





## **ROOM WITHIN ROOM**

Reinterpreting an *in cortina* as an 'urban room' in Lazzaretto; contemporary intervention into historic context through urban interior

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A.Y 2020/2021

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*sevgili ailelerimiz...*  
*to our beloved families...*  
*alle nostre amate famiglie...*

## Acknowledgement



*We saw a scenario that was unpredictable. Our lives have changed due to the pandemic coronavirus affecting the whole world. We, therefore, reflected on the situation in which we live and its relation to architecture. We were excited to examine the Lazzaretto region during this period, where the epidemic emerged centuries ago. We decided to relate our thesis topic with the concept of the urban interior. Given that we have chosen such a concrete site, it was our primary drive in this phase to connect it to its location that was the real challenge of the urban interior project.*

*First of all, we would like to express our gratitude to our supervisor, dear Professor Pierre Alain Croset, for his critical stance, kind approaches and initial support for our motivation.*

*Thanks to our friends who supported us both from Turkey and Italy. In particular, we would like to thank Ethem Sagat, Yiğit Özen and Mert Aytaç for being with us on this journey and for always keeping our enthusiasm tight.*

*Last but not least, many special thanks to our adorable families, Ağaoğlu and Şengül family for their endless love, support and deep trust. To our brothers Berke Şengül and Bora Ağaoğlu; to their meaningful conversations that we will always succeed...*

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## Introduction

The epidemics, which have been polluting the world for centuries, naturally affect all humanity. It seems that humanity will face many more global or national problems with the outbreaks in the coming years. As a result of globalization, the research question dealing with this problem is to revise the concept of 'urban interior' in this process where humanity is confronting an unforeseen pandemic.

The first phase of the thesis is to be reading the spatial and temporal dimensions of public space with the notion of the urban interior. 'Urban Interior' as a situation of a spatial and social encounter between interior and exterior, has changed societies from the past to the present and how the meaning of urban space has transformed. Definitions and approaches of urban interiorists' that will contribute to the process constitute the second part of the research. The research would reveal a new one to all approaches to the concept of urban interior with the epidemic struggle that we have experienced in this century.

After all these readings, the term 'isolation' that we frequently encounter in the pandemic process and its sub-meanings draws the way for this new approach to the urban interior concept. Being isolated has come to this day as an intrinsic motive, but it has turned into an obligation due to quarantine in the current situation. Quarantine leads to people feeling of being outside while inside and the other way around. Therefore, re-discussion of the boundary between 'inside and outside' will be effective in forming the

new proposal scenario in Lazzaretto, where the word quarantine can be considered the starting point.

The main aim of the thesis, which is based on very individual feelings such as the longing to be outside or the interior space to be adapted to the exterior, is to propose a solution to this situation in Lazzaretto, which is an urban point built centuries ago to provide isolation due to the plague epidemic.

Whereas the interior space is defined as an environment within architectural structures, the venues that arise due to the linkage between each element of the urban structure can also be transformed into interior space. According to Bruno Zevi, architecture is like a large hollow sculpture that can be walked in and lived in. Architectural spaces can only be fully experienced with interior spaces.

In this sense, Milan is a city with various patterns, hidden potential, and undeniable heritage relating to the conceptualization of the urban interior. It is a city that offers conveniently hidden spaces to discuss and re-examine the readability of the architectural history and identity from the past to the present in everyday life through an interiority of the city. Therefore, it is very meaningful when humanity confronts a pandemic dilemma that the Lazzaretto district is a direct reference to this situation and carries traces of the urban interior notion.



Lazzaretto, which is located on a border formed by walls in the history of Milan, is considered as an urban room due to its historical context within the scope of this thesis. This urban room, which could be described as a closed box in the past to fully meet the word isolation, has turned into a room that houses many rooms with streets like a breathing corridor and strengthens the relationship between these rooms. However, this urban room also guides design decisions by giving clues with the remaining part of the past and the San Carlo Church in the middle of its plan.

As a project proposal, the intervention will be in two directions; An urban interior design proposal extending from Via Lecco to the San Carlo church and Bastione di Porta Venezia, defining the traces of the old Lazzaretto structure as an urban room, and an urban interior building proposal to the plot that qualifies as one of the small rooms within this urban room. This proposed building contains archives that will strengthen the urban memory. Therefore, it points to the corona disease from the plague in the middle of the city block built for this purpose centuries ago. The thesis project will also address pre-existing structures and traces to propose a solution to the composition of the urban block and establish relationships with the rigid structure of the Lazzaretto context, which is a strong gridded layout. The plot that will scan a historical timeline for Lazzaretto is located at the cross of the

church, at the intersection of Viale Tunisia with Via Lecco. This plot will be considered as a cortina building as it will be the last piece that will complete the building block. Therefore, considering that the Lazzaretto structure is defined as an urban room, the last empty room of this urban room should be designed as a building that references the urban interior concept. The thesis would find an answer to “How can an in cortina building that matches the notion of urban interior be designed in the 21st century, when the humanity facing with a new pandemic, at the same point where the birthplace of epidemics centuries ago?”



*Reading | the spatial and temporal dimensions of urban interior*



*The City Square, Alberto Giacometti, 1948 / 1949*

*"In the street people astound and interest me more than any sculpture or painting. Every second the people stream together and go apart, then they approach each other to get closer to one another. They unceasingly form and re-form living compositions in unbelievable complexity. . . . It's the totality of this life that I want to reproduce in everything I do...."* (Quoted in Alberto Giacometti: A Retrospective Exhibition, exh. cat. (New York: Praeger in association with Solomon R. Guggenheim Museum, 1974), p.31)

## *'Urban Interior' as a situation of spatial and social encounter between interior and exterior*

The concept of public space carries a “spatial” quality in one aspect. **Lefebvre** describes public space with the concept of social space and sees public space as a socially produced product.<sup>1</sup> **Church** states that the city is not a fixed or static situation or a physical structure, but a place that is constantly changing and reconstructed by people’s movement and occupation.<sup>2</sup> Similarly, **Lynch** defines the city as the carrier of transformation and an endless process of change. With its physical and non-physical dimensions, the change in the city takes place on both social and individual scales.<sup>3</sup> By all these arguments, public spaces are fundamental urban spaces where people freely meet and interact.

In this respect, urban public spaces have the potential to become urban interior spaces. The dialectical relationship between the public ‘city’ versus the ‘interior’ that defines the private space clarifies the urban interior concept.

From past to present, there are various definitions of urban interior. In this part of the research, urban interiorists’ definitions, their approaches, proposes, methodologies, concepts, discoveries and experiences are going to be examined.

The lexical meaning of urban interior refers to the transition spaces between the public city and the interior that defines the private space.

The urban interior space is the mutual, accessible space that serves people or groups that come together for different purposes of physical, social, cultural activities. Streets, passages, arcades, parks, squares, markets, plazas, and even the conversations in front of the houses all compose a different urban interior element. In other words, the urban interior is overcoming the traditional dualism between the urban and the interior.

*[...] The space between the urban and the interior is one that continues to unfurl, requiring that one interrogates the productive interplay at the treshold where it is not possible to say whether one occupies a realm of privacy or publicity, a space on the inside or outside, a collective or individual moment. [...]* (Rochus Urban Hinkel, 2011, *Urban Interior: Informal Explorations, Interventions and Occupations, prelude*)

As **Attwill** said, the significant question for habitation is “how to live in a city”. *[...] Activities such as eating, drinking and socialising spill out of tiny apartments; the street becomes living space for people who have been displaced. These questions connect with the practice of interior design, a practice which addresses the relation between people and surroundings to produce interiors which perform different functions such as living, working, playing, selling, exhibiting, son on [...]* (Suzie Attwill, 2011, *Urban Interior: Informal Explorations, Interventions and Occupations, p.12-13*)

<sup>1</sup> Lefebvre, 1991, Production of Space

<sup>2</sup> Church, 2011, “Making Visible: Registering the Asynchronous City”, *Urban Interior Informal Explorations: Interventions and Occupations*, Rochus Urban Hinkel, p.27-42.

<sup>3</sup> Lynch,1972, What Time is the Place?



*Edward Hopper, Morning Sun, USA, 1952. Oil on canvas*

*“In Morning Sun (1952) by artist Edward Hopper, we see a woman sitting on a bed, which is neatly with white linen sheets. We feel the radiant warmth of the sun on her body as if it were our body and perhaps a slight coolness on the parts that remain in shadow. We feel the fresh air coming through the open window and we get a glimpse of the city as it awakens. Maybe we can hear some traffic or a churchbell tolling, it might be Sunday. The room, which would look decidedly small in plan view, is not at all claustrophobic because it expands into the entire city; all of our senses are stimulated.” (Emile Zola, *Thérèse Raquin*, [1867](Oxford: Oxford University Press, 1992), p.35)*



According to Benjamin's conceptualization of "flaneur" and "collector" clarifies the definition of the urban interior from inside to outside and from outside to inside. The flaneur; is the person who "acts as if he is in his own living room in the urban area" and therefore, it mediates the interior dynamics and features to be transferred to the city. On the other hand, the collector, is an introverted bourgeois who is influenced by the urban exterior space and integrates the objects he collects into 'his private world and thus tries to keep control'.<sup>4</sup>

**Deleuze** refers to the relational state between interior and exterior without familiar constraints and limits. He states this approach in the following lines in this way;  
*"The important thing is to understand life, each living individuality, not as a form or as a development of form but as a complex relation between differential velocities, between deceleration and acceleration of particles.[...] One never commences; one never has a tabula rasa; one slips in, enters in the middle; one takes up or lays down rhythms. So an animal, a thing is never separable from its relations with the world. The interior is only a selected exterior, and the exterior, a projected interior. The speed and slowness of metabolisms, perceptions, actions and reactions link together to constitute a particular individual in the world".(Deleuze 1992, pp.626 and 628)*

**Wagenfeld** defines the relationship between interior and exterior spaces as a link that goes beyond the physical boundary between them. In other words, the conversation of interior and exterior has a border that is only psychological. Because it is hard to separate both notions, they are interdependent and needs each other.<sup>5</sup>

*[...] "The porous city concerns itself with how the interior can reach out and connect its urban context, and conversely how such urban interiors activate the city; generating a rich dialogue between interior and exterior atmospheric phenomena, and how these contribute to our experience of 'urbanity'.[...]" (Wagenfeld, 2011, Urban Interior: Informal Explorations, Interventions and Occupations, p.148)*

The word 'pore' derives from the Greek word 'poriferous' meaning 'passage'. Paying attention to this significance, what Wagenfeld wants to address real is that the windows of the buildings are the pores that setting up the relationship between interior and exterior space. The way you play with these windows and their layers (pores) allows to adjusting these inner and outer relationships to the degree of the user's preferences.

**Giunta** refers to the concept of urban interior and the "temporary inhabitation" situation created by user interaction. In this context, the urban interior is "an environmental system consisting of bodies (social component: individuals and communities), objects (non-living actors) and spaces (carrier systems)".<sup>6</sup>

4 Benjamin, 2002, Arcades Project

5 Wagenfeld, 2011, "The Porous-City: Atmospheric Conversations of the Urban Interior", Urban Interior Informal Explorations: Interventions and Occupations, p.147-150

6 Giunta, 2009, "Urban Interiors Artificial Territories Designing 'Spatial Script' for Relational Field", Interior Territories, Exposing the Critical Interior, IDEA Journal, p.52-61

*Reading the spatial and temporal dimensions of urban interior*



*Andre Kertesz, 'Chairs of Paris' (1894-1985)*



Differently from Giunta, **Jonas'** definition of the interior of the city, which has less dynamic and non-temporary qualities, mentions the unity of the parts that are interrelated, intertwined and constitute the whole.<sup>7</sup>

**Church** gives importance to the urban interior's potential about the city *'marking visible'*. This idea aims to define *"exploration of urban practices"* in order to make the authenticity and practices of the urban landscape visible. In addition, Church emphasizes the terms associated with *subjectivity*, *transience* and *experiential*, referring to the discovery of the sense of *"familiarity"* with the city and of being physically *"inside"* the city, apart from the idea of experiencing the city as an interior space.<sup>8</sup>

*[...] The notion of urban interior, to loosely frame the interior experience of the city- in terms of being physically 'in' the city- as well as exploring the sense of being an 'insider' with its associated connotations of familiarity.[...] (Kate Church, 2011, Urban Interior: Informal Explorations, Interventions and Occupations, p.29)*

**Postiglione** points out that although living in the city is a new existential situation, an interior space that is more and more like an outdoor space is mentioned. In other words, it is argued that the discipline of interior architecture should not be limited to the interior of the building or spatial relations, and it is foreseen that the distinctive qualities specific to interior architecture will be transferred to urban spaces. It can be stated as follows: It is seen that the interior space, freed from its physical boundaries, expands its function and area of influence spatially, socially and culturally.<sup>9</sup>

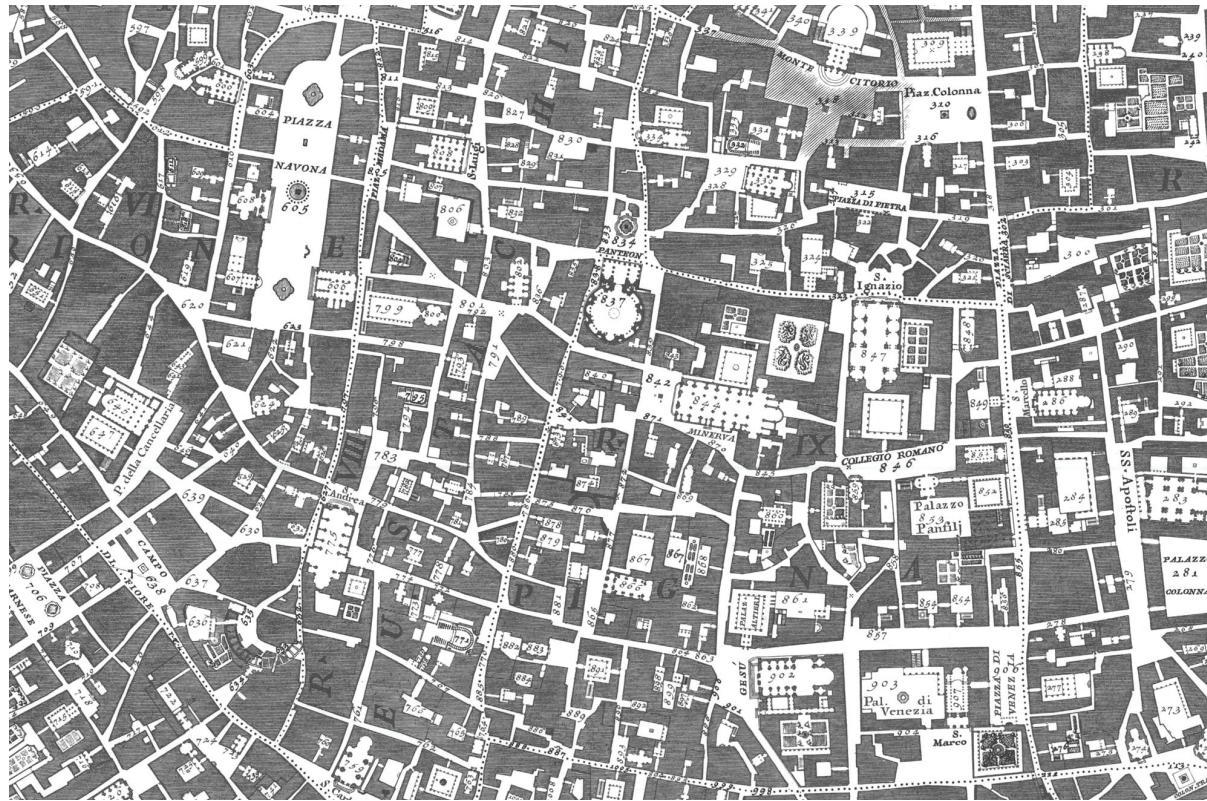
As a conclusion, the creation of an urban interior has different possibilities as multiple. **Hinkel's** approach mentions that *private encounters* and *public occupations* have a dynamic that questions the productive interaction and that this area causes the construction of physical and perceptual spaces.*[...]The relations and encounters created in those environments must be considered together with the aesthetic and infrastructure of the built environment in order to gain a better understanding of public and private spaces, and where they overlap and mingle.[...] (Rochus Urban Hinkel, 2011, Urban Interior: Informal Explorations, Interventions and Occupations, p.82)* Moreover, Hinkel emphasizes that to explain and summarize these practices in a single *technique is impossible*. Since, exploration of public spaces, there are different *methodologies* and *approaches*.

***"Just as the living room reappears on the street, with chairs, hearth and altar, so, only much more loudly, the street migrates into the living room."*** (Jane Rendell, 2011, Urban Interior: Informal Explorations, Interventions and Occupations, p.161)

<sup>7</sup> Jonas, 2011, "Oku: The Notion of Interior in Tokyo's Urban Landscape", Urban Interior Informal Explorations: Interventions and Occupations, p.99-110

<sup>8</sup> Church, 2011

<sup>9</sup> Postiglione, 2013, "Architecture of Interiors as Design Culture", Where Professionals Meet! The in Amsterdam World Interiors Meeting 2013, p.62



'Pianta Grande di Roma', Giambattista Nolli, 1748

"Nolli's map of the mid-eighteenth century reveals the sensitive and complex connections between public and private space in Rome. Private buildings are shown in gray crosshatching that is carved into by the public spaces, exterior and interior. These spaces, open or roofed are shown in minute detail through darker poché. Interiors of churches read like piazzas and courtyards of palaces, yet a variety of qualities and scales is articulated." (Robert Venturi)

## *The urban fabric where exteriors become interiors*

*The 1748 Map of Rome, Giambattista Nolli*

Looking at the ichnographic map drawn in 1784 by the Italian architect and cartographer Giambattista Nolli, the irregularity in the city plan is striking. As well as the accepted traditional squares and streets, the interiors of important public buildings are also represented in white. This technique of representation gives rise to the thought that publicly accessible interiors are also considered public spaces. This expression, which can be named a permeability map, reflects the urban fabric, which contains the exterior spaces transformed into interior spaces. Nolli's interpretation of public life in Rome of those times shows an ambiguous border between public and private spaces.

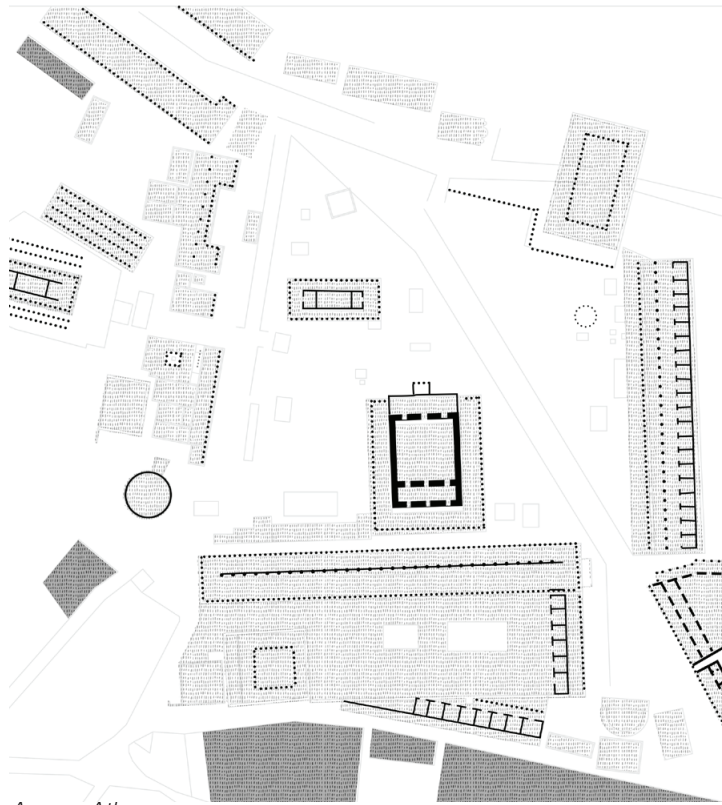
*[...] 'The 'sculpting of "negative" space rather than the production of a "positive" object' is often cited as one of the key aspects of interior design.' (Caan, 2010) [...]*

*[...] 'Sitte's attention to the qualities and aesthetics of the urban environment makes a relation with encounters and human experience. The built urban fabric is seen a spatial assemblage of enclosures and openings rather than object buildings in void space. Hence the square, forum and agora become spaces which can be inhabited and re-programmed as interiors.' (Suzie Attiwill, 2011, Urban Interior: Informal Explorations, Interventions and Occupations, p.16)*

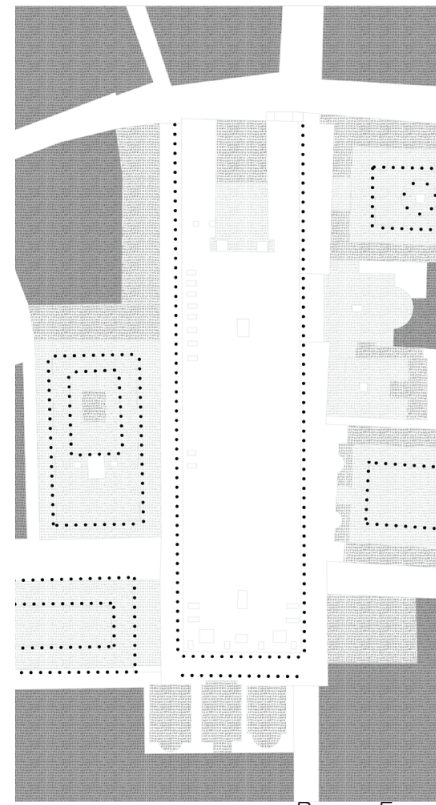
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*Reading the spatial and temporal dimensions of urban interior*



*Agora, Athens  
prepared by authors*



*Roman Forum*

The cities have been occurred by public spaces which are the environment of economic, social and political activities. Also, public spaces can be defined as a reflection of the identity of the city itself. It contains squares, boulevards, avenues, plazas, parks, connecting spaces, sidewalks, streets and passages etc. According to residents, accessibility of the public space is identify themselves as a part of a unity. *'Public Sphere for men constitutes the territory where human can experience freedom throught the collective, the event of being together with other human'*. ( *Hannah Arendt, The human condition, 1958*)

Globalization and Communal transformation have a perverse effect on public spaces in the last years. Therefore, the wide and open squares in the city center, the forum or the bazaar have a completely different meaning. The examples which got carried over from past to present have shown that how public spaces occurred, evolved and their functionalities transformed with time: *From the beginning to the present, descriptions of 'public spaces'*

*The Greek Agora*

*The Roman Forum*

*The Medieval Era*

*The Renaissance Plaza*

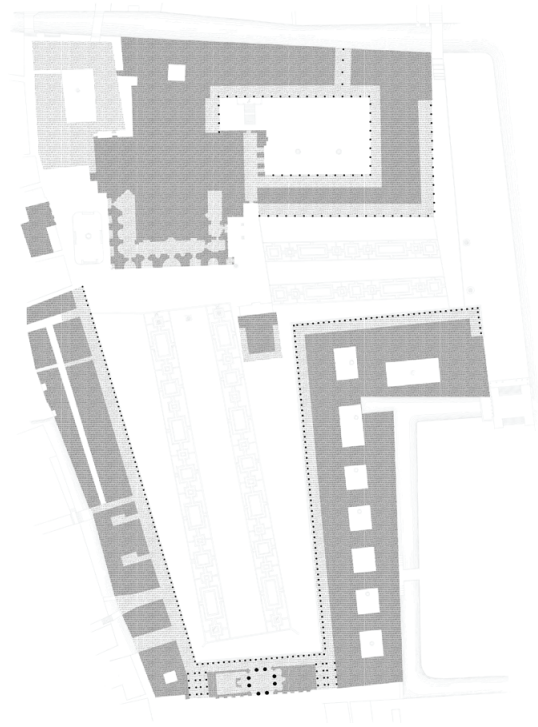
*The Baroque Square*

*The Public Space in Modernism*

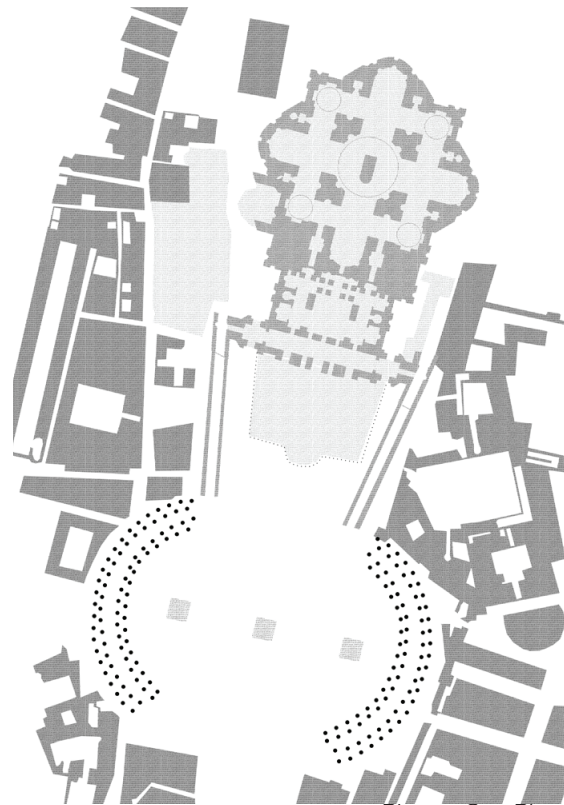
*Contemporary Public Spaces*

In ancient times, squares which called Agora is the center of the political, economic and social life in Greek polis, is the first example of public spaces that regarded to be focal points of historical cities and were a vital necessity. In the past, there were no obvious differences between squares, residences, temples and theaters. As an example, in an ancient house created by the combination of rooms which were distributed around a central courtyard. In the semi-open space is a gathering place of the inhabitant. Therefore, it can be seen that space becomes a daily life scene. Likewise, in Amphitheatre act-scene was playing at central open space which is surrounded by seating.

The Roman Forum is defined and shaped in parallel with the agora and is the place where religious, social and cultural life takes place together. The only difference from the agora is, the multi-functional structure of agora has transformed into a less functional prestige square in the Roman Forum. As Camillo Sitte also notices in his book, the Forum is like the main hall of the city. It has been furnished in the same order and richly. An incredible number of columns and sculptures were exhibited. We can attribute this to the desire to create a roofless, flashy interior.



*Piazza San Marco, Venice  
prepared by authors*



*Piazza, San Pietro*

The Medieval era was the earliest time of inhabitants were in search of space for private use. In other words, it was the first encounter of the concepts of private and public space. These areas are usually in front of a religious building, a church, or a cathedral. Those spaces are also self-enclosed; thus, the relationship between other spaces is interrupted. Piazza San Marco is a significant example of its kind that creates a sense of nostalgia.

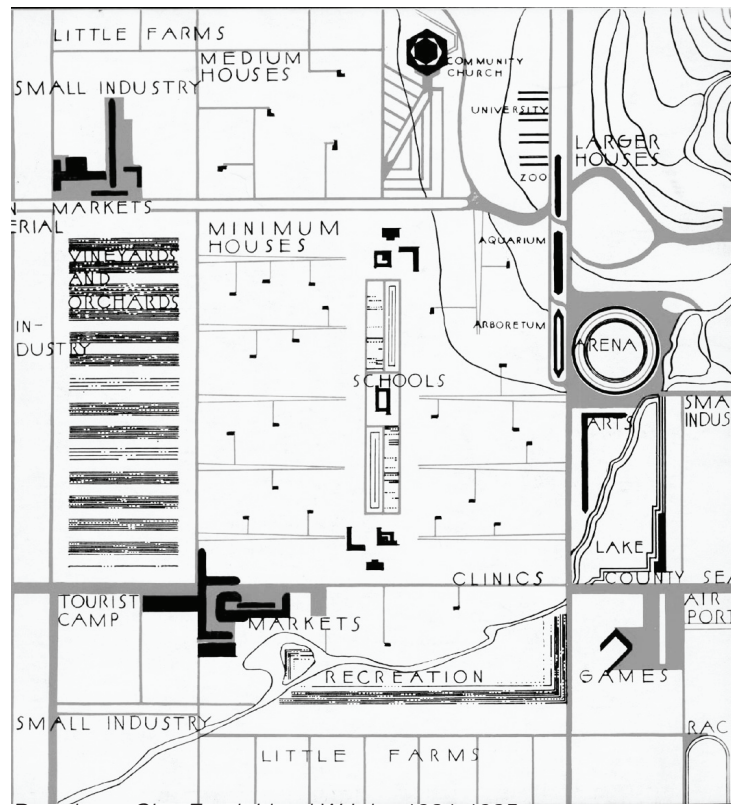
A new designing tradition has begun with the Renaissance Plaza. This understanding is the perception that the concept of plaza is a space defined by buildings' facades. The public use of the ground floors of the buildings, whose facades define the plaza, enrich to the public spaces. In Southern Europe, squares have remained almost connected to the ancient forum type in many respects until modern times. In the Middle Ages and Renaissance, the separation between the forum or agora and the market square can be seen. In Italy, still it can be witnessed the examples of this case. There are synergetic two or more piazzas, depending on the needs. In Renaissance squares, the architectural image is considered as an object and the human being as a subject. In search of the ideal architecture, pure geometric forms were used, and the principles of geometric order and solid formation were applied to both the square and the buildings surrounding the square.

In Baroque squares, the rigid forming principles of Renaissance squares have been a bit lively. Unlike the Renaissance Plaza, the square does not limit its border as the facade of the building. In this way, the square is gained depth. The baroque square is symmetrical, and the most important building forms the main axis of the square. Despite the configuration principles, a wide variety of square designs have arisen. Baroque squares can be defined as the front spaces of the state buildings.

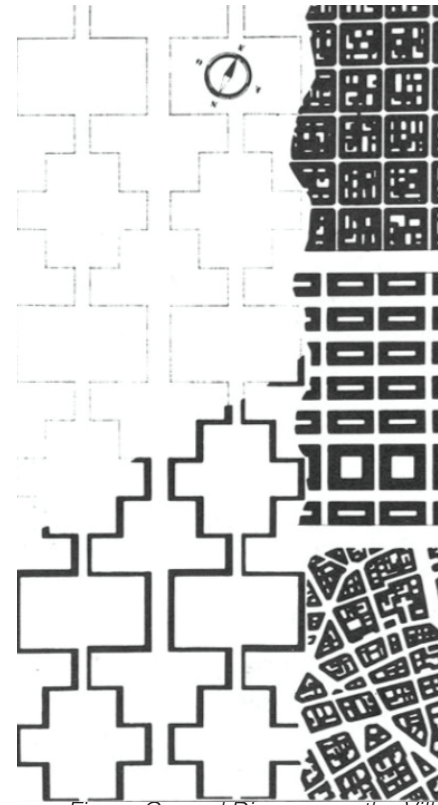
After the Agora, the functions in the square have gradually decreased over time and today they have gained the feature of a low-function or single-function square. In general, in terms of social features, contemporary square designs that comply with the classic square definitions have been designed and implemented as common use areas where individual functions are realized. Variations in terms of size, form and function can be created in the squares. Besides the necessities of public life, the architectural styles of the period also play an important role in the physical formation of the squares. In contrast to the organic square space of the Middle Ages, the metric order was essential in the Renaissance squares, and the geometric order directed the fiction with a specific axis.

According to *Camillo Sitte*, could the urban environment that are created in ancient times, be recreated with the change of the urban environment, which is an outcome of the industrial revolution? The answer to this question can be found by examining how public spaces evolved from past to present and analyze their preserved values.

*Reading the spatial and temporal dimensions of urban interior*



*Broadacre City, Frank Lloyd Wright, 1931-1935*



*Figure Ground Diagram on the Villa Radieuse, Le Corbusier, 1930*



During the 20th century, Modernism has been the most effective factor in urban development. One of the main principles of modernism was 'Form follows function'; that design the building according to its function and purpose. The functionalism of modernists chose to give importance to the advent of the automobile and therefore, did not consider the relationship between the open spaces and the building surrounding them. Each building was evaluated in its own right and did not regard to connection with the rest of the city was considered. On the other hand, the open spaces transformed into parking lots or non-designed green areas, and cities started to lose their identity and which led to a lack of dialogue between people. In the period of modern architecture, squares have turned into unlimited green space arrangements, park-type squares, or urban public spaces, with Le Corbusier's initiation of the high-rise project in Paris.

In this sense, all these arguments lead to interrogating the following questions; Is there any city that does not have a designed square? Is it possible to make mention of cities without a square?

Frank Lloyd Wright dreamed of distributing the city in nature in the utopia of Broadacre City that he created between 1931-1935. Wright's article on this subject is titled "The Disappearing City". When this utopia is realized, the city will spread so much that it will not be possible to gather it in squares. This means 'the death of the square'..

Another 'city without square' appears in the utopia of Le Corbusier in the first half of the 20th century, and in its Voisin Plan, which was adapted to the heart of Paris, the oldest historical center of the city. This proposal changed the concept of the city, not only demolishing the medieval buildings but also eliminating traditional streets, avenues, and squares. However, when we examine the project closely, we get the impression that the place at the center of the settlement proposal of Le Corbusier, which destroyed the old squares, consists of 24 skyscrapers, each of sixty floors, is a square that also includes the city's central railway station.

Currently, privatization has been the most influencing factor in the 'public spaces of contemporary cities.' This fact caused the public spaces to lose their identity and the emergence of spaces called non-places. Therefore, it cost the distinction between public and private spaces even more contrary to what was desired. In regard to Hinkel;

*[...] The political dimension of increasing privatization of public space together with the shifts and ambiguities of boundary conditions between public and private space challenges what defines contemporary public spaces. [...] (Rochus Urban Hinkel, 2011, Urban Interior: Informal Explorations, Interventions and Occupations, p.95)*



*Understanding I the urban environment, in Milan Case*

*Understanding the urban environment, in Milan Case*



*Map showing historical urban growth of the city Milan.  
prepared by authors*

The map on the left illustrates the city's development as a historical urban growth timeline by overlapping its framework from the Roman period to the Beruto plan. Thus, even today, the city's historic urban transformation can be accompanied by traces articulated from the past. In this sense, The city's planning intentions in history should be examined to make sense of the traces accompanying this development plan.

A centuriation which is the operating tool for the regular division of land formed by the intersections between cardin and decumano was used as the basis of the Roman city structure. The direction shifted from North west to South-East (Cardinal), and North-East to South west (Decumano), with some exceptions depending on the landscape. The cardo maximus and decumanus maximus, the major axes for urban planning, cross over at a right angle. There was almost always a forum, the main square of the city, at the junction of these two main lines. Even though in the early Middle Ages the city of Milan lost this dominance, the quest for autonomy, the reconstruction of the hydraulic works of the Roman century, and substantial renovation efforts by various individuals were carried out in the middle of the feudal period. The monasteries in the area set the basis for Milan, who was to become the most powerful city center, to restore authority over the region.

Besides, the construction of the cathedral (1386) and the relocation of administrative powers to the chateau (1370), and the destruction of the center in order to build the Ospedale Maggiore (1456) played a key role in the dramatic changes of the ancient structure. Böylelikle Milan became a multi-centered city, it had various sights: Old Brolo, New Brolo, Castello Sforzesco, Piazza del Duomo, and, more recently, Palazzo Marino.

A rift formed between the city and its region as the Spaniards began the construction of a new wall that was wider than medieval, but of a predominantly military character. The confinement of the fortress with these walls indicates a deep break between the central power and the city itself. Milan, the capital of a small but powerful state, saw its inhabitants diminish despite the widening of the walls, and could no longer control its territory.

After the reunification of Italy, the Beruto Plan, the city's first regulatory city plan, approved in 1884 and centralized from Piazza del Duomo, is the keystone of the urban development of today's Milan city. This plan of the city includes the transformation of the Spanish walls surrounding the historic center into today's ring roads and the planning of the urban expansion areas of the city. Beruto describes the plan as follows:

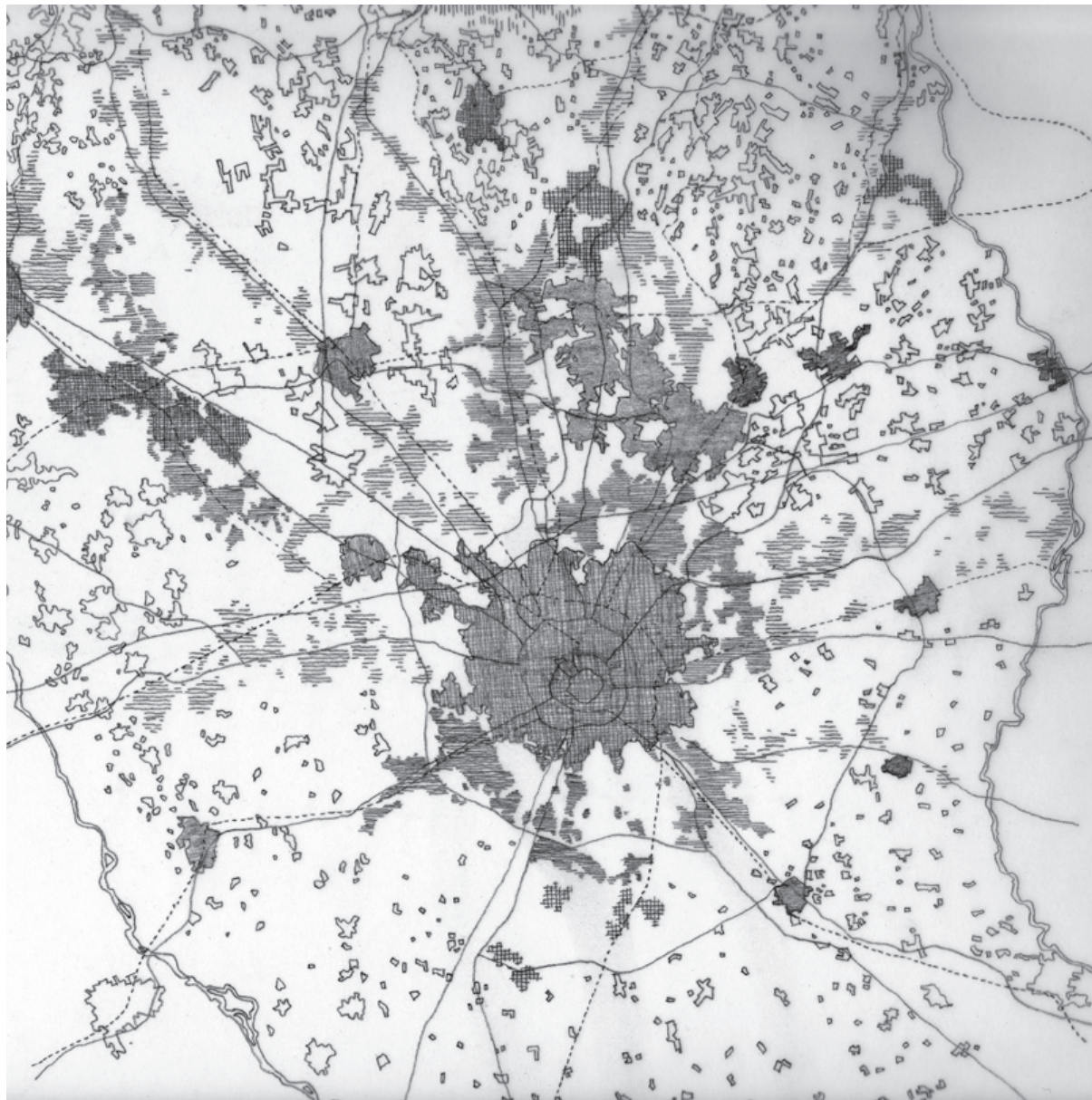
*"The plan of our city is very similar to the cross-section of a tree: extensions and concentric layers are very well visible: a very rational plan, exemplified in nature"*

*(Beruto, G. De Finetti, 1969, p.197.)*

Therefore, the city plan, which can be described as multi-centered and democratic, has turned into a single-centered urban structure. This regulatory plan with a single center perspective will have to face the development problems of the city.



*Understanding the urban environment, in Milan Case*



*'Il territorio che cambia. Ambienti, paesaggi e immagini della regione milanese' di Stefano Boeri, Arturo Lanzani, Edoardo Marini, Editrice Abitare Segesta, Milano, 1996*

More than any other Italian city, Milan has experienced a tremendous industrialization process, with public spaces designed for this purpose, and today it has to rethink them at other speeds and different consequences and face this reality.

With a combination of rising real estate tensions and international initiatives, the development of new public spaces and revitalization of existing ones were strongly mobilized in Milan. Among them are architectural projects, including new urban neighborhoods and landmarks, new fashion design and urban areas of the network, urban pedestrian areas extended to car restraint policies. But Milan's urban regeneration route is represented concretely by heterogeneous results, as it is the processes that inspire these transformations. The city struggles to improve its publicity, although it provides examples of how individuals construct buildings that define the city and provide a strong boost to their surroundings' urban quality. Thus, each of these transformed areas was designed individually, as there were no meaningful high-level planning indicators that summarize the comprehensive picture of the city. Therefore, the city's inability to witness a holistic transformation story without hybridization is one of today's problems. This non-holistic approach shows that Milan's public spaces are increasingly individualized. To address this situation,

As Chiara Quinzi and Diego Terna mentioned in their manifesto 'Milano a pezzi', focusing on what a different reality is, a difficult attempt has been made to rebalance the situation, consisting of roads that extend from the outside to the inside but also remain from the outside without touching the historical center. Thus, it was emphasized that the needs of the city are not included in the prestige of the Porta Nuova skyscrapers, but rather open to new centralities that are not a single house pile but should provide new, contemporary, public functions. Meeting places must provide new, contemporary, public functions that extend the sense of living to people's vital functions and return to the deep meaning of the city's birth: the sum of services, stimuli, comforts, meeting places that are sometimes even unplanned yet.<sup>10</sup> They also stated the following:

*'The city, as it has evolved, cannot be seen as a sum between the historic center, paradoxically enclosed in the medieval walls, and a peripheral "outside the walls" which finds its logic in the only radial movement towards the center.'*<sup>11</sup>

Richard Sennett, in his 'The Open city' essay, states that the Community bonds cannot be established instantly at the stroke of the planner's pen; emphasizes that they also need time to develop. And adds; *'Today's methods of city building - separating functions, homogenising populations, pre-imposing zoning and regulating the meaning of the place - fail to provide communities with the time and space needed for growth.'*<sup>12</sup>

<sup>10-11</sup> <http://www.gizmoweb.org/2010/06/milano-a-pezzi-una-circolare-in-citta-by-quinzii-terna/>

<sup>12</sup> Sennett Richard, 2006, The open city

<sup>10-11</sup> <http://www.quinziiterna.com/portfolio/milan-apart/>



*Understanding* the urban environment, in Milan Case



*Piazza del Duomo, Milan, 1946, photographed by Werner Bischo*

*'When we imagine where the life of a community is to be found, we usually look for it in the centre of a community; when we want to strengthen community life, we try to intensify life at the centre. The edge condition is seen to be more inert, and indeed modern planning practices, such as sealing the edges of communities with highways, create rigid boundaries, lacking any porosity.'* (Richard Sennett, 2006, *The open city*)



While the planning criticisms about the historical center of the city and the part outside the city walls continue, the individualization of the public spaces of the city and the continuous partial changing of the city of Milan cannot be denied. However, all these problems do not mean that the city is not conducive to a holistic approach to revealing its hidden potentials.

As Chiara Lecce mentions in her article 'Open Neighborhoods. Disclosing the hidden potentialities of urban interiors', in order to establish a new connection with reality, the socioeconomic situation breaks design disciplines into behavior and addresses the design department. Hidden interiors can be seen where globalization, with limited business events, social connections, familiar and symbolic points of reference in each metropolitan center, disrupts local culture.<sup>13</sup> She continues:

*'The contemporary metropolis has been dissected and investigated through its hidden places: infrastructural in-between spaces and urban voids, underground spaces, forgotten and abandoned interiors, all 'invisible landscapes' equally sharing interior and exterior urban realities.'*

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<sup>13</sup> Lecce Chiara,  
'Open Neighbourhoods. Disclosing the hidden  
potentialities of urban interior'  
p.56-63  
IE: studio, The Hidden Interior, issue 4, June 2019

Regarding this architecture and theoretical approach, the thesis follows the direction of various Milan mapping, beginning with the Milan's transportation nodes of network, which shifts from the changing urban relationship between occupation and space, in order to explain and reinterpret interior and exterior urban realities conceptually.

As shown below, the map describes Milan's location with other cities, and its transport networks. At this point, the nodes of the cities involved are an important part of this network for the continuity of the operation of the transportation system. Thanks to this relation which is chosen to evaluate the potential of the route and railway junctions at the urban and regional scale, Milan becomes the leading center of the whole network. It is clearly possible to see the intercity rail system starting from the urban scale, the highway relation, the primary roads within itself, the bus and tram relationship by approaching the city.

Thanks to the morphological analysis of the city, it is understood how the city formed a settlement and how the roads shaped the city. As part of Milan's traditional radio-centric structure, central areas, which are defined as the opening and consolidation of economic activities and social environment that is more strongly linked to global networks than the regional context; and the first and second ring edges can be mentioned as a variation.

As a result of the solid-void map analysis, when viewed to the building blocks, buildings and

squares shaped by the roads, all of them can be interpreted as rooms of the city. As a system of cause and result, the traditional courtyard structures created by the buildings occur the definition of a room within a room emerges. This relationship is seen in almost all settlements of the city. The distribution of some green areas that emerged into a ring gives a reference to the past, with the traces of the old city walls.

With the transformation of urban settlement in Milan, a radical change of squares and formations in the city is observed. This change is to create a physical map of the city after various interventions and to place these transformations in a general and regional framework by outlining the situation. A changing Milan and squares in Milan maps try to show these areas of change one by one, allowing them to fully understand their relationship when comparing them with each other. However, it can be inferred that the huge changes started outside the first ring of the city, in order to avoid ruining the historical texture of the city.

As a result of the analysis showing the change in Milan from the past to the future and to be made, there is a building planned to be built in the proposed plot area. At this point, the project proposal both fits the old fabric of the city and questions how we can spread the urban interior concept to the district on a concrete building island. In this way, it is aimed to change this radical transformation, which is radical at one point, by giving a new identity regarding the past.







The road network  
prepared by authors

<https://www.openstreetmap.org/#map=8/45.675/9.347&layers=T>

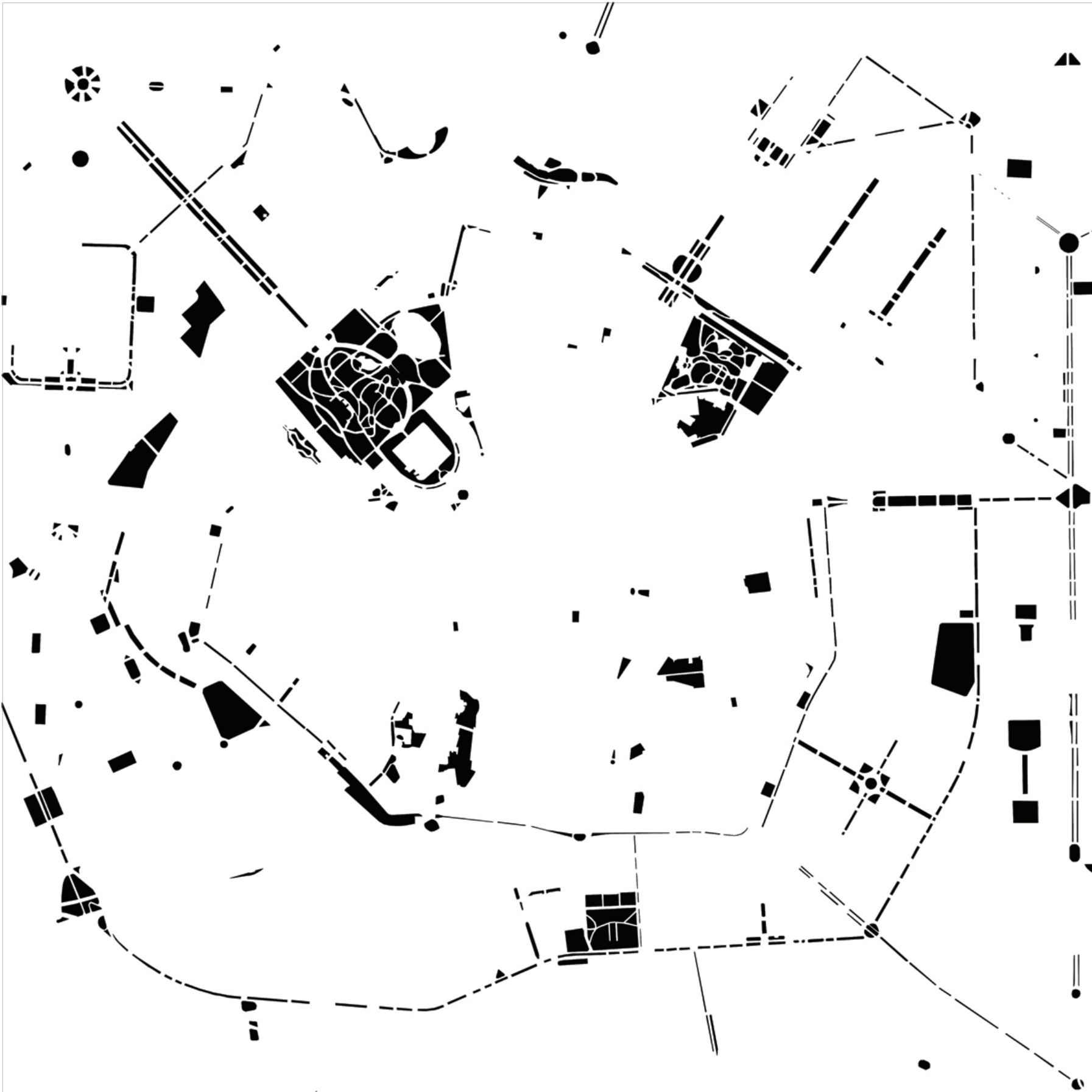




The solid-void of urban venue  
prepared by authors

<https://www.openstreetmap.org/#map=8/45.675/9.347&layers=T>





Green distribution map  
prepared by authors

<https://www.openstreetmap.org/#map=8/45.675/9.347&layers=T>



Understanding the urban environment, in Milan Case



Squares of Milan  
prepared by authors

<https://www.openstreetmap.org/#map=8/45.675/9.347&layers=T>





A changing Milan  
prepared by authors

<https://www.ordinearchitetti.mi.it/en/mappe/milanohecambia/aree>



*Focusing I the boundaries*





## *The Walls of Milan*

There were three different defensive wall systems in the city of Milan. The oldest Roman walls were developed in two stages. The first during the Republican period and the second during the Imperial period. The second wall system was carried out in the 12th century, Middle Ages by Frederick I Barbarossa after the city's destruction. The latest defending system was built by Spanish in the 16th century. Although these walls have very few remains, their structures are clearly reflected in the urban settlement plan of the city and the formation of squares. In particular, there are two circular street rings in Milan: "Cerchia dei Navigli" and "Cerchia dei Bastioni" correspond to the medieval and Spanish walls.

The Roman area of Milan is shown in dark grey. Regarding the Roman walls, the Republican walls are shown in the dashed line, the Maximian walls in the dotted line.

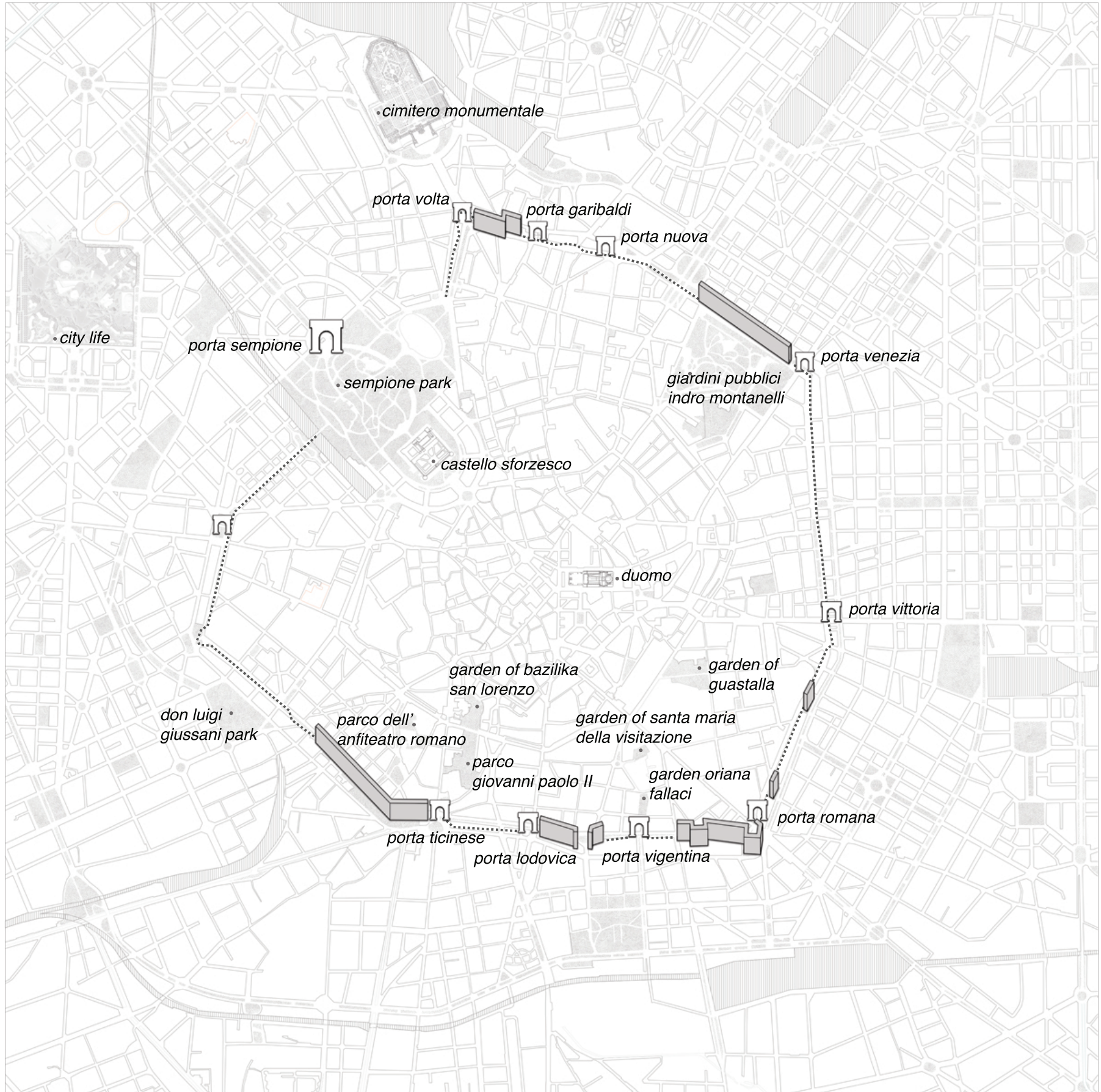
The city of Milan was called Mediolanum when it belonged to the Roman municipality. During in 49 B.C, the oldest defensive wall system was built. The Republican walls contain 6 main gates, which are Porta Romana, Porta Ticinese, Porta Vercellina, Porta Orientale (Porta Argentea), Porta Jovia, and Porta Cumana. A few parts of Milan's Roman walls are still in place. The ruins of the Republican walls; are located in the northern part of Carrobbio, in the modern buildings, a part of the 1st Century tower of Porta Ticinese; in the basement of some buildings of San Vito.

During the imperial period, the walls of Mediolanum were expanded by Emperor Maximian. To the east, this was intended to include the Hercules' thermae which is located in the surroundings of what are now Piazza San Babila, Corso Europa and Piazza Fontana; to the west, the new walls enclosed the arena. In addition to the gates belonging to the first wall system, two more were added. These are referred to as Porta Nuova and Porta Tonsa which is in the area now known as Verziere. The ruins of Maximian walls are in the garden of a building in Via Medici, a Maximian tower and a short trait of walls; in the courtyard of the Archaeological Museum of Corso Magenta, a 24-side polygonal Maximian tower; in the basement of some building of Via Montenapoleone, some traits of Maximian walls in the cloister of the Monastery of San Vittore, now Leonardo da Vinci Museum of

Science and Technology, the remnants of an octagonal building and two towers.

The medieval era of Milan is represented by grey on the map. The medieval walls of the city were built to defense against Frederick I Barbarossa, in the 12th Century. The perimeter of the medieval walls corresponds to Cerchia dei Navigli, a ring of streets that surround the historic center. The construction of the medieval defensive walls of Milan started in 1156. A deep moat was realized, filled up with water drawn from the Seveso and Nirone rivers as a starting point. Wooden walls were added as a defensive measure. Despite this first defensive way, Frederick I Barbarossa razed Milan to the ground in 1162. Therefore, stone walls are constructed. The final wall system has seven main gates as a circular system. These gates were called Porta Ticinese, Porta Vercellina, Porta Giovia, Porta Comasina, Porta Romana, Porta Nuova and Porta Orientale. Finally, between the 16th and 19th centuries, most of the medieval walls were demolished and only the moats remained. They were used as canals. Some remnants of medieval walls are settled in the city. Porta Nuova; Porta Ticinese; ruins of the Porta Romana, in the basement of two buildings at the crossroad between Corso di Porta Romana and Via Sforza; approximately 20 meters of walls in Via San Damiano; in the building at Corso di Porta Venezia, 21, there is a part of Porta Orientale.





prepared by authors

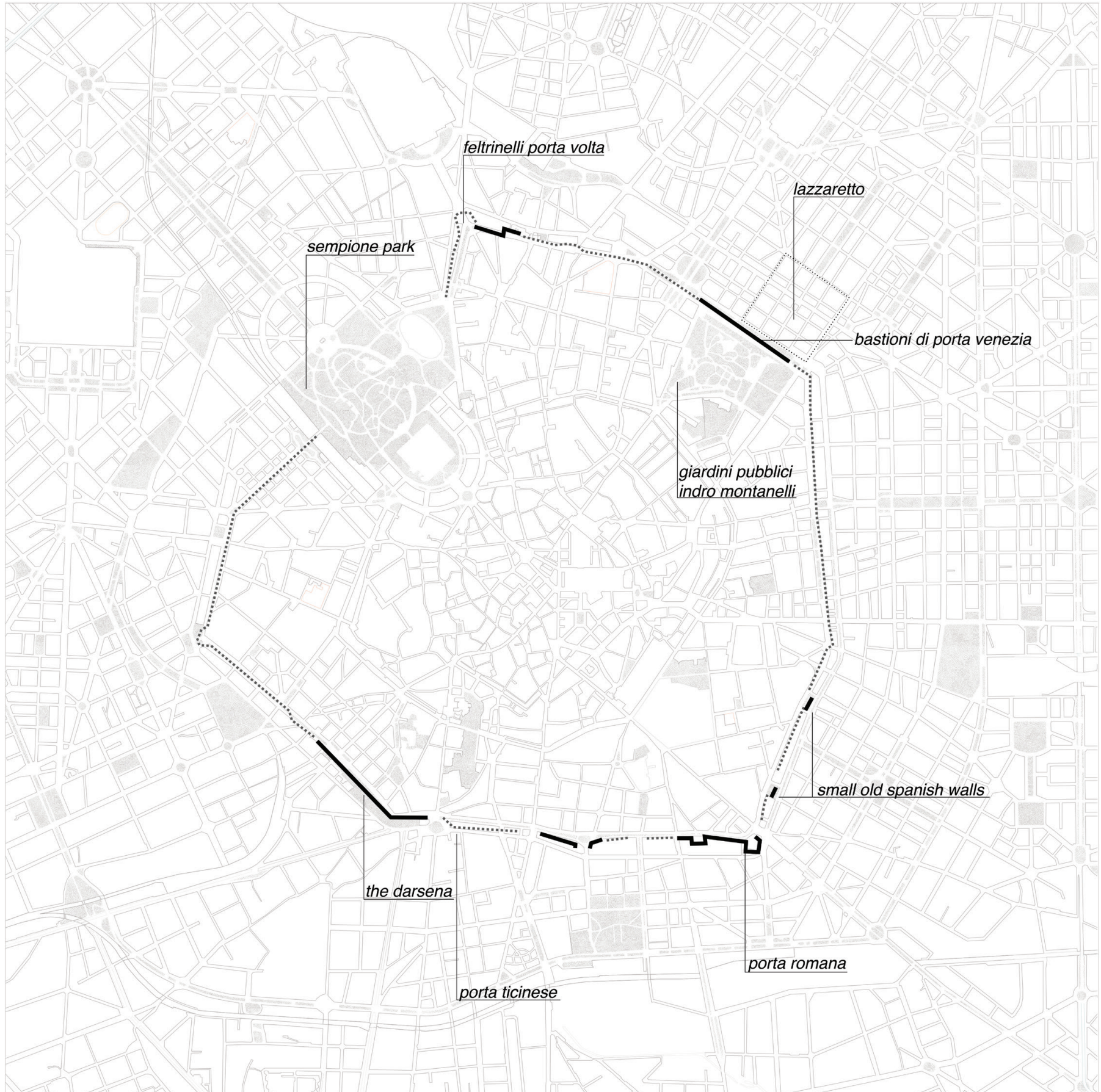
### *Spanish walls and gates analysis map*

Looking at the previous the Walls of Milan map, the Spanish walls are represented in a continuous line. On this map, the ruins of the Spanish walls and the gates are illustrated obviously. The demolished parts of the walls are demonstrated in a dashed line.

The Spanish Walls, during the Spanish rule of Milan, were built between 1546 and 1560. The new wall structure had a perimeter of 11 km, larger than the medieval walls. The moats, which are obtained by several canals, have strengthened the walls. The perimeter of the Spanish walls corresponds to the Cerchia dei Bastioni. After the walls lost their usage reason in the mid 18th century, Governor Gian Luca Pallavicini used the walls as a panoramic promenade. The Spanish walls are included 11 gates. These are Porta Tosa, Porta Orientale, Porta Comasina which are remained as respectively Porta Vittoria, Porta Venezia, Porta Garibaldi. In addition, Porta Romana, Porta Nuova, Porta Tenaglia, Porta Sempione, Porta Vercellina, Porta Ticinese, Porta Lodovica, and Porta Vigentina. When Milan was passed to the Napoleonic Empire, governor Francesco Melzi d'Eril ordered the Spanish walls' demolition and replaced the original gates. As a result, most modern gates are located where the Spanish gates used to be. The protected parts of the Spanish walls still exist in the surroundings of Porta Romana. For instance, Qc Terme, which is located in Piazzale Medaglie D'Oro, is still using the part of Spanish walls as one of the garden facades.



*Focusing the boundaries*

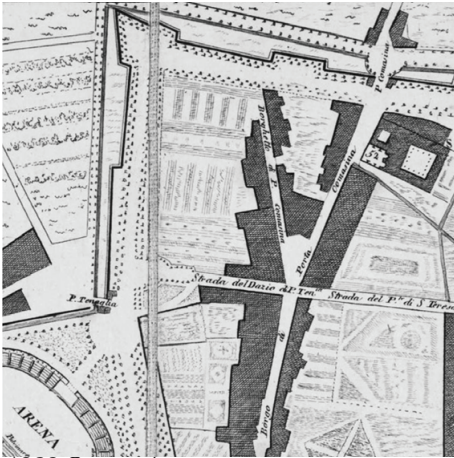


*City walls and green areas of Milan  
prepared by authors*



Transformation of public spaces with the effect of city walls

Feltrinelli Porta Volta



1820 Cagnoni map



1903 map

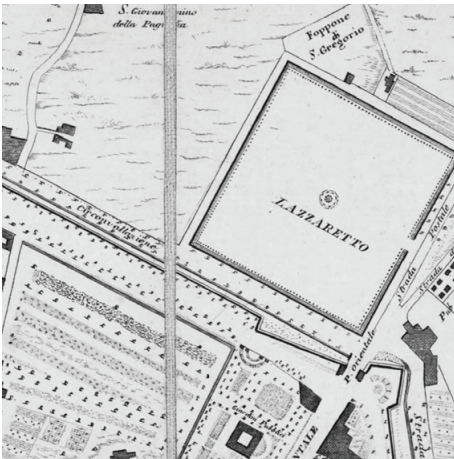


1820



today

Lazaretto District



1820 Cagnoni map



elevated railway around 1880



1903 map



today

Bastioni di Porta Venezia



Viale Vittoria Veneta  
1910



Viale e Bastioni di Porta Venezia  
around 1930s

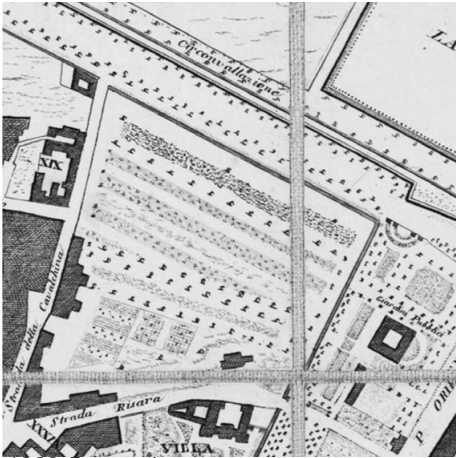


today



Focusing the boundaries

Giardini Pubblici Indro Montanelli



1820 Cagnoni map



1871



1903 map



today

Porta Romana



1820 Cagnoni map



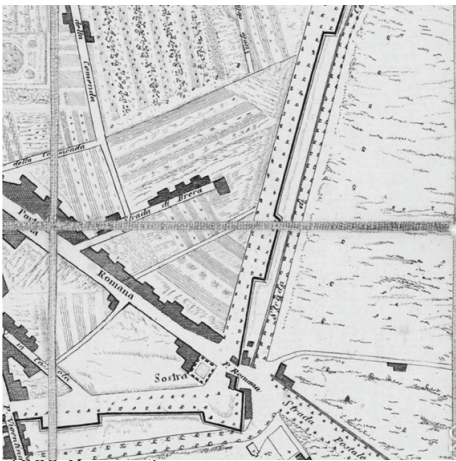
1903 map



Porta Romana  
1950



today



1820 Cagnoni map



1903 map



today



Transformation of public spaces with the effect of city walls

Porta Ticinese



1820 Cagnoni map



1866

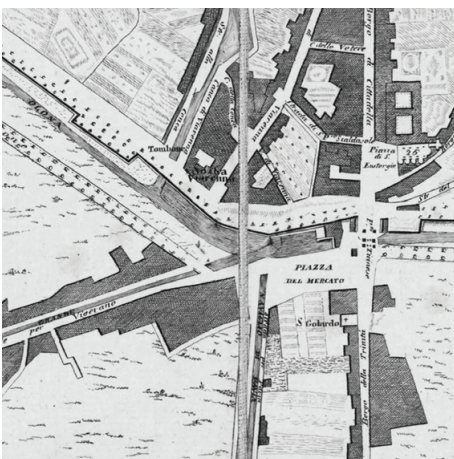


1903 map



today

The Darsena



1820 Cagnoni map



1880

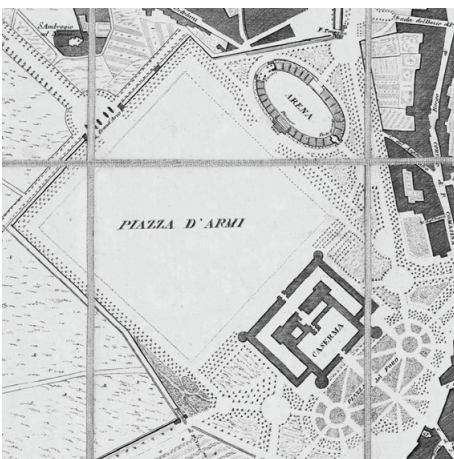


1903 map



today

Sempione Park



1820 Cagnoni map



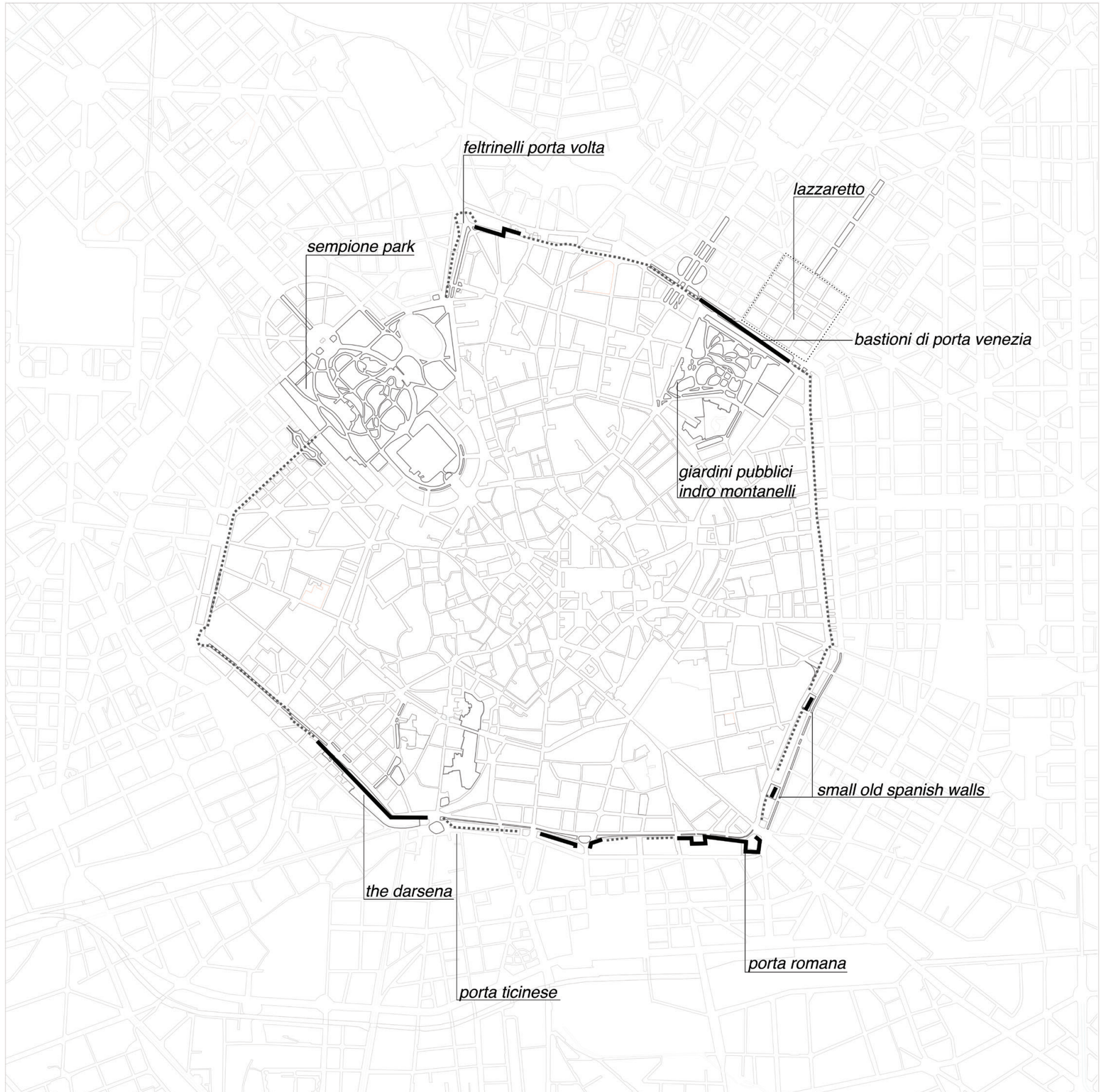
1903 map



today



*Focusing the boundaries*



*City walls and surrounding green areas of circonvallazione  
prepared by authors*

## *Transformation of public spaces with the effect of city walls*

The ancient Spanish walls which have mostly survived for centuries had and still have a great effect and impact on public spaces. Some of these effects are linked to the formation and transformation of the public spaces. A big part of the changes was how people used it which are still changing and these public spaces are currently being used.

As it is shown on the map, all of these public spaces are located next to circonvallazione.

**Feltrinelli Porta Volta**, with its' master plan, thanks to its' urban dimension, has a significant strategic potential to create a favorable impression on the surrounding area. It refers to Spanish walls that are the base for the historical part of the site. In addition, preserving some Spanish walls' ruins and the density of the buildings is generating green spaces for the public as a continuation of present boulevards.

**Lazzaretto** is a rectangular-shaped district and located outside the walls in the late 15th century. It hosts the 'San Carlo al Lazzaretto' church in the middle of it. It was used as a pandemic camp to accompany the 1576 epidemic patients. After, the french occupation, it was used as a barracks. The Lazzaretto was destroyed in the late 19th century and the church was rebuilt.

**Bastioni di Porta Venezia**, The spanish walls from the 19th century Circonvallazione road, are located between Piazza Oberdan and Piazza della Repubblica. With the opening of the central station, a viaduct was built in 1864 to allow passage under the walls in Piazza della Repubblica. During the 1787s, the stairs which were built inside of the Spanish walls, have survived and which has been a symbol for Lazzaretto from past to present.

**Giardini Pubblici Indro Montanelli**, is a major park, established in 1784 and located in Porta Venezia. Giuseppe Piermarini was an architect for the establishment of a city park and at the renewal of the area. The gardens have been widened to host substantial buildings, called Natural History Museum in between 1888-1893 and the Planetarium in 1930. The west side extension of the garden was designed by Giuseppe Balzaretto. Based on the English landscape park model, he designed a park with artificial hills and lakes in 1856-1862.

<https://www.archdaily.com/796115/feltrinelli-porta-volta>  
<https://www.ordinearchitetti.mi.it/en/mappe/itinerari/edificio/646-lazzaretto-district-/37-milan-and-the-unificazione>  
<https://vecchiamilano.wordpress.com/2011/05/19/i-bastioni-di-porta-venezia/>  
[https://www.wikiwand.com/it/Giardini\\_pubblici\\_Indro\\_Montanelli](https://www.wikiwand.com/it/Giardini_pubblici_Indro_Montanelli)

It is obvious that **the little walls and ruins** have survived from past to present and located in the Porta Romana district which called one of the historic districts of Milan and It was the starting point of Ancient Rome. Porta Romana was a significant gate as the first imperial gate of the entire city of Milan. Today, the Spanish walls on Porta Romana still used as a facade. One of the main examples of Spanish walls as a facade is QC Terme's borders.

**Porta Ticinese** is one of the main landmarks, a former city gate in Milan. During the 16th century, the gate was designed with the Spanish walls of the city. The district is part of the Navigli area which contains monuments and various qualifies.

**The Darsena**, In the past, served as a loading and unloading area for transport by boats passing through Milan canals. Therefore, it is the significant center for the commercial river traffic of Lombard city.

**Sempione Park** is the largest city park in Milan, established between 1888-1894 by Emilio Alemagna and located in the historical part of the city. The design of the garden is inspired by English parks. The park is located between two significant landmarks in Milan, called 'Arco della Pace' which means that arch of peace, and 'Sforzesco Castle'. It hosts, avenues, a pond, and a library calls 'Biblioteca del Parco Sempione'.

[https://en.wikipedia.org/wiki/Porta\\_Romana\\_\(Milan\)](https://en.wikipedia.org/wiki/Porta_Romana_(Milan))

[https://en.wikipedia.org/wiki/Porta\\_Ticinese](https://en.wikipedia.org/wiki/Porta_Ticinese)

[https://en.wikipedia.org/wiki/Naviglio\\_Grande](https://en.wikipedia.org/wiki/Naviglio_Grande)

[https://en.wikipedia.org/wiki/Parco\\_Sempione](https://en.wikipedia.org/wiki/Parco_Sempione)





*Defining I the project site*



prepared by authors



### Historical timeline of Lazzaretto district

Looking at the axonometric map, starting from the past we can see the transformation of the Lazzaretto district.

Aerial view of the map in 1600, Lazzaretto with the church of Santa Carlo in the center. It is a quadrangle with 400 yards, designed by Lazzaro Palazzi. The location of the district is nearby the Spanish walls. During the plague epidemic of 1576, Lazzaretto used as housing for patients. With the French occupation, the function it changes and it became a barrack. In the 19th century, the lands of the district were used for agriculture.

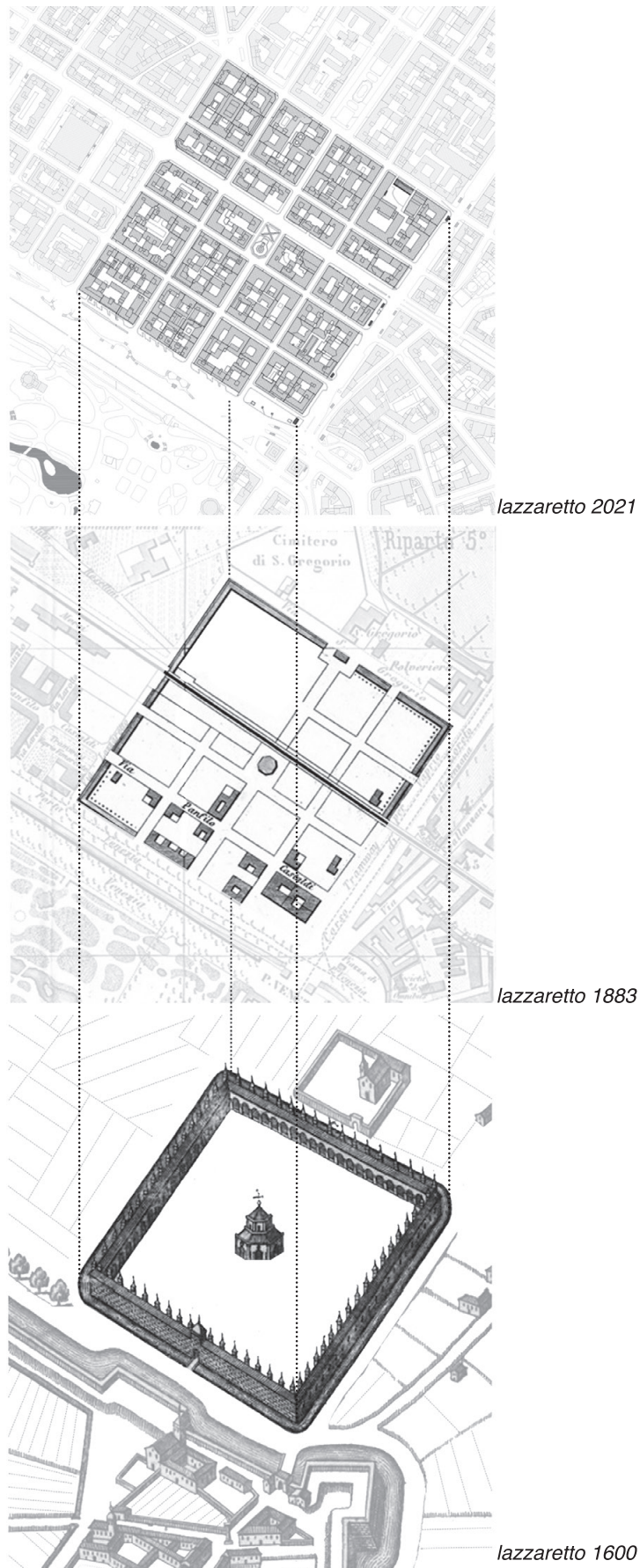
At the end of the 19th century, the complex of Lazzaretto was almost demolished. Besides this, a new dome and a facade portico were built for Santa Carlo church.

During the 20th century, the district was divided into building blocks and parcels.

Today, the district is still hosting the church and a wall that is using for a kindergarten now is located in Via San Gregorio.

*'Imagine the reader the enclosure of the hospital, populated by sixteen thousand plague victims; that space all cluttered, where huts and shacks, where wagons, where people; those two interminable flights of arcades, on the right and on the left, full, full of languishing or confused corpses, on sacks, or on straw; [...] and here and there, a coming and going, a stop, a running, a stooping, a getting up, of convalescents, of frenetic, of servants.'*

*(Alessandro Manzoni , The Betrothed , chapter XXXV)*



Axonometric timeline mapping of the site 'Lazzaretto'  
prepared by authors

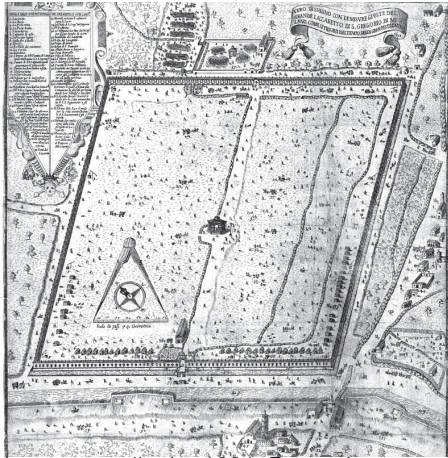
<https://www.ordinearchitetti.mi.it/en/mappe/itinerari/editicio/646-lazzaretto-district-/37-milan-and-the-unification-of-italy>  
[https://it.wikipedia.org/wiki/Lazzaretto\\_di\\_Milano](https://it.wikipedia.org/wiki/Lazzaretto_di_Milano)

[https://www.wikiwand.com/it/Lazzaretto\\_di\\_Milano#/overview](https://www.wikiwand.com/it/Lazzaretto_di_Milano#/overview)

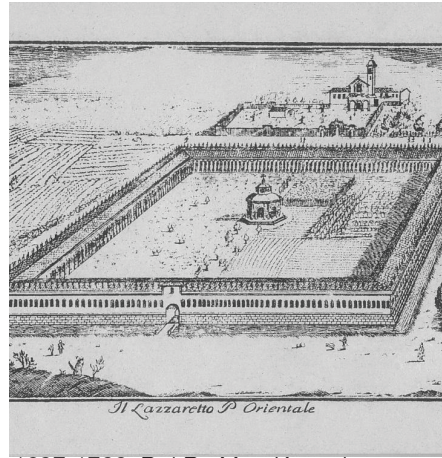


Defining the project site

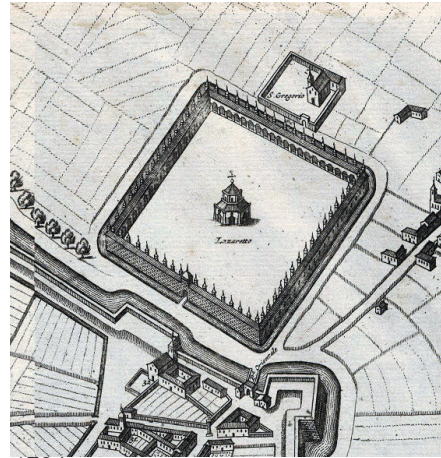
Lazzaretto district



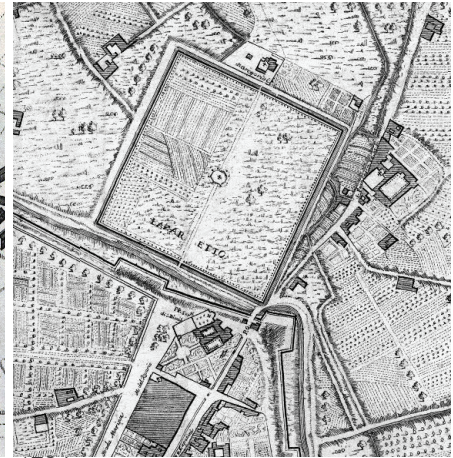
Lazzaretto district 1631, Brunetti



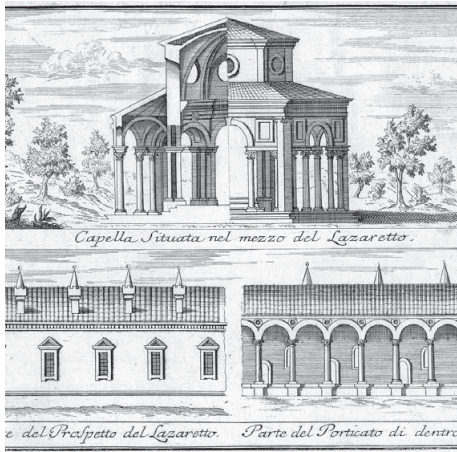
1697-1766, Dal Re Marc'Antonio



1704



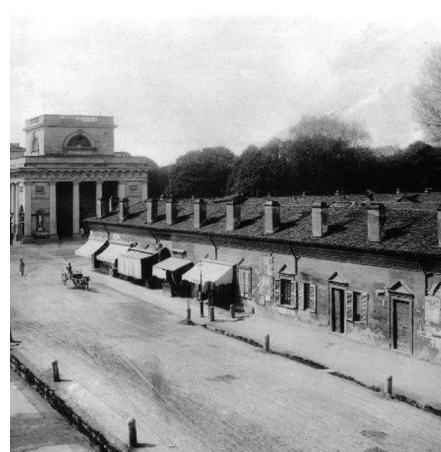
1734



San Carlo church, 1737



1807



porta venezia and lazaretto, around 1800s



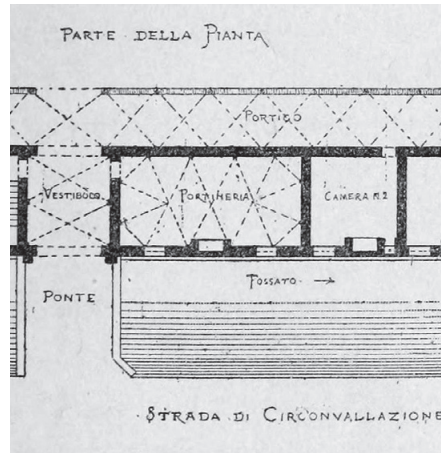
porta orientale, 1844



rail viaduct across the Lazzaretto, 1880



stone rail viaduct, 1880s



part of the plan



the border, 1880



Transformation of Lazzaretto

Interior of Lazzaretto



inhabitans, before 1882



1870



1880



1880



the gate towards the Foppone di San Gregorio before the 1891 demolition



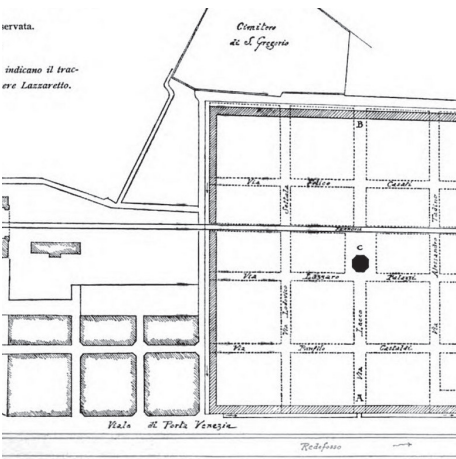
Lazzaretto, during demolition



partially destroyed



1884 plan



1899 plan, Luca Beltrami



bastioni di porta venezia, 1910



via lazaretto, 1970-1972



via San Gregorio 5, today

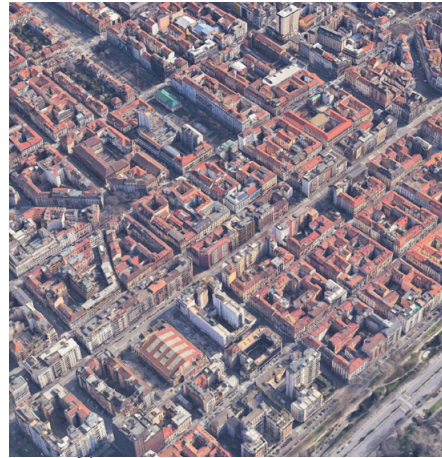


*Defining the project site*

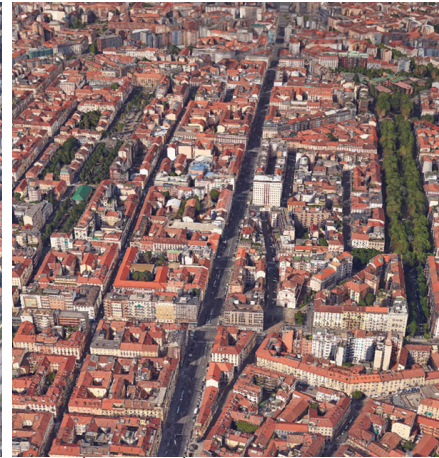
Lazzaretto district today



*lazzaretto district*



*part of lazaretto*



*corso buenos aires*



*piazza oberdan*

San Carlo church



*San Carlo church*



*facade towards via lecco*

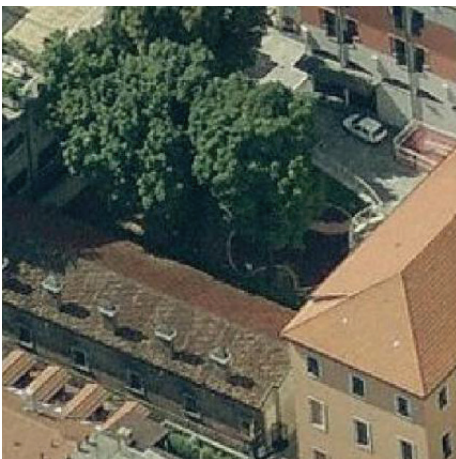


*facade towards largo Bellintani*



*dome of the church*

Via San Gregorio 5



*rest of the spanish wall of lazaretto*



*the street view*



*facade*



*the detail*



### *Transformation of Lazzaretto*

At this stage of the research, the transformation of Lazzaretto with photographs is signified from past to current situation.

Throughout history, the Lazzaretto district has occupied a large area that hosts the San Carlo church at the heart of Lazzaretto. The plague was developing and spreading quickly, which forced the authorities to find solutions at the same pace. As a solution, Lazzaretto was considered a house for the people suffering from the plague. The story of the name Lazzaretto is linked to the Word 'lazaret', which has a meaning of the house of the sick.

The architect of the project, Lazzaro Palazzi, featured a construction along the perimeter of an almost flawless square with the measurements of 370cm by 378cm. While creating a ditch surrounding Lazzaretto, it was planned to prevent patients from escaping, and this ditch served to drain wastewater. Redefossi canal was feeding the ditch.

The main gate was on the side facing the city, while the secondary entrance was facing the San Gregorio cemetery. Lazzaretto had a square plan and hosts 288 rooms for patients and staff. They were designed by a large barred window overlooking the ditch. At night, the door with a peephole was closed from the outside to prevent sick people from escaping. As a construction, the small columns were supported a large portico on the interior facade.

The middle of the square hosts a church that opens from all sides, for the patients may pursue the rituals. The original church survived until the 5th century; then, it was rebuilt at the beginning of the XI century by Ariberto d'Intimiano. The church was looted by Landsknecht in 1527. In 1728, the new church was proposed to be demolished to establish the Public Gardens.

After the plague in 1630, the usage function of Lazzaretto changed, and it was used as a barracks for military purposes. It hosted the celebrations of the Cisalpine Republic by the

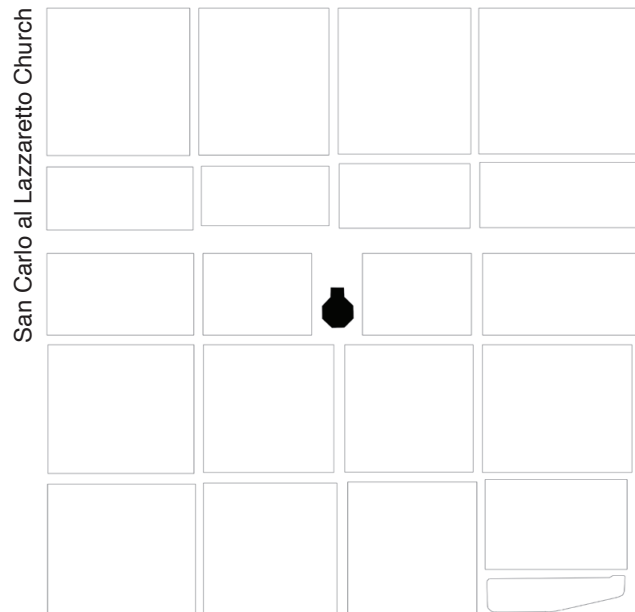
government established by Napoleon in 1797. He was returned to Ospedale Maggiore in 1812 and offered accommodation for large numbers of immigrants who came to Milan over the years. Meanwhile, the Lazzaretto walls were slowly beginning to collapse and be divided into parcels. Several shops opened soon after the ditches were closed. In 1881, the building was sold to Banca di Credito Italiano, which created a new district with high population density and high residential buildings.

As a result, it was completely destroyed except for Via San Gregorio 5, and this building is now used as a church. Even though it may be a bad memory for the city in general, Lazzaretto occupies a significant position in Milan's history, hosting many critical situations and changing functions.

<https://www.ordinearchitetti.mi.it/en/mappe/itinerari/edificio/646-lazzaretto-district-/37-milan-and-the-unification-of-italy>  
[https://it.wikipedia.org/wiki/Lazzaretto\\_di\\_Milano](https://it.wikipedia.org/wiki/Lazzaretto_di_Milano)

[https://www.wikiwand.com/it/Lazzaretto\\_di\\_Milano#/overview](https://www.wikiwand.com/it/Lazzaretto_di_Milano#/overview)

## Defining the project site



*prepared by authors*

Based on the history of Lazzaretto, the blessing of houses in Milan is not before Easter but before Christmas. The different order of this blessing is based on the time the quarantine was established and the plague epidemic in 1576.

It was the future San Carlo who signed the construction project for a new church in Lazzaretto. The church was open from all angles to allow Lazzaretto's guests to watch the ritual celebrations. Patients were required to watch these rituals from the windows of their own rooms.

On May 13, 1580, San Carlo began his work under the direction of architect Pellegrino. Pellegrini proposed classical elements for the church enclosed in a small octagonal church. It was contained in a rectangular diagram like Lazzaretto. The choice of the number eight here is attributed to the 8th day of the week when Jesus ascended. It can represent a powerful symbolic meaning for a building intended to defeat death and to house the sick. After San Carlo died on November 4, 1584, he requested that the church be finished without seeing it. With the disappearance of the plague, the function of the Lazzaretto church came to an end. Lazzaretto became a barracks for troops with the French occupation, and the chapel was used as a gunpowder warehouse. The following year, San Carlo was transformed into a small pagan temple with Giuseppe Piermarini's help, professors of Brera Academy.

In the late 19th century, the Lazzaretto buildings were almost completely destroyed, and the church was rebuilt in 1884 with a new dome and an additional facade portico. Vibrations brought by the underground train under the Viale Tunisia damaged the dome of the church. It was completely restored by the Rocca Foundation in memory of Roberto Rocca. The aim was to use the church both for religious activities and as a concert hall. For this purpose, the rooms added for the sanctity at the end of 1800, and the priest's house on the north side was transformed to house concert players.

The Lazzaretto district's fame is also due to the moving description given of it by Italian novelist and poet Alessandro Manzoni in his 19th-century novel 'I promessi sposi' ('The Betrothed').

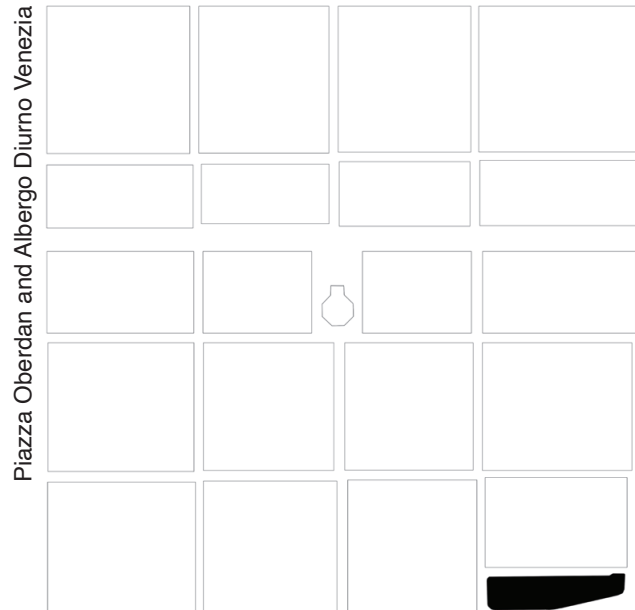
In part of the story in Alessandro Manzoni's book 'I promessi sposi', the following words were said about the San Carlo church: "The chapel, the octagon, rising with a few steps in the middle of the Lazzaretto, was clear with its primitive structure. A perforated factory, so to speak, on all sides, with no support other than pillars and columns: an arch between two pillars on each façade; There was a portico around the place that he would call the church, rather it consists of eight arches corresponding to the facades and with a dome above; so the altar was erected in the center, it could be seen from every window of the rooms of the enclosure and almost every point of the field."<sup>14</sup>

The work that started in September 2015 was completed in June 2017. The architectural design of the church was undertaken by Studio 02 Arch, static consolidation by Studio Associato Brambilla Ferrari, and restoration by Naos Restauri. It was re-opened to the public by the Archbishop of Milan, Mario Delpini, on 3 November 2017.

[https://en.wikipedia.org/wiki/San\\_Carlo\\_al\\_Lazzaretto,\\_Milan](https://en.wikipedia.org/wiki/San_Carlo_al_Lazzaretto,_Milan)

<sup>14</sup> <https://promessisposi.weebly.com/lazzaretto.html>

<http://himetop.wikidot.com/the-lazzaretto>



Piazza Oberdan and Albergo Diurno Venezia

*prepared by authors*

Porta Venezia, known as Porta Orientale until 1860, is one of the six main gates of Milan obtained inside the Napoleonic Porta Riconoscenza Bastioni.

Thanks to two neoclassical monuments built by architect Rodolfo Vantini in 1827-1828, Corso Venezia on one side and Corso Buenos Aires on the other, the square Oberdan is very rich in terms of its location and has great importance. The Oberdan square, which is located where the old gates of the city are, still does not have the respect it should have and the qualities it should, unfortunately. This is evidenced by the absence of any urban furniture and the fact that the old station has no function.

Albergo Diurno Venezia a structure built, located below Piazza Oberdan, with entrance from the metro access stairs at the corner of Corso Buenos Aires and Viale Vittorio Veneto. Diurno is an abandoned Art Nouveau public bath. Initially, it had two entrances, one still existing towards Via Tadino and one removed during work on the subway where the entrance is now.

The day hotel, which has been granted for 30 years, remained the property of the Municipality of Milan with all its accessories and appliances at the end of the term.

Many functions were included within the scope of the project. Some of these are luxurious bathroom cabinets, cloakroom and ironing room, bar, post office, rooms for business meetings, flower shop, stationery, and newspapers,

### *Transformation of Lazzaretto*

bank office, trade agency, hairdresser for men and women, telephone booth, tourism agency. The air-heating boiler was equipped with a fireplace hidden in a pillar in the square, next to it was another decorative pillar, and a never-made monument was planned in the square. Due to the subway work, other elements that characterize Albergo Diurno Venezia were also lost: between the barrel vaults were round skylights through which light was no longer filtered. But right now, they are covered by the asphalt covering the square above. As a result, Albergo Diurno Venezia is on its way to revitalization and re-opening in the style of a modernized wellness center that everyone who comes to enjoy. In the light of all this, it will be possible to travel back in time by going down a few steps.

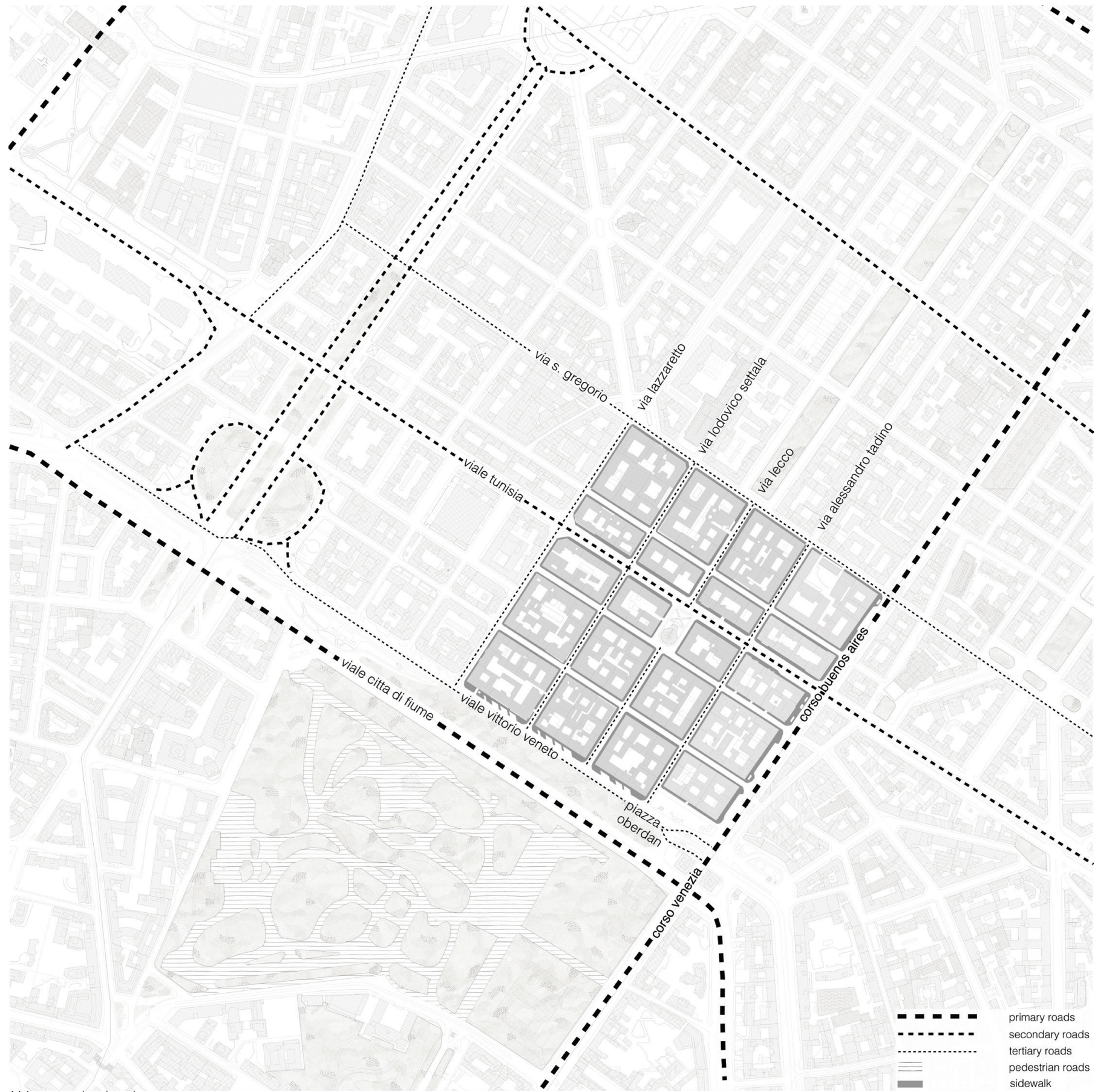
[https://en.wikipedia.org/wiki/Albergo\\_diurno\\_Venezia](https://en.wikipedia.org/wiki/Albergo_diurno_Venezia)

<https://thewittypoetshop.com/2020/07/06/abandoned-art-nouveau-baths-beneath-milans-piazza-oberdan/>

<https://blog.urbanfile.org/2017/03/30/milano-porta-venezia-le-porte-di-milano-piazza-oberdan/>

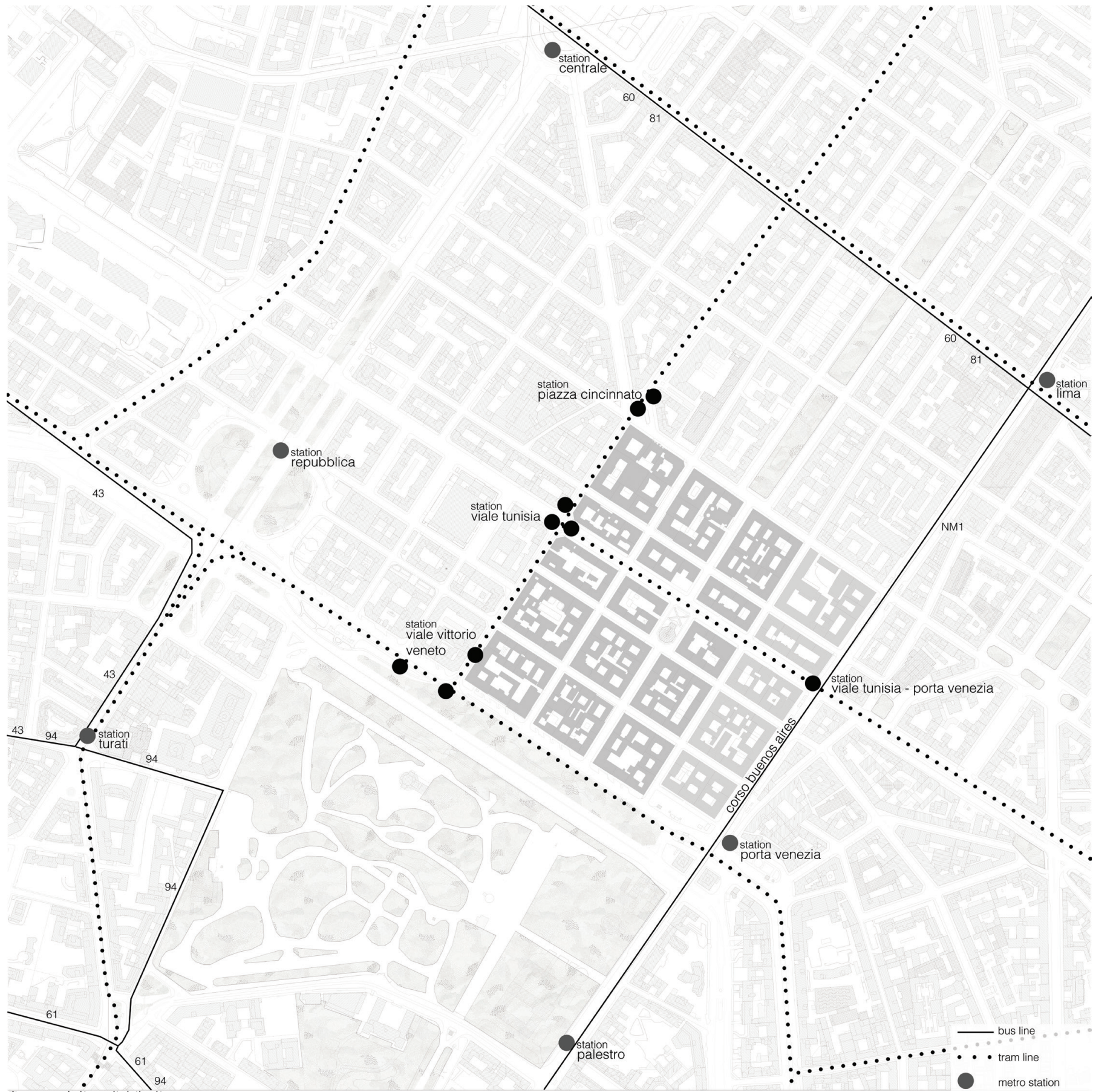


Defining the project site



Urban road network  
prepared by authors





Transportation distribution  
prepared by authors

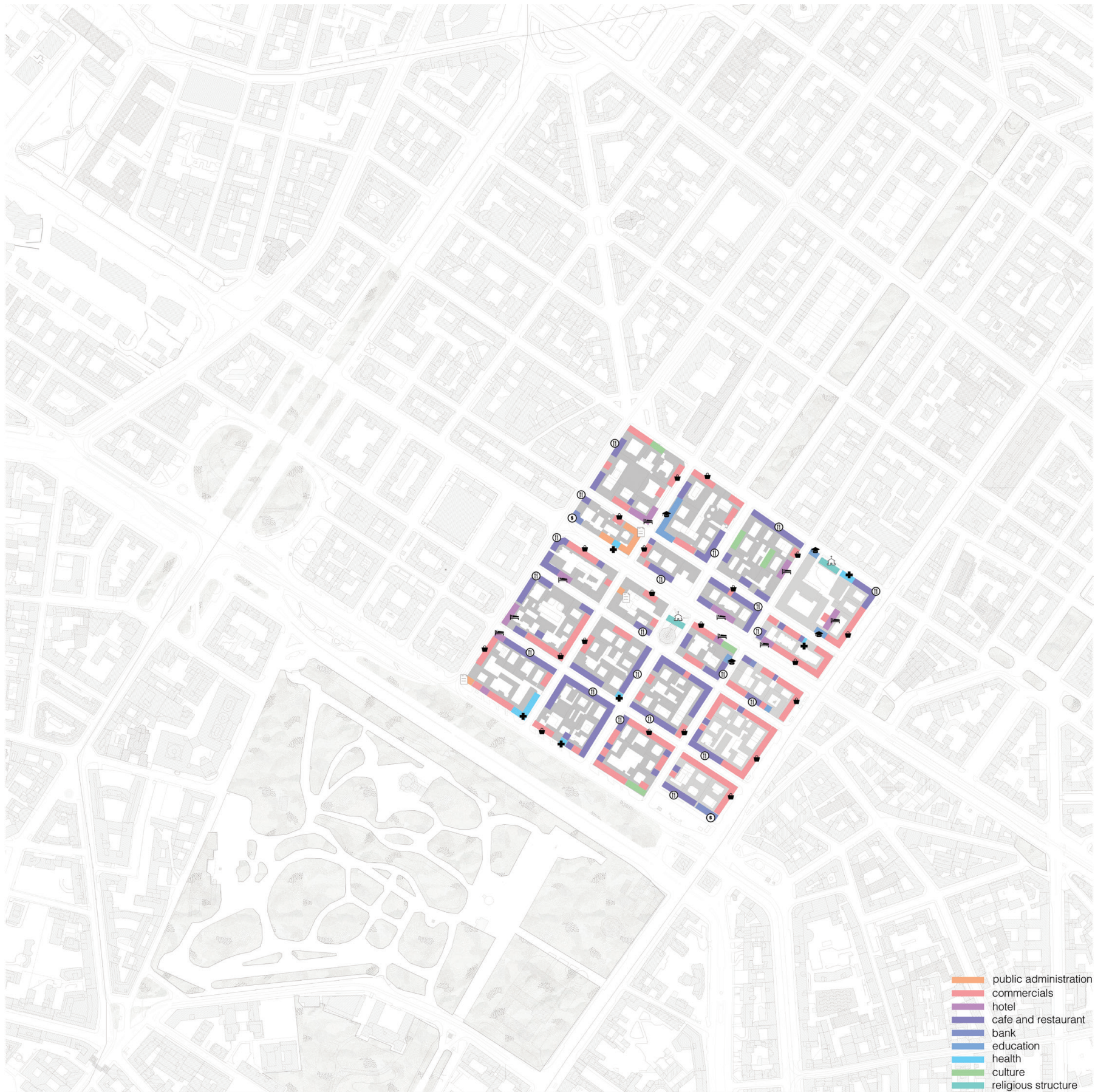


Defining the project site



Urban green area distribution  
prepared by authors

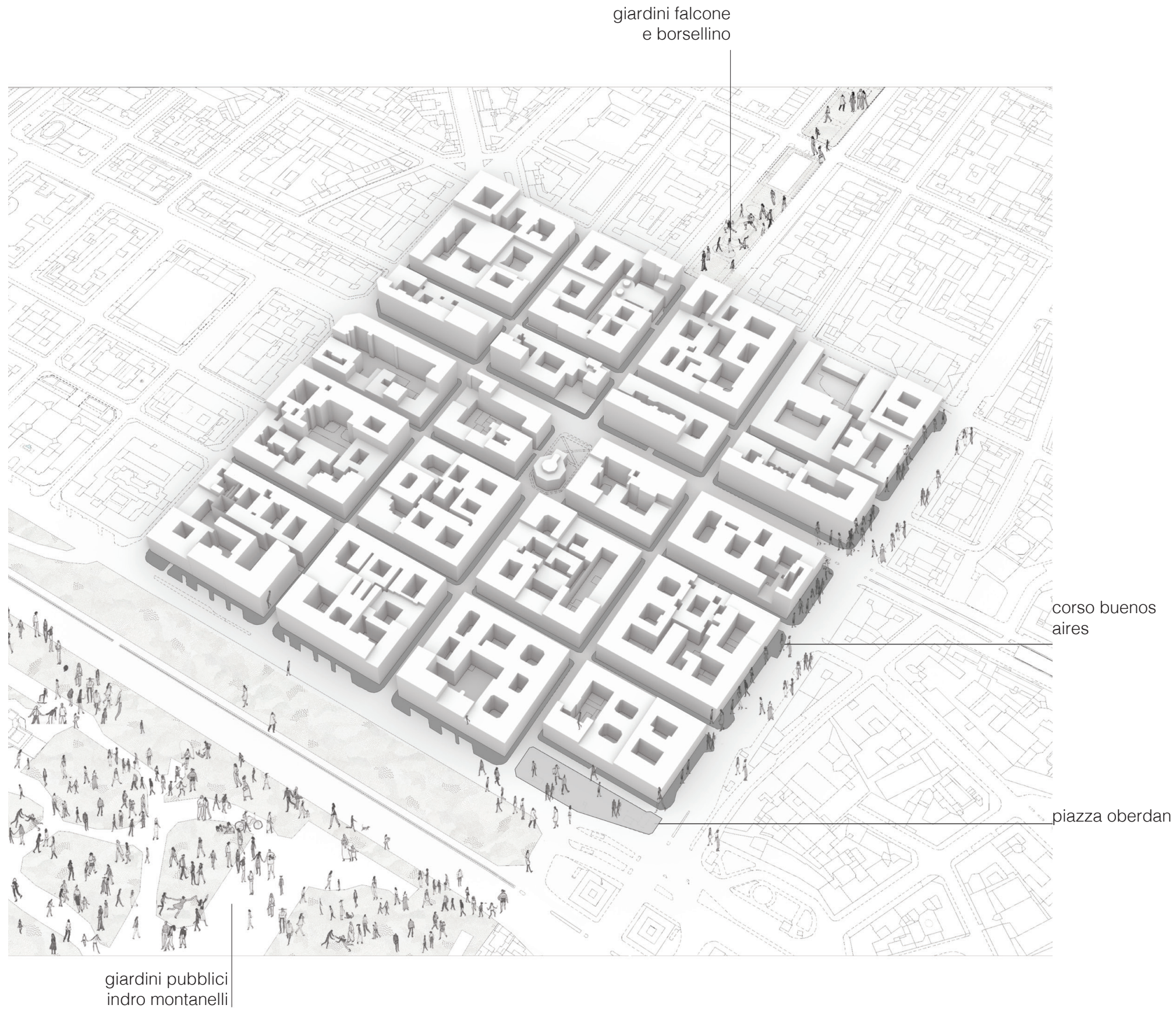




Public facilities distribution  
prepared by authors



*Defining the project site*



*The social activities and density  
prepared by authors*



People's behavior and their location shape the density, vitality, and attraction points of the spaces in a city. The human's life on a street, pedestrians pass on the sidewalks, people have a dialogue between each other, some of them walks, runs, shops, sit on benches and etc. According to Jan Gehl, there are three different types of outdoor activities which are necessary, optional, and social activities. These categories are affected by several physical environments. Necessary activities contain some of the compulsory activities, going to school or to work, waiting for public or private transportation or a person and etc. Since mandatory activities have to take place throughout the day, month, or even year, they are generally not affected by external factors. Therefore, the participants have no choice for this kind of activity and they have to attend.

The optional activities category includes taking a walk to get a breath of fresh air, standing, or sitting. These types of activities will take place according to exterior conditions and they are influenced by the physical environment a lot. The relationship between physical planning and the general connection is significant to create these various activities. According to quality of outdoor space and environment, are impress human activities and their density's increasing proportionally. The social activities' characters based on the public spaces, parks, and streets. Every activity that people or children want to take a place creates social activities in the area. For instance, as a resident in residential areas, private outdoor spaces; and as workers in the front of the buildings, semi-private outdoors.<sup>15</sup> With the examining of these three types, the social activities have a direct relation with the necessary and optional activities. Thus, it is possible to mention how physical planning creates relationships on activities.

*'This connection is important in relation to physical planning. Although the physical framework does not have a direct influence on the quality, content, and intensity of social contacts, architects and planners can affect the possibilities for meeting, seeing, and hearing people. Possibilities that both take on a quality of their own and become important as background and starting point for other forms of contact.'* (Jan Gehl, 2011, *Life between buildings*, p.28)

The illustrated map diagram shows the people who prefer to stay or participate on a lively street as Corso Buenas Aires or public parks as Giardini Pubblici Indro Montanelli or a public square as Piazza Oberdan. Thus, the participants have a maximum chance for accessing contact with others and for social activities. In public spaces or the streets, there is a lot of attraction point to socialize. One of the examples of the types is benches that provide a clear view of surrounding activities for people who only want to socialize as a hearing and seeing. At sidewalk cafes, as well, the life on the sidewalk near or in front of the cafe is a significant and popular point. As Jan Gehl said, sidewalks are, not unexpectedly, the very reason for creating sidewalk cafes.<sup>16</sup> As a starting from Loreto, through the Corso Buenos Aires, until the Giardini Pubblici Indro Montanelli, it is possible to see this example very clearly. The character of spaces which can be a square, streets, or in front of the buildings is giving identity to the area. *'If given a choice between walking on a deserted or a lively street, most people in most situations will choose the lively street. If the choice is between sitting in a private backyard or in a semiprivate front yard with a view of the street, people will often choose the front of the house where there is more to see.'* (Jan Gehl, 2011, *Life between buildings*, p.28)

<sup>15</sup> Jan Gehl, 2011, *Life between buildings*, Using Public Space, p.9-31

<sup>16</sup> Jan Gehl, 2011, *Life between buildings*, Using Public Space, p.129-163



Defining the project site



--- intervention regarding the 'urban interior'

■ intervention plots of the project

prepared by authors



### *The project site intervention diagram as a conceptual*

When the area is viewed from the upper scale, the lazaretto structure can be read more clearly for the intervention to be made on behalf of the urban interior. The San Carlo church in the middle of this square structure and the recovered part of the old Lazaretto structure, which was used as an orthodox church in Via san Gregorio 5, keep the traces of the architectural heritage and facilitate its meaning. The Oberdan square in the south corner of this square structure is important in terms of urban identity because it is a square in the circle of Milan and gives a facade to the city gate.

The plot has been studied in the sense of Lazaretto, which has a clear grid layout operated by Viale Tunisia, a direct link between three economic areas of Milan, Corso Buenos Aires, Piazza Della Repubblica, and Porta Nuova, Public transport links all these areas together. As a result of the analysis of the Spanish walls, it was stated that these walls formed a main circular road (circonvallazione) that opened the entrance gates to the city. Therefore, any intervention on this key circle has a substantial role in terms of the city's urban identity. Designing a new facade in Viale Tunisia, which remains the ring's economic connector, is equivalent to redefining the urban border.

The urban interior interventions of the project and the building to be proposed to the site will be handled in order to strengthen the urban memory and increase the awareness of the user to the cultural heritage and past of the city in which they live. In this part of the research, urban interior interventions that will set an example for the design decision are examined. Within the scope of the building proposal, cortina buildings were investigated because it is the last piece to complete the block where the parcel is located. In addition, the archive buildings were examined in accordance with the function of the building as it constitutes an urban memory. In accordance with the concept of the urban interior, analyzes have been made to find out the publicity, spatial organization of these archive buildings and how accessible they are.





*Case studies*



## *Case Studies* | Urban interior projects

This section includes interventions that can set an example for the design projects intended to create an urban interior. The case studies examined in this section contain as much different urban expressions and ideas as possible.

- 1.Lentspace. Interboro Partners. New York (2009)
- 2.Mercado del Born Square. Vora. Barcelona (2013)
- 3.Map of Wishes. Prostoroz. Vienna (2011)
- 4.OMCA Event Space. Jensen Architects. Oakland (2011)
- 5.A Room. Enrico Dusi Architecture, Salottobuono. Mexico (2017)



Architect: Interboro Partners

Location: New York

Year: 2008-2009

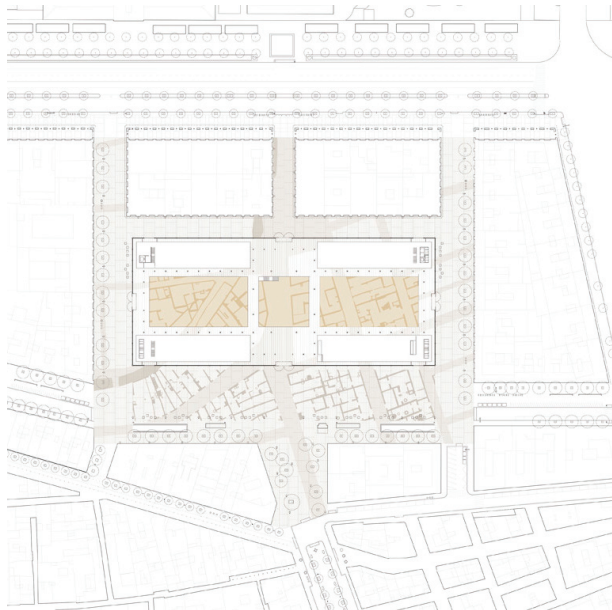
*Designed as a temporary project, Lentspace was an urban intervention to revive an empty site waiting to be renovated. The plan includes a tree nursery and an operable fence. The striking element of the project, the fence that turns into a piece of urban furniture, becomes an exhibition object that can be used and interpreted in many different ways.*



<http://www.interboropartners.com/projects/lentspace>



Case Studies | Mercado del Born Square

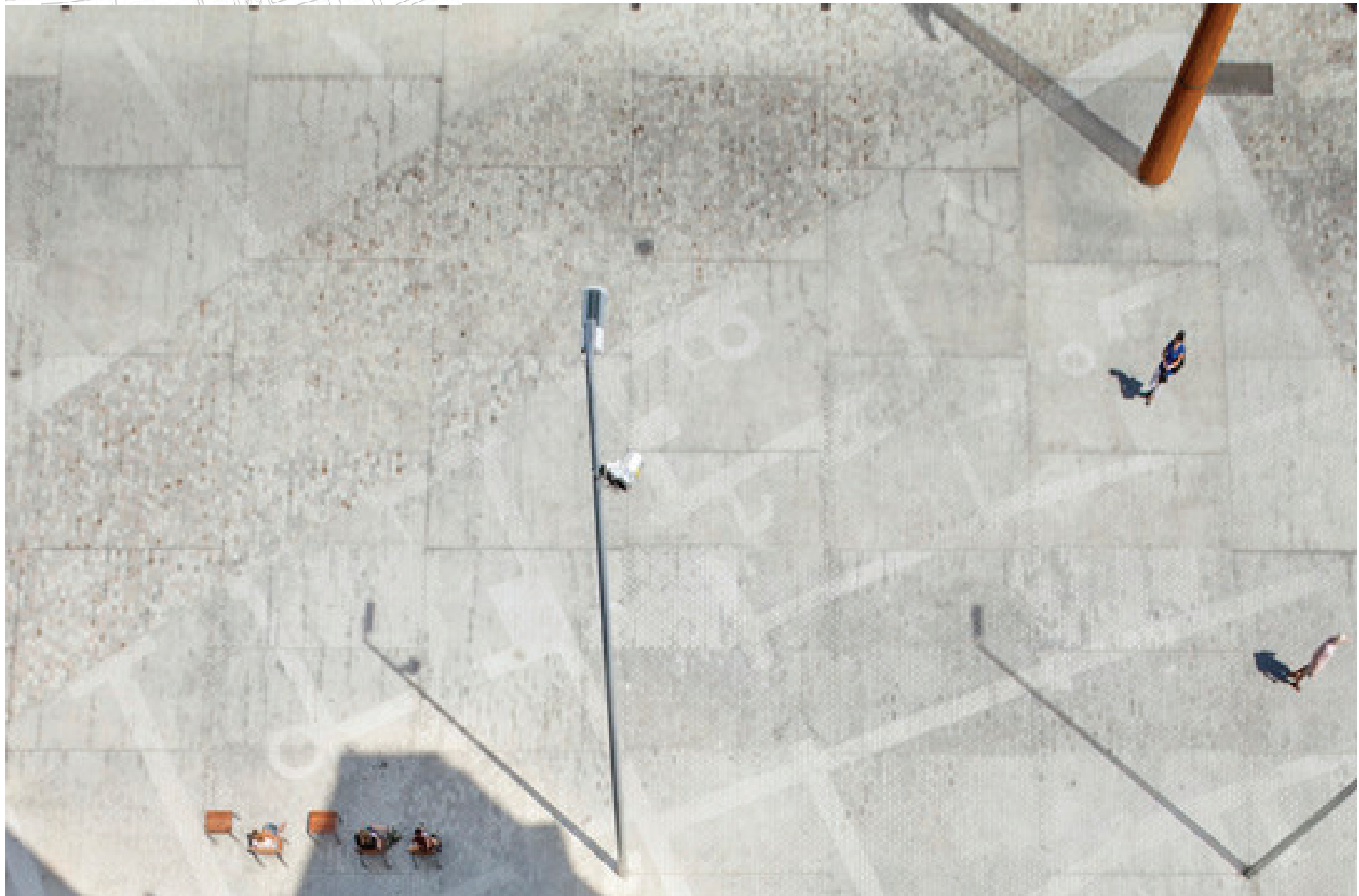


Architect: Vora

Location: Barcelona

Year: 2013

*The project's striking point was the association of urban memory and identity with the pavement of the public square and reflecting this awareness as fine detail. Paving is described as an element that communicates strongly with the history and memory of the place.*



<https://www.archdaily.com/634071/entorno-mercado-del-born-vora>



Architect: Prostoroz

Location: Vienna

Year: 2011

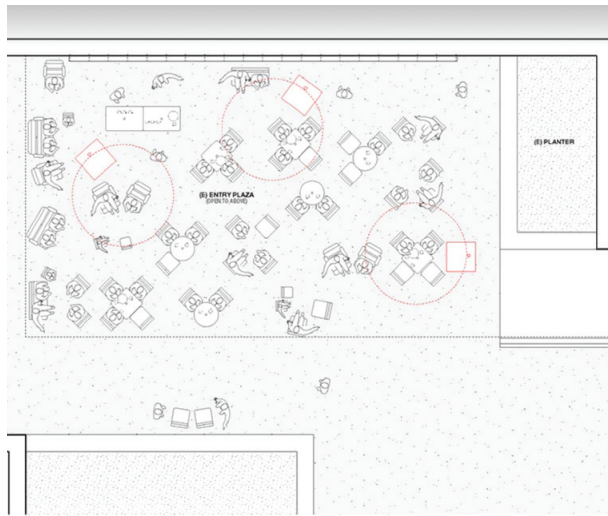
*This large carpet map, which is a kind of urban intervention where residents and visitors can be invited, express their wishes and make suggestions about the place they live and experience, has turned into a meeting point that shows people how they relate to the place they live in and express their awareness of the place they live. This map, where every wish is represented by a balloon, turns this meeting place into a ceremony space in time.*



<https://prostoroz.org/en/portfolio/items/map-of-wishes/>



Case Studies | OMCA Event Space



Architects: Mark Jensen, Gretchen Krebs,  
Ricardo Gonzalez

Location: Oakland

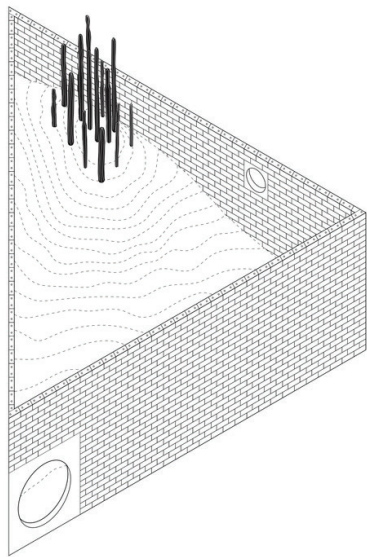
Year: 2011

*Transformed into a flexible open-air room, this open idle area has turned into a pleasant place where museum visitors can have a pleasant time. The project, which is based on a very simple need and idea, both presents the furniture attached to a wall element to the user and also shows the need for those objects and objects.*



<https://jensen-architects.com/work/omca-event-space/>





Architects: Enrico Dusi Architecture,  
Salottobuono

Location: Mexico

Year: 2017

*The concept of the room, which prepares the distinction between interior and exterior concepts, appears in this project as located in a public square. Displaying a quiet 'piece of desert' inside, this room is presented to the user's experience with a manifestal approach. It can be described as creating a small room where Mexico city's urban repression was stopped for a while.*



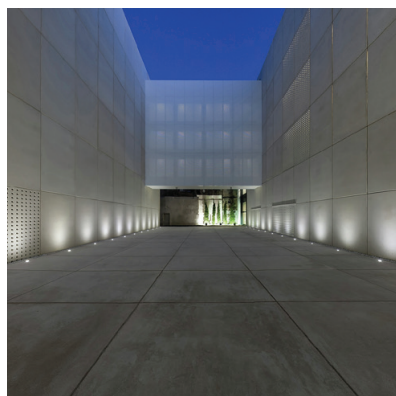
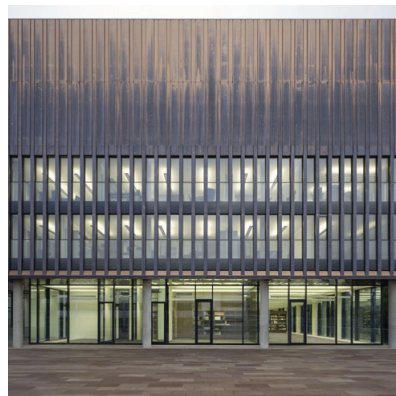
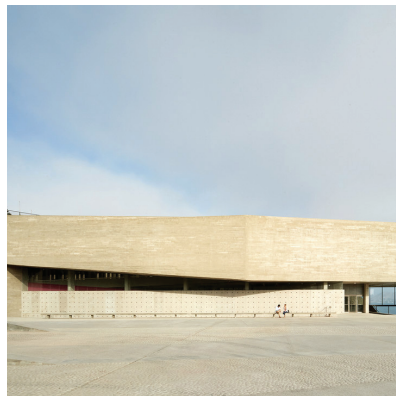
[https://www.archdaily.com/869106/a-room-salottobuono-plus-enrico-dusi-architecture/58eff229e58e-ce9e4d00001f-a-room-salottobuono-plus-enrico-dusi-architecture-photo?next\\_project=no](https://www.archdaily.com/869106/a-room-salottobuono-plus-enrico-dusi-architecture/58eff229e58e-ce9e4d00001f-a-room-salottobuono-plus-enrico-dusi-architecture-photo?next_project=no)



## *Case Studies*

This section includes various archive buildings that can set an example for the design process of proposed building. The case studies examined in this section show the public space usage percentages based on the plan schemes of different archive building typologies. This is substantial in terms of evaluating the building proposal within the scope of urban interior.

1. Collections and Research Centre of the Tyrolean State Museums, Franz und Sue ZT GmbH, Tirol, Austria, 2017
2. Library/History Archive María Moliner In Orihuela, MACLA Arquitectos, Alicante, Spain, 2013
3. City Archive Delft, Winhov & Gottlieb Paludan Architects, Delft, The Netherlands, 2017
4. EDF Archives Centre, LAN Architecture, Chemin de la Voie de Saudron, France, 2011
5. Place of Remembrance, Barclay & Crousse, Lima, Peru, 2015
6. State archive of the Evangelical Lutheran Church of Bavaria, GMP Architekten, Nuremberg, Germany, 2013
7. Historical Archive of the Basque Country, ACXT Arquitectos, Bilbao, Spain, 2013
8. Media Library And Cantonal Archives of Valais, meier + associés architectes, Valais, Switzerland, 2016
9. Sant Sadurní D'anoia Cultural Center & Archive Library, aller 9s architectes, Barcelona, Spain, 2018
10. Royal and General Archive of Navarra, Rafael Moneo, Pamplona, Navarra, Spain, 2003
11. The Archive of the Kingdom of Mallorca, Hand Architecture, Palma de Mallorca, Spain, 2014
12. Reims Archives





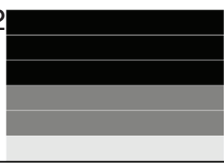
Case Studies | permeability analysis in archive building typology

1



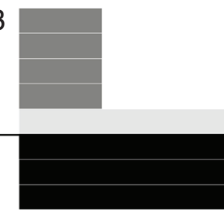
- . Collections and Research Centre of the Tyrolean State Museums
- . Library/History Archive María Moliner In Orihuela

2



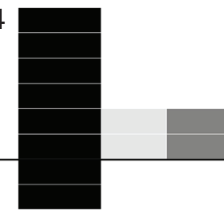
- . City Archive Delft
- . EDF Archives Centre
- . Place of Remembrance
- . State archive of the Evangelical Lutheran Church of Bavaria

3



- . Historical Archive of the Basque Country
- . Media Library And Cantonal Archives of Valais
- . Sant Sadurní D'anoia Cultural Center & Archive Library

4




- . Royal and General Archive of Navarra
- . The Archive of the Kingdom of Mallorca

5

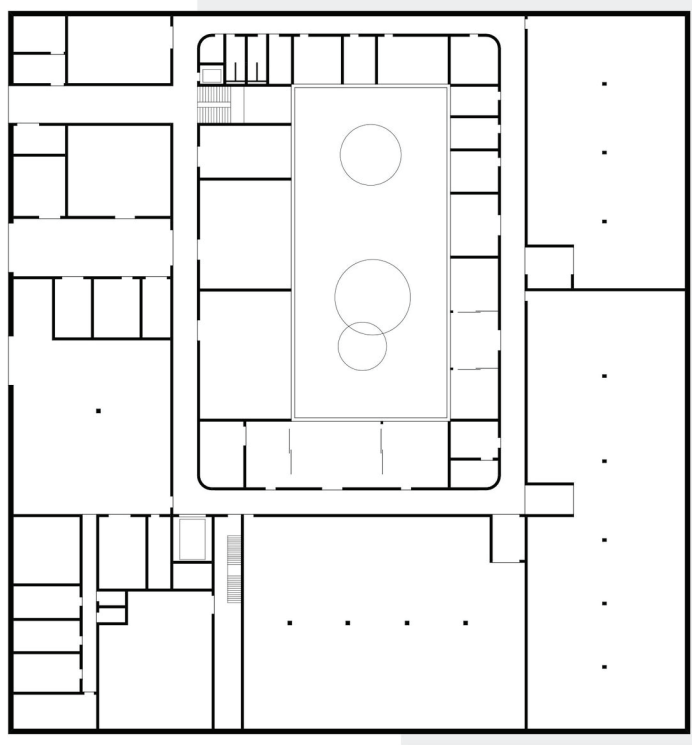
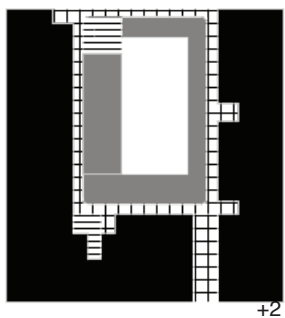
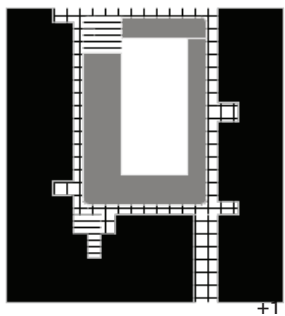
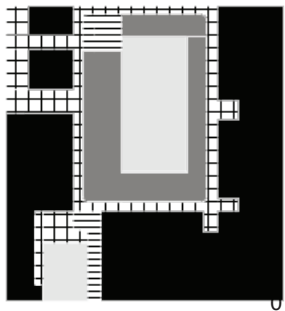
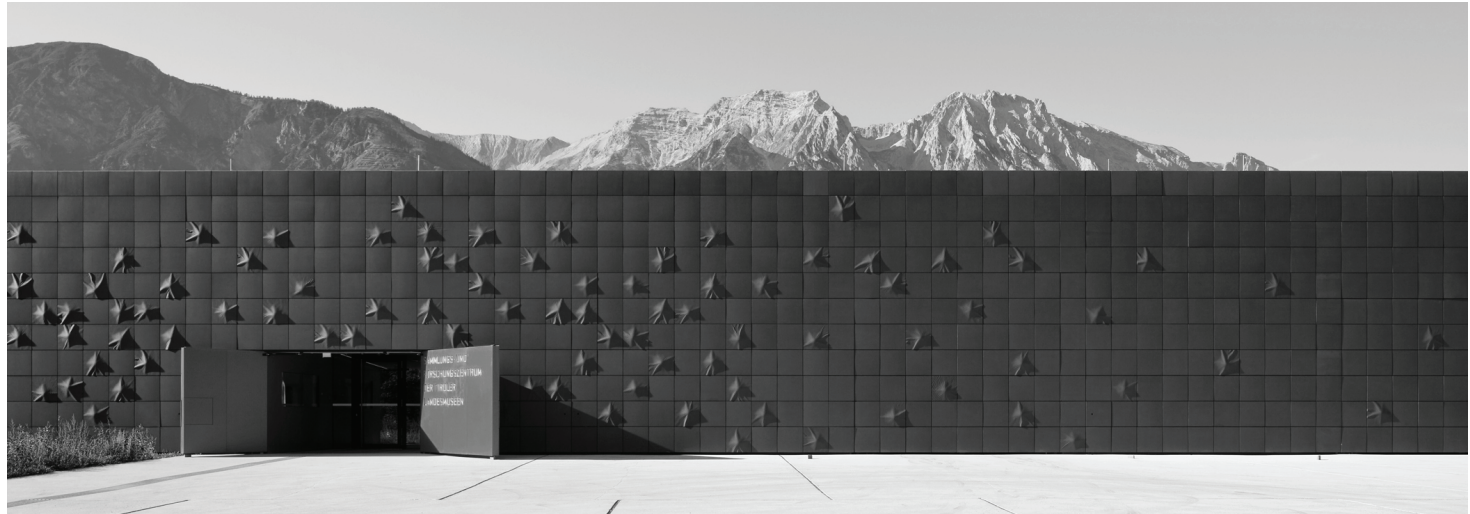
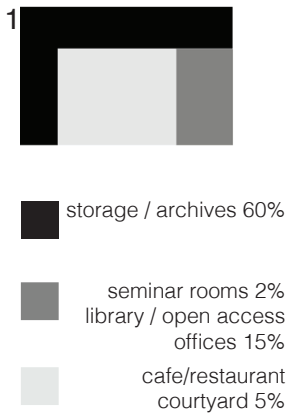


- . Reims Archives

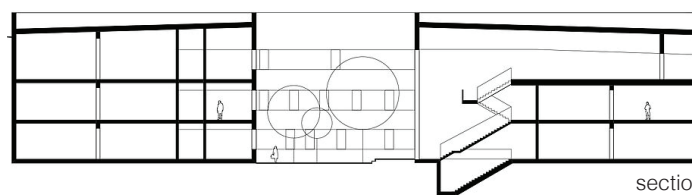
*permeable*  auditorium  
cafe/restaurant  
foyer  
courtyard

*semi-permeable*  seminar rooms  
library / open  
access  
offices  
bookshop / shop

*impermeable*  storage / archives  
permanent exhibition  
temporary exhibition



ground floor plan



section

*Research Center of the Tyrolean State Museums*  
 Architect: Franz und Sue ZT GmbH  
 Location: Tirol, Austria  
 Area: 7.800 sqm  
 Year: 2017

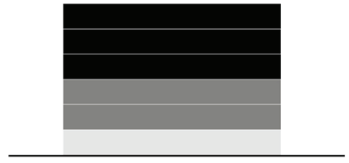
The building's spatial organization enables different zones to be created around the center, while a place needs to be stored, researched, and protected as a function of the building. It offers storage, circulation from the outside to the inside, and lighted workshop areas, studios, and a green atrium in the center.

<https://www.franzundsue.at/en/projects/collections-and-research-centre-of-the-tyrolean-state-museums/>



Case Studies | City Archive Delft

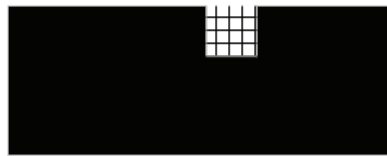
2



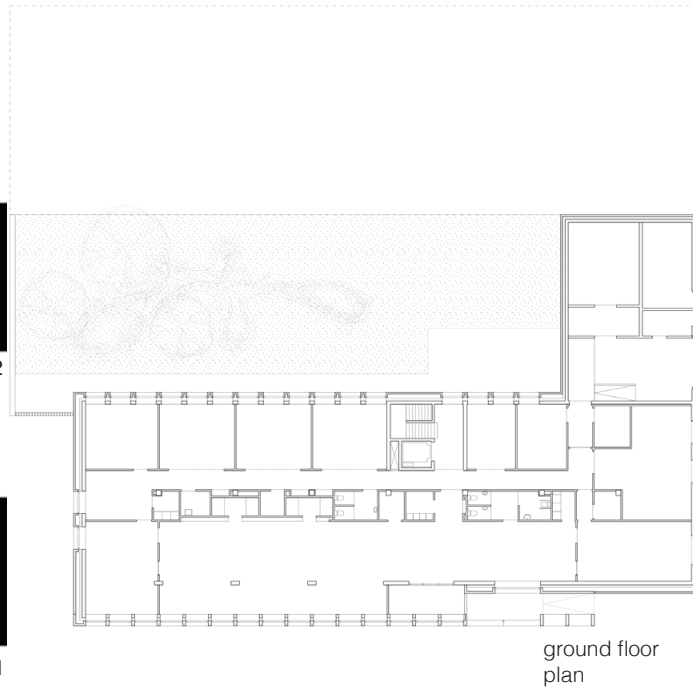
- storage / archives 63%
- seminar rooms 12%  
offices 8%
- courtyard  
foyer 2%



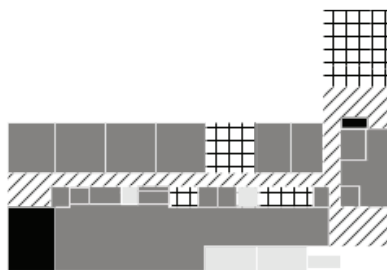
+2



+1



ground floor plan



0



section

*City Archive Delft*

**Architect:** Office Winhov with Gottlieb Paludan Architects Office

**Location:** Delft, Netherlands

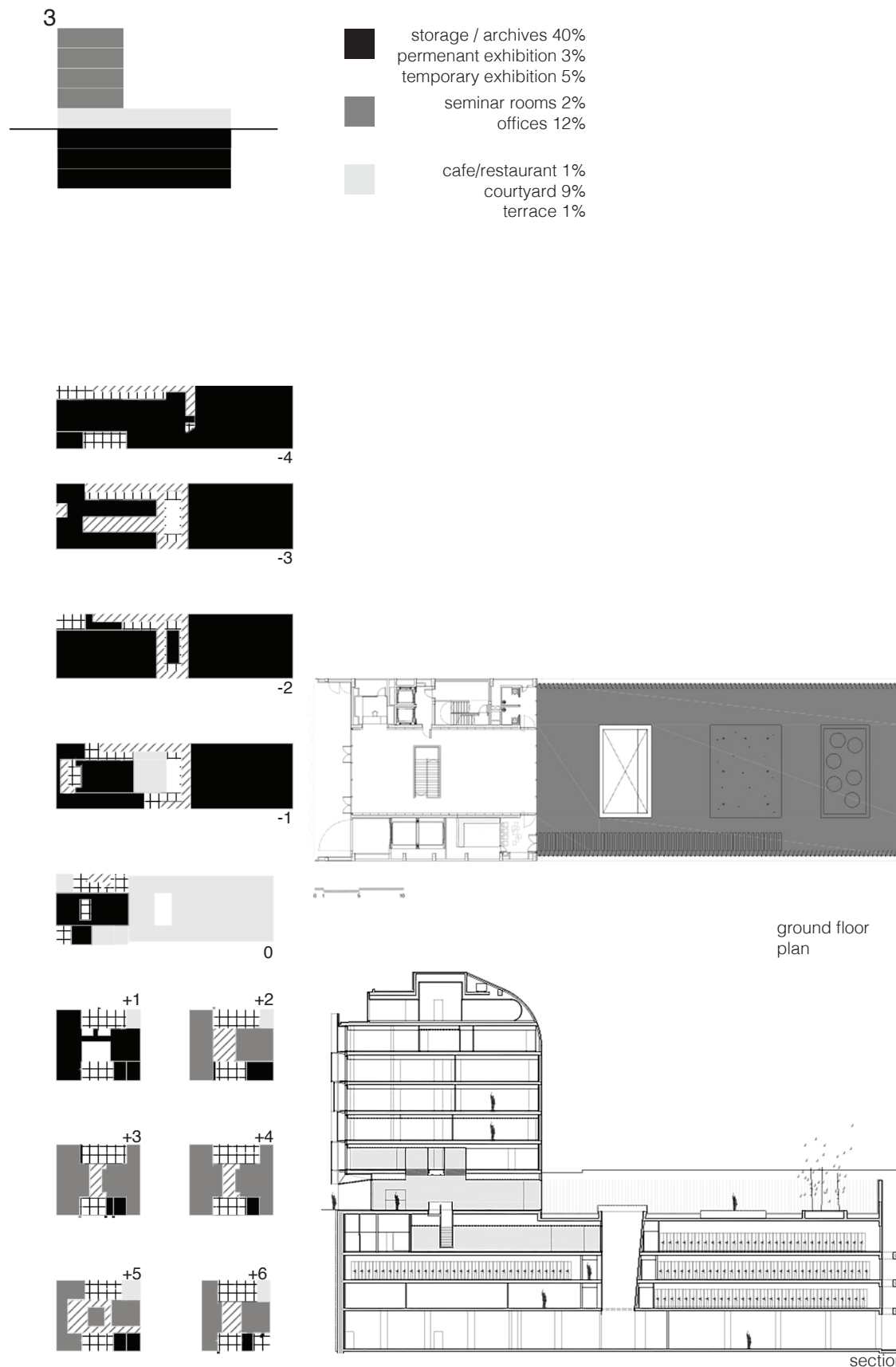
**Area:** 2.160 sqm

**Year:** 2017

The building directly creates a natural relationship with the outdoor context while reflecting its capacity to create a dual functionality and distinction between private and public. Although most of the spaces are reserved for archives, some public spaces have been used to connect the spaces.

<https://www.archdaily.com/899462/city-archive-delft-office-winhov>

Case Studies | Historical Archive of the Basque Country

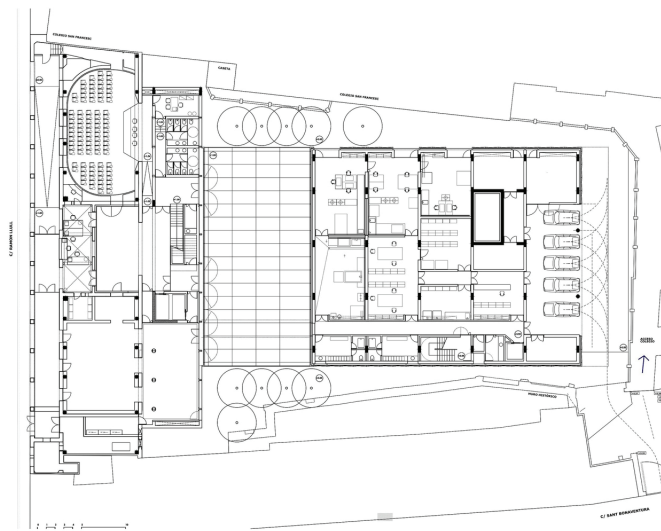
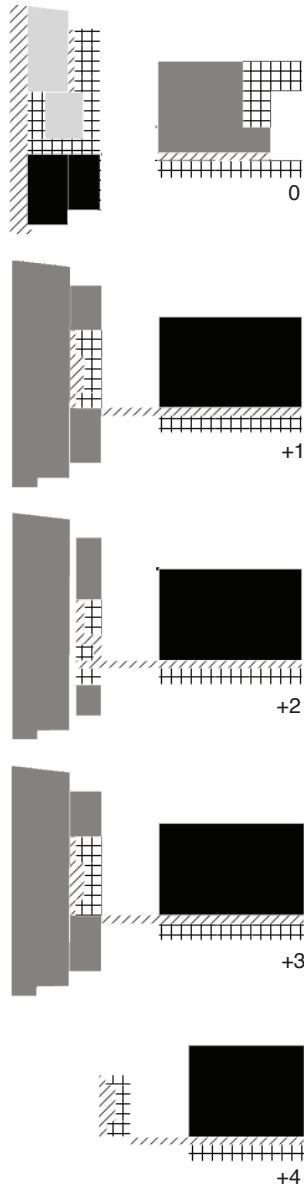
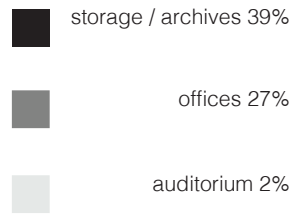


*Historical Archive of the Basque Country*  
 Architect: ACXT Arquitectos  
 Location: Bilbao, Spain  
 Area: 8.550 sqm  
 Year: 2013

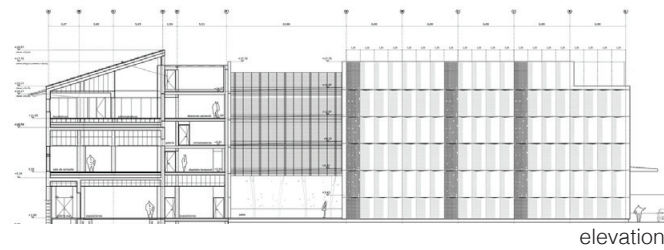
The building represents an outstanding example of a public-friendly mixed-use building. Free public access is open on the ground level, first floor and half of first floor. The park, the space for various purposes, such as outdoor displays, a reading area or a film screening space, are accessible from the lobby at the ground floor.  
<https://www.archdaily.com/498781/historical-archive-of-the-basque-country-acxt>



4



ground floor plan



elevation

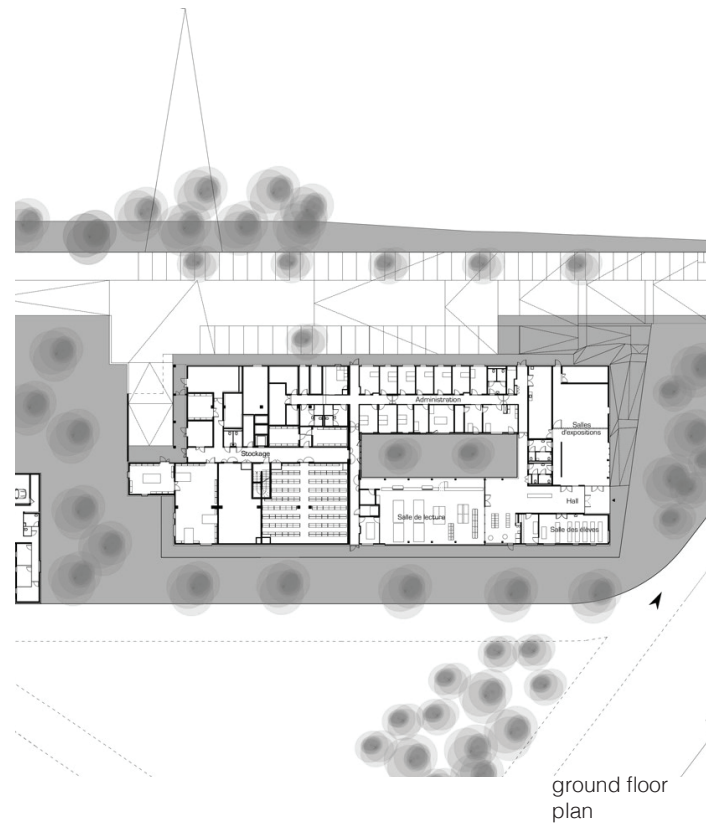
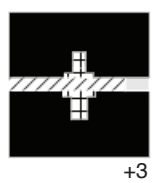
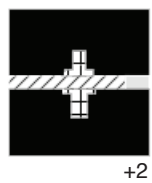
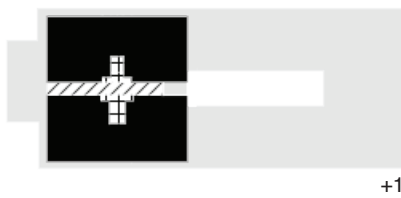
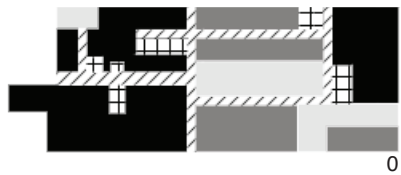
*The Archive of the Kingdom of Mallorca*  
 Architect: Estudio de arquitectura hand  
 Location: Palma de Mallorca  
 Year: 2014

The facade of the building facing the main street was designed as part of a series of elaborate monumental historic facades surrounded by the perimeter of a fragmented building. In spatial organization, attention has been paid to the safe storage and archiving function, as well as public use.

<https://www.archdaily.com/775297/the-archive-of-the-kingdom-of-mallorca-estudio-de-arquitectura-hand>

5

- storage / archives 36%
- temporary exhibition 6%
- seminar rooms 8%
- offices 7%
- courtyard 29%
- foyer 5%



**Reims Archives**  
 Architect: Hamonic + Masson & Associés  
 Location: Reims, France  
 Area: 5.154 sqm  
 Year: 2014

The building is an example of a modern hub for history research and a regional center of knowledge. Although the foyer is a junction between the opening and the patio garden, the functional internal arrangement of the building can be understood through the transparent walls of the veranda at the entry.

<https://www.archdaily.com/563865/reims-archives-hamonic-masson-and-associés>



## *Case Studies* | Buildings 'in Cortina'

The so-called "in cortina" buildings are defined as buildings with neighboring buildings on either side, complementing or contrasting the building block with their neighbors. It also corresponds to the word 'urban infill'. However, it is relatively easy to predict the interior structure by reading the facade.

1. Condominium. Dominioni, Luigi Caccia. via Carlo Pisacane 25, Milan (1996)
2. Residential and office building. Magistretti, Ludovico. via Leopardi 15, Milan (1961)
3. Residential and office building. Machiedi, Giancarlo. via Luigi Anelli 9, Milan (1955-1957)
4. Office building. Figini, Luigi & Pollini, Gino. via Ulrico Hoepli 5, Milan (1957)
5. Residential Complex. Rossi, Aldo., Braghieri, G., Da Pozzo, G., Scheurer, M. & Ciocca, G. via Zoagli 1, Milan (1991)

*Case Studies I* Condominio in via Pisacane 25

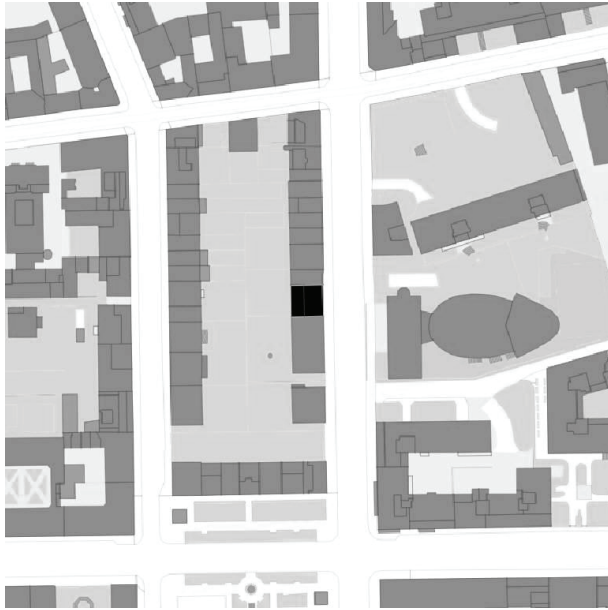
**Architect:** Caccia Dominioni Luigi

**Year:** 1994-1996

**Typology:** residential building

**Construction features:**

structures: reinforced concrete beams and pillars  
facade: glossy terracotta tiles with an irregular surface; trachyte (wainscot and window frames)  
covers: in aluminum, with roller shutters  
doors and windows: in iron; the bow windows have glass at the base made of dark red opal

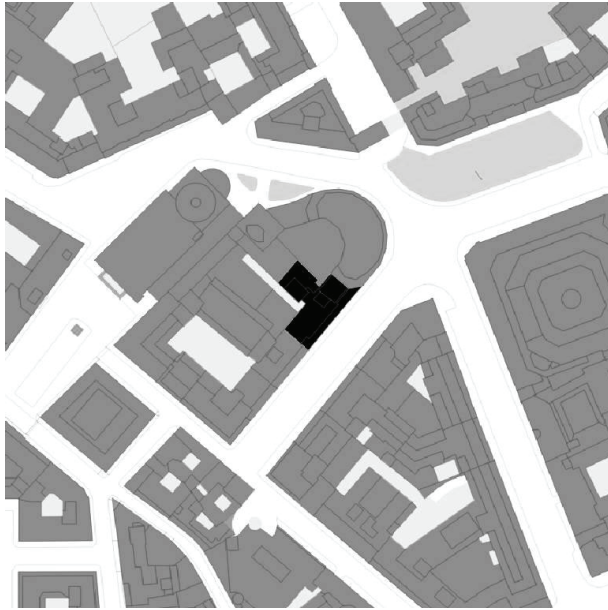


Due to its height and position, the condominium can be identified as a reference in the sequence of street façades.

It is situated in a seamless building curtain that protects the adjacent buildings' side elevations but welds onto current buildings that surpass their height considerably. Therefore, the volume is configured as a small tower, and the architectural choices made by Caccia Dominioni about the front principal stress its verticality.



Case Studies | Libreria Hoepli



**Architect:** Figini Luigi; Pollini Gino

**Year:** 1955-1959

**Typology:** office building

**Construction features:**

structures: reinforced concrete beams and pillars;  
iron beams and pillars (mezzanine on the ground floor)

facade: exposed concrete (parapets and closing panels); pink Baveno granite (pillars on the ground floor and parapets on the upper floors)

roofs: practicable flat, arranged as a hanging garden with walkways in concrete slabs and pebbles (attic floor); flat not practicable (last floor)

windows: in Alser type extruded aluminum in dark



The façade construction consists of reinforced concrete beams and columns on which pink Baveno granite umbrellas are installed. Dark brown aluminum-extruded windows are placed, as seen in Figini and Pollini designs. The residence was planned as a suspended urban villa on the first floor. From here, you enter a colorful pavilion overlooking Duomo and San Fedele's Basilique, which is projected onto terraces. There is a full emphasis on the construction of a library room that can draw users at the ground level. To that end, the processes that make them an excellent architecture item do not necessarily abandon them. However, two wells with climbing plants in the backdrop have also been added to mimic the garden concept and recreate natural light sources.

*Case Studies I* Edificio per abitazioni e uffici in via Anelli 9



**Architect:** Malchiodi Gian Carlo

**Year:** 1954-1955

**Typology:** residential/ office building

**Construction features:**

structures: structure of beams and pillars in reinforced concrete with masonry floors

façade: cladding in 2x2 ivory white ceramic mosaic tiles; Litoglass lithoceramics in light blue color

roofs: practicable flat

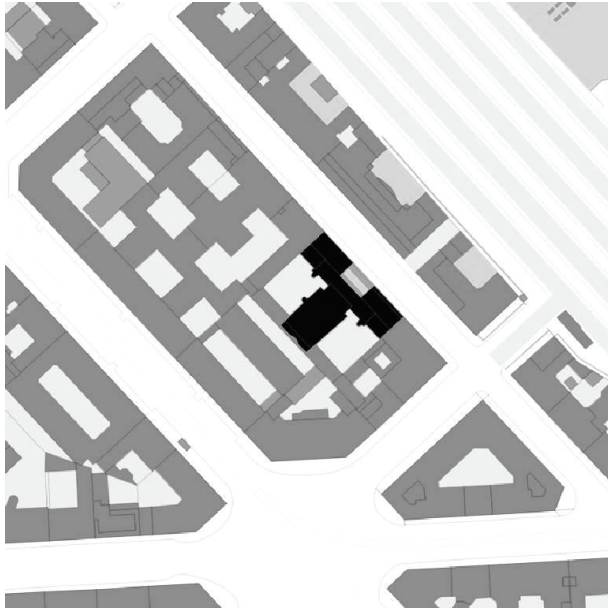
doors and windows: in wood; in aluminum



From the corner of the plot, at the intersection with Crivelli, the condominium on Via Anelli 9 creates an opportunity to treat the two façade differently. A covering uniform identifies the section on the Anelli road on which the entrance is located. The ivory white mosaic tiles have been cut by putting the numerous openings, and wide windows flush with the façade to render more ordinary square windows. The façade over Crivelli is built on an elegant alternating vertical door framework decorated by iron and glass parapet and vertical metal pillars due to the south side of the front and its increased exposure to sunlight. The project perfectly describes almost all Malchiodi's signature features. It features sophisticated beauty, precision regulation, and a feeling that we are far from programmatic passion, from a personal understanding of rationalist expression.



*Case Studies I* Edificio di via Leopardi 15



**Architect:** Magistretti Vico; Veneziani Guido

**Year:** 1958-1961

**Typology:** residential / office building

**Construction features:**

structures: reinforced concrete beams and pillars  
facade: metal panels framed by white marble slabs (offices); brick infill (residences and courtyard front); exposed reinforced concrete (stairwells)  
roofs: flat terrace; with inclined pitches, with copper plate mantle  
doors and windows: wooden (accommodation); aluminum (offices)



The choices taken with respect to the rhythm and the façade finishes by Via Leopardi demonstrate their distinction. Office floors are punctured by repeated vertical windows consisting of white marble panels. The accommodation faces outward terraces that steadily shift away from the edge of the façade and are closed by a wide wooden window filling. The factor uniting the two façade sections consists of pairs of columns that cross the house in full height with its ups and downs. The architectural discourse is changing with the approach of Magistretti and Veneziani, the building's architects, to the completely brick façade facing the inner courtyard, which they solved plastically with cylindrical cross-section balconies fixed around a reinforced concrete column in the high open and a semi-cylindrical staircase body partially glazed. The roof of the complex is partially terraced and partially inclined, covered with copper plates.

*Case Studies I* The multipurpose building in Via Conservatorio 22



**Architect:** Magistretti Ludovico

**Year:** 1963-1966

**Typology:** residential / multipurpose building

**Construction features:**

structures: load-bearing structure: beams and piers in reinforced concrete  
roof: copper, flat, with a roof garden  
façade: rust-coloured fresh plaster  
windows: wood (apartments); aluminium (ground floor shops)



The building, offers an L-shaped floor plan. Because of the building's location on the street, its task was to connect the different heights of the adjacent buildings. Among the general volumes is a terrace created by retracting the third floor. The different protrusions of the balconies and volumes add dynamism to visual contact.

Magistretti prefers to use the red plaster on the façade shows the interest in tradition and context, while respecting the historical urban fabric and this selection of materials creates a contrast with the composition of the building. The more compactly designed courtyard, strip window and a continuous glazed wall at the floor level and the full height bow window overlooking the garden create a contrasting texture between the facades.



*Conclusion of case studies*



*prepared by authors*

The urban interior intervention case studies, which will form the first part of the design proposal, include interventions that can set an example for the project to infer. These interventions aimed to revive the city by making small touches in a different way. For instance, people hanging their wishes on the city map drawn on the ground, or the musical swing intervention created from young to old, transforming a small staircase area into a cinema. Based on all these, the project proposal aims to revive the Lazzaretto district with small interventions. The urban interior proposal can take people back to those days, perhaps with an intervention reminiscent of the past Lazzaretto with a former city gate drawing planed to the previous location on the ground. Or it may be an option to revive itself to its former place. In order to reference the old positions of all Lazzaretto walls, at some points, the walls can be made of bricks again and invite habitants to interactive studies on them.

This second part of the case studies includes various archive buildings that can serve as an example for the design process of the proposed building. The planned proposal building will be the Lazzaretto district and the memorial house of the city of Milan. As a house of memory, it must contain the archive part that brings all memories from the past to the present to future generations. As can be understood from the internal organization of the projects, even though they are closed buildings, some of the buildings' structures aim to establish a relationship with the outdoor context. At this point, the analysis will help the project that is intertwining the proposed building with the concept of the urban interior. In the permeability analysis made, it was seen how much percentage should be allocated to which part in the internal organization and it was aimed to work according to these percentages for the proposed building. Archive sections and exhibition areas of the buildings are not open to everyone; seminar rooms, libraries, and open study areas are semi-accessible; The auditorium, gardens, restaurant, and entrance area are accessible to everyone. Thanks to this permeability analysis, while the section of the building is created, the parts that are desired to

### *Conclusion of case studies and Casa della Memoria*

include fully permeable areas; impermeable zones are intended to be located in places where visual contact can be installed but not accessible to everyone. The common facade specialty of all archive buildings is that there is a feature on their facades that has the purpose of their construction, and the use of brick or brick's color to refer to the past in material selection. At this point, to give that identity again to the Lazzaretto walls which were in bricks centuries ago, the proposal building facade is planned to be made by bricks.

The analysis of "in cortina" buildings is an analysis that is intended to be useful in terms of the location of the project land due to its location. It has been examined in terms of how the buildings are placed volumetrically, how they complete the urban block and how they form a whole on the building block.

In this section, the memory house in Milan, Casa della Memoria has been examined. The building is a collective house that aims to keep the city's memory up-to-date on what happened after the war. Considering that the concept of quarantine, which came and updated with today's Corona disease, started with the Plague epidemic in Milan's Lazzaretto region centuries ago, the project proposes a building with an archive function to update the historical importance of the architectural intervention located next to the Spanish walls and in urban memory. The Casa Della Memoria, already built, sets an example as a solid reference structure for the fully proposed project. As a result, all the case studies and Casa della Memoria in Milan have been thoroughly studied to reference the project proposal.

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<https://www.archdaily.com/639402/house-of-memory-baukuh>

<https://miesarch.com/work/3330>



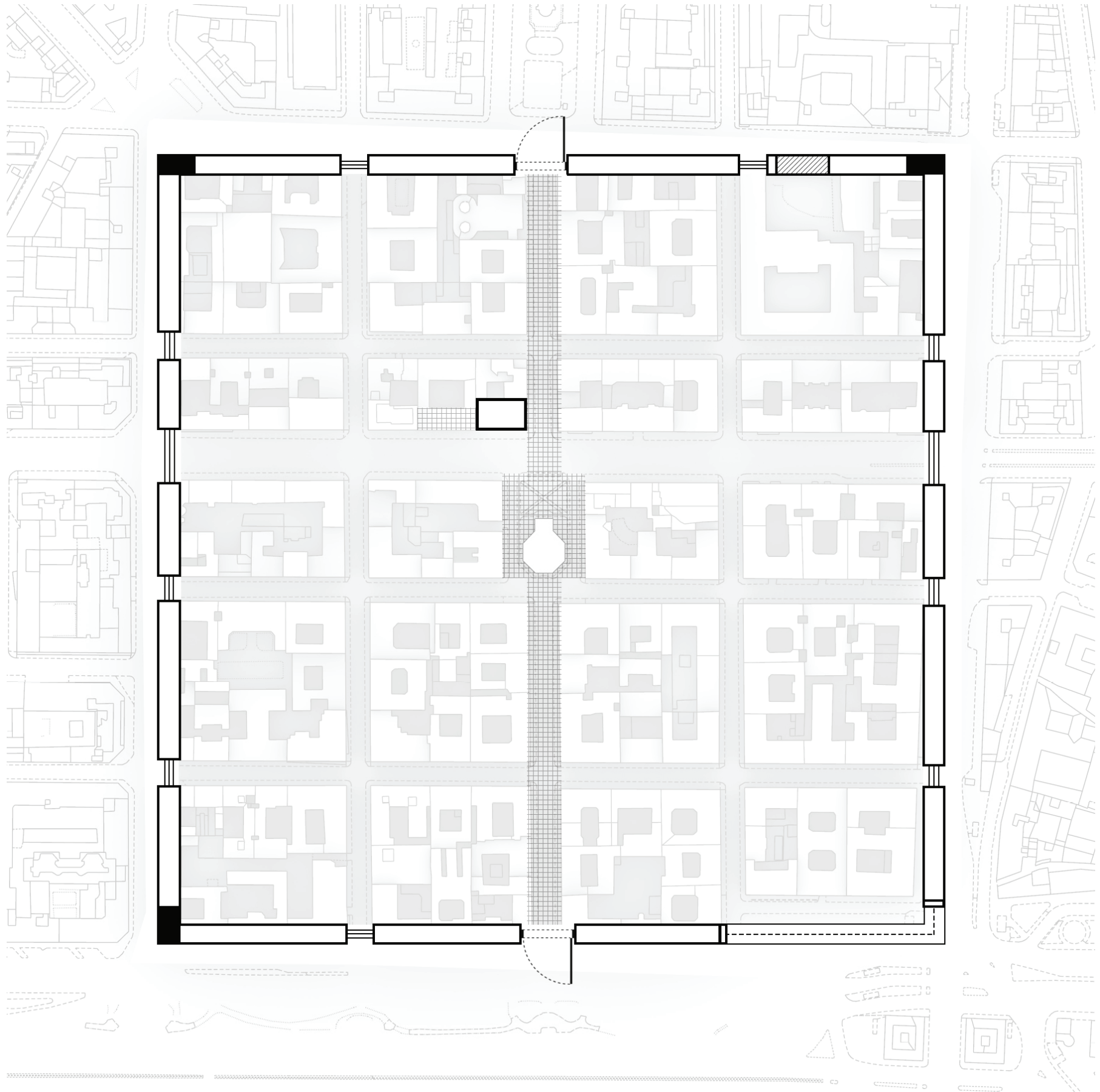


*Project*



Concept

Urban room within rooms

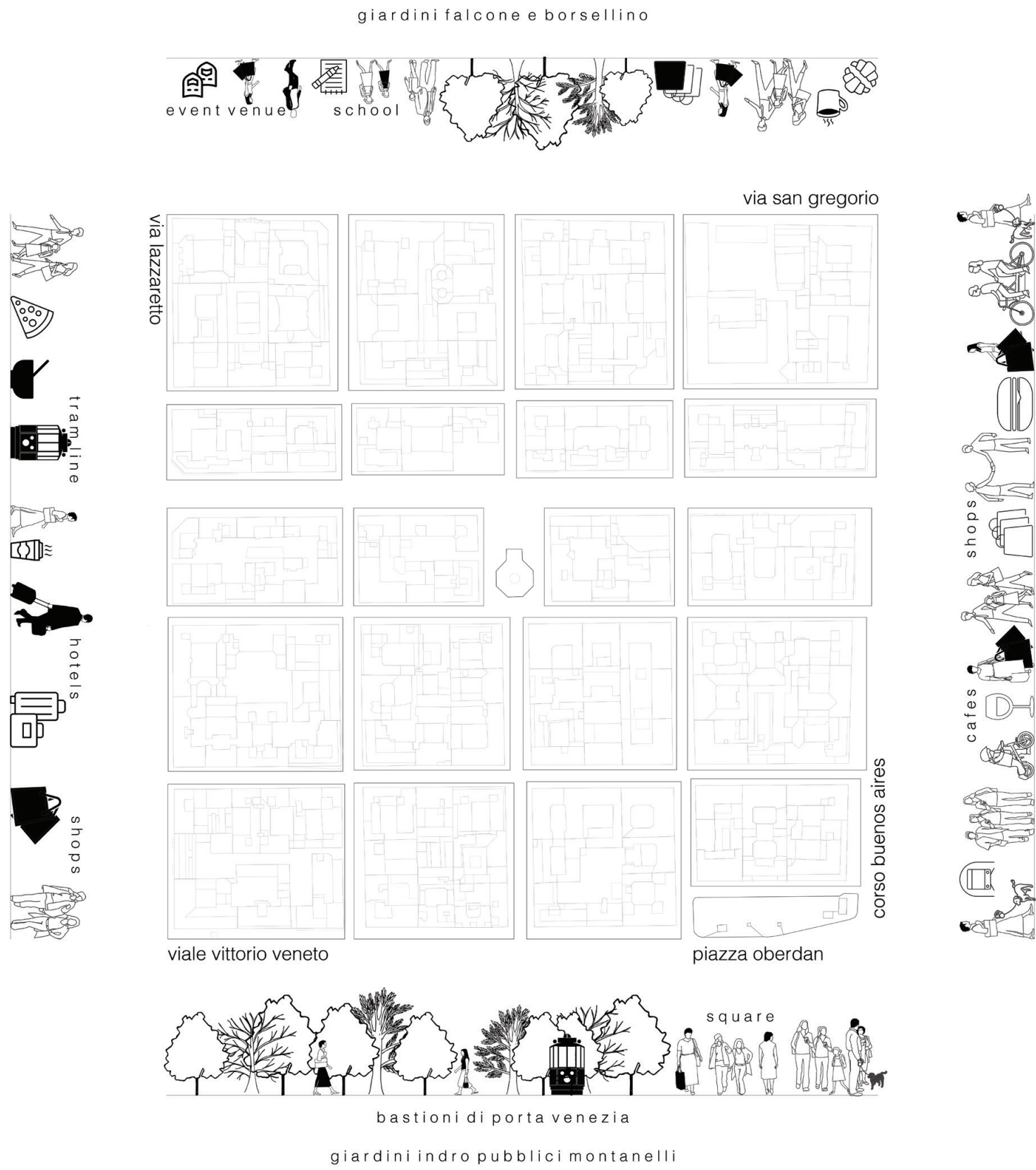


prepared by authors

In order to understand and define the site, a drawing language emerged to form the general design concept, where the traces of the old Lazzaretto structure form the walls of the urban room, important streets were opened to the outside with doors, and other side streets were depicted as the breathing windows of the room. The wall thickness of the urban room was determined as the reference point of the old Lazzaretto structure. In terms of defining Lazzaretto in the name of the urban interior concept and the interventions to be made to the area to be appropriate and to be thought through, the urban room will become more legible like this. Therefore, the user's experience is taken into account when entering and exiting the border gates of this urban room. When the user enters the area through the Viale Tunisia and via Lecco gates, they will be greeted with the traces of the cultural heritage and become aware of the doors that indicate where they enter and what they will encounter in this area. The intervention will have some signs and hints at these points. It will then be important to encounter the structure to be planned on the plot located at the intersection point of via Lecco and Viale Tunisia streets. This encounter should be designed in such a way that the ground level of the building is designed as a public square and the user will be involved in the square unconsciously and it feels there is an interior. Therefore, the proposed building's ground level will be evaluated as a public square that connects the sidewalks, existing pedestrian crossings, and bicycle paths by extending the parcel boundary. This urban room is defined as a small room within the larger urban room that holds the Lazzaretto structure's edges.

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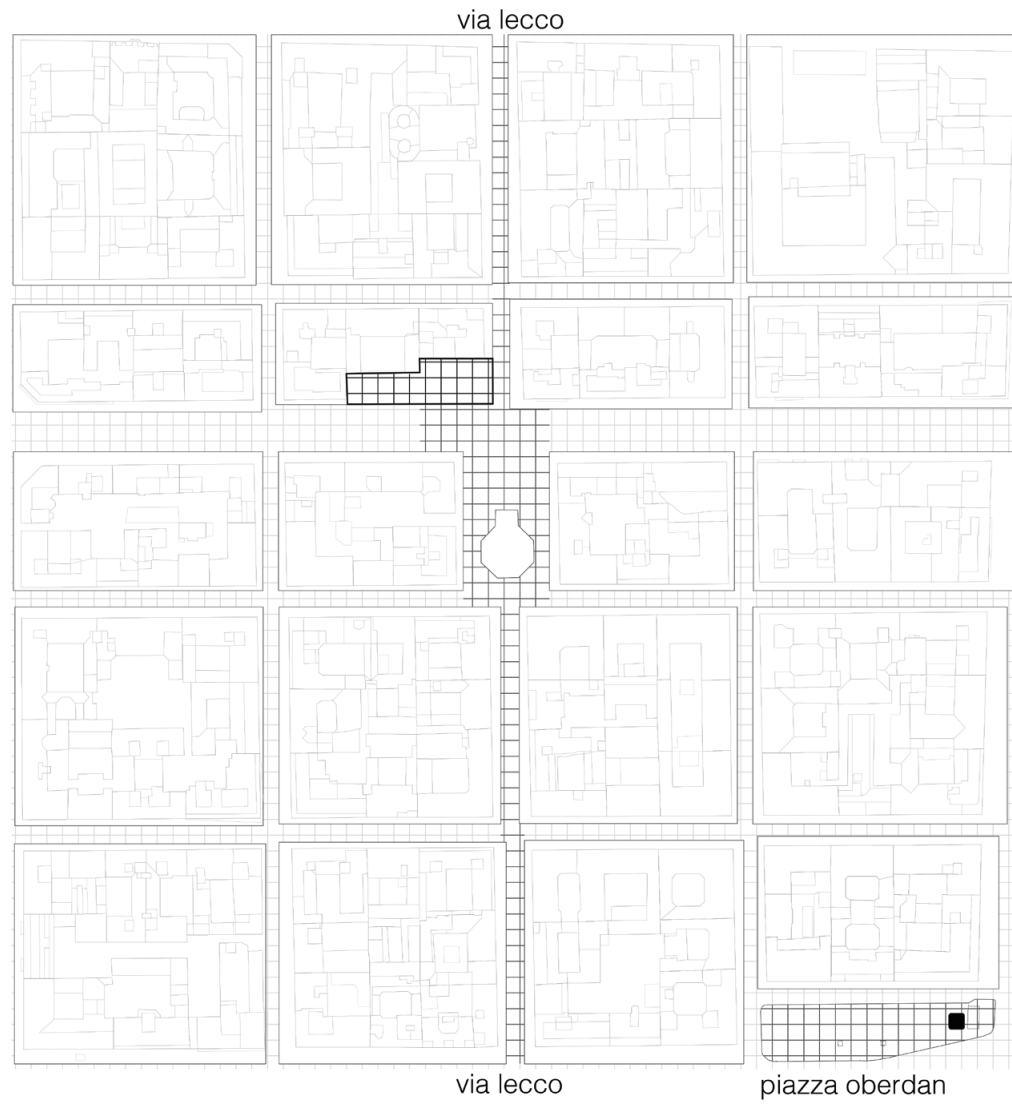
### *Spatial Character Analysis of Streets on Lazzaretto perimeter*

Looking at the illustrated map of the usage analysis of the Lazzaretto environment, the sidewalks are wider than the other streets, as seen in the Corso Buenos Aires street planning. One of the reasons for this is that the demands of the shops on the street can be reached as far as the historical center of Milan when walking on the same street. The positioning of the bicycle path on this street adds a distinct movement and dynamism to the street. Corso Buenos Aires Street has a character with activities consisting of three outdoor typologies which are necessary activities, optional activities, and social activities, which Jan Gehl also mentioned in his book. The fact that people focus more on shopping, cycling, some of them only walk with their dogs, and cafes and restaurants are mostly located in this region also explain these typologies.

The piazza Oberdan is located at the end of the street and an important point where residences and commercial buildings intersect. The square has a density of people that provides access to many points due to its location. Although Viale Vittorio Veneto is actually a residential area, it is one of the streets with the least human density. The reason for this is that Bastioni di porta is almost deserted compared to other streets and avenues since it is located right in front of the Venezia. It forms a stretch of the old Lazzaretto district and simultaneously has a tram network continuing from here to Via Lazzaretto. Via Lazzaretto, apart from being a residency zone, has restaurants on the ground floors and also hosts many hotels as a commercial activity. These two typologies determine the main character of the street. Via San Gregorio has included more cultural and educational structures as a result of the analysis. It is home to a cultural place that can be used for exhibitions, shows, and events.

Furthermore, the street hosts a city park that calls Giardini Folcone e Borsellino. While Corso Buenos Aires, which attracts the attention of people, increase the livability of the street and thus provides livability to the street, is home to commercial spaces, Viale Vittorio Veneto, via Lazzaretto and San Gregorio have more housing density.





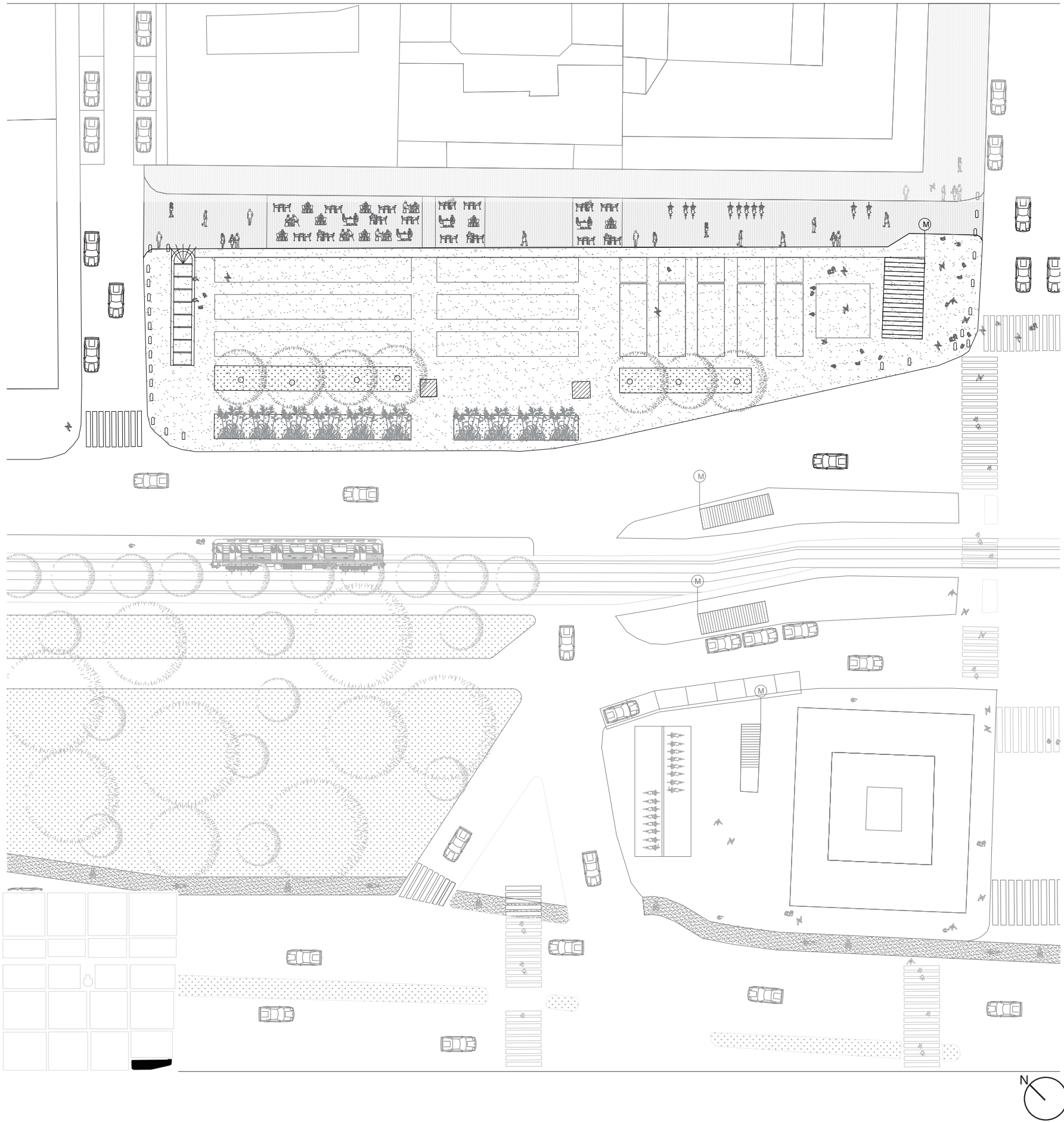
### *Intervention points for an urban interior proposal*

The project's intervention is to create urban interior touches within the framework of three different scales in the Lazzaretto region. The first intervention is the Oberdan square, which can be considered the only open corner of the solid Lazzaretto structure located at the corner of Corso Buenos Aires street. In the Oberdan square, the existing rectangular and square pavements on the floor were designed according to our general idea, reading and referencing them as urban rooms. Each of them symbolizes a wall of the room, plants, and lightings that complement it. The entrance pavilion, which defines the square, also establishes a relationship with the Albergo Diurno Venezia.

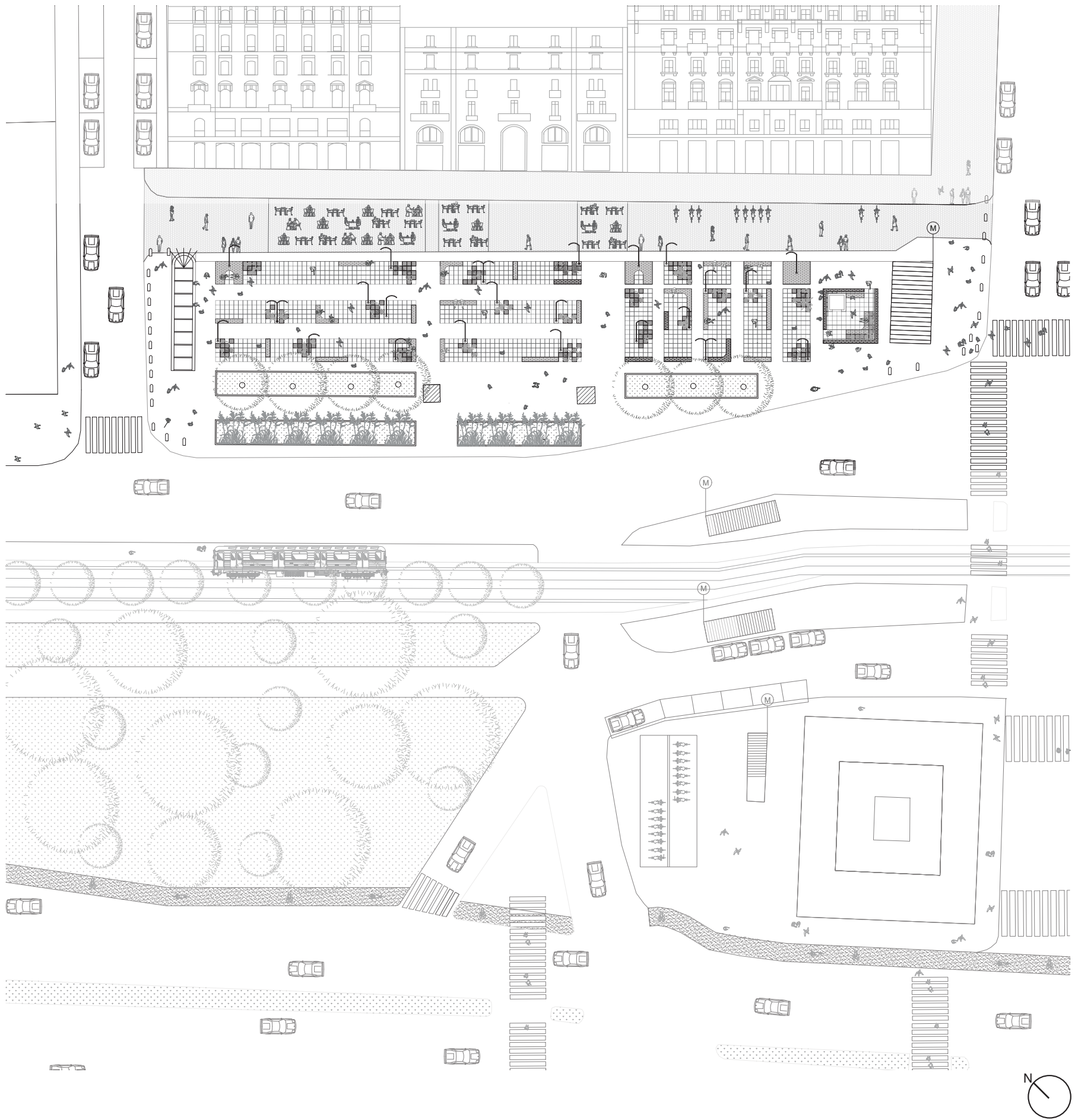
The second intervention of the area is to propose Lecco street's pedestrianization, which is occupied by car parking, with almost no urban furniture, starting from the Bastioni di porta Venezia, perpendicular to the San Carlo church in the middle and extending to the Falcone e Borsellino park. New urban furniture and landscaping will revive the street. It is intended to refer to the doors at the entrance and exit of Via Lecco, which existed in the Lazzaretto structure in the past.

For the third intervention, the proposed building will include an archive part and a piazza part. The archive part will play an important role in transferring the past heritage and memories of Lazzaretto and Milan to present and future generations. Considering that the chosen site is such a concrete one, we assume that the challenge point is the urban interior project. That's why the building's ground floor is intertwined with the street with the suggestion of a square and spread to the street. Thus, people will suddenly find themselves in the square from the sidewalk. And the last floor of the building is an urban terrace with an open cinema, open bar, playground, and sitting areas.

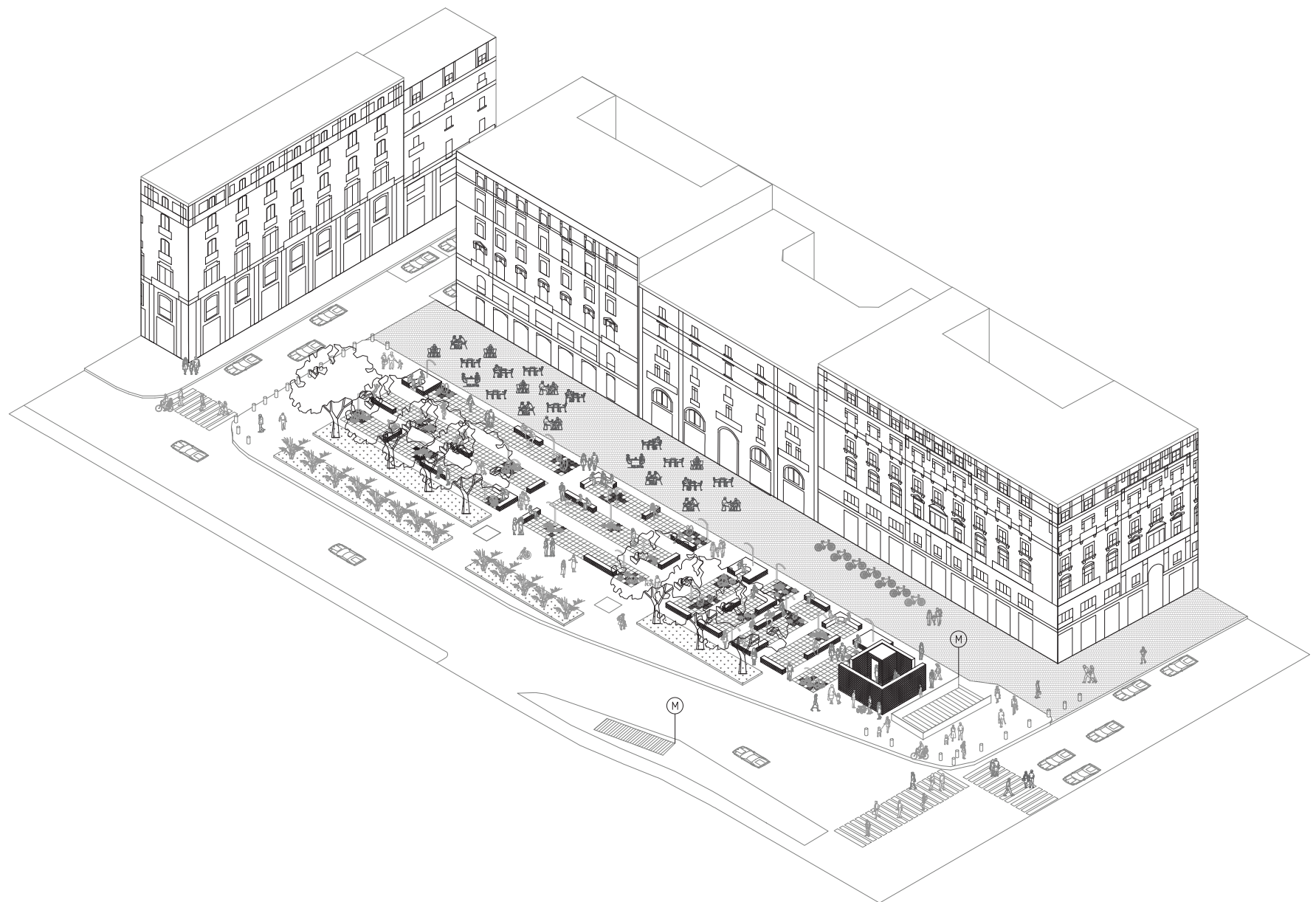




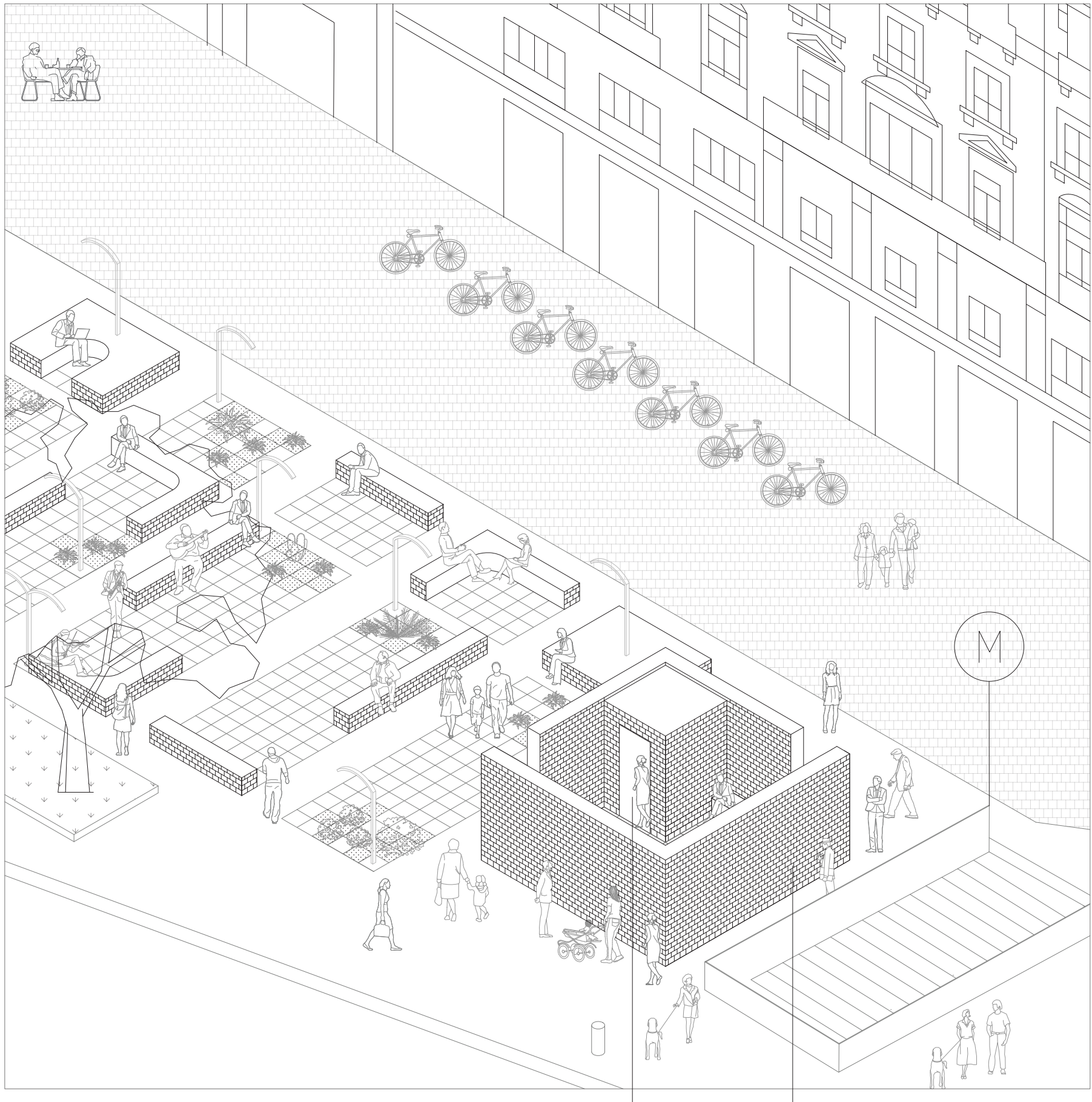
The proposed plan of piazza oberdan







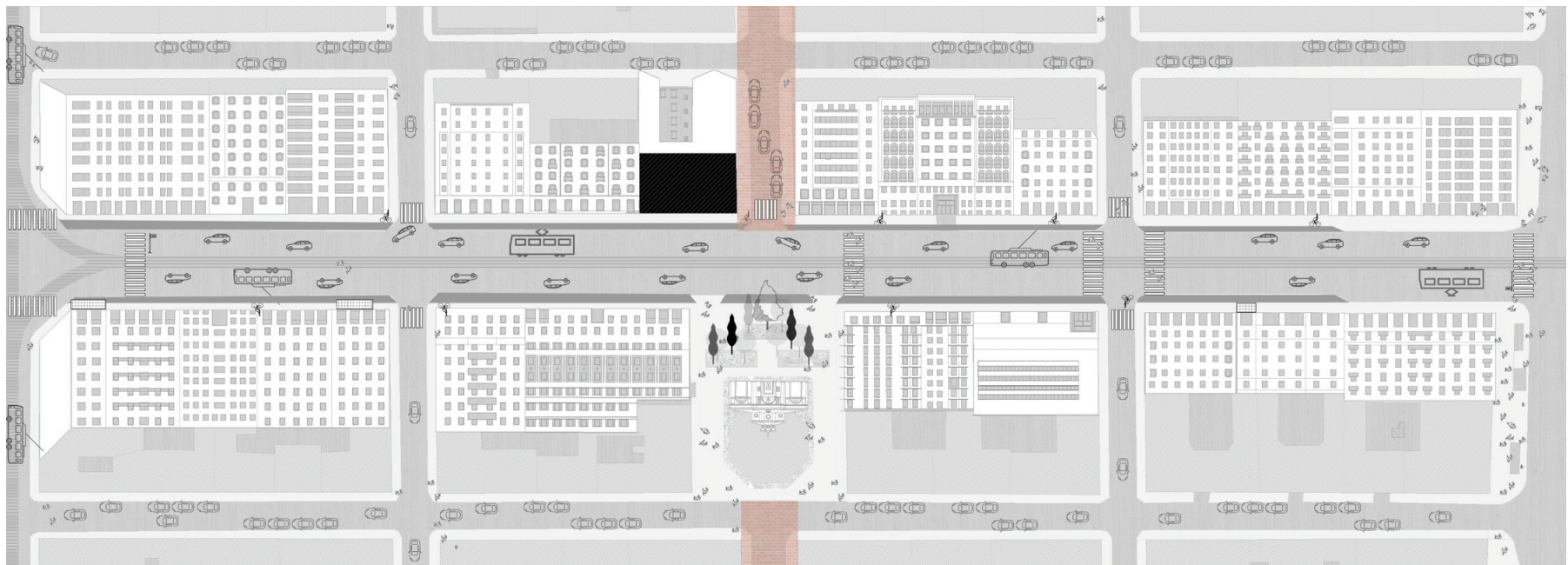
*The partial axonometric view from piazza oberdan*



*elevator for albergo  
diurno venezia*

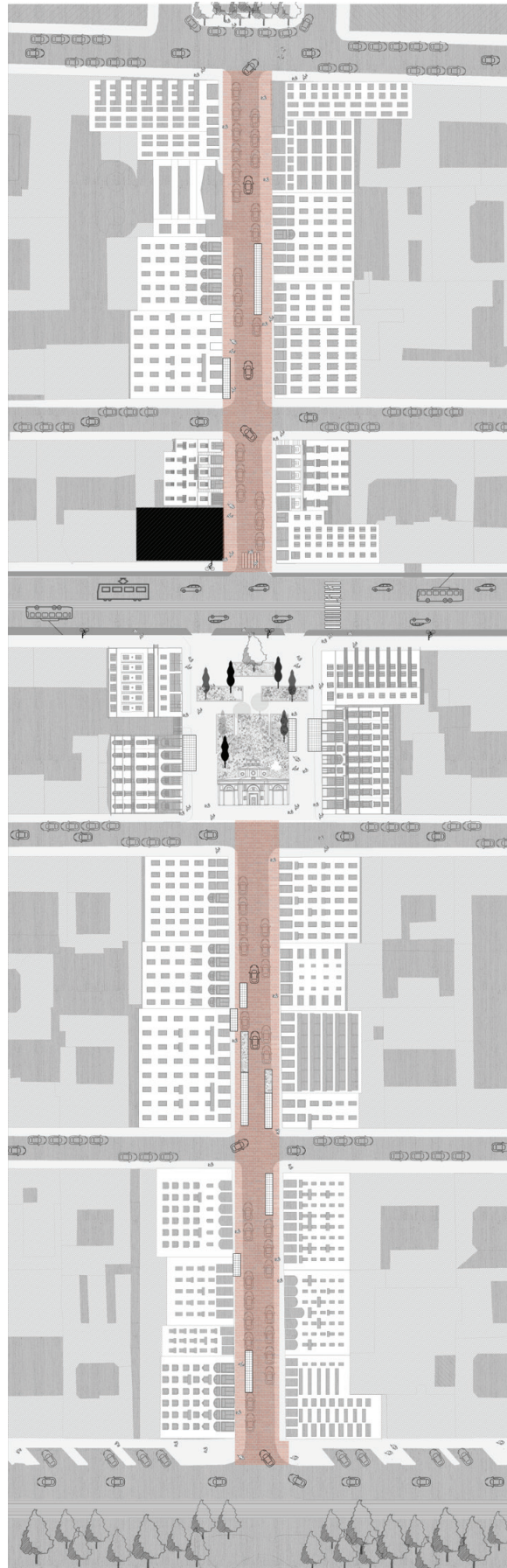
*the entrance pavilion*



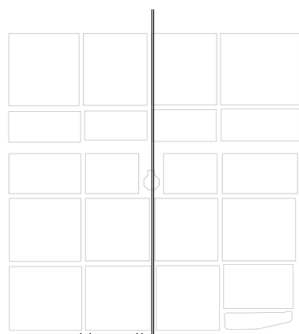


pedestrianization of via lecco

*The street structure of via Lecco*

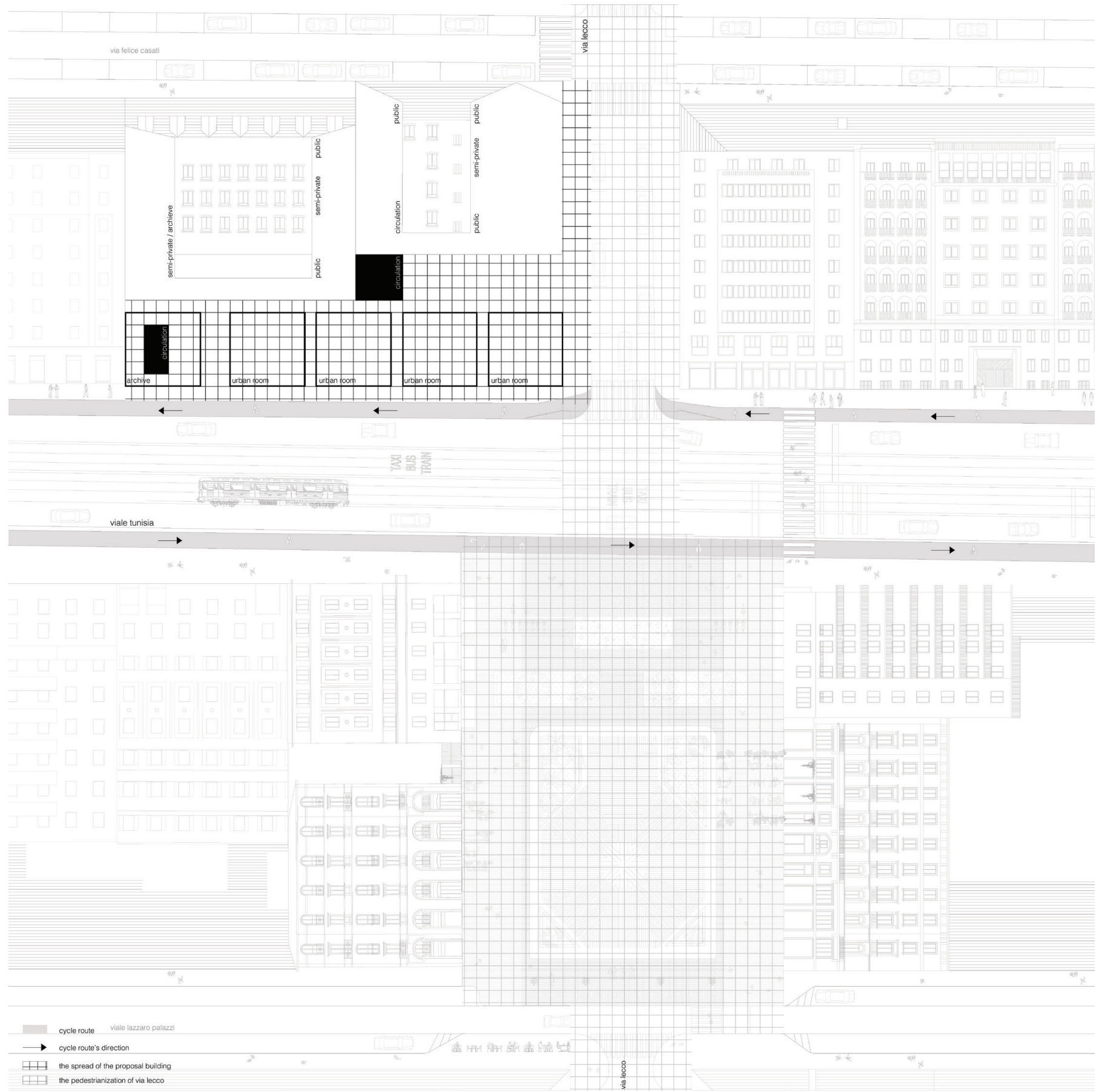


pedestrianization of via lecco



prepared by authors





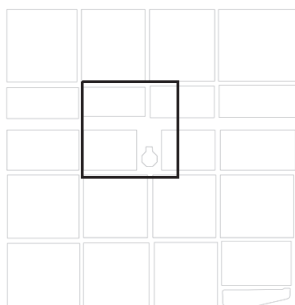
### *The proposed plan diagram*

When examined from a closer scale around the project area, the dynamics and movement of the Viale Tunisia and Via Lecco surrounding the area can be observed better.

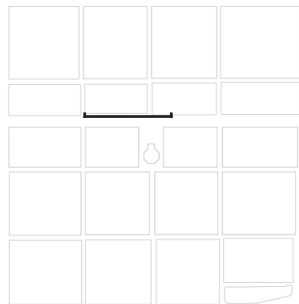
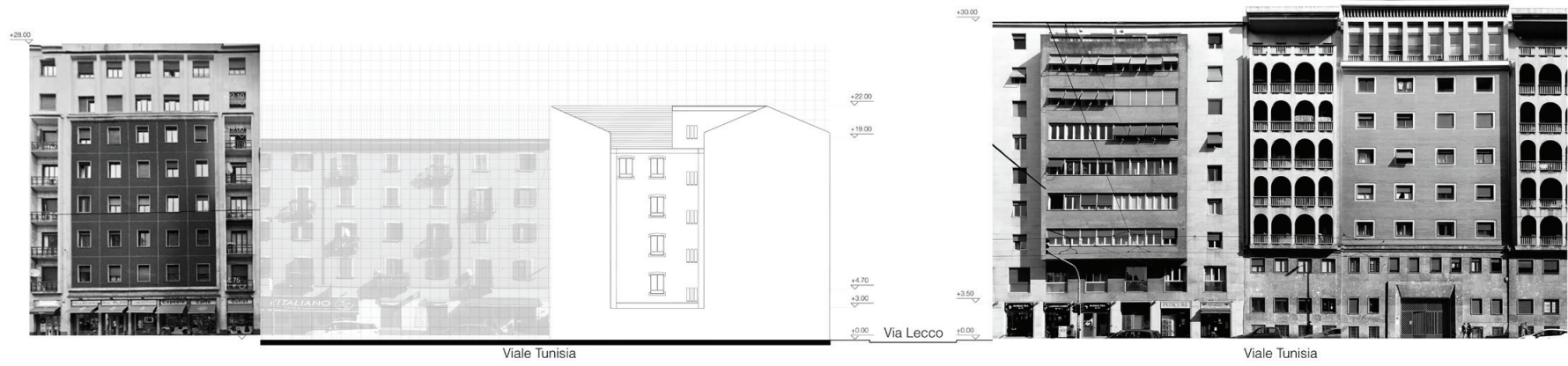
As seen in Viale Tunisia street planning, the street has a wider and secondary road in the road hierarchy. The tram line runs on this road and has a more dynamic structure originating directly from the intersection with Corso Buenos Aires. The cycling route in Corso Buenos Aires continues through the Viale Tunisia, carrying the vitality in Corso Buenos Aires to the Viale Tunisia.

Via Lecco has a tertiary street hierarchy, starting from Bastioni di porta Venezia, interrupting its continuity with the San Carlo church and then perpendicular to Giardini Falcone e Borsellino. Thus, the most significant feature of the street is that it connects the two parks. The low density of people on Via Lecco is due to the lack of activities and the fact that it is a more residential area. For this reason, car parks on the street are densely seen on the left and right.

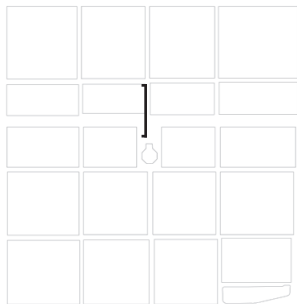
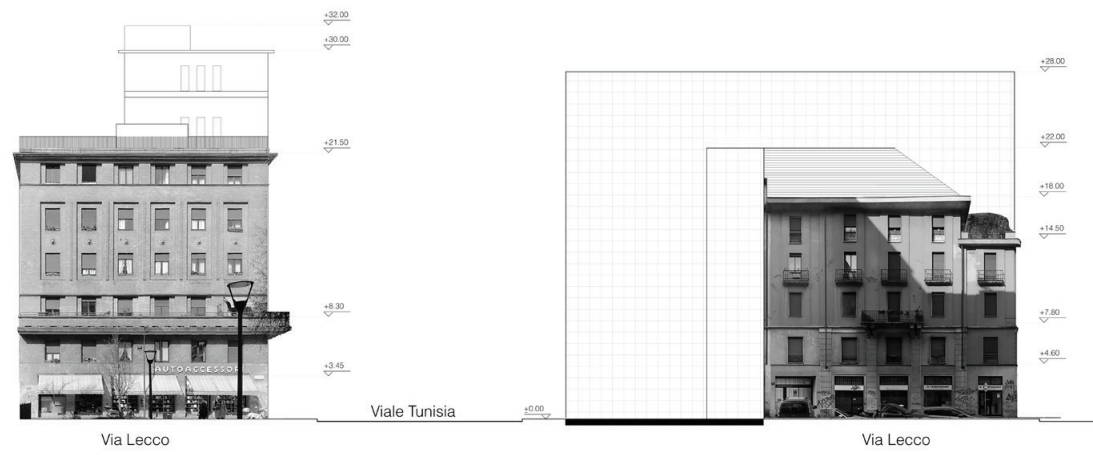
As shown in the map, the proposed plan is designed based on urban rooms. Each floor's function is readable as rooms. On the ground floor, an urban square is totally opened with double-height, and in the part of the ground floor, the archive part is starting. These two building is working separately. Unlike the urban part, the archive building has totally massive facade. The spreading of the ground floor towards the street and therefore being more accessible by pedestrians, the urban furniture in the building to behave with the same identity by overflowing the street play a significant role in carrying the urban interior concept to the building. To carry the same effect to the other floors of the building and maintain the same vitality, the urban terrace was designed on the top floor. Some functions will make everyone feel in an urban square in the urban terrace, such as open cinema, terrace bar, seating places.



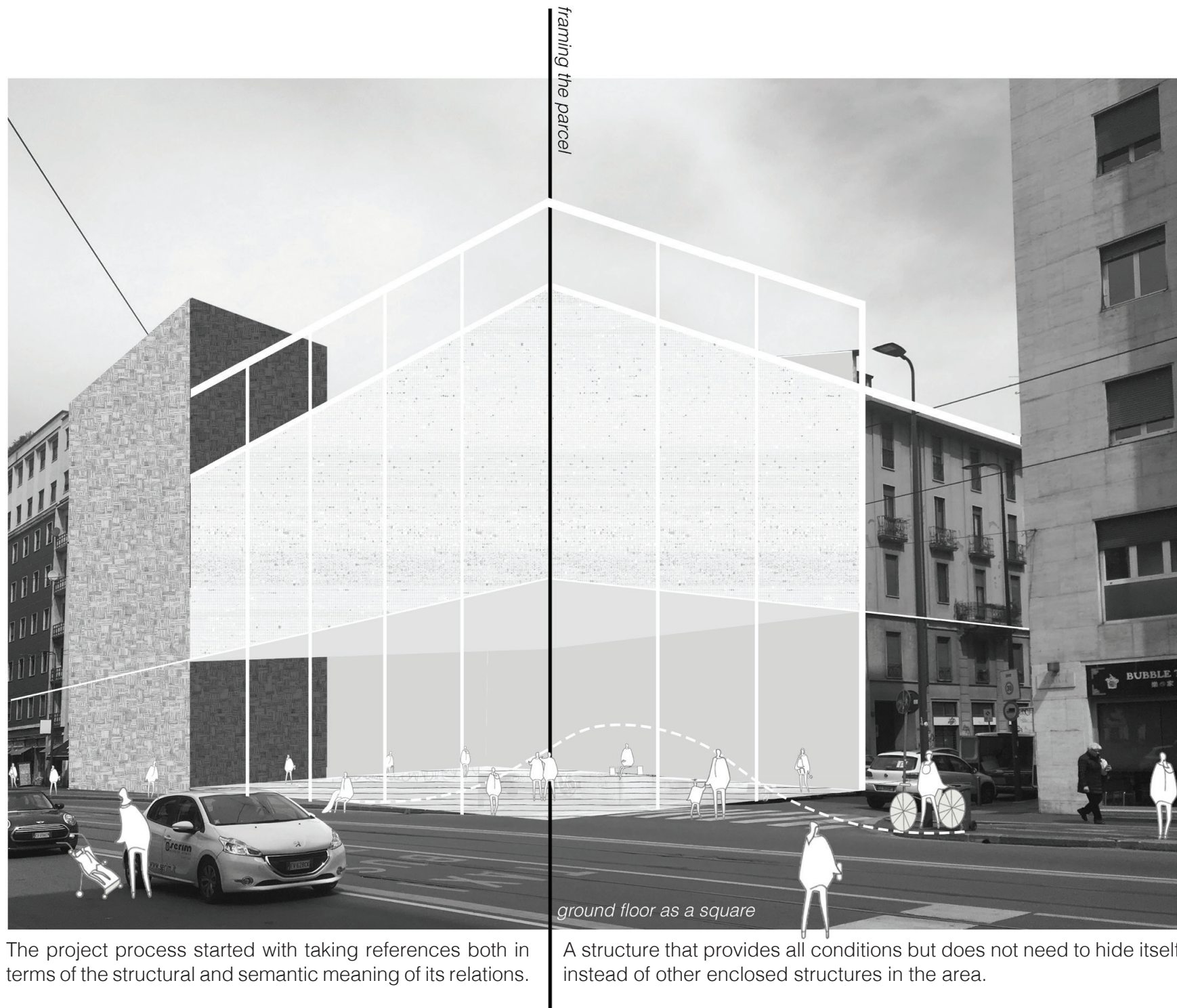




*The project site's facade towards via Lecco*

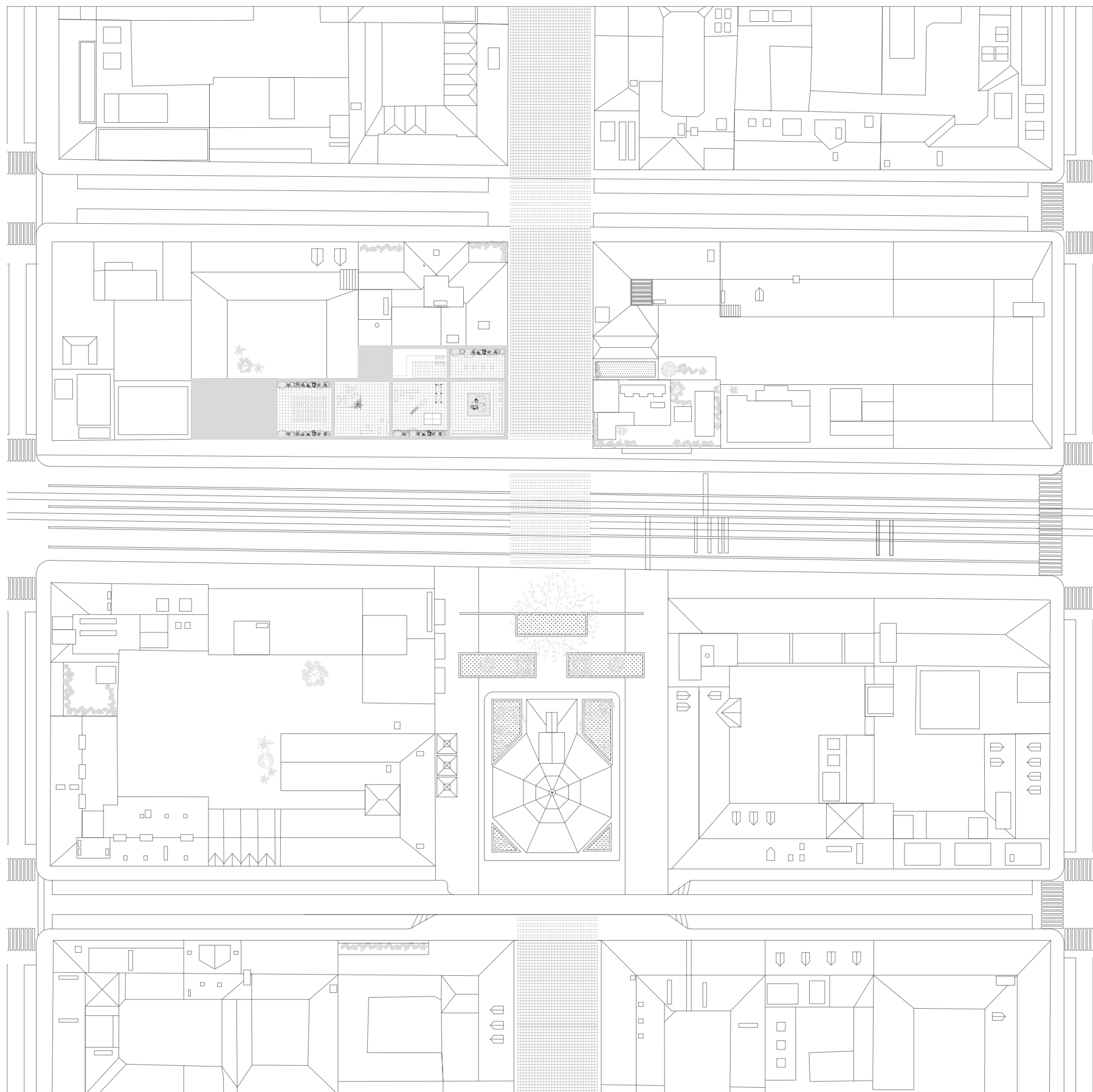




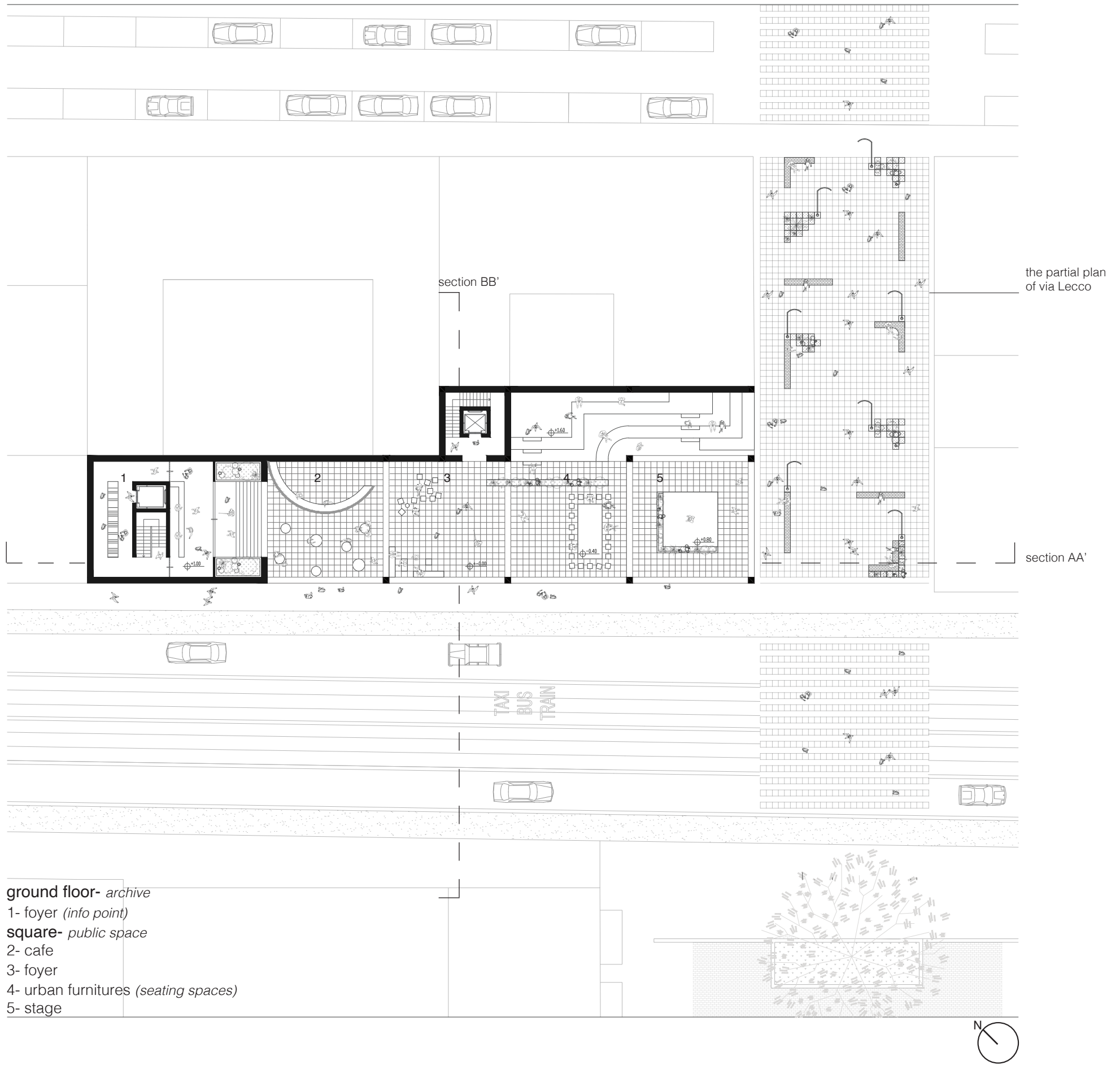


The project process started with taking references both in terms of the structural and semantic meaning of its relations.

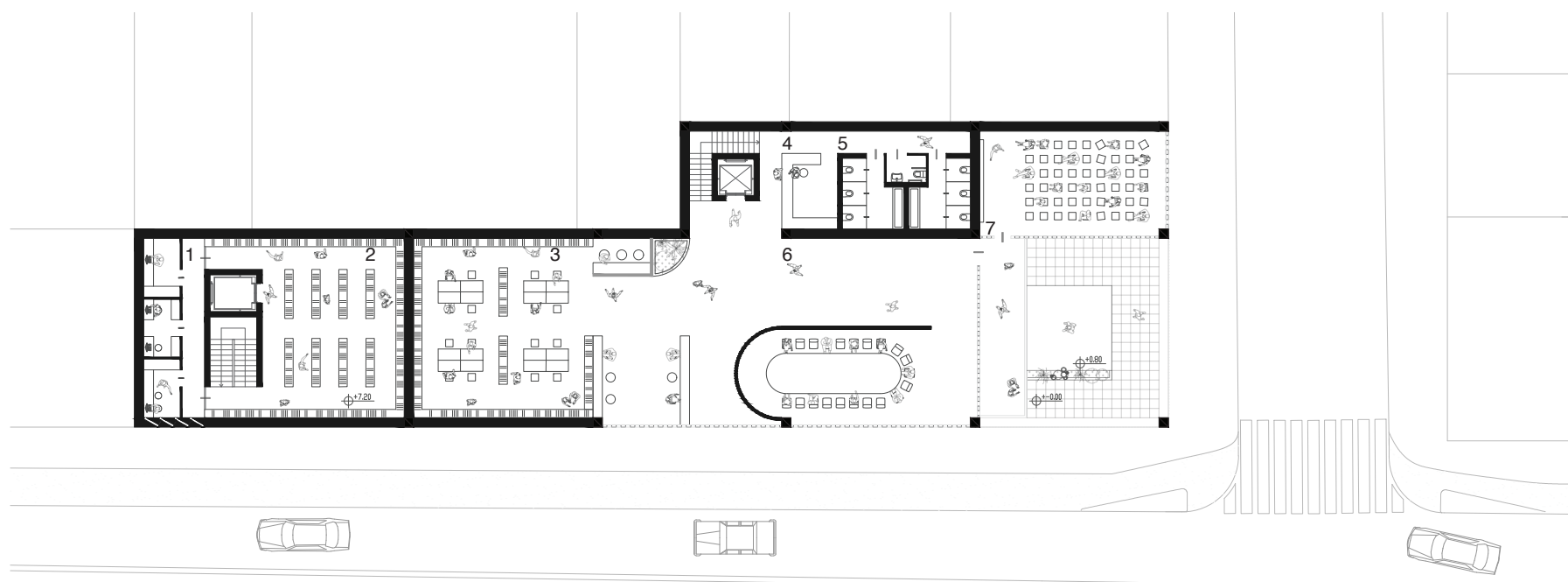
A structure that provides all conditions but does not need to hide itself instead of other enclosed structures in the area.







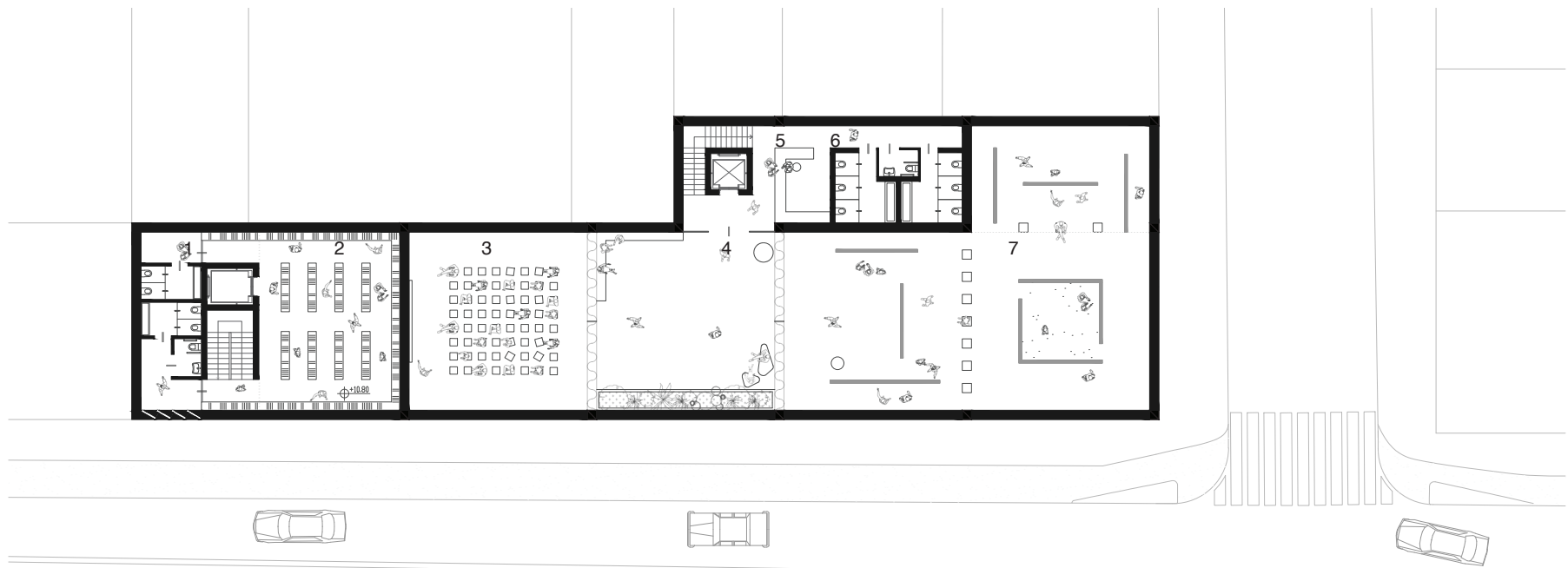
- ground floor- archive
- 1- foyer (info point)
- square- public space
- 2- cafe
- 3- foyer
- 4- urban furnitures (seating spaces)
- 5- stage



- first floor-** *archive*
- 1- offices
  - 2- archive
- first floor-** *semi private space*
- 3- library
  - 4- info point
  - 5- wet areas
  - 6- working spaces
  - 7- seminar room

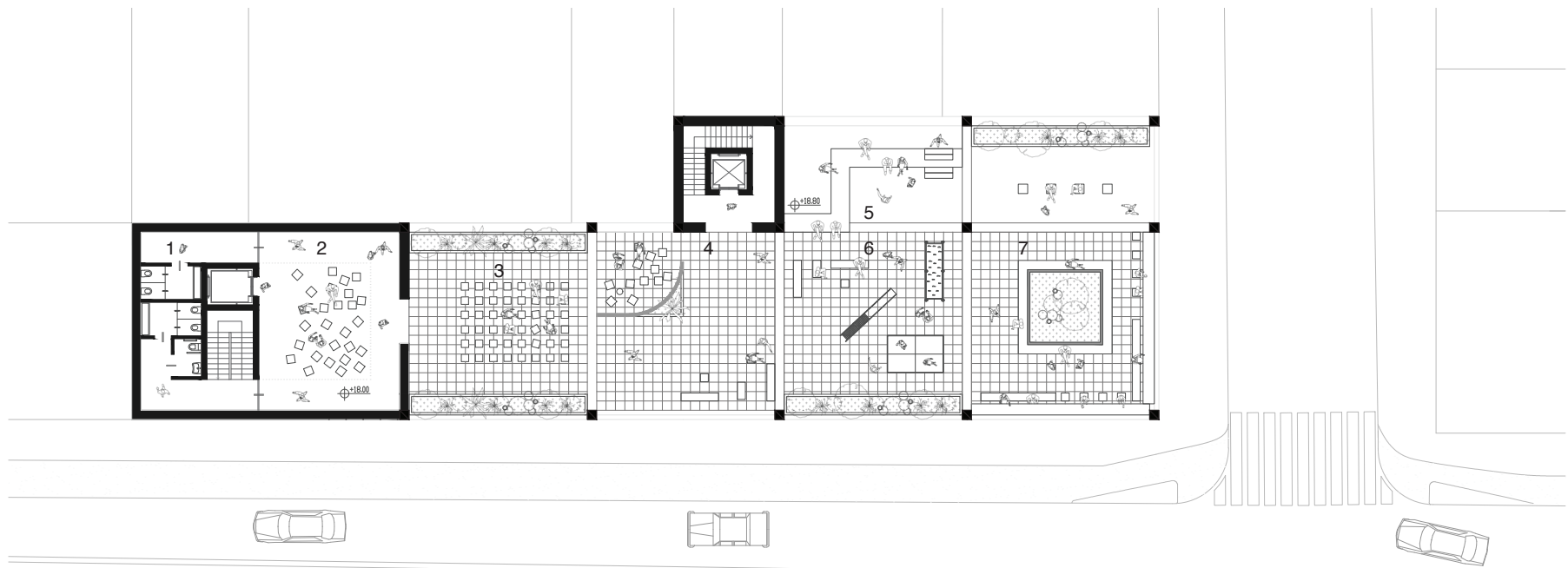






- second floor- archive**
- 1- wet areas
- 2- archive
- second floor- semi private space**
- 3- seminar room
- 4- foyer
- 5- info point
- 6- wet areas
- 7- exhibition space





**third floor- archive**

1- wet areas

2- urban festivities room

**urban terrace- public space**

3- open cinema

4- foyer

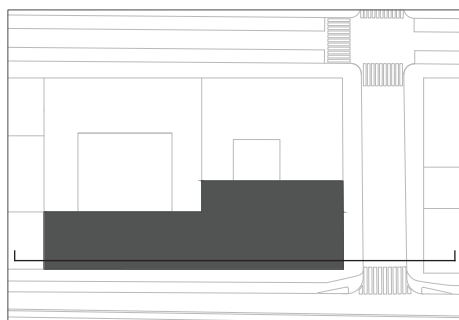
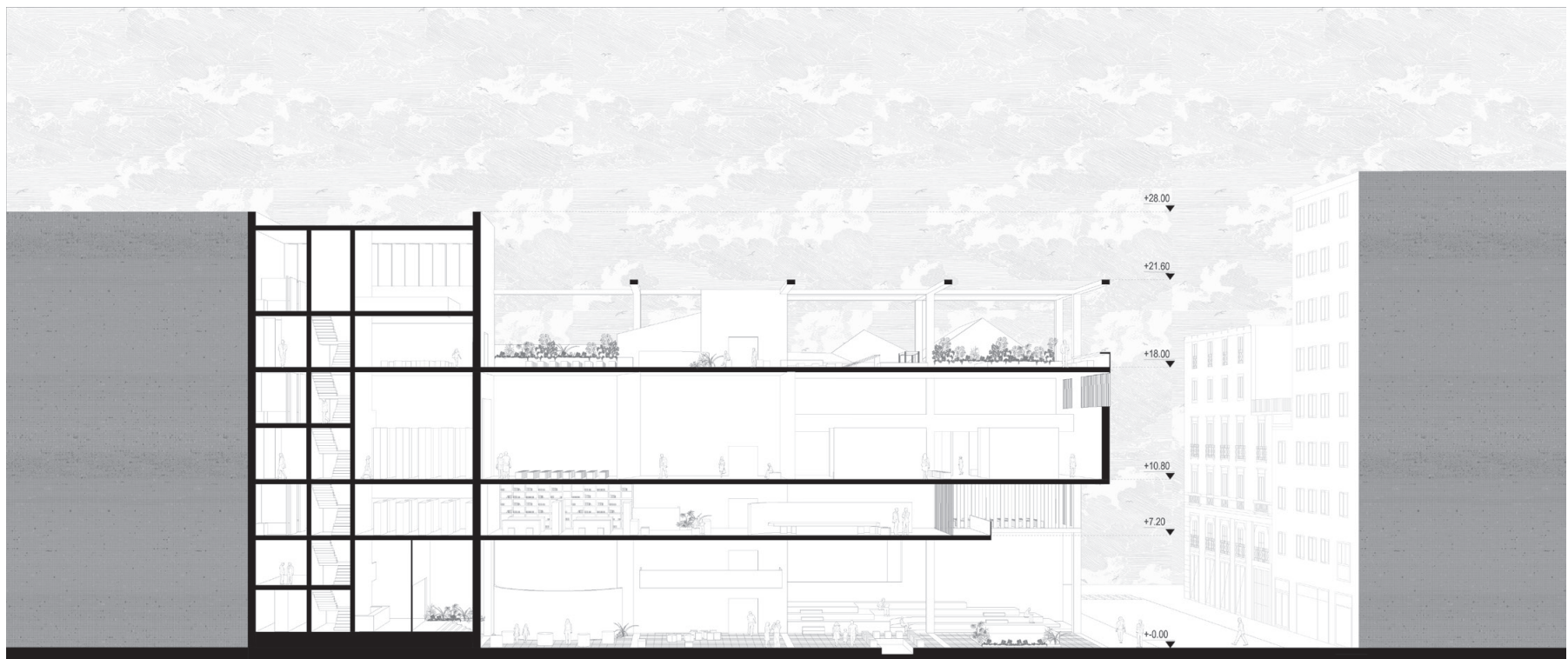
5- urban furnitures (stairs-seating areas)

6- playground

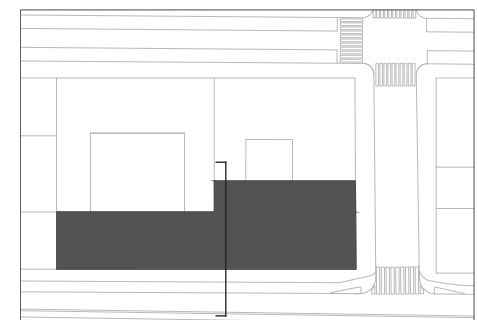
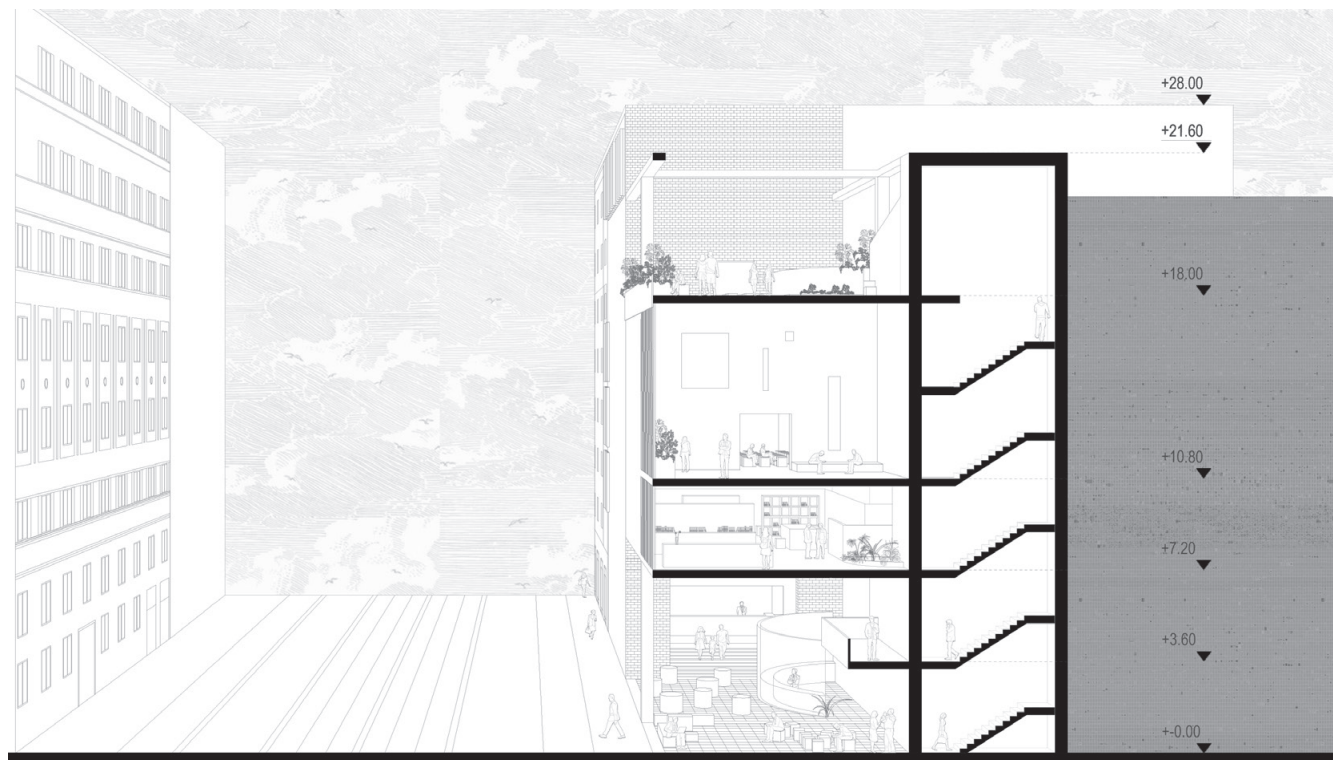
7- open bar



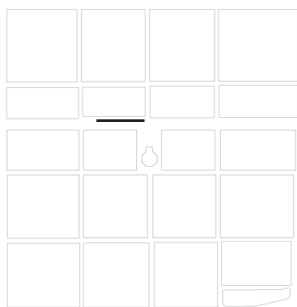
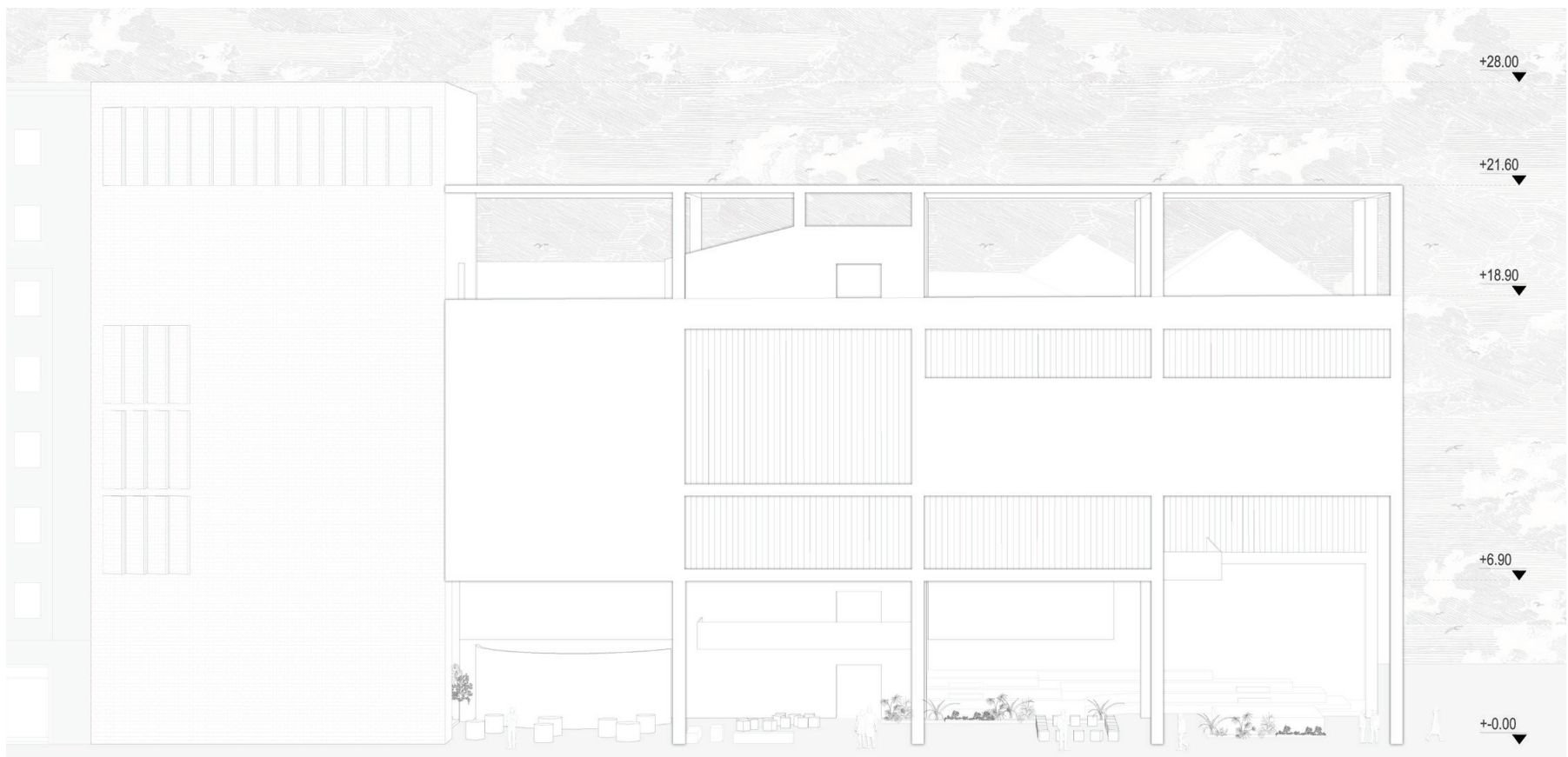




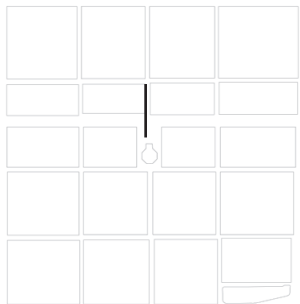
*The perspective latitudinal section BB'*



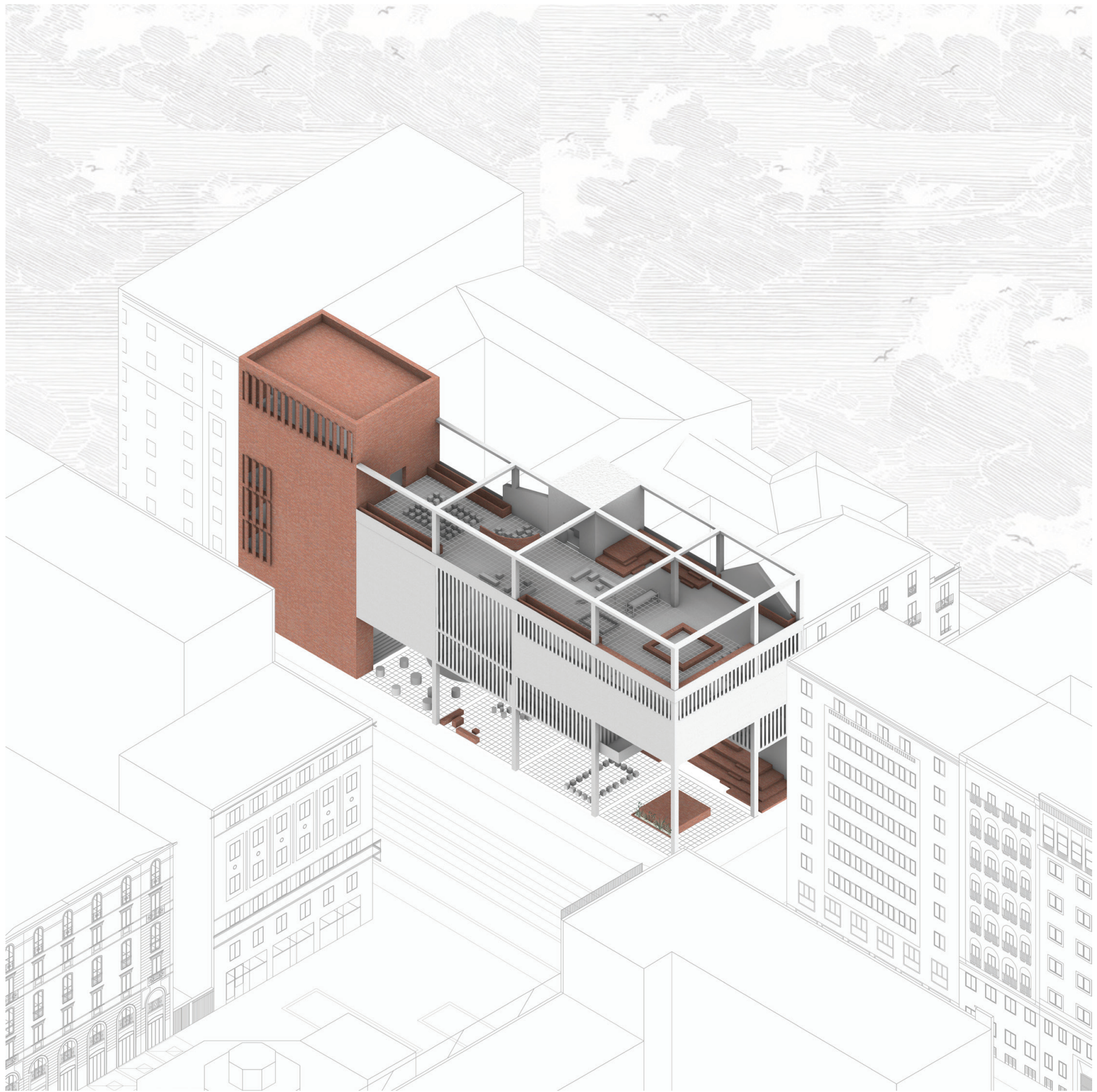




*The perspective elevation from via Lecco*

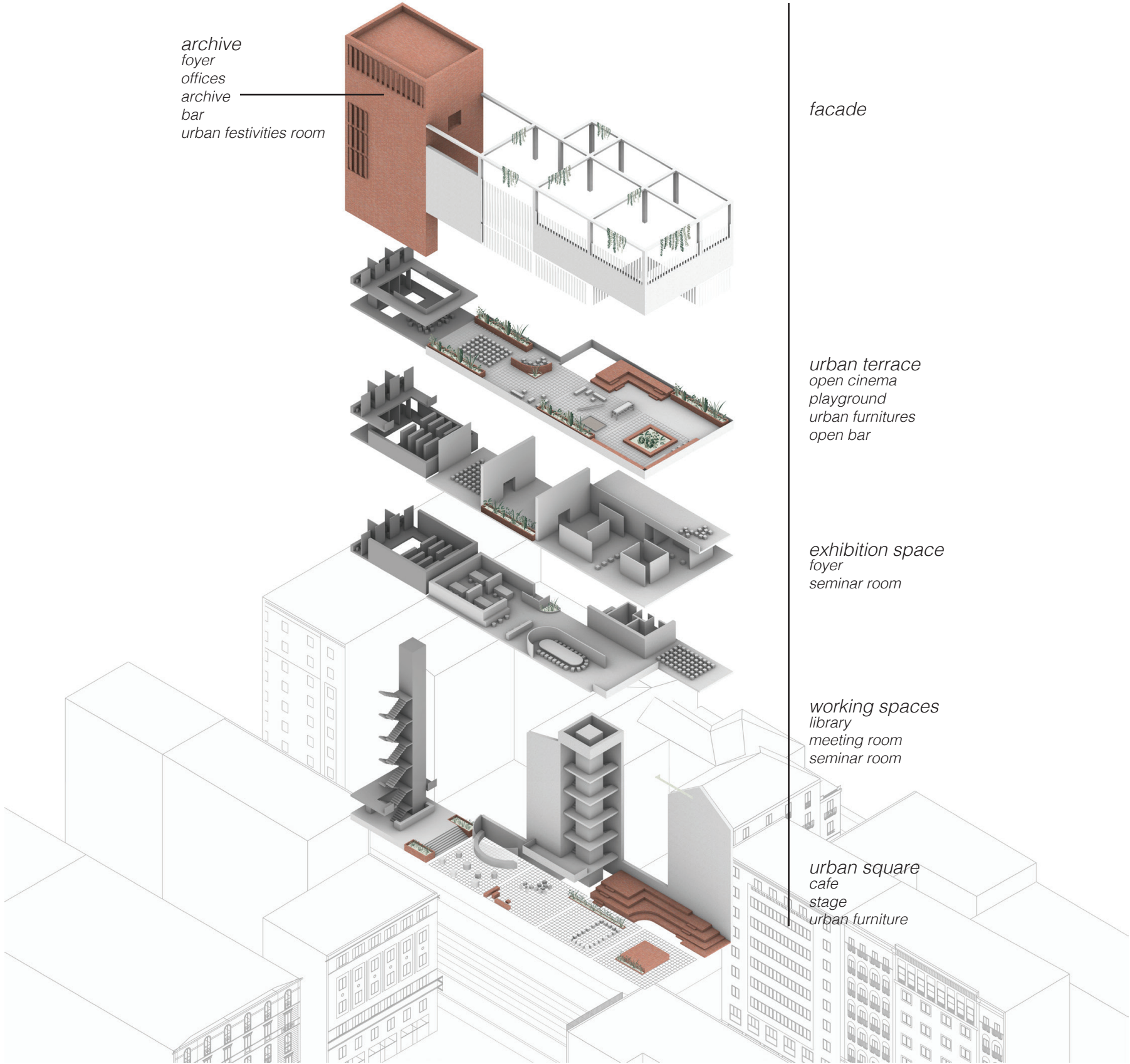








*The exploded axonometric view*



*archive  
foyer  
offices  
archive  
bar  
urban festivities room*

*facade*

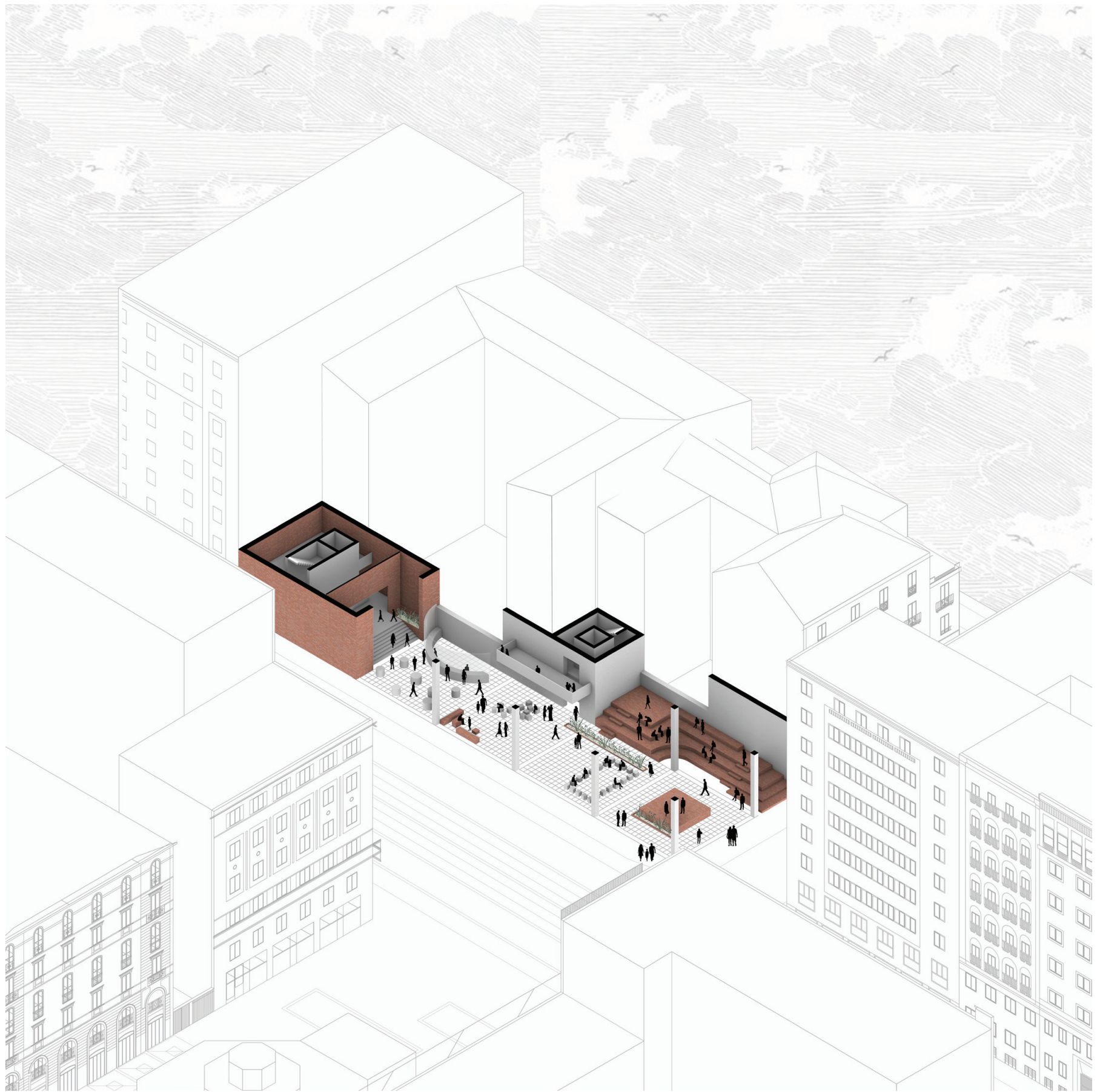
*urban terrace  
open cinema  
playground  
urban furnitures  
open bar*

*exhibition space  
foyer  
seminar room*

*working spaces  
library  
meeting room  
seminar room*

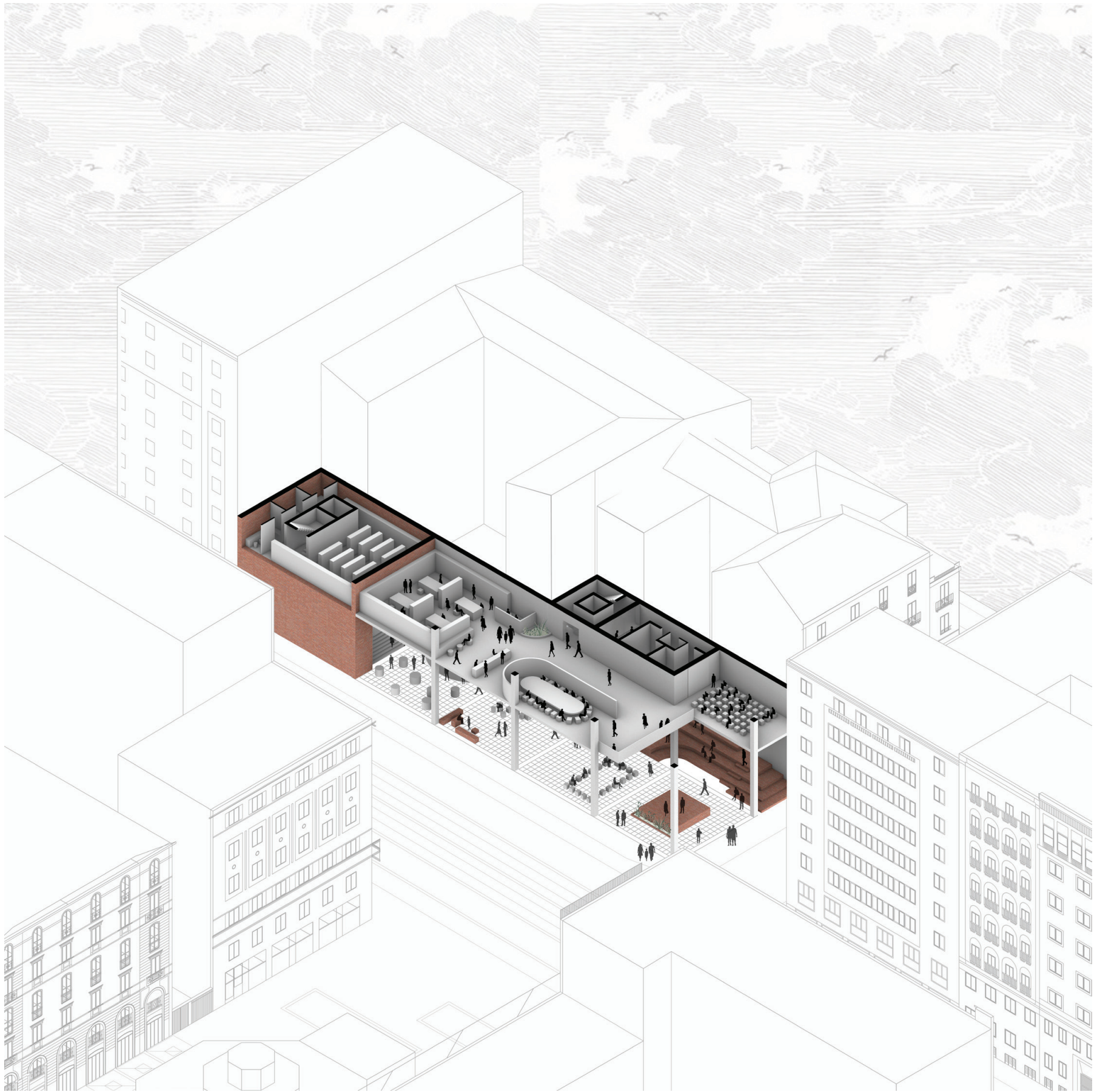
*urban square  
cafe  
stage  
urban furniture*



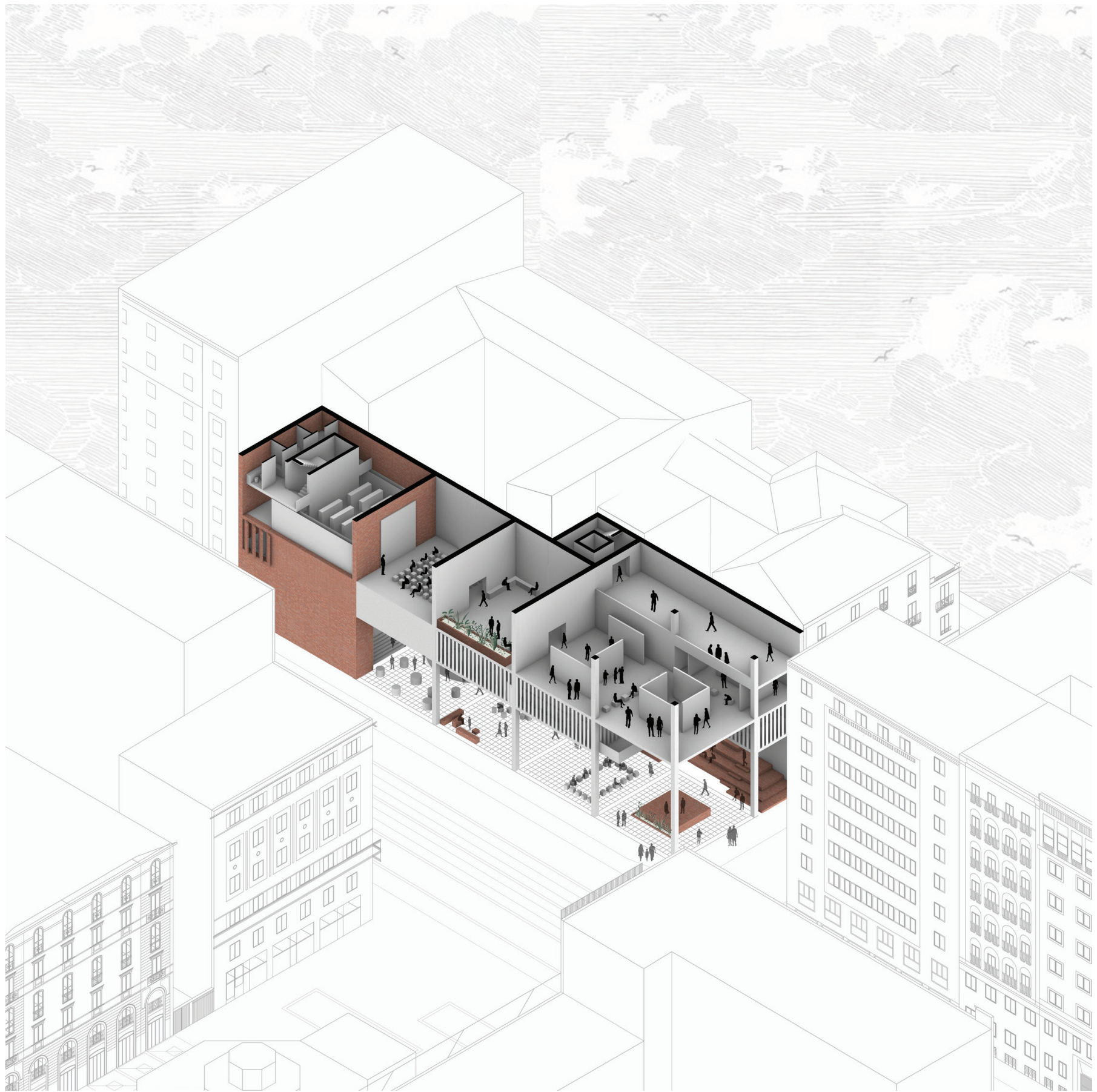




*The axonometric view of first floor*

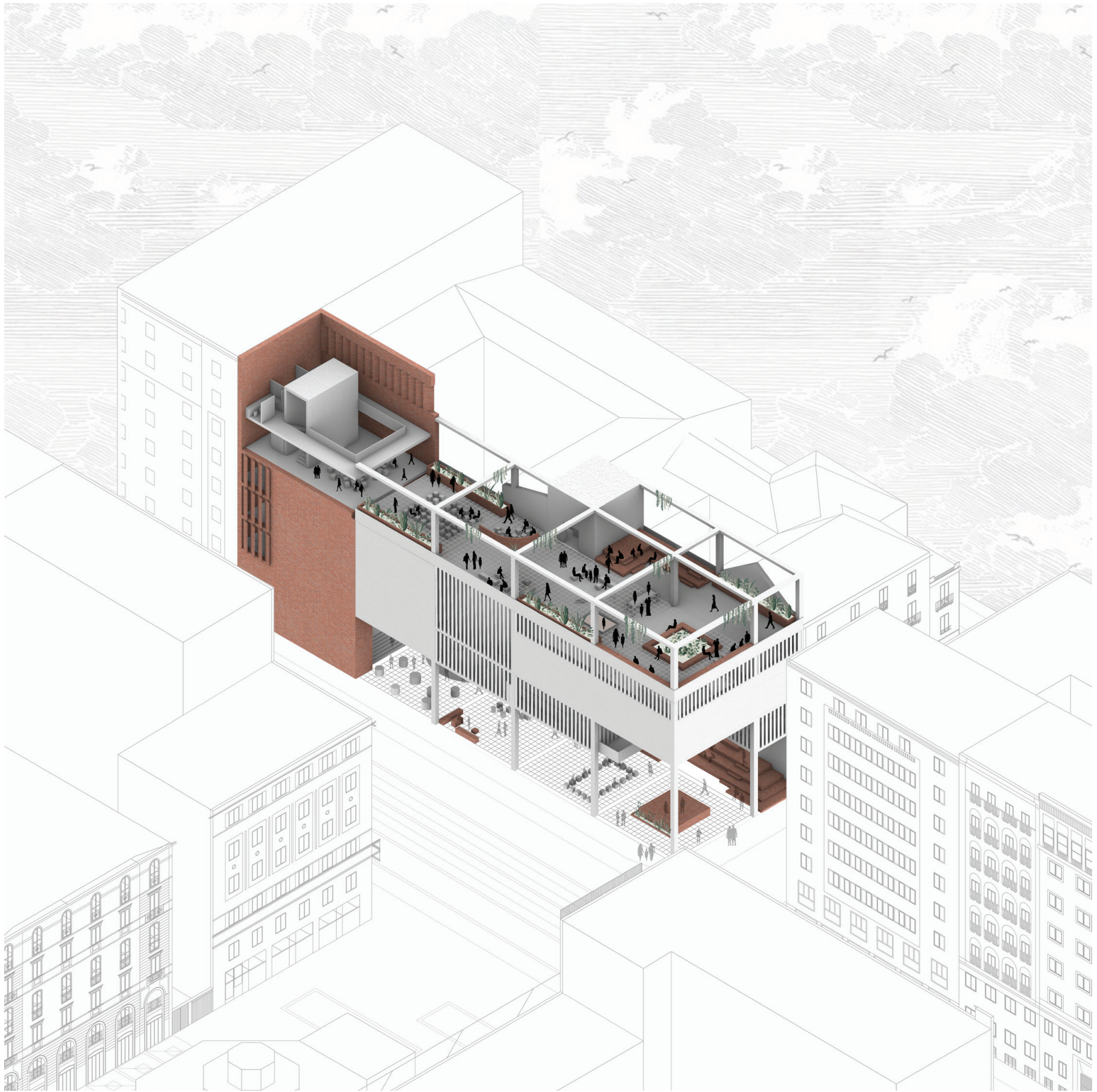








*The axonometric view of third floor*







*The perspective view through via Lecco*















*The perspective view from working space*







*The perspective view from exhibition hall*









*The perspective view from urban terrace*









*The perspective view from terrace bar*





Epilogue



Edward Hopper, *Morning Sun, USA* 1952. Oil on canvas

*“In Morning Sun (1952) by artist Edward Hopper, we see a woman sitting on a bed, which is neatly with white linen sheets. We feel the radiant warmth of the sun on her body as if it were our body and perhaps a slight coolness on the parts that remain in shadow. We feel the fresh air coming through the open window and we get a glimpse of the city as it awakens. Maybe we can hear some traffic or a churchbell tolling, it might be Sunday. The room, which would look decidedly small in plan view, is not at all claustrophobic because it expands into the entire city; all of our senses are stimulated.”*  
(Emile Zola, *Thérèse Raquin*, [1867](Oxford: Oxford University Press, 1992), p.35)



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