



SEQUENCE OF ATMOSPHERES



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INTRODUCTION - abstract

Attending the present statement, this project is based on the search for serenity, "Seeking Serenity", it intends to integrate this constant presence throughout the development of the work, ensuring a concise design and creating a relationship with all the constraints within the process.

This approach started with the relationship created with the piece of art, the song "Fallen" by Lauren wood. Consequently the arrival in Prague provided a set of intentions, such as walking around the river and feeling this very marked natural presence. Then and always guided by the river, moments were collected, in more detail, a sequence of moments triggered by feelings, emotions, atmospheres and colors. Always ensuring serenity as the basis for the evolution of reasoning, colors and their meanings, have become the main concept and the way to achieve serenity.

After the theoretical foundation was built, Sárka, this natural and welcoming park, appeared as the set for this colored atmospheres. This phase of the project was very important, because revealed the encounter between theory and practice. How to put the philosophy of colors and sequences into practice and join them into this new atmosphere, Sárka. While walking and experiencing all the places in the park, I was able to get closer with this safe and peaceful ambience. Then, I started questioning myself and trying understand what kind of serenity is missing or even, how can I use my conceptual thinking on the existing serenity of Sárka.



PIECE OF ART - inspiration

Working like an inspiration for the project, this song "Fallen" by Lauren Wood, in away, show us the poetic side of life, show us a safe harbour and through its words we are not alone.

This piece of art, was chosen because of it's emotional power, a power that keep us going, that push us up and make us feel accompanied.

Listening its words and melody, I walk like an wanderer, as in Genius Loci, following its meaning and through this silent or nosy world, I feel that I can breath, that I have something to guide me, that I'm not alone.

I can find myself more easily in some parts of the music, for this understanding, the most important words and sentences are underlined.

Achieving serenity, began with this piece of art.

*I can't believe it, you're a dream comin' true.
I can't believe how I have fallen for you.*

*And I was not looking, was content to remain.
And it's ironic to be back in the game.*

*You are the one who's led me to the sun.
How could I know that I was lost without you*

*And I want to tell you, you control my rain
And you should know that you are life in my veins.*

*You are the one who's led me to the sun.
How could I know that I was lost without you*

*I can't believe it, you're a dream comin' true.
I can't believe how I have fallen for you.*

*And I was not looking, was content to remain.
And it's erotic to be back in the game.*

*"...Wanderer quietly steps whithin..."¹
"...he characterizes man as a "wanderer",..."²*

¹TRAKL, G, *Winter Evening*, in SCHULZ, C.N, *Genius Loci, Towards a Phenomenology of Architecture*, Rizzoli New York, page 8;

²SCHULZ, C.N, *Genius Loci, Towards a Phenomenology of Architecture*, Rizzoli New York, page 8;

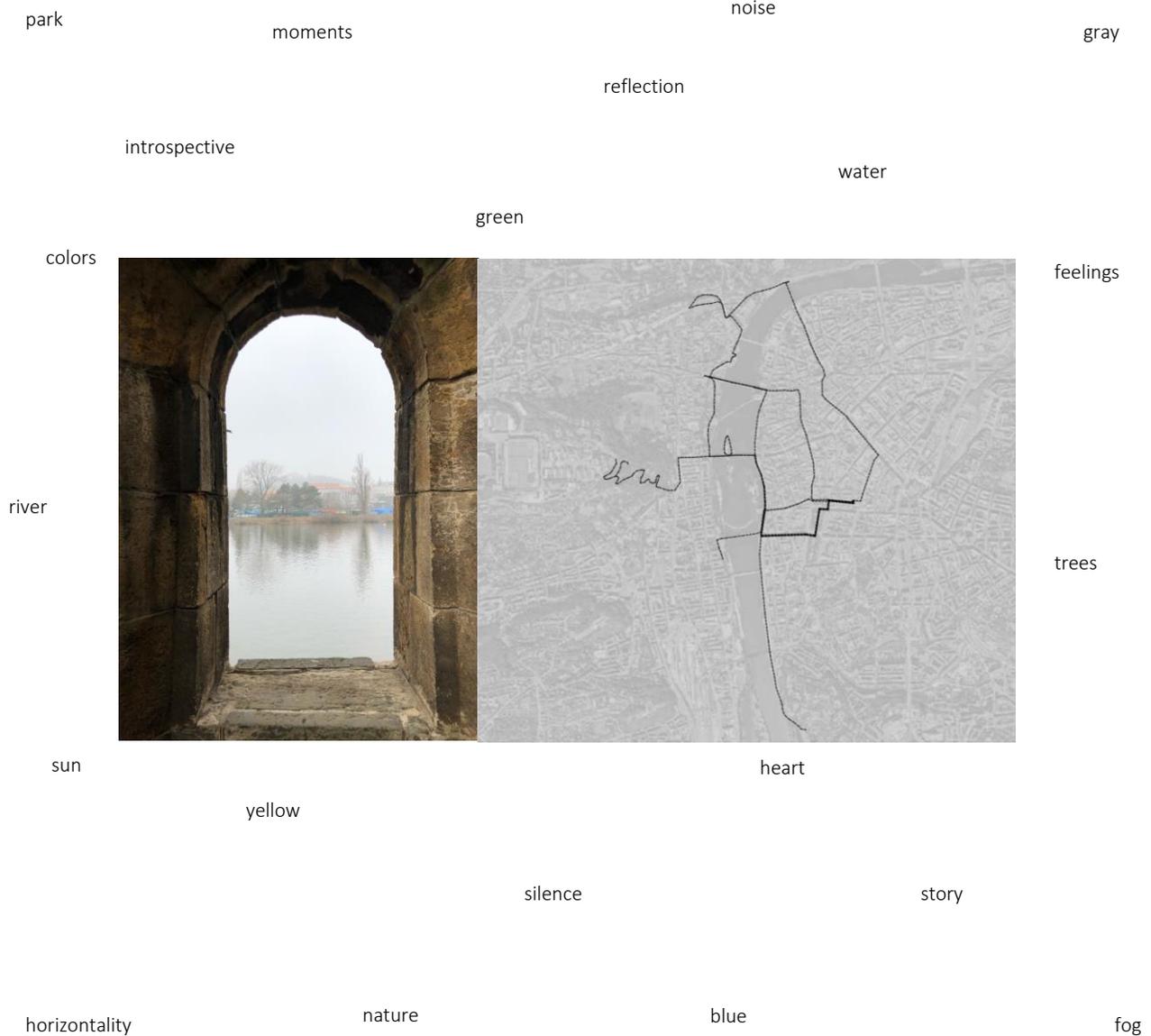
DISCOVERING PRAGUE – Prague through a window

After a series of walks and paths, discovering Prague is being part of a story. Prague is distinguished by its organic shape, by its movements, its colours, its bridges, by its river and seeing all connected by its permeability.

Through this experience, the river is the presence that most characterizes this city. This natural flowing element that involves and has the ability to unit all places almost like a lake, like a heart or even a lung.

While walking along the river and, some characters, elements and thoughts kept very present. Primarily the river and its energy and relating with its form, the horizontal front of the typical buildings that maintains the balance between both banks. For example, the little islands that decompose the city without touching it, the reflection of all shapes, forms, colours and moves. And finally the game of colours, each building tells a story and each façade has a motive, together all these details respect the same pattern and ambience within the city.

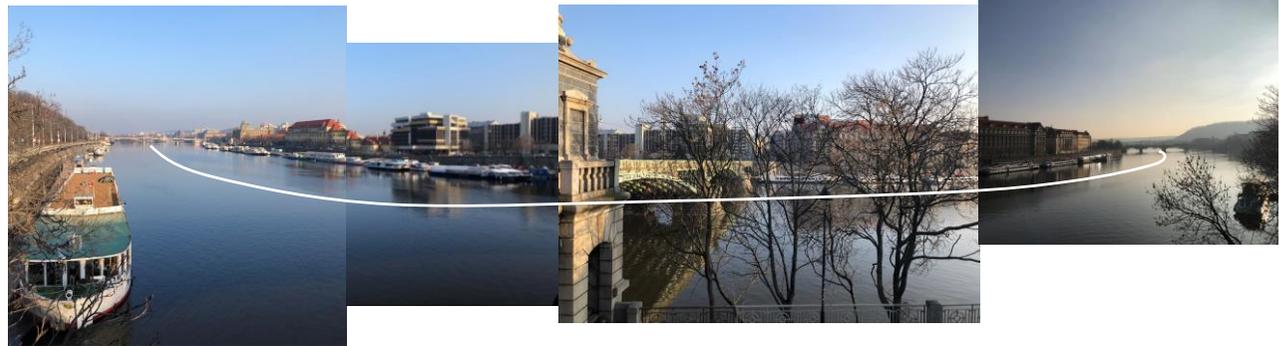
In the end, the river was everything, it was seeing Prague through a window.



GUIDED BY THE RIVER – sequence of moments

Even before arriving in Prague, the river was that only place that aroused curiosity. This constant thinking, made it possible to start capturing moments, images and states of mind, combining the ways of seeing it and feeling it. With this, the river became the conductor and the atmosphere for the project.

The excitement to see, to feel different sensations and to understand it, provided the collection of a set of meaningful moments. These moments, created a lived sequence of situations, always having the river as a base and as the main element to conceive the sequencing idea.



“...The order of experience rather than the physical composition gives meaning to the sequence.”³

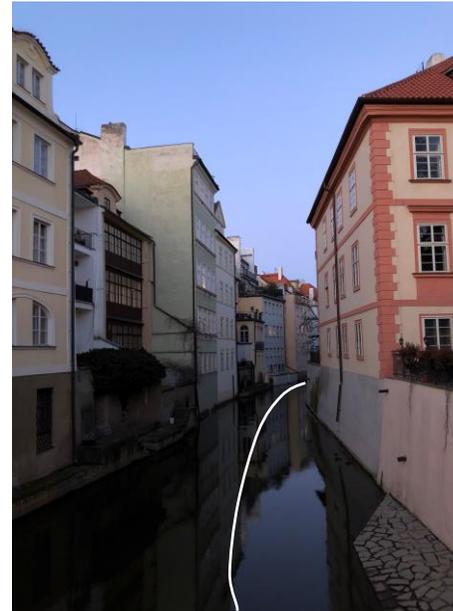


³ POTTEIGER, M and PURINTON, J, *Landscape Narratives, Design Practices for Telling Stories*, page 110;

RIVER VLTAVA – the reflection of everything

Experiencing the river, the main concept, was experiencing the city and living through its reflection, the river as a reflection of everything.

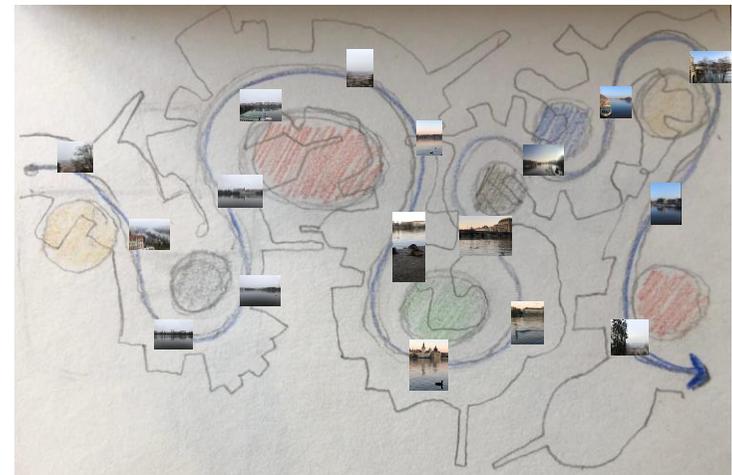
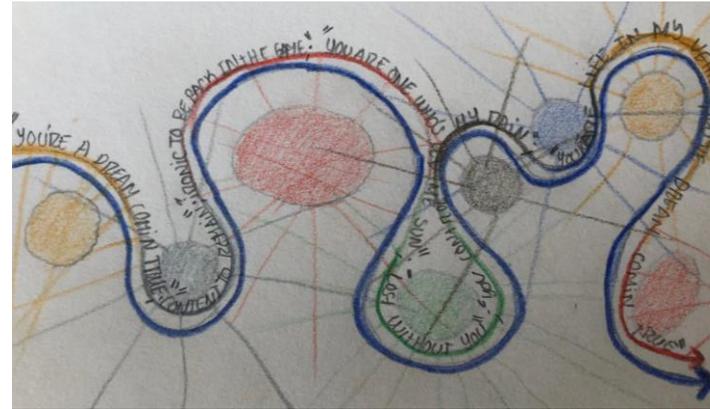
The water running through and in every corner, in every moment. This natural presence, this constant movement and its meaning of life like everything meets here, through its presence and involving way.



THE APPEARANCE OF THE COLORS - revelation of those moments

Seeing Prague is seeing colours, and colours have characters. Right from the beginning, colours were part of this city, and experiencing different places and dynamics, we ended up feeling and sensing distinguish energy's.

These two sketches try to explain the importance of this appearance. Firstly the song (written words), granting this safe way, then the river as guidance (blue line), in third place the revelation of the colours combined with the sequence of the captured moments and feelings, (sequence of photographs).

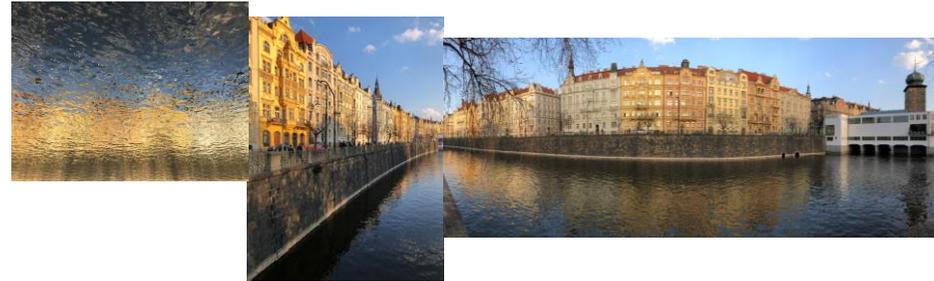


WHAT COLORS? – sequencing feelings

The colors appeared through the captured moments and their sequences, revealing specific feelings. Each color has its meaning and it is based on the sensations experienced around the river.

The first one is yellow, it functions like this light in architecture and all the time reflected. Second, the gray as this mystery within the city, the river and in Prague. In third place, blue, a peaceful color always reflecting the sky and the river. And in last, green as this feeling of embracing life and nature.

Mean while and unconsciously because of this paths, my actions and thoughts started to sequencing feelings through meaning colors.



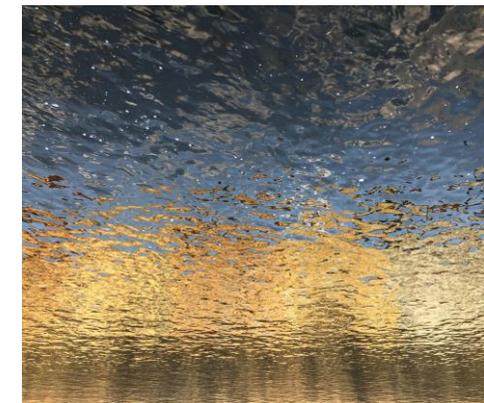
*"...Even the most ordinary event can take on an extraordinary meaning depending on its placement within a sequence."*⁴

⁴ POTTEIGER, M and PURINTON, J, *Landscape Narratives, Design Practices for Telling Stories*, page 112;

YELLOW - light

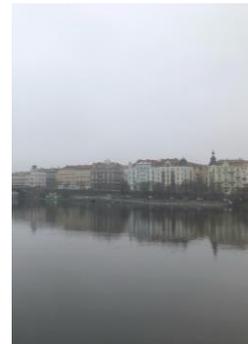
The reason for choosing yellow it's simple. Yellow as something that triggers a feeling of satisfaction, something that you see and you get intrigued and interested in knowing more, in deepen that knowledge. Could be a distinguish building, a beautiful bridge, a well positioned square, a set of build-up structures, an remarkable garden, a corner that connects different atmospheres and views.

At the end, is something that makes this light grow inside us, makes this need to appreciate and contemplate a place, a space or an atmosphere.



GRAY - mystery

Gray, not a sad color or a sad feeling, but something that is about to happen, something good that is hidden between the black and the white shapes and shadows, this line of thinking as a mystery.



BLUE - home

Blue, for the water, the sky, blue as the reflection of this two. Concerning to the sky and even the water flow(always moving), this two main relations brings us back home, back to our familiar moments, because this sky and this water are the same from home. Almost like we were still at home, sensing something that is close to us, peaceful, harmonious and calm. Blue as this idea of being close to the sky and as the reflection of all colors, shapes, feelings and moments.



GREEN - embrace

Finally green, and this one is very important, because at the end is the one who is always present. This color appears as the constant presence of life, this basic idea of embracing and hugging the natural dimension, the green places, absolved with nature, trees, smells and life. Something that is always growing and living, for us and with us.



VINHETS - choreography

This vinhet was made as a way of communication, a choreography to conclude these meanings, these sensations and most important to join them, to understand the constructed atmosphere within the chosen colours. The final intention is to express the specific feelings or some feeling that approaches it's maximum to the one who is described and felt in those drawings.



A BRIDGE TO SÁRKA – a way to Sárka

At this stage, the project reached a decision point and a challenger phase. Here we can distinguish and conclude the built theoretical concept, crystalized and ready to put in practice. This coloured philosophy started with a music, than the walks through Prague, the presence of the river as the main concept to pursue moments, moments within the natural elements, feelings, moods. At the end, we see a city culminated in colours and in a careful and concise vision.

Created this solid and at the same time poetic base, Sárka appears has the set for the constructed atmosphere. How can I relate them and use these four ambiances in Sárka for a greater use.

*I can't believe it, you're a dream comin' true,
I can't believe how I have fallen for you.*

*And I was not looking, was content to remain,
And it's ironic to be back in the game.*

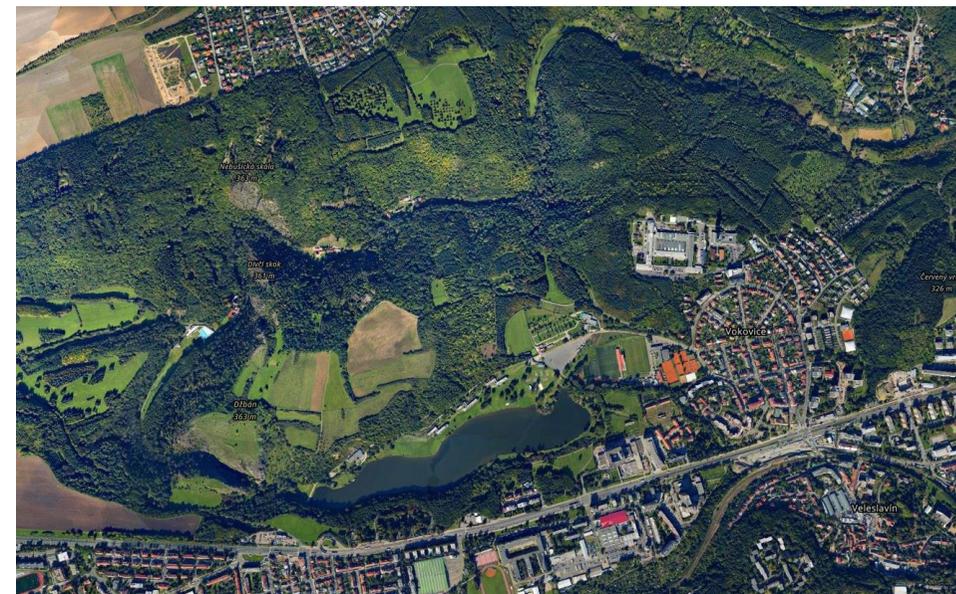
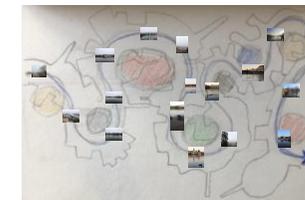
*You are the one who's led me to the sun,
How could I know that I was lost without you*

*And I want to tell you, you control my rain
And you should know that you are life in my veins.*

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*And I was not looking, was content to remain,
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DIVOKÁ SÁRKA - discovering

Sárka, is this fresh air cushion, is green, lighted, open and a true liveable place where we can appreciate and contemplate our time, our life, where we can free our mind, be creative, discover and get lost.

A place full of sincere opportunities in the green and nature dimension. It has a delicate stream that goes all around Sárka and provides incredible moments crossing it as well as the idea of being guided by it. Also, through the hills and the horizon we see different perspectives and views because of it's higher levels and valleys.

While walking and doing our own path we start to sensing distinguish smells, noises, colours and paying attention to the animals and their moves, their natural habits and ways of living.

Describing Sárka is focusing in the natural life, is approaching to the green forms, trees, to its restrict places, rocks and slopes, it's following the course of water and while doing it, live with all these contrast.



views
 smells
 light
 horizon
 contrast
 to be alone
 to be criative
 birds
 open space
 sky
 trees
 green
 water
 breath
 free your mind
 be in peace
 blue
 skyline
 colors
 nature
 course of water
 hills
 grass



FIRST ANALYSIS – 4 main understandings

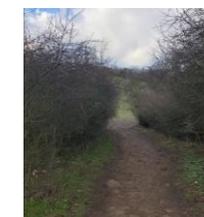
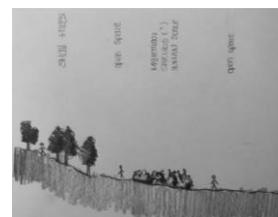
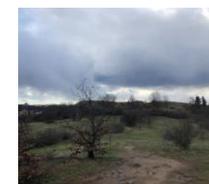
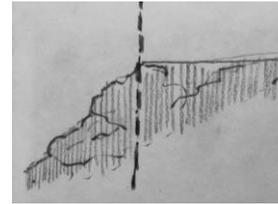
During the first visit, there were kept four main understandings that describes some of the very important situations within Sárka.

The first understanding to be noticed is, this idea of openness and horizon, but at the same time characterized by a line that separates the plan from the hill or the slope. This contrast of areas, could be a potential place to think ahead.

In second place, and again with contrast, is between an open, lighted and free area and a mass of trees, that when crossed, we feel this presence of nature, almost like we are protected. This feeling isn't because these two are a boundaries, but because they connect and have a relation assured in their differences.

The third understanding is a quiet different from the other two, because it unites natural characteristics within a path. Some of these important natural elements, describe very well Sárka. Again, through this path, we stand in an open and green area, then after walking we see this hill going down full of trees and very inclined and difficult to cross. Finally crossed, we are caught by surprise with the presence of the stream and the water flow, this element became our guidance and leader in the way.

At last, and following a path with distinguish characteristics, firstly we stand in a area with some specific trees, like we can count them. Second, we reach a place where shrubs appear below our horizon line and at the end we see this big open and green area, typical from Sárka.



SECOND WALK – the stream

This time and because of the main concept for the project, the stream, the water and its movement and way, was the only element to focus on.

As it was said previously, the river offers this guidance and accompanies us along Sárka atmosphere. With this thinking, I was able to give more attention to every corner, crossing bridge, surprising elements along the river, distinguish and compare different areas, some of them more lighted and others more contrasting.

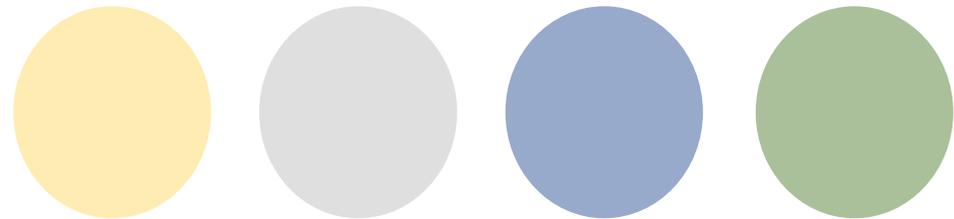
It was a second analysis, a second view and opportunity to deepen the concepts, the ideas and the final intentions.



DIVOKÁ SÁRKA VS 4 COLORED ATMOSPHERES – atmospheres in discussion

After getting acquainted with Sárka, the first intention to pursue with the project wasn't to invade or to add some structure, but mainly to design and offer four built atmospheres. This idea seems to restrict, but it was thought taking into account the needs and the conditionings of Sárka.

These four coloured atmospheres, have each one it's conceptual meaning and combining them with the qualities and atmospheres of Sárka, we are able to discover and design careful spatial ideas.



SÁRKA WITH COLORS? - meeting

To understand how they meet, the colour and the existing Sárka atmosphere, four specific areas will be chosen as base to design each atmosphere. The selected areas will relate to them because of it's spatial qualities, it's coloured context and it's meaning standing in each specific chosen area.

Taking into account the idea of subtracting nature instead of adding artificial concepts, it will be respected the existing natural elements and the pure side of nature.



4 ATMOSPHERES FOR SÁRKA – composition

Created this coloured composition, it has to be remembered that each atmosphere has a relation and a connection with the chosen place because of its common qualities and needing conditions.

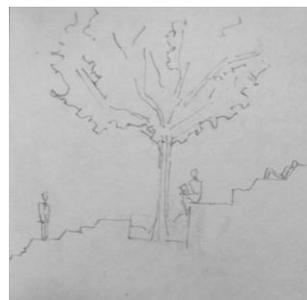
Firs of all the stream will be the main character, conductor and element that unites and reflects all colours, moments and ambiances like with Vltava sequences. Because of its constant movement, the water will appear all the time as our company and safe way, our guidance through the park.

Four atmospheres were designed and the yellow is the first one to open this scenery. Right in the entrance of Sárka, it is the first one to be seen, and the main idea is to capture people's attention and make them want to go there.

The next one, the gray atmosphere is projected to be in the curve of the hill and to grow from the existing valley providing a dynamic stage.

After walking a bit, the blue built atmosphere will appear right above in the hill, creating its link and connection with the sky, like it was discussed in the blue concept.

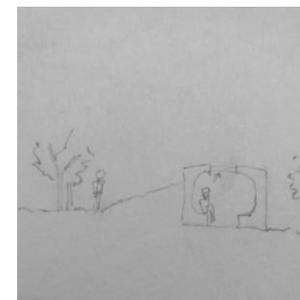
Finally we see the green one, our last poetic space, designed to be right in the middle of Sárka because of its green and embrace concept. It is positioned near the stream and at the same time surrounded by trees, animals, smells and nature.



Yellow atmosphere;



Gray atmosphere;



Blue atmosphere;

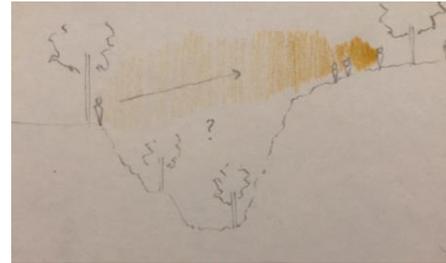


Green atmosphere;

YELLOW ATMOSPHERE - narrative

Going back a little bit, and trying once again to explain this yellow narrative, it's architecture and design intention is to capture people attention either by it's colour, either by it's meaning. The place where she will be positioned highlights this experience of satisfaction and need to go there and appreciate and contemplate the site, the view and it's architecture side through nature.

Using this images and sketches the idea is to understand this warm and light side of the colour, creating this bonding and communicate through them.



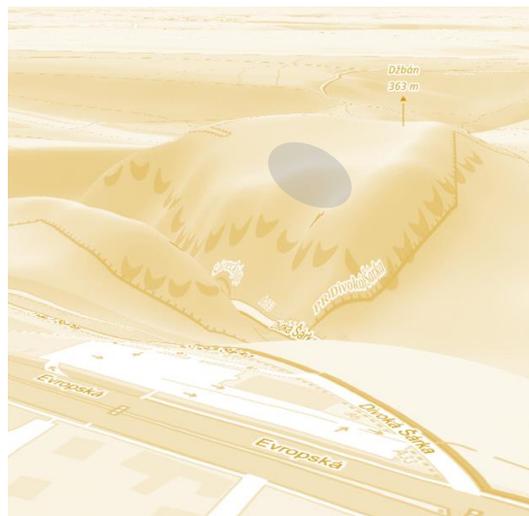
YELLOW ATMOSPHERE - location

In this first image, we can see on the other side of the valley a hill. That upper surface, it's where the yellow colour will be placed.

For us to understand the selected area, this is located right in front of the entrance of Sárka. Also, is the first hill and the first captivating place that we see and the one that we want to know, discover. At the end, we want to be the people who already is there.

To reach it's higher point we have to climb the hill. For this challenge, the yellow narrative and design offers also a place to rest, to enjoy the view, to socialize and the possibility to see every tree, hill, house and all elements in it's horizon.

This surface is green, it has a district slope and from there we can see all Sárka. It is surrounded by the stream in the lower level, so the water flow it has his importance, and we can hear it. Above all surfaces, we can feel the sun and appreciate the animals and the nature sounds and smells.



YELLOW ATMOSPHERE - ambience

Some photographs were taken to capture specific moments, facts and senses. Once again we see the green surface, our terrain project, we understand that it is separated with a valley, and in that valley the stream becomes part of this composition and its surrounding. Standing there, the horizon is our company, frame and view.



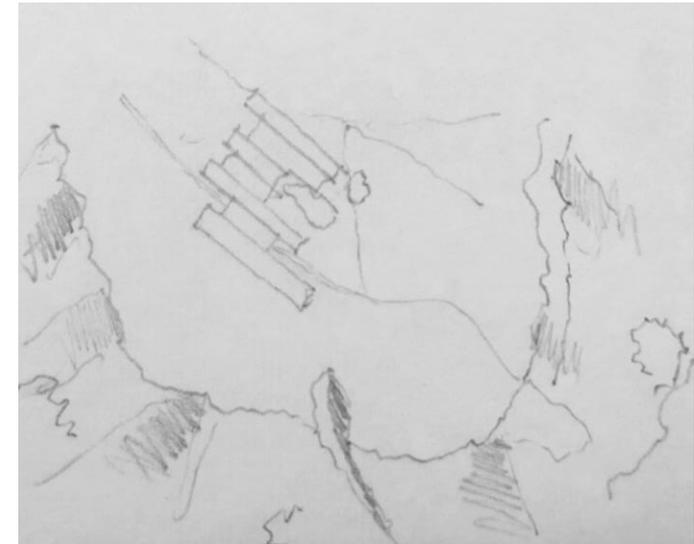
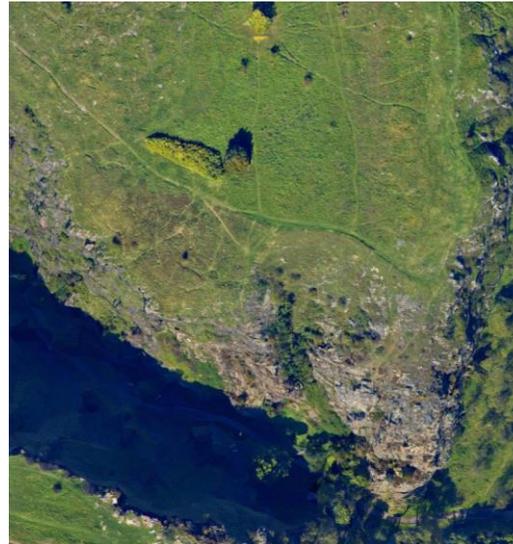
YELLOW ATMOSPHERE - intention

First of all, the main intention for the chosen area is to make the new design part of the existing terrain without changing or transforming.

The design somehow tries to connect his structure with the existing hill, grass, slope and most important the tree/shrub.

This small natural element, the tree/shrub will be central to join all connecting points from this composition.

Considering the design, there are some thoughts that were always present during the process, what's their use? And how it works and relates with the area? Answering, this careful constructed place will be used in many ways, for sitting and contemplate the surrounding, to lay down and read a book under the tree, to rest and to be there seeing people on the other side of the valley looking at you.



YELLOW ATMOSPHERE – references

This approach was based on some first ideas and places that started to appear, because of its relation with the design and concept.

The main idea is to follow the natural growing way of nature. At the same time, pursue the basic composition of an amphitheatre, meaning, stairs combined with benches always having a view and a place to lean on. Basically, this yellow atmosphere tries to chase this organic and free development of earth, slope and hill.

Here there are some photographs and references that explain and elucidate the intended form and shape for the project.



Vine terraces, Douro Portugal;



Amphitheater, Greece;



Appropriation from the growing nature;



Example of an amphitheater in this growing nature;

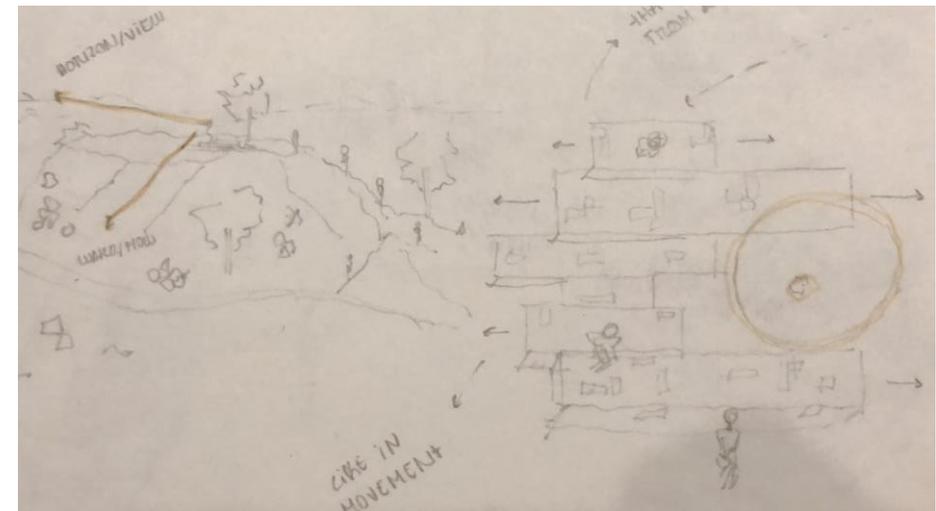
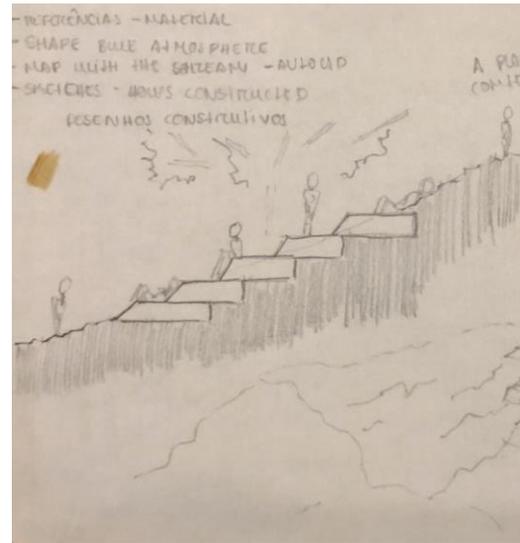
YELLOW ATMOSPHERE - design

It was mentioned previously the idea of stairs and how they accompany the slope of the hill. Here we can see the intended design for the terrain. This progression and dynamic way, that follows this growing form, is created by its movement and permeability idea within the composition. Different sizes pushing to different sides, associating to this natural development.

Diverse possibilities were thought: to sit, stand, lay down, lean on and to be under the tree enjoy its shade. From this sketches, we see an architecture with multiple functions revelling all forms for human well-being.

To add, some care was given to the tree, either when adding the materials either when planting them near this natural vertical presence.

Relating to the materials, some concepts were understood, like the image of the stones emerging from the ground or even its inclined shape related to the terrain.



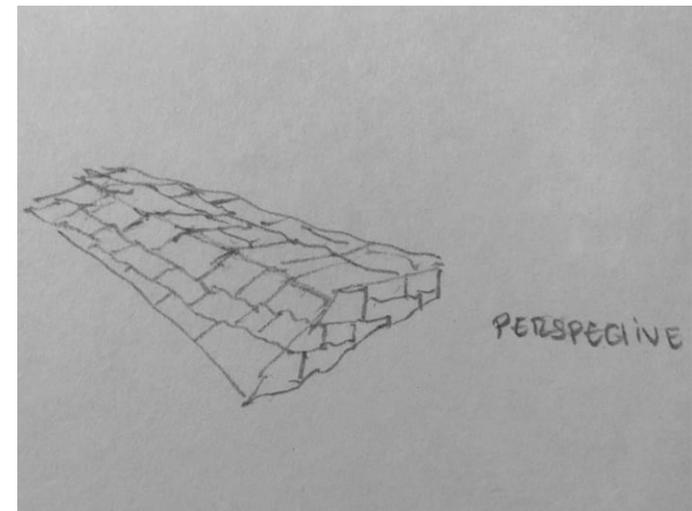
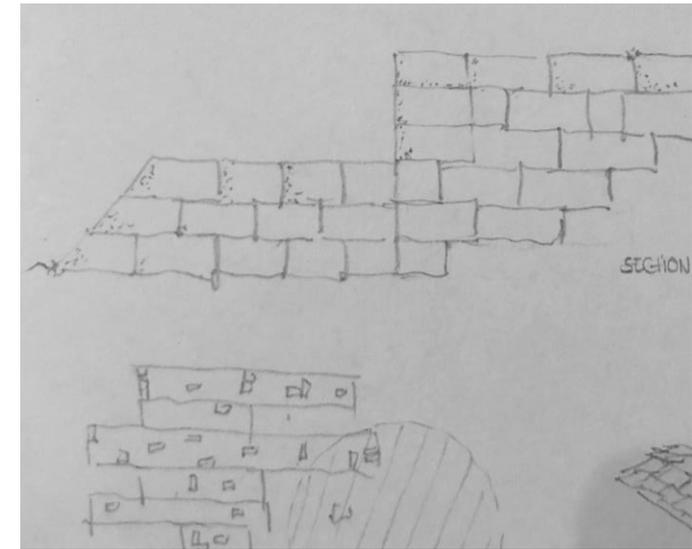
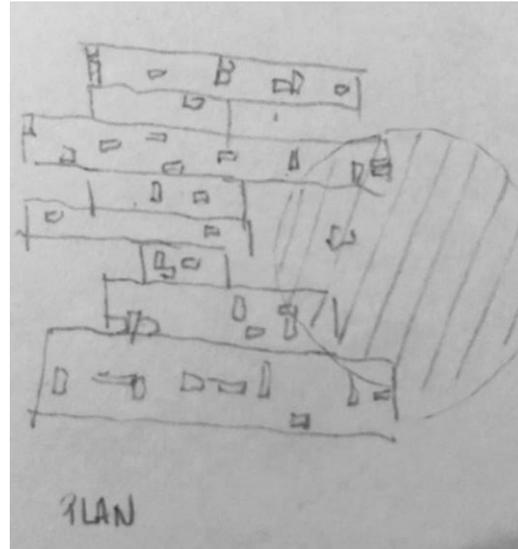
YELLOW ATMOSPHERE - construction

To create this small amphitheater composition, basalt was the chosen material.

Has it was seen in Sárka during the walks, basalt appears everywhere and in a particular way like it belongs to the ground but also from the surface. In away this material emerges from earth and this fact is to be kept for the construction of the amphitheater composition.

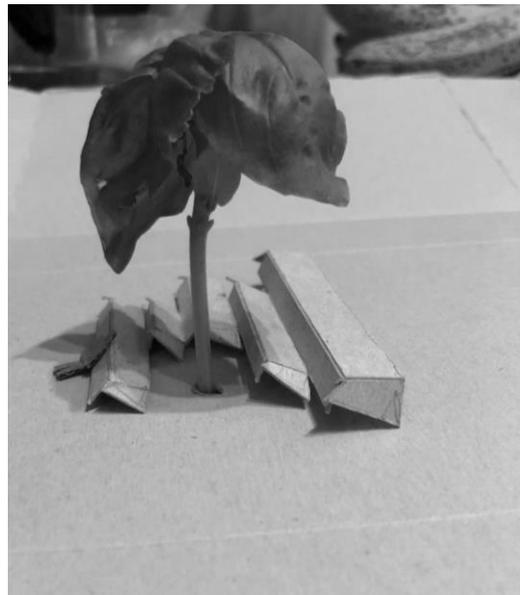
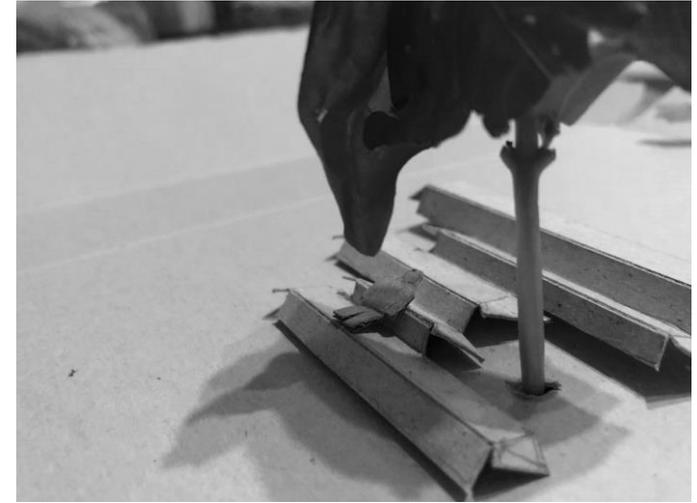
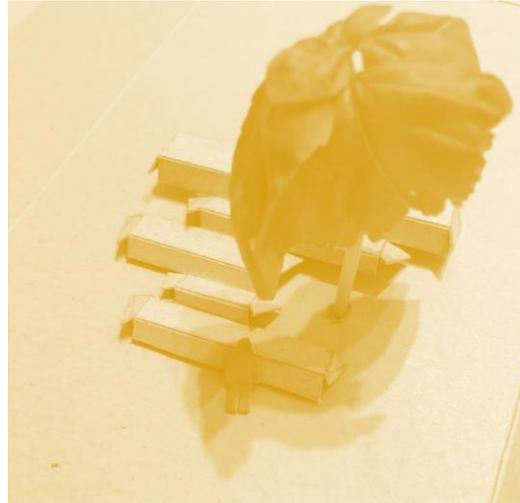
Related to it's shape, some concepts were insured, like it's inclined form and design communicating with the terrain, enabling people to do what they want, for instance to lay down and take a nap.

From these sketches we can see some details, sections and plans of this atmosphere.



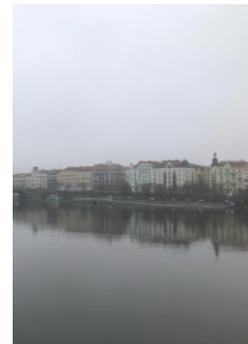
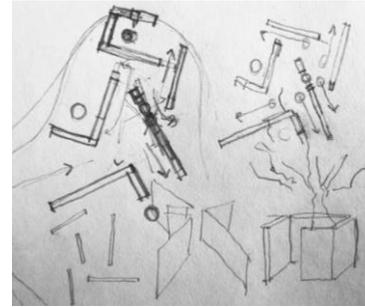
YELLOW ATMOSPHERE - models

From these images we can understand it's design, physical form and the yellow intention based in it's conceptual atmosphere.



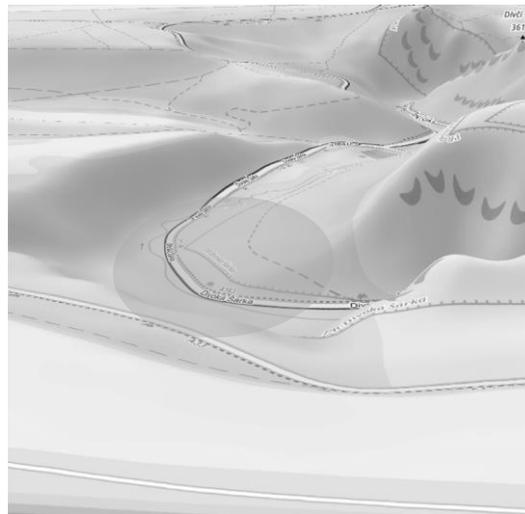
GRAY ATMOSPHERE - narrative

Concerning to the gray atmosphere, this narrative is the most funniest and interesting to sense. It push us to see more and see what's beyond the walls, the shapes, the shadows and the volumes. In away has the power to play with our mind and create this idea of mystery, labyrinth within the design place. It's almost like we are in a game of hidden elements and these pieces are the architecture form that frame our view and hides what's important for us to discover.



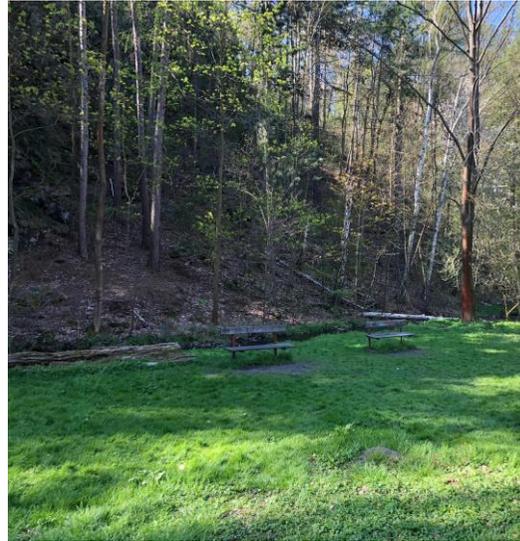
GRAY ATMOSPHERE - location

Following this sequence of atmosphere the gray one is the second to sense. Describing the selected area for this game stage, we see that is located right in the lowest part of the valley accompanied by the stream and this dense presence of trees and green vegetation. Paying with the curve of the terrain, the design is placed in this unknown path because of it's round shape that prevents us from seeing what's coming next . This specific area was chosen for it's mysterious qualities of guiding and how nature appears a long the way.



GRAY ATMOSPHERE - ambience

Through these four photographs we understand all these elements. the dense mass of trees that is accompanying the slope from the hill, the way how the stream is followed by the path or even the presence of the rocks almost like they are falling down the hill. This existing ambience reveals from it's free composition that the gray concept is a potential atmosphere for this place.

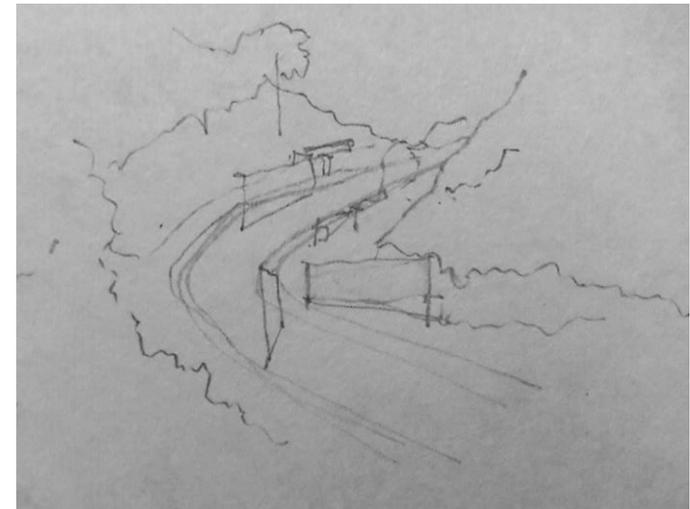
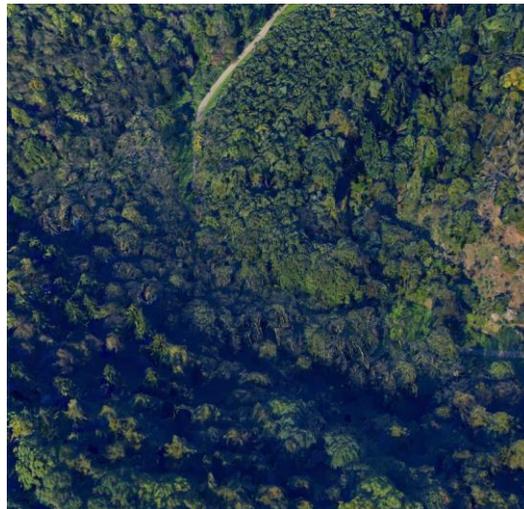
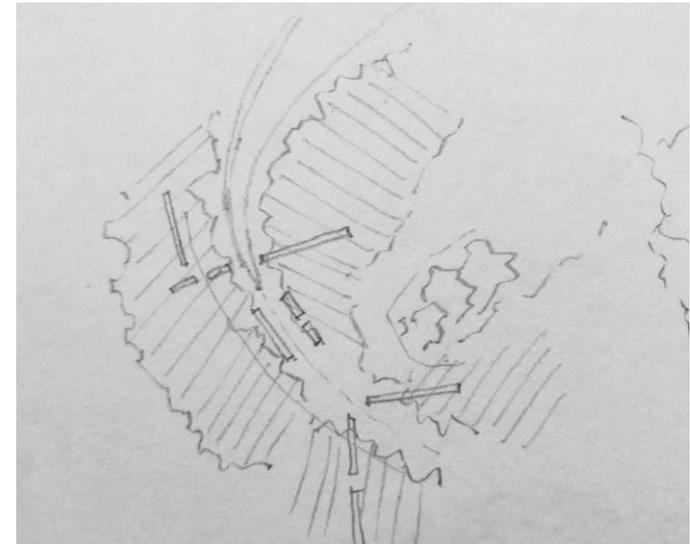
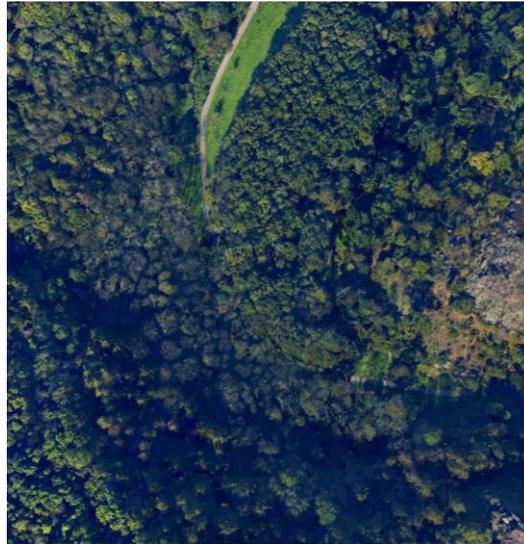


GRAY ATMOSPHERE - intention

Exploring, drawing and trying to design this atmosphere was captivating during all process.

The main intention is to pursue the existing characteristics that point us to create an attempt of mysterious design.

The idea is to use the slope from the both sides of the valley, and in the same way that trees and rocks appear and grow in this written ambience, the intention is to join discriet growing walls providing this labyrinth context.



GRAY ATMOSPHERE - references

During this drawing reflection, some examples and references were important to decide the concrete design. Through this images we understand the kind of walls, corten steel walls, that are intended to be placed in the selected terrain of Sárka.

Using the example from the Berlin memorial, we relate these complex composition, how it communicates with the ground and organic surface, with the main intention for the gray atmosphere, the idea of following the slope and use that aspect to create this mysterious dynamic.



Organic and round corten steel walls;



Miró Rivera Trail Restroom, Texas;



Memorial of the Murdered Jews of Europe, Berlin;



Example of corten steel walls;



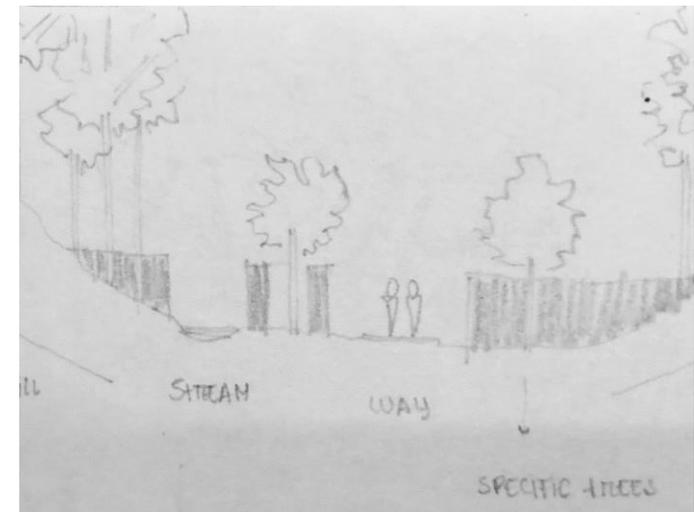
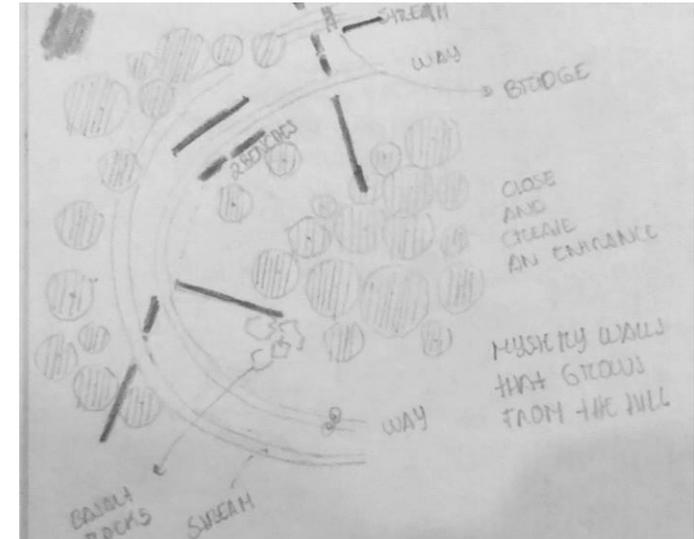
Memorial of the Murdered Jews of Europe, Berlin;

GRAY ATMOSPHERE - design

Taking into account all the mentioned characteristics, the designed walls create this choreography, like a stage enabling the communication between all natural elements in the present scenery.

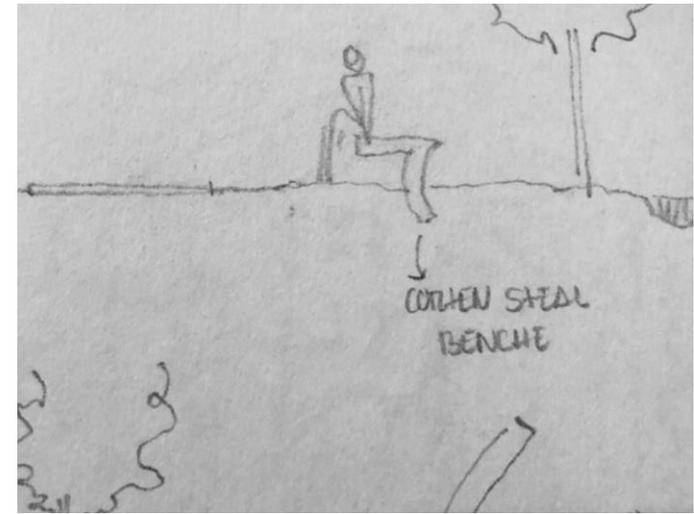
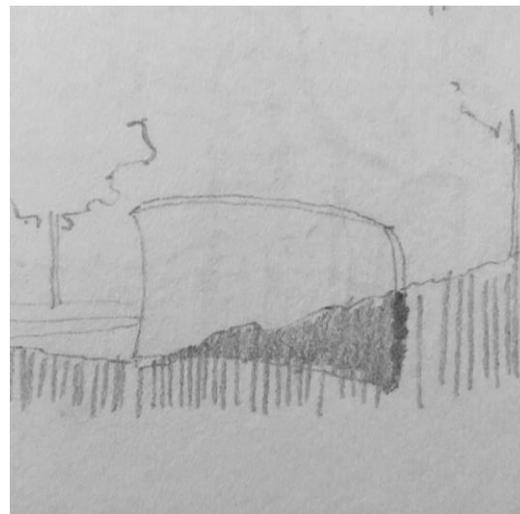
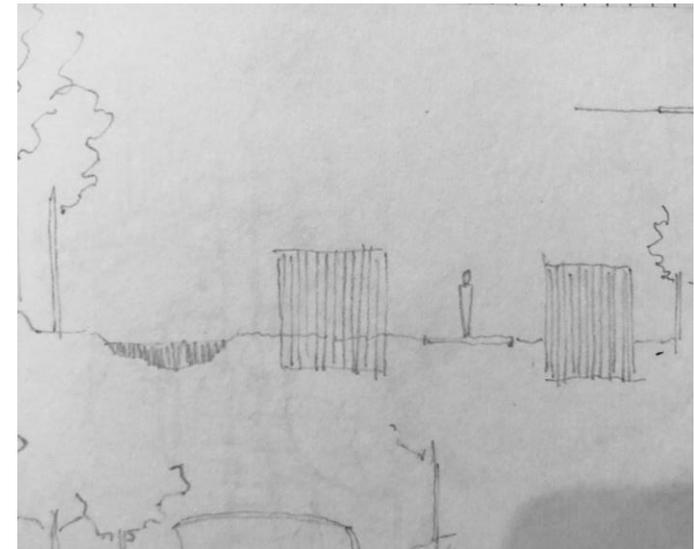
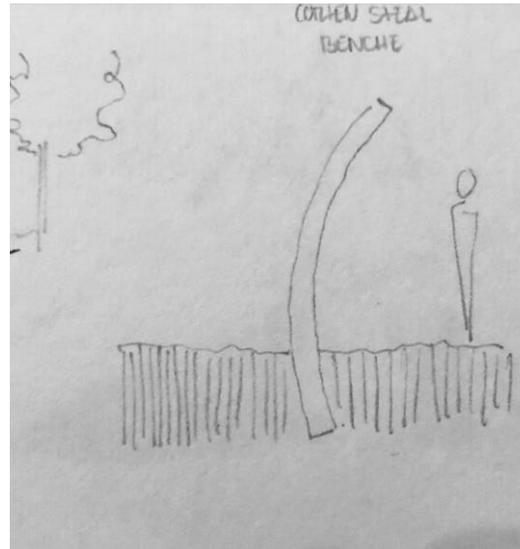
Also, priority is given to the existing natural dimension trying in away to project meaningful walls that belong to that place.

They could be use to lean on, to sit but mainly they are there to create this dynamic and for us to pass through, like natural sculptures that play with our path.



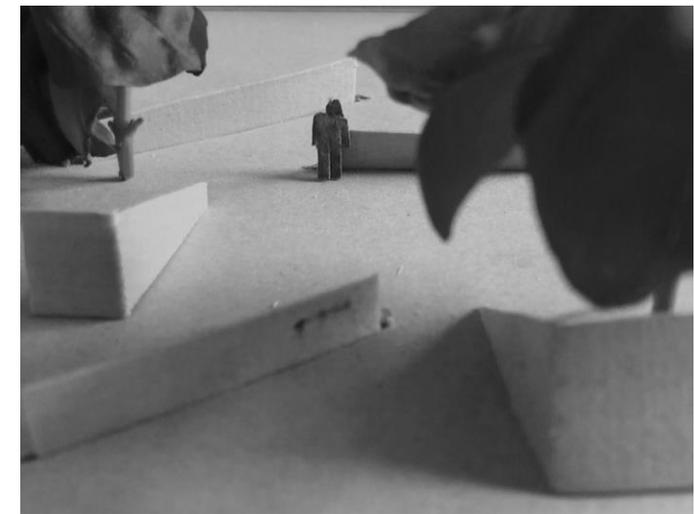
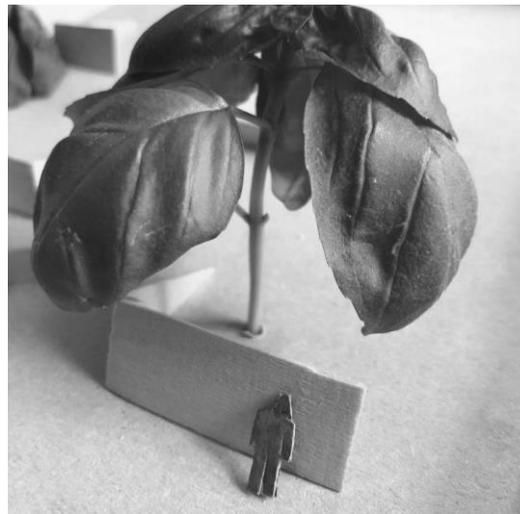
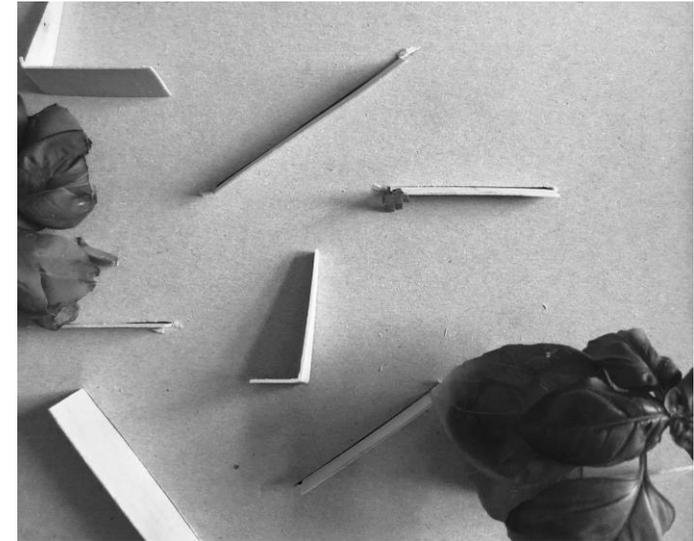
GRAY ATMOSPHERE - construction

The chosen material for this scenery composition, already mentioned, is corten steel and he will be planted in the ground combining the idea of growing elements to this natural sculpture concept.



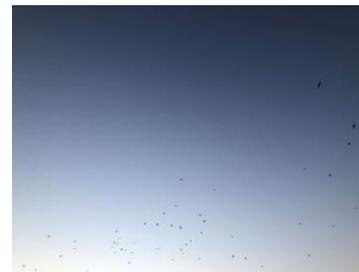
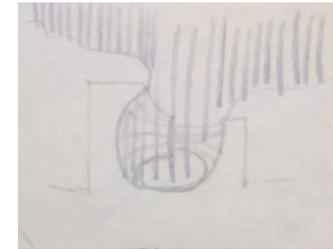
GRAY ATMOSPHERE - models

Four images that combine all the characteristics thought and intended. From the idea to the form, and from the design to the context.



BLUE ATMOSPHERE - narrative

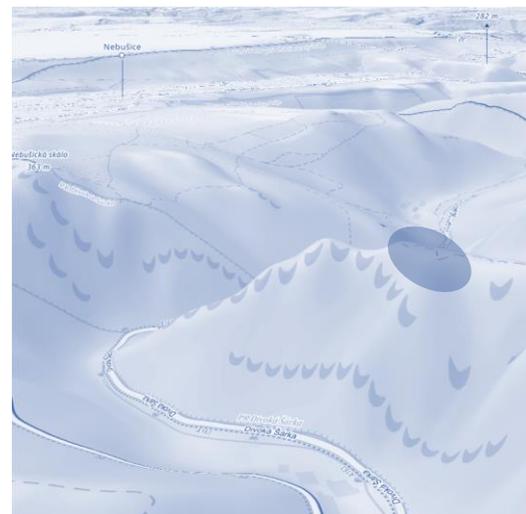
Blue, is this refreshing peacefulness place. Scrolling through this images, sketches and sequence of feelings we understand this need of appreciating what makes us feel good about life, what makes us feel accompanied all the time. Experiencing the sky, the same sky of others, the same water flow and all culminated in one, this blue reflection of everything. In this atmosphere we could be in peace, we could be with ourselves, with our heart, we can breath.



BLUE ATMOSPHERE - location

The first walk brought me here. The selected area for the present narrative is located in the second higher hill. It is quite interesting because when we reach that place, since there isn't any other way out, we are obligated to turn back. This site is a potential place for the blue concept.

Defining the way to go there, is saying that we pass through different compositions, rocks, shrubs, small trees, always with the horizon and the views from Sárka, the stream, green open spaces, everything. In spite of that, we are standing in a upper level that's veru high and narrow, and until the end it has obtacles. This end is the chosen area.



BLUE ATMOSPHERE - ambience

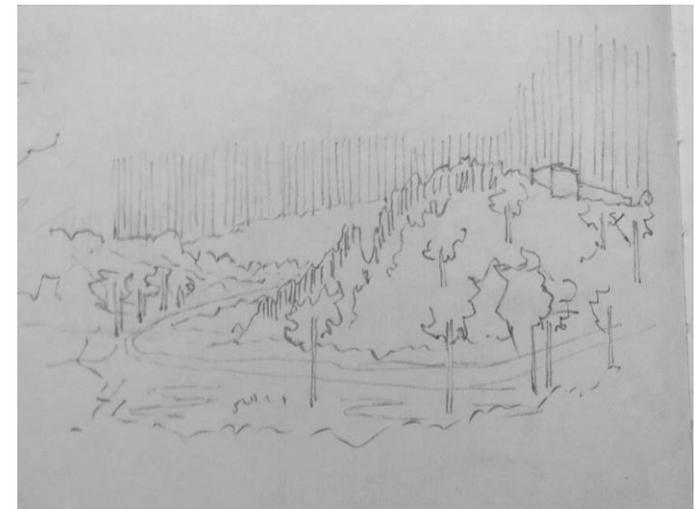
Has it was mencioned this place is very distinct. It is high, as we can see in the first picture, it is surrounded by all kind of vegetation, in a densed form and in other more clear to walk and everytime we have the horizon and the sky as our conductor and main leader. The qualities we need are there, and the conceptual thinking for a potencial place like this is this blue atmosphere.



BLUE ATMOSPHERE - intention

The location is precise, and the intention only makes sense when the sky is the main character. Talking about the design, this will be simple but in away complex for it's shape, form and spatial qualities. The idea is to place a small inner sphere covered by a cubic basalt shape.

From the entrance to the inside area, there will be a path that provides this protected and guided feeling. The path idea, is a continuum of the compositions that we see along the way until we reach this poetic and peaceful place. Passed this obstacles we have the sphere.



BLUE ATMOSPHERE - references

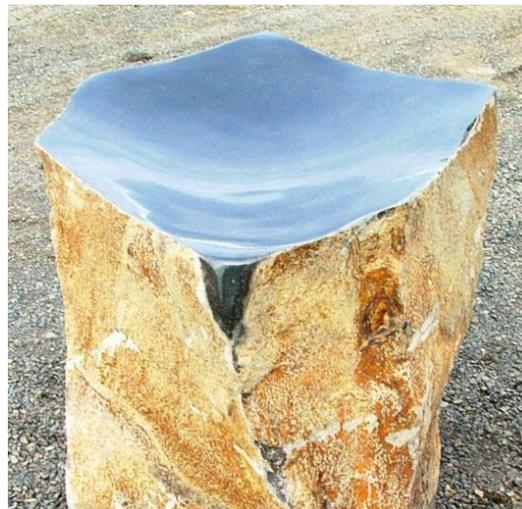
Seeing this images we understand that basalt will be mandatory for the design of the blue atmosphere. This material will be used in his natural form and in his polished version. The constrasts between this two distinct surfaces from the same material will be essential to distinguish the inside of the sphere, polished basalt, from the outside, natural basalt in a cubic shape. In the first image we observe this interesting path, and this idea behind it, is to leads us to the core of the atmosphere.



Narrow path (guidance path);



Sculptures Kentuck Knob;



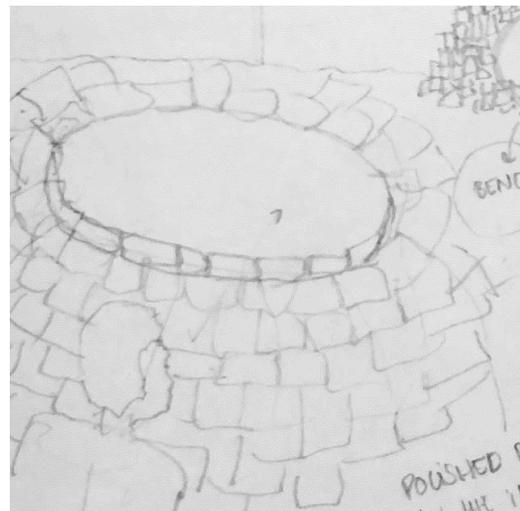
Example of polished basalt;



Bench made of polished basalt;

BLUE ATMOSPHERE - design

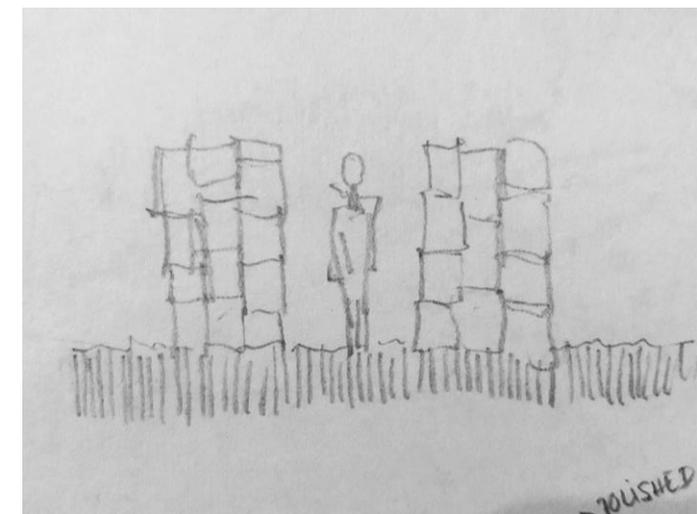
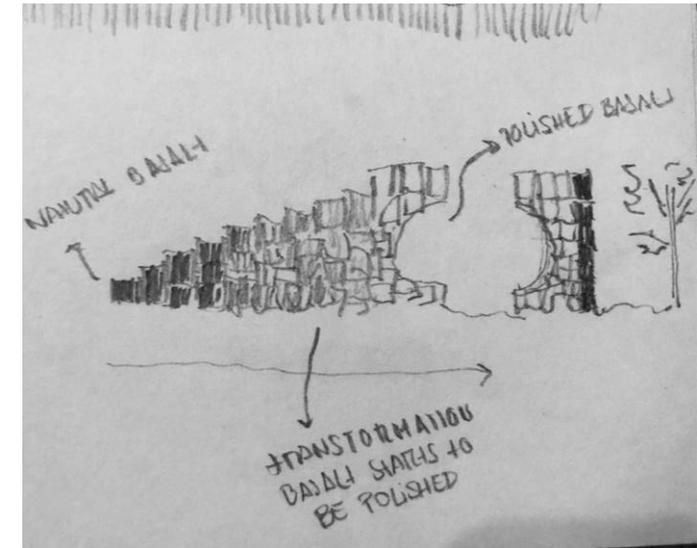
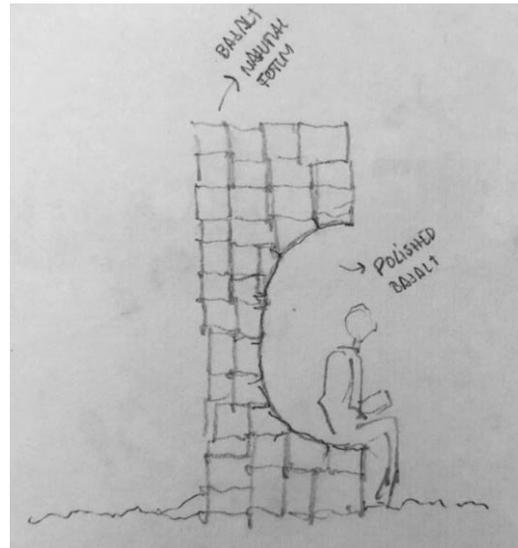
About the design, it will be used a sphere covered with a cubic shape to create this poetic composition inside the structure. With a oval hole inside we frame the sky so that we could be with him. Inside of this capsule, we find a protected and safe harbour that was given to us after we were guided by this narrow path. Explaining the narrative of this context, is giving the possibility to focus on all kinds of skies, the sunny sky, the foggy sky, the morning sky, the night, the cloudy, the stars, the moon, the dark, the sunrise and the sunset and even the rainbow. While sitting or resting the presence of sky and maybe some trees, but the sky has always it's importance and to everyone a meaning. As it was said earlier, instead of Prague through a window we see a window to the sky.



BLUE ATMOSPHERE - construction

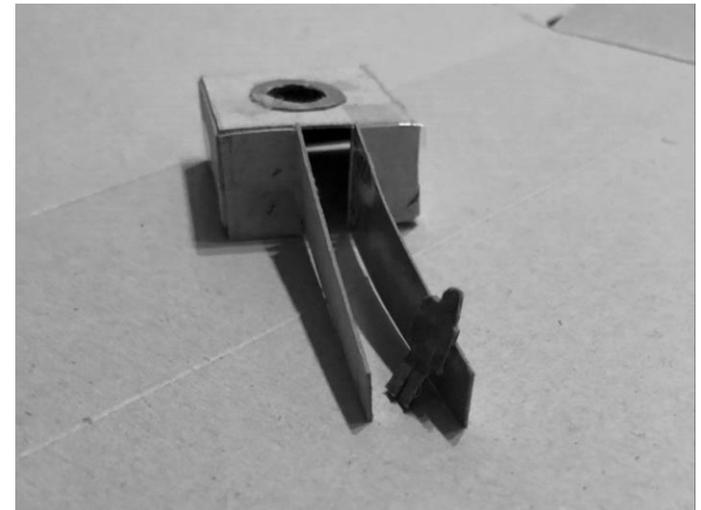
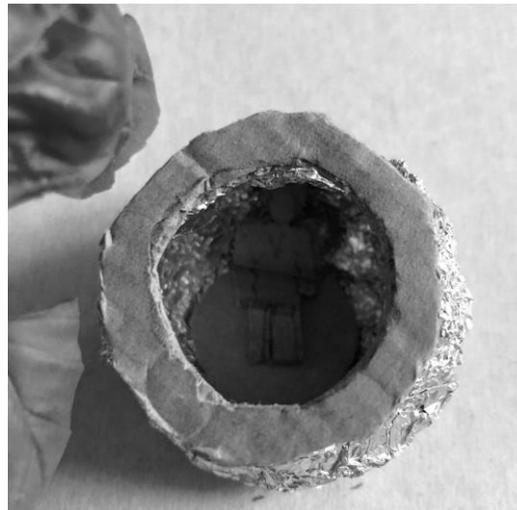
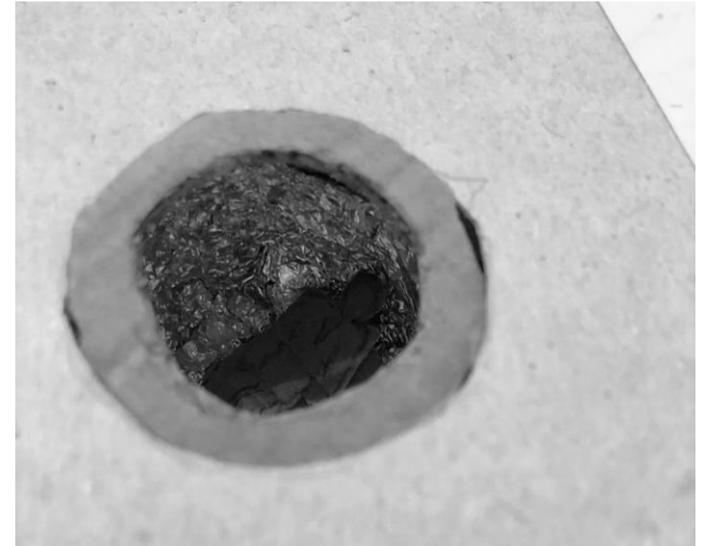
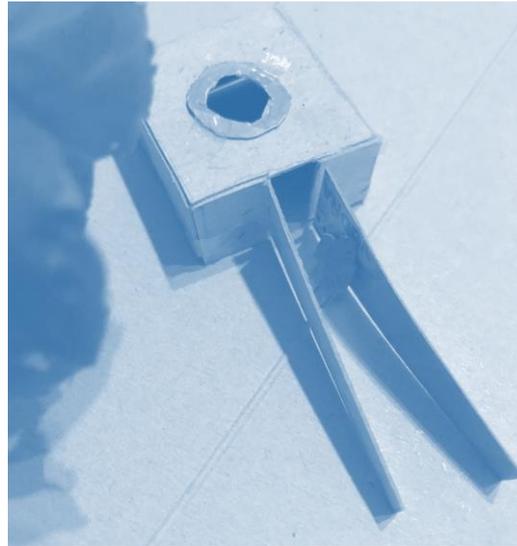
This blue closed up ambience will use for it's construction polished basalt and basalt in it's natural form as it was said previously. Refer the interior and exterior constrast and how it will be solved the water problems. According to it's planting strategy, the subtraction method (into the land) will make part of the composition..

Relating to this round shape it's taking into account a bench that provides the right angle to see and feel the sky as it is.



BLUE ATMOSPHERE - models

Looking to the pictures, it's comprehensible that the main idea, the guidance path, the sphere, the basalt textures, the hole as a window and the conceptual thinking is revealed through it's, forms and design.

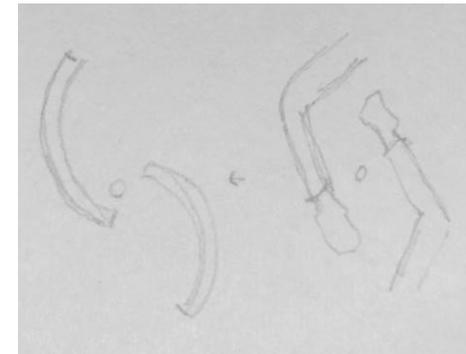


GREEN ATMOSPHERE - narrative

The last atmosphere will be the green and as was said, the green emphasizes this constant need to embrace life. At the same time, it's the last for a greater motive, for it's power of gathering all natural elements, growing aspects and the environment itself.

Regarding it's narrative, this conceptual thinking intends to give to the nature dimension its deserved attention, care and importance.

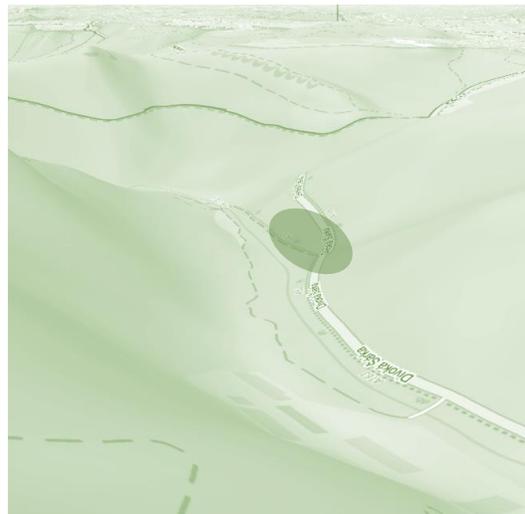
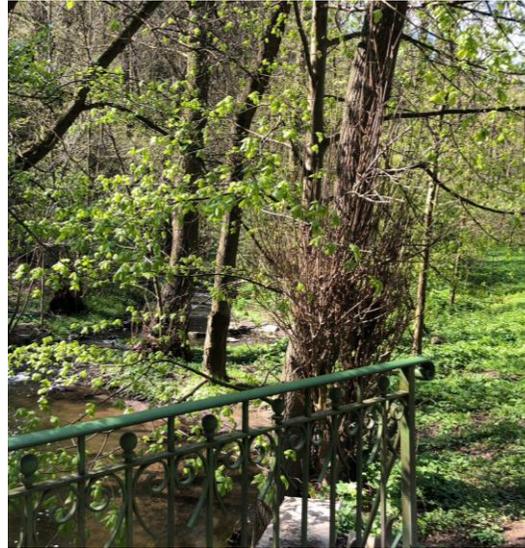
This images and sketches make part of this understanding, for example the human hug or the arms that protects something, to remind us the importance of the green life. And for this metaphor the design of the selected space will be drawn by it's idea.



GREEN ATMOSPHERE - location

This site was chosen by its meaningful pure dimension. Here you are in the center of Sárka, where everything happens around you. The stream flows, the trees move with the wind, the smells spread out, the birds sing, all elements are combined in one single place.

This location, has the stream once again as our guidance, here the valley is more wide but even with that we don't see the city or hear a single car. Communicating with the stream and with this delicate valley, some green open areas start to appear and even some little islands drawing the shape of the course of water. Here will be planted the green context.



GREEN ATMOSPHERE - ambience

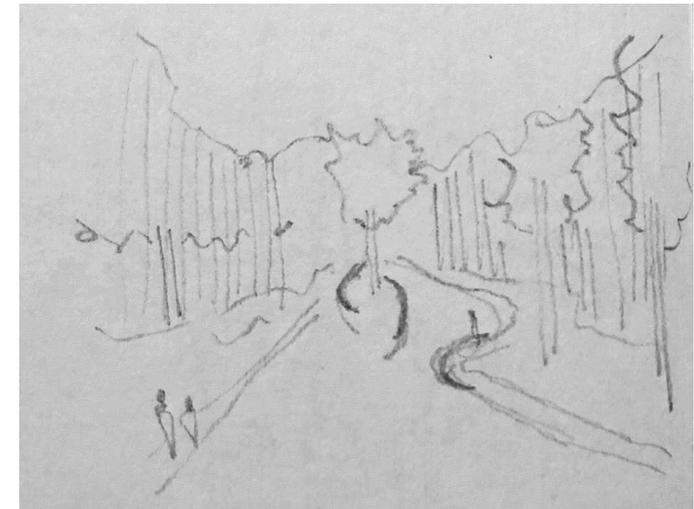
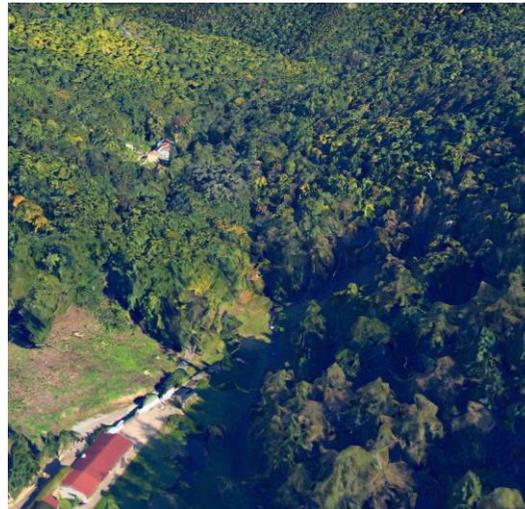
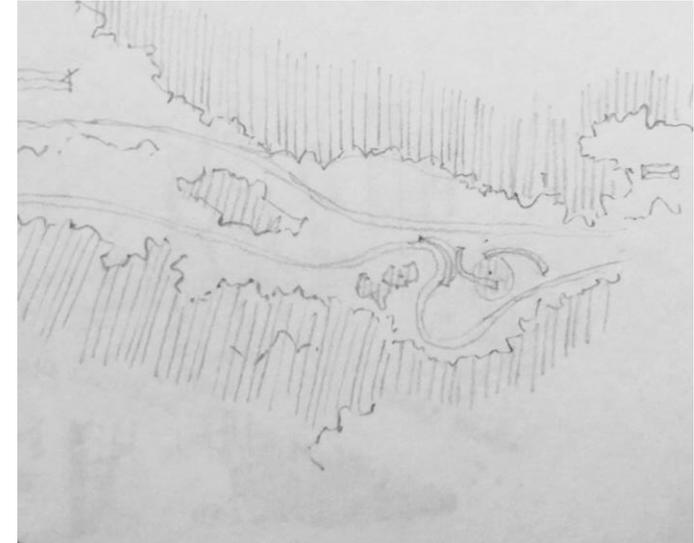
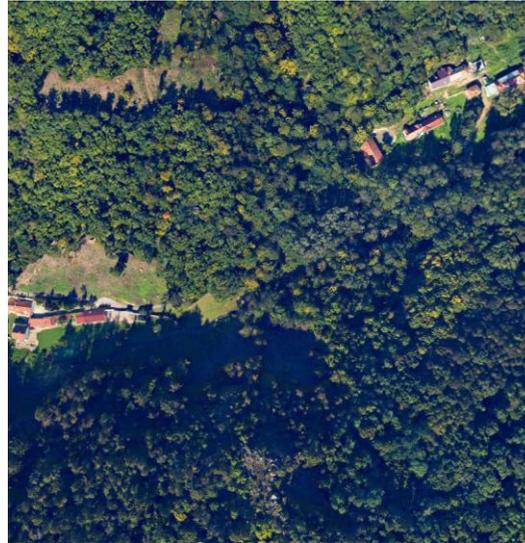
Along this existing path some pictures were taken to understand the diversity of the site. What is more important to highlight is the small details, the distinguish way of engaging all aspects, like a tree that grows in the middle of the stream, or even those who were kept in the site when they fell. At the end, everything that we see makes sense and the idea is to maintain these little things, embracing them.



GREEN ATMOSPHERE - intention

The intention is very discreet but at the same time very conceptual. As it was mentioned, it will be used the metaphor of two arms that hug an existing tree, and with that we simulate this embracing idea.

The design of this two pieces will be carried and design with two curved benches along the site and with a tree in the middle.



GREEN ATMOSPHERE - references

Some of these images try to communicate their ideas, shapes, position and how they relate with the context. We can differentiate their dynamic, composition and for instance how the stones are disposed in the terrain. One more time, highlight this basic concept that everything is growing from nature.



Round bench idea appropriating the terrain;



Realtion with water using stone as main contact;



Example of this stone distribution in the land;



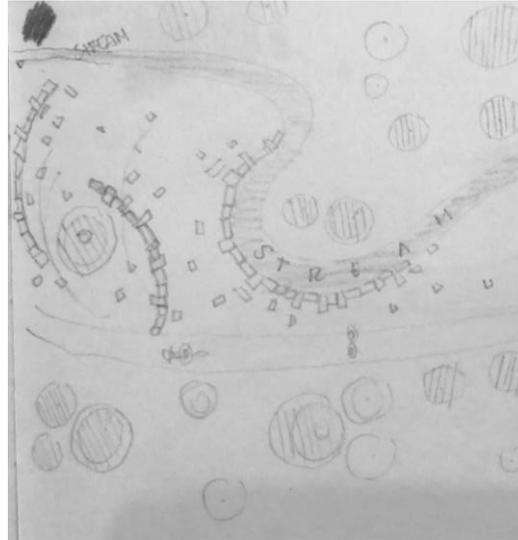
Curved stone idea;

GREEN ATMOSPHERE - design

With these three sketches we understand the intended design for the selected green area. We see the tree in the middle and two round benches, the arms that embrace and hug the nature itself. While sitting in those benches, people will be embraced and will be part of this specific moment.

Relating to it's materiality, basalt stones are disposed in away for us to understand this constant grow and relationship with all elements.

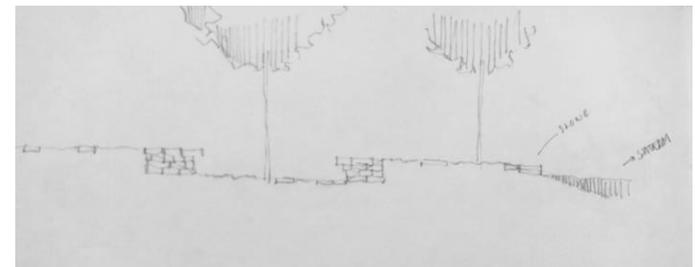
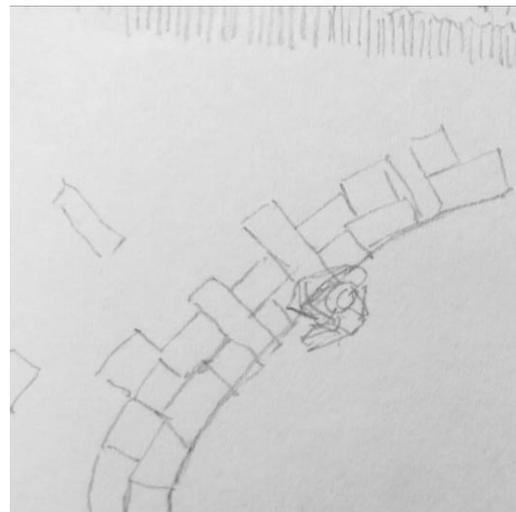
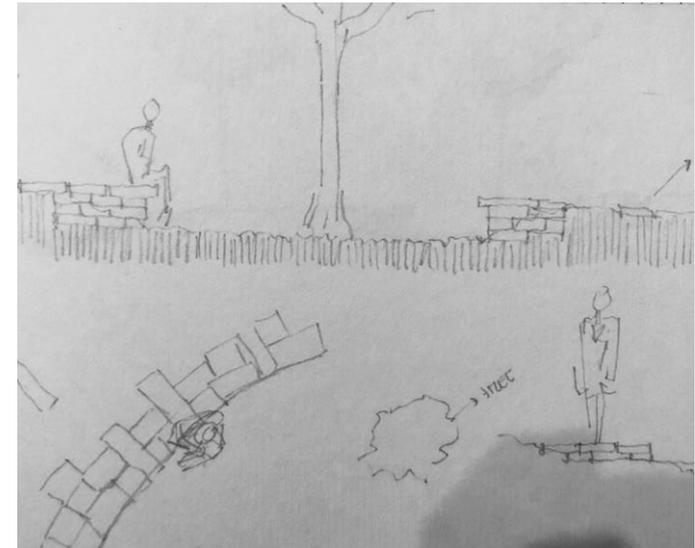
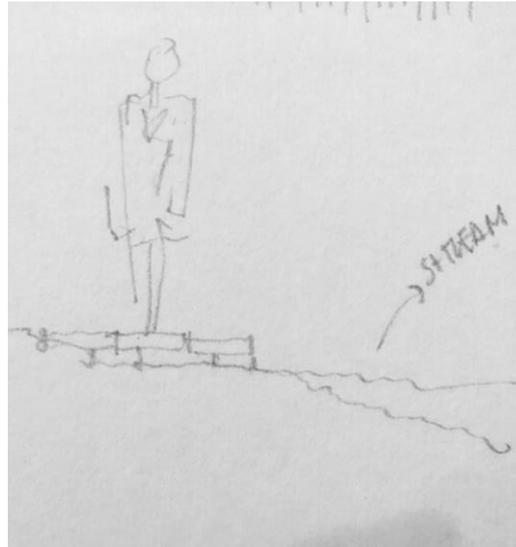
Paying attention to the right lower image, we conclude some of the things that were enumerated in the initial description, for example the small islands that shape and orient the stream. With this existing landform the idea i's to use this curved moment and create these union of rings that connect everything providing this growing energy. Engaging all elements the corse of water assertively gains its presence through this created connection.



GREEN ATMOSPHERE - construction

The construction method for this atmosphere, will be simple. It will be used basalt in his natural form and with direct connection to the land.

As well, the tree will have their space and all elements will be disposed like they belong to the site, almost as if they were left there, with different positions and with different sizes.



GREEN ATMOSPHERE - models

One of the most interesting models to model, was this one. In a very easy way, this physical built concept, show us the basic idea for the green project. The tree, this human being and finally the two small benches protecting and hugging them.



4 ATMOSPHERES IN SÁRKA – final atmosphere

From this composition we can see the evolution of each atmosphere, the yellow, the gray, the blue and finally the green. Associated with this construction we see that the four colored narratives are part of the same sequence, guided by the stream and its adjacent elements. But, for all of this conceptual built spaces was necessary for each one a memorable sequence, a distinct meaning and their growth.

Gathering all atmospheres in one is bonding them with their specific site, with their conceptual meaning, with their ambience and natural state, with their architecture design and finally their physical materials, this materialization create this solid idea of a living sequence in the existing sequences of Sárka.

We conclude, four conceptual atmospheric sequences, each one experiencing different moments but, the four came from the discoveries in Prague, and now it's possible to reunited them in the same place, same sky, with the same light, earth and in the same Sárka atmosphere.

To finish, it's important to mention that the concept behind the architecture projects something, an atmosphere that takes into account a design and a meaning for everyone than just for whom thought in the project.

