

POLITECNICO DI TORINO
SECOND SCHOOL OF ARCHITECTURE
Master of Science in Architecture (Rehabilitation and Revaluation)
Honors theses

BASHO NO HONSHITSU – The Spirit of the Place

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This work is divided into a first part of theory, bent on showing the research that led me to the design of the historical site of the Department of Architecture at the Kyōto University, while the second part expounds the planning. The approach to new reference texts and interaction with the Japanese reality has fostered new ideas and has presented interesting questions.

A work of art isn't the result of an instantaneously act. It stems from a long process of inner formation, that could however express itself in a moment. You can't copy a technique or idea without having studied and understood in its essence.

Then you should design without considering the other? This would be neither right nor possible. Knowledge and respect for the different increase the intrinsic value of a work. This is because in a globalized world, the uniqueness and particularity become an act of courage. "Globalization" and "universality" are positive terms when associated with "exchange of knowledge" and "common knowledge". Are negative when referring to "standardization", "uniformity of ideas" and forced imposition of foreign values. While designing a building in a country far away from the one in which one have lived for a long time, he should not impose one's own predetermined patterns, but he should try to empathize with those who live in that particular world, even with a personal point of view, that allows one to see what is around him with different eyes.

Trying to impose solutions that aren't specific to that region would be the same as to deny its existence, to get rid of centuries of history, traditions and artistic thought. In addition, projects that don't take into account the context in which "lives" the building are as boats adrift in the ocean. You can't appreciate a construction separating it from its surrounding context. In recent decades it has gone more and more to meet total standardization of the projects: no one takes account of context or he does just pretend to care, creating buildings that may be located anywhere in the world.

The flattening of taste and aesthetics has made people ignorant in the Art.

The architecture is mainly a task space: an object placed in a space within another space. Because it has this peculiarity it's necessary not only to rethink the concept of the internal distribution, but also its context contingent.

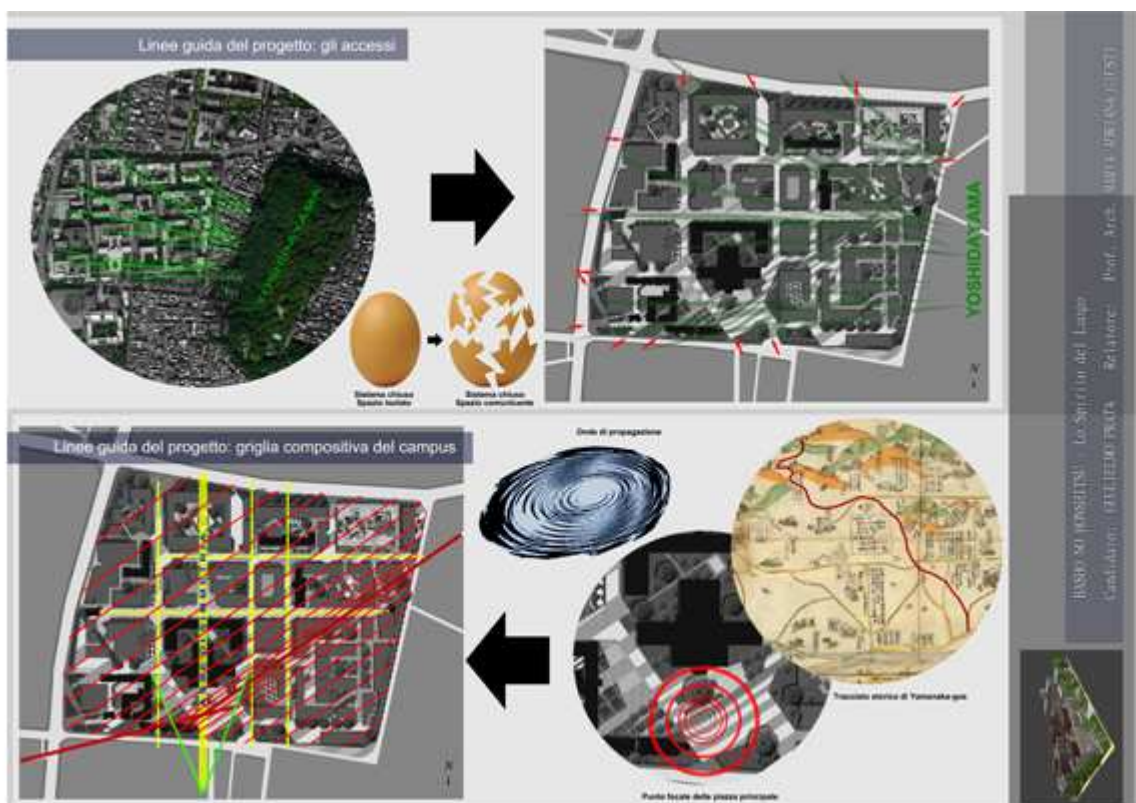
A work of art isn't achieved when people feel an emotion in front of it, but it manifests itself when the author manages to revive his same feelings in the viewer.

A work of art must be contemporary, because the feeling does not live in the past or in the future, but in an eternal present. Who becomes the author? The one who has understood the time in which he live or the time itself in which it was created? The author is the one who was able to capture the *Zeitgeist* or *Jidai no Honshitsu*, the spirit of the time.

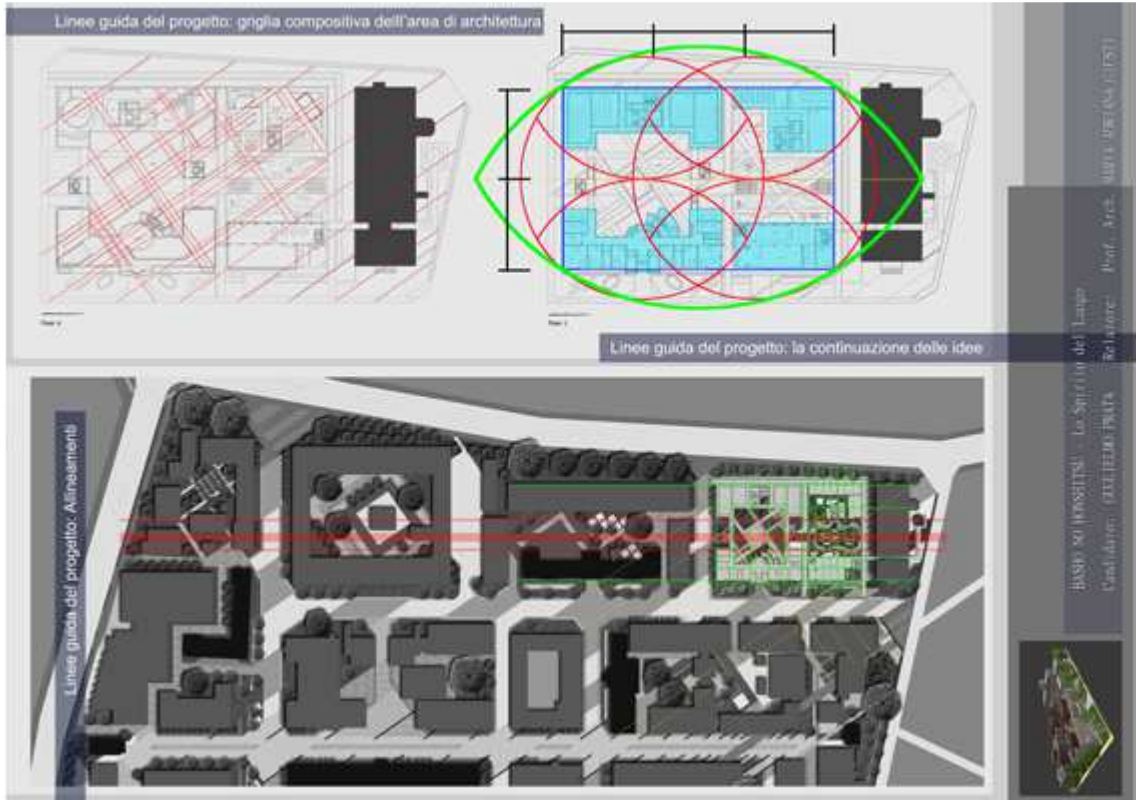
A work of art must be personal, because the feeling lives in ourselves. It becomes an invisible bond between artist and observer. Who becomes the author? The one who physically and conceptually produced it or the one who has understood and made it his? The author is the one who was able to capture the *Menshzeist* or *Hito no Honshitsu*, the spirit of the mankind.

A work of art must be local, because the feeling with which it was conceived has resulted in a certain place. Who becomes the author? The one who has made it or the place that produced it? The author is the one who has grasped the *Octzeist* or *Basho no Honshitsu*, the spirit of the place.

Architecture is an art. When designing a house is the art of living. When we build a school, a museum, a library, it is the art of teaching. When we build a church, it is the art of praying. Architecture is at the same time each of them and their sum:
Architecture is the art of living.



Design guidelines: the approach to the site of the University Campus



Design guidelines: the approach to the historical building of the Faculty of Architecture



Development of the project in the area of the Faculty of Architecture at the Kyōto University

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