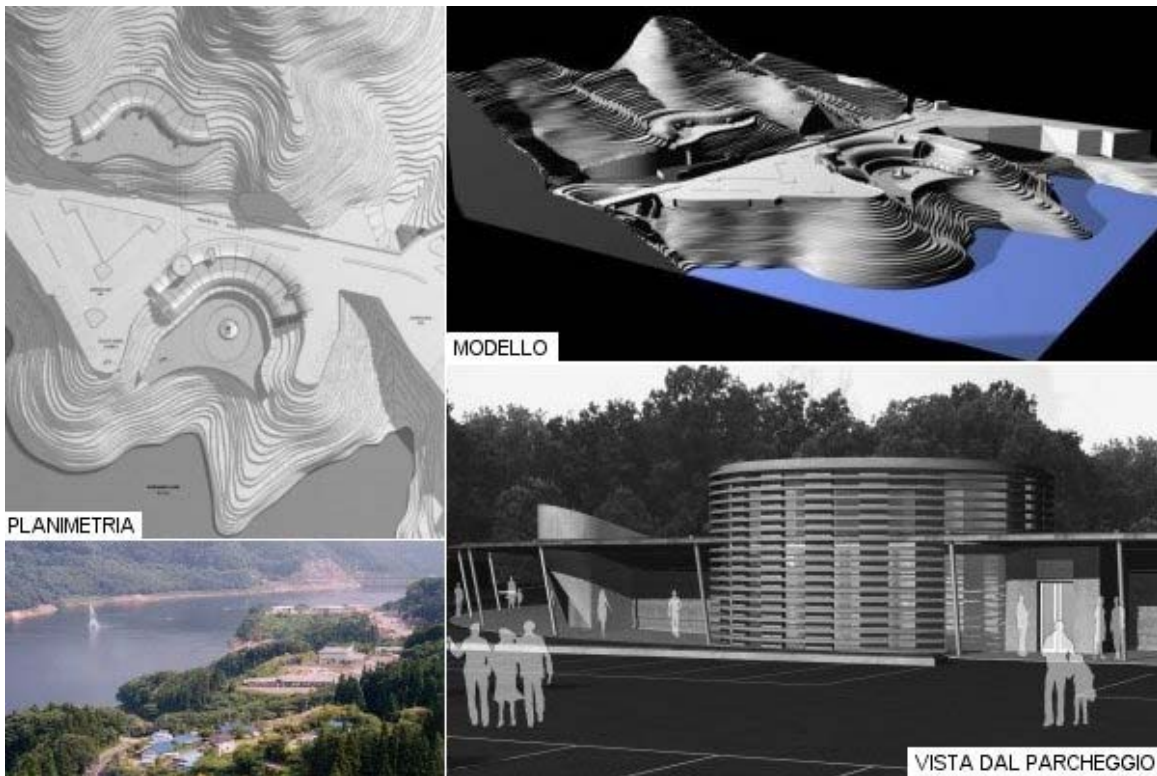


The new Tomihiro Museum of Shi-ga

by Rigazio Alessandro

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My project originates from the international competition for a new Tomihiro museum in Azuma Village (Japan). This international contest was organized in order to receive proposals for the substitution of the old museum, which was considered inadequate at the distributive and structural level. It deals with the planning of a new museum dedicated to the poet and autochthonous painter Tomihiro Hoshino.

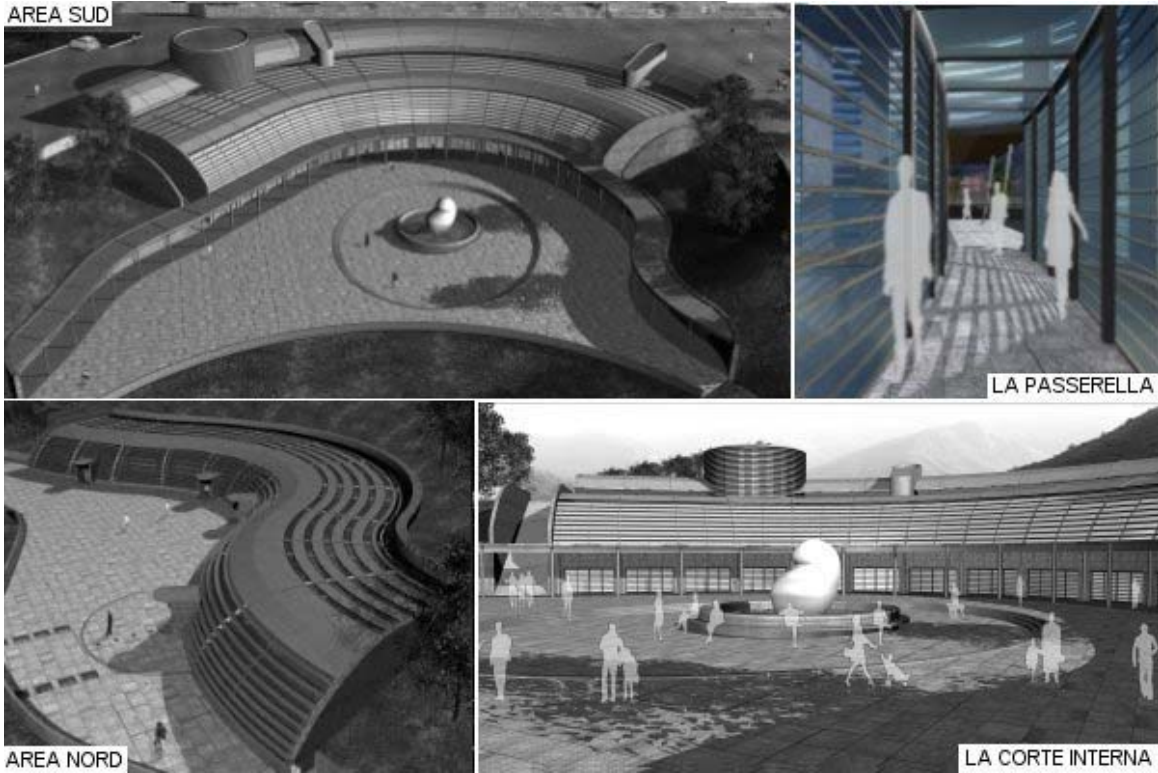


The new museum must receive around 400.000 visitors every year and has to emphasize the rich natural landscape that surrounds the village of Azuma becoming part of that kind and delicate world that the artist used to search for. The new structure must be inserted in a very suggestive natural context along the coast of the lake Kusakiko, near Azuma Village.

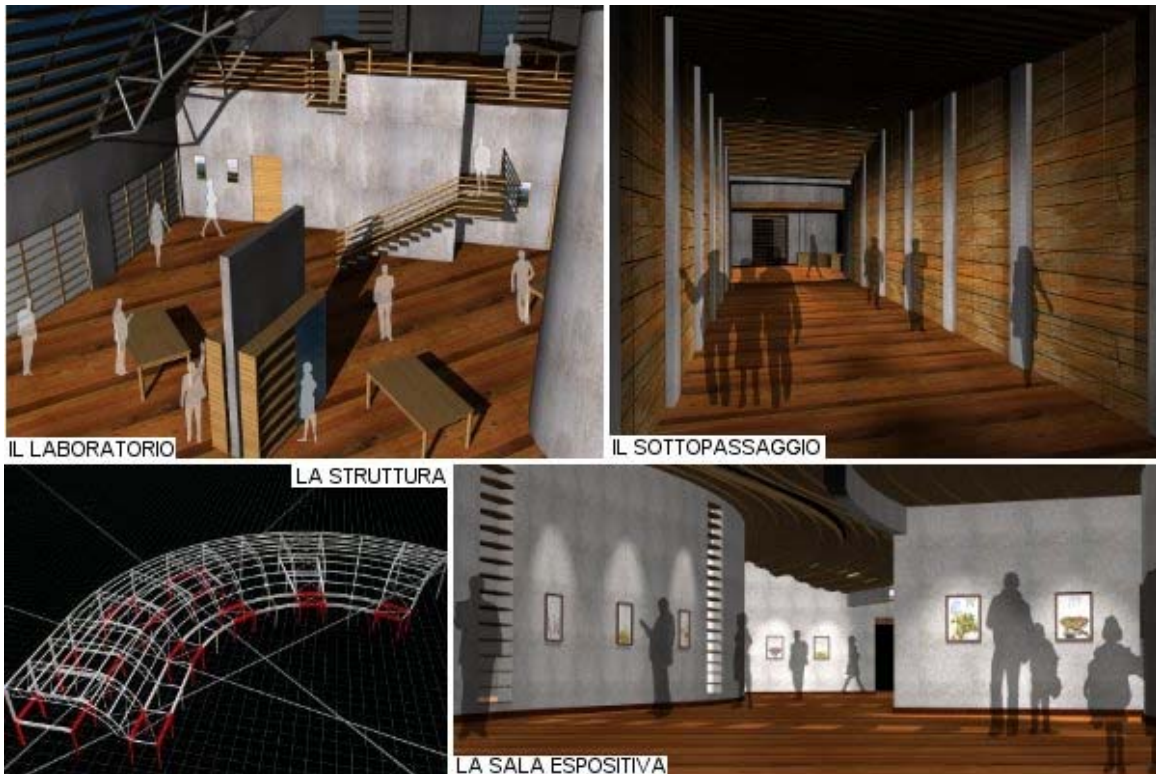
Azuma Village is a small center of the Gunma Pref. in the north of Tokyo; this is a zone deprived of great urban centers and still very tied up to the Japanese tradition.

The fact that the administration of a small center organized an international contest for the construction of the new museum is index of the importance and the notoriety of this artist in Japan. The museum is entirely dedicated to Tomihiro, a traditional poet and painter esteemed at the national level. Tomihiro expresses all of his grace and love for life through the SHI-GA, the Japanese art that associates water-colors and short poems.

He has strong suggestion for the simplest forms of life such as flowers or seeds, that fascinate him by their beauty and perfection but also for their unawareness.



My project foresees two buildings with different functions, inserted in a context which was strongly moulded by natural strengths. The idea is to create some volumes that are an integral part of the place and seems created by the same natural strengths. The aim is to analyze and follow the geometries of the level curves in plant and in lifted which have to be considered in the elaboration of the project.



The wish is to create a structure anchored in the surrounding space in the same way that the poetries of the artist are inspired by the beauty of these places. The two volumes are connected by an underground way that allows the visitors to access the espositive rooms. More than a functional reason, this connection represents a further leg in the way of the visitor that crosses very different environments. This contrast enhances the suggestion created by the masterpieces and the panoramic view of the superior terrace. Besides, the emerging from the underground finds reference in the thought of the artist who found the joy and creativeness again, after a long period of depression and sadness.

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