Nuova serie / *New series* **n. 10 - 2023**

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Editoriale

Doi: 10.30682/aa2310a

Prima della stagione illuminista che apre la strada alla conoscenza scientifica delle montagne, sono diversi gli studiosi che cercano di spiegare la ragione teologica e morale delle terre alte. Perché Dio, nella sua infinita sapienza, ha creato le montagne, che sembrano negare col caos delle loro forme geologiche un ordine superiore, divino? In fondo si tratta ancora della contrapposizione originaria introdotta dalla civilizzazione romana – come ha scritto il geografo Franco Farinelli – «tra la pianura come regno della norma e della regola spaziale e il rilievo come luogo del disordine, tra *ager* e *saltus*». Alla fine del Seicento il teologo protestante Thomas Burnet scrive alcune opere – come la famosa *Telluris theoria sacra* – che cercano di riconoscere una razionalità occultata dietro l'apparente universo caotico delle montagne. Burnet accompagna le sue opere con disegni e rappresentazioni che mettono i sistemi montuosi della terra in relazione tra loro, ricercando una *ratio* originaria delle forme malgrado le distruzioni operate dal Diluvio Universale.
Mutatis mutandis, questo numero di Archalp muove da un intento in qualche modo prossimo. A fronte di un destino che fino a pochissimo tempo fa sembrava ineluttabile – la stragrande parte della popolazione della terra stipata in poche enormi aree metropolitane – il cambiamento climatico, la crisi pandemica, le trasformazioni culturali in atto, hanno rimesso inaspettatamente in gioco le montagne e le aree interne e rurali del pianeta. Non solo come immense riserve naturali, monumenti patrimoniali unici e necessari per l'equilibrio di Gaia, ma anche come spazi per coltivare altri possibili destini dell'abitare, del produrre, del pensare l'interazione con l'ambiente. Non solo in Italia: montagne e aree interne sono oggetto di crescente dibattito in Spagna come in Germania e Gran Bretagna, nelle politiche di ripopolamento dei villaggi rurali cinesi, negli Stati Uniti. In questa infinita varietà e articolazione, è possibile riconoscere qualche forma di ordine, di koinè tendenziale, di mutuo procedere e riconoscersi? Spinti da una curiosità euristica di fondo: che cosa sta capitando sulle *altre montagne*?
In tutto questo, l'architettura non è certamente indifferente. Non solo come mutazione puntuale degli ordini dello spazio, ma come sintomo e fenomenologia dei cambiamenti culturali e di immaginari in atto.
A fronte di tale infinita vastità – uscire dalle Alpi per confrontarsi con la dismisura delle montagne del mondo – si è proceduto per sondaggi puntuali, verticalizzazioni, transetti regionali e nazionali. Ne scaturisce un quadro ricco e articolato, per quanto necessariamente parziale, che evidenzia vivacità e dinamicità, ma anche il peso di recenti passati e di eredità novecentesche modernizzatrici. Il racconto inizia con gli Appennini e le montagne dell'Italia insulare, che al di là delle riconosciute difficoltà dell'architettura nel farsi valore costruito e civile, evidenziano una grande vivacità culturale e di iniziative che si confronta con un rinnovato interesse e valore di queste terre. Il passaggio sulle montagne della Corsica non fa altro che confermare la qualità di alcuni episodi progettuali, già in parte indagati in altri numeri di Archalp. La seconda sezione apre scorci inusitati e non convenzionali su Scandinavia, Giappone, Cile e Stati Uniti. E poi il grande capitolo sulle praticamente sconosciute montagne balcaniche, in bilico tra eredità della modernità e nuovi fermenti contemporanei.
Un percorso insomma non scontato, che prende dei rischi come è normale per chi percorre i sentieri di montagna, che ci pareva importante praticare per festeggiare i dieci numeri della nostra rivista Archalp.

Editorial

Before the Enlightenment, which paved the way for scientific knowledge of the mountains, several scholars tried to explain the theological and moral reasons for the highlands. Why did God, in his infinite wisdom, create mountains that seemingly deny a divine order with the chaos of their geological forms? After all, it is still about the original opposition introduced by Roman civilization – as the geographer Franco Farinelli wrote – «between the plain as the realm of the norm and of the spatial rule and the altitude as a place of disorder, between *ager* and *saltus*». At the end of the 17th century, the Protestant theologian Thomas Burnet wrote a number of texts – such as the famous *Telluris theoria sacra* – which sought to recognize a hidden rationality behind the apparent chaotic universe of the mountains. Burnet accompanies his works with drawings and representations that relate the earth's mountainous systems to each other, seeking an original ratio of forms despite the destruction wrought by the Universal Flood.

Mutatis mutandis, this issue of Archalp moves from a somewhat close intention. Until recently, one fate seemed ineluctable: the vast majority of the earth's population crammed into a few metropolitan areas. However, climate change, the pandemic crisis, and the ongoing cultural transformations have unexpectedly brought the mountains, inland and rural areas of the planet to be not only immense natural reserves and unique and necessary heritage monuments, but also spaces for cultivating other possible destinies of living, of producing, of thinking about interaction with the environment. This is not only happening in Italy: mountains and inland areas are subjects of debate in Spain, Germany and Great Britain, as well as rural villages repopulation in China and in the United States. In this infinite variety and articulation, is it possible to recognize some form of order, of tendential *koinè*, of mutual process and recognition? We are driven by a basic heuristic curiosity: What is happening on the other mountains?

Architecture is certainly not indifferent to all of this. It in fact arises as a punctual mutation of the orders of space, but also as a symptom and phenomenology of the cultural and imaginary changes.

Faced with this infinite vastness – leaving the Alps to confront the excess of the world's mountains – we proceeded with detailed surveys, verticalization, and regional and national transects. The result is a rich and articulated picture, albeit necessarily partial, which highlights liveliness and dynamism, the weight of the recent past and the modernizing legacies of the 20th century. The story begins with the Apennines and the mountains of insular Italy, which, beyond the acknowledged difficulties of architecture to become a built and civil value, show an extraordinary cultural vivacity and initiatives that are confronted with a renewed interest and value of these lands. The passage to the mountains of Corsica only confirms the quality of some design episodes, already investigated in other issues of Archalp. The second section opens unusual and unconventional glimpses of Scandinavia, Japan, Chile and the United States. And then, the excellent chapter on the almost unknown Balkan mountains, poised between the legacy of modernity and new contemporary ferment.

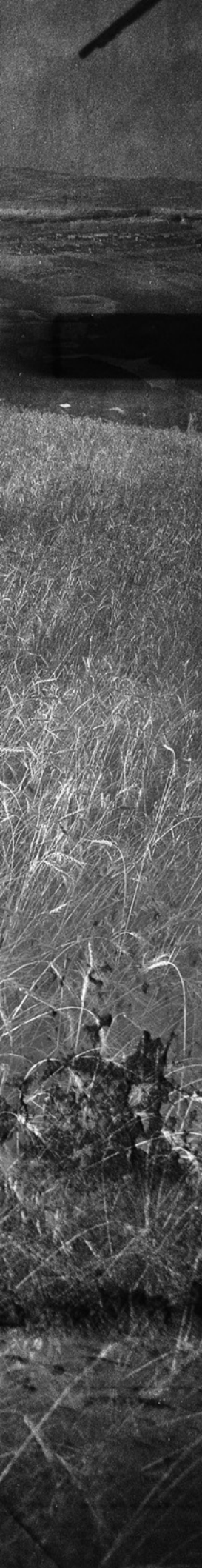
In short, a journey that is not taken for granted and takes risks, as is usual for those who travel mountain paths. This journey was instrumental in celebrating the ten issues of our Archalp magazine.

adelina **picone**/vincenzo **te**
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nan **loher**/eltjana **shkreli**/

1. RIGENERAZIONE





Contestualismi appenninici, tra Mediterraneo ed Europa, per riabitare i piccoli paesi

Apennine contextualisms, between the Mediterranean and Europe to re-inhabit small villages

The paper looks at marginalization and depopulation of small towns in inland areas by envisaging a possible new Mediterranean spirit in architecture, conceiving the Apennines as a geographical line connecting the Mediterranean to Europe. According to Raffaele Nigro's thesis, they are a line that establishes links between points, rather than oppositions. A Mediterranean consciousness, which recalls Braudel and Matvejevic, but is also aware of contemporary plagues, from climate change to migration and poly-crisis, and open to a profound knowledge of geographies and contexts, in which architecture and design help to rediscover the dimension of the livability of places, possibly breaking down the perimeters of borders. Grasping this need, the ARÌNT Master's course has oriented its training in the direction of qualifying a professional figure capable of coordinating regeneration processes, also experimenting with on-field experiences. The course explores regeneration methods starting from certain fixed points: a transdisciplinary outlook, a trans-scalar approach to the study of contexts, weaving of territorial ties, re-appropriation of community spaces in order to build communities, re-use of disused buildings and spaces (contemplating transitory uses), and the triggering of processes.

Adelina Picone

Academic, scholar, and Associate Professor in Architecture and Urban Design at University of Naples "Federico II", Department of Architecture. Her research, focused on the Mediterranean housing cultures, has won national and international recognitions. She has delivered lectures and conferences in national and international universities, is a member of the Scientific Board for the PhD program in Architecture of the Federico II University and, since 2019, she is Coordinator of the ARÌNT Advanced Master's Degree in "Architecture and Planning for the Inner Areas and Small Villages", University of Naples "Federico II".

Keywords

Inland areas, small villages, urban regeneration, territorial networks, Appennines.

Doi: 10.30682/aa2310b

La verbosità del dibattito, architettonico e non, sui temi delle marginalizzazioni e degli spopolamenti dei paesi delle aree interne si sta scontrando con la dimensione artatamente operativa del post-pandemia, con le urgenze del PNRR, i suoi bandi e la conseguente pioggia di finanziamenti. Gli enormi capitali all'improvviso disponibili rendono ancora più stridente l'incapacità di utilizzarli, ed evidente il cuore del problema: la necessità di progetto, in tutte le sue accezioni. I paesi delle aree interne oggi hanno fame di progetti, catapultati in una parossistica dimensione da collezionisti di finanziamenti si costruiscono asili nido e scuole dove non nascono bambini, si programmano turistificazioni senza articolare destinazioni, si prevedono infrastrutture che si abbattono sui territori conosciuti soltanto da *google maps*. Gli amministratori più avveduti esprimono una domanda di strategia, di una direzione verso cui orientare il futuro del proprio paese, la profusione di opere sta finalmente facendo emergere la necessità di costruire visioni di futuro. Visioni strategiche, per scala e per tema, in cui la dimensione locale si leghi alla dimensione territoriale, e questa a sua volta possa trovare relazioni con sistemi nazionali e sovranazionali. Comincia a farsi strada la necessità di pensare al piccolo paese come un potenziale tessitore di trame i cui fili possano arrivare vicinissimo ed anche molto lontano, grazie ad un telaio tecnologicamente sapiente, capace di ordirne il disegno.



Tutte le fotografie sono di Federico Iadarola e Pasquale Palmieri e fanno parte del progetto "Paesaggi interiori".



Comincia a vacillare la fede nelle strategie di marketing territoriale (interessante al proposito l'intervista di Maria Fioretti a Flaviano Zandonai su Orticalab del 3/04/2023), nello *storytelling* per privilegiare produttività, lavoro, *welfare*, innovazione culturale ed infrastrutture sociali, come leve per la costruzione di nuove comunità per un concreto riabitare.

Il tutto in un tempo in cui si incrementano in modo esponenziale diseguaglianze e divari, in cui la questione meridionale appare cosa antica, visto il procedere silente dell'autonomia differenziata e la recente nomina governativa di un comitato per l'individuazione dei LEP (Livelli Essenziali delle Prestazioni), livelli che, seppur apparentemente lontani dalle questioni spaziali, dalle relazioni con il progetto dei contesti in cui si svolge la vita degli umani e non umani, una volta determinati incideranno in maniera diretta sui servizi collettivi e sulla vivibilità, dettando le condizioni del riabitare.

Una rappresentazione grafica immediatamente chiara di questi divari è espressa dalla mappa delle velocità delle connessioni ferroviarie tra i centri urbani più importanti in Europa al 2019 (pubblicata in: *8th Cohesion Report: Cohesion in Europe towards 2050, Commissione Europea 2022*) in cui ad una fittissima trama di linee tra i 60 ed i 150 km/h che attraversano i nord Europa/Italia corrisponde il nulla dalla realizzanda AV/AC Napoli-Bari in giù.

L'inversione dello sguardo, che è sempre un'operazione fertile, soprattutto legando le politiche alle geografie, può suggerire leggendo Raffaele Nigro (Nigro et al., 2020) di «guardare la penisola con le spalle al Mediterraneo e gli occhi all'Europa», di porre cioè il focus sull'Appennino e constatare così che: «alle mie spalle c'è invece un continente agitato da un pulviscolo di paesi di diversa colorazione culturale ed economica che guardano al vecchio continente come alla meta negata della felicità. Ma davanti a me c'è una penisola lunga, sezionata in



aree storicamente segnate da divisioni antiche e che da tempo provo a guardare secondo una visione politica e geografica non più strutturata in Italia settentrionale, centrale e meridionale. L'immagine di una finestra spalancata su un universo nuovo o su un modo diverso di concepire il futuro […]. Mi appare allora una cultura tirrenica alla mia sinistra, una adriatica a destra e il grande Appennino al centro. Questa catena di montagne, di valli, di colline funge, nella mia lettura geografica dei due continenti che ho sotto i piedi e davanti agli occhi, come un'ascissa terrosa e floristica che lega l'Europa ed il Mediterraneo».

Stimolante accogliere la lettura di Raffaele Nigro e spingersi verso la considerazione possibile di una nuova mediterraneità in architettura, assumendo definitivamente la consapevolezza dell'appartenere ad *un'ascissa terrosa e floristica*, intesa etimologicamente come *abscissam lineam*, linea che unisce punti, capace cioè di istituire legami, non contrapposizioni.

Il pensiero è ad nuova stagione della mediterraneità in architettura, non più legata alle «trasposizioni mitopoietiche» (Gravagnuolo, 1994) tese ad assumere tipi, forme e stilemi architettonici, come è stata quella del secolo scorso nata nel grembo del Movimento Moderno, ma una mediterraneità in cui il progetto indaghi le potenzialità e le modalità spaziali dell'istituire legami ed entri nei processi di trasformazione dei sistemi territoriali, mai dimentico della sua vocazione e dimensione eminentemente politica (nel senso primigenio, relativo alla *polis*).

Una mediterraneità sapiente in grado di ripartire da Braudel (Braudel, 1992) e da Matvejevic (1991) ma anche consapevole delle piaghe del nostro tempo, dai cambiamenti climatici alle migrazioni ed alle policrisi (Morin, 2020), aperta alla conoscenza profonda delle geografie e dei contesti, in cui l'architettura ed il progetto aiutino a ritrovare la dimensione dell'abitabilità dei luoghi, possibilmente rompendo i perimetri dei confini.



ARÌNT: un percorso formativo in transizione

Questo il crocevia culturale in cui si radica il percorso formativo del Master ARÌNT, che, inserendosi nell'alveo di studi, ricerche e produzione di pensiero, sulle aree interne e sui piccoli paesi spopolati e marginalizzati, vede la luce in relazione alla SNAI, da un'idea di Francesco Rispoli nel 2018, pensando di dar corpo e spazializzazione ai progetti pilota della sperimentazione, avendo identificato la necessità di una nuova figura di architetto e di una nuova dimensione progettuale, altra rispetto a quella imperniata sul progetto di architettura/urbano/di paesaggio/di piano.

Cogliendo questa necessità, il Master ARÌNT ha orientato il proprio percorso formativo nella direzione di qualificare una figura professionale in grado di coordinare i processi di rigenerazione, contribuendo, sperimentalmente anche grazie alle esperienze sul campo, a delineare i contorni sfocati della figura dell'architetto rigeneratore, identificato in prima istanza come un architetto sensibile ai contesti, dei quali fa esperienza a sua volta sensibile, in grado di far emergere le peculiarità territoriali e paesaggistiche al fine di indicare le direzioni di sviluppo e divenire motore di processi integrati.

Il Master diventa dunque esso stesso un contesto di indagine e di produzione di interrogativi intorno a: «quale architetto per quale progetto», sperimentando modalità di rigenerazione a partire da alcuni punti fermi: sguardo transdisciplinare, approccio trans-scalare allo studio dei contesti, tessitura di legami territoriali, riappropriazione di spazi di comunità per costruire comunità, riuso di immobili e spazi dismessi (contemplando gli usi transitori), innesco di processi.

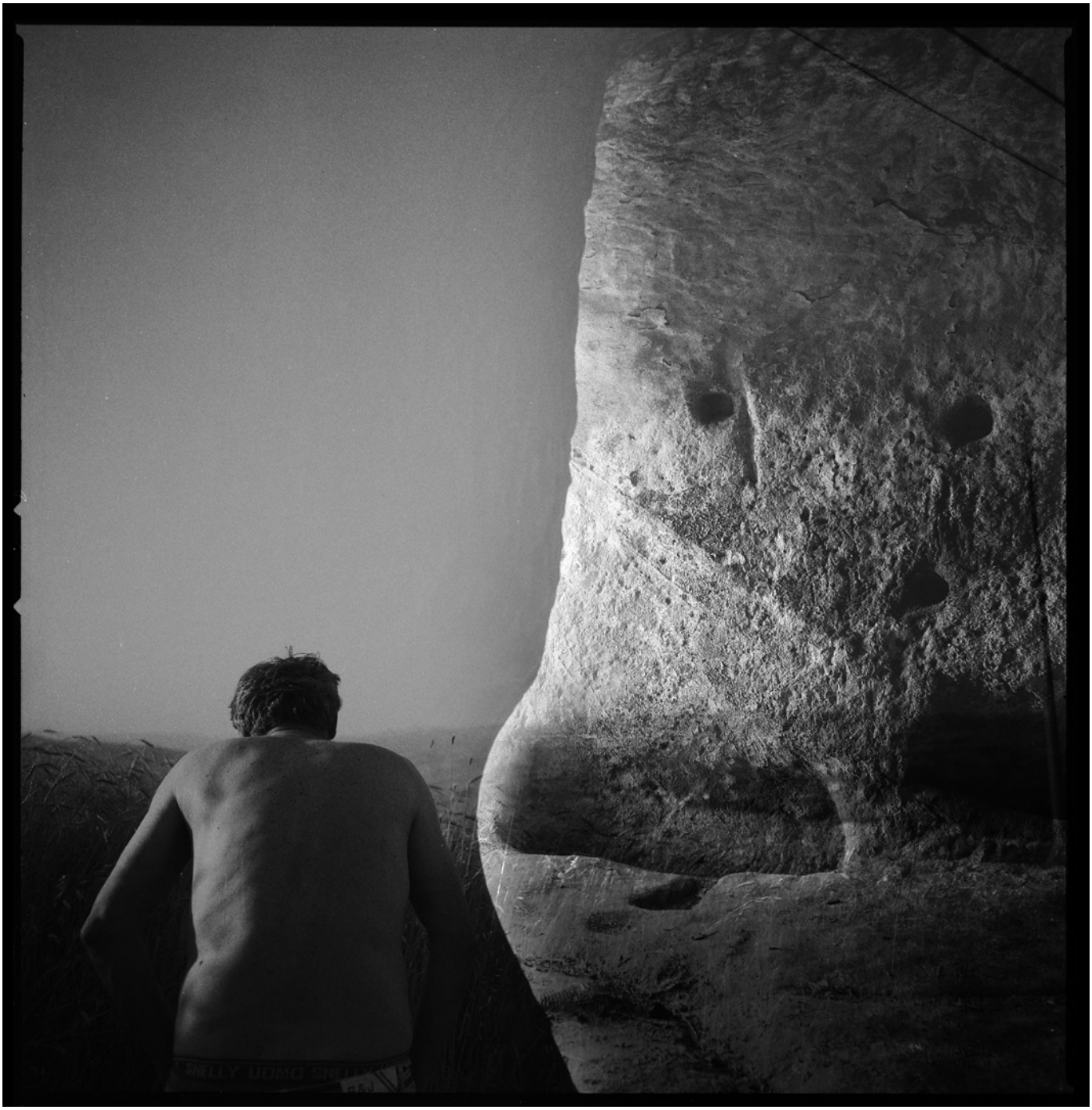
Il percorso formativo, che esperisce contesti in transizione, è esso stesso un percorso in transizione, che presuppone la circolarità formazione-ricerca-azione, un'istanza formativa che, data la forte



sperimentalità dei temi, richiede ricerca e non facili soluzionismi, ricerca sul campo e dentro i contesti, che si attua incuneandosi nelle trasformazioni in corso nei territori, affiancando enti ed attori locali, generando percorsi formativi operanti che sono essi stessi ulteriormente generatori di processi, ambendo ad un effetto moltiplicatore in grado di divenire azione rigenerativa.

In transizione e sperimentale anche nella definizione delle procedure e delle metodologie didattiche messe in campo, a partire dalle prime due annualità in cui i casi di studio sono venuti dai comuni e dalla Presidenza della Regione Campania, che è stata partner del Master proponendo un lavoro di affiancamento ad alcuni paesi dell'area SNAI città dell'Alta Irpinia, conducendo sperimentazioni progettuali in alcuni paesi-chiave dell'area pilota come Lioni, Quaglietta, Conza. La seconda annualità ha sperimentato un lavoro tematico sulle declinazioni del *Paesaggio come Infrastruttura*: dallo sviluppo di una filiera enogastronomica multi-produttiva (a partire dal bacino del fiume Sele ed a Caposele), all'archeologia ed al patrimonio storico come motore culturale per una strategia di sviluppo in Valle Ufita (in aree contigue alla costruenda stazione Hirpinia dell'Alta Velocità NA-BA), ai patrimoni naturali e culturali come basi per un modello di *governance* territoriale fondato sulla blue-economy per lo sviluppo di una filiera del legno (lungo il fiume Calore nei comuni di Montemarano e Paternopoli). La terza annualità ha concentrato l'azione conoscitiva e propositiva su due aree emblematiche dell'internità campana, quella della Valle Ufita e quella del Contratto di Fiume Sele Tanagro Calore Salernitano, con un focus su Contursi Terme. Le due aree sono lette a partire dai sistemi naturali e dalle reti delle infrastrutture blu, sono luoghi in cui le vie dell'acqua sono vocate a tessere una strategia territoriale, in cui una teoria di bacini idrici diventa opportunità


PERONI
PER NOI dal 1846



di rigenerazione e disegno alle diverse scale d'intervento. La quarta edizione, in via di conclusione, pone l'attenzione sui territori di provenienza degli allievi – Valle Ufita (AV), Valle del Tammaro (BN), Valsesia (VC), Piana del Sele (SA), Parco dei Paduli e Muro Leccese (LE) –, individuando i temi e le progettualità insieme agli allievi ed alle forme comunitarie – quelle che in qualche modo resistono, quelle relitte e in via di evaporazione e/o quelle embrionali –, costruendo relazioni con gli enti territoriali, mettendo loro a disposizione oltre all'esperienza ed alle competenze dei docenti del Master, anche il bagaglio di relazioni costruito in questi anni, nel rispondere anche alle progettualità richieste dai bandi PNRR. Una sperimentazione che parte dal presupposto che la formazione, anche quella erogata dal Master, è uno dei fuochi di rigenerazione, un fuoco potentissimo se si pensa che i giovani professionisti avranno, anche grazie al percorso condotto nel Master, possibilità di incidere sulle trasformazioni future dei territori che abitano, e, questione di non poco conto, di



ritornarci come attori protagonisti delle transizioni. Si tratta di un approccio fortemente orientato alla conoscenza profonda dei contesti, sperimentando diverse modalità di conoscere incrociando sguardi altri e componendo diversi punti di vista, provenienti da formazioni diverse: sociologi, scrittori, economisti, antropologi, artisti, cineasti, scienziati, storici, medici, diventa la chiave di questa idea diversamente contestualista, da cui si muovono le azioni condotte con gli allievi nell'ambito del Master ARÌNT.

Paesaggi interiori

L'apparato fotografico è tratto dal progetto "Paesaggi interiori" realizzato da Federico Iadarola e Pasquale Palmieri. Di seguito è riportato un testo fornito dagli autori contenente alcune loro riflessioni.

Il tema è la consapevolezza dello spazio attraverso la sorpresa dei luoghi comuni utilizzando uno strumento, la Fotografia, che ti permette di vedere il mondo ogni volta come per la prima volta, rifondando di continuo il rapporto con esso.



Il tentativo è quello di far perdere lo spazio nella profondità dei territori e delle persone che li abitano fino ad accettarne ogni sfumatura. Abbiamo tentato di comprendere come il cervello di ognuno di noi elabora la rappresentazione del mondo percepito come proiezione significativa della propria realtà. E lo abbiamo fatto osservando come l'arte e l'architettura hanno operato cambiamenti delle relazioni spazio-temporali. Abbiamo tentato, come scrisse Italo Calvino nell'annuncio della pubblicazione Narratori delle pianure di Gianni Celati, «una accettazione interiore del paesaggio quotidiano in ciò che meno sembrerebbe stimolare l'immaginazione».

Il percorso di indagine è avvenuto esclusivamente con l'utilizzo di fotocamere analogiche di medio formato, cercando nei luoghi e nei volti dei passanti tracce di memoria ed evocando presenze leggendarie.

A volte si fotografa per l'incapacità di trattenere il vissuto. Si resta atterriti dai momenti di gioia, dai volti delle persone amate che evaporano. Ci si dispera di fronte al vuoto che lascia il tempo che passa. Si è consapevoli che i ricordi si raffreddano, si arrugginiscono, poi si deformano e si allontanano.

Nel workshop ci siamo illusi di poter catturare il fremito della vita in un nastro di materiale sensibile. E già la parola "sensibile" ci rassicura, come se la stessa pellicola non fosse pur materia ma essenza generosa e amica.

Citando così uno dei nostri registi preferiti, Andrej Tarkovskij, il tempo e la sua memoria si sono fusi l'uno nell'altra, come due facce di una stessa medaglia. ■



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Morin Edgar (2020), *Sur la crise*, Flammarion, Paris.
Nigro Raffaele, Lupo Giuseppe (2020), *Civiltà Appennino. L'Italia verticale tra identità e rappresentazioni*, a cura della Fondazione Appennino, Donzelli, Roma.

Ing. Alberto Lemme e Arch. Leonardo Nardis

Borgo Tufi



1

Localizzazione:
Castel del Giudice (IS)

Cronologia:
2012

Foto:
Lorenzo Nardis

Le schede progettuali sono redatte da Federica Serra.

Borgo Tufi è un laboratorio di sperimentazione sociale ed economica in cui nuove modalità gestionali e interventi architettonici sul patrimonio minore hanno permesso un'inversione di tendenza del comune di Castel del Giudice rispetto allo spopolamento che ha contraddistinto le aree interne.
Il Borgo, composto originariamente da vecchie stalle abbandonate, oggi è costituito da 32 case indipendenti destinate ad ospitalità diffusa, rimesse a nuovo in seguito ad un consistente intervento di recupero architettonico e antisismico che ne ha valorizzato la matericità e gli spazi adeguando però gli edifici ai più evoluti sistemi impiantistici.
Un intervento di questa natura è risultato possibile solo attraverso la costituzione di una STU (Società di Trasformazione Urbana) in cui Comune e operatori privati hanno lavorato a stretto contatto e in sinergia nella realizzazione dell'intero complesso.



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4



Fig. 1
Il nuovo spazio urbano riqualificato.

Fig. 2
La piazza principale.

Figg. 3-4
Gli edifici recuperati con innesti contemporanei.

Comune di Aielli

Borgo Universo


1

Localizzazione:
Aielli (AQ)

Cronologia:
2017 - in corso

Foto:
Virto360, Emmanuele Calautti Media, Martina Gentile

Borgo Universo è un museo a cielo aperto che valorizza gli scorci e i panorami di Aielli grazie alle opere d'arte realizzate nell'ambito dell'omonimo Festival Borgo Universo.
Il festival, organizzato ogni anno nella stagione estiva, include street art, musica, performance e astronomia, una disciplina a cui il borgo di Aielli è molto legato sin dall'Ottocento quando vi nacque l'astronomo Filippo Angelitti e che ancora oggi rappresenta il simbolo del paese attraverso la "Torre delle Stelle", torre medievale e osservatorio astronomico. Il complesso di opere d'arte, realizzate dal 2019, si compone oggi di 40 murales di famosi street artist di tutto il mondo dalle forme e dai colori eterogenei secondo una libera interpretazione del tema ad opera di ogni artista, tra i più noti Okuda San Miguel, Ericailcane, Gio pistone, Sam 3, Alleg, Guerrilla Spam e Matlakas.


2

Fig. 1
L'artista Alleg trascrive il romanzo *Fontamara* di Ignazio Silone (foto Martina Gentile).

Fig. 2
Un gruppo di visitatori di fronte all'opera *Cardi* di Agostino Iacurci (foto Emmanuele Calautti Media).

Fig. 3
L' opera *Nonne a la fresca* di Marina Capdevila con l'artista e alcune signore di Aielli (foto Virto360).

Fig. 4
L'astronomo Paolo Maria Ruscitti spiega il funzionamento dell'orologio solare (foto Emmanuele Calautti Media).

3



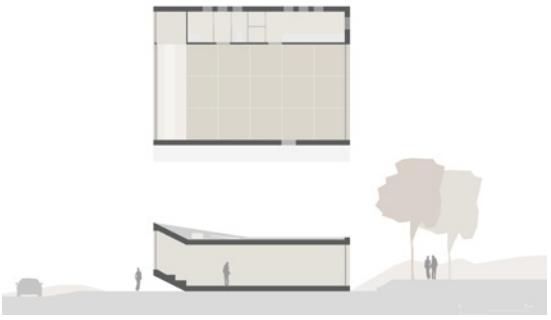
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Arcari Cimini Architettura

Padiglione della Transumanza

1



Localizzazione:
Frisa (CH)

Cronologia:
2015

Foto:
Sergio Camplone, Andrea Jasci Cimini

I tratturi, strade per pecore e pastori, erano percorsi che annualmente gli armenti percorrevano per spostarsi dal mare alla montagna e ritornare indietro. Inserito in questo sistema, il Padiglione della Transumanza si trova vicino al "Tratturo del Re", un percorso verde che collega la pianura pugliese alle montagne dell'Abruzzo nel centro Italia.
Il progetto ha l'obiettivo di valorizzare le tradizioni contadine e valorizzare gli itinerari e i prodotti turistici locali, principalmente legati alla produzione olearia e vinicola, attraverso un unico spazio flessibile dotato di servizi privati. Interpretando simbolicamente il percorso del tratturo la grande sala centrale si affaccia verso il mare e verso la montagna generando uno "spazio di passaggio" da cui scorgere il paesaggio. Il padiglione della transumanza è un oggetto artigianale, locale, alla ricerca di un nuovo modo di interagire con il paesaggio e il territorio.

2



Fig. 1
Pianta e sezione del padiglione.

Fig. 2
L'edificio nel contesto (foto Sergio Camplone).

Fig. 3
Il lato posteriore (foto Andrea Jasci Cimini).

Figg. 4-5
La tribuna lignea (foto Sergio Camplone).

3



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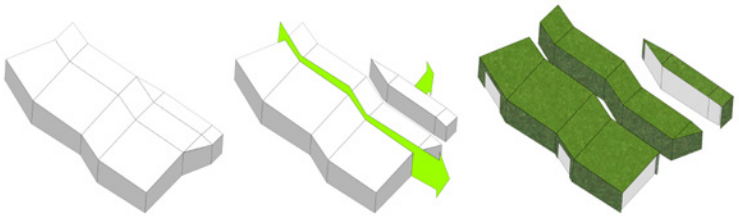
Burnazzi Feltrin Architetti

Centro di aggregazione giovani ed anziani

Localizzazione:
Poggio Picenze (AQ)

Cronologia:
2014-15

Foto:
Carlo Baroni, Roberta Pizzi



1

Il nuovo Centro di aggregazione sociale per giovani ed anziani di Poggio Picenze è nato in sostituzione della vecchia struttura di ritrovo, localizzata nel centro storico e resa inagibile dal terremoto del 6 aprile 2009.
L'intento progettuale, nella rielaborazione concettuale del "Grande Cretto" di Burri a Gibellina, vuole evocare grazie a delle linee spezzate delle ideali crepe che riportassero alla memora l'evento sismico verificatosi. Allo stesso tempo, il rivestimento in legno e la copertura a verde vogliono attribuire alla natura una valenza positiva, ispirando nei suoi fruitori una rinnovata fiducia in essa e nell'uomo.
L'edificio è connotato da un forte carattere multigenerazionale dove i ragazzi e gli anziani si ritrovano assieme per le attività più disparate in un edificio integrato nel verde, avendo la possibilità di coltivare la speranza nel futuro.



2

3



Fig. 1
Concept progettuale.

Figg. 2-3
Il sistema di distribuzione esterna e di accesso (foto Carlo Baroni).

Fig. 4
L'area per bambini durante l'uso quotidiano (foto Roberta Pizzi).

4



mks architetti

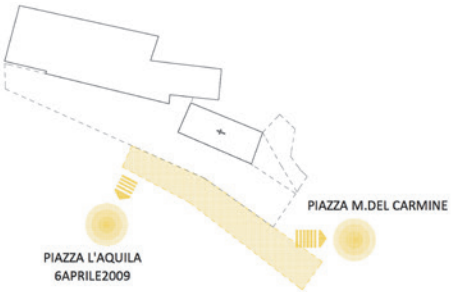
TerrazzAbbateggio

Localizzazione:
Abbateggio (PE)

Cronologia:
2020

Foto:
Iacopo Pasqui

1



La riqualificazione del centro storico attraverso il rifacimento della pavimentazione ha posto l'accento sul tema della connessione degli spazi pubblici.
Si è riscontrata la mancanza di un collegamento trasversale diretto tra piazza Madonna del Carmine e piazza L'Aquila, che connetta l'aggregato ad ovest del centro storico con il resto del paese. Lo spazio di risulta tra le due quote sopra citate si presentava come un'area verde non fruibile e priva di funzioni.

La volontà di collegare in maniera più diretta le due quote e quindi le due piazze ha generato una terrazza intermedia che funge da un lato come collegamento, e dall'altro come luogo dello "stare" e del "sapere". La nuova terrazza diventa un punto informativo in cui il visitatore entra a conoscenza delle maggiori peculiarità di Abbateggio e del suo territorio; uno spazio in cui sostare/capire/ammirare i caratteri distintivi del borgo: TerrazzAbbateggio.

2



Fig. 1
Concept progettuale.

Fig. 2
L'accesso da piazza L'Aquila.

Fig. 3
Vista dell'intervento da piazza L'Aquila.

Fig. 4
Vista dell'intervento da piazza Madonna del Carmine.

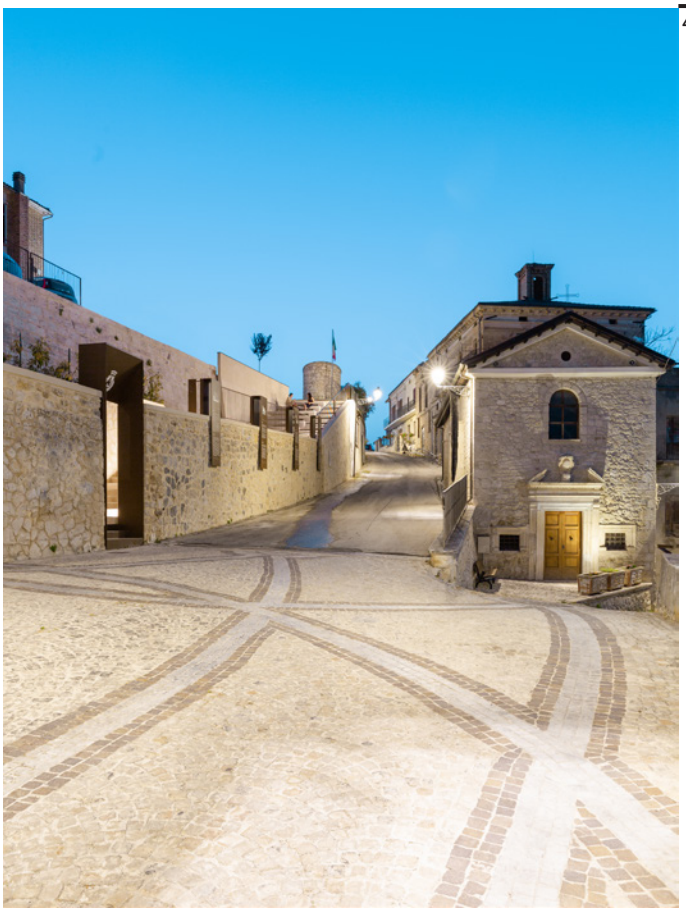
Fig. 5
Il sistema di distribuzione verticale.

Fig. 6
Dettaglio delle sedute nella parte superiore.

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AQUILONIA



La Casa della Cultura di Aquilonia (AV): usi specialistici e appropriatezza funzionale

The House of Culture in Aquilonia (AV): specialised uses and functional appropriateness

The House of Culture is a public building for recreational events and multimedia productions designed by +tstudio for the small municipality of Aquilonia (AV) in the Campania hinterland. The project intervenes on an existing building used as a nursery school, later decommissioned due to deterioration and structural instability following the 1980 Irpinia earthquake and fire. The project, completed in 2015 and financed as part of the Campania Region's public works for safe buildings, consisted in the seismic adaptation of the former nursery school and its reuse to meet the local community's need for flexible spaces for collective use, capable of bringing citizens together around events and demonstrations all over the year, not just seasonally. The essay traces the design process that led to the construction of the House of Culture with a particular emphasis on the role of this building in relation to the community and the territory on which it stands.

Vincenzo Tenore

Architect, lecturer of Exhibition Design and Interior Design at the Department of Architecture (DiARC) of the University of Naples "Federico II". He is a councilor of the National Institute of Architecture - Campania branch (Inarch Campania) and director of the Ethnographic Museum of Aquilonia (MEdA) and the School Museum of Ceramic Art in Calitri (SMAC). In 2006 he founded +tstudio with his brother.

Katia Fabbricatti

Architect, PhD, researcher in architectural technology at the Department of Architecture (DiARC) of the University of Naples "Federico II". She is a lecturer at the Master's Degree Course in Sustainable Maintenance and Redevelopment of the Built Environment at DIARC. Since 2001, she has been conducting research on the themes of Reuse, Redevelopment and Maintenance of the built and urban heritage, with a focus on marginalized areas. She is the author of books and essays of international relevance on these topics.

Keywords

Aquilonia, rural-contemporary architecture, material culture, marginalized areas, appropriateness.

Doi: 10.30682/aa2310c

In apertura
Casa della Cultura, Aquilonia, +tstudio, 2015.

Fig. 1
Il fronte sulla piazza.

Fig. 2
Pianta del piano terra e sezione.

Fig. 3
Planimetria di inquadramento.

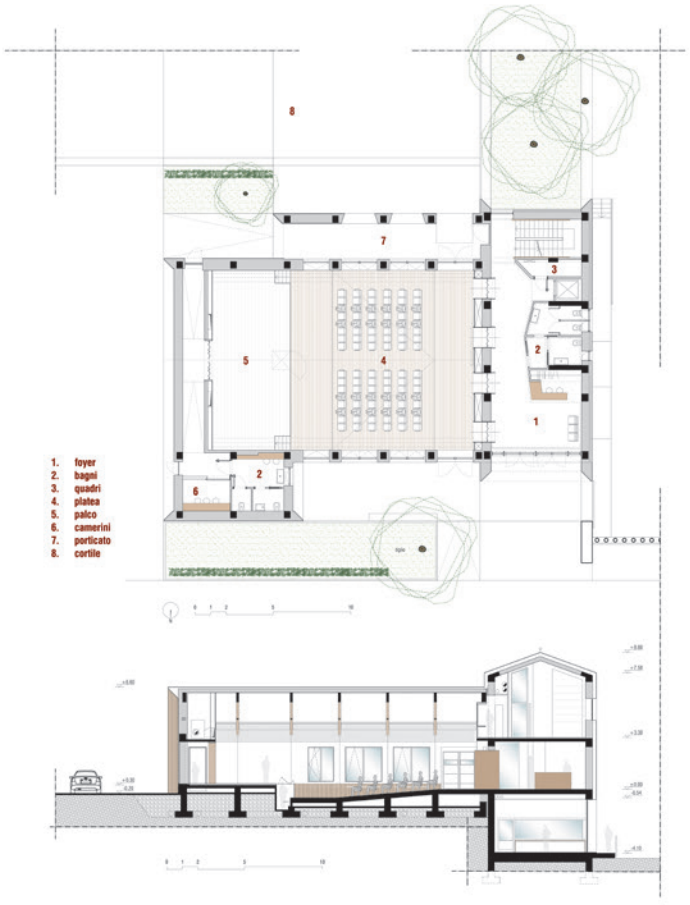
Fig. 4
Il portale d'ingresso.

La Casa della Cultura è un edificio pubblico per eventi ricreativi e produzioni multimediali progettato da +tstudio per il piccolo Comune di Aquilonia (AV), nell'entroterra campano. Il progetto interviene su un preesistente edificio destinato a scuola materna, dismesso a causa di degradi e dissesti strutturali seguiti al sisma dell'Irpinia del 1980 e ad un incendio.
L'intervento, terminato nel 2015 e finanziato nell'ambito delle opere pubbliche della Regione Campania per gli edifici sicuri, consiste nell'adeguamento sismico dell'ex-scuola materna e nel suo riuso per rispondere alla necessità della comunità locale di spazi di fruizione collettiva flessibili, capaci di aggregare la cittadinanza intorno a manifestazioni ed eventi durante tutto l'arco dell'anno e non solo stagionalmente. A tale scopo, il progetto sviluppa un sistema di soluzioni per l'autosufficienza energetica, che rappresenta, soprattutto in contesti montani e fragili, una necessità inderogabile per la gestione e la sostenibilità economica degli interventi.
La programmazione di eventi, come concerti, cineforum, convegni ed incontri tematici, è un'attività di valore culturale, civico ed aggregativo per una piccola comunità. È necessario pertanto realizzare strutture appropriate ai contesti e a destinazione d'uso specialistica in grado di ospitare tali attività e innescare, in contesti fragili, processi di sviluppo. Il progetto interpreta tali esigenze integrando le dimensioni aggregativa e culturale, con quelle educativa e produttiva: così un manufatto dismes-

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so rinasce come casa della musica e *media factory*, una piccola "fabbrica del suono" con una grande sala prova, camerini, auditorium e piccoli studi di registrazione.

Il progetto di Casa della Cultura, come altri di +tstudio, è il tentativo di ricomporre la frattura tra il rurale e il contemporaneo, accentuatasi ad Aquilonia a seguito della schizofrenica attività edilizia che si è registrata dopo il sisma dell'Irpinia del 1980 ed alla conseguente legge nazionale per la ricostruzione.

I caratteri dell'edificio sono essenziali, quasi archetipici, pur rispettando i volumi del precedente edificio. I rimandi formali (la doppia falda) e materiali (il rivestimento in doghe di larice), declinati con tecnologie innovative, sono di chiara ispirazione rurale, riferiti agli essiccatoi di tabacco o ai pagliai ancora disseminati sul territorio: strutture auto-costruite che impiegano sapientemente legno stagionato, tronchi d'albero sbucciati e lamiere ondulate di recupero, per procurare protezione dall'acqua e al contempo essiccare, asciugare, conservare il materiale in esse custodito.

La Casa della Cultura insiste sulla piazza principale del piccolo comune irpino, nucleo originario della ricostruzione fascista del nuovo paese in seguito al sisma del Vulture del 1930. L'edificio preesistente della ex-scuola materna fu realizzato nel 1968 a chiusura, verso sud, della piazza, sostituendo la visione della valle prevista dall'impianto originario degli anni Trenta del Novecento e divenendone il naturale terminale.

Le forti strombature dei prospetti della Casa della Cultura, caratterizzati da profonde svasature degli stipiti, rappresentano un chiaro rimando agli edifici che cingono il perimetro della piazza stereometrica: l'edificio scolastico, il municipio, il bar, il palazzetto signorile. Le loro "aperture", gli accessi al pubblico e alla luce, propongono una strombatura alla soglia, una forma di accoglienza accentuata, un benvenu-

to. In particolare, la grande vetrata di accesso racconta le attività interne, come lanterna della comunità, luogo dell'ascolto e focolare urbano.
La necessità di rispettare la volumetria dell'edificio preesistente ha ispirato la composizione progettuale dei due corpi di fabbrica: quello alto, adibito a *media factory* con laboratori e sale di registrazione, e quello basso, ortogonale che ospita l'auditorium e i camerini. La lunga falda a sud, connotata dalla necessità di soddisfare le esigenze dimensionali dell'impianto fotovoltaico, copre una loggia porticata che dà accesso ad una terrazza dalla quale si abbraccia l'altopiano: una distesa di coltivazioni di frumento e fieno, interrotte da vigneti di aglianico e boschi di quercia.
Oggi la Casa della Cultura rappresenta un punto di aggregazione della comunità ed ospita eventi di diverso genere, di risonanza più o meno ampia, come il festival Carbonaria che coinvolge i Conservatori di Bari ed Avellino ed i comuni limitrofi dell'altopiano. L'edificio, di proprietà e gestione pubblica, ha però un uso parziale e non è ancora riuscito ad innescare i processi educativi e produttivi ipotizzati. ■

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Figg. 5-6
La corte interna.

Fig. 7
Vista da Nord-Est.

Fig. 8
L'uscita verso la corte interna.

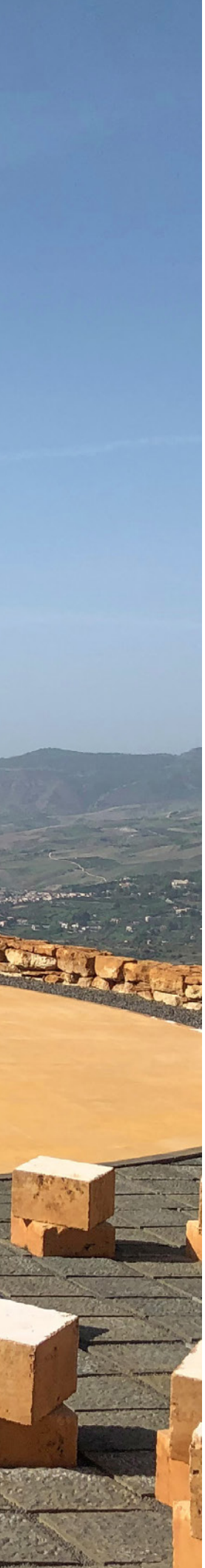
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8







Generare paesaggi, generare comunità. Progettisti e architetture del *welfare* urbano contemporaneo nei territori interni della Sicilia

Generating landscapes, generating communities. Designers and architectures of contemporary urban welfare in inland Sicily

On the basis of a common definition of landscape, which integrates a wide range of cultural approaches and disciplinary themes, contemporary architectures and urban projects can create high-quality landscapes. Especially in non-metropolitan Italian territories, communities of "producers" and "inhabitants" of landscapes work on the renewal of the mosaic of residential, productive and service functions. Not dissimilar is the situation of inland Sicily, where a process of generation of a new landscape seems to have restarted. It integrates aesthetics, architecture, urbanism and ecology and marks the development of a new way of community-developed patronage. In a personal and non-exhaustive way, the article describes some cases where we prefer new community-based landscapes over the synesthetic perceptions of endless construction sites.

Daniele Ronsivalle

PhD, Associate professor of Urban Planning at the Department of Architecture, University of Palermo. The generative process of landscape is one of his favourite research topics. He is a member of the Centre of Sustainability and Ecological Transition of the University of Palermo and of the National Centre for Sustainable Mobility (funded by PNRR, the Italian Recovery and Resilience Plan part of NextGenerationEU).

Keywords

Landscapes, inland territories, sustainable cities and communities, landscape quality goals.

Doi: 10.30682/aa2310d

Negli ultimi anni, la Convenzione Europea del Paesaggio (ELC, 2000), firmata a Firenze nel 2000, ha supportato la diffusione di una definizione condivisa di paesaggio, tenendo conto del più ampio insieme possibile di componenti, significati, approcci culturali e argomenti disciplinari. La trasformazione contemporanea che produce nuovi insediamenti umani è certamente uno degli aspetti più rilevanti dell'approccio generativo del paesaggio (Waldheim, 2016), come definito dall'ELC. Dal secondo dopoguerra ad oggi – all'interno di una trasformazione ordinaria spesso senza paternità note, ma frutto di un'azione diffusa e comunitaria – numerosi maestri dell'architettura contemporanea hanno contribuito alla costruzione di nuovi paesaggi con le loro opere; quindi, i luoghi così trasformati sono diventati parte di un paesaggio che cambia.

Per comprendere e dare senso a questo lungo processo trasformativo, estetica, architettura, urbanistica ed ecologia (Mostafavi, Doherty, 2016; Doherty, Waldheim, 2016) ci guidano alla costruzione di un approccio teorico di vedute ampie e complesse per riconoscere le interazioni tra le tante discipline che contribuiscono a pensare, progettare, vivere il paesaggio. A questo si aggiunge l'incombente necessità di perseguire obiettivi di sviluppo sostenibile di rilevanza globale e di garantire la sostenibilità dello sviluppo delle nostre città e comunità. In realtà, il miglioramento e la conservazione della qualità del paesaggio non sono formalmente riconosciuti come obiettivi di sviluppo sostenibile nel *framework* degli Obiettivi di Sviluppo Sostenibile (SDGs), tuttavia le azioni orientate alla trasformazione sostenibile delle città e delle regioni possono essere in grado di

In apertura
Teatro Andromeda, Santo Stefano Quisquina (AG) di Lorenzo Reina, 2013-2023 (foto Annalisa Contato).

Fig. 1
Ampliamento della struttura didattico divulgativa del Centro per la ricerca, la divulgazione e la didattica delle scienze astronomiche, Isnello (PA) - Comune di Isnello (PA) di AM3 Architetti Associati, 2015 (foto Mauro Filippi).

Fig. 2
Recupero e ristrutturazione struttura comunale camping di contrada Mongerrati, Isnello (PA), per finalità ricettive del tipo ostello della gioventù nell'ambito del turismo sociale e scolastico, a servizio del parco astronomico delle Madonie di Ufficio tecnico del Comune di Isnello e AM3 Architetti Associati, 2015 (foto Mauro Filippi).

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Fig. 3
Quid Vicolo Luna, Favara (AG) di Lillo Giglia Architecture con Giorgio Parrino, 2016 (foto Lillo Giglia).

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supportare il processo generativo del paesaggio atteso dall'ELC.
Il processo generativo del paesaggio è estremamente sfaccettato (Waldheim, 2016; McHarg, 1969), e uno degli elementi che la letteratura sottolinea è l'approccio ai processi cognitivi che interessano il paesaggio: Gambino afferma che grazie a questa molteplicità di punti di vista, è possibile dispiegare un concetto poliedrico (Gambino, 1994) e, come scrivono Doherty e Waldheim, è impossibile tracciare una singola linea di evoluzione delle questioni, ma solo sottolineare alcuni aspetti rilevanti e contributi settoriali.
In primo luogo, la qualità estetica del paesaggio (Assunto, 1994) si riflette nell'arte e nella cultura storica e costituisce la base dell'identità culturale di una comunità; in secondo luogo, come scrive Mumford (McHarg, 1969) le forze naturali e gli esseri viventi hanno contribuito all'evoluzione umana e quindi rendono l'uomo quello che è oggi, all'interno di un'ecologia comune. Infine, possiamo riconoscere che i paesaggi sono il prodotto dell'interazione, attraverso i tempi, dell'uomo e della natura. La trasformazione di un luogo che diventa paesaggio dopo tale interazione Uomo-Natura, nasce da ragioni economiche, volte a costruire una condizione territoriale stabile. Le comunità, quindi, sono "produttori" di paesaggio e "abitanti" dei luoghi e il paesaggio rappresenta la sintesi più rappresentativa dei processi di modellazione antropogenica del territorio, gode di molteplici valenze socioeconomiche legate alla storia delle sue trasformazioni, e al riconoscimento del suo valore sociale.
Nei territori non metropolitani italiani, comunità di "produttori" e di "abitanti" di paesaggi operano nel rinnovamento del mosaico delle funzioni abitative, produttive e dei servizi. Non dissimile la situazione dei territori interni della Sicilia.
A partire dal secondo dopoguerra, la trasformazione del territorio della Sicilia, e in particolare di quella non metropolitana, è stata esempio lampante del processo tipico della trasformazione abrasiva e distruttiva dell'Antropocene. Nel nuovo secolo, si assiste invece ad un cambio di passo, ad un processo nuovo di diffusa consapevolezza. Dopo i pochi Maestri che dialogando con la natura e con i paesaggi dell'interno hanno operato nel secondo Novecento, oggi si riscontra una nuova attenzione diffusa alla capacità della trasformazione contemporanea di generare paesaggi.
C'è stato un tempo, non molto lontano, in cui le architetture, spesso di committenza pubblica, sono

Fig. 4
Cantina alle pendici dell'Etna, Castiglione di Sicilia (CT) di Santi Albanese e Gaetano Gulino, 2012 (foto Santo Edoardo Di Miceli).

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rimaste incompiute per decenni a causa di rallentamenti burocratici, fallimenti, eventi calamitosi. A questo fenomeno è spesso seguito l'abbandono. I luoghi abbandonati sono architetture incompiute, ma anche percezioni sinestetiche di cantieri infiniti che finiamo per preferire ai luoghi della bellezza, e per i quali non era stato pensato un adeguato piano di sviluppo e di autosufficienza economica.

Oggi, al contrario, sembra che la committenza nei territori interni della Sicilia sia rinata, grazie a numerosi autori che qui non citiamo in modo sistematico, ma che raccontiamo attraverso una esemplificazione dettata da personale stima oltre che spesso per amicizia e prossimità di vedute.

C'è una questione generazionale. Tanti progettisti che si sono affermati nel corso degli ultimi 25 anni hanno potuto realizzare le loro opere con la committenza di comunità locali interessate ad incrementare la qualità della dotazione urbana di servizi, e dei luoghi dell'abitare e del produrre. In questo caso la committenza pubblica ha un ruolo chiave nel garantire la continuità dei processi e la realizzazione degli esiti. I controlli di gestione sui finanziamenti di provenienza esterna, nazionale o comunitaria, hanno consentito di completare processi realizzativi in tanti piccoli centri sulle Madonie, sui Sicani negli altopiani interni della Sicilia, sull'Etna. Ma anche la committenza privata fa la sua parte.

Alcuni esempi realizzati

AM3 Architetti Associati ha condotto da 2015 una piccola rivoluzione a Isnello – piccolo centro di circa 1.300 abitanti sulle Madonie – dove la committenza comunale ha realizzato un mosaico di servizi di cui fanno parte l'ostello, l'ampliamento del *learning center* del Parco Astronomico, il belvedere ad ovest del centro storico e che si sta arricchendo con una scuola multifunzionale in costruzione.

Nell'area del Calatino, nei centri di San Michele di Ganzaria (poco meno di 3.000 abitanti) e di Grammichele (12.500 abitanti circa) nel sud-est, NOWA Navarra Office Walking Architecture interviene dai primi 2000 sia nella realizzazione di luoghi dell'abitare privato, sia di spazi pubblici, servizi e *facilities* urbane. Anche qui, soprattutto nella piccola San Michele di Ganzaria, si legge una continuità espressa dalla successiva integrazione degli interventi con lo scopo di migliorare la qualità della vita della comunità con la rimodellazione della piazza del municipio, la realizzazione del Giardino Arena, la ri-

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Fig. 5
Casa di Pietra, Ragalna (CT) di Francesco Finocchiaro | Officina21, 2011 (foto Francesco Finocchiaro).

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qualificazione dell'ex stazione ferroviaria a edificio con funzioni culturali.

Nel sud della Sicilia la spinta propulsiva di Farm Cultural Park a Favara (AG) ha alimentato e condizionato anche la diffusione di interventi di nuova edificazione e di rigenerazione urbana e Lillo Giglia, in alcuni progetti insieme a Francesco Lipari ed altri, contribuisce ad un nuovo approccio alla trasformazione urbana. A torto, l'area dell'agrigentino è stata spesso ritenuta peggiore di altre nella cura dell'architettura: Giglia ha lavorato a ricucire paesaggi urbani e periurbani nell'ottica generale della "speranza" di una nuova poetica. La riconfigurazione urbana di brutti edifici residenziali costruiti troppo in fretta nel denso tessuto urbano favarese, QUID Vicolo Luna nel centro storico di Favara con funzioni ricreative e culturali, e di recente la chiesa di Santa Barbara a Licata, rap-

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Figg. 6-7
Casa B, Ragalna (CT) di Balla | Calvagna, 2010 (foto Salvatore Gozzo).

Fig. 8
Teatro Andromeda, Santo Stefano Quisquina (AG) di Lorenzo Reina, 2013-2023 (foto Annalisa Contato).

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Fig. 9
Giardino Arena al Tempio, San Michele di Ganzaria (CT) di Marco Navarra. Una discarica bonificata assume la forma di una zolla di paesaggio sollevata che si confonde con i campi in fondo alla valle e sulle colline di fronte (foto Peppe Maisto).

Fig. 10
Nuova piazza Municipio con la costruzione di un nuovo monumento ai caduti, San Michele di Ganzaria (CT) di Marco Navarra con Maria Giacoma Marino_ NOWA, 2008 (foto Peppe Maisto).

presentano spunti di questo senso di responsabilità da parte di una committenza non ancora sistematica, ma chiaramente orientata a ricostruire il legame generativo di qualità del paesaggio, auspicato dalla ELC.
L'area etnea soprattutto quella esterna al cuore delle relazioni metropolitane di Catania, presenta invece un legame materico e funzionale al paesaggio dell'Etna, Montagna madre e generatrice. La cantina a Castiglione di Sicilia, nel cuore del DOC Etna, di Santi Albanese e Gaetano Gulino rappresenta questo approccio al basalto etneo. Ma anche gli edifici residenziali di Francesco Finocchiaro con la Casa di Pietra e di Balla&Calvagna con Casa B, entrambe a Ragalna sul versante sud dell'Etna, nascono dal fuoco pietrificato, per mimesi l'una, per gemmazione l'altra.
Possiamo completare questo excursus incompleto e di parte con il caso singolare del Teatro all'aperto Andromeda a Santo Stefano Quisquina, nel cuore di acqua e di boschi dei Sicani. Si tratta di una architettura-scultura opera di Lorenzo Reina, pastore





e artista per mestiere e per passione, che nel 2019 ha portato a termine un'opera che trae la sua forza evocativa e spaziale dall'ancestrale culto degli astri e del Sole. Realizzato a mano, con l'aiuto dei suoi asinelli per il trasporto dei 108 blocchi simbolo delle stelle di Andromeda, si allinea con il Sole al solstizio d'estate e ne materializza a terra la relazione. Anche questa è azione generatrice di paesaggio. ■

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Indizi. Nuove ecologie del progetto nelle aree interne della Sardegna

Traces. New project ecologies in the inland areas of Sardinia

New architectures for new protagonists: is this what has been happening in inland and mountain Sardinia over the last two decades? And in which direction is modernization going: does it operate on the self-referential level of forms, or is it associated with innovative development paradigms? The paper addresses the awareness of identity as a project, which starts from the discovery of the relationship between constructive cultures, shapes and processes of historical communities and settlements. In the 1990s, the first results start from the recovery of historic centers, while in the early 2000s the focus shifted to the landscape, transforming a purely conservative approach to places into a proactive one. A new generation of social and institutional leaders – and producers – brings out *new clients* for projects that re-interpret landscapes, architecture, object design, between continuity and innovation: not through mimetic traditionalisms, but by rediscovering "new ecologies" for transition.

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Keywords

Inland areas, cultural landscape, regeneration, contemporary architecture.

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In apertura
Il Complesso parrocchiale di S. Chiara: la regola del tessuto e l'eccezione del polo urbano. Scorcio della facciata, Carlo Atzeni, Maurizio Manias, Silvia Mocci e Franceschino Serra, 2017, Sini, Oristano (foto S. Ferrando, Studio Vetro Blu).

Nuove architetture per nuovi protagonisti: è questo quel che sta accadendo nella Sardegna interna e "montana" negli ultimi due decenni? E in che direzione va la modernizzazione: opera su un piano prevalentemente linguistico e autoreferenziale, o è associata a nuovi paradigmi dello sviluppo, che si distaccano dai precedenti paradigmi ed anzi tendono a rovesciarli?
In coincidenza forse non fortuita, quei due decenni sono gli stessi nei quali nascono o rinascono nelle due Università altrettante Scuole di Architettura, attorno alle quali si coagula un vivo interesse per le nuove culture del progetto. In precedenza, cartografi e geografi di matrice illuminista avevano bensì cominciato a costruire, da metà Ottocento, rappresentazioni razionali e "scientifiche", come premessa per il governo dell'infrastrutturazione pubblica, via maestra alla "modernizzazione imperfetta" dell'isola. Sarà ancora lo "sguardo da fuori" dei geografi, specie il francese e *annaliste* Le Lannou negli anni Trenta del Novecento, e poi il toscano Baldacci negli anni Cinquanta, a documentare i paesaggi e la "Casa rurale in Sardegna", secondo l'approccio tassonomico della Scuola del Biasutti. Una fotografia della Sardegna interna *ancien régime*, l'ultima possibile prima che la "catastrofe insediativa" della Ricostruzione rompa gli argini e renda irrilevanti gli sguardi rivolti al passato. Occorrerà attendere gli anni Settanta-Ottanta perché si attenui il boom delle periferie e lo svuotamento demografico delle aree interne, e si formino nuovi sguardi e prime risignificazioni dei contesti rurali e montani. Alla fine di questo periodo, nel 1988 esce il volume *Sardegna* della collana *Architettura popolare in Italia*, segnando

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una nuova alleanza tra gli studi storico-antropologici e le discipline dell'architettura e del territorio.
In sé, questo approccio integrato, mentre ricostruiva i segni di un lessico comune all'abitare le aree interne e montane, derivante dalle "permanenze", era diretto a riconnettere gli oggetti ai processi; e a far emergere i soggetti e le culture materiali, sempre mobili e in divenire. Anche il nuovo corpus degli studi "tipo-morfologici", che negli stessi anni metteva in relazione insediamento, culture abitative e costruttive, contribuiva a dare una base scientifica al tema del recupero, in senso non semplicemente tassonomico ma processuale. Conseguenza diretta di queste nuove consapevolezze, alla fine degli anni Novanta, è la legge regionale sul Recupero dei Centri storici, in immediata e non casuale sovrapposizione con la stagione della Carta europea del 2000 e subito dopo del Piano Paesaggistico Regionale. A conclusione del quale, nel 2006, tutto questo sedimenterà senza soluzione di continuità negli Atlanti e Manuali del Recupero, destinati a trasformare l'approccio "vincolistico" del PPR in senso proattivo. In aggiunta, la stagione del PPR inaugura una coerente politica regionale per promuovere la progettazione di qualità.
Contemporaneamente, gli osservatori più attenti del mondo contadino e pastorale della Sardegna interna e montana segnalano l'emergere di figure di "nuovi produttori". Una nuova generazione che ha cominciato prendendo distanze dalla terra di famiglia, ha studiato e vissuto la globalizzazione, e oggi sceglie di tornare/restare in Sardegna con una consapevolezza ed un progetto innovativo: associare buon cibo, bel paesaggio e buona accoglienza con la manutenzione ecosistemica del territorio, dando senso ai prodotti della terra come a qualcosa di profondamente culturale (perché legato alla lunga durata del rapporto comunità-territorio) ed ecologico (perché ha come presupposto un'idea coevolutiva del rapporto con la natura).
Questi nuovi soggetti sociali sono in effetti tra le espressioni migliori della *società della conoscenza* (comuni a gran parte dell'Europa) con progetti che praticano una nuova multifunzionalità intelligente, hanno un rapporto consapevole ma non mitologico con le radici storico-culturali, sanno interpretare la globalizzazione alla luce di una visione progettuale (e non ontologica) dei patrimoni identitari. I "nuovi produttori" hanno radici profonde nei tessuti socioeconomici e relazioni strette con nuovi protagonisti istituzionali, spesso *leader* delle comunità locali, alle cui reti per lo più appartengono. Insieme, interpretano spesso le spinte più efficaci verso un uso consapevole e non clientelare delle risorse pubbliche e dei nuovi programmi integrati del welfare per le aree interne.

Fig. 1
Il Museo – Parco Nivola, vista d'insieme: al centro primo nucleo espositivo delle collezioni nel Lavatoio storico, P. Chermayeff, U. Floris, 1995; a destra in alto i nuovi spazi espositivi e di servizio, G. Crisci, 2012, al centro sui terrazzi a quota inferiore il padiglione del sand-casting e il Parco Nivola, S. Gaias, rispettivamente 2004 e 2009, Orani, Nuoro (foto G. Crisci).

Fig. 2
I nuovi spazi espositivi e di servizio del Museo Nivola: la corte di accesso, G. Crisci, 2012, Orani, Nuoro (foto G. Crisci).

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Non a caso la rete che sostiene questo nuovo sistema produttivo e insediativo è quella dei "paesi", i centri compatti e accentrati che dal tardo medioevo ancora costituiscono l'armatura dell'abitare per le aree interne. I villaggi sono anzitutto i poli di un nuovo welfare imperniato sulla cultura: talvolta un "fai-da-te" locale, ma sempre più spesso fatto di iniziative che ampliano le reti museali e conquistano risonanza esterna. Il museo Nivola di Orani, o il sistema Gavoi che organizza un Festival letterario internazionale, sono ormai meta di itinerari culturali ad ampio raggio, e hanno compiuto una decisa opzione in favore di interventi architettonici nei quali il recupero è inteso in senso dichiaratamente non-vernacolare. Il museo Nivola di Orani, in particolare, si impone come un momento fondativo, con un coerente palinsesto di interventi a tutte le scale, dagli allestimenti artistici al paesaggio. Dal 1995, il primo progetto parte dal recupero del lavatoio storico, riferimento della memoria collettiva del paese e di quella privata e artistica di Nivola. E prosegue con il progetto del nuovo padiglione che conquista il terrazzo a valle, dedicato alle sue opere in tecnica *sand casting*, geometrico e materico

Fig. 3
Il Parco Nivola: i muri di sostegno delle rampe e dei terrazzi come quinte per la *promenade* espositiva delle dee madri dell'artista, Sebastiano Gaias, Orani, Nuoro, 2009 (foto S. Gaias).



insieme; con l'involucro in pietra locale illuminato da shed "industriali", quasi un rimando alla dialettica tra radicamento e internazionalismo dell'artista. Il tutto coordinato nel Parco del Museo, che acquisisce i terrazzi bassi ed è anche una imperdibile *promenade* espositiva. Infine, l'opera aperta del Museo prosegue con i nuovi apparati espositivi e strumentali costruiti in sostruzione (2012) e risale sino al terrazzo alto, interpretando il margine con una efficace sintesi spaziale, che permette di gestire la transizione tra il paesaggio compatto del paese e il paesaggio dilatato degli orti e dei *saltus* (Figg. 1-3).

Alla sfera del welfare sociale si possono ascrivere alcune architetture religiose recenti: piccole (ma non piccolissime) chiese parrocchiali ben radicate nei tessuti di villaggi collinari e pedemontani, nei quali il minimalismo dei volumi puri reinterpreta gli archetipi dei luoghi – anzitutto il recinto, matrice della casa-fattoria del villaggio – e li rilegge in proiezione futura. Paradossalmente, l'architettura religiosa fornisce il pretesto di alcune delle interpretazioni più radicali del rapporto del nuovo con l'antico: dove l'alterità strutturale e materica si richiama però ad una comune idea dell'atto fondativo della costruzione, interpretandone l'essenza "necessaria". Dunque, pur attraverso edifici che rappresentano l'eccezione alla regola del tessuto, i progetti riprendono i fili della cultura insediativa e costruttiva del luogo, stabilendo un dialogo profondo con il contesto (Fig. in apertura, Fig. 4).

Il recupero e il riuso dei sistemi abitativi della lunga durata ha dato luogo a diffusi interventi che ribaltano sempre più spesso la vecchia pratica delle sostituzioni banalizzanti. A Pau, sulle pendici del Monte Arci, questa nuova cultura ha trovato posto sia nella sfera privata, sia nell'ulteriore nodo (caffè letterario, ambienti espositivi, sedi dell'associazionismo locale…) di una rete di servizi che si va costituendo capillarmente con valore di aggregazione sociale "dentro" i tessuti storici (Fig. 5). Architetture religiose e civili di Sini e Pau fanno parte di un fenomeno più ampio, riferibile alla regione storica della Marmilla, l'habitat dell'anno mille che meglio documenta in Sardegna la lunga durata del modello insediativo altomedioevale. Questo territorio oggi vive una fase di rinascita nella quale hanno avuto una parte significativa anche laboratori e scuole estive promosse in condivisione tra la Scuola di Architettura di Cagliari e le comunità con le loro strutture per lo sviluppo locale integrato - i GAL (Figg. 4-5).

Le matrici tipo-morfologiche della "casa elementare" – documentata da Pagano e Daniel nel loro la-

Fig. 4
Complesso parrocchiale di S. Chiara, la torre campanaria allineata sul recinto, l'abside, C. Atzeni, M. Manias, S. Mocci e F. Serra, Sini, Oristano, 2017, Sini, Oristano (foto S. Ferrando, Studio Vetro Blu).

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Fig. 5
Ai piedi del monte Arci il recupero della Casa Borrelli come caffè letterario interpreta il recinto in modo contemporaneo, introducendo una permeabilità visuale e recuperando la corte come filtro tra percorsi pubblici e spazi di aggregazione sociale, C. Atzeni, A. Dessì, S. Mocci, 2017, Pau, Oristano (foto C. Atzeni).

voro sulla casa rurale come precursore del moderno funzionalismo – hanno dato lo spunto a reinterpretazioni di notevole qualità paesaggistica sul tema dell'insediamento disperso. A Santadi, nel "profondo sud" della Sardegna, si svolge un originale esperimento di ibridazione tra radicamento locale e proiezione internazionale. Un centro culturale e di promozione multifunzionale delle pratiche artigianali e creative, ha costruito un contesto abitativo, laboratoriale e di convivialità sui pendii terrazzati del massiccio del Sulcis. Nuovi volumi puri (intonacati a calce) dialogano con le preesistenze (con i setti in pietra a vista) assumendone gli archetipi fondativi: scatole murarie monocellulari a semplice spessore, in sequenza sulle linee di quota per minimizzare gli sbancamenti, aderenti al suolo con il loro sviluppo pressoché esclusivo a piano terreno. Il muro è l'elemento lessicale comune tra la cellula, i chiusi che articolano l'orografia e le attività agropastorali, e i terrazzamenti che conquistano suolo abitabile (Fig. 6).
Ai margini di un centro storico agropastorale dell'alta valle del Cixerri, protagonista della prima modernizzazione mineraria di metà Ottocento, il progetto ex novo di una casa a patio viene interpretato attraverso la conferma del tipo storico. Nel rapporto permanenza/innovazione, tra principi insediativi di lunga durata e innesti contemporanei, la corte diventa elemento centrale che polarizza l'unità domestica, una volta cessata la sua simbiosi con la produzione rurale. Il muro è anche in questo caso l'invariante che caratterizza il progetto, generando un sistema in cui al setto del fronte si sovrappongono le casse a doppia altezza della zona giorno e il volume rialzato della zona notte. Il rapporto tra edificio e verde privato restituisce il senso di una micro-natura produttiva, con lo spazio del patio occupato da un albero di melograno, mentre nel cortile retrostante gli alberi di agrumi si confrontano con le bucature profonde dell'edificio. Il patio e il verde garantiscono un funzionamento microclimatico proprio della corte domestica mediterranea: l'orientamento favorevole (a sud) e la ventilazione trasversale per il raffrescamento, confermano la struttura intrinsecamente bioclimatica del tipo (Figg. 7-8).
Infine, non si può non sottolineare come la cultura del progetto più consapevole si stia progressivamente (ri)appropriando del tema dello spazio "vuoto". Territorio per eccellenza della "bassa densità" insediativa, la Sardegna ha bisogno forse più che d'ogni altra cosa di uno "sguardo paesaggistico" che dia senso e interpreti con estrema essenzialità il vuoto: con progetti minimalisti che restituiscano un significato inedito al paradigma miesiano. In un centro storico della montagna centrale, ma con straordinari ambiti fluviali e costieri, si è realizzato uno di questi interventi minimi: una semplice pensilina per la sosta del trasporto urbano, in acciaio *corten* e legno, esperimento di *design etnico* come attualizzazione dei saperi artigianali storico tradizionali, insieme accogliente e raffinato. Un modello di futuro credibile perché utopico e realistico nello stesso tempo (Figg. 9-10). ■

6



Fig. 6
Pretziada Headquarters. Il progetto prevede la riqualificazione di tre edifici rurali, con l'addizione di un nuovo volume nel furriadroxiu (casa-fattoria) di Is Aresus, M. Casciu, F. Rango, 2015-2017, Santadi, Sud Sardegna (foto S. Ferrando, Studio Vetro Blu).



7



8

9



Fig. 7
Nella casa di nuova costruzione nel centro urbano di Dosmunovas, il rapporto tra pubblico e privato è regolato dal muro, che si apre puntualmente per permettere il passo carraio e l'accesso filtrato all'abitazione, A. Dessì, 2017, Domusnovas, Sud Sardegna (foto A. Dessì).

Fig. 8
Il patio è il fulcro della casa, definisce l'impianto planimetrico e l'articolazione volumetrica con una stanza a cielo aperto, estensione naturale della zona giorno, A. Dessì, 2017, Domusnovas, Sud Sardegna (foto A. Dessì).

10



Fig. 9
Nel cuore montano della Sardegna, la sostituzione di un'obsoleta pensilina per gli autobus *ai bordi di una scarpata affacciata sulla valle* è l'occasione per realizzare un *mirador* che stabilisce un dialogo tra strada, comunità e paesaggio, D. Fancello, 2018, Dorgali, Nuoro (foto D. Fancello)

Fig. 10
La collaborazione tra progettista, amministrazione e maestranze locali ha prodotto un lavoro di qualità costruttiva e sociale: le sedute, realizzate dai maestri artigiani di BAM, sono disposte per favorire una socialità informale, D. Fancello, 2018, Dorgali, Nuoro (foto D. Fancello).

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Contemporary architectures in inland Corsica: the projects of Amelia Tavella and Orma Architettura

Edited by Matteo Tempestini and Cristian Dallere

The territory of Corsica is an extensive mountain range emerging from the Mediterranean Sea. From the morphological point of view, it is a mountainous region; the flat area coincides with the narrow Tyrrhenian coastal strip of the Aleria plain. With a very low population density, which grows extensively during the summer period, Corsica preserves specific environmental and landscape characteristics that determine the quality of the place; in this respect, it is worth noting that approximately one-third of the territory is a protected natural park. The island's main economic resources are tourism and the traditional agro-pastoral and wine economy. The essay illustrates four projects, two by the Orma Architettura studio and two by architect Amelia Tavella. All the architectures presented are united by the extreme control of the project, which determines their high design quality in terms of their relationship with the landscape, the built heritage and the local communities.

Matteo Tempestini

After a master's degree thesis on the theme of repopulation in mountain areas, he is now architect and PhD fellow in Architecture, History and Design at Politecnico di Torino, where he has been undertaking research on contemporary architecture in Alpine territories. He is also member of the IAM (Istituto di Architettura Montana) research centre.

Cristian Dallere

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Keywords

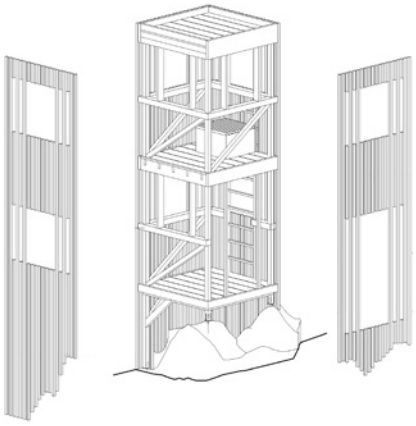
Contemporary architecture, mountain architecture, Corsica, heritage, renovation.

Doi: 10.30682/aa2310f

Orma Architettura

Observatoires du cerf corse

1



Location:
St Pierre de Venaco, Castifao, Quenza

Chronology:
2017

Photos:
David Giancatarina, Julien Kerdraon

The Corsican deer, endemic species disappeared in 1969, is resurrecting over the years thanks to a reintroduction program by the Corsican Natural Regional Park in 1985. This program is now entering a second phase that aims at informing and educating the population to raise awareness on the fragility of the species. At first, the Regional Natural Park of Corsica intended to order pre-manufactured observatories. However, the architects have presented the Park with a project that was to be built by local artisans respecting the budget.
The modest observatories, made of local wood («Laricio», an endemic pine), are located in the mountains of the Regional Park of Corsica, in three distinct areas: Venaco, Castifao and Quenza. Built by local artisans, all the viewpoints have matching rectilinear forms that resemble tree trunks, adjusted to suit their specific locations. Each one is designed to adapt to the terrain and surrounding rocks. They also change according to the views on the landscape and to observe the deer, which explains why some of the observatories are more vertical than others. Each pavilion is adapted to its near and far environment and their slatted walls prevent deer from seeing the people inside. Their bases are unevenly finished, where the slats extend downwards to position precisely over the rockface and recall the appearance of undergrowth.

Opening picture
Mirador, Corsica, France, Orma Architettura, 2017.

Fig. 1
Design axonometry.

2



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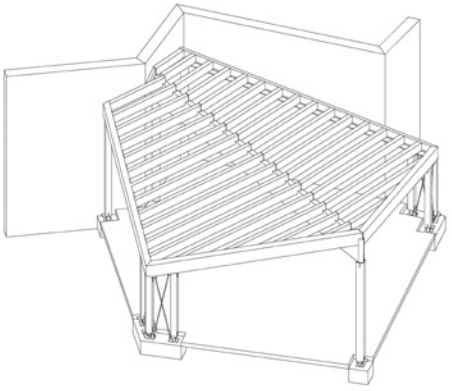


Figs. 2-4
The three observatories.

Orma Architettura

Auvent pour l'école d'Evisa

1



Location:
Evisa

Chronology:
2019

Photos:
David Giancatarina, Julien Kerdraon

The village of Evisa hosts several cultural events that require a multipurpose outdoor space. In the centre of the village are the town hall, the school, and a multipurpose space directly overlooking the schoolyard. Therefore, the municipality chose this "central" space, particularly the schoolyard, to construct a local wooden canopy for different uses. This canopy is a "micro-project" with an important social dimension through cultural, craft and educational aspects. It was built entirely on-site to tell the story and the know-how of this material to inhabitants and children. The architecture of Evisa is designed by massive buildings erected with great volumetric simplicity, surrounded by a forest of chestnut trees and *Laricio* pines. The latter was once the economic lung of the territory, making the village of Evisa the capital of its micro-region.

The canopy is imagined as a homogeneous mass cut according to the site's situations and constraints. Leaning against a dividing wall, it follows the strict limits of the site, but adapts to various situations. Indeed, its geometry stretches vertically to the West, opening towards the courtyard and the landscape view, and then lowers to the north not to obscure the light in the existing building. The particularity of the project is based on the desire to build the canopy using exclusively local wood resources within a radius of 30 km. The realization of this project is based on the reintegration of craftsmanship into architecture, allowing for a "tailor-made" design.

2



Fig. 1
Design axonometry.

Figs. 2, 4
The roofed space.

3



4



Fig. 3
General view.

Amelia Tavella Architectes

Rebirth of the Convent Saint-François



Location:
Santa Lucia di Tallano

Chronology:
2022

Photos:
Thibaut Dini

The Saint-François Convent was built in 1480. It was a defensive castle first and then a place of prayer and retreat. Today is listed as a historical monument, immersed in a olive grove and overlooking the village below. The designer decided to keep the parts of the building in a state of decay, which had only been restored, and to replace the missing parts with copper-clad volumes, which follow the shape of the original volumes and house the House of the Territory. The new construction intervention is reversible and can be dismantled so that in the future the building can once again become a ruin. The copper cladding also helps to enhance the light that strikes the building, reflecting and refracting it as opposed to the massive existing granite walls. In this way, the cladding transforms the place into an experience.



Fig. 1
The relationship with pre-existence.

Fig. 2
Integration into the landscape.

Fig. 3
General view.

Fig. 4
View of the portico.

3



4



Amelia Tavella Architectes

École a Strega



1

Location:
Santa-Maria-Siché

Chronology:
2018

Photos:
We Are Content(s)

The school, with its tapered shape, is located on a vast, virgin plot of land between two centenary oaks. One marks the entrance to the school, and the second becomes the centre of the playground area. The new wooden volume rests on the ruins of a former stone stable through a camouflage operation that allows for solid integration with the landscape. The roof, which provides thermal and acoustic comfort, highlights the site's topography thanks to its gently sloping double pitch, contrasting the verticality of the surrounding mountains with its horizontality. The wooden cladding of the oblong volume of the building is punctuated by granite portions, with ashlars from the dismantling of other local buildings. The choice of the wooden structure is dictated by the potential this material offers in terms of space for a functional program such as a school.

2



Figs. 1-2
Integration into the landscape.

Fig. 3
North-East view.

Fig. 4
View of the courtyard.

3



4



adelina **picone**/vincenzo **te**
daniele **ronsivalle**/antonell
francesco **marras**/matteo **t**
sofia **nannini**/yujin **hirase**/n
aleksander **saša ostan**/dari
maja **momirov**/robert jonat
mária **novotná**

nore/katia **fabbricatti**/
o **sanna**/stefano **cadoni**/
empestini/cristian **dallere**/
icolas **del rio**/skye **sturm**/
o **kristić**/andrej **strehovec**/
nan **loher**/eltjana **shkreli**/

2. PAESAGGI





Fjäll, o le altre Alpi: costruire nelle montagne del Nord

Fjäll, or the other Alps: building in the Nordic Mountains

Contemporary Nordic architecture is shaped by its relationships with the global architectural practice and its material and cultural ties to the regional context. This essay investigates the specificities of mountain and rural architecture in the Nordic countries over the last two decades, with case studies from Norway, Sweden, Finland, and Iceland. Due to their proximity to the Arctic Circle, the living conditions in these territories are very close to those in the Alpine regions, despite the lower elevation. The essay analyses several factors that are currently at play when it comes to the architectural practice in the North: the relationship between landscape and tourism, the reuse of 20th century rural heritage, the resilience of traditional building techniques, and the clashes between local territories, extractive policies , and colonial power.

Sofia Nannini

She is a research fellow and adjunct professor at the University of Bologna. She also teaches at the University of Florence and at the Italian Institute for Design. She holds a PhD in History of Architecture from the Polytechnic University of Turin (2021). She is author of *Icelandic Farmhouses: Identity, landscape and construction (1790-1945)*, published by Firenze University Press (2023).

Keywords

Nordic countries, mountains, tourism, landscape, regionalism.

Doi: 10.30682/aa2310g

In apertura
Studio Bua, Hlöðuberg Artist's Studio, Breiðafjörður, Islanda, 2021 (foto Marino Thorlacius).

Fig. 1
SPINN Arkitekter, in collaborazione con Format Engineers, Dagsturhytter, bivacco presso Hammerfest, Norvegia, 2015-2018 (foto SPINN Arkitekter).

Premessa

Il saggio ha come focus geografico i territori della penisola scandinava – Norvegia, Svezia, Finlandia – e l'Islanda. Si esclude la Danimarca, prevalentemente pianeggiante e dal clima continentale, e i territori dell'artico, Groenlandia e isole Svalbard, caratterizzati da condizioni climatiche e sociali molto differenti.

Nella lingua svedese le due parole più comuni per dire *montagna* sono *berg* e *fjäll*. *Berg* è una montagna generica, che può trovarsi in tutto il mondo (l'Everest e il Monte Bianco, ad esempio, sono *berg*). *Fjäll*, al contrario, è un tipo specifico di montagna: sono infatti *fjäll* le montagne che si trovano solamente in Scandinavia. Questa distinzione linguistica mette in evidenza la specificità di quella catena montuosa che in italiano è nota come Monti scandinavi, o Alpi scandinave, che attraversa la Norvegia, il nord-ovest della Svezia e il nord della Lapponia finlandese. Luoghi di estrazioni minerarie, serbatoi idrici e produzione di legname, oggi i Monti scandinavi sono diventati uno dei maggiori simboli della vita all'aria aperta (*friluftsliv*, in norvegese), così importante per le società nordiche. Sono montagne difficili e scarsamente urbanizzate, per questo paragonabili – con le dovute proporzioni – all'aspro territorio islandese, dove tuttavia il sostantivo *fjall* è spesso associato a *eld*, fuoco: *eldfjall* significa infatti vulcano.

Nelle narrazioni e nella critica sulla produzione architettonica del Nord Europa, il rapporto tra comunità umana ed elementi naturali sembra essere inscindibile (Treib, 1998). Si può far risalire la centralità di questo rapporto alle tante opere che l'architetto e critico norvegese Christian Norberg-Schulz ha dedicato all'architettura scandinava: opere influenzate dal metodo fenomenologico, che implica la lettura di un edificio in relazione al contesto territoriale a cui appartiene (Norberg-Schulz, 1996, vii). Norberg-Schulz è arrivato così a definire un vero e proprio *genius loci* scandinavo, dando particolare valore a caratteristiche naturali come la luce e il paesaggio nordico. Si tratta

1



2



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Fig. 2
Snøhetta, Rifugio Tungestølen, Luster, Norvegia, 2015-2018 (foto Jan M. Lillebø).

Fig. 3
Snøhetta, Tverrfjellhytta, Padiglione per l'osservazione delle renne selvatiche, parco nazionale di Dovrefjell, Norvegia, 2009-2011 (foto Roger Brennhagen).

di un'interpretazione poetica e avvincente, che ha abbracciato il lavoro dei grandi maestri e che, tuttavia, ha contribuito a nascondere i tanti lati oscuri della modernizzazione che ha avuto luogo nei paesi nordici a partire dall'inizio del Novecento, come le politiche estrattiviste, la costruzione di numerose infrastrutture viarie e idrauliche, e i difficili scontri con la cultura Sami, indigena del Nord della penisola scandinava.

Parlare di costruzione *alpina* in Nord Europa non è semplice. Per certi versi, l'intera regione nordica può essere interamente paragonata – dal punto di vista ecologico e climatico – all'arco alpino dell'Europa meridionale e centrale. Con esso condivide il clima, la vegetazione, ma anche l'isolamento delle comunità interne e l'impatto sempre più pesante dei cambiamenti climatici sul territorio. In ritardo rispetto alle celebri mete turistiche delle Alpi, negli ultimi vent'anni montagne e paesaggi nordici sono diventati motori di un turismo internazionale spesso senza paragoni – oltre due milioni di visitatori all'anno in Islanda, tra il 2017 e il 2019, una cifra che ribalta il rapporto numerico con la popolazione locale, di soli 370 mila abitanti. La montagna nordica è quindi una montagna simile alla nostra, con la quale condivide condizioni climatiche e difficoltà umane, ma al tempo stesso è una montagna diversa: è un territorio *alpino*, ma talvolta in riva al mare, o vicino a grossi corpi d'acqua, come laghi e fiumi. Sono varie le lenti interpretative che si possono utilizzare per analizzare la costruzione rurale e monta-

na in Nord Europa. In questo articolo si è scelto di evidenziare i seguenti temi: il rapporto tra costruzione in quota, paesaggio e turismo, il ruolo della tradizione nelle costruzioni alpine e rurali, la produzione architettonica promossa dalla cultura Sami e le logiche di estrazione capitalistica e il loro impatto sui territori.

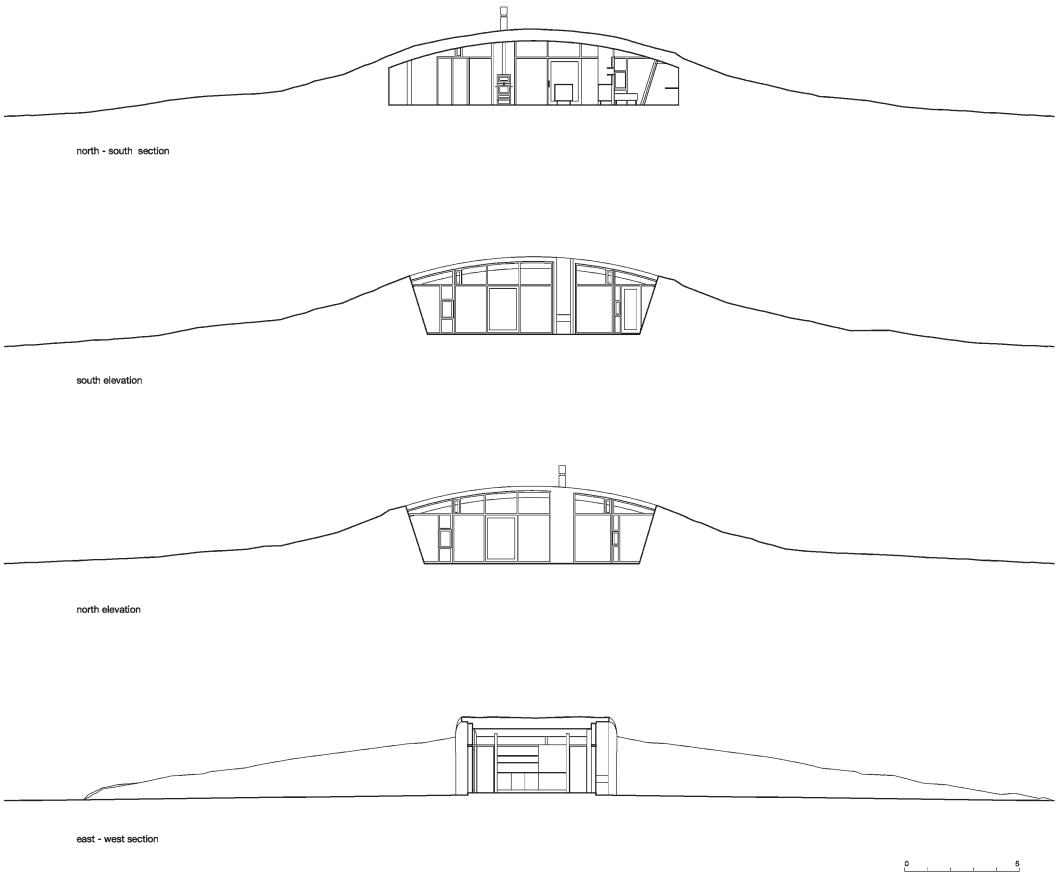
Data la natura prevalentemente montuosa del paese, la Norvegia è senz'altro la nazione nordica più attiva nell'ambito delle costruzioni in quota tipiche dei territori di montagna. Dai primi, sporadici casi di costruzione moderna in altura – il Nye Turtagrø Hotell (Jarmund/Vigsnæs Arkitekter, 2002) e il Preikestolen fjellestue (Helen & Hard, 2008) –, negli ultimi vent'anni si è assistito ad una vera e propria *arkitektureksplosjon* nella realizzazione dei tanti rifugi e bivacchi, gestiti dalla DNT (The Norwegian Trekking Association). Queste sperimentazioni in quota, perlopiù in elementi lignei prefabbricati, hanno coinvolto studi d'architettura alle scale più diverse, da realtà locali come SPINN Arkitekter, in collaborazione con Format Engineers (Fig. 1) fino allo studio internazionale Snøhetta, più volte attivo nella realizzazione di rifugi, bivacchi e punti di osservazione, come nel caso della Bjellandsbu Cabin, costruita nel 2013 (Snøhetta, 2019, 28-29) e del rifugio Tungestølen (completato nel 2018) (Fig. 2). L'esempio più noto è il Tverrfjellhytta, un padiglione per l'osservazione delle renne selvatiche nel parco nazionale Dovrefjell (Almaas, 2016, 48-49). Con un nucleo in legno e un rivestimento esterno in vetro e acciaio, il padiglione rende l'osservazione della natura un'esperienza immersiva ma al tempo stesso cinematografica, ponendo gli esseri umani dietro un vetro e quasi offrendo un ribaltamento nei rapporti gerarchici di osservazione reciproca tra animali umani e non-umani (Snøhetta, 2019, 156-157) (Fig. 3).

In parallelo all'architettura per rifugi e bivacchi, negli ultimi trent'anni l'ente norvegese Nasjonale turistveger, promotore delle strade panoramiche che percorrono il Paese, ha sostenuto numerosi progetti architettonici e installazioni artistiche, il cui scopo è quello di unire arte e paesaggio, rendendo quest'ultimo fruibile tramite aree di sosta, installazioni, servizi e piattaforme panoramiche (*Nasjonale turistveger*, 2023) (Fig. 4). L'architettura come mezzo che permette e facilita l'osservazione e l'esperienza del paesaggio sembra essere un *fil rouge* che va oltre la montuosa Norvegia e unisce tutti i paesi nordici. L'Islanda è un luogo di grandi sperimentazioni in questo ambito, che deriva-

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no da un paesaggio naturale spesso inaccessibile e pericoloso, in certi casi addirittura proibito al passaggio umano per motivi di conservazione ecologica della vegetazione e del muschio. In anni recenti, gli studi islandesi Arkís Arkitektar e Landslag hanno realizzato, rispettivamente, un belvedere sul canyon Fjaðrárgljúfur (2016-17) (Lauri, 2020) e la scalinata di Saxhóll, che avvolge un piccolo cratere nel parco nazionale di Snæfellsjökull (2015, vincitore del Rosa Barba International Landscape Prize 2018).

Data la centralità della vita all'aria aperta per le società nordiche, non stupisce che molta sperimentazione sia dedicata alla costruzione di residenze immerse nella natura, cabine e *sommerhus* da utilizzarsi come seconde case e residenze di vacanza. In questo contesto, lo sguardo del progetto non è solo verso l'*altro* – l'osservazione del paesaggio e degli animali non-umani –, ma vi è anche uno sguardo interno, storico, alla ricerca di legami più o meno evidenti con la tradizione costruttiva di ogni territorio. L'architettura residenziale immersa nel paesaggio rurale diventa quindi un laboratorio per rivisitare la tradizione architettonica locale, come le case di torba islandesi immerse nel terreno, reinterpretate in chiave moderna dallo studio islandese Granda nella residenza Garður (Fig. 5). L'architettura rurale nordica degli ultimi anni sembra essere anche un campo di prova per riproporre un'immagine cristallizzata della costruzione scandinava, che si concretizza nelle strutture a capanna, con la doppia falda a forte pendenza – un tipo strut-

Fig. 4
Knut Wold con la collaborazione di Jensen & Skodvin Arkitektkontor, Area di sosta presso Mefjellet, Norvegia, parte del progetto di Nasjonale turistveger (foto Sofia Nannini, 2012).

Fig. 5
Knut Wold con la collaborazione di Jensen & Skodvin Arkitektkontor, Area di sosta presso Mefjellet, Norvegia, parte del progetto di Nasjonale turistveger (foto Sofia Nannini, 2012).

6



7



Figg. 6-7
Måns Tham Arkitektkontor, A-frame ski lodge, Edsåsdalen, Svezia, 2021 (foto Anders Smedberg).

Fig. 8
Studio Granda, Podere Drangar, Snæfellsnes, Islanda, 2019 (foto Pancho Gallardo).

8



turale definito col termine inglese *gable* da Norberg-Schulz, che vedeva in queste forme qualcosa di "anticlassico" e "caratteristico" del Nord (Norberg-Schulz, 1996, 53). In Svezia, nell'ambito del turismo alpino, perlopiù legato agli sport invernali, alcune recenti costruzioni condividono l'uso di questa tipologia strutturale, formata da telai lignei triangolari, spesso prefabbricati e montati in loco (Figg. 6-7).

Contrariamente alla percezione – tipica di chi viene dall'Europa mediterranea – dei paesi nordici come territori senza una storia di lunga durata, e quindi privi di tracce antropiche nel paesaggio, molti paesi del Nord stanno ora facendo i conti con i frammenti architettonici della propria storia, soprattutto novecentesca: in Islanda, negli ultimi anni un tema ricorrente è il recupero delle tante fattorie in calcestruzzo, costruite nel corso del Novecento e in molti casi abbandonate (Gísli Sverrir Árnason & Sigbjörn Kjartansson, 2011-2014; Nannini, 2023). Nel 2019 Studio Granda ha recuperato le fatiscenti strutture in cemento del podere Drangar, nella penisola di Snæfellsnes (Fig. 8); nel 2021, lo studio britannico-islandese Bua ha costruito una residenza d'artista all'interno delle mura perimetrali di una fattoria sul Breiðafjörður, facendo della vecchia costruzione rurale un reperto archeologico e, al tempo stesso, un perimetro per il nuovo edificio (Fig. 9).

I territori nel Nord della Scandinavia sono da secoli oggetto di una contesa politica e culturale con i Sami, l'unica popolazione definita come indigena residente in Europa. La regione Sápmi, che abbraccia il nord della Norvegia, Svezia, Finlandia e la penisola di Kola in Russia, è un territorio culturale, ampio e sfaccettato, e solo in anni recenti la popolazione Sami ha ricevuto la giusta attenzione nel dibattito architettonico e artistico internazionale. Nel 2012, a Inari, in Finlandia, è stato inaugurato il Sámi Cultural Center Sajos, un centro culturale e amministrativo per la popolazione Sami che risiede nella Finlandia del Nord. Frutto di un concorso vinto dallo studio HALO Architects di Oulu, si tratta di un edificio urbano, tuttavia immerso nei boschi di conifere che circondano la cittadina (Fig. 10). Nonostante il paradosso di costruire un edificio pubblico e stabile per una popolazione tradizionalmente nomade, Sajos è una costruzione in grado di interpretare in modo astratto la cultura Sami, senza proporre caricature delle strutture tradizionali, e offre interessanti spunti di riflessioni sulla rappresentazione delle dinamiche di potere tra una cultura indigena e uno stato nazionale (Singler & Singler, 2023). Nel 2022, per la prima volta il padiglione nordico della Biennale di Venezia è stato trasformato nel Sámi Pavilion, con l'obiettivo di dare risonan-

9



Fig. 9
Recupero di una fattoria abbandonata. Studio Bua, Hlöðuberg Artist's Studio, Breiðafjörður, Islanda, 2021 (foto Marino Thorlacius).

za alla cultura Sami, evidenziando i rapporti di forza coloniali che hanno caratterizzato lo scontro tra la cultura indigena e la società scandinava. Nel 2023, il padiglione nordico ospiterà *Girjegumpi*, una biblioteca collettiva sull'architettura indigena e progetto artistico a cura dell'artista Joar Nango (ArkDes, 2022).

Infine, in un territorio nordico che si fa luogo di scontri, è ormai noto il caso di Kiruna: un insediamento urbano che, dal 2004, è oggetto di uno sradicamento forzato. *Company town* fondata a inizio Novecento dall'azienda mineraria Luossavaara-Kiirunavaara AB, Kiruna ospita uno dei maggiori depositi di ferro al mondo, che si estende al di sotto del nucleo abitato. Per questo motivo, all'inizio degli anni Duemila si è deciso di spostare il centro storico tre chilometri verso est, inclusi alcuni edifici nella loro interezza, per permettere alla produzione della miniera di continuare indisturbata (Sjöholm, 2020). Oggetto della mostra *Kiruna Forever* presso ArkDes (Swedish Centre for Architecture and Design) nel 2020, Kiruna è una città che possiamo definire *alpina* per la sua collocazione – nel Nord della Lapponia svedese –, definita da logiche capitalistiche e che ancora oggi deve sottostare alle politiche estrattive tali per cui il peso economico della miniera risulta più forte di un intero insediamento urbano (ormai) storicizzato (Fig. 11).

Per le sue caratteristiche geografiche e climatiche, l'architettura nordica presenta molte affinità con la costruzione alpina contemporanea nell'Europa continentale e meridionale. Cura e protezione del paesaggio naturale si scontrano con logiche di promozione turistica o industriale; la conservazione delle tracce della tradizione rurale si interseca con una sempre maggiore attenzione per le popolazioni locali, spesso lontane dagli interessi politici ed economici dei governi. Studiare le dinamiche che interessano l'architettura *alpina* del Nord significa riconoscere echi e affinità che accomunano tutte le aree e le relative comunità del continente europeo che per molto tempo sono state considerate marginali rispetto ai luoghi centralizzati – e urbani – del potere.

Ringraziamenti

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Fig. 10
HALO Architects, Sámi Cultural Center Sajos, Inari, Finlandia, 2012 (foto Vesa Toppari/ Sámediggi | Saamelaiskäräjät).

Fig. 11
Henning Larsen Architects, Nuovo municipio di Kiruna, Svezia, 2018 (foto Henning Larsen Architects).

10



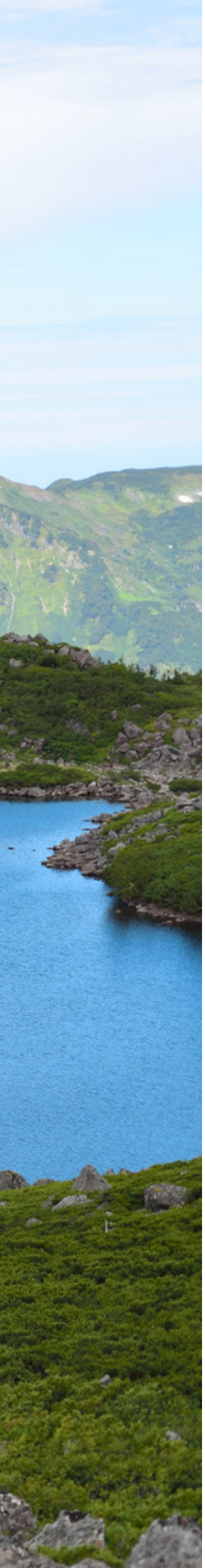
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11







Architecture in Japan's mountainous areas: shapes determined by external factors, the natural environment

For nearly 30 years, I have been fascinated by architecture built in mountainous areas and have been conducting research and analysis mainly in Japan. Many of the mountain lodges located in hostile natural environments are devoid of decoration because of their setting, and the bare form of the space appears inevitable. Beauty can be found in such simple and sturdy construction, and it can be said that this is the strength of architecture that emerges from the confrontation with harsh natural environment.

In Japan, when building in national or semi-national parks, there are often regulations on forms, such as "gabled roofs with a slope of 3/10 to 5/10" and color, such as "no more than two colors out of dark brown, red rust color, or soft brown". Architecture in Japan uses a timber-frame construction method in which the structure is built with columns and horizontal beams, and roofs are built by adding trusses on top of the structure. In addition, due to Japan's rainy and typhoon seasons, which bring heavy rainfall, most buildings traditionally have sloped roofs with large eaves. The gabled shape of mountain buildings is a natural form in this respect. In this article, I would like to introduce some of the mountain architecture like *Karasawa hütte*, *Tateyama mountain villa*, *Nozawa-Onsen lodge* designed by the late Prof. Takamasa Yoshizaka, one of Japan's leading postwar architects, as well as other architectures in mountainous areas such as *Mt.Ontake visitor center*, *Gokayama Cross Base*, *HütTENT* designed by the author.

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Keywords

Mountain architecture, Japan, Takamasa Yoshizaka, yHa architects.

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For nearly 30 years, I have been fascinated by architecture built in mountainous areas and have been conducting research and analysis mainly in Japan. Many of the mountain lodges located in hostile natural environments are devoid of decoration because of their setting, and the bare form of the space appears inevitable. Beauty can be found in such simple and sturdy construction, and it can be said that this is the strength of architecture that emerges from the confrontation with harsh natural environment.

Modern mountaineering was introduced in Japan in the 1890s by the Englishman Walter Weston and others, who introduced the Japanese Alps (Northern, Central, and Southern Alps) to the world. *Hakuba mountain villa* was opened in 1905 at an altitude of 2,832 meters, just below the summit of Mt. Hakuba. At the time of its opening, the hut was about 10 x 7m in size, but today it is the largest in Japan, with a capacity of 1,200 people. In the 1950s, an unprecedented boom in mountaineering led to various technological innovations and improvements in facilities and services, and today there are more than 170 lodges in the Japanese Alps alone (Fig. 1).

In Japan, when building in national or semi-national parks, there are often regulations on forms, such as "gabled roofs with a slope of 3/10 to 5/10" and color, such as "no more than two colors out of dark brown, red rust color, or soft brown". Architecture in Japan uses a timber-frame construction method in which the structure is built with columns and horizontal beams, and roofs are built by adding trusses on top of the structure. In addition, because of Japan's rainy and typhoon seasons, which bring heavy rainfall, most buildings traditionally have sloped roofs with large eaves. The gable shape of mountain architecture is a natural form in this respect, and it is fascinating to see architecture like *Hakuba Ooike mountain villa,* with its simple exterior and bright red exterior walls and roof, con-



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Opening picture
Hakuba Ooike mountain villa.

Fig. 1
Hakuba mountain villa.

2



trasting with the green of the trees, standing in a dignified natural setting (Opening picture). In this article, I would like to introduce some of the mountain architecture designed by the late Prof. Takamasa Yoshizaka, one of Japan's leading postwar architects, as well as other buildings in mountainous areas designed by the author.

Projects

Karasawa hütte (Figs. 2-3)
Architect: Takamasa Yoshizaka
Location: Kamikochi, Nagano
Completion: 1963
Structure/Scale: 2-storey wooden structure, 450 m^2
Surrounded on 3 sides by the Hotaka mountain range of the Northern Alps, it is situated on the moraine of the dry riverbed, where glacier-borne rocks have accumulated at an altitude of 2,350 m. In winter, avalanches from the surrounding area flow through it. By burying the building in the ground, avalanche damage is minimized. The lodge consists of 3 buildings, distributed in a way that reduces the surface exposed in the direction of the avalanche. Therefore, the avalanche passes over the snow accumulation on the roof and prevents it from destruction. The *Karasawa hütte* is surrounded on 2 sides by a stone wall with a gabion (a basket made of woven iron wire filled with boulders) that cannot be buried, giving it the appearance of a stone fort. However, it is invisible and blends in with the surrounding environment, mimicking a living creature. The building has 12-15 centimeter pillars and 15 centimeter beams that can be carried by one person on foot, and the vaulted dining room has trussed beams to span of the building. Every year in April, the lodge is dug out from more than 3 meters of snow and opened to the public.

Tateyama mountain villa (Fig. 4)
Architect: Takamasa Yoshizaka
Location: Midagahara, Toyama
Completion: 1963
Structure/Scale: 3-storey reinforced concrete structure, 1,301.76 m^2
This national dormitory stands on the plateau of Midagahara, Tateyama, at an altitude of 1,940 meters. The shape of the building is intended not to obstruct the passage of wind and seems to be in-

Figs. 2-3
Karasawa hütte, Takamasa Yoshizaka, 1963.

3



4



Fig. 4
Tateyama mountain villa, Takamasa Yoshizaka, 1963 (photo Hiroshi Miyazawa).

Fig. 5
Tateyama mountain villa, Takamasa Yoshizaka, 1963 (photo Hiroshi Miyazawa).

Figs. 6-9
Mt. Ontake visitor center Yama-terrace Otaki, yHa architects, 2022 (photo Takeshi Yamagishi).

5



spired by the shape of the mountain behind, but its generous size stands dignifiedly in response to the scale of the Tateyama Mountain range. In this area, snow blows heavily from the Sea of Japan, and the wind often causes many snowdrifts. The roof has a simple shape with minimum unevenness to cope with the wind, and its arched, streamlined line is designed to sweep away the snow. The walls are rhythmically dotted by deeply carved windows of various sizes.

Nozawa-Onsen lodge (Fig. 5)
Architect: Takamasa Yoshizaka
Location: Nozawa Onsen, Nagano
Completion: 1968
Structure/Scale: 1 reinforced concrete basement structure + 3-storey wooden structure, 225.54 m^2
The acorn shape eliminates the need for snow removal, and the green roof stands out against the snow-white landscape. In the center of the hexagonal plan is a spiral staircase that allows to reach each room directly. In addition, since the entire building consists of one room with an atrium, the warm air from the stove on the first floor rises to heat the entire building. The central space gives the building a centripetal effect that draws people together.

Mt.Ontake visitor center, Yama-terrace Otaki + Sato-terrace Mitake (Figs. 6-10)
Architect: yHa architects (Yujin Hirase + Yuko Hirase)
Location: Kiso, Nagano
Completion: 2022
Structure/Scale: 1-storey reinforced concrete + steel + wooden structure, 498.30 m^2 / 2022 (Yama-terrace Otaki) + 1-storey wooden structure, 431.52 m^2 / 2022 (Sato-terrace Mitake)

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8



This project was selected by Nagano Prefecture and the city of Kiso in a joint public proposal in July 2020 for reconstruction after the Mt. Ontake eruption disaster in September 2014 and for the revitalization of the region. Nagano Prefecture developed the project in Tanohara (mountain area Yama-terrace Otaki / altitude: 2,180m), the trailhead of Mt. Ontake. The city of Kiso developed the project adjacent to the "Mitake" roadside station at the foot of the mountain (village area Sato-terrace Mitake / altitude: 742m). The main exterior walls of both the mountain and the village area are made of gabion filled with local rocks mixed with lava, and the building has a "red roof" that blends in with the surrounding landscape and is highly visible to visitors. The two facilities on separate sites are linked to each other, creating different landscapes for each location. In the mountain area, the long, sloped roof of the *Yama-terrace Otaki* creates a landscape that corresponds to the scale of the mountain against the backdrop of the majestic Ontake mountain range (3,067m above sea level). The grand staircase on the axis, reminiscent of the old road along the ridge, frames the impressive landscape of Mt. Ontake. In order to create an exhibition plan that is connected to this location, we have combined a "learning" exhibition room where visitors can concentrate on the exhibits inside, and a "thinking" exhibition space where visitors can look at Mt. Ontake through the balustrade on the upper exterior wall, and at the gabion through the glass. The roof structure is made of Japanese cypress and Japanese larch, both local timbers, and the box-shaped reinforced concrete exhibition hall is a double-roofed shelter with a higher level of safety, as a precaution against the possibility of ashes from Mt. Ontake. The area surrounding the site is used as a ski resort in winter. With an estimated

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snowfall of 2.4 m, the architecture could be buried under the snow.
In the village area, *Sato-terrace Mitake* is set against the backdrop of Mt. Kiso-komagatake (2,956m above sea level), which can be seen from the site. The trapezoidal roof echoes the gable roof of the adjacent "Mitake" roadside station to create a unified landscape. The overall structure is made of local cypress and larch. The trapezoidal truss structure of the grand staircase has been designed with as few columns as possible, creating a semi-outdoor space that frames the impressive scenery of the Otaki River and Mt. Kiso-komagatake.

Gokayama Cross Base (Figs. 11-12)
Architect: yHa architects (Yujin Hirase + Yuko Hirase)
Location: Nakagawa, Fukuoka
Completion: 2019
Structure/Scale: 1-storey reinforced concrete + steel structure, 889.42 m^2

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Fig. 10
Mt.Ontake visitor center Sato-terrace Mitake, yHa architects, 2022 (photo Takeshi Yamagishi).

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12



This project is a tourism base facility selected by the city of Nakagawa through a public tender in September 2016 to promote tourism as part of a development project around the Gokayama Dam Lake, the largest in the prefecture, completed in 2018. In order to harmonize the design with the Sefuri Mountains range and the large scale of the dam, the building is offset from the shape of the site and consists of a large curvilinear surface that echoes the huge 102-meter-high dam embankment. There is a roof terrace with a natural wood deck that can be seen near the dam lake, and a gentle sloping staircase resembling a bench where people can take a break; the parking lot and the roof terrace are smoothly connected. We have created a landscape with a sense of unity between landscape and architecture. On the car park side of the roof terrace, a natural wood louver was in-

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Figs. 11-12
Gokayama Cross Base, yHa architects, 2019 (photo Takeshi Yamagishi).

Fig. 13
HütTENT, yHa architects, 2021 (photo Yousuke Harigane).

stalled, made of heat-treated Nakagawa cypress modeled after the shape of the mountain, so as to become a new symbol of the Gokayama area. The design of the building follows that of civil bridge architecture, with large steps on both sides and a reinforced concrete core and others made of steel columns and beams. The aim is to have a landform architecture with large, coarse resolution details in line with the large scale of the dam's civil engineering.

HütTENT (Fig. 13)
Architect: yHa architects (Yujin Hirase + Yuko Hirase)
Prototype
Completion: 2021
Structure/Scale: 1-storey wooden structure, 8.75m^2, 2021
HütTENT is a small 2.5 x 3.5m mountain hut designed as a shelter for mountaineers and a base for forest maintenance. We designed a system that can be built in a short period of time by combining a new construction material: "square panels" designed to use standard of wooden pallets for transporting goods, to be installed in places where it is difficult to build or transport them. While conventional wooden architectures generate a large amount of waste when dismantled, the ability to reuse them as pallets for logistics makes it possible to drastically reduce the amount of waste. In order to ensure some degree of permanent use as living space, a tent membrane with excellent impermeability and weather resistance can be easily applied to the roof and exterior walls. Being translucent, such membrane becomes highly visible at night, gently diffusing light like a lantern. Moreover, they are easy to install in places where transport is difficult, such as mountains, or remote islands where transport costs are high. This project was a prototype developed as part of a joint research project to propose a highly design-oriented and innovative mobile architecture by integrating the various know-how of experts in wood experimentation, building material development, tent membrane development, branding, and architectural design.
The project was carried out in collaboration with Shimura Lumber, Umino Construction, Yamaguchi New Shelter Industry, TETUSIN DESIGN, yHa architects, yHa laboratory. ■





Chilean mountain architecture

In Chile, the word mountain requires further disambiguation, otherwise it will not define a specific landscape or climate condition. Unlike other mountainous conglomerates, climatically it is as highly diverse as it can be expected when covering such different latitudes.
With the arrival of mountain sports in the first decades of the last century, a number of first Refugios were explored in several valleys primarily in central Chile, where altitude, precipitation, temperature and population density overlapped with the will and power of the first pioneers, many of them carrying their own dreams and knowledge from Europe.
These settlements, together with a handful of new villages further south, constitute the bulk of study, to which we at DRAA (Del Rio Arquitectos Asociados) have been mostly invited, aiming to provide a sensible approach to the changing needs of the mountain in a diverse array of topographic and climatic situations, such as those described.
Mountain design has influenced the way we have understood architecture, regardless of context; the limited use of space, energy efficiency and context pertinence have been key issues to address. At present, with the Farellones Mountain Museum and other museums, housing and refuge projects underway, we aim to convey our view of architecture.

Nicolas Del Rio

Growing up in the Andes foothills, he combined his passion for mountain building with vernacular experiences in Farellones where his grandfather built his Tyrolean chalet, and several seasons in Kitzbühel in the Alps at his family's refuge. He leads the award-winning DRAA practice based in Patagonia and Santiago and collaborates with MAG design in Europe. He is a professor at USS Patagonia and lectures at several other Universities.

Keywords

Contemporary architecture, mountain architecture, Chile, Andes.

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Context

With an average height of 1,840 metres, Chile ranks 8th among the highest countries in the world, with a mountain coverage of nearly 64% of its territory. By and large, the Chilean Andes are a vast, empty, jagged, heterogeneous territory about 6,000 km long, forming the southern stretch of the longest mountain ridge on the planet.

In Chile, the word mountain requires further disambiguation, otherwise it will not define a specific landscape or climate condition. Unlike other mountainous conglomerates, climatically it is as highly diverse as it can be expected when covering such different latitudes. Generally speaking, the southern it runs, the lower and wetter it gets, effectively "sinking" to about 42° South, leaving only the highest part and peaks protrude above water level, whereas the valleys become fjords that continue to descend southwards until they disappear in the last islands south of Tierra del Fuego.

Technically, mountain architecture in Chile can be realised on a dry 4,000-meter-high plateau in northern Chile, on a steep, snow-covered, treeless rocky corner in the central Andes, on lush wooded hills towered by snow-capped volcanoes in the lake district, on a rain battered island in Patagonia, or on a sandy Mediterranean balcony overlooking the Pacific.

Opening picture
La Dacha Mountain Refuge, Las Trancas, Architects Nicolas del Rio and Felipe Camus (photo Felipe Camus).

Fig. 1
View of the Farellones ski area.

1



Historically, human developments in the Andes have been scarce, as pre-Hispanic cultures favoured settlements in the fertile valleys over the sloping mountain sides; only a few Pucaras (fortress) belonging to the southern stretch of the Inca Empire are found in northern Chile.

Other settlements are related to mining explorations with remarkable examples such as the village of Sewell, an Andes Fitzcarraldo, which aimed to provide full accommodation and support for miners and their families in steeply sloping conditions, including schools, offices and a football pitch. North American technology brought prefab timber balloon frame systems to be applied in several topographic situations, in contrast to early architecture attempts that relied on the stones available on site.

With the arrival of mountain sports in the first decades of the last century, a number of first *Refugios* were explored in several valleys primarily in central Chile, where altitude, precipitation, temperature and population density overlapped with the will and power of the first pioneers, many of them carrying their own dreams and knowledge from Europe.

One example is Farellones, about 40 km east and 2,000 metres above the capital Santiago, an interesting case study with several waves of architecture attempts over nearly a century.

Farellones has both benefited and suffered from its proximity to a large city, being close enough to have raised interest of mountain lovers in the weekends, yet too close, making overnight sleepovers optional since most people return to the city for a more comfortable and airy rest.

Nevertheless, perhaps due to the stark contrast with the Mediterranean climate of the valleys, at least 3 mountain villages have sprouted in the last decades: La Parva, Valle Nevado and El Colorado, the latter an extension of the original and lower (now dryer) Farellones.

These settlements, together with a handful of new villages further south, constitute the bulk of study, to which we at DRAA have been mostly invited, aiming to provide a sensible approach to the changing needs of the mountain in a diverse array of topographic and climatic situations, such as those described.

Vernacular and Contemporary

As a start and due to family reasons, our firm initiated its first commission in Farellones some 20 years ago. First the renovation of a 50-year-old Tyrolean chalet, which provided groundwork for an interesting approach to the more technical aspects of mountain architecture. One of the visible struggles in Farellones was the desire to replicate mountain styles without having the same supplies or climate. Whilst flagstone was abundant, wood was non-existent in the treeless heights of Farellones (literally stone cliffs). Stone therefore became the primary source, and although it was possible to ship timber, it was clear that air dryness would strain the fibre, causing big log cabins to collapse and split. Due to the relatively high latitude of 34°S, the sun is also hazardous for some structures, especially during the long, dry summer months. The weather is either sunny or snowy; rain only rarely occurs, making steep roofs unnecessary. Builders learned that flat roofs did not leak and a permanent snowpack on top provided extra insulation in times where it was scarce, if any at all. Other interesting vernacular lessons, such as the addition of the *chiflonera*, an "air-lock room" designed to passively minimize temperature loss whilst challenging the traditional use and shape of house entrances. Ventilated larders protruding from the south (shaded) façades replaced refrigerators, keeping the ideal temperature all year round.



2

Our Los Canteros Refuge was a young and literal contemporary response to these findings, where we aimed to provide a new standard for the very same needs. For this reason, the *chiflonera* is violently detached from its adjacent floorplan position, and is now placed on top where it also becomes a beacon for the entrance. The stone cladding expressively manifests its non-structural function with perpendicular patterns added to the façade.

We adopted a similar approach for The Skibox in Portillo, a resort with a cruise-like feeling stemming from its shape and solitude, standing alone in the Andes as the only viable option for skiing on the slopes at the foot of the Mt. Aconcagua, the highest in the Himalayas. We proposed a three material-layered structure, with local stone at the base to absorb

Figs. 2-3
Skibox, Portillo, Architects Nicolas del Rio and Max Nuñez.



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snowdrifts, a gap of strip transparency in the middle to illuminate the interior, and contemporary steel plates left exposed. As can be seen onsite, the base of the pole on which the flags of the 1966 FIS Alpine World Championships had been installed was well preserved from the elements, with just a thin layer of rust due to air dryness and non-saline components, a colour and sturdiness we wanted to emulate.

The same concept was applied to two partially underground chalets on the ski slopes, to which we responded with a single façade exposed to the sun and the lake view.

Among the architectural styles of Farellones, the A-frames became quite popular for peculiar reasons. In itself, efficient and structural prefabricated system had a big impact on 1960s houses, when the hard labor and questionable results of stone projects seemed less attractive and more expensive. The easiness and lofty interiors proved quite successful for A-frames, even though this kind of roof

5



Fig. 4
Los Canteros Mountain Refuge, Farellones, Architects Nicolas del Rio and Max Nuñez (photo Felipe Camus).

Fig. 5
La Leonera Mountain Refuge, Farellones, Architects Nicolas del Rio and Felipe Camus (photo Felipe Camus).

has no direct use in the snow-prone central Andes. We were faced with such a commission and our response was La Leonera refuge, our first building with deeply inclined roofs.
The proposal incorporates a number of vernacular features as in the previous projects, but we found fertile ground for the positioning of the prism, for which we propose some detachment from the ground floor. The A-frame thus appears as a secondary object, a slimmer version that finds greater expression in Carlo Mollino's Casa Capriata, with a single pillar supporting the entire structure, yet opening the discussion to a full grasp of an A shaped house. The refuge assumes different shapes whether you see it from the front or from the back, where the ground floor is actually underground, and the prism stands alone.

A different snow

After a number of projects in the central Andes, where altitude is mandatory for snow, we were commissioned a new series of work further south, where the colder latitude compensates for the lower altitude, bringing a new landscape where woodland plays a big part, snow can fall in greater quantities, but rain is also present.
The Shangri La Refuge is a 45 m^2 cabin in Las Trancas located amidst a high native forest of Lenga, a local tree from Patagonia, in the extreme South of Chile, but also found specifically in this much closer valley. Here a delicate soil mixed with volcanic remains and the search for light inspired a spiral design, in which the owners, a couple of climbers, found their place and encouraged the pursue for verticality. The cabin is elevated 3 metres above the ground to ensure plenty of light underneath, whilst preventing the refuge from being covered by snow. A complete enclosed SIP 212 mm system provides insulation, and as many other parts made by the owners themselves, the pine cladding was partially burned onsite, mimicking

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Fig. 6
Shangri-La Cabin, Las Trancas, Architects Nicolas del Rio, Felipe Camus and Magdalena Besomi (photo Felipe Camus).

Figs. 7-8
La Dacha Mountain Refuge, Las Trancas, Architects Nicolas del Rio and Felipe Camus (photos Felipe Camus).

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the old Japanese *yakisugi* tradition of protecting wood with charcoal.

In the same woodland, La Dacha Mountain Refuge is a thin building organized around solar path and heat conservation. The house brief called for a sustainable approach without leaving thermal comfort behind; thus, a passive design scheme was chosen. With fossils fuels out of the picture, a bespoke masonry stove was designed to produce and maintain heat in the ground floor thermal mass, which was fundamental for the layout priorities. A highly insulated fabric completed the requirements, combined with sun-seeking windows that matched the volcano views. The slim V shaped floorplan blends carefully into the forest and volcanic remains, with minimal impact on the site.

The Wedge Refuge is located in a National Park near the Villarrica Volcano, an area prone to summer fires, being lower in altitude. The owners commissioned a place where they could move in and work whilst feeling protected from potential heat waves and which could resist to winter snow. Particularly, we highlighted the contained patio, a reference to Aalto's Muuratsalo experimental house, as a private part of wood amidst the vast extension where it is located. The inclined slope alters the profile of the house, resulting in a sensible stone-clad building, with tongue-and-groove wood interior cladding for warmth and insulation.

On a very similar scale but with a different approach, the Venado Cabin in Frutillar allowed us to investigate reclaimed wood and complete out of the grid strategies. This refuge, with views of the Llanquihue Lake and Lake district volcanoes, responds to a very different design approach: designing with pre-existing pieces that must be put together as if a puzzle could find a different shape from its original cut-out.

Mountain design has influenced the way we have understood architecture, regardless of context; the limited use of space, energy efficiency and context pertinence have been key issues to address. At present, with the Farellones Mountain Museum and other museums, housing and refuge projects underway, we aim to convey our view of architecture. ■

Figs. 9-10
Venado Cabin, Frutillar, Architect Nicolas del Rio (photos Felipe Camus).

Fig. 11
Wedge Refuge, Pucon, Architects Nicolas del Rio and Felipe Camus.

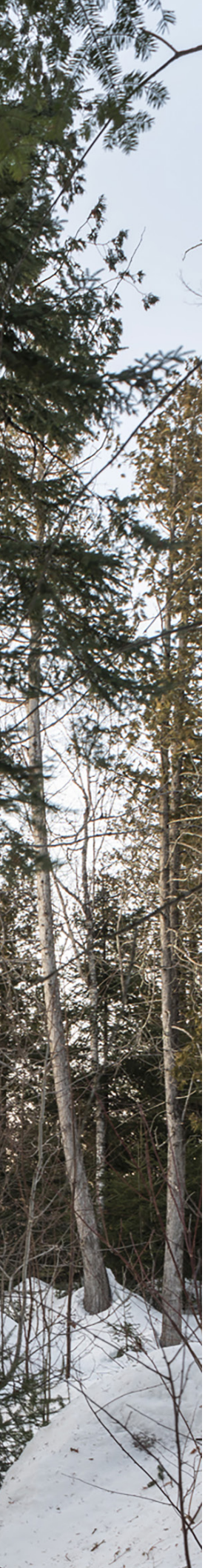


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Representations of a vast territory and complex history: diverse faces of contemporary mountain architecture in North America

The vastness of territory that makes up the mountainous areas of the United States and Canada could be characterised more by its diversity than by any common trait. Different environmental, socio-cultural and historic conditions mean a wide array of architectural response strategies.
Many elements play a role in dictating contemporary mountain architecture in North America. The ruggedness and remoteness of the mountain territories drives materiality and design influences. Land ownership ranges from private to tribal to federal and has an impact on the built environment, as does the historical context which spans from thousands of years of indigenous habitation to homesteaders and settlers in the last two centuries. Recent efforts to revive and preserve Native American traditions have seen an increase in indigenous influence on design, while inspiration from Europe and Scandinavia has likewise had an impact. The result of this myriad of influences is not a definable American mountain architecture style but rather a multifaceted diversity of approaches to design.
The essay begins with an introduction to the diverse contexts of the mountain ranges in Canada and the United States, then illustrates the variety of approaches to contemporary architecture within the territory through examples projects from four architectural studios spread across the region.

Skye Sturm

She is an architect with degrees from the University of Colorado and the Boston Architectural College. Originally from Alaska, she currently practices architecture in northern Italy and is a research fellow at Politecnico di Torino studying under-utilised architecture in mountain territories.

Keywords

Contemporary architecture, United States of America, Canada, mountain architecture.

Doi: 10.30682/aa2310l

Opening picture
La Pointe hut in Poisson Blanc Regional Park (photo Jack Jérôme).

Fig. 1
The Cultural Values Pole depicting the shared core values of the Tlingit, Haida, and Tsimshian peoples beneath Yadaa.at Kalé, which means "beautifully adorned face" (photo courtesy of SHI).

Fig. 2
The Cultural Values Totem (right) and the Walter Soboleff Building with integrated formline art panels on the cedar facade (photo courtesy of SHI).

Fig. 3
The Cultural Values Totem (right) and the Walter Soboleff Building with integrated formline art panels on the cedar facade (photo courtesy of SHI).

Disparate territorial context

The vast territory that comprises the mountain context of the US and Canada spans from the Pacific to the Atlantic Ocean and from the Arctic Circle to near the Mexican border. This extensive tapestry of high country, interwoven with the valleys and plains, can be diversely characterised as Arctic, sub-Arctic, high plains, desert, coastal or continental, with each zone presenting different environmental and social conditions.

While some of these mountainous areas have seen significant urban development and impacts of tourism, many share a characteristic that differentiates them from their alpine counterparts: a ruggedness and remoteness which translates to sparse development, less material availability and a relative lack of architectural interventions.

Much of this mountain territory is government land under the protection of federal designations. This status contributes to the preservation of wild spaces but also tends to dictate a uniform utilitarian style for built structures. Similarly, mountain tourism developments tend to follow a prescribed 'resort rustic' style. While residential architecture has generally been more expressive, recent public developments are also beginning to move beyond 'traditional' styles. These projects exhibit influence from European and Nordic design, but also embody more place-based characteristics, taking inspiration from the rugged landscape, early settler vernacular, and ancient indigenous traditions.

The following examples, from a widespread range of geographical, environmental, and socio-cultural contexts, offer insight into how contemporary architecture reflects the diversity of the mountain landscape in North America.

Indigenous influence and regeneration

The Sealaska Heritage Institute (SHI) Arts Campus is an ambitious project which seeks to preserve and protect the traditions of the past while carving a new space to adapt those traditions to the future. The campus is located in Juneau, a small remote city nestled in the rugged terrain between bay waters off the Gulf of Alaska and the peaks of the Alaska Boundary Range. The roots of the settlement trace back more than 10,000 years with the presence of the Tlingit, Haida and Tsimshian clans. Designed by Juneau-based MRV Architects, the SHI Arts Campus includes a museum of Native artefacts, classrooms, a library, a replica clan house, and a space dedicated to public events and a Native art market.

The campus is formed by the Walter Sobeloff Building (2015) and Atnané Hít (2022), situated around an open plaza and hosting both indoor and outdoor spaces for artists to create different mediums of Northwest Coast art.

The concept for both buildings stems from a traditional bentwood box, which contained at.óowu, valuable items. The architects, specialists in totem pole and clan house reconstruction, studied old photos of clan villages to reinterpret vernacular elements in a contemporary way, expressed by heavy timber framework and cedar wood hand-adzed by master carver Wayne Price. The buildings feature integrated monumental work by prominent artists of the three tribal groups, such as the 12-meter red facade panels designed by Haida artist Robert Davidson in the traditional two-dimensional formline style and the large carved and painted screen made by Tsimshian master artist David A. Boxley and his son which adorns the interior clan house. In the plaza outside a 360 totem pole embodies the core values of the Native peoples, its four faces looking out at the town and the peak of Yadaa.at Kalé (Mt. Juneau).


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Sited on a formerly burned out lot in the town center, the campus is an example of regeneration in the remote yet urban mountain context. While crowdfunding for the project, SHI first landscaped the lot, converting it into a public resource which helped convince supporters of the project potential. As it expands opportunities for Alaska Native and Northwest Coast artists, the campus serves as a community center and epicenter of living culture, ensuring the Indigenous traditions are passed on from one generation to the next.

Fig. 4
Contemporary lines pair with traditional heavy timber framing used frequently in U.S. national parks and forests (photo Woods Wheatcroft).

Fig. 5
Rugged detailing reflects the wild, rural character of the Idaho Panhandle (photo Woods Wheatcroft).

Fig. 6
Summit neighbourhood in the landscape of Powder Mountain (photo Doublespace Photography).

Collaborative initiatives for the common good

In the Kanisku National Forest of the Idaho Panhandle, the 2016 Moose Creek Warming Hut is a product of a National Forest Foundation program focused on environmental conservation, land stewardship and outreach. The project is a laudable example of a collaborative approach between multiple public entities to produce a resource for the general public. Designed and constructed by University of Idaho students and their collaborators, the hut is a public gathering place immersed in nature and a safe-haven during inclement weather, as well as a base camp for search and rescue teams. Built almost entirely in heavy timber, the structure is a unique interpretation of the typical log and A-frame cabins that appear in the rural area.

The central gathering space of the hut is organized around a wood-burning stove. The southern wall of the central space is inclined and formed entirely of windows, with an external heavy timber structure creating a screen reminiscent of the forest beyond. Durability and resource availability was key to the project and timber was locally sourced and donated. The rough materiality of blackened wood cladding and corrugated corten steel roof panels, together with the thick timbers, communicates a sense of ruggedness, rurality, and wilderness, refining the aesthetic typical of American National Park infrastructure.

The hut demonstrates the potential of design-build programs, increasingly common in American architecture schools, which pair the resources of the university with non-profits working for the good of the community. The programs bring a more considered architectural approach into the sensitive environments of protected lands, where projects are often driven by top-down governmental processes that stifle design expression and innovation. Similar recent initiatives include those by the Colorado Building Workshop: the Longs Peak Privies, the

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Outward Bound Micro-Cabins, and Confluence Hall. The latter two echo a formal language of horizontality and raw materiality that can be seen in the mountain-region works of architects such as Olsen Kundig and Lake Flato and like the Moose Creek Warming Hut, reflects an idea of American ruggedness.

Community building through design

Summit Horizon, an ongoing project located at 2,750m on Powder Mountain, Utah, contrasts the previous examples in terms of form and design process. A privately funded initiative by Summit Series, a program that brings together innovators, social impact investors and advisory groups to address big topics, the pre-designed neighborhood seeks to set an example of community building, climate responsiveness and land stewardship within the high-altitude environment.

Designed by Canadian practice MacKay-Lyons Sweetapple Architects, the development consists of 30 modest cabins of a range of sizes along with a communal lodge. The houses follow a set of four typologies and are either oriented in parallel to the slope contours or 'cross-grain,' cantilevering from the terrain. Together with the dramatic topography, the alternation of units creates a village feel that is both unified and varied. With a level of density usually reserved for urban areas, the design conserves the surrounding wild lands for future generations.

The cabins are aggregated around courtyards to foster social interaction as well as create micro-climates protected from the otherwise windswept landscape. The siting of the buildings frames views and maximises solar gain which combines with thermal mass floors for passive heating. The building are elevated to reduce impact on the fragile terrain and are accessed on the upper floor via open-mesh steel bridges, an adaptation to the extremely high annual snowfall of the area. Cedar roofs and walls inspired by the vernacular barns of the valley below compliment the minimalist, Nordic-influenced designs, making the project an example of the liberative regionalism often exemplified in MLS Architects' work.

Horizon is one of several of the studio's 'village making' projects. The Margaree Research Shed is another example of the potential for community building through design in the low island mountains of Nova Scotia. The Shed is headquarters for the Golden Grove, a project focused on revitalizing the historic farmlands in the area and engag-

Fig. 7
Houses accessed by upper level steel bridges (photo Doublespace Photography).

Fig. 8
Elevating the structures reduces impact on the terrain (photo Doublespace Photography).



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ing community members and local entrepreneurs in the development of the area. A simple structure which seamlessly blends traditional form with contemporary detailing, the Shed acts as an operations base for the farm and hosts various community events.

Minimalist approaches for low-impact tourism

Shifting west into the Hautes-Laurentides of Quebec we find other examples of North American mountain architecture which embody a minimalist approach and combine inspiration from the local vernacular with a Nordic-inspired purity of form. Several projects by Montreal-based design-build studio L'Abri encapsulate this typology.

Le Pic and Le Pointe, built within the Poisson Blanc Regional Park, are two small off-grid shelters accessible by foot and designed to be simple, functional, nature-oriented spaces. The minimalist structures make efficient use of space and their built-in furnishings adapt to a variety of use configurations. La Pointe is a reinterpretation of the 1950s style A-frame houses typical of the area, while Le Pic is simplified further with a single-slope roof. Both are entirely built and clad in timber, a choice of materiality based on local availability and durability. The focal point in both structures is the surrounding nature as framed through the windows of the structures.

For Farouche Tremblant, a Nordic farm and agritoursim near Mont-Tremblant National Park, L'Abri took the traditional A-frame form to its apex with a series of pointed cedar-clad micro-cabins organized organically and connected by a winding path to a vernacular-inspired farmhouse which hosts a farmer's market and cafe. The minimalist structures blend into the surroundings and mimic the shapes of the spruce forest which envelop them. As with the projects of MLS Architects and the design-build programs, these works promote connection to nature, land stewardship, and a more gentle and low-impact tourism.

A more sustainable and inclusive future of design

While they don't yet represent the majority of building projects, the preceding examples demonstrate strategies for a design approach that is more sustainable, more inclusive of cultural diversity, and more reflective of the multifaceted environmental and social contexts in the North American mountain territories. ■

Fig. 9
Le Pic cabin set within in the landscape (photo Yan Kaczynski).

Fig. 10
La Pointe hut in Poisson Blanc Regional Park (photo Jack Jérôme).



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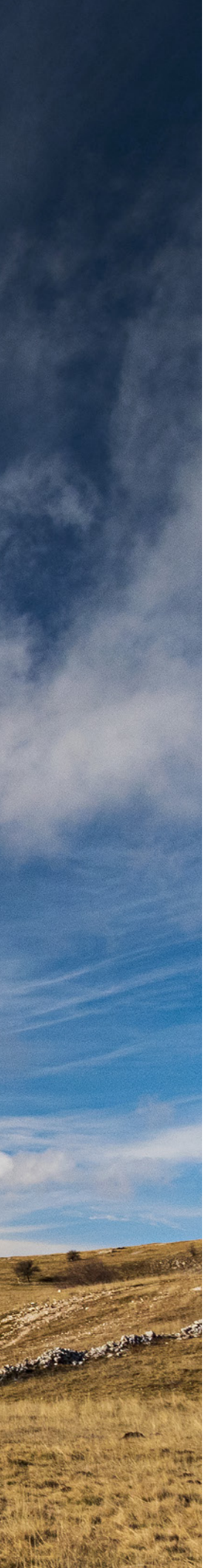


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3. MEMORIA





Bits and pieces on the “phenomenology” of Balkan highland architecture

Discussing the phenomenon of the Balkans is always a delicate task. The term is elusive and can be understood in different ways, from the geographical and cultural to the political context.
The Balkans is an area of great strategic importance, which has historically been a bridge of cultures between East and West and between South and North.
Its original name comes from a mountain range in Bulgaria called the Balkan (Old Mountains), but the central Balkan peninsula is covered by the long Dinarides.
Even though modern geographers do not agree about the term and its borders (they rather speak about “South-Eastern Europe”), one of the definitions of the Balkan peninsula includes the territories south of the Kolpa, Sava and Danube rivers, surrounded by the Adriatic, Ionian, Aegean and Black Seas.
Today this heterogeneous area is home to a number of countries, the central ones being Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Kosovo, Albania, Northern Macedonia and Bulgaria. Sometimes part of Romania, the continental part of Greece and a small European piece of Turkey are also comprised, as well as Sloveniain the far north.
The following text is intended to introduce the diverse context for the subsequent essays by Dario Kristić (Bosnia and Herzegovina), Andrej Strehovec, Maja Momirov (Serbia) and Robert Jonathan Loher (Croatia).

Aleksander Saša Ostan

A free lance architect, he is active in a broad archi-cultural field: he designs, builds, conducts workshops, lectures, does research, photographs and writes. He is a lecturer at the Faculty for Architecture in Ljubljana. With Nataša Pavlin, he heads the Atelje Ostan Pavlin studio. Besides texts in slovenian language he is author of several billingual publications (*Ethical insights in arts*, 2001; *The messages of space*, 2008; *Urgency for new urban policy*, 2008; *Architectural history*, 2013; *Building culture in slovenian Alps through space and time*, 2018) and has received many (inter) national awards for his projects.

Keywords

Balkan, architecture, transition, tradition, rural areas, culture.

Doi: 10.30682/aa2310m

The Balkans, the border and the transition between North and South, East and West

The historical and geostrategic notion of the Balkans defines the area in light of its rich but explosive past, where different tribes and ethnic communities, religions and empires, later states and nations, have constantly met, coexisted and fought each other. On some levels, political, ethnic and religious tensions persist to this day.

The Balkans were home to interesting prehistoric cultures (Starčevo, Vinča, Lepenski vir, Vučedol, pile-dwelling cultures etc.). During the Roman period, the border between the Western and Eastern Roman Empires (between Rome and Constantinople), and later between the medieval Europe and Ottoman Empires, Christianity and Islam, Catholicism and Orthodoxy, etc., was drawn north of today's Bosnia. Last but not least, it was here, in Sarajevo, that the assassination of the Habsburg heir to the throne in 1914 lit the spark that would become the fire of the First World War.

Somewhere deep in the cultural genome of these areas one can still discover and experience the remains of this crack (that has left traces in people'sculture, actions and mentality. But at the same time it is from these circumstances that some great personalities have emerged (Bošković, Tesla, Andrić, Meštrović, Njegoš, Mother Teresa…).

Over the past century, the northwestern Balkans have witnesseda number of political formations and systems. My grandparents experienced four of them within the 20th century: they were born under the Austro-Hungarian monarchy, survived the two world wars in the Kingdom of Serbs, Croats and Slovenes (later Yugoslavia), and, after the Second World War, they woke up in the socialist Federal Republic of Yugoslavia. Finally they saw the independence processes of the separate republics in the early 1990s, including the last, tragic and absurd Balkan war.

Searching for the bridge between modernity and tradition in the Dinarides

Part of the interesting architecture legacy of the Yugoslav period has been mostly overlooked in the West until recently, but in 2018, MOMA in New York dedicated a major exhibition to it, titled "Toward a Concrete Utopia; architecture in Yugoslavia 1948-1980". The architects of the time developed a specific artistic language, particularly evident in the design of WW2 monuments, which was a kind of fusion between architecture and sculpture and between modernism and tradition.

In Bosnia, the mountainous heart of the Balkans, a specific search for architectural expression and language was pioneered by the Slovenian architect and educator Dušan Grabrijan and the Croatian architect and urban planner Juraj Neidhardt. Grabrijan came from the first generation of Jože Plečnik's students in Ljubljana, and then continued his studies at the Ecole de Beaux-arts in Paris. In the early 1930s, he moved to Sarajevo for work and became fascinated by oriental residential architecture as a source of modernist transformation. He invited Neidhardt, who had studied and worked with Behrens in Vienna and Berlin and became an assistant to Le Corbusier, to join him there. They were influenced by Le Corbusier and his travel studies (specially "Voyage d'Orient"), where he was inspired by vernacular oriental architecture and saw it as a source of modernity. Grabrijan and Neidhardt developed a true friendship, researching the region's architectural traditions, teaching architecture and publishing some groundbreaking books that are still of great value today. In 1951 Grabrijan published *Bosnian Oriental Architecture in Sarajevo, with special reference to the contemporary one*, followed in 1952 by *The Macedonian House; the transition from the old Oriental to the modern European house* with excellent study drawings and photos, and finally, in 1957, *The Architecture of Bosnia, the road to modernity*, a joint book connecting the sources of tradition with the ideas of modernism. While Grabrijan, who passed away much too early, was mainly engaged in research, theory and writing, Neidhardt designed some interesting modernist buildings in Sarajevo and Bosnia. But only the house on Mt. Trebević can be read as a small built manifesto of their search for authentic, modernist regional expression.

Later Zlatko Ugljen (born in Mostar in 1929), Neidhardt's student, succeeded in creating a true, organic, comprehensive synthesis between tradition

Opening picture
Traditional mountain hut in the landscape, Delida Polje, Bjelašnica (photo Dario Kristić, 2022).

and modernity. Influenced also by Aalto's regional modernism, he created a balanced, personal reinterpretation of tradition, most clearly reflected in his works in the Bosnian highlands. In the 1970s, he designed the original White Mosque in Visoko, which later won the prestigious Aga Khan Prize for Architecture, and in the early 1980s, before the Sarajevo Olympics, he realized some of his most convincing works, which respond with maturity and passion to the context of both the local highland identity and the universal language of modernity (the Bregava and Vučko hotels, the Mikulić house, the residences at Tjentište and at Bugojno and the guest house at Stojćevac). Unfortunately, most of them were barbarically destroyed during the last war.

As a professor in Sarajevo, the crossroads of multiple cultural influences in the Balkans, Ugljen has nurtured the young generation of Bosnian architects, some of whom are trying to carry on his precious legacy in spite of the difficult social, cultural and economic conditions.

Three contributions from three countries: Croatia, Serbia and Bosnia and Herzegovina

This issue of Archalp presents contributions from three successor countries of the former Yugoslav republics. While the writers were given a framework of content, they were also free to personally interpret the subject matter. The articles therefore do not represent a unified discourse on architecture in their countries' highlands, but rather a personal view of the subject, which nonetheless reflects the countries' architectural culture ("Baukultur").

Croatia has a regionally very diverse territory (belonging to central Europe, to the Panonian plains and to the Mediterranean coast), which mostly has been oriented towards west. Therefore a somewhat systemic approach to important issues in architecture still exists there. In his article, the architect Loher presents trails and mountain outposts in their specific highland context, which is scarcely inhabited and often overlooked in favor of (over) populated tourist coast, where a lot of contemporary architectural production happens (in good and bad). The described approach owes its history to individuals who paved the way for today's successors, now mostly working on small renovations of existing chalets and other sustainable interventions in this delicate context. It is an indicator of a new architectural paradigm towards sensible principles of adaptive reuse, which seem to be emerging first precisely in the neglected mountain region.

Given its recent history of conflicts, the situation in multi-ethnic and religiously divided Bosnia and Herzegovina, whose territory covers mostly the Dinaric highlands, is critical, as architect Kristić convincingly describes. Unfortunately, there is no consistent institutional approach to spatial planning, no major public projects, and usually no democratic mechanisms to select the best solutions through public competitions. Quality architecture is therefore left to few committed, ethical architects. They boldly face private clients, some from wealthy Muslim countries, others of Bosnian, Serbian ("Republika srpska") and Croatian origin, depending on the region, to convince them that valuable architecture pays off. In the article we can see, on one hand, anaudacious hotel under Mt. Bjelašnica comparable to contemporary architectural trends in the Alps, and on the other, a small, original mosque in a rural environment, emerging from tradition and building on it.

The situation in Serbia is rather chaotic in its own way. North of the Danube is Vojvodina, the flat granary that has always been considered the more developed, multicultural and "western" part of the country. The capital of Belgrade, an attraction for global developers in recent years, finds itself torn between the desire to join Europe and the traditional resistance to the West, including sympathy for "their big brother Russia". Many intellectuals and creatives fled Serbia during the Milošević regime that initiated last war in the 1990s, causing a great loss to the country's cultural and scientific potential. Some of them, including architects, are returning to help their colleagues to fight for better conditions in their profession. In the southern part of Serbia with it's hilly landscape, that has always been less developed, traces of vernacular architecture are quickly disappearing, and buildings born out of speculative investments are dominating. Contemporary solutions that reflect the regional context are haphazardly created by ambitious professionals as architects Strehovec and Momirov illustrate in their article.

There are other mountainous Balkan countries worth presenting, with their own traditions and tales of modernity (Montenegro, Kosovo, Northern Macedonia, Albania, Bulgaria…), which could not be included in this small assortment of articles. It is crucial that we study and present their heritage to help preserve the remaining qualities of their diverse highlands culture and provide them with meaningful guidelines for their future sustainable development. ■





An uphill battle

Dinaric Alps: the other Alps. They still give off that vibe, don't they? The entire region: the other Europe. We will probably never shake off that attribute, so why not embrace it? If the entire Balkan region is the other Europe, then Dinaric Alps are the other, darker, unknown, chaotic Alps? Let's pretend, for the sake of this article, that they are.
A large part of Bosnia and Herzegovina and the eponymous mountain – Dinara, lie within this mountain range. Apart from the extreme north up to the Sava River and part of the south that lies in the fertile Neretva River delta, the entire country and the lives of its inhabitants are defined by mountains. The place names and the customs still practiced today, which predate Christianity and Islam, testify of their rich role in the lives of people who live there (for example, the name of Mt. Prenj is related to the Slavic god Perun, Velež is linked to Veles; on the peak of Džamija people offered cheese and performed religious rituals to ensure favourable weather conditions, etc.).

This article will focus on positive architectural practices but will also cite negative ones because it would be irresponsible to present everything as picture-perfect and thus minimize the efforts needed to produce the extraordinary in such a context. This contrast is what makes this architecture valuable. Several typologies will be presented, but the article does not claim to be a comprehensive, detailed overview of the contemporary architecture in Bosnian mountains.

Dario Kristić

Architect, born in 1980 in Sarajevo. Currently lives and works in Zagreb.

Keywords

Architecture and landscape, vernacular architecture, Dinaric Alps, Bosnia and Herzegovina.

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Introduction

The landscape of Bosnian mountains is poetically rich and "written upon" (Seung H-Sang, 2009) Even though heavily modified by centuries of human activities, it still gives off unexplored, half abandoned vibes, especially if one moves away from the most developed urban centres and main roads. Wandering around these mountains there is a strong feeling of kenopsia: according to the dictionary of obscure sorrows, "kenopsia is the eerie, forlorn atmosphere of a place that's usually bustling with people but is now abandoned and quiet – a school hallway in the evening, an unlit office on a weekend, vacant fairgrounds – an emotional afterimage that makes it seem not just empty but hyper-empty, where the absence of people is so evident that it glows like a neon sign". Ancient transhumance paths pass by medieval graveyards and (almost) deserted villages, whose lifestyle is somewhere between the 21st and the 19th century. People used to live in these mountains. There are houses, but most of them are empty. There are wells, but most of them are dried up. There are roads, but very few people travel them. Clouds thicken on the mountaintops at twilight, somewhere in the distance a lone dog barks, the wind slams the doors of a barn and there is a single light on the side of the hill.

Due to the Bosnian war, mountains became almost deserted during and after the conflict, for various reasons. During the war, people from the mountain villages fled to the cities where they were safer from the atrocities, and after the war those who had remained moved to the cities in search for jobs and services such as schools or healthcare, became unavailable in remote communities with the collapse of socialist system. Another result of the war is that we unwittingly discovered the most effective device for preserving nature: the landmine. The fear of landmines slowed down the return to the mountains of both their inhabitants and tourists. That fear persists to this day, even though the most popular areas have been completely safe for decades. But that fear that protected the mountains is fading with each passing day, thus the mountains are slowly becoming construction sites for various reasons. By its very nature, mountain architecture often exists in areas where extensive plans have not been developed. Outside of ski resorts and protected areas, there are no development plans in Bosnia and Herzegovina, and decisions are made at the discretion of municipality employees. In practice, even when they do exist, regulation plans or any other legislative documents are rarely adhered to or modified to suit the will of the investor. Therefore, the responsibility not to harm nature lies almost entirely on the shoulders of architects and investors. Unfortunately, thanks to the lack of regulation, but also a lack of vision both from the architect's and the investor's side, sites that were once prime candidates for the inclusion in national parks are now completely destroyed by unplanned and/or illegal construction.

This article will focus on the positive practices but will also cite negative ones, because it would be irresponsible to present everything as picture-perfect and thus minimize the efforts needed to produce the extraordinary in such a context. This contrast is what makes this architecture valuable. Several typologies will be presented, but article does not pretend to be a comprehensive, detailed overview of the contemporary architecture in Bosnian mountains.

Therefore, the examples in this article are atypical cases, a few and far between, already published in numerous online and printed publications, because there's not much else to present. However, it would be irresponsible to claim that these are the only or even the best examples. The buildings chosen here are simply the ones this author is most familiar with and find most suitable for the purpose of the article. They are the results of the enormous will and capability of individual architects to at least try to minimize the effects of investor's urbanism and late-stage capitalism architecture. It is a constant uphill battle that very few have enough willpower and professional knowledge to win.

A bit of history

Contemporary Bosnian mountain architecture relies heavily on tradition. Thus, a brief introduction

Opening picture
Mountain Landscape of Bosnia and Herzegovina, Morine, Svatovsko groblje (photo Dario Kristić, 2019).

Fig. 1
Ad hoc architecture of a hut built form scraps; Crvanj mountain (photo Dario Kristić, 2019).

Fig. 2
A well protected nature (photo Dario Kristić, 2019).

to the history of architecture in the local mountains is needed to better understand it.
For this article, the history will be divided into three stages. The division is not based on any kind of research or scholarly conclusions; it is here only for practical purposes.

1. Pre-Second World War architecture (up to 1945)
This period of centuries is dominated by mostly vernacular architecture, with few examples of buildings constructed in the Alpine style under the Austrian-Hungarian rule. Vernacular architecture is shaped by climate and landscape, as is mostly anywhere on earth. It consists of individual village dwellings typically made of stone and wood. A simple mountain hut is usually built of rough stone covered with straw on a timber structure. In some cases, only the foundations are made of stone while the rest is made of timber. The house have one or two rooms with a central hearth and very few openings. It sometimes serves as a shelter for both humans and animals (Kadić, 1967).
At higher altitudes, the huts were a temporary home used by shepherds while livestock was on summer pastures. The typical family would have three such houses, one for dairy products (cheese and sour cream production, etc.), one for sleeping and one for guests (Salihović, 1964). A more complex village types intended for a sedentary lifestyle have a stone base with a timber frame on the first floor and, very rarely, a second floor. The roof was made of wooden planks. A large number of these houses were devastated during the war and replaced by modern construction. There are very few original examples, but numerous ruins dot the mountainous landscape.

2. Socialist period (1945-1992)
The Socialist period is certainly one in which mountain architecture underwent great development. The socialist doctrine of affordable leisure time for workers led to the need to provide affordable winter hospitality infrastructure in the mountains near big cities. Thus, ski resorts were built, mainly near Sarajevo on the mountains of Bjelašnica, Jahorina, Trebevid and Igman. These were and still are the areas where most of the construction is taking place.

2.1. Trebevid ski lodge
Juraj Neidhardt, one of the fathers of modern Bosnian architecture, recognized that vernacular Bosnian architecture shared many qualities with modernist ideals. Lack of ornament, clear and simple cubic forms and asymmetrical balance were traits of Bosnian architecture long before the modernist movement championed them. In his architecture, Neidhardt mixed the ideas of modernist movement with more humane and organic practices of traditional Bosnian architecture, developing a unique blend that was far ahead of its time. One of his works in the style of critical regionalism, greatly inspired by vernacular architecture, was a ski lodge on Mt. Trebević, near Sarajevo (Neidhardt, 1957). Although the house was destroyed by a fire just a few years after its construction, it had an enormous influence and, together with other examples of a similar style, defined the entire era of Bosnian architecture. As can be seen, Neidhardt relies heavily on large, roughly hewn stone blocks, like those of mountain huts, on which the timber structure is erected. It is equal parts Le Corbusier and countless unnamed artisans who have built in Bosnia over the past centuries. It is impossible to practice architecture in Bosnia without understanding Neidhardt.

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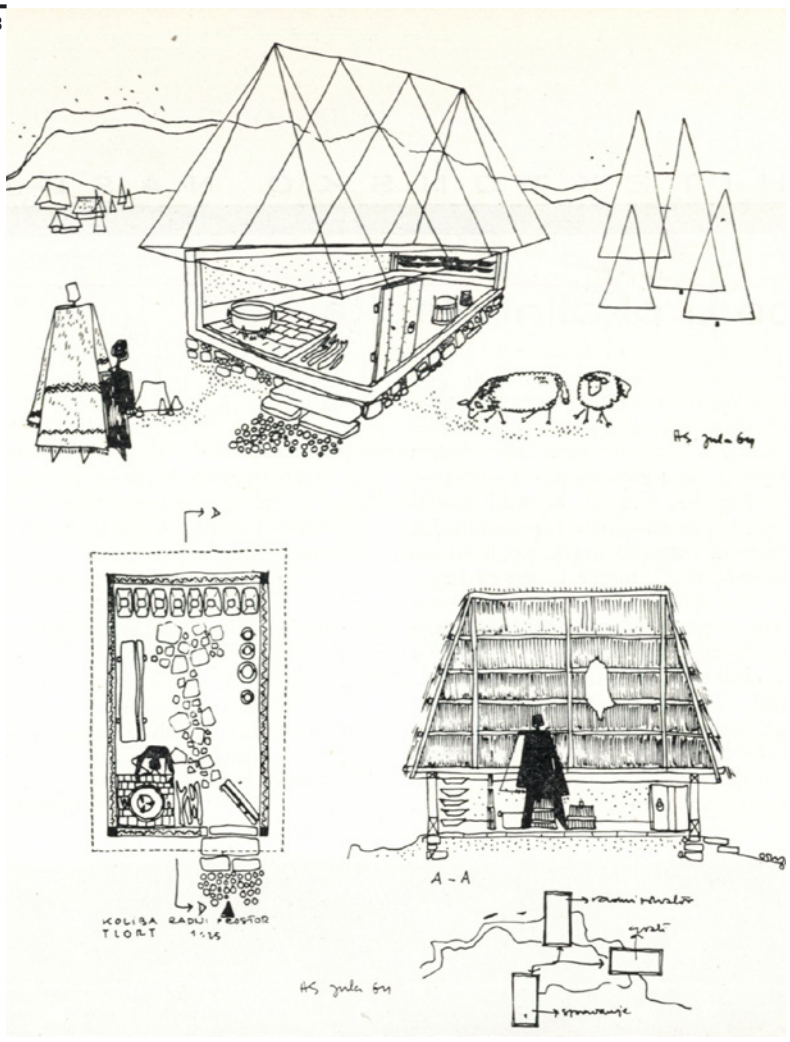

The entire period is defined by state investments in tourist facilities built by prominent architects. Despite the flaws, there is at least some level of planning and, on average, higher quality of architecture than in the later period. The most intensive phase of construction was the preparation for the 1984 Olympic Games in Sarajevo, when large numbers of accommodation and sport facilities were built. Most of the infrastructure that would facilitate post-war construction expansion was built during this period. Large ski centers were erected in Bjelašnica, Vlašić and Igman, existing ones in Jahorina and Trebević were expanded. The designs of these centers, even though heavily modified, became the matrix for further development after the war.

Even in those times, there were voices expressing dissatisfaction with the execution of state-sponsored plans (Arh br 21, Aleksandar Levi, Zoran Doršner). The primary concerns were the scale of the buildings, the lack of regulation and the destruction of nature. What those authors would say today is difficult to imagine. Nevertheless, the period produced numerous architectural works that rank among the most valuable in Bosnian architecture. Together with the works of Neidhardt, these designs became the foundation of contemporary Bosnian architecture. Every successful building echoes some of the qualities of the works from this period. The most thriving ones extend those ideas and transcend them.

2.2. Weekend house Mikulić, Bugojno 1979

Weekend house Mikulić is a project by Bosnia and Herzegovina's greatest living architect, Zlatko Ugljen. It was designed for the powerful politician Branko Mikulić, close to his hometown of Bugojno. Ugljen clearly followed Neidhardt ideas but expanded them to create a timeless architecture. Notice that the stone base, the composition of the sloping roofs and the extension of timber beyond the wall line directly cite the Rakitnica house (or a similar one). Ugljen designed several other houses in similar style, such as Vila Gorica for Presi-

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dent Tito and the residence in Tjentište. Weekend house Mikulić and Vila Gorica were completely destroyed by the Croatian forces in the 1990s. The residence in Tjentište is reportedly scheduled for reconstruction, but as of today the details of its state are unclear.

2.3. Vučko Hotel

Situated on Mt. Jahorina, the hotel was built for the upcoming 1984 Olympic Games. The aforementioned ideas were mixed with the most avant-garde architectural concepts of the time. Both exteriors and interiors were realized according to the principle of "total design". The influence of the Šerefuddin's mosque, for which Ugljen received the Aga Khan prize around the same period, can be seen in the details and the benevolent ghost of Neidhardt still approves of everything. The mural on the fireplace features an illustration from one of his books. Even today, the architecture feels contemporary. In fact, it can be said that we have returned to some of the values that Ugljen recognized back in the 1980s. After the war, the hotel has been entirely reconstructed and expanded without any resemblance to the original.

3. Contemporary introduction (1995-present)

Mountain architecture suffered huge losses during the Bosnian War. Larger buildings, sport facilities, hotels and mountain huts were either destroyed during the fighting or thoroughly gutted for scraps during and after the war. Small individual houses and religious objects, some of them prime examples of vernacular mountain architecture, were burned or destroyed by other means in the process of ethnic cleansing. Entire villages were annihilated.

After the war, life slowly began to return to the mountains. First, individual houses were rebuilt, but there was neither vision nor financial resources to reconstruct the most valuable of them properly. Instead, the typical concrete and mortar houses were built just for people to return to their homes as soon as possible. Some extremely valuable buildings and rural ambient were lost in this process.

Ski resorts were the first hotspots for the construction of larger complexes, such as hotels and apartment buildings. The existing high-quality infrastructure and attractive locations for casual winter recreation have been a catalyst for investments, which were shy at first, but has steadily intensified to become a full-fledged real estate boom over the last decade. The process, although not new, is quite bizarre. People make a city uninhabitable, so they escape to the mountains. They start building there to "experience nature", thus destroying the very thing they came for. Now, these resorts are locations for speculative investments where the wealthy buy several apartments to rent out, or simply use as bank accounts, to store money. The entire process took place without much planning, mostly at the will of the investors. Some of the existing buildings were quickly replaced, while others still lay in ruins and new ones are being constructed, often side by side. The mountains around Sarajevo, Bjelašnica and Jahorina are experiencing the most intense growth, but similar processes are happening in Vlašić, Risovac, Kupres and other smaller resorts. They have attracted even shadier international investors that started proposing megalomaniacal projects, such as a city of 50,000 people in the middle of Mt. Bjelašnica. An infamous Buroj project fortunately never got off the ground properly, but damaged the site enough to make it permanently scarred. The boom in Mt. Bjelašnica alone resulted in the pollution of the Vrelo Bosne spring, the destruction of the Babin Do valley and blocked the declaration of a national park that would have consisted of Mt. Bjelašnica, Mt. Treskavica and Mt. Visočica. These resorts now look similar to the ultra-popular alpine ski resorts, but more chaotic and of lower quality. Some people use this fact as some kind of justification. This might or might be not a valid argument.

There is another phenomenon, a kind of rural gentrification divided into two types: one near Sarajevo, the other a little further away.

The first type is directly related to the pollution in Sarajevo. The city is notorious for its horrible air quality, especially in winter, due to (corruption and lack of planning) and the peculiar geographic layout that resulted in the temperature inversion phenomenon where in winter cold air sinks to the city while hot air rises. That phenomenon keeps a "lid" on the city's polluted air preventing its escape, thus the heavy pollution can last for days, weeks and sometimes even months. Because of the physical limitations, the lid is at a height of about 800 meters above the sea level. Thus, while the city chokes in smog, the surrounding mountains of Trebević and Bukovik are bathed in sunlight. These mountains are so close to the city that today it is possible to live there and come to the city for work and shopping, but up until a decade ago they were completely neglected by the local population. Now there is a trend to build above the 800 m line, where luxury housing, tourist facilities and even offices for IT companies are being built. The elites, some of whom are directly responsible for the appalling conditions in the city, now enjoy clean air while the poorer masses drown in pollution.

Fig. 3
Illustration by Hamdija Salihović ARH br.6 1964.

Fig. 4
Trebević ski lodge, Arhitektura Bosne i put u suvremeno, Juraj Neidhardt 1949.

Fig. 5
Mikulić house - Zlatko Ugljen.

Fig. 6
Hotel Vučko - Zlatko Ugljen.

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The second type affects remote communities. Previously impoverished rural locations are first visited and popularized by hikers or mountain bikers. In the days of social networks, this is an easy feat. Later, the wealthier of them start buying plots and weekend houses, making the village "hot". The villagers, previously impoverished farmers, turn to tourism by offering accommodation. Right now, there are many villages where only a couple of years ago the inhabitants could not afford a tractor, and now new residents and visitors park their expensive SUVs in the driveways. The third, logical wave is just now emerging, but is expected to become more intense in the future. Real estate investors move in and start "developing" a location. Every new investment is welcomed by the local community, the site becomes a resort and hikers move to the new, more distant location.

Every single action described here results in a severely degraded natural landscape where mountains are treated as "untapped potential", something that does not generate profit. The clean air and access to the green spaces are treated not as human rights but as selling points, as commodity that can be discarded once used.

Thus, after this sour introduction, it may become much clearer why producing quality architecture in this kind of environment is so difficult and why, when it happens, the people who manage to do it deserve much higher praise.

Fig. 7
Buroj - a proposed city for 50,000 people. In construction, 2019.

Contemporary architecture, examples

Hotel M Gallery
Authors: ahA + knAp / Saaha
Location: Tarčin, Bosnia and Herzegovina
Chronology: 2017
Project category: accommodation
Photos: Anida Krečo

In Bosnia and Herzegovina, there are two kinds of gated communities with Middle Eastern residents. The first kind is refugee camps, with appalling conditions where unfortunate young people often do not have access to basic human needs, such as a bed or heating. The other kind is luxury resorts for investors from the Gulf countries. Often, these two kinds of settlements are separated by just a few hundred meters. Therefore, the word "resort", especially if situated in this particular area, has a strong connotation for the average Bosnian. This fact will be useful in describing the M Gallery hotel in Tarčin, by studio ahA+knAp, because such connotation do not apply.

It is in fact one of the rare occasions where foreign investment in an area where there was no existing plans or regulations has produced above-average architecture. The area is dotted by so-called "resorts", gated communities where clients from the Gulf countries enjoy their holidays. The architecture of these communities is often vulgar, pseudo-utopian and the very nature of the settlement is at odds with its surroundings. These are exclu-

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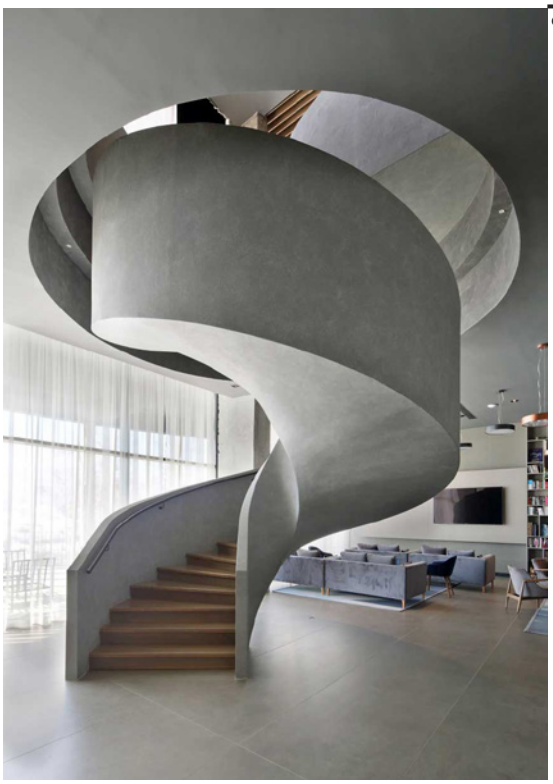


sive access communities nested in the rural landscape, usually bordering local villages but without any communication with them. The architect and the investor, receptive to the architect's ideas and capable of implementing them, succeeded in producing an architecture that is far different from the established typologies for these kind of projects in Bosnia. The hotel stands on a 60,000 m^2 plot of land at the foothills of Mt. Bjelašnica. It is located on a small, forested hill, thus enjoys a wide view of the mountain and the surrounding pastoral landscape. This micro-location was recognized as one of the most important attributes for the development of the project from the very beginning The hotel is divided in two volumes. The lower volume blends in with the hill, while the upper one hovers over the steep hill, acting as an extension of the forest and enabling a strong relationship between exterior and the interior. The hotel is accessible to general public as well as the surrounding area with the villas. It quickly became one of the most popular facilities in the Sarajevo region and a model for successful development.

Ski Restaurant Raduša
Authors: 3LHD
Location: Uskoplje - Gornji Vakuf, Bosnia and Herzegovina
Chronology: 2010-2011
Project category: restaurant
Photos: Studio 3LHD

Moving away from Sarajevo, investments become scarcer and good architecture rarer. The ski restaurant on Mt. Raduša is peculiar because it is one of the rare examples of a foreign studio working

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Figs. 8-9
MGallery hotel - ahA+knAp (photo Anida Krečo, 2018).

in Bosnia and Herzegovina and, on top of that, in a remote area previously unknown for this kind of investments.
Mt. Raduša is one of the least known mountains in Bosnia. The northern and eastern slopes are densely wooded and inaccessible. The western one slopes towards carstic fields while the southern towards the beautiful Lake Rama. The restaurant is located at 1,705 m above sea level in a small ski resort. It depends on how you look at things. Conceptually, the restaurant is in complete harmony with its surroundings but, knowing how rare this kind of architecture is in these kinds of settings, its existence is rather surprising. It is a relatively small building consisting of restaurant, bar, kitchen, and auxiliary spaces, all built in a single volume. The southern entrance terrace allows outdoor après-ski, and the northern offers a splendid view of the surrounding Bosnian mountains and Uskoplje valley. The irregular shape and layout reinterpret the terrain, integrating the building into the landscape. The entire building is constructed from local materials. The steel structure was built directly by the client and the interior is made of locally sourced wood. It is an inviting place built on a human scale.
The mountain managed to escape the rapid development that damaged many others. Today, the restaurant still stands alone in its place, like a sort of sentinel.

Fig. 10
Raduša ski restaurant - Studio 3LHD.

Fig. 11
Ostojići mosque - Studio Zec (photo Sandro Lendler, 2006).

Ostojići mosque
Authors: Studio Zec
Location: Ostojići, Bosnia and Herzegovina
Chronology: 2006
Project category: mosque
Photos: Sandro Lendler
A mosque is the center of the village and often the only public building. It is not only a place of worship, but also a place where most of the public life of the village takes place. During the war, a great number of mosques were destroyed. Most of the smaller ones were built in the local style, a mixture of Ottoman style and traditional architecture. They were small wooden structures, built to scale with rest of the village, and sometimes only the minaret distinguished them from the rest of the houses. After the war, there was an initial fervor to rebuild mosques. As with the rest of traditional architecture, they were often replaced with crude replicas of more monumental structures, built of concrete and brick. Very seldom did villagers decide to recreate the original mosques, or, as in this case, to build them in the contemporary style.
Džamija in the village of Ostojići is situated on the lower slopes of Mt. Bjelašnica and can be easily mistaken for the authentic vernacular architecture. That is a compliment. The architect, an experienced master-builder, shows a complete understanding of the local context and great mastery in the approach to the construction and the final execution of the building. The mosque draws inspiration from tradition but does not copy it blindly. It blends in with its surroundings as if it has always been there, an almost organic outgrowth of the land.
It is completely made of local materials and with local labor: imagine the entire village lending a hand in the construction.
It shows the architect's respect for the local tradition and knowledge of traditional building techniques. It is an exercise in moderation for both the architects and the villagers-investors. The architect engages in a fruitful dialogue with the local community, collaborates with them, learns from them as much as they learn from him, with the ultimate goal of producing something that is both clearly modern but at the same time familiar and comfortable for the villagers, unaccustomed to the whims of modern architecture. The result is a true building of faith, austere, simple and inviting.

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Mountain bivouac Zoran Šimid
Authors: Studio Filter
Location: Mountain Visočica, Bosnia and Herzegovina
Chronology: 2019
Project category: bivouac
Photos: Dario Kristić
Small bivouac constructed as a community effort by Planinarsko društvo Željezničar.
Mt. Visočica is (subjectively) the most beautiful of the Bosnian mountains. It is located about 50 km from Sarajevo. With access only by a gravel road, thirty years ago it was considered very remote, worthy of an expedition of couple days. Even in 2010, the visits to the mountains were rare. The moun-

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tain is neither the highest nor the largest in terms of surface area, but it possesses a very special, calming atmosphere. On one side it touches the Rakitnica canyon, one of the deepest in Europe, and on the other it descends to the upper course of the Neretva River, full of villages abandoned during the last war, secret beaches and cold green waters full of fish. It is mostly a gentle mountain, with wide open pastures, springs of cold water and clear blue skies. It is dotted with remains of old pastoral huts and medieval tombstones – Stećci. It is reminiscent of the Scotland highlands, or even Mongolia. It would be a logical candidate for a national park, but unfortunately the government of Bosnia and Herzegovina does not agree. Today, it is no more than one hour's drive from the city.

Because of its remoteness, Visočica have no facilities for hikers, except from one mountain hut situated in a former elementary school. In hope of making the mountain accessible for hikers and trail runners, the members of PD Željezničar organized the construction of a small mountain shelter. The site chosen for the bivouac is Hrljin Greb, below the Parić peak.

The bivouac is perched on the edge of a large ravine called Međeđa that steeply descends towards the Rakitnica canyon. Thanks to this open position,

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the view from the site opens towards the canyon and almost the entire Mt. Bjelašnica on one side, and towards the highest peaks of Visočica (Džamija and Ljeljen) to the other. The design of the shelter is deliberately simple. A steel frame, with an external metal-sheets cladding and an internal wooden one. The steel structure was transported to the site by helicopter and all the work was done on site by a group of volunteers. Architecturally, the bivouac echoes similar designs in Slovenia, especially the Kanin Winter Cabin by Ofis. It was carefully designed to minimize the footprint on the ground but provides the maximum possible space for accommodation. It is shaped to withstand gale-force winds, but also to frame the stunning views from the inside with its two windows. The bivouac remains today a unique non-profit endeavor for the accessibility of the mountain. It became a minor tourist attraction, generating much more visits to the mountain than usual but, as of today, without negative effects.

Conclusion

Bosnia and Herzegovina right now is a retrograde avant-garde of the world, a post-postmodern world (Islambegović Beyond Context, Three Architectural Case Studies from Bosnia and Herzegovina, 2022). The negative trends already present in political and economic landscape in Bosnia (and the rest of Yugoslavia) since the 1990s are starting to manifest themselves worldwide. The economic collapse, the supply chain crisis, the political extremes of nationalism married to celebrity culture, defined by the lack of accountability, the constant manufacturing of crisis… all at the same time. It has all been tried and tested here long ago. Though dysfunctional and chaotic, the country is still relatively rich. While no one can claim that people in Bosnia live an easy life, the difference between Bosnia and less developed third world countries to which it is sometimes compared is huge. The main source of dissatisfaction is not the living conditions, but the lack of hope for improvement that permeates the population. This lack of hope is the result of the status quo, of the fact that nothing can be changed, imposed by the international community and exploited by the local politicians. However, the advance of climate changes and the lack of action to counter it, caused this same idea to diffuse all over the world. But, with the important difference that the citizens of Bosnia had the option to emigrate out of the country.

If someone wants to look at the world envisioned by various right-wing political groups, such as Qanon, they need look no further than today's Bosnia and Herzegovina, where the post-transition landscape has led to a laissez-fare economy brought to its extremes to the point of nonsense. There is a cult of collective – the nation – and one of extreme individualism

Figs. 12-13
Bivouac - Studio Filter (photo Dario Kristić, 2022).

The current mindset is that of extreme "pure function" that sees everything only as a tool for profit. There is a famous quote by an influent local politician used to argue the construction of mini hydroelectric dams, according to which rivers just "lie there" unutilized. There is that constant notion of landscape as "unused potential". As if, somehow, everything has to be used for making a profit.

This is why, for example, the housing constructed for the market meet only the minimum acceptable. There are no amenities, no green spaces, no playgrounds, no schools. Just parking spaces for cars, commercial spaces for consuming, offices for working and apartments for living. Pure functionality. It completely obliterates the idea of living a life, reducing the human individual to a functional unit in a consumerist system. In these circumstances, architects must navigate a system (or lack of a system) that lacks regulation, corrupts officials, lacks competent workforce and is full of shady, brutal investors. They cope with it in various ways: some manage to maintain their integrity (ahA+knAp, Studio 3LHD), some build unconventionally (Studio Zec), while others discard the market altogether, dedicating themselves to non-profit architecture (Studio Filter).

To build in these mountains is to use a very delicate palimpsest. What is erased might be proven to be more valuable than what is written upon. The mountains are not machines for making a profit or for shallow adrenaline adventure. The world is getting smaller and more fragile, and the destiny of a consumerist lifestyle is today uncertain at best and already doomed at worst. The mountains are like amplifiers where we can still experience the nature in its pure form, but more intensively. The colors are richer, the sun is closer and the wind blows harder. There is still that connection to the land, to the past, to the lifestyle, to which we cannot and should not blindly return but, just as the best of these buildings, we can draw from to find a healthier relationship with the Earth, with each other and with ourselves. ■





Contemporary mountain architecture in Serbia

Although Serbia does not have significantly high mountains, it does have vast mountainous areas south of the Danube River. Since most rural mountain houses in Serbia have disappeared over the last three decades, traditional mountain building is reduced to sporadic reconstructions, mostly for open-air museums and ethnic parks.
Contemporary mountain architecture in Serbia is developing under the same overall influences of the rest of the country. These influences, among others, are the primacy of market demands, non-systematic planning, and lack of investment in raising the level of spatial culture among the general public.
Fortunately, some examples illustrate the willingness of architects to push the contemporary Serbian architectural practice forward and the willingness of investors to consider a wide range of influences and aspects that generate a comprehensive response to contemporary demands and concerns. The selected projects presented in this article show different responses in relation to the context, environment, heritage, and ideas of contemporary life in rural and natural areas.
Most of these examples follow a more experimental approach. This usually stems from links to regionalism and modernism. Despite expectations, Serbia cannot join the most progressive European currents or fully adopt the vision of individual high-quality national architectural agents overnight. However, the Serbian architecture scene will be increasingly present in the media, also as a result of international connections and circumstances that had somehow 'matured'.

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Keywords

Contemporary Serbian architecture, environment, heritage, rural areas.

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Introduction

Serbia is not a high-mountain country, but is one with two geographic-tectonic poles: an isolated, large Pannonian plain in the north, and mountainous areas south of the Danube River. These areas differ from East to West since they belong to different mountain ranges, and also present certain divergences in their architectural heritage. The most common type of traditional mountain house in Serbia is the log cabin, a simple single-volume structure with a high steep roof, low eaves, and a central chimney. From these basic elements, dating back to the early 18th century, the log cabin type developed into more complex forms through both horizontal and vertical expansion, and its variations are present in all areas south of the Danube River.

Numerous examples of rural mountain houses in Serbia have disappeared over the last three decades since migrations to cities have increased. Today, traditional mountain building is reduced to sporadic reconstructions, mostly for open-air museums and 'ethnic parks' where objects are moved to a designated location or protected in situ. There are also reproductions, copies intended as tourist attractions. In recent times, however, modern mountain architecture has appeared through an experimental project that reconsiders heritage elements in a contemporary building context, arising from the desire for a more comfortable and even luxurious leisure time in nature. In addition, the geographical position of Serbia represents an immensely popular route for travellers and digital nomads who are moving through Europe on their way to the Mediterranean, exploiting the country as a cheap stopover. These trends have triggered the development of small and modular house projects.

There is also a noticeable influence of something that we may call 'modern classicism'. It represents a maximum submission to the market logic with a modest use of modernist expressiveness and functionality, which is trivially endowed artistically with materialization and a range of neo-classical influences. These problematic cases, which in recent years have devastated the architectural and natural landscape of mountain regions in many places, possibly irreversibly, will not be presented in this article.

It is important to emphasize that, over last two decades, architecture in Serbia has represented a sign of awakening after the economic and political destabilization of the 1990s. This is particularly evident if we look deeper and more broadly into the field of new projects and constructions, which is dominated by the image of degraded landscapes or ad-hoc commercial solutions. We can't even talk about the revival currents that young Croatian architects experienced in the 2000s (in the sense of transitory openness and the resulting experiment). The rarest and most valuable examples that we deal with in this article, often of a certain experimental level, are the result of individual initiatives of younger architectural firms and harmonious cooperation between investors and architects. Even though these projects represent a local phenomenon, they are by no means without regional and even global interest.

Projects

Family House on Kosmaj
Authors: Nooto - Dejan Todorović
Location: Kosmaj, Serbia
Chronology: 2020
Project category: residential
Photos: Relja Ivanić

This family house on Kosmaj, a mountain south of Belgrade, achieves a specific connection with the context through the use of the same form of the architectural structure that used to occupy the same plot. The geometry of the volume was shaped by multiplying and shearing the triangular prism of the archetypal gabled roof, resulting in angled planes that in their disposition more adequately respond to the conditions of the site. The position and shape of the façade openings are integrated into the geometry of single-volume form, constructed with steel frames clad on both sides with a pine wood veneer. Carefully balancing between dynamic geometry and grounded volume, the structure of Kosmaj Family House refer to an ever-changing yet lasting natural environment. (Information provided by the architects).

Opening picture
Villa Pavlović, Zlatibor, NEO Architekti Belgrade, 2018.

Fig. 1
Family house, Kosmaj, Nooto - Dejan Todorović, 2020.

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Villa Pavlović
Authors: NEO_Arhitekti Belgrade - Snežana Vesnić, Vladimir Milenković, Tatjana Stratimirović
Location: Zlatibor, Serbia
Chronology: 2018
Project category: residential
Photos: Relja Ivanić
Villa Pavlović represents the outcome of the two decades-long collaboration between the authors and the Pavlović family. Located on the edge of a semi-urban settlement on one of Serbia's most popular mountains, the house achieves direct contact with the natural environment. This project offers a unique vision of contemporary living in a rural setting. Strongly distancing itself from the mountain cabin archetype, the unusual geometry of the house is reflected and reinforced by the parallel water surface. With their linear form, both structures are effortlessly connected to the lines of the slope, and through a monolithic impression of materialization in natural stone, the precise aspiration of the house to become an integral part of the landscape is realized. (Information provided by the architects).

Kopaonik Mountain Home
Authors: 4of7 Architecture - Vladimir Popović, Đorđe Stojanović
Location: Kopaonik, Serbia
Chronology: 2012
Project category: residential
Photos: Ana Kostić
Kopaonik mountain home is located at the rim of a national park, within the largest ski resort in Serbia. Erected on a small plot in-between two existing structures, the house is entirely oriented toward vast and empty space on the western edge of the plot. The traditional mountain houses of the Kopaonik region are distinguished by their roof geometry, intended to provide a usable attic space. Referring to this tradition, the shape of the house is defined by the roof which becomes the sole element of the structure's envelope. Leaving aside the external walls, a massive wall is positioned centrally in the interior, providing lateral stability and dividing the building into two mirrored halves. In the well-designed spatial relations, the roof simultaneously provides privacy from neighbors and frames a view of the mountain slopes. (Information provided by the architects).

2



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Branković Mountain Resort
Authors: Alterno Inc - Đorđe Kitić, Dušan Nikolić, Ivana Veličković, Mirjana Nikolić, Dejan Knežić
Location: Vrelo, Stara planina, Serbia
Chronology: 2017
Project category: receptive structure
Photos: Mladen Jovanović

The complex is located in the dense forest area of Stara Planina near many hiking and cycling trails and fishing spots. The investor intended to build accommodation and socialization facilities for the employees of his family bakery. The complex comprises five apartment-bungalow buildings, cascading on a sloped terrain. All four dif-

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ferent functional types of housing units contain an internal courtyard as well as access to the common areas. The disposition of the façade openings was carefully determined to ensure both privacy and views in all three dimensions, through large glass portals and vertical slits that extend to a skylight. The design is based on traditional local materials and a simple, yet carefully developed form, to create a space well-grounded in the natural environment. (Information provided by the architects).

Divčibare Mountain Home
Authors: EXE STUDIO - Tijana Mitrović, Andreja Mitrović
Location: Divčibare, Maljen, Serbia
Chronology: 2015
Project category: residential
Photos: Relja Ivanić
The house is located near the popular tourist resort Divčibare, on the slope of Mount Maljen in western Serbia. Although the plot has been overgrown with small pine trees, it still retains the original character of an open field. To minimize disturbance to the site and as a reference to the surrounding hilly terrain, the house is built into the hillside.
It was designed by combining and connecting two main monolithic volumes, one light and one dark. These forms blend in with the natural environment characterized by low pine vegetation and steep rocky terrain. On the south side, the white portion of the house connects to the outside through a large panoramic window, which guides the transition from the artificial to the natural element. The black half of the house draws inspiration from original mountain homes. The structure is emphasized with natural materials, such as traditional timber shingle cladding.
Through the duality of the house, with its two main volumes, the intent was to merge the traditional and the contemporary components to create a unique aesthetic and a structure in harmony with its surroundings. (Text description provided by the architects).

HempHouse
Authors: Ljubica Arsić & Bach Mühle Fuchs
Location: Bliznak, Homolje Mountains, Serbia
Chronology: 2021
Project category: residential
Photos: Marko Milovanović
Rather than imitating the landscape, the house is conceived as a human-made artifact, with the clear archetypal stipulation that the house is the result of a construction process and thus what is built can never be natural in this fundamental conceptual sense. On the other hand, this house is made of "nature", the materials and construction technique are adapted to the climate – the walls are made of hempcrete, the supporting structure is made of wood.

Fig. 2
Villa Pavlović, Zlatibor, NEO Architekti Belgrade, 2018.

Fig. 3
Mountain Home, Kopaonik, 4of7 Architecture, 2012.

Fig. 4
Branković Mountain Resort, Vrelo, Alterno Inc, 2017.

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The building was developed on two levels that follow the configuration of the terrain. The main function of the house is on a higher elevation, within a cohesive octagonal spatial scheme that favors fluid movement and visual communication – connected by a continuous terrace. The main access to the house is through the partially underground lower level, which also houses a sauna and a winter garden with a skylight.

The result is a flexible spatial structure with continuous exterior and interior spaces. The combination of ecological building materials, simple construction methods and partial self-construction makes this project a quest for sustainable architecture. (Text description provided by the architects).

Conclusion

Current Serbian architecture can be analyzed from three perspectives. The term current instead of contemporary is used deliberately because it is the only one of the three perspectives with the

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character of modernity and high-quality artistic and social development potential.

First, there is the 'investor architecture', primarily seen as a market product, which is implemented for the needs of short-term earnings and to establish a position of power, also through the deregulation of norms with the power of capital.

Secondly, some architectures follow the legacy of historicism and modernist Yugoslav architecture. Unfortunately, the latter usually has a neglected development potential, because it is not taken into account that it also represents a global legacy of quality that is still 'native' and has not been built by some other cultures – such as e.g. Austro-Hungarian, Byzantine, Roman, etc.

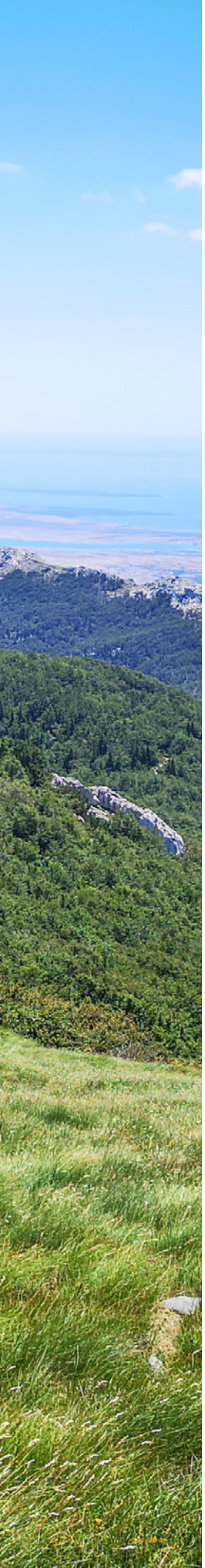
The third perspective is the contemporary architectural practice of new constructions, as a more experimental approach. It usually comes from constraints related to regionalism, or from the academic style related to modernism. Many architectural works are a combination of both.

In recent years, negative practices have also been transferred to constructions in the mountains and in nature, especially through the rapid urbanization of the most popular mountains among tourists, like Kopaonik and Zlatibor. These areas are enduring construction that is, to its extent, density, and lack of comprehensive planning, resulting in an irreparable impact on nature and the environment. The projects presented in this article are some of the few examples of good practices and represent signs of recovery and potential progress towards higher standards of overall spatial culture in Serbia. The question remains: when will society begin to demand more than just ad-hoc architectural solutions, and when will the profession of architecture regain its voice in the architect-investor dialogue, eventually leading to a more balanced global cooperation? ■

Figs. 5-6
Mountain Home, Divčibare, EXE Studio, 2015.

Fig. 7
HempHouse, Bliznak, Ljubica Arsić & Bach Mühle Fuchs, 2021.





Bauen in den kroatischen Bergen

Building in Croatian mountains

With 6% of built-up space, Croatia is certainly one of the most sparsely populated countries in the European Union, but at the same time it is intertwined with mountains in almost every region. The 150-year history of mountaineering in Croatia has resulted in more than 6,000 km of built trails and 163 mountaineering facilities, which speaks of a highly engaged national mountaineering association. In the beginnings of the Association's activities, Dr. Ivan Krajač, lawyer and politician in the Government of the Kingdoms of Serbs, Croats and Slovenes, stimulated the development of mountaineering in Croatia, as well as the construction of mountaineering infrastructure. Undoubtedly, one of the most significant buildings is the Premužić trail, which he designed together with the forest engineer Ante Premužić – the trail in the Northern Velebit part is an almost straight line, with only a small number of ascents and descents, and follows the most beautiful landscapes. The Krajač's house at the foot of Mt. Vučjak, known as the Zavižan Hut, was built in his honor. After several expansions and renovations, it is now undergoing a thorough reconstruction.
In recent times, a need to restore the built structures has emerged, in which, with several reconstructions and new constructions of mountain shelters, under the leadership of mountaineer and architect Ivan Juretić, a new chapter in the development of built infrastructure in the Croatian mountains is being traced.

Robert Jonathan Loher

Born in 1970, graduated from the Faculty for Architecture in Zagreb in 1998. He has worked with various partners in Zagreb and Ljubljana on housing, sports and commercial facilities projects.
He worked as honorary assistant at the Faculty of Architecture in Zagreb, and is now Professional Practice Coordinator of the Chamber of Croatian Architects. He is also Head of the commission for mountaineering facilities of the Croatian Mountaineering association.

Keywords

Croatian mountains, restoration, landscape, built infrastructure.

Doi: 10.30682/aa2310p

Es ist nicht schwer verständlich, dass ein Balkanland mit teilweise mitteleuropäischem Einfluss mit nur 6% ausgebautem Raum einiges an Natursehenswürdigkeiten zu bieten hat. Spätestens wenn man in Makarska, einem mitteldalmatinischen Urlaubsort, am Strand steht und zu dem Bergkoloss von Biokovo hinaufschaut, wird man sich bewusst dass auch Berge ein Teil der Kulturlandschaft Kroatiens ist.

Tatsächlich ist Kroatien ein mit Bergmassiven und -gruppen dicht verwebtes Land. Markierte Bergwege in der Länge von mehr als 6000 km und 163 Berg- und Schutzhütten weisen auf einen sehr engagierten Bergverband hin. Dieser wurde 1874 gegründet, und ist einer der ältesten Europas. Anfangs leiteten ihn Wissenschaftler, Akademiker und Hochschullehrer, mit dem Wunsch ihre Umgebung in seiner Artenvielfalt zu erforschen, während ihre europäischen Zeitgenossen darauf strebten unbestiegene Gipfel in Europa und ausserhalb zu erstürmen.

Nennenswerte Berg-Gruppen und -ketten sind die Medvednica, der Hausberg Zagrebs, der wegen seiner Nähe zur Hauptstadt auch als Ausgangsort des Bauens in den Bergen gilt. Die ersten Objekte entstanden auf diesem 1033 m hohen Berg, wie etwa die „Pyramide“, eine im Jahr 1889 erbaute 12 m hohe Stahlkonstruktion mit Ausblick. Es ist nicht zufällig das Jahr des Eiffelturmbaues. Bis 1960 stand dieser Aussichtsturm am Gipfel der Medvednica und weichte dem heutigen Fernsehturm. Die Pyramide, wie man sie nennt, wurde auf den naheliegenden Japetić-Gipfel im Samobor-Gebirge versetzt, wo sie bis heute steht.

Das Samobor-Gebirge ist zusammen mit dem Žumberak eine Gebirgskette an der Grenze zu Slowenien und sehr beliebtes Ausflugsgebiet. Die sehr gemütliche Hügellandschaft besticht mit wunderbaren Aussichten auf das Flachland um Zagreb.

Richtung Süden setzt sich dieses Ambiente mit der Gebirgsgruppe Gorski kotar fort, in der sich bedeutende Gipfel wie der Klek, der das Wappen des Kroatischen Bergverbandes ziert, und Risnjak befinden, und die in der Kvarnerbucht mit Rijeka als Ballungszentrum mündet. Zu erwähnen ist in dieser Gruppe auch das Naturreservat Samarske und Bijele stijene, mit einer einmaligen, von Urwald umgebenen Karstmorphologie und hervorragenden ambientalen, aus Fels erstarrten Zwischenräumen.

Über der istrischen Halbinsel dominiert das Učka-Massiv, und von Rijeka Richtung Zadar im Süden erstreckt sich wohl die bekannteste und von Mythen umwebene Bergkette des Velebit-Gebirges. Es ist der Begriff des kroatischen Bergsteigens *par excellence*, mit zwei Nationalparks im nördlichen und südlichen Teil, der durch den Paklenica-Canyon weltbekannt ist.

Diese Bergkette erstekt sich an der Scheide zwischen Kontinent und Küste, und aus Teslas Geburtsgegend um Gospić betrachtet meint man eine

Vorherige Seite
Der Premužić-Weg im Velebit-Gebirge (foto Robert Jonathan Loher).



Abb. 1
Der Premužić Weg im Velebit-Gebirge, nördlicher Teil (foto Robert Jonathan Loher).



Abb. 2
Der Premužić Weg im Velebit-Gebirge, mittlerer Teil in der Nähe der Rossi-Schutzhütte (foto Robert Jonathan Loher).

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Abb. 3
Rossi-Schutzhütte im Velebit-Gebirge (foto Robert Leš).

einheitliche Berglandschaft vor sich zu haben, obgleich es nur so wimmelt von abertausenden Bergoasen. Die Artenvielfalt der Flora und Fauna übertrifft nur im Velebit-Gebirge die Zahl der gesamtem britischen Artenanzahl. Von der Küste aus gesehen ahnt man eine baum- und pflanzenlose Gegend, während sie sich dem Norden hin mit endlosen Wäldern ausläuft.

Nördlich von Split erhebt sich dann das höchste Bergmassiv, die Dinara, an der Grenze zu Bosnien und Herzegowina. An der Küste muss man die Bergketten des Kozjak, Mosor- und besonders des Biokovo-Gebirges erwähnen, die die Brutstätte des dalmatinischen Bergsteigens sind.

Einer der prägensten Persönlichkeiten der frühen Zeit war dr. Ivan Krajač, ein Anwalt und Politker in der Regierung des Königreichs der Serben, Kroaten und Slowenen (Vorläufer von Jugoslawien). Als Wirtschaftminister hatte er grossen Einfluss auf die Entwicklung der Bergsteigerkultur in Kroatien. In seinem Mandat war er sehr darauf bedacht in seiner Heimat um die Küstenstadt Senj, Naturpärke und – reservate auszurufen – so zum Beispiel den Naturpark Štirovača im nördlichen Teil Velebits, die Plitwitzer Seen sowie die Naturreservate Samarske und Bijele stijene. Dieser Status gewährte zwar nur ein Jahr, aber er war wegweisend für die spätere Ausrufung von Nationalpärken und Reservaten – auch heute sind diese Teile Bestand grösserer geschützter Flächen.

Krajač legte zusammen mit dem Forstingeneur Ante Premužić den wohl bekanntesten Bergweg – den sogenannten Premuzić-Weg, der durch eine unbeschreiblich schöne aber kaum zugängliche Landschaftf führt, fest. Dieser Weg erstreckt sich in einer Länge von 57 km vom Ausgangspunkt im Norden, vom Zavižan-Berg, über den Alan-Pass bis zum Pass von Baške Oštarije im mittleren Teil des Gebirges, wo eine napoleonische Strasse vom Kontinent an die Küste führt. Besonders der 16 km lange nördliche Teil des Weges, der durch den Nationalpark Nord-Velebit führt, kann als ein technisch sehr anspruchsvoller Ingenuerbau erwähnt werden. Der fast gleichmässig gerade Weg, mit nur sehr leichten Neigungen schlängelt sich durch die ansonsten schwer zugänglichen Naturreservate von Hajdučki und Rožanski kukovi. Die Bauprinzipien dieses Pfades gründen auf den Prinzipien der Autobahnplanung in Deutschland aus den 20-er und 30-er Jahren, nach denen auch die Grossglocknerstrasse geplant und ausgeführt wurde. Jürg Conzett erwähnte dies 2014 in einem Vortrag in Zagreb und Pula, als er die Planung seines Wasserwegs Flims – Trutg dil Flem – vorstellte. Demgemäss soll die Planung solcher Pfade, wie auch der Autobahnen jener Zeit auf einem landschaftlichplanerischen Grund beruhen, der nicht nur zwei Punkte miteinander verbindet, sondern auch Besonderheiten des Weges zu Schau stellt, genau wie es das auf der Grossglocknerstrasse, sowie auch auf dem Premužić-Pfad der Fall ist.

1930. fing der Bau dieses Pfades an, der drei Jahre lang andauerte. Für den Bau wurden lokale Einwohner der sehr verarmten Küstengegend von Senj bis Karlobag unterhalb des Velebitgebirges engagiert. Wegen des anspruchsvollen Klimas ist diese Gegend auch heute noch sehr dünn besiedelt. Der Bau des Weges wurde in Konzessionen geteilt, und die Bauarbeiten – da es sich um ein staatlich gefördertes Bauunternehmen handelte – wurde gut bezahlt, für die damaligen Einwohner ein wahrer Geldsegen. Auf ungefähr der Hälfte des Weges vom Zavižan bis zum Alan-Pass, im strengen Naturreservat Rožanski kukovi, wurde die Rossi-Schutzhütte gebaut, die auch heute einen Kultstatus hat. Eine kleine Steinhütte, dessen Innenraum nur 3 x 4 m misst, hat sich mit einer aus Lokalstein gebauten Terasse mit hervorragendem Meerblick, unter die felsige Südwand

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Abb. 4
Runolist-Hütte an der Medvednica (foto Alan Čaplar).

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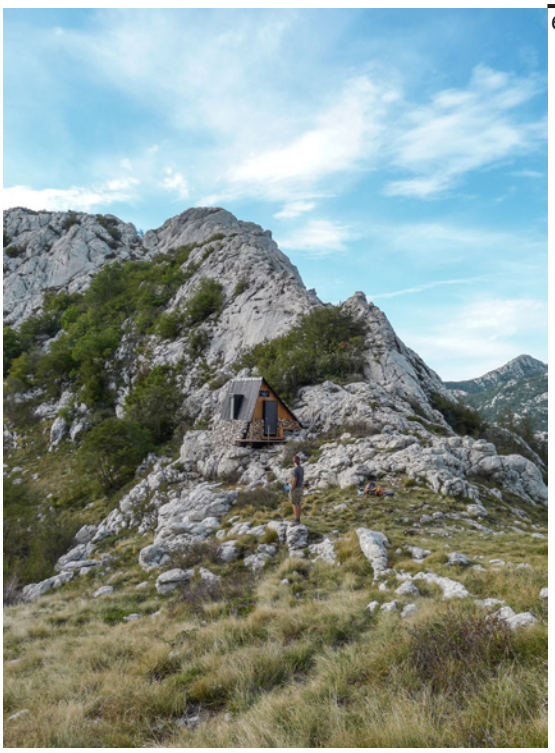


Abb. 5
Rossi-Schutzhütte im Velebit Gebirge – Umbau durch Ivan Juretić und Robert Jonathan Loher (foto Robert Leš).

Abb. 6
Schutzhütte am Ždrilo im Velebit-Gebirge – Neubau durch Ivan Juretić (foto Ivan Juretić).

des Pasarić Kuk Berges angepasst. Dieser Pfad, der sich teils dem bewaldeten Teil des Gebirges, teils dem felsigen und vegetativ selten bewachsenen Küstenteil zuwendet, kann zu Recht als eine durch Menschenhand hervorragende Leistung bezeichnet werden.

Krajač regte den Bau von mehreren Berg- und Schutzhütten an, um die Berge touristisch zu erfassen. So wurde unterhalb des Berges Vučjak die Krajač-Hütte erbaut - die heutige Zavižan Hütte ist die Berghütte Kroatiens schlechthin. Der Premužić-Pfad ist nur eine halbe Stunde entfernt, deren Beginn von der schönen Terasse mit Meerblick zu sehen ist. Von dieser Terasse sind bei klarem Wetter auch die Gipfel der Apeninnen zu sehen. Diese Hütte wurde später erweitert und ausgebaut, und steht heute vor einer gründlichen Rekonstruktion durch den Architekten Ivan Juretić, der später erwähnt wird.

Auf dem Berg Snježnik wurde von 1947-1951 auf sehr exponierter Lage eine aussergewöhnliche Berghütte nach den Plänen des Architekten Zdenko Sila errichtet. Sie steht schon längere Zeit leer, und wurde erst letztes Jahr durch ein Förderprogramm erfasst.

Ende der 20-er Jahre startete der Arzt Andrija Štampar, der ähnlich wie Krajač in der Landesregierung mitwirkte, ein ambitioniertes Programm der Volksgesundheit. Sanitäre Massnahmen erhöhten den Lebensstandard des damals verarmten Landes, und als Štampar in den 30-er Jahren von der neuen Diktatur verachtet wurde, setzte dieser seine Programme in Europa, in den USA und später auch in China fort. Zuvor aber, im Rahmen der Schule der Volksgesundheit, liess er einige Berghütten, als Sanatorien für die untere Bewohnerschicht auf dem Medvednica-, Samobor und Velebit-Gebirge errichten. Leider ist von vier Gebäuden heute nur eine noch als Berghütte zugängig, die anderen sind zerfallen.

Das Medvednica-Gebirge ist wegen seiner Nähe zu Zagreb die am meisten ausgebaute Gebirgskette. Das gilt sowohl für errichtete Pfade als auch für Hütten. Architektonisch hervorzuheben ist die 1936 erbaute Runolist-Hütte des Architekten Vladimir Šterk, mit einer auch heute noch sehr interessanten Holzkonstruktion, mit einem ausragenden und interessant verziertem Pultdach.

Der Bedarf nach einem qualitativen Schritt vorwärts wuchs ständig. Die kroatische Berglandschaft wurde durch die vermehrte Bergsteigeraktivität mit hohen Ansprüchen an den marodierenden Objekten konfrontiert. Den Bedarf an ordentlichen Hütten konnte man nicht mehr verwehren, und so entstanden in den letzten 15 Jahren einige interessante Projekte, die hier angeführt werden. Der Architekt Ivan Juretić, der auch früher an diversen Hüttenerneuerungen im Raum Rijeka aktiv war, erneuerte zusammen mit dem Architekten Robert Jonathan Loher, die Rossi-Schutzhütte auf dem Premužić-Pfad. Wegen der Lage dieser Hütte im einem strengen Naturreservat wurde die Materialzufuhr nur

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auf Menschentransport begrenzt, was zu einem enormen Aufwand und einer vierjährigen Bauzeit führte. Juretić, auch hervorragender Schreiner, fertigte den kompletten Innenraum dieser Hütte.

Mit der Erneuerung dieser Hütte initiierte der Kroatische Bergverband auch die Um- und Neubauten anderer Schutzhütten. Der Neubau der Schutzhütte am Ždrilo, mit dreieckförmigen Schnitt, der sich dem Gelände anpasst, der Umbau der Hütte auf der Šugarska Duliba, der zuvor ein schlichter Container war und der Neubau der Miroslav Hirtz Schutzhütte im Naturreservat Bijele stijene im Gorski kotar, wurde nur duch einen beispielhaften Enthusiasmus und postivem Antriebsgeist Juretićs zustande gebracht, wobei Grundsteine für weitere Erneuerungen von Berg- und Schutzhütten in Kroatien gelegt worden sind.

Letztes Jahr wurde ein Förderprogramm durch den Fond des Naturschutzes und der energetischen Effizienz gestartet, das unter anderem die Erneureung von 12 bestehenden Berghütten vorsah. In diesem Jahr werden Baugenehmigungen für den Ausbau der Berhütte am Zavižan, wieder durch den Architekten Ivan Juretić, erwartet, sowie die Erneuerung der sehr bedeutsamen Žitnica-Hütte im Samobor-Gebirge durch die Architekten Robert Jonathan Loher und Jadranko Major.

Mit all diesen Massnahmen wird erhofft eine strukturelle Änderung in der Haltung zu den kroatischen Berghütten zu erreichen, die mit einer qualitativ hochwertigen Erneuerung ein neues Licht auf die Besonderheit der kroatischen Berglandschaft werfen soll, ohne sie dem Massenandrang der Touristen zu unterdrücken. ■

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Abb. 7
Schutzhütte an der Šugarska Duliba im Velebit-Gebirge – Umbau durch Ivan Juretić (foto Ivan Juretić).

Abb. 8
Schutzhütte Miroslav Hirtz im Naturreservat Bijele stijene in Gorski kotar – Umbau durch Ivan Juretić (Fotoarchiv des kroatischen Bergverbands).





The first elements of contemporary architecture in the Albanian Alps

The Albanian Alps, with an elevation ranging from 285 m to 2694 m above sea level, like all the high mountain areas, have experienced isolation until recently and consequently, time has stood still there, maintaining a slow development. Until the 1990s, settlements in the mountainous areas were in complete harmony with a cultural landscape and architecture entirely traditional for the time. After the fall of totalitarianism, these areas underwent massive migration due to the difficulties in lifestyle and the lack of services and roads. It was precisely the 50-year totalitarian isolation and the abandonment during the 25-year transition that caused a "pause" in the development of the region, which is also reflected in the architecture of the area. With the exception of 4-5 buildings that try to bring a more contemporary architectural style, the rest remains a continuation of 'Vernacular Mountain Architecture'. Stone *kullas*, Albanian term for dwelling in mountainous areas, with their typical vernacular Alpine style, minimalist in form and in perfect harmony with nature, vastly dominate the cultural landscapes of the settlements in the Alps. Sometimes they are found in ruins and degraded by time and sometimes they are grouped together in hamlets or neighborhoods.

Eltjana Shkreli

She is an urban planner and co-founder of GO2 Sustainable Urban Planning Organization, an innovative entrepreneurship in the Shkoder region. Her challenge is to value assets like human resources (youth), natural and cultural heritages in the local community economy. Therefore, she has focused not only on urban planning issues, but also on the tourism sector, developing sustainable creative projects and offering tourism services.

Keywords

Architecture and landscape, vernacular architecture, Albanian Alps, tourism.

Doi: 10.30682/aa2310q

Albania has experienced a tourism boom over the last 10 years. The Alps region remains the most sought-after and attractive destination, thanks to the fabulous natural resources that comprise mountains, valleys, lakes, rivers, waterfalls among others, and the socio-cultural ones like the Albanian "Songs of the Frontier Warriors", legends and myths. The rapid development also prompted the approval of the Intersectoral Plan of the Albanian Alps in December 2017, which forecast a peak of 300,000 visitors by 2030 and clearly defines the limits of accommodation capacities for the 22 resorts in this region (Minister of Tourism and Environment, 2017). The Albanian Alps are entering a new development cycle based on a new, more balanced territorial approach aimed at protecting the environment, promoting the local economy and integrating it into the tourism industry. All these factors are an incentive to push new investments towards a Contemporary Mountain Architecture approach that will be based on the strict principles of balance between nature and people, architecture and landscape, by referring to terms of shapes, materials, size, color and morphology in order for the building to merge with the landscape.

Opening picture
Columbus Villas, Vermosh.

Fig. 1
Kisha e Shna Prendes, Lepushe.

Slow modernization

In the "Albanian Alps" National Park there are approximately 100 settlements (draft of Management Plan for the "Albanian Alps" National Park, 2015), mainly distributed in 3 large mountain val-

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Figs. 2-3
Traditional architecture of the area (drawings Arch. Maksim Mitrojorgji).

leys: Cem Valley in the West, Shala Valley in the centre and Valbona Valley in the East. In addition, the Alps are crossed by other smaller rivers, whose valleys are also inhabited, such as Nikaj-Mertur, Përroi i Thatë (Dry Stream), etc.

The first stage of development began at the end of the 19th century. In addition to the extremely rugged terrain, the distance between settlements and houses was determined by centuries of conquests by the Romans, the Slavs, and later the Ottomans. For this reason, the deep isolation and lack of self-government deprived the inhabitants of the Albanian Alps of exposure to the rhythms of economic, social and cultural development until the first half of the 20th century. The first car road in the Albanian Alps – the one towards the Shala Valley (Theth) – was opened in 1937, while in the valleys of Valbona and Cem, the first cars started circulating decades after the Second World War – and electricity connection came even later.

The typical dwelling of the highlanders in the Albanian Alps is the *kulla*, a 2,3 or 4-storey stone building clad with stone tiles or pine boards and with very small windows. In reality, their number was small compared to the low ground floor dwellings, which accommodated people and livestock under the same roof. Multi-storey *kullas* were indicators of the numerical, economic or even political power of the families. Therefore, today's appearance of towers and other stone dwellings in this space is the result of a long and slow evolution of economy, lifestyle and art of construction.

The second stage of housing construction in the Albanian Alps occurred in the second half of the 20th century. During this period, the first real transformation of the mountain landscape from medieval to modern settlement took place. A national campaign was launched to enlarge windows, remove cattle from houses and create stables (Shkreli, 2018). The government invested extensively in infrastructure and in the building of educational, cultural, healthcare, commercial, etc. facilities. In this way, the lives of the inhabitants of the Alps began to improve, but free movement, even within the country, was prohibited. Until 1990, approximately 36.1% of the population lived in cities and the main direction of the economy was agriculture and breeding (INSTAT, 1991). However, economic bankruptcy and the subsequent collapse of the socialist system, as in the entire Eastern Bloc, left the inhabitants of the Alps in extreme poverty. During the social chaos in the period of political systems change, the state stopped providing social services and without the necessary maintenance, the infrastructure was completely destroyed. Unable to cope with this situation, the inhabitants of the Alps started mass migration to the big cities, mainly in the western region of the Albanian lowland, but also abroad. The mountain settlements that counted thousands of inhabitants since the 1980s, such as Theth, Kelmend and Valbona, were reduced to few dozen inhabitants. This wave of abandonment of the Alps, which is still ongoing, temporarily slowed down at the end of the 2000s. At the national level, the natural increase of the population fell from 63,932 in 1990 to 470 in 2020 and even to a negative of -3,296 in 2021 (INSTAT).

Beside the public buildings, private dwellings also began to degrade, while nature started to regain its power over the landscape. The only buildings that were restored or even built from scratch were

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churches and mosques, which had been closed during the 27year ban on worship in Albania. Some of them, such as Theth Church built in 1892, had revolutionized traditional constructions of the time – the end of the 19th century – while highly respecting the original configuration, without any modern architectural elements.

The third stage of construction followed the increase in visitor demand, mainly after 2010. Despite their isolation and the lack of the most basic living conditions, the Alps continued to be frequented by foreign visitors. And it was precisely foreigners who, around 2010, offered modest financial support for the improvement of basic hygiene services, as an attempt to stimulate tourism in the area by changing the buildings' function from residential to tourist accommodation. In addition to these investments in Theth (Shala Valley) and Valbona (Valbona Valley), a campaign was launched to promote these two valleys, which led to a steady increase in the number of visitors. The high demand for accommodation prompted the few residents to undertake repairs, reconstruction or even new construction in the area, and as the news of the increase in the number of visitors spread, residents who had left the country began to return to the area. However, conditioned by the lack of infrastructure, and especially by the lack of land ownership certificates, the buildings were hastily restored or built, in most cases without permission from the relevant authorities and clearly without any creditable standards. This process, which continues to this day, is characterized by traditional building with very few modern architecture elements.

There are several attempts at glass façades, mainly on one side of the building, but also ugly grafts between vernacular and modern elements. Another reason for this situation is the fact that new buildings are being constructed without professional architects and designs and certainly on a limited time and budget. All this due to property problems, which have not been resolved yet. Residents continue to be fined for new construction, while the region has no design code; the one for Theth "Trashëgimia Ndërtimore në Theth" has not yet been approved by the Shkodër Municipal Council and the Institute of Cultural Monuments. As we speak, the government is intervening in the Alps, mainly with infrastructures. The roads to the valley of Valbona and Cemi (in Kelmend) are being paved, and the first official document for the Albanian Alps is being drawn up: the National Strategic Tourism Plan 2017-2030. However, the only projects of this plan that have started to be implemented in some areas of the Alps still pertain to road infrastructure, while the electricity supply continues to be unsafe and unstable.

Moving from one valley to another in the Albanian Alps, one finds the first attempts at Contemporary

Fig. 4
Bujtna Tradicionale Tome Dragu, Lepushe.

Fig. 5
Columbus Villas, Vermosh.

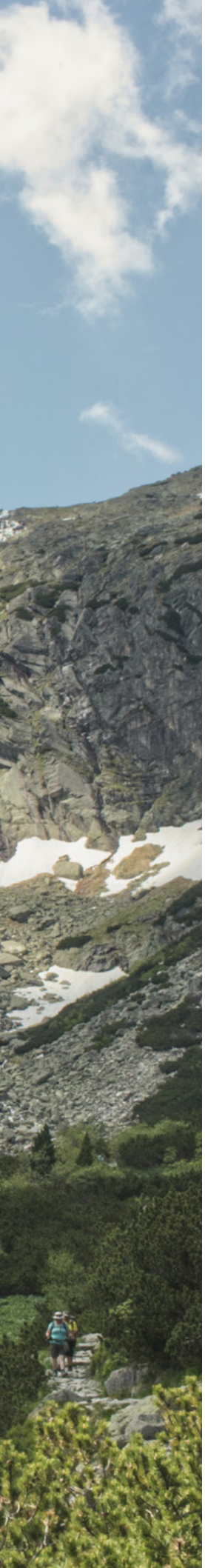
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Mountain Architecture in this region to move from the level of hostels to that of hotels, this being the main goal. However, the increase in accommodation capacities for tourism remains an issue. This effort has been achieved through two intervention processes: the restoration and adaptation of the *kullas* into accommodation units – guesthouses, and the construction of larger accommodation facilities in hotels or mountain resorts.

A separate category to be considered are the public buildings, places of worship and various services, such as churches, health centers, schools, tourist information enters, etc. In their vast majority, these are traditional buildings and lack any particular architectural approaches, solutions or elements. Exceptions are the Holy Mother Church in Qafë Predelec (Cemi Valley) and the Visitor Center in Theth village (Shala Valley). ■





Tatras Phoenix. Restoration Architecture in the alpine environment of the High Tatras

The architectural concepts of the High Tatras region reside mainly in the foothills, where they form the basis of mountain tourism. On the exposed terrain of the Tatra Mountains there are huts that were once the result of craftsmanship, but today there is an increased concentration of architectural interest. We are focusing on architectural design in the context of adapting the typology to the visitor's needs or in response to the challenges of extreme environments. The focus involves the structural alteration, restoration or reconstruction of a building that represents an architectural discussion of the alpine environment. The huts under study trace the colonization of different vegetation zones and the different typological standards of the hut. The architectural planning process represents an example of restoration of a post-war modernism work, its reconstruction into a new form and the response to the problem of avalanches in the alpine environment. Through the prism of the social situation and technological innovations, we explore the transformation of the hut typology and its relationship to its setting. At the same time, we look for a connection to the original building destroyed by fire or avalanche or a reflection on regionalism or the general architectural discourse. The article presents a brief introduction to the architectural scene in the High Tatra region from the perspective of socio-political changes. The main question was: what principles does architecture apply in a high mountain environment? Differences and innovations are sought in the context of design in the foothills and urbanised areas, as well as in the context of the social situation and the authors of the project themselves.

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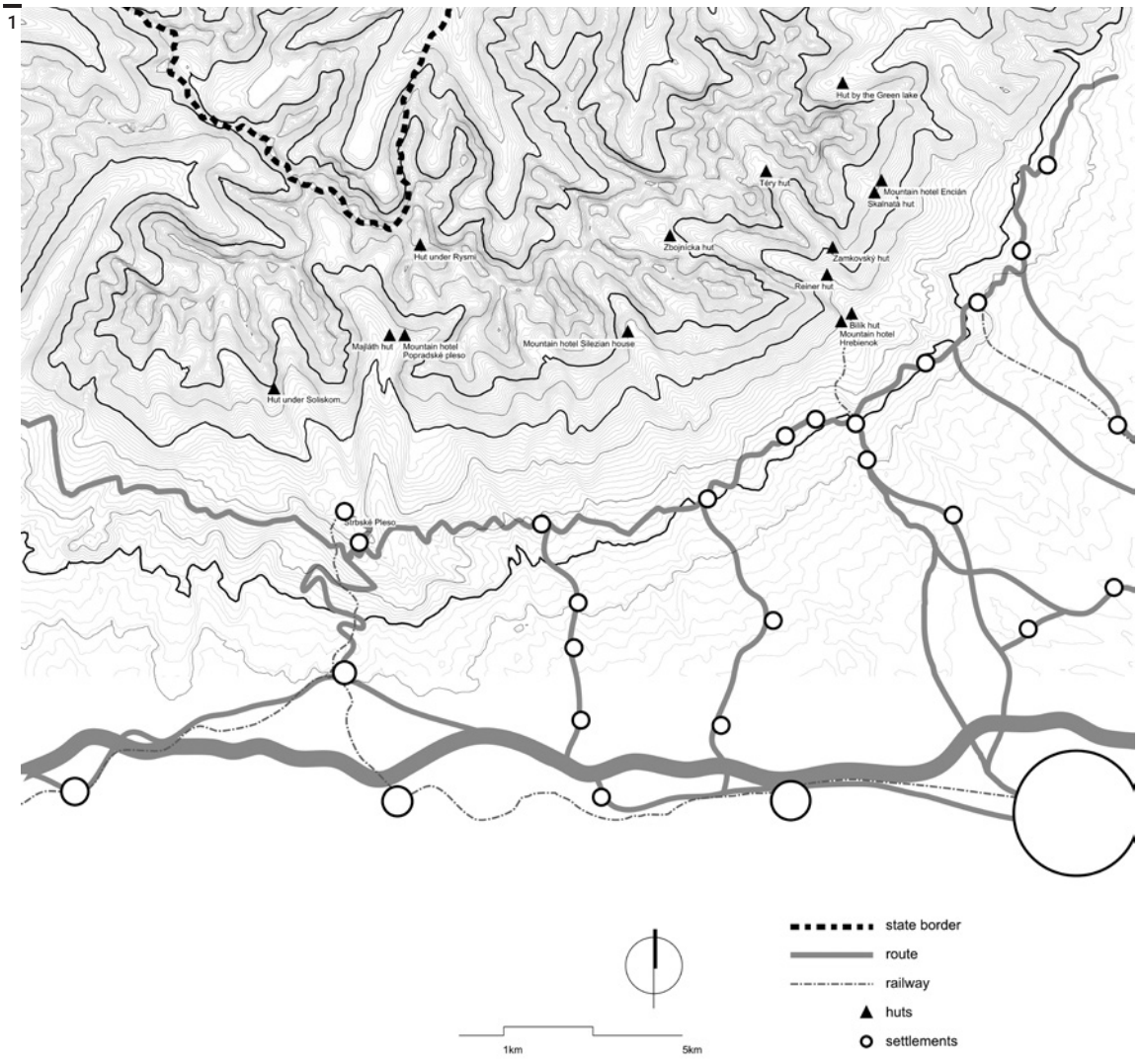
Keywords

High Tatras, hut, alpine architecture, reconstruction, contemporary architecture, modernism.

Doi: 10.30682/aa2310r

High Tatras, Europe's smallest mountains, form Slovakia's northern border and frame the northern part of the Carpathian Arc. Throughout history, this high mountain environment has been subject to several state regimes. Until World War I, it was part of the Austro-Hungarian Monarchy and the highest mountain range of the Hungarian Kingdom; in the interwar period, the High Tatras became the alpine territory of Czechoslovakia. During the years of World War II, the mountains of the Slovak state were occupied by partisans and refugees, but also by German soldiers. After the war, Czechoslovakia was restored, but the High Tatras became an area of interest for the development of mass recreation, and nationalized enterprises became a place to grow a socialist society.

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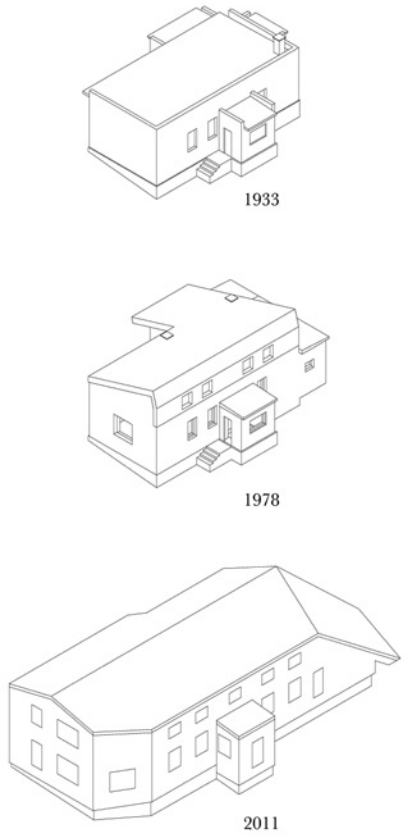


All images and photographs are made by Mária Novotná.

Opening picture
Alpine terrain of High Tatras; Little Cold Valley 2020.

Fig. 1
Map of High Tatras.

2



3



The Velvet Revolution in 1989, democracy, the opening of borders and the subsequent (peaceful) division of the country into the Czech Republic and Slovakia caused, privatization and the restitution of property on the one hand, a slight loss of interest in the "national" mountains on the other. This phenomenon of temporary oblivion changed after 2004 when Slovakia joined the EU, and most of the Tatra forests disappeared after the devastating storm Elizabeth.

The frequent changes in the state system and the absence of original settlement structures caused the architecture of Tatra to become significantly international. The first architects did not have a local reference point on which to build but used models from the environment of the Alps and Budapest (Moravčíková, 2013). Building activity in the area of the High Tatras has been connected with the development of tourism, spas, hiking, entertainment and winter sports since its very beginnings. The current architectural discourse reflects the effort to restore Tatra architecture to its former glory. Long neglected buildings needed to be renovated. At the same time, the ego of the builders had to leave a trace of their contribution with an expression of architecture that was subject to the current short-term trends in the tastes of the average visitor. Of the three main periods – the eclectic 19th century, the functionalist interwar and the post-war modernist – investors only treated the first one with respect. Not only did they start restoring timbered buildings of imported Alpine style, but the objects of the exceptional architecture of the later periods were lost under the overlay of false façades made of polystyrene and nostalgic aesthetics. Moreover, objects that, however valuable, did not suit the activities of investors, began to disappear completely. Nowadays, the foothills of the High Tatras, which form the backdrop for alpine tourism, is a sort of Disneyland with apartments of a compressed urban layout devoid of architectural quality.

Just like the Alps, the Tatra heights, saddles, and peaks have been the destination of adventurers since the times of Romanticism. To protect them, a network of tourist shelters was built, separated from the urban structure of the foothills. The shelters, which later became full-fledged huts, were not the focus of architects or the architectural discourse. The simplicity of the constructions derived from a combination of limited possibilities of craftsmanship, difficulty of the terrain and locally available building materials. Redundancies, such as ornaments, was reduced to a minimum, and the layout to bare necessity. However, the lack of knowledge and experience in building objects in high mountain conditions resulted in low technical quality,

Fig. 2
Evolution of the Hut under Mt. Rysy, isometry is showing the change of the mass.

Fig. 3
Hut under Mt. Rysy, the south-west elevation.

4



Fig. 4
Hut under Mt. Rysy, the north-east elevation.

frequent damages and the need for numerous repairs. The first hut that changed this paradigm was Téry's hut by architect Gedeon Majunke in 1899. In its construction, its combination of traditional techniques, innovative materials and proto-modernist solutions resisted the historicizing influences of foothill architecture (Novotná, 2022). At the time, it was the highest hut in the High Tatras. It was built by the Hungarian Tourist Club and was de facto the highest building in the entire Kingdom of Hungary. In the 1930s, the Czechoslovak Tourist Club managed to build what is now the highest hut, the Hut at the foot of Mt. Rysy, the highest in Czechoslovakia. The choice of location for mountaineering facilities was unfortunate, as it was in the avalanche-prone hillside, resulting in frequent construction changes. Another architectural intervention in the alpine environment of the High Tatras did not occur until the late 1950s. In the forest vegetation zone, a large-capacity hut was built by the architects Ferdinand Čapka and Ladislav Bauer in the style of the retreating socialist modernism, strongly inspired by the folk tradition (Dulla, 2019). By then, the tourist board no longer existed, and the huts had been nationalized and looked after by various state enterprises.

Nevertheless, in the 1960s, the Czech architect Jaromír Sirotek succeeded in reconstructing the burnt-out building of the Silesian House according to the architectural forms of post-war modernism. Other important architectural designs of the second half of the last century remained on paper. One such project concerned a burnt-out hut at the upper edge of the forest: the Kežmarská hut. For it, three design studies were prepared in the 1980s, but none were built. The non-profit organization and the municipality worked out an architectural competition in 2014, but the realization has not yet occurred (Kežmarská chata, 2013).

The huts have generally resisted the architectural discourse of the foothills and the city. The construction of alpine shelters and huts began as architect-less creations with the intent of a functional minimum resulting from necessity, simplicity and craft, rather than philosophy or trends. Throughout the 20th century, builders sought the ideal balance between economy, weight, time and durability. The investors could not afford significant investments or long-lasting renovations. They had to take advantage of a climatic window to build or reconstruct a hut, which in the worst case only lasted four months. Helicopters were considered

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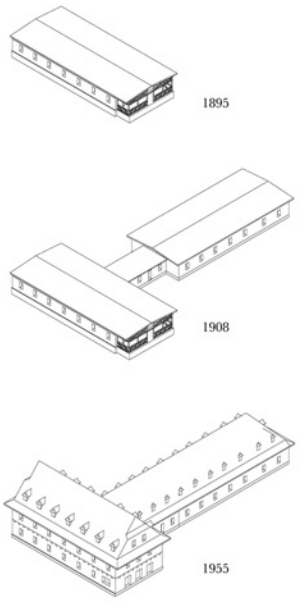


Fig. 5
The Silesian house in Velická valley.

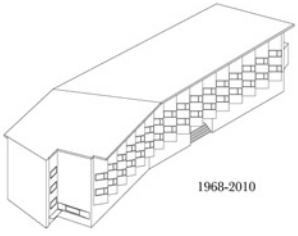


Fig. 6
Evolution of the Silesian house, isometry is showing the change of the mass.

expensive solutions for lifting materials but have been occasionally used since the 1970s. Most of the material was transported by mountain porters. These aspects are still relevant today, although the huts reflect more economic compromises, bringing them closer to both ordinary and foothill construction. The growing interest of tourists influences the current status of Tatra huts in the alpine environment, which is directly related to the construction activities to expand capacity and improve services. The law of the national park prohibits the construction of new objects. These activities are sometimes in conflict with the ideas of activists, conservationists and architects, whose projects aim at the symbiosis of the environment and its built elements. The debate is thus divided into two factions where some want to build, expand, do business, innovate, and others rather protect, conserve and not build.

The case studies show an exceptional approach to building in the high mountain terrain of the Tatras. Differences such as the investor, type, environment, and terrain also divide the architectural approach. One is a new building based on the original design, and the other is the restoration of an existing building. The different problems they address, avalanche

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Fig. 7
The zig-zag façade of the Silesian house within the context of the environment.

resistance and the improvement of the general conditions of the building, unite them in the representation of the 21st century architectural discourse in Tatra architecture.

The hut under Mt. Rysy, originally of local granite, was built by the experienced construction company of Jozef Šašinka in 1932-1933 (Bohuš, 2011). It underwent a significant reconstruction in the 1970s, when architects Milan Marenčák and Igor Petro realized a steel-plated superstructure (Repka, 1978). It was intended to serve as independent dormitory and at the same time to resist the pressure of avalanches. At the turn of the millennium, it was hit by avalanches, which destroyed the roof and severely damaged the statics of the walls. A complete reconstruction was undertaken, whose design and authorization process lasted from 2002 to 2011. Officials from the national park and the ministry did not allow the hut to be built in another location that was safer in terms of avalanche danger.

Therefore, architect Rudolf Kruliac and structural engineer Miroslav Mačičák designed a snow-proof bunker. An "avalanche tail" was added to the reconstructed original mass of the hut, which breaks up the rolling snow and absorbs the force of the avalanche. Despite the innovative nature of this solution, the conventionality of the materials used is surprising. Instead of the lightweight wooden construction often used in the Alps or the local stone masonry, a composition of aerated concrete bricks was used. The nature conservationists wanted the hut to blend in with its surroundings as much as possible and requested that the façade be clad in rubble stone with no distinctive coloured features. However, the importance of the hut's visibility in fog and storms proved to be more critical, so the hut was left with distinctive red shutters. The façade cladding was made of highly durable titanium and zinc sheeting, whose properties eliminate humidity problems in the structure. The form of the building is partly based on the function of the avalanche tail, but from a southwestern perspective, it follows the tradition of vernacular houses with gabled roofs. This innovative design is exceptional in the context of architect Kruliac's work, which oscillates between the restoration of 19th century buildings and their imitations.

A successful example is the renovation of the Silesian House. The project, carried out in 2010 by the Bratislava studio GFI, is almost a heritage restoration. The architects renovated a post-war modernist building (1968) in a high-altitude envi-

ronment, adapting it to contemporary standards and modernizing the interior furnishings. They read the architectural values that Jaromír Sirotek put into the building. Sirotek used construction techniques similar to those in the foothills, like the structure of steel frames and reinforced concrete. The zig-zag façade emphasises the exceptional views and frames the panorama from the room. The timber cladding responds to the 'mountainousness' or 'regionality' of the building. However, it should be underlined that timber as a building material does not occur naturally above the forest zone. Sirotek's construction carried with it the aesthetics of brutalist buildings, where traces of formwork were visible and subtle horizontal structures contrasted with the massiveness of the mountains. Those values were lost in the GFI reconstruction, which was subjected to new standards. Other external qualities were retained or enhanced, such as the breaking point of the mass. The Silesian house that Sirotek built on the site of the original one partly follows the original plan trace. However, the compact modernist composition was not possible due to the topology of the terrain, which is why the mass breaks in the middle and deviates from the slope. GFI architects marked this point of the mass break with a cladding. The choice of material was necessary due to fire protection requirements, but its admitted solution was a pleasant surprise. After all, the change in layout for which the GFI architects were responsible is in line with today's visitor's needs for mountain recreation (Bujna, 2013). The constantly poorly lit lounge area of the dining room and reception area is subject to criticism, but this problem has been present since the original construction in 1895. The mountain hut was originally built by the Silezian section of the Carpathian tourist club of Wroclaw. In 1995, mountain hotel Silezan house was visited by Pope John Paul II. ■

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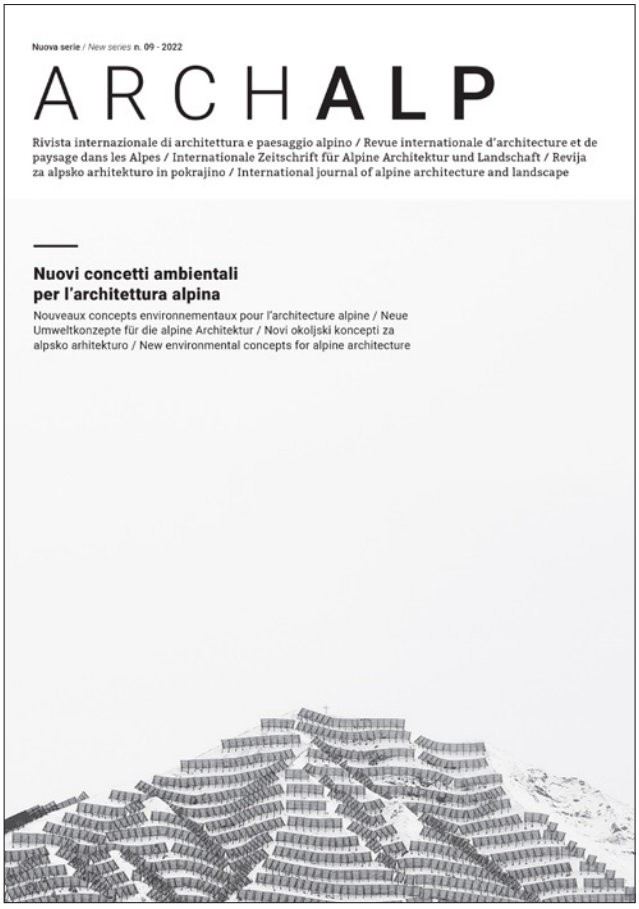














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