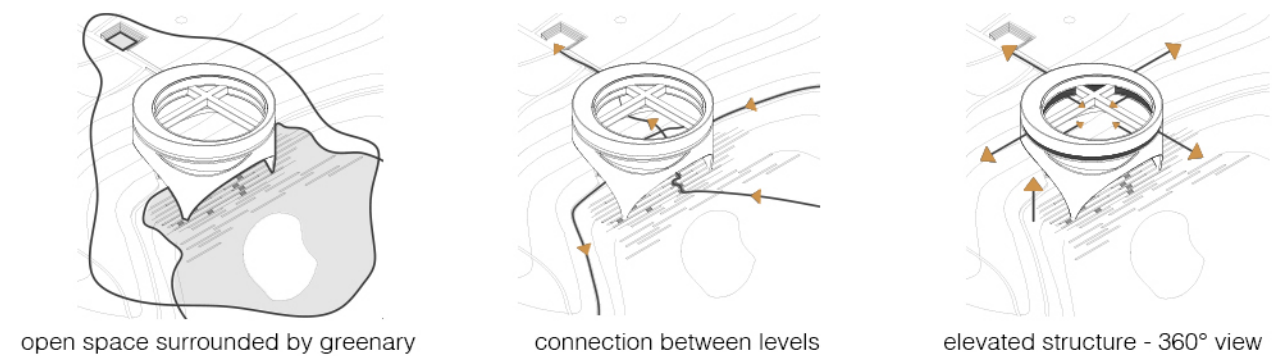


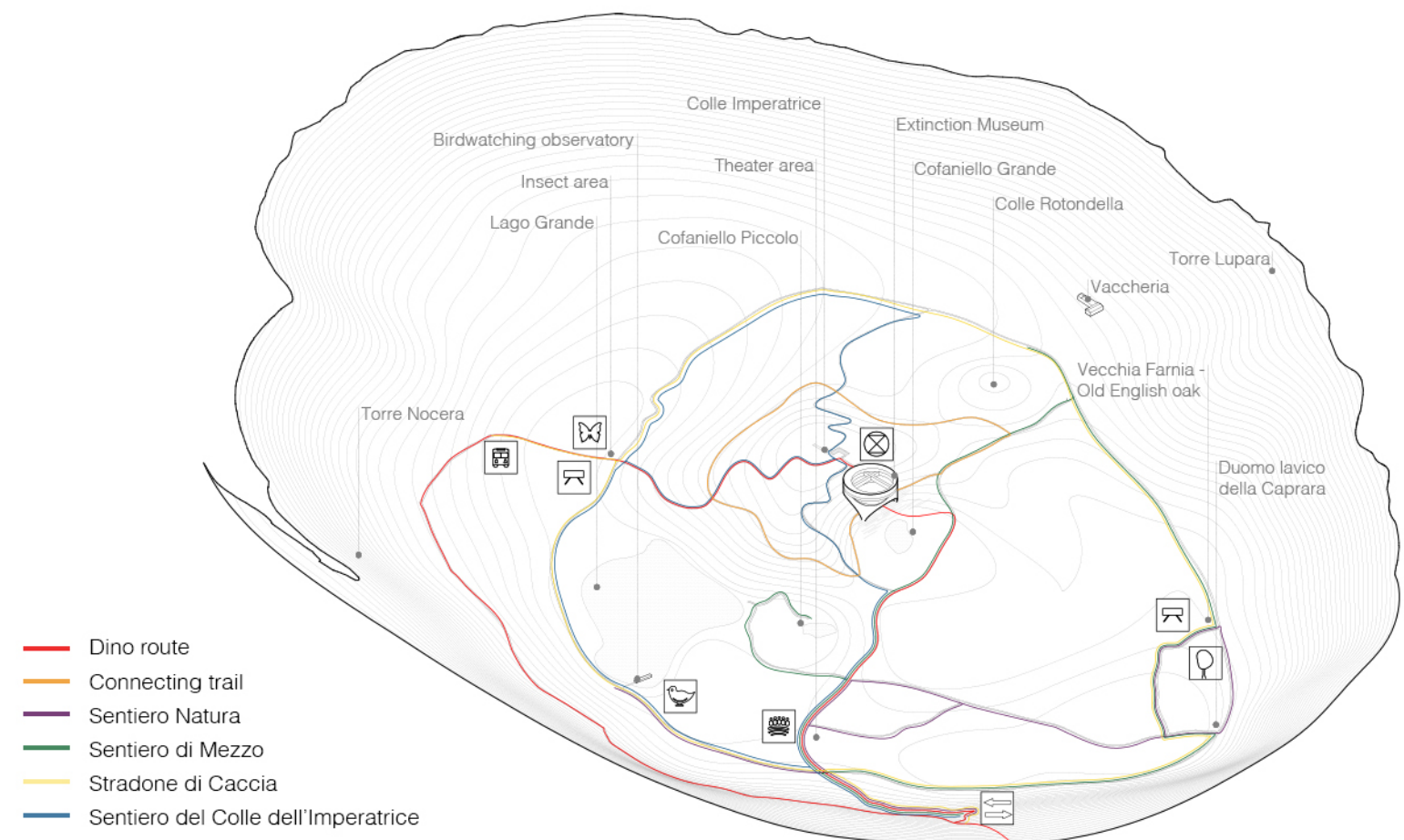


Extinction Museum

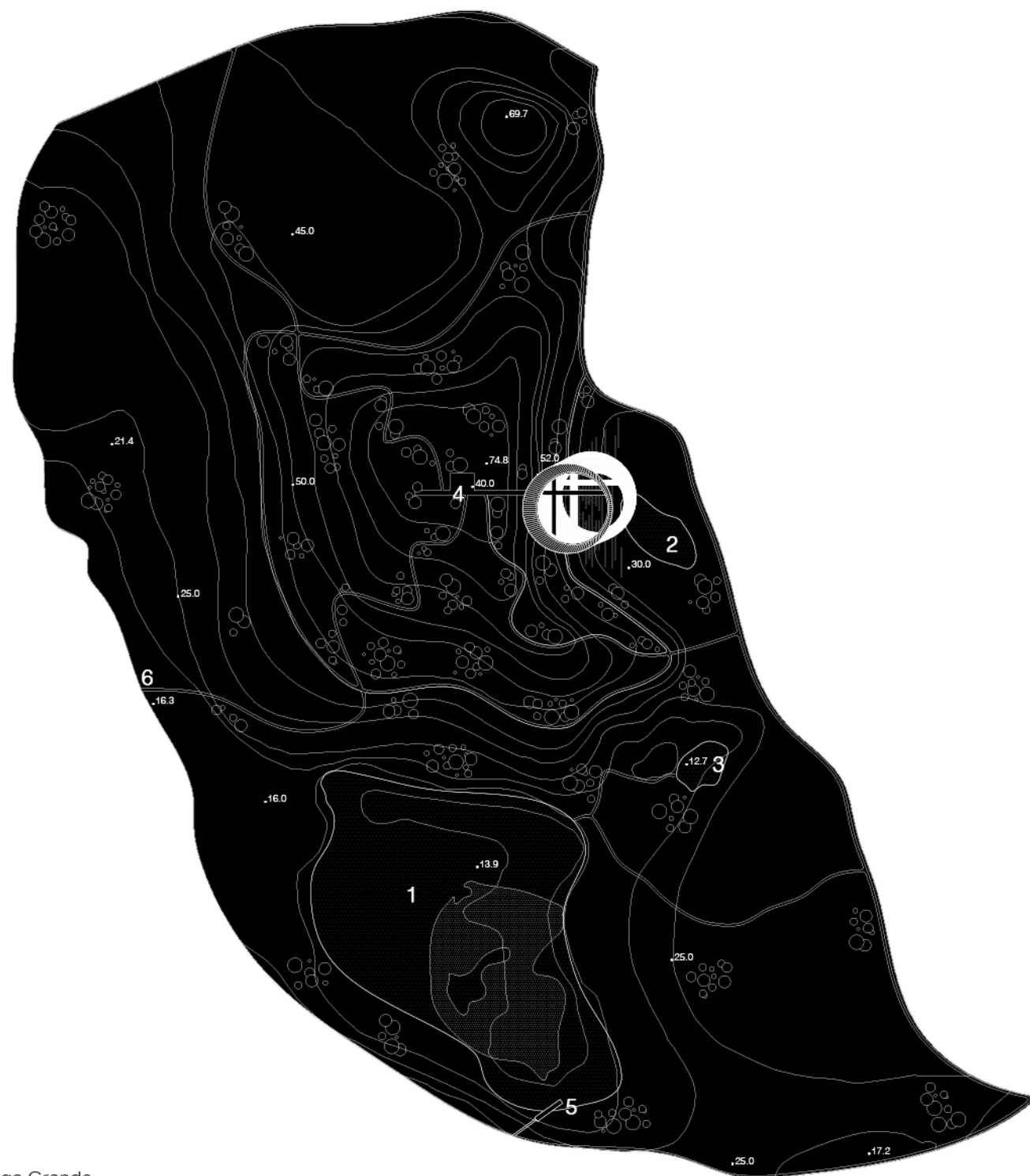
The project serves as a **visual warning** of the current problem of ecosystem devastation and its consequences, which we will feel even more intensely over time. Something needs to be changed. Through creating a flexible environment within the structure where education can take place, we put the emphasis on **raising awareness** of current destructive human activity and how a change can be made. As shown in the symbol of extinction in the form of a circle and an hourglass - planet Earth is running out of time. The circular form of the building gives us a perception of slowing down the time, it behaves like a pause in space which allows us to create meaningful **experiences**. The decision to seemingly separate the structure from the terrain was made in order to maximise preservation of the existing flora and fauna, such as area around Lago Grande and its ambient characteristics, but also to create a visible **focus point** that enables a **comprehensive overview** of the site. The existing routes at the location, enriched with information about the natural characteristics of the crater as well as the previous mass extinctions, are used in order to connect all the specific ambients with a new structure. The positioning of the building on the highest hill - Il colle dell'Imperatrice which is also a **central** place inside the crater, alludes to the creation of a **temple** - a holy place, but also a place of power, thus alluding to the current superior position of mankind in relation to nature. The use of concrete that formed the membrane of the project makes an analogy with stone structures - **megaliths**, as one of the first physical signs of human existence on planet Earth. The massive, cold, at first inaccessible membrane is surrounded by a wooden structure that peeks out from its interior, gradually conquering it and creating the feeling of **warmth** and comfort that the natural environment offers us. The **ambivalence** in the materialization when observing the object suggests the motive of a battle between these two atmospheres whose result gives two opposing outcomes, and the choice is up to the human species. The relationship between artificial and natural in the project is placed in a state of **tension**, figuratively indicating the current relationship between mankind and nature.



DIAGRAMS

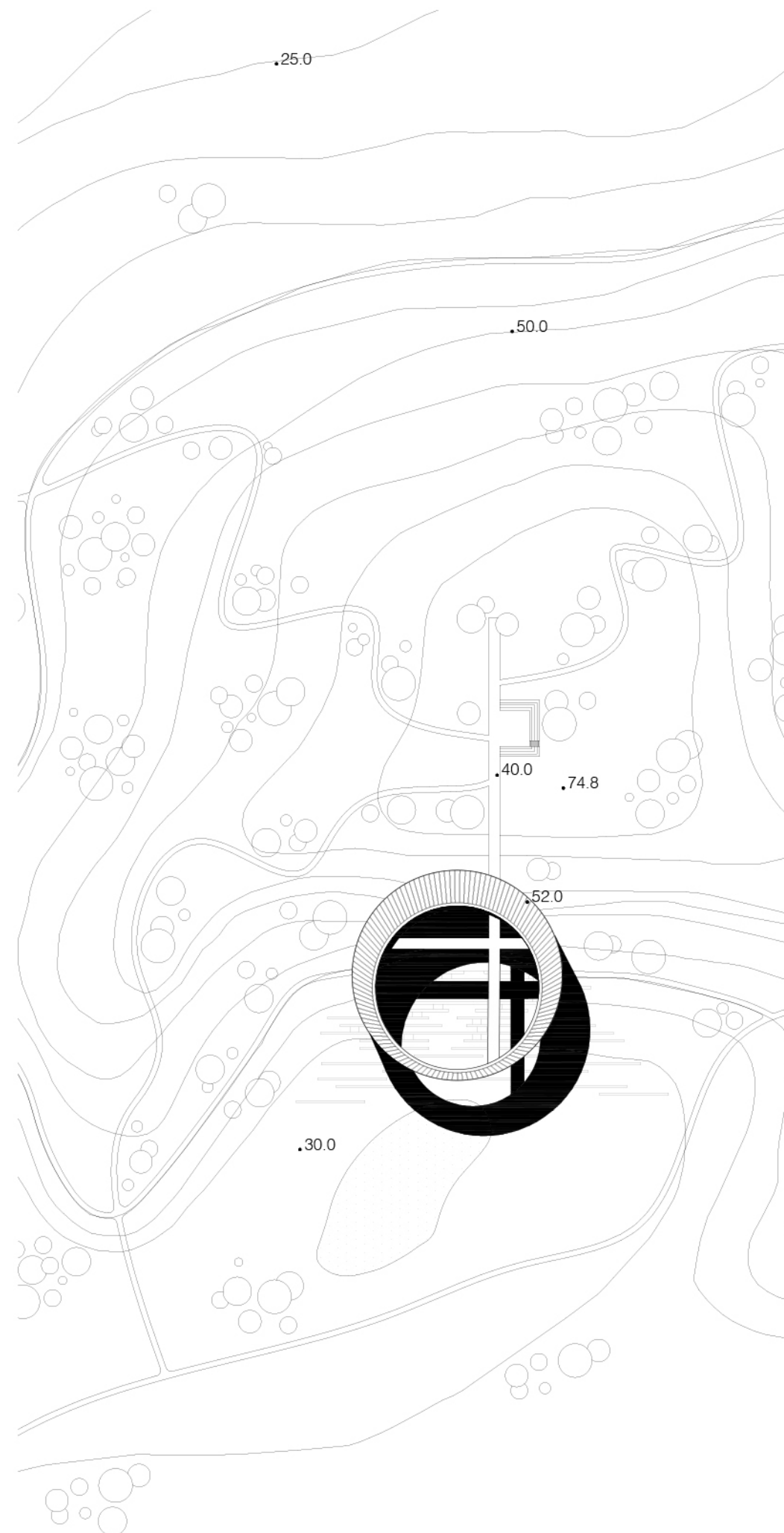


ROUTES AND ACTIVITIES

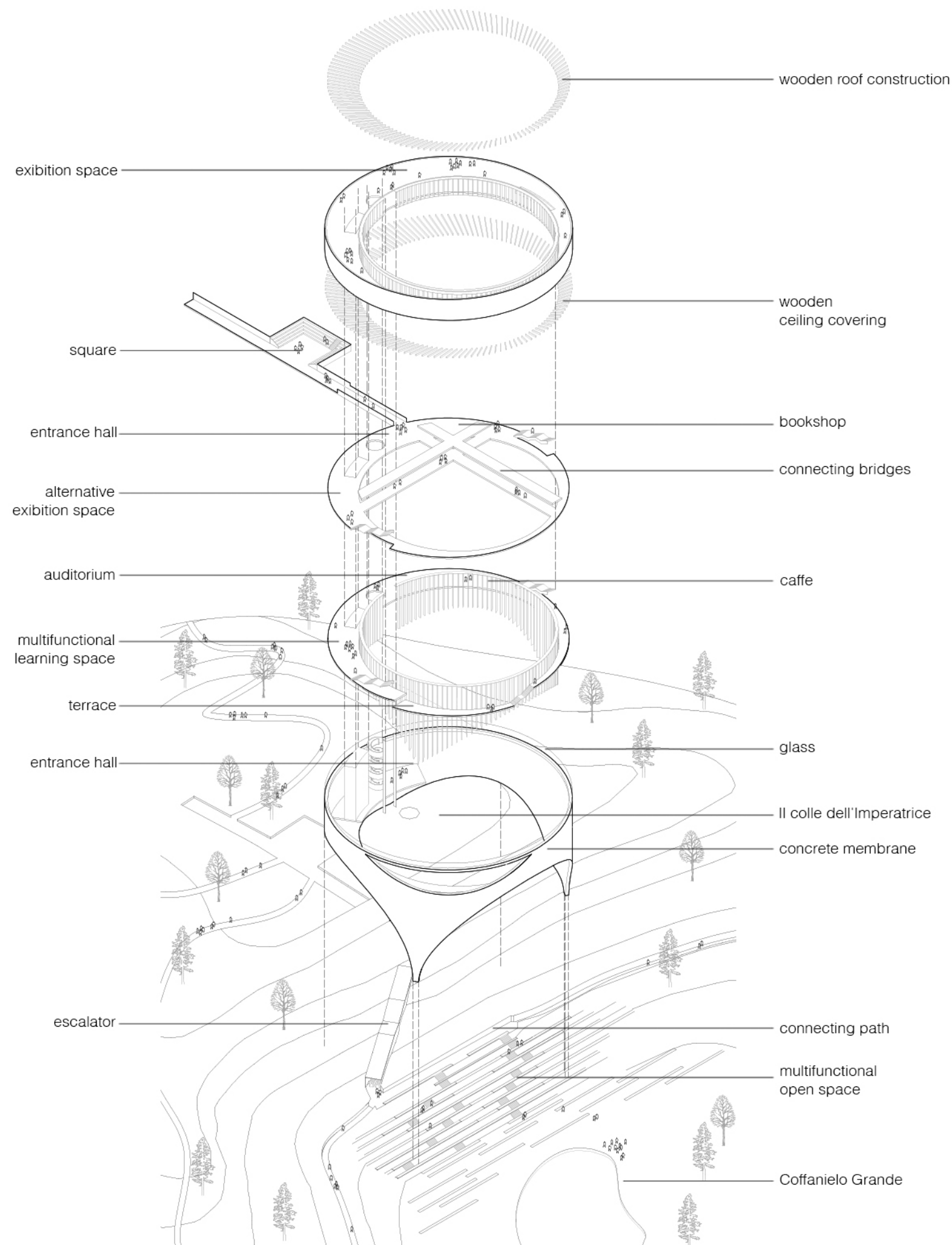


- 1. Lago Grande
- 2. Cofaniello Grande
- 3. Cofaniello Piccolo
- 4. Square
- 5. Birdwatching observatory
- 6. Insect area

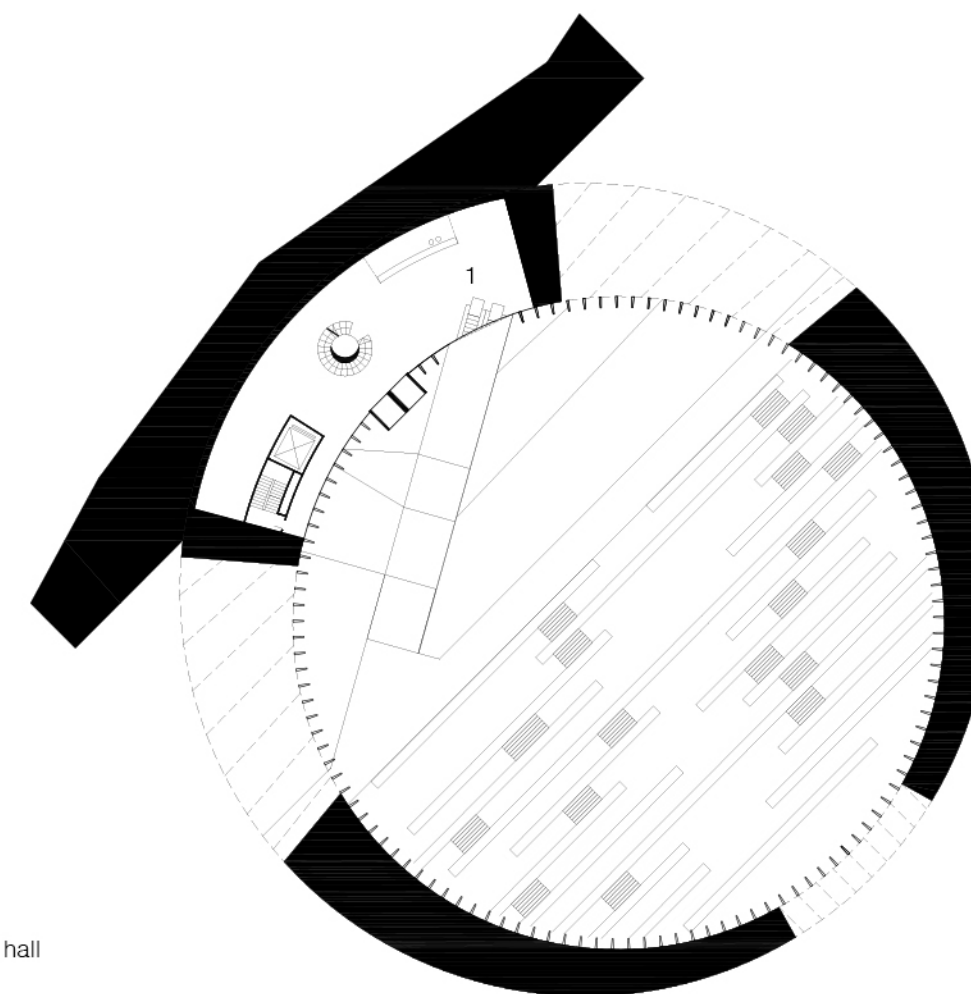
SITE PLAN 1/5000



SITE PLAN 1/2000

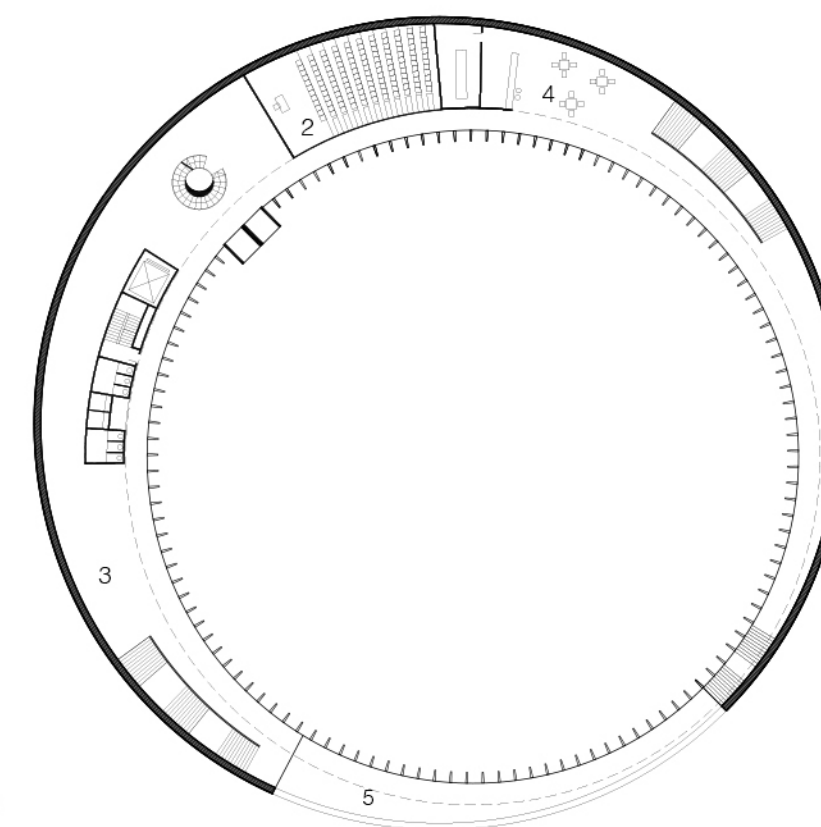


EXPLODED AXONOMETRIC DRAWING



1. Entrance hall

LEVEL PLAN 0 1/700



2. Auditorium
3. Flexible learning space
4. Cafe
5. Terrace

LEVEL PLAN 1 1/700

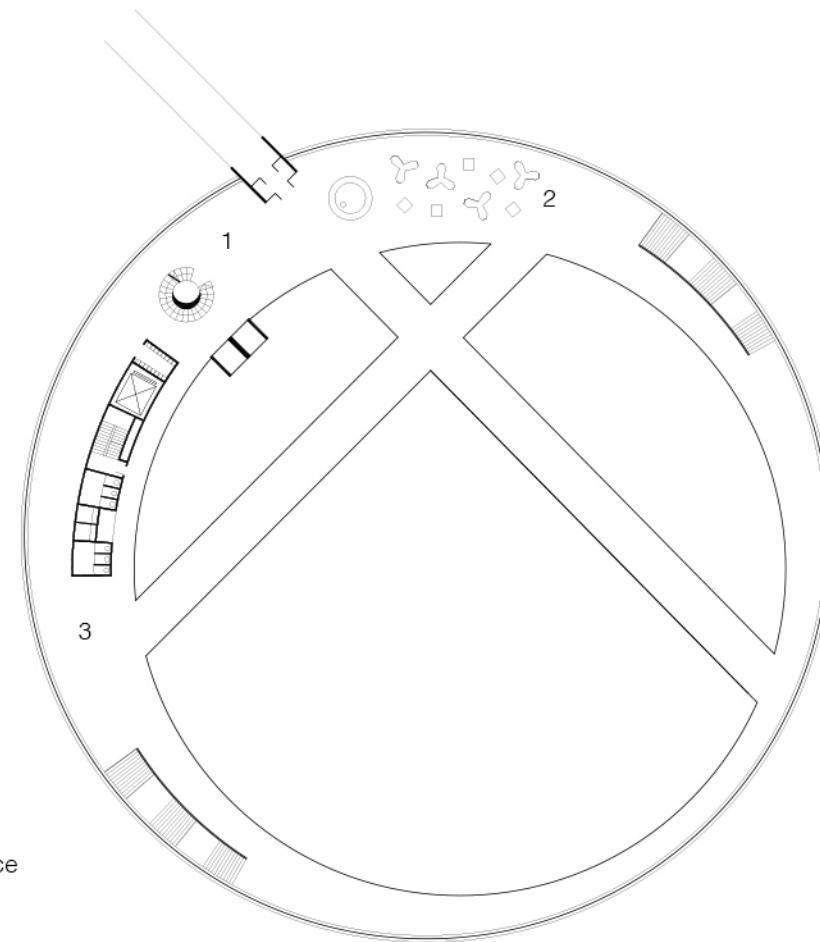




HALL

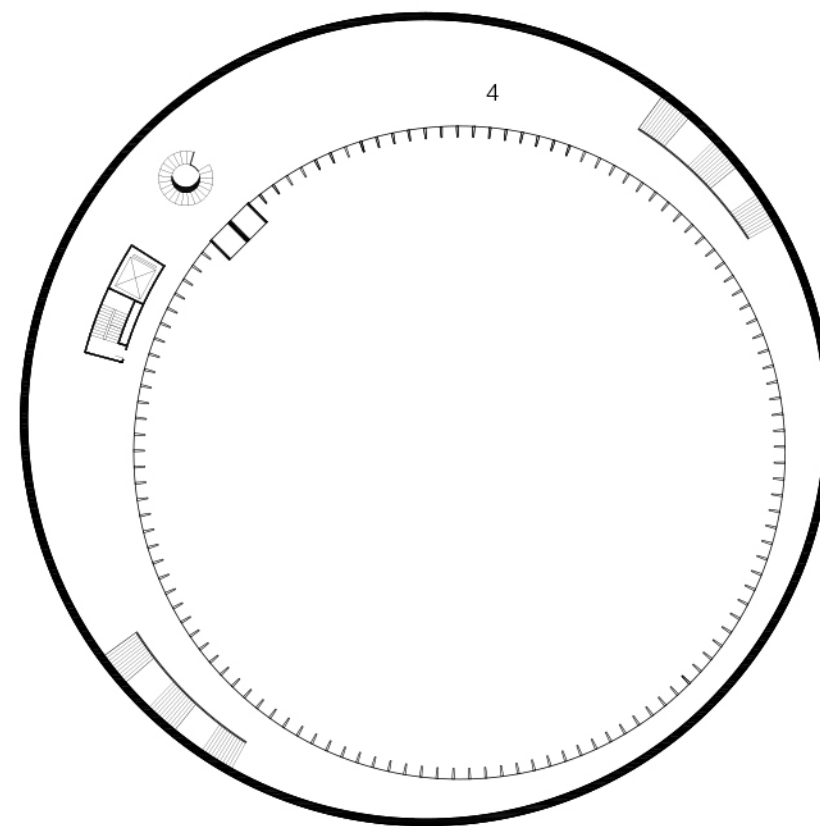


ENTRANCE HALL



- 1. Entrance hall
- 2. Bookshop
- 3. Alternative exhibition space

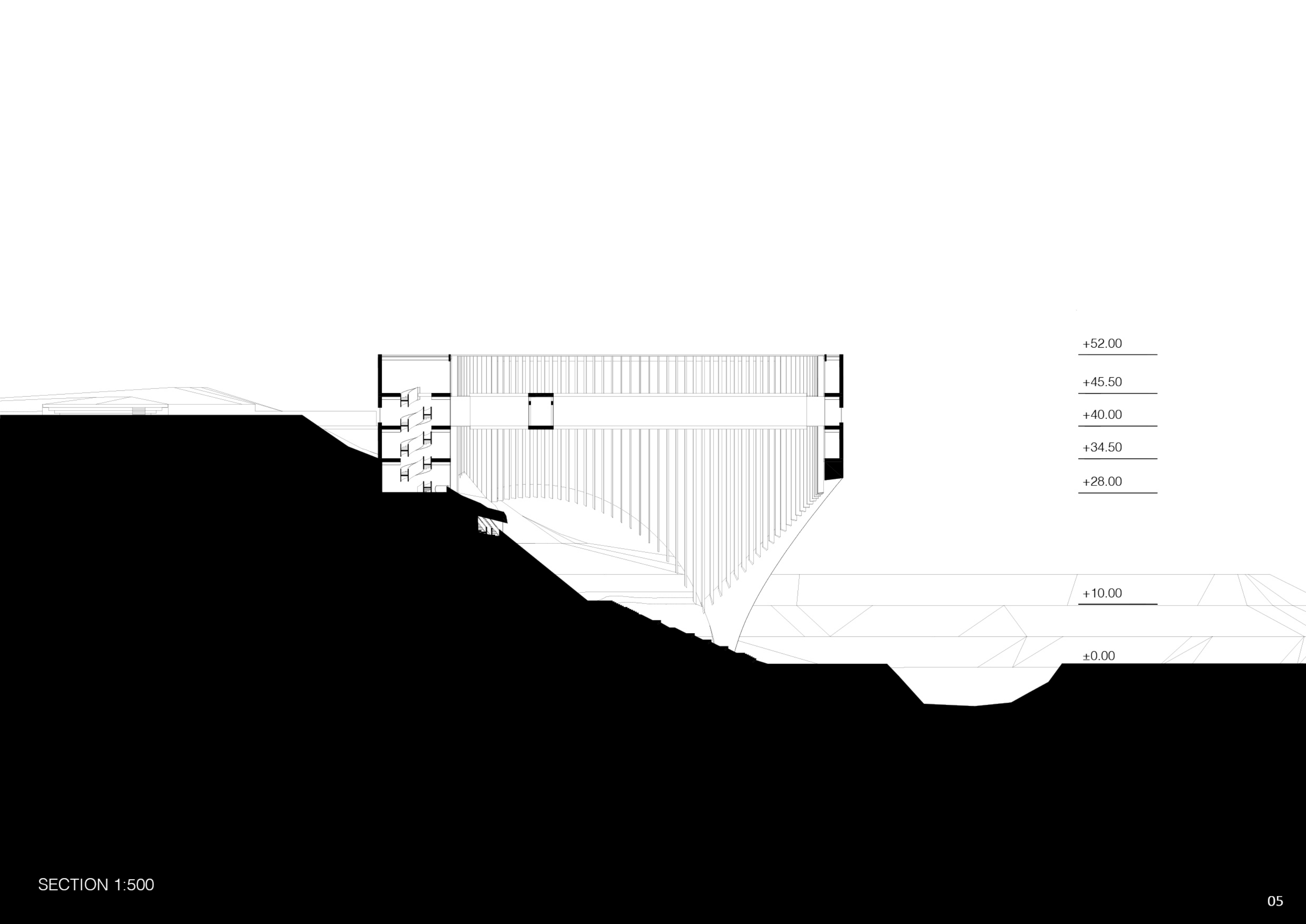
LEVEL PLAN 2 1/700



- 4. Exhibition space

LEVEL PLAN 3 1/700





+52.00

+45.50

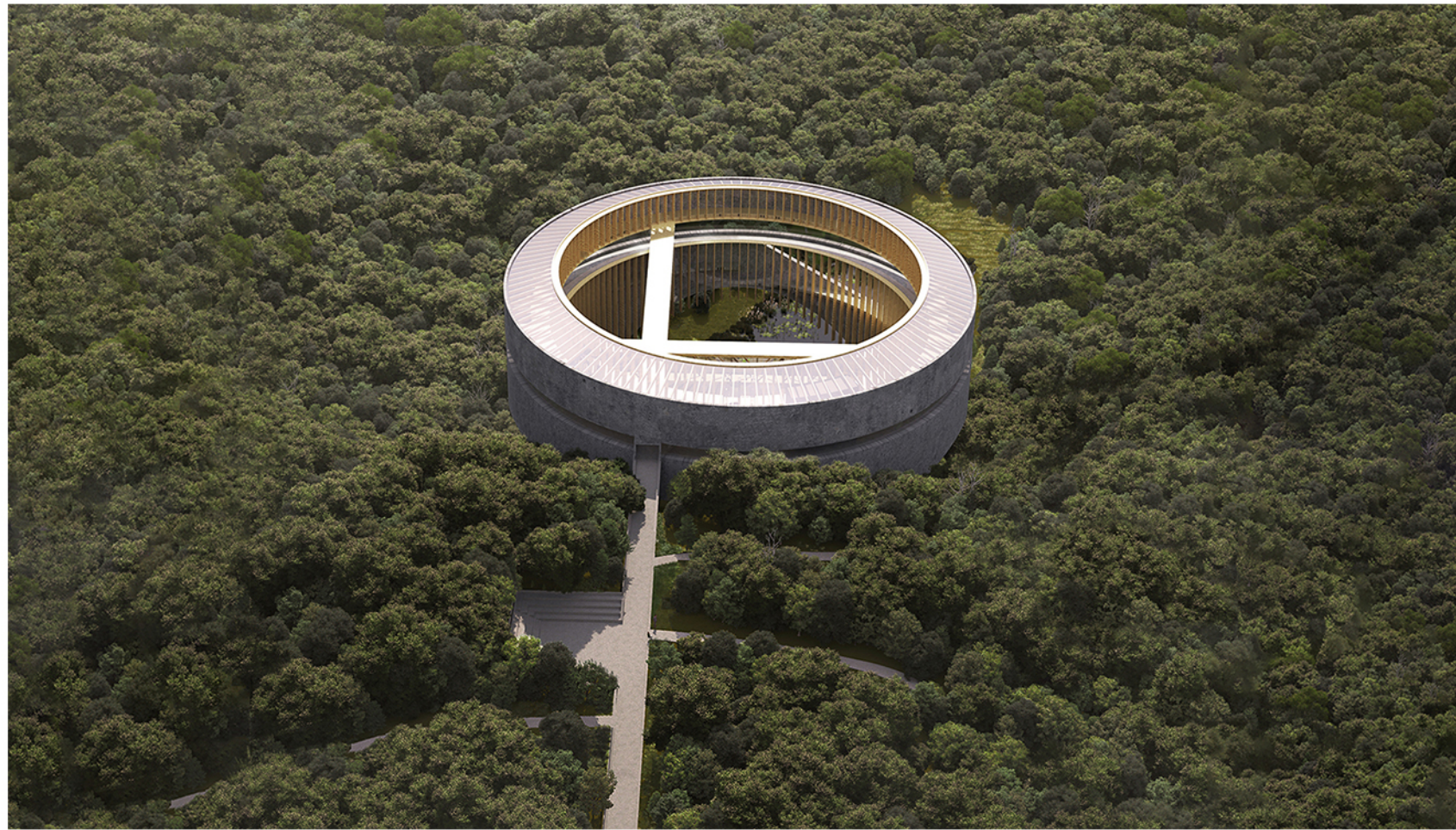
+40.00

+34.50

+28.00

+10.00

±0.00



AERIAL VIEW OF MUSEUM WITH TOP SQUARE AND ENTRANCE POINT



EXIBITION SPACE