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NARRATIVE BETWEEN ART, NATURE AND ARCHITECTURE.



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Art doesn't teach anything except
the sense of life.

HENRY MILLER

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1. ABSTRACT

1. ABSTRACT

_Italiano

Il rischio ambientale rappresenta una realtà sempre più diffusa a livello globale e una progettazione attenta a ridurne i danni è alla base della disciplina architettonica.

Tuttavia, quando si tratta di realizzare strutture durature, l'aspetto funzionale troppo spesso sovrasta la forma per motivi legati alle risorse limitate, alla facilità e alla praticità.

Il lavoro di tesi si concentra sul tema della rigenerazione a seguito di fenomeni atmosferici distruttivi e sulla progettazione adatta alla natura. Una ricerca su come l'architettura può nascere dai cambiamenti naturali e come può diventare parte del sistema naturale stesso.

Arte Sella rappresenta un'esperienza personale e intima in un contesto naturale unico, formato da montagne e foreste. Le numerose opere di land art presenti nel parco mirano a creare una profonda simbiosi con la natura, essendo anche destinate a deteriorarsi lentamente per diventare un tutt'uno con essa. Oggi, Arte Sella è considerato uno dei centri culturali più preziosi dello scenario contemporaneo e rappresenta un fenomeno sociale ed economico. Il nostro obiettivo è far rivivere il parco, esplorando l'approccio sociale per incoraggiare le persone a tornare in luoghi che sono stati gravemente colpiti da un disastro naturale e per creare un nuovo viaggio all'interno del paesaggio, un percorso personale che consente ai visitatori di concentrarsi nuovamente su se stessi e di ritrovare l'essenza di ciò che significa camminare nella natura.

Ciò verrà realizzato attraverso un processo progettuale che crea un dialogo con diversi paesaggi; una narrazione molto particolare di un viaggio che non conduce più a luoghi specifici, ma è il viaggio stesso il luogo. L'utilizzo di approcci resilienti temporanei è una conseguenza della natura del paesaggio stesso; è il bisogno di capire che molte cose nella vita non durano ed è meglio seguire il suo flusso effimero e il ciclo naturale degli eventi.

PAROLE CHIAVE

- Architettura dopo un disastro naturale
- Arte Sella
- Land art
- Paesaggio narrativo
- Resilienza
- Timber log tectonics
- Architettura e arte

1. ABSTRACT

_English

Building for environmental hazards has always been a necessary truth within the discipline of architecture. When it comes to creating durable structures, function all too often overrides form for reasons of limited resources, ease, and practicality. The thesis will focus on the ability to recover from natural disturbances through adapting the architecture to nature. It is a study about the derivatives of architecture from nature's alterations and its affinity to the natural system. Arte Sella showcases a distinct experience combining the mountains, forests, and landscape in one framework where works of naturalist artists are traced. Those works symbolize a congruous symbiosis with nature and, therefore, will eventually degrade to coalesce with nature. Today, Arte Sella is considered one of the most valuable cultural centers of our contemporary living. Our objective is to revive the regrettably abandoned artistic center and explore ways to implement social strategies. Our approach aims at encouraging people to frequent the presently deserted place due to the calamity it has suffered from. We will design a sentimental and sensorial journey through the landscape that evokes meditation, contemplation, and self-reflection. The architecture will speak to different landscapes and narrate a tangible description of the place. The reason is not the destination, but the journey itself. In this simple truth, visitors will find a peace of mind. The behavior of the landscape inspired resilient approaches. The enamoring beauty of the landscape, which experiences a process of decay by the wrath of time, compels one to think of the ephemerality of life, a quality rendered with fragility and impermanence. But, the decay is antithetical to growth, the evolution of nature, a quality rendered with ambition and perseverance. Architecture is the journey of growth, decay, and time.

KEYWORDS

- Architecture after natural disaster
- Arte Sella
- Art in nature
- Narrative landscape
- Resilience
- Timber log tectonics
- Architecture and art

2. CHAPTER 01: ART IN NATURE

2. CHAPTER 01 ART & NATURE

2.1 THE AMERICAN LAND-ART

It was the protest movement against the museum institution. The motivation that pushed some of the artists of the second half of the twentieth century to undertake this migration from the museum to the contact with the landscape, it was the awareness of the sort of crisis which was going to meet the image of nature. The need was felt to act directly in the nature itself and the will of the artists then moved from reproductions to creating true and own experiences through their works and their way of experiencing nature. In this escape from the museum, however, there are other factors to report:

The crisis in the art markets.

The desire to escape from the urban context.

The ecological passion. But most of all it was the search for this new relationship with the context that will unite the different declinations of Environmental Art that They will develop in the following years; «Art cannot recover its relationship with nature with one simple reproduction, but can do so by acting directly in it, "Renate Fechner.

As we can see, it is clear that there is a way of acting within nature. In the late 60s, a current that will characterize some of the artists began to take place in America contemporaries of this decade, the so-called Land Art.

Earth works, this term was coined in 1969 by GerrySchum, used as the title of a documentary in which the interventions were deepened of different artists of the time, but it is already started from 1968, which the first ones are documented works of Land Art.

In October of that year, in fact, at the Dwan Art Gallery in New York, it was inaugurated the Earthworks exhibition organized by Robert Smithson, one of the leading exponents of this current. On this occasion the material was exposed, mostly photographic given the monumentality of the works, related to 14 American artists including Walter De Maria, Dennis Oppenheim, Marinus Boezem, Michael Heizer, Robert Smithson and Barry Flanagan. These artists had in common the refusal towards the four museum walls and in general of the canonical exhibition spaces.

This reflected in the search for spaces that were the widest and most unspoiled possible, where they could give free rein to artistic impulses: they found in the expanses of the desert of the American far west "The fertile terrain " to develop their works.

Following the exhibition, some of the more works were launched massive, thanks above all to the collectors who assumed the role of patrons; in this case by Virginia Dwan - director of the mentioned Dwan Art Gallery - which will finance the Double opera in 1969 Negative by Michael Heizer which consisted of two huge excavations (10 meters wide, 450 long and 15 deep, for a total 240 thousand tons between rocks, rhyolite and displaced sandstone) placed symmetrically on either side of a canyon in Nevada.

2. CHAPTER 01 ART & NATURE

2.1 THE AMERICAN LAND-ART

A year later, Robert Smithson makes perhaps his most famous work: Spiral Jetty. This intervention predicted the construction of a spiral embankment that swept toward the center of the lake from the shore of Great Salt Lake, Utah. for about four hundred meters salt. The colors of the majestic work were designed to interact with the back-drop of the lake, tending to be pink.

In other cases, the landscape change was only temporary on the contrary of the previous work
The surrounded islands, Florida, USA. By Christo and Jeanne-Claude. They surrounded some of Florida islands with pink plastic.

The artwork rose up environmental and environmental movements, arguing that such a work would have damaged the local ecosystem which against the main motivation of how land art started at the beginning ending by using the landscape only as background without deep connection with the nature.

These works, among the most famous of the Land Art, exemplify well the Characteristics of American land-artists, outlining some characteristic aspects:

The desire for revenge with respect to conventional sculpture.

Creation of a distinctly local (site-specific) art and the departure from the usual materials and, above all, from the Traditional proportions.

This quickly aroused a rather strong and bewildered echo due to the majesty of the works and their rather aggressive imposition at the expense of the territory. The Land Art is therefore prefiguring itself as a current that, makes the context its state of being, but the reality of using large machinery for achieving that makes the relationship between artist and environment indirect.

On the other side of the planet appeared and very strong response to land Art which will be in Europe and act in a very sensitive way to the landscape and the context.

2. CHAPTER 01
ART & NATURE

2.1 THE AMERICAN LAND-ART



Figure 1.1 - Michael Heizer, Double Negative, Nevada, USA, 1969.

2. CHAPTER 01 ART & NATURE

2.2 ART IN NATURE

To all intents and purposes, the artists mentioned in the previous paragraph, therefore, did not seek a synergy between art and environment, but rather they were looking for a place, unspoiled, but in which they could impose their own art, regardless of the type of landscape: Heizer himself claimed that it was not necessary a harmonious relationship between art and nature, but that the fulcrum was exclusively the first of the two; «It's about the art, not about landscapes».

Richard Long, an English environmental photographer and artist, although often listed as a land artist, was always called out, has always dissociated from it, asserting that "land art is an American expression, it's bulldozers and big projects: artists buy land, and in these places, they want to create immense permanent monuments". It is therefore clear that even the same insiders came to criticism in this current context. The answer, although the land artwork continued, a new movement which concerns more about the field of the environmental art has come to light in Europe. A movement in which its research approach emphasizes on art made outdoors that is in dialogue with nature, has respect for the environment and the use of natural materials. An approach that doesn't damage the environment but uses its materials. Most of those are European artists, related to the environmental art world, they are a far from impacting approach to the landscape: their research was focused on the relationship of the art with the surrounding nature and how they behave and evolve together by time.

"Being a part of nature, being embedded in it and living on it, it appeared to me that acting with compliance with the laws of nature was something self-exigent and necessary of survival" Nils Udo Most of their work was ephemeral creations, performances, actions, light and often transitory interventions. Trying to give a key to understand, respect the landscape and give landscape the consciousness that is expressed in their work.

We usually see the art in nature works documented in photos and videos way more than we will ever see it, which ensure the beautiful idea of its ephemerality. In many ways due to their origin, Europe precisely; is a place where uncontaminated nature was almost entirely disappeared, it is normal that there was a spontaneous propensity to protect the natural environment. A vision diametrically opposed to the desire to "tame" the wild spaces typical to the American land-artists, it creates geometric shapes of different kinds; in the ephemeral Art of Nils Udo, which reverses some bluebells on a chestnut leaf and supports the composition on the water of a pond.

"I had overcome the gap between Art & Life, the roundabout way of 2-dimensional abstraction in painting had been overcome, henceforth, my picture was no longer painted, but planted, mowed or fenced." Nils Udo

A river; is so short, focuses on the idea of the Art in Nature, which have as their common ground the use of natural materials and compatibility with the context. The artist is not the absolute protagonist of the work of art but accepts that it is Nature that completes its work; Nature must be defended as a treasure chest; Nature is no longer only protected, but also interpreted in its absence: therefore, the relationship with ecology changes. The works are placed here and there and are built by privileging natural materials, valorize the elements in the landscape and leave it to nature, to then return to nature in which in so far as possible, the work on time returns to nature.

Art in nature is when the artists turn the natural landscape into not only the context of the work but the work itself in which Landscape serves as both the object and the creative process. Nature continues to create the artworks after they are put in place by the artist with same manner of the great cattedrale vegetale by the Italian artist Giuliani Mauri that we will highlight in the later.

2. CHAPTER 01 ART & NATURE

2.3 THE ENVIRONMENT ART AND THE BIRTH OF MUSEUM

There is a problem that unites these two currents that present themselves as deeply different. Whether we consider the monumentality and invasiveness of certain works of Land Art, whether we take into consideration the Minimal, ephemeral and Eco-friendly interventions of Art in Nature, the common denominator is always the fact that these works are seen by an extremely circle limited number of people, including understanding who actually is interested or documented on this type of artistic expressions: the reasons can be very different from which of the two currents it comes from taken into consideration, but the result remains the same and some reflections must be made in this regard. For the great American works, the limitation consists in the fact that often they are made in places mostly lost, with great difficulty of access (as the aforementioned Heizer's Double Negative) .

For the works of Art in Nature, however, the limitation is given by the vulnerability of the creations, where the simple blowing of the wind or the dropping of the rain alters or, at worst, definitively cancels the object of art, but also from the simple fact that the same trace is immediately thought of as little identifiable with respect to the context in which it is inserted. It can therefore be said that environmental art, at least in this first phase, is seen and "lived" in. The only one when it is produced, becoming popular only through photography; it is precisely here that he is born. A current that is born as an opposition to the mere reproduction of the landscape is found again to be copy of itself, without the least relationship with the environment in which it was conceived and that probably provided the materials for its realization. Yeah, because as you can get to know of works like "Red leaf patch", where Andy Goldsworthy arranges some leaves to form a small one red circle in the undergrowth.

Through exhibition galleries in which photographs of the work are exhibited, through the pages of a contemporary Art book and therefore, the furthest way from a natural landscape: «an art that was born in antithesis to the image, it returns to be pure image like so much traditional art ». Goldsworthy posed the problem and understood how the usability of the works was one indispensable element, he tried to solve it trying to pursue a way that could combine artistic creation linked to the natural context, with the possibility of enjoying its beauty in the same place where they were designed and built was Ian Hamilton Finlay, landscape architect and Scottish writer. Finlay, like other artists of the time, began in the seventies a recover the idea of the garden as a theater of art, re-reading the external spaces of the villas in a modern way.

2.4 ARTWORKS IN NATURE

Nils udo

“Turning nature into art”

Nils udo creates significant structures that play with landscape scale, planting or montaging materials to establish links between specific landscape site, horticulture and art. By highlighting nature’s presence, Nil’s landscape montages make us all more aware of our place in relation to the nature.

A sense of ephemeral of life is inscribed onto the landscape. In these ever changing artworks so we usually see his work in documents, photos and catalogue more often than we will see them. Nature continue to create these artworks after they are put in place by the artist.



Figure 2.1 - Root-Sculpture, Mexico City, 1995

2. CHAPTER 01
ART & NATURE

2.4 ARTWORKS IN NATURE

“Art in nature: overcome the gap between art and life the roundabout way of two-dimensional abstraction in painting had been overcome” Nils Udo
He began to plant creations putting them in the nature's hand to develop and eventually disappear as his work developed to more ephemeral creations.



Figure 2.2 - Clemson Clay – Nest, South Carolina, 2005

2. CHAPTER 01 ART & NATURE

2.4 ARTWORKS IN NATURE

Where is the critical dividing line between nature and art?
“This doesn’t interest me, what counts for me is that my actions, fuse life and art into each other.”

“I associated my existence with cycles of nature, with the circulation of life.”

Nils Udo uses the elements of nature that he finds around him, such as earth, stones, pieces of wood, wild berries, leaves, water currents, etc. By slightly altering the landscape the artist reveals its beauty and strangeness of nature.

It was toward the end of the dry season. It had not rained for months. The earth was concrete hard. We had to proceed most carefully so as not to damage the more delicate roots. Seven people dug, scraped and shoveled for a week. After the photograph, the hole was, of course, filled in.” - Nils Udo



Figure 2.3 - Radeau d`automne, France, 2012

2.4 ARTWORKS IN NATURE

Andy Goldsworthy

British artist known for his site – specific installations involving natural materials and the passage of time. Aware that the landscape will change, then carefully documents the ephemeral collaboration with nature through photography.

“It’s not about art, it is about life and the need to understand that a lot of things in life do not last”

Energy that is running through the flow through the landscape. Growth, time, change and the idea of flow in nature.

Sculpture as Reference: When the art piece is fixed and the tide changes, it gives us more awareness and understanding of the nature and its dynamism. Stronger perception, illustrating the act of the tide.



Figure 2.4 - Arches Gibbs Farm, 2005

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ART & NATURE

2.4 ARTWORKS IN NATURE

Quotes from Andy's Goldsworthy movie Rivers and Tides, 2005

"It feels like it's taken to another plain world dimension. Seeing something you have never seen" before that has always there, but you were blind".

"When I make a work I always I often take it to the very edge of its collapse, and that's a very beautiful balance."

"The sea and the river meet".

"Balance".



Figure 2.5 - Rivers and Tides, 2001

2.4 ARTWORKS IN NATURE

Richard Serra

The art example shown in figure 2.6 is considered as land art due to its scale and material, in fact its a good example of showing the inspiration of art in nature concept applied in land art.

The idea is to reflect the contour line of the topography in the curvilinear piece, every little change in the shape of the land is reflected in the sculpture and that's how of the sculpture gets its shape. The artist made an elevation contour map and then he used one contour line in the land and follow it to pass through the whole landscape (hills, valleys) and the different elevations. Then he leaned the wall not in an excessive way but in a way to be perpendicular to the fall /slope of the land, so you have walls that leaned inside and walls that leaned outside, so you can read the land morphology.



Figure 2.6 - Te Tuhirangi Contour, Gibbs Farm, New Zealand, 1999/2001

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ART & NATURE

2.4 ARTWORKS IN NATURE

The scale is enormous, it is a huge piece of art as the artist thinks that because the landscape is so huge the small pieces just get lost. So, the height should be 20 feet which is almost 4 times the human scale, it's a very dramatic scale in order to express the dramatic enormity of the landscape and the change in it.

Steel rust become dark brown over time the steel wall absorbs a lot of heat and the sheep seem to enjoy very much rubbing their body to it, it is very interesting to see the influence of the intervention on the fauna in this beautiful way.

Most people follow a certain path and it becomes redundant, so they didn't really look at the environment, taking time walking and looking and patience to understand what landscape might be while you walk so, People can regain some consciousness of what it means to walk in the landscape.



Figure 2.7 - Te Tuhirangi Contour, Gibbs Farm, New Zealand, 1999/2001

Gianandrea Gazzoli

“LO STILO, 2013”

It's 19 meters long stylus, hidden among the trees it moves in the water creates invisible drawings, like those that nature creates on daily basis without realizing.

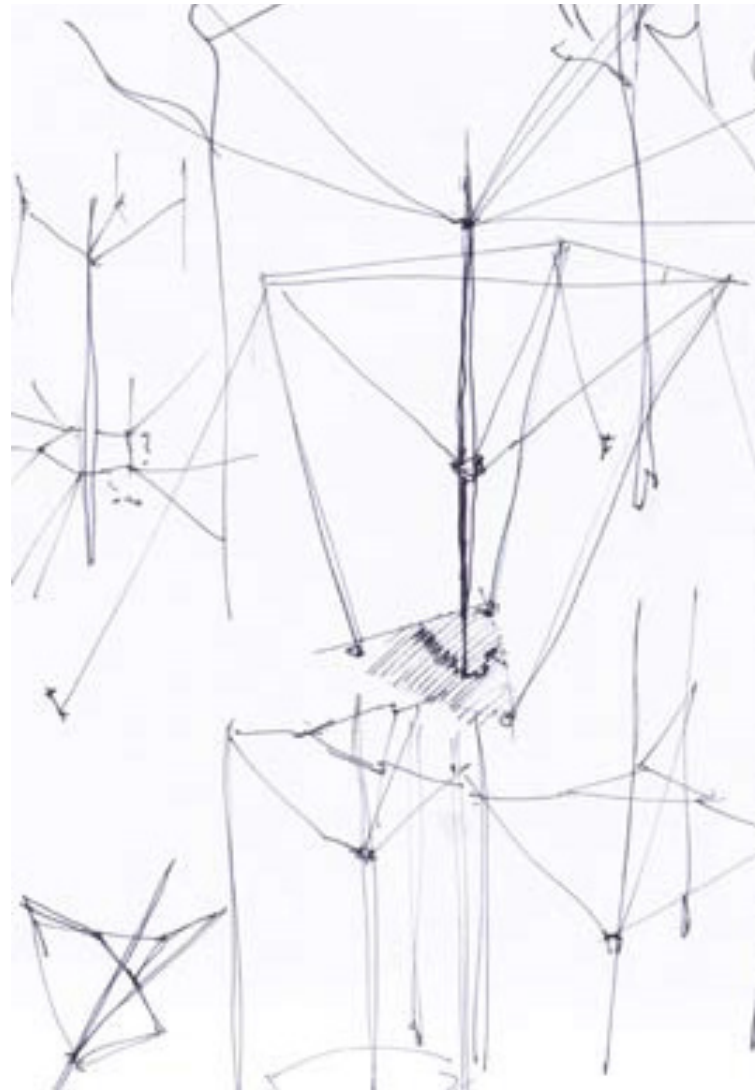


Figure 2.8 - Lo Stilo, Arte Sella, 2013

Rainer Gross

“IL CUBO, 2015”

According to the Greeks, a theatre is really over when someone uses and the cube will officially be a theatre of Arte Sella.

The form of the theatre is inspired by that which in geometry represents perfection, the cube is interrupted by black waves metaphors of the soul of the man who destroys perfection, not nature.

“I went to the theatre and I was impressed by the great silence, that gave me the sense of possibility.

Silence full of promises, it is something that has been designed like music is.” Gianandrea Gazzoli



Figure 2.9 - Il Cubo, Arte Sella, 2015

Steven Siegel

“BRIDGE II, 2009”

The intriguing, serpentine “Bridge II” by the American artist Steven Siegel spans a gully and a stream. Its parapets, mossy and leaf-covered, lend it the appearance of a beautiful old dry-stone bridge. On very close inspection it turns out to be built of skillfully stacked newspapers. The paper that returns in its natural environment among the trees that have generated it.



Figure 2.10 - Bridge II, Arte Sella, 2009

François Lelong

“STONES, 2008”

The work consists of twelve porphyry slabs aligned driven into the ground. First, they appear as twelve tables where it's written emptiness. Reality is simultaneously conditioned and conditioning, it is represented according to the scheme of 12 rings, each of which corresponds to a conditional factor and conditioning. Or in another way how your perception of reality (landscape in our case) is changing according to the perspective.

“There are artworks that have a perspective, a window a hole, something from where to look beyond, those are my favorite artworks” michele de lucchi



Figure 2.11 - Stones, Arte Sella, 2008

Giulio Mauri

“The Vegetal Cathedral”

While there are works that disappear, there are others that grow. Like “Cattedrale vegetale” (“Vegetable Cathedral”) by Giulio Mauri. It is built with more than 3 thousand branches stranded in the form of a huge, 1220 square meters, 3 nave cathedrals, with 80 columns, each one 12 meters tall. Inside each column there is a plant of hornbeam, inside them grows a hornbeam intended to close the vault of the aisles through the interweaving of its branches. The man-made columns will naturally collapse while the trees within continue to grow creating a wall and a roof for the structure.

Giulio Mauri’s works consisting only of natural material, live in the true sense of the term, following the natural cycle of life, without changing the landscape in an invasive way, but entering an intimate relationship with it; precisely for this reason it cannot be associated with the Land Art.



Figure 2.12 - The Vegetal Cathedral, Arte Sella, 2001

2. CHAPTER 01
ART & NATURE

2.5 ARTWORKS IN ARTE SELLA

Exemplary in its non-invasive siting and blending in vibrant harmony into the surrounding landscape with its long and slender naves, this cathedral is a terse and resonant mirror set between earth and sky. It is, certainly, pervaded by a primary spirituality. The remote memory of how humanity first eked out a livelihood refers the viewer from here to a future and a destiny that surmount all that is extinct and ephemeral in the substance from which all "works of nature" are vitally shaped. Anyone visiting the structure today will discover resonances and emotions at once personal and universal. Certain elements that can today be identified as characteristic of Giuliano Mauri's intense creative career are present in the complex work involved in erecting Cattedrale vegetale (Cathedral of plants). The first of such elements is the keen intelligence of exploring a landscape in its transmutations, eclipses and regeneration.

The work is destined to change even after the disappearance of the artist? Creator?

The creative act is passed from the hand of the artist to that of nature.

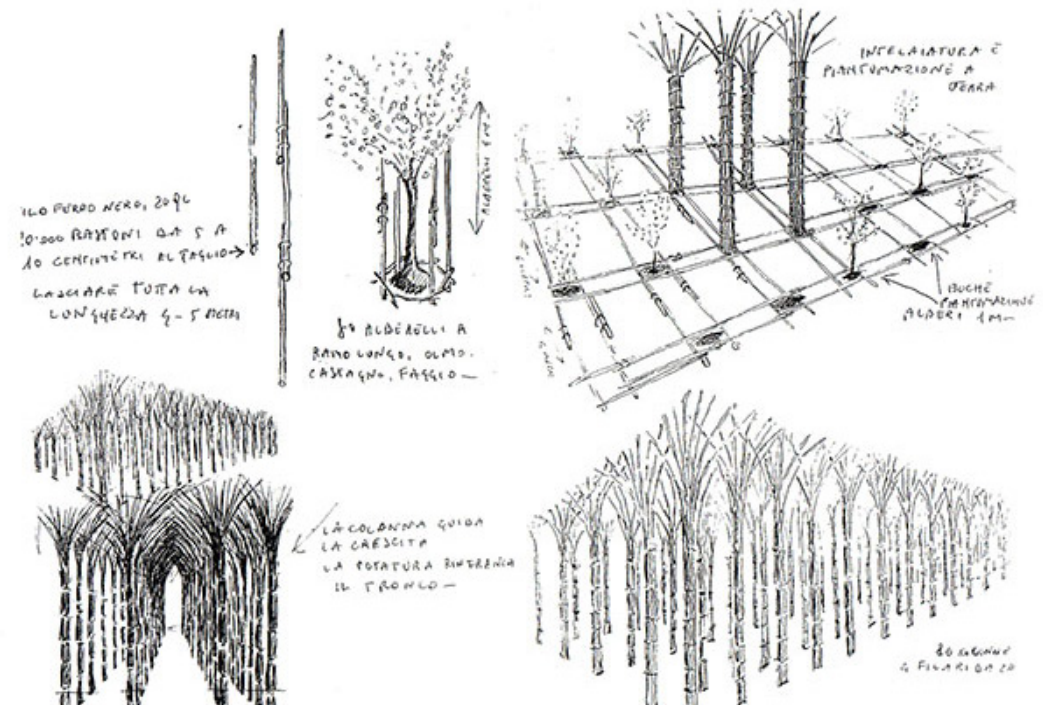


Figure 2.13 - The Vegetal Cathedral, Arte Sella, 2001

3. CHAPTER 02: ARTE SELLA

3.1 INTRODUCTION

Arte Sella is an international event of contemporary arts that is staged in the forests of the Val Di Sella valley. Since 1986 the meadows and forests of the Val Di Sella valley, part of the municipality of Borgo Valsugana, have been venue for an international event of contemporary arts. Arte Sella is not only a simple exhibition, rather it is a creative process. The relationship of people towards nature and respect of nature make part of the artistic masterpieces. Moreover, every day again and again, the artist needs to search for inspiration in nature. To put their ideas into practice.

Arte Sella reinterpreted the notion of the land art and gradually evolved the idea of the landscape as a product of the integration of art and landscape, where the artists turn the natural landscape into not only the context of the work but the work itself.

Since 1998, the Malga Costa area has been added to Arte Sella. Around this typical mountain construction, once used for the summer grazing of animals, developing a large park where some of the most impressive works of Arte Sella take place. Over time, Arte Sella has established itself more and more, and is constantly evolving: as today it represents an international reality of the highest prestige having entered the European Land circuits. The approximately 60 works of Arte Sella, located between the Garden of Villa Strobele, the Arte Natura Route and the Area Malga Costa are made with local materials such as wood, earth, stones, and inserted in a manner that is all harmonious in the context in which they are found. The time factor here is fundamental: the life cycle of the installations the artists expected is to be slowly reabsorbed, as the seasons go by, from the environment that gave them life. "In this is how attention is shifted to the goal - explains Emanuele Montibeller, one of Arte Sella creators it is not owning the work of art but enjoying it. These works in most cases will disappear, thus also leaving the free space, which can then be reinvented by other artists

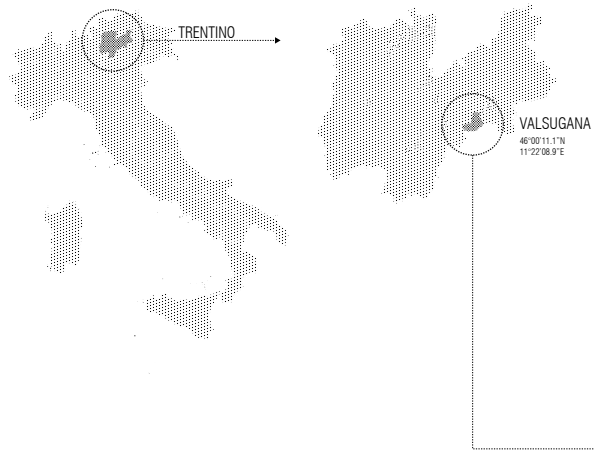


ARTESELLA
THE CONTEMPORARY
MOUNTAIN

Figure 3.1 - Arte Sella Logo

3. CHAPTER 02
ARTE SELLA

3.2 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 Arte natura.



Figure 3.2 - Arte Sella location map

3.3 HISTORY

Arte Sella, Trentino a place where in more than thirty years the mountain and contemporary art meet. Art and Nature merge in a continuous dialogue, where Artists from all over the world are invited to encounter the Sella Valley to carry out artworks that are nourished by the unique History and nature of the place.01

Val Di Sella extends to 397 meters above sea level at Olle and arrives over 1000 meters above sea level. The valley is bounded on the north by a ridge which includes the Armentera (1500 m) and by a series of lower reliefs which separate it from Valsugana. The road leading to the valley goes through meadows and beech forests. The valley is almost intact with alien building built during the economic boom. To understand this feature, we must go back in time. The traditional culture of Trentino towns located on the bottom of the valleys foresaw places of pasturing: the baita which is a private family house and its animals during the summer months, and pastures.

The motionless scenario of the mountain has immediately favored the meetings of artists at Arte Sella. During the sixties and seventies, the alpine landscape was radically transformed: the baits lost their function and became second homes, but in the case of Val Di Sella the territory surrounding the town of Borgo was not used to the mountain pasture, but rather to the holiday allowing it to preserve nature.

The idea of creating an artistic event was born to a group of three friends of Borgo Valsugana in 1986, with a shared passion for art and love for the Val Di Sella as an experimental form. From the very beginning, internationally renowned artists were invited whose work was inspired by nature.

«The artist is no longer the absolute protagonist as happened sometimes, a few years before with the experience of Land Art, characterized by strongly “impressive” signs in the territory. Nature must be defended from the memory of the individual. Nature is no longer just protected but interpreted in its essence and is a source of knowledge and experience. The works are part of a space and time specific to the place of intervention. They are therefore not part of a restricted place are made of natural materials, non-artificial materials “. 02

In 1990 the Arte Sella Association was founded whose members were chosen by Emanuele Montibeller according to some particular criteria: the curiosity about nature and its “being art”, the ability to share a group experience and finally the desire to give its contribution to a cultural change of the territory. Also, in 1990 the Scientific Committee was founded, made up of international curators, whose tasks were the selection of artists and works, artistic coordination and international cooperation. Very significant was the intervention of some artists, dating back to 1996, who began to work along a forest path on the southern slope of Mount Armentera. This is how the Arte Natura path (a journey through nature among works of art) is still present. The current location of the park is due to a transfer that took place in 1998. The activities were transported to Malga Costa. “This nucleus of rural buildings, which had lost their original function over time, was initially conceived as an unusual exhibition space, later revealing itself to take on the role that initially had Casa Strobele: place of artistic community, of meetings, of exchange inter cultural and communal life, as well as a venue for creative events and workshops “.03

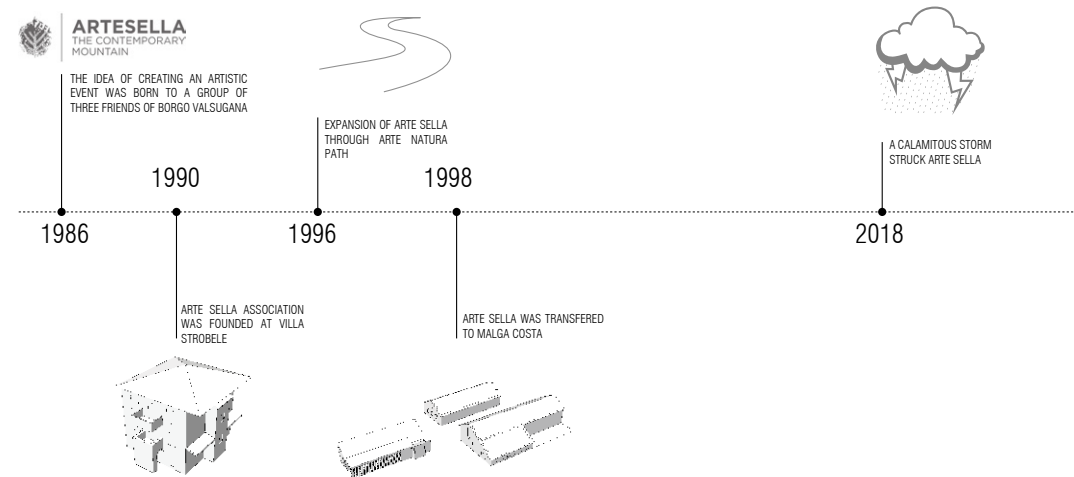


Figure 3.3 - Arte Sella history timeline

3. CHAPTER 02
ARTE SELLA

3.4 THE PARK

The current location of the park is due to a transfer in 1998. The assets were transferred to the Malga Costa.;This group of rural buildings, which had lost over time its original function, was initially conceived as an unusual exhibition space, revealing later adapted to assume the role that had initially House Strobele: a place of artistic community, meetings, exchange inter cultural and community life, as well as a venue for events and creative workshops



Figure 3.4 - Malga Costa, Val Di Sella



Figure 3.5 - Villa Strobele, Val Di Sella

3.5 THE CREATIVE ACT BETWEEN NATURE AND THE ARTIST.

The uniqueness of the art works in Arte Sella comes from the change as a result of allowing the nature to play a role in creating the art works which gives the art works a timeless value.

The work is destined to change even after the disappearance of the creator: the creative act has passed from the hand of the artist to nature. "As an experience capable of influencing and providing growth and virtuous changes that can redefine the identity of the Val Di Sella and of the whole context; in the local population and visitors in general, who recognize this project the ability to express themselves and use a language that is at the same time innovative and harmonious that allows more people to regain a relationship with nature and the natural link with the culture and art"⁰⁴

The process of degradation of the artwork back on itself is a sign of the time that passes, and thus the inertia of human existence. This creative act gives the art works a spiritual value and aging feature connecting with human being.

Natural degradation

The law of nature says that any interaction of the surrounding environment with artifacts of historical, artistic and archaeological interest leads to a deterioration of the same. Kinetics measures the speed of degradation. The degradation can derive from natural or anthropic factors (produced by man), environmental events can be physical, chemical and biological.

3.6 ENVIRONMENTAL EVENTS

Calamity

On 29th October 2018, a calamitous event struck Arte Sella. It damaged a wide area of the woods and left a destroyed art park landscape.

The Sunday before the disaster had gone very well at Arte Sella. At the cash desk he has sold more than a thousand tickets. The pouring rain had not risen to reach at 999 meters of Malga Costa. On that Monday 29, the rain had become a storm, and in the evening, bad weather has taken away half of Arte Sella's works. The wind, even more than the rain, has scattered the destruction.



Figure 3.6 - Michele de Lucchi - Dentro Fuori - Ph Giacomo Bianchi, 2018

3.6 ENVIRONMENTAL EVENTS

Damages:

- Half of the artworks in the art park.
- Entire forest on Mount Armentera
- Arte Sella's exhibition.
- The art garden of Villa Strobele.



Figure 3.7 - Atsushi Kitagawara - Ph Giacomo Bianchi, 2018



Figure 3.8 - Kengo Kuma - Kodama - Ph Giacomo Bianchi, 2018

3.7 NATURE IN VAL DI SELLA

Val Di Sella is diverse in nature scenes, through the journey users experience different moods created by the natural elements in the territory. From open fields to highly tree dense areas, rough topography to flat surfaces, wetlands to grass fields as well as the different types of vegetation, nature in Val Di Sella seems to be so dynamic and rapidly changing through out the day.



Figure 3.9 - Forrest, Val Di Sella 2019



Figure 3.10 - Mountains, Val Di Sella 2019



Figure 3.11 - Open fields, Val Di Sella 2019



Figure 3.12 - Wetlands, Val Di Sella 2019

4. CHAPTER 03: SITE ANALYSIS

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

GEOLOGICAL MAP

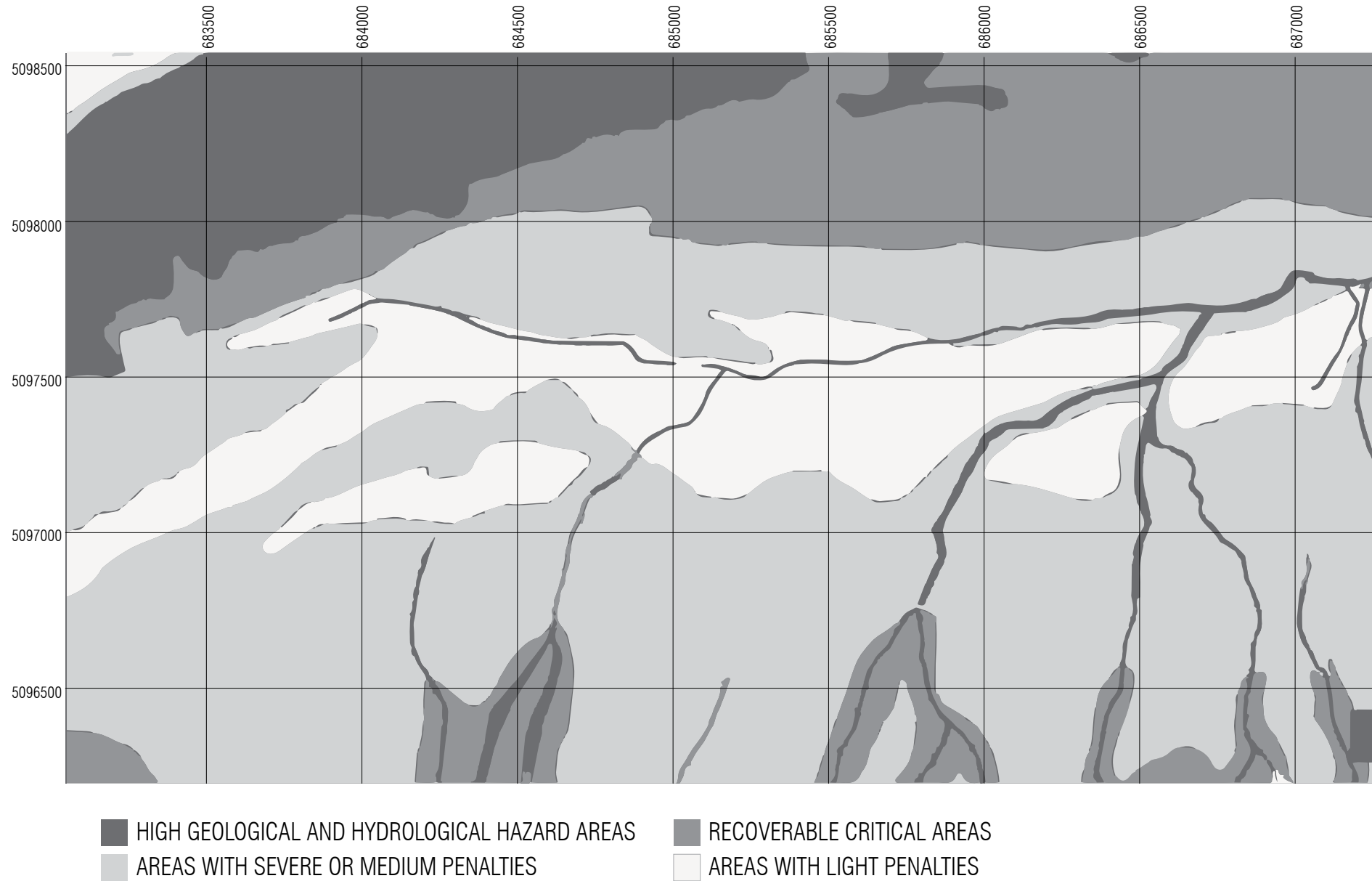


Figure 4.1 - Geological map, Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

SLOPE GRADIENT MAP

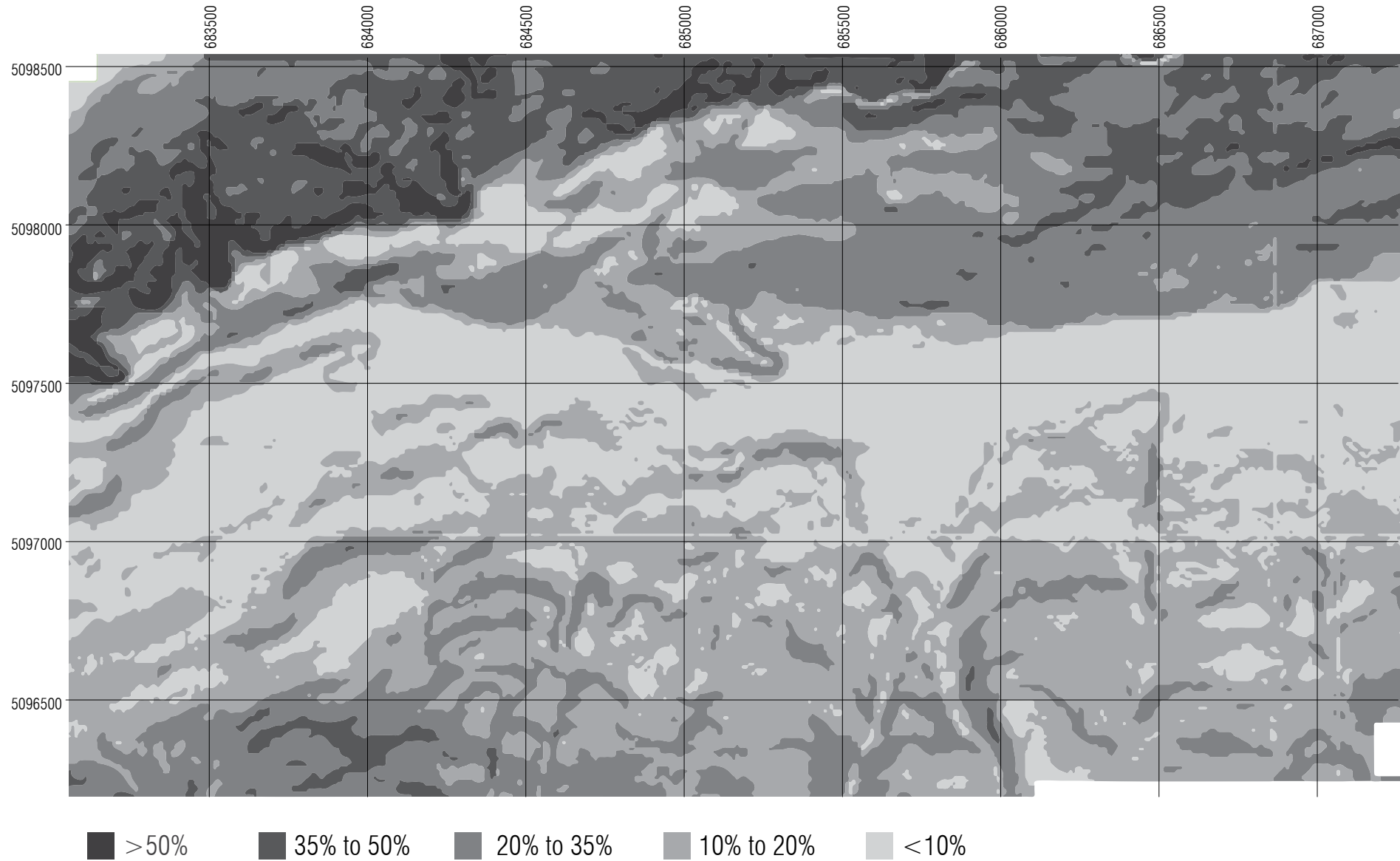


Figure 4.2 - Slope Gradient map, Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

HYDRO-GRAPHIC NETWORK MAP

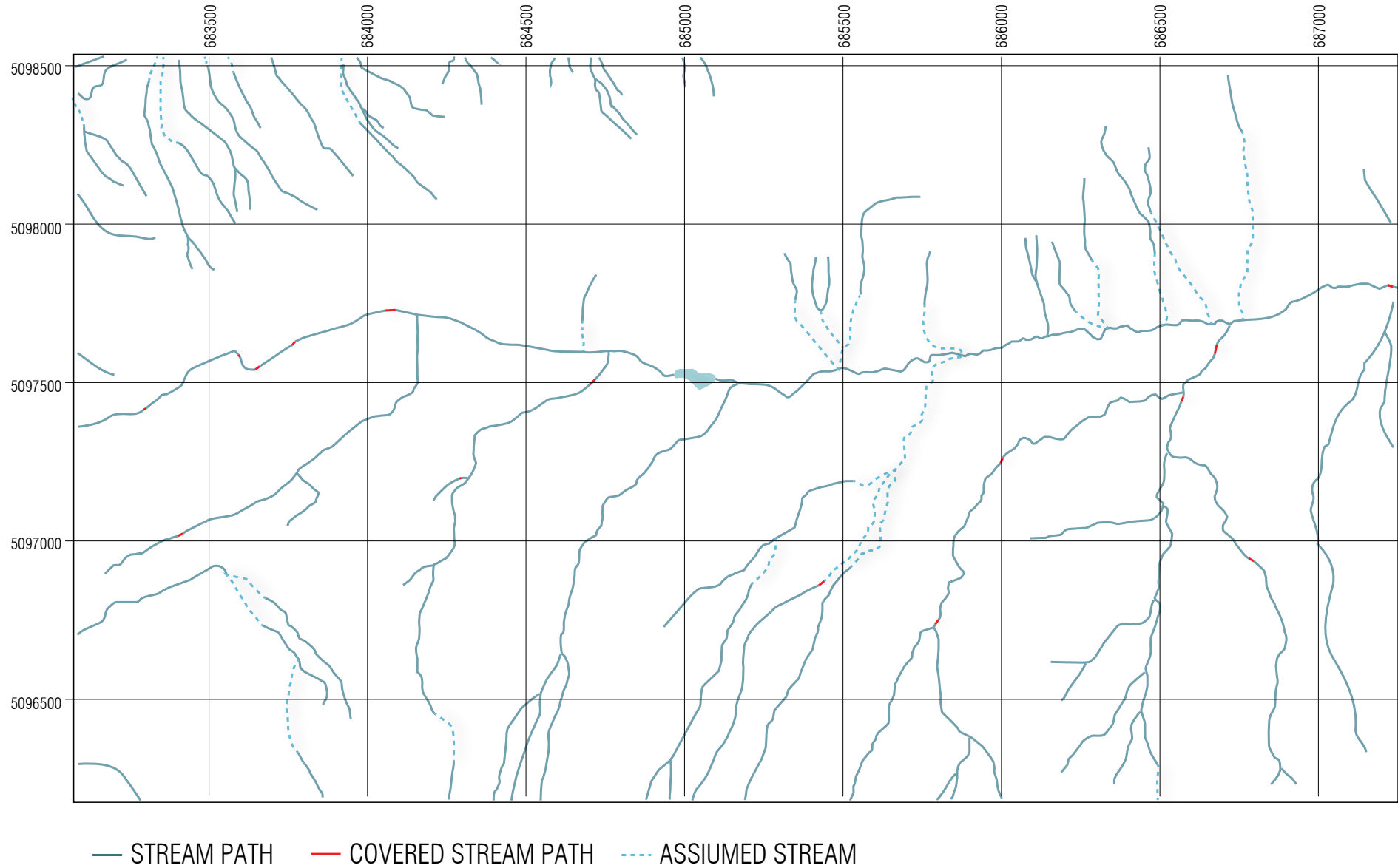


Figure 4.3 - Hydro-graphic network map, Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

VEGETATION TYPE MAP

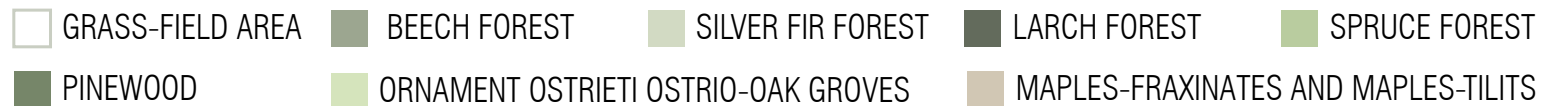
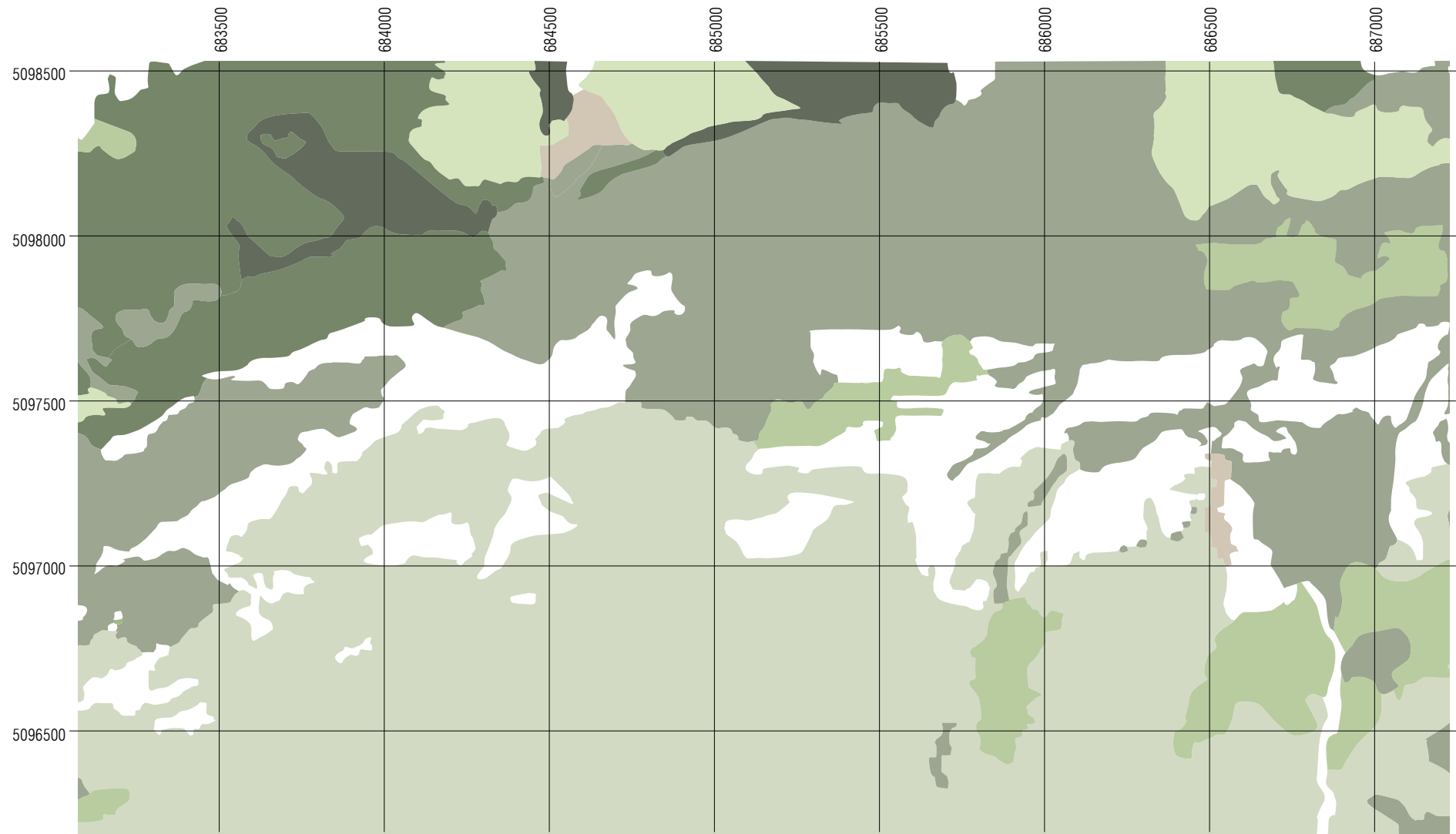


Figure 4.4 - Vegetation type map, Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

WOOD DENSITY MAP

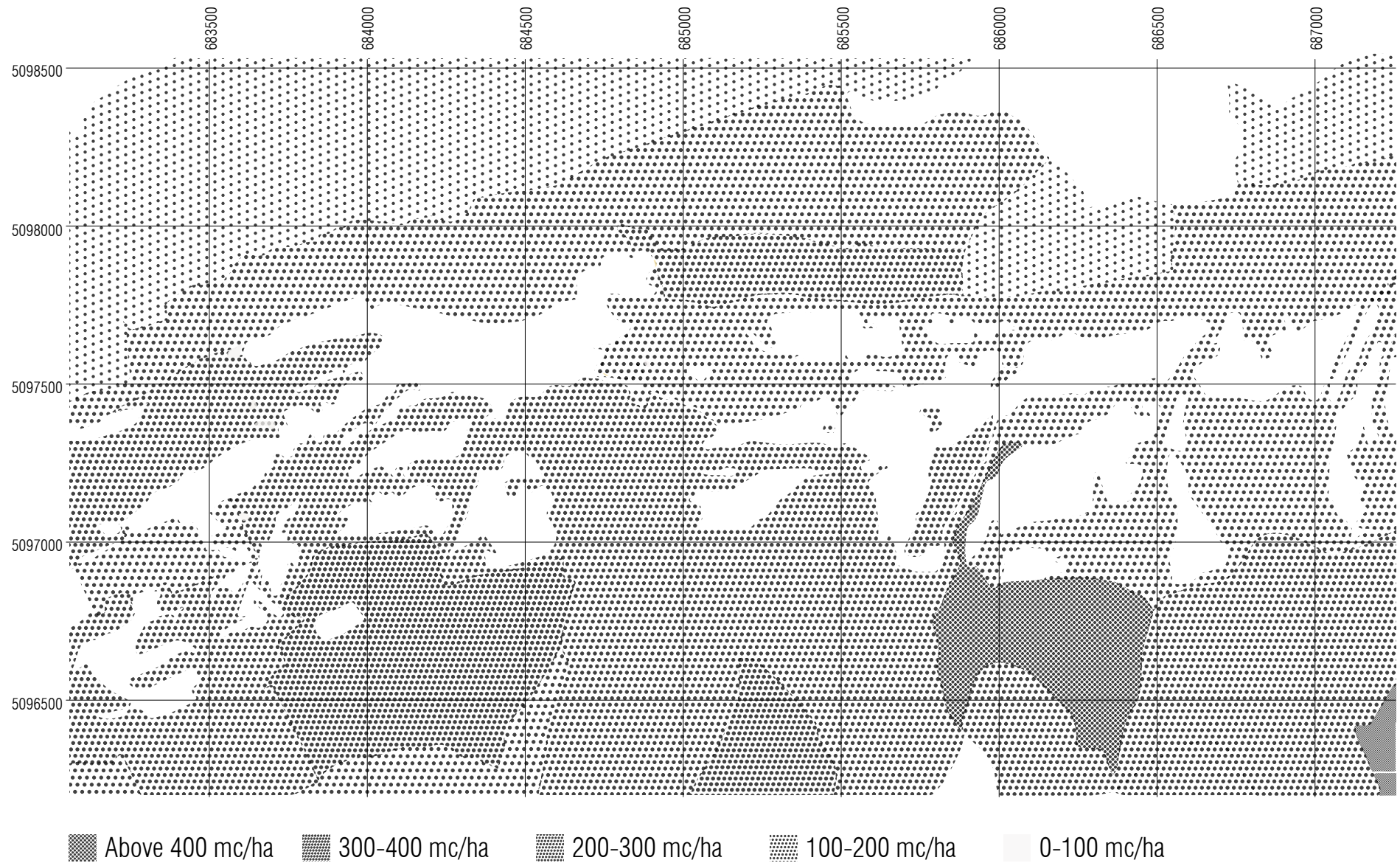


Figure 4.5 - Wood density map, Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

DIGITAL TERRAIN MODEL MAP

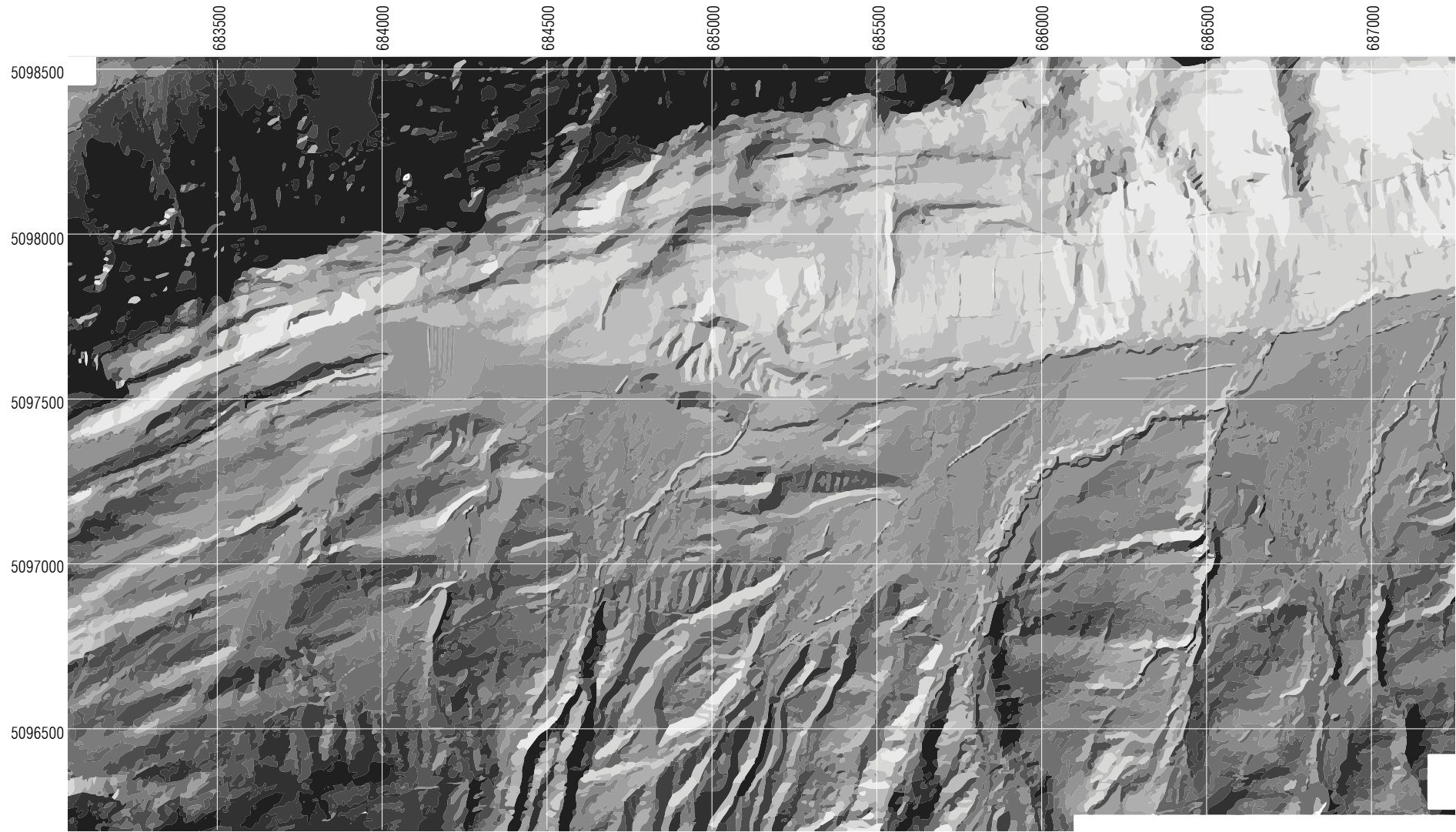


Figure 4.6 - Digital terrain model map, Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

DIGITAL SURFACE MODEL MAP

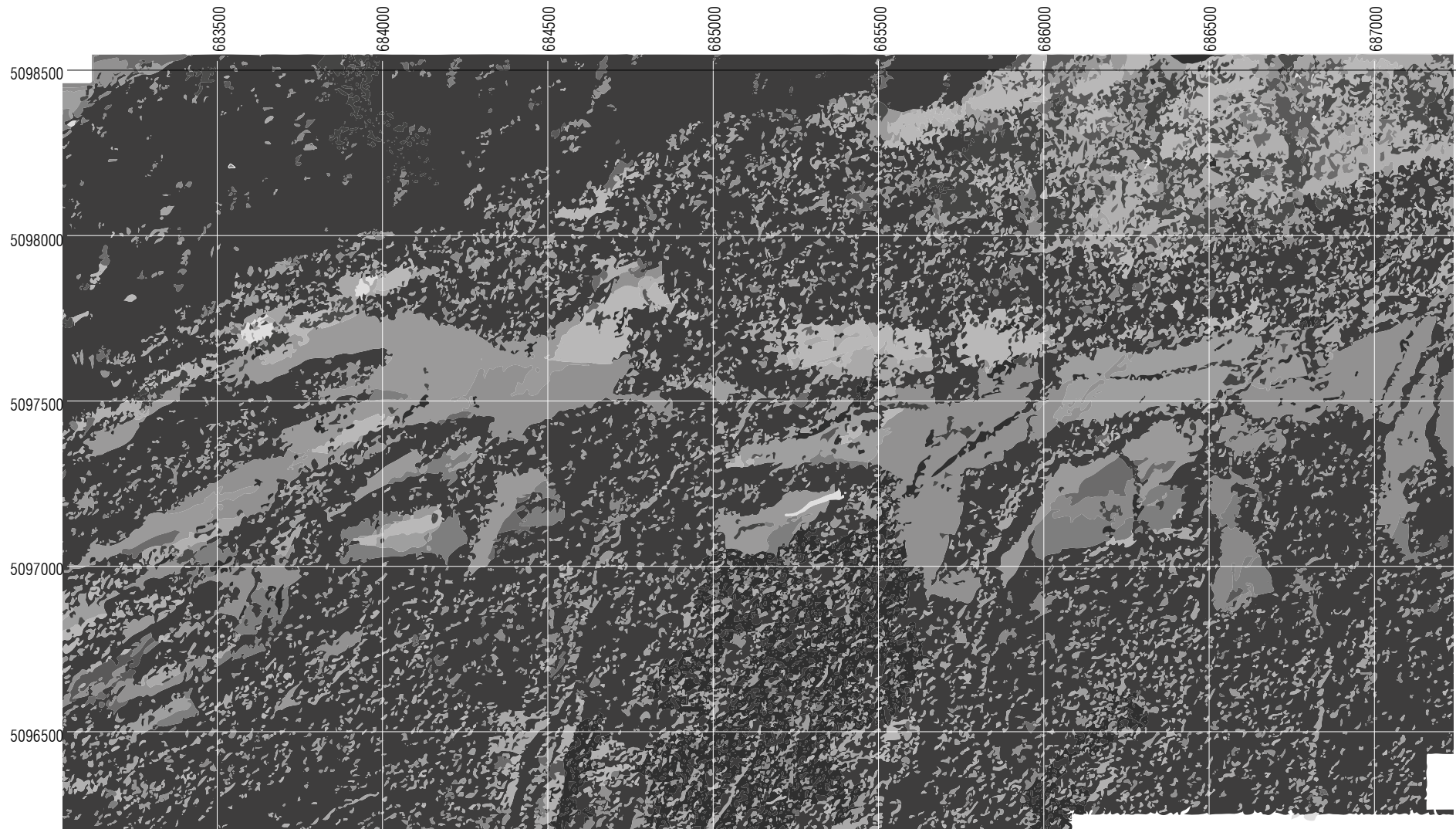


Figure 4.7 - Digital surface model map, Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

TEXTURE GRADIENT MAP

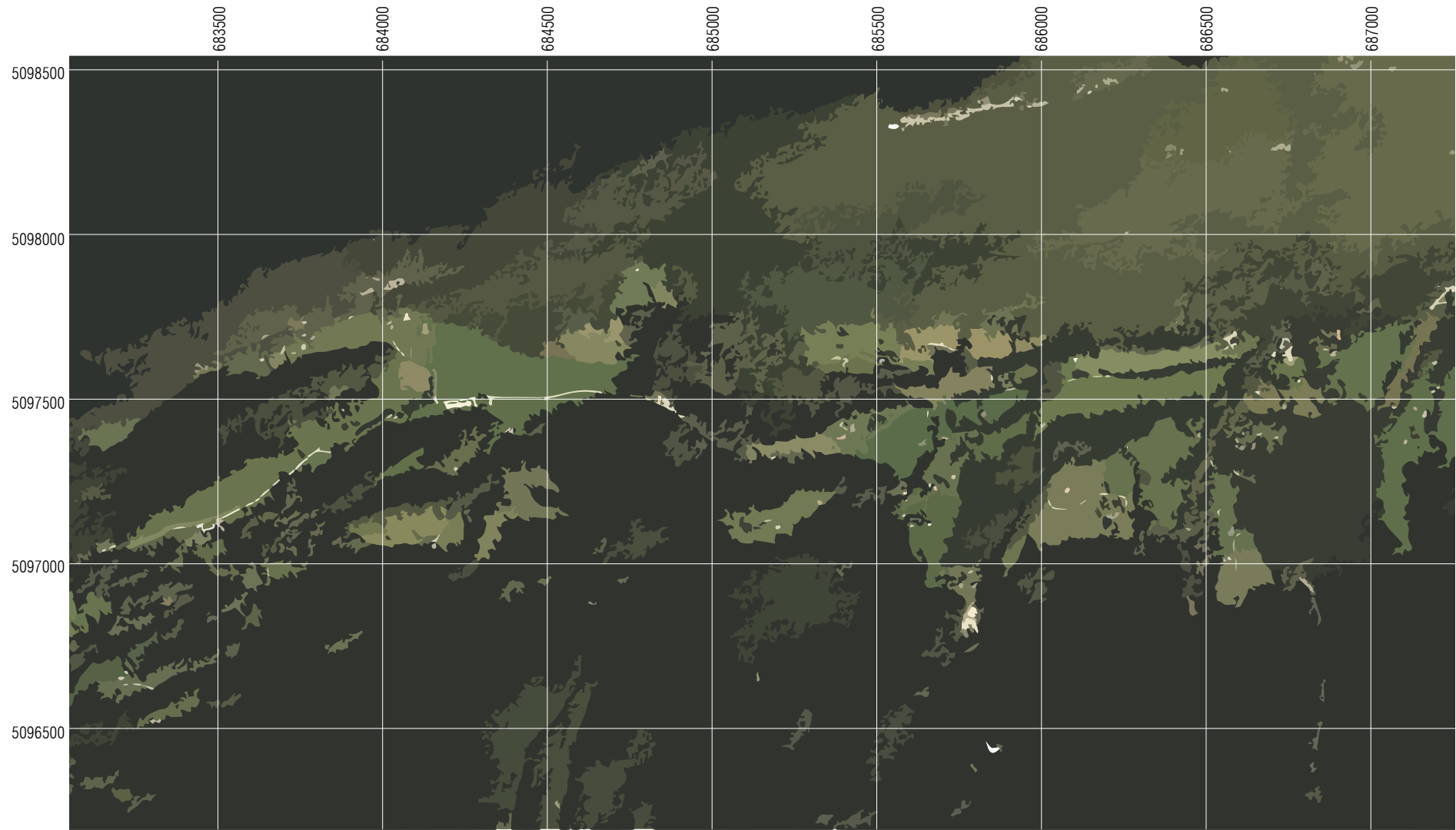


Figure 4.8 - Texture gradient map, Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

SITE 3D DIAGRAM

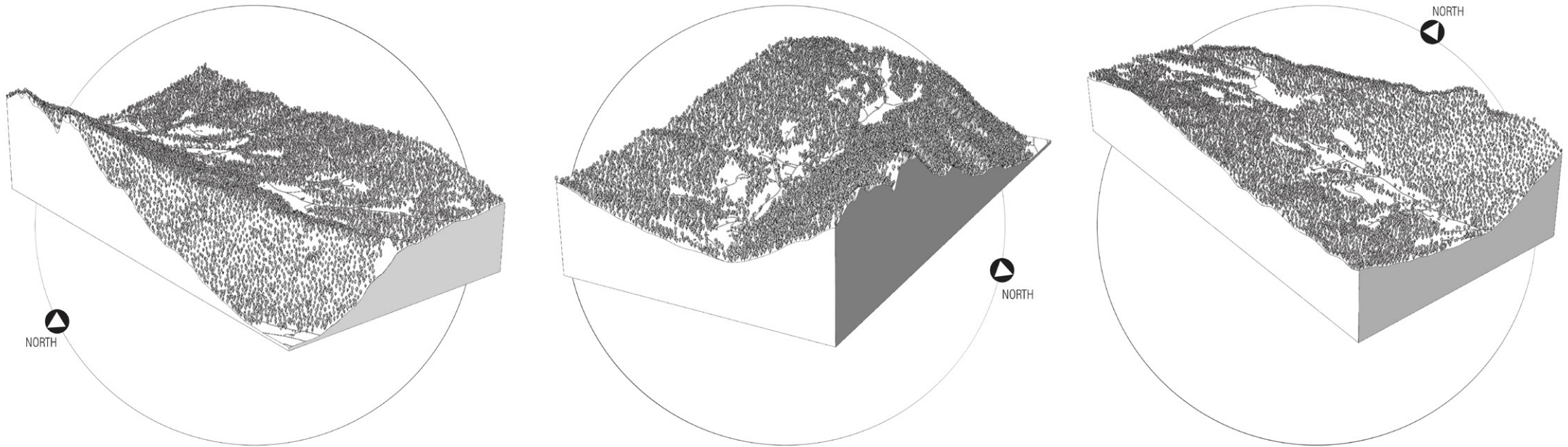


Figure 4.9 - 3D diagram for Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

SITE 3D DIAGRAM

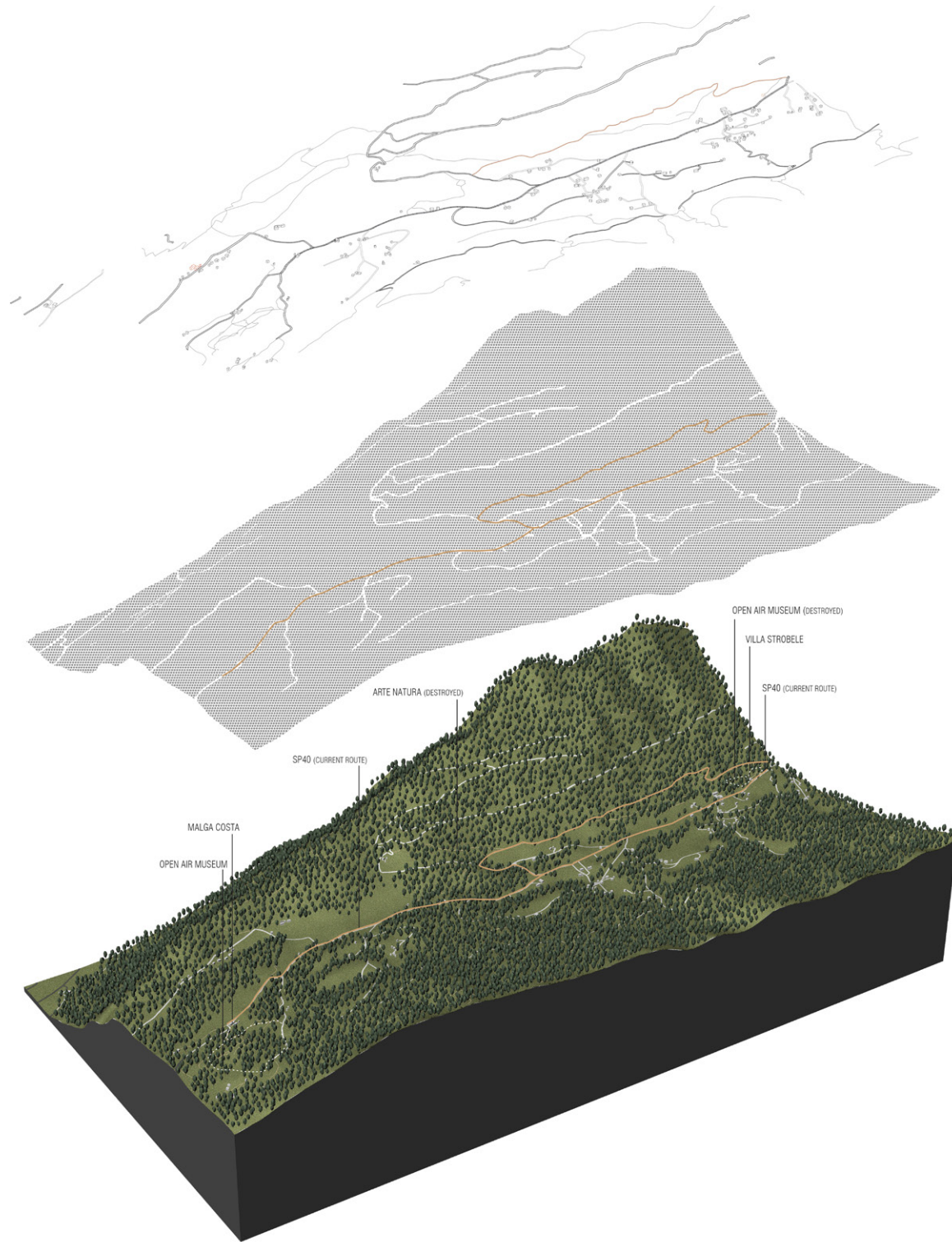


Figure 4.10 - 3D exploded diagram for Val Di Sella

4. CHAPTER 03
SITE ANALYSIS

4.1 MAP ANALYSIS

CONTEXT ANALYSIS



Figure 4.11 - Context analysis with photos

4. CHAPTER 03 SITE ANALYSIS

4.1 MAP ANALYSIS

CONTEXT ANALYSIS

01 MALGA COSTA

Returned from the locality of Sant'Antonio on the main road, which soon became the Malga Costa, the first and most important exhibition and event venue for Arte Sella events. The malga, with a total area of 145 and 12 square Klafter respectively (521,565 square meters and 43,164 square meters), in the patrimony of the noble Ceschi family of Santa Croce di Borgo, in particular of the baron Antonio Ceschi. As previously mentioned, the structures of the old malga, abandoned for years, after an adequate recovery intervention, have become the main exhibition, exhibition and active center of Arte Sella and of the events related to it. In Malga Costa, the Ersilia refreshment point operates from the name of the Lady who ran it in the first half of the twentieth century.

02 THE LONELY TREE

The Beautiful stand alone tree is located in a perfect spot near to malga costa on a relatively higher altitude. you meet the tree while approaching malga costa through vale de sella.

03 AGRICULTURE LAND

While approaching malga costa through vale de sella, there is an agriculture spot of an area around 24000 square meters, the agriculture is related to seasonal market that held in the area.

04 THE CARLON AND THE EX MALGA MONTEL

Almost at the end of the wide, slightly undulating prairie, of singular beauty in all seasons, called Prato al Carlon, on the left there is a nucleus of two houses among which the view is imposed of the Carlon Restaurant. The building, originally a manor house, p.ed. 960 of square Klafter 43 square meters), and the rustic neighbor, stable and barn, p.ed. 959 of a total of Klafter square 86 (309.342 square meters), which, according to the aforementioned Protocol of the Edifiaj, in 1860 were the property of the Possente di Borgo Dord Carlo. In front of the house there was also a small garden or fenced garden, m.p. 4300, today transformed into a parking area. From the Carlon, the name obviously resembles that of the ancient owner Carlo Dordi, a small road on the right leads to a group built on the ruins of the ancient Malga Montel, destroyed by war and no longer rebuilt, also because the property in the 1920s was passed by the Ceschi di Santa Croce to the entrepreneur Decimo Costa.

05 PARKING

The Parking is related to carlon restaurant, it is a free Parking that is also used by malga costa vistors. The parking Capacity is around 60 cars and it is considered the main park for malga costa.

06 SAS

4. CHAPTER 03 SITE ANALYSIS

4.1 MAP ANALYSIS

CONTEXT ANALYSIS

07 IL LAGHETTO

A pond that is considered a preserved area is located in a relatively lower altitude throughout the very dense beech forest. The location is very unique and it is very close to the end of what used to be *arte natura*.

08 THE VILLA SIMONI - LACHMANN

Just above Villa Carlotta is, separated from the small road that runs along the west side of the courtyard, another historical residence of Sella. It is Villa Simoni-Lachmann, registered in the aforementioned Protocol of the Edifices of 1860 as a dwelling house, with a total area of 21 square Klafters, equal to 75, 537 square meters, belonging to Paccanari Giuseppe, Possidente di Borgo.

09 THE EX RUSTICS OF VILLA FERRAI-LACHMANN

On the lawn, formerly of the Lachmanns, which stretches gently down south of Villa Simoni rise two cottages, today transformed into sought-after dwelling houses. The two buildings, originally a stable with a barn above and a tollhouse, in 1860 had an area of 41 square Klafters (147.477 sq m), the first, and 14 square Klafters (50.358 second). Both buildings and the villa, of which will be said shortly, belonged to the heirs of the late Antonio Lachmann, Possidente di Borgo.

10 VILLA AGOSTINI GIA, PRATI, ALREADY OF VEDOVA ANNA FONGAROLLI

One hundred meters further on, a path opens up on the left flanked by tall and ancient trees. Paria is a little sad and seems almost lost in old memories. This short Viale de cost could be defined by the melancholy air that pervades it, leading in a few meters to the Villa della Vedova Anna Fongarolli, which stands alone in the background. The nineteenth century, in 1860 it had an area of 586 square Klafters total, that is 2108 square meters, including the surrounding space and the equipped garden built a mezzanine floor at noon of the house. It must therefore have been of considerable size and very different from the current one, according to the plan of 1860 and to a photo of don Cesare Refatti, taken around 1918, and to the updated comparison after the Great War, as can be seen below. Hard hit by the Great World War, as well as the Establishment, it was reconstructed significantly different from the original and with an "Elle" plan. current building is a sober two-storey building, plus a basement, characterized by two curved windows on the morning setback. On the ground floor, the northern avant-corps is marked by two cracked arched arches, now padded and replaced by two small windows with grating and, in the upper loaves, by two pairs of rectangular windows of different sizes. The villa now belongs to the Agostini family. Outside, on the courtyard at noon, one worked, with six steps, leads to the upper garden. sunset, stone staircase

4. CHAPTER 03 SITE ANALYSIS

4.1 MAP ANALYSIS

CONTEXT ANALYSIS

11 LA CHIESA DELL'ASSUNTA DI SELLA

It was erected between 1847 and 1848, in front of the thermae. It was damaged during the Great War and after the war it was restored. In 1964, the church were radically restored, particularly the outside, for make the walls more solid; the more visible work, was the addition of six strong buttress in porphyry on the external walls and a big awning made in wood on the south side that change a lot the appearance of the church, structured by two parasite and by moulding made of plaster and walling, on the tympanum, on the rose window and on the portal.

12 LE VILLE DANDREA

once they were called Rustici di Vettorelli Fortunata

Coming from Villa Compostella to piazzale dell'Assunta and going inside throught the Provinciale street in the valley, a little bit after the Hotel Val Paradiso, a short deviation on the left brings to two more ancient buildings, reshaped and modernized in recent time. In 1860 the two real estates, in the Protocollo degli Edifizi (register of the buildings) of the 1860 belongs to Vettorelli Fortunata, borned Armellini, Possidente di Olle. The bigger building was the stall with the barn, the little one was the farmstead; at the moment this last one belongs to Silvio Dandrea. The lively red of the plaster of this building, reference of the ancient pink color, make it stand out on the surrounding green of the lawns and woods.

13 HOTEL VAL PARADISO

(Ex thermal subalpino establishment of Sella, that was called Hotel Paradiso, now is called Hotel Val Paradiso)

The ex Hotel Paradiso was erected at the beginning of 1800 after people discovered and used to go to the mineral thermal source, situated at 870 m. Thanks to this thermal establishment, a lot of rich family of the area builds their summer houses there. At the end of the XIX century, the establishment become an Hotel, so more people were able to enjoy the thermae. Destroyed during the 1915/18, the hotel complex was rebuilt in the '20s. After several owners change, now it belong to the District of Carpi.

14 VILLA STROBELE

Going inside the valley, after crossing the Moggio creek and walk into the avenue full of beeches, before getting to Hotel Val Paradiso, you can meet on the right Villa Strobele, in 1860 Home House of klafter 35 squares (Casa d'abitazione di klafter quadrati 35), equal to 125,895 mq, belongin to Landlord's Borgo Giovanni Michele Strobele (Possidente di Borgo Giovanni Michele Strobele), one of the principal petitioners for the construction of the close Assunta's church. The villa, reshaped and modernized after the World War, is a solid building of three floors, made in the first half of the nineteenth century, on the east side is got a balcony and an arched porch that can be used also as a terrace, added after the war, in fact wasn't on the original floor plan. On the outside of the building there was a fake architectural molding decoration, still partially conserved, similar to the one in the Waitz palace (now Bortolotti), on San Giorgio's hill. Recently, the building was renovated, and on the ceiling of one of the room at ground floor, you can see murals (temperas on plaster) made on the '20 of the XX century. The villa recently become one of the exhibition venue of Arte Sella.

4. CHAPTER 03 SITE ANALYSIS

4.2 VEGETATION

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

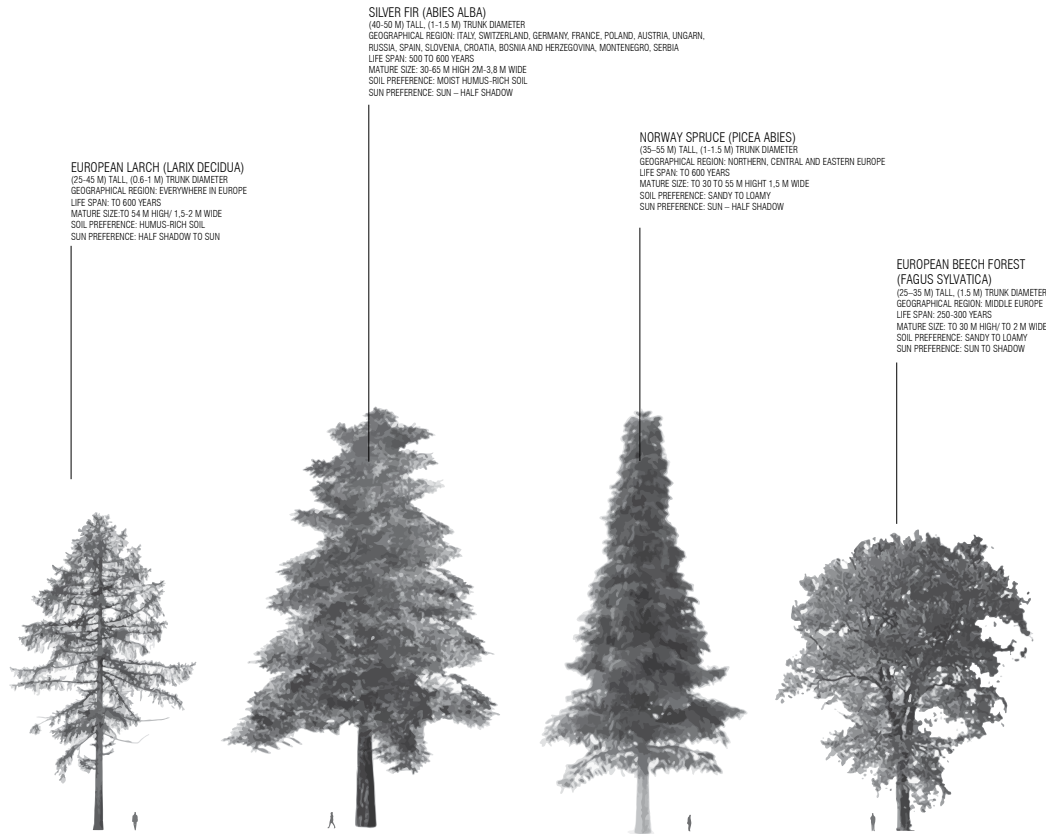


Figure 4.12 - Trees typologies

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 Various Sesleria and Goodyera repens	800 - 1100	S, SE	40 - 65	70 - 100	25 - 70	Rendzine with little active humus
Neutroclin 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
Mesoigrophilic 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 pedoclimate 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.	1050 - 1300	S	10 - 40	75 - 100	5 - 15	Limestone brown soils with not very active humus
Peccete replacement	none	S				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
Pecceta in Adenostyles 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
Piceo beechwood in Luzula nivea	1200 - 1400	N, NE	30 - 50	80	40	Rendzine
Pecceta in Calamagrostis	1200 - 1500	N	35 - 50	50	80	Limestone brown soils partially decarbonized on the surface

Figure 4.13 - Forest typologies and their pedologic features

4. CHAPTER 03
SITE ANALYSIS

4.3 CLIMATE

The climate in Arte Sella is warm and temperate. There is a significant amount of rainfall during the year. This also applies to the driest month. The classification of the climate according to Köppen and Geiger is Cfb. The average annual temperature is 11.2 °C. 891 mm of rain fall on average within a year.

In January, the amount of precipitation is 44 mm. The month is thus the lowest precipitation of the whole year. In contrast, June is the wettest month of the year with 97 mm of precipitation

At 21.5 °C, July is the warmest month of the year. January is the coldest month of the year, with an average temperature of 0.1 °C.

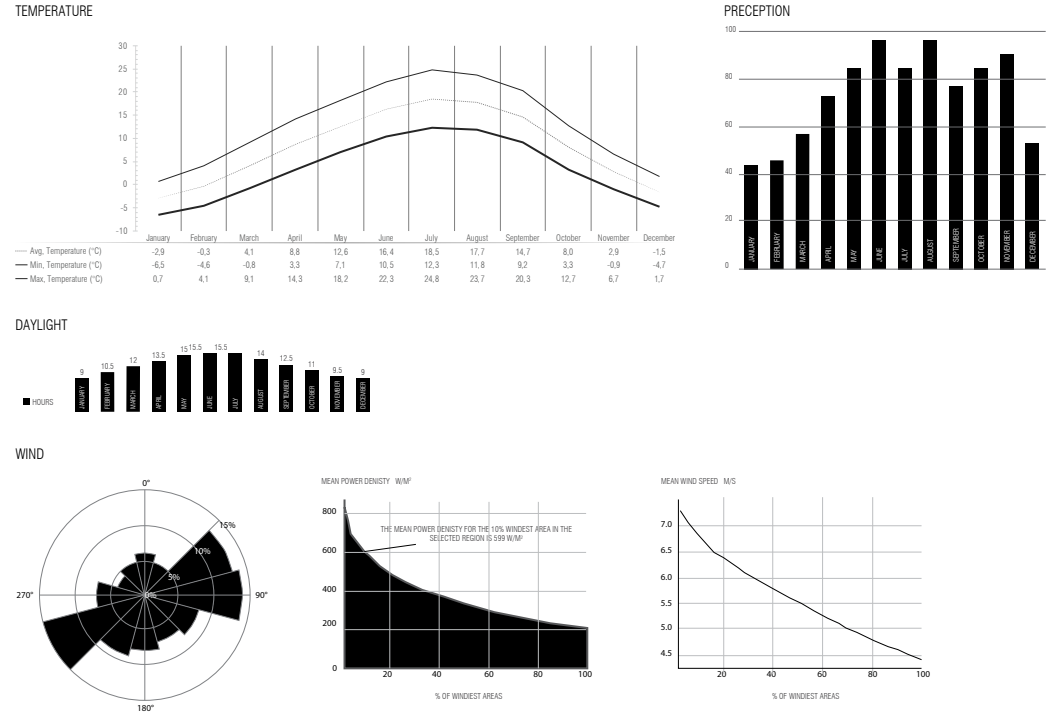


Figure 4.14 - Climate Analysis

4. CHAPTER 03 SITE ANALYSIS

4.4 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, weeks or months. in an offered accommodation by Arte Sella organization 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 initial 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 trentino, 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 organized day trips through day time including sometimes a supervisors often a teacher or professor.

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4.4 USERS

Locals

Arte Sella emerged by the moral and financial help of the Borgo, the municipality and province of Trentino. From which its initial 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 increase in the territory that created the need of particular services on permanent basis.

Administrators

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

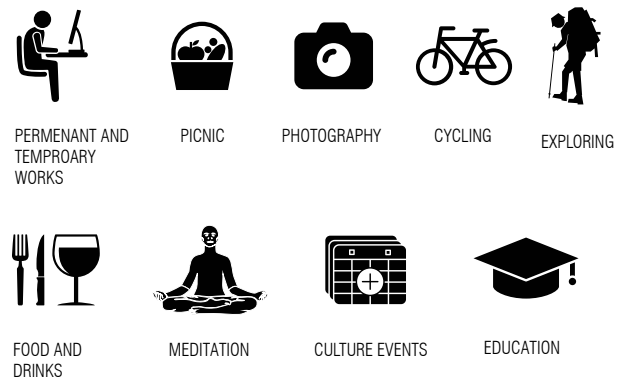


Figure 4.15 - Activities in Val di sella

4. CHAPTER 03
SITE ANALYSIS

4.5 SWOT ANALYSIS



	S TRENGTHS	W EAKNESSES	O PPORTUNITIES	T HREATS
ENVIROMENTAL 	<p>THE DYNAMICS OF THE UNIQUE AND DRAMATIC LANDSCAPE CREATED BY THE SEASONAL AND ENVIROMENTAL CHANGES.</p> <p>THE FOREST TYPOLOGY OF THE LANDSCAPE THAT CREATES A NATURAL SPATIAL AND ENVIROMENTAL 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 ENVIROMENT</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 ACCOMIDATION FACILITIES FOR USERS</p>	<p>TERRATORY'S COMMUNITIES AND PRIVATE BUISNESSES</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 TEMPROARY ARTWORKS AS A MAIN ASSETS</p>
SPATIAL 	<p>HISTORICAL VALUE OF EXCISTING BUILDINGS</p>	<p>LACK OFCONNECTION 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>	

Figure 4.16 - Swot Analysis

4. CHAPTER 03
SITE ANALYSIS

4.6 CASE STUDIES

Saya Park / Álvaro Siza + Carlos Castanheira

Architects: Carlos Castanheira, Álvaro Siza
Location: Gyeongsangbuk-do, South Korea
Category: Park
Portugal Office: CC&CB, Arquitectos
Area: 1370.0 m²
Project Year: 2018

Alvaro siza and carlos castanheira designed three concrete interventions in the middle of the dense landscape of saya park, Art pavilion, Chapel and viewing tower. The interventions fit very well with the space creating conversations with the nature through the light and the landscape frames. The three buildings are pure monolithic concrete elements that are immersed in the landscape. Carlos Castanheira says: “The Art Pavilion modified the hill site and also adapted itself to it. And we all also, adapted ourselves to the beauty of this project. There was a strong will to build this particular idea on that site.”



Figure 4.17 - Saya Park, Gyeongsangbuk-do, South Korea, Photographs Fernando Guerra | FG+SG, 2018.

4. CHAPTER 03 SITE ANALYSIS

4.6 CASE STUDIES

The art pavilion hosts exhibitions and art galleries, the building is 2 fingers shape that are connected by a tunnel, the art pavilion form is influenced by the site as the sinuous form continues the route of the park. The art pavilion is massive impressive space with high walls that celebrates its bare raw concrete appearance, the lighting coming from the roof showers the visitors in the heart of the sculpture, eventually at the end of the path a balcony framing the impressing the landscape.

The observation tower is located on a high level throughout the journey of climbing the tower there are few openings that allows some hints of the landscape without revealing the whole view before it opens completely in the highest level.

The chapel is isolated from the other 2 elements as it is supposed to be a place for contemplation and self-reflection. The chapel is oriented to the east to allow the east morning sun light in.

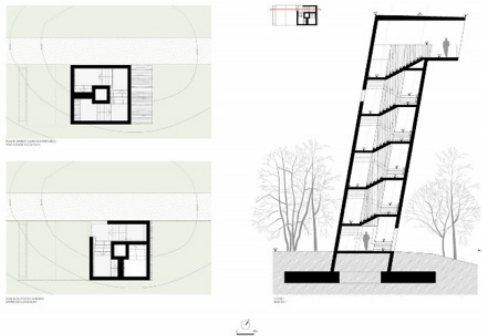


Figure 4.18 - Saya Park observation tower drawings



Figure 4.19 - Saya Park, Gyeongsangbuk-do, South Korea, Photographs Fernando Guerra | FG+SG, 2018.

4. CHAPTER 03
SITE ANALYSIS

4.6 CASE STUDIES

Wooden Chapel / John Pawson

Client: Siegfried and Elfriede Denzel Foundation
Architect: John Pawson
Design team: Jan Hobel, Eleni Koryzi, Max Gleeson
Contractor: Gump & Maier
Timber sponsor: Dinesen
Glass cross: Franz Mayer of Munich

John Pawson used 61 fir logs to design his wooden chapel in southern of Germany. The wooden trunks used are cutting precisely from one side while the other side the trunks are kept with its natural appearance, he used the flat side for the interior in order to give the interior space the warm and tactile feeling while in the exterior he used the trunks with its natural tactile, the external appearance is blending with the nature with its evolving quality that will keep influence it throughout the time. "It's just trunks of Douglas fir stacked on top of each other," Pawson explained. "There's a minimum of cuts, so everything is solid."



Figure 4.20 - Wooden chapel, Unterliezheim, 89440 Lutzigen, Germany, Photography Felix Friedmann, 2018.

4. CHAPTER 03 SITE ANALYSIS

4.6 CASE STUDIES

The doors and windows are carved out of one side of the wood like sculpture where it reveals the real thickness of the structure, the window is framing the surrounding rural landscape.

The chapel is in the border between the forest and the open field and it considered to be a shelter for the cyclists. The chapel also offers a contemplation space that gives the visitors the opportunity for the self-reflection in the mystical and warm interior place.

“Openings cut into the envelope express the thickness of the wood, while the narrow entry deliberately recreates the sense of physical proximity encountered as one moves through the dense woods,” said Pawson’s studio. “Inside the chapel, the glory of the cut timber is immediate, in its warm hues, tactile surfaces and the patterns of the sawn grain.”



Figure 4.21 - Wooden chapel, Unterliezheim, 89440 Lutzigen, Germany, Photography Felix Friedmann, 2018.

5. CHAPTER 04: NARRATIVE BETWEEN ART, NATURE AND ARCHITECTURE.

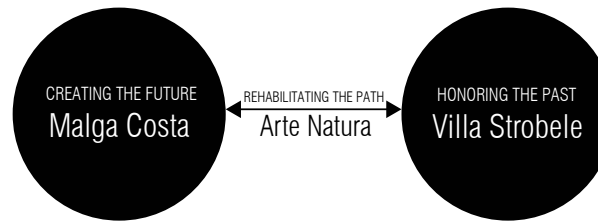
Narrative between Art, Nature and Architecture.

5.1 STRATEGY

ECONOMICAL ASPECT	ENVIROMENTAL 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>because the mise en art of a territory helps to protect and promote the environment</p>	<p>stablishing formal and informal partnerships between local stakeholders</p>	<p>blending with nature and contrasting with it</p>
<p>Cost efficient building</p>	<p>respecting the delicate nature by chosing right spot and minimize footprint of the intervention building</p>	<p>Promoting practice educaton for students and amatures through classes and workshops as well as art and cultural events that certain the identity of the the park</p>	<p>innovative and expermental techniques and forms for maximizing natural experience and inspiration for artists using sounds, lights, wind and sceneries</p>
<p>Use of local materials (as wood from the de stroyed trees)</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>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 settelments.</p>	<p>Focusing one of the 5 senses in each interven tion through forms and location within the dif ferent landscape,landforms and vegetation type</p>
		<p>The Increasment 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>	

Figure 5.1 - Strategy

5.2 MANIFESTO



Why?

Due to its artistic value and the fact that Malga Costa was not significantly affected by the storm

How?

Creating Interactive spaces that allows different users to express their visions and contribute to the future of the park in various ways

Why?

Due to its historical value as the place of birth of Arte Sella.
The gate to Arte Natura route that was severely damaged by the storm

How?

By Framing the dramatic events that took place at the park from the foundation of Arte Sella to the artworks that were destroyed by the storm

5.2 MANIFESTO

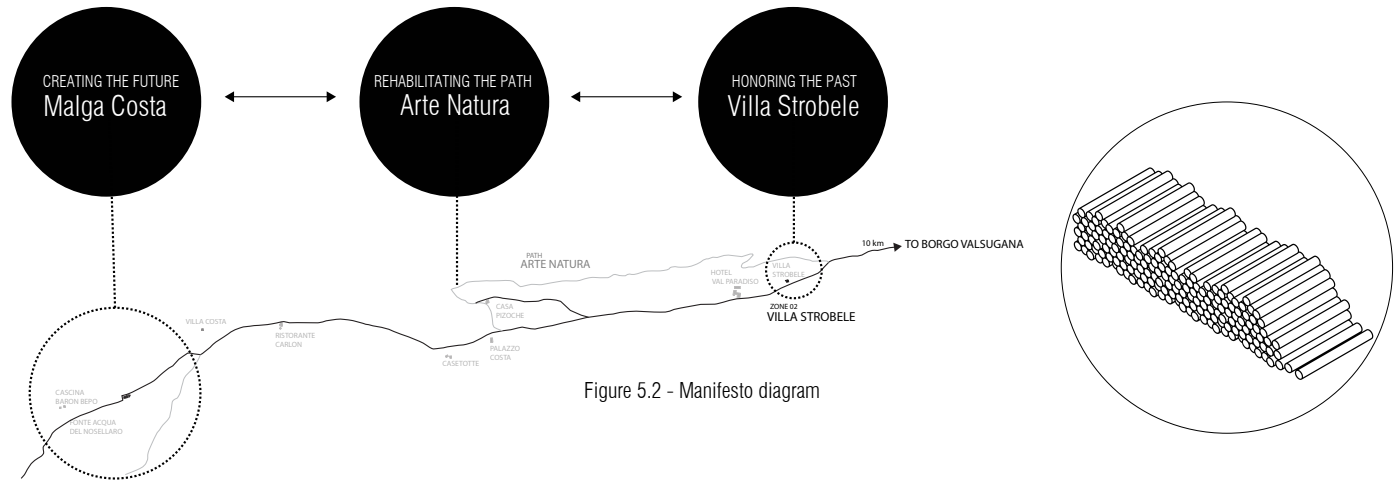
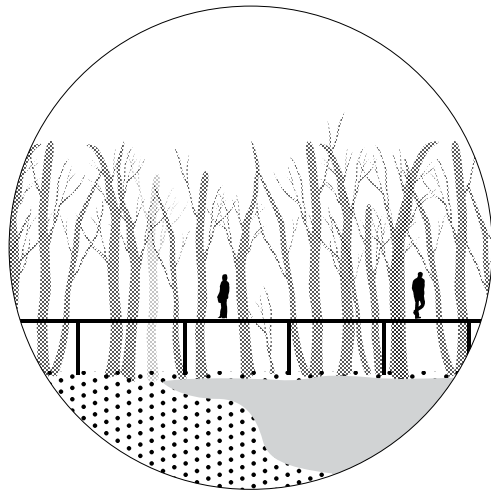


Figure 5.2 - Manifesto diagram

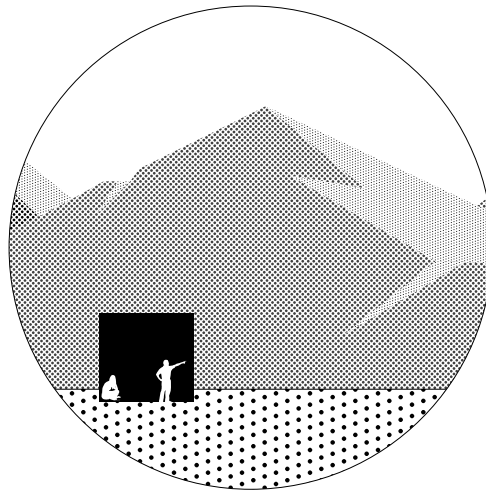


Figure 5.3 - Logs, Val Di Sella

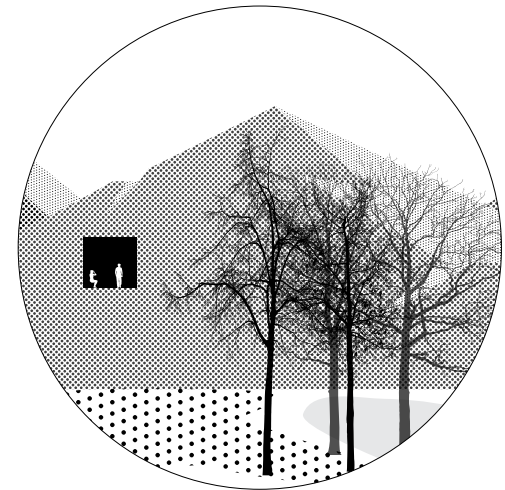
5.2 MANIFESTO



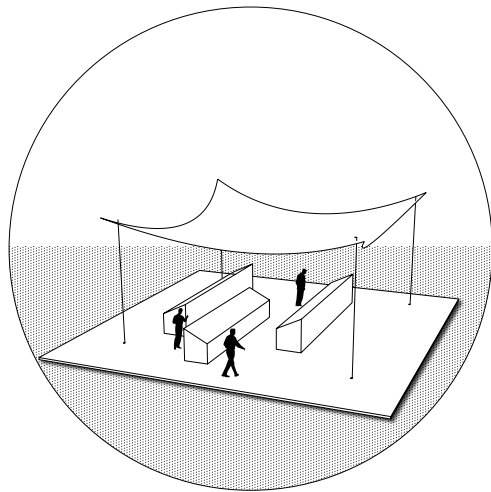
FOREST OBSERVATION



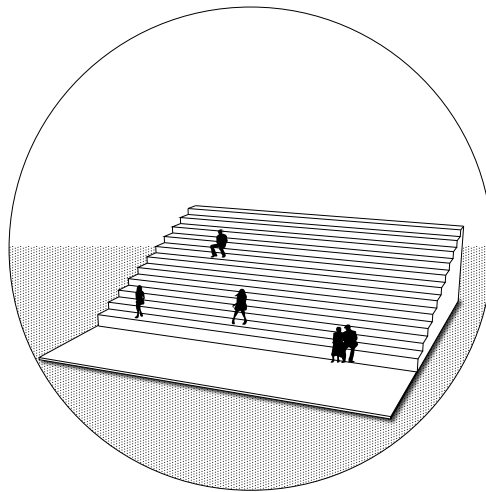
MOUNTAIN OBSERVATION



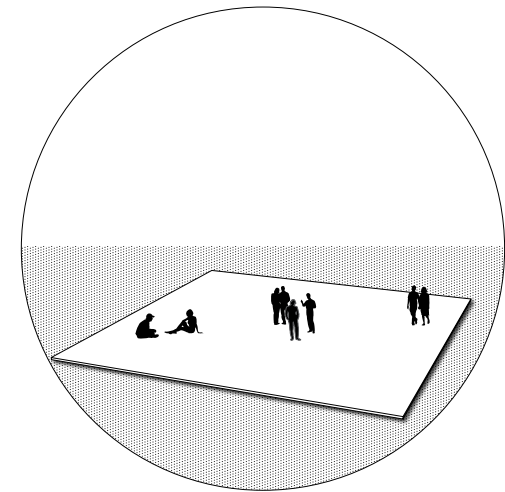
LANDSCAPE OBSERVATION



EVENTS | MARKETS PLATFORMS



SEATING PLATFORMS



PUBLIC GATHERING PLATFORMS

Figure 5.4 - Manifesto and strategic illustration

Narrative between Art, Nature and Architecture.

5.3 PROGRAM

1. Museum

(Villa Strobele)

It will be a place preserving the memory and the traces of the works of art that have disappeared in Arte Sella. It will host the remains of what have been recently destroyed by the storm. It will also include what has been inevitably removed by the natural renewal and evolution process of the park. It will be a place of memory where to remember the experiences of artists and creative talents. It will evoke their interventions that have become one with nature

2. View point 01

(Sky Observation)

This shelter place will be embedded in the mountain as user approach the tower through a slice cut section in the slope of the mountain. From which the user will be able to have an exclusive views to the sky

3. View point 02

(Floating bridge)

This bridge path will be floating above the natural preservation area of the Il lageitto pond and the inaccessible forest areas around due to its hard topographic and geological characteristics

4. View point 03

(Observation Tower)

This tower will be highlighting the altitude of the area as it will be approached through contoured platforms arriving to a multistory tower with different point of views through the different floors

5. Art center

(Malga Costa)

Auditorium, workshop and library: It will be an adaptable place to be open in summer and closed in winter. It will be flexible and modular. It will adapt to the artistic and cultural initiatives that Arte Sella constantly promotes and encourages. Workshops, concerts, meetings, performances and lessons are just some examples of the opportunities that such architecture will offer. Such initiatives will take place in an object aiming to communicate with art and blend with nature

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.4 MASTERPLAN

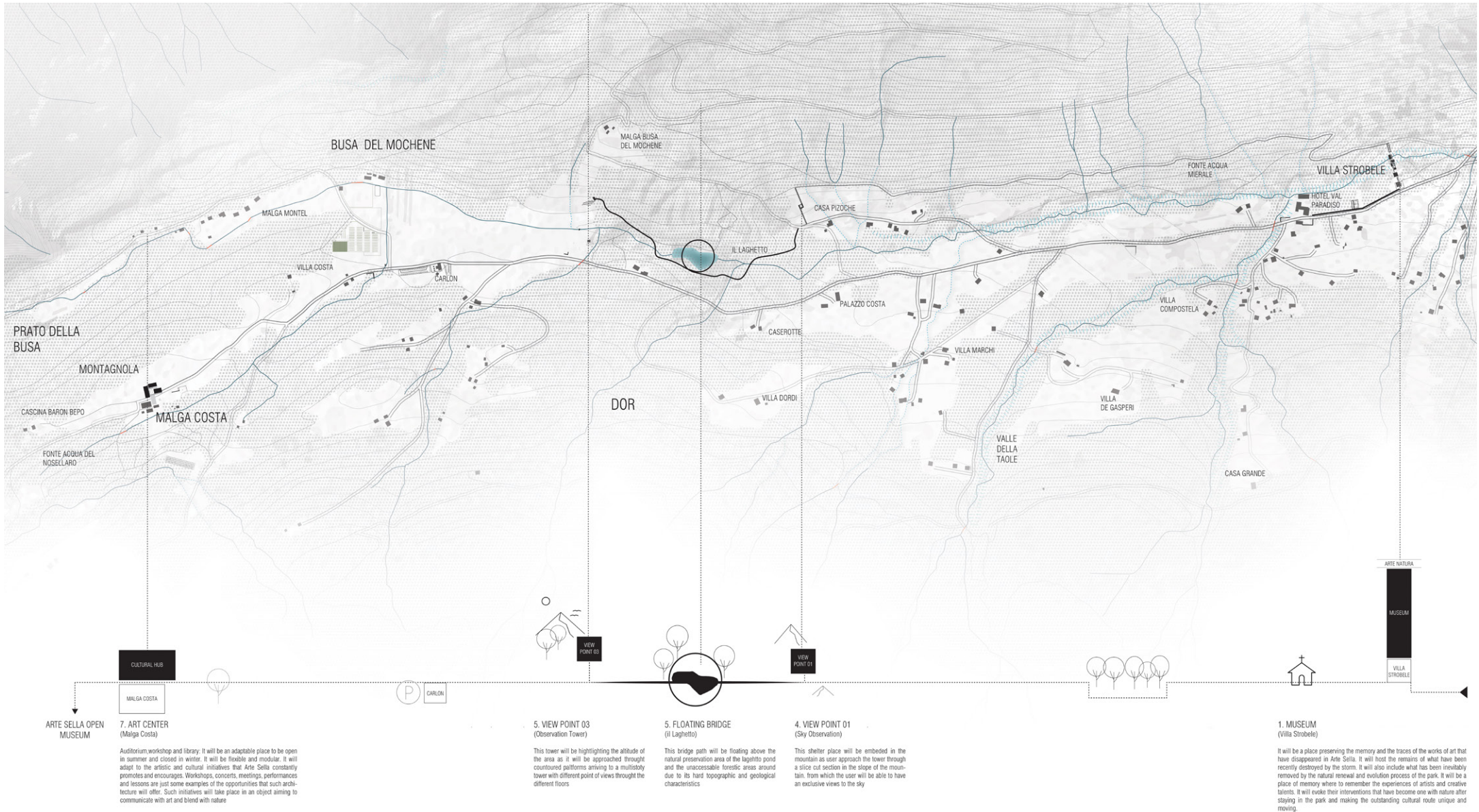


Figure 5.5 - Proposed masterplan

5.4 MASTERPLAN (SIMPLIFIED)

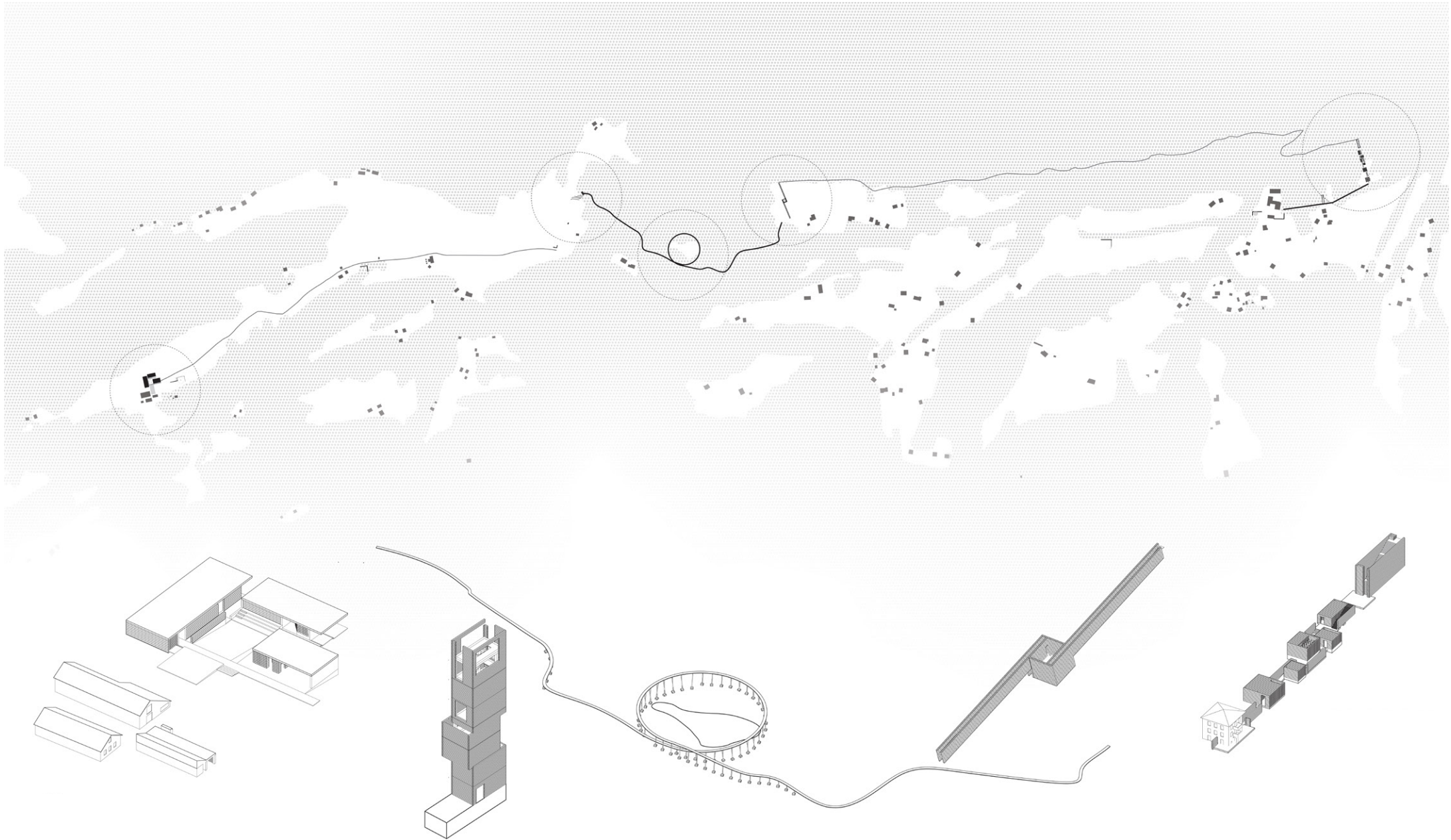


Figure 5.6 - Proposed masterplan simplified

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.4 MASTERPLAN (INTERVENTIONS VS LANDSCAPE)

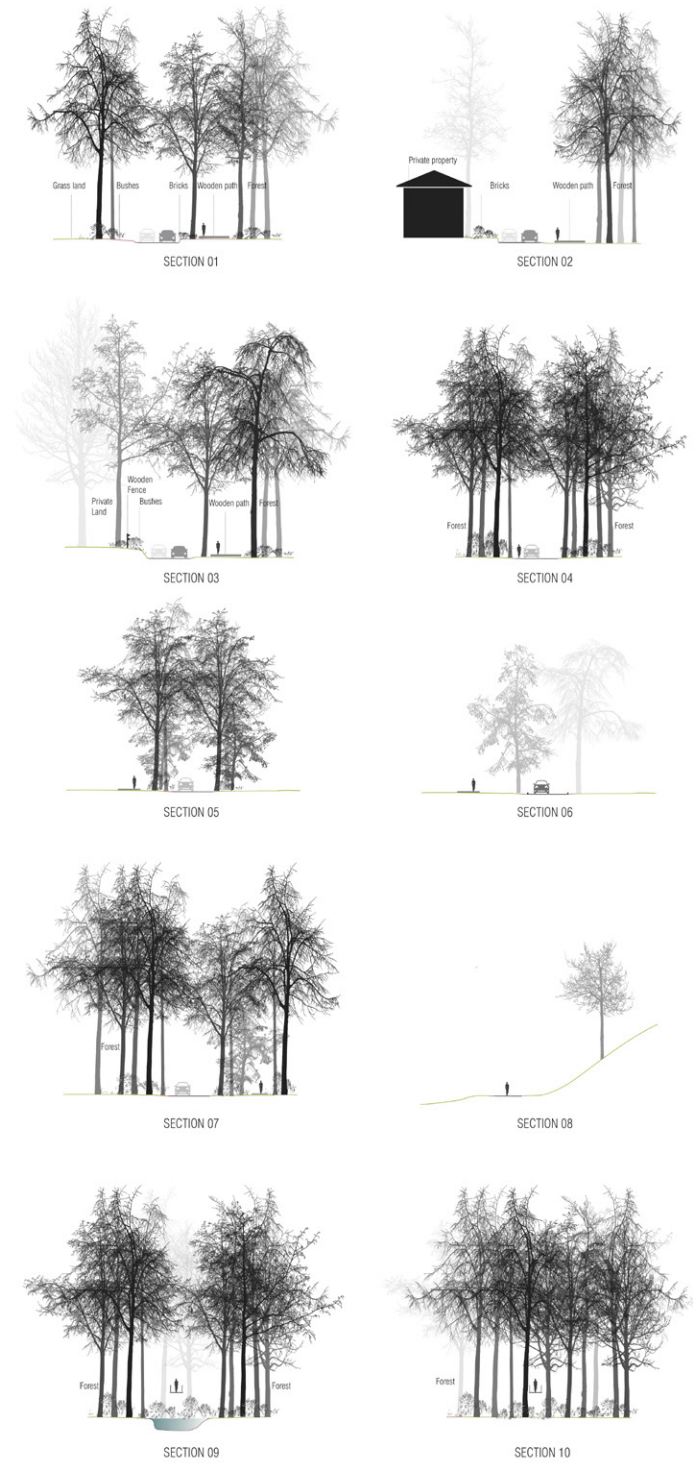
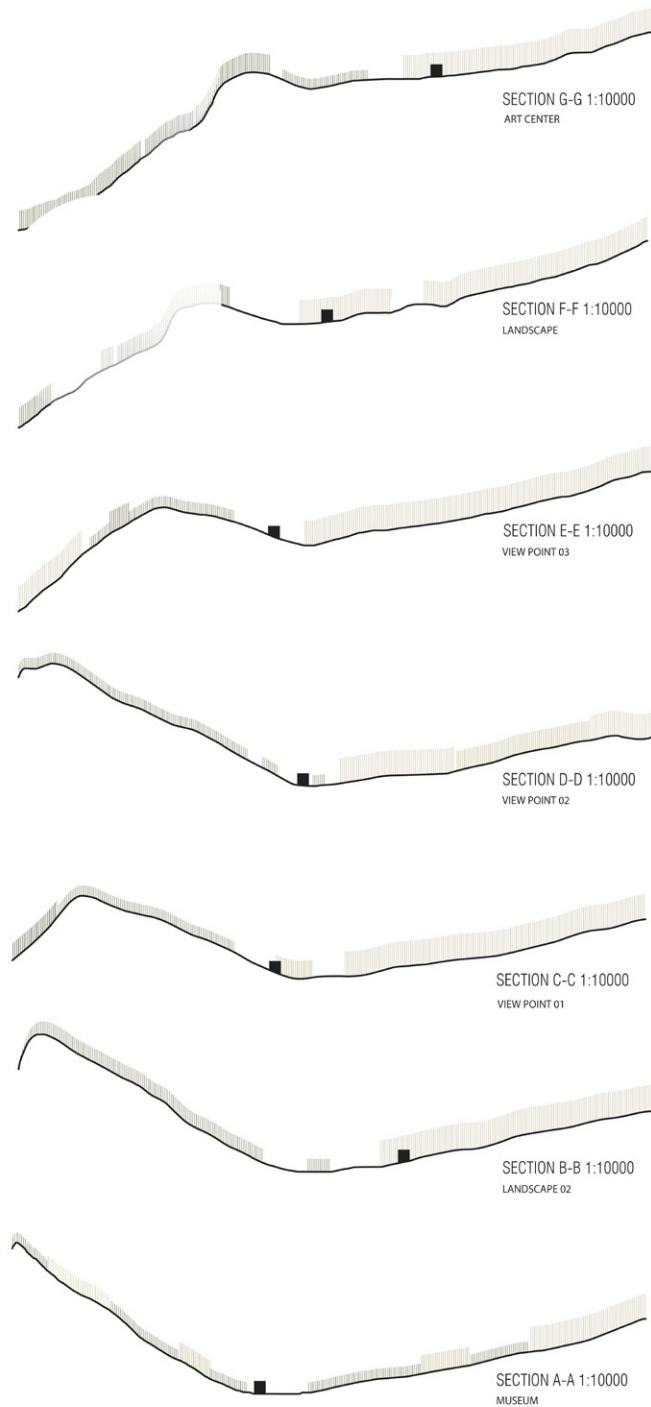
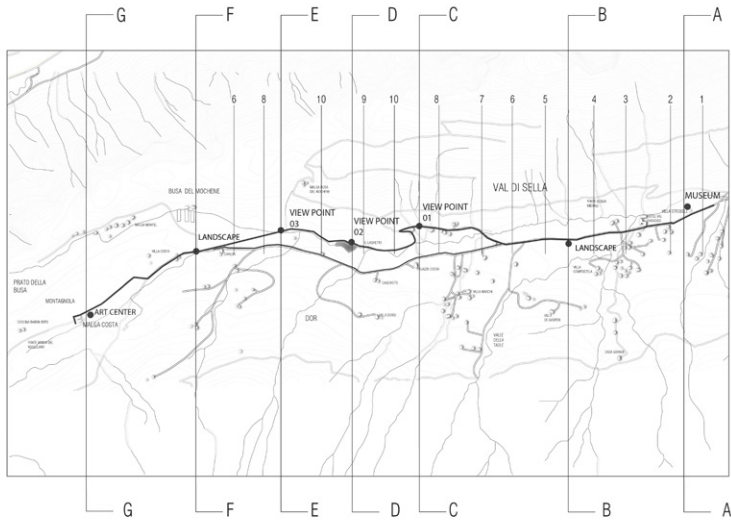


Figure 5.7 - Proposed interventions section vs landscape

5.5 MUSEUM

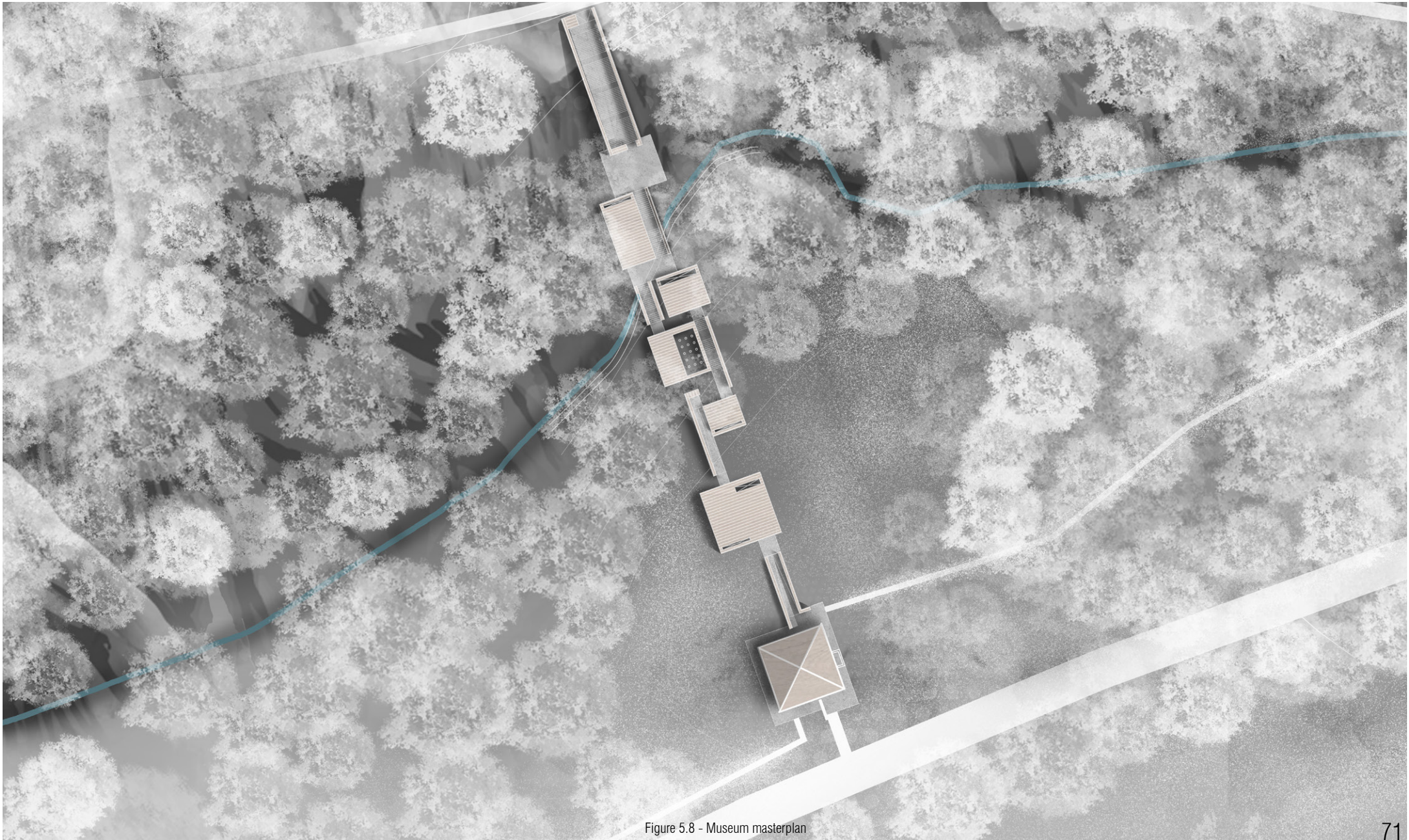


Figure 5.8 - Museum masterplan

5.5 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. 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 spread 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

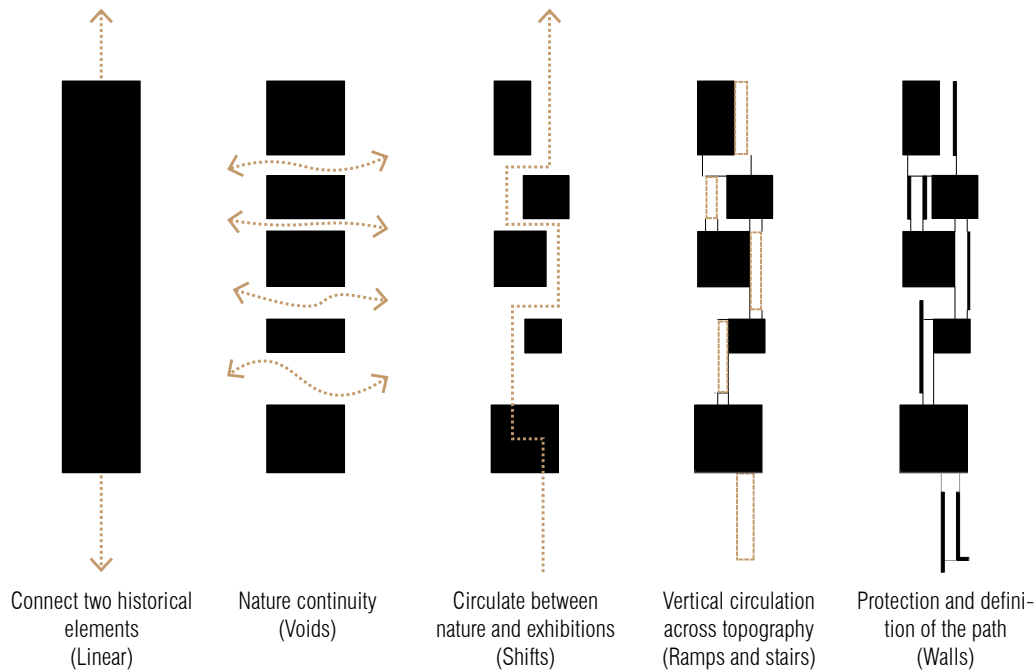


Figure 5.9 - Museum concept diagram

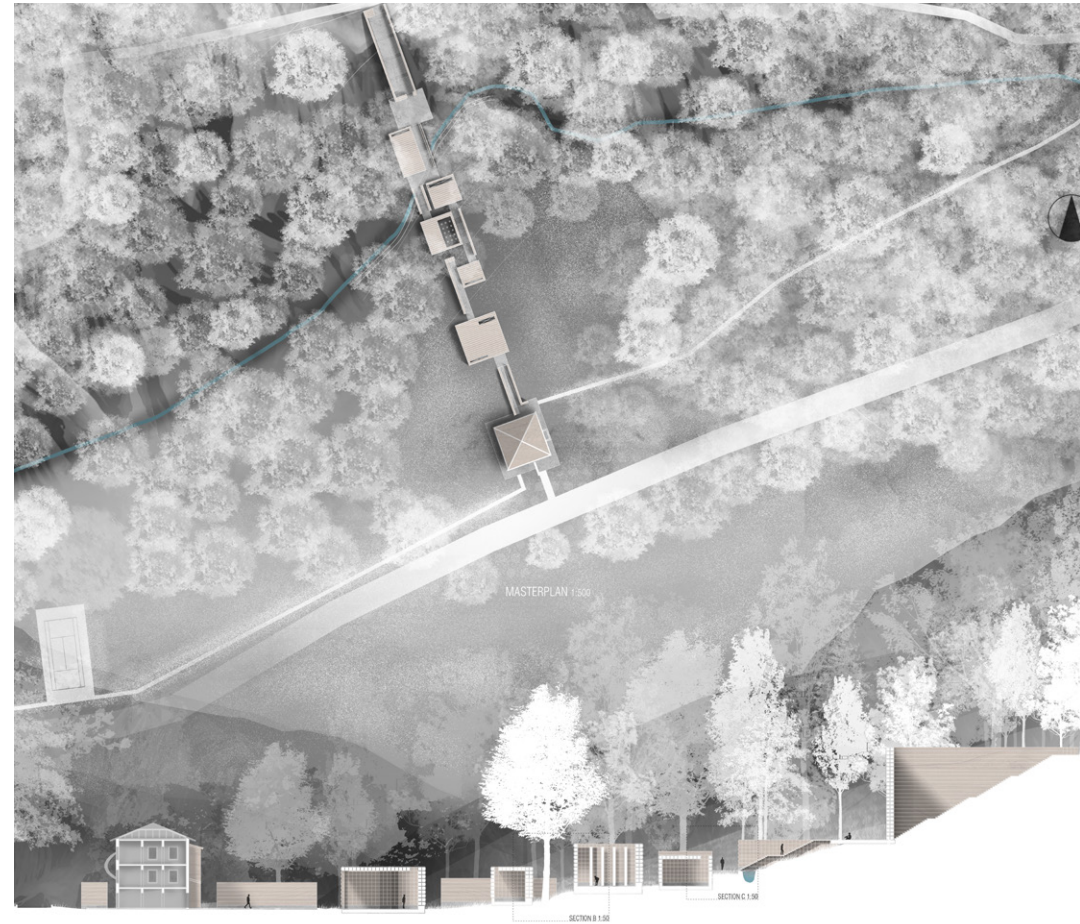


Figure 5.10 - Museum masterplan and section

5.5 MUSEUM



Figure 5.11 - Museum exterior rendered view

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.5 MUSEUM

The museum started at villa strobele where there is the entrance reception, admins 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 tower until you reach Arte Nature, 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

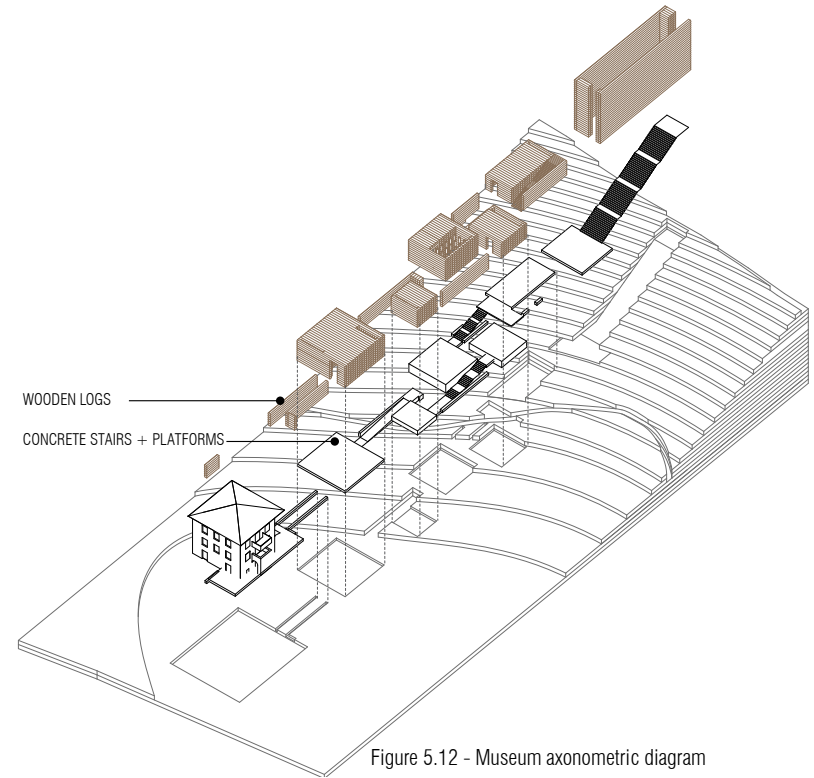


Figure 5.12 - Museum axonometric diagram

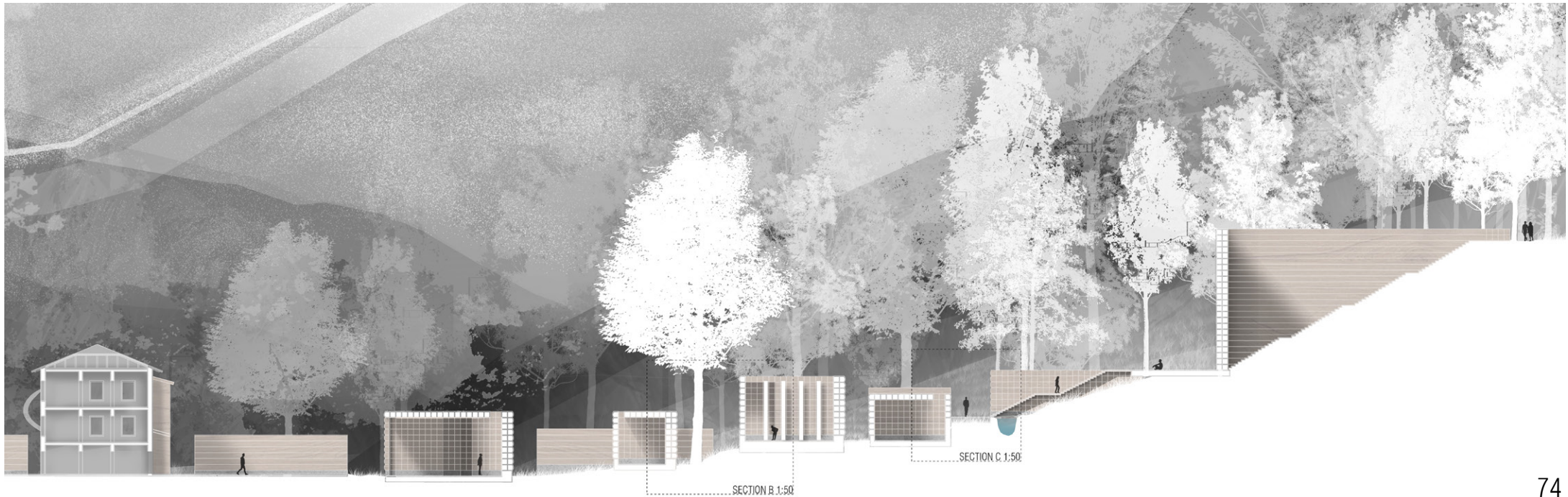


Figure 5.13 - Museum cross section

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.5 MUSEUM

- 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

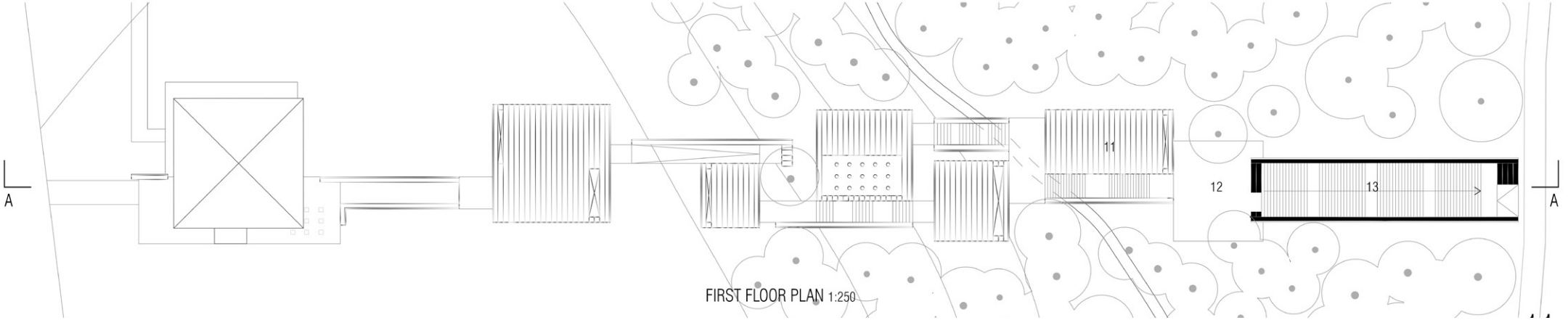
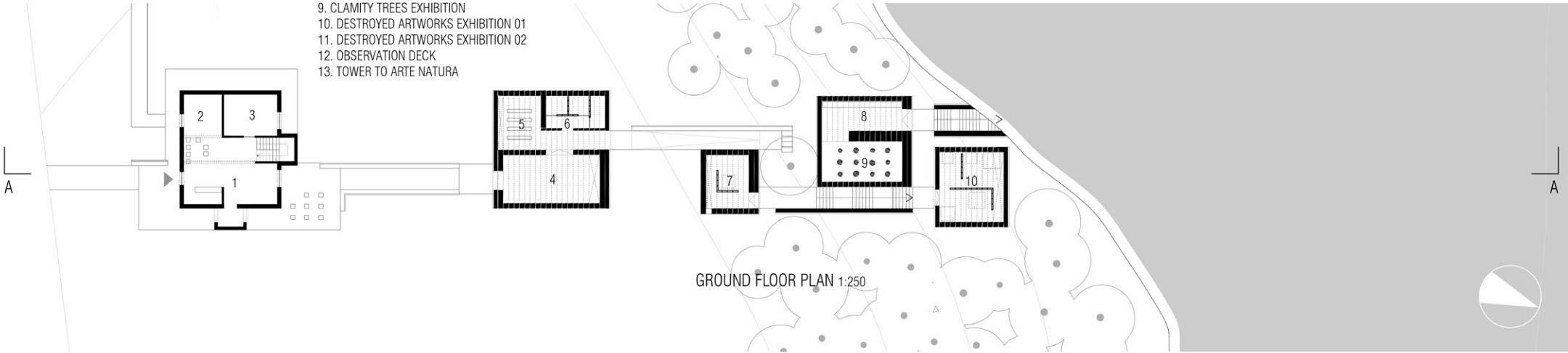


Figure 5.14 - Museum floor plans

5.5 MUSEUM

Although the boxes are spread 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 its 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 isolated from the direct connection with nature, just some glimpse are there



Figure 5.15 - Museum interior rendered view

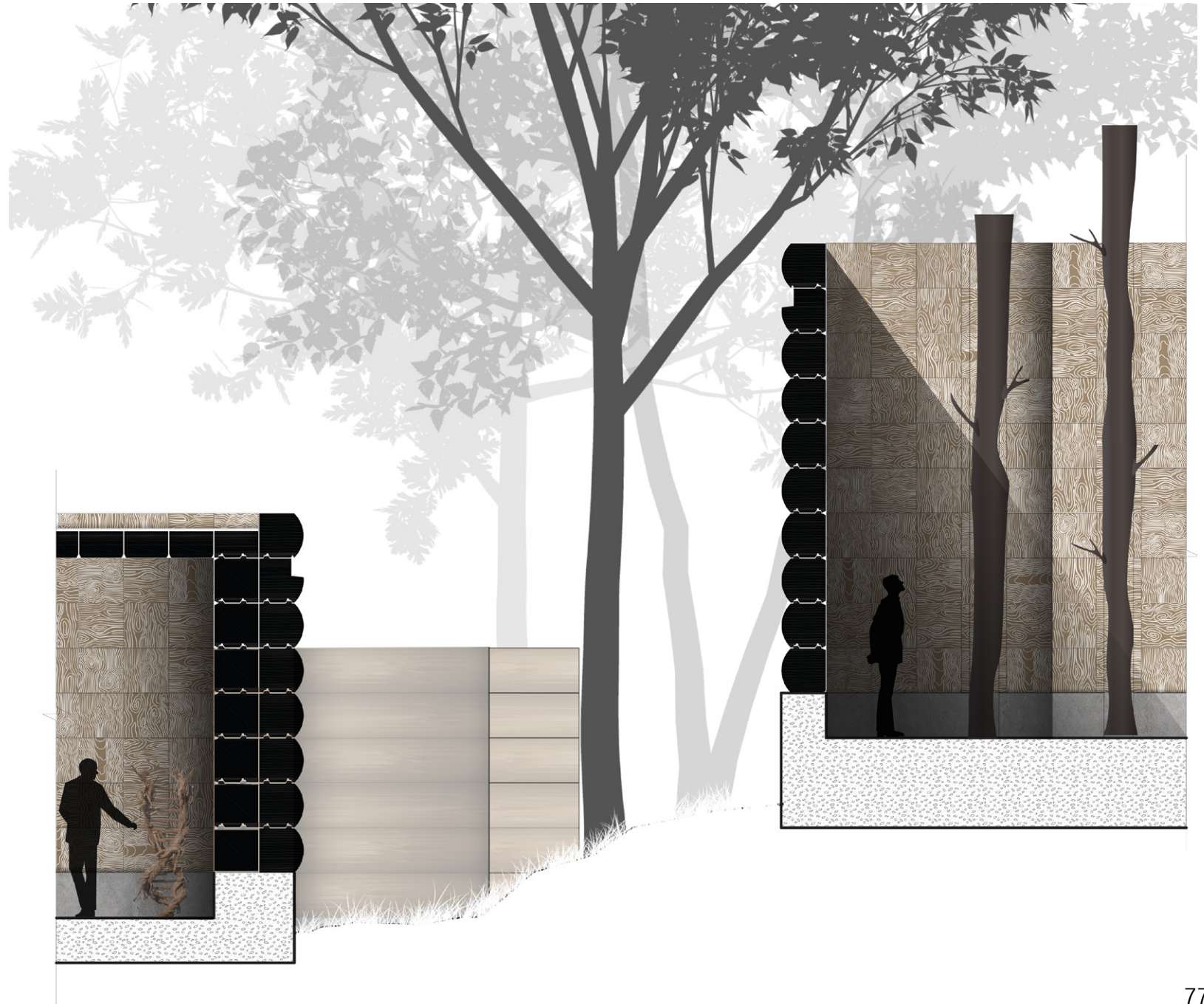


Figure 5.16 - Museum detailed section

5.5 MUSEUM

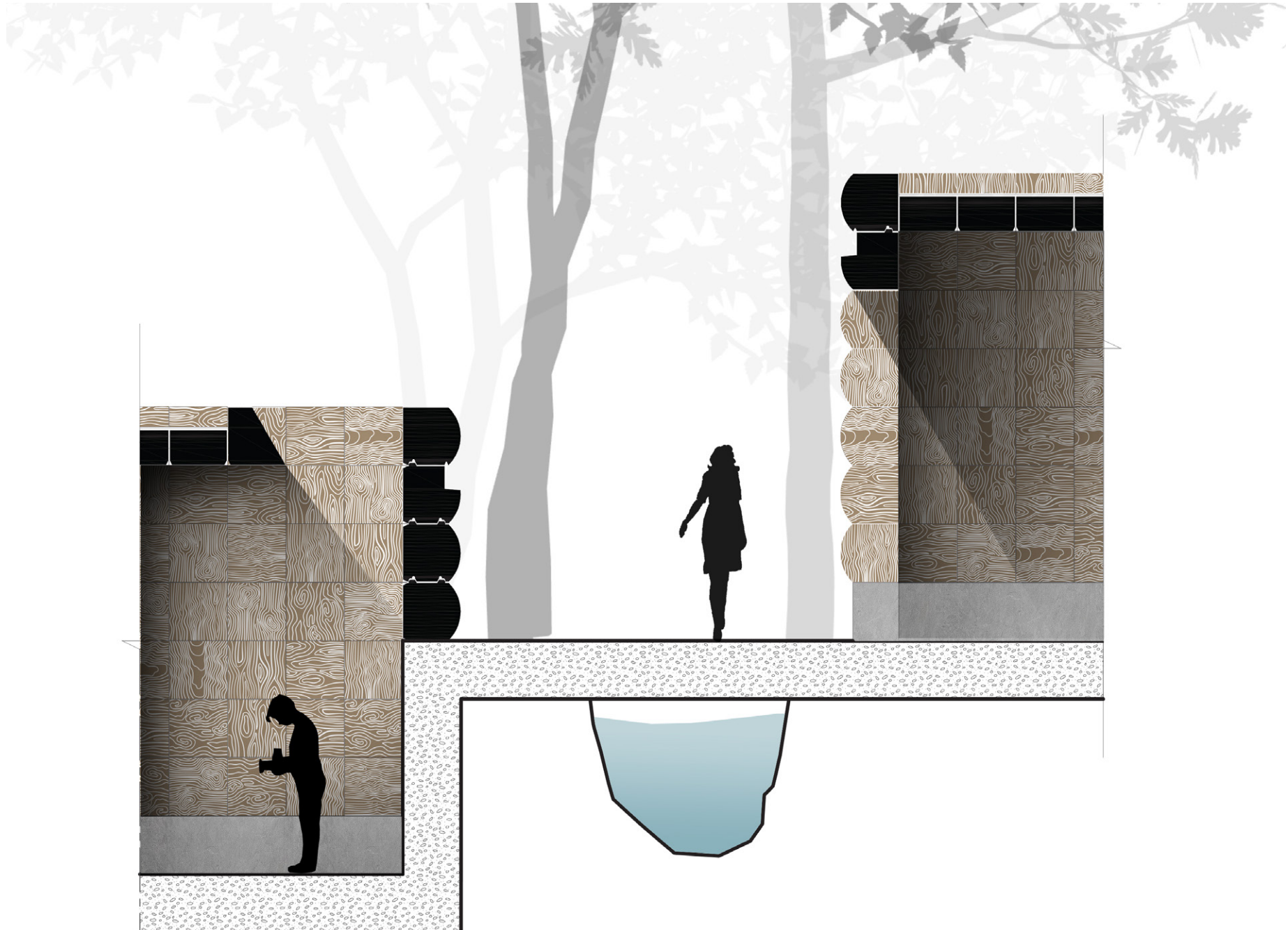


Figure 5.17 - Museum detailed section

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.6 VIEW POINT 01

(SKY OBSERVATORY)



Figure 5.18 - View point 1 exterior rendered view

5.6 VIEW POINT 01

(SKY OBSERVATORY)

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.

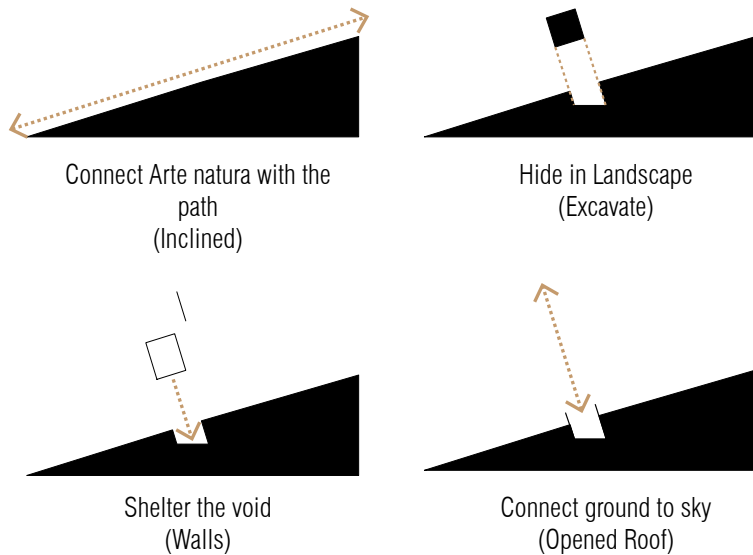


Figure 5.19 - View point 1 concept diagram

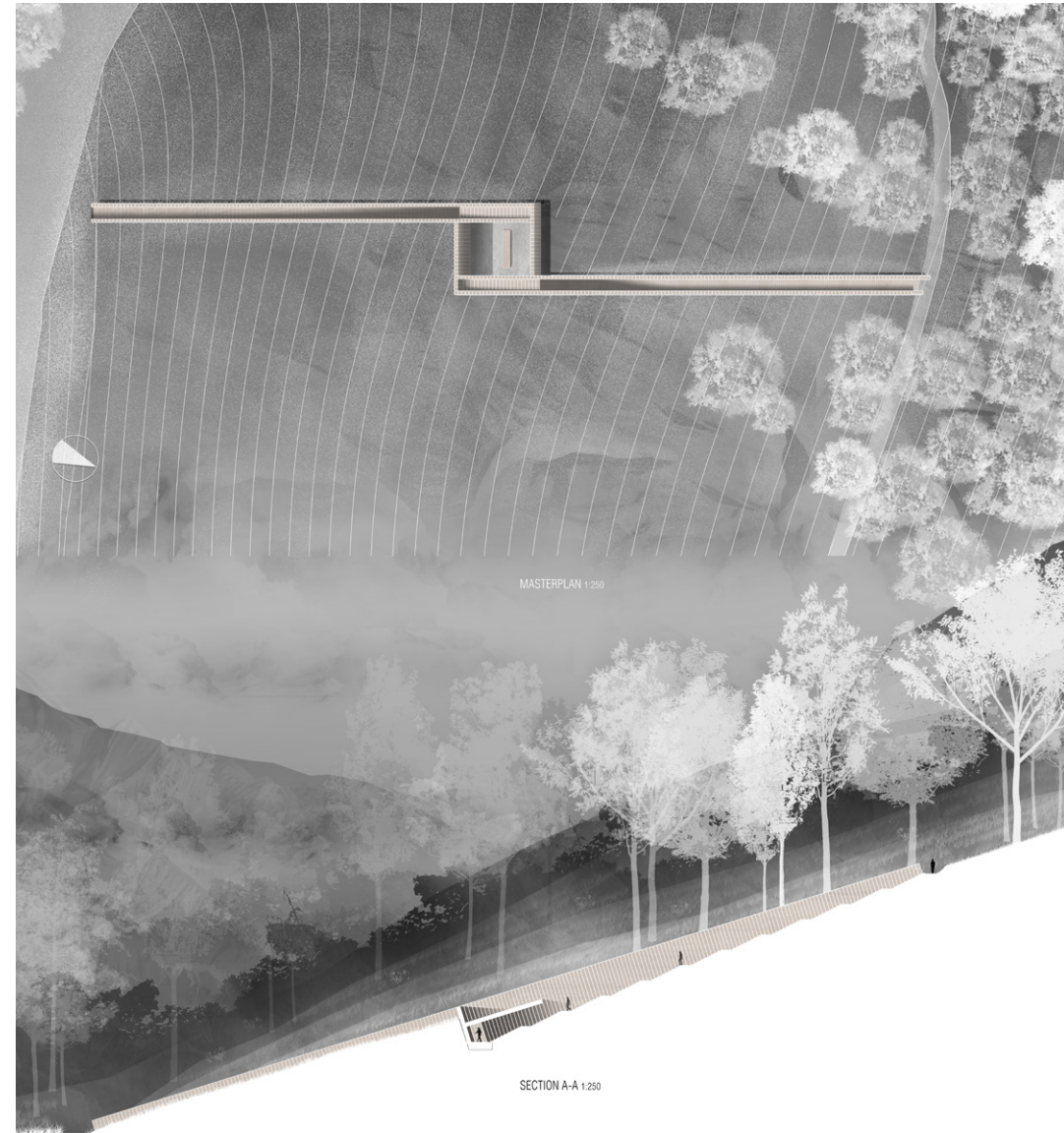


Figure 5.20 - View point 1 masterplan and section

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.6 VIEW POINT 01

(SKY OBSERVATORY)



SECTION A-A 1:250

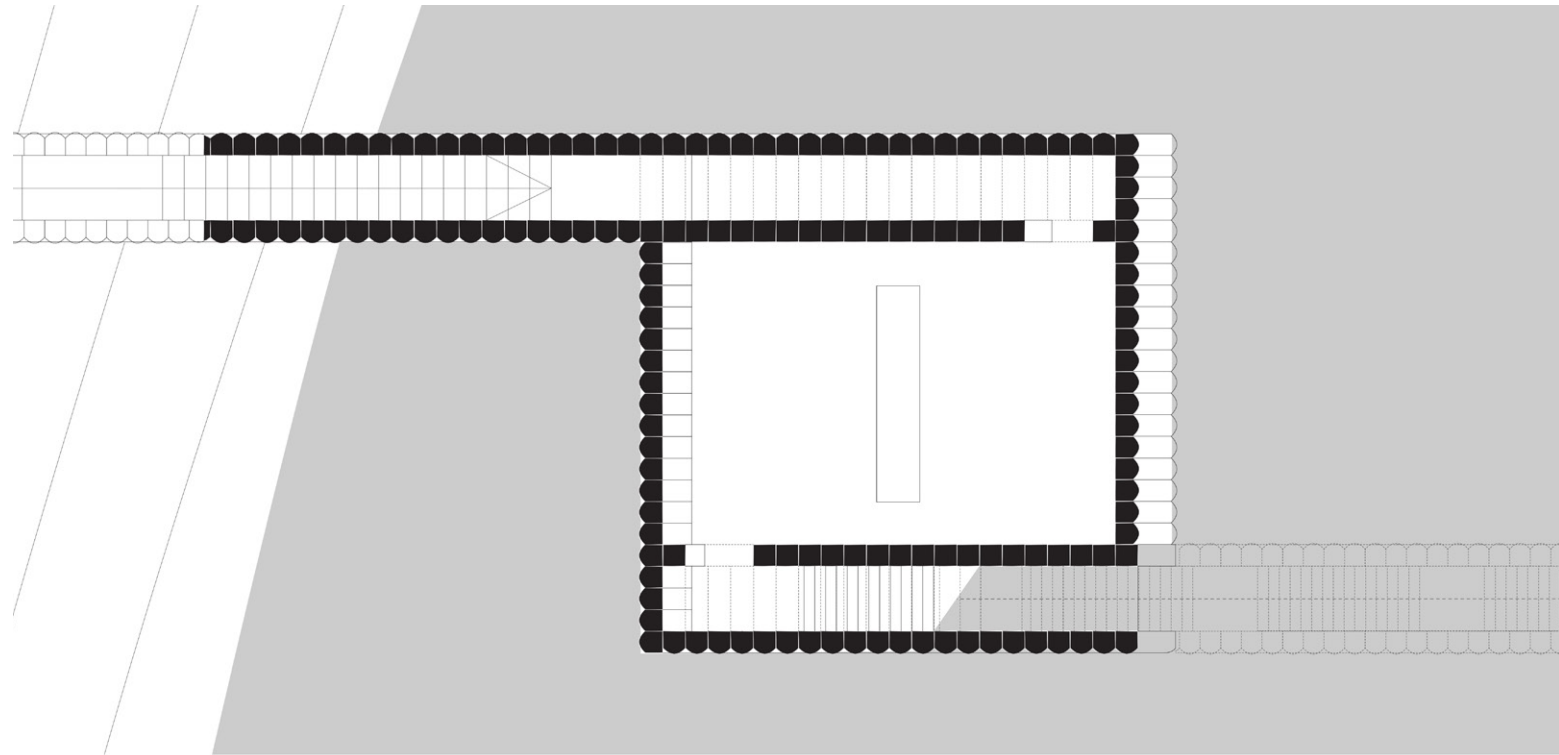
Figure 5.21 - View point 1 cross section

5.6 VIEW POINT 01

(SKY OBSERVATORY)

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.



GROUND FLOOR PLAN 1:100

Figure 5.22 - View point 1 Ground floor plan

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.6 VIEW POINT 01

(SKY OBSERVATORY)

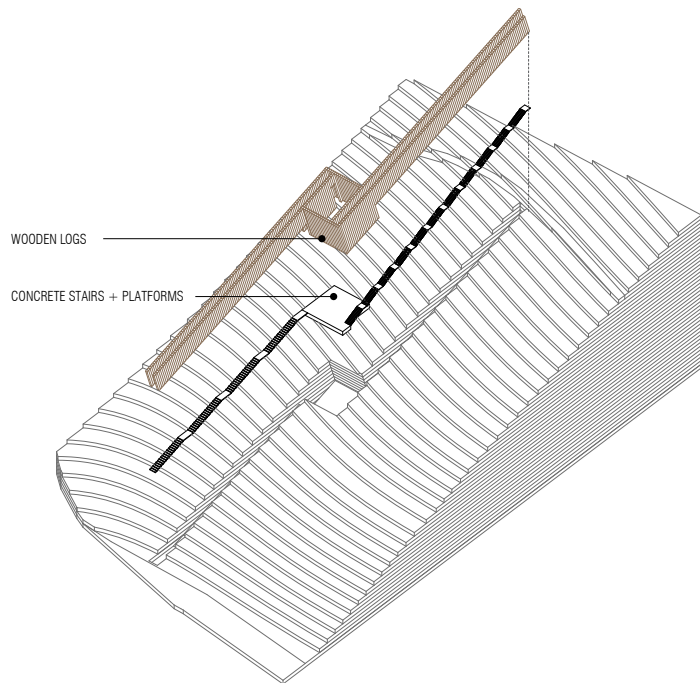


Figure 5.23 - View point 1 axonometric diagram



Figure 5.24 - View point 1 interior rendered view

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.6 VIEW POINT 01
(SKY OBSERVATORY)

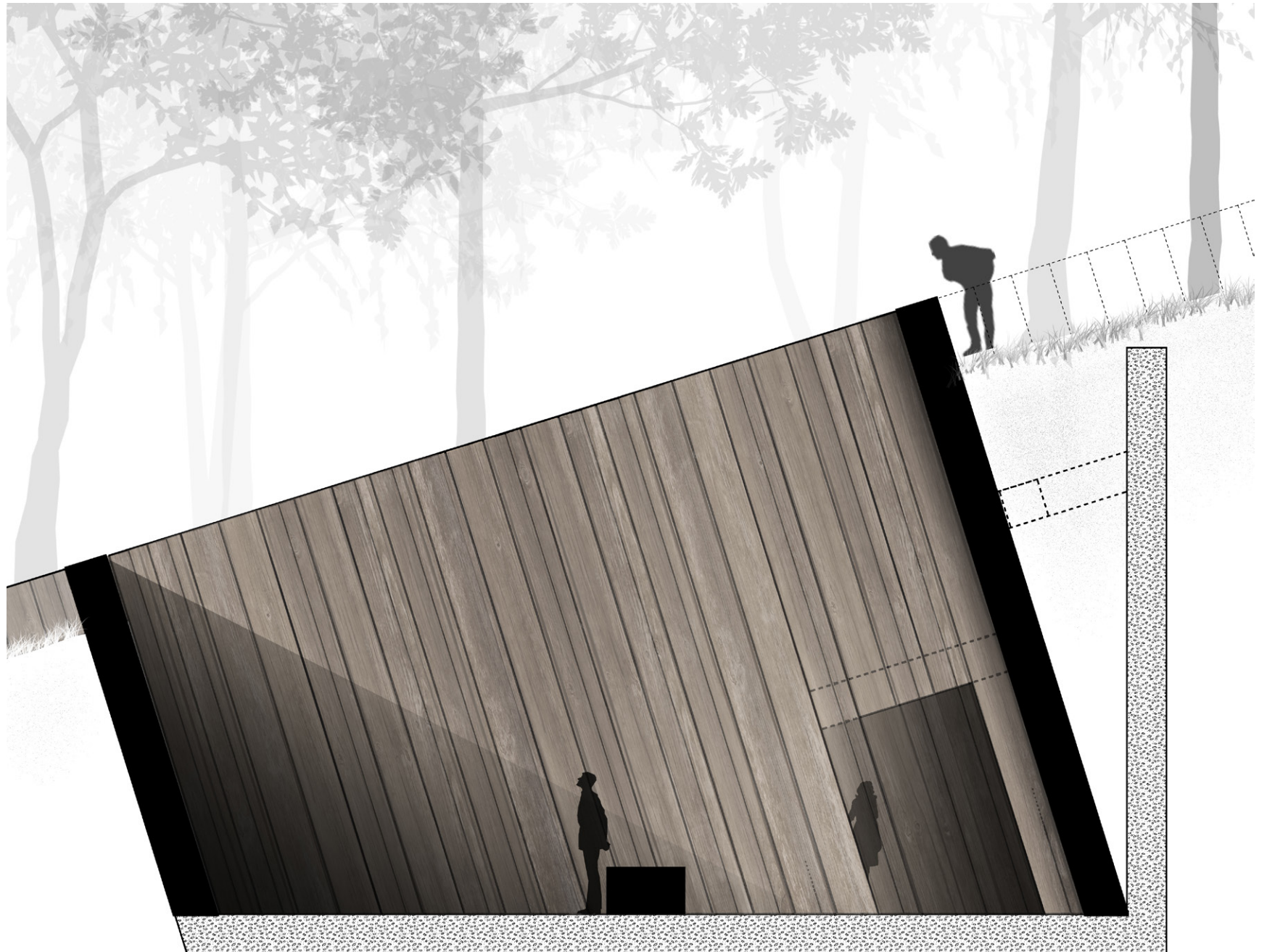


Figure 5.25 - View point 1 detailed section

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.7 VIEW POINT 02
(FLOATING BRIDGE)

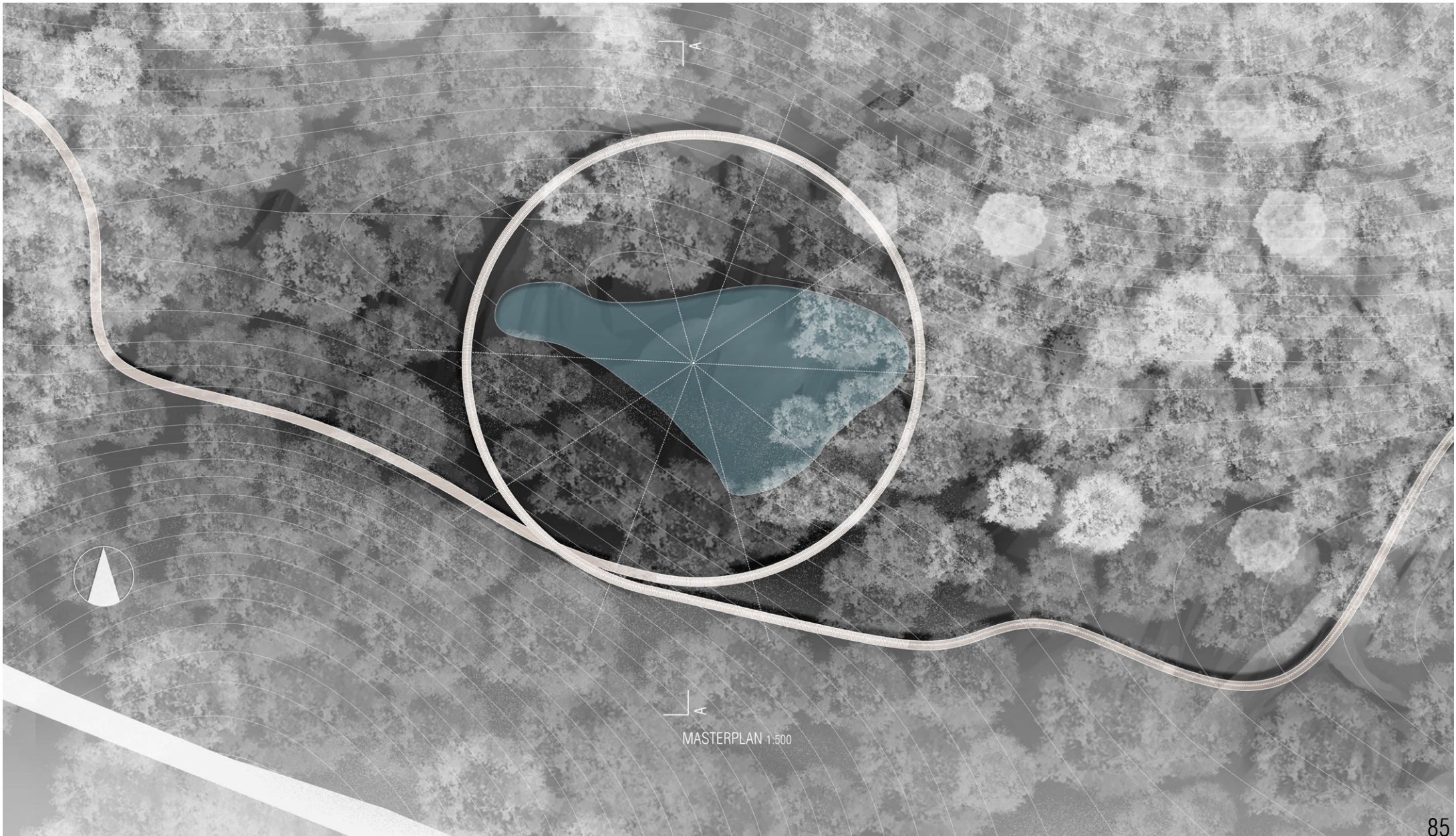


Figure 5.26 - View point 2 masterplan

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.7 VIEW POINT 02

(FLOATING 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.

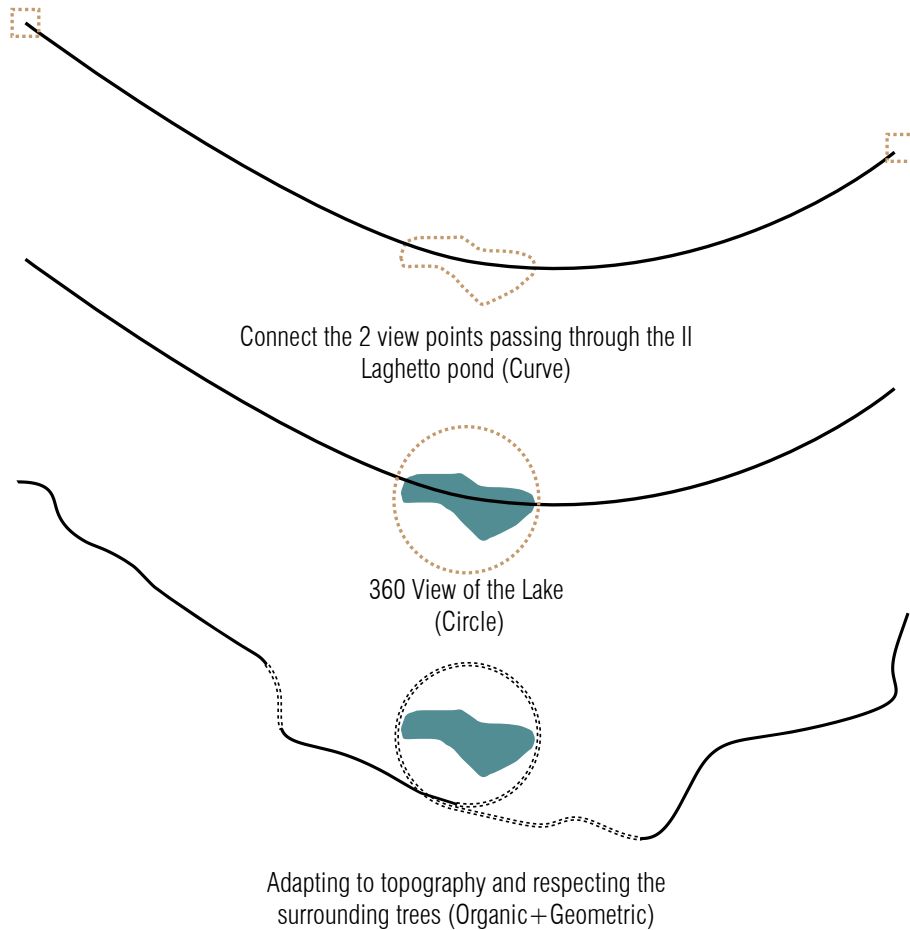


Figure 5.27 - View point 2 concept diagram

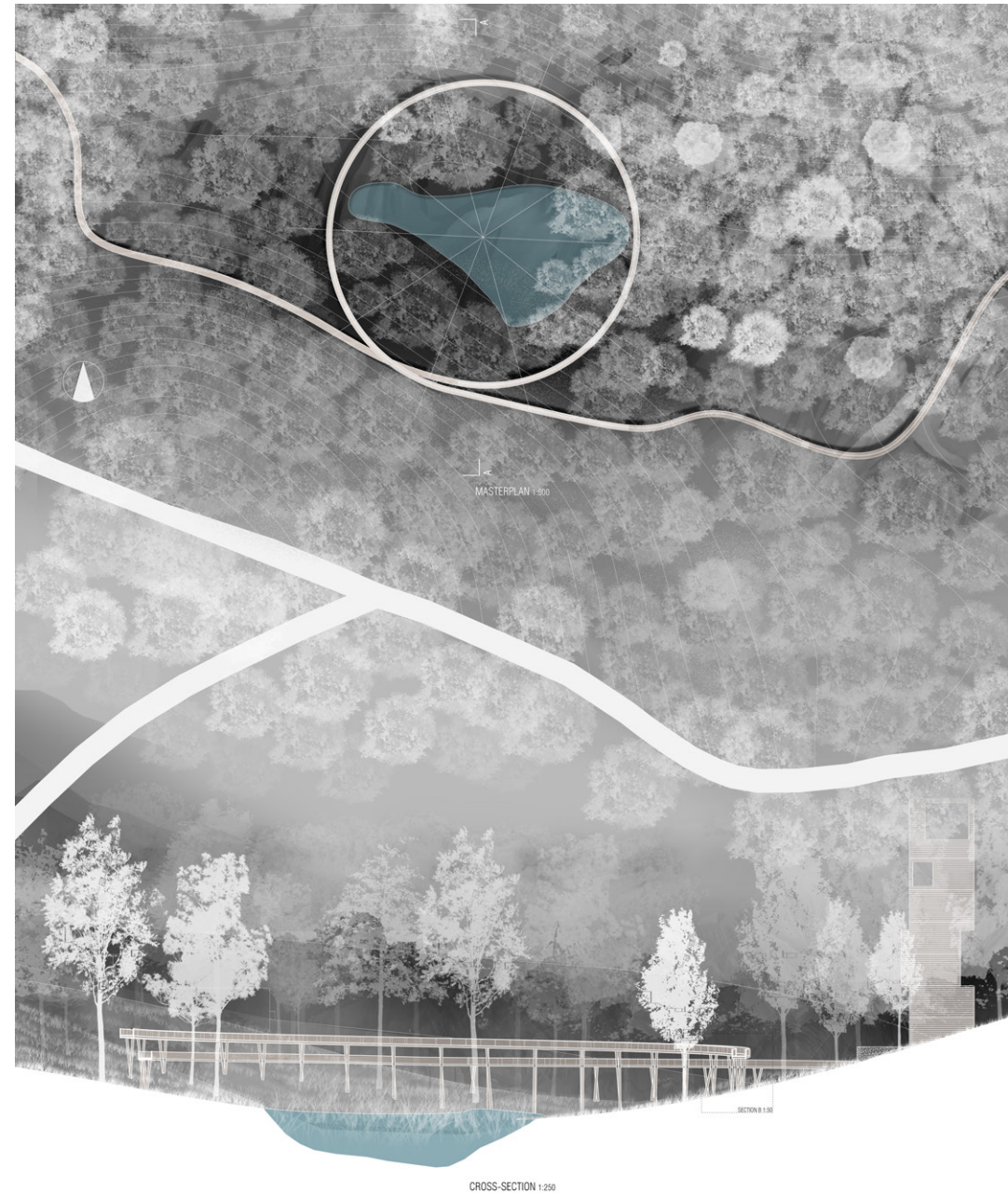


Figure 5.28 - View point 2 masterplan and section

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.7 VIEW POINT 02

(FLOATING BRIDGE)



Figure 5.29 - View point 2 render view

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.7 VIEW POINT 02

(FLOATING BRIDGE)

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.

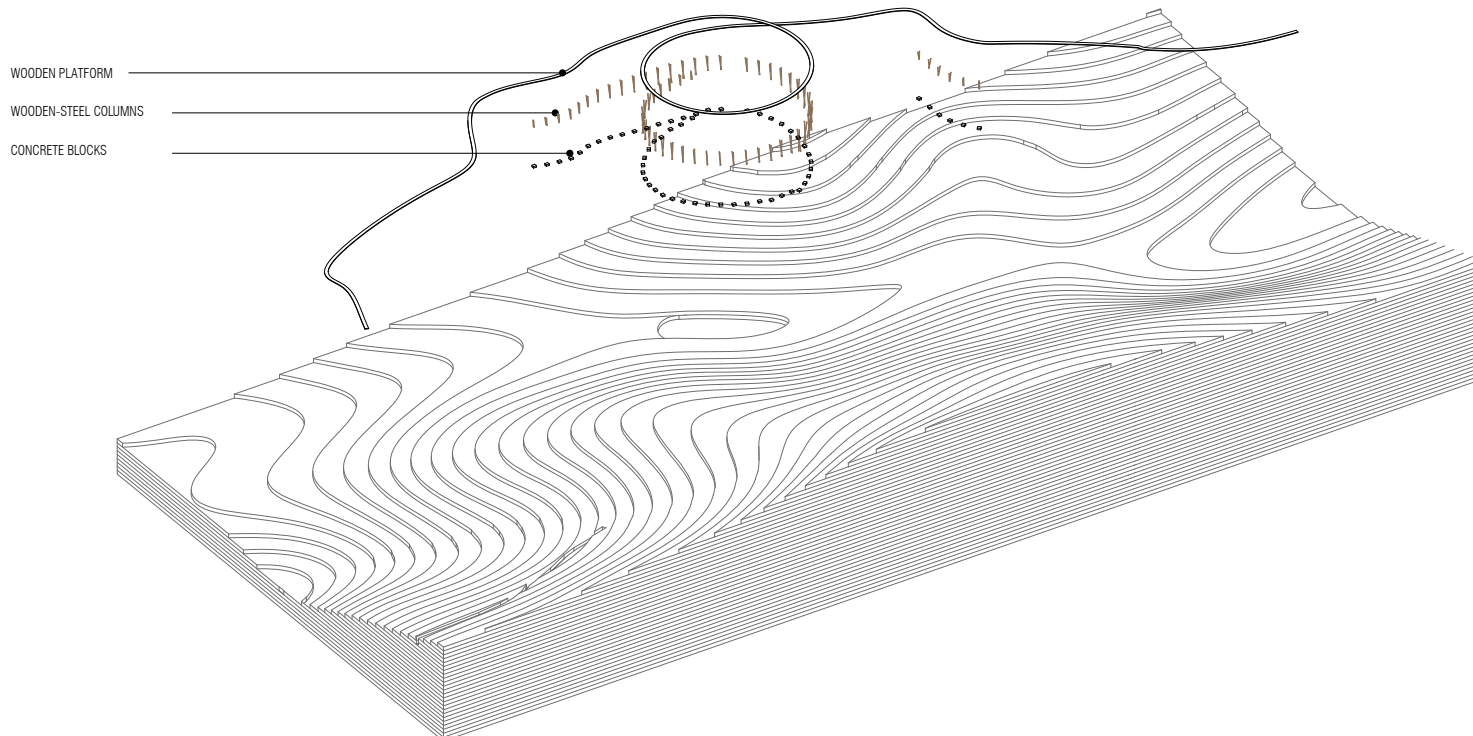


Figure 5.30 - View point 2 axonometric diagram

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.7 VIEW POINT 02
(FLOATING BRIDGE)

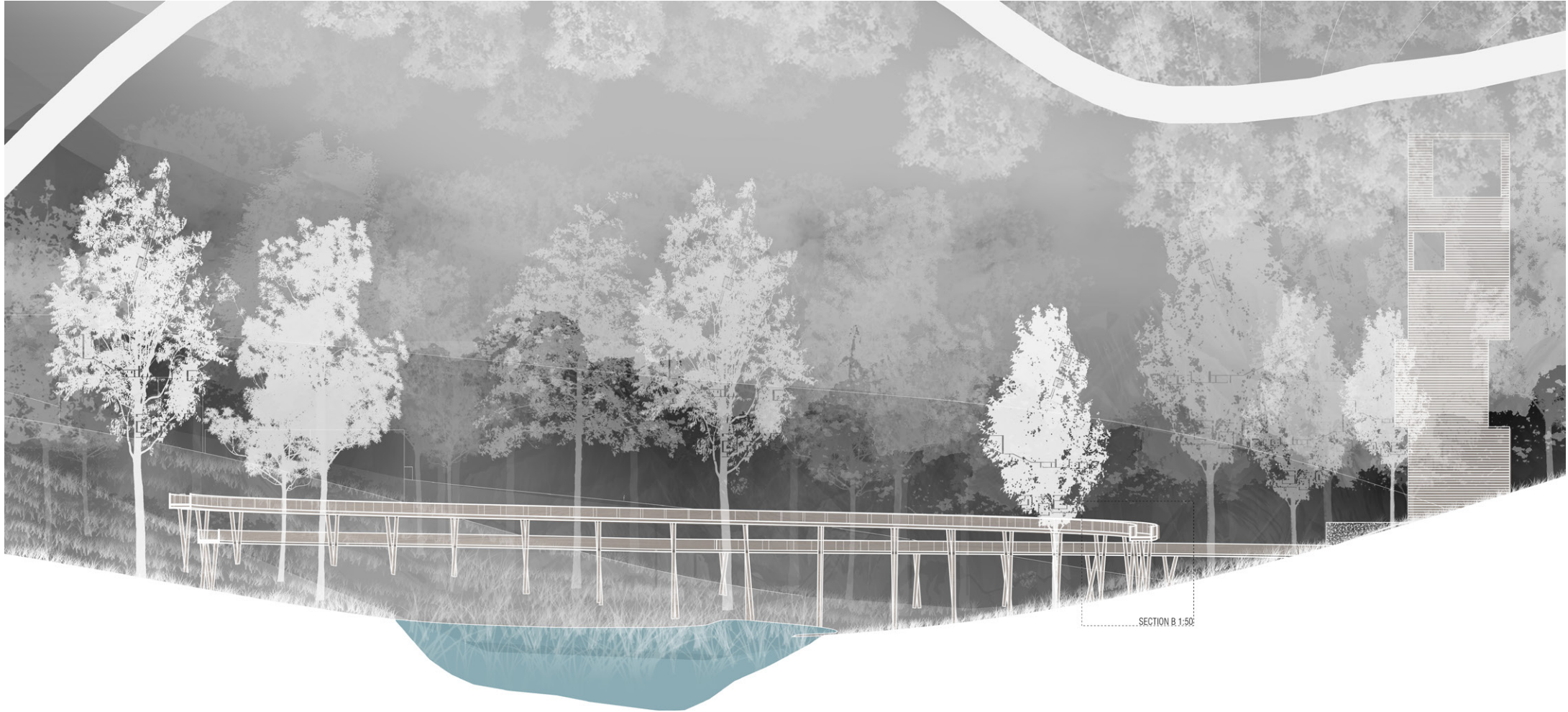


Figure 5.31 - View point 2 cross section

5.7 VIEW POINT 02

(FLOATING BRIDGE)

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 Di 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.



Figure 5.32 - View point 2 detailed section

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.8 VIEW POINT 03

(OBSERVATION TOWER)

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.

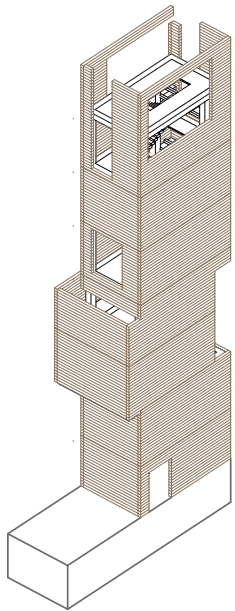


Figure 5.33 - View point 3 axonometric view



Figure 5.34 - View point 3 exterior rendered view

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.8 VIEW POINT 03

(OBSERVATION TOWER)

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.

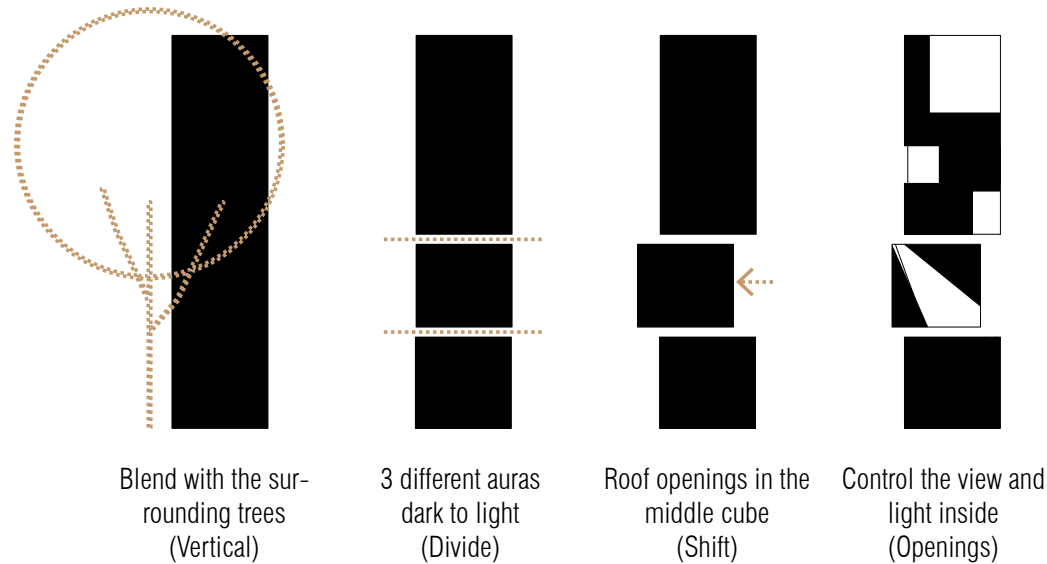


Figure 5.35 - View point 3 concept diagram

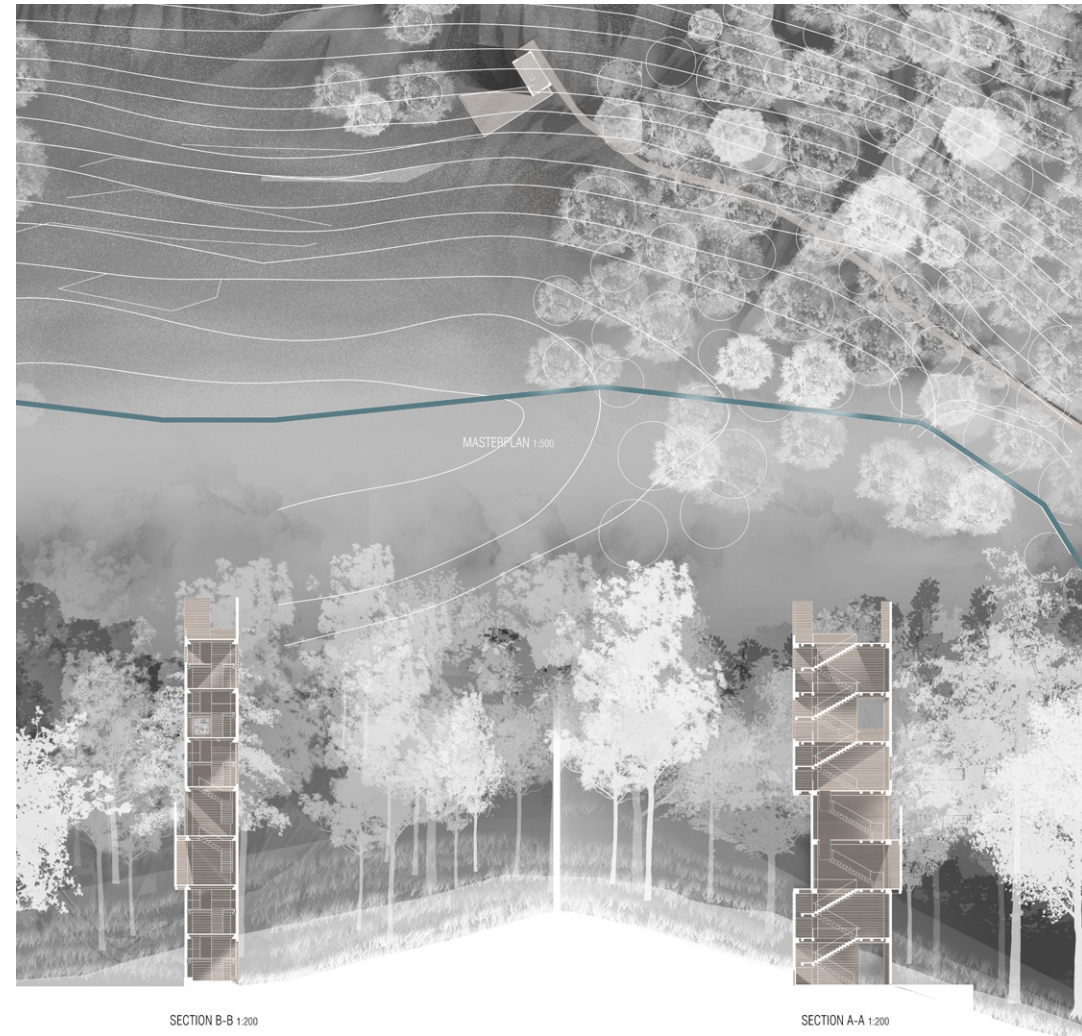


Figure 5.36 - View point 3 masterplan and section

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.8 VIEW POINT 03

(OBSERVATION TOWER)

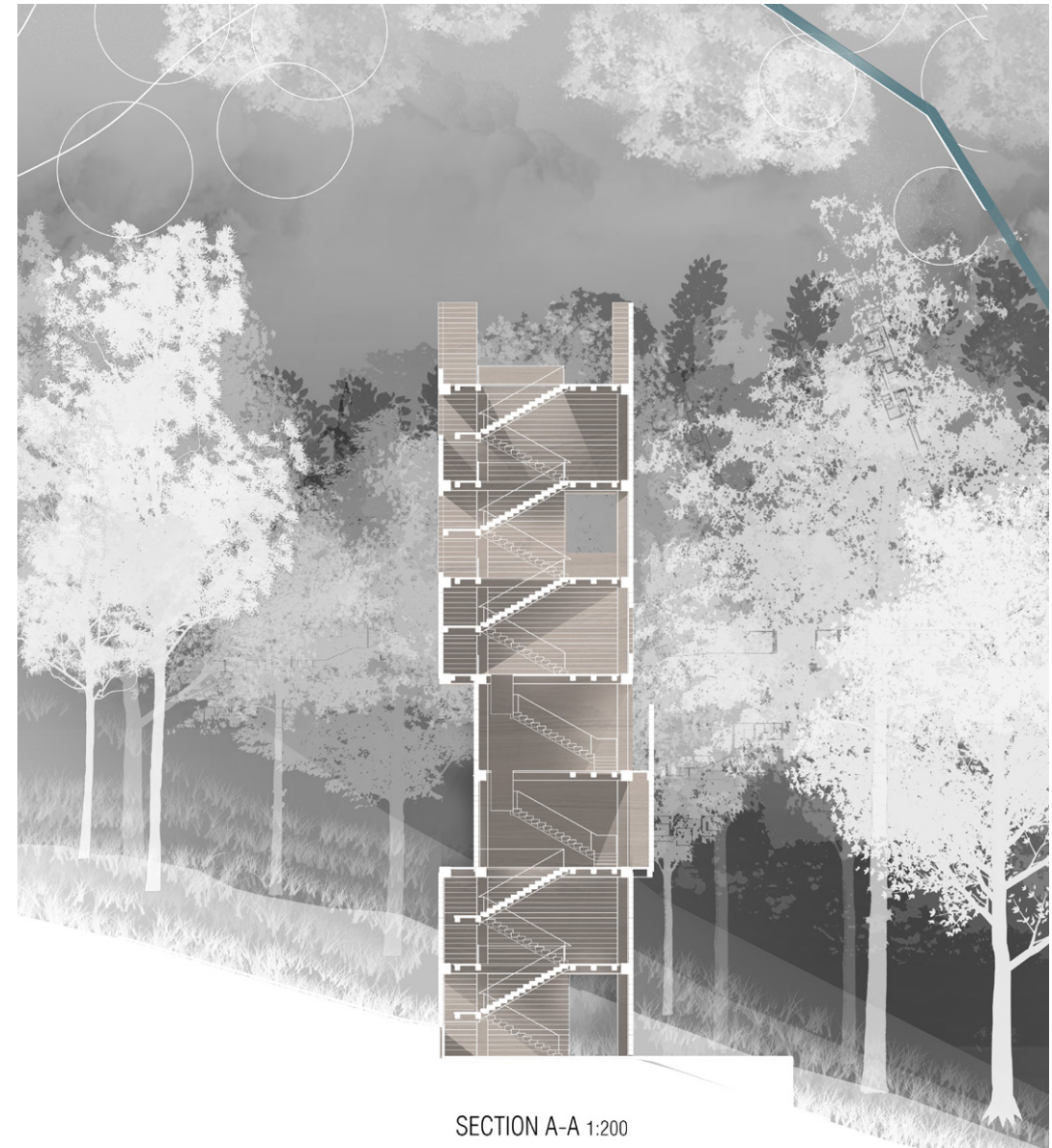
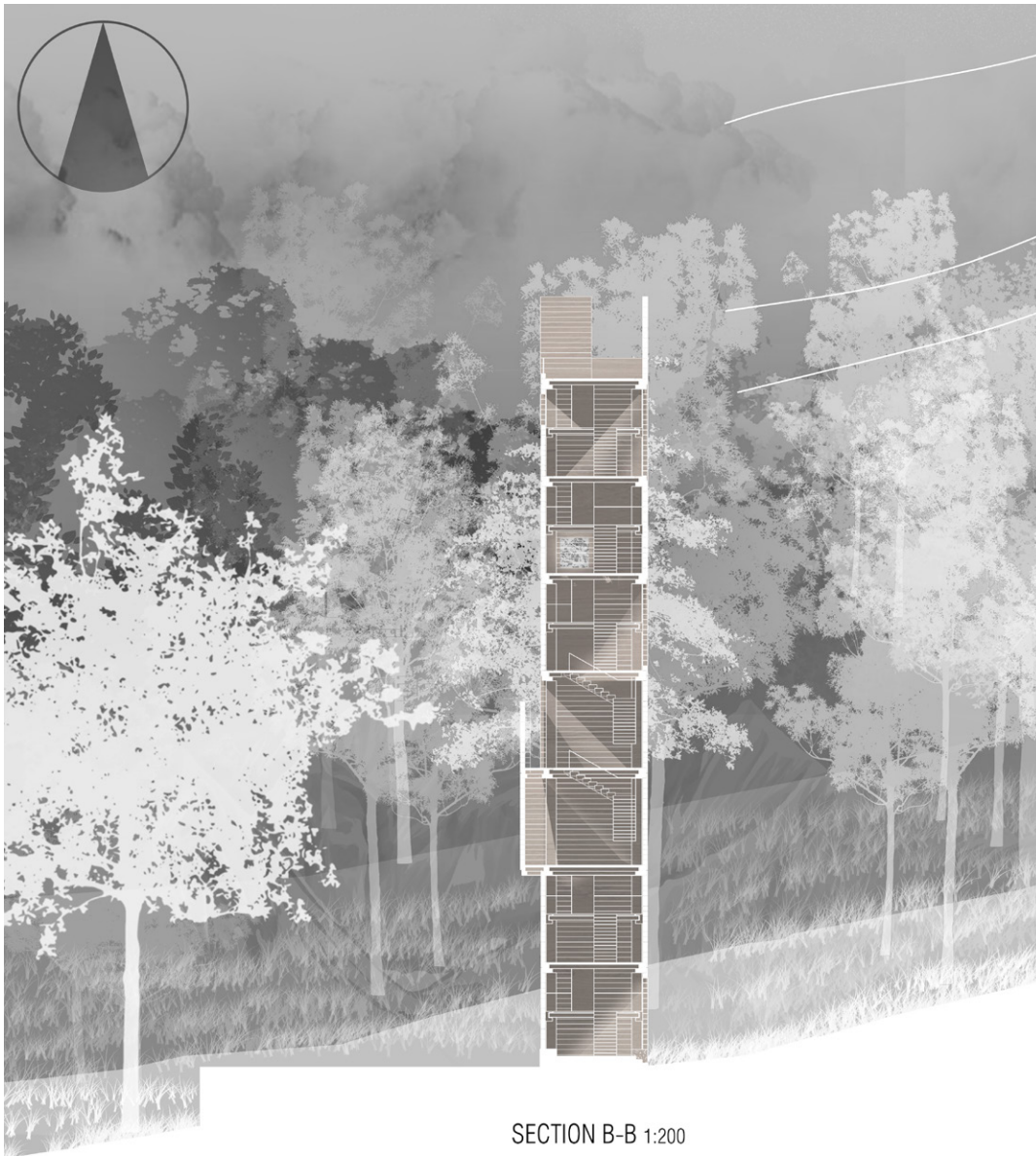


Figure 5.37 - View point 3 cross sections

5. CHAPTER 04
Narrative between Art, Nature and Architecture.

5.8 VIEW POINT 03

(OBSERVATION TOWER)

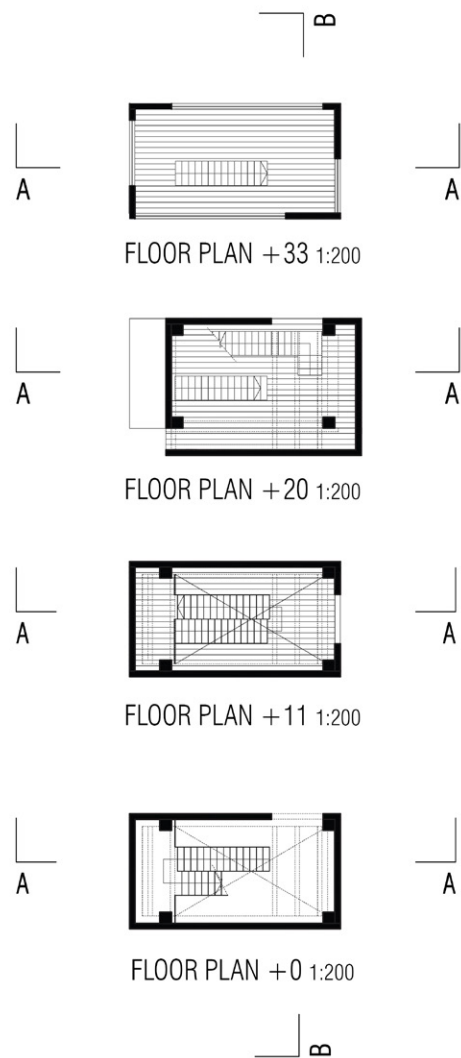


Figure 5.38 - View point 3 floor plans



Figure 5.39 - View point 3 close-up rendered view

5.8 VIEW POINT 03

(OBSERVATION TOWER)

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.

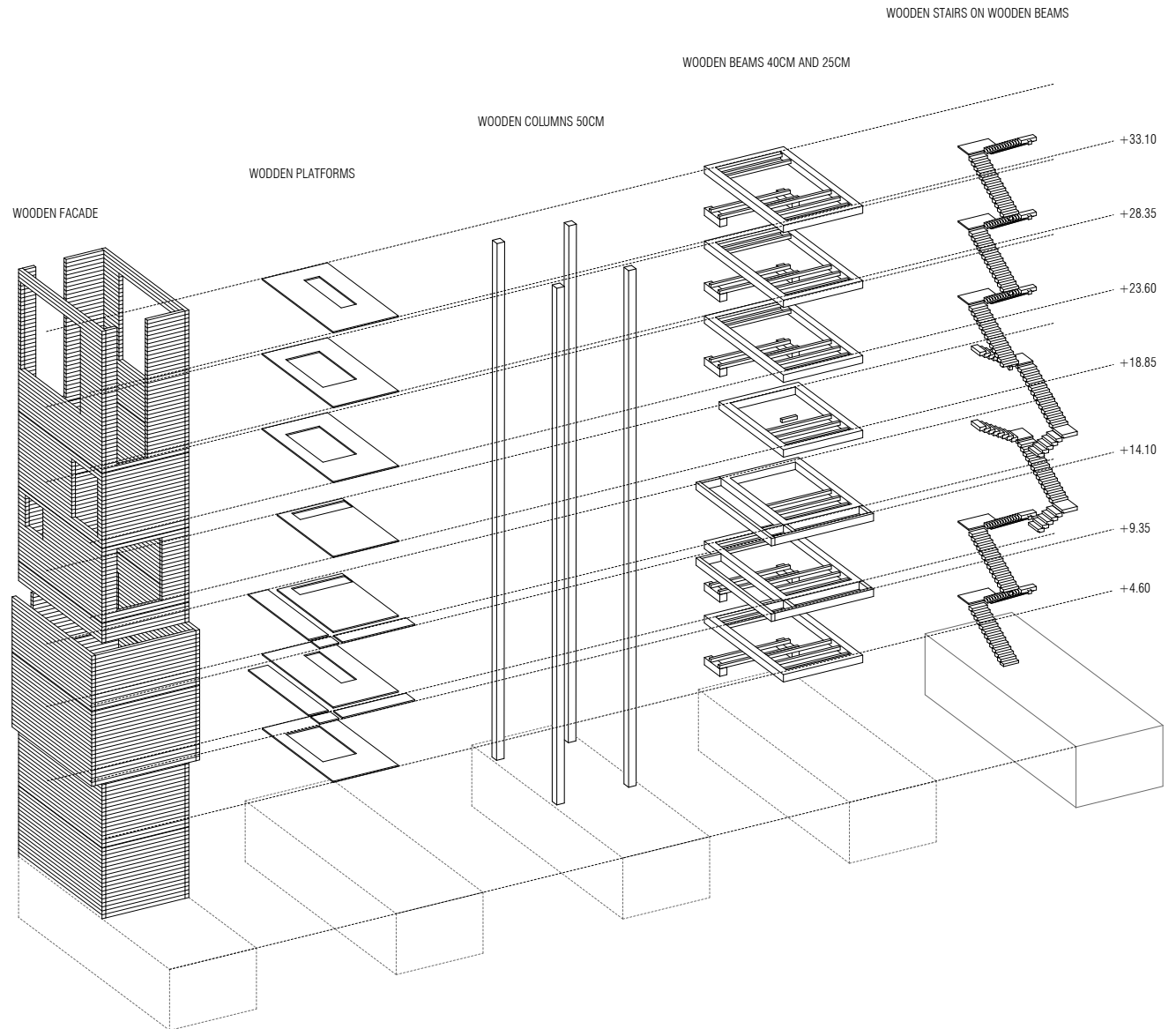


Figure 5.40 - View point 3 axonometric diagram

5.8 VIEW POINT 03

(OBSERVATION TOWER)

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.



Figure 5.41 - View point 3 detailed section

5.9 ART CENTER



Figure 5.42 - Art center exterior render view

5.9 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.

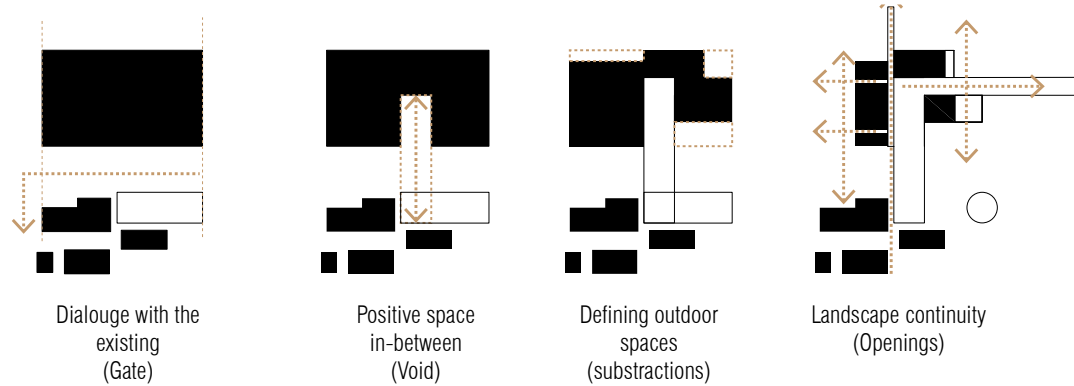


Figure 5.43 - Art center concept diagram



Figure 5.44 - Art center masterplan and sections

5.9 ART CENTER



Figure 5.45 - Art center masterplan

5.9 ART CENTER

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.

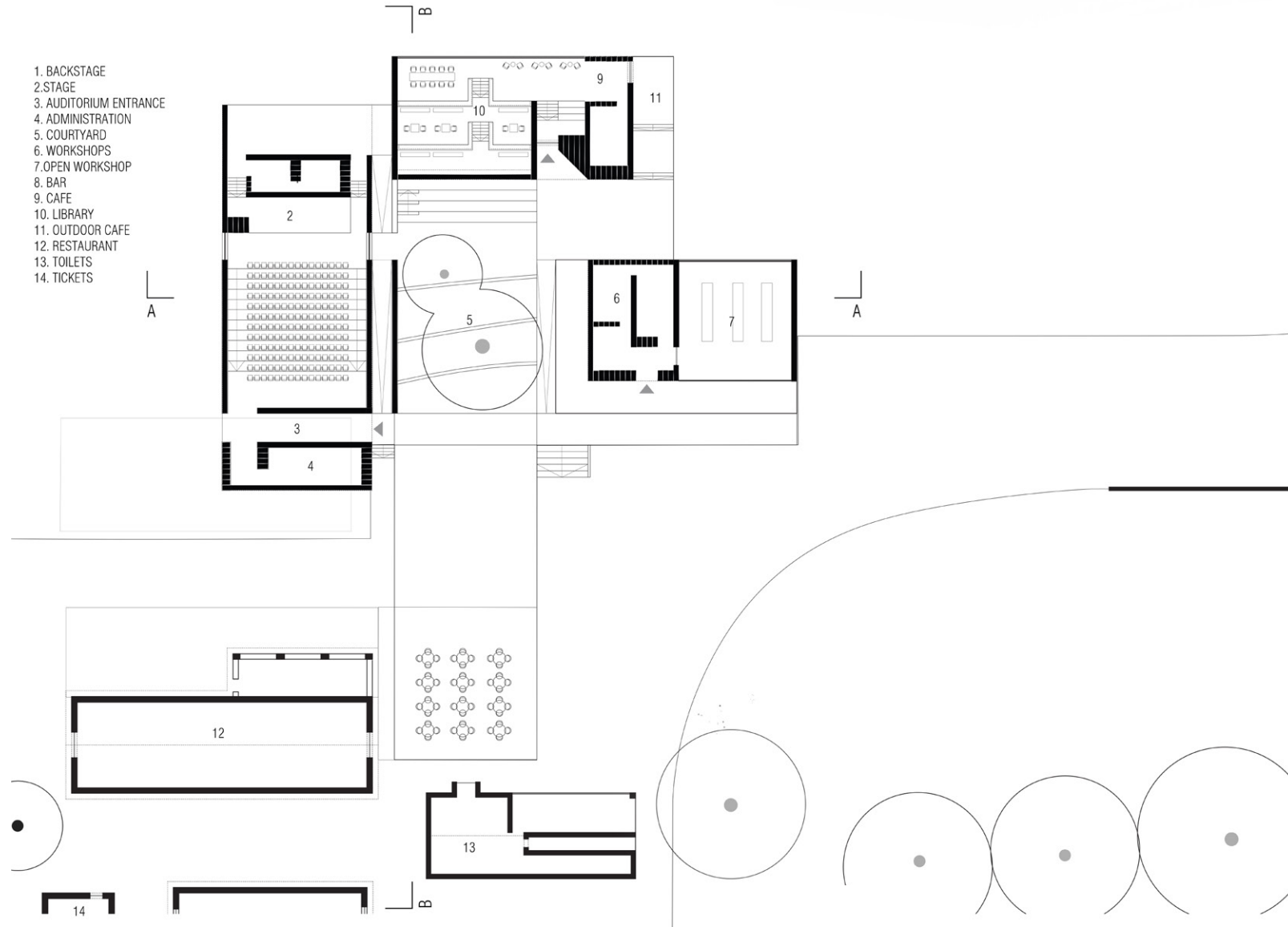


Figure 5.46 - Art center ground floor plan

5.9 ART CENTER

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.

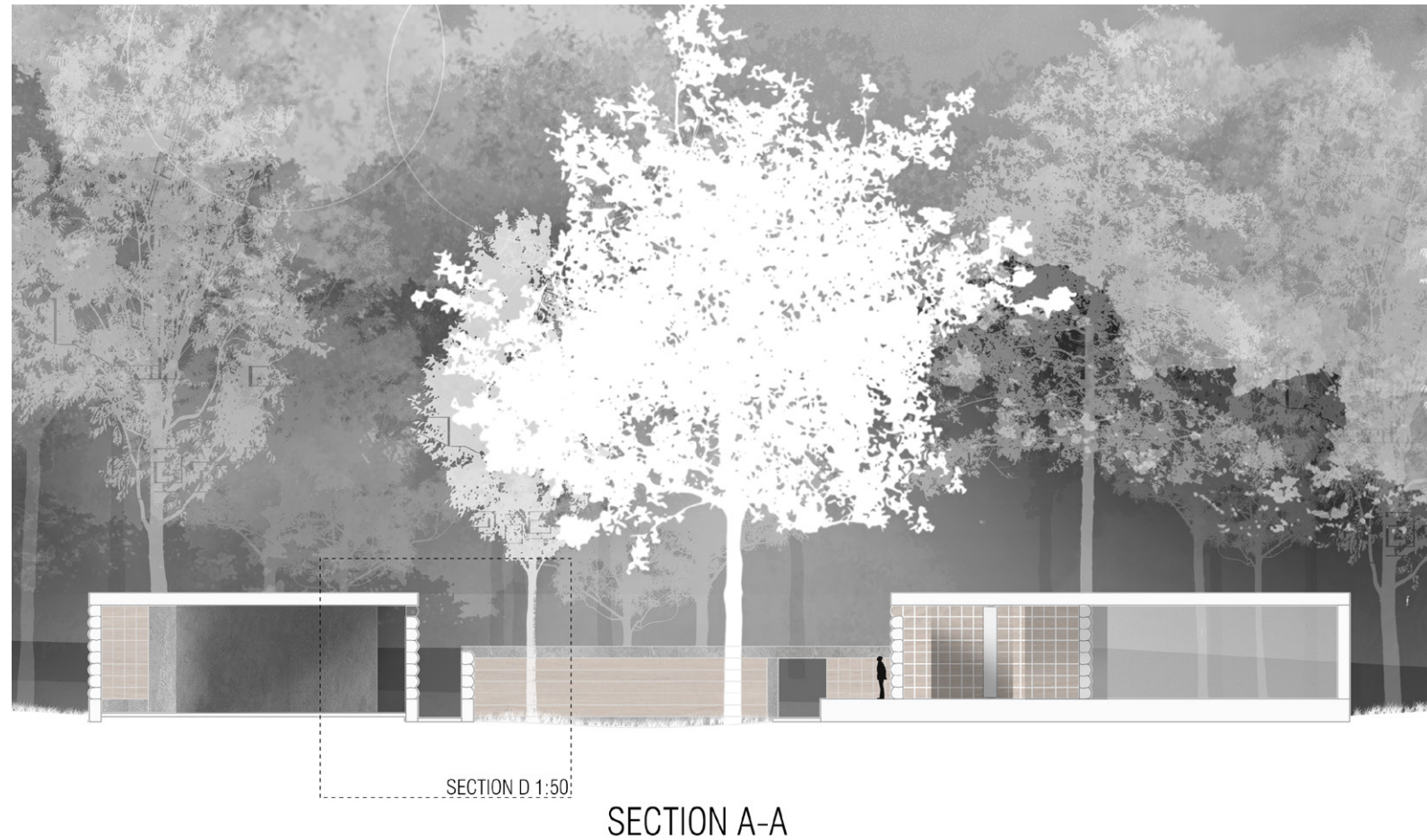


Figure 5.47 - Art center cross section 1

5.9 ART CENTER

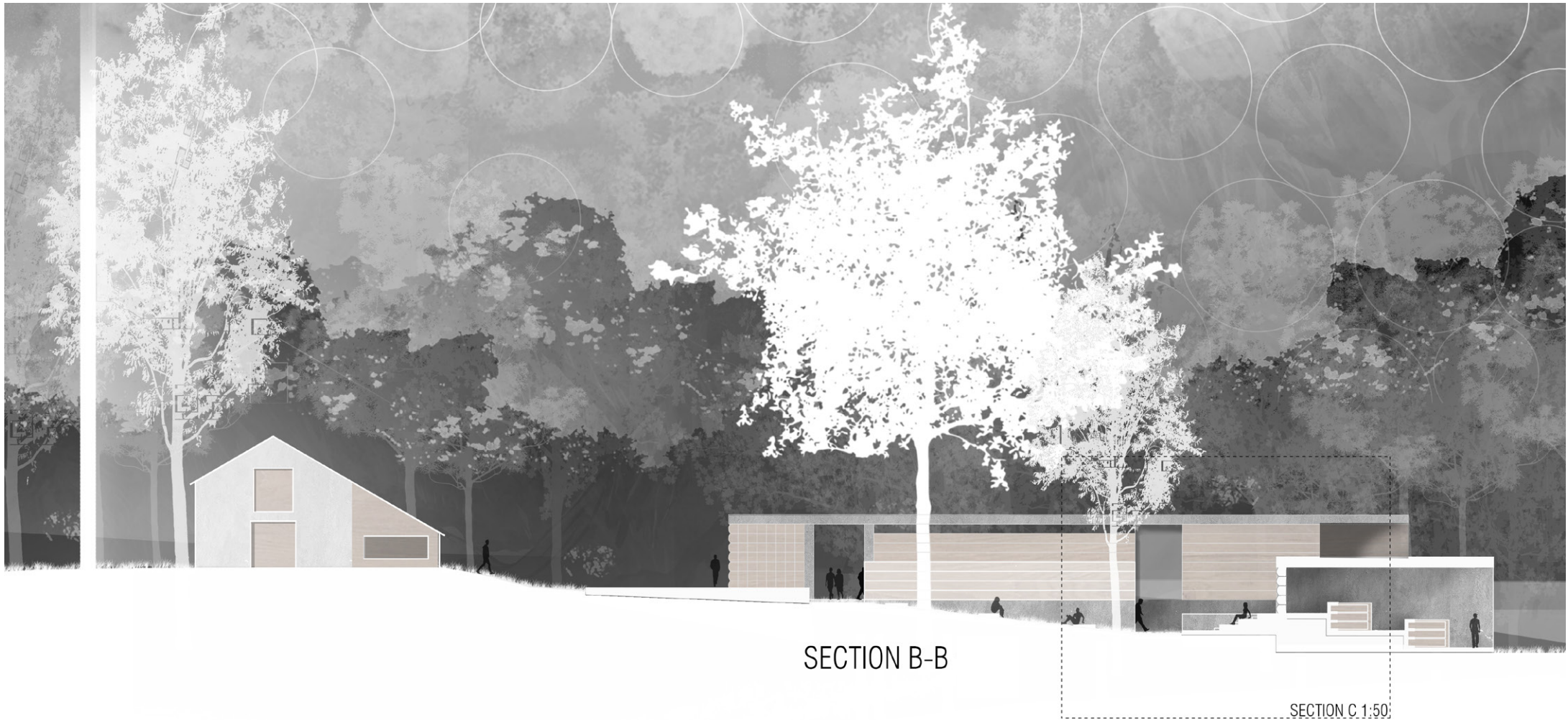


Figure 5.48 - Art center cross section 2

5.9 ART CENTER

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.

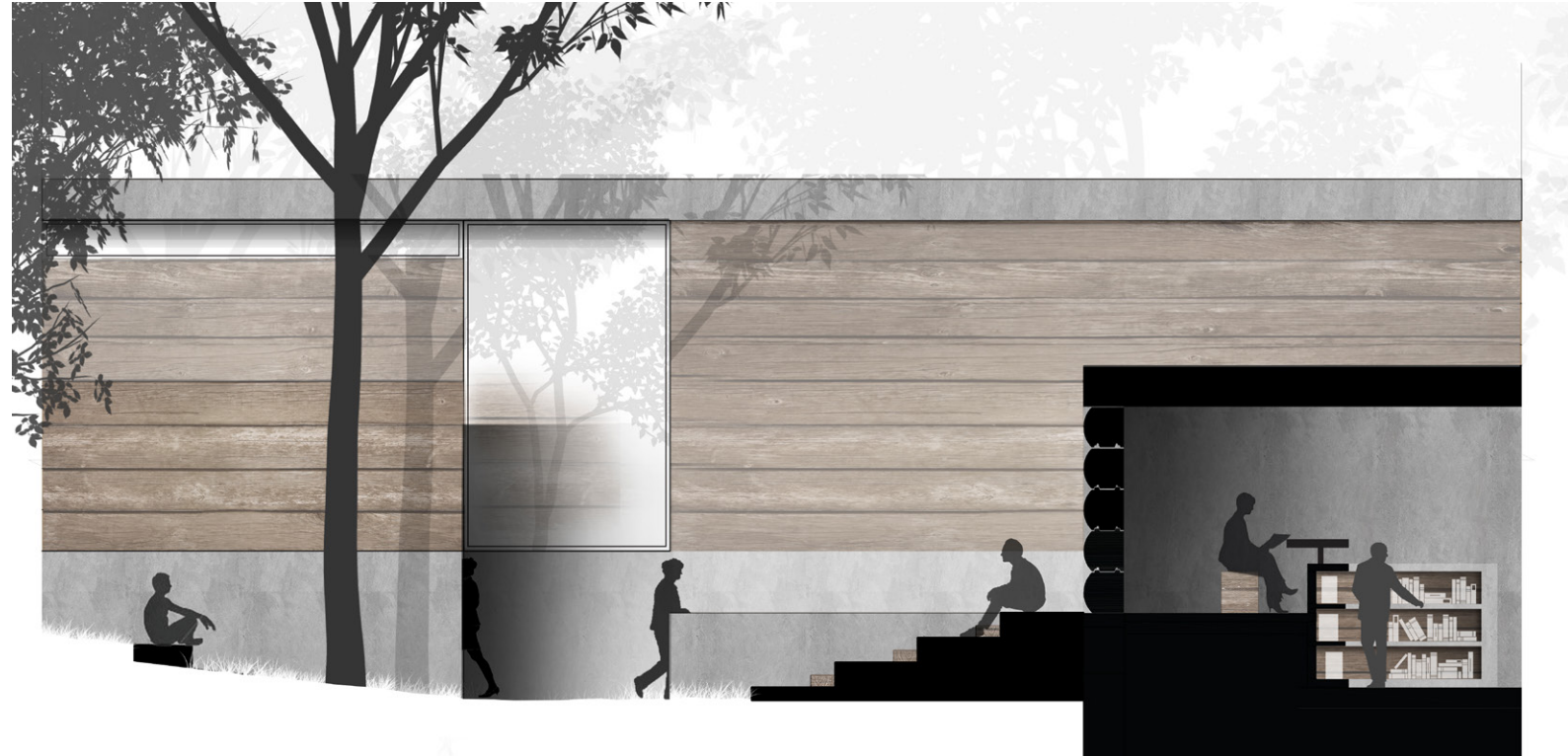


Figure 5.49 - Art center detailed section 1

5.9 ART CENTER

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.

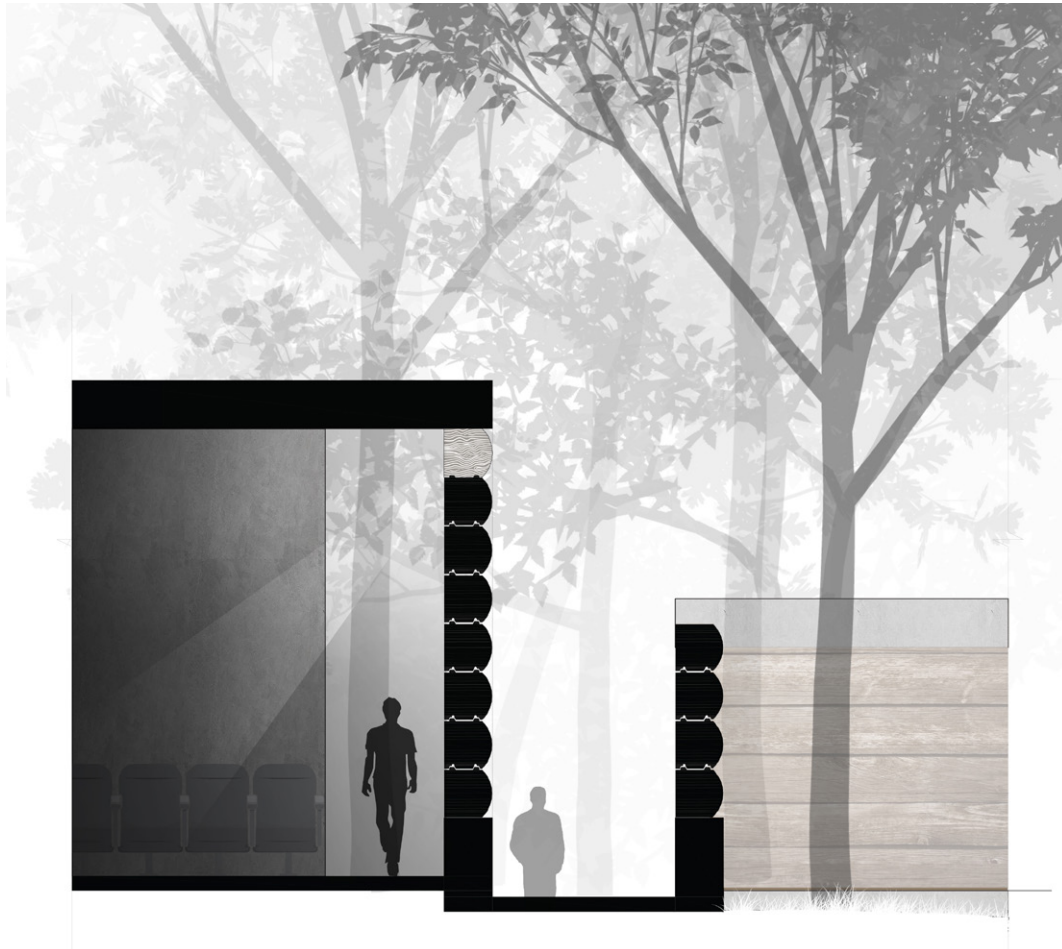


Figure 5.50 - Art center detailed section 2

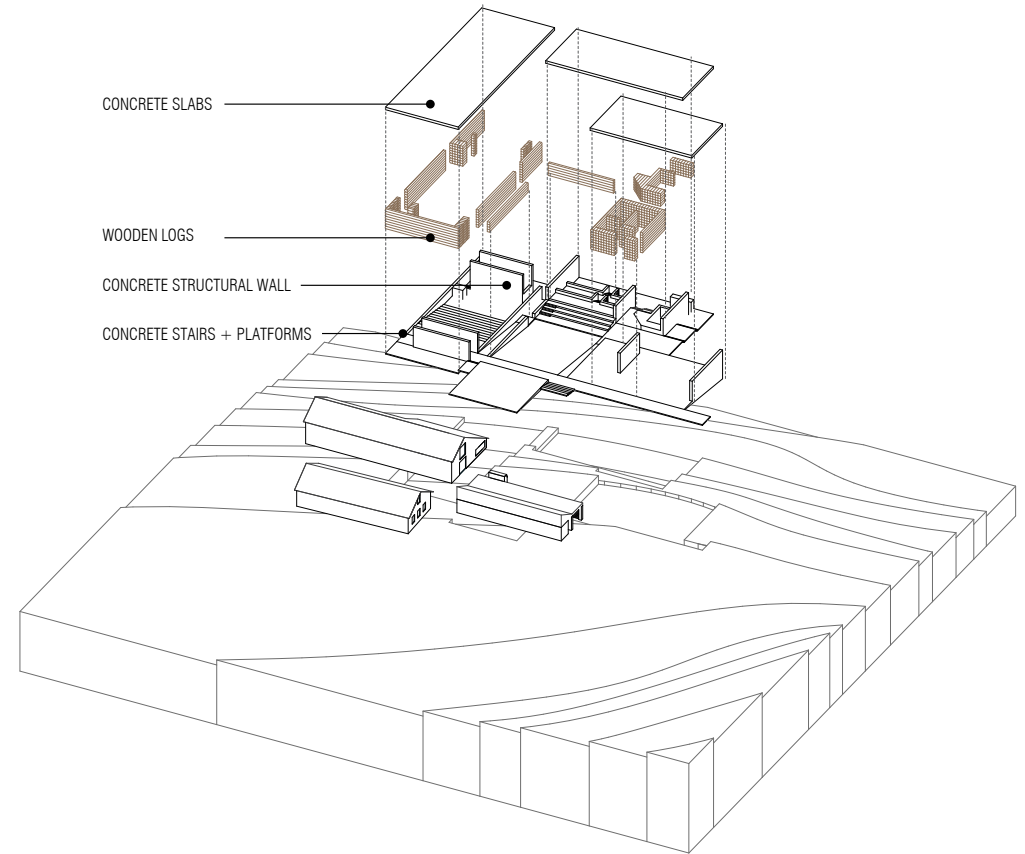


Figure 5.51 - Art center axonometric diagram

5.10 DETAILS APPENDIX

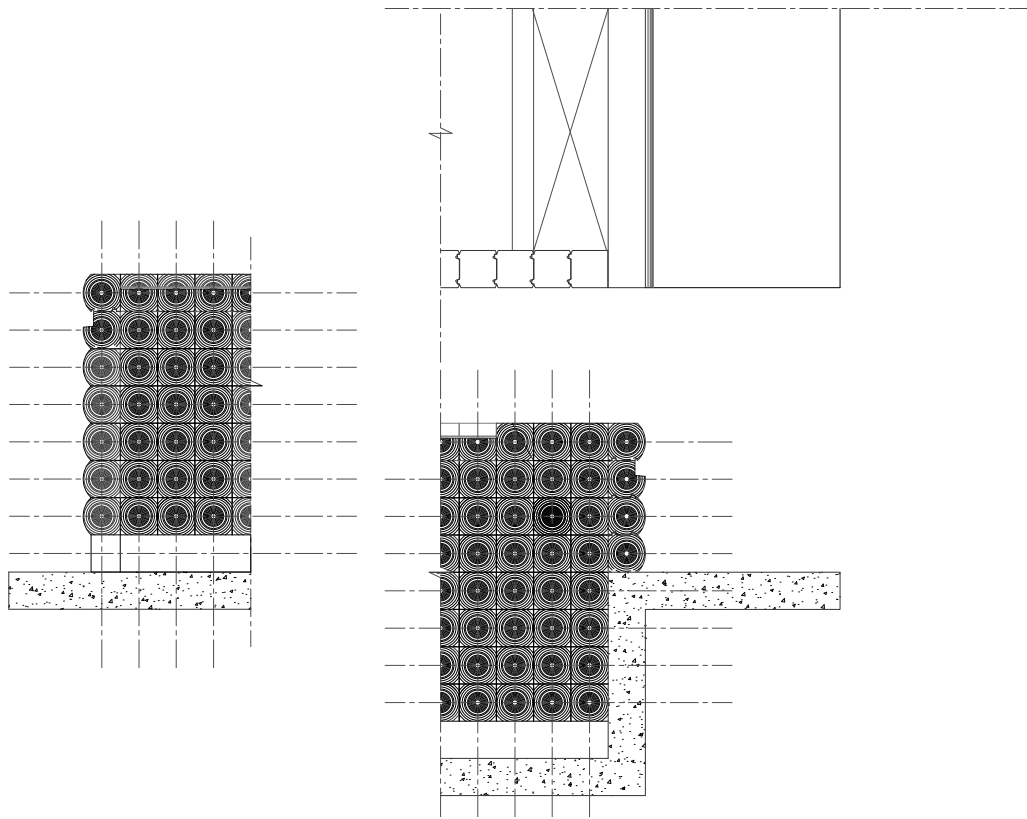


Figure 5.52 - museum detailed section a

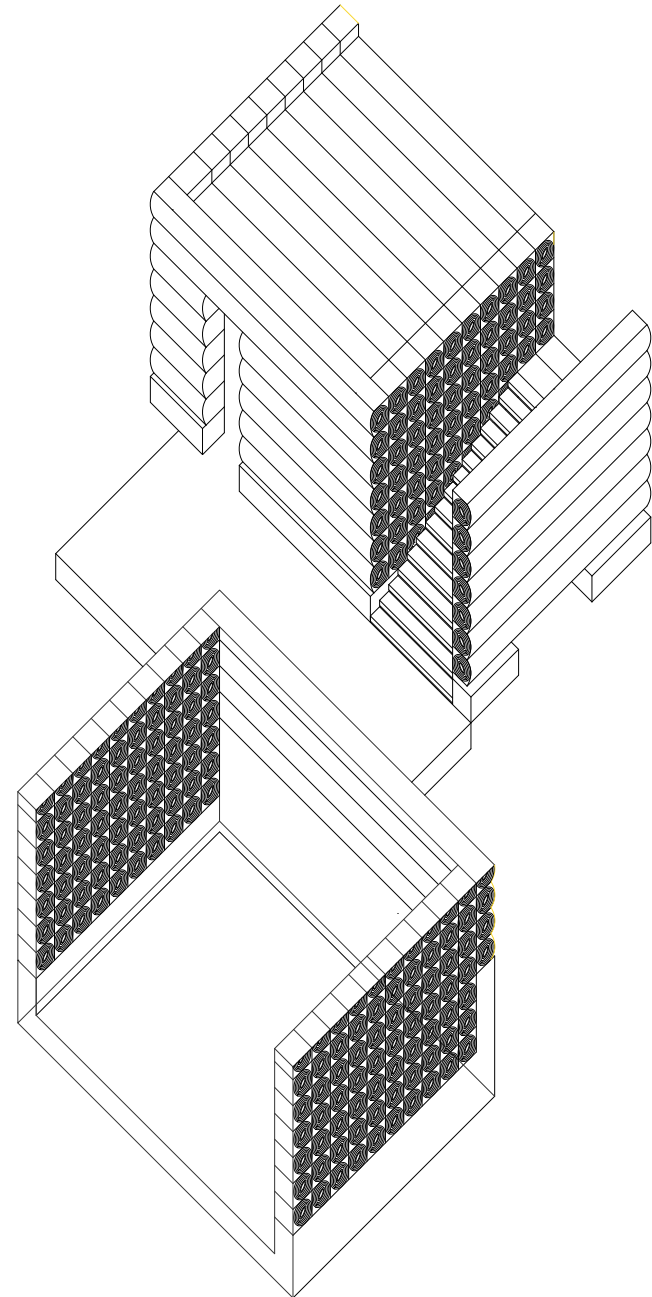


Figure 5.53 - museum detailed section b

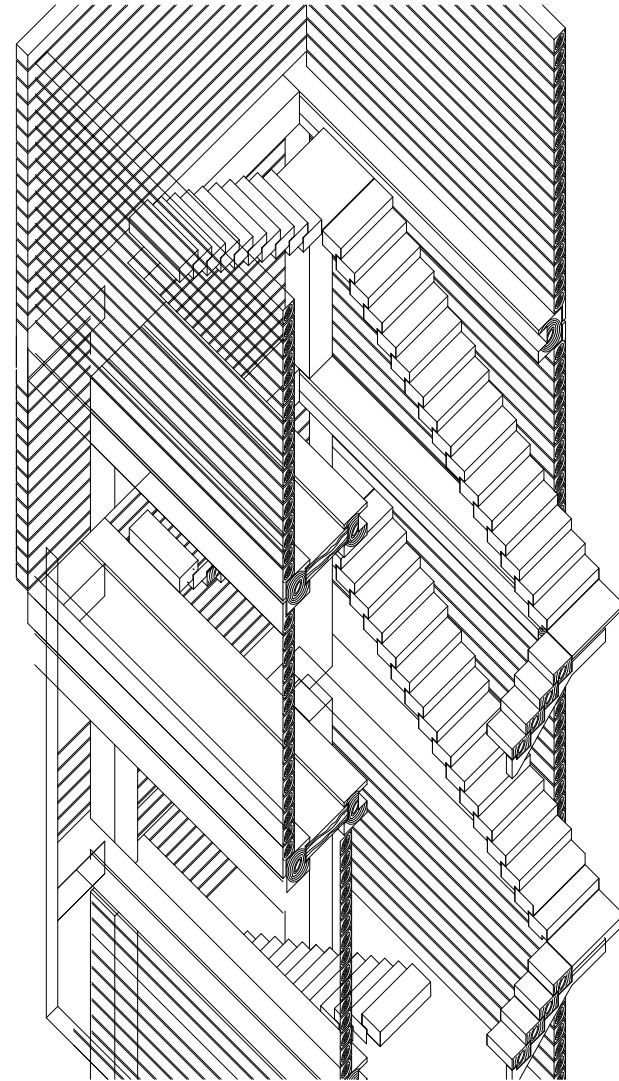


Figure 5.54 - View point 3 detailed section a

6. CONCLUSION

Arte Natura used to cross the woods that once covered the slopes of the mountains north to Arte Sella. Here, 200 km/h winds have destroyed hectares of woods. They have crushed and devastated all the works that have been accumulating along the path. Today Arte Natura does not exist anymore. It has been replaced by an unusual and spectral scenario composed by broken trunks and extirpated roots. Following natural disaster, architecture plays a critical role not only in recovering the devastation, but also as a thinking strategy about the future of the place. In order to revive the Vale Di Sella this thesis aimed to create a journey through the landscape and communicate with it through architectural interventions in order to create a path that narrates the story of the landscape.

In order to understand how should be the intervention in such a place the research has focused on what does art in nature mean and how the artists perceive and interpret the nature. The analysis of landscape elements that exists in Vale Di Sella in the same manner with the mountains, vegetation densities and typology, geological aspect and hydro-graphic network helps the project in order to understand how should be the relationship between the architectural interventions and the landscape.

As a design methodology we were derived from the calamity, therefore, we reused the dead trunks that had been destroyed throughout the storm. The trunk structure has created a constrain in the design strategy. Working with the existing material in order to offer a sustainable and resilient solution. The thesis aimed to research the different construction timber methods in order to overcome many tectonics and constructions challenged.

Throughout the project, we experimented different typologies of architecture and how it should act with the nature; we studied the differences between art in nature and art in museums, architecture that works with hard contours and different environments. Mountains, forests, water. The thesis aim is to understand how to walk through them how to act with them and how to perceive them.

Eventually in order to enhance the social aspect the art center has been added which will be the gathering area for the users. The Art Center creates a dialogue with the existing and has been carefully added to the existing architecture to make the whole complex works seamlessly with the respect of the existing compositions.

It is an architectural journey through Vale Di Sella in order to help people to regain some conciseness of what it mean to walk in the landscape.

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