

# RETALIATION EDIFICE: IMMORTAL ARCHITECTURE AND DESIGN

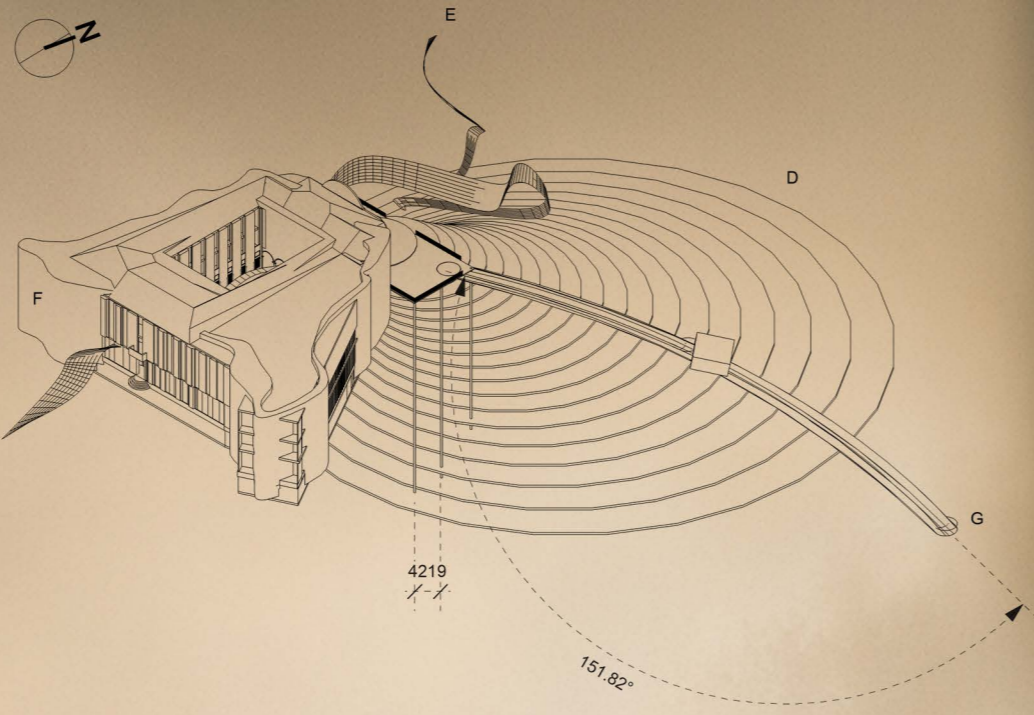
ANNOTATION CODE	
A	Lake
B	Lake Expansion oxbow lake
C	Look out area on top of lake
D	Outdoor stairs
E	Building insertion
F	Facade
G	Water lift-accessability
H	Desire path journey
I	Mountain in Karesee
J	Bridge and courtyard
K01	Green roof and its seating
K02	Sky roof
L	Lift
M	Bedroom
N	Toilets, en-suite, bathrooms
O	Reception
P	Yoga and meditation room
Q	Craftmanship studio
R	Kitchen, kitchenette
S	Heritage preservation workshop
T	Teaching minority language
U	Education workshop
V	Fitness
W	Indoor fountain
X	Painting, easel stands
Y	Communal lounge room
Z	Historical practices

## HYBRID SANCTURARY

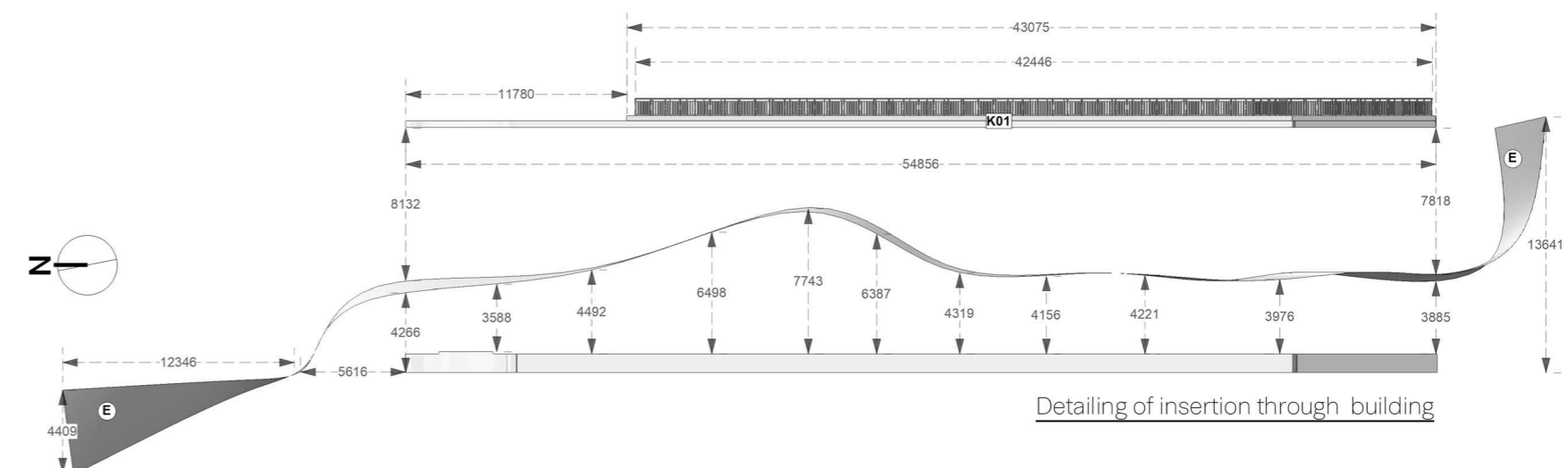
Retaliation Edifice: Immortal Architecture and design proposes an architectural intervention at Lago di Carezza that confronts the growing tension between environmental fragility and contemporary tourism culture. Rather than avoiding development within a sensitive alpine landscape, the project positions architecture and interior design directly within this contradiction, questioning whether buildings can exist without becoming extractive, disposable, or purely visual commodities. The proposal critiques overconsumption, influencer culture, and capitalist production cycles that have reduced architecture and interior design to sterile, repetitive objects designed for rapid consumption rather than long-term meaning.

Nature is treated not as a backdrop but as an active collaborator and force of resistance. Weathering, erosion, vegetation, and material patination are embraced as processes that gradually transform the architecture and interior rather than diminish it.

The project imagines a future in which the building fossilises into the landscape instead of collapsing into waste, becoming a monument that carries evidence of ecological responsibility and human presence. Through this approach, the architecture and interior materiality exists as a quiet form of retaliation against disposability, proposing a slower, enduring relationship between people, nature, and the built environment.

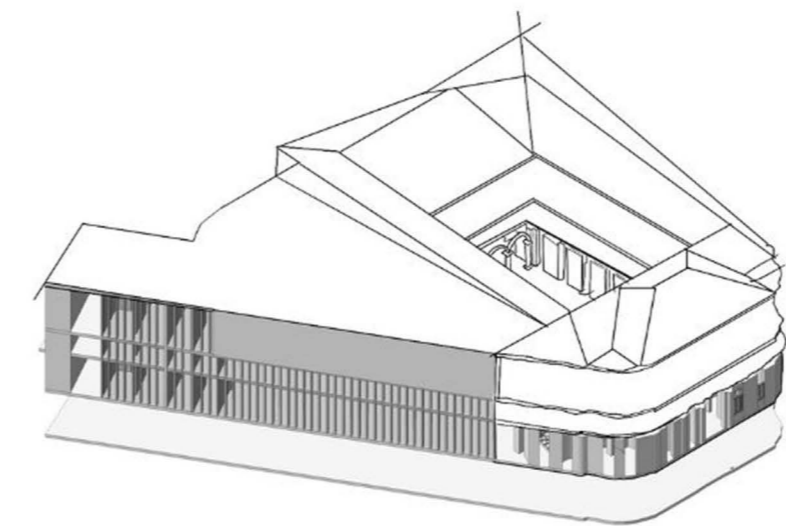


## DESIGN PHASES OF INHABITATION:

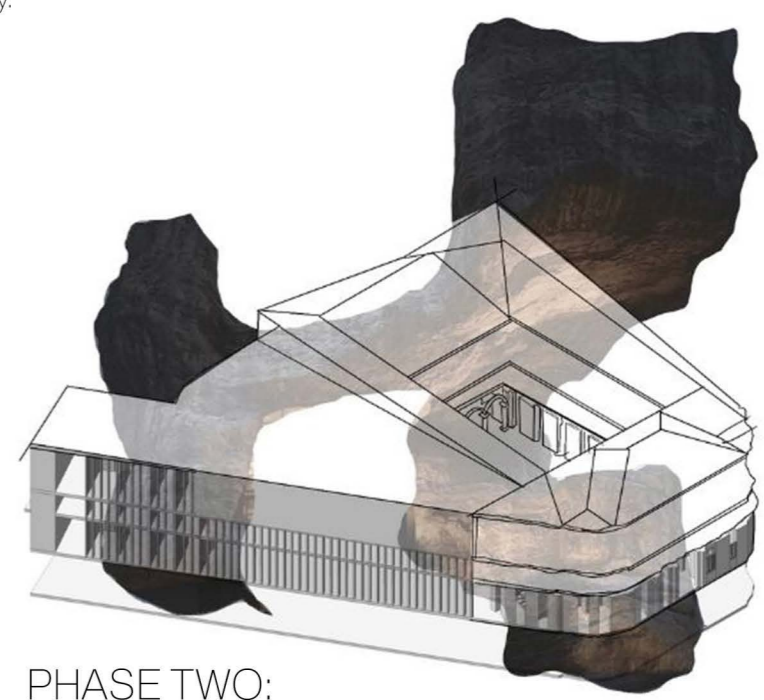


The concept explores architecture as a living process that records time through ageing, occupation, and environmental interaction.

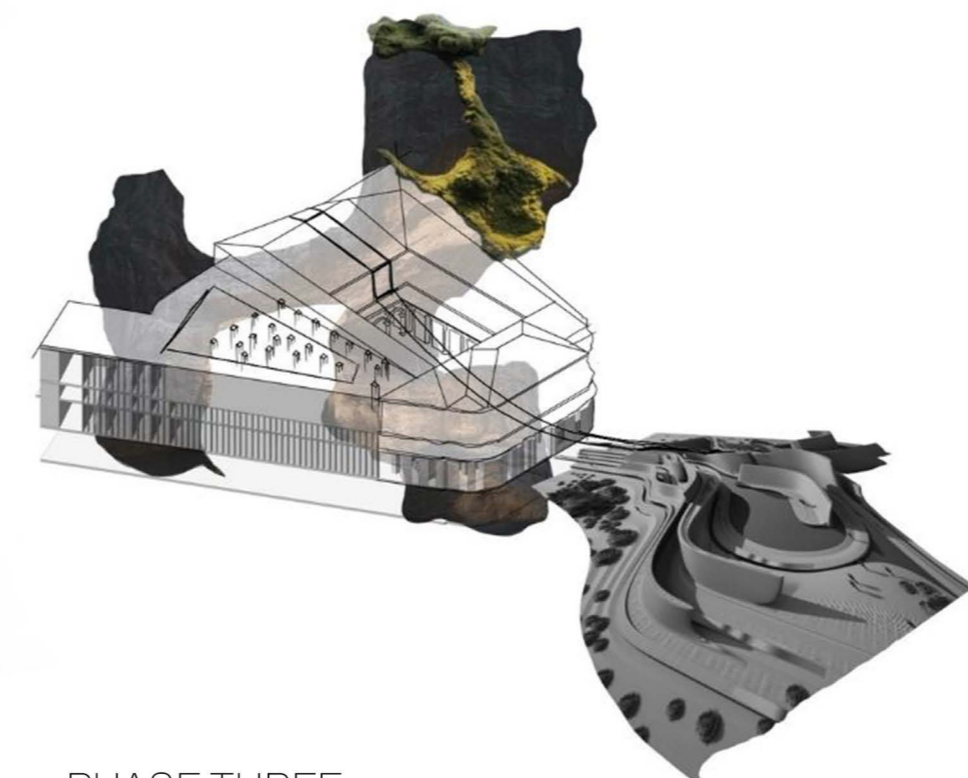
Inspired by the movement of desire paths and the instinctive navigation patterns created through repeated human use, circulation is not imposed rigidly but emerges collectively over time. These routes become physical traces of inhabitation, embedding memory, ritual, and behavioural patterns into the structure itself. Inspired by atavistic human instincts and archaic architectural traditions, the building reconnects occupants to detail oriented craftsmanship, tactility, and memory.



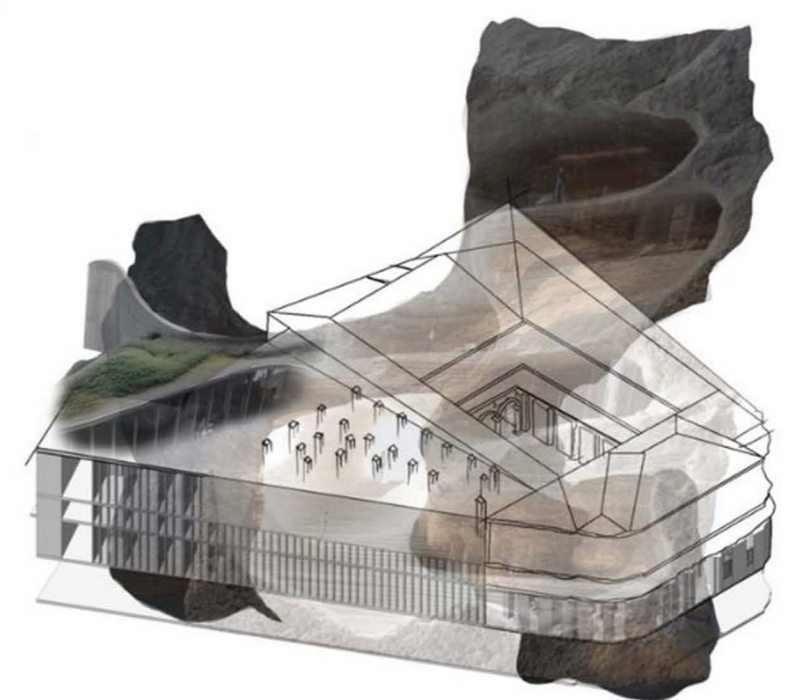
PHASE ONE:  
Pre-existing building (Biblioteca comunale centrale)



PHASE TWO:  
Adding building into new environment



PHASE THREE:  
Built design (improving design drivers, climate-longevity and aging as well as improving three RIBA outcomes: whole life carbon emissions, sustainable land use and ecology and sustainable communities and social value)



PHASE FOUR:  
Nature consuming back materiality into environment, fossilisation and sustainability are prominent. Idea of nature retaliating against sterility.

Diagram of the importance of building and why I think we should be responsible for our constructions.



01 Building insertion: Coming from the desire lake path that increases responsible tourism and creates advanced water ecosystem improvements. Materiality: hydrophilic increasing plantation and vegetation growth.

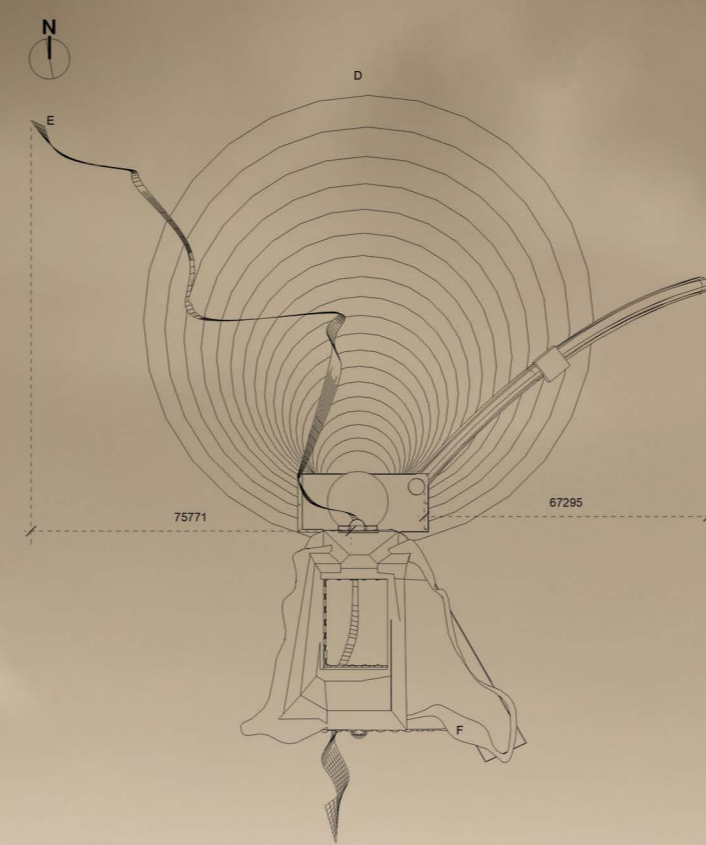
02 Hydrophilic water absorbing facade: Idea of nature consuming sterility, bringing back what has been taken from nature: circular economy.

03 Mountain location: Lake Karersee in South Tyrol. Issues faced: traffic congestion, mass tourism, depleted water quality, erosion of local traditions, climate change 85 seconds to midnight: stress on alpine ecosystem.

04 Landscape vegetation circular staircase: Sanctuary staircase introducing local plants to thrive and adapt to environmental improvements from this project.

05 Water lift: Sustainably driven lift for accessibility and users visiting. Staircase primarily for sanctuary design.

06 Additional outcomes: heritage preservation, sustaining craftsmanship: design has become repetitive and sterile optimised for speed and profit, this project retaliates against that. Material sustainability: longevity and natural ageing is the key for this sanctuary's circular economy: fossilisation and its importance showing future generations that we as a community tried to reverse climate change.

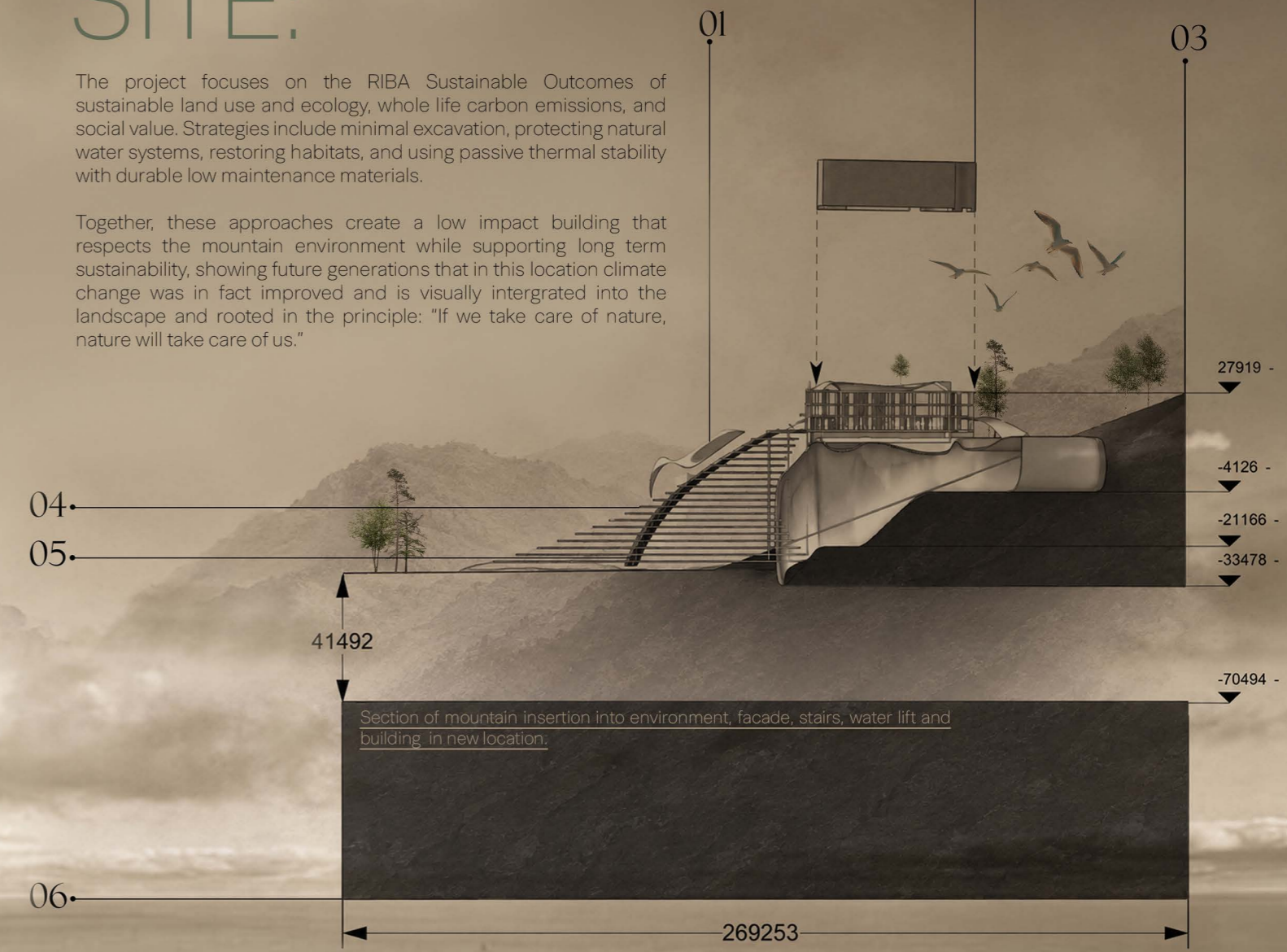


Top plan of insertion of facade and bespoke constructions.

# SITE:

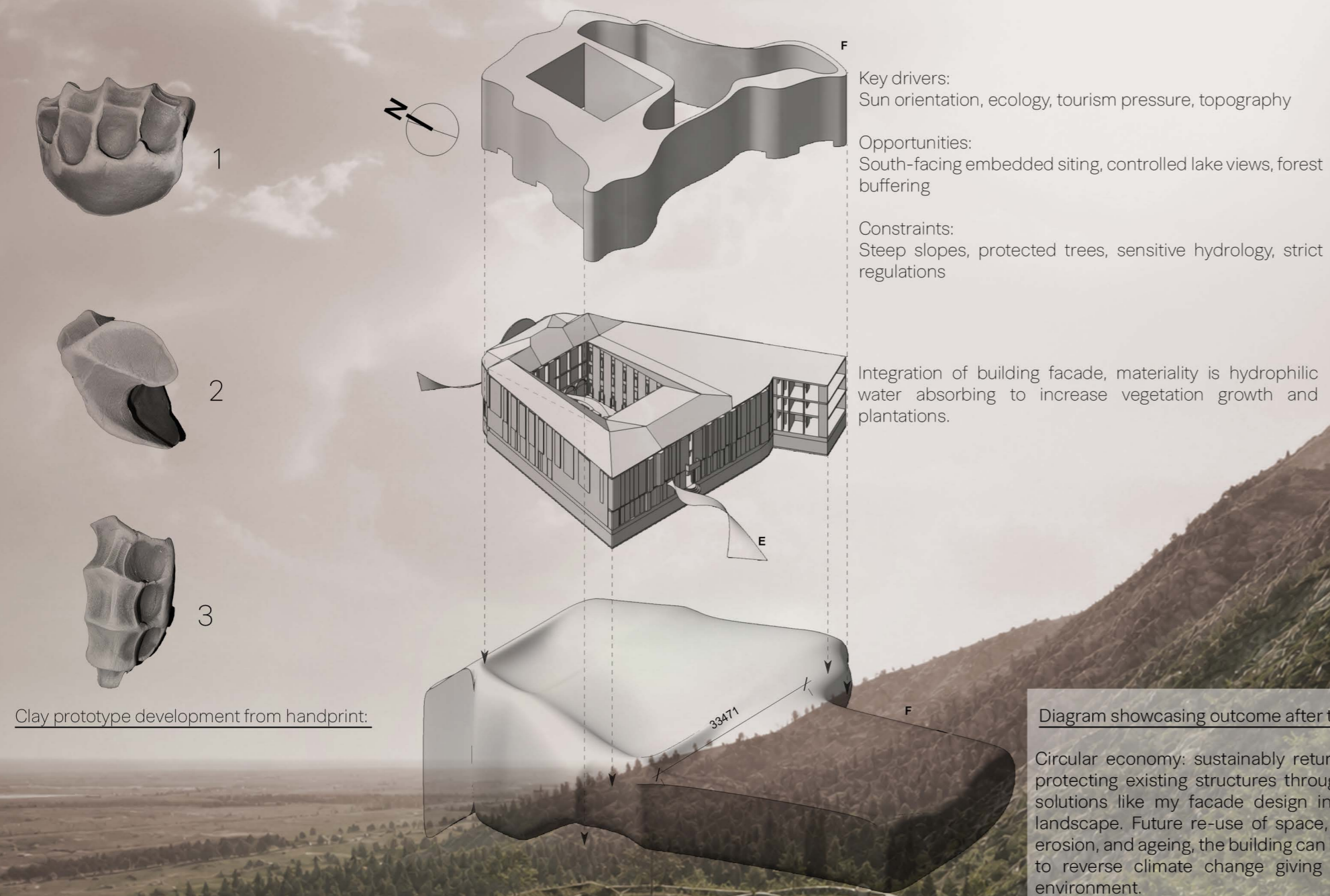
The project focuses on the RIBA Sustainable Outcomes of sustainable land use and ecology, whole life carbon emissions, and social value. Strategies include minimal excavation, protecting natural water systems, restoring habitats, and using passive thermal stability with durable low maintenance materials.

Together, these approaches create a low impact building that respects the mountain environment while supporting long term sustainability, showing future generations that in this location climate change was in fact improved and is visually integrated into the landscape and rooted in the principle: "If we take care of nature, nature will take care of us."



# FACADE SIGNIFICANCE: FOSSILISATION

Integration of building facade, materiality, and clay prototype development.



Clay prototype development from handprint:

Diagram showcasing outcome after time has passed:

Circular economy: sustainably returning materials back to the earth, protecting existing structures through passive and active sustainable solutions like my facade design intergrating building into mountain landscape. Future re-use of space, and after decomposition, natural erosion, and ageing, the building can become a monument to an attempt to reverse climate change giving back what was taken from the environment.

I think it's important to plan a building's afterlife because it makes construction more sustainable. By designing for disassembly, materials can be reused or recycled instead of ending up in landfill. Reusing materials also reduces carbon emissions by lowering the need for new production. Designing adaptable buildings allows spaces to change purpose over time instead of being demolished. Overall, thinking about a building's afterlife helps reduce waste, save resources, and create more responsible and sustainable designs.

## Relation and meaning into design

This facade is created from my handprint, leaving my mark on life while also acting as protection for the building. It is inspired by my traditions, upbringing, and atavistic behaviours connected to prehistoric cave drawings and cave people. Over time, the facade visually and literally fossilises the structure, slowly taking over the building in a way that responds to and improves the surrounding climate.

The design prioritises the mountain rock and natural environment first, avoiding demolition or destructive intervention on the site. Blending into the landscape, the hydrophilic and water-absorbing facade becomes self-sustaining, encouraging the growth of surrounding plantations that gradually reclaim and merge with the building.

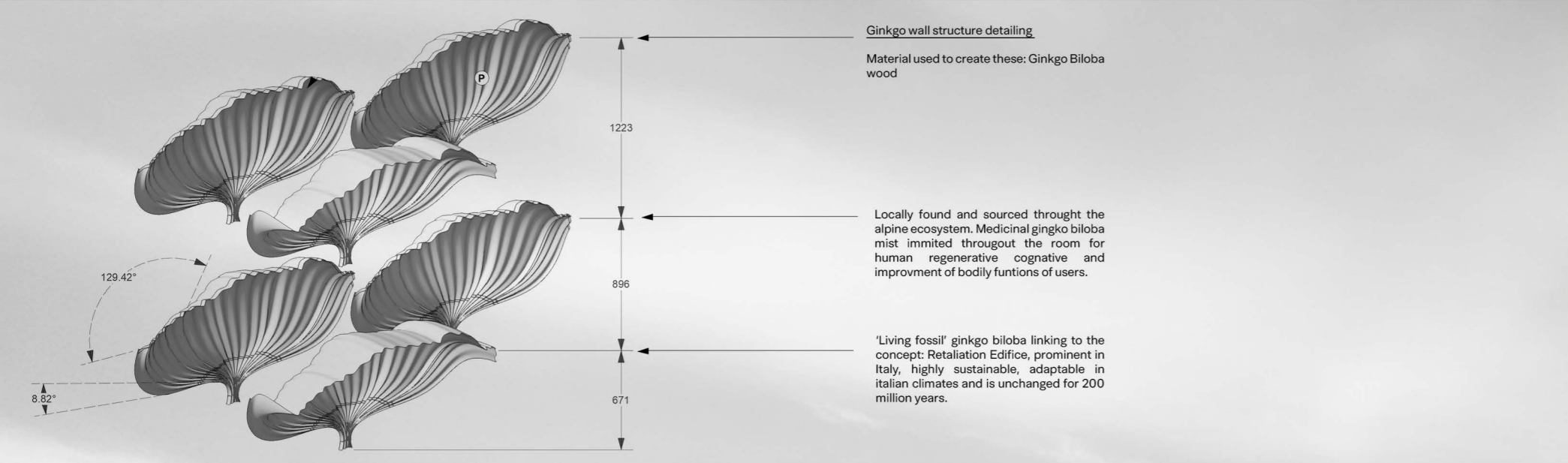
Retaliating against not the building specifically but the idea of sterile buildings and repetitive design in todays society.



Section: Vertical across building: East

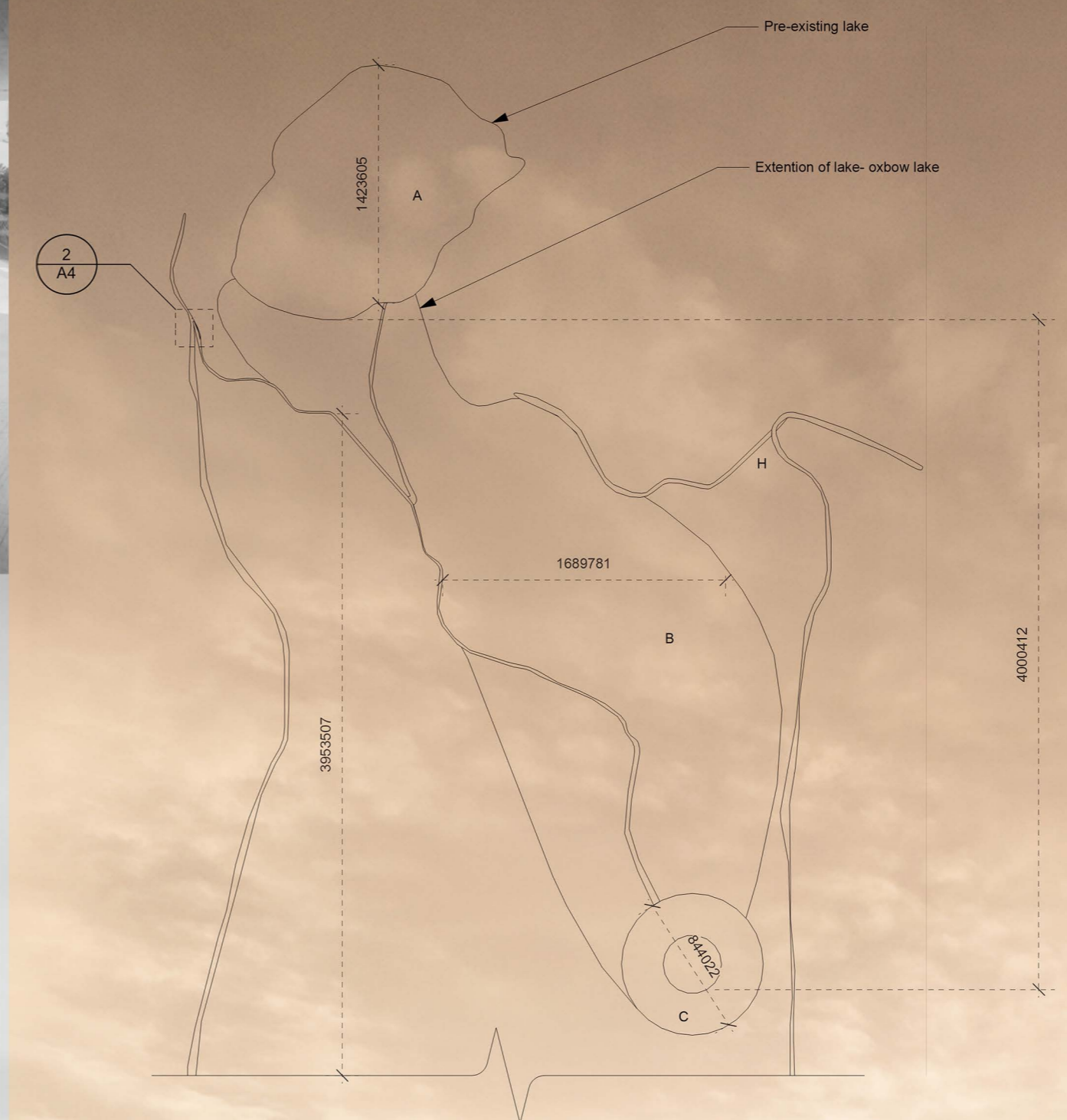
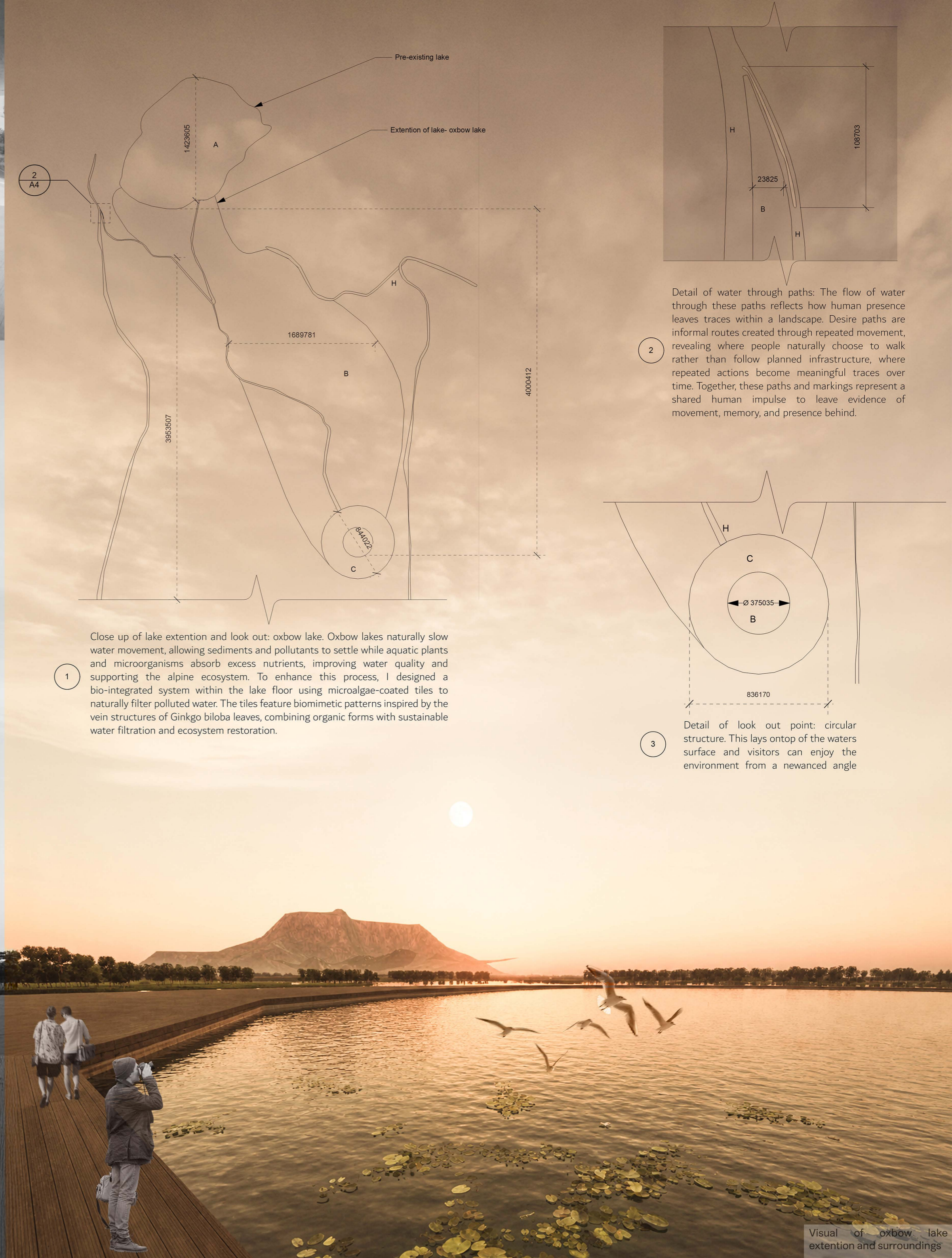


Yoga, meditation quarters



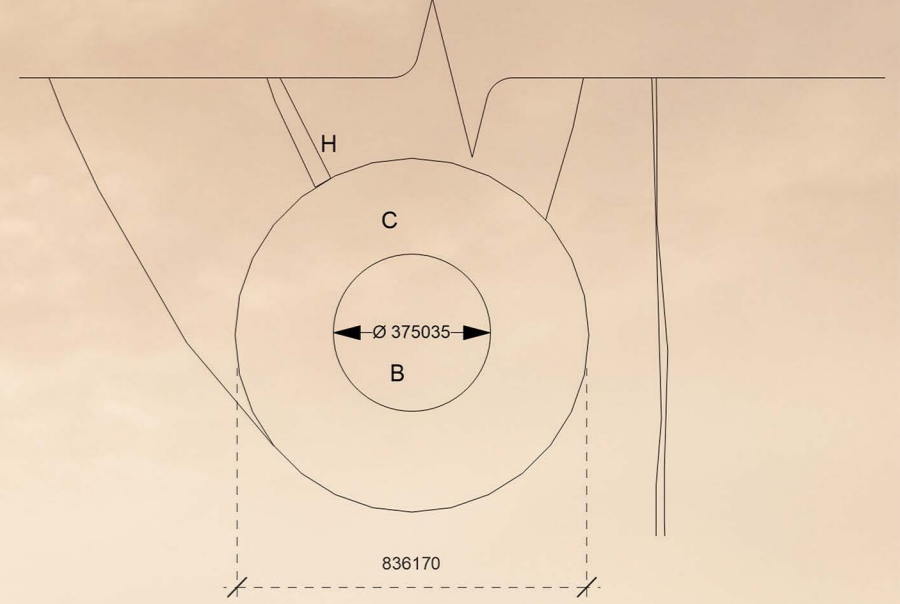
**MATERIALITIES:**

- 01 Ginkgo biloba: first sustainable choice as it's resilient, long lived, and low maintenance as well as local.
- 02 Pine: fast growing, renewable, and a carbon store, used for general interiors.
- 03 Spruce: fast-growing and renewable, good for noise absorption in quiet rooms and craft workshops.
- 04 Limestone: abundant, local, and nearly 100% recyclable, im using fallen rock scraps, tying erosion into the design and circular re-use on all these materials.



Detail of water through paths: The flow of water presence leaves traces within a landscape. Desire paths are informal routes created through repeated movement, revealing where people naturally choose to walk rather than follow planned infrastructure, where repeated actions become meaningful traces over time. Together, these paths and markings represent a shared human impulse to leave evidence of movement, memory, and presence behind.

Close up of lake extension and look out: oxbow lake. Oxbow lakes naturally slow water movement, allowing sediments and pollutants to settle while aquatic plants and microorganisms absorb excess nutrients, improving water quality and supporting the alpine ecosystem. To enhance this process, I designed a bio-integrated system within the lake floor using microalgae-coated tiles to naturally filter polluted water. The tiles feature biomimetic patterns inspired by the vein structures of Ginkgo biloba leaves, combining organic forms with sustainable water filtration and ecosystem restoration.



Detail of look out point: circular structure. This lays atop of the waters surface and visitors can enjoy the environment from a newanced angle

Visual of oxbow lake extension and surroundings



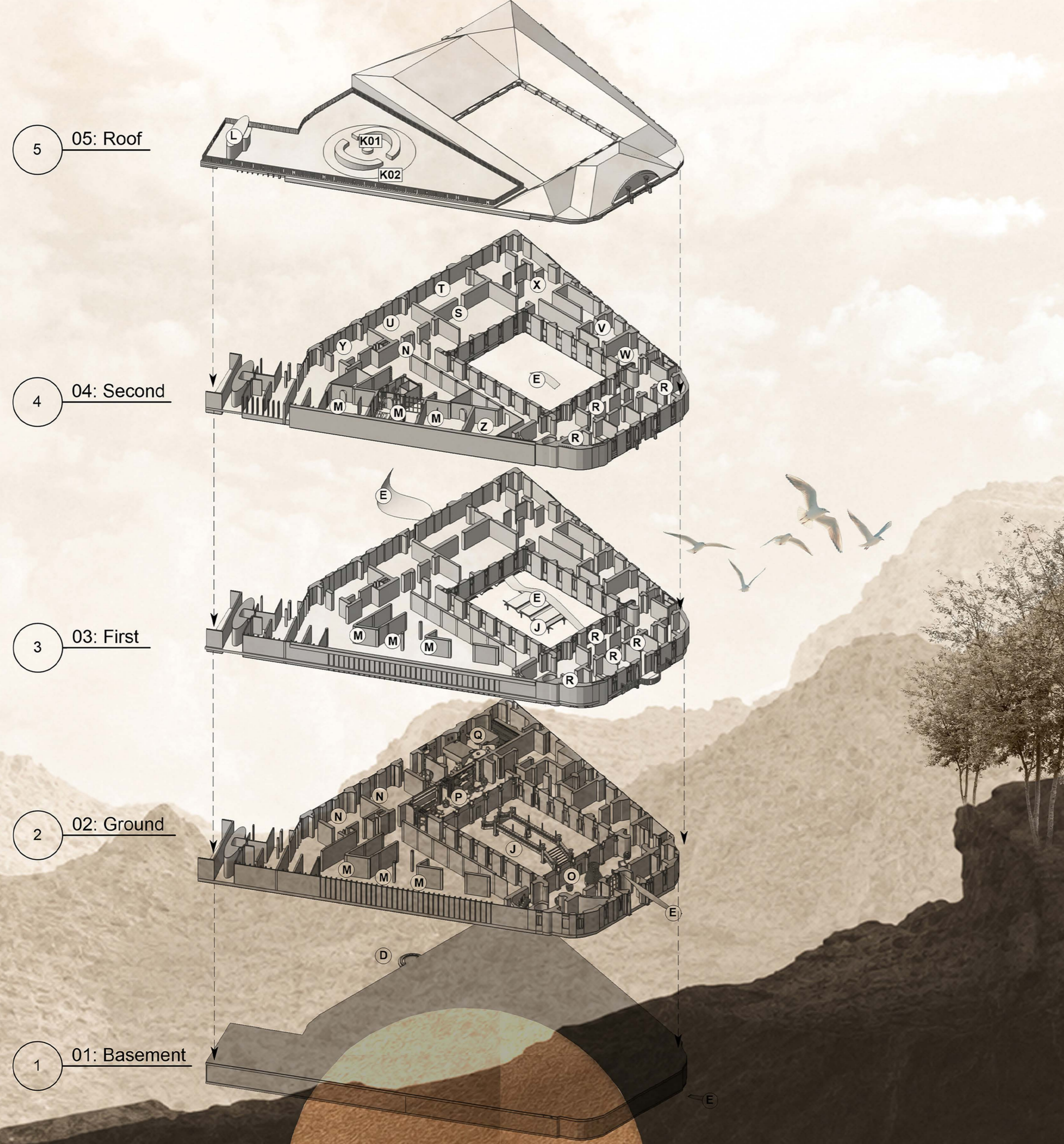
Retaliation Edifice successfully achieves its aim of creating an architecture and interior design that responds ethically to both landscape and time. By embedding the building within the terrain of Lago di Carezza, the design minimises excavation, protects existing geological formations and water systems, and reduces visual impact on the surrounding environment. Rather than imposing upon the site, the architecture and interior works in harmony with it, reinforcing the project's commitment to sustainable land use and ecological sensitivity.

The project also addresses whole-life carbon emissions through durability, adaptability, and passive environmental performance. The embedded condition utilises the thermal mass of the earth to help regulate internal temperatures, reducing operational energy demands while promoting long-term sustainability through longevity rather than short-term technological solutions. The building and design is fully self-sustaining and HVAC is targeted through sun and water collection.

The interiors play a significant role in achieving the project's objectives. Designed as a sanctuary for inhabitation rather than tourism, the spaces prioritise calmness, craftsmanship, and connection to the landscape. Exposed rock formations, natural materials, and carefully controlled daylight create a strong relationship between the interior environment and its geological context. Residential spaces, workshops, repair studios, and communal areas support a culture of making, learning, and craftsmanship, encouraging occupants to actively care for and contribute to the building over time.

Rather than concealing ageing, the interiors celebrate evidence of use, repair, and adaptation. Marks left by occupants become part of the architecture's identity, transforming the building into a living archive of human presence. Through this approach, Retaliation Edifice demonstrates that architecture can be both environmentally responsible and socially meaningful, positioning longevity, repair, and material honesty as essential strategies for a more sustainable future and showcasing evidence of sustainable design even after inhabitation.

- 'If we take care of nature, it will take care of us.'



5 05: Roof

4 04: Second

3 03: First

2 02: Ground

1 01: Basement

Exploded isometric: whole building annotation: referenced code on first page



Interior walk through part of ground floor 01



Through the window into the bedroom, en-suite walk through 02

03 Bathroom

04 Reception

05 Yoga

06 Courtyard