TANGIBLE - INTANGIBLE HERITAGE(S): AN INTERPLAY OF DESIGN, SOCIAL AND CULTURAL CRITIQUES OF THE BUILT ENVIRONMENT

• Paper / Proposal Title:
From Archetype to Prototype

• Author(s) Name:
Giorgia Cesaro

• University or Company Affiliation:
Università Iuav di Venezia

• Presentation Method. I would like to:
submit a written paper only (and not attend/present)

• Abstract (300 words):
How to revive an old civilization while being part of the universal one became the main research topic of Japanese scholars after the existential anxiety born from the defeat in World War II. In search of cultural identity, the architect Kazuo Shinohara’s concern was to study traditional architecture not only in terms of vertical sequence, the flow of history, but also in terms of horizontal, social spread, with the purpose to make tangible the intrinsic structure of traditional architecture that formed the Japanese consciousness of space.

The massive urbanization of the population, which in the post-war period led the industry to develop a market of prefabricated houses, provoked the Metabolist Movement to propose a new city use by means of constantly growing infrastructures hosting houses in the form of capsules. Against this technocratic ideology, in 1961
Shinohara published his ideological manifesto *House is Art*, an essay that encouraged a return to the theme of living as a design opportunity for a critical relationship between mental, social and physical space. The task that Shinohara immediately identified as fundamental was to elaborate, through a formal operation of geometric abstraction, a prototypical house capable to respond to the changed social and urban conditions while respecting the most resilient aspect of traditional Japanese architecture, i.e. the intimate connection with Nature: materialization of the Buddhist concept of Impermanence. Since Shinohara’s work demonstrates the bonds and the inner connections that construct space in the struggle and in the common action of its forces and energies, aim of this paper is to remember that the skill of the innovators is not to invent a new language, but rather to reinvent the relationship between architectural element and spatiality.

*Author(s) Biography (200 words each):*

Born in Italy in 1987, in 2007 she enrolled at the USI-Mendrisio Academy of Architecture. In 2008, as an intern, she was for a year in Lisbon at the architectural practice of Francisco and Manuel Aires Mateus. In 2013 she obtained the title of Master of Architecture with a project for a Grand Hotel in Barcelona entitled La Grand Dame Sharazade, under the supervision of Prof. Quintus Miller, co-founder of the Basel architectural practice Miller&Maranta. After graduation she worked as a freelance architect in Italy, China and Peru. Since 2015, she is a teaching assistant in the Laboratory and Design Theory courses held by Prof. Francesco Cacciatore at the Università IUAV di Venezia. At the IUAV she is also enrolled as a PhD student in “Architectural Composition”, with a research on the work of the Japanese architect Kazuo Shinohara (1925-2006). Analyzing the evolution of the concept of space in traditional Japanese architecture, the study aims to understand the reasons and structures that lie behind a domestic architecture that aspires to be art, and doing so to be a critic of the contemporary society.