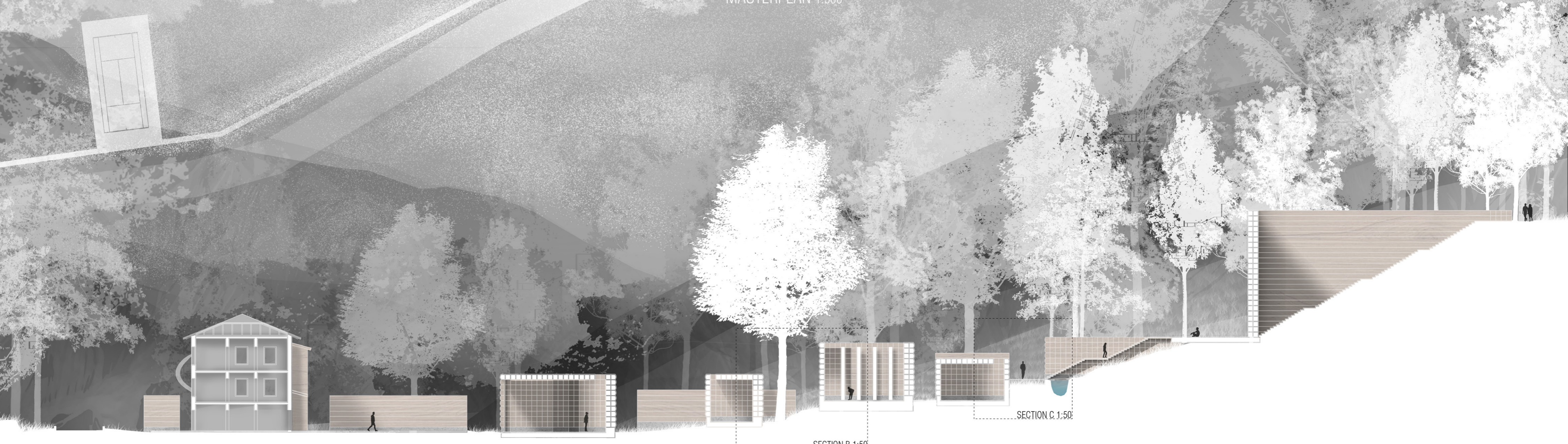
- ORNAMENT OSTRIETI OSTRIO-OAK GROVES
- SILVER FIR FOREST
- PINWOOD
- MAPLES-FRAXINATES AND MAPLES-TILTS
- BEECH FOREST
- LARCH FOREST
- SPRUCE FOREST



VILLA STROBELE
ARTE SELLA HISTORY MUSEUM



MASTERPLAN 1:500

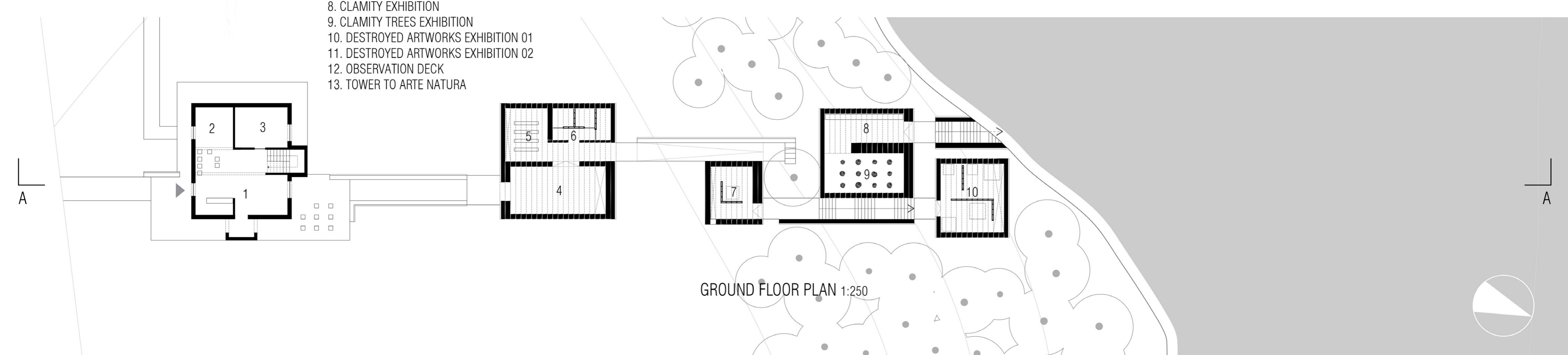


SECTION A-A 1:250

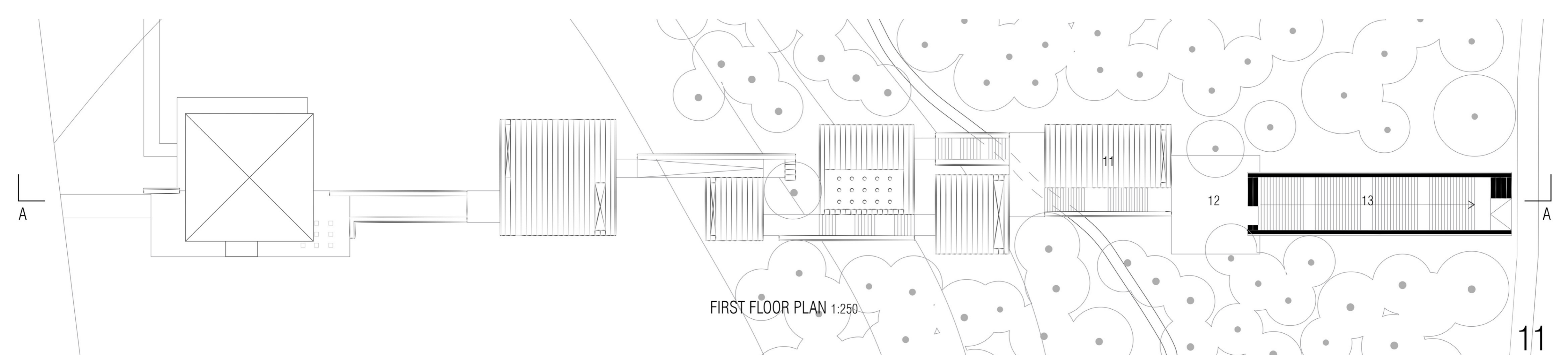
The Museum

A museum of the disappeared works, it will be a place preserving the memory and the traces of the works of the art that had disappeared. I arte sella it will host the remain of what have been destroyed by the storm it will also include what has been inevitably removed by the natural renewal and evolution process of the park.
The museum is a place to remember the experience of the artists and creative talents, it will evoke their interventions that has become one with nature

1. VILLA STROBELE (INFO DESK+TICKETS)
2. WAITING AREA
3. GIFTS SHOP
4. MUSEUM ENTRANCE
5. MULTIMEDIA ROOM
6. TOILETS AND STORAGE
7. ARTWORKS EXHIBITION 01
8. CLAMITY EXHIBITION
9. CLAMITY TREES EXHIBITION
10. DESTROYED ARTWORKS EXHIBITION 01
11. DESTROYED ARTWORKS EXHIBITION 02
12. OBSERVATION DECK
13. TOWER TO ARTE NATURA



GROUND FLOOR PLAN 1:250

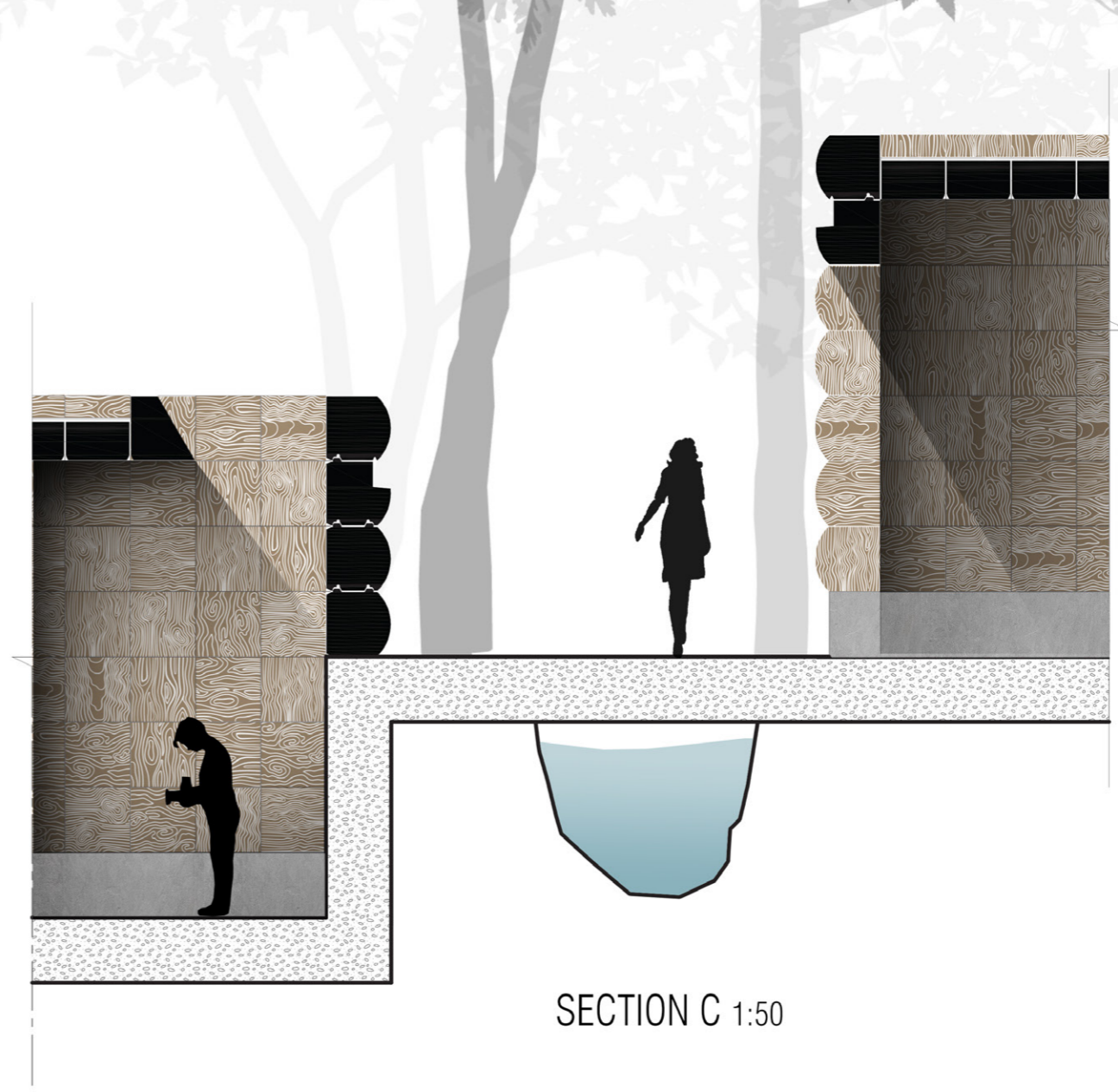


FIRST FLOOR PLAN 1:250

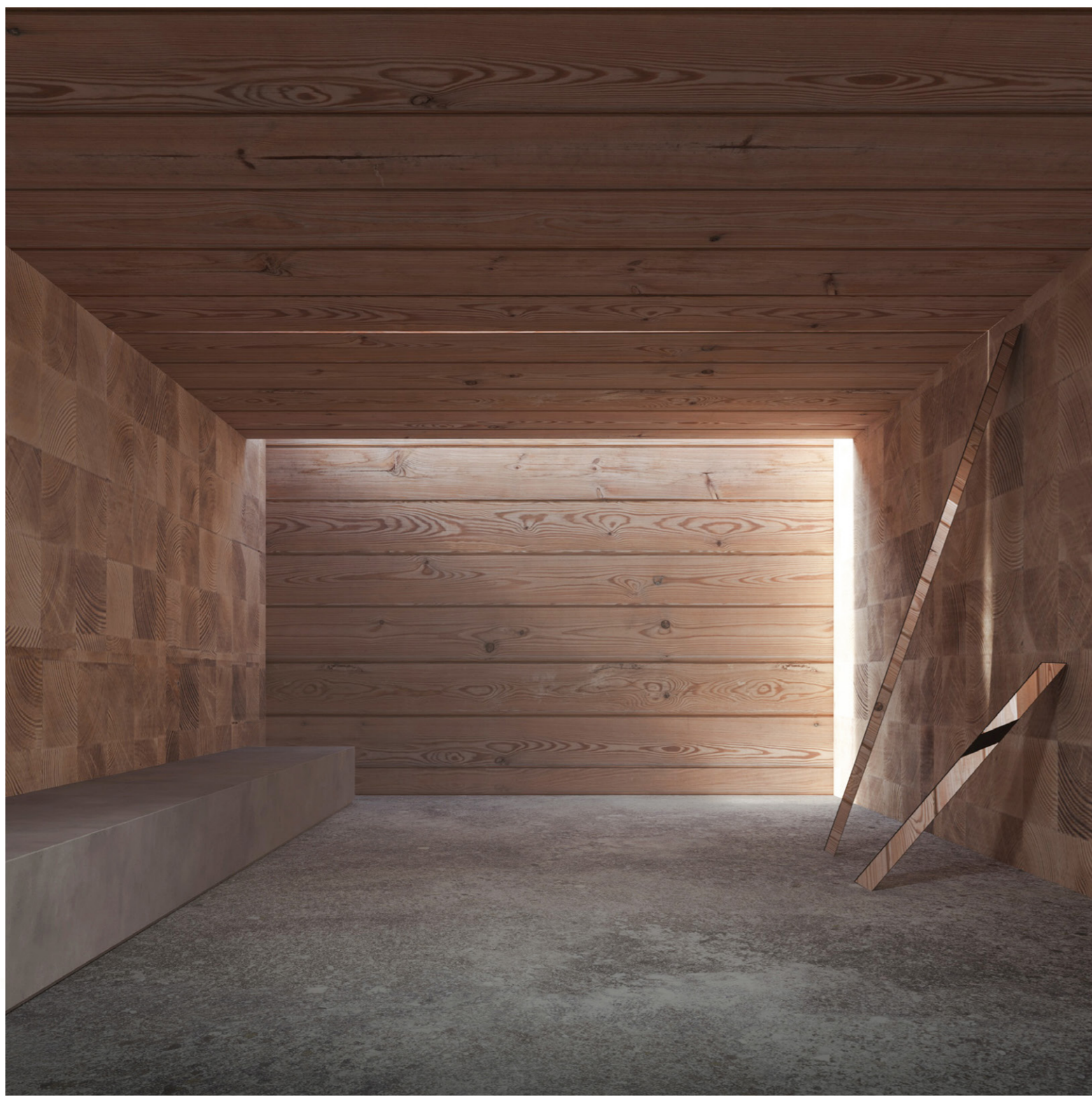
VILLA STROBELE
ARTE SELLA HISTORY MUSEUM



SECTION B 1:50



SECTION C 1:50



CONCEPT

The museum is located in the beginning of Arte Sella, the museum is a connection between villa strobele where everything in Arte Sella started and Arte Natura, the impressive artistic path that has been destroyed by the storm and to be revived as part of our whole intervention.

The semi temporary structure consists of wooden elements speeded along the connection, throughout the rising contour on a concrete platforms allowing the nature to go in between the units so the users can experience the nature throughout the museum journey

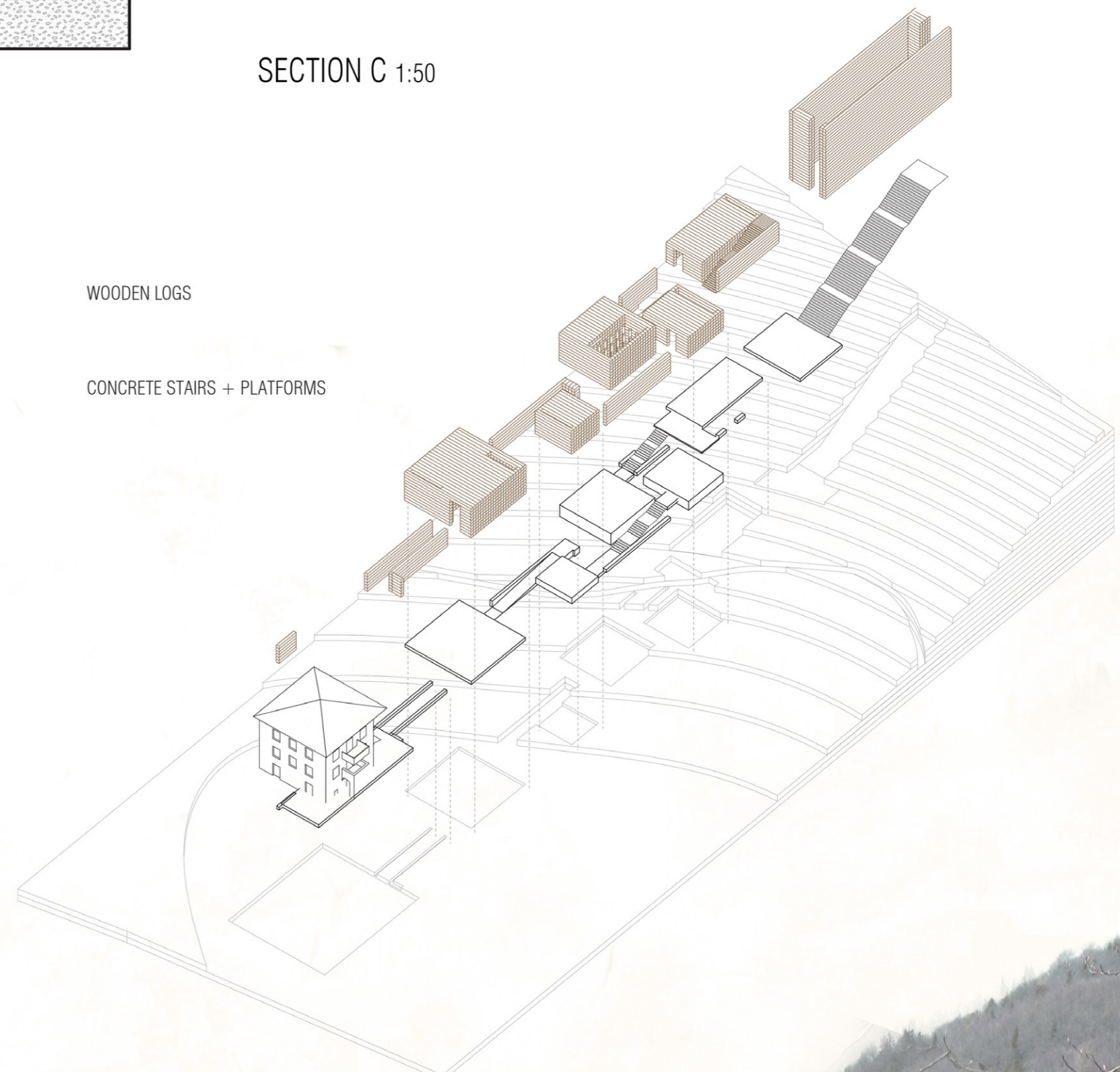
Although the boxes are spreaded in the nature they are internally isolated from a direct connection with the nature except from some sky opening to introduce the light and the trees shadows also some of the rains when it happens, this idea gives the statement that the art inside the museum is no longer alive since the art in nature was supposed to perform in nature but after it has been destroyed it doesn't perform anymore so it should be isolated from the direct connection with nature, just some glimpse are there

The museum started at villa strobele where there is the entrance reception, admin's offices and a book shop. Then the users go out of the villa on a concrete platform approaching the museum. The first unit is dedicated to an introduction to arte sella and showing the history of the art in nature movement

Then you go out and start going up on a concrete ramp within the nature to the second unit which is exhibition space afterwards the third unit which has the tree trunks erected like pillars in the middle of the space as a memory of the storm

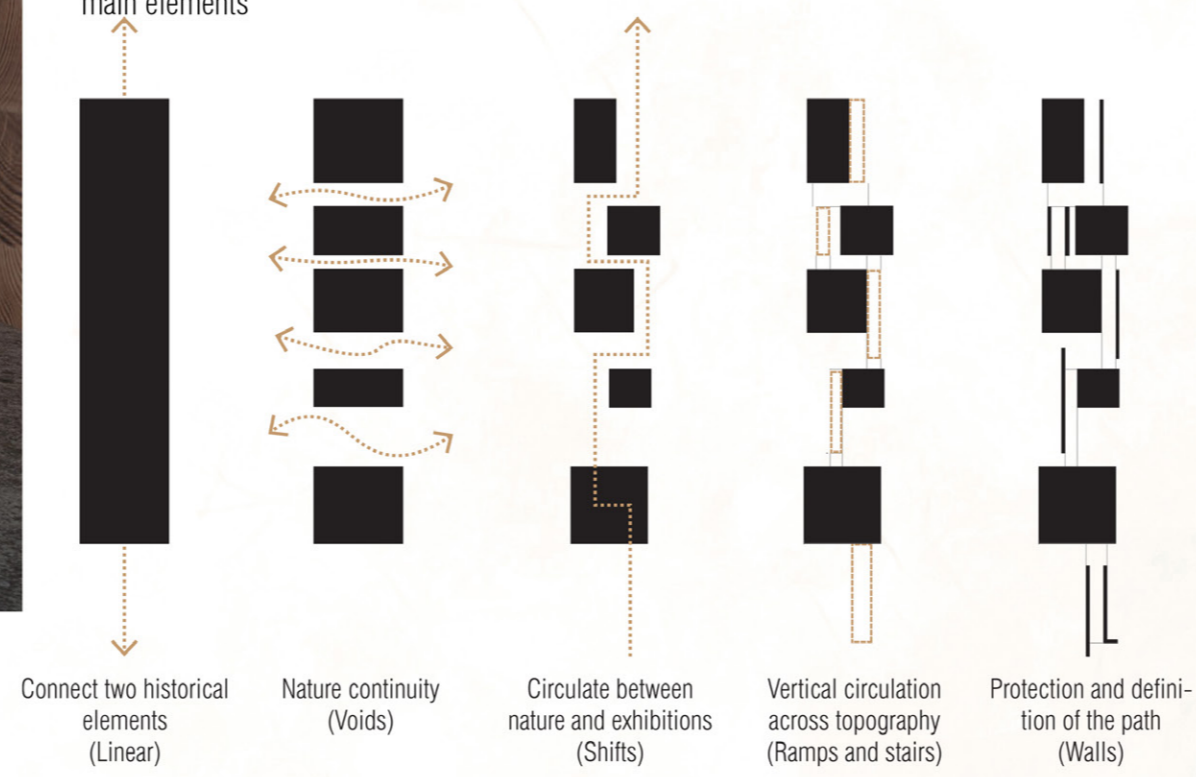
Then another 2 exhibition spaces before you eventually start rising up to the mountain through the staircase lower until you reach Arte Natura, the path that has been revived as a part of our whole intervention.

The temporary structure gives a statement that nothing remains in the nature which is one of the main elements

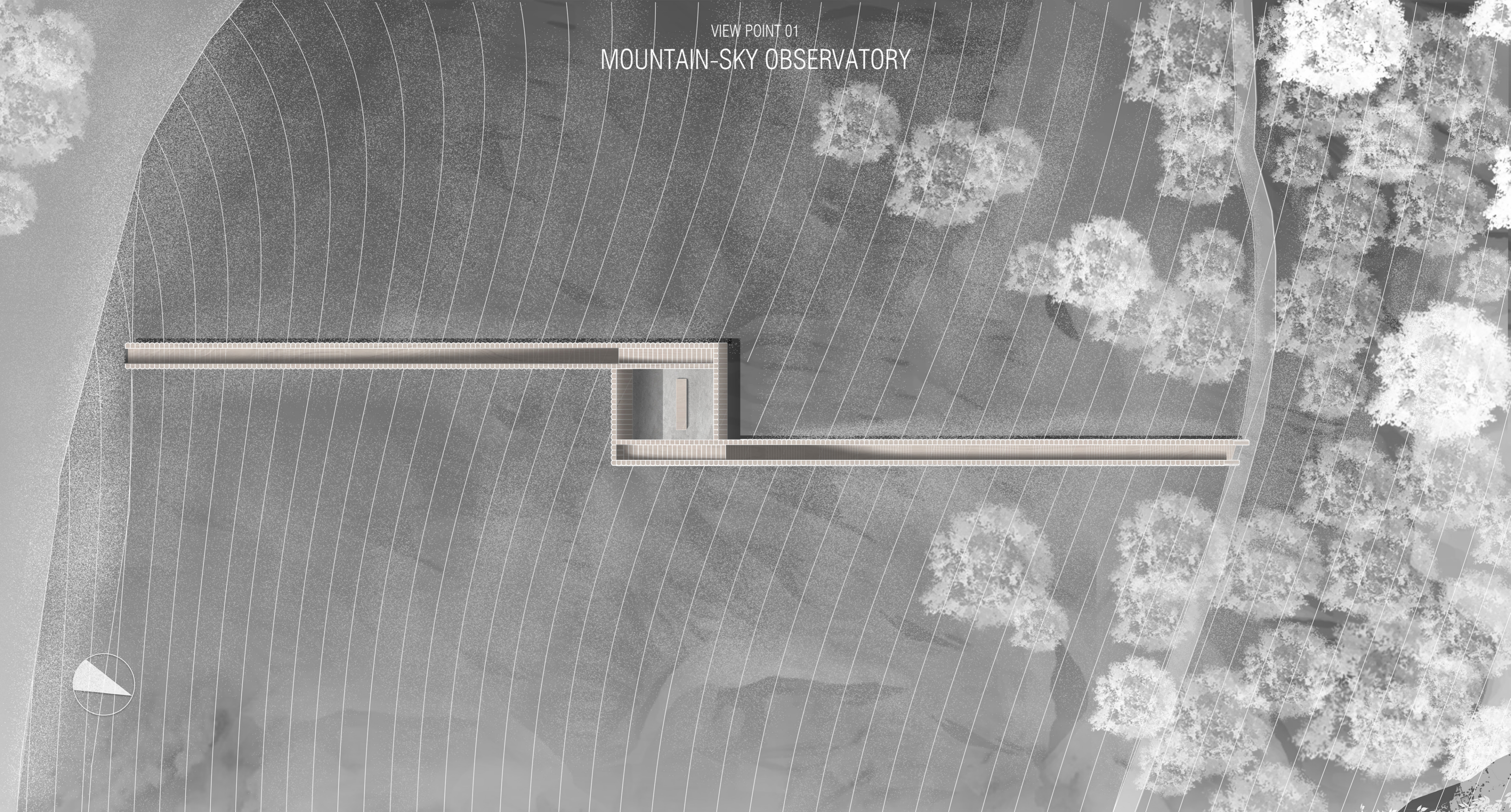


WOODEN LOGS

CONCRETE STAIRS + PLATFORMS



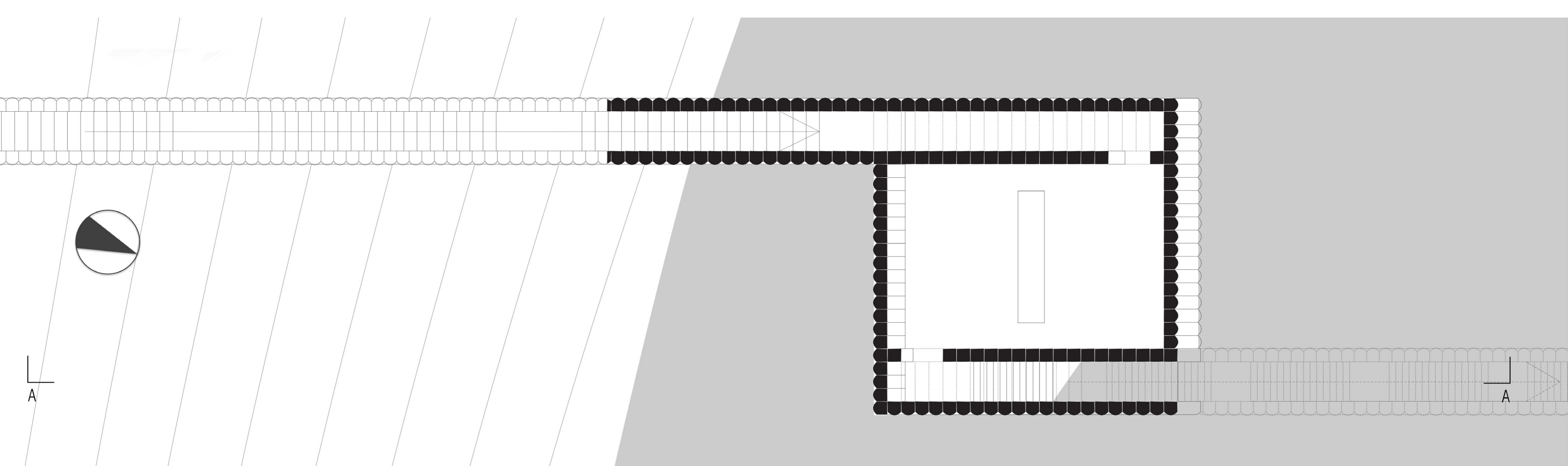
VIEW POINT 01
MOUNTAIN-SKY OBSERVATORY



MASTERPLAN 1:250



SECTION A-A 1:250



GROUND FLOOR PLAN 1:100

VIEW POINT 01
MOUNTAIN-SKY OBSERVATORY

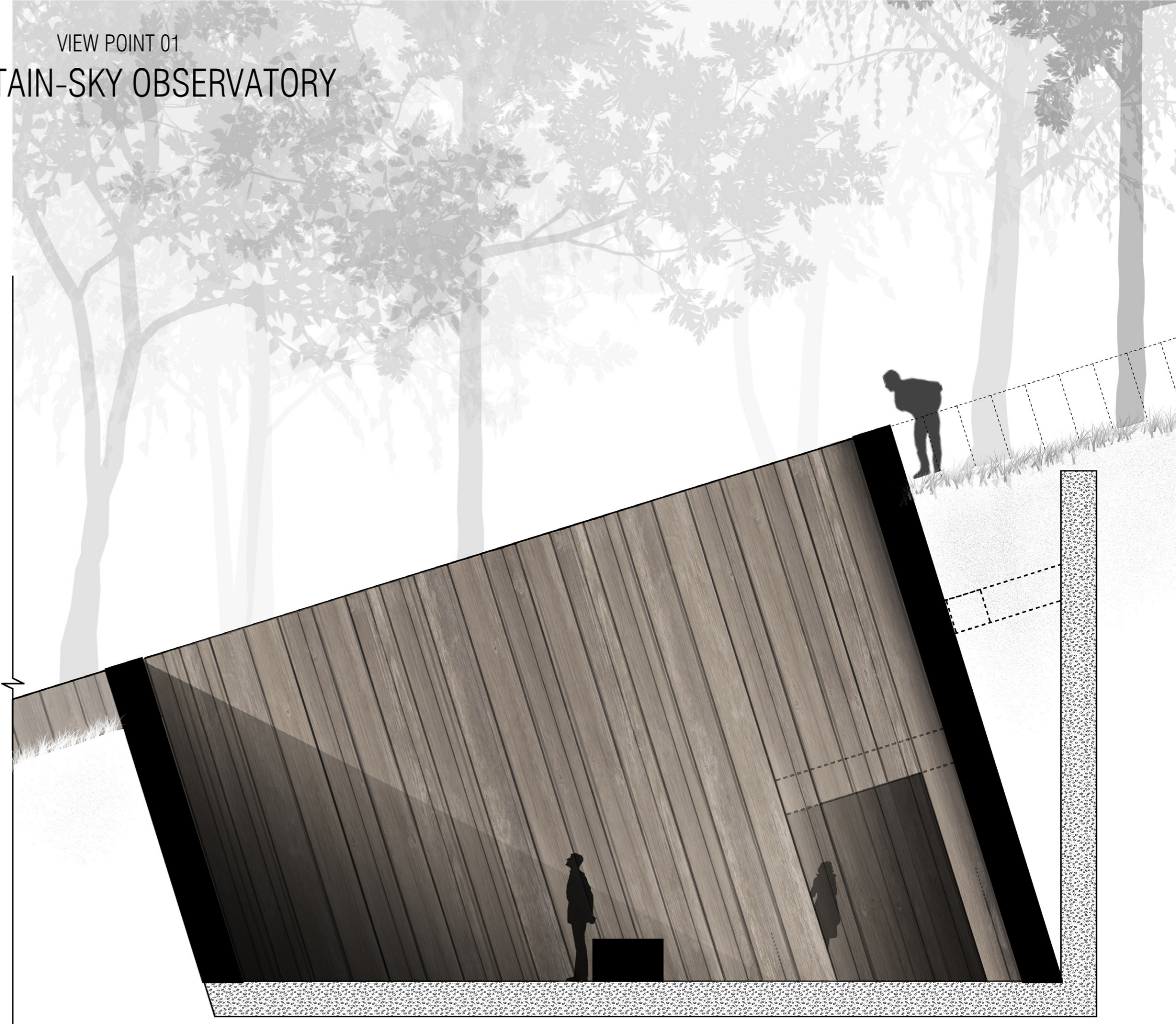
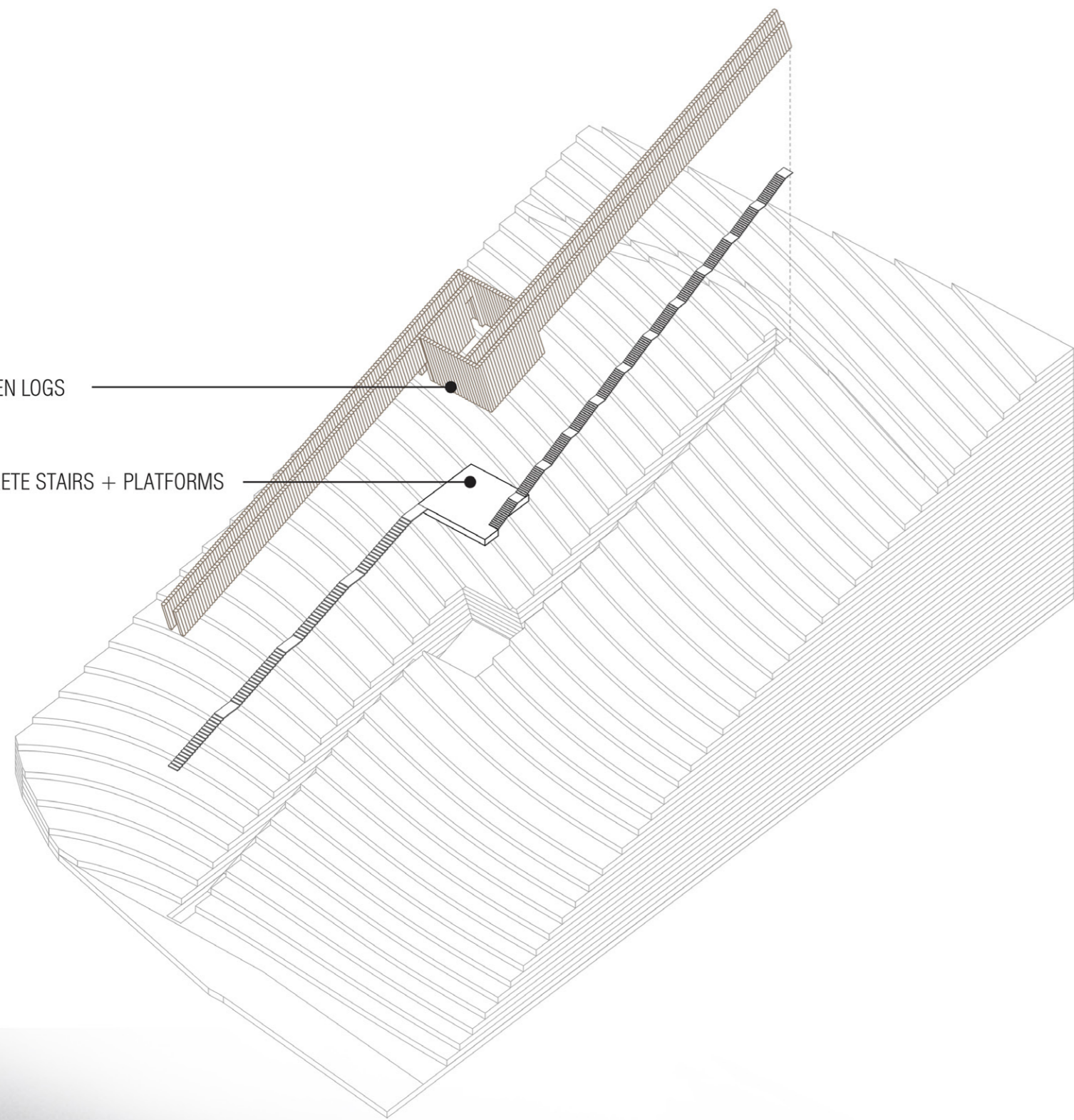
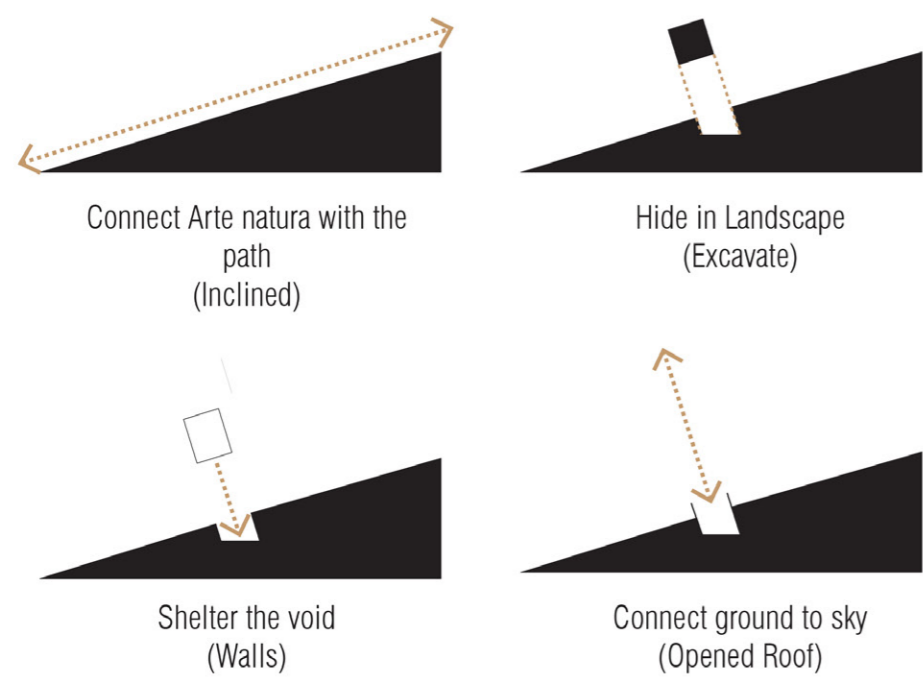
CONCEPT

By the end of the revived Arte Natura path we start going lower through the topography profile which starts by digging in the ground long staircase, while going down the intensity of the light decreases and the space becomes darker and darker until we reach the pure open roofless space, the moment of illumination, where the users can appreciate the sky excluded from all the other obstacles.

The intervention is a subtraction excavation reacts as a concealed and non-distracting architectural presence in the soil creating a pure space dedicated to the sky the excavated space announce itself from the interior not from the exterior. The sky void encourages visitors to look up as they reflect inside the intimate space.

Users starts to continue the journey through another path going down in the contour again until they reach the forest where another experience starts.

The intervention is so discreet from the exterior users can just see the tracing of the underground excavation through the wooden trunks units that are extended very slightly above the ground. The wooden trunks surround all the excavated space where they are fixed on a concrete walls that creates the underground wholes to prevent the soil lateral force.



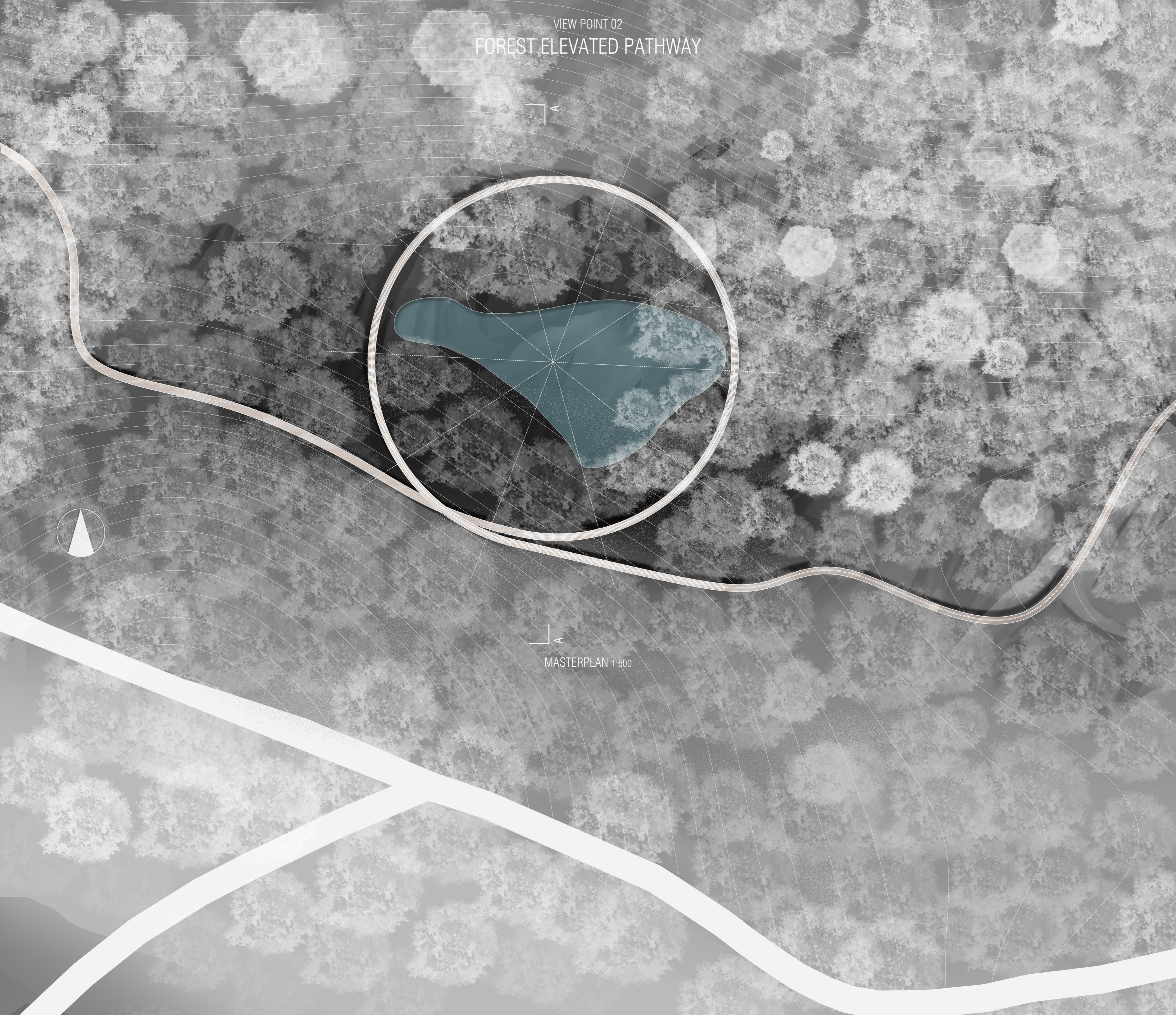
SECTION B 1:50



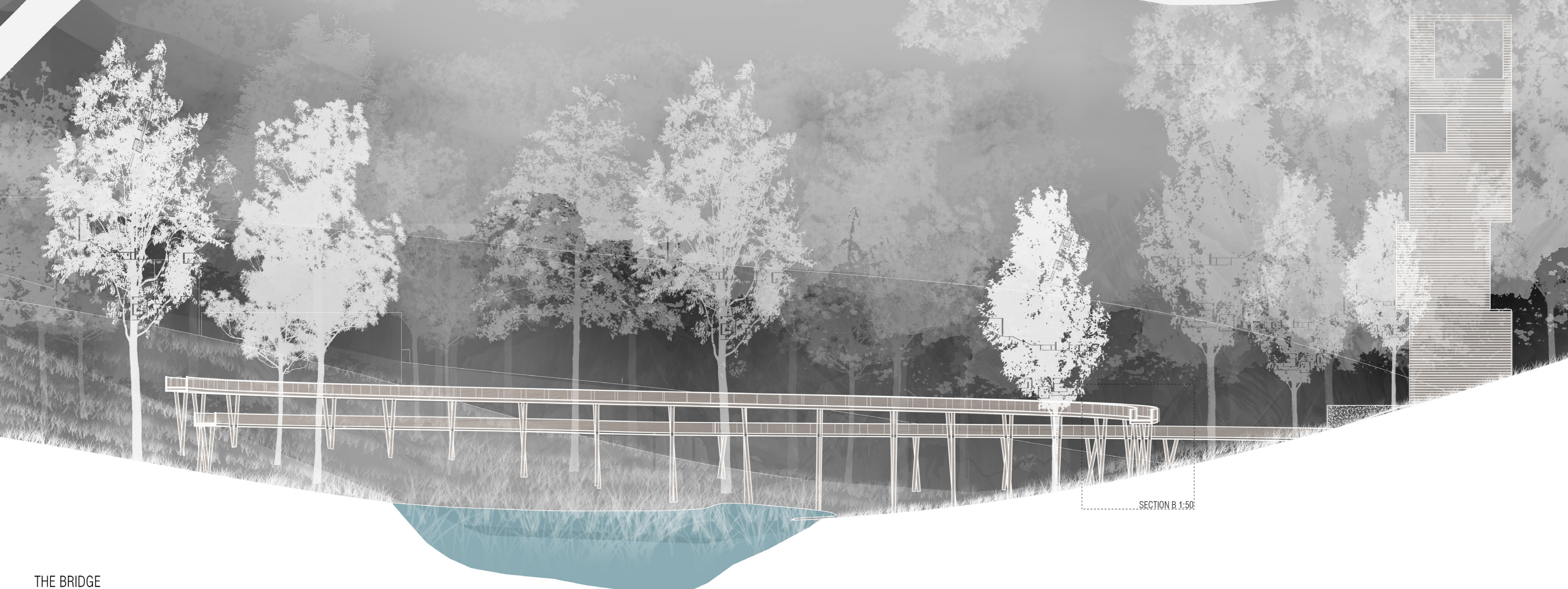
INTERIOR VIEW



VIEW POINT 02
FOREST ELEVATED PATHWAY



MASTERPLAN 1:500

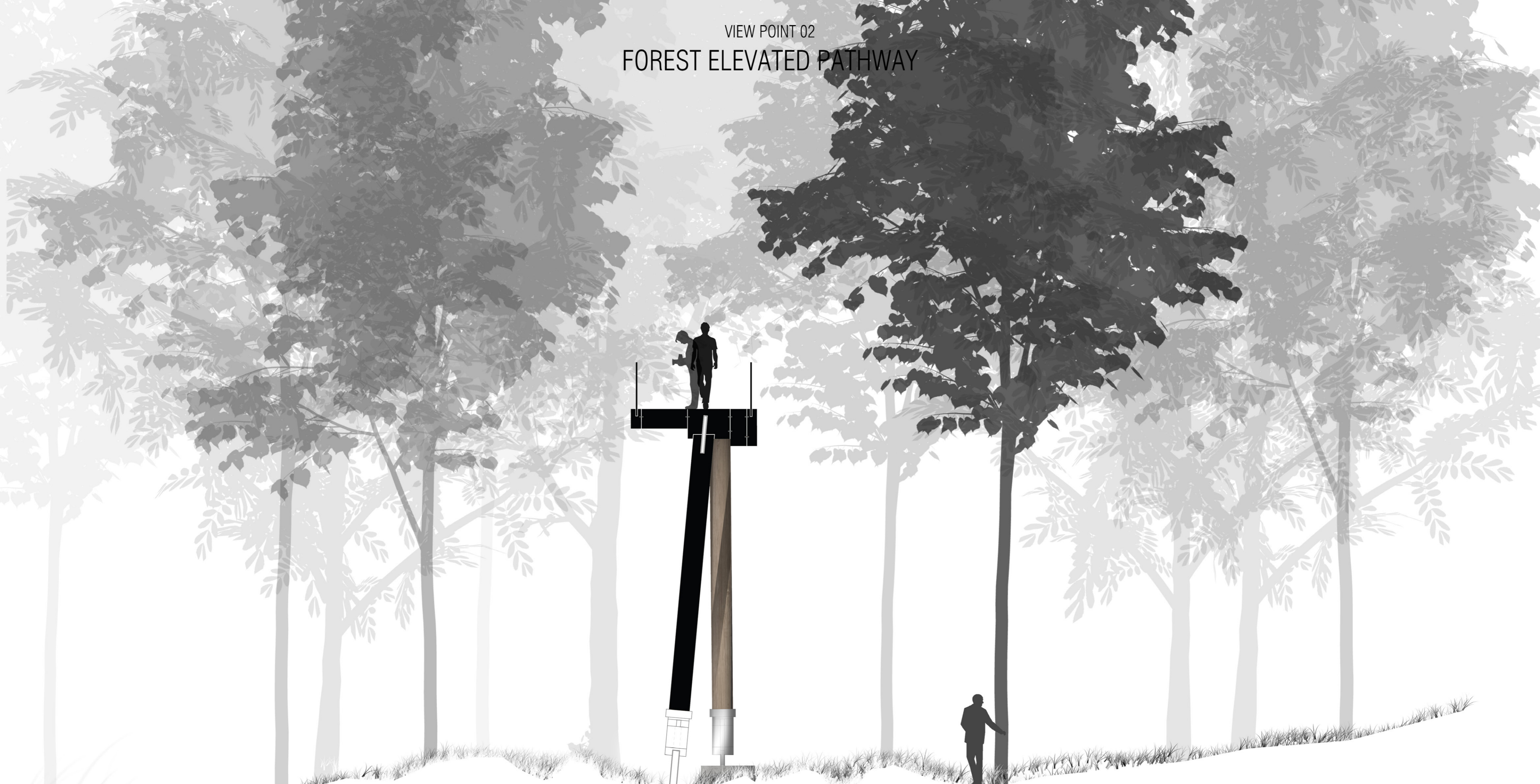


SECTION B 1:500

CROSS-SECTION 1:250

THE BRIDGE
Following the intense underground mountain experience a new promenade is starting in contrast to the former journey. At the light of the day, a walkway through the forest vividly appears before the eyes of the visitor. The path elevates as the ground slopes downwards. It, then, gradually becomes a bridge and formulates a complete circle over the lowest point having a preserved pond before the bridge started to gradually get attached to the ground again and keep moving up with the contour until the users reach the next viewpoint.

VIEW POINT 02
 FOREST ELEVATED PATHWAY



SECTION B 1:50

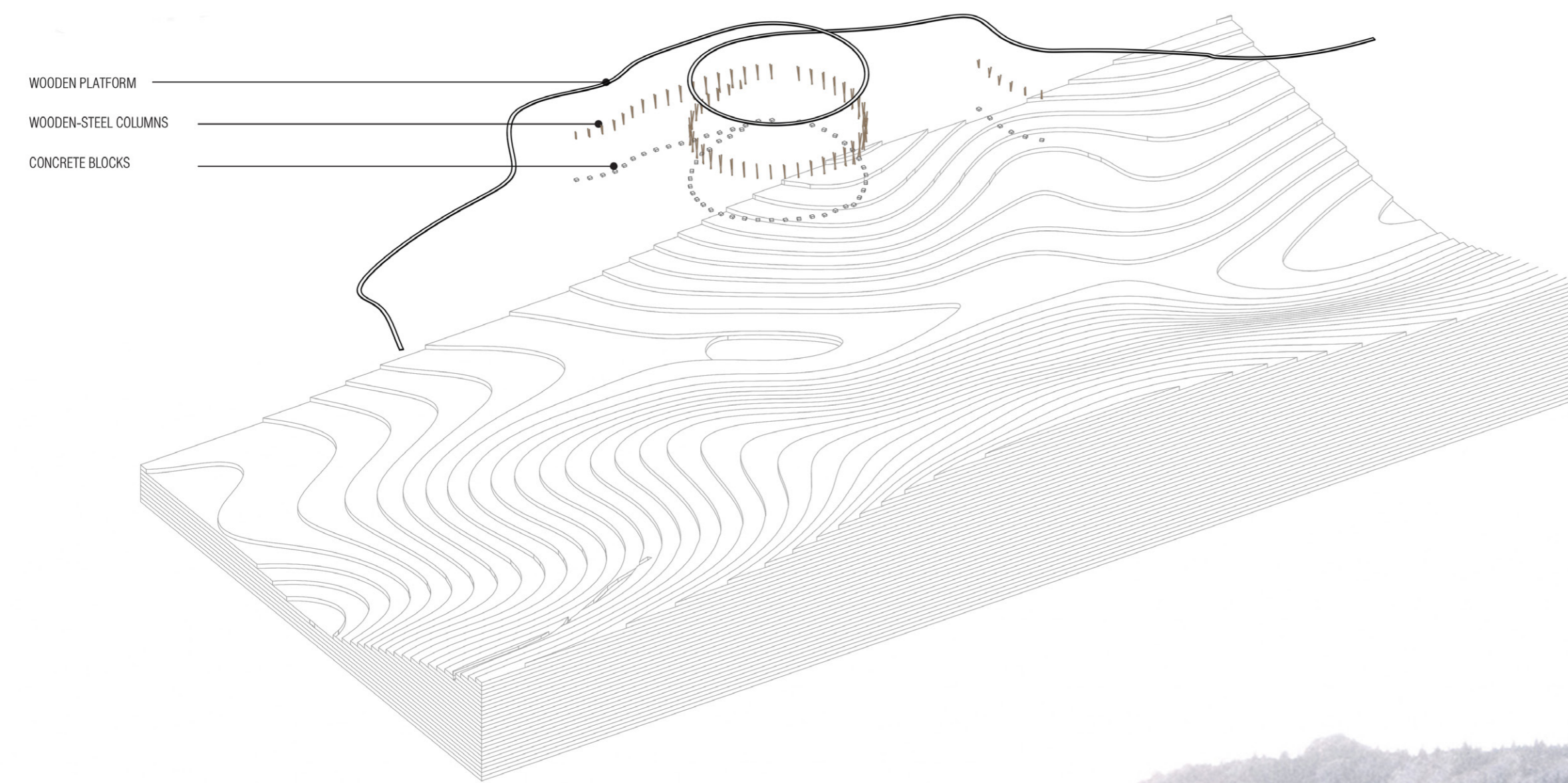
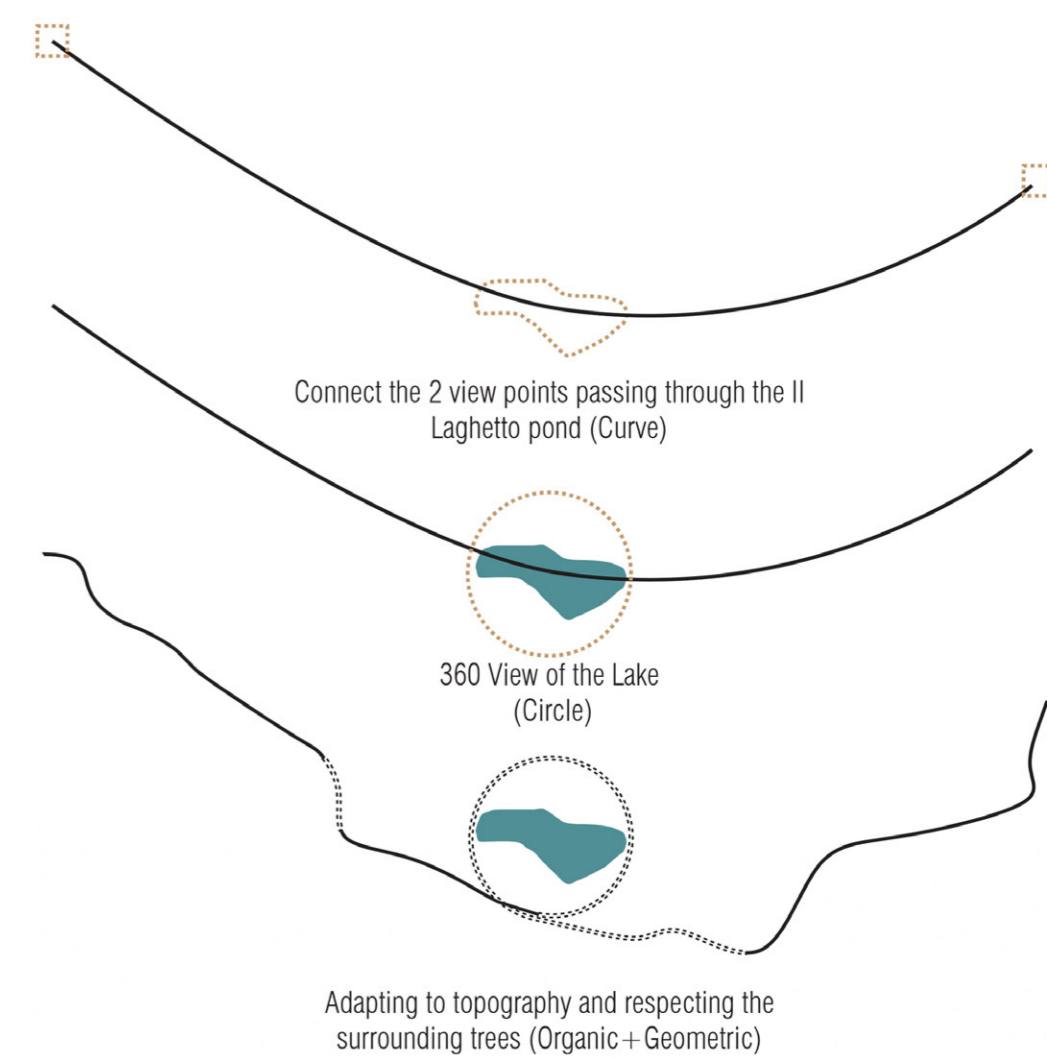
CONCEPT

The walkway is made of wooden units of locally sourced timber. A dynamic network of a bridge and paths liberates the user's movement through the forest of vale de sella. A natural escape into nature emanating senses of freedom.

The experience of the woods changes as the visitors walk from perceiving majestically erected trees to developing an intimate relationship with the trees. The path arrives at a proximity to the leaves of the trees. The visitors can touch and feel the smooth texture of the leaves, the rough texture of the branches, and the liquid aspect of the dew. They are embraced under an umbrella of a bouquet of colors such as the green leaves, brown branches and silver beech trees. They have been immersed in the forest at all angles. It is a piece of architecture which exists for the woods as the forest exists for the architecture. The circular ramp overlooks the beautiful pond (Il Laghetto) in the middle of the forest. The circle symbolizes the cycle of life. Inevitable. Irresistible.

The location has the full potential to host artwork. Hence, it can be a destination for artists, designers, connoisseurs and poets. It is a latent location featuring the new open museum and future extension of the existing Arte natura.

The structure consists of v-shaped timber pillars supported on a concrete base. The pillars are attached to the wooden blocks of the bridge using steel connections. The wooden pillars goes elegantly convenient with the flying element.

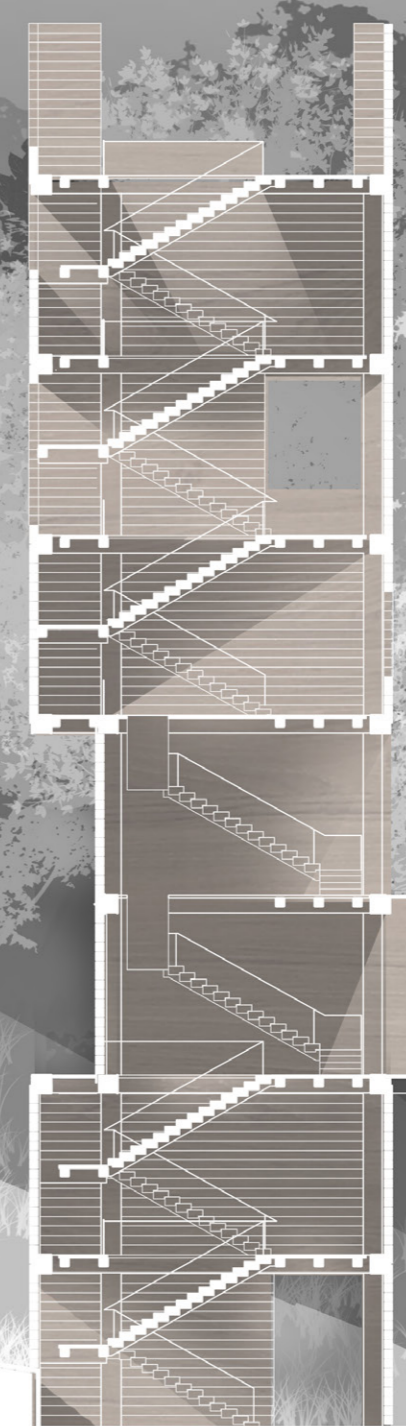


VIEW POINT 03
OBSERVATION TOWER

MASTERPLAN 1:500



SECTION B-B 1:200



SECTION A-A 1:200

CONCEPT

The observation tower stands autonomously on a high-altitude vantage point offering comfort and pleasure to users seeking to blend with a picturesque nature from a bird's eye view. The tower starts after a 700-meter-long woodland walkway path and a bridge that weaves woodlands together.

The 37-m high observatory tower is arranged among 25-35 m high beech trees and spruces. A harmonious vertical man-made entity now belongs to nature. The visitors climb upwards reaching higher than the treetops. In this regard, the heavenly nature is before their eyes. And, they literally feel above the world.

Within the border of the forest and the open fields lies an independent area, almost island-like, the location of the tower. The building is a spatial reference in the landscape. Hence, it is visible from the path through the woodland and oriented towards the destination of the journey Malga Costa which is attached to the new art center. The tower is therefore identified as a landmark in the landscape that radiates a sense of orientation and navigation.

Ascending the stairs is a spatial experience marked with feelings of curiosity, abruptness, and surprise. The journey begins with total darkness confined in solid masses. Light starts to penetrate slightly but gradually at the shifting of the cubes and the intersections of the stairs. The view is not revealed immediately to intensify feelings of curiosity. As the visitors intrude furthermore, openings orient and frame selected elements of the landscape. Arriving to the roof level, visitors are showered with light under an open view acknowledging the entire surrounding landscape. The view communicates a mystical amalgam of mountains and forests. A green, primitive, and natural creation. An intersection of natural and artificial designed to intertwine.

The orthogonality of the tower contrasts the natural curvature of nature. Yet, the façade borrows the wood material from its surrounding in order to fit in. The construction material is made entirely of timber, existing in the site after the calamity, and adopts stripped logs timber techniques. Moreover, the intervention is considered sustainable, for cost-effectiveness, energy efficiency, carbon footprint are optimized to mitigate any risks on the environment. The structural conditions use innovative techniques and joinery to avoid the use of steel supports as much as possible.



Blend with the surrounding trees (Vertical)



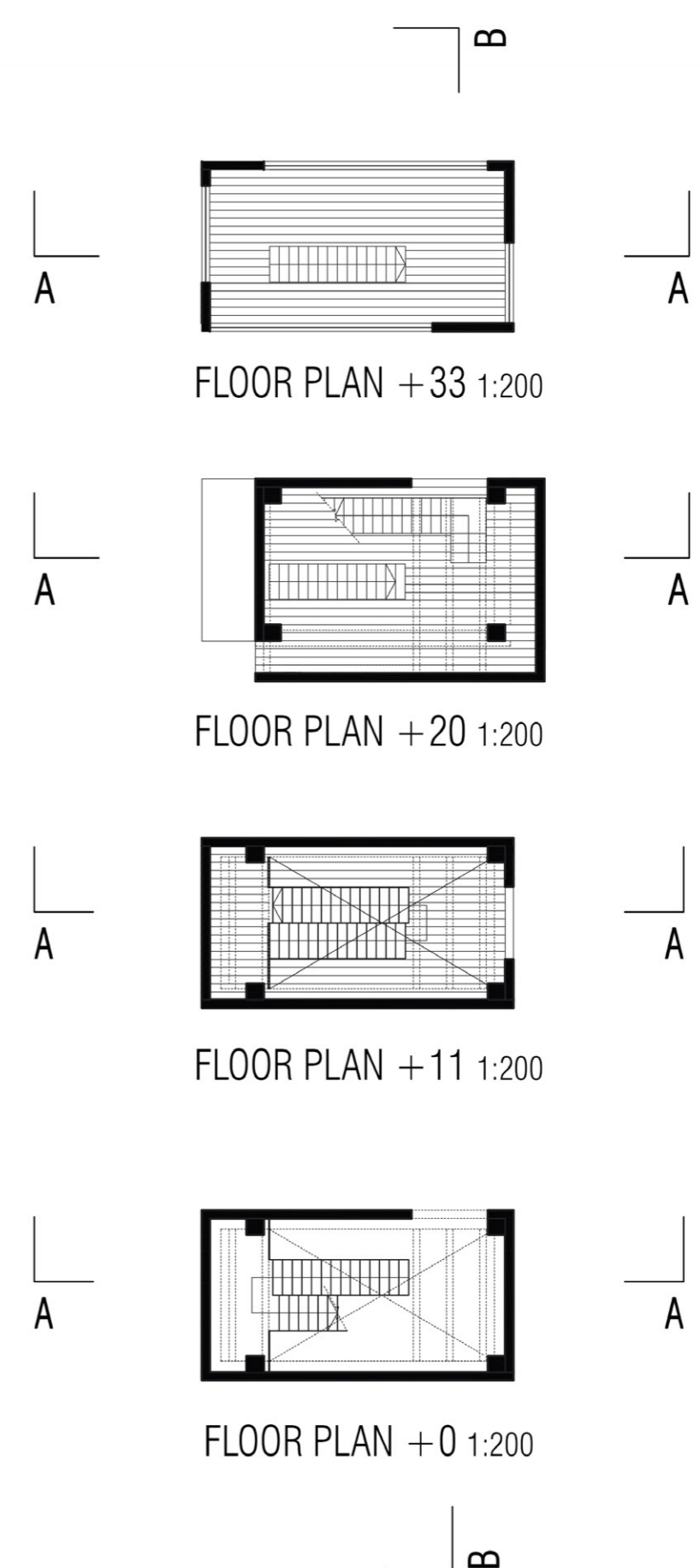
3 different auras dark to light (Divide)



Roof openings in the middle cube (Shift)



Control the view and light inside (Openings)



VIEW POINT 03
OBSERVATION TOWER



SECTION C 1:50

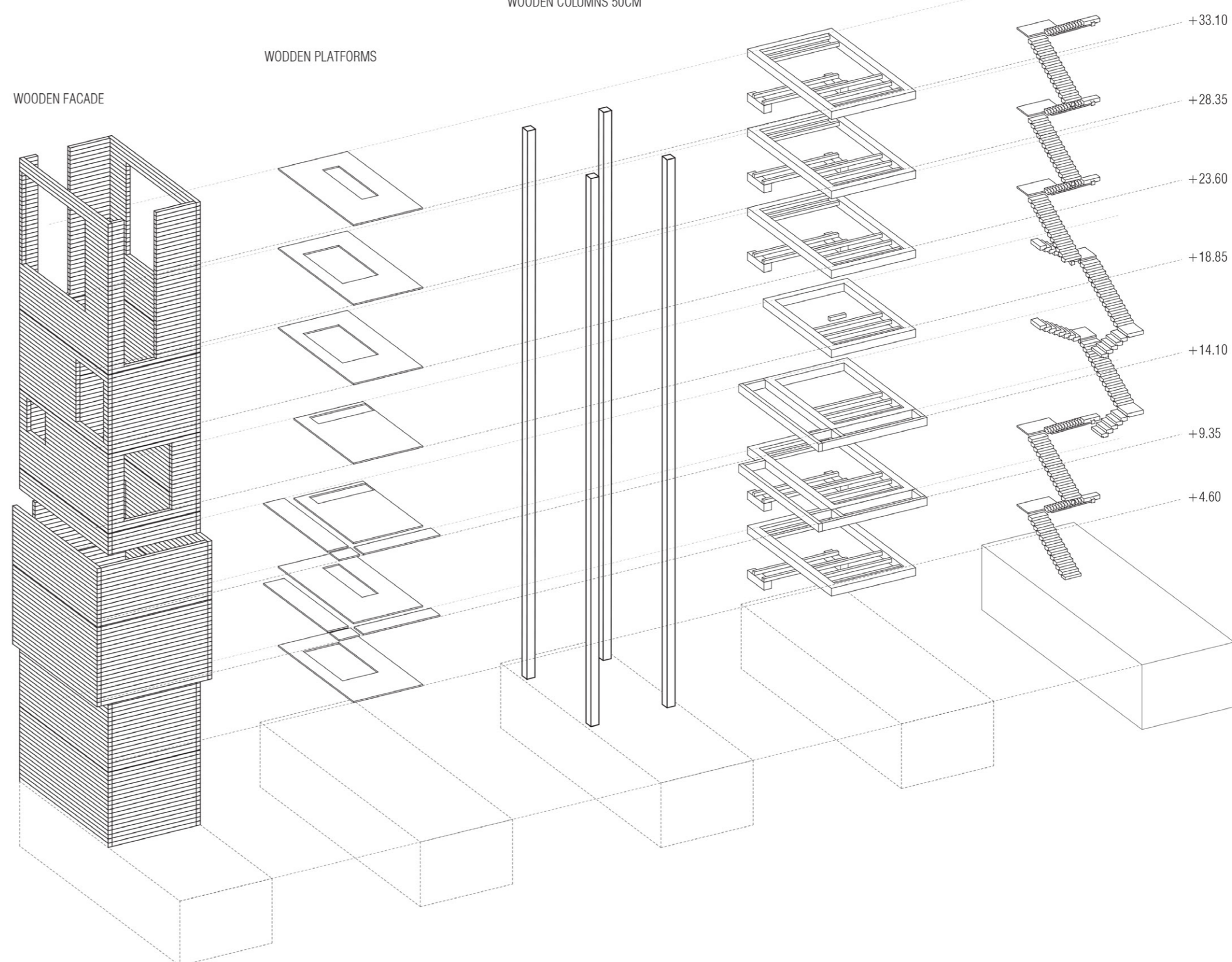
WOODEN STAIRS ON WOODEN BEAMS

WOODEN BEAMS 40CM AND 25CM

WOODEN COLUMNS 50CM

WOODEN PLATFORMS

WOODEN FACADE



STRUCTURE

THE CONSTRUCTION BASICALLY CONSISTS OF WOODEN PILLARS THAT SUPPORT WOODEN BEAMS. IN TURN THE WOODEN BEAMS SUPPORT SUBSIDIARY 1-WAY BEAMS CARRYING WOODEN STRIPS OF THE FLOORING. THE MAIN BEAMS SUPPORT THE FAÇADE. THE STAIRS ARE INTERCONNECTED WOODEN BLOCKS SUPPORTED BY REGULAR CONVENTIONAL WOODEN BEAMS.

AN OPEN THEATRE, BUILT FOLLOWING THE EXISTING TOPOGRAPHICAL CONTOURS OF THE NATURAL LANDSCAPE, SUCCEEDS THE TOWER. HERE, THE NATURAL LANDSCAPE LOSES ITS KEY IDENTITY, AS THE CONTEXT, AND UNIFIES WITH THE PROJECT. THE CONNECTION IS NO MORE A SENSORY PERCEPTION BUT A PHYSICAL TRANSFORMATION. NOW, THE EDGE BETWEEN ARTIFICIAL AND NATURAL IS BLURRED. AN INTEGRATION WITH NATURE IS ACHIEVED.



MALGA COSTA
ART CENTER



MASTERPLAN 1:500



SECTION A-A 1:250

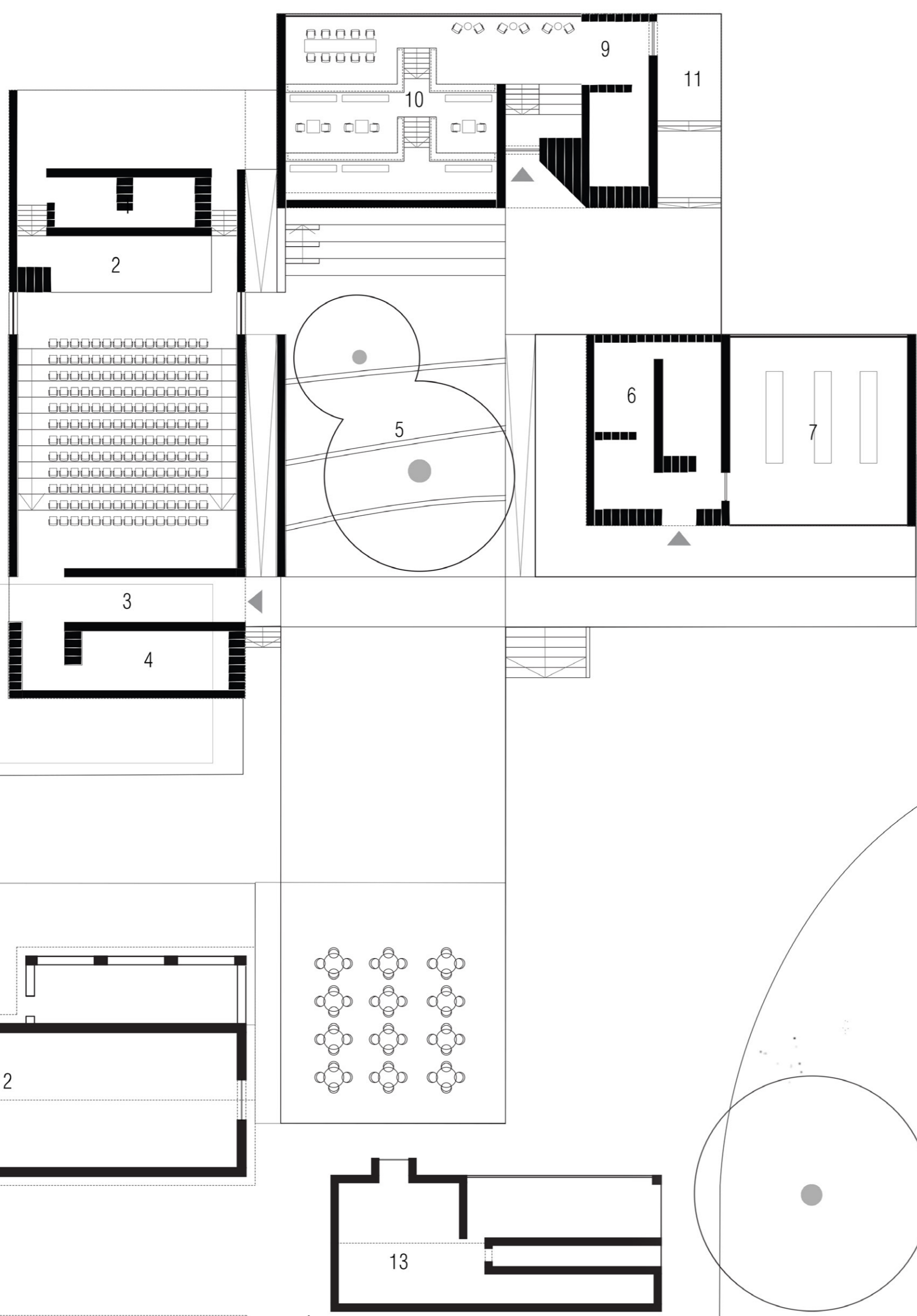


SECTION B-B 1:250

SECTION D 1:50

SECTION C 1:50

1. BACKSTAGE
2. STAGE
3. AUDITORIUM ENTRANCE
4. ADMINISTRATION
5. COURTYARD
6. WORKSHOPS
7. OPEN WORKSHOP
8. BAR
9. CAFE
10. LIBRARY
11. OUTDOOR CAFE
12. RESTAURANT
13. TOILETS
14. TICKETS



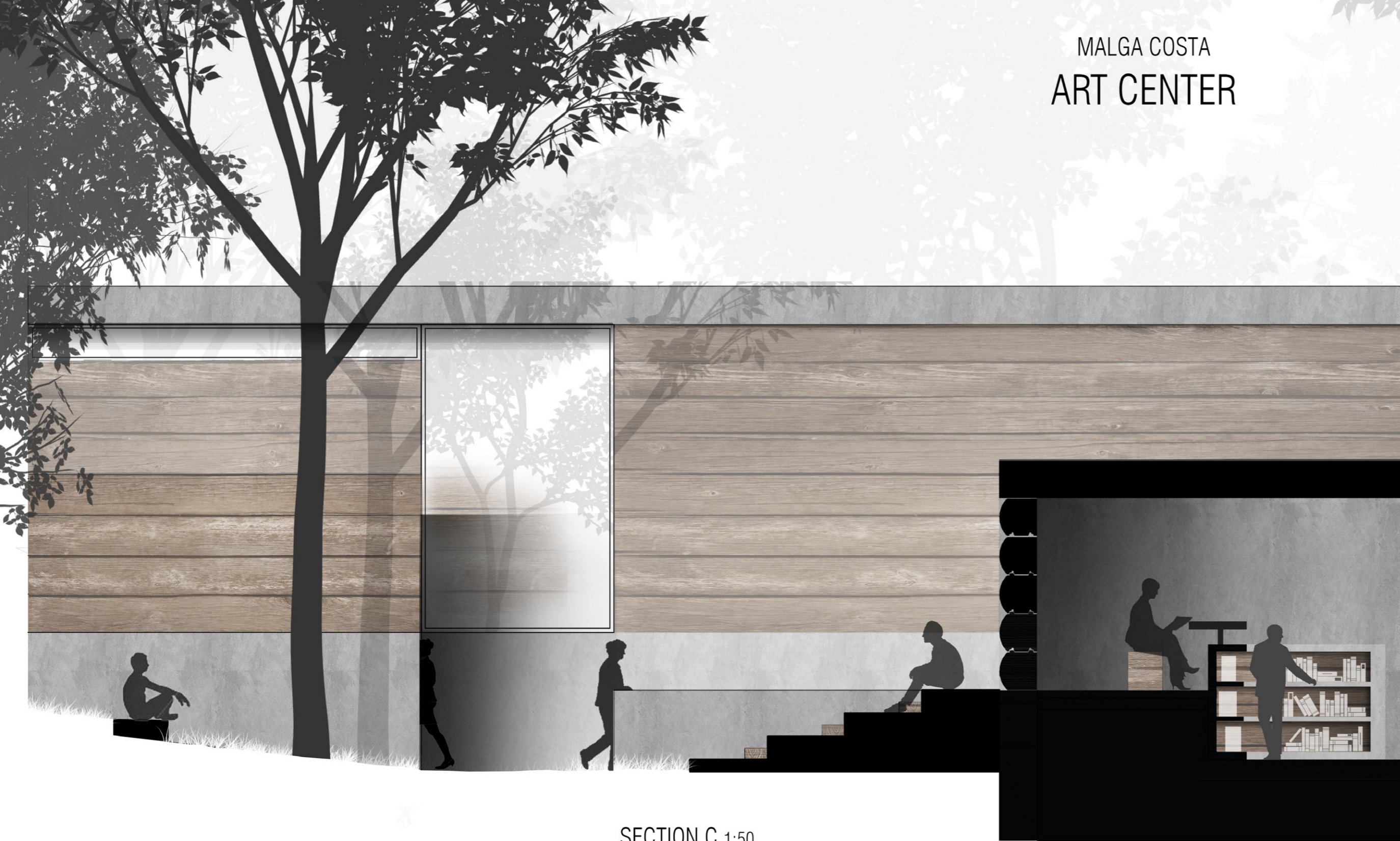
GROUND FLOOR PLAN 1:250

ART CENTER

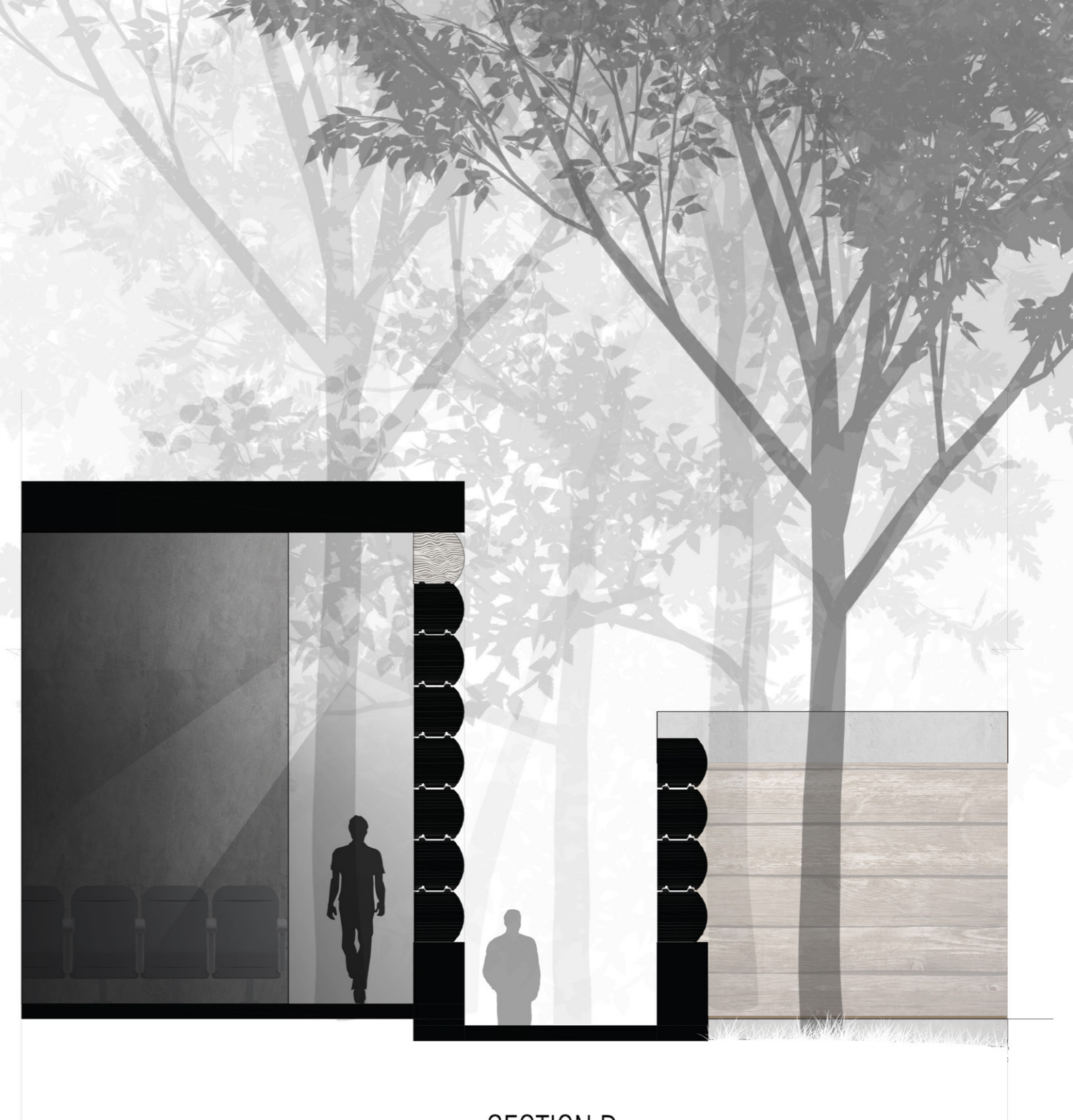
The last destination of the journey is Malga costa, an open air museum in nature that displays art pieces. The park has few existing buildings at its entrance. They consist of a small auditorium and a restaurant, services and toilets, and bookshop and ticketing office. Respecting the existing architectural composition and natural context but simultaneously introducing a contemporary intervention is a challenge. The art center is a challenge of creating a solution well adapted to the context, to work seamlessly with the existing to create a one big complex by Malga costa. The new presence must improve the understanding of the old character. Malga costa complex is configured to host the devices and facilities that a contemporary building must possess. It emphasizes space and its content and creates a scenery for life. It comes from the fundamental idea of architecture. It is the result of a careful and deep research, and it materializes itself through a meticulous and detailed project. Public spaces, plazas, and public activities serve to create a socially coherent environment.



MALGA COSTA
ART CENTER



SECTION C 1:50



SECTION D 1:50

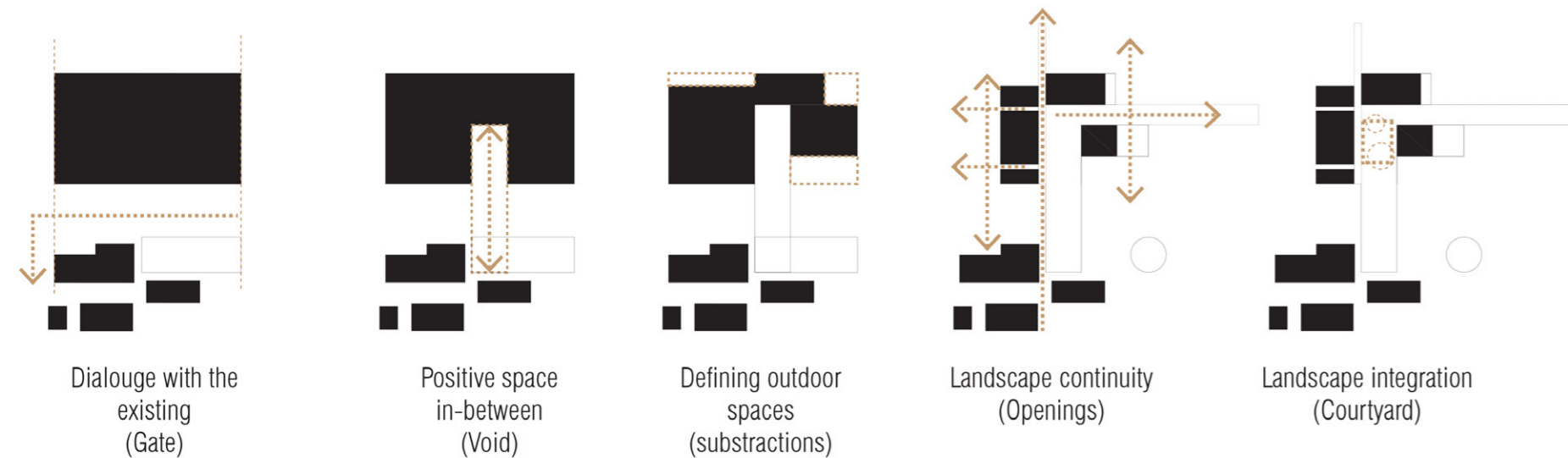
THREE MAIN BUILDINGS SPREADING OUT FROM A CENTRAL DISTRIBUTIVE CORE CREATE A DIALOGUE WITH THE EXISTING OPEN SPACE BETWEEN THE EXISTING STRUCTURES.

THE FIRST BUILDING IS AN AUDITORIUM OF 180 SEATS LOCATED IN THE WEST PART OF THE COMPLEX AND ORIENTED TO THE NORTH USING THE EXISTING TOPOGRAPHY PROFILE TO CREATE THE STEPS NEEDED FOR THE AUDIENCE. OVER THE STAGE IS A HIDDEN SKYLIGHT THAT SHEDS LIGHT AND SHADOW ACCORDING TO THE TIME OF DAY. RELATIVELY, THE EXPERIENCE OF THE PERFORMANCE CHANGES ACCORDING TO THE LIGHT OF THE DAY.

THE SECOND BUILDING IS A WORKSHOP SPACE LOCATED IN THE EAST PART OF THE COMPLEX. THE PATIO BECOMES AN OUTDOOR OPEN SPACE OR AN OUTDOOR GALLERY. THE BUILDING CONSISTS OF AN OPAQUE AND A TRANSPARENT PART. THE NORTH SOUTH FAÇADES OF THE BUILDING ARE PARTIALLY TRANSPARENT TO ALLOW A VISUAL CONNECTION BETWEEN THE MAIN PATH AND THE FOREST. IT ALSO SECURES AN INTERESTING LIT ENVIRONMENT TO THE SEMI OPEN PART OF THE WORKSHOPS.

THE THIRD BUILDING IS A LIBRARY. IT COMPLETES THE ENCLOSURE OF THE DEFINED PATIO FROM THE NORTH SIDE. THE LONG FAÇADE OF THE LIBRARY IS DIRECTED TO THE NORTH WITH A THIN GLASS SKIN TO ENSURE THE INDIRECT SUN LIGHT NECESSARY IN THE LIBRARY AND THE UNIQUE SECLUDED ENVIRONMENT ISOLATED FROM THE CROWDED PART. THE FAÇADE IS FRAMING THE FOREST AND THE MOUNTAINS IN THE NORTH LIKE A PAINTING HUNG ON THE WALL. THE LIBRARY ITSELF CONSISTS OF SEVERAL STEPS. THUS, THE LIBRARY ACTS LIKE A THEATRE, AND THE FOREST MOUNTAIN LANDSCAPE IS THE ONGOING PLAY. VISITORS SLOW DOWN THEIR NORMAL PACE AND EMBRACE THE FEELING OF LONGING AND LONELINESS. THE PLATFORMS FOR SEATING ARE RAISED TOWARDS THE BACK, SO THAT EVERYONE HAS AN UNBLOCKING VIEW TO THE STAGE. TOWARDS THE SEA, THE BUILDING IS ENCLOSED BY A SERIES OF OPERABLE GLASS WALLS AT GROUND LEVEL. WHEN THE WEATHER IS AGREEABLE, THE WALLS ARE OPEN TO THE SEA DIRECTLY CONNECTING THE INTERIOR AND EXTERIOR SPACE.

A SEPARATED PATCH WITH A SMALL SEAT IS LOCATED IN THE NORTHERN PART IN THE MIDDLE OF THE FIELD WHICH GIVES AN OPPORTUNITY FOR AN EXTRA SECLUDED FEELING.



THE PATIO IS LOCATED AT THE VERY HEART OF THE COMPLEX ON ABSOLUTE GREENERY. TREES ARE ALSO ADDED TO INCREASE THE VALUE OF THE GREEN SPACES. THIS COURTYARD RECALLS A GREEN THEATRE, AN AGORA, A STAGE FOR YOUNG PEOPLE TO COMMUNICATE AND SOCIALIZE: AN EMPTY SPACE THAT ACCOMMODATES THEM. IT CONNECTS ALL THE PERFORMANCE VENUES AND CREATES A DESTINATION FOR INFORMAL PERFORMANCES AND SPONTANEOUS INTERACTIONS.

TO MAGNIFY THE IMPOSING PERSPECTIVE ON THE SURROUNDING MOUNTAINS AND REVEAL THE SCENERY, THE BUILDING HAS TO BE DISCREET. THEREFORE THE BUILDINGS FOLLOWS THE CONTOUR PROFILE, IS ASSIGNED A LOW HEIGHT, AND GRANTS AN UNBLOCKING VIEW TO THE MOUNTAIN.

THE INTERVENTION IS A MIXTURE OF CONCRETE AND WOOD. THE PLATFORMS, STAIRS, RAMPS, SHEAR WALLS AND CEILINGS ARE CONCRETE. THE SELECTION OF CONCRETE WAS DECIDED TO GIVE THE COMPLEX A MORE PERMANENT IDENTITY MORE A FUNCTIONAL QUALITY. THE WALLS ARE WOODEN UNITS CHOSEN TO DEFINE THE SPACES THROUGHOUT THE BUILDINGS KEEPING WITH THE CONSISTENCY OF THE BARE SUSTAINABLE MATERIAL THROUGHOUT THE PROJECT.

