What this research and design want to demonstrate is, how primary elements such as: light, simple shapes, natural materials and symbolism should become the main tools for the design process. This kind of architecture that the research leads toward, can be considered almost as a critic against the usual design, where the architectural objects are usually designed as protagonists in the space without any dialogue with the nature and the surrounding. Hence, in my design product the architectural object becomes a medium for humans’ perception of the natural environment.

Inwardly the structure should be a medium to lead ones attention exteriorly and create an intimate connection between the two. Architecture is the transitional point, is the edge between nature and artifice and it is on this precise edge that the dialogue takes place. This edge should defines but not limits, should be like a filter, a transitional space able to create a tension but at the same time be a connection between two different realms such as nature and build environment. The architectural object is considered as an enhancement of the natural landscape, a spatial research to achieve a place for harmony between human and nature. The same goes for the shape of the architectural object. Inside the condition of being in a pure form with an instantly understandable geometry, the space washes away any attention towards the architecture itself. Ultimately the form is a function of the purpose, the contemplation of nature.

The aim of this research and consequently of the design, is to show how humans are able to establish a direct connection with nature, even when using artificial intervention. To achieve the necessary knowledge, in order to design a project able to answer to this wide problematic, the research had to touch different arguments concerning many different fields and using different approaches.

The structure of the research is made of three main chapters, and a conclusive one:
Man is nature;
The in-between realm;
The body memory;
The project;

This last, chapter as a matter of fact, serves as an introduction for the design project and, at the same time, being the project the formal translation of the theoretical knowledge, works as conclusion for the first part of the investigation. The contents of each chapter, is a combination of theoretical research, reference projects, and experimentation made on the basis of the knowledge acquired from the theoretical part. The first chapter focuses mainly on the relationship between human and nature in a philosophical and historical way. It gives an overview on how we have been interacting with the land during the history and how we see it now. The second chapter is related more to the kind of formal interpretation that I want to give to the design, in relationship to the philosophical ideology of the first one. In this section there is a combination of theory and case studies on contemporary architectural projects that, in my opinion translate well the kind of space and geometrical composition that I want to achieve in my design.

Also by looking at the choice of the case studies and references project is easy to understand how wide this topic is. Indeed, sources of inspiration have been founded in different fields, such as: architecture (contemporary and ancient), art movement (Land Art, Romanticism, Arte Povera), philosophy, photography etc.

The third chapter instead, focuses more on the way we perceive architecture and the space: a sensorial perception. Also in this case, experiments are combined with theory in order to build up a background knowledge for the subsequent design process. I believe that this combination of different topics give to the research and therefore to the design, an added value. Is really important, in my opinion to be able to overcome the disciplinary boundaries and research contribution from other fields of interest.