

— *Drinkscape: An analytical method for the*
study of productive rural villages. —



POLITECNICO DI TORINO
Faculty of Architecture
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**Drinkscape: An analytical method for the study of productive
rural villages.**

MASTER THESIS

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*All the images and drawings are made by the authors except the ones that are indicated.

// ABSTRACT:

The Drinkscape workshop took place in Yubune area of Uji, in Japan, this area is located between two ancient capitals, Kyoto and Nara and is recognized by the production of tea and rice but stands out for the landscapes that the tea plantations produce (cataloged as UNESCO World Heritage); each one of these landscapes

tells a history filled with a lot of tradition and culture.

This thesis aim is to study the main concepts of the Japanese parcels and the current dynamics of urban transformation that can be recognized and reused, The goal is to make an analysis that identifies the forms of urbanization and that can interpret the historical condition of Yubune.

In the development of the thesis, we recognized the impact that the housing plots had in the past and consequently reveal how we can work with them to propose a new urban mixture; taking into account the historical context, and seeking the benefit for the people and their economy.

The goal of the project is to interpret the spirit of the traditional architecture and consolidate a new type of architectural

language that can recuperate the old one making it re flourish and at the same time become an important part of the village. The new architectural language should have the power to complete the existing one and offer a special role to nature highlighting it.

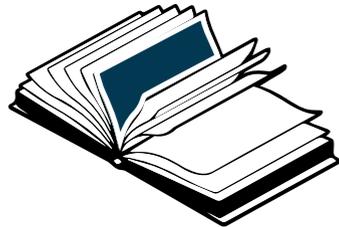
The intention of this intervention is the regeneration of the villages to encourage people to visit the tea plantations and gets to know the importance of these production processes.

Finally, the starting point or base of the project was deciding to develop a system of reinterpretation of spaces in an urban and suburban scale in the village of Yubune (taking into account Yubune Gonose and Yubune Hakayama) in order to create norms and codes that become planning tools to intervene the village in some specific scenarios always, respecting the heritage.

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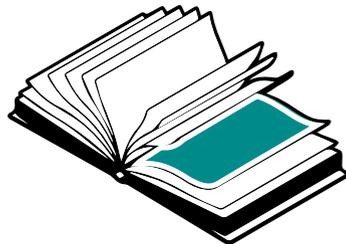
The first part is composed
by the Common Part

by: Mattia Salvatore
Laura Muñoz



The second part of the
thesis is an Individual Part

By: Laura Muñoz



// COMMON PART

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// DRINKSCAPE EXPERIENCE

1.1 The team - Introduction

The Drinkscape program is promoted by the Politecnico di Torino, DAD and DIST Departments (PoliTo) in collaboration with Kyoto Institute of Technology (KIT) To make a strong connection between two cultures with many differences but, at the same time with common interest the study of architecture and urbanism.

The team was composed by Six students from the Politecnico di Torino who are attending diverse master's degrees programs, together with 13 professors, with

the propose to make up a multidisciplinary team that can be able to have several perspectives and visions not only in a educational way but most importantly being able to construct a cultural frame that involves people and their heritage.

From the very beginning all students shared the common interest of investigating and understanding an unknown culture that have been respectable and very fascinating for hundred of years in the following aspects: Urbanism, Architecture, Design encouraging the exchange of information and establishing new ways of teamwork with the ideal that each member of the team contributes their experience but most importantly their perceptions in the case case study we were working together with a common goal:

Understanding and approaching the heritage of each culture respecting 'the past' and using the design as a tool of reinterpretation and respect for the preexisting architecture, to provide useful tools for the rebirth of the two sites.

Understanding and approaching the heritage of each culture respecting 'the past' and using the design as a tool of reinterpretation and respect for the preexisting architecture, to provide useful tools for the rebirth of the two sites.

Members of the team

Professors:

Kyoto Institute of Technology Coordinators: prof. Kazue Akamatsu; prof. Eizo Okada; prof. Yoshiro Ono; prof. Shigeatsu Shimizu.

Politecnico di Torino Coordinators:

prof. Claudio Germak; prof. Marco Santangelo.

Tutor team:

prof. Silvia Barbero; prof. Mauro Berta; prof. Andrea Bocco; prof. Marta Bottero; prof. Marco Bozzola; prof. Claudia Cassatella; prof. Massimo Crotti; prof. Beatrice Lerma; Dott. Marco Marco Gazzoli; prof. Bianca Maria Rinaldi; prof. Davide Rolfo; prof. Michela Rosso; prof. Mauro Volpiano.

Students POLITO:

Master degree of Architecture for sustainable design: *Mattia Salvador, Laura Muñoz*

Master degree of Landscape: *Vittorio Urso, Noémi Juhász*

Master degree of Systemic design: *Asja Aulio, Eva Vanessa Bruno*

Students (KIT)

Ayaka Ota, Chika Yamade, Haruko Arai, Kana Watanabe, Miori Abe, Namiko Araki Rinko Mitsui, Shin Okamoto, Yumi Goto

1 // DRINKSCAPE EXPERIENCE 1.2 PoliTO-KIT, working together

The propose of this workshop was to explore and analyze different backgrounds that characterized two situations in parallel, the Italian in Langhe-Roero-Monferrato and the Japanese in Yubune area Uji to establish a relationship, whether they have a connection or not the aim is to discover it.

The efforts have concentrated on the supply and consumption of these two urban and rural areas and focus in particular on the increasing cultural value of productive landscapes and traditional agricultural

practices involving the preservation of the heritage and encouraging understanding what makes so special these two places. The aim of the program is two-fold to address and respond to the context's specific conditions and challenges, and to help configure common activities for a renewed territorial development agenda.

We will investigate the relationship between human wellbeing; the way buildings are designed to foster new behaviors, the redefined role of architecture in relation with the food issues, in terms of production, provision, consumption and their location and establishments, also for hand down the culture of the production.

Considering the relation between the urban and the rural environment with the focus on resilient development, environmental protection and the optimization of

resources. The idea was to analyze two places that have such an impact on the culture of these two countries through a multiscalar and multidisciplinary approach, involving the exploration of landscape, buildings, infrastructures, natural resources, and culture in two types of the cultural landscape. The Drinkscape program was developed through a set of activities that includes a visit to the area in Yubune (Japan) to make recognition of the place, the landscape, and tea production.



“Giving coherence and organization to the jumble of buildings, streets and spaces that make up the urban environment” .

G.Cullen, “The concise townscape”, London: architectural press, 1961.



Photo 1

1 // DRINKSCAPE EXPERIENCE

A. Storytelling

1.3 Travel Diary _ The experience

The design studio started with some webinars, readings and some conversations to allow an exchange between the Italian and the Japanese side. This type of meeting has been carried out, with a multidisciplinary approach among professors and students 360-degree research on the production, supply, and activities related to wine and tea. Also, how these plantations have modified environments and the architectural characteristics for the entire area of influence. The Webinar meetings were composed of lectures and expositions about

3 main themes of investigation to describe in a deeper way the two realities: Architecture, Landscape, and Systemic design. The goal of this webinars was to prepare both teamwork about the subjects we were going to treat before the site inspection, these webinars were scheduled for the end of February 2019 for the Japanese project area, and the end of September 2019, for the Italian site. This method was very interesting and useful for the physical and cultural distance that exists among the parts. Has permitted to have personal visions and scenarios about the area that once arrived on the interest areas they could have been distorted and further modified or confirmed.

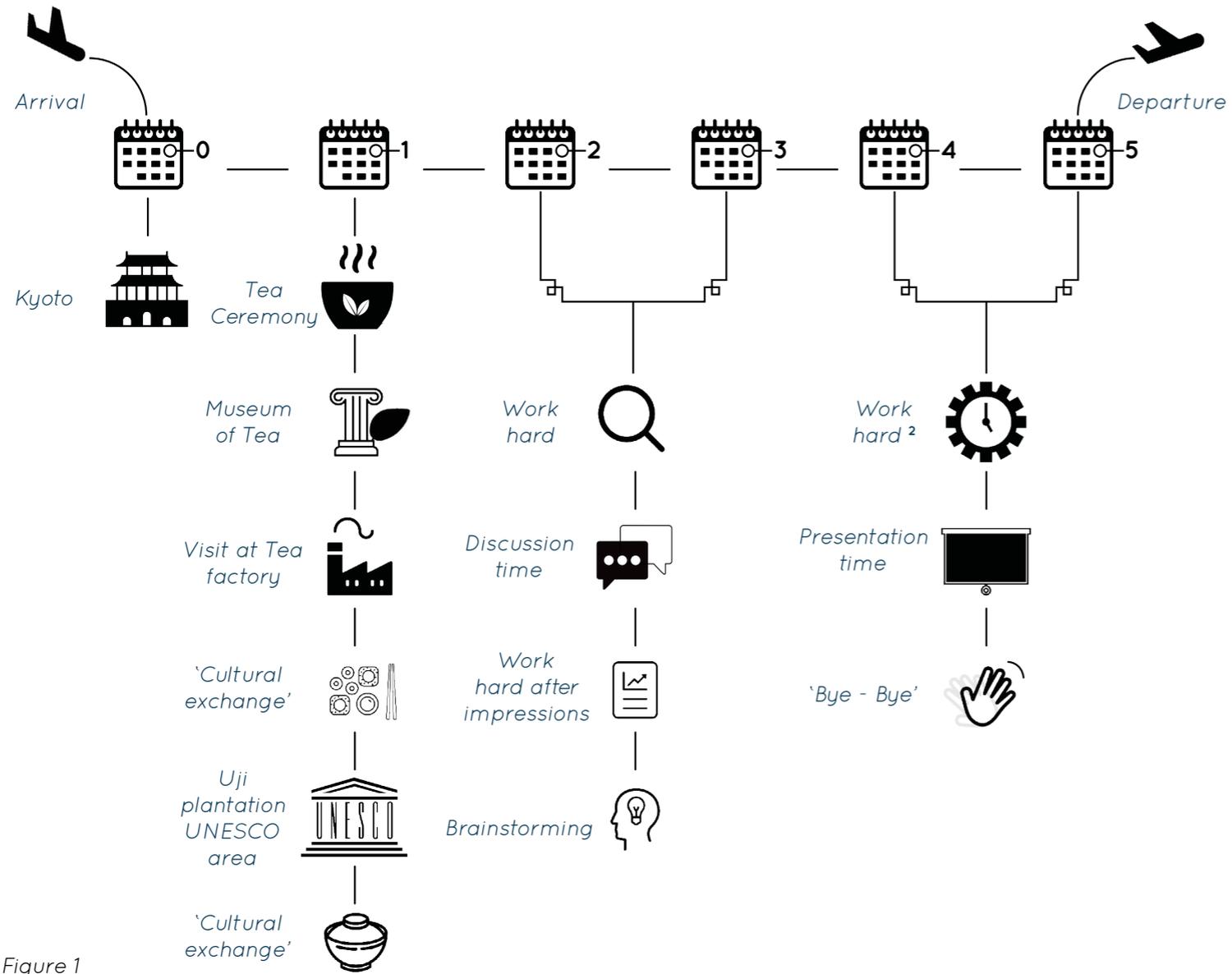


Figure 1

Day 1
27 February 2019

First Steps:

Tea Tour and Tea Ceremony

On the first day we meet at the main gate of the Kyoto Institute of Technology at 9:00 am Sharp to began our journey, the first stop was the Tea Ceremony House in Uji City,

In this place they serve Tea with seasonal sweets, the idea of this experience was to enjoy and learn about the traditional way of making and drink tea, while the Japanese people explain every step of the ceremony and make us part of it. The building was composed of two buildings, the Sankyuan Uji Tea Laboratory and the Taihoan (Uji City Municipal Tea Ceremony House).

The Sankyuan Uji Tea Laboratory have some

objects exhibited such as letters, teapots, tea utensils, and Uji millstones of various regional daimyo warlords, which have been passed down by the family of Kanbayashi Sannyu, a teacher of the tea ceremony in the early Edo Period (1603-1868), who served tea to the Shogunate (Emperor).

Afterward, we headed to Mr. Koichiro Yamamoto's house, that before was a tea production establishment and nowadays is a museum full of antic Tea instruments and each of them tells us history. Must of the tools are remains of the ancient tea production that Mr. Koichiro Yamamoto uses to command.

Nowadays he had become a Tea Master; A tea master is to tea what a sommelier is to wine, is an expert that can identify the drink's origin, aromas, texture to identify if the Tea has a good quality or not. Moreover, we



Photo 2

visit Mr. Harumatsu Kanbayashi fabric and see a video of the tea production process and taste homemade Matcha Tea, consequently, we move towards to Uji Sou Kokoro a typical Japanese restaurant that serves dishes that combined a lot of magnificent flavors and put them into small pieces, as a result, a big dish with different appetizers in it.

Moreover we Visit Yuyadani district in Ujitawara Town, Japanese people called it “the birthplace of Japanese green tea” this place is surrounded by unspoiled nature and decorated with a long history also is protected by the UNESCO, because of the landscapes of Tea that surround the town additionally it was designated and registered as the first of the Scenic Property of Kyoto Prefecture.

This tea field ^(photo 3) is used in many different tea places as a promotion in Kyoto. It takes

between 10 and 15 minutes to walk there from the nearest bus stop “Wazuka Takahashi”. Among the tea fields, there are new and old houses surrounded by cherry blossoms and tea fields that go through winter in spring. We visit some specialized Tea stores, one of them have a tradition Tea temple and the owner gives us a tour and explain each detail of the ceremony and it’s meaning.

Last but not least, we had a dinner, both students and professors that is called Shishinabe and consist in having a big cooking pot in the center of the table with boiling water and add Miso, a 21 traditional Japanese seasoning produced by fermenting soybeans with salt and koji, together with some vegetables and meat all cooked in the pot, the result was an excellent soup for the season; all this in a typical house that the district of Yubune allow us to stay for 1 night it is called Yubune village house.



Photo 3

Day 2-3
28-1 February 2019

Second and third step:

Interviews & surveys

To sum up, the second day was all about doing the recognition of the area, surveys, and interviews with the locals. Our principal interest from an architectural view was to know more the antic houses and how they were composed; thank the survey we also were able to identify the different elements that make up a traditional Japanese factory house.

That day we divide the work into the respective groups of interest; in our case, we focus more on these aspects typology, parcels, house function, barriers, paths,

building status, distances between the houses and their surroundings. In other words what we were trying to do was “Giving coherence and organization to the jumble of buildings, streets, and spaces that make up the urban environment”¹.

Therefore we were very interested in the visual of the landscape and the first impressions we had of the village, finally we had a general discussion in which both professors and students have to choose a word that was able to describe their perception of the place the first words that were chosen were: story, versatile, traditional, order, experience and then other words come like monkey, scale, chain.

Overall the discussion was really interesting and productive for us, thus it makes us understand which was the main structure that compound the village in terms of

¹ G. Cullen, *The concise townscape*, The architectural press, London, 1986.



Photo 4

elements, its clear that the visual impact that both tourist and locals have of the village is essential for us to make decisions about the intervention that would take place later.

*Day 4-5
2- 3 February 2019*

Fourth and last step:

Preparation & Presentation.

The last two days consisted in putting together all the knowledge we gathered from the people that live in the village, the professors and our perceptions, plus the survey we make in the site measuring, asking and taking photos and every time that we inquire more we understand that like every other culture, Japanese culture

had their standards of space for them the inner spaces are very important, they focus on having the open spaces inside the houses and this only result more interesting at the eyes of an occidental viewer.

Furthermore, the main objective of this last stage was creating questions and answers according to the necessities we discover in the survey of the village, at this moment we have only one question clear; *Does these villages have the same characteristics that the other ones that are in the same district?.*



Photo 5

1 // DRINKSCAPE EXPERIENCE

A. Storytelling

1.4 Perceptions

During the Drinkscape experience we develop a study method that consists of two steps to analyze the village and its surroundings:

First step: discuss external impressions that were generated in webinars and individual researches.

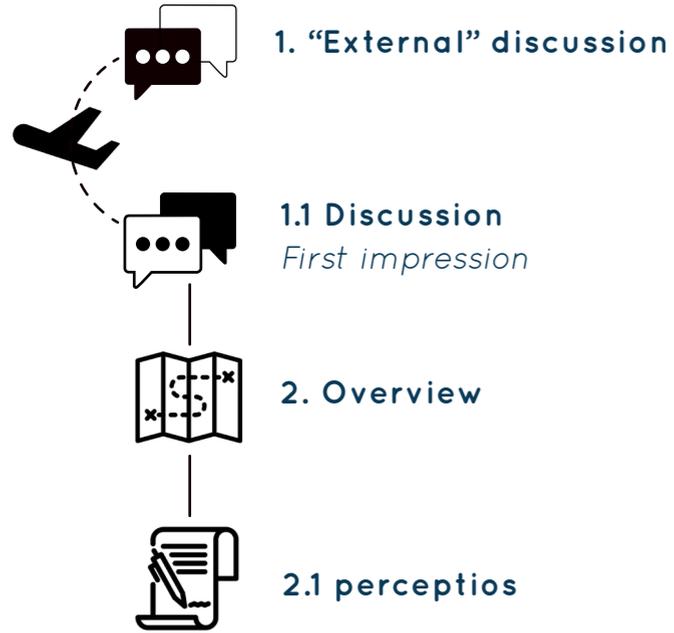
The overview's itinerary was fundamental to understand and remark what we discussed for several weeks, during the meetings and WEBinars between Italian and Japanese teams, before our departure; we make an

initial comparison between the two places (Cellamonte and Yubune) and we throw out some key points and make up some conclusions. Later when we arrived on the site we understood that these aspects needed to be rediscussed; redirect the focus of investigation on the site inspection and take advantage of our first impressions and first sketches.

Second step: Field research, consists of the generation of some kind of **Journal** on which we described our first impressions with drawings or words to describe things that are not easy to perceive at first sight but needed to be drawn to recognized some patterns that could be repeated around the village.

Visiting the site help us, because we could analyze and focus on aspects that were not perceivable from the distance thus we were

// Study method



not able to touch, to smell and or ask the people which was the actual situation of Yubune, and above all ask about the history of the place, which makes us rethink the objective of the investigation.

In order to do the analysis, we approach the situation in two ways, first making drawings

of every particularity and second using words that described that particularity, according to *Gordon Cullen* in *Townscape* that is one of the main books on which we have been inspired to do this analysis there is visual art contained in the arrangement of buildings and their surroundings, meaning: roads, stairs, street lights, trees, water, and the entire environment.

The idea *Gordon Cullen* has was describing the city on a physical visual to recognize the physical form of a city to discover the shapes a city has and also understand the impact that can have on the people, which is in fact what we are trying to do on the initial part of the analysis.

For architects, designers, and planners shapes, forms, appearances, and impressions are essential to capture the emotions that the observers may have, it

plays an important part in understanding the role that every place represents in the city and our specific case in the village because as *Gordon Cullen* described in his book "*the city is more than the sum of its inhabitants*"².

The physical form of urban space has the power to influence the way people behave and determined the quality of the city by analyzing the number of urban spaces that exist on it.

The thought of *G. Cullen* focusing on how is possible to increase the appropriation sense in an individual, operating just on shapes and materials. He starting to reason about the creation of open spaces but enclosed, defining Enclaves or Enclosures.

In that sense, he introduces the concept of 'external rooms', a protected and enclosed

spaces different from the outside that seen the chaotic characteristics of movement zones. These spaces are based therefore, on the concept of quiet and humans dimension. In that series of enclosed areas, the concept Above, Belove, Here and There takes on a different meaning and sensation in the individual.

For instance Above, intends beyond a normal level, a feeling of authority and privilege, or the terms Belove a sensation of protection and privacy, here and there instead.

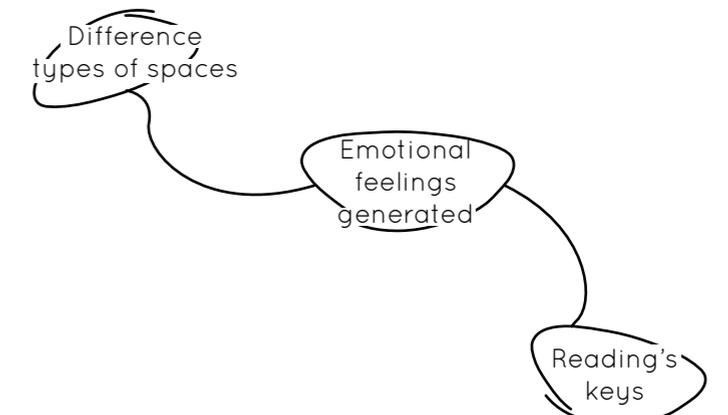


Figure 2

²G. Cullen, 'The concise of Townscape', 1961.

(Figure .2)Taken from: G. Cullen, 'The concise of Towns-

The scheme that he uses like a grammatical vocabulary is not a system for problem-solving but permitted to understand what is the entity of the problems to define a correct solution for that specific problem. That approach aims to read the urban characteristic that he called 'mute signals'. The advantage of that system is the ability to realize which city speaks with us, with those signals.

That signs are very important because they are the answer to the main question of a citizen: 'Where I am?' and 'What do I belong to?'. For those reasons to answer these questions the designer must have a 'visual language', based on:

"The concept of "mute signaling"

The creation of a "visual vocabulary"

A "grammar" for the usage of that vocabulary"³

Cullen recognizes also in the organization of the space as the first move of the designer, for cataloging the phenomena in an 'urban atlas'. In his vision, he imagines a column of performances connected to concepts like : awareness, atmosphere, character, temporal structure, possibility to manipulate spaces and sensations.

In the upper part, therefore, the three different dimensions in which space operates: the first the physical aspects: distance, width and height; after that the dimension of time and at last the atmosphere of the space. The result is a matrix with which we can define what he calls 'elementary atlas'.

³ G. Cullen, 'The concise of Townscape', 1961.

"If we consider atlas like a library of 'visual words', the organization is the art to put together a word with another for obtained a statement about the problem of the project"⁴.

G. Cullen gives us a list of concepts that the designer has to investigate and obtained if he wants to design a city and his spaces under the point of view of the perceptions by humans:

Visual closed

Deviation

Projection and regression

Singularity

Punctuation

Reducing

Fluctuation

Waving

Closed spaces

Infinite places

Abyss

Divisions

Exposures

Intimacy

Geometry

Multiple use

Relationships

Scale

⁴ G. Cullen, 'The concise of Townscape', 1961.

Finally, the following drawing of the overview's itinerary and analysis are based on the description theory of Gordon Cullen, we make an internal differentiation of the village, divide them into three areas, passing from the oldest to the most recent one, individuated by the rivers' paths.

Area 1

From the traditional Japanese house in which we were hosted, the path goes into an ex-warehouse and productive complex to the main house of Maeda family, one of the two most important families of Yubune, and also the owner of many village properties.

An area characterized by a deep relationship with traditional aspects, as if time had stopped.

Area 2

A transition part, with many additions, composed of contemporary materials and furniture, facing traditional Japanese houses.

A transition area between the two sides of the Watsuka rivers, between the oldest and the newest part.

Area 3

The last area of expansion is where there are many contemporary houses, and we notice that in this part the houses were constructed with different materials and new forms of construction.



Figure 3

JOURNAL “SPACES”

The conventional spaces that occidental city are usual to have, a metrópolis or little villages without distinction , like squares, a large area) where people meet each other or doing events, are an important difference between West and East.

Also in the last decades, when Japan started the relationship with Western culture, there have been so many attempts to establish western-style spaces, that have been transposed by Japanese like unintelligible spaces and for that intended to become unused spaces.

What we can call public spaces in Japan, and in particular in Yubune, are principally gardens and temples. With a prevalent position, on the side of the hill, the holy

temple of Yubune dominates the whole village, connected by stairs at the main road. In Yubune there are many other holy places, individuated with portals, headstones and sacred shrines that fused with nature, environments and tea plantation, positioned on the sides of the hill that surrounded the valley.



Figure 4

“ANTHROPIZATION”

“ANTHROPIZATION” The environment was deeply modified by tea plantations, contributing to shape the identity of Yubune, with a broader point of view, of the whole Wazuka area, to obtain the title of UNESCO world heritage site.

This direct relationship with the productive area and his supply chain are one of the main characteristics, of this place and that is also present in Langhe, Roero and Monferrato areas. finally, the architecture spaces are deeply influenced by repetitive rhythms and shapes (Figure 2), with a particular composition of spaces needly in daily life.

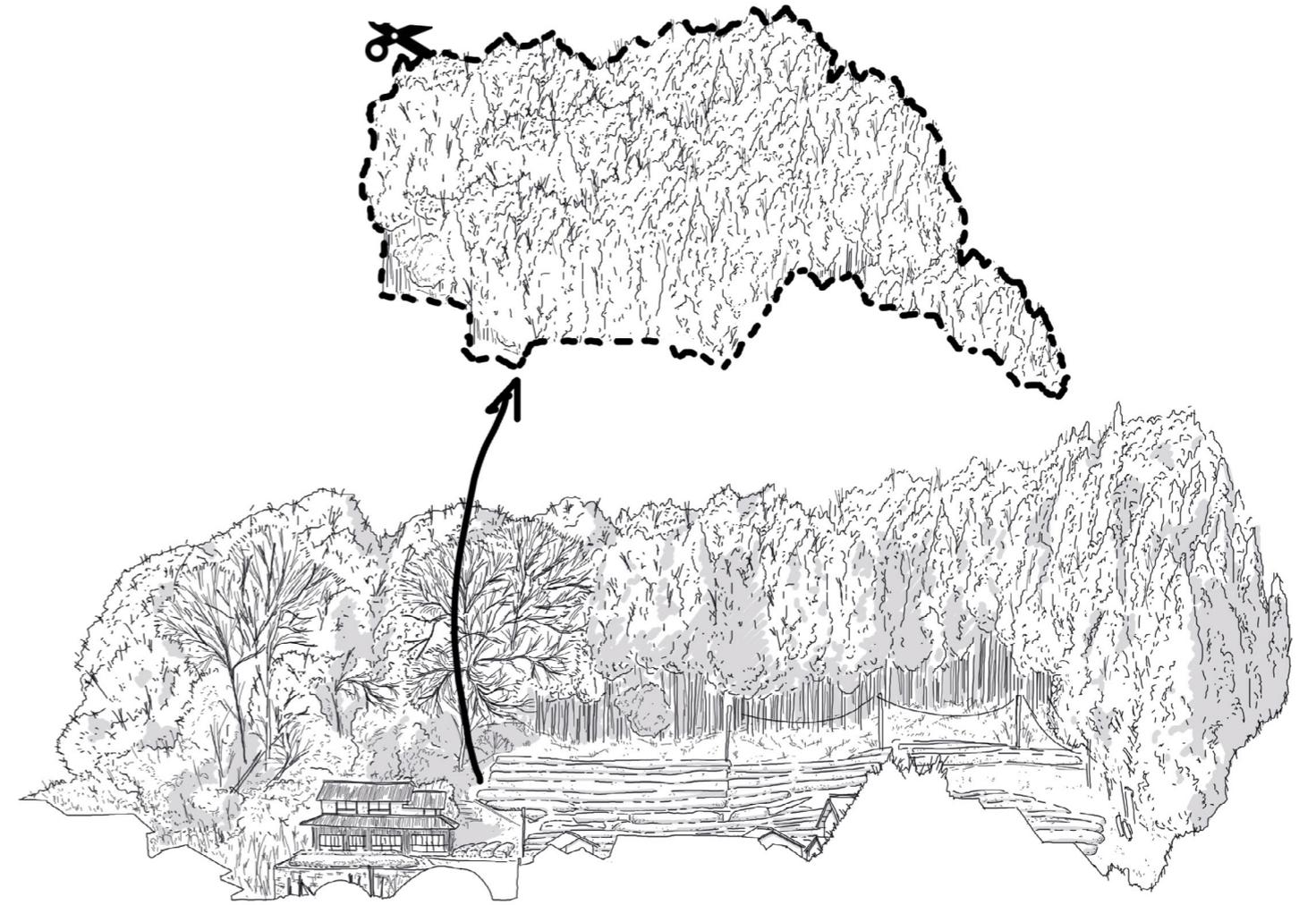


Figure 5

“MIXITE”

The physical division, individuated by the Watsuka river, separates the village in three areas.

In the most recent areas, the traditional Japanese architectures are juxtaposed to buildings with contemporary material (for instance plastic material panels, metallic roof solutions, exposed concrete or coated) without particular reminders at traditional characteristics and as we move away from the historical area is more present this characteristic.

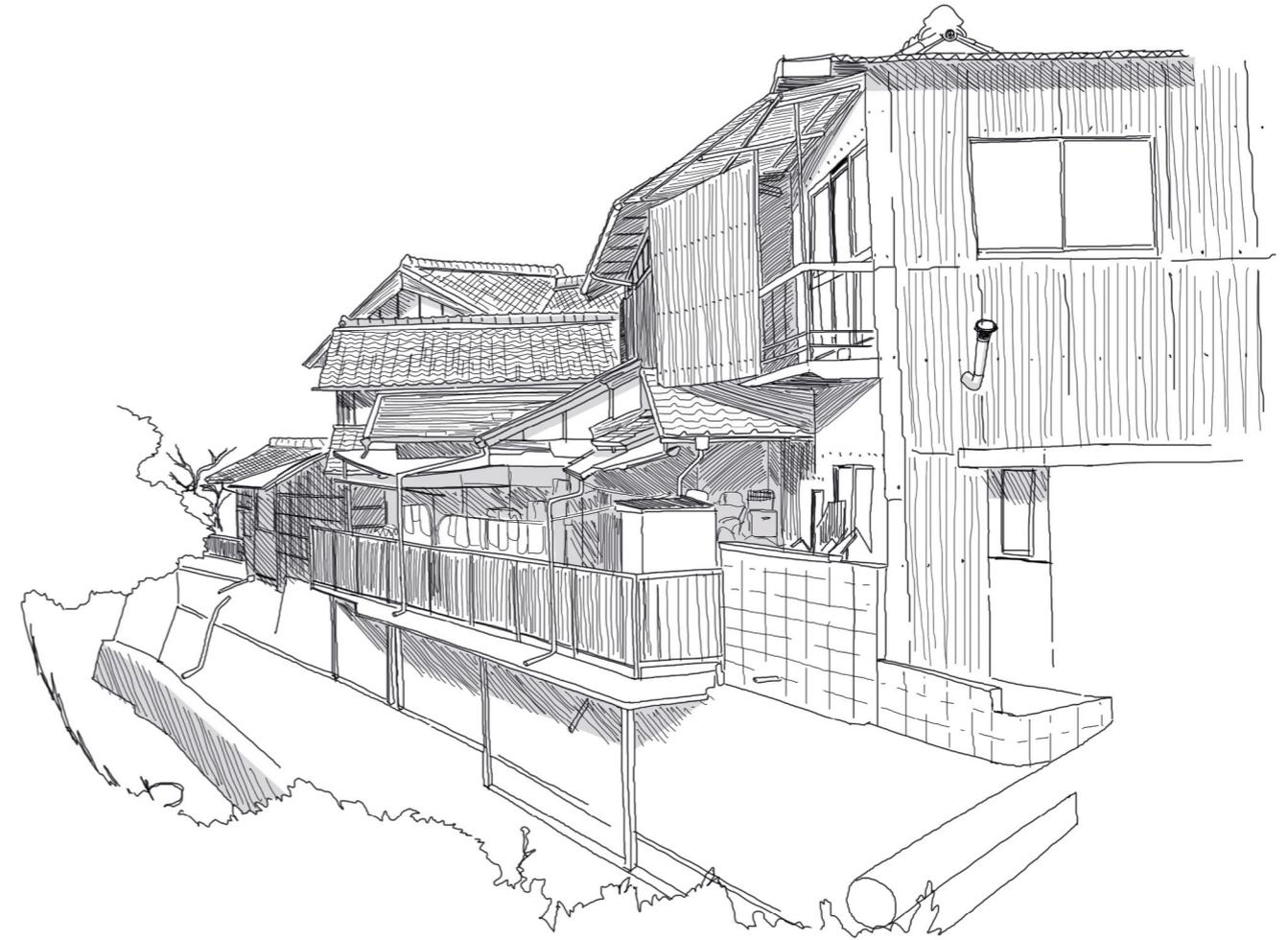


Figure 6

“FRAGMENTATION”

The composition of single parcels is influenced by the closed relation with the production and tea supply chain. There are limits not so defined, between an agglomeration to another with the possibility to through across him, from the front to the back and vice versa, in many different ways.

The volumes that compose different properties, fragmented in several blocks with different functions, are called clusters, just for underline this peculiar internal distribution. That aspect introduces a typology reserved only to this particular region, interested in intensive crops like that of tea.



Figure 7

“MORE THAN ONE”

The Cluster, that identifies the parcels typology of Yubune’s settlement, presents many interesting aspects, one of this is the possibility to walk across him, in many different possibilities without the main path. This is very interesting because is too far away from the western concept of private property.

The concept of spaces in front of the volume is not considered as an empty area, but a sort of public space, in which every single independent volume comes in touch. The rural Italian parallel is the space in front of the farm, an open space, called “aia”, where there are fences and warehouses and animals can moves freely.

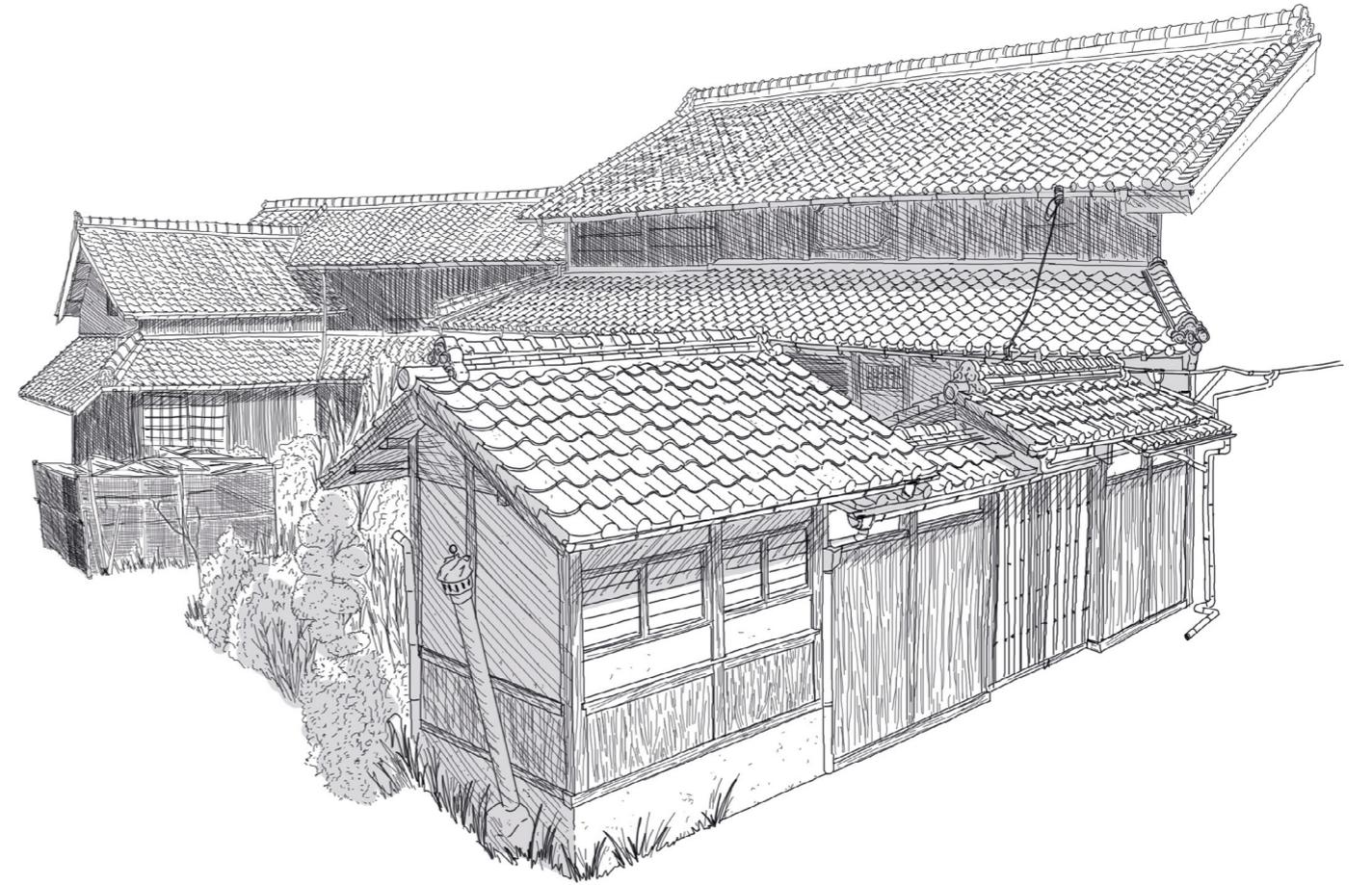


Figure 8

“BEAUTY INSIDE”

“Ikebana, the disposition art of cut flowers, it isn’t a distractive practice: on the contrary, is a path of concentration, a strict discipline of the gaze, of gestures, of the mind. It presupposes silence, research the balance of forms, is reluctant to openly show everything and immediately, prefers to suggest and loves the intuition of the unsaid”⁵.

It is like Ikebana art, that the consideration of the beauty appears to our eyes, such as a secret that we cannot find everywhere but just in specific, tiny, little “protected areas”. This “protected areas” are inside the parcels, in deep contact with the main house, not directly accessible to gazes and people.

⁵ Massimo Raveri, “Il pensiero giapponese classico”, Einaudi, 2004.



Figure 9

“BEAUTY IN-DETAIL”

1 /Totality in details: *Bi*

2 /Aggregation of data in a parallel way:
Hei

3 /Mutual harmony created by the shape
of details: *Ma*

4 /From simplicity to richness: *Fu*

5 /Shiny by hiding: *Hi*

6 / In origin, World was harmonious: *So*

7 /Fluent beauty without resistance: *Ka*

8 /Destruction is construction: *Ha*

From a discussion about the theme of the beauty of one of the most important Japanese architects, Masayuki Kurokawa, who has influenced the contemporary design deeply, results “eight manifestations of Japanese aesthetic”. A bulleted list of definitions of what can influence the aesthetic, from the Japanese point of you. The first

three definitions talking about details and their relationship with spaces in traditional houses.

The details host the “whole” part, they are not part of the whole but incorporate the whole “inside”. This thought, applied to a very important building like Sukiya, usually in the shape of a hut, used for the tea ceremony, is designed as a microcosm that includes the entire Universe.

This space is an architectural example of how details are essential to connect with the outside or with the people participating in the ceremony.

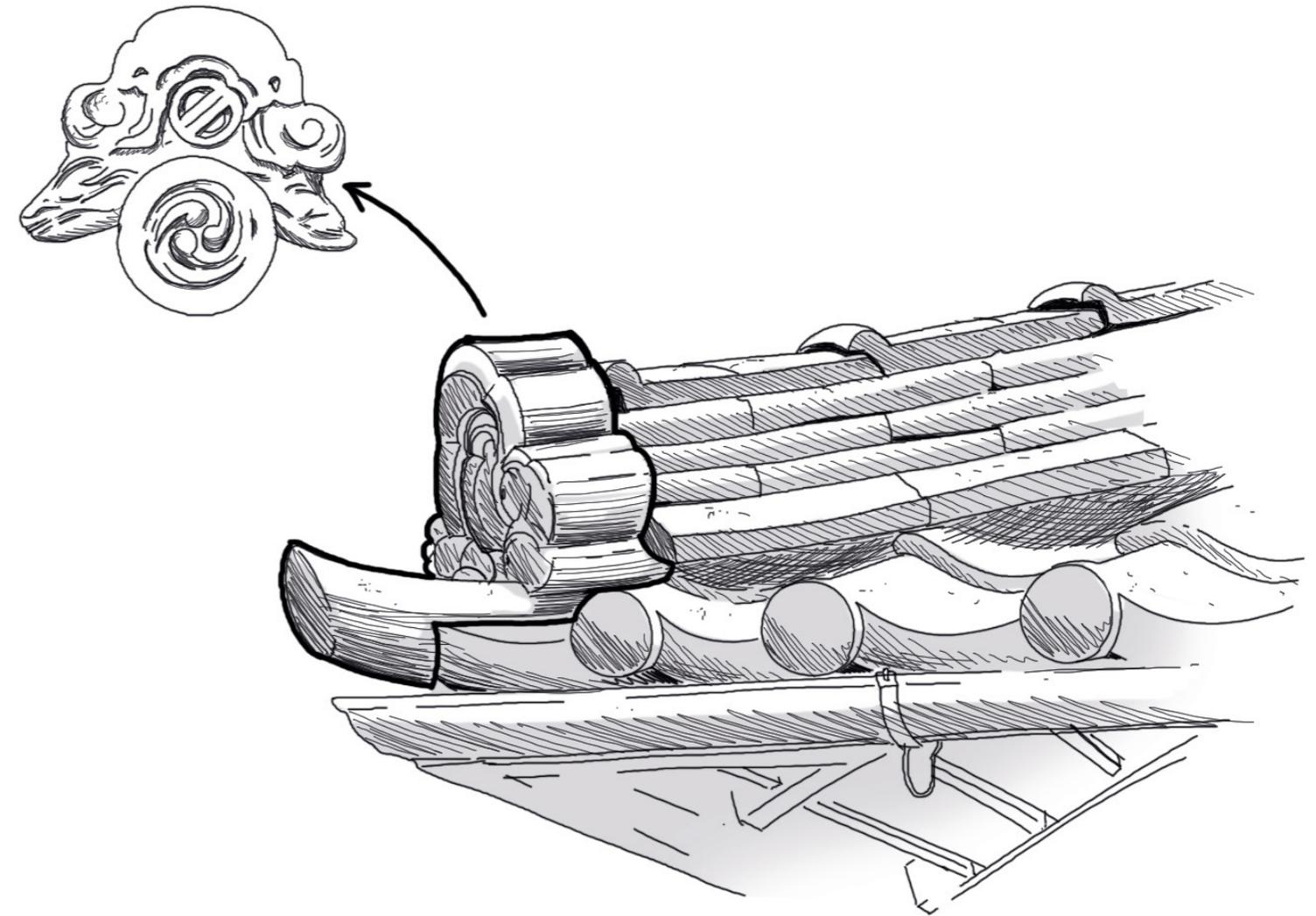


Figure 10

1 // DRINKSCAPE EXPERIENCE
B. General Context
1.5 Wazuka District history.

Wazuka population is composed of 300 tea families approximately, the last people census says that as for October 2017, the town has an estimated population of 3,775 and the whole valley of Wazuka area is 64.93 km thus the rest of the territory is surrounded by mountains and slopes and the 76% of this area is a forest; back in the days this area was selected in the Kamakura³ period (1192 -1333) for tea production and has 800 years of history known as one of the main Tea production areas in Uji.

A very important feature is this zone is that the Wazuka river flows through the center of the valley, which makes this territory very fertile.

Unfortunately, nowadays Uji tea comprises only 4% of the tea produced in Japan, and the half of this amount in the Wazuka tea area, the positive thing is that they are also doing crops for rice among with other agricultural products for a while now to supply all the Uji area and for themselves.

A Zen Buddhist called Shonin Jishin was the first person to begin tea cultivation in that area. He began cultivation on Mt. Jubu, where the practice began to spread to the village of Wazuka and below its original function was medicinal for the Zen Buddhist monks and later, the village of Wazuka itself, along with former villages Kamo-Mura and Koma-Mura, began to reach acclaim within

Japan when it won a prize in a national tea exposition in Ueno Park, Tokyo in 1890 and over the years the town becomes a piece of art due to the colors, shapes, and sizes of the tea plantations.

The town was designated as the first Scenic Property of Kyoto Prefecture and considered as one of the most beautiful villages in Japan. Along with the amazing scenery, the town also offers plenty of interesting activities related to green teas such as guided tours, tea picking, plantation experience and more importantly to the opportunity to experience a tea ceremony first-hand.

In Yubune that is a small village of Yubune (Photo 1), the tea factory has a unique interior and building composition with a living area on the second floor. It is a large scale and is on an important position in the

village scenery.

Furthermore is important to mention that in Uji they had a special style of the gates called Nagayamon to indicate which houses where Traditional Tea producers.

Today it only remains one Nagayamon gate and the original was destroyed by the large fire, which broke out in the Uji area back 1688, and the current gate was rebuilt 250 years ago. However, the house was restored to its original in 1977 to be used for the exhibition space of the Kanbayashi Memorial, anciently these houses were impressive and big to show the importance of the Tea ceremony to the people, this building measure 45 meters wide and cover an area of 47 square meters.

According to the early Kyoto visitor's guidebook, 9 houses were belonging to tea producers and they were built in the same

³ The period is known for the emergence of the samurai, the warrior caste, and for the establishment of feudalism in Japan.

style in Ujibashi Street and the total Uji area, they where of 16 houses.

Therefore in former times, the streets of Uji were plenty of Nagayamon Gates but sadly after the Meiji era, these houses disappeared changing the appearance of the streets significantly and today the Uji's unique architectural heritage is preserved by this Building only.

In the middle of the 16th century, Hisashige Kanbayashi (wealthy clan) moved to Uji and they brought with them the Tea production technique. Hisashige had four sons and each one learned the rules of tea production and distribution as official tea rules in Uji.

At the end of the 16th century, a ruler called Toyotomi Hideyoshu orders the Kanbayashi family to take management of all the tea production in Uji and designated as the

political leaders of the region. Later at the beginning of the 17th century, the Kanayashi family serve as the executor, was ordered to carry freshly harvested tea from Uji to the Tokugawa Shogunate in Edo (Now Tokyo).

Finally, after the turmoil of the Meiji Restoration² in 1867, some of the tea producers in Uji had to close down or change their tea business because of the upheavals in the tea world, as a result, the descendants of Shunsho Kanbayashi have continued to run tea business into the present day.

In this area, the plants often become trimmed and taken care of many times throughout the year, much more frequently than in any other tea production area. In overall, the Landscapes of Uji-cha tea production includes land usage for plantation, houses, and facilities related to



cultivation, production, and distribution of Tea and today also rice.

This village also counts with elements that remain from the history and its heritage with a lot of new facilities and new constructions that are interrelated to one another.

The end of April, and is called Hayaba which means place of early harvest, then the Erihara Tea Plantations that are the ones that are stretch out on the steep hills and stands out for the ridges of tea bushes that cover every slope of the hills making a patchwork that becomes a different patterns because of the diverse inclination that tea field has.

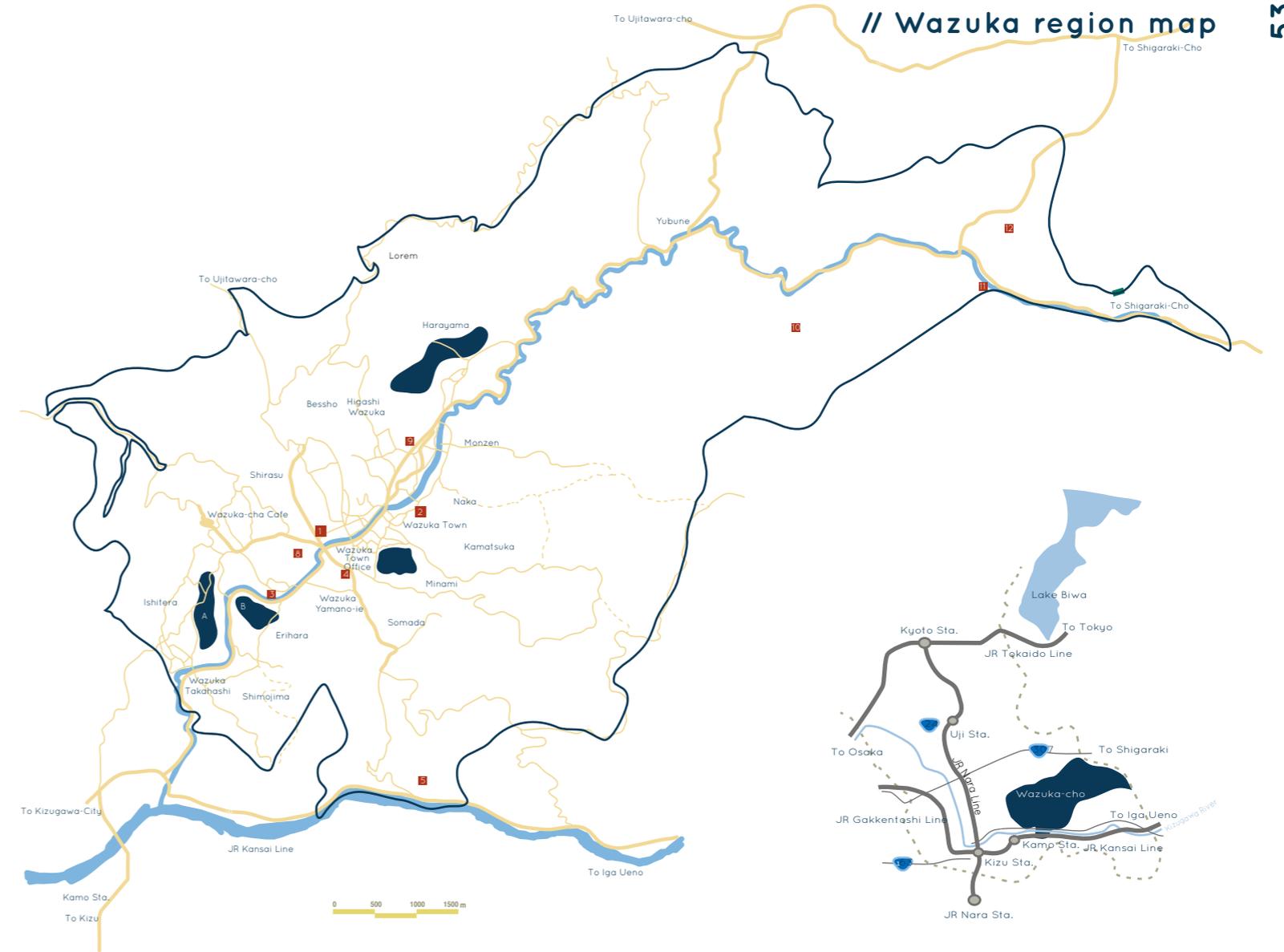


Figure 11

1

// DRINKSCAPE EXPERIENCE

B. General Context

1.6 Matcha importance in Wazuka territory

Tea cultivation in Japan is a tradition that is believed to be transmitted from China in its beginnings and that nowadays remains in Japan due to the Tea Ceremony and later becomes a lifestyle.

Today tea is produced in most areas in Japan but especially in Wazuka-cho town, which is located at the southern edge of Kyoto Prefecture, the main production

area of tea in Uji-cha. It can be reached by public transportation from the JR Kamo Station into Wazuka Yamono-ie Station in 15 minutes and by car from Osaka, Nara or Kyoto taking route 5 to Wazuka.

The landscape of Wazuka-cho has been made over many years by tea-production because of their scenic views that are Compound by the organized lines of Tea leaves that fall into the slopes and usually the measure of these tea lines is the same 1,20 cm so that at the end the field seems like a patterns. Wazuka-cha, Tea produced in WazukaCho, is famous for its Sencha-Tea a shining greenish golden yellow leave because according to Japanese people it savory flavor is very special so they called it the gift of the morning.

Wazuka area has 4 areas of interest the first is the Tea Plantation in Shirasu and Ishitera

which are in fact the most famous and known by the tourist, here the harvesting starts at the end of April, and is called Hayaba which means place of early harvest, then the Erihara Tea Plantations that are the ones that are stretch out on the steep hills and stands out for the ridges of tea bushes that cover every slope of the hills making a patchwork that becomes a different patterns because of the diverse inclination that the field has.

Afterward, there is the Kamatsuka Tea plantation which is characterized thus they were cultivated by the ancestors with hand Spades. This plantation is particularly special because the residence of the farmers and their tea plantations lie side by side and consequently made the typical landscape made by tea production.

Finally, the Tea Plantations in Harayama is that was first planted at Harayama in the 12th

century, in the Kamakura era. In this area, the plants often become trimmed and taken care of many times throughout the year, much more frequently than in any other tea production area. In overall, the Landscapes of Uji-cha tea production includes land usage for plantation, houses, and facilities related to cultivation, production, and distribution of Tea and today also rice. This village also counts with elements that remain from the history and its heritage with a lot of new facilities and new constructions that are interrelated to one another.

Steps for a Tea Ceremony

A Tea ceremony involves the practical and aesthetical matcha preparation the attempt to connect with the guests, and sometimes with nature at a high spiritual level.

Step 1: The Host Prepares for the Ceremony

The practical preparation starts with choosing the right tools depending on the season and on the part of the day the ceremony will take place. The host goes on by cleaning the tea room (garden, if it's summertime). If the ceremony will also involve a meal then the host needs to start preparing it very early in the morning.



Step 2: The Guests Prepare for the Ceremony

Before entering the tea room or garden where the ceremony will be held, the guests have to wait for the signal of the host which will announce to them that the host is ready to receive them. They also need to wash their hands in an attempt to symbolically get rid of the "dust" from the outside world. After the host gives them the signal, they will enter the tea room through a small door which obliges them to bow as a sign of respect to the host and to the preparations she or he has made.



Step 3: Cleaning the Tools

The actual preparation of matcha doesn't start until the host brings in the tools, cleans them in front of the guests before using them. These movements can differ from a type of ceremony to another, but what is always important in all the Japanese tea ceremonies is the graceful posture of the host and aesthetic value of the way things are done during the ceremony.



Step 4: Preparing Matcha

After the tools are perfectly clean and aesthetically displayed, the preparation of matcha begins. Usually, the host adds in the tea bowl three scoops of matcha per guest. After adding the powder, the hot water is also added to the bowl and the composition gets whisked into a thin paste. More water is added afterward.

Step 5: Serving Matcha

The host presents the prepared tea bowl to the main guest and they exchange bowls. This first guest admires the bowl then rotates it before taking a drink. The guest wipes the rim of the tea bowl then offers it to the next guest who repeats these movements. These movements are repeated until the bowl reaches the last guest which passes it back to the host.

Step 6: Completing the Ceremony

After all the guests have taken a drink of tea, the host cleans the bowl. The host will also rinse and clean the tea whisk and scoop again. The guests need to inspect the tools used in the ceremony after they have been cleaned as a sign of respect and admiration for the host. They carefully and respectfully examine the utensils using a cloth when handling them with extreme caution. After this phase is over, the host gathers the tools and the guests' exit with another bow to complete the ceremony.

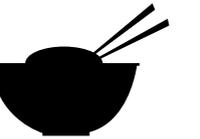




Photo 7

1 // DRINKSCAPE EXPERIENCE D. General Context

1.7 Relationship between the village and the rest of the region.

There are many types of Tea's such as the Matcha, the Sencha, and the Gyokuro" and so in Japanese culture there are two types of tea ceremonies the first one is "Chanayu" which uses powdered green tea "Matcha" and the other is "Senchado" which uses infusing green tea "Sencha" they normally use different tools and methods and so their

origin is different as well. (figure 2)

Tea is very susceptible to the general cultivation conditions since the aroma, taste, and quality can change significantly depending on the season in which the leaves are harvest thus the plant can be very vulnerable in winter the proper temperature should be from 14o to 16o degrees.. Originally the tea plant comes from tropical wheatear that's why some of the tea gardens provide warming conditioning equipment to improve the quality of the tea.

Also very important the landform thus the slope of the mountain is suitable for drainage and ventilation, the depth of the soil must be at least 60 cm for the roots to grow and most important this plantations most have near a river because it indicates that the sand that is near have some amount of humidity and so the water can flow much better.

Normally the machines can enter the field that had gentle slopes with the proposed of preparing the sand but often the work is done with human hands.

There are 6 basic steps in processing Japanese green tea leaves:

1. The process starts in the field. From there the freshly plucked leaf is quickly brought to the factory and placed in the green leaf preserver where it remains for several hours, resting. While waiting, the air is blown over the top of the leaf to keep it cool.
2. Steaming, to stop the oxidation of the leaf. It is steamed for 30 to 45 seconds, up to 120 seconds for deep steamed teas such as Sencha. After steaming the leaves are left to cool down to room temperature.

3. the leaf is placed in the primary roller/dryer where warm, gentle air is blown onto it, while mechanical hands toss it in a continuous motion.

4. the tea is transferred to a rotary rolling machine, where it is rolled in a slow, steady circular motion over a grooved bottom plate. Slight pressure exerted on the fresh leaf helps to evenly distribute internal cell juices.

5. After that the secondary tea roller/dryer which further dries the tea as it begins to take on its characteristic shape. Step six is the final roller/dryer where the tea is put through a series of mechanical paddles that push it back and forth across a grooved plate that shapes it into its characteristic long-needle style.

6. the moisture in the leaf is now approximately 13%. The leaf is now called aracha or

crude tea. All Japanese green tea is processed into aracha first and then receives the final three steps where it's put through the second set of machines that sort, separate, and give the leaves a final drying or "roasting."

These last three steps of the refining process bring out and balance the flavor, aroma, and color of the leaf as well as giving the finished leaf a rich, glossy shine. At this point, the moisture content in the finished leaf has been reduced to 5%. With the completion of the last three refining steps, the finished leaf is now called shiagecha.

Teas such as gyokuro and sencha can be blended to suit the individual taste of their customers, which can vary from one region to another, as they add their unique touch to the finishing. Japanese tea is always blended and sold without identifying the region, farm, or tea garden where it was grown.

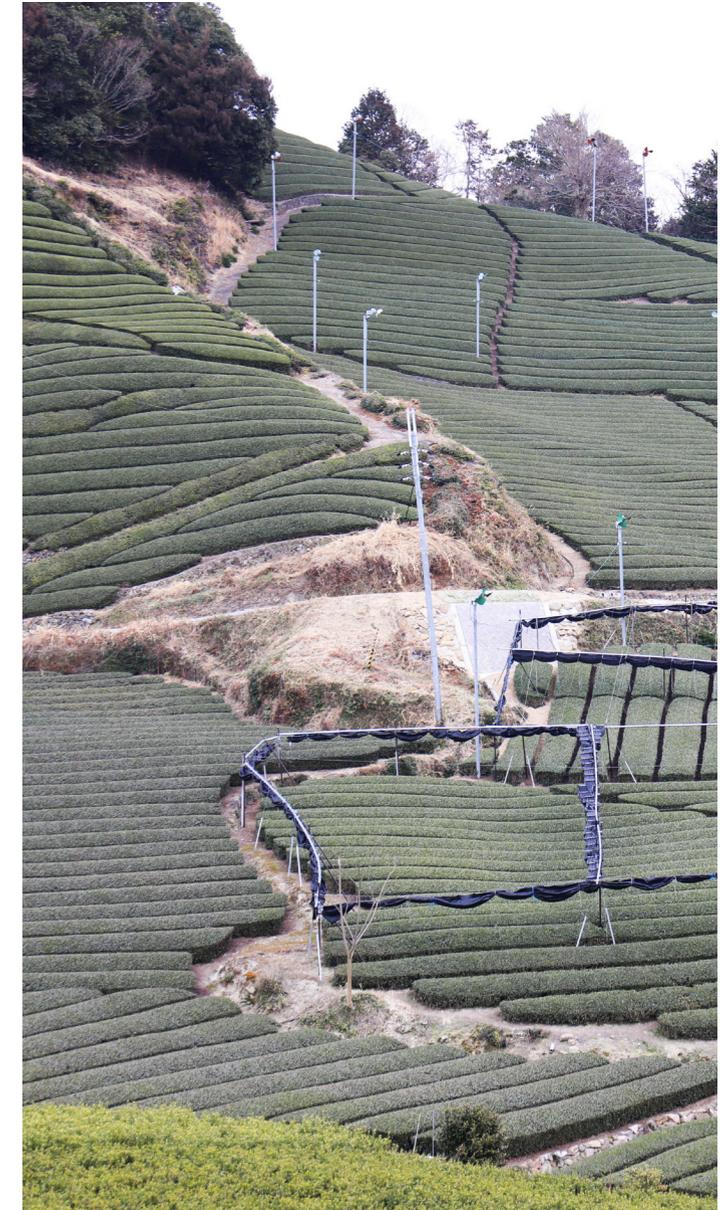


Photo of the Shirasu and ishitera Tea Plantations.

photo 8

The establishment of the Tea process

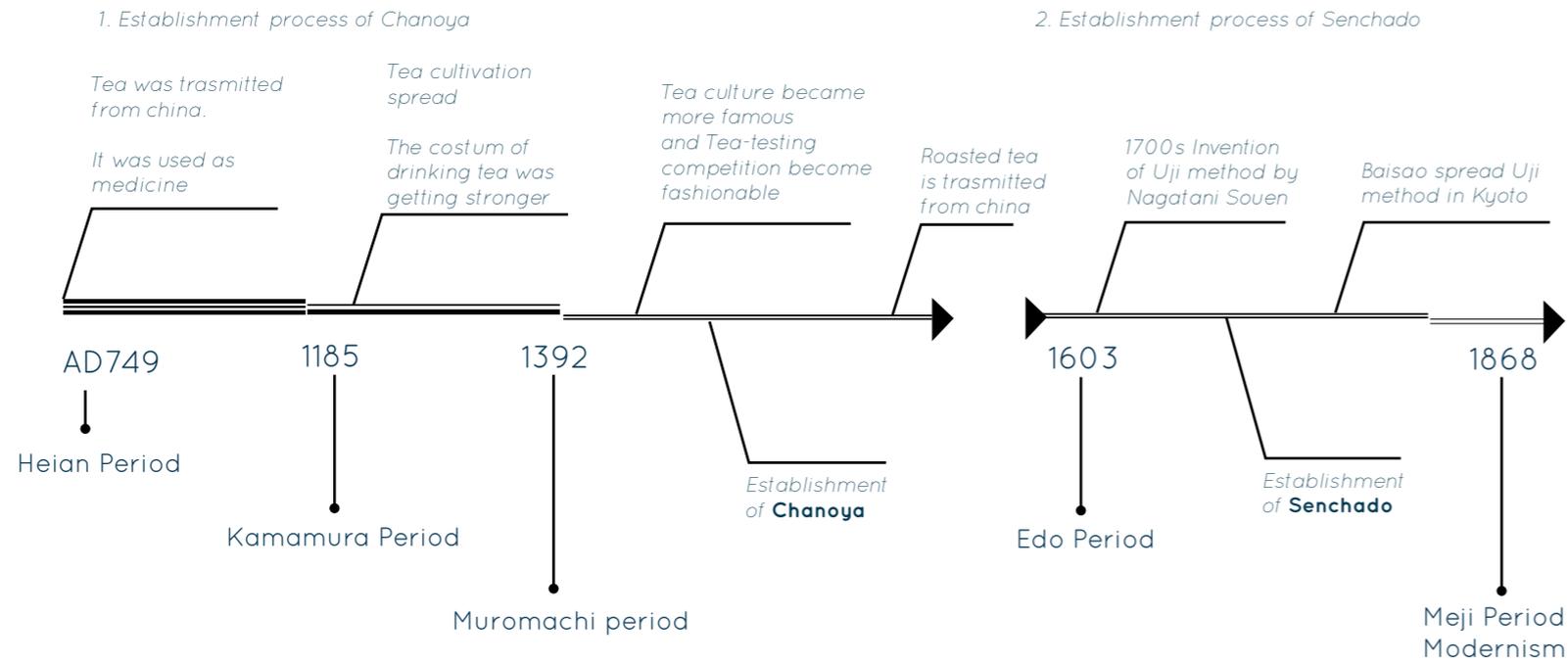
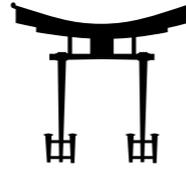


Figure 12

1 // DRINKSCAPE EXPERIENCE
D. General context
1.8 Yubune History

The Wazuka area is located in the southern part of Kyoto; the eastern part of Sagura and it is one of the four areas in the South of Japan that produces Tea, which is approximately half of the Kyoto prefecture production. In the Wazuka area, there are nine settlements, Yubune Hakayama, Yubune, Yubune Gonose, Harayama,

Kamatsuka, Shirasunagai, Erihara, Ishidera, and Shimosima. Yubune as one of them is composed of three nearby villages: Yubune Hakayama, Yubune (Where the Drinkscape workshop experience has taken place and Yubune Gonose.

During the phase of perception and description, our first overview of Yubune village is that there was a strong influence between the environment and the settlements that were imposed by the use condition (Tea plantations) that the Japanese people give to this place in the past and continue to influence in the futures interventions.

The Tea plantation is always visible and among the houses; one important characteristic of Yubune is that the river divided the village into three different parts giving each part a special characteristic in



Figure 13

terms of morphological and technological aspects depending on the age of the construction.

These three areas are:

1// The most ancient that it is surrounded by Watsuka River and Yusuhara River; here it's located two of the main houses in Yubune that belongs of two most important family funders of Yubune , Uemura and Maeda to remark his importance since past times Architectonics aspects such as the material of construction demonstrated their historical importance, indeed in this area there are only wooden constructions that have the traditional Japanese style, with no contemporary materials and for that reason this is the most genuine area of Yubune.

2// The second area, from a chronological point of view and concerning the year of

construction, is on the left side of Watsuka River. This is the first area of expansion where the settlement developed, the group evidence that some traditional constructions have some additional volumes with contemporary finishes and that in every case is placed differently, some of them are attached and some others are completely loose.

3// The third and last area is the most recent zone of expansion; according with what we have described before we conclude that the third zone is compose by contemporary houses, thus they don't have a traditional materials, and their shapes and disposition are different from the ones that are located on the first zone, finally at a glance you can see that its finishes are recent.

This whole area is developed on the right side of Watsuka River along to the main

road that crosses the valley. Moreover it is important to remark that this village is divided into 3 zones and that we found different characteristics in each one of them, plus the area of Yubune extends into two more settlements that are of Yubune and we defined this phenomenon as a Fragmentation of internal distribution and a free manage of spaces and paths that permits that residents to be able to walk freely.

Is not for granted that this area is develop like that, as we said before the connection the Japanese's gave with this place was based on the production and supply chain of Tea that way the field requires large areas where they can cultivate and settle so this justifies the linear development of settlements, that the space that requires its required for the storage of harvest and the space for the elaboration of the Tea.

The result is different groups of typologies composed by many separated volumes with a common space that linked them together having the accessibility in a single part, we will denominate this common space that as 'cluster'. Usually, this cluster is composed of three categories of building, available in different positions and dimensions: (A) Main house, (B) Factory, and (C) Warehouse.

A. The Main house is easy to recognize because is rotated in a certain way that allows it to have the long side facing south in order to get the corrected exposure of the daylight; is composed by two floors that are supported by a pillar structure that is made of wooden, normally with a veranda that surround the internal tatami rooms and with a private garden.

In the ground floor, there are two levels, the first one at the level of outside court for the

reception room and a portion of the kitchen, the other rooms are elevated of 50 cm and Covered by tatami, these are the space in which developed the daily life of the family.

B. The Factory is usually made up of two floors that are supported by a structure made by wooden that permits an internal working space without interruption; the ground floor has a double-height and is the place for the different elaboration steps of Tea leaves. The second floor is the 'temporary home' for people that (normally for a maximum of 10 workers), during the harvesting period, come to the villages to pick up tea in the nearby plantations. Is characterized by a horizontally long continuous window.

C. A warehouse is a storage space, usually positioned in a little volume separated from the main house or in a particular case connected with a covered external path, it

contains working tools for processing and harvesting tea or rice, normally there is the only Warehouse but in some cases, the plots have more than one.

The plot that contains these volumes has another particularity and is the possibility to access to the property from different entrances that are positioned along the perimeter of the parcel.

This characteristic doesn't allow clear individuation of the main front of the "cluster" but at the same time allows the space between volumes to take the main role and distribute them; becoming a fundamental element that we named 'cluster'.

It is in these peculiarities, that we can observe characteristics that could seem a unicum at first sight, but if we isolate and compare this phenomenon to others

productive areas and typologies their rural architecture, in particular with the Italian one the cultivation is not so close to a single typology, goes to vineyards, fruit trees, vegetables, cereals but also farming. In most cases, we can find a parcel, surrounded by cultivated fields because the production and working spaces are positioned very close to the raw material.

The buildings are separated by their function: dwelling, warehouse and 'factory' and at the same time they are separated and distributed by the central space, called 'aia', that has the important role of distributing the entrance for every single building.

This space has not well definite edges or shapes, it could be limited by a path, enclosure, stable or buildings also it is important to take into account the exposure to the sunlight is also important, that

identifies the main building from others.

This settlement was neglected due people start migrating with the hope of a better life in big cities (in 2015 the population of Yubune was just 330 people).

This exodus over the years has contributed at the worsening of the village consistency, many houses are in a very bad conditions considering that the year of construction was more than 400 years, and without maintenance, the materials can be damaged easily; This situation is very visible in the ancient part of the village for the relevant number of traditional houses, while into the other to 'sector' there are fewer abandonment conditions and damage to the building envelope.

There are also, many vacant houses, in which occasionally the owner comes to visit

it and to manage, to clean or renovate some elements of his old dwelling.

The orography and the characteristics of Yubune area permit to do many activities that are very interesting for tourism but also for the inhabitants. Yubune village present slopes that encircle the different sacred spaces.

One of these underlined with the presence of a holy shrine, other just with the aggregation of tombstones. These places break the linear developing axes of settlement that goes parallel to the river, with transversal connections to the main road.

Finally, this village can adopt the route of an important race of mountain bike, MTB Coupe of Japan; it also possible practice motocross and along explore the possibility of doing an intervention that evokes tourism.

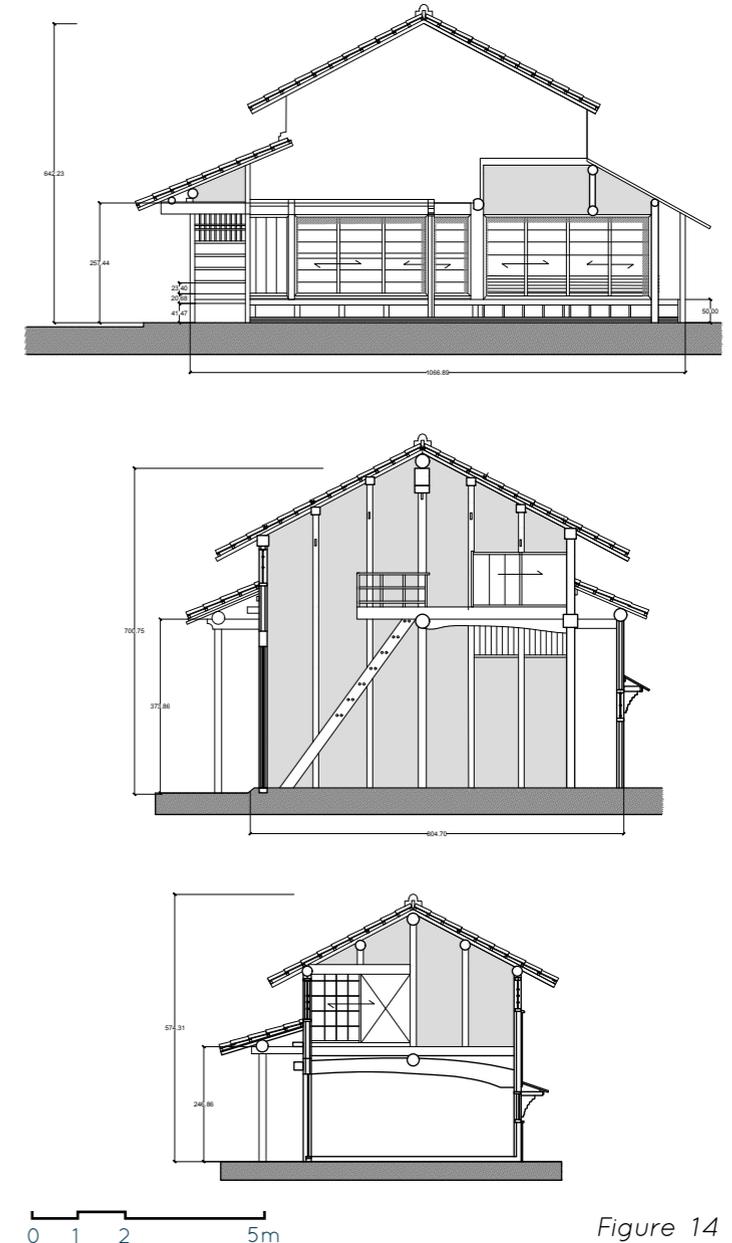
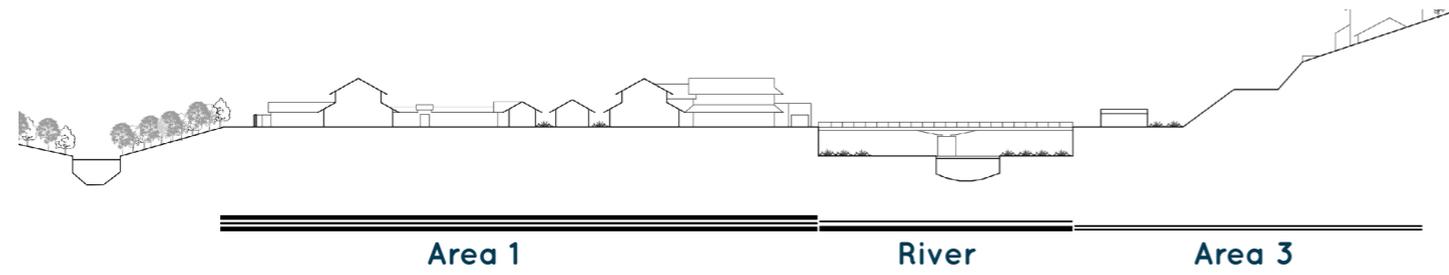
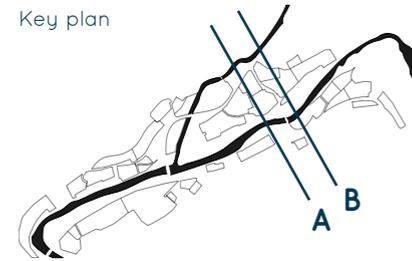


Figure 14

Section A



Section B



- ≡≡≡ Area 1 (Traditional houses)
- ≡≡≡ River
- ≡≡≡ Area 3 (modern houses)

Figure 15



2 // JAPANESE SENSE OF SPACE

2.1 Searching for MA

“Space is analogic [...] according to these three postulates:

- In real society, there are certain relationships of homology between the different aspects, relations that found the identity of this society.
- A society produces space that is more suitable for her, this space is a condition of

her existence.

- The spatial organization is based on an analogical mechanism.

[...] Space is too much ambiguous thing. At the same time, it is the product and factor of social relationships, data, and condition of perception, result, and vector of human action”⁶.

Augustin Berque, professor at the École des hautes études en sciences sociales in Paris, orientalist, and philosopher, with three postulates describes the space as an analogical aspect, under the point of view of a relationship between society and the space in which people lives, thus defining the notion of spatiality.

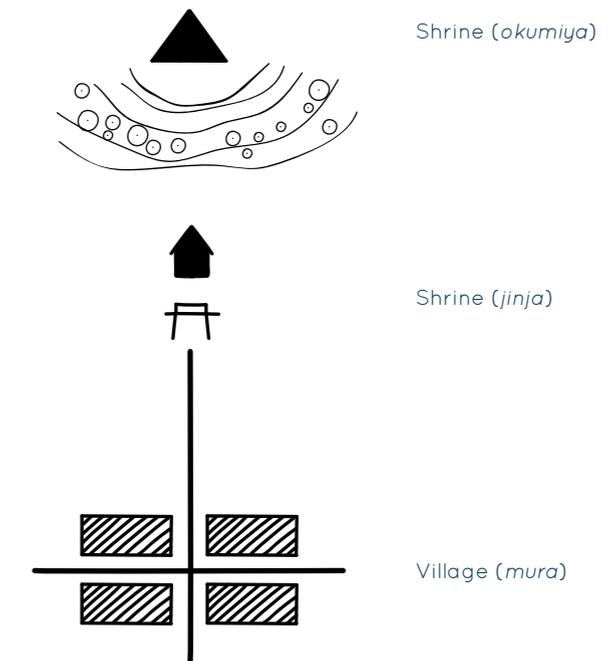
There is a connection between community and their activities, that Roland Barthes in “The empire of signs” calls social organization of the space, that is represented by the

⁶ A. Berque, ‘Vivre l’espace ou Japon’, 1982.

relations that a society generates with his territories that could permit a complete integration among the parts, such as a humanization of a ‘wild territories’.

The orography of Japan is very steepest and uneven, more than 70% of the archipelago is composed of mountains and the remaining part receives 120 million people.

Based on Shintoist philosophy, we can individualize how this particular morphology of the Japanese environment has always influenced not only the daily life of the community, their typology of sustenance but also the organization of village settlement. Thanks to the consolidation of agriculture, there was the colonization of flat areas and a progressive separation from the mountains territories and his ruggedness.



Schematic disposition of the two main area: hare and ke.

Figure 16

This differentiation established a cut-off between the aspects of sacred and profane that are deeply connected with the Japanese culture, because the mountain areas, with the coexistence of intimacy and naturalistic respect, takes on the meaning of holy dwelling of Gods.

This new significant comes from the belief of an affinity between Gods and highly spaces, hidden by the forest among the sacred area and the village. We can find this conviction, also at house's scale, wherein the private gardens usually build a little temple in the highest point devoted to protecting divinity of the house.

The traditional settlement is articulated in a linear way that follows the main road or natural element like rivers, at the base of the mountains surrounded by cultivated fields. The holy shrine located into the depths of

the forest established a religious axis that connected the sacred (hare) to the profane **(ke)**.

In this spatial disposition where that seems like nature combined and regulated the human environment, the concept of Space takes on some meaning, to understand it we have to face three fundamental concepts:

Ma

En

Oku

Ma

Ma in Japanese culture is defined by a close correlation among space and time, the dictionary defines it as: 'Ma is the gap

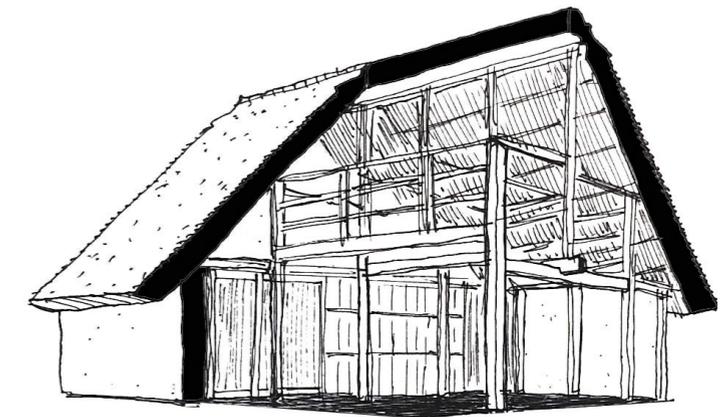
that exists necessarily between two things that happen', but also, 'a room in a house', 'a moment of silence in a speech', 'the good or bad way in anything comes', 'a certain kind of interval in traditional music and dance'; topics change from music, theatre, architecture, etc., results of wide range of meanings that this word can take on.

"These ideas of necessity and sequence, connection and movement, obviously introduce the notion of sense. The Ma is indeed, a space filled with sense"⁷.

It is very difficult to give to this concept a clear definition, G. Nitschke, architect and director of the Institute for East Asian Architecture.

Urbanism of Seika University of Kyoto, establishes the *Ma* such as 'the Japanese sense of place'.

⁶ A. Berque, 'Vivre l'espace ou Japon', 1982.



Sketch of 'central pillar' position, that is not coincident with geometrical centre but with the centre of the space, of daily family life.

Figure 17

In architecture, is considered with the expression *ma-dori* literally 'knowledge of *Ma*', in sector's language is used to defines the planimetry of a house and his spatial disposition.

This usage of the word, permits us to understand the importance of *Ma* still today, because one of the most significant aspects of the traditional architecture is considered the composition of internal spaces, that do not always coincide with terms of functionality. Is usual finds 'silent elements' like the *engawa* (veranda), *tokonoma* (honor's alcove) or *shoin* (study room).

Every single room and space of traditional houses, though it may seem to us without usefulness or illogical, pursues the main goal: the harmony of the whole parts.

For Japanese culture, architecture is the art

of creating a particular **Ma** in the 'material form'.

Reconnecting us to the notion of 'Japanese sense of place' as observed by *G. Nitschke*, this translates into practical aspects we can see how this importance is related to the element of pillar, since ancient time, in fact, we find in a lot of temples a central huge, 'holy column', around which the temples were erected. This central element suffers a progressive replacement with perimetral pillars that permits the creation of a spatial *continuum* between inside and outside.

Still today **Ma**, is searched by the contemporary architects in the attempt to create a space interposed among the internal area and the outside, which generates a feeling of spatiality without limits between public and private areas.

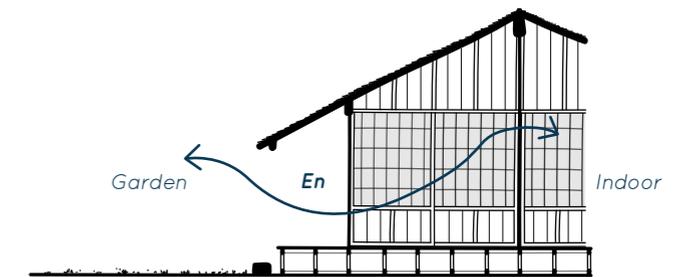
En

'[...]the logic of *En* completes **Ma**, connecting her at the outside, to other things. It is the definition of the metaphor: to bring beyond'⁷.

F. Fucelli, in his book 'space and architecture in Japan' recognize in the philosophy of **En**, the concept of compromise and three main contexts who this notion can refers to:

- Buddhist ethic **En** represents a bridge among cause and effect.
- In social relations, it refers to the bond between people.
- From an architectonic point of view, it represents the sense of transitions through two spaces, from the public to the private area, from inside to outside.

In these three different topics, from religion to technical subjects, there is a common thread that unites all this voices: connection



Sketch of conceptual disposition of 'compromise space' space called *En*.

Figure 18

⁷ **A. Berque**, 'Vivre l'espace ou Japon', 1982.

In practice, we can find it translates in a 'buffer zone' that surrounds the traditional houses, a covered space but still opened, similar in our western conception of a portico.

An important aspects of architectural Japanese culture determine the inclusion in the spatial composition, of some intermediate areas: an elevated platform that encircle her or an overhanging eaves, that can damp the general shape of the building, going to define an area that in Japanese is called *noki-shita*, literally 'sphere under the eaves', a space of exchange, for meeting and for coming in touch with the outside.

"A grey zone between house and garden, obtained from the mixture of white and black. it is not white or black, but a new different colour, situated among the other two"⁸.

⁸ K. Kurokawa, 'rediscovering Japanese space', 1988.



Trasversal section of traditional japanese house_ *engawa* is positioned between the private garden and the indoor spaces.

Figure 19

In the traditional architecture, as it underlines F. Fucello, is fundamental to the ratio organization of each place with the nearby areas. This concept we can find in the relation nature / culture, on a different scale from village dimension to the dwelling:

- Holy wood acts as 'third term' between the village and the sacred place in which dwell divinities.
- The platform or the *engawa* (veranda) taking on the meaning of 'third term' among houses and private gardens.

That 'third term' is part of two element that going to connect but it is not possible to reduce them to a single part.

Through the 'compromise space' at the same level of internal *tatami* floor, it allows to have a special point of view; from this position *En* becomes part of the private garden, when

the *shoji* (the door that separates from the indoor areas) are open.

The results are a "visual role with a continuous varied depth of the visual field of the viewer"⁹,

Oku

The concept of *Oku* contributes to describe Space in the Japanese culture, in Japanese dictionary takes on the meaning of 'place situated deeply in the inside of the things'.

The application of this principle in architecture, has been studied by *Fumihiko Maki* a Japanese architect, that noted how the space, in which comes in touch with concept of the *Oku*, is modified. This aspect in fact, occurs where the particular orography of Japan, limits the space and its organization, giving a sense of depth and breadth in that areas in which spaces are

⁹ F. Fucello, 'Space and architecture in Japan', 1996.

scanty.

As stated by *F. Fucello*, *Oku* modified the way Japanese culture expressed both built and natural spaces and also how people live that ambients. When appears the principle of *Oku*, is always followed by the concept of *okuyuki*, that means a relative distance or an impression of that in space, testifying a sensibility to compose the differences between limited spaces.

*"[...] if crossed this paths, will often meet a hidden and secret scene not imaginable from the outside. They are perhaps the deeps folds of urban space, created by the multilayered limits of private spaces, super wound and related to each other by the complex topography, of the streets, fences, trees, walls, etc. [...]"*¹⁰.

What *F. Maki* defines as 'folds' are an application, characteristic of Japanese

¹⁰ **F. Maki**, 'Japanese City and the Concept of *Oku*', in 'The Japan Architect', 265, 1979.

// 'Folds' of Yubune
conceptual planimetry

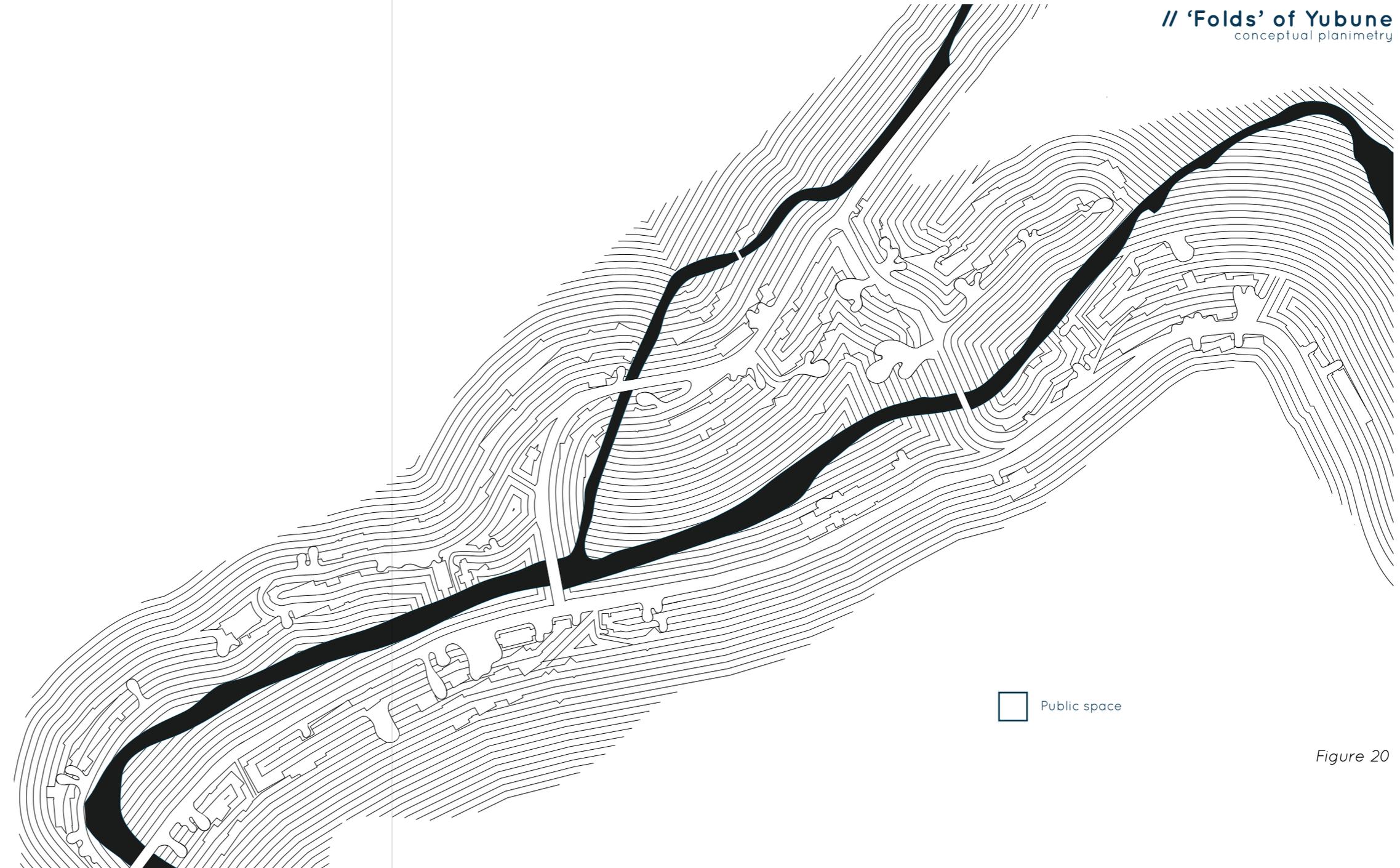


Figure 20

culture, of what they intend for *Oku*: last space, the heart of space of dense spatial conformations. These folds, as stated by *F. Fucello*, give at spaces sense of density with the creation of stratified frontal areas. The increase sensation of spatiality, at the scale of settlement, we can found applied at the street and at his intentionally labyrinthine paths. This typology of solutions goals to emphasize the experience of the walk.

“The paths in Japan, prefer the process, rather than the final goal, the arrival”¹¹.

On a smaller scale, the search of depth applied to traditional houses introducing long and winding corridors, that according to *Eiji Usami* ‘there are voluntarily multiplied to procure the illusion that penetrates deeply into a distant World’: **from complexity comes the depth of space.**

¹¹ *F. Maki*, ‘Japanese City and the Concept of Oku’, in ‘The Japan Architect’, 265, 1979.

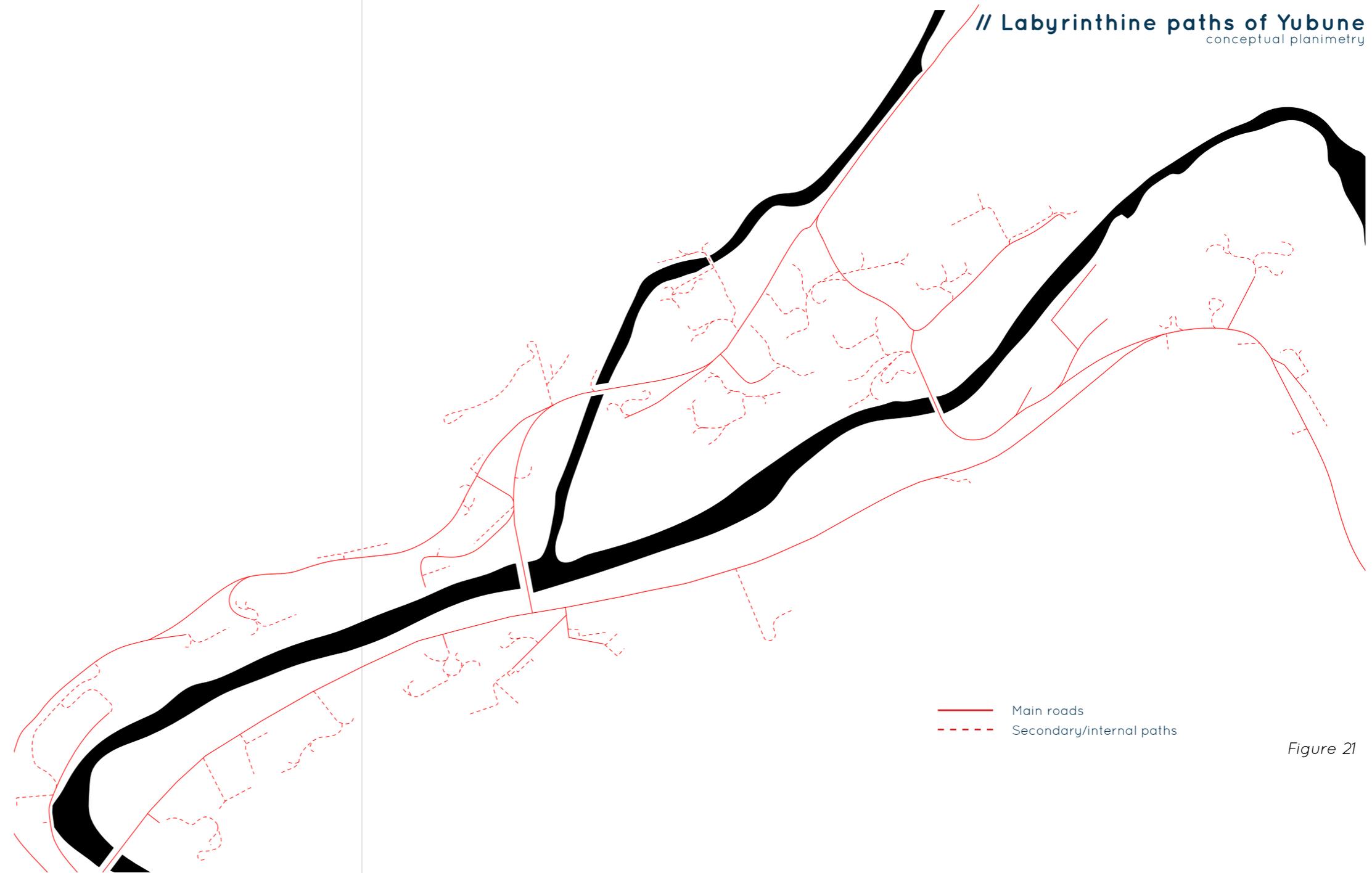


Figure 21



photo 10

3 // DATA ELABORATION 3.1 Scale of intervention

The Wazuka area is characterized by a strong relationship between the Tea its supply chain and the landscape.

The characteristics that we have found in the Yubune village are not unicum but a standardization approach from productive and rural settlements that we can observe

in the whole Uji region and principally in the Wazuka area.

In this area, there are many villages, with the same characteristics since Tea and its process of harvesting and consumption affect directly on the architecture composition.

We discover that the aspects that we first analyzed in Yubune at the workshop are also present in other villages around, and this is because the Japanese people give these land a roll a long time ago and since the 17th century this region is popular for the quality of the tea they produce.

There are 9 Settlements in the Wazuka area: Yubune Hakayama, Yubune, Yubune Gonose, Harayama, Kamatsuka, Shirasunagai, Erihara, Ishidera and Shimosima of which we visit Yubune and study Yubune Hakayama

and Yubune Gonose, in a more deeper way to recognize the main features that composed these villages; The aim was proving the initial theory that becomes on the trip and it was generated in the exercise of perceptions, and the theory was that the other 5 villages that are in the Wazuka region have the same characteristics as the other three first villages, (Harayama, Shirasunaggi, Erihara, Ishidera, and Shimoszima)

The reason why we choose 8 settlements instead of the 9 is that the ninth one (Kamatsuka) is no longer a settlement instead is more like a town that is becoming a city.

A village is a small group of settlements that are usually located in a rural area although they can also be found in several urban areas, in this case, all the settlements are in a rural area surrounded by tea plantations

and nature.

The 8 settlements that we choose have the larger of a hamlet but smaller than a town and this is because this village had a purpose, the production of Tea and Rice but principally Tea and for this reason, the houses and the landscape are strictly linked.

The village housing, sanitation, utilities, and transportation systems are not as complex as the ones that exist in the city because it is a smaller entity in terms of land area and population. It may have a temple and shops.

The essential criteria to choose them were these:

- 1. History was related to tea production.**
- 2. Closeness with the tea plantations.**
- 3. Closeness with the Wazuka River.**

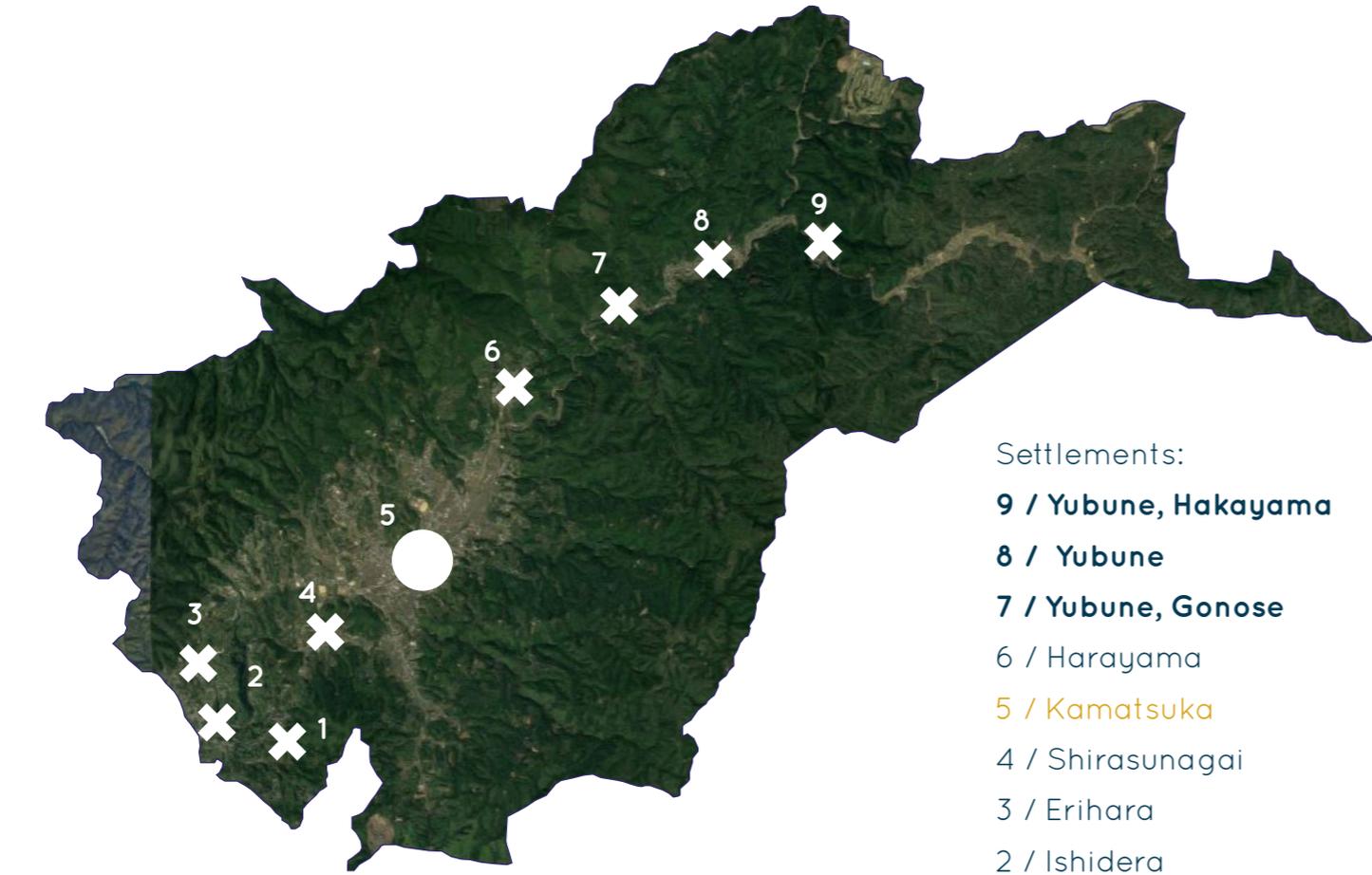
4. Spatiality. (Warehouse, Factory, Main House)

5. Village connotation.

The methodology that we use was to select some parcels randomly of the settlement and to explore each one of them and carry out the 4 and 5 criteria analyzing the spatial composition since we did the first 3 at the begging of the research when we where in situ.

On the next analysis we pretend to establish a scale of intervention since of the 9 settlements we would choose some of them to do a deeper analysis that can through results that we can prove and validate with the first research done in situ, after the analysis we will choose demonstrated the theories and the perceptions that we first generated either to prove them or discard them.

Wazuka area



- Settlements:
- 9 / Yubune, Hakayama
 - 8 / Yubune
 - 7 / Yubune, Gonose
 - 6 / Harayama
 - 5 / Kamatsuka
 - 4 / Shirasunagai
 - 3 / Erihara
 - 2 / Ishidera
 - 1 / Shimozima

Figure 22



1 / Shimozima



2 / Ishidera



3 / Erihara



4 / Shirasunagai



5 / Kamatsuka



6 / Harayama



7 / Yubune
Gonose



8 / Yubune



9 / Yubune
Hakayama



Figure 23

Proving criteria 4-5

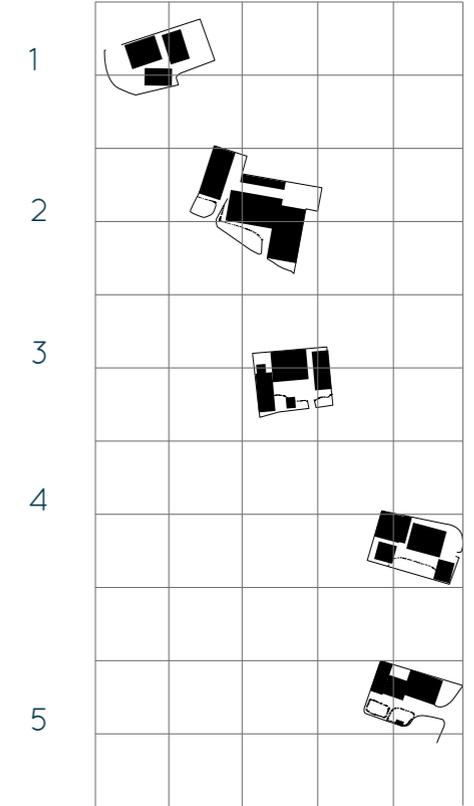
4. Spatiality. (Warehouse, Factory, Main House)

5. Village connotation.

Analysis:

The analysis was carried out with some images of Google Maps that show as the plots and how they were organized in the village.

The analysis works in this way: we select randomly some of the plots in the image and to make more effective and easier to understand then we analyze them by re-drawing all the volumes inside the plot, because in this way we can understand the size and the function of each volume that is present, but above all we can interpret and comprehend the different types of morphology and spatial organizations.



Key map



1 / Shimozima



Figure 24

Proving criteria 4-5

4. Spatiality. (Warehouse, Factory, Main House)

5. Village connotation.

Key map



2 / Ishidera

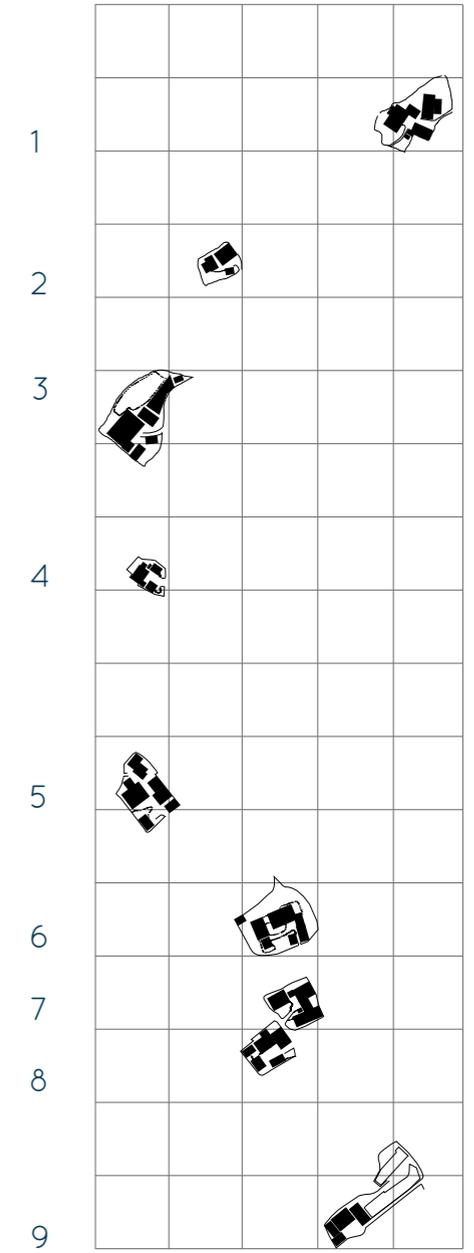




Figure 25

Proving criteria 4-5

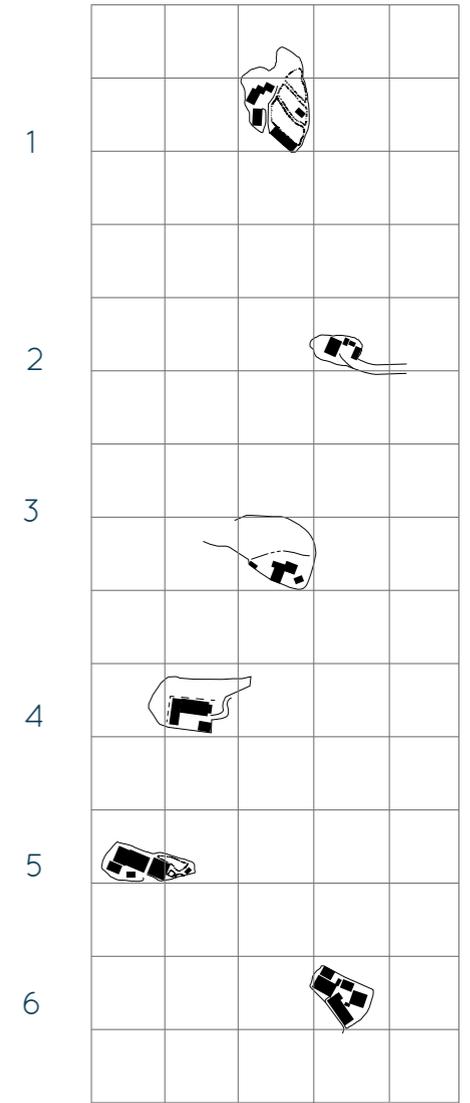
4. Spatiality. (Warehouse, Factory, Main House)

5. Village connotation.

Key map



3 / Erihara



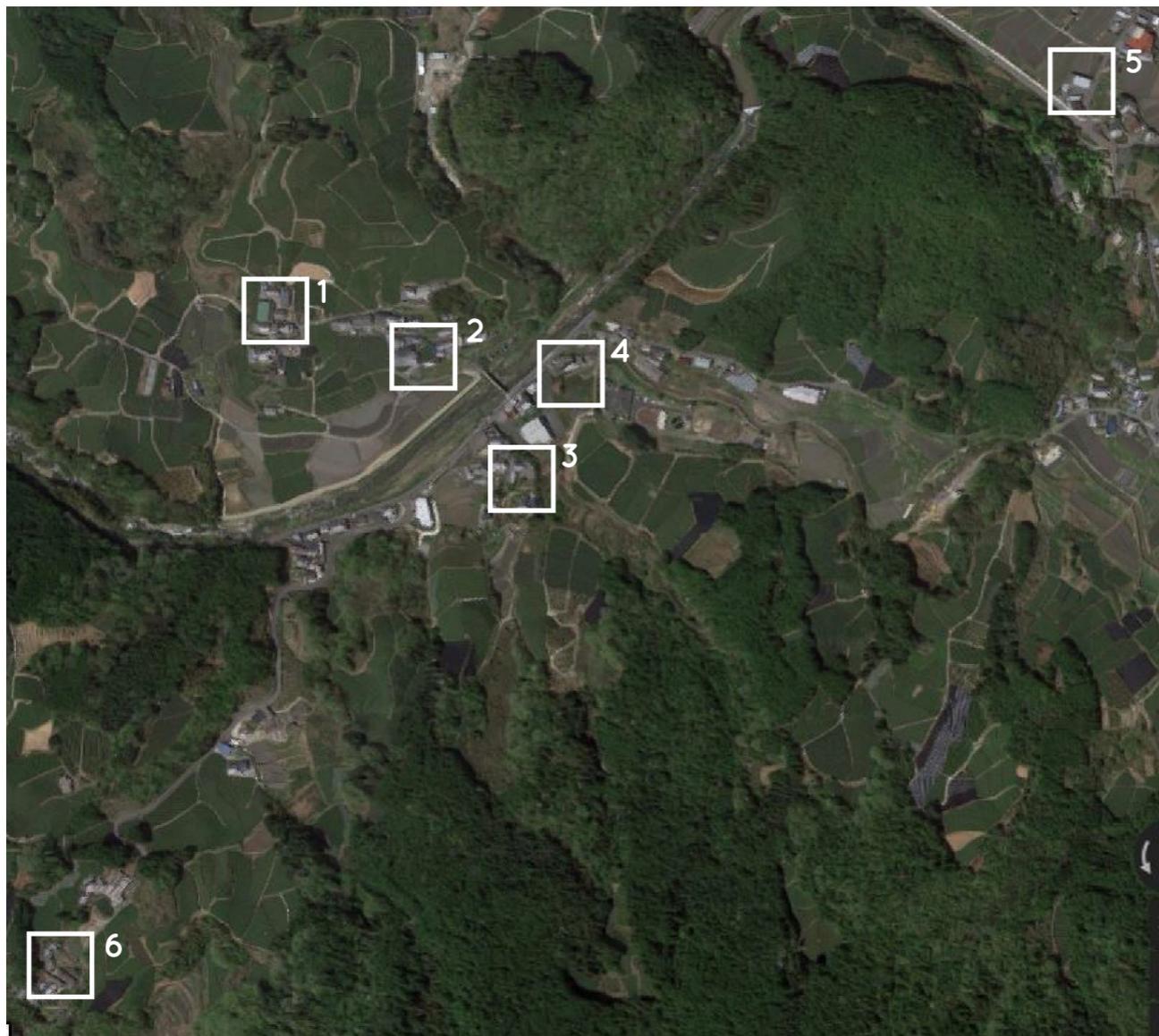


Figure 26

Proving criteria 4-5

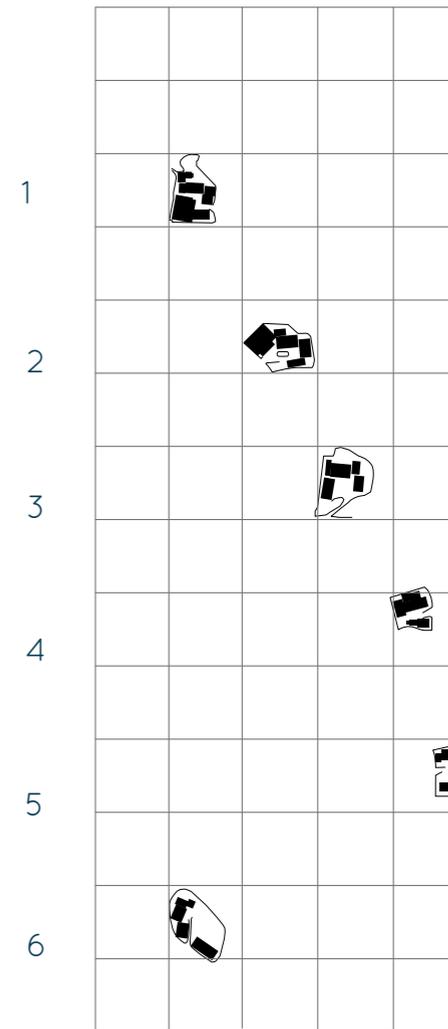
4. Spatiality. (Warehouse, Factory, Main House)

5. Village connotation.

Key map



4 / Shirasunagai



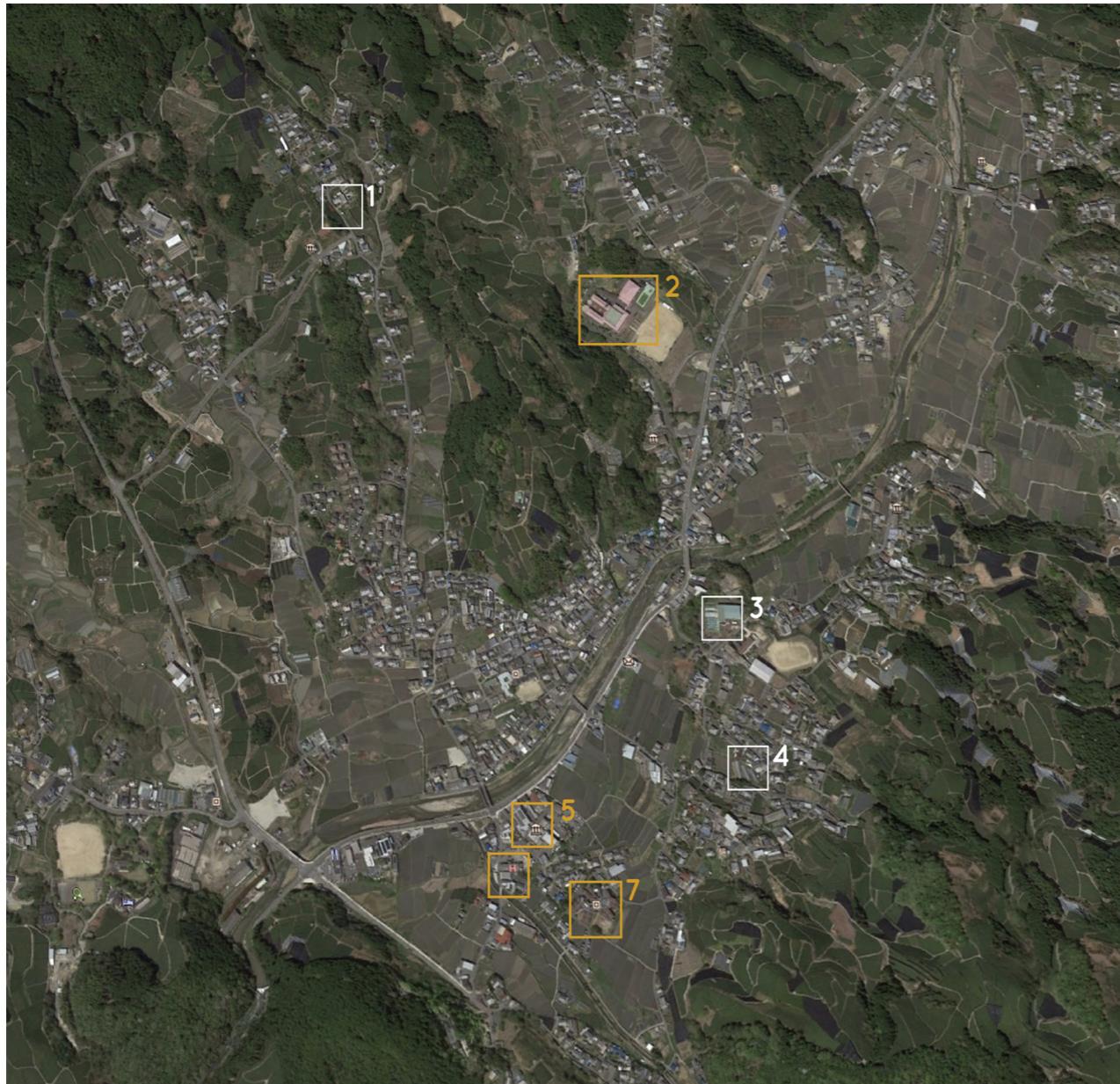


Figure 27

Proving criteria 4-5

4. Spatiality. (Warehouse, Factory, Main House)

5. Village connotation.

□ Regular parcels

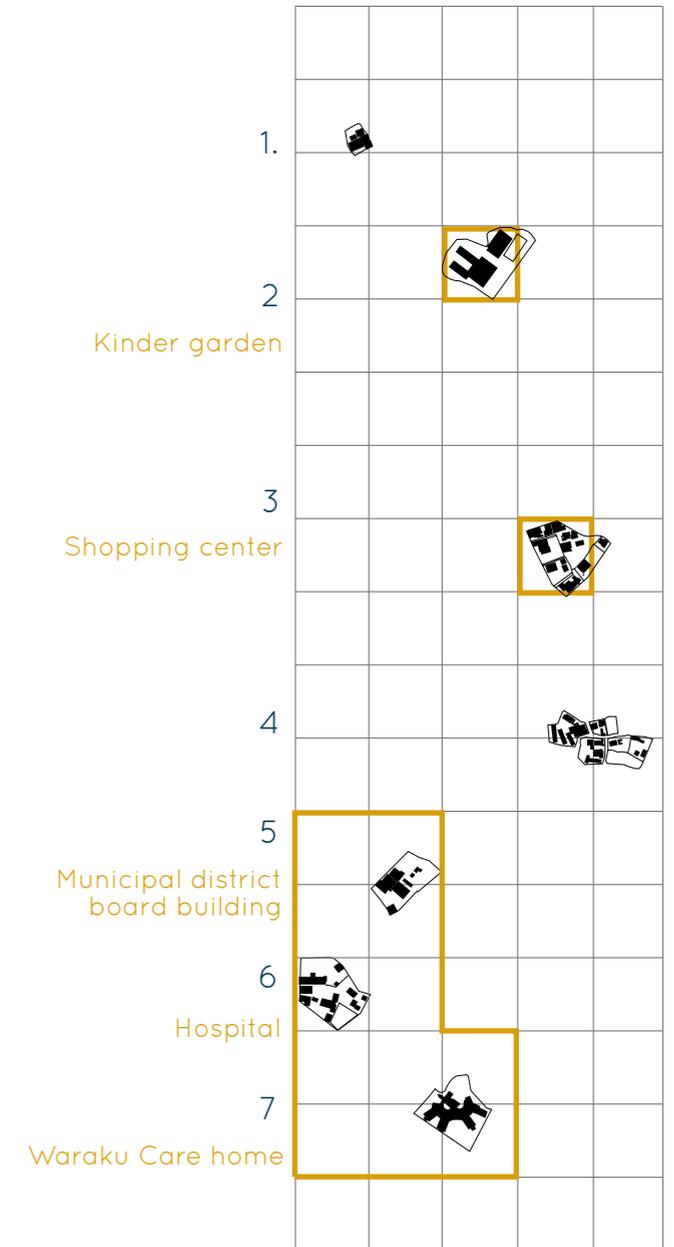
■ Parcels with public equipment

Key map



5 / Kamatsuka

Kamatsuka is no longer a village or settlement, it already has the characteristics of a growing city thus it already provides fixed services, such as markets, hospitals, and entertainment centers as we show in the analysis this city is the where the people of the other settlements come to shop and



entertain, besides here the urban plots located in the city center are no longer big spaces to cultivate or have crops, as in the other villages; In addition the number of the buildings is bigger which make it seem a denser place.

The spaces for cultivation is mostly outside the city center not like in the others villages that the plantations are between the houses, in this particular case they don't spread the fields but they determine a specific place and put them all together as a group in the peripheries.

All these settlements are around the Wazuka river which means all of them has the same geography; this city as many others have settlements on their borders that with time would become the same city, this phenomenon happens because there are a lot of services nearby in Kamatsuka, but

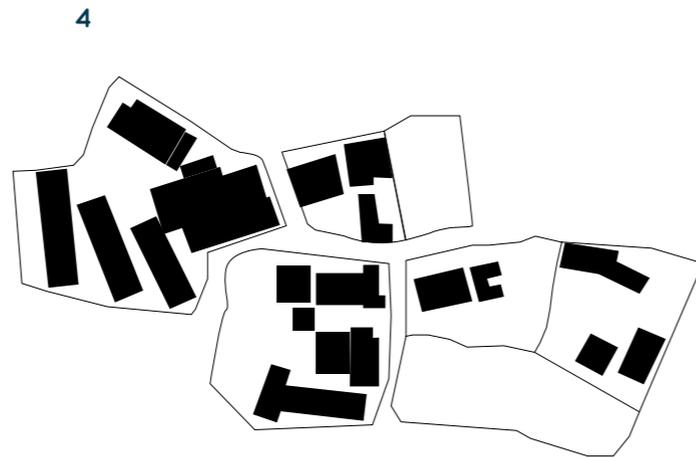
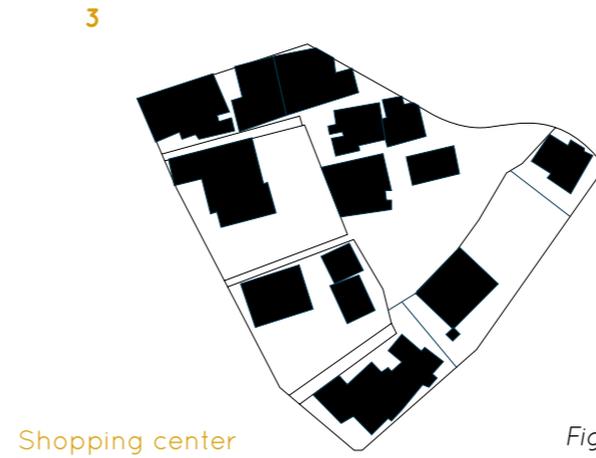


Figure 28

people don't live there because normally the city life is more expensive so the persons settle in the border creating another village that later would be big enough to join Kamatsuka.

Moreover, it is important to mention that the plots here are very close and their size is bigger than before which means that the plot now have more services thus it can have



Shopping center

Figure 29



Waraku Care home

Figure 30

dwelling and at the same time a parking lot with a mini-market, there are a lot of new things this urban tissue that in the previous analysis where not present, here the urban tissue is already different because the function of this city had already changed its scope; Kamatsuka is no longer just a place to produce Tea but is a city that supply and produce all kinds of new products or services for the whole Wakuza district.

For example, the Waraku Care home that is a center of a nursing home for the elderly, had already a different shape because the composition of the Main house, Warehouse and fabric is not as present as before.



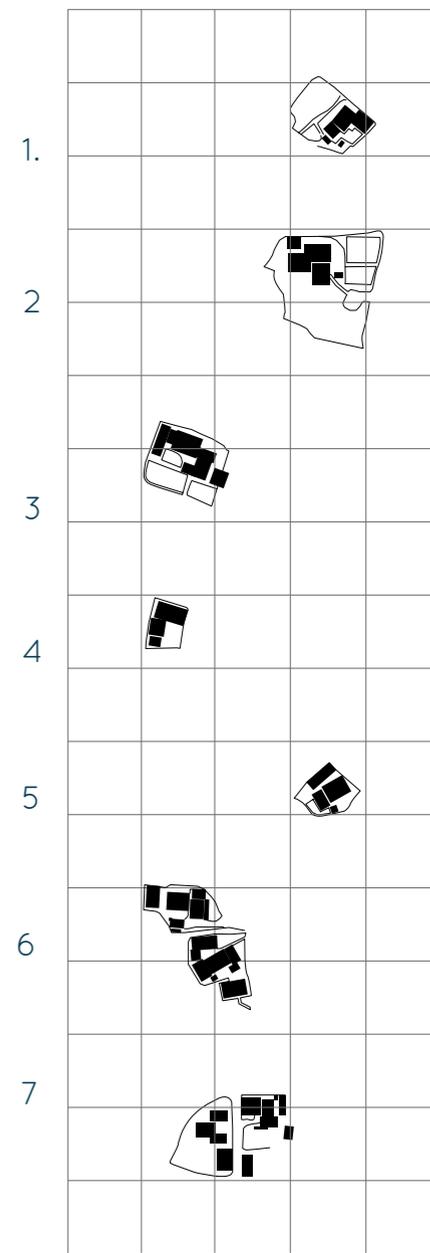
Figure 31

Proving criteria 4-5

4. Spatiality. (Warehouse, Factory, Main House)

5. Village connotation.

Key map



3 // DATA ELABORATION

3.2 Analysis - Maps

As the analysis before on this one we would the same exercise of quadrants but just in the villages 7-8-9 that are Yubune Gonose, Yubune and Yubune Hakayama, in this part we are going to analysis in a more deep way each settlement carrying out an urban analysis that tells us more about the morphology of the place and more importantly the spatiality and the relation between the tea fields, the houses the river and the public space, which is intended as a place of leisure, street or squares.

1 - 2 - 3/ Yubune

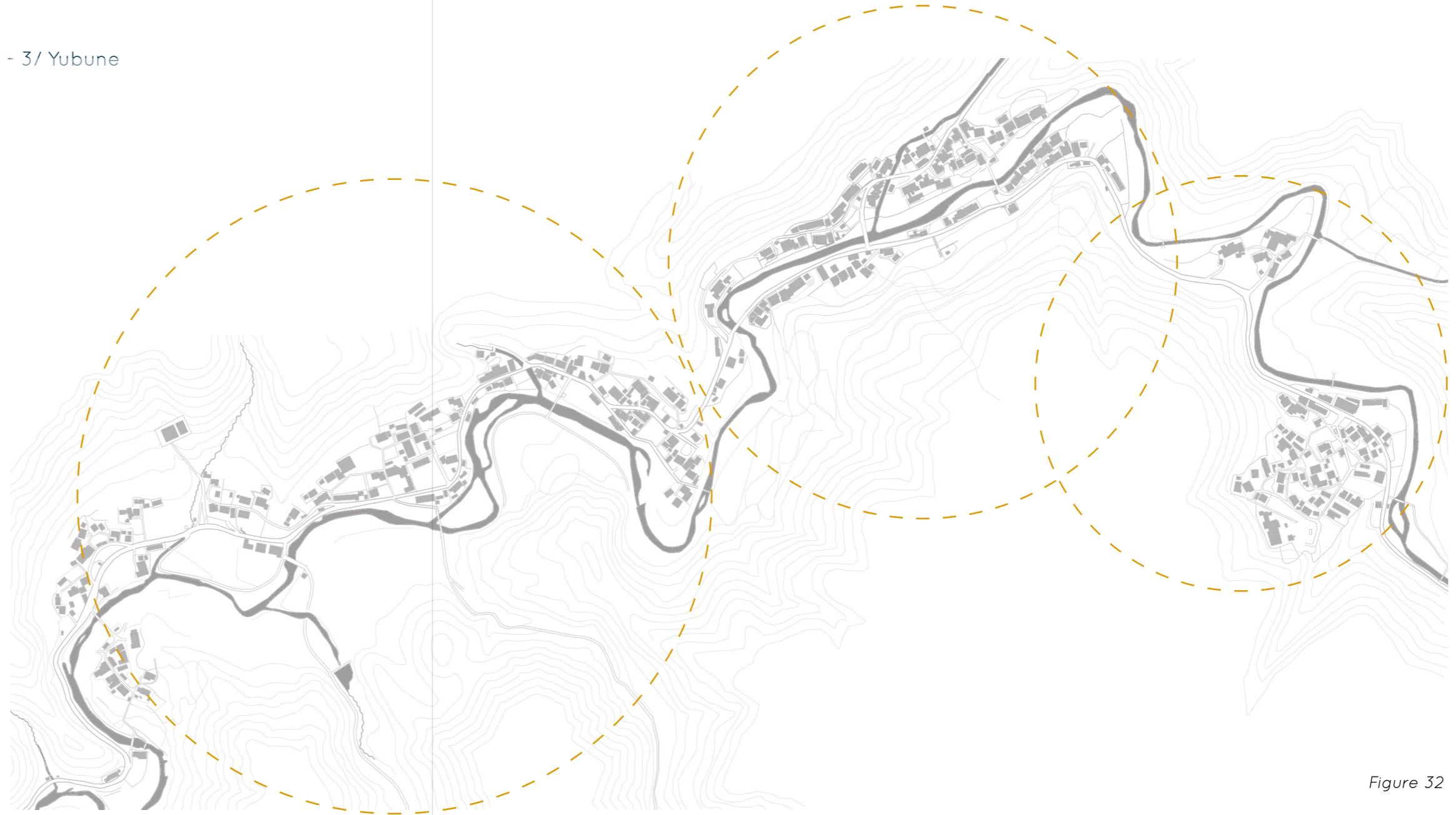


Figure 32

1 - 2 - 3/ Yubune

4.A



4.B



4.C



4.E



1.G



2.G



4.J

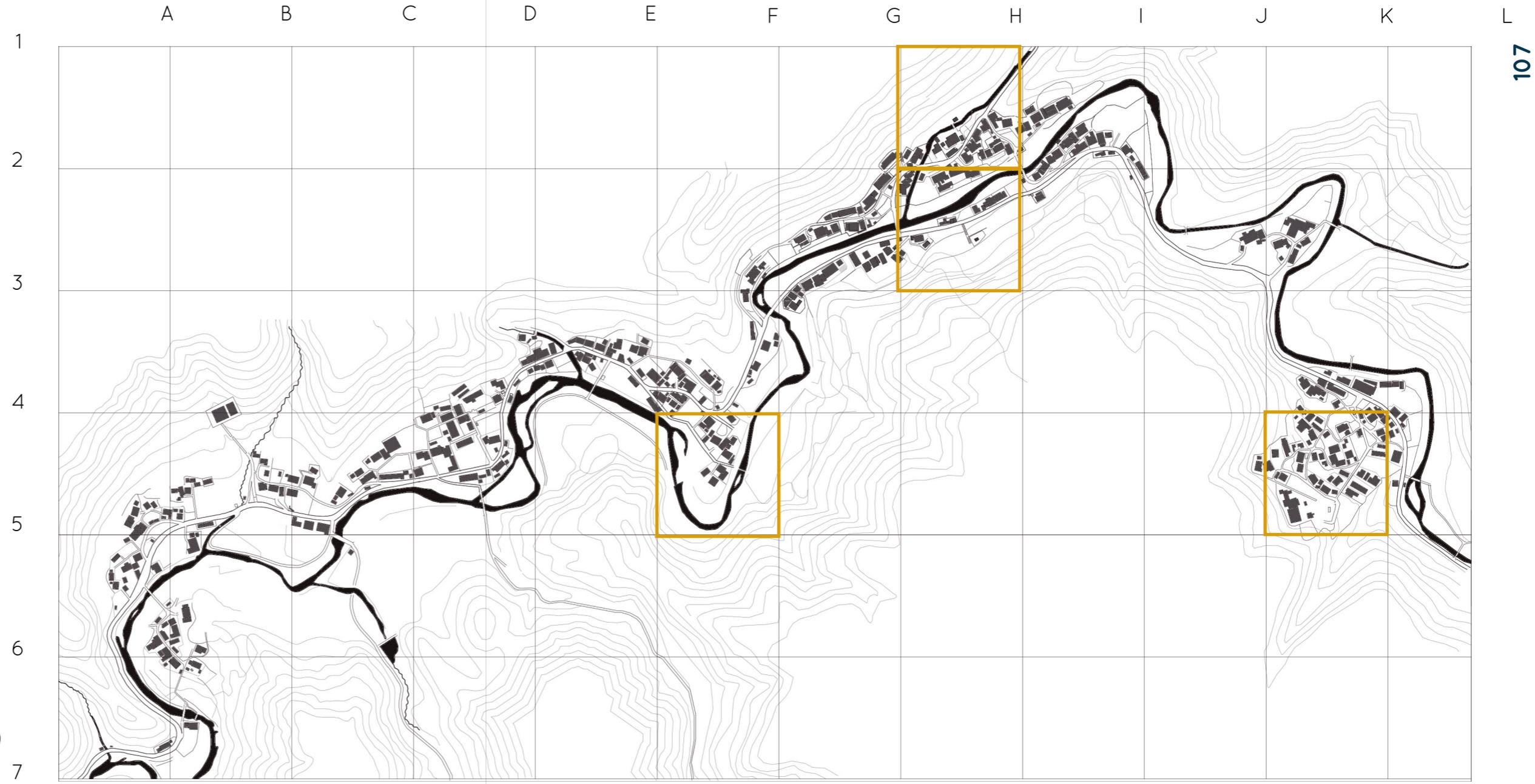
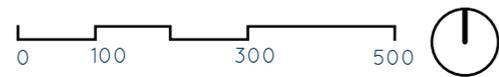


Figure 33

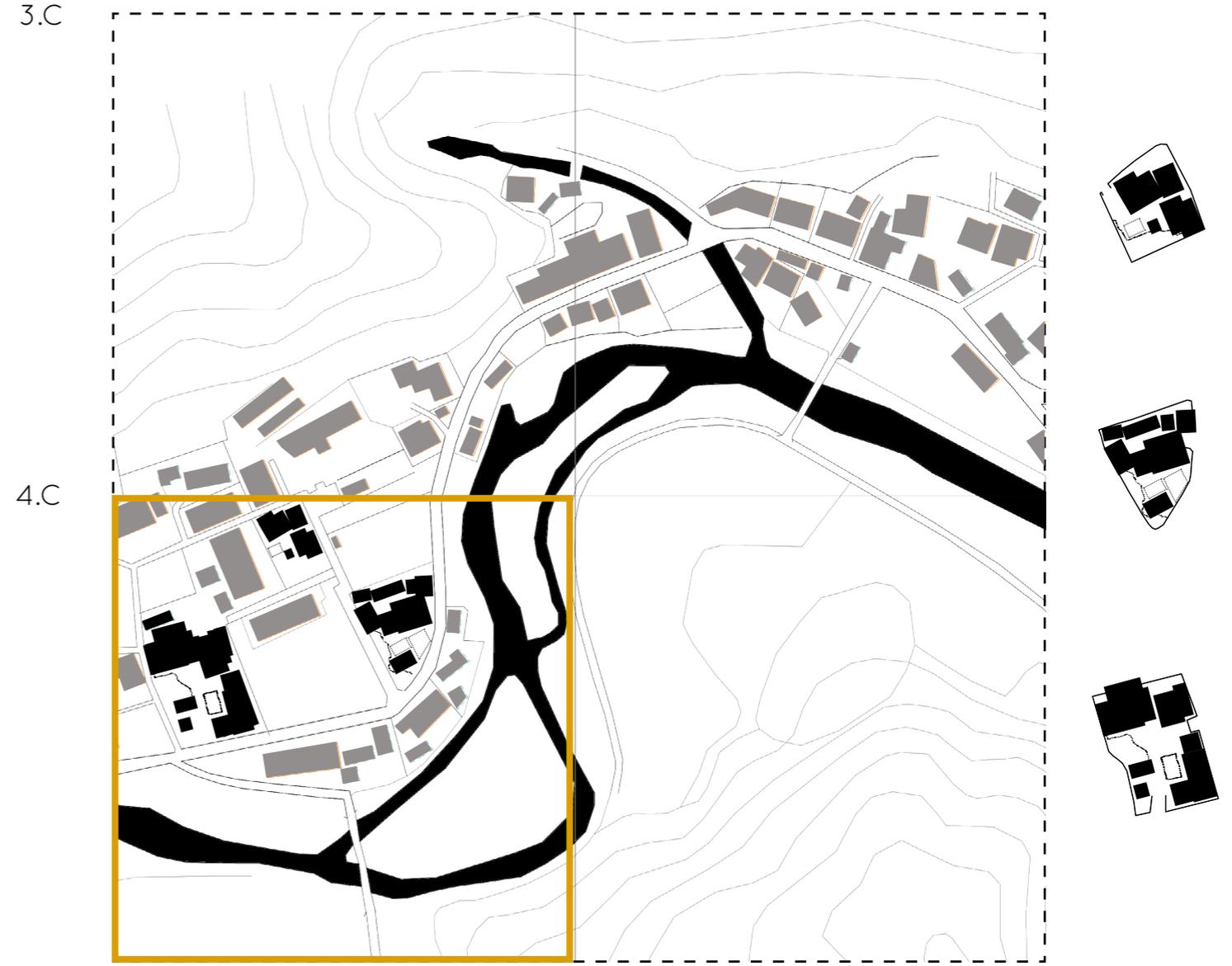
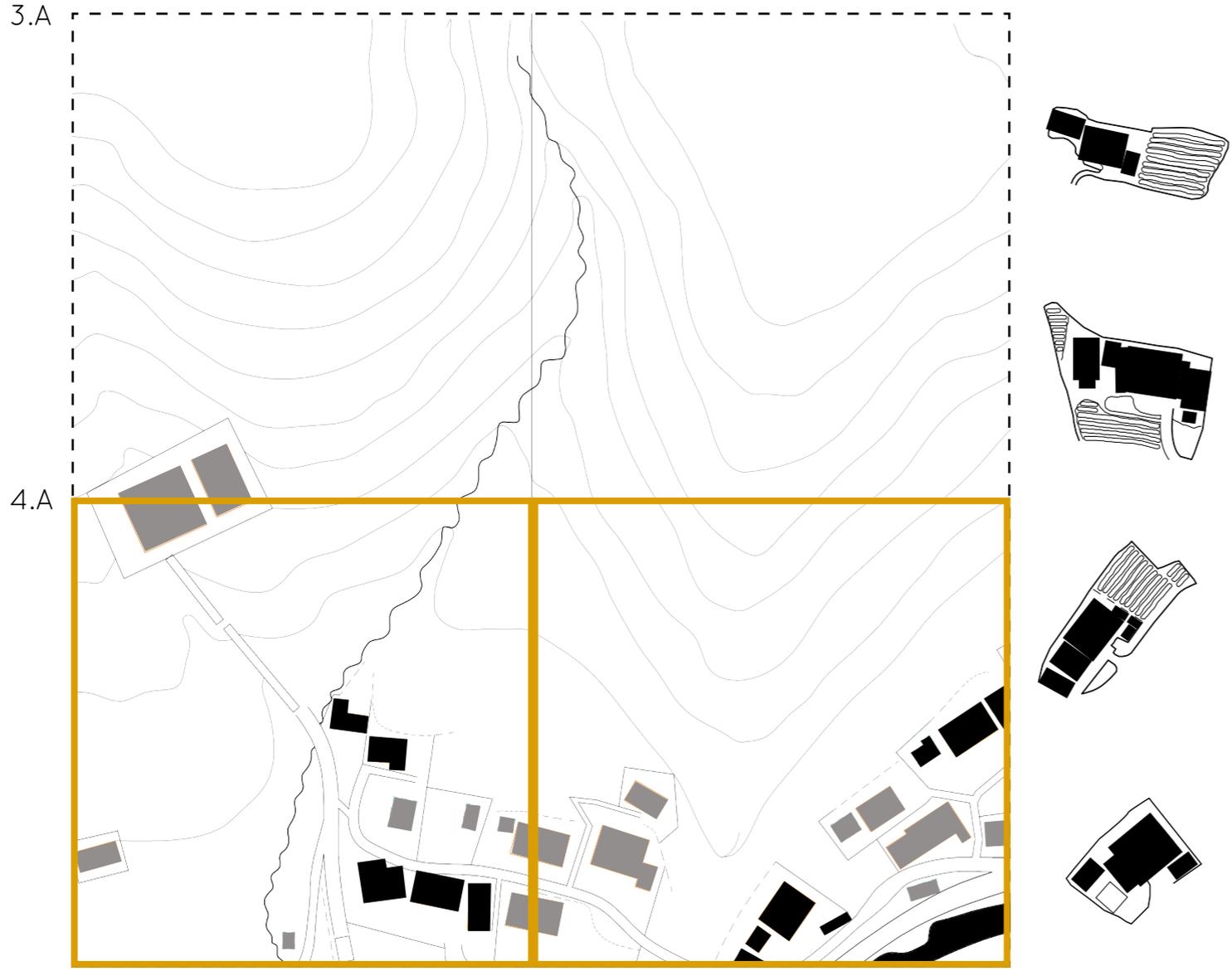




Figure 36



Figure 37

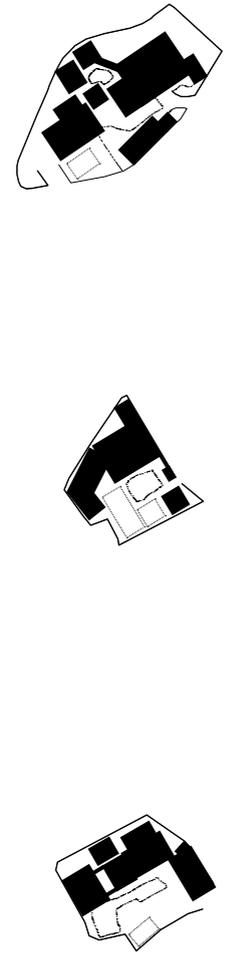




Figure 39

After analyzing the 8 villages from a global scale into a more architectonic scale using the quadrants method we conclude that the closeness with the river and the particular territory that surrounded these villages full of slopes and vegetation make part of decisions that the Japanese's make to create this village.

On the first analysis, we focus on determining the type of settlement that we were investigating depending on the size of the settlements, infrastructures and its urban spaces so that we can determine if they were gonna be part of our investigation or not; our aim is to analyze Wazuka district in order to identify if they are spatial organizations that repeat themselves with another with the propose to make intervention that only can be placed in Yubune but the whole Wazuka and for that we put our selfs through understanding

why where the houses displaced in one way instead of another, it might be random or they might have a reason to do it and then to repeat it.

In the general scale of interventions, we start to comprehend that in the 8 villages exist the present of a Warehouse, a fabric, the main house and by default the presence of cluster and that this was already a fact but now we wanted to know how they were placed? , if they repeat or were linked by some element?, or if maybe they were just placed irrationally throw time, it is also important to emphasize that the time in which each construction was done is essential in the understanding of the settlement.

Moreover we identify the types of spatial organizations that were present in the villages especially in the three Yubunes because were the ones that spend more time and we have more contact when we did

the visit, first we identified the time of each construction because as I said before this is crucial to understand if they were made in the period in which the village was founded and only important and wealthy families live there and so have all the infrastructure, to make tea and have an enormous house or if it's a more contemporary construction? , on which the function is the only thing that matters and so the buildings are just made to accomplish their tasks.

Notably, we did a map on which we identify the antique constructions from the contemporary ones and after that, we determine the essential features of this village and start noticing that the spatial organizations are linked to the river and its position with respect to the house because the ones that are close to the river used to have the clusters in the back and the plots that have the main streets have the cluster on the front and furthermore we noticed that

in the more contemporary houses there are some times that the houses are constructed randomly or guided by the ones that are around them without analyzing their own condition.



4 // RESULTS OF THE RESEARCH

4.1 Spatial Organizations

A typological classification minimizes the complexity of dispositions that can be found on a system because it permits the recognition of the main characteristics of a settlement and let the individual know-how is the settlement dispose of, depurating the unnecessary elements that are dangerous for the clear and correct interpretation. We are going to investigate and interpreted

typologies to understand how space is conformed and for that we have in mind these two principles that are given by Q. de Quency and G. C Argàn:

"Type expresses in a general sense and therefore applicable to many gradations or varieties of the same idea, model, matrix, print, figure [...]"¹².

"The term typology means the study of types [...], therefore the type, [...] considers the objects of production in their formal aspects of series, due to a common function or to a reciprocal imitation, in contrast to individual aspects"¹³.

The concept of type is to intend under the point of view of G. C. Argàn, that in his 'On the concept of architectural typology', in which he explains the origin of type, writes that type is individuated from a system of

¹² Q. de Quency, 'Historical dictionary of architecture', 'type', 1832.

¹³ G. C. Argàn, 'Universal encyclopaedia of the art', 'typology', 1983.

determinate characteristics of buildings, that have common formal peculiarities.

"When a type fixes itself in practice or architectural theory it already exists, in a certain historical condition of culture, as a response to a set of ideological, religious or practical demands"¹⁴.

As stated in Architectural typology and urban morphology: an anthology' by M. Caja, M. Landsberger S. Malcovati, "If extended to the city, through the notion of urban morphology, the concept of typology is a fundamental tool to understand the principles of settlements and work on the fabrics, the relationships, between the architectures within a known and recognizable structure, descriptive and therefore convertible [...]"¹⁵.

In this thesis we introduced the term 'urban morphology', as a principle that is

¹⁴ G. C. Argàn, 'On the concept of architectural typology', 1953.

¹⁵ M. Caja, M. Landsberger S. Malcovati, 'Architectural typology and urban morphology: an anthology', 2010

connected to the building settlements.

Aldo Rossi said that in 'Consideration about urban morphology and building typology', the shapes that delineates the cities are made of building types, and studied by building typology, "two disciplines exploring two orders of homogeneous facts"¹⁶.

The object on which urban morphology concentrate on is not the city in general, because is composed by different characteristics, but groups of them organize with order and an internal logic which is what we expect to do in our case studio, be able to organized and recognized different groups of settlements with different characteristics.

One of these aspects is the 'urban environment', that is fundamental to understand cities and their structure through study shapes.

¹⁶ A. Rossi, 'Consideration about urban morphology and building typology', 1964.

Aldo Rossi distinguishes two types of 'problem approach'. The first one refers to the study of systems like economic, politic or social that generates the space of the city.

The second one instead sees the city as a spatial structure, starting from the real shapes of the city until the spatial relations.

In the study of 'urban environment', the scales in which you analyze are very important, thus there exist three different scales:

1. Street (this scale matches in our case studio and we denominated it 'cluster')
2. Quarter scale.
3. City scale.

The aim is to: understand which are the rules that exist in the spatial disposition of a

complex system like Yubune and his 'cluster' and what elements compound the rural architecture of Wazuka area, comprehend what rules are fundamental to define a type and what instead is not part of traditional architecture of Japan.

Overall the whole finality is to *"obtained unity and variety at the residential settlement, and research can contribute to obtain that identifying motivated types and unjustified types. The first one should be encouraged and disseminated, the second one to be discouraged after understanding the reasons for their formation"*¹⁷.

To achieve our pre-set goal, which is to define the rules of shape and structure that compose Yubune settlement, we have relied on the theory and methodology studios of architecture and other disciplines that faced the themes of typologies applicate at

¹⁷ P. L. Brusasco, 'To each his home, reflection on the 'single-family' dwelling', 1987).

real case studies. There are many examples of analysis about it, but is in our intention study methods that contains a deep relation with the characteristics of context and his peculiarities (likes history, architectural style, social and perceptive aspects) that would allow us to obtains a correct and complete description of a particular case study like ours is it.

For these reasons we are searched an innovative (for the time in which are made the analysis) and complete methodology that contains the aspects that have underline previously. We are focus on three main themes of investigation.

These are representation and morphology (closely connected each other) and the perception declined by two different points of view: the visual impact of the constructed and no-constructed that the settlement

produces of himself and the collective image of what remains imprinted, an 'mental image' that somehow, also us have after were been in Yubune.

We can recognize that concepts in three different fundamental theories of three main authors of contemporary architecture: A. Cavallari Murat, K. Lynch and G. Cullen.

*"The urban form is not the geometric form, it is the shape of the urban body seen at the same time as the aesthetic aspect of the containment architecture and the aesthetic aspect of the society that is contained"*¹⁸.

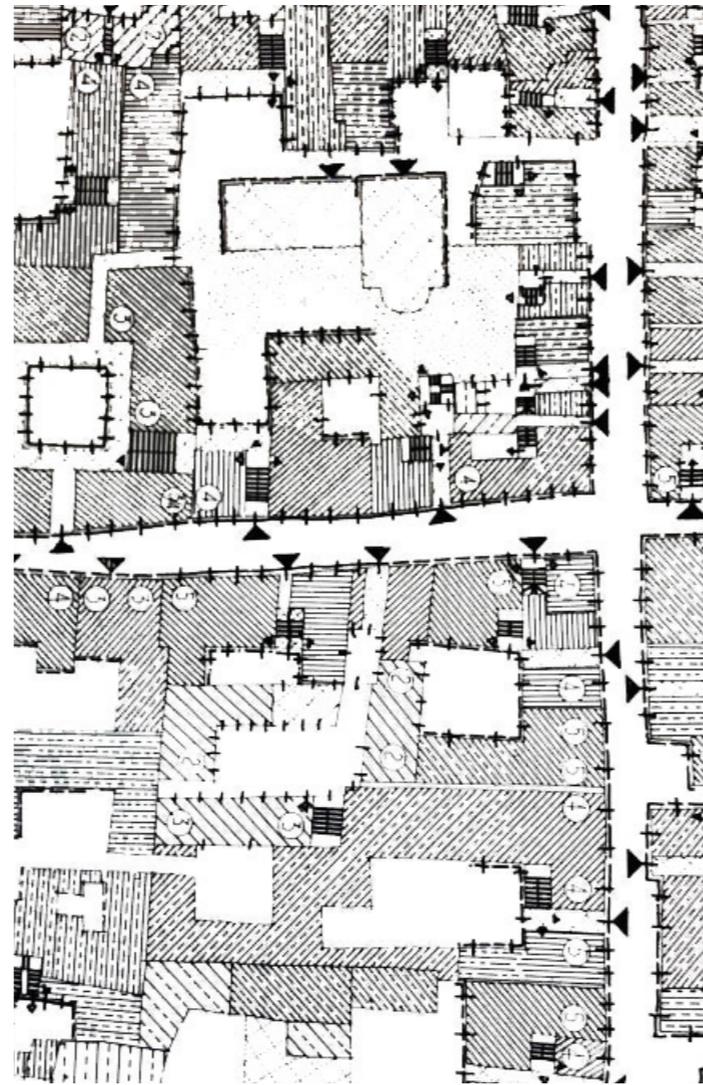
A. Cavallari Murat that applied an interested and deeper analysis about the historical layering in the city of Turin, investigates with an innovative bi-dimensional and monochromatic representation, architectonical aesthetic aspects that

¹⁸ A. Cavallari Murat, 'Urban shape and architecture in the Baroque turin', 1968

characterized the city but also social and demographical information, through the interpretation of Architectural composite elements.

For his work, he has developed a series of 'conjectural maps', analyzing in a very deep way the relations between the buildings until the housing unities. His typological representation based on ideograms and signs with strong significant permits the description of the main characteristics of Turin's building like itineraries in private and public spaces, numbers and position of windows, internal court, distribution system, accesses and elevation, etc.

The analysis goes on with another new group of maps, called 'histological maps', in which bases on the previous concept and knowledge, he investigate: "*not only the individual belonging of housing units to*



Conjectural reconstruction, based on original document of building trasformation of 'Dora Grossa' quarter (on the top of the image) and 'Guard'infanti' (at the bottom part).

Figure 40

(Figure 40) Taken from: **A. Cavallari Murat**, 'Urban shape and architecture in the Baroque Turin, Vol I, II; A, fig.165, pag. 508, 1968.

categories, but also the relationships between them, until the formation of quarter units and district units and the links between the ensembles of units and the road structure"¹⁹.

The building unit is the most elementary part of architectonic construction and how stated by *A. Cavallari Murat* it "*constitutes the indivisible elements the settlement*"²⁰.

He studied deeper the relations among the city and the housing unit; we have to start from the element that defines the organism himself, to understand how is structured an entire city because composed by a strong links with different building organisms.

This second type of maps is based on a mathematic model that is used as an approach to face the analysis: '*Euler's graph*' that consist In an essay of 1736, were *L. Eulero*, *face the "problem of bridges of*

¹⁹ **A. Cavallari Murat**, 'Urban shape and architecture in the Baroque turin', 1968

²⁰ **A. Cavallari Murat**, 'Urban shape and architecture in the Baroque turin', 1968

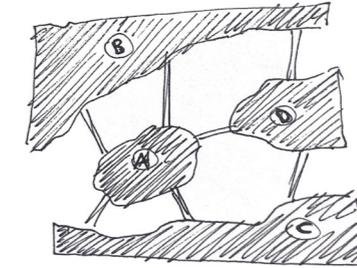
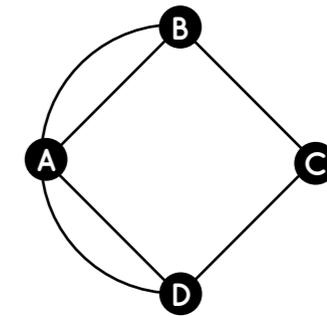


Figure 41



Sketch of topography position of seven bridges of Königsberg along Preghel river, on which *L. Eulero* based his graph in 1736.

Figure 42

Koninmberg', in which demonstrating that is not possible organize a path that starting from a point, can allow to return at the same point after have crossed each bridge just one time"²¹.

That translates in a 'functional scheme' of a building organism that reported the logical correlation among the elementary housing units, that connected each other represent the settlement and his morphological and structural disposition.

"With the term graph means a geometric figure constitute by m points and n lines, which connect that points"²².

With these tools and methodology, A. Cavallari-Murat describes in a very pointed approach the architectural aspects of Baroque Turin, with an innovative typology of representation and simplifying

²¹ L. Eulero, 'Essay', 1736.

²² A. Cavallari Murat, 'Urban shape and architecture in the Baroque turin', 1968

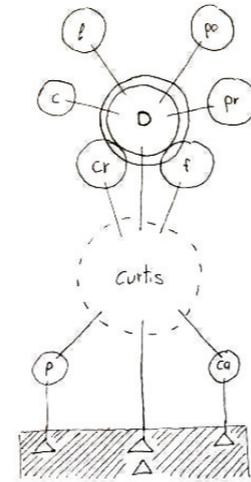
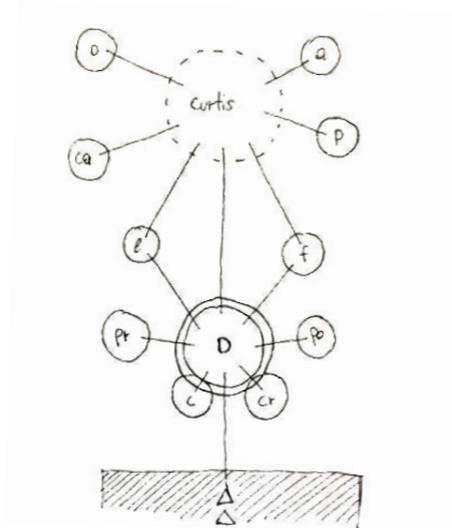


Figure 43



Sketches of distributive functional scheme of two different unit with rural destination: the first one with 'curte retro', second one with 'curte ante'.

D=domus; c=room; cr=crota; f=furnus; pr=door; po=porticus; l=lobia; o=ortus; a=agra; p=putens; ca=cassiamenta;

Figure 44

(Figure 44) Taken from: A. Cavallari Murat, 'Urban shape and architecture in the Baroque Turin, Vol I, II; A, fig.165, pag. 508, 1968.

the settlement by the usage of diagrams, bringing to the surface the generating rules of the city and the nearby rural areas, that allowing him to compare different historical layers among them.

It is very interesting that way of communication with the usage of a clear, simple and direct methodology for a complex theme like the structure of a consolidated city. The innovative tools that A. Cavallari Murat used for his analysis are for us very useful to communicate our intent; readjustments have been made to align this methodology to Japanese architecture in terms of both graphic symbols used and elements to be highlighted.

For instance, the social and architectural importance that window has in the analysis of the Baroque Turin, which underlines rules of proportion respect the entire building

and density, in Japanese context this is not so relevant for the high presence of stripes window in all façades of traditional architecture.

Furthermore, the usage of a single plan of representation is for us a 'challenge' to accept for retake a modality of communication that is often forgotten for its simplicity, seeing as a negative characteristic, in a moment in which we are overexposed at many typologies of complicated communication format.

-  Access
-  Main paths
-  Secondary paths
-  Nodal points
-  Elevation floor / conservation state
 - a.** Abandoned
 - n.** Neglected
 - N.** Good state

- 1***. 1 floor, 1st floor with double high
- 2***. 2 floor, 2nd with double high
- 2****. 2 floor, both with double high

0 10 40 80 mt



Figure 45

-  Traditional house
-  Contemporary house
-  Main house
-  Factory
-  Ware house
-  Temple
-  Hospital
-  High wall
-  Low wall
-  Other type of separation (stones, treres, etc.)



Figure 46

- Bamboo
- Sugi
- Broadleaf
- Vegetables fields
- Tea plantation
- Garden
- Stairs
- Garden

0 10 40 80 mt



Figure 47

“Also a monochromatic representation is a goal to preset and achieved it, to be praised”²³.

Cavallari Murat’s guidelines have allowed us to obtain a complete and clear representation that is fundamental to understand the real characteristics, problems and quality of Yubune village.

Thanks to methodology we can investigate the peculiarity also at the scale of dwelling, determining the elements of the balance between environment, settlement and the volumes that defining the ‘cluster’.

The decision to have adopted a consolidated and structured methodology allows us to make possible a comparison between different settlements both Japanese and other Countries on the basis of important qualities that define their fundamental spatial rules.

0 10 40 80 mt



²³ A. Cavallari Murat, ‘Urban shape and architecture in the Baroque turin’, 1968

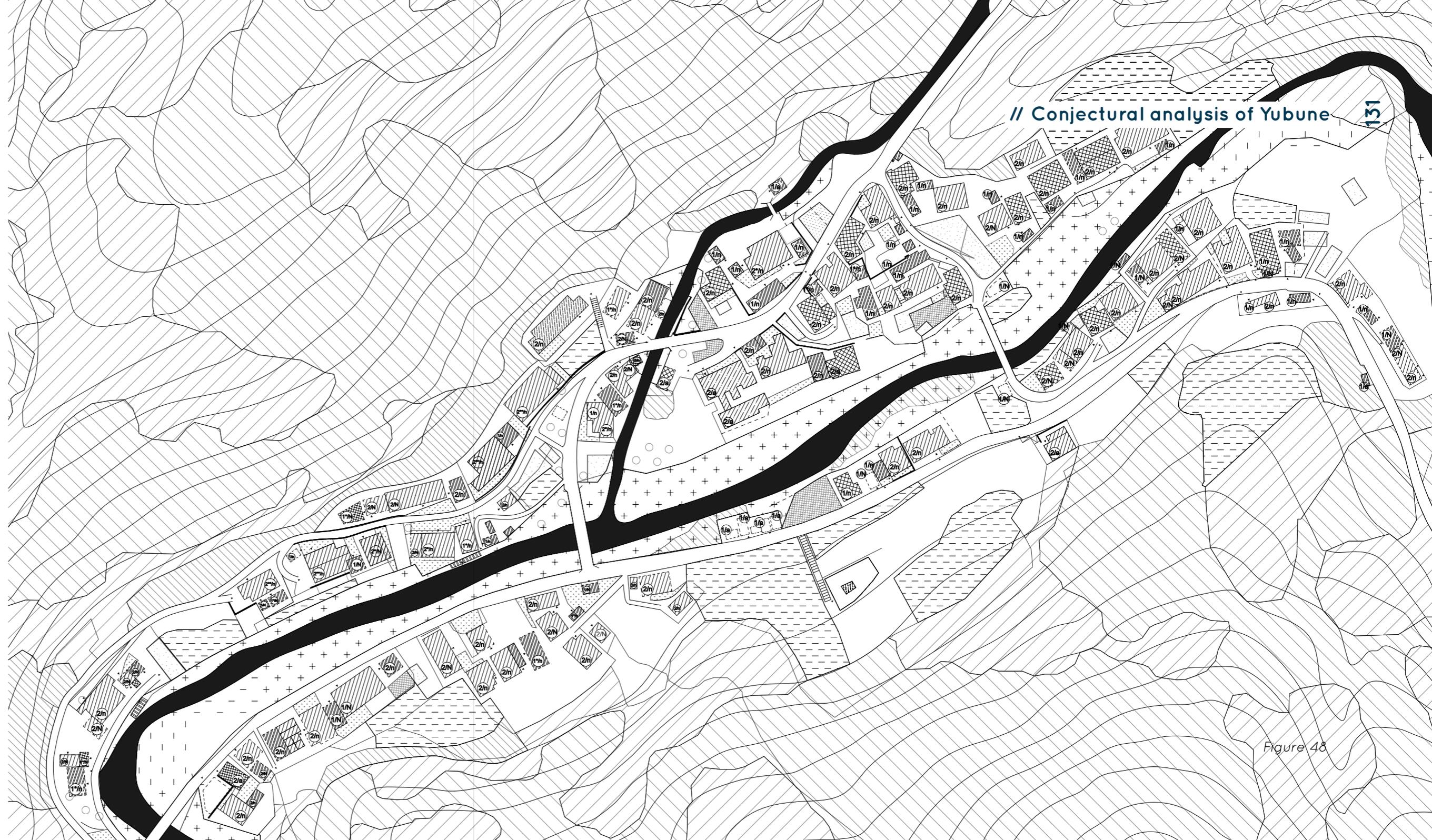


Figure 48

— Communicating volumes

• Relations

F Factory

H House

W Ware house

Ho Hospital

T Temple

S Space

The volumens that are separated by distance (F) (H) (W) (Ho) (T) can be linked or related to each other by a forth (S), intermediate, space.

The visual and spatial relationship between the spaces depends on the nature of the one they share a common bond. The intermediate

space can differ in form and orientation from the two spaces to express its linking function.

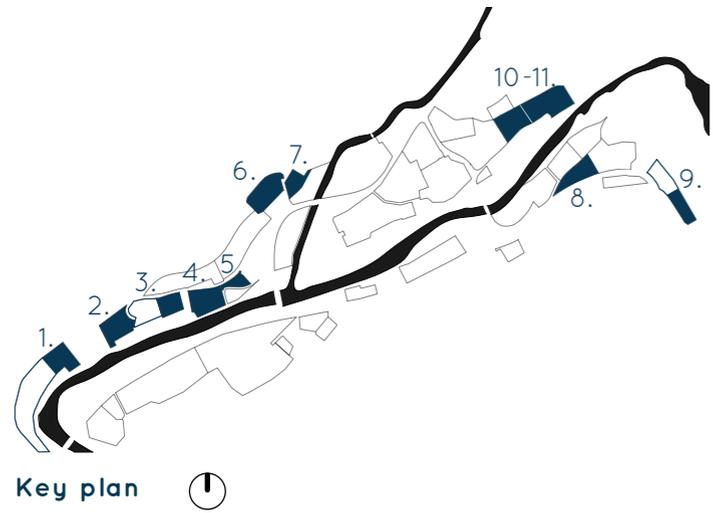
Also the intermediate space can be large enough to become the dominant space in the relationship, and be capable of organizing a number of spaces about itself, or can be simply an anteroom of residual space in nature and be determined solely by the forms and orientations of the two spaces being linked.



// Histological analysis of Yubune

Based on Francis D.K. Ching, 'Architecture form, space and order', 1934.

Figure 49



Key plan

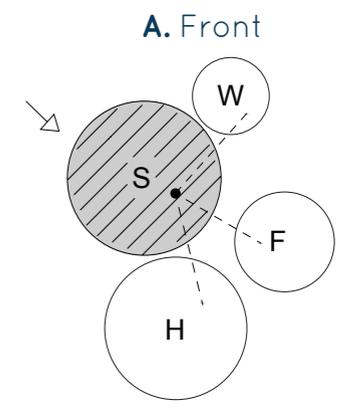
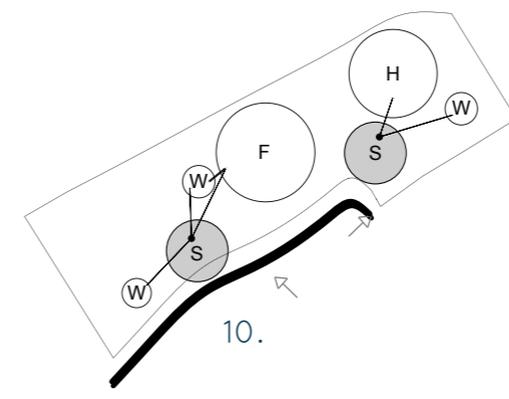
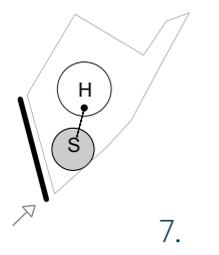
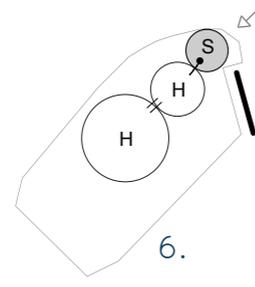
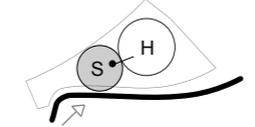
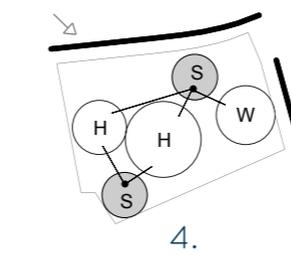
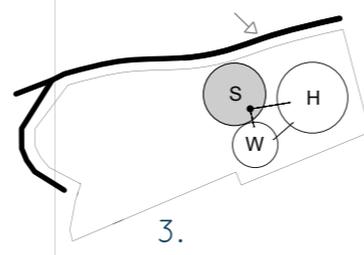
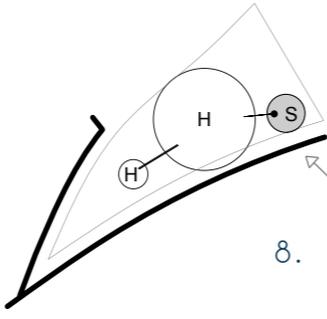
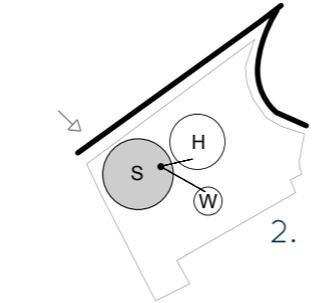
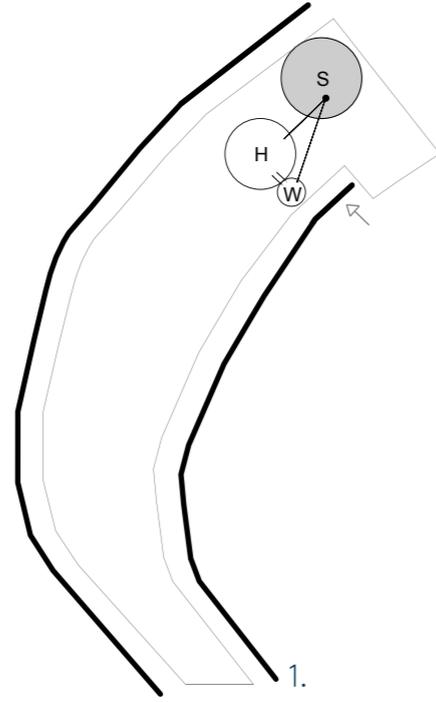


Figure 50

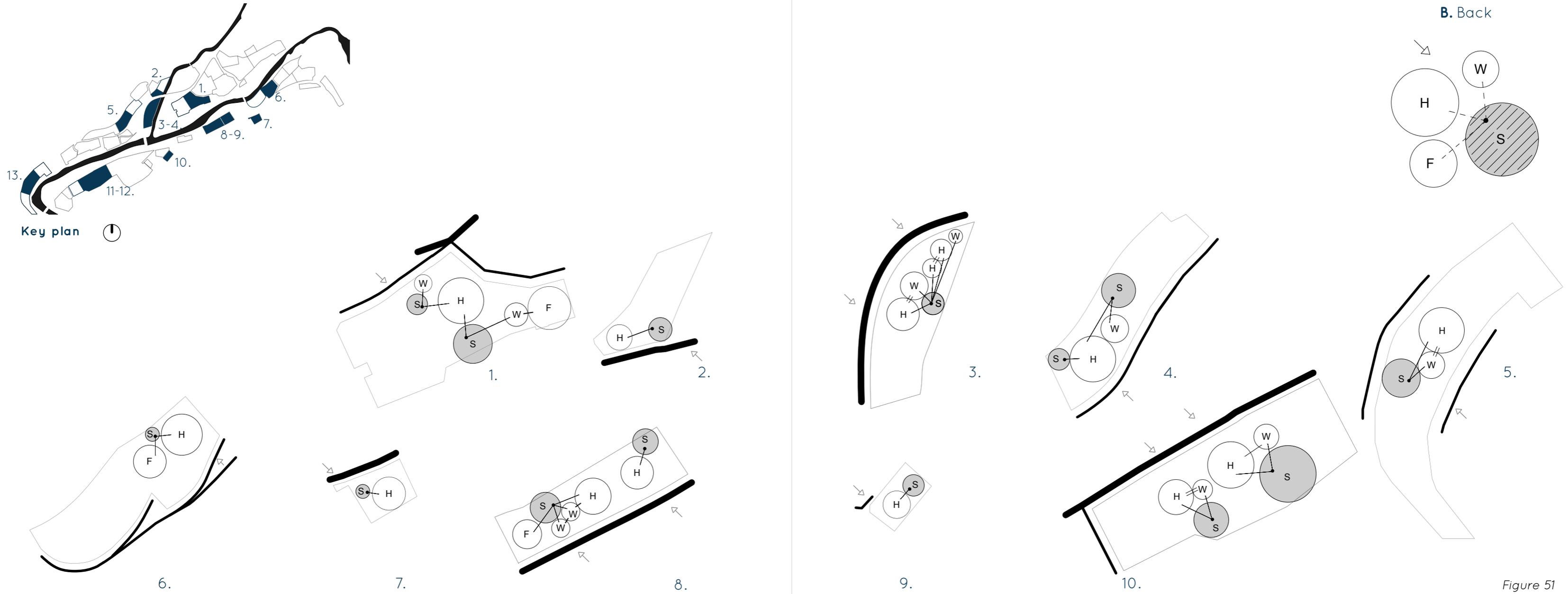
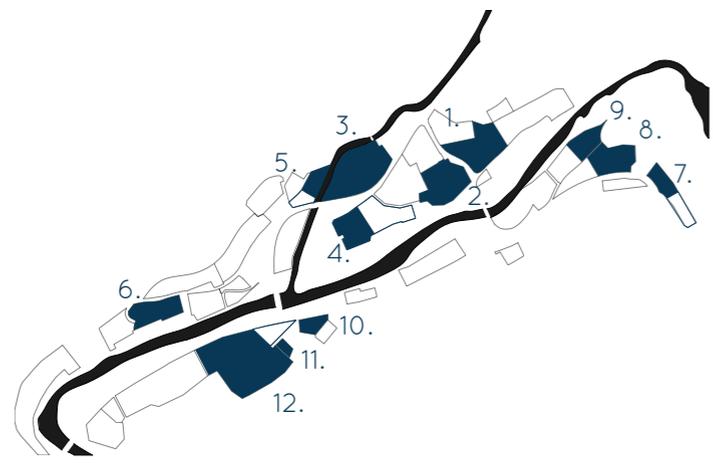
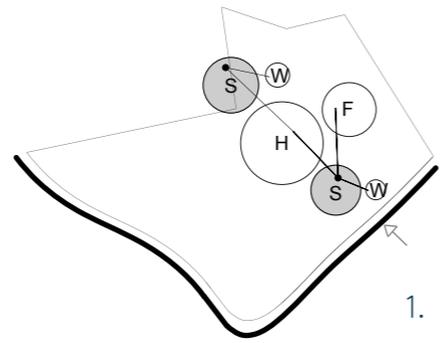


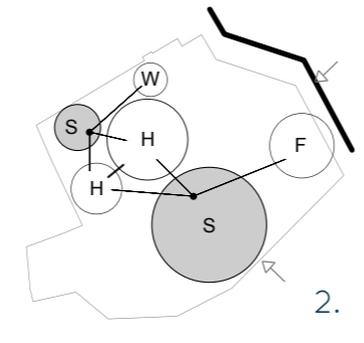
Figure 51



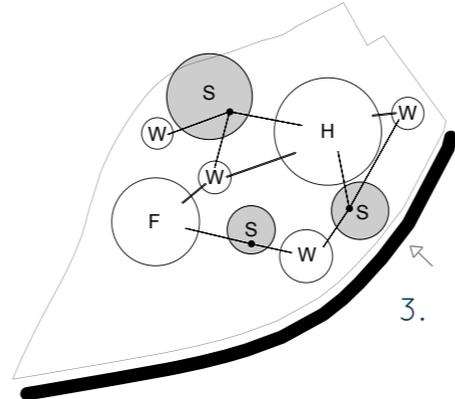
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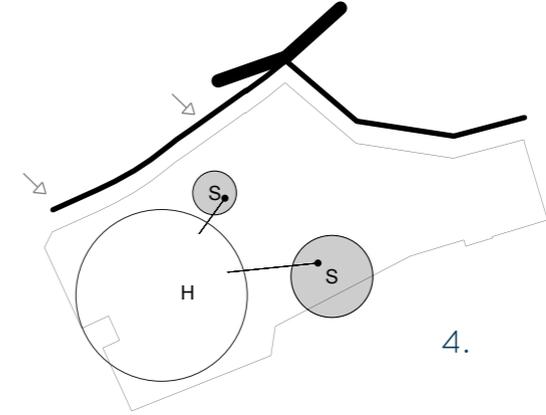
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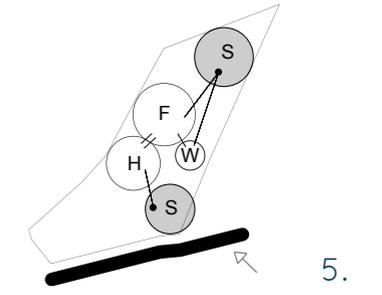
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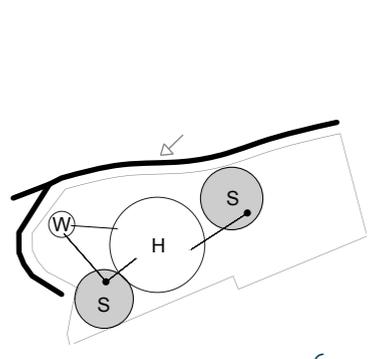
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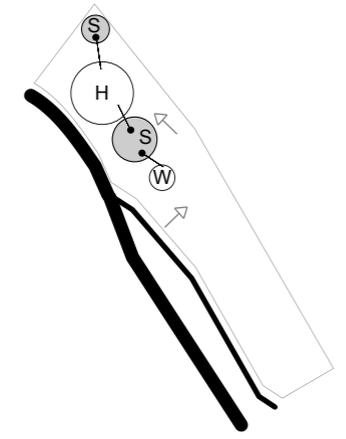
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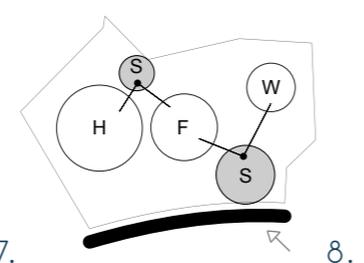
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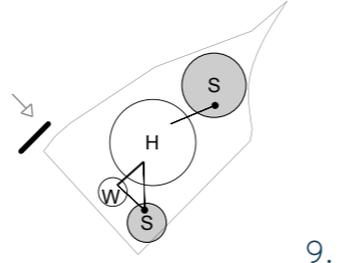
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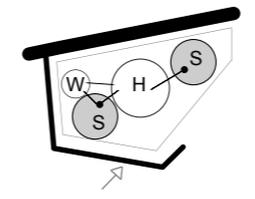
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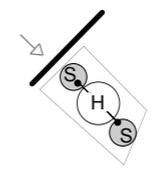
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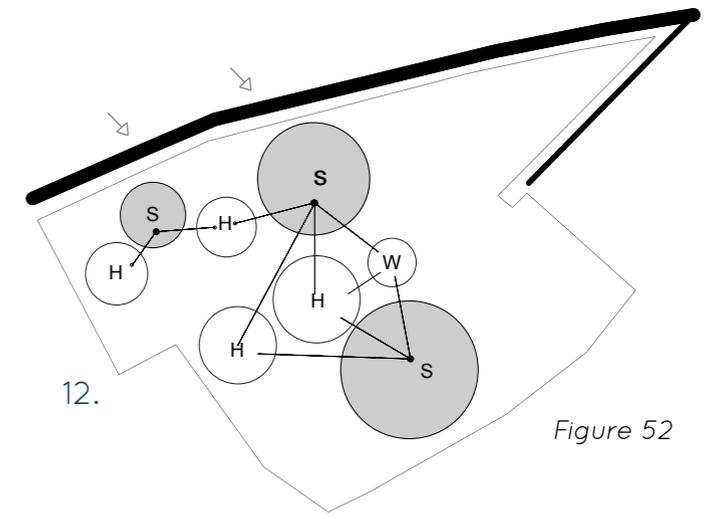
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10.



11.



12.

C. Front & back

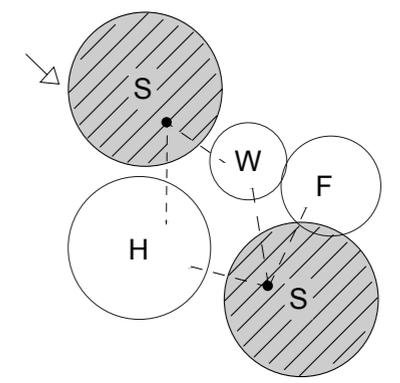


Figure 52

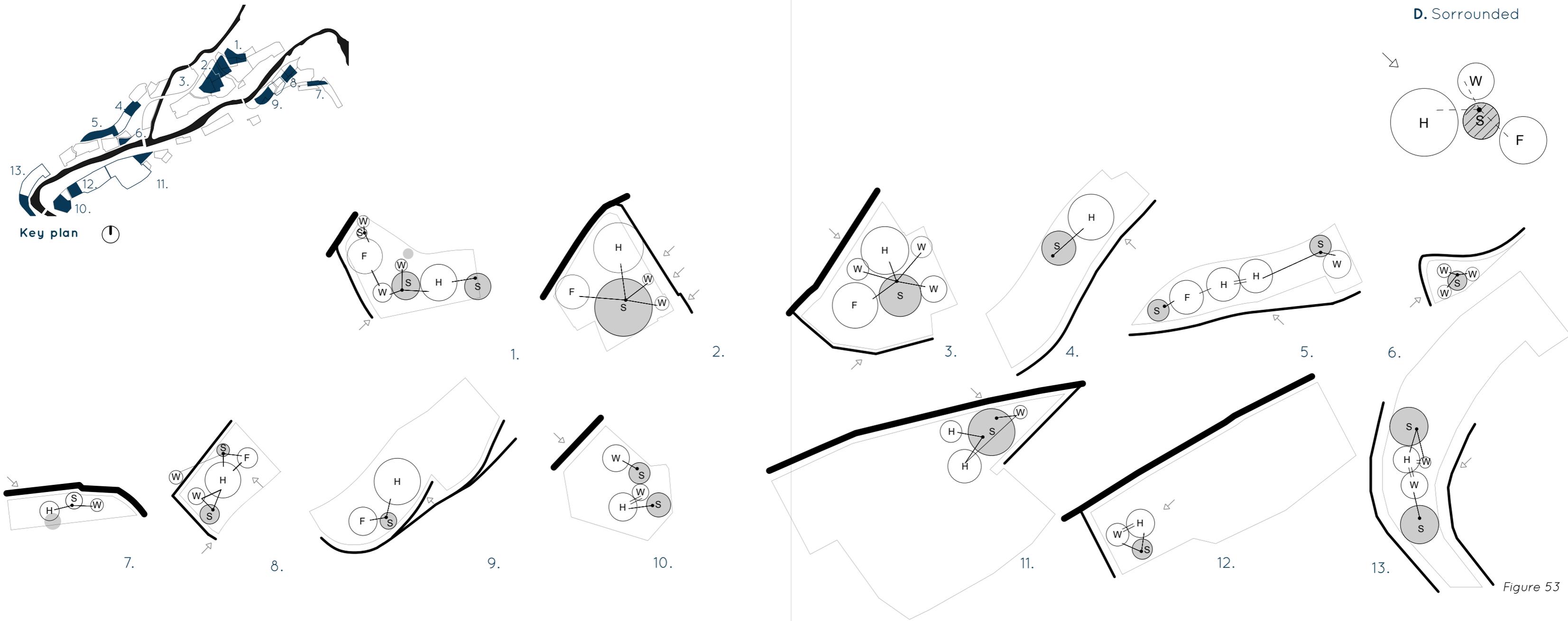


Figure 53

A. Cavallari Murat mentioned K. Lynch and his theory like a previous example of research about the shapes of the city.

He defines his method: *“ideogrammatic translation of the texture of elements of the visual form of the city”*²⁴ underlines that he does not adapt his signs to the topography or at real architectonics volumes.

In “The image of the city”, K. Lynch wants to analyze the visive character of the city through the collective images of people who live in or who know it.

He researches the concept of *“imageability, a characteristic which confers on a physic object a higher probability to evoke in the viewer a strong image of itself”*²⁵.

This concept finds a parallel in the oriental culture, where the visible form is not always

recognized like reality, but it could be considered such as the image of that in the mind of each person. For that reason, the settlement does not appear like a physic entity but like an ‘experimental place’ told by signs.

What A. Cavallari Murat, recognize in his methodology is a strong base concept for K. Lynch: he does not set his theory on the physical territory voluntarily, just because he believes which *“in the gesture of drawing, the shape should be used to reinforce the significant”*²⁶.

For this reason, he produced conceptual maps of the city that he investigated, to bring to light just the principal characteristics of that settlement that define his shape, links, and structure. In his analyses focus on five main contents, that he retains as a subject of urban images in a physic city:

²⁴ A. Cavallari Murat, ‘Urban shape and architecture in the Baroque turin’, 1968

²⁵ K. Lynch, ‘The image of the city’, 1960

²⁶ K. Lynch, ‘The image of the city’, 1960

Paths

Edges

Quarters

Nodes

Landmarks

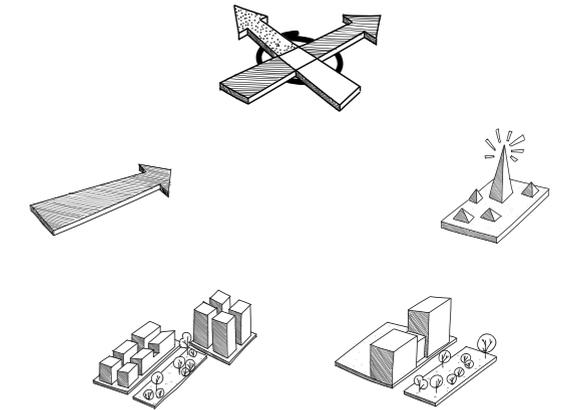


Figure 54

Paths

“lines along which the observer usually moves, occasionally or potentially”²⁷.

People move through them to go into different parts of the city, all the places and elements of the city are connected by them. For many people, the path is the most important element of the city and they recognize it with great ease.

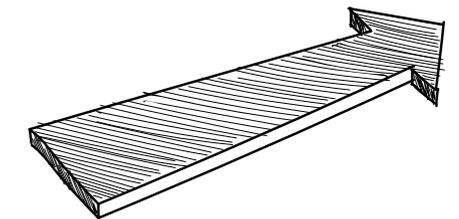


Figure 55

²⁷ K. Lynch, ‘The image of the city’, 1960.

(Figure 54) (Figure 55) Taken from the book K. Lynch, ‘The image of the city’, 1960,

Edges

“Linear elements that the viewer doesn’t consider as paths”²⁸

Are borders of two different areas, different phases or connection lines of two urban zones.

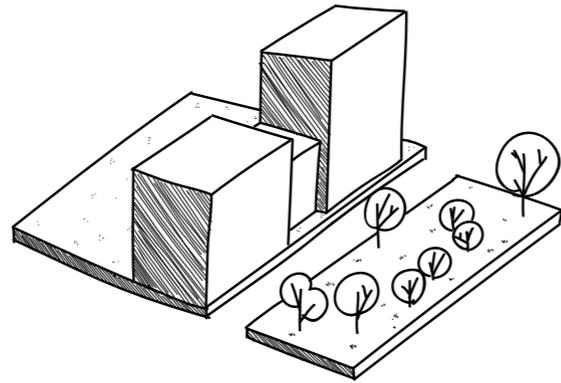


Figure 56

Quarters

“They are urban areas thought as if they had a two-dimensional extension, recognizable as it is diffused in them some particular characteristic”²⁹

In the quarters the observer can ‘entry’, when he is inside is clear which are in an area with some aspects that makes them always recognizable from indoor.

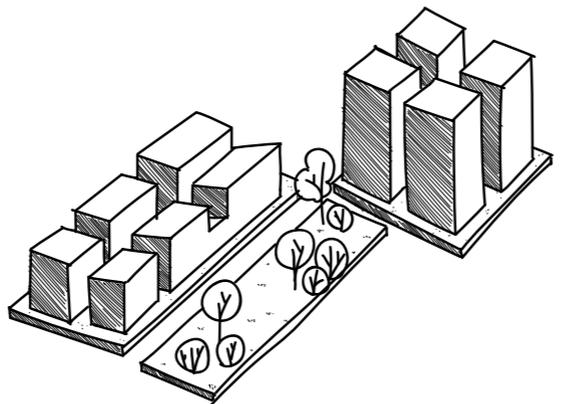


Figure 57

(Figure 56) (Figure 57) Taken from the **K. Lynch**, 'The image of the city', pag. 47,48, 1960,

²⁸ **K. Lynch**, 'The image of the city', 1960

²⁹ **K. Lynch**, 'The image of the city', 1960.

Nodes

“The nodes are points, strategic places of the city which are focal points are focal points to whom and from whom he moves”³⁰

They are called also ‘nucleus’, if that node is crucial for a quarter and if he takes on the meaning of district’s symbol.

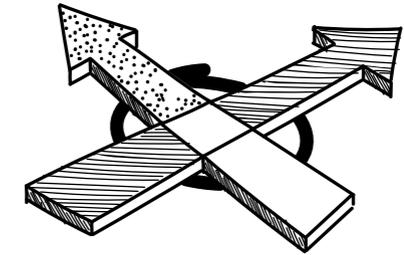


Figure 58

Landmarks

“Frequently used like as elements of identity, seems to offer increasing confidence when the route becomes more familiar”³¹

They can be internal or external at the city if they are visible from a distance that permits symbolize a constant presence and reference.

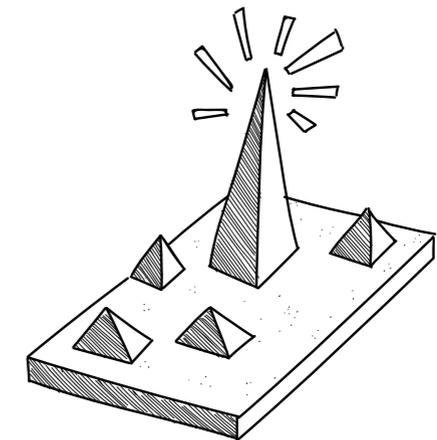


Figure 59

(Figure 56) (Figure 57) Taken from the **K. Lynch**, 'The image of the city', pag. 47,48, 1960,

³⁰ **K. Lynch**, 'The image of the city', 1960.

³¹ **K. Lynch**, 'The image of the city', 1960.

Moreover, as *G. Cullen* proposes a series of words that serve to described and analyzed the city *K.Lynch* proposes also a series of topics in which the designer's work can influence:

	Directional differentiation
	Area of vision
	Awareness of movement
	Time series
	Names and significant
Singularity	
Simplicity of form	
Continuity	
Preeminence	<i>"All the ten qualities mentioned above do not operate in isolation. (...) An area would be unmistakable, if it possessed a simple form, but continuity of type building and use, if it were singular in the city, precisely defined in the contours, clearly connected to an adjacent area and visually concave".³²</i>
Clear connection	

³² *K. Lynch*, 'The image of the city', 1960.

When we Introduced the theme of perception, in chapter 1 (perceptions) we only mention the author *G. Cullen*, because at the beginning we were only describing the city guided by perceptions because we wanted to show the importance of first impressions and how the city or in this case the village can tell us a story in every corner by doing the correct mental maps and sketches.

After doing a deeper analysis we mention *A. Cavallari Murat* and *K. Lynch*, methods of study thus in some way they fragment the city to analyze it, they believe that nothing is experienced in itself but it is always related to their contour or environment, that architecture is evoked by a series of consecutive events that lead to it, in the past (related to past experiences) and in the future;

We use to establish links with parts of the city and its images, it is embedded in me-

mories and meanings, We are not just spectators but actors who share the stage with all the other participants.

Our perception of the environment is not continuous which means that every single element that is present on the environment is a fragment of it and that's why our perception is divided, but when we see the full picture all the senses come into action and the image becomes a combination of all of them.

In practice, the research and design proposal that *Lynch* develops in the book the *Image of the City* is the understanding of the city by the recognition of its elements, which helps in the recognition and discovery of the small spatial organization strategies.

That why he said that the city is defined by the metaphor of the route, the network of roads, the crossings and signals, because

the city is defined by the limits the man has been setting from years.

The (figure 61) makes a confrontation the spaces that are open (white) spaces that are built or manipulated by human beings (black), intending to show that the built space predominates over open space; in this case the unbuilt space is greater than the built one.

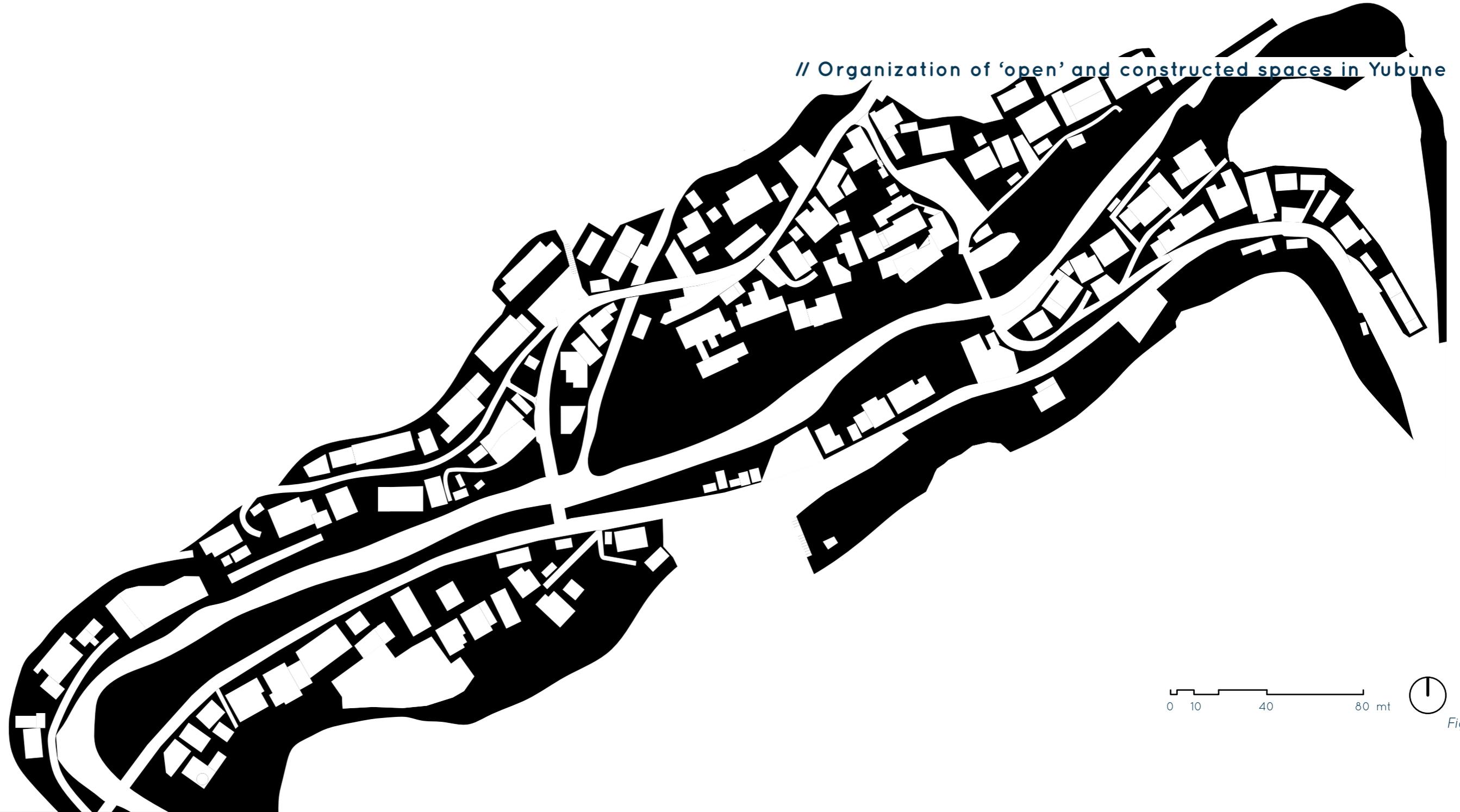


Figure 60

5 // GENERAL CONCLUSIONS

“An open area, room or space may be conceived either as a more or less private place or as a public area, depending on the degree of accessibility, the form of supervision, who uses it, who takes care of it, and their respective responsibilities”³³.

In our case studio, the dwellings are often separated and constructed in different

³³ H. Hertzberger, 'Lesson for students in Architecture' 1991

volumes each one with a single propose but still grouped around in a sort of inner court or yard which we call Cluster organization that relies on physical proximity to relate its spaces to one another.

The interesting part is that once you entered through o gate, once you trespassed the main entrance that is closing the plot you feel you are entering into the dwelling even though you haven't entered a single building.

Normally the village is composed by a lot of this set of buildings that we denominated Main House, Factory and Warehouse that is unified by a space that expands between the volumes thus sometimes the buildings are the limits of the Cluster and in other cases the Cluster finish with a wooden fence, this fence has no other use that delimited the property and keeps small children

and domestic animals inside because is very accessible to everyone that wants to trespassed but still when you get in you feel that you are already in someone property.

According to the architect Roderick Lawrence the vast majority of dwellings are conformed by a set of codes or rules that are articulated by a series of oppositions.

“Which are: Front/back clean/dirty, day/ night public/private, male/female Symbolic/ Secular or sacred/profane”³⁴.

Which are in fact some of the rules on which we based the results of this thesis, first we wanted to know if the whole implantation of the district of Wazuka and specially Yubune was ruled by some principles or rules that happened to uniform the village morphologically speaking because we knew for a fact that it was impossible that this

³⁴ R. Lawrence, 'What Makes a House a Home' 1987

village was randomly formed and there is when we understand that which corroborate the fact that this district was built to enhance and respond to a productive condition in this case to produce tea and the fact that was shaped like this also is related with the culture and the history .

In order to place this investigation into proper context, the following ^(figure 65) is an overview of the basic elements, systems, and orders that constitute the vertebral membrane of our thesis and research is taken from the book *Francis D.K. Ching, Architecture form, space, and order, 1943* the idea was exposing all these concepts and analyzed them in the case studio, some may be readily apparent while others are building's organization which is indeed our focus.

The analysis throws that the village has different types of clusters organizations and that they are guided by its forms, linked to their functional requirements of size, location, and shape.

Clusters organizations are normally very flexible because they can incorporate different types of shapes (volumes) inside of a big space and its shape is usually determined by its function.

The forms of a cluster are visually ordered into a coherent, nonhierarchical organization not only by their proximity to one another but also by the similarity of their visual properties, also can be organized about a point of entry into a building or along the path of movement through it.

Considering their flexibility, clustered organizations of forms may be organized in the following ways:

- “They can be attached as appendages to a larger parent form or space”.
- “They can be related by proximity alone to articulate and express their volumes as individual entities’ but in the same plot.”
- “They can interlock their volumes and merge into a single form having a variety of faces”³⁵.

On the figures (figures 62-64) that are the replication of the types of organizations that we found on the three villages and what it was concluded was that these three volumes are always present, they don’t have a formal way to appear or a correct

³⁵ Francis D.K. Ching, ‘Architecture form, space and order’, 1943.

way of being introduced into the cluster but they are always present in the composition, however it was discovered that their sizes change respecting on their function which means that normally the house is the biggest volume follow for the fabric and finally the warehouse, sometimes the fabric and the warehouse can have the same size and even the warehouse can be bigger but its only in special cases.

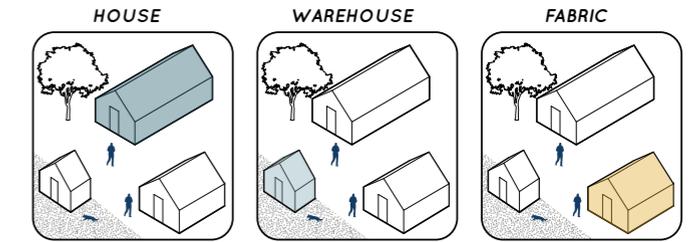


Figure 61

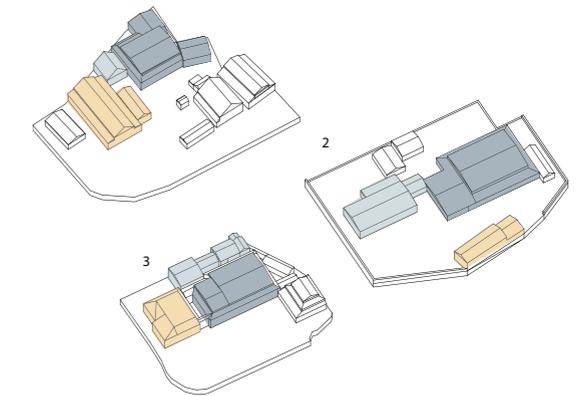


Figure 62

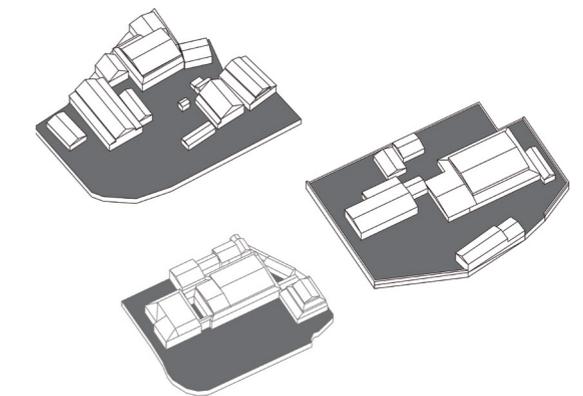
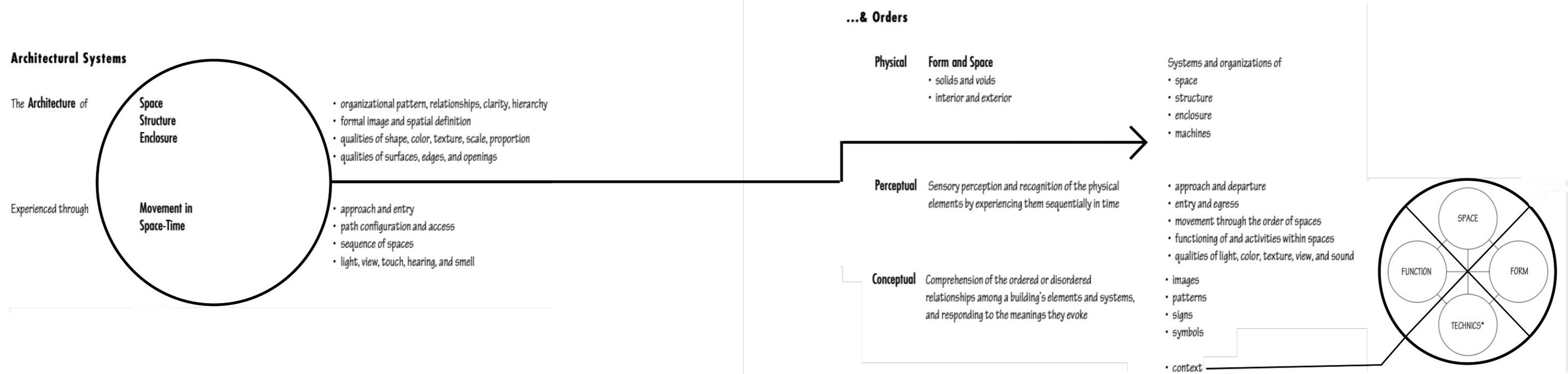


Figure 64

Representation of a the traditional houses in Yubune to show spatial organization and the buildings function



(Figure 65) Taken and adapt from : **Francis D.K. Ching**, 'Architecture form, space and order, 1943

Figure 65

And so the principles that exist in Wazuka are ruled by some spatial organizations that according to the analysis are these ones:

A. The spatial disposition in which an intermediate area is placed in front of the cluster, between the volumes and the entrance of parcel, are present in many cases in the second area of expansion, between Watsuka River and Yusuvara River.

B. Space is positioned in the back of the volumes is not concentrated in a precise area, but there is just one example of that in the main historical part of the settlement.

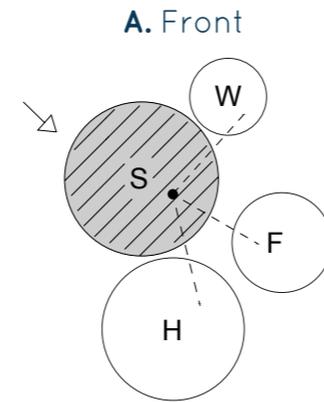


Figure 66

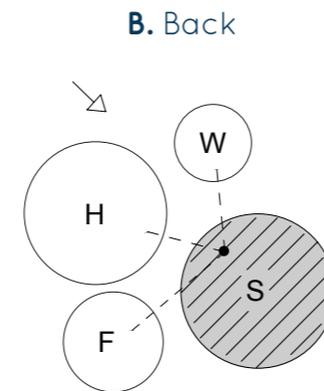


Figure 67

C. A combined typology of the previously situations with areas in the front of the façade of volumes and in the backside, we can see in a little majority compared to others with some presence in the historical quarter, but also in the other two zones.

D. The disposition in which, the intermediate spaces are not in a precise and definite position but filled the areas between the volumes, surrounding them, is present in a major quantity in the village. The first main reason is, without doubt, the difficult environment along the two sides of Yubune, with slopes and an uncontrolled broadleaf's forest, another cause is the changes that have faced over the years these clusters, creating disorganized empty areas.

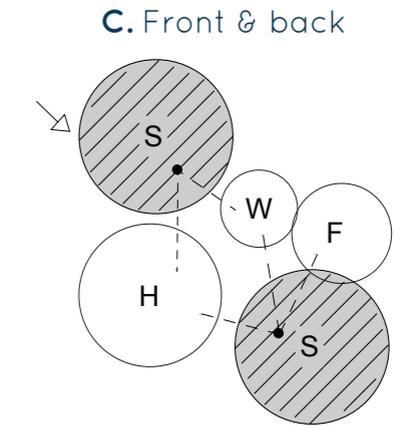


Figure 68

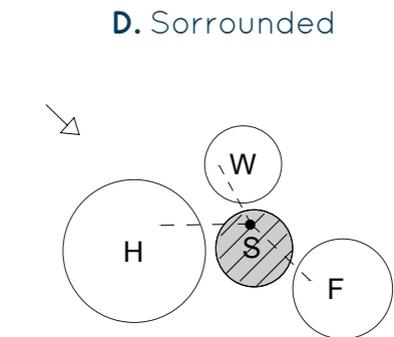


Figure 69

These organizations are linked to the Concepts of public and private, the dwellings are in groups that are compound an of (Main House, factory, Warehouse) and where dwellings that were created for agricultural aims

“Public: an area that is accessible to everyone at all times; responsibility for upkeep is held collectively.

Private: an area whose accessibility is determined by a small group or one person, with responsibility for upkeep”³⁶.

Another element emerges from the results of the analyses carried out is the Recurrence. This concept is very important because defines how many times we can observe these four spatial dispositions (typologies) in the village and what type of conditions and relations they have with the environment.

³⁶ H. Hertzberger, 'Lesson for students in Architecture', 1991.

In Yubune, there is an equilibrated situation, in which there is not a prevalent typology between the others, But still is notorious that this 4 phenomenon occurred all over Yubune, Yubune Gonose, and Yubune Hakayama which means that the first ones were given by the conditions (territory, climate, history) and the new ones where ruled by the old ones.

The architecture is generally created as a reaction of the existing conditions, these conditions may be preexisting or created by human beings, but as an architect, our labor is to evaluate all these conditions and be the way in the middle that unites architecture nature and people.

This thesis focuses, therefore, on the exploration and development of a vocabulary based on a spatial organization and relationship with the environment,

Diagram of recurrence

1 / Yubune Gonose

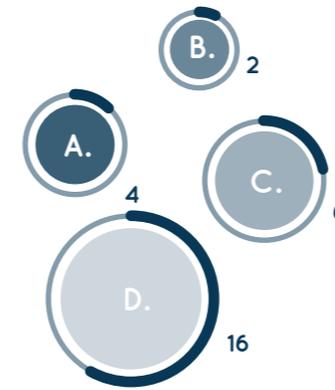


Figure 70

Diagram of recurrence

2 / Yubune

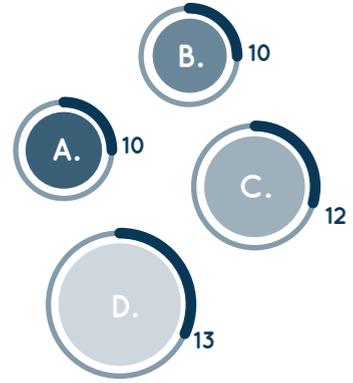


Figure 71

Diagram of recurrence

3 / Yubune Hakayama

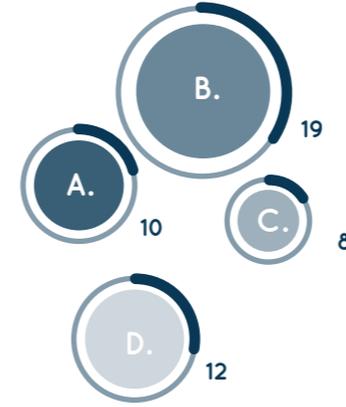


Figure 72

Since the case of study was the Wazuka District and specially Yubune, through the analysis and the recognition of the essential elements and principles that exist in the district and further with the exploration of a wide array of spatial organizations that involves architectural intervention the idea is to solve the problems of isolation and neglect.

“As space begins to be captured, enclosed, molded, and organized by the elements of mass, architecture comes into being”³⁷.

³⁷ Francis D.K. Ching, *Architecture form, space and order*, 1943.

// INDIVIDUAL PART

The project

by: Laura Muñoz

6 // PRACTICE

6.1 Introduction

The first chapter of the individual book aims to explain the selection of the project area and delimiting the areas to intervene, the principal propose is to achieve the goals of this thesis through out the design of a Scattered hotel plus the revitalizing of the river border and the open places, It will be a solution capable to respect the heritage and generate a social impact among the locals.

Then, this intervention includes the principles of re-use adapt and sustainability, which are intended as the self-sufficiency of

resources, mixticity, multifunctionality and the recuperation of the elements that exist in the environment.

On the other hand there is a big difference between plannig new and re-use and adapt when you plan new you need to become with a new concept by understanding the place in which you are going to intervene, but when you re-use and adapt you don't need to make up rules because normally the place would give you the clues of intervention.

The idea in this situation is to use your perspectives and senses to look around and starting with the study of the most specific site conditions and infrastructures thus normally this elements will be the ones that will guide you throw the designing path.

This intervention would be able to regenerate the settlements of Yubune Hakayama, Yubune, and Yubune Gonose, by the creation of new strategies that be able to attract new investors and tourists, therefore the idea is to create a new type of urban model (Figure 73) in order to link and intervene in the three villages concerning the project, as is indicated in the map it would take 25 minutes by foot to go from village one to three which is positively close because it would be a tour full of attractions and landscapes to appreciate.

With this intervention each village would have a main function that provides strength or support to the activities that would take place in the area; However this does not mean that the same or similar functions will not be replicated; on the contrary, it means that the main functions will be distributed so that each of the villages performs/develops

a fixed function that can have tourist potential to be explored but at the same time the basic services will be always available in each village, the master plan will be divided into three points of attraction.

Urbanism will be the key to revitalizing the historical centers and the entire village; This intervention will focus on the intervention of the volumes that were defined as Fabrics and Warehouses in the Comune Book and its will also include the recovery of the open spaces bringing out a path that will go throw the river border connecting the three villages, since currently most of the buildings are abandoned; as it was tested in the Common book; this situation is affecting both the surrounded spaces and the habitant' interaction between the other villages and the opportunity of having tourists.

This project is an opportunity to enhance the villages of Yubune, Yubune Gonose, and Yubune Hakayama and generate an interaction between the heritage buildings, the tea plantations and the local tourist facilities that are being developed, the idea with the following analysis (Figure 74) is to understand that there are three notorious times of constructions the first one:

1. Antic construction (Maeda family ruled until 18)
2. Old construction (in-between)
3. Contemporary construction (Nowadays)

Moreover, It is important to notice that the villages are divided into different areas; this delimitation can evidence the time of construction, the previous due to how edifications were made, its design and the materials used.

// Schematic representation
Points of interest

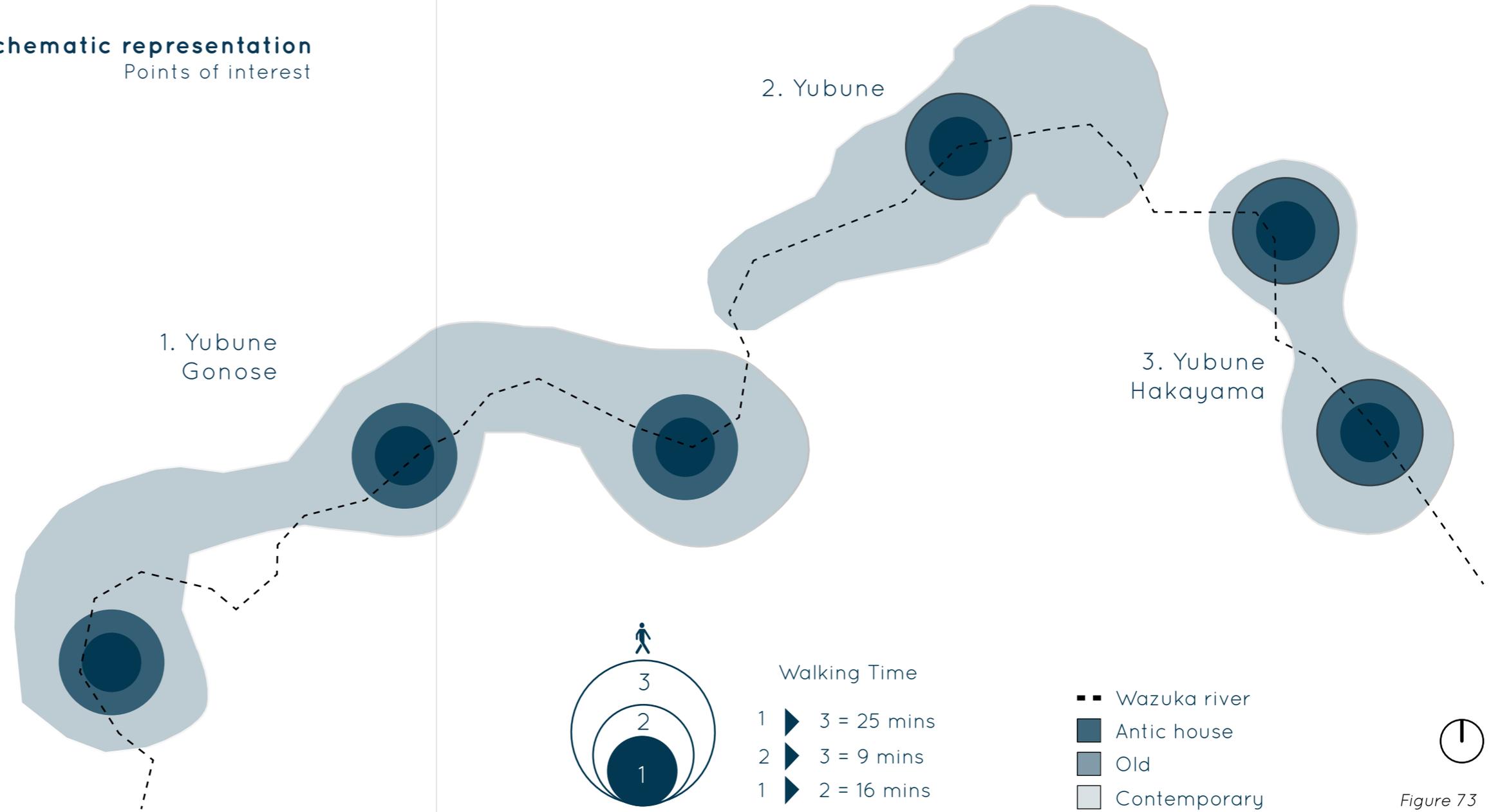


Figure 73

The purpose of the scattered hotel is to take advantage of this antic constructions not only because they could be attractive for tourism, but also because at the date several of them are empty structures which had been neglected by the locals and their government.

The project is intended to take advantage of the existing structures to highlight their potential turning them into the most precious attraction of the scattered hotel.

Furthermore, the principal investors and collaborators will be the locals; so they will be the first beneficiaries thus they will benefit from the project and moreover they are the ones that care about their own houses, properties, and territory.

// Time map

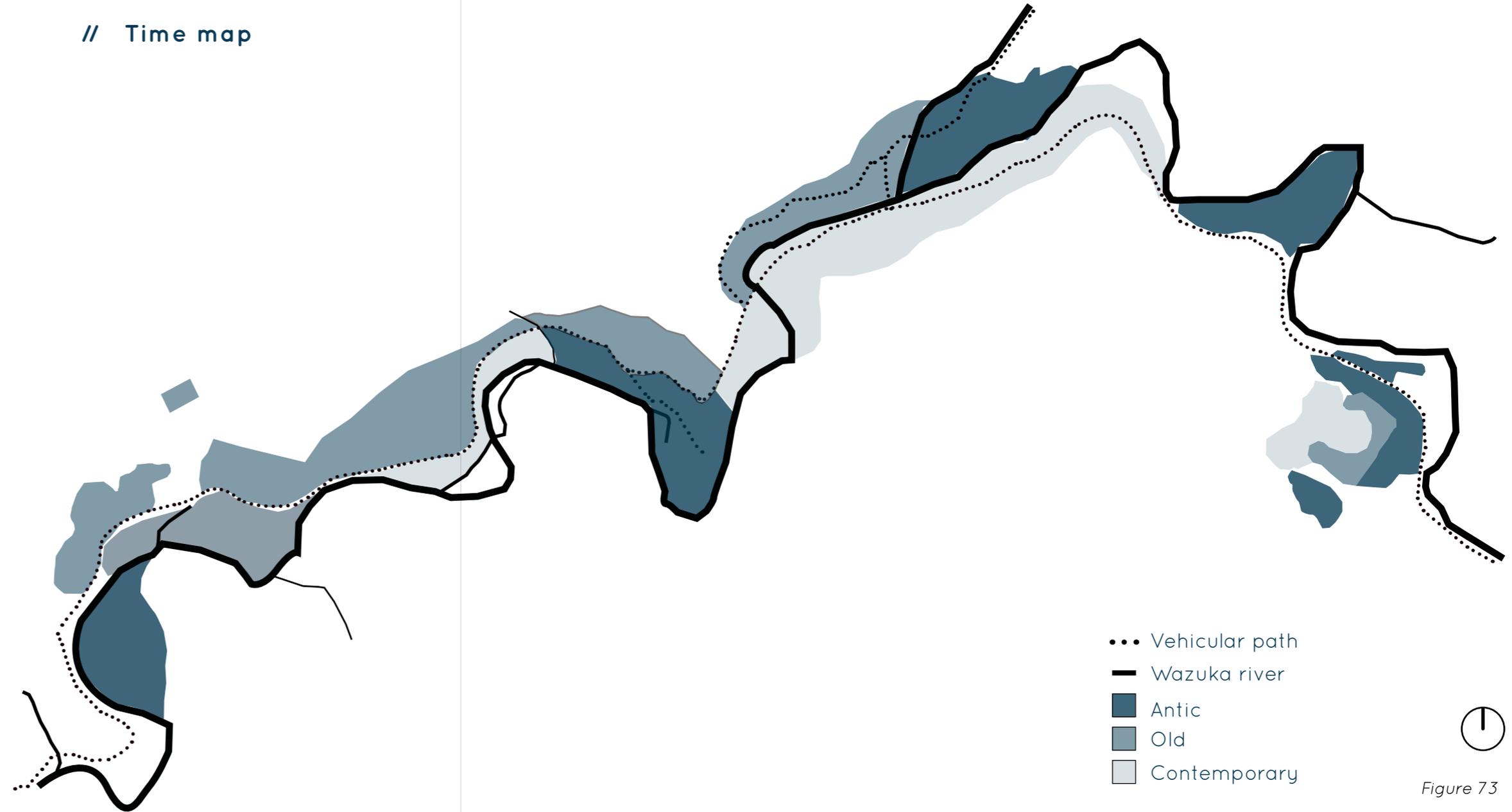


Figure 73

In the next (Figure 74) are shown all the activities that are currently carried out in the three villas, taking into account also the Tea fields, the rice fields and the border of the river that is full of vegetation and in some parts is surrounded by the tea plantations.

Overall what we observed is that in the three villages religious is present, there are different types of temples and also a Chris-

- | | |
|-------------------------------|-------------------------|
| 1 Jizodo (cult place) | 8. Grocery store |
| 2. Daichiji (Buddhist Temple) | 9. Bus station |
| 3. Shirayama Shrine | 10. Guest House |
| 4. Christian Church | 10. Tea plantations |
| 5. Police Station | 11. Border of the river |
| 6. Post Office | 12. Rice plantations |
| 7. Communal center | 13. Forest |

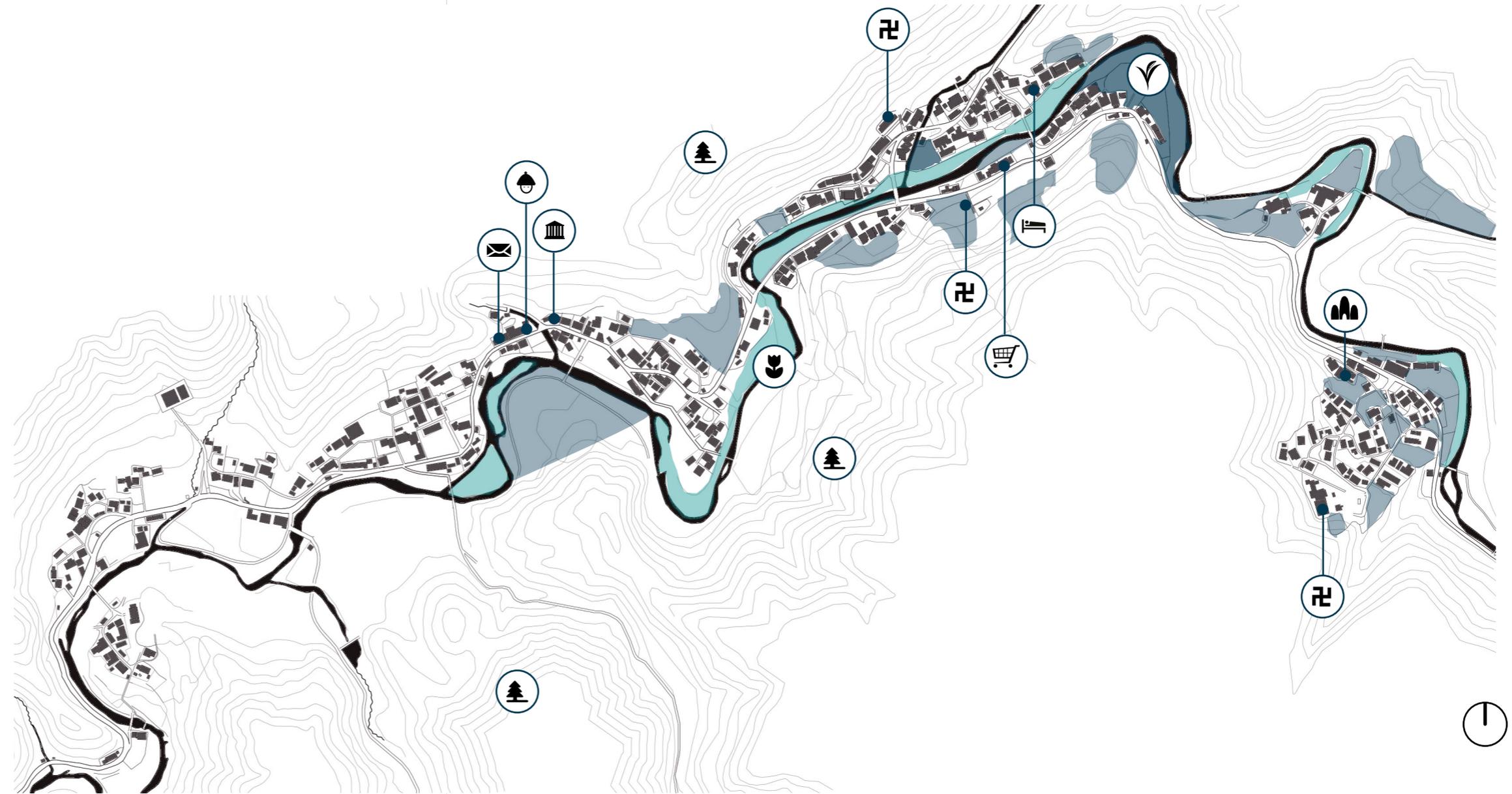


Figure 74

tian church, some institutional entities but beyond that there is nothing; this is the specific list of the activities that were found :

What is concluded from this analysis is that there are no spaces for leisure spaces and neither common spaces or meeting institutions apart from a communal center which is located in village #2, churches and temples, so the idea is to requalify the empty spaces and take advantage of the new route, to distribute along the functions of the village such as the supermarkets, common bathrooms, common kitchens, stores, common spaces for reunions a bike path etc.

Finally in terms of urbanism, these villages were never regular, thus of the slopes that exist in this territory Japanese normally makeup terraces in the territory that goes down following the level of the river that in this case is the lowest point (Figure 74) (Figure 75) .

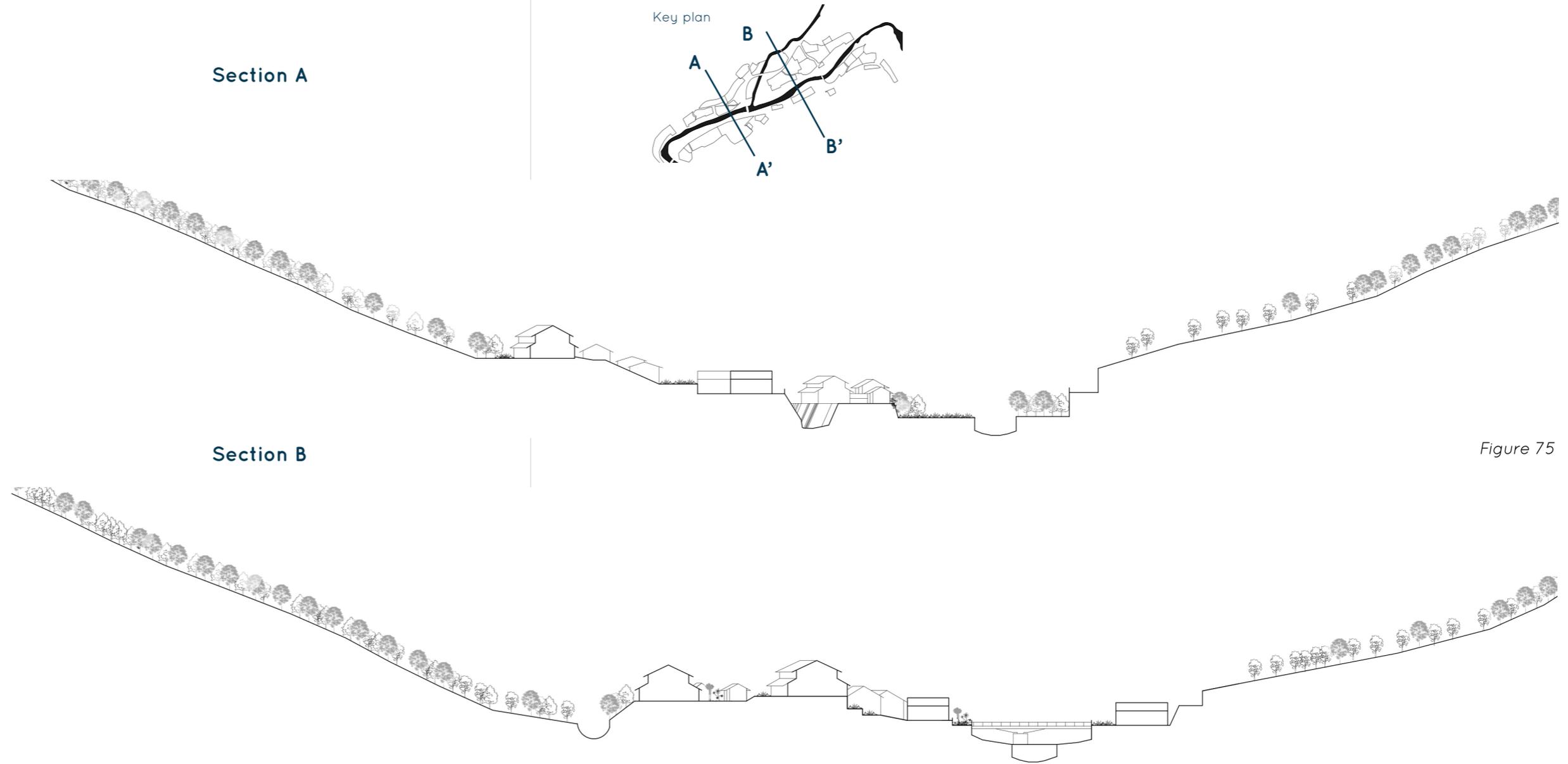


Figure 75

Figure 76

6 // PRACTICE 6.2 Assests

To do an intervention it was important to consider all the assets that are present in the three villages.

To begin with, tea plantations were considered the most important asset because they are along the side of the river that crosses the three villages and also among the forest, but more importantly because Green Tea is the most common beverage in Japan and an important part of Japanese food and culture; it is, in fact, the central element of the Tea ceremony, which is very famous and

one of the most attended ceremonies in Japan which in this case would be very useful to attract tourist and locals to buy tea.

On the following exercise, it was considered every type of asset the village has, they are cataloged in this way:

- 1. Cultural:** Handcraft, Tea ceremony, Tea houses, and local histories.
- 2. Environmental:** what are the surroundings.
- 3. Landscape:** Views of the forest, the river, the crops, and the antic houses.
- 4. Productive assets:** Productive activities related to local characteristics, in this case, all the agricultural production.
- 5. Material:** Unused built areas and structures.
- 6. infrastructural assets:** Preexisting transportation networks and social infrastructures.

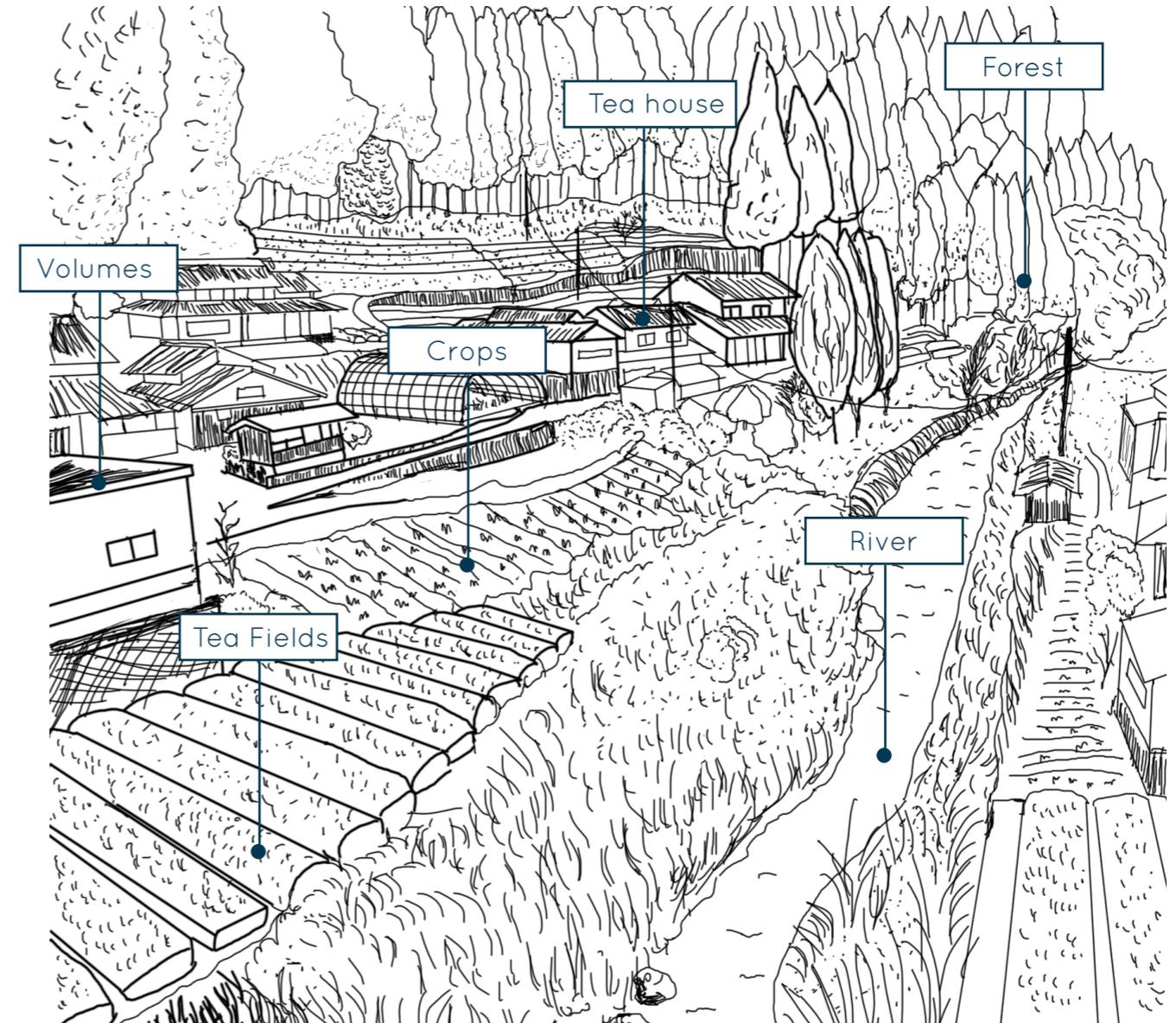


Figure 77

7. Human assets: Reliability and professionalism in their expertise.

This analysis is important both on the economic side and on the self-sustainable side; like in any business you need to value and explored all the possible solutions and types of intervention that exist before doing any investment.

However, the scope of this type of intervention is to conserved the identity of the town making the presence of tea more evident, as well as its production and its consumption, thus this town has been always known as a producer of tea so lets make this the main theme of the scattered hotel and focus on the creation of a path that guides me throw an experience that let the tourists learn, eat and explored more about the tea while they are on vacations in a hotel; that doesn't seem like a it, but that at the same

time can offer tradition , comfort, professional services and Quality standard.

Also, these three villages are nearby Wazuka town which is an important tourist point so the idea is to take advantage of this nearness and create three touristic points along with a big number of initiatives that involve the community and more importantly generated new activities that attract for tourist and locals.

6 // PRACTICE 6.3 Urban Concepts

This chapter illustrates the relation between the design process of spaces and how the community can be affected by it; showing up next step by step a construction manual that will serve for future interventions that can take place in this region, some of the steps are inspired on manual of *Giancarlo Dall'Ara* in the book "*Creating Albergo diffuso*".

The project aims to interpret the spirit of the traditional architecture and consolidate a new type of architectural language that can recuperate the old one and at the same time, do not become the main part of the

village but an attached part that completes the existing one giving a special role to nature.

1. Evaluate, the existence of valuable structures and buildings:

In this case, the Warehouses, fabrics and the main houses are available to work with and have antic and big structures that contain a great cultural value from a historical standpoint due to the age of the structure and the way they were built make them special.

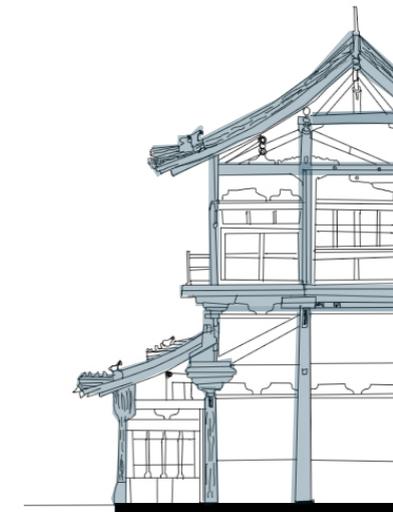


Figure 78

2. These buildings or structures most be uninhabited and suitable for renovations and adaptations for tourist uses:

These buildings most include basic services for residents and tourists.

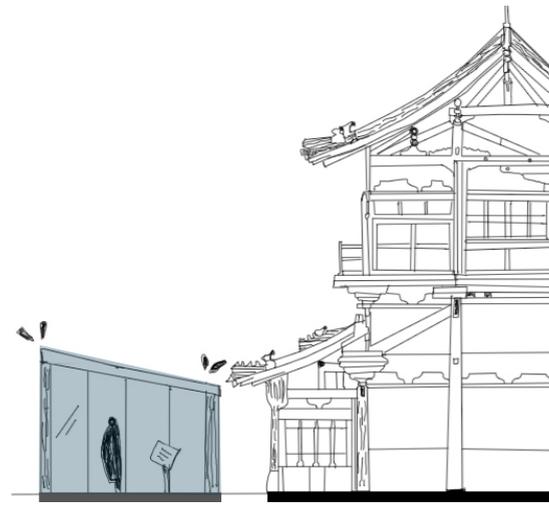


Figure 79

3. The project most includes the possibility to set up a reception desk for the scattered hotel in a central position.

4. It is of vital importance to have a significant number of residents that would be willing to help in this project:

The relationships between the locals and the tourists of very important; taking into account that the preservation of traditional culture and a sense of belonging is a responsibility of the residents and the architects

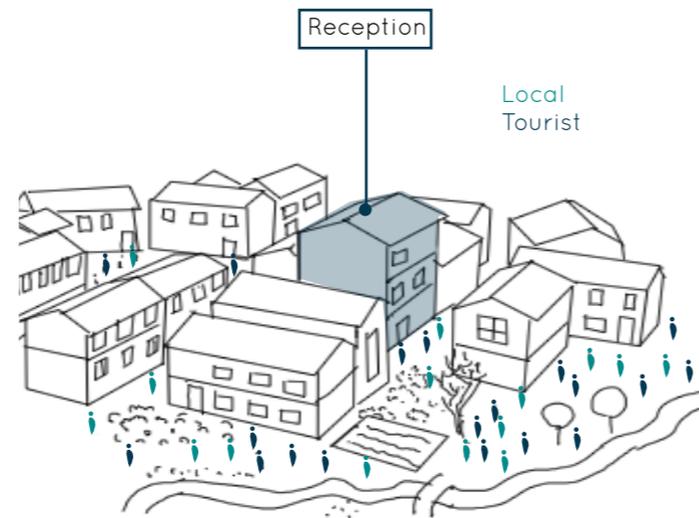


Figure 80

5. Encourage history, art, and culture of the area:

In the project, most occur special events and initiatives organized by the scattered hotel hand in hand with the government for the improvement and preservation of the area; enhance local traditions, including culture and cuisine.

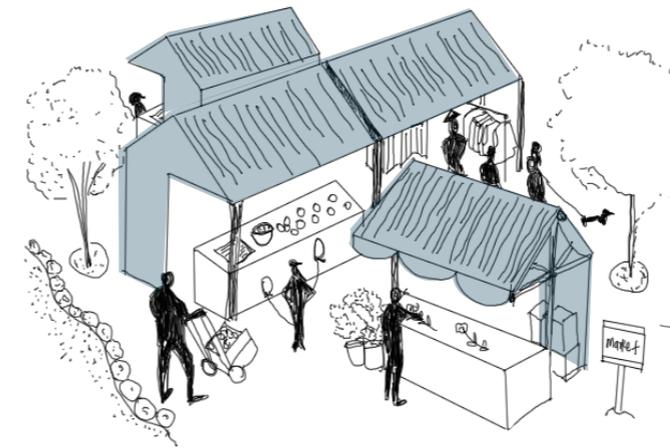


Figure 81

6. Incorporate appropriate signage able to help tourists go through scattered hotel and the river path.

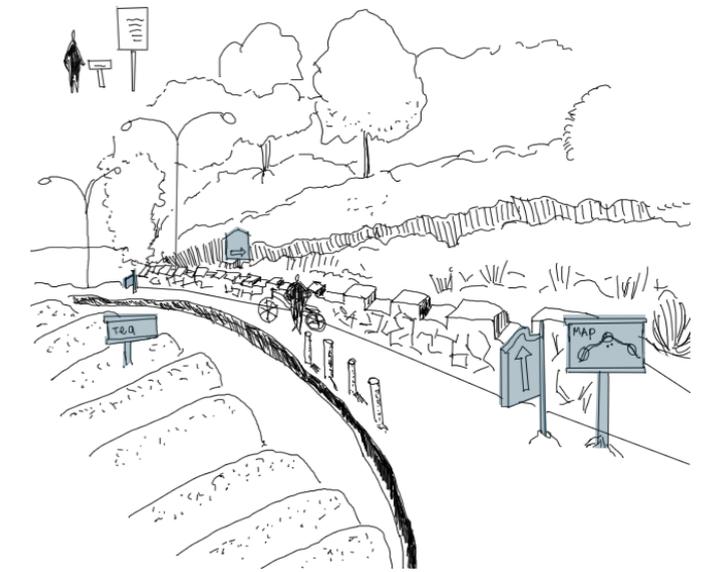


Figure 82

Finally the projects needs to count with the help of the community, since is essential to go through with this project and be able to expanded through the 3 Yubunes, thus the idea is to involve all the owners of the abandoned buildings so that the project can count with all the structures and can become the scattered hotel .

7

// FRAMEWORK

7.1 Scattered hotel concept

The objective of this chapter is to make clear the concept of scattered hotel or more known as Albergo Diffuso (AD), in order to prove that this is the best way to intervene in the villages.

The AD is the opportunity to propose an architectural solution that can supply the current inhabitants and visitors' necessities, creating an Intervention capable to enhance the characteristics and the heritage that already exists in the place and to become a more productive one.

This kind of intervention had influenced the regeneration of the villages and the re-use of the structures that were already present; it is important to mention that this initiative began in Italy and it was developed in small villages that need to have new jobs and new capital.

Besides this initiative was first approached from a more economical point of view because the idea of reusing existing buildings that make part of the heritage with the ideal of saving land and structures makes a project more profitable and interesting in terms of budget; this strategy includes the idea of new job opportunities by the generation of new types of business and tourism improving the social and economic capital of the area.

Nowadays the cities have become more sustainable not only in terms of materials

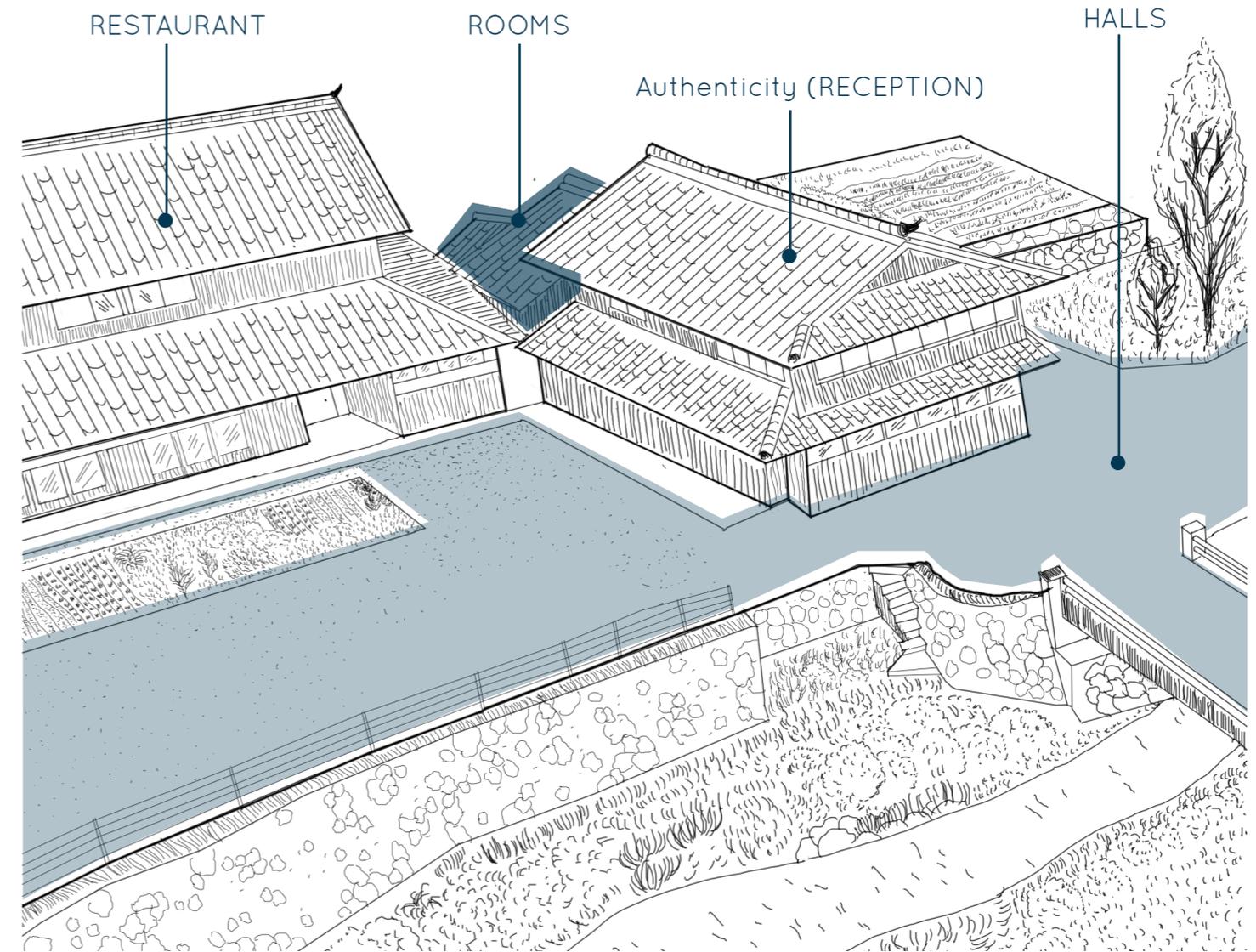


Figure 83

but also in terms of resilience that can re-use structures and furniture for the development of this kind of hotel that instead of having the services grouped in a building they are spread around the town so that in every corner you can find a piece of the hotel and at the same time explored the town while you are touring the different facilities; this new atmosphere creates new scenarios that provide new uses and new types of interactions.

Therefore the concept of the scattered hotels includes an urban regeneration that provides solutions to solve problems of degradation and progressive depopulation that characterize these settlements, enhancing the material and immaterial resources.

More or less 20,000 small historic towns and small municipalities in Italy had been

intervened in this way in order to receive economic compensation and also being sustainable, since normally these towns had been neglected over time and become uninhabited so this initiative also generates in the towns some kind of trust and fellowship because this kind of regeneration evokes collaboration and promotes that people want to combine efforts among them, additionally this plan takes advantage of the natural assets that preexist in the area.

Actually, the Albergo Diffuso (AD, plural ADs) or scattered hotel is a concept an initiative so important that starts in the 80s in Italy that they created an International Association of Alberghi Diffusi (ADI), with the purpose of promoting this initiative and regulate that the original model is fully respected and that meets the requirements already established.

The Italian *Giancarlo Dall'Ara* who is one of the pioneers and even the most mentioned author when we mention scattered hotels made a manual that is called "Albergo Diffuso, a worldwide model of Italian hospitality" in which explains the origin of the AD and which are the regulations that are needed to be followed in order to accomplish the first goal of an AD that is respect the heritage and adapt to the environment.

In this manual he also explains how an abandoned house can become a lobby, a room or even the restaurant, since the whole concept is having all the services spread; this is, in fact, the main reason why people are willing to come to this type of hotel thus their services are gonna be the same what change is the way we are used to seeing hotels.

Imagine this scene: you arrived in this new

type of hotel and the first thing you found is a house that is called reception, then you enter to this small house and they give you a key of another house and tell you that in order to get to your room you need to go through the river path for 5 minutes and that your room will be next to the Japanese restaurant that is inside of the house that used to belong to one of the founders of the village and that while you go through this path you will have the tea Japanese harvesting the tea leaves in the tea plantations in the other side of the river, because this is exactly what a scattered hotel offers, experiences.

Moreover, the author gives a more specific definition in which compares the concept of home and with the concept of hotel: "*scattered hotel It's a bit like home, a bit like a hotel, for those who don't love staying at a hotel; this, in brief, is the new form of hospitality called Albergo Diffuso, a kind of scattered hotel*"; and then give a definition

of the word “scattered” that “indicates a facility that is horizontal and not vertical like conventional hotels which often resemble condos; the *Albergo Diffuso* is meant to cater to all those looking for a stay in a pretty urban environment, living in close contact with residents rather than with other tourists while still enjoying standard hotel services, such as

*in-room breakfast or restaurant service*³⁶.

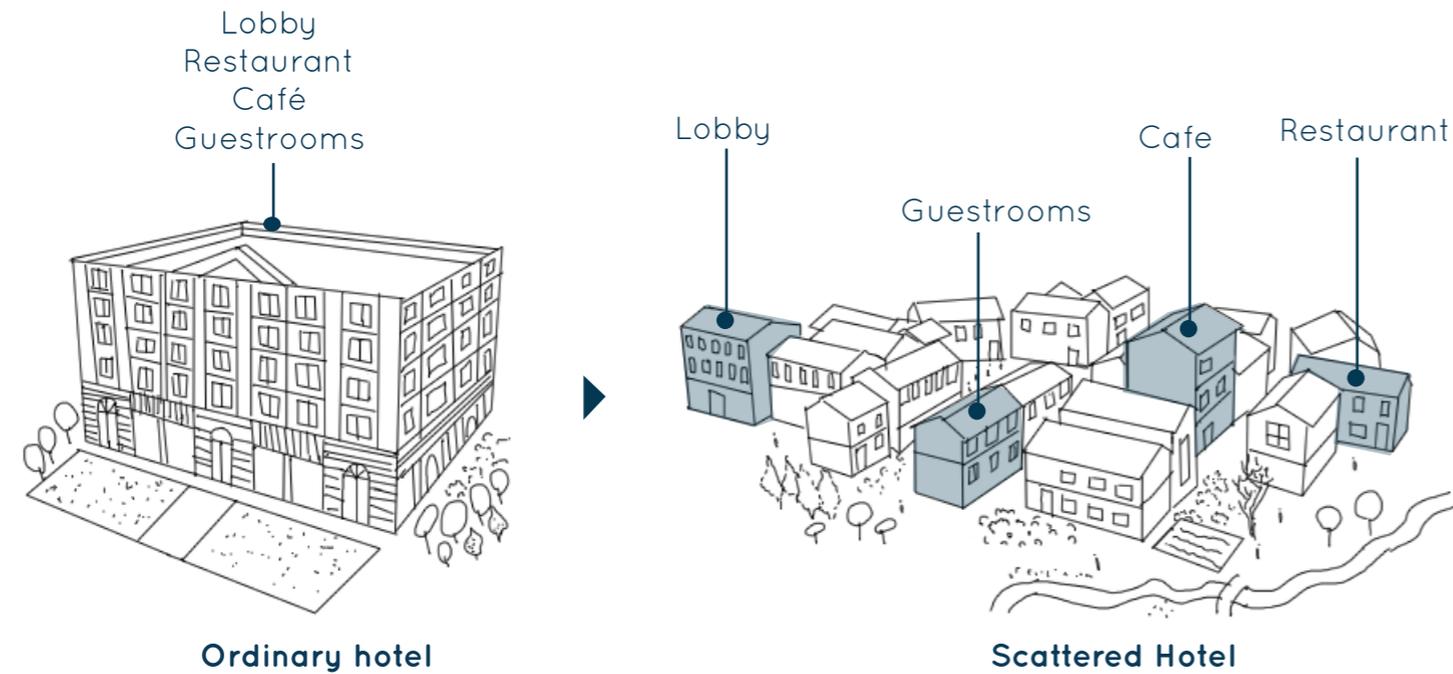


Figure 84

³⁶ G. Dall'Ara, *Un pó casa ed un pó albergo*, “I Viaggi di Repubblica”, 2003

7 // FRAMEWORK

7.2 The AD model

These are the prerequisites that are needed to identify and create a scattered hotel; some of these prerequisites are already established in the manual that we mention before from *Giancarlo Dall'ara on Albergo d'ffuso*:

1. The hotel needs to have only **one management**: This means that to have an organized AD, one entity needs to take control of the logistic of the hotel and managed it through a normal business model.

2. Hotel services: The hotel must guarantee the services that a normal hotel would offer, for example, Common spaces, Comfort, Easy to book and easy to find on the internet, good service from employees to customers, efficiency, customization and more importantly originality.

3. Rooms/Housing: The rooms as we mentioned before are spread in all the villages and situated especially in the old town center.

4. Common services: The common services Places designated to be guest common spaces (reception, common halls, bar, restaurant). Reasonable distance between buildings 200 meters at the max between housing units and the hospitality service building.

5. A lively community: the hamlet or old town

center cannot completely be uninhabited, before doing the AD is necessary to evaluate the number of persons living there.

6. Authentic environment: The idea of a scattered hotel is founding a place that has special preexisting characteristics that are no longer appreciated in order to have the opportunity to integrate them with new concepts and generated an integration between the heritage, the local community, the culture, and the environment.

7. Authenticity: normally each facility would be easy to be recognized because every house is distinct from the other ones, but at the same time the hotel needs to feel like one and it's easy to carry out because the new structures or signage are going to be the same and the services will be consistent.

8. Management: the way the AD is going to

be managed has to do with the territory and its culture because the activities that will take place there are part of their traditions and their life style.

Moreover, a direct investigation from the "Associazione Nazionale Alberghi Diffusi" shows that the AD works as a sort of social intervention and protection that encourage historical towns and villages to create new initiatives and involve the residents in it; ADs are financially characterized as an instrument for activating private investments and helping to set up new economic activities (business, commerce, handicraft, agriculture, etc.), which can potentially develop attractiveness.

Finally, the restoration actions produced a remarkable increase in the value of buildings in historic villages (in some cases up to 90%, this data was taken from the *Associazione Nazionale Alberghi Diffusi*).

8 // DESIGN PROPOSAL

8.1 Design strategies

In this chapter, we would discuss the strategies that are going to be used to perform the intervention; one of the tools that helped in this process was the book *Re-USA* from the author *Matteo Robiglio*.

"When you design for reuse, you are in a completely different mindset. The place is already there, encumbered by existing structures, sometimes polluted, always

*loaded with dense memories, old pride, and new hopes, and often without any actual economic value".*³⁸

This project would have 5 pillars as guides to develop the entire project, these pillars will be present throughout all the creative process:

*Tourism/ / Gastronomy // Culture // Leisure
// Infrastructure*

These 5 pillars are the clues to make up the strategies to improve the current state of the villages; it will be present the creation of new social functions that promote meetings, seminars and any kind of events that would rehabilitate the place and connect it with the other towns that are nearby.

Furthermore, other aspects like energy, environmental performance, and the use of

³⁸ **M. Robiglio**, *Re-USA*, 20 american stories of adaptive reuse, 2017

local materials must be considered at the time of designing since this intervention want to be as ecological as possible.

In terms of architecture, the main priority is the research of new models of urbanism to create different solutions that take into account difficulties related to the morphological adaptation.

The 5 pillars that we talk about most be linked and evaluated:

1. *Infrastructure*: we must distinguish different types of paths to create hierarchy on the streets to obtain. At the moment the streets inside the village are not straight instead they make a type of zigzag pattern that gives movement to the streets and becomes corridors that the families appropriate as an expansion of their houses and when is needed as public space.

Yubune's location have a good potential for cultural and rural tourism its relative closeness to Wazuka town, but has a low accessibility to major cities and airports this generates the absence of a local community.

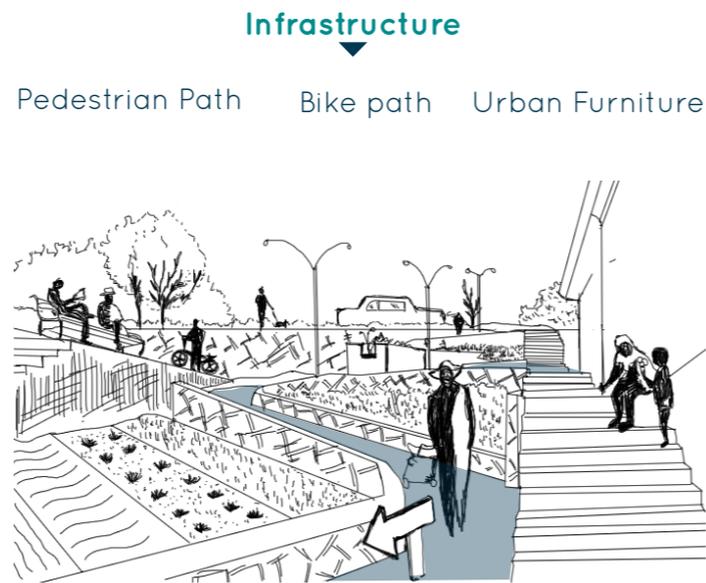


Figure 85

2. *Leisure*: At the moment in the village, there is no space for Leisure that's why they use the streets as meeting places. A community needs to have places to recreate and de-stress with the idea to put their attention away from work; Leisure spaces are important to create relationships between people but more importantly to bring out the positive energy in a person.



Figure 86

3. *Tourism*: Nowadays Tourism has become an important sector that has an impact on the development of the economy. The main benefits of tourism are income creation and generation of jobs, revenues and plays a significant role in the development and expansion of a place, in this case at Yubune there is not tourism and neither the infrastructure to attend hostess.

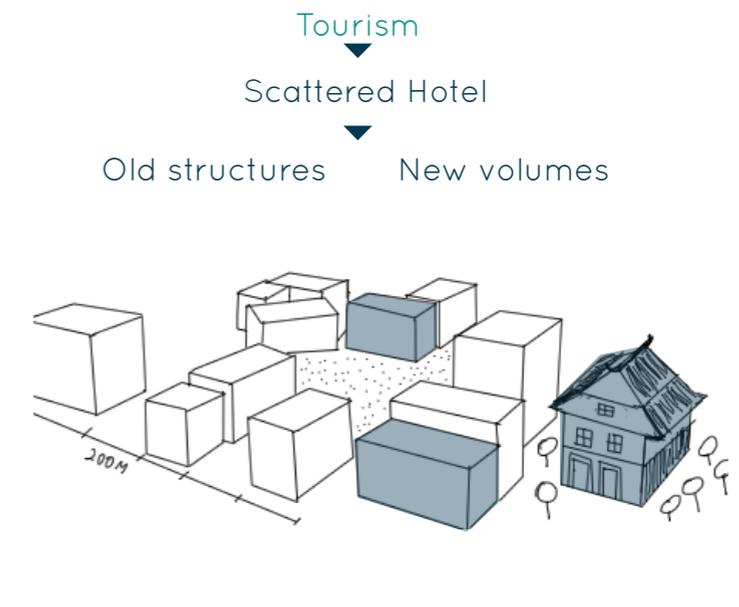


Figure 87

4. *Culture*: The idea of the project is to protect the culture and the heritage of the village bringing out their best qualities by getting to know the traditions that define them as a society. Culture helps us understand our ancestral values and gives us the very meaning of life, the idea is that people can get to know from their traditions to their religious beliefs.

Culture
 Theater Art Music Tradition



Figure 88

5. *Gastronomy*: The gastronomy of the place has a lot to do with the tea fields and rice crops. Japanese use to do seasonal dishes using a lot of fresh local vegetables (cultivated on site), that includes a big range of tea-influenced portions such as roasted tea rice, matcha tofu, and matcha-infused sweet bean jelly, but unfortunately they don't count with a public market to sell all their products and neither with restaurants or gastronomic points to sell these products.

Gastronomy
 Tea Fields Crops
 Restaurants Gastronomic institute



Figure 89



8 // DESIGN PROPOSAL
8.2 Project

The design of an AD implies the land uses identification, thus they play an important role in the intervention, therefore, the identification of the volumes:

- 1. Reception
- 2. Rooms
- 3. Communal living spaces
- 4. Dining areas
- 5. Services

The major issue of this relocation of uses is the location of the common areas in a central site, that in this case is Yubune because the walking distance between the main building and the accommodations must not exceed the 200 meters as required by regional

// Map -Network
Land uses proposal

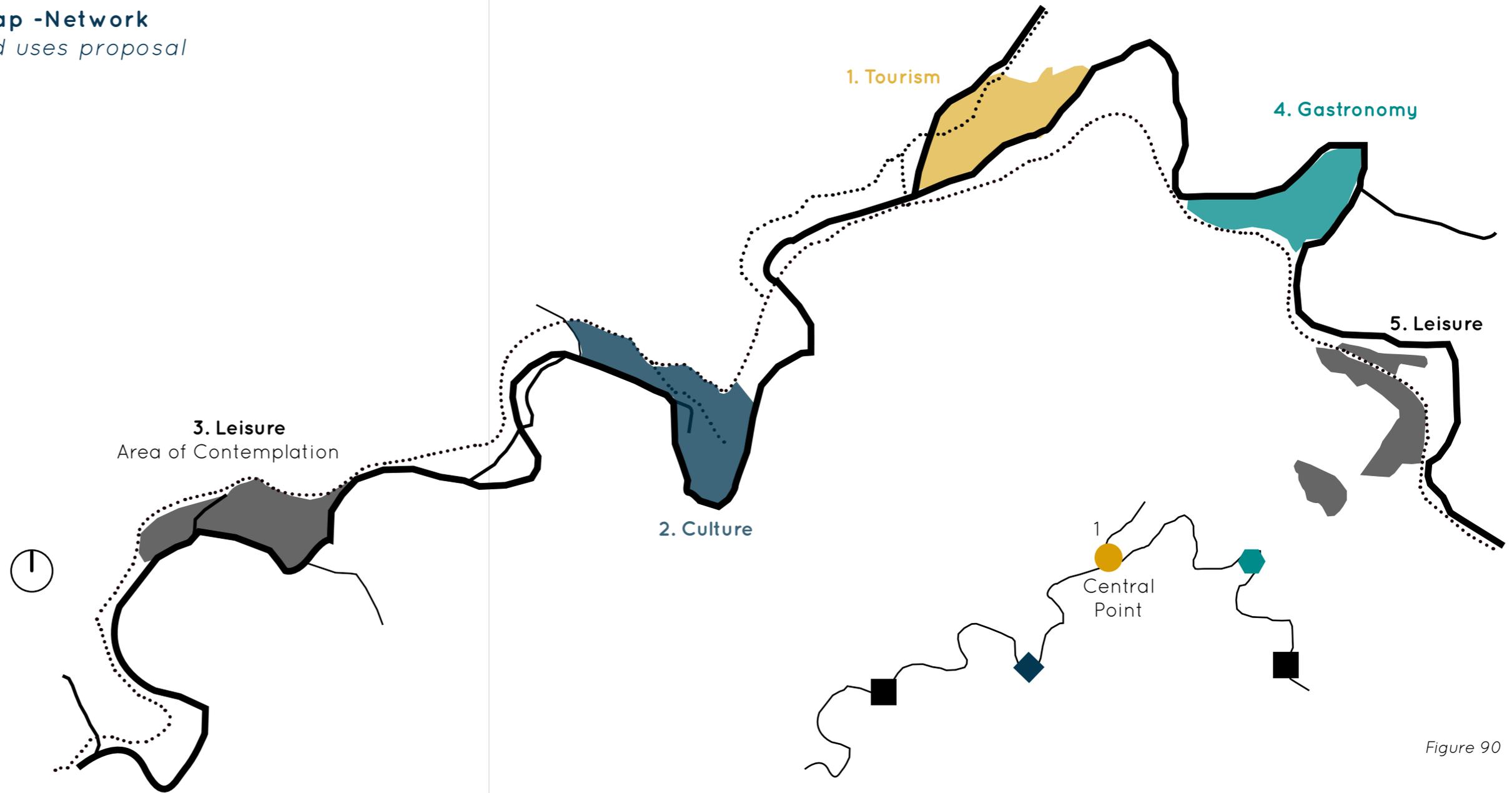


Figure 90

regulations.

Given the analysis that was done in the first part of the thesis, the volumes that would be intervened are the ones that we defined as warehouse and Factories, normally the main houses are not going to be touched thus the proposal took into account the participation of the owners of the houses, since they are the ones that are going to take care of the accommodations and that's why it is of vital importance the relationship between Main house (Maintenance and restaurant), Warehouse (Services) and Factory (rooms) .

In the Figure. 89, it is shown an example of the current state and the recovery project proposal for the buildings. it includes the location of the building in the center of Yubune, The actions include safety measures, if necessary, and reconstruction of the plants

// INFRASTRUCTURE

- Spa / Common Bathrooms
- Institute of gastronomy and research
- Cult
- Hospital
- Rooms
- Reception
- Houses
- Services
- Parcels
- Pedestrian Path
- secondary path
- - - Bike Path

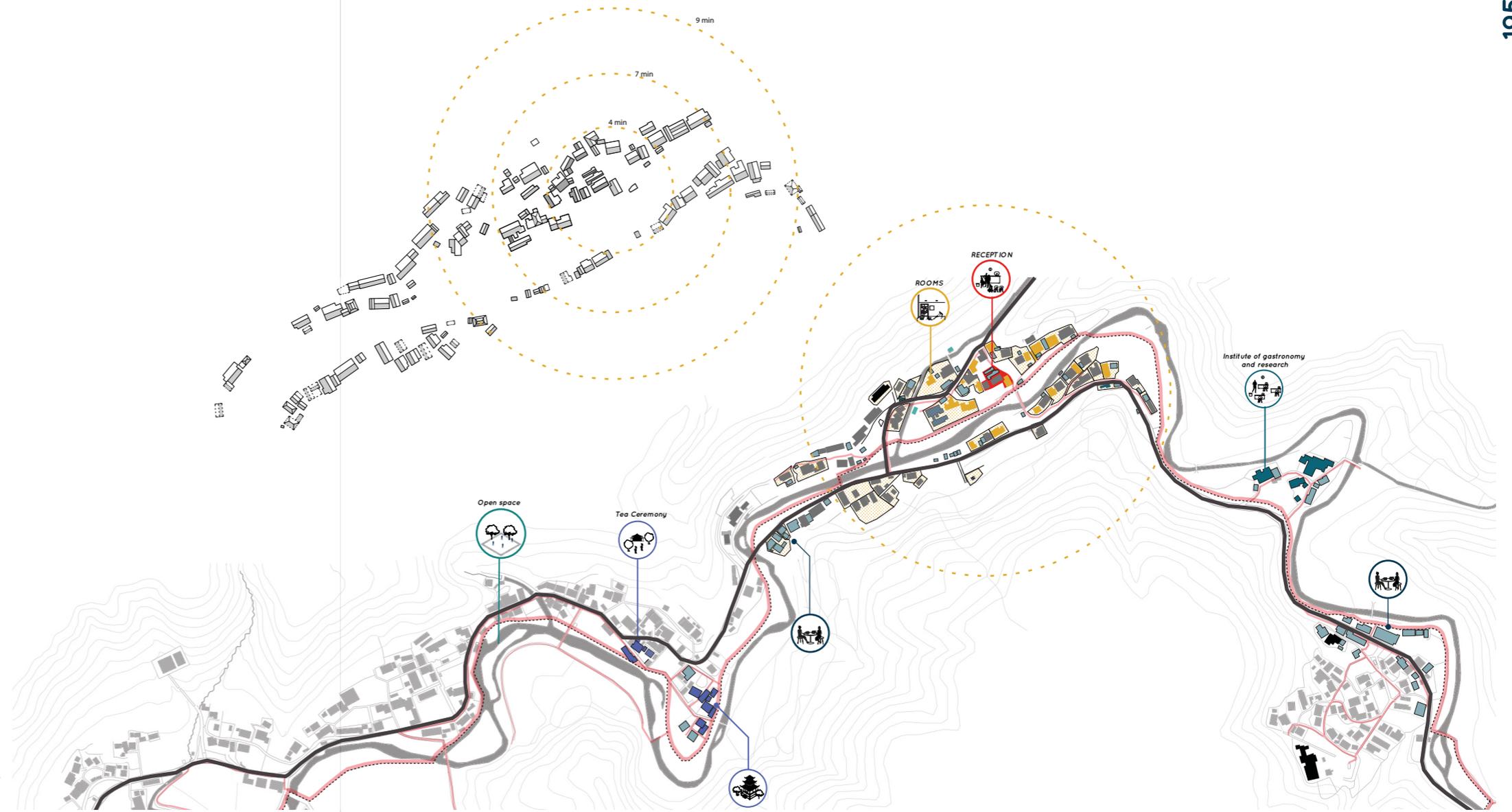
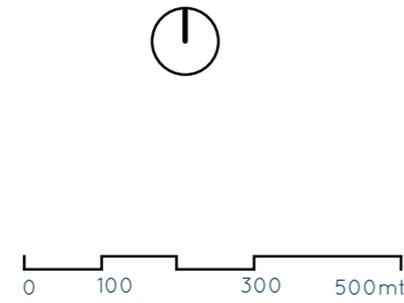


Figure 91

(boilers, interior air conditioning, plumbing, electrical wiring, and so on) all this must be inside the building.

At this stage of urban preliminary design, the draft aims to identify the possible accommodation and the location of the rooms (bedrooms, bathrooms, restaurant, and common areas) for each building. As it was suggested in the manual of Giancarlo Dall’Ara, each room has a minimum gross floor area of 25 m², which is considered suitable for facilities with limited services.

On (Figure. 90) it is shown all the mobility of the master plan, which includes the Main roads, pedestrian paths, bike paths and the contemplation areas that make part of a series of open spaces disposed to the common use, and later in (Figure. 91) , (Figure. 92), (Figure. 93) , (Figure. 94), (Figure. 95) , (Figure. 96) , uses will be more fully exppecified.

// Map
Infrastructure by activities

THE PROPOSAL // ITINERARY

1. Public green space
2. Modular activities and zones
3. Playgrounds
4. Orchards
5. Fitness outdoor
6. Entertainment area
7. Contemplation area
8. Gardens

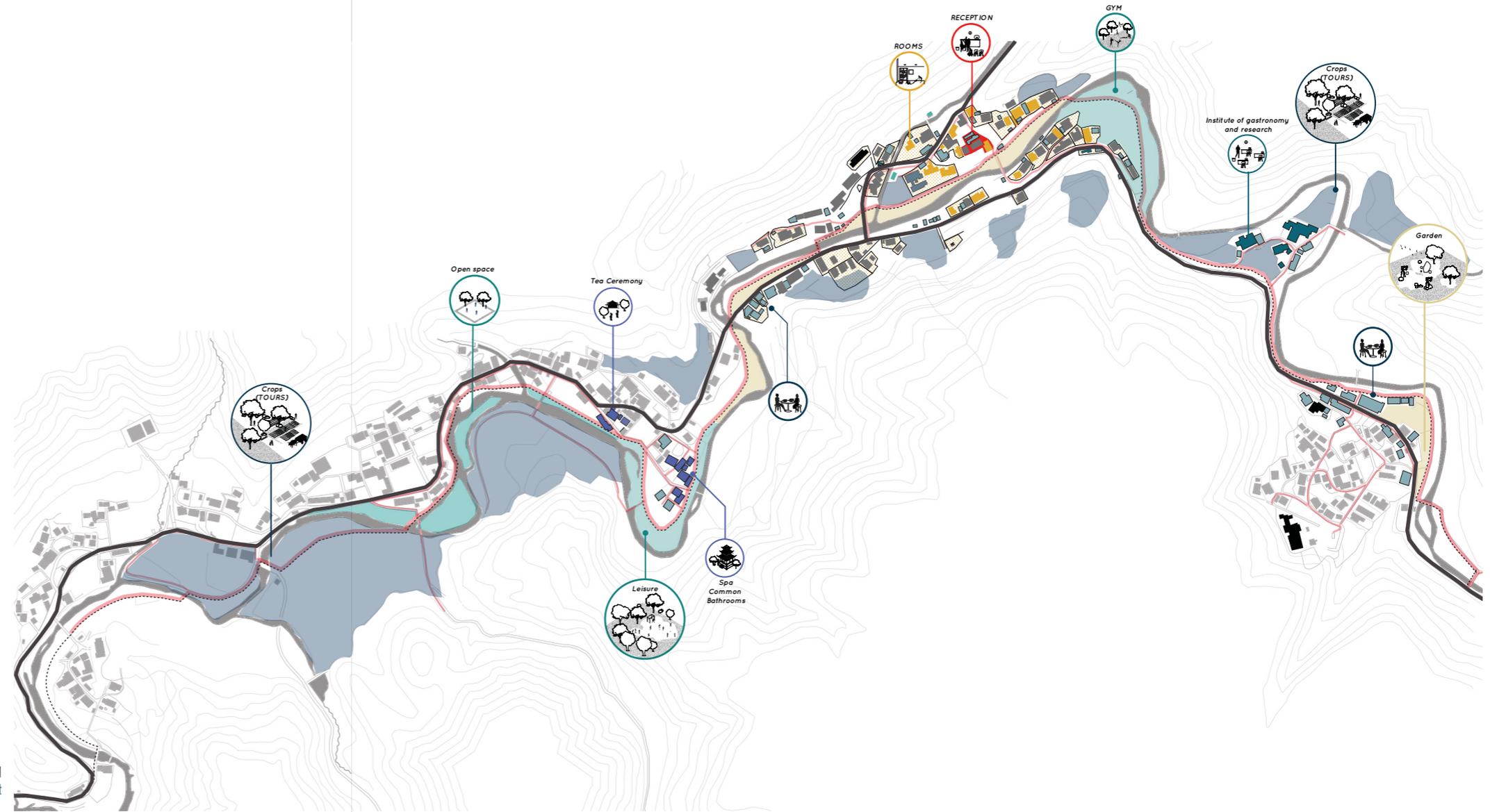
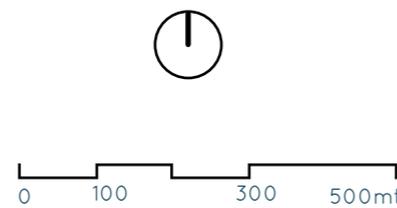
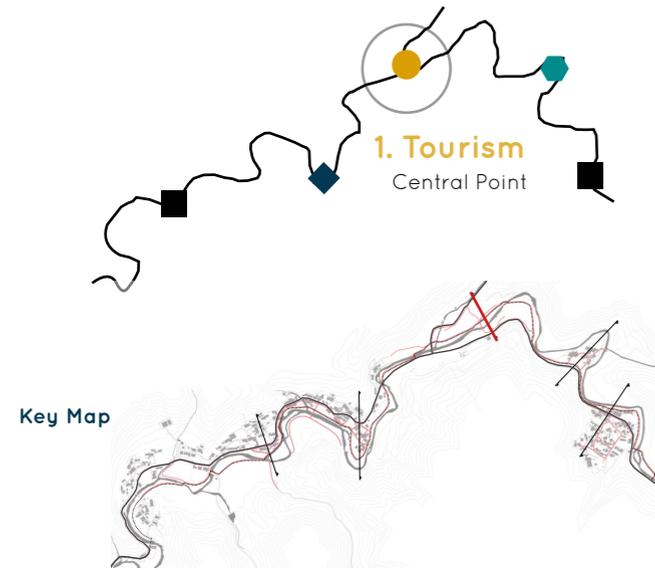


Figure 92

// Section A-A'



Key Map



DESIGN PROPOSAL // Project

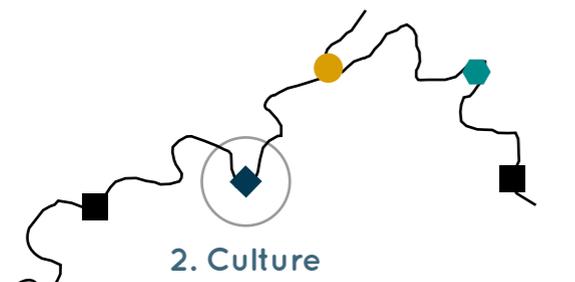
- Spa / Common Bathrooms
- Institute of gastronomy and research
- Rooms
- Reception
- Houses
- Services
- Pedestrian Path
- - - Bike Path

0 10 40 80 mt



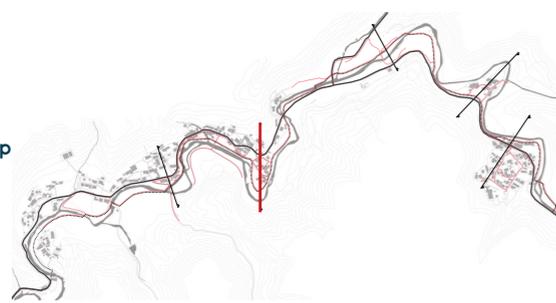
Figure 93

// Section B-B'

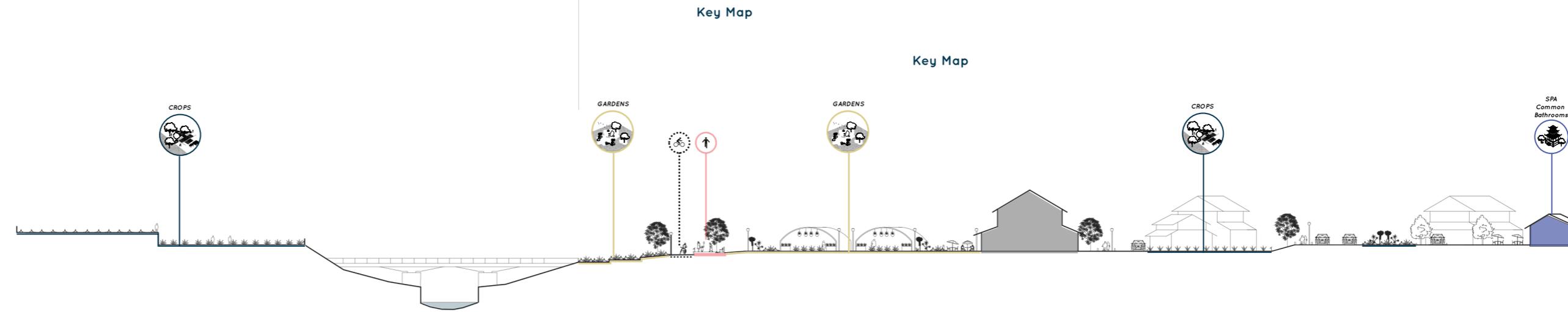


2. Culture

Key Map



- Spa / Common Bathrooms
- Institute of gastronomy and research
- Rooms
- Reception
- Houses
- Services
- Pedestrian Path
- - - Bike Path



Key Map

Key Map

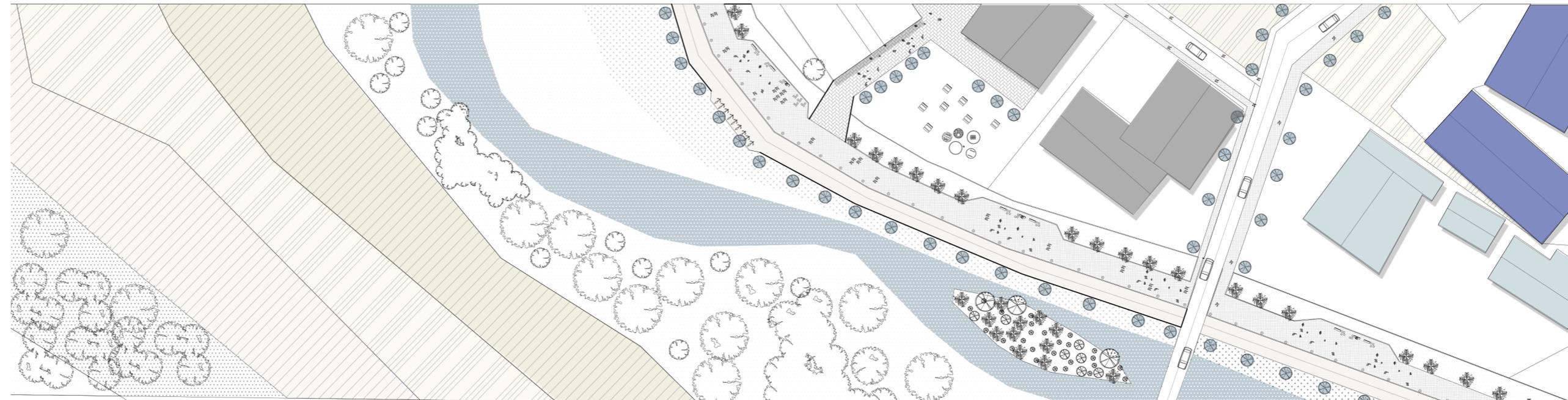
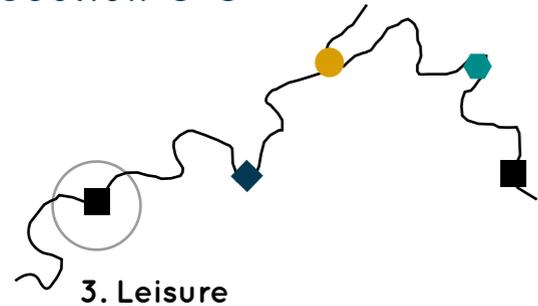
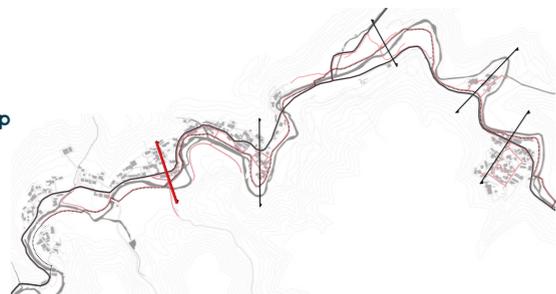


Figure 94

// Section C-C'



Key Map



- Spa / Common Bathrooms
- Institute of gastronomy and research
- Rooms
- Reception
- Houses
- Services
- Pedestrian Path
- - - Bike Path



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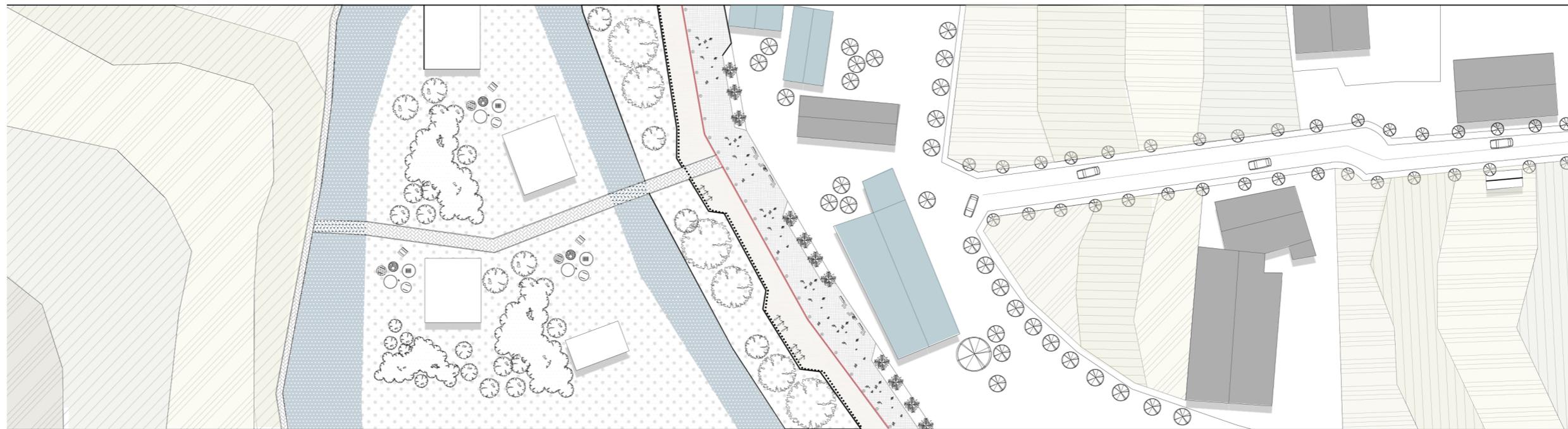
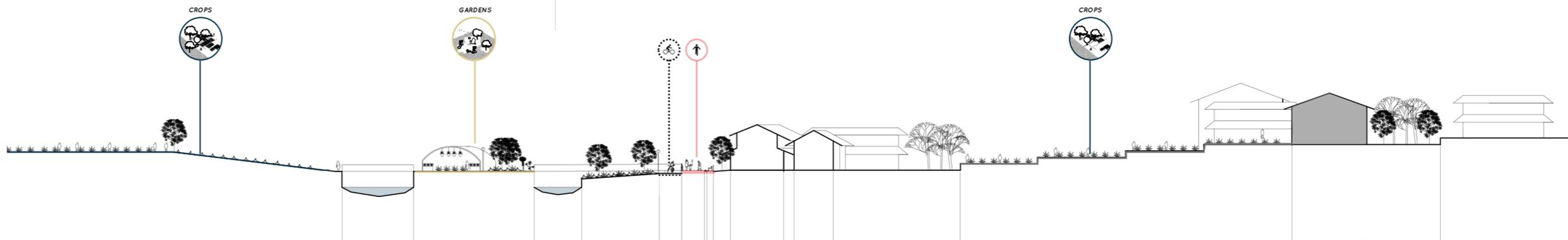
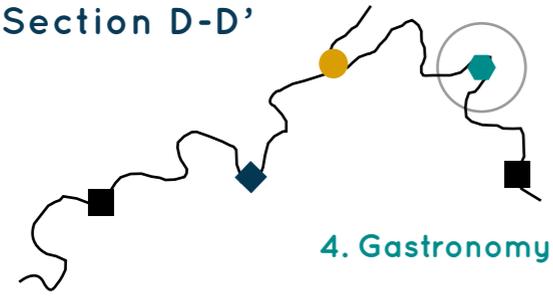


Figure 95

// Section D-D'



4. Gastronomy

Key Map



DESIGN PROPOSAL // Project

- Spa / Common Bathrooms
- Institute of gastronomy and research
- Rooms
- Reception
- Houses
- Services
- Pedestrian Path
- - - Bike Path

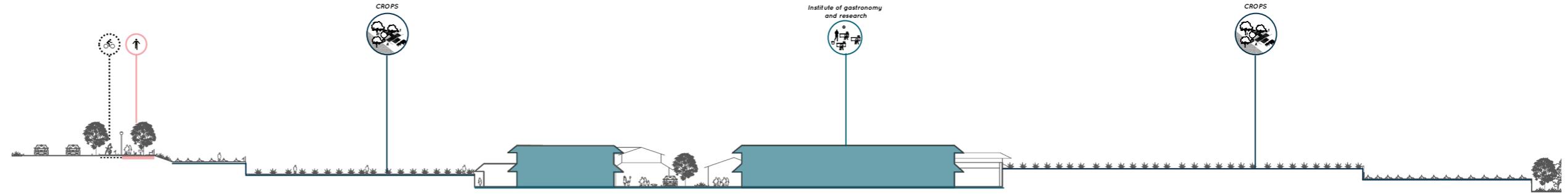
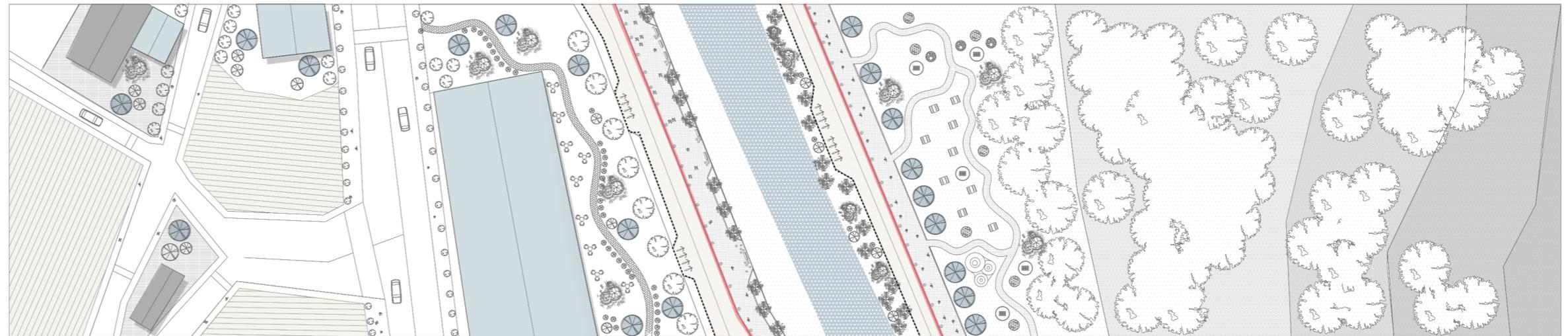
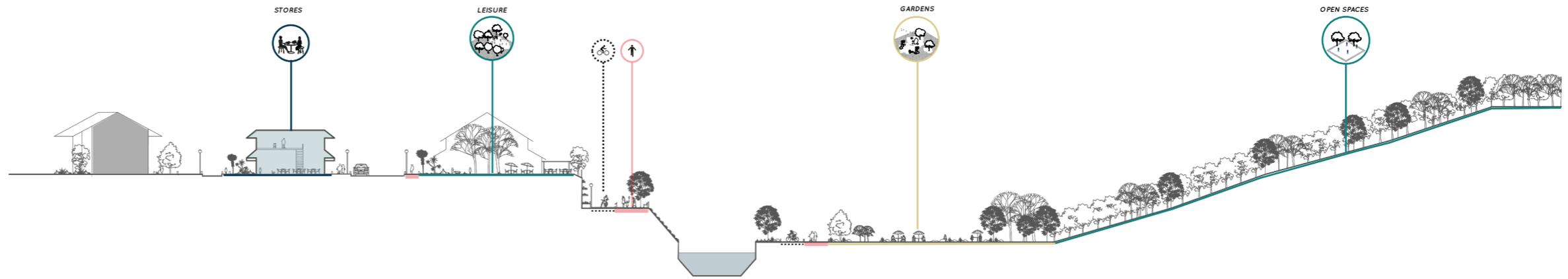
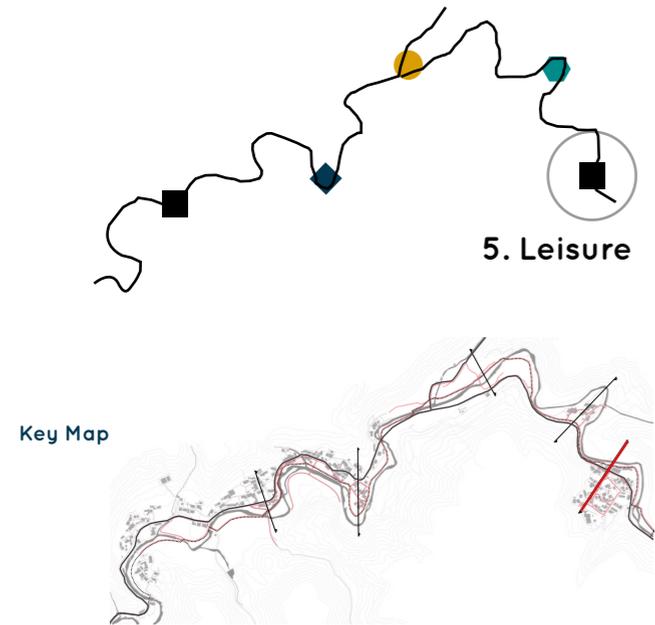


Figure 96

// Section E-E'



- Spa / Common Bathrooms
- Institute of gastronomy and research
- Rooms
- Reception
- Houses
- Services
- Pedestrian Path
- - - Bike Path



Figure 97

// Activities
Urban scenarios

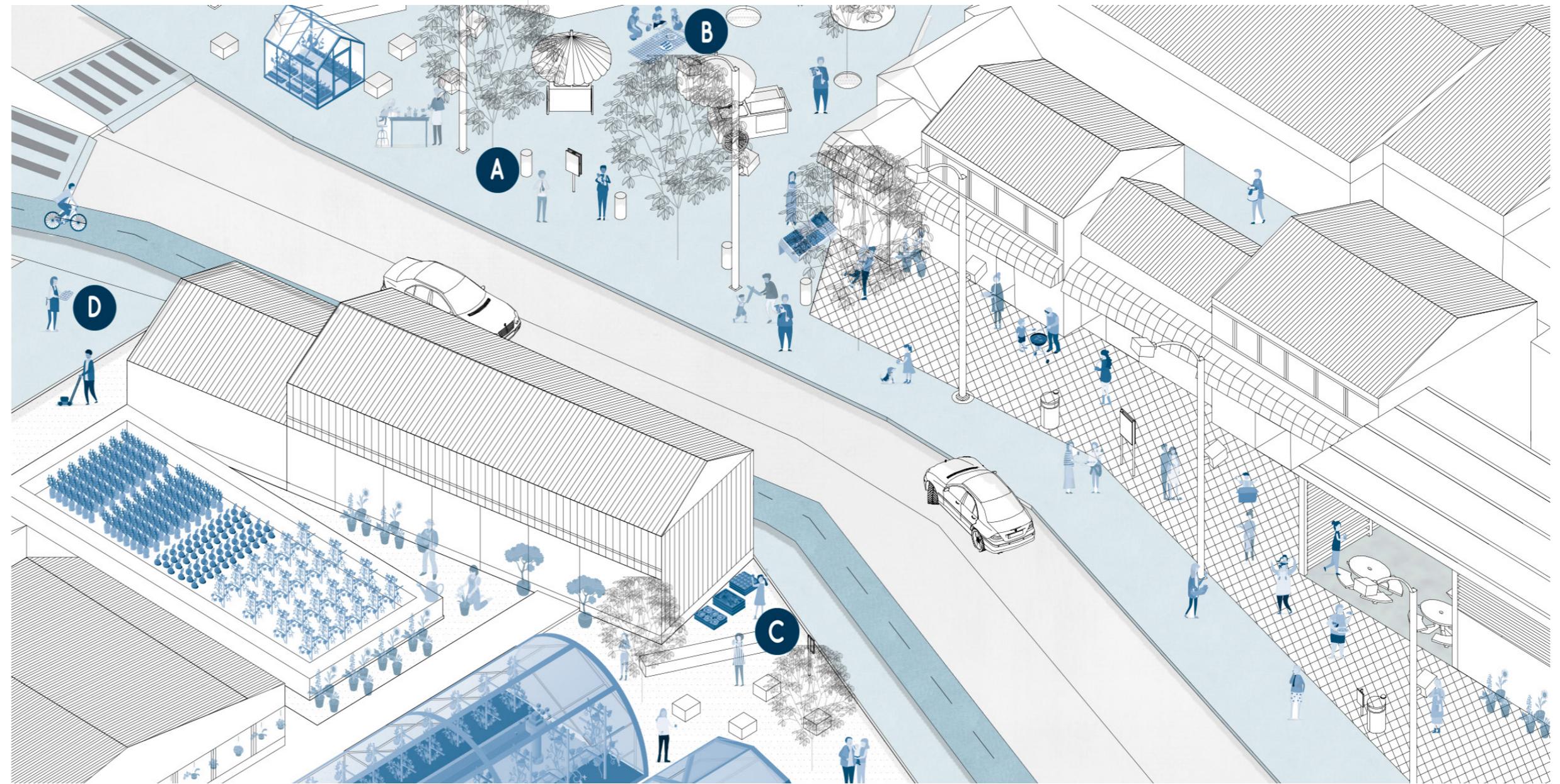
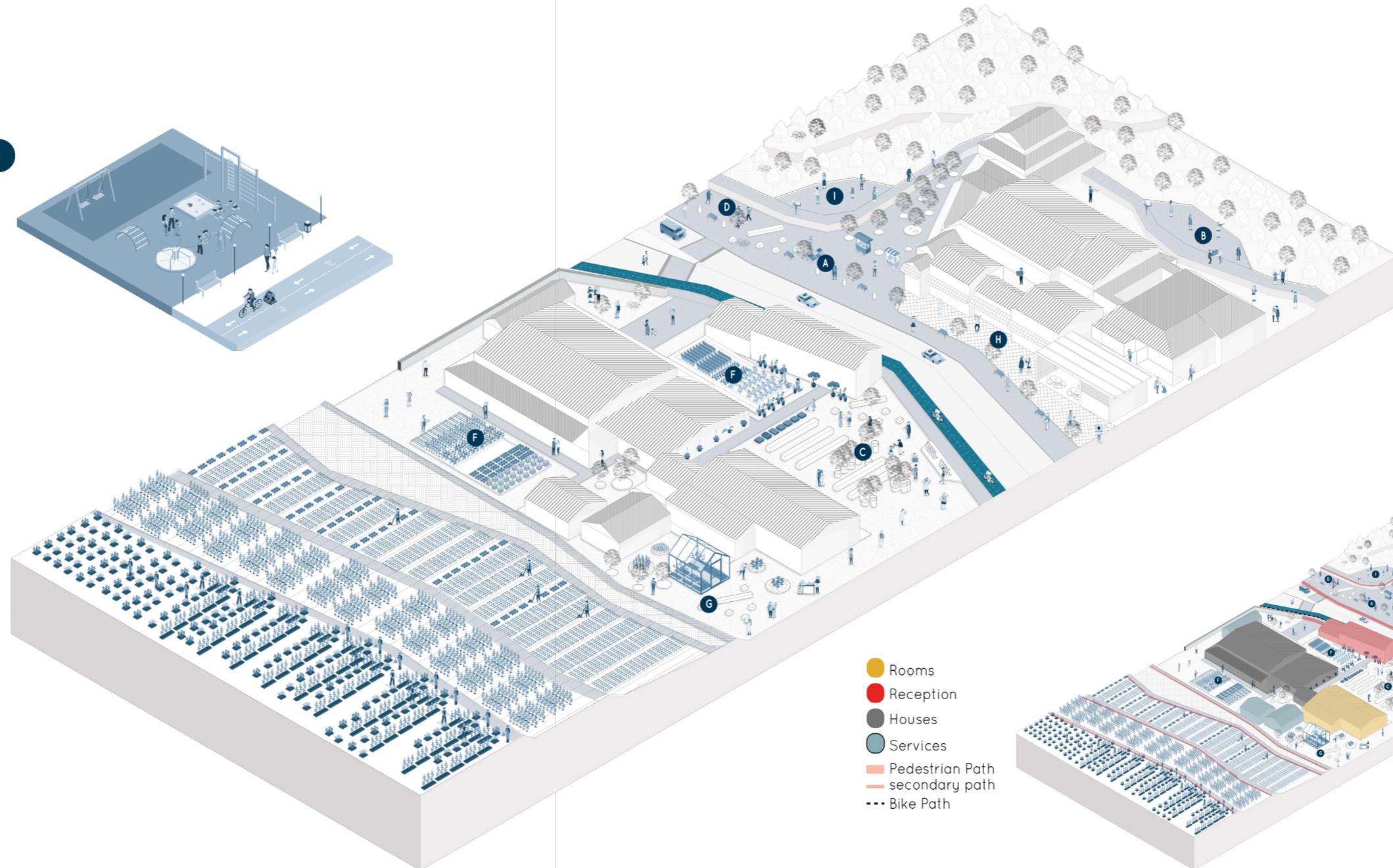


Figure 98

// Activities Urban scenarios



- Rooms
- Reception
- Houses
- Services
- Pedestrian Path
- secondary path
- - - Bike Path

Key Map // Uses

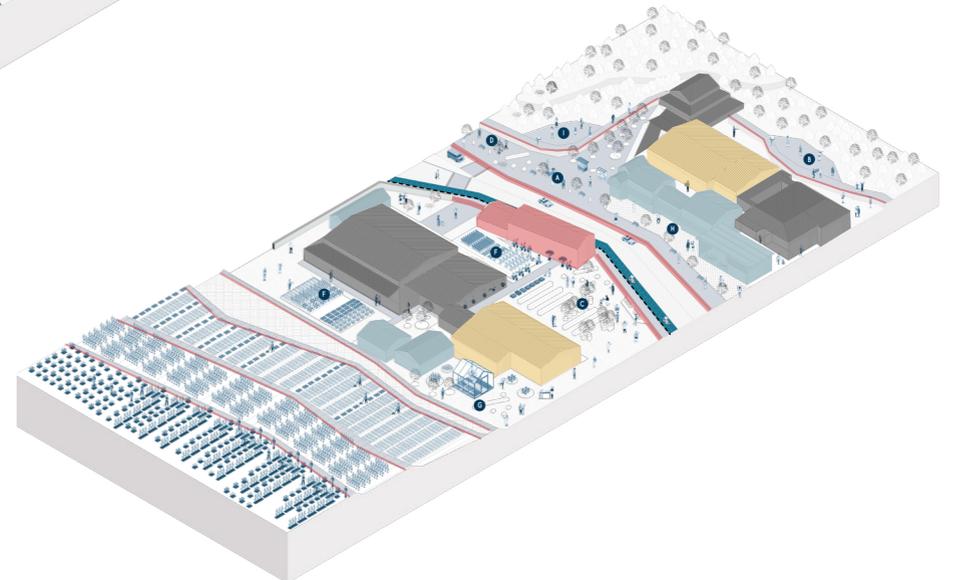


Figure 99

9 // CONCLUSION

Nowadays the trends of modernization and developments are constantly changing, together with the way people think about buildings and the urban tissues; therefore it is necessary to protect the heritage that remains to provide a sense of identity in a society in a world that changes so fast.

Architects should work on the protection and the longevity of the intangible heritage of historical places; the conservation of the heritage creates a sense of belonging, and the protection of it is very important

because it helps us understand previous generations and tell us the history of where we come from.

The retention and management of heritage places have an important role to play in protecting the environment since reusing structures and materials help to have a lower impact on the environment and the project Budget of the investors, not to mention that it re-vitalizes spaces creating vibrant communities and sustaining local economies. Heritage places also contribute to the quality of life and cultural identity of our communities.

This scattered hotel contributes to the activation, and renovation of the area, the creation of spaces that allow the interaction between local inhabitants and visitors, encouraging culture and reviving

local traditions, offering spaces for the development of daily activities, related to the culture of sharing and community participation.

As an input to reinterpret the local spirit of the area, the design proposal values and creates an alliance between the environment and the buildings creating a unique space capable to recover old traditions because the recuperation of an old area should not imply the loss of its identity.

One of the most important goals of this thesis is the preservation of heritage and the recognition of the ecological functions of the territory; The identification and protection of the urban events that have a historical value, the promotion of sustainable mobility combatting the progressive invasion of the car and provide more sustainable and friendly solutions for people.

Finally the consciousness of the human scale in the urban design understanding and respecting the urban fabric and its morphological characteristics, the promotion of the economic, cultural and recreational activities that are the source of village life.



Figure 100

10 // BIBLIOGRAPHY

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10 // IMAGE REFERENCE

Chapter 1// Drinkscape experience:

(Figure .2)Taken from: **G. Cullen**, *'The concise of Towns*

Chapter 2// Results of the research:

(Figure 40) Taken from: **A. Cavallari Murat**, *'Urban shape and architecture in the Baroque Turin, Vol I, II; A, fig.165, pag. 508, 1968.*

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(Figure 56) (Figure 57) Taken from the **K. Lynch**, *'The image of the city',pag. 47,48, 1960,*

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Chapter 5// General conclusions:

(Figure 65) Taken and adapt from : **Francis D.K. Ching**, *'Architecture form,*