

Results: The Living Museum | TerraViva Competitions

TerraViva Competitions has officially released the complete list of awarded projects of the design contest **"The Living Museum"**. With the aim of imagining a museum capable of breaking with the conventions of the traditional, the challenge of this competition was to integrate an accommodation program in the heart of the Nivola Museum's park. Competitors were therefore asked to imagine and design creative and unconventional proposals to host those tourists intent on traveling through the Sardinian inland, and the international artists who periodically reach the museum to set up their own exhibitions.



The awarded projects were able to interpret the context in a highly sensitive way, experimenting with different architectural approaches capable of creating unique and original scenarios. It is clear to notice that both the history of Costantino Nivola and his works of art, as well as the natural features of the site, have been key factors in the design of the best proposals.

Organized by TerraViva Competitions, in collaboration with the Nivola Museum, the competition was open to students, architects, designers, artists, makers, activists and anyone interested in the fields of design and architecture.

The winners were selected by an international jury panel composed by:

- Stefano Boeri (Stefano Boeri Architetti | Milan)
- Carl Stein (Elemental Architecture LLC | New York)
- Arthur Chang (NADAAA | Boston)
- Nicolás Campodonico (Nicolás Campodonico | Rosario)
- Claudia Magri (Topotek 1 | Berlin)
- Luis Gallego Pachón (Paredes Pedrosa | Madrid)

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The Home Man

The Home of Man

– Ilaria Positano (One O One Architects | Seoul)
 – Angelo Michele Pagano (Studio O | Berlin)

WINNERS

1ST PLACE

Project by: Tatiana Skorduli
 Russia

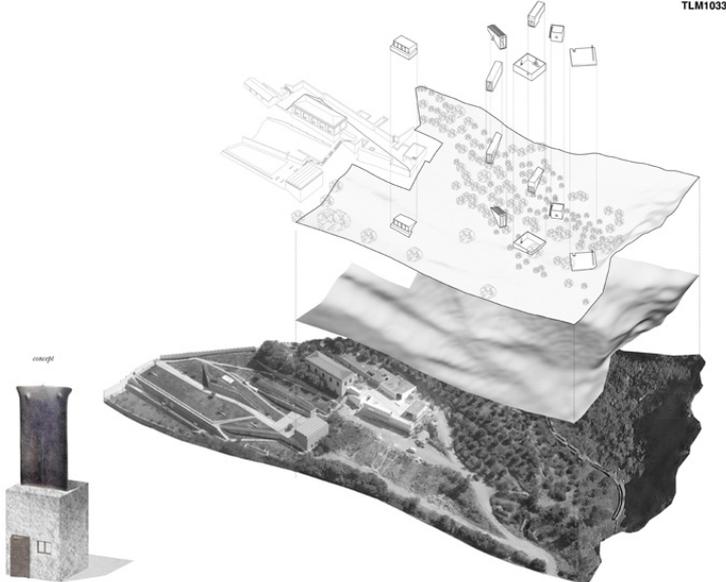


A NIGHT AT THE MUSEUM

The heritage of the Italian artist Costantino Nivola is concentrated in his homeland, Orani. The Nivola museum's collection is growing and the body of the museum are constantly expanding. Both the museum's program and new contemporary features are being integrated: 'today the Nivola art collection is becoming more and more the cultural and social reference point of the town and the entire surrounding region', as stated in the brief. The large territory of the Sardinian olive grove overlooking the panorama of the city of Orani is perceived not only as an opportunity to accommodate tourists-visitors overnight and thereby keep them in the area. In my proposal, this area is primarily an extension of the museum, and the main function remains to exhibit the magnificent works of art of Nivola, but in a more natural environment – in the open air among the olive trees. As the art garden in his concept on large island. For each courtyard I propose a special cyclorama that emphasizes and articulates the volumes. And the rooms are located in the thickness of this cyclorama.

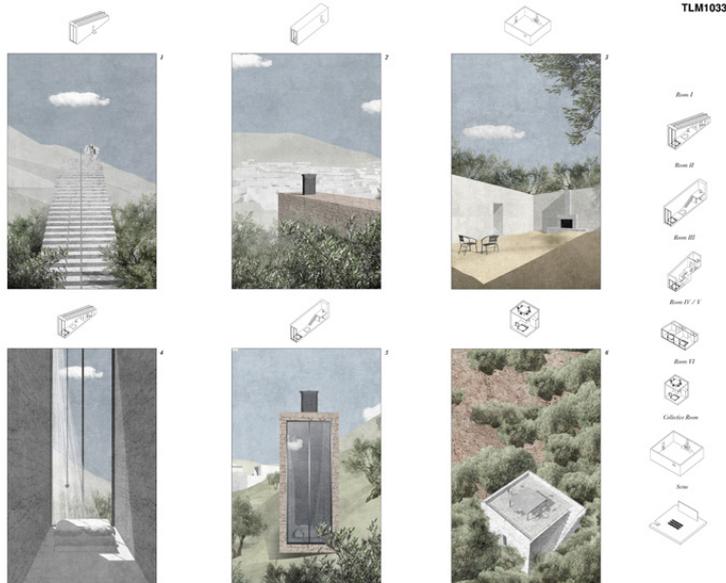
A night at the museum is a unique experience. It might be the museum should be surrounded as something special. Therefore, I do not strive to comply with the usual rules and rules for designing rooms for daily use, but on the contrary, I try to get away from the usual forms, searching the living space in the "dark rooms" of the museum. Each room has a cyclorama towards the city and is not yet to be found.

In my proposal, 7 cycloramas are presented, located placed on the terraces, depending on the relief, view axis and the location of olive trees. Living spaces are hidden in five cycloramas, the remaining two are common spaces intended for lounge and communication of guests, social and cultural events etc. The steps with a breathtaking view of the city serve as a platform for performances not only in the museum, but also for the entrance of Orani.



TLM10338

A NIGHT AT THE MUSEUM



TLM10338

The heritage of the Italian artist Costantino Nivola is concentrated in his homeland, Orani. The Nivola museum's collection is growing and the body of the museum are constantly expanding. Both the museum's program and new contemporary features are being integrated: 'today the Nivola art collection is becoming more and more the cultural and social reference point of the town and the entire surrounding region', as stated in the brief. The large territory of the Sardinian olive grove overlooking the panorama of the city of Orani is perceived not only as an opportunity to accommodate tourists-visitors overnight and thereby keep them in the area. In my proposal, this area is primarily an extension of the museum, and the main function remains to exhibit the magnificent works of art of Nivola, but in a more natural environment – in the open air

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 International Hospitality Design Firm
 Los Angeles, CA, USA

SENIOR INTERIOR DESIGNER FF&E LAS VEGAS
 Design Search Associates
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PROJECT ARCHITECT-HOSPITALITY
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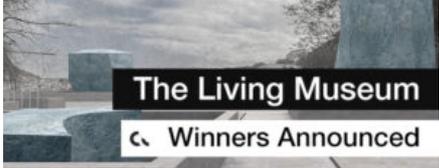
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Results: The Living Museum | TerraViva Competitions

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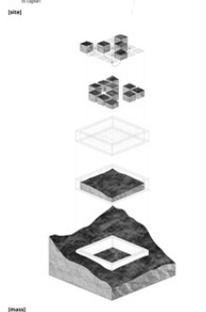


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among the olive trees. As the art garden in his courtyard on Long Island. For each sculpture I propose a special stylobate that emphasizes and articulates the sculpture. And the rooms are located in the thickness of this stylobate.

2ND PLACE

Project by: **Maple Lin, Xinwei Chen**
USA, China



almost commemorative

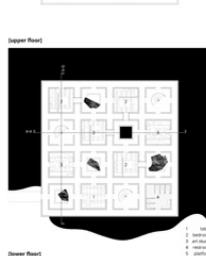
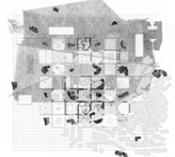
an ordinary living at the monumental

[the past - the future] the town of Orani is at a state of instability, brought by the confrontation between its past and present, between the abandoned mining activities and the growing yet interrupted tourism, between the decaying local villagers and the rising yet seasonal visitors. During the last century, mining activities had played a central role in the villagers' everyday life, as time passes, the town's social role changes, so do its demographic features and core value: as local villagers move out to seek new opportunities, tourists are attracted to Orani by its new core value built upon memories - the Nivola Museum.

[the ordinary - the monumental] this transition from past to future is the transformation of the ordinary to the monumental, as the act of mining lost its substantial value, it becomes a symbol that is given commemorative significance, while the museum celebrates commemorative significance as a form of monument that is differentiated from the ordinary, the project proposes an alternate interpretation of the confrontation between the ordinary and the monumental: approach, the present ordinary is captured within the form of monumental, where both are given commemorative significance, where the otherwise unregarded ordinary becomes, just as memorable as the monumental.

[the detached - the collage] while other landmarks in the village follow rows of houses arranged along topography, the museum's diverse location and strong geometric forms detach it from the village's spatial fabric, the museum is a collage of adaptively used pitched roof house, an added stone-walled pavilion, and an outdoor artificial garden, these different spatial collages are anchored on the artworks exhibited, on their commemorative significances, when the village and the museum are collaged, anchoring on commemorative objects, a new spatial condition is produced.

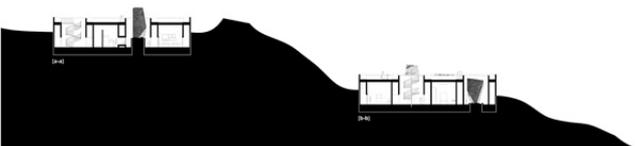
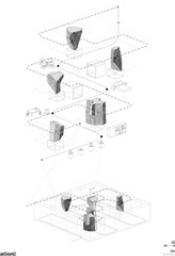
[the object - the non-object] when the ordinary and the monumental are defined by the same spatial dimension, monumentality is no longer defined by scale, but solely by its properties as an object, as the regular grid cuts into the hill, the topography is divided, and individual monuments extracted, these blocks become objects while voided unitary space within the grid becomes non-object, extracted monuments are isolated then placed back into some of the unitary spaces created by the grid, they are now objects to be viewed.



almost commemorative

an ordinary living at the monumental

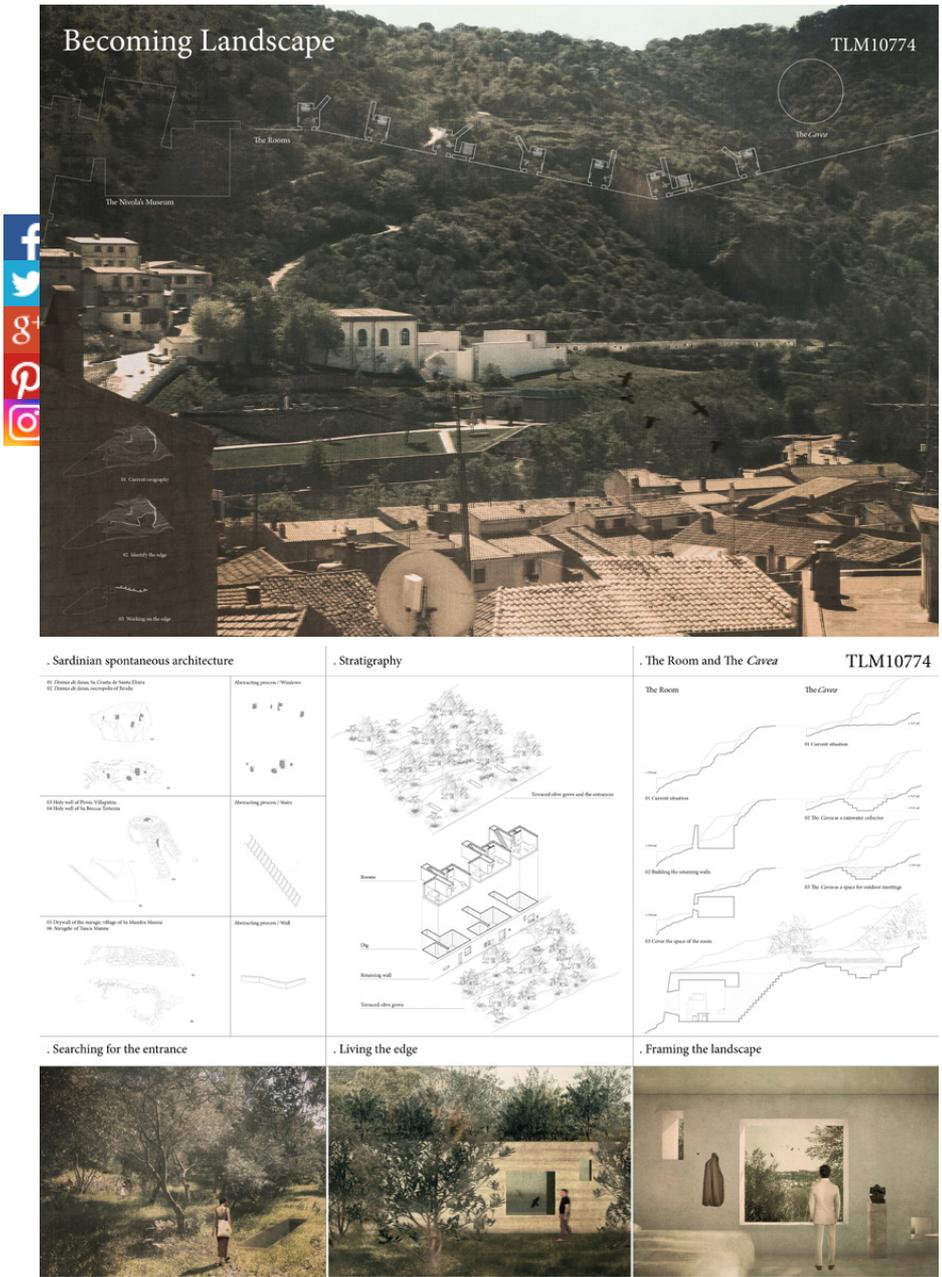
[the experienced - the appreciated] the block of grid that cuts into terrain creates two realms, it defines, within both identically dimensioned space created from excavation - the experienced realm, fully enclosed spaces are four guest rooms, two studios, a resting lobby, and a public restroom, while the open space become courtyards that host the excavated and sculpted monuments, here, spaces are experienced in the form of ordinary sounder and enclosure, spatial gaps in some of the courtyards connect the experienced realm to the upper platform - the appreciated realm, here the monuments are monuments, protected, controlled, to be viewed at distance, it is a large museum where sculpted monuments anchor the two realms: the ordinary "living" experienced in space within the grid coupled with the monumental "museum" above where objects are appreciated.



[the past – the future] the town of Orani is at a state of instability, brought by the confrontation between its past and present, between the abandoned mining activities and the growing yet interrupted tourism, between the decaying local villagers and the rising yet seasonal visitors. During the last century, mining activities had played a central role in the villagers' everyday life. As time passes, the town's social role changes, so do its demographic features and core value: as local villagers move out to seek new opportunities, tourists are attracted to Orani by its new core value built upon memories – the Nivola Museum.

3RD PLACE

Project by: Associates Architecture
Italy



Our intention is to design a narrative sequence of experiences that have to do with the memory of these places. Leaving the museum square to the south, one finds himself in a walk among the many olive trees, in which one can recognize stairs leading up to the rooms. Descending symbolically and physically into earth, we find ourselves inside rooms that have a relation with the outside, framing the landscape. The project does not insist on defining a particular form, but rather conceives architecture as a question of relationships generated by geometry and perceptions. An architecture conceived to disappear and become landscape.

GOLDEN MENTION

Project by: Edoardo Daniele Stuggiu, Enrico Vito Sciannameo
Italy

ZARRA PAVILIONS

The project draws inspiration from the history and the unique nature of the beautiful barbaricino landscape, dominated by the presence of olive trees and typical Mediterranean maquis. The interventions aim to create a place of interaction and creativity by establishing a dialogue between project and landscape, and reconnecting to the cultural traditions of Orani and Sardinia.

The overall intention is to create a place of interaction and creativity by establishing a dialogue between project and landscape, and reconnecting to the cultural traditions of Orani and Sardinia.

On the north of the existing villa, eight open-air pavilions look in various directions, offering an alternative of paths and views, with each pavilion open to the landscape. The pavilions are arranged in a circle, with each pavilion looking in a different direction, offering a unique view of the landscape.



Concepts



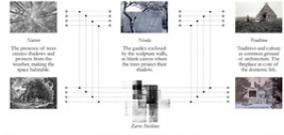
Different kind of landscape



TEAM079



Inspirations



The spaces are defined through placing, by... These open-air events allow the user to see the sky... The local olive groves open up the ground... The spaces are defined around modular blocks... and looking to the olive grove hills. The arrangement... between the pavilions, in the transition between the private and public spaces.

Floor plan



Asymmetric view



Longitudinal section



Facade



"Zarra Pavilions"

The project draws inspiration from the history and the unique nature of the beautiful barbaricino landscape, dominated by the presence of olive trees and typical Mediterranean maquis. The interventions aim to create a place of interaction and creativity by establishing a dialogue between project and landscape, and reconnecting to the cultural traditions of Orani and Sardinia.

Project by: Man Yan Milly Lam, Ziwei Paula Liu
Hong Kong, China

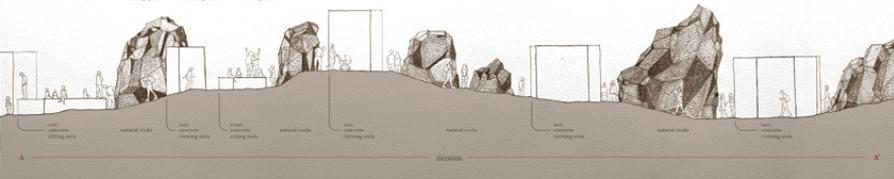
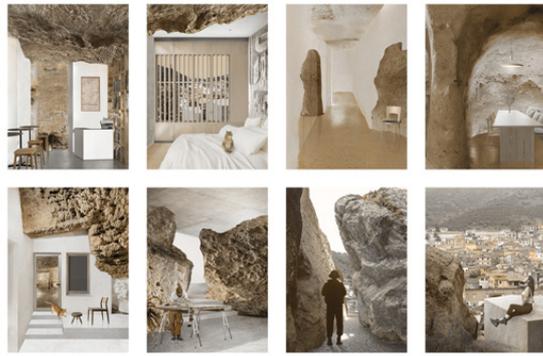
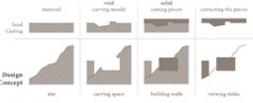
MAKING RETREAT
A Sand Casting Craft School Embracing
the Notion of Carving and Casting



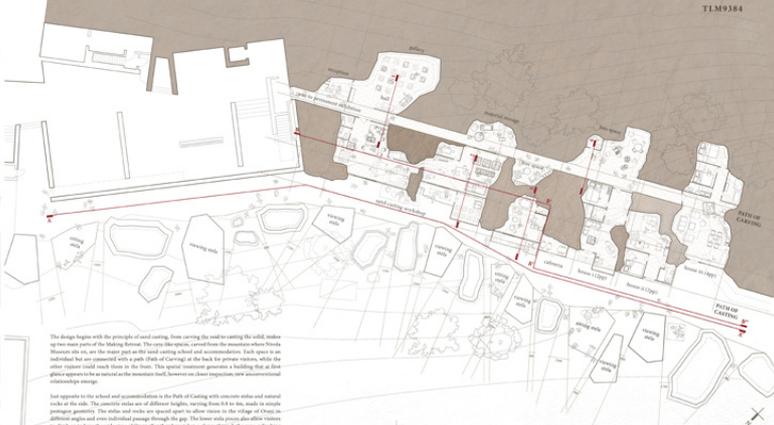
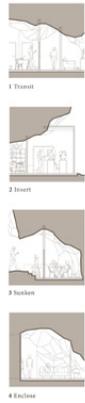
The aim of the project is to create a retreat with short-term workshop or long-term apprenticeship programs for sand-casting enthusiasts. It includes an accommodation for this artisan community, embracing this re-introduced material culture, as a new way of working, as well as a new way of living.

"Making is the most powerful tool for social justice, equity and change ever used. It's what we do that defines us as an individual and as a community. It's not just for many people, making is a political statement. The more people, the more powerful a way of thinking, learning and knowing. The power of making is that it fills each of these human needs and desires."
Christy G. Thomas of Making: The Art of Making and Doing (2012)

The idea for people to reconnect with their awareness is ever higher especially in the time of pandemic, as well as the in the time of excessive use of smart objects and overexposure to digital media. "Slowdown" is a trend that needs to be developed, each individual of being aware about naturally to be distributed as to be recognized. Visitors could come and create their own pieces, adopting the "slow culture" by carving out time for making, regaining touches with materials of the earth and human hands, as well as the history of the Nivola Museum and Orani.

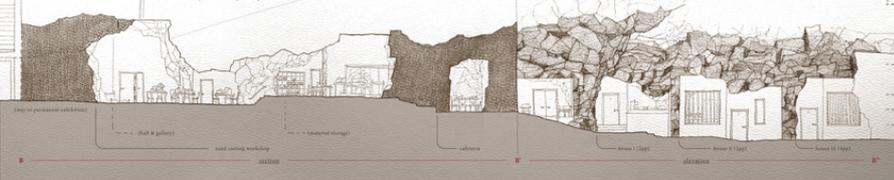


Spatial Typologies



The design begins with the principle of sand casting, from carving the mold to casting the solid, making up the main part of the building structure. The core typologies consist from the museum where Nivola Museum sits on, are the major part on the sand casting school and accommodation. Each space is an individual but connected with a single block of carving at the back the ground system, while the other visitors could reach there in the front. This spatial treatment generates a building that at first offers experience for an individual but the museum and, however, in their progression, are interconnected relationships emerge.

Just opposite to the school and accommodation is the Park of Casting with concrete stairs and natural rock at the side. The concrete makes use of different heights, using them to be the main to simple geometric geometry. The stone and rocks are spaced apart to allow views to the village of Orani in different angles and cross individual passage through the gap. The stone walls possess different textures to make visitors have the same view of Orani after they have taken a glance through the gap, embracing their memory of their through the experience.



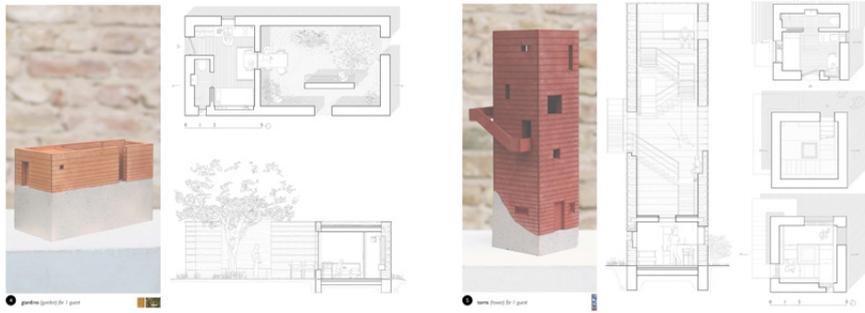
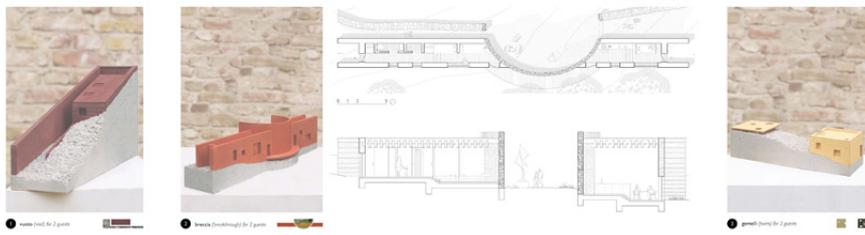
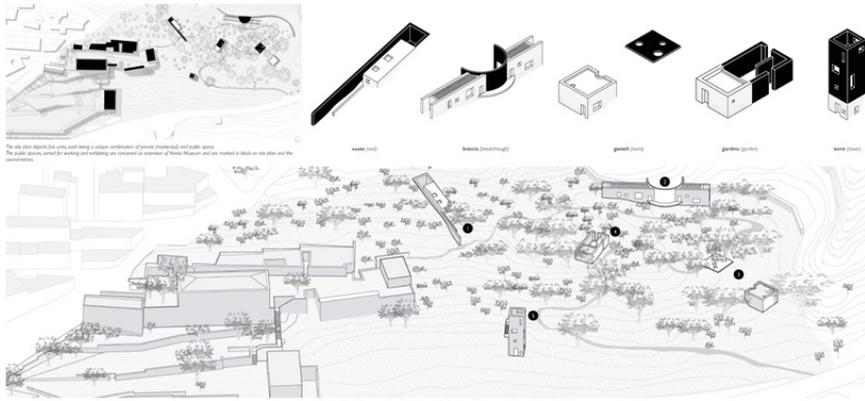
The Making Retreat is to create a retreat of sand-casting school with short-term workshop or long-term apprenticeship programs for sand-casting enthusiasts. It includes an accommodation for this artisan community, embracing this re-introduced material culture, as a new way of working, as well as a new way of living. The dire need for people to reconnect with their awareness is ever higher especially in the time of pandemic, as well as the in the time of excessive use of smart objects and overexposure to digital media. In here, visitors could experience sand-casting, adopting the "slow culture" by carving out time for making, regaining touches with materials of the earth and human hands, as well as the history of the Nivola Museum and Orani.

Project by: Marlene Sophie Mezger, Sophie Marie Schmidt, Natalia Wyrwa
Germany, Poland

Living Studioli

The re-invention of the Studioli in the name of space for art making and exhibiting

TUMPH



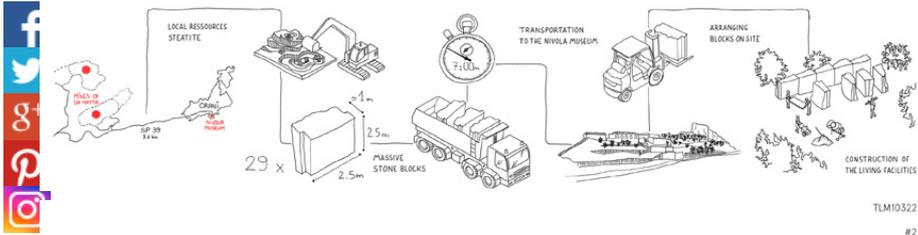
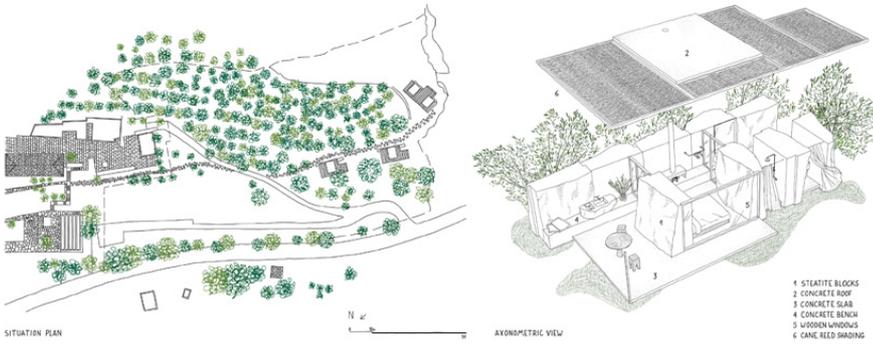
"Living Studioli"

Retreat as an art-historical room type can be defined as Renaissance Studiolo: a minimal space, aimed at studying and working, a place of refuge and intimacy, later becoming a representative exhibition space. This historical room type is reinterpreted in the context of Orani – on a site which appears as a form of retreat – being a public add-on to the residential program. The 5 units – 3 for double occupancy, 2 singles – are unique combinations of public and private space. The public space, as an extension of the museum program, is curated and aimed at working and exhibiting. This space encourages the exchange between the temporary unit dwellers, the museum visitors and the community of Orani. The private residential space is minimal and intimate, remaining hidden within rammed earth walls.

Project by: Louis Bauchet, Julie Siol
France

STANDING STONES

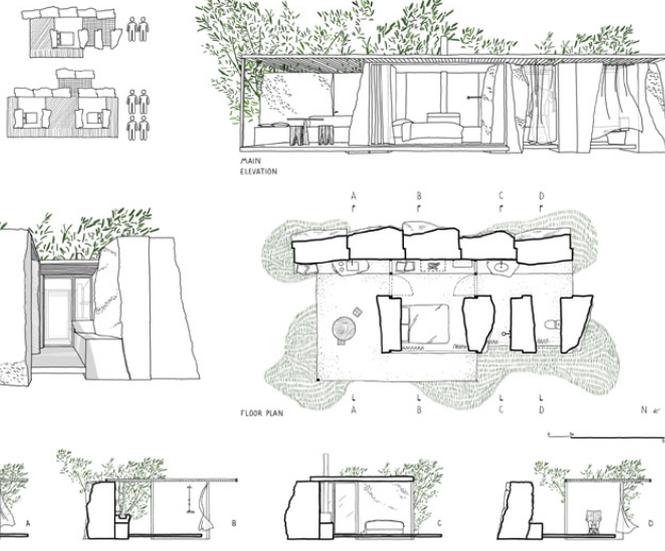
#1



#2

STANDING STONES

Two pavilions are standing in between the olive trees of the park. Each pavilion provides one bedroom for 2 people, the other one provides two bedrooms for 4 people.
With 2 first-type pavilions and 1 of the second, the total capacity will be 4 bedrooms for 8 people.
The pavilion for 2 people, made of 9 massive stone blocks (2.5m x 2.5m x 2.5m) is composed of a dining room, a bathroom and a bedroom.
The pavilion for 4 people, made of 11 massive stone blocks (2.5m x 2.5m x 2.5m) is composed of a dining room, a bathroom and two bedrooms.



Our pavilions create links between the millenary Nuragic architectural tradition, and the disappearing industrial activities of the region: mining operations. There was no doubt that to honour the site, its historical content and the work of Costantino Nivola, our pavilions have to be made of stone. In the very typical climate of that region, stones preserve coolness in the summer and provide shaded shelter in which winds and air can circulate. Composed of 9 to 11 blocks of stone, the pavilions fade into the landscape and become part of the park. Blurred limits between interior and exterior will allow visitors to build strong connections with the site and really feel its special atmosphere.

HONORABLE MENTIONS

Project by: **Benedetta Badiali, Gloria Aiolfi**
Italy



accommodations / open air space



ground floor plan

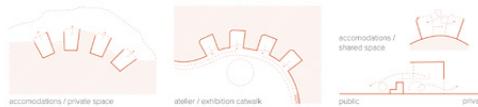


section AA

1:100



public square / exhibition cabarek



accommodations / private space

atelier / exhibition cabarek

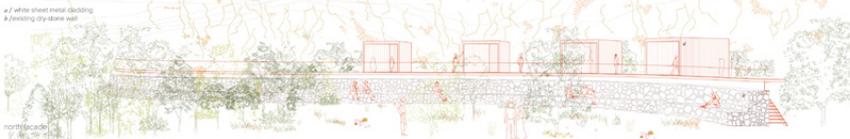
accommodations / shared space

public

private

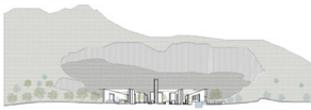


first floor plan



section BB

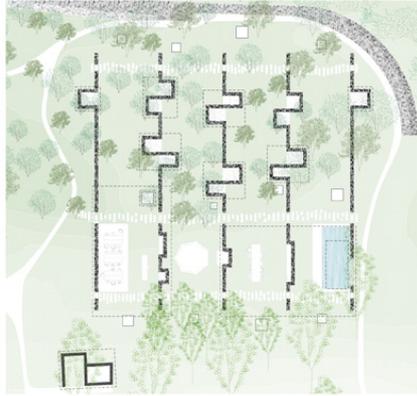
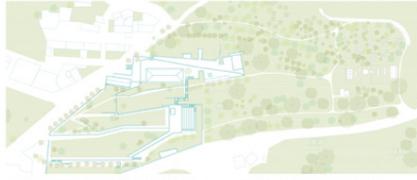
Project by: Silvia Diaz, Emma Filippides, Quinn Giroux, Benjamin Rea
Italy, UK, USA



1:500 sections



1:1000 site model



1:1000 site plan (above), 1:200 plan (below)



Summer, morning

As a museum visitor passes the first wall into the shaded square, they find lively, colorful sculptures on top of plants scattered around the garden. They see art materials spread out on wooden tables and realize they have encountered a functioning artist studio. The voice hears that the sculptures belong to four young contemporary artists currently in residence here. The garden is as much an experiment in collective living as it is an experiment of the four artists working and exhibiting together.



Autumn, afternoon

A fresh autumn wind blows against the group of boys as they make their way down the gentle sloping stone path which leads from the museum. Up and down the slope of the grass and open grasses stand forms freshly erected with expert precision for a weekend of camping ahead. Excitable children sit together in small circles with their legs swinging off the stone platforms, weaving the tape of the long grass as they wait for a weekend of activity to begin.



Winter, midday

After a visit to the Nivola Museum, a local family take a walk down the path towards the stone walls. The movement of the emerging snow has been cleared away for the winter, allowing excavations to occupy the maximum number of platforms in the garden. The children play hide and seek among the burrows and recesses of the wall while their parents sit at a picnic on one end of a long stone table. The family sits and eats and plays together for most of the afternoon.



Spring, evening

The various voices of a busy and bustling meal on the stone table, absent of their actors. While nothing but the flickering candle is animated, a handful of voices can be heard near the door. The small group of guests have come to stay at the sculpture garden from different places and for different reasons, which they share with one another tonight. As the fire dies down, the guests wander towards their accommodation on the far ends of the walls, discussed partly by stone lines.



View of the landscape intervention, with and without canvas roofs



Detail view, with and without canvas roofs

Project by: Zsuzsa Peter
Romania

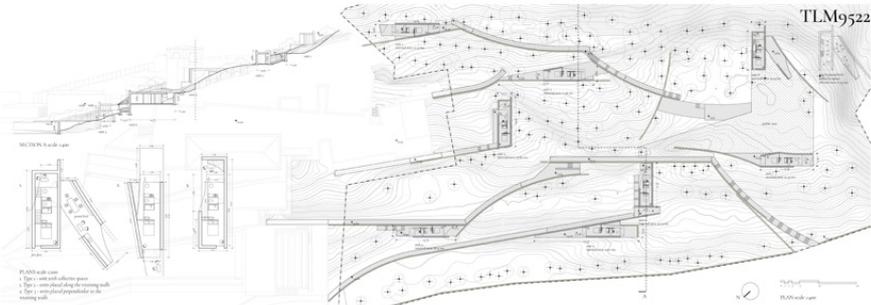
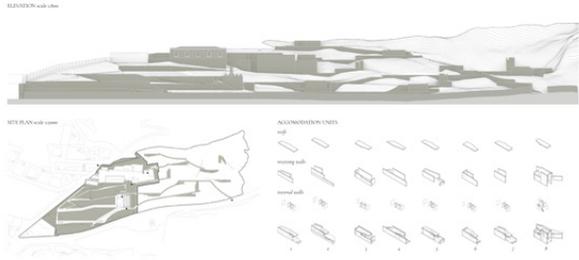
ground // cut

TLM9522

A set of open walls and platforms bind the landscape to create spaces for habitation within. Retaining walls slice and shape the topography, gently forming the abrupt slope to become accessible but not completely ruled. To live in the museum grounds should not only provide spaces for artistic practice but also offer an enhanced form of inhabiting in this case defined by embeddedness in the landscape. The brick and pre-cast concrete planes and platforms split from the retaining walls to form enclosures allowing light and views of surrounding nature in.

The eight units are placed on the plot offering different conditions - sheltered by vegetation, looking towards the extensive surroundings to the west or facing towards Chusi. While the interior spaces are small, within each unit approximately 20 sqm, they are not confined but always opened to large patios that dissolve the threshold between indoor and outdoor spaces provided for accommodation.

A direct access from the north-west leads to the collective spaces for artistic production, performance and leisure, becoming a place of encounter between the inhabitants of Chusi and visitors, while the other connections are extending the museum's formal garden towards the informal surrounding landscape. The paths and walls along the stepping terrain reach further within the plot establishing a close connection between the museum ground and proposed dwelling spaces, from the cover appearing only as a subtle articulation of the ground where the volumes of the museum fade into the landscape.



Project by: Daniel Asoli, Nathaniel Banks, Yidian Liu, Dongmin Shin
USA/Italy, UK, China, South Korea

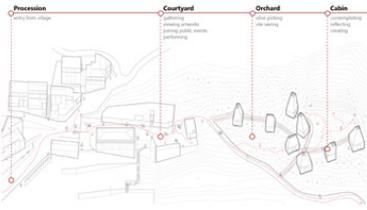
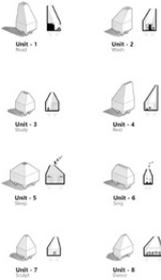
CASTED CABINS

Sculpting Unexpected Encounters

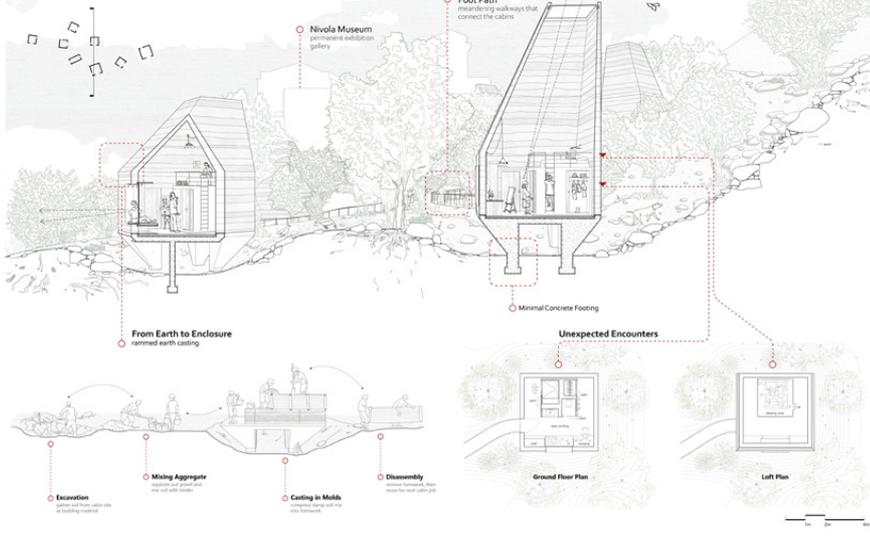
The Nivola Museum functions continuously as an icon for the Chert municipality but also as an empty vessel open to ecological and civic context. The addition of temporary residences to the existing complex thereby presents an opportunity to disseminate the message, proving that the museum can proactively and actively engage both environments. Our intervention aims to:

1. Preserve the surrounding ecology by prudently siting the residences within an olive orchard.
2. Project a worthy civic icon, representative of Constantino Nivola's signature sand-casting technique.
3. Promote cultural heritage by utilizing a design that supports the local masonry economy.

Our aesthetic became emancipated with rammed earth as the primary mode for achieving conservation ecology, in which our residences are encased using predominantly earth removed by on-site excavation. The residences bridge Nivola's artistic legacy given the conspicuous assembly and aesthetic combination of rammed earth to sand-casting. Furthermore, the sculpted lowering profiles of the residences aptly rise above the surrounding tree canopy, formalizing an iconic vista for native Dalmatians living across the valley of the olive orchard, weaving between the tight arboreal constraints of the grove.



The idiosyncratic arrangement and craft of the residences lends individual character to form, fostering opportunities for guests to experience many welcome surprises in their stay at the Nivola Museum.



Project by: Karine Szekeres, Nicolas Wicart, Klaudia Adamiak
Belgium

LIVING MUSEUM

Working materials

Should feel very special and show respect to nature almost
 present to present and a similar respect with his working
 materials. Feeling the although through stone,
 that had had one for and their own intelligence.
 (Mikhail Agapov)

Our proposal seeks to create a sensitive experience, at the
 border between wilderness and living.

From the museum you may look into the museum's garden,
 you're not allowed to walk a pathway between two or several
 walls, considering the importance of solitary flows through
 each room being found.

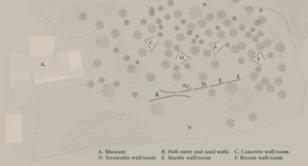
These walls made in parallel with Nishida progressive use
 of materials. Starting from sand to cast concrete, terracotta,
 marble to cast with bronze.

Every visitor can experience that series of walls walking in the
 garden, while the guests moving in the rooms enter a
 direct interpretation learning the wall through the sensor
 opening.



TLM094

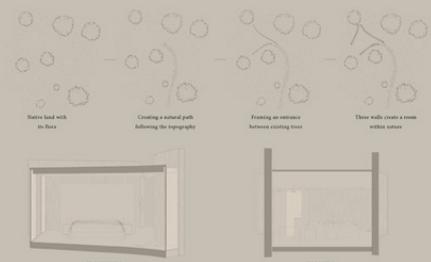
SITE PLAN



A. Museum
 B. Path entry and road walls
 C. Concrete wall-room
 D. Terracotta wall-room
 E. Marble wall-room
 F. Bronze wall-room



RAW SAND SAND-CAST CONCRETE TERRACOTTA APIAN ALPS MARBLE THYMUS-LIKE BRONZE



Nature land with
 its flora

Creating a natural path
 following the topography

Fracting an entrance
 between existing trees

These walls create a room
 within nature



FRONT VIEW



SIDE VIEW



UNFOLDED ELEVATION



FLOOR PLAN
 A. Entry
 B. Bar
 C. Cupboard
 D. Enzyme
 E. Dining room
 F. Terrace

MICRO ARCHITECTURES IN THE LANDSCAPE

The wall of working materials, exists as a boundary between
 the room and the museum's garden.
 To access the rooms, the guest will find four openings in this
 wall, between each material, like a thumb in the wall's life.
 A way to enter his existence and presence. Stepping through it,
 the narrow great path gradually changes into a public one
 due as it winds up the slope leading you to an opening in the
 material, a room within nature.

With deep respect for Nishida's artworks and their impact on
 the architecture, the room enter as an emotional space
 between three curved walls, three wallpapers.

In each room, these wallpapers are made of one of the raw
 materials the artist was working with, creating the sense to
 experience his life through a new time and space.
 The openings left between the curve of the walls suggest that
 they have an end, framing nature and creating infinity.

The proposal is using identical materials and working
 techniques in Nishida and to avoid to be back by influence
 from Christ to further strengthen the artist's aura and to
 reflect on his experience as a museum back in his hometown.



Project by: **Natasha Lvova**
 Russia

THE LIVING MUSEUM
-CHAPTER 1-
THE SITE

NIVOLA

The work of Constantino Nivola has always been anthropometric, he sought to understand human nature. Art is used to translate the philosophy in the townships of Orani, where he organized personal exhibitions and artistic acts.

In his work, art should raise people.



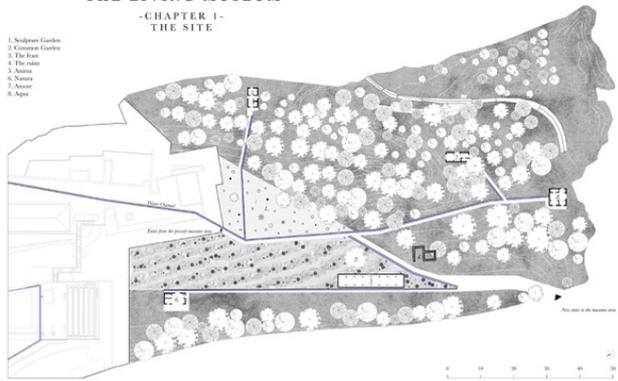
ORANI

What does the museum really need? The proposed territory of the museum should become not only a platform for artistic, but also for health, for children's housing, it would also will be located on the site:

- 1. Sculpture Garden
- 2. Courtyard garden
- 3. The house

The old territory of the museum is related with the new one by continuing the water line from the historical fountain.

In this project, the visitors program will raise people.



The fountain area as public space, where visitors and local users spend more together.



The central day building for the museum.



The fountain on the project area becomes a courtyard garden.



THE LIVING MUSEUM
-CHAPTER 2-
THE HOUSES

OUTSIDE

The inside and out are a inseparable concept itself. Thus, the houses become more objects connected around the outside. In some sites, typical architectural elements from the city of Orani (wooden blinds and a gate) are used.

INSIDE

The concept of typologies of houses are based on the main idea that the houses are not requiring monumental scale. They are not modular structures, but the ideas emphasize features of the urban, which gives the museum an feel themselves.

ANIMA

Founded from Italian, the word anima, spiritus, a soul, a mind. In this house, the museum will be able to become himself.

AMORE

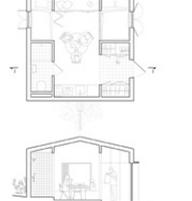
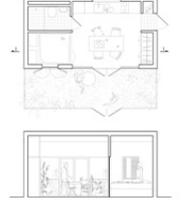
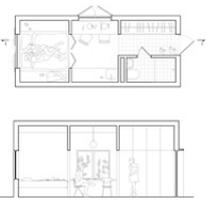
An inseparable object from the public side of the park becomes a related building for lovers.

NATURA

The garden for Nivola is a place of artistic and contemplation. This house displays the site of the museum.

AQUA

Water feature and sculpture in the complex of sculptural cells. On the facade of the house there is a fountain connected to the fountain of Orani by a water line.



The main door of the house is covered by the concrete facade.



The windows are oriented to the park, providing a view of primary for visitors.



Windows blinds for visitors are horizontal blinds in typical house in the city of Orani.



The total block of the complex is the fountain on the facade of the house.

Project by: Martino Bonfioli, Carlo Giovanni Bernyak
Italy

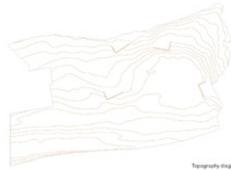
FOLDING CONNECTION



Site plan scale 1:1000

Folding connections is a project that born with the aim to create an experience that complements the visit to the museum Nivela of Oren. Staying becomes an opportunity to enjoy landscape, art, and life through a new architectural space. The plan-section works as a path and preserve the context in which it is grafted by becoming part of it, with four accommodations that taking advantage of the view, are grafted on folds in the ground, generating terraces above, and living spaces internally. The lodgings are located to assure each one a different view, and are connected by a ring path that branches off into the open ground. With the vegetation, the path opens in half to a large space where a circular sign in the ground defines the threshold of an open area for events, performances, and exhibitions, with the existing boundary wall that defines the site.

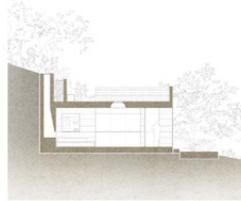
The "house houses" follows the theme of the "house" and, more precisely, of the local architecture of the Algarve, emphasizing the integration with the surrounding environment. For walls is used the rammed earth technique, sustainable and high thermal inertia, traces the origin of the art of Castilian Nivela. Internally the sleeping area and services are developed as niches carved into the ground around a large living area, which opens seamlessly on the outdoor space, creating a flexible and adaptable limen between shelter and landscape: a space for every need, the rest, meditation, art, grazing, connecting earth and sky.



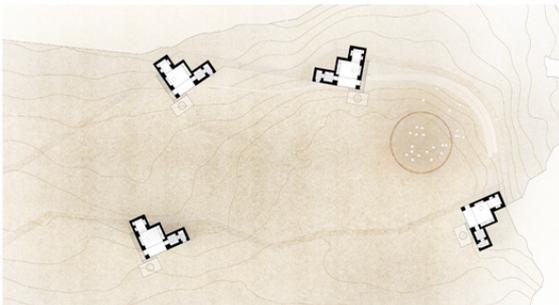
Topography diagram



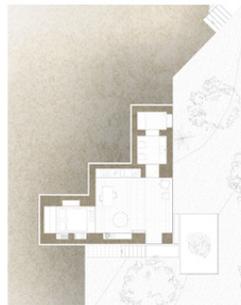
Views from housing units towards Oren



Folding Type Terraced section scale 1:1000



Ground floor plan



Housing Type Floorplan scale 1:1000

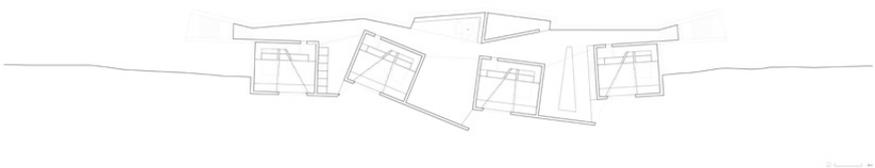
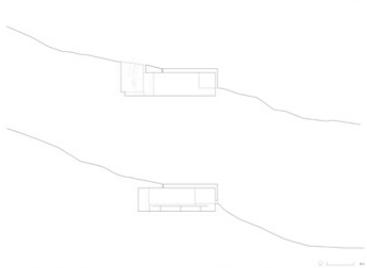
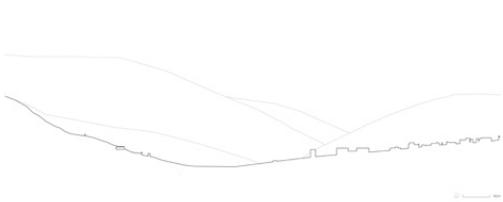
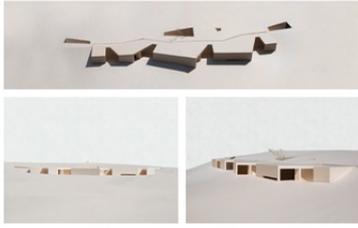
Project by: Maria Arez Lopes, Sarah Malinowski, Vicente Mateus
Portugal, Germany

TO GATHER ORANI

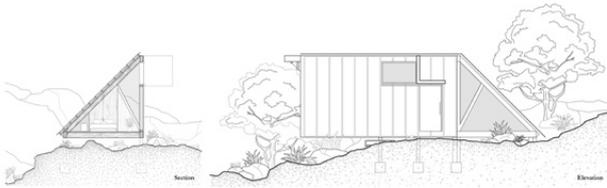
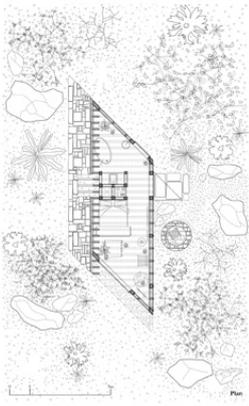
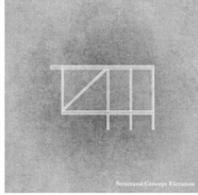
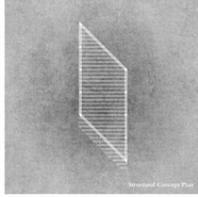
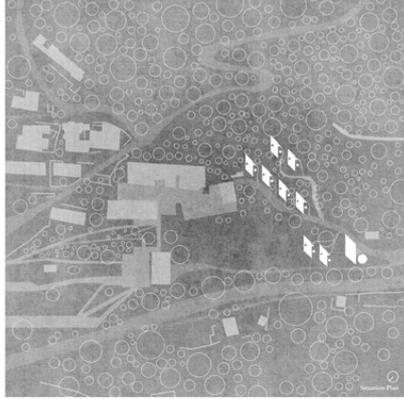
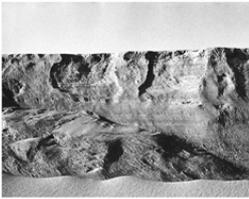
The proposal focuses on understanding the Living Museum as an ever-flowing source of creativity and gatherer of a community. For that, a platform invites visitors and locals to participate in a list of activities proposed by the museum's cultural program while beneath, it shelters private accommodations and creation spaces.

This concrete surface made from the site's matter rises from the terrain as a continuation of the natural topography. The space beneath it is coated in limestone render, where four habitational units provide single open spaces that incentive artistic creation. Enlightened by a central courtyard they open up to the surrounding landscape. Each has the capacity to host two visitors which will have the opportunity to join others alike in the common areas between the units. A central workshop, filled with light by a small patio, provides additional covered space for artistic creation. Furthermore, a cooking and dining space guarantees that guests and artists can also share experiences and ideas over a delicious meal.

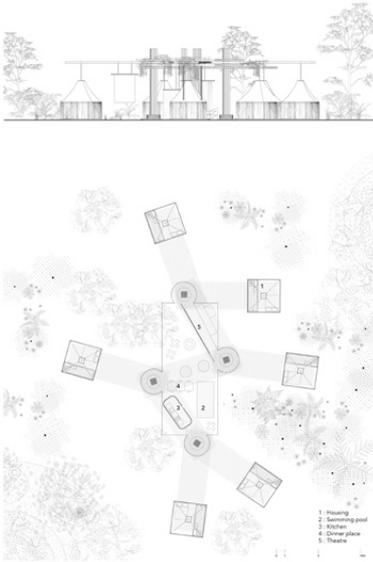
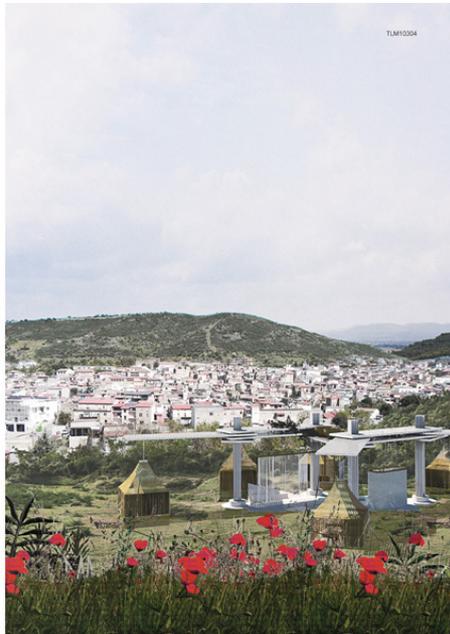
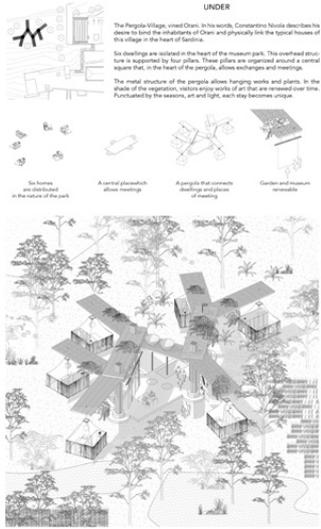
The Living Museum hence creates an opportunity to gather culture and creativity and provides new life to the village. This stage facing Orani offers a unique experience to the visitors with whom the villagers are invited to share their tradition.



Project by: Juan Pablo Lopez Isabella
Uruguay



Project by: Sébastien Bonnerot
France



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