

*The ADLER Resorts
Magazine*

No. 2 - February 2017

www.adler-resorts.com

ADLER

EMOTIONS

DOLOMITES & TUSCANY

ADLER
FRIENDS
CARD

OFFERS P. 36

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ADLER THERMAE

**VERNACULAR
ARCHITECTURE**

THE IMPORTANCE OF LOCAL WOODS

WONDERLAND OF FIGURES

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FLAVOURS, COLOURS & WINE

THE YOUNG TENUTA SANONER WINERY

A NEW HOME

NICO KAZAZI



Let your soul fly



Alpe di Siusi



Tuscany

Editorial

ADLER Resorts

As every company does, we have a philosophy that underpins all our ADLER Resorts. And as always wherever values, content and convictions are concerned, this is something that cannot be described in just a few mere sentences. For this reason, we have taken the second edition of ADLER Emotions as an opportunity to illustrate our philosophy to you using stories from the company. Each gives its own account of what we think and what we believe in, demonstrating the things that are important to us and those that we speak out for.

ADLER is not a company where short-term gain takes priority. Naturally, our work needs to be profitable, but our actions and decisions are not dominated by this. We see ourselves in a much wider context. For over 200 years, the company's businesses in Ortisei have bound the Sanoner family to the community and its surrounding area. Where possible, our staff, suppliers and tradesmen have always been local people. This has resulted in long-term relationships with customers, which have often been established for generations.

When we ventured into Tuscany in 2003 to develop the ADLER Thermae spa resort, we wanted to be an open, honest and reliable partner there as well. Our collaboration with the town of San Quirico was friendly and constructive from day one. Many local firms contributed to the construction phase, and we are proud that we not only employ many local individuals at Bagno Vignoni, but that we have also attracted people to move to the area by creating new jobs. The unique story of how ADLER Thermae originated still moves us today, which is why we are all too keen to re-tell it, together with some of the very first employees, in this magazine (page 20).



Andreas and Klaus Sanoner

Alongside social responsibility, ADLER's philosophy also incorporates respect for nature, the countryside and culture. We see this as our duty, if only for the simple reason that all our resorts are either located in environmentally sensitive areas or form part of a natural or cultural UNESCO World Heritage Site. It goes without saying that this was in the forefront of our minds when developing both the ADLER Mountain Lodge on Alpe di Siusi and Tenuta Sanoner, our new winery in Tuscany. We aim to introduce both projects to you in an innovative way on these pages.

In the case of the Lodge, which is predominantly constructed from local timber, the immense significance that the Sanoner family has always attached to wood and craftsmanship occupies the central theme. This story likewise talks about architects Hanspeter and Hugo Demetz, who have supported us for decades with great skill and equally great passion (page 26). At the same time, we also present an illustrated book of the Lodge, its employees and Alpe di Siusi, with photographs by service staff member Arik Oberrauch and head chef Hannes Pignater (page 10).

The portrait of the Tenuta Sanoner winery ultimately tells of the love and respect that we have always felt for the earth and the countryside, and which is also expressed in Tuscany by the fact that we use biodynamic cultivation methods and try to work in the greatest possible harmony with nature (page 6). We have not allowed ourselves to be influenced by fashions or trends in either the ADLER Mountain Lodge or the Tenuta winery – nor in fact in any of our other establishments. Instead, we have implemented the things that we would like to find as visiting guests. In adopting this strategy, we wish to remain a family-run business that has grown into a brand and a medium-sized company, both now and in the future. We do not want to be a tourism chain; rather we want to be something special. Our focus is always to foster a personal connection with our guests.

Having a philosophy and adhering to it is one thing. Having people who share it with you is quite another. You cannot achieve great things alone. Representing everyone who supports us and accompanies us on our journey, in this magazine we pay tribute to three individuals in particular: Nico, our long-serving caretaker at the ADLER Dolomiti in Ortisei (page 16), Anton Pichler, the director of ADLER Thermae (page 24) and Adolf Vallazza, the artist who created the 13-metre high totem figure for the ADLER Mountain Lodge (page 18).

Your Sanoner family

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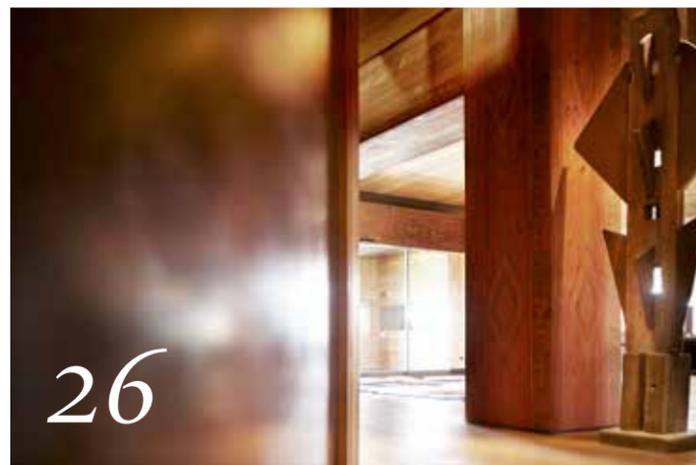
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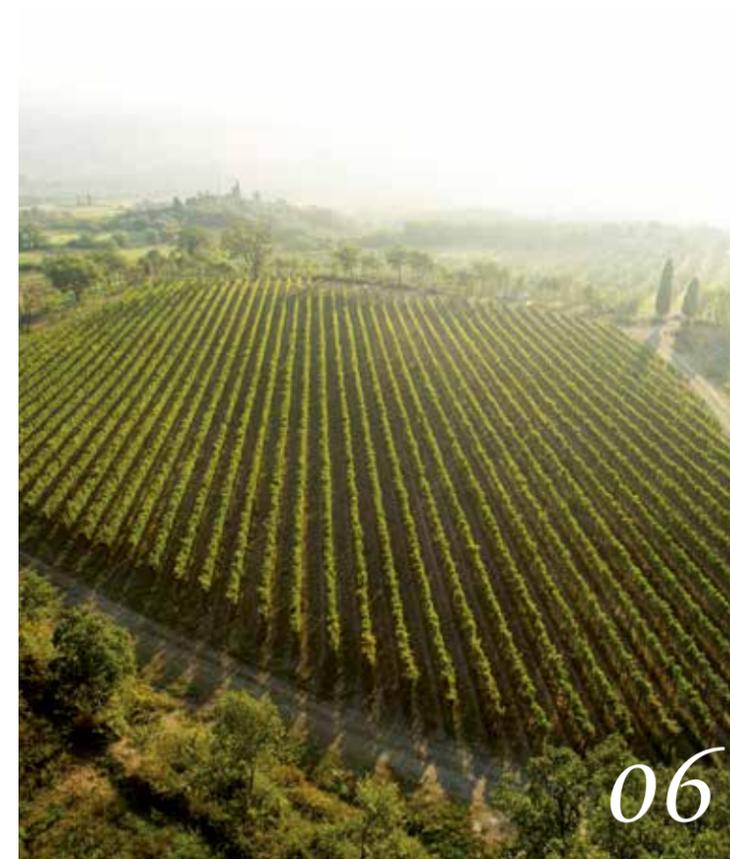
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The jewel in the vineyard

The young Tenuta Sanoner winery produces biodynamic wines which reflect the character and beauty of Tuscany.

Picture yourself walking through Tuscany. Narrow lanes transport you past box hedges, olive trees and cypresses. Small pockets of woodland alternate with undulating meadows, sometimes punctuated by gnarled oak trees jutting out of the hillside. And amongst it all are the vineyards. Mile after mile of vineyards. The strict geometry of the vines provides a striking contrast to the gently rolling hills in which they stand. It is a picture of exceptional beauty.

Nestled in the midst of this idyll, just a short walk from the ADLER Thermae spa hotel, is the Tenuta Sanoner winery. Today, it covers an area of 30 hectares, of which twelve are suitable for wine growing, and five of these are already planted with vines. Added to this there are somewhere in the region of 500 olive trees. At the centre of the estate, commanding a breathtaking view of the Val d'Orcia, lies the winery itself. Its elegant, curved façade nestles comfortably into the landscape. Its contemporary, linear interior in natural colours offers an ideal location to while away the hours and savour the estate's produce. The panoramic terrace affords magnificent views of the Val d'Orcia, making it the perfect place to sample a glass of wine.



Barbara Coppi

**The anthroposophy based on the world view of philosopher Rudolf Steiner (1861–1925) provides the foundation for biodynamic cultivation. Here, agricultural holdings are seen as individual organisms that have their own characteristics. This is why all use of raw materials and resources that do not also originate from biodynamic enterprises is greatly restricted, and the 'cosmic rhythms' of the moon and planets are likewise taken into account.*



Giuseppe Basta

In 2007, the Sanoner family was offered a small piece of land above the ADLER Thermae hotel. Three hectares were suitable for agriculture and the remainder was woodland. 'When we were thinking about what we could do with it', explains Andreas Sanoner, 'we said: Why don't we make wine?' Introducing agricultural operations to supplement the hotel business seemed an obvious approach.

The first vines were planted in 2009. But just a few months later disappointment set in.

The majority of the young plants had died, and the soil had dried up as a result of unskilled preparation. The realisation dawned that passion alone was not enough. Knowledge, experience and dedication were lacking. This approach was never going to yield a quality product. So should we give up? Finish the experiment and turn the land into a pretty meadow? Quite the contrary. In the words of Andreas Sanoner: 'Sooner or later we all harbour an ambition that drives us, which is perhaps a blessing or a curse'.

Anyone who visits Tenuta Sanoner today enters a highly professional operation. The cellars are managed by Giuseppe Basta, a man 26 years young who was born and raised in the heart of Tuscany and attended the agricultural college there. Basta did not have to look very far to find a professional role model, since his father is working for 30 years for one of the leading Brunello producers. Even in childhood, the wine cellar was 'a magical place' for Basta, enchanting him with the 'aromas, colours and continuous transformations of the wine'.

Supporting Basta in his work is agronomist Alessandro Fonseca, who was already well known by the Sanoner family through mutual friends. The Foncescas have produced outstanding agronomists and oenologists for

centuries, and Alessandro Fonseca has devoted himself to biodynamic cultivation*. He believes that '[w]hen water, light, wind and soil are in perfect balance, the vines and olive trees will find their own equilibrium. This is why we should be extremely restrained in the work that we do'. It is therefore fitting that Tenuta Sanoner's external oenologist, Matteo Giustiniani, also works for two world-famous Tuscan wineries that employ organic and biodynamic cultivation techniques. Biodynamic cultivation adheres to the guiding principle of minimising interventions in natural growth processes. 'We are aware', says Andreas Sanoner, 'that we are just a small link in nature's cycles'. It was a legendary saying by Native American Chief Seattle, which he discovered whilst visiting a mystical site in Sedona in the US state of Arizona, that inspired this realisation.

'Humankind has not woven the web of life. We are but one thread within it. Whatever we do to the web, we do to ourselves. All things are bound together'.

The aim of the Tenuta Sanoner winery is to produce wines that bear within them the typical characteristics of the landscape, its soil and its climate. For years, numerous clones of the Sangiovese grape have been planted in a variety of locations. The quality and yield are subject to regular analysis. How they are cultivated determines the results that are achieved. For this reason, just a few years ago we succeeded in producing outstanding wines, including the *Aetos* Sangiovese DOC, aged in oak barrels, the *Aetos* Rosé and the *Aetos* Sparkling Rosé. The technical equipment in the cellar has a major impact on the quality of the *Aetos* wines. Anyone joining



Giuseppe Basta on a tour learns how a sophisticated system is used to regulate room temperature and air humidity — in each room, individually. A ventilation system prevents mould from forming and also extracts carbon dioxide. Even temperatures in the concrete and stainless steel vats can be altered to ensure consistent fermentation.

Each aspect of processing follows a dedicated flow system, meaning wines are developed in a set of steps that are logically arranged within the cellar. The clarity afforded by this approach is also very helpful for visitors. By the time they are greeted by Barbara Coppi for a wine tasting in the visitor area, they have a clear understanding of how everything works. Any anyone who hasn't yet succumbed to the fascination of Tenuta Sanoner will do so when they meet Ms Coppi. She is a small and vivacious person whose cheerfulness is infectious. When she came to Tenuta Sanoner in 2008, she 'didn't know anything about wine'. She had previously worked in fashion, selling shoes and clothing. And

yet she felt from the very beginning that she was in the right place: 'I was immediately impressed by the Sanoner family philosophy'. Embracing it posed no problem at all. In her own words, Coppi believes that '[m]any new paths and opportunities open up for those who approach things with enthusiasm'.

Now, Barbara Coppi is a qualified sommelier, having achieved the highest level of training within just a few months. At the same time, she also completed all the training needed to deal with the many and varied bureaucratic challenges that go hand in hand with her job. After all, she is responsible for tours, tastings, cookery courses and sales as well as for accounting and ensuring that the winery complies with all legal stipulations. Andreas Sanoner says that 'when it comes to wine, we men like to dream, but Barbara always brings us back down to earth'. That is a good thing. Nevertheless, in a place as fascinating as Tenuta Sanoner, dreaming is definitely allowed. ■



Aetos Sangiovese Orcia Doc

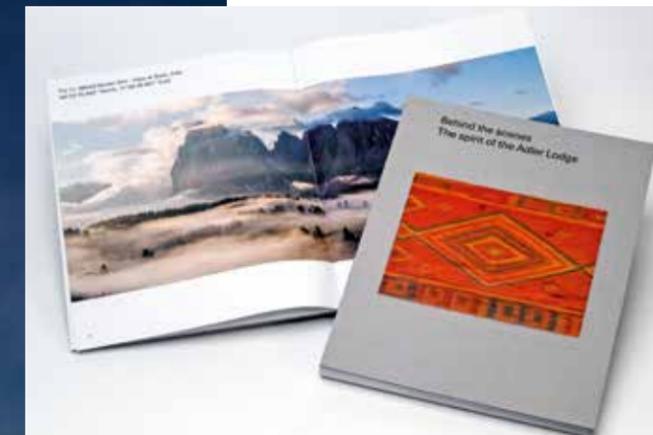
A red wine comprising 100% Sangiovese grapes, sustainably produced entirely in our own winery using certified organic methods. Its refined quality and elegance reveal the typical character of this region in the heart of Tuscany.

The grapes are harvested and sorted by hand, then tipped, in as whole a state as possible, into special French cement vats for fermentation. Once malolactic fermentation is complete, the wine is then aged for a minimum of 12 months in barriques, tonneaux and larger oak barrels with a capacity of 10/15 hectolitres.

All products can be found at www.tenuta-sanoner.it

Backstage at the hotel

In a behind-the-scenes portrait, employees at the ADLER Mountain Lodge capture their day-to-day work and the breathtaking place that surrounds them: the Alpe di Siusi.



2013. Laion, at the entrance to Val Gardena. Hannes Pignater and Arik Oberrauch are sitting together, toasting the end of the day with a beer. Pignater is a chef. Oberrauch learned to be a florist, but was forced to give up his career owing to a pollen allergy. Now he is a lorry driver, does odd jobs as a painter, whatever comes up. The two are leafing through 'A Work in Progress' by René Redzepi, one of the most famous chefs in the world who presides over the stove at 'Noma' in Copenhagen.

Redzepi's book is elaborately made. Perfectly staged and illuminated, every dish captured from above. 'There are a few rules in food photography that always work', says Pignater, 'but after a while they become a bit monotonous'. What the two of them preferred by far was the small book accompanying it, featuring snapshots taken on smartphones by kitchen staff between steaming pots and sizzling frying pans. 'The quality of the photos was nothing special', explains Pignater, 'but the expression was much stronger. You saw passionate people who were also able to laugh when things went wrong'.

Pignater and Oberrauch met through photography. Pignater, who became junior world food champion at the age of 25 and went on to win a silver medal at the Culinary Olympics a year later, was suffering from burnout. Something that often helps in this scenario is a hobby. So

Pignater bought a camera and started taking shots. Without any prior knowledge, or any particular goal, everywhere he went. One day, a friend said: 'You should meet Arik, he lives in Laion too. He takes brilliant photos and could teach you some techniques'. The pair met, they got on. Hannes and Arik became friends. So, as they sat looking at the snapshots from 'Noma', Pignater said: 'It'd be cool to do some photography as ambitious as this together some time'. Small coincidences are often needed for big plans to succeed. In this case, several happened all at once. The first is that



Pignater was being made head chef of the ADLER Mountain Lodge, which opened in 2014. The second, that Oberrauch had been given a job as a waiter there. They were now in the right place to implement their idea, in which Oberrauch was to photograph Pignater in the kitchen in black and white, and capture everything else in colour, including the imposing natural surroundings. A great plan where nothing could go wrong. The pair are both congenial figures. Each self-taught, and yet completely different. Here we have Oberrauch, a

perfectionist who obsesses over composition and unconventional viewpoints, who likes to use oblique angles and, in his own words, enjoys 'taking photography to the limit, preferably shooting into the light, for instance'. And there we have Pignater, who allows himself to be swept along by emotions, who loves and seeks action. Here is a quiet, reflective man, who can spend hours searching for a crooked old alpine hut or a lone Swiss pine standing in the snow. There is an impulsive guy who takes an instinctive and ardent approach to life. According to Pignater, 'Arik will sit for three hours on a stone waiting for the light and mood to be just right, and after that he will hone those pictures for hours on end at his computer. I am rather the opposite. For me, a photo is a memory, and what I find most important of all is that the memory means something'.

This is how a complex stock of images was gradually created. Pignater and Oberrauch took photographs during their everyday tasks, after work and in their leisure time. At first, the images centred on the kitchen. Until one day the chamber maids said: 'What about us?' Next, the spa staff wanted to be involved. Then the caretaker. Sooner or later, the lens was pointed at everyone. Sara Vinatzer, one of the two hotel managers at the ADLER Mountain Lodge, recalls: 'After a while we became used to it. We might have seen Arik or Hannes with a camera, but we didn't give it a second thought and just got on with our work'. And that is precisely what makes these photos both authentic and charming. They include everyday scenes, snapshots, character studies. These are supplemented by architectural details. Of the kitchen, restaurant, pool, spa, garden, garage, Adolf Vallazza's imposing totem figure in the stairwell. Everything

is there. Incredible pictures of the natural surroundings are also a common theme. Alpine meadows shrouded in mist. Bewitching light over mountain summits. Huts, snowdrifts, forest, ditches. The magnificent panorama of the Sassolungo and Sassopiatto at all times of the day and in all seasons.

These images then ended up on Facebook, where they attracted a lot of attention and universal praise. That was until the next coincidence happened, when German ski legends Christian Neureuther and Rosi Mittermaier visited the ADLER Mountain Lodge. They were being photographed there for their book 'Mit Rosi und Christian in Südtirol'

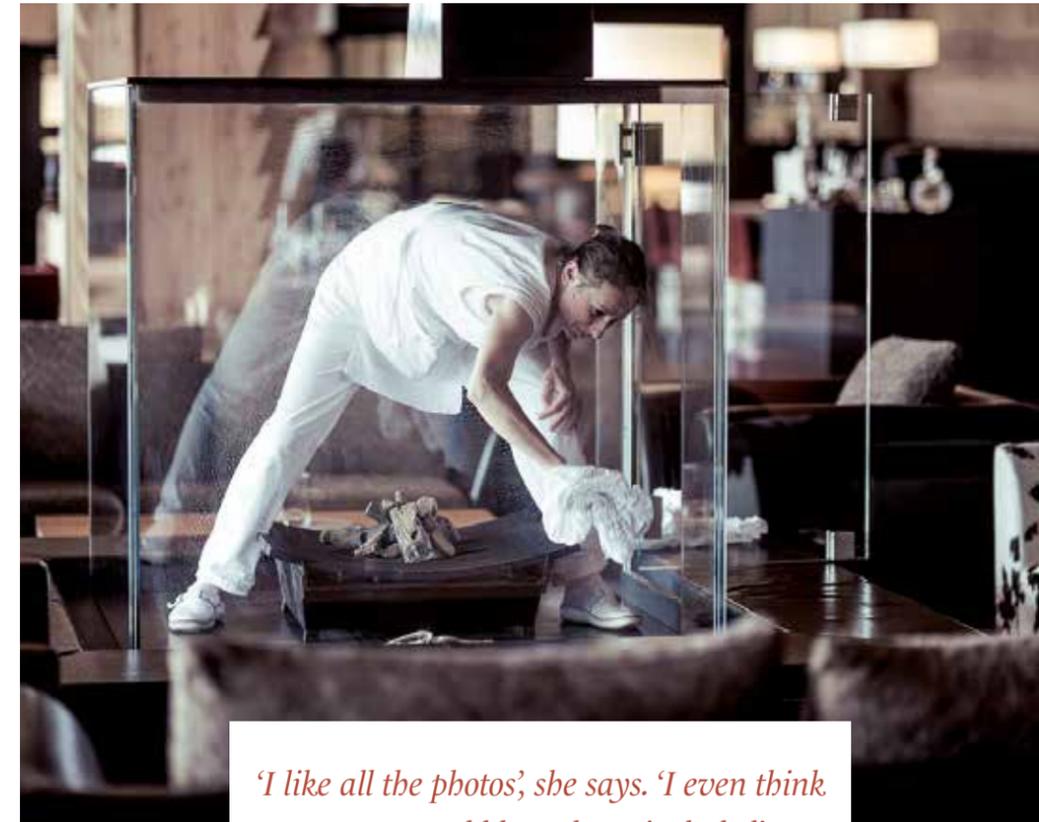
(In South Tyrol with Rosi and Christian). Pignater contributed an old Ladin recipe to the edition. Bean soup with knödel (dumplings). When Neureuther saw the collection of photos taken by Pignater and Oberrauch, he thought it was marvellous and said: 'This is unique, you have to do something big with this. I'm going to talk to the Sanoners right away'.

No sooner said than done. And that was the origin of this behind-the-scenes portrait, which also tells the narrative of how the ADLER Mountain Lodge came into being. Built on the site of the legendary Mezdi Hotel, where Roman Polanski filmed some of the principal scenes of 'The Fearless Vampire Killers', its story would be incomplete without a reference to Africa. This is because the vision for the hotel project on Alpe di Siusi came to Andreas and Klaus Sanoner while visiting a lodge in Namibia. And like in Africa, the idea is that guests of the ADLER Mountain Lodge should feel as though they are part of a big family, and are in close contact with the hotel staff. 'For us, the lodge itself is a second home', explains Vinatzer. 'It's like our own parlour, and we want to convey this feeling of closeness, warmth and security to our

A journey to Africa sparked the idea...

guests as well. That's why I consider our photo book to be more of a personal diary told in pictures'. You could also call it a photographic declaration of love to a special hotel, the Alpe di Siusi and the Dolomites, even though it resolutely avoids all sentimentality and clichés. When he takes guests on guided photo walks, Arik likes to explain this to them: 'Blue sky and romantic photographic vistas are the most boring things on earth for a photographer'.

Oberrauch's favourite behind-the-scenes pictures include the portrait of the artist Adolf Vallazza, whose face, marked by experience, blends in with the weather-beaten wood of his totem figure. He also likes the portrait of his good friend, Hannes, sitting in a wingback chair, a kitchen knife between his legs, with the blade reflecting on the wooden floor. Another favourite is the landscape scene on page 108. It is late autumn, the grass is already pallid and yellow. Mist in the distance, snow-capped mountains above. The silhouettes of alpine meadows and mountains run parallel, as if arranged by magic. Pignater's favourite images naturally include his portrait in the wingback chair. 'Because it shows the contemplations of my sharp-witted mind', he jokes. He also particularly likes the shot of a chef stirring the coffee in his espresso cup with a wooden spoon. According to Pignater, '[t]he photo symbolises the fact that you have to be resourceful in the kitchen if you don't have the right tool at hand'. There is a story behind every image. Yet the most beautiful response to the question of a favourite photo was given by Sara Vinatzer. 'I like all the photos', she says. 'I even think many more could have been included'. Why? 'The pictures show how we are and how we feel. Anyone who looks at this book really gets a sense of the lodge'. ■



'I like all the photos', she says. 'I even think many more could have been included'. Why? 'The pictures show how we are and how we feel. Anyone who looks at this book really gets a sense of the lodge'.



Mountain bike, e-bike & Road bike offers

HIGHLIGHTS DOLOMITES 2017

Giro d' Italia 25.05.2017
www.giroditalia.it

Hero 17.06.2017
www.sellarondahero.com

Sellaronda Bikeday 25.06.2017
www.sellarondabikeday.com

Bike Transalp 18.07.2017
S. Cristina

ADLER Mountain Lodge

MTB & E-Bike Special

from 14.-18.05.2017 and
21.-25.05.2017

Whether you prefer a relaxing cycling tour or a challenging trip, here you will find all you can wish for. Together we explore the Alpe di Siusi by e-bike or mountain bike. And a breath-taking panoramic view is guaranteed.

E-Bike Weekend

from 11.-14.05.2017

Discover the unique landscape of the Alpe di Siusi by e-bike. There are countless challenges across the Dolomites awaiting you.

ADLER Dolomiti

Hero Südtirol Dolomites

from 15.-18.06.2017

Participate at the hardest mtb race of the world.

The hospitality package includes:

- accommodation in half board
- registration for the race HERO 2017
- breakfast from 6 a.m. on the day of the race
- welcome present "HERO 2017" limited edition

Bike Specials

from 04.06. -08.06., 02.07.-06.07.,
03.09.-07.09. and 01.10.-05.10.2017

Varied and exciting holidays with guided cycling tours in the **UNESCO World Heritage** site. In collaboration with the **MTB School Ortisei**, you can choose between **e-bike tours and challenging Enduro tours**.

ADLER Thermae

Road Bike Special with professional biker

from 26.-31.03.2017

Former professional biker **Dario Cioni** and our guides are taking you through the **best road bike tours from Monday to Thursday**. Join us for this wonderful experience not only for sport lovers, but also for those who simply enjoy getting in touch with nature and tasting local specialties. Tours for all difficulty levels!

Road Bike Autumn Special with professional biker

from 12.-19.11.2017

Discover the autumn hills of Tuscany on your **road bike**. Former professional biker **Dario Cioni** and our guides have prepared daily tours for all difficult levels. Live a special experience made of sport, nature and local delicacies.

Bike vacation in Tuscany

from 26.02.-30.11.2017

Explore the running hills of Tuscany, enjoying stunning views and strolling through medieval towns... At your return relaxation at the poolside and exclusive spa treatments are expecting you!

HIGHLIGHTS TUSCANY 2017

Gran fondo strade bianche
05.03.2017
www.gfstradebianche.it

Gran fondo del Brunello
08.10.2017
www.gfbrunello.it



Dolomiti are 2.1 metres long. How he managed to make the bed longer is difficult to explain, but he did it. This is true to the phrase for which he is famous. A ritual that you can guarantee will always be repeated. Guests arrive and Nico is there, ready. He takes their luggage, asks if they have any other requirements and states categorically: 'Faccio tutto io'. I do everything.

Nico is his nickname. The name on his passport is Hysni. Hysni Kazazi to be exact, born in Tirana, raised in an upper-class Albanian family. His grandfather, Sefer, owned property, a restaurant and a café. His father, Rifat, was a well-known hammer thrower. Uncle Vesel studied engineering in Vienna and emigrated to Australia in 1949. The communists stripped the Kazazi family of their property, but could not destroy their reputation. A book was even written about Nico's grandfather entitled 'Sefer Efendiu'. Efendiu means 'lord' or 'master'.

fabric from Syria to Brindisi via Durrës. He set foot on Italian soil on 5 March 1991. February 2000. Nico is in the spare parts trade. He is now living in Bari with his wife, who has joined him from Albania. They have two children: a son, Amdi, and a daughter, Sonja. The telephone rings. A friend who works at the ADLER Dolomiti asks if he fancies going to Val Gardena. Nico does, and from that point on he assists the construction work at the ADLER Dolomiti Spa & Sport Resort. 'I organised everything for the workers, ordered materials, cleared up'. When the resort is completed three months later, the Sanoner family ask him if he could see himself working permanently at the ADLER Dolomiti.

Three caretakers are employed at the Dolomiti, and share the work between 6 am and 10 pm. Alongside Nico these are Musa Quku, also an Albanian by birth, and Walther Ciechi, from Val Gardena. Musa came to Italy at the age of 17. He, too,

Nico, Musa and Dritan are an inspiration and serve as valuable role models. This is because they not only demonstrate that integration works, but also that it is a far smoother and swifter process than many believe. We only have to look at Nico's son, Amdi, who was born in 1997. He went to school in Ortisei, played football at FC Gherdëina, skis and speaks Italian, German, Ladin, English and Albanian. He is a fully integrated South Tyrolean teenager.

Amdi attends the vocational college in Bolzano. He is due to take his Matura (A-levels) there in 2017. What will happen next is not yet decided, but he has thought of pursuing a degree in computer science. Nico would like to see this happen: 'My son should have the opportunities that I did not'. In turn, Amdi is able to appreciate this support. Since 2013 he has helped with the caretaking duties at the ADLER Dolomiti in the summer holidays. And he always wonders 'how my dad manages to do all the work'.

Hard work? Nonsense. Nico waves the notion aside. He does what there is to do, and speaks no more about it. Apart from, perhaps, to say: 'I like what I do. I enjoy my work a great deal'. Nico has found his place and his happiness. That is why he does not wish to return to Albania, despite the fact that conditions have improved there. The country is now economically and politically stable, is a member of NATO and a candidate for EU membership. Yet Nico maintains: 'Ortisei has become our home'.

We are inclined to think that is for the best. Besides, we couldn't allow him to leave, even if he wanted to. What would the ADLER guests ever do without him? Not least when they have done too much holiday shopping and their suitcases absolutely refuse to close. Nico's tricks in such emergencies are legendary. He does it all. 'For as long as my heart beats', he says, 'I will be here'. ■

'I do everything'

When Nico Kazazi left Albania, he sought a future for himself and his family. The caretaker found it in Ortisei at the ADLER Dolomiti hotel.

A pitch-black night, five degrees below zero. Nico, the caretaker, slips on some thick gloves and turns up the collar of his winter coat. His breath wavers in the ice-cold air like a milky cloud. He pushes his hat back on his forehead and trudges off. It is 4:30 am, and Nico Kazazi's work day has already begun.

The snow came yesterday. At first it was just a few dancing flakes. Then gradually there were more and more, ever increasing in size until it looked as though popcorn was falling from the sky. Now, half a metre of glistening, quietly crackling, fresh snow covers the mountains and valley.

Good news for the skiers. Two hours of hard work for Nico and his colleagues. 'We need to have all the paths cleared by seven o'clock at the latest', he explains, 'when the first guests leave the hotel'.

Nico is a serious man. Dark-haired, not tall but strongly built. He always carries a biro, a Stanley knife and a voltage tester in the breast pocket of his green stud coat. When he is not clearing sparkling white snow from the front of the hotel at dawn, he carries suitcases and shopping items to rooms, prepares ski equipment and ferries guests to the cable car. Who does the small repair jobs in corridors and rooms?

Who changes the light bulbs? Nico does it all. There is always something to fix. When new television sets were installed in all the rooms, it kept him occupied for days. 'You wouldn't believe', says Nico, 'how many things can break or malfunction in a hotel room'. Glasses, mirrors, plug sockets, kettles, furniture. Once, a guest set fire to a chest of drawers whilst ironing.

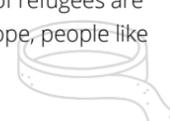
Nico sees everything, knows everything, can rectify everything. All it takes is a phone call. There was one occasion where he checked a man 2.2 metres tall into the hotel. The beds at the ADLER



Nico was 27 when the communist regime was overthrown. Like his uncle, he had studied engineering. But the country was plunging into the chaos of political and social upheaval, and Nico saw no prospects for himself and his family in Albania under these circumstances. So, he decided to go to Italy. Together with 3,000 other refugees, he wound up on a cargo ship intended to transport soap and nylon

was seeking a better future for himself and his family, and he found it in South Tyrol. He, too, lives with his Albanian wife and two children in Ortisei. Musa was recommended by his cousin, Dritan, one of the head service staff members at the ADLER Dolomiti.

In times where millions of refugees are making their way to Europe, people like



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Landscapes, people and things that have captivated us this year.



ADLER Spa Resorts

@adlersparesorts

Let your soul fly

How would you end this sentence? The Adler is ...



Cristina Bassanini Pellegrini answered

paradise on earth!!!!



Andrea Dailey answered

... the most magical, beautiful experience. Will treasure the memories. Thank you



Nicola Orlando answered

Fly to heaven...!!!



Mariarosa Puccini answered

... my paradise in the mountains



Luc Vosters answered

... heaven on earth



Agnese Woszczek answered

Number 1°!



January

Serena N.



February

Leoniev S.



March

Alberto B.



April

Michael Q.



May

Sylvia R.



June

Ilaria S.



July

Paul V. d. M.



August

Maria P.



September

Francesca B.



October

Simone B.



November

Francesca B.



December

Edoardo G.



*‘To build,
develop something,
carry something
forward’*



A dream becomes reality

*It starts as a spontaneous idea and turns into a melodrama with a happy ending.
The creation of the ADLER Thermae spa hotel in five acts.*

I. The idea

All Saint’s Day 2001. Klaus Sanoner is on holiday with his family in Tuscany. The chosen destination is Bagno Vignoni in Val d’ Orcia. Located there is the Posta Marcucci hotel, whose pool is still open even during the autumnal season. The pool was a prerequisite, because of the children. And the Marcucci has a unique natural pool fed by the warm thermal spring water of Bagno Vignoni, water 50 degrees Celsius in temperature that was even enjoyed by the ancient Etruscans.

Klaus Sanoner is captivated. By ‘the

beauty of the landscape with its gently rolling hills’, by ‘the wonderful water’. The food, the wines, the mentality of the people. Everything is magnificent. And then the idea comes to him. It is always the same. ‘We are never truly and completely on holiday’, he says. ‘When you work in the hotel industry, you’re always thinking about hotels wherever you are. Up to that point, however, we had focused primarily on our parent hotel in Ortisei in Val Gardena’. But then the thought came to him: ‘What would it be like to build a hotel somewhere else?’ At first it was just a spontaneous, arbitrary idea. But it refused to go away.

This place in Tuscany was really special, Klaus Sanoner could feel it. To build a hotel here would be a dream.

II. The quarry

Klaus Sanoner tells his brother, Andreas, about Bagno Vignoni, a tiny village in the community of San Quirico d’ Orcia. The pair are in the prime of their lives, and having taken over the family business from their parents, they run the ADLER Dolomiti as well as various other businesses. But, in the words of Klaus Sanoner, the brothers want to ‘know how it really feels’ to do something that is not

dictated by birth. The Sanoners have been hugely successful restaurateurs and hotel operators in Ortisei for 200 years. And yet, as Klaus Sanoner puts it: ‘We wanted to show that you can also achieve great things far away from the comfort of home’.

An estate agent friend is sent to Tuscany to assess the lie of the land. This is shortly before Christmas in 2001. On his return, he tells of a plot on the edge of Bagno Vignoni, earmarked for hotel development and registered on the site of an abandoned quarry where travertine was once excavated, but which was now rather run-down and was even being used for illegal waste dumping. The quarry belonged to the famous Chigi family of the Sienese nobility, which had bequeathed the historic Palazzo Chigi to the parish of San Quirico in return. The opportunity to construct a hotel in the quarry had existed for some time.

The community served by mayor Marileno Franci hoped that execution of such a project would lead to the creation of jobs and boost the local economy. However, other schemes initiated by two hotel groups had already failed. The community had deemed their plans too invasive for the tranquil town of Bagno Vignoni.

III. A win-win situation

The way is therefore now clear for the Sanoners to try their luck. Klaus and Andreas discuss their plans with the family. Their wives are not exactly thrilled, since Karin and Verena think that their husbands work too much anyway. Their mother, Elly, even says: ‘What do you hope to achieve in Tuscany? Are you mad?’

Klaus and Andreas Sanoner sit down with their hotel architects Hanspeter and Hugo Demetz. Together, they develop a

plan for the ADLER Thermae spa hotel. Conscious of the unique nature of the site, and in the knowledge that Tuscany is very restrictive when it comes to tourism projects, the architectural work follows the guiding principle of sensitively incorporating the hotel into its surroundings.

The plans that are submitted to Mayor Franci and the local council propose a resort that fits in as easily and harmoniously as possible with the unique natural and cultural landscape of Val d’ Orcia. In addition, the greatest possible number of local firms is to be involved in the construction work. The idea appeals to the local authorities. To gain an impression of the would-be hotel developers, Franci visits Ortisei incognito with a small delegation and talks to community representatives, residents and ADLER employees. The Sanoners’ plans are approved.

IV. Four men on a night train



Construction work starts in January 2003, and with it begins the story of a curious travel party. Every Tuesday at midnight, the Sanoner brothers and the Demetz architect brothers meet at the train station in Bolzano to board the night train headed for Rome. Plans are debated and ideas discussed even in the couchette. The train arrives in Chiusi at 6:40 am. The four drink a cappuccino in the station café. Then they drive to Bagno Vignoni and immerse themselves in the daily problems typically associated with an enormous construction site. Midday signals a tavolata with all the workers and tradesmen. They work together, they eat together, they are a team. More work until the day is over. Then they take the 10:50 pm train from Chiusi back to Bolzano, arriving at day-break. And so it continues week after week, month after month, for more than a year. On the night train, the Sanoners often think of their father, Pepi, who died some time ago. 'To build, develop something, carry something forward', says Klaus Sanoner, 'those were the things he was especially enthusiastic about'. Klaus and Andreas are convinced it was their father who gave them their

passion: 'He was our great inspiration'. And just like the brothers, Pepi Sanoner, too, would surely have been impressed by Mario Belardi, boss of the local construction firm, and his foreman Luciano who, as Andreas Sanoner says, 'gave his heart and soul to this building'. Several businesses from South Tyrol are also employed at the site. The Tuscans vie with the South Tyrolean workers, wanting to demonstrate that they, too, are talented craftsmen.

V. The opening

When construction work begins on the ADLER Thermae, the thermal water at Bagno Vignoni has almost dried up. The vasca, the large old pool in the centre of the town, has long been empty. Without doubt, this is a dramatic situation for both Bagno Vignoni and the new hotel project alike. The community seeks to reassure the developers and begins searching for a new spring to tap. A borehole is drilled on the construction site of the ADLER Thermae hotel, above the planned hotel entrance. Everyone is hugely relieved when water is found there. They cut through just a few days before the grand opening. There is

great elation, and then an unwelcome development. The underground garage and cellar of the new resort, where bed linen, towels and many other hotel items are being stored, have flooded. Karin and Verena Sanoner, who for several weeks have been helping get everything ready in time for the opening, are on the verge of having a nervous breakdown — as are many others.

4 April 2004. How is it feasible to finish a project of this size, with 96 rooms, in 15 months? Locals call it a miracle. The resident firms employed on the build only really grasp that the Sanoners are serious about the deadline just a few months before it expires. They put in an incredible amount of effort, but despite this, the launch suffers from several shortcomings. The hotel is not quite finished. When the first guests arrive, the reception is not yet built. Some of the rooms have no doors. The televisions and many other fixtures and fittings have not arrived. There is a digger on the sunbathing lawn next to the pool.

The first guests are somewhat irritated by the mess, but all the staff make considerable sacrifices to look after them, with even the architects acting as receptionists.

This was the case on the arrival of a Swiss lady who had come to Tuscany to recover from the pressures of work, having booked a de-stress programme. She arrives, see that things are not running perfectly and wants to leave immediately. Fortunately, however, architect Hugo Demetz is on hand, and he guides her through the facilities, into the spa, out to the pool with its view of the magnificent countryside and up to the restaurant that looks up to the Tuscan skies. And so, in the end, everything turned out well. Both for the Swiss guest, and for all concerned. ■



Wendy Stas

'I still remember where the cranes stood when we opened. Tradesmen were still in the building. You didn't know what you were supposed to do if you needed help, for example if a light didn't work. At first, we only had one hairdryer for all the rooms, which was brought in from home by a colleague. We ran from room to room with this hairdryer, taking it wherever one was needed. It really was a bit chaotic.

There were guests who left. But gradually, with strength and determination, we brought method to the madness. It was, and still is, crucial to give customers care, attention and a smile. A smile is, and always will be, the most important thing'.

Wendy Stas, 43, born in Tongeren in Belgium, speaks six languages and manages the reception at the ADLER Thermae.

'It really was a bit chaotic'

Four of the first employees think back to the opening.

'It was my parents who brought my attention to the ADLER Thermae. They regularly stay at the ADLER Dolomiti in Ortisei, where a large model of the hotel was on display. They said: "Get in touch, maybe they're looking for someone like you". At first we worked as a trio from a small house in the hills above the construction site. There was Roland Margesin, the first hotel director, Michaela Daveggia,

who did administrative work, and me. I took care of the marketing, both generally and of course more specifically for the opening. Three tables, three chairs and one toilet – there was nothing else there. When I started, Fonteverde and Saturnia seemed to me to be unassailable competitors. But we had ambitious targets. Following the opening, which really was very turbulent, it quickly became clear that our hotel concept was absolutely spot on. Just a few months in we were fully booked for the first time, and now we are practically all year round'.

Claudia Zancolli, 43, married with two children, is a marketing expert; she worked in Dublin and Berlin before coming to Bagno Vignoni.



Claudia Zancolli

'I worked for the Platter plant nursery in Bolzano, which designed all the landscaping for the ADLER Thermae. When the hotel opened, we were still far from finishing our work. Once it was completed, my colleague Timi and I were asked if we would like to stay here as gardeners. We plant 300 to 400 plants every year. At first we watered them using thermal water, but this isn't a good idea, as the minerals form a deposit on the leaves and

flowers. Now we have a filtering plant. At first, when we marked the footpaths and jogging routes with stones and signs, neighbouring farmers would take them away again. They now realise, however, that tourists come to their agriturismos and buy their products via these routes'.

Giani Makoli, 41, married with two children, is head gardener at the ADLER Thermae; he came to Italy from Kosovo in 1997.



Valeria Paldino

'At the beginning seven of us worked in the spa, but now there are almost 40 of us. This alone illustrates how we have developed. I have been here since autumn 2003. Previously, I had worked at the ADLER Dolomiti before doing more

training in London. The spa manager from the Dolomiti, who was in charge of setting up the spa at the ADLER Thermae, convinced me to work here. She said: "You all have to put your entire heart into the hotel. The ADLER Thermae is the Sanoner family's dream." Of course it was stressful at first, but we all stuck together and helped one another. The team spirit was tremendous from day one'.

Valeria Paldino, 40, works at the spa of the ADLER Thermae; she is married to Giammarco, who is employed in the service team. The couple has two children.



Giani Makoli



Anton *Pichler*

Before becoming the hotel director of the ADLER Thermae, Anton Pichler, born in 1971, was the food & beverage manager and director of the Ermitage Golf Hotel in Gstaad. He is married and the father of three sons: Maximilian 13, Johannes 11 and Leonardo 9. His wife, Uli, works at the ADLER Thermae spa.

'It's all about that wonderful feeling'.

I can still remember the feeling very clearly. It was the summer of 2006. Brilliant sunshine and a bright blue sky. For the first four weeks, I lived with a wonderful family in Montepulciano and learned Italian during the day. It was like in a movie. The people and the countryside won me over straight away. Val d'Orcia exudes a special energy that calms you, helps you to exhale. It is a magical part of the world. It never ceases to fascinate me, even now.

There was once a time when I believed it was impossible to live without snow and ski slopes. To one day live in the heart of Italy wasn't an option anyway. How would I do it without speaking the language? Inconceivable. It was therefore all the more surprising that I was approached for the job of hotel director at the ADLER Thermae. Until that point I had never been to Tuscany. I hadn't even heard of the name ADLER. Then my wife went online and brought up the website. 'Wow', she said, 'we are doing this'. Not long afterwards we came to Ortisei and sat down with Andreas and Klaus Sanoner, leafing through an illustrated book about Tuscany. We ate lunch together and shared a bottle of Brunello. I signed the contract without seeing the hotel. The decision was dictated entirely by my emotions.

I come from the Mühlviertel region in Upper Austria. Lots of agriculture, not much

of a hotel industry. This was one of the reasons why I left. By the age of five I was helping my mother in the kitchen. At seven, I could make roast pork and schnitzel single-handedly. Obviously, I wanted to become a chef. Unfortunately however, a three-month internship destroyed my passion for cooking. Working in a professional kitchen was a terrible thing to experience. What I learned, however, was that as a manager you have responsibility for others. Superiors have the ability to shape lives, both in a positive and a negative way. I also learned that you shouldn't judge young people by what they can or cannot do, but by the things that they want to achieve and whether they are enthusiastic about what they do. I never wanted to just have a job; I always wanted to achieve something, leave something meaningful behind.

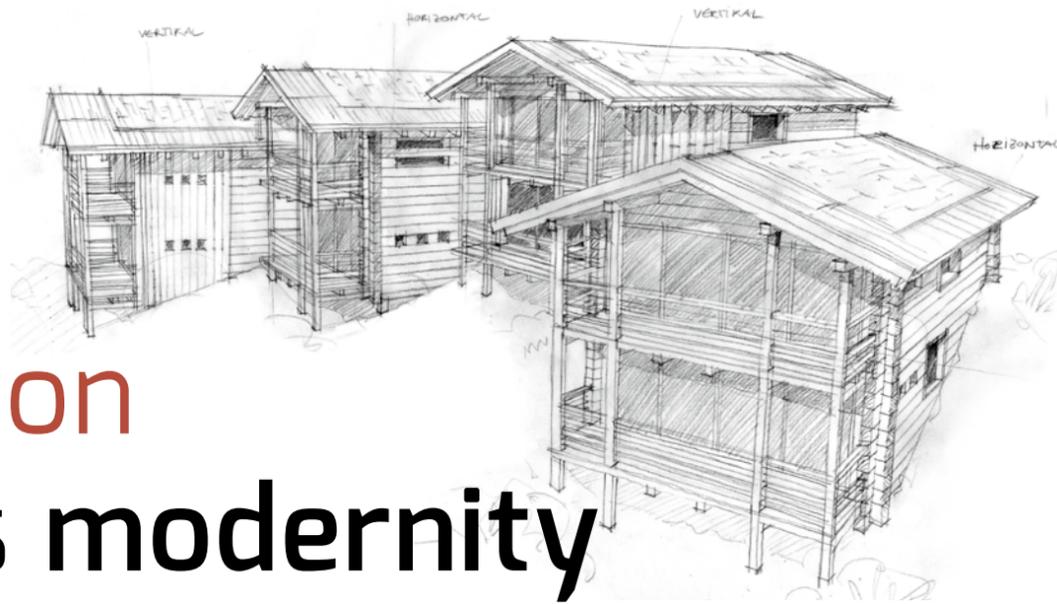
Naturally, for an Austrian who studied in Switzerland and lived there for 15 years, living in Italy is not easy to begin with. For me, Switzerland was always the benchmark for quality and perfection. You inevitably take this mindset with you and believe you can transfer it directly from one system to another. But that's not how it works. Here, you are dealing with an entirely different culture, a different mentality, different values. The first thing I had to learn was: *Ci vuole pazienza*. It

takes patience. You don't achieve anything in Italy using pressure or aggression. You have to learn to empathise and adapt. Change is easier to achieve here with kid gloves. But once you have grasped this, you get to know wonderful people who you can rely on entirely, who will be there for you unconditionally whenever you need them.

It is also important to remember that staff appreciate employers who have a specified business culture and clear guidelines. They value transparent company philosophies, and need to be able to depend on them. And that is exactly what we try to provide. Only, we don't use abstract certifications that merely create paperwork. The Sanoner family has taught me that you need to give people a sense of purpose. You need to motivate them to do things straight from their hearts. People who enjoy what they do will do it well.

The important thing at the ADLER Thermae is not the five stars. It's all about that wonderful feeling. From the moment they arrive, our guests should be able to unwind and let go. They should be free from the constraints of time and space. Together with the landscape, the architecture of the hotel and the passion of its employees, the combination is simply perfect. ■

Tradition meets modernity



Timber is a key feature of the architecture at the ADLER resorts, particularly the ADLER Mountain Lodge, which was predominantly constructed from local trees.

At the ADLER Dolomiti in Ortisei, wood is present in the impressive beams above the hotel entrance and the enormous staircase dating from 1927, which was designed by the 'star architect' of the day, Clemens Holzmeister. This is a creation that is as powerful as it is elegant. The lobby of the neighbouring ADLER Balance is dominated by mysterious room partitions, every element of which is suggestive of the trees from which they came. The lobby and bar of the ADLER Thermae in Tuscany gleam with wall panelling inspired by the Siena Cathedral. There is a constant alternation between darkness and light that is simply bewitching. In the case of the Mountain Lodge, almost the entire building is constructed from this versatile material.

Wood, wood, everywhere wood. It occupies a central role in the architecture of all ADLER Resorts. Without doubt, this is because of the valley that the Sanoner family calls home, where its main hotel is situated. Just like the Ruhr valley has its coal, Val Gardena has the forest. It is the region's treasure. The foundation of its traditions, art and commerce. Val Gardena's wood carvings, the beginnings of which can be traced back to the 17th century, have brought the region world-

wide acclaim. Its Madonnas and stations of the cross were highly sought after by churches on every continent. Its toys were extremely popular all over Europe; Val Gardena's peg wooden dolls even made it as far as England's royal court, where they were known as 'Dutch dolls'. Today, artists such as Aron Demetz from Selva and Walter Moroder from Ortisei are still making waves with wood right across the globe.

But it is not just about history. The reason why timber features so highly in the ADLER Resorts is also connected to a philosophy that is best explained by the architects Hanspeter and Hugo Demetz. The two brothers grew up in Val Gardena at a time when every alleyway still had a carpenter's and several wood carving workshops. When you couldn't walk down the street without hearing the sound of circular saws or the pounding of hammers.

'We grew up with wood', states Hanspeter Demetz. 'You carry that with you throughout your whole life'.

The two Demetz brothers helped create the ADLER Dolomiti, planned the ADLER

Balance and ADLER Thermae together with Andreas and Klaus Sanoner, and were responsible for designing the ADLER Mountain Lodge. Their fondness for 'vernacular architecture', as they call it, is visible in all of them. What they mean by this is a traditional building style that is dictated by local materials, the functional nature of the building and the environmental conditions. 'Everything comes

from the place and from what grows out of it. Nothing is thought up by experts in a vacuum', explains Hanspeter Demetz. As he points out, in the past farmers did not use architects, but despite this they ultimately succeeded in creating architecturally balanced farmhouses and barns.

Hanspeter and Hugo Demetz are sitting in the bar of the ADLER Dolomiti as they talk. Old timber surrounds them, creating a dignified atmosphere. The bar's wooden ceilings and beams date back to the plans drafted by Clemens Holzmeister, a Tyrolean architect who, from 1927 to 1928, linked the main ADLER hotel to the first new building constructed in 1905. Holzmeister was Austria's most prominent exponent of the Bauhaus movement that so popular at the time. It was in this vein that he set to work. For him, it was important to do without unnecessary embellishments and instead introduce clear structures and bright, airy rooms. He also valued architecture that dovetailed sensitively and organically into the surrounding natural environment.



Hanspeter Demetz
Architect

Hugo Demetz
Architect

The idea was to build using common sense instead of fancy yet nonsensical ideas. And yet, to nevertheless create something modern and visionary. Likewise, this was the maxim followed by the Demetz brothers when designing the ADLER Mountain Lodge. The main requirement was that as much of the lodge as possible should be made from wood. 'Using local raw materials', says Hanspeter Demetz, 'employed in as authentic a way as possible and incorporated into this amazing panorama on the Alpe di Siusi'. Accordingly, only timber grown on the Alpe di Siusi or close by would be considered for the build, with preference given to spruce, larch or stone pine.

The trees in this part of the world are extraordinary. They stand on coral dolostone, volcanic rock, marl and clays, all of which provide the roots with rich nutrients, even at great altitudes. The spruces, for example, do not form a spiral grain, because gales from the north are held off by the Alpine mountain chain. Instead, during the daytime they are caressed by mountain sun. They grow slowly and evenly, developing small branches to avoid heavy snow loads. Wood from these spruces has always been coveted by instrument makers, which is why it is also known as 'singing wood'.

Wooden houses have been fashionable far beyond South Tyrol for centuries. But timber alone does not make a building extraordinary. In the words of Hugo Demetz: 'Sure, we could have imitated a traditional alpine hut and modelled the interior on a classic Tyrolean farmhouse with a coffered ceiling. But the Sanoners didn't want that, and neither did we'. Hanspeter Demetz adds:

'Nor did we want any canopies or balconies with carvings that look like wedding cakes'.



For him, the crucial questions was: 'Form or function? Form can be very problematic, since anything that follows the zeitgeist quickly becomes obsolete'. When you drive up from Compaccio, you have to look closely so as not to miss the lodge and its twelve chalets, blending as harmoniously as they do into the hillside and the landscape. When you step inside, you are immediately struck by the warmth, charm and versatility of the timber materials.

'We were given a lot of creative freedom', say the architects. And as with their previous work on the ADLER Dolomiti and ADLER Balance in Ortisei, they were assisted by artist Marco Delago from Val Gardena, who created the eagle heads on the pillars of the veranda at the Mountain Lodge. In the stairwell, the splendid totem figure by sculptor Adolf Vallazza dominates the space. For the lobby and restaurant, the brothers came up with something particularly special: printing on the wall panels. This was a world first. A sensation. The South Tyrolean company Durst had developed the printer for tiles, and the pattern designed by Hugo Demetz was inspired by a rug.

Anyone who spends long periods at the lodge and takes a good look around will keep discovering new details. The ceiling in the lobby is punctuated by a series of graduated reliefs throughout. In the adjoining lounge, jagged recesses are set against a black background; in the restaurant, it is the printed fabric. And so it continues. In the corridors. In the



Rudolf Perathoner
Architect

This includes the third architect who was able to contribute his expertise to the project on Alpe di Siusi. Rudolf Perathoner was responsible for designing the chalets, where the same motto was repeated: wood, wood, everywhere wood. As with the main lodge building, concrete was only used in the load-bearing components set against the slope. Frame construction methods were chosen for the chalets, and no ridge beams are used, which is a building technique that was once widely employed in Alpine huts and barns.

'The idea was that the ADLER Mountain Lodge experience should be utterly unique', says Perathoner. 'There is no other high mountain pasture or collection of buildings like it anywhere in Europe'.

This surely also applies to the view from the windows, which all look out across the

natural landscape. And to the lighting. The Sanoner family specifically requested that the lodge not be too brightly lit. 'Dim light results in deeper relaxation, and people instantly lower their voices', say Andreas and Klaus Sanoner. However, 'it has to be good light, properly used'. Combined with the omnipresent wood in the ADLER Mountain Lodge, it creates an incredibly relaxing atmosphere.

'We cannot allow anything fake to enter what we do', states Hanspeter Demetz.

'Everything that the guests touch has to be real. We do not feign anything; we work with our heritage and with traditional materials. And yet we also employ new tools and techniques to carry tradition into modernity'. ■

rooms. Everywhere, wood catches the eye. For example, the view from the sauna over the Alpine pastures and mountains is admired through a beguiling horizontal slatted screen.

'We have never done anything like this before',

says Elmar Bernardi, 'so it was a new experience for us.' Bernardi's joinery firm was one of the four that carried out the woodwork on the lodge. Every board was planed by hand. Most finished to an extremely sophisticated standard. The boards for the wooden ceiling in the lodge, for instance, were hacked with a small axe and subsequently brushed to achieve more effective contours and bring out the softer growth rings. For the same reason, 'on other boards we deliberately planed in the wrong direction so that the wood collapsed, or we roughened the surface slightly with an angle grinder and then brushed it again', explains Bernardi. 'Consciously playing with the material', as Hugo Demetz describes it, has a profound effect on the lodge's atmosphere. Two thousand square metres of timber were processed and used for the interior fittings. An average football pitch measures 7,000 square metres. In the words of Hugo Demetz: 'We repeatedly tried new things, we tinkered and tested. It was a thoroughly exciting process that was a lot of fun for everyone involved'.



Native trees and their history

Hanspeter Demetz 2016

The European Larch (Larix decidua).

In the Southern Alps, this steadfast giant grows as high as the top of the tree line at 2,500 m above sea level, where only the Swiss pine is capable of keeping it company.

Larch forests are flooded with light. Meadows and pastures thrive between the mighty trunks that can grow to up to 3 m in diameter and 50 m in height.

The larch is deciduous, turning in autumn into a blaze of red and gold before its needles fall for the winter's rest.

Its timber is stronger and more durable than any other softwood. Alpine master builders and carpenters use it for load-bearing elements in wooden buildings, joiners for windows, doors and furniture. Its resin – called Lerget in South Tyrol – has been used as a natural remedy for treating a variety of complaints since time immemorial. The fragrant turpentine oils derived from it are used in many spa treatments.

The European Larch is rewarded for its generosity with a very long lifespan: the Val d'Ultimo in South Tyrol is home to three larches that are over 800 years old.

The unassuming evergreen Norway spruce (Picea abies),

often simply referred to as spruce and a member of the pine family, grows almost everywhere in central and northern Europe, thriving particularly in the cooler regions of the Alps and Scandinavia. Being a versatile tree that grows straight and fast, it is the 'bread and butter' of the timber industry. However, it darkens the forests without any consideration for others, robbing the undergrowth of light and overacidifying the soil with dropped needles, which impede all other growth apart from its own.

At the same time, it brings pleasure to people through music: a small mutation – tiny diagonal growths in the trunk wood – makes some of these trees into singing pines. They provide the wood for instrument makers. These are particularly common on the Alpe di Siusi and in the forests of the neighbouring Val di Fassa, and people here even talk about the singing forests. The famous violin makers Stradivari, Amati and del Gesù from Mantua obtained the wood for their exquisite stringed instruments here.

The Swiss stone pine (Pinus cembra),

also known as the Arolla pine, Swiss pine or Stone pine, grows almost exclusively in the Alps and Carpathians, preferring locations close to the tree line or just above it, where – often clinging onto rocks and boulders – it can still grow to 25 m in height and 1000 years of age. Between its five-needled fascicles grow the cedar nuts, the seeds of which – pine nuts – are used in the cuisine of the Dolomite valleys and for distilling schnapps. Its wood has a highly aromatic fragrance and is used for furniture and carving. Its volatile essential oils – which last for decades – ensure a deep and restful sleep.

Statues of saints have been carved in Val Gardena from stone pine wood for centuries, and the designer Pininfarina and his colleagues used it to craft sleek, luxury car bodywork shapes for decades.



ADLER MED

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3 QUESTIONS

to our SPA Expert Silvia Mittelberger,
SPA Manager at the ADLER Dolomiti

What do you suggest for regenerating our skin during the night?

Different body cells are more active at different times of the day. Skin cells do their repair work most effectively at night. Research shows that skin cell regeneration almost doubles at night, production of collagen is boosted, harmful free radicals are destroyed and cell damage is rectified. Moreover, during the night skin is more receptive to active ingredients. I therefore suggest a nourishing night cream as the Edelweiss night cream from our ADLER organic cosmetics. It is rich in oligoelements, vitamins and antioxidants, it regenerates the skin and donates a renovated vigor and consistency.

Can you give us some skincare tips for the changing season?

Changes in temperature and humidity cause our skin to get drier and flakier. To maintain its natural colour and radiance I suggest to regular peel the skin. Thereby the oldest dead cells on the skin's outermost surface are removed and the skin cell renewal is faster. An exfoliant can easily be prepared at home. As a base I suggest the ADLER Nourishing Oil, based on evening primrose oil, almonds oil, sunflower oil and castor oil. Add some salt and mix properly. Apply on wet skin, massage gently and rinse properly. After a peeling it is important to apply a nourishing cream.

ADLER SPA

Radiant eyes. What do you suggest?

The skin under the eyes tends to be thin and sensible because of missing sub-cutaneous fat tissue. This is one reason why wrinkles and dark circles accumulate here. Hydrating keeps the skin from becoming dry and flaky. Eye creams should absorb fast so that they do not run into the eyes. Apply by gently tapping the cream onto the lower eyelid skin starting at the inner corner and moving outward around the crow's feet. If you are especially concerned about the skin around your eyes, you should give this area special attention for example with the ADLER Excellence eye treatment with vegetable melatonin, an effective anti-aging treatment that leaves your skin radiant and elastic.

Tripadvisor

To start wisely the new "working" season I decided to grab a week-long health/detox/weight loss package at the ADLER Balance. The results were beyond expectations. Great team of doctors, great integrated food/health and sport program and the Spa is one of the best I ever visited. The Balance diet and program was very healthy and I ... haven't starved, but achieved amazing weight loss results. Everything at Adler is at the highest standard. (...)
Absolutely recommended, best hotel in the Italian Alps.
eutraveller001



Natural and purely organic

Our cosmetics are free from preservatives and chemical colourants and contain only herbal, animal-derived and mineral ingredients, as well as emulsifiers of plant origin and plant lipids. All products and more tips can be found at www.adler-shop.com

Adolf Vallazza

A conversation with sculptor Adolf Vallazza from Val Gardena, who created the ADLER Mountain Lodge totem.

Ortisei, Strada Sotria 6, rear entrance. This is where Adolf Vallazza has worked for half a century. You enter up a set of narrow wooden stairs. What awaits at the top is unbelievable. There are some 900 works in Vallazza's studio. They are tightly packed together, magical sculptures that are reminiscent of people, animals and mythical figures. Chairs like majestic thrones with rigid geometric forms. Patterns of leaves, flowers, trees, instruments, houses and stars are all recognisable. And then there are the totems, of course. His trademark. Totems everywhere. Thin and chunky, long and wide, often featuring jigsaw-style puzzles of interlinked wooden pieces, which sometimes appear like stairs, waves or hill chains.

In the midst of this wild wonderland of figures and forms, Adolf Vallazza sits on one of his opulent chairs and smiles. He is a slim, unassuming elderly gentleman, with silver streaks in his hair, who talks in a passionate and inspiring way. In fact, he is just as passionate and inspiring as art critics have made him out to be. Vallazza's works, one movingly noted, encapsulate the world of South Tyrol's mountains, its animals, the people, their hard work and their customs. They are as bewitching as the Dolomites. Vertical geometry. The loud expression of rock. Just like Vallazza's art. The critic finishes with the following sentence: 'With Vallazza, we remain faithful to our time and preserve that most precious of human gifts: the understanding that there are things that are bigger than us'.

Interview

“Art comes from ability”

Mr Vallazza, can you explain your fascination for totems?

Vallazza: That's not difficult. Totems are ancient symbols. They were the first figures that people used to express their connection with natural phenomena. Totems harbour our perception of the world, and of mysticism, legends and folklore. They are therefore archetypes; they transport us directly back to ancient times.

What led to you making the totem for the ADLER Mountain Lodge?

Vallazza: People have known for decades what I do. Anyone who needs a totem goes to Vallazza. But I never expected a commission like this. When the Sanoner brothers asked me to do it, I asked how big they wanted the totem to be. They said 15 metres tall. You should know, I was already 90 years old at this point. I asked them whether they couldn't have come to me a little earlier.

Fifteen metres sounds like an impossible challenge for a 90-year-old...

Vallazza: It was strenuous, but not impossible. In the end, I worked on it for half a year. Even though it was sometimes difficult, I always said to myself: You will finish this totem.



Val Gardena may be famous for wood carving, but more with regard to figures of saints rather than totems.

Vallazza: Totems weren't the first things

I made when I started carving figures at the age of five. After finishing school, I went to study with Val Gardena's best wood carver at the time. And I also earned my first big money making figures of saints. It was good business back then. You could afford to build a house from carving. And don't forget, you learned the craft. Craftsmanship is the foundation on which the house is built. Art comes from ability.

And how did you get from ability to art?

Vallazza: I had married young, and soon after had three children. I worked tirelessly. But the religious commissions increasingly caused me to suffer. Particularly after I had seen the first exhibitions from artists such as Mario Marini and Henry Moore. I could sense the energy and the challenge of what you could do with wood outside the craft trade. African art also inspired me greatly. It was fascinating. Consequently, in my free time I attempted to find my own mode of expression. It was a hard, uphill struggle, not least because I gained no recognition for it in Val Gardena.

Why did you put yourself through all that?

Vallazza: The talent was in my blood. My father was an ornamental ironworker. My grandfather was the famous painter Josef Moroder-Lusenberg...

...who is considered one of the leading exponents of the Tyrolean panorama, alongside Franz von Defregger and Albin Egger-Lienz.

Vallazza: I grew up with the paintings my mother inherited from him. I admired my grandfather enormously. His work influenced me a great deal, and motivated me to paint myself. The same was true for my brother, who has become a well-known graphic designer, painter and illustrator. My four children are likewise very artistically talented, and all apart from my son, who is a

psychiatrist, work in the artistic field.

So is it all a question of genes?

Vallazza: Of course you can't fully explain it. Nobody said to me: 'You must become a sculptor'. And yet I felt this irresistible urge. You do what you have to do. That is the purpose of life. Only then will the right things happen. That is how I eventually came to use old timber. When I started working with reclaimed boards, people said: 'Now Vallazza has gone completely mad'. But for me, that was the big transition as an artist.

Can you explain this a bit more?

Vallazza: When you sculpt from a tree trunk, you take material away. As Michelangelo did with marble. The material is subjected to the will of the artist. With old boards, I am working on materials that have already been given a form, an identity, by people, nature, weather or animals. Old wood is steeped in history and stories. It is alive; it represents birth, growth, death, resurrection...

...or the power of the soil, the energy of the earth, warmth, protection, day and night, the seasons, the rhythms of life. I could go on forever...

Vallazza: ...and all of that requires care and sensitivity. You have to enter into a dialogue with the material. You have to accept its history.

Art critics rave about how your works convey a sense of what the old wood has 'experienced' to those who view them. They say you even get a feeling for the hard work on the mountain pastures, the exuberant spirit in the inns, for life in the Dolomites.

Vallazza: Wood is the most important element in Val Gardena. For us, there is no life without wood. And I see wood and recognise its history. I use the grain, the worm holes, the cavities, the traces of weathering, the discolouration. When you have old barn timber, it is tanned by the wind and weather, suffused with the



sweat of the animals. It is scarred by hoof marks, nails, bore holes. In boards taken from the interior of a mountain farm parlour I even found several of the farmers' teeth.

You are considered the Giacometti of wood sculpture, the Picasso of the totem. You are renowned as an artist around the globe. Why did you never leave Ortisei?

Vallazza: I can only work here, in this building, in this studio, from where I have a view of the Sassolungo. The mountains always had a profound effect on me, even in my childhood. Even then I was so connected to the landscape that I never wanted to leave it. A fellow artist once offered me his studio in Milan. I couldn't work there. I just couldn't. Impossible. You will always find allusions to the mountains, their wild, pointed summits, and to their myths and legends in my sculptures, even in the thrones and totems.

your work and planned a solo exhibition with you, couldn't persuade you to leave South Tyrol?

Vallazza: It is enough for my art to be shown all over the world. Deep down, I was always connected to the rural world of my valley. It was exactly the same for my grandfather. Painting was

his life, wood is mine. For me, wood is everything: my soul, my heart, my mind, my history. Wood and I are one; we have become grafted together. It is like breathing.

What makes you particularly proud?

Vallazza: My large works. To be able to create these monumental artworks was the best thing in the world. The totem for the ADLER Mountain Lodge belongs in this category. Unfortunately, I am no longer able to create such large works of art. I can't manage it physically.

Should we worry that you are going to retire now?

Vallazza: No, no. I'm a workaholic. Working has always brought me pleasure. I am far from done. I still have so much to learn. I always need to be going forward. Creativity is wonderful, and always needs motivation. That is my strength. My drawers are full of sketches. But I won't be able to use them all. I would need to live to the age of 300 years for that. ■

Adolf Vallazza
in his atelier

Adolf Vallazza

is born in Ortisei on 22 September 1924. He attends the Gymnasien (grammar schools) in Merano and Bolzano. His studies with the sculptor Luis Insam-Tavella are interrupted in 1944 when he is conscripted for military service. After the war, Vallazza opens a wood carving studio and specialises in figures of saints and the stations of the cross. In 1953 he marries Renata Giovannini. The couple go on to have four children. His first exhibitions are held in 1958. The artisan becomes an artist. He creates his first big works for public buildings in Germany and Italy. The book 'I Legni di Vallazza' (Vallazza's wooden works) is published in 1973. He undertakes work for private individuals and companies; renowned museums in Italy and abroad acquire his works. 'I totem di Vallazza' (Vallazza's totems) is produced between 1983 and 1984 together with photographer Mario De Biasi. In 1993, the artist has a formative encounter with the New York art critic and Guggenheim curator Fred Licht, who Vallazza deems to be one of the preeminent sculptors of his generation.



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ADLER Mountain Lodge

ADLER Friends spring-offer from 11.05.-01.06.2017

Enjoy the stillness of the Alpe di Siusi with our special ADLER Friends offer:

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- 1 peeling and 1 body pack of your choice
- 1 ADLER facial treatment

For this offer you need **360** ADLER Friends points per person.

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- Book a **short stay** (Sunday-Thursday) and pay only the **price of the weekend!**
- 1 ADLER Relax Massage **free**

For this offer you need **270** ADLER Friends points per person.

Magic Christmas ADLER Friends from 26.11.- 07.12. and 10.-21.12.2017

During the cold season pamper yourself with a regenerating stay at the hot springs of Bagno Vignoni. Abandon your body to the gentle movement of the fuming thermal waters and enjoy their magical scenery and healing power with a:

- reduction of **€ 50** on a **weekend, short stay, midweek** or **week stay**
- 1 ADLER Relax Massage for **free**
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For this offer you need **170** ADLER Friends points per person.



ADLER Dolomiti

ADLER Friends Kids offer from 14.05.-01.06. and 05.11.-30.11.2017

ADLER Friends Kids between 2 and 14 years stay **free of charge** during short stays and midweek stays. (Offer valid for children staying in the room with parents paying two full rates).

You need **200** ADLER Friends points per child.





100 Years “Amore infinito” – Ortisei once again hosts a stage finish of the Giro d'Italia

25.05.2017
Ortisei - Val Gardena

Milan, over a century ago. It is 2:53 am and, for the first time in Italian history, some 127 cyclists are preparing for the big race. Several days later, Luigi Ganna is the first to cross the line on a gearless bike weighing 15 kg. The legend of the giros is born, and l'amore infinito, the Italians' endless passion for cycling, remains unabated ever since. On 25 May 2017, over a hundred years later, the 100th edition of the biggest Italian cycling event will bring racers back to Ortisei. Covering a full 137 km through the majestic landscape of the Dolomites, this spectacular race stage is a real highlight for the many visitors who come to watch.

www.giroaditalia.it



Granfondo del Brunello

08.10.2016
Montalcino - Siena - Tuscany

Mountainbike Race. Since a couple of years the Granfondo di Brunello in Val d'Orcia has become one of the final appointments of the MTB season for many of the Italian bikers. The itinerary involves now a distance of 63 km and 2.000 metres of height. Maximum 1.000 bikers may participate.

www.gfbrunello.it



Alpe di Siusi Half Marathon

02.07.2017
Alpe di Siusi - Dolomites

21 kilometres, an elevation gain of 601 metres and 700 starting places are the key figures for the 5th Alpe di Siusi Half Marathon. Nestled amidst the UNESCO World Heritage Site of the Dolomites, the Alpe di Siusi Half Marathon offers a unique experience in nature and is a sporting challenge for recreational athletes and professionals alike.

www.running.seiseralm.it

Mille Miglia



18.-21.03.2017
San Quirico - Tuscany

Fancy cars, sputtering motors, thronged streets and a whole host of celebrities. What began as the dream of four young men in Brescia has today become the epitome of Italian open-road endurance racing. Mille Miglia, or 1000 miles, are covered by motorists in vintage cars on the dusty route from Brescia to Rome and back. Most of the vehicles were developed by car manufacturers such as Ferrari for the World Sportscar Championship in the 1940s and 50s. Today, the Mille Miglia has become a meeting place for classic car enthusiasts from all over Europe, and is celebrated with great pomp and Italian spirit.

www.1000miglia.eu

Swing on Snow

19.-26.03.2017
Alpe di Siusi - Dolomites

Alpine music festival: traditional folk music featuring jazz, soul, pop and classical music.

www.seiseralm.it/en

UNIKA

*Sculpturing
and wood-carving
exhibition*

31.08.-03.09.2017
Ortisei - Val Gardena

Each year, the sculptors of Val Gardena display unique, individually crafted works at the Unika Art Fair.

www.unika.org

The Great Century of Sienese Painting

18.03.-30.08.2017
Montepulciano - San Quirico
d'Orcia - Pienza

A large exhibition in three culturally rich towns in the province of Siena. The event will celebrate the 20-year designation of Pienza as a cultural UNESCO World Heritage Site, as well as the inscription of Val d'Orcia as a natural UNESCO World Heritage Site. The exhibition will be devoted to Sienese painting from the 16th and 17th centuries.

ilbuonsecolodellapitturasenese.wordpress.com

Orcia Wine Festival

22.-26.04.2017
San Quirico - Tuscany

For all those with a passion for the enological wonders of the Val d'Orcia, this is an event not to be missed. It is a unique occasion which features a variety of events introducing the excellence of DOC Orcia.

www.orciawinefestival.wordpress.com



Festa dell'Olio

06.-09.12.2017
San Quirico d'Orcia - Tuscany

This is an opportunity to taste the new season's extra virgin olive oil. Enjoy *bruschette* in a convivial atmosphere with live music and street theatre performances.

Dolovino on Snow

03.12.2017
Alpe di Siusi - Dolomites

A different kind of wine tasting: Enjoy 60 top-class South Tyrolean wines and regional specialities, and experience the pure magic of the mountain, travelling on skis, toboggans or on foot from hut to hut.

www.seiseralm.it

IN TUSCANY

Umbria Jazz
07.-16.06.2017
Perugia

'La Luminara'
16.06.2017
Pisa - Tuscany

Palio di Siena
02.07. and 16.08.2017
Siena - Tuscany

*The 'Tartufo Bianco'
of Val d'Orcia*
November to December 2017
San Giovanni d'Asso - Tuscany

IN THE DOLOMITES

Dolomites Horse Show
06.-09.07.2017
Selva - Val Gardena

HERO Südtirol Dolomites
17.06.2017
Val Gardena - Dolomites

Sellaronda Bike Day
25.06.2017
Val Gardena - Dolomites

*Traditional Market
'Sagra Sacun'*
09.10.2017
Ortisei - Val Gardena



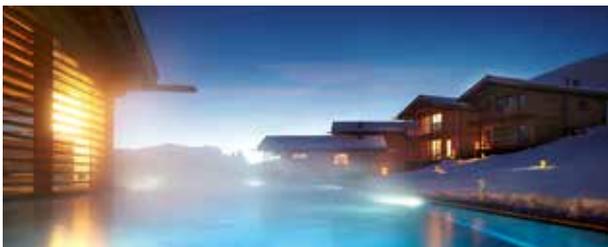
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