

VIEWPOINT OF THE FJORDS

In order to pass on to the visitors the importance of this territory's natural patrimony for local culture and memory, the intervention in the Gerlinger Fjord creates a **unique, true and diverse experience**. The project is organized and structured by creating a **singular route** that connects a series of **viewpoints** and **stop points** throughout the landscape from a **pre existing group of trails**, which passed through old farms in the region.

The objective is that people enjoy **different sensations** as they advance through the landscape from the water level, in an **ascending movement**, in the mountain's summit direction. Such perceptions are reached through three main actions – **walking, looking and staying**, which unfold through the trail in a continuous and alternated way. Therefore, all interventions are based on the relationship between body and space, in how the body is positioned in different ways according to the possibilities that open up throughout the landscape, which sometimes is the contact with water, others a faraway view, a cliff, a closed and dense vegetation and so on.

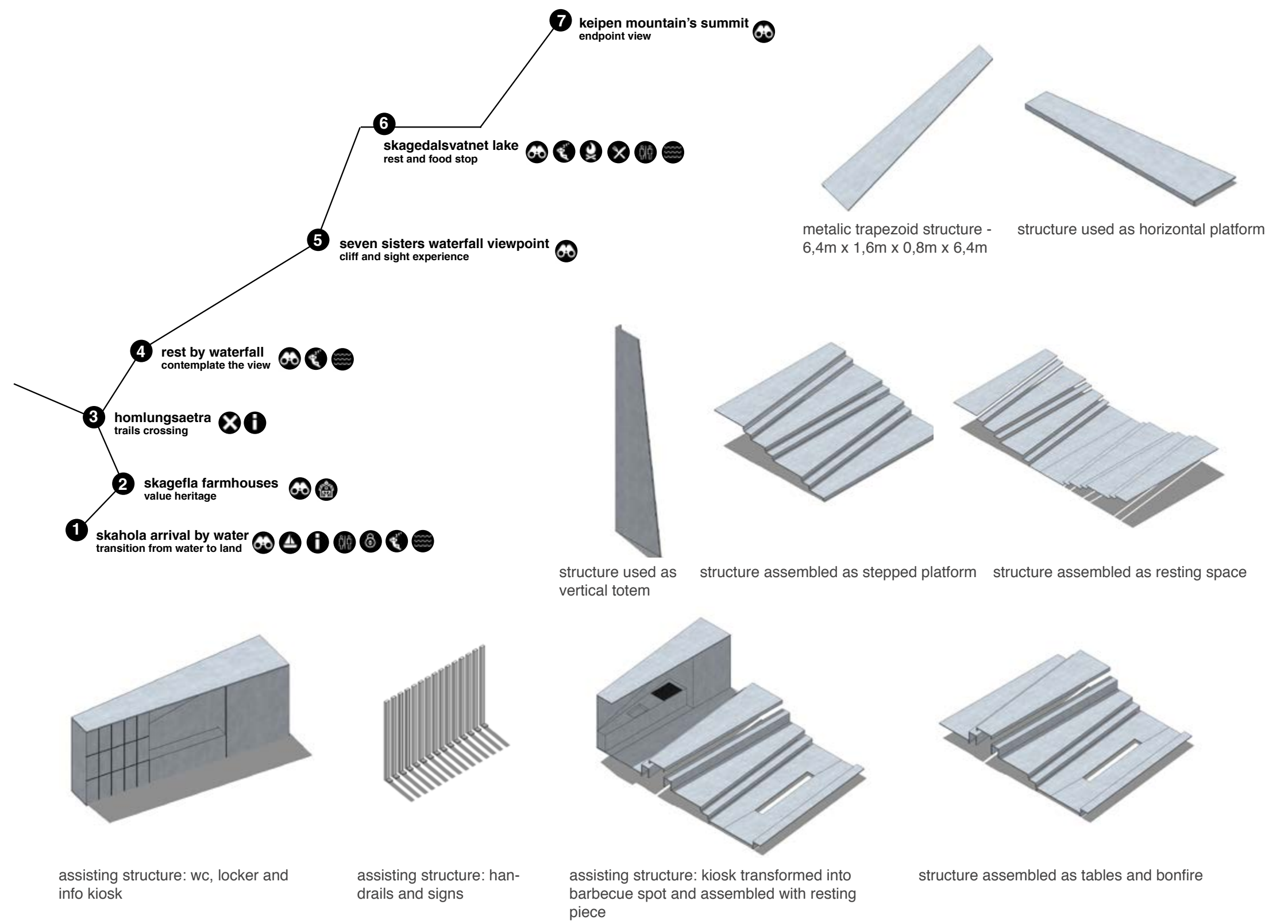
In a first moment, the space is approached through the **available paths**, which receive a **minimal intervention** only to signalize the way, contemplating the action of **walking**, of moving the body through the mountain. In a second moment, of **looking**, gaps and windows appear as a rest to the sight and point out interesting views, working as **individual spaces of contemplation** – **punctual interventions and viewpoints** provide an **intimate and solitary relationship with the territory**. And finally, **spaces of rest and longer stays** are also viewpoints, but provide a different experience, allowing for **encounters and moments of shared contemplation** and work as support points for the hikers. In order to embrace all of these actions and, at the same time, create continuity along the trail, a **single structure**, a metallic trapezoid that converses with the **pointy and narrow aesthetic of the fjords**, which can be **used in multiple manners** was designed. In order to signalize the trail the structure functions as **information plates and safety structures**; to create viewpoints the structure is positioned as **platforms** in strategic points and in order to create rest points, the structure is **assembled** as needed. Depending on the program along the trail the structure receives complementary objects, such as rails and small kiosks.

In total, therefore, the project contemplates **seven main stops**, of which three provide an experience of longer stay and four provide a faster and more individual moment of admiration of the view. The **first intervention** happens on the **water, welcoming the visitors that arrive by boat**, where, through the trapezoid structure assembled into

a **stepped deck**, they can gradually **transition from water to land** and rest by the water. A small kiosk allows for a closed space where to change, safely leave objects on the lockers, ask for information, rent kayaks and water equipment and use the bathroom. The **second intervention** happens by the **old farms, marking the historical and cultural importance** of the abandoned buildings and proving a **look-out spot** to the stunning view at this height. The **third intervention** happens where the main trail **crosses** the path of the visitors that arrive by land, here the structure is placed vertically creating a **totem**, a mark on the landscape that **signals the real entrance of the trail**: the visitors who arrived by boat can continue climbing the mountain, and the ones who arrived by land can either go up to the summit or down to the water. The **fourth intervention** is a stop and rest point that **plays with the vertical movement of the fjords**, where the trapezoid is again assembled into a **minimal structure** where the visitor can safely **rest in midst of the surrounding landscape**. The **fifth intervention** points out of the most famous view of the region, the **seven sisters**; here the structure is placed towards the view, creating an **intimate looking point** where the visitor can approach the falls in an **intense experience over the cliff**. The **sixth intervention** happens on a point of **calmness by the lake**, where a bigger plane allows for the construction of a **picnic spot**, a rest point where the visitor can recharge in the **heart of the mountain**, here the trapezoid structure is assembled around barbecue kiosk and the trapezoid structures work as benches and tables around bonfire areas. And finally, the **seventh intervention** happens on the **mountain's summit**, the trapezoid is again placed vertically as a **totem** marking the **end point** of an intense experience.

The proposed system therefore **intensifies the experience** of the hike. The new structures spread through the trail function as important **marks of time**; they signal the beginning and end of the trail, allow for moments of resting and contemplation point out interesting detours to look at the stunning views. The differences between the interventions create a **dynamicity of rhythms that enriches the walk, exploring and maximizing the body-space relationship**. Thus, through a **minimalist aesthetics**, the intervention **doesn't overstep the nature**, but suggests how to approach it, creating a **new relationship between the visitor and the territory, the body and the landscape**, reinforcing the **importance of the natural patrimony**.

Finally, a **broader analysis of the territory** indicates a possibility of further interventions creating a **system of trails**. The same approach can be applied to other trails that **dialogue** with the natural and historical patrimony of the region using a **respectful and sustainable tourism** as a tool to **keep the region's memory alive**.



site plan and trail 1:10000



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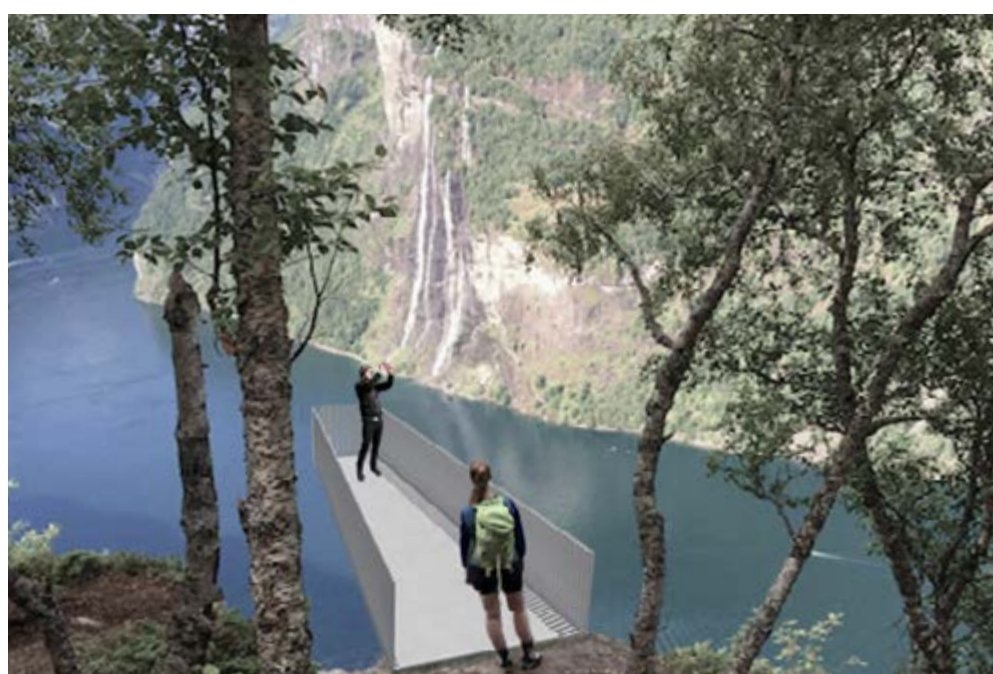
2.



3.



4.



5.



6.



7.



assisting structures throughout the trail



section 1:10000