By developing cities and extending catchment areas of the big cities such as Milan, the urban analysis in a design project, whether a new construction or transformation of an existing building, plays an important role especially for greater scale projects. Large utilities are not only used but lived daily. The urban transformations were strongly affected and living spaces have been continually shaped by the action of some great actors here than in other parts of the city.

In order to have a success for a cultural and multi-function project, it is inevitable to know the agents which can be influential such as catchment area, dispersion and concentration of urban services, local mobility and the connection way between building and the city in terms of connection to the urban transportation. Various activities both interior and exterior, crowd and also the architecture of the museum itself on the one hand and another important aspect is accessibility to different parts of the complex and surrounding spaces which emerges through the discourse of permeability. The spatial aspect of the palace also has influence on the city in sense of occupation of territory.

So it requires studying its permeability in order to make a perfect integration with the city and reduce less accessible areas which are always problematic in terms of quality of space and security. According to the urban analysis which is done in the "Urban analysis and planning studio", some aspects were appeared. Among those, the most important of them are summarized:

- Concentration of the cultural services in the local area. According to the thematic map of city center of Milan, this area is highly concentrated by different services such as schools, art galleries, museums, etc. which is considerable from different point of view like functional, social, economic and traffic. At the same time there is lack of such services in the outer part of the city and this fact causes a highly city travelling from outer parts of the city into the city center.

- Highly accessible by public transportation. The complex is highly accessible by public transport. The most nearest metro stop Lanza is located at a distance about 500 meters and the other possible stop is Montenapoleone at about 600 meters. In addition the site is accessible by multiple lines of tram.

- The city of Milan: The distribution of cultural services and accessibility.
The proposal aims to outline a new idea for a ‘space of exposition’ and ‘space of relation’ together unified into a “museum system” within the historic complex of “Brera in Brera”. The architectural strategy adopted focuses on using basic geometries, composing them to create an order of primary forms which simultaneously respects the originality of the existing through a dialogic approach. The idea proposes a new way of museum-visiting thereby applying a dynamic, pleasant and simplistic architecture to create a home for communication between humans as well as human and art.
The idea of permeability

In present days, large the
stability of the connection
used but daily and to the
they have a strict transportation
relationship various urban
with the city services used.

According to the scale and also the architecture of the building and the of the building itself

SURROUNDING IN THIS PROJECT

URBAN FABRIC according to this relationship also larger scale study, as changes the way of important

PROBLEM CONNECTIONS to is

the city especially to through the complex to entities and services which are distributed in the

settlements the surrounding spaces while

These facts show which emerge through one aim to connect the different streets which

surrounded the building also for city users who especially through the use the building as

Botanic Garden. The passer-by: In order to

in the other direction does not want to pass

through a long PERGOLA connects through the building.

The importance of the complex has the project provides

notable influence on the area

"NETWORK OF ITINERARIES" which

occupation of territory connects all surrounded

Therefore, it required street through the palace

studying its permeability and Botanic Garden,

in order to make a perfect

The permeability of the Strettone to Piazzetta Brera toward the north.

The importance of the connection

"passer-by'. In order to

north it makes a connection between via Fratelli - Piazzetta Brera for who

Gabbia and Strettone and in the other direction

achieve this integration

of the connection

particularly

especially through the palace

from Botanic Garden in one direction toward

a

the pergola follows two main objectives: Firstly

it defines a clear and

exits which come from the proposed project

they are defined in two divisions one of

them which come from

Perinot a. Regarding to

Via Brera to Honor the "network of itineraries" which is explained

Yard (Corte d’Onore) above, all functions are easily accessible by

in order to make a perfect

Pedestrian area

enters the the Strettone and Botanic Garden.

The positioning of the

Pedestrian

the pergola follows two main objectives: Firstly

it defines a clear and

entrances of

Pinacoteca. Regarding to

the pergola follows two main objectives: Firstly

it defines a clear and

Pergola

The direction of the pergola

The position of literary cafe with respect to the botanic garden

"Network of itineraries" proposed by project

Current accessibilities
One of the main components of the complex is the Temporary Exhibition. This kind of exhibition acts as a "complementary" function of the museum. Although both are aesthetic experiences that start from common components – the works and the public – what characterizes the meaning of a museum, compared with an exhibition, is the different relationship that develops between specific components, such as a mobile, changeable or unchangeable, temporary or permanent. Temporary exhibitions have some fundamental advantages for a museum system.

The design project dedicated some parts of the complex to the commercial activities being an "active" aid in the education of taste. This activity should support their commercial endeavors and respect their expertise. A museum shop provides a public service and is not solely for generating income. It also serves an educational purpose and can enhance public access to the collection. The activities which are involved in other areas of museum should enhance the quality of the museum and they should not bring the museum into disrepute. Wherever possible, they should aim to enhance public access.
Il progetto propone la redistribuzione di molti dei compiti del museo e dei suoi utenti, in modo tale che siano necessari per l'uso del complesso:

- la possibilità di aprire finestre sulle strade, e porte sul Porch, con la creazione di un successivo rapporto tra il museo e la gente all'esterno.
- la possibilità di realizzare un sistema che, oltre a rispondere alle esigenze distributive e logistiche, sia in grado di creare un'esperienza di visita diversa e coinvolgente per l'utenza.
- la possibilità di garantire la massima accessibilità e facilità di portata dei dipinti all'interno del museo, come il complesso degli utenti e l'ambiente di mobilio e diversamente abili (non vedenti, ipovedenti, ipoudenti ecc).

La centralita servirà come punto di riferimento per la futura realizzazione di un nuovo sistema museale integrato di serve e struttura espansiva presenti, attivo o abitativo agli enti Erle, garantendo ai utenti di presentare la propria attività e servizi, anche di settore pubblico.

La creazione del centro sarà un punto di riferimento per la gestione e la manutenzione del complesso, e del sistema museale integrato di serve e struttura espansiva presenti, attivo o abitativo agli enti Erle, garantendo ai utenti di presentare la propria attività e servizi, anche di settore pubblico.

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The spatial aspect through the palace and Botanic Garden, main objectives firstly, it is of the complex has the EXTERIOR part of this NETWORK defines a CLEAR and notable influence on the local area in sense of occupation of territory. Therefore, it required studying permeability in order to make a perfect integration with the city and this will be fruitful if it is accessible not only by the building users but also for city users who use the building in passer-by. In order to achieve this integration the project provides a "NETWORK OF ITINERARIES" which connects the Strettone to Piazzetta Brera and Botanic Garden. This Literary cafe intends to reflect the culture of the context both urban and the complex itself with nature and culture. The objective of this project is to create a comfortable, innovative and attractive space which can be fruitful and accessible to building users and passer-bys.

To the sculpture garden and it is thought for the warmer seasons but, regarding to the flooring and ceiling covers it can be fruitful also in the colder seasons with minimum portable heating equipment. The pergola finishes in via Brera right after meeting the main entrance of Pinacoteca which will be a convoy for the passer-bys and an accompanying for who wants to enter to the museum.

In the middle of the pergola’s road there is a "LITERARY CAFÉ" which is annexed to the main body of the complex and it acts as a secondary connection way into the main entrance of Pinacoteca.
According to the main component of the complex which is Pinacoteca, the project dedicated a proper entrance for it in a particular and historic element of the complex which is SANTA MARIA CHURCH. This space is a combination of different functions such as BOOKSHOP, CLOAK ROOM, and TICKET which are furnished by distinguishable furniture in order to create an explicit difference with respect to existing body of this monumental church. The organization of this space provides TWO CORRIDORS IN THE AISLES AND THE FURNISHING PART IN THE NAVE. This way of division is thought to orient the entrance flow toward the right aisle and the returning one on the left in order to AVOID INTERSECTING VISITORS in the middle of the hall, before cloak room. There is an EMPTY SPACE WHICH MEETS THE AXIS THAT COMES FROM THE LITERARY CAFE, FROM RIGHT SIDE AND THE ACCESS FROM THE HONOR YARD ON THE LEFT SIDE. This virtual node aims to give possibility of having access to different services and functions and also the possibility to enter to this space from other sides of complex in order to make it more permeable.

These three boxes will be made with translucent polycarbonate, to ensure the safety of the objects, but also to HIGHLIGHT THE STRUCTURE OF THE EXISTING.

The colours of the polycarbonate panels and the aluminium profiles that these new panels will be completely disassembled in a short time because are composed only by aluminium profiles and polycarbonate panels.

1- Entrance box
2- bookshop counter
3- security area
4- bookshop
5- wardrobe
6- ticket area
7- restroom
8- office
9- paint gallery connection
The CENTRAL YARD is the place where the visitors will begin their exploration of the exposition spaces. It is surrounded by the walls of existing building on all sides. This huge area HOUSES two main elements: the CENTRAL VERTICAL CONNECTION and a COVERED PUBLIC SPACE. At the same time it provides various WAYS TO the MAIN ENTRANCE OF PINACOTECA, COMMERCIAL ACTIVITIES and...
There are two staircases, two elevators for handicap persons, and two escalators which connect the ground floor directly to the level of Pinacoteca in the first floor, without any interruption. In that level, which is suspended like the other floors by cables, there are other two escalators which join this level to the last surprising floor: Belvedere. This long path after a visual interruption right before arriving, which is caused by two huge beams that they positioned for structural functioning, offers a panoramic view of the city through a huge parallelepiped glass box from which it is possible also to see the hanging roof of the Central Yard.
The quadrate part of the CENTRAL YARD houses a huge public space with various purposes. At the ground floor a set of semi-transparent quadrilateral surfaces define a vast DISTRIBUTION POINT with various ways to other entities which shaped the Yard. At the same time by means of small staircases LEADS DOWN to the temporary exhibitions THROUGH the asymmetric shape which their measure are determined by juxtaposing AURAL RECTANGULAR shapes.

The arrangement of platforms is thought in a way to have some smaller spaces, which are dedicated for POSITIONING STATUES and information before...
SECTION scale 1:50
1. steel reticular beam supporting the glass roof covered with white sheet
2. hinge joint element connecting the beam and the steel rod
3. steel reticular column covered with aluminium white sheet
4. glass or plexiglass roof panels with silicone sealing joints
5. hinge joint element connecting glass or plexiglass panels and steel rod
6. steel rod composed of twisted wires
7. custom made stairs composed by steel structure and plexiglass steps
8. opaque slab composed by 125 mm corrugated structural steel and reinforced concrete, 20 mm acoustic insulation, lightweight concrete for resin flooring
9. glass or plexiglass floor panels in different transparencies with silicone sealing joints
10. 8/10 mm metal sheet for the anchorage of the rails and the protection or concrete walls
11. fall prevention glass rail composed by no. 2 laminated glasses, each 20 mm thick, interposed with anti-crushing plastic material
12. no. 2 metal plates connected by spacers and riveted to each other
13. concrete wall covered with painted plaster
14. beam composed by no. 2 glasses of 25 mm and two interpaces of plastic sheet
15. concrete wall covered with painted plaster
16. steel rod composed of twisted wires adjustable through the drift of the screws
17. 45 mm thick polycarbonate panel of different transparencies hunged by steel L profile at main structure composed by metal plates
18. structural slab composed by 125 mm corrugated structural steel and reinforced concrete, 20 mm acoustic insulation, lightweight concrete for resin flooring
19. 40 mm thick polycarbonate panel of different transparencies hanged by steel L profile at main structure composed by metal plates
20. escalator
21. elevator made by steel substructure and glass covering
22. IPE 200 beam
23. fall prevention glass rail composed by no. 2 laminated glasses, each 20 mm thick, interposed with anti-crushing plastic material
24. no. 2 metal plates connected by spacers and riveted to each other
25. custom made IPE 1500
26. belvedere glass facade

arriving to the underground floor. At the second last level there are RELAXING AREAS. These points belong to the bar which occupied the existing spaces in the basement as preparation space close to own platform as serving area.

In contrast to the original FACADE of the surrounding building in the Yard, the core vertical connection is covered by a THIN SHELL which has two main objectives: firstly it continues the three dimensional VERTICAL through a two dimensional way, like MONDRIAN composition, in order to create a UNIQUE view of the temporary exhibition space under the platform.
**PATTERN** which repeats in both HORIZONTAL and VERTICAL directions which is composed by semitransparent, transparent and empty modules.

- **det 01. glass floor of the top platform**
- **det 02. platforms connection stairs**
- **det 03. suspended slab of the vertical connection**
- **det 04.1. connection between belvedere glass wall and roof**
- **det 04.2. glass roof connection to the belvedere primary beam**
- **det 04.3. connection between the primary beam and suspended**

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**view of the temporary exhibition spaces under the platforms**
In present days, the reputation and importance of the gallery attracts many visitors, but, on the other hand, regarding the classical way of visiting museums and painting galleries and the immensity of artworks bars us an important problem which is

"THE DIFFICULTY OF VISITING"

This difficulty is caused by "PATH LENGTH" and/or "PERSONAL INTEREST" of visitors to some artworks, generally for non-specialists, makes us a notable reconsideration about the "space of exposition" differently from the way they have done before. Hence, the previous space of exposition requires a conceptual and architectural intervention in order to consent different types of visitors in terms of education and age.

According to the practical and theoretical studies during the analysis,

ONE OF THE MAJOR ELEMENTS OF A MUSEUM IS THE PATH AND HOW A VISITOR PASSES THROUGH IT. Therefore, the reorganization of Pinacoteca, from the first steps, in addition to the other elements such as light and positioning of the artworks, focused specifically to propose a new and practical idea for redefinition of the routes and its interruptions.

THE LINEAR ROUTE, COMING FROM THE IDEA OF A CHRONOLOGICAL VISUAL SEQUENCE OF THE HISTORY OF ART, was adopted as a principle of arrangement "par excellence" for collections of painting and sculpture, especially from the nineteenth century onwards. The visit offered to the public continued, however, to have the physical sense of crossing, a rapport with the building of passage, and with the materials, of orderly decoration. A physical not theoretical condition of Gallery, the route inside the museum, intended as passage through, maintained its linear development as expression of a physical taxonomy of the materials, in search of a "visual", normally chronological "sequence" and was therefore considered also the ideal way to convey the sense of the historical evolution of the fine arts. After all the word gallery still remains as a demonstration of a canonical system of display of very ancient origin rooted in the Greek stoà and come through the Florentine loggias; a system still seen in the Uffizi and in the Vatican, in the Louvre and in the Prado, in the Metropolitan and in the Hermitage and which to varying degrees of the absolute marked the idea of the building-museum until the twentieth century, when palaces were preparation (opening windows, resting places, partitions in the rooms),

"THE ARTICULATION OF THE ROUTE PROVIDES ONE PATH AND SOME ROOMS TO STUDY IN DETAIL THE PERIOD ACCORDING TO THE MAIN ROUTE."

This route takes short time to pass in order to avoid making visitors tired. At the end of the route there will be possibility to continue the journey by entering to the long path. On the other hand

"THE LONG ONE IS DEDICATED TO THE VISITORS WHO WANT TO SPEND MORE TIME TO SEE THE ARTWORKS IN DETAIL OR FOR STUDENTS WHO WANT TO SIT THERE AND DOING SKETCHES."
for both people who come from southern and northern side of the street and it acts as a visual sign which is identifiable from a longer distance.

This end point is located in the middle of pedestrian area in via Brera which is visible to suiters and passer-bys. Is located directly near to the passage that connects the pergola and the covered road to the church (entrance of the painting gallery) so it can be easily recognizable and accessible. The space has been designed so the visitor which is passing by can be immediately aware when the focus points are the doors can be completely open, and the internal space of the bar become permeable and a lot bigger

THE READING ROOM is made up of an area with sofas and tables for reading and for the consumption of beverages. The structure of this part of the cafeteria is very simple: the arrangement of the furniture around the center of the square, are positioned at the computer to search for the desired book or magazine and a disengagement space for the flow of people.

THE BAR OF THE CAFETERIA is the second largest and is composed of a bar with some stools, consisting for the bar in the consumption of drinks. Is located directly near to the passage that connects the pergola and the covered road to the church (entrance of the painting gallery) so it can be easily recognizable and accessible. The space has been designed so the visitor which is passing by can be immediately aware when the focus points are the doors can be completely open, and the internal space of the bar become permeable and a lot bigger.

The cube has glass walls on all sides; on the sides in contact with the pergola and the covered road to the church (entrance of the painting gallery) so it can be easily recognizable and accessible. The space has been designed so the visitor which is passing by can be immediately aware when the focus points are the doors can be completely open, and the internal space of the bar become permeable and a lot bigger.

THE PORTION OF THE CAFETERIA CONNECTION is completely empty of furniture and its main function is to connect the three blocks that form the cafeteria itself. It is formed by a GLASS ROOF AND WALLS (and the only distinguishable transparent cover) and the height is half of the two main blocks: the reading room and bar. The flooring is different from the rest of the blocks: the walkway is passing right above the water surface, so that seems to float. The only portion that is in contact with the floor of the building.

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