

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)



The term "isolation" that we frequently encounter in the pandemic process and its sub-meanings trace the path of the thesis's main approach to the concept of the urban interior. The re-discussion of the boundary between "inside and outside" will constitute the new scenario of Lazzaretto's proposal, where the word quarantine can be considered the starting point. The main purpose of the thesis, which is based on very individual sensations such as the desire to be outside or the internal space to be adapted to the outside, is to propose a solution to this situation in Lazzaretto, which is an urban spot built centuries ago for providing isolation due to the plague epidemic.

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?"

Urban development background of Milan

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.

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.

General urban analysis of Milan

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

As shown, 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 relationship 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, 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 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.

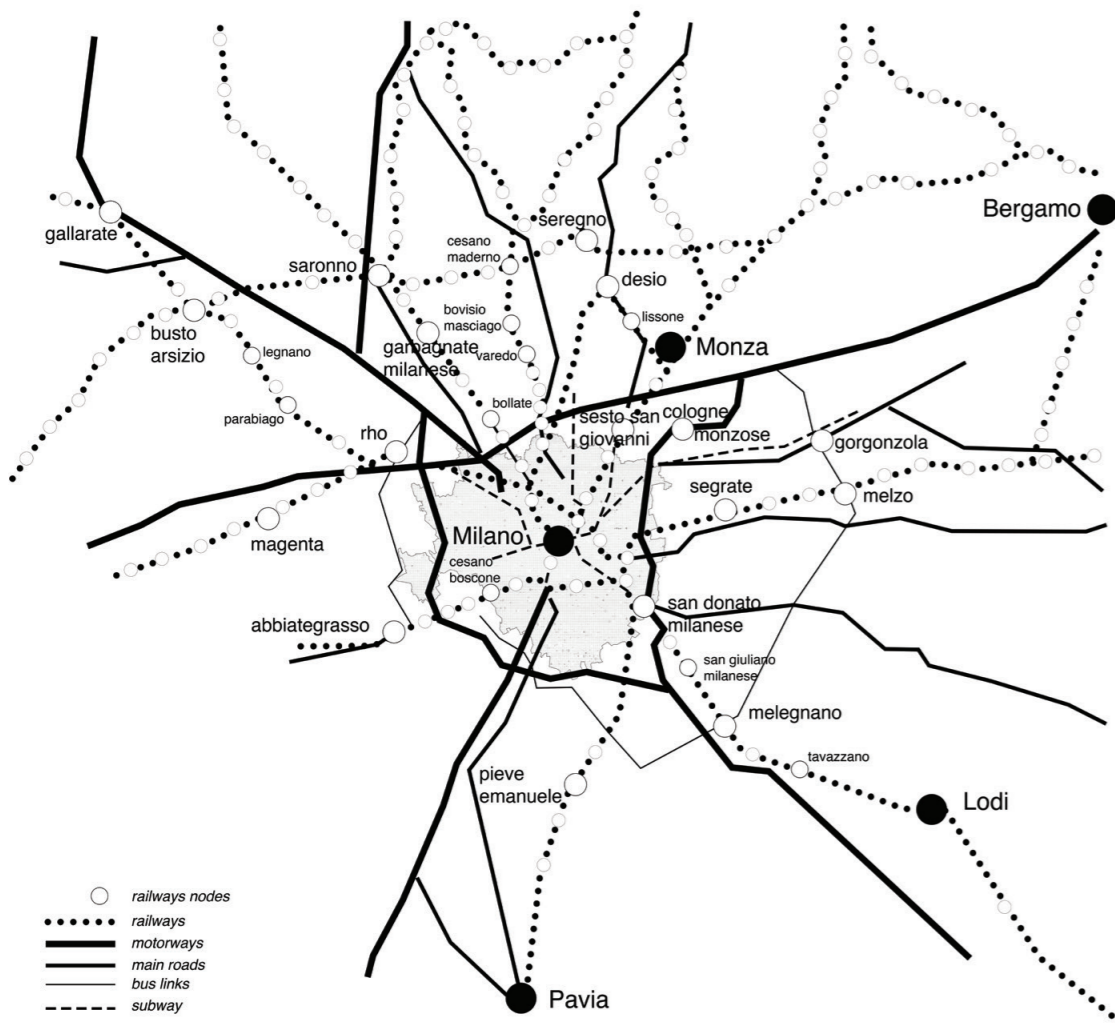
As a result of the solid-void map analysis, when viewed to the building blocks, buildings, and squares shaped by the roads, they can be interpreted as rooms of the city. As a system of cause and result, the traditional courtyard structures created by the buildings occur the definition of a room within 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 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 understand their relationship when comparing them with each other fully. However, it can be inferred that the huge changes started outside the first ring of the city to avoid ruining the historical texture of the city.

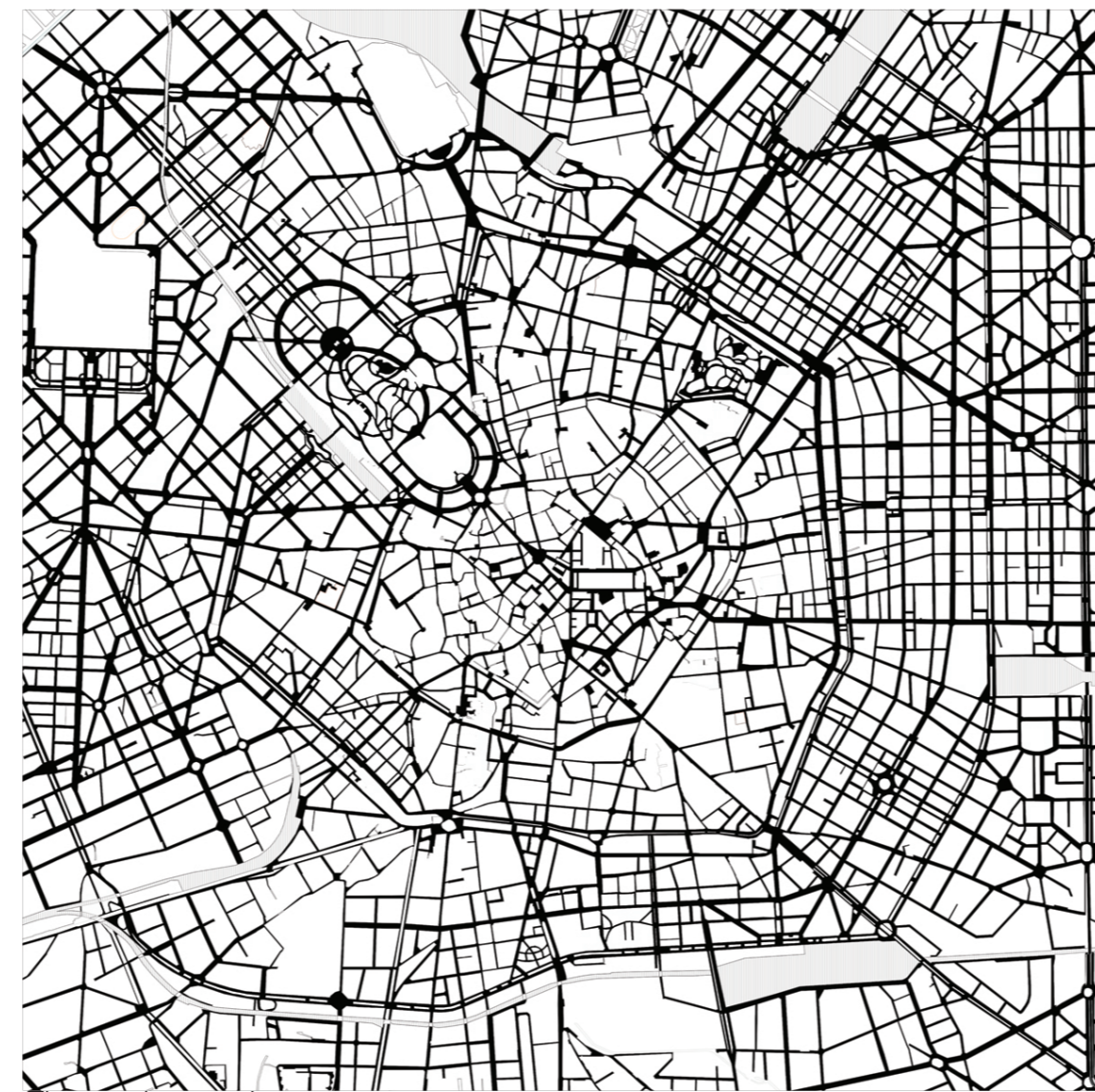
As a result of the analysis showing the change in Milan from the past to the future and to be made, a building is planned to be built in the proposed plot area. At this point, the project proposal both fits the old fabric of the city and questions how we can spread the urban interior concept to the district 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.



Map showing historical urban growth of the city Milan.



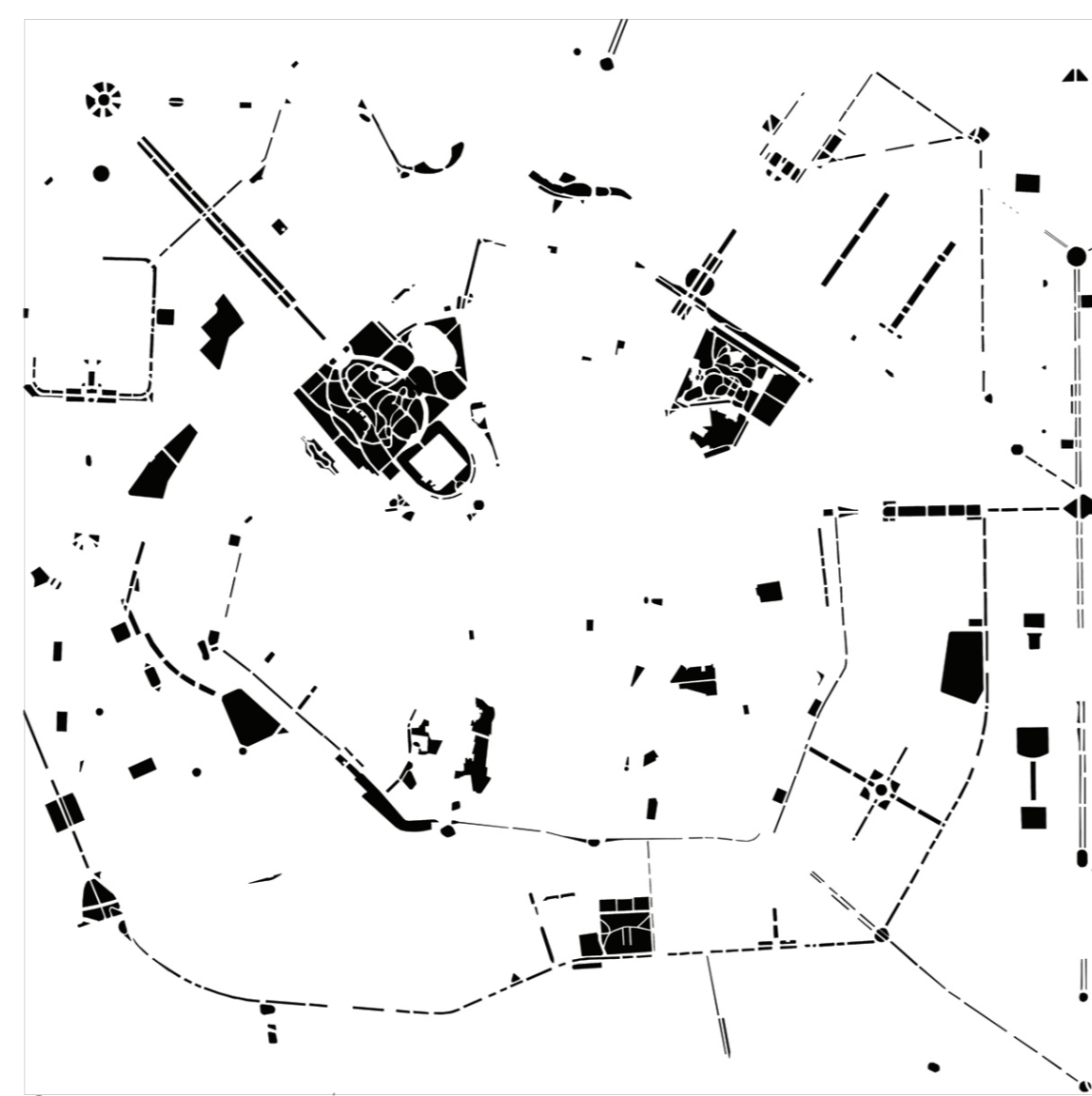
Transportation nodes of network



The road network



The solid-void of urban venue



Green distribution map

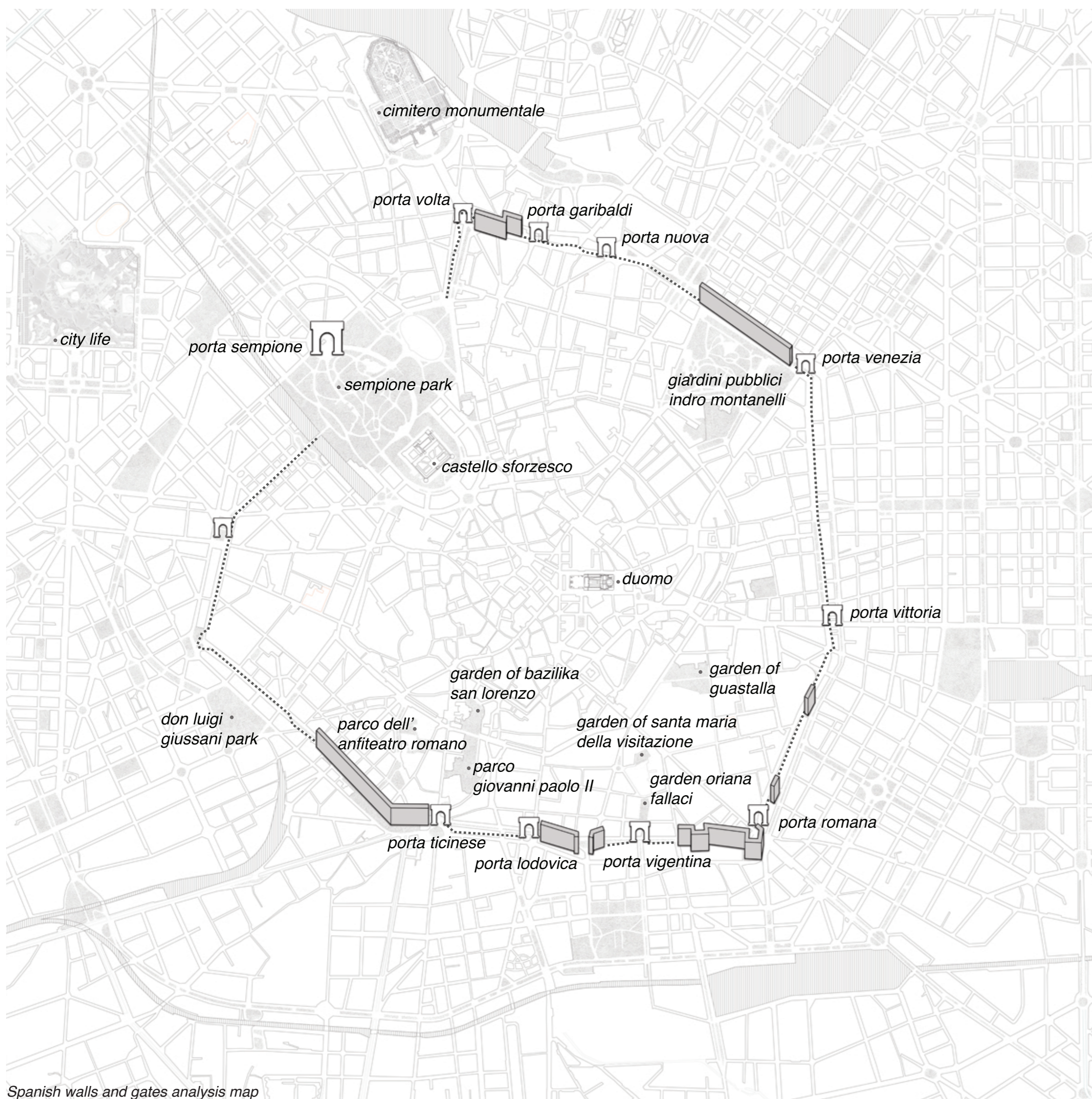


Squares of Milan

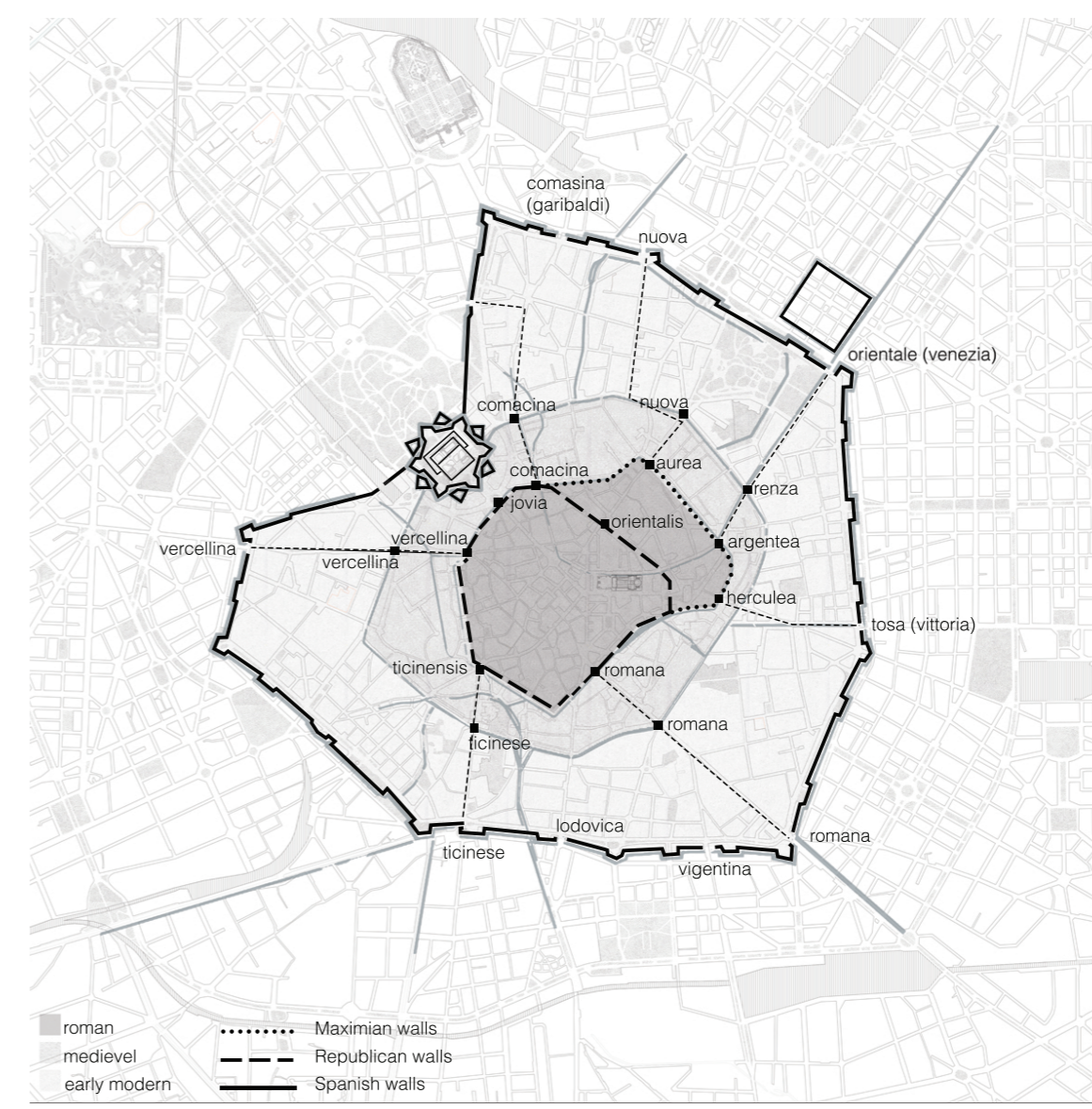


A changing Milan





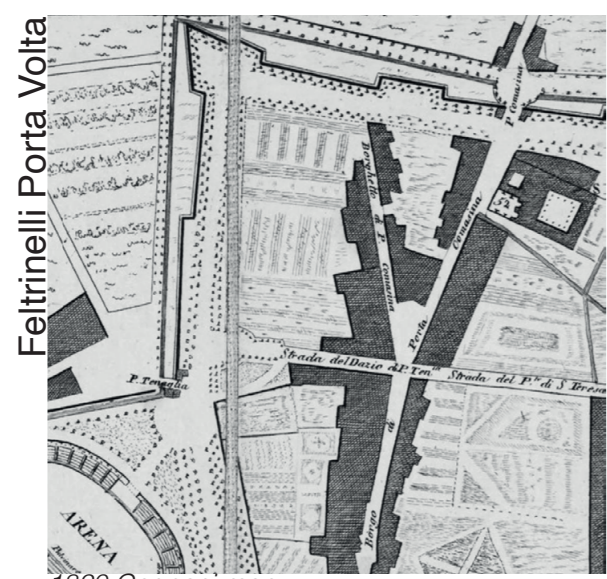
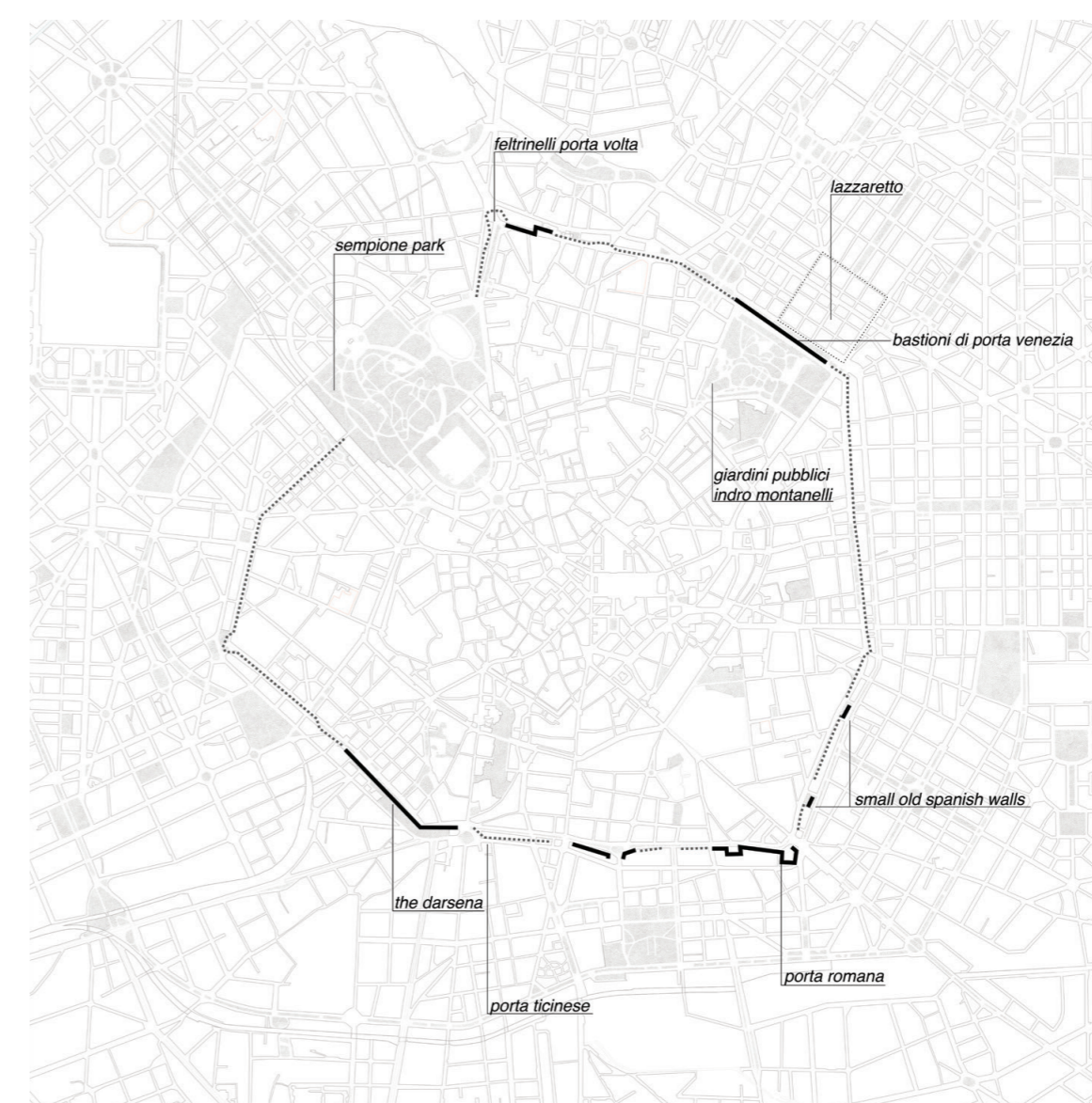
Spanish walls and gates analysis map



roman
medieval
early modern
Maximian walls
Republican walls
Spanish walls

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 the 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. Looking at the walls of the Milan map, the Spanish walls are represented in continuous lines. 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 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.



1820 Cagnoni map



1903 map

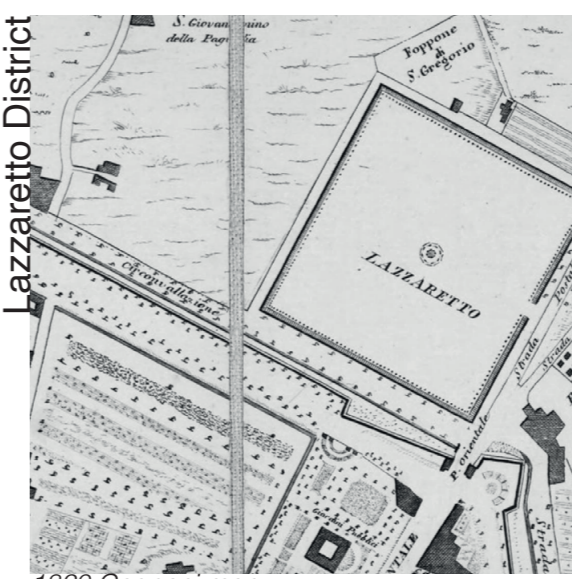


1820



today

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. Besides, preserving some Spanish walls' ruins and the buildings' density is generating green spaces for the public as a continuation of present boulevards.



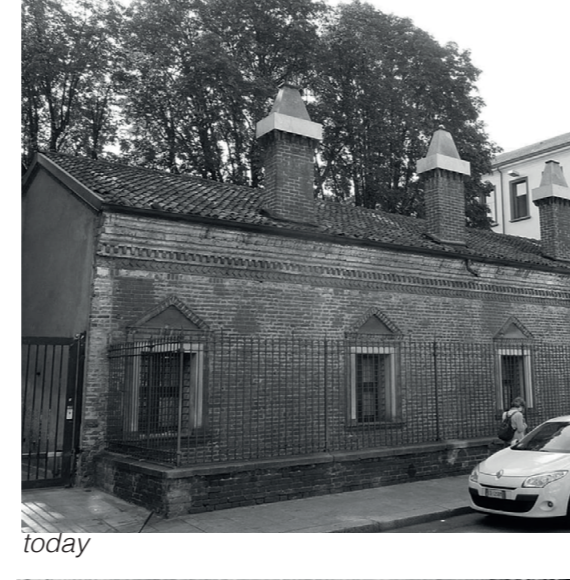
1820 Cagnoni map



elevated railway around 1880



1903 map

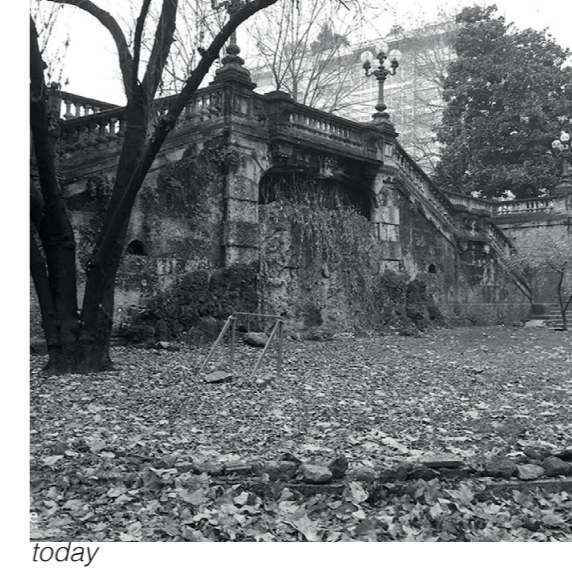


today

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.



1910



today

Bastioni di Porta Venezia, The spanish walls from the 19th century Circonvallazione road, are located between Piazza Oberdan and Piazza della Repubblica. With the central station's opening, a viaduct was built in 1864 to allow passage under the walls in Piazza della Repubblica. During the 1780s, the stairs built inside the Spanish walls have survived and have been a symbol for Lazzaretto from past to present.



1820 Cagnoni map



1871

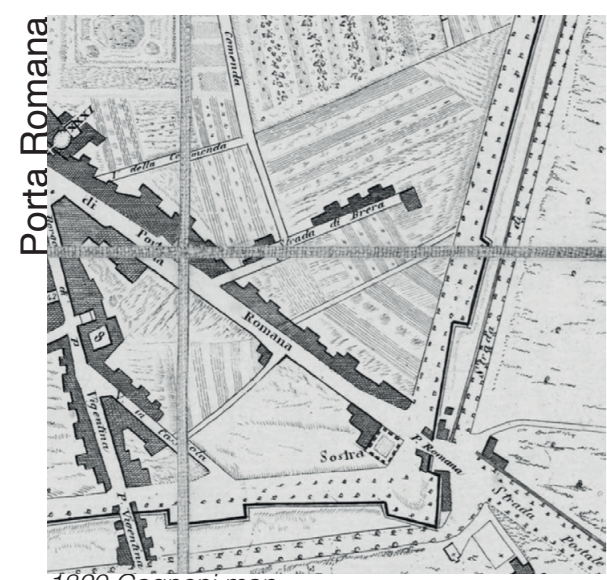


1903 map



today

Giardini Pubblici Indro Montanelli, is a major park, established in 1784 and located in Porta Venezia. 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.



1820 Cagnoni map



1903 map



1820



today

Porta Romana district is called one of Milan's historic districts, 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 are still used as a facade. One of the main examples of Spanish walls as a facade is QC Terme's borders.



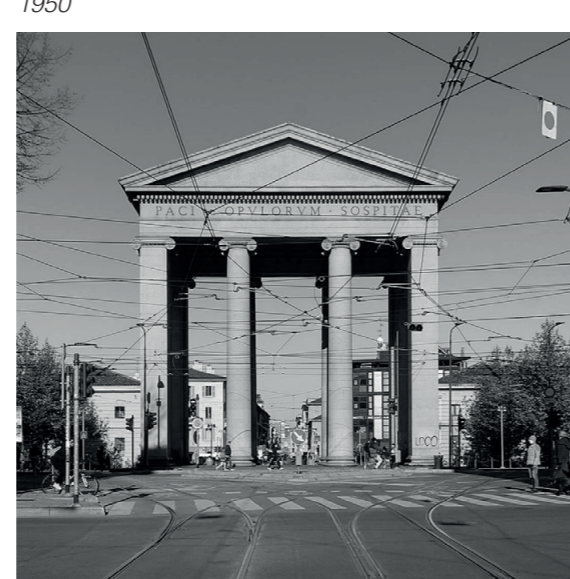
1820 Cagnoni map



1866



1903 map

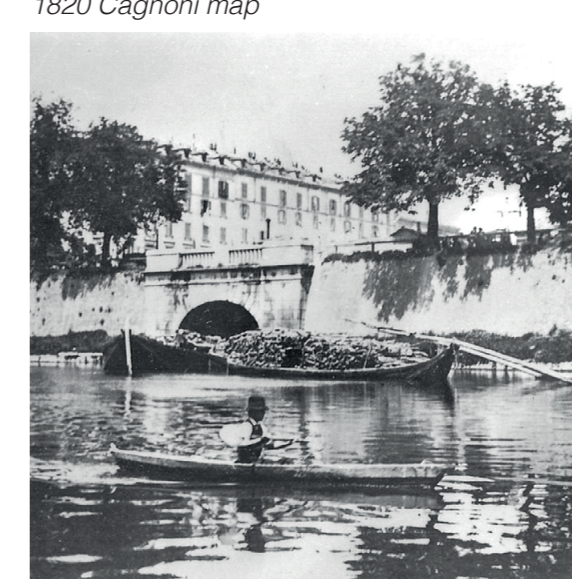


today

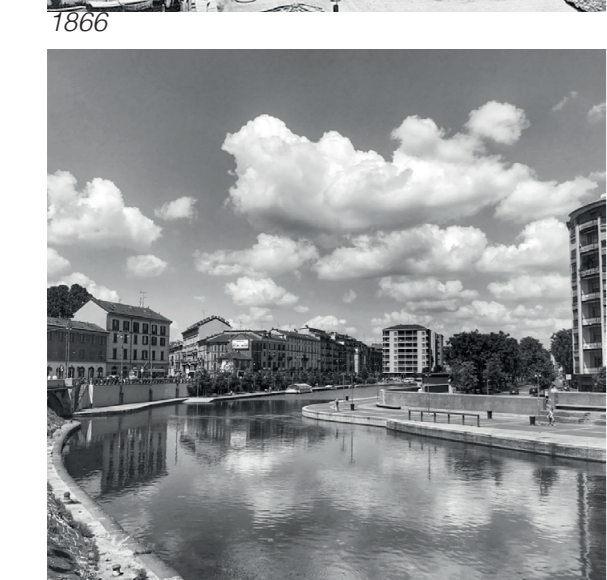
Porta Ticinese is one of the main landmarks, a former city gate in Milan. During the 16th century, the gate was designed with the Spanish walls of the city. The district is part of the Navigli area, which contains monuments and various qualities.



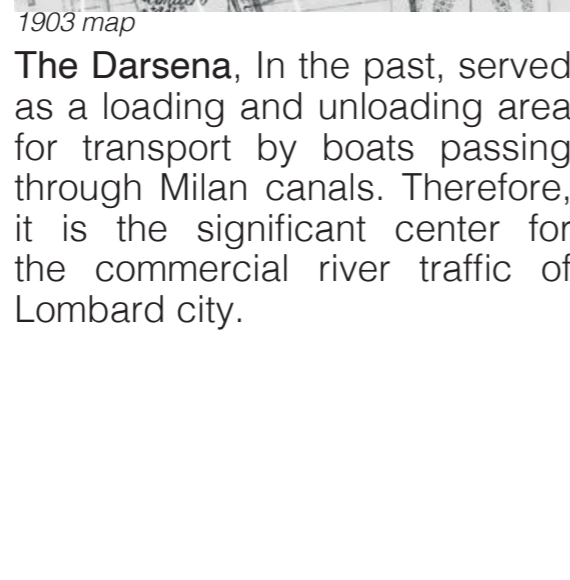
1820 Cagnoni map



1880



Sempione Park



1820 Cagnoni map



1903 map

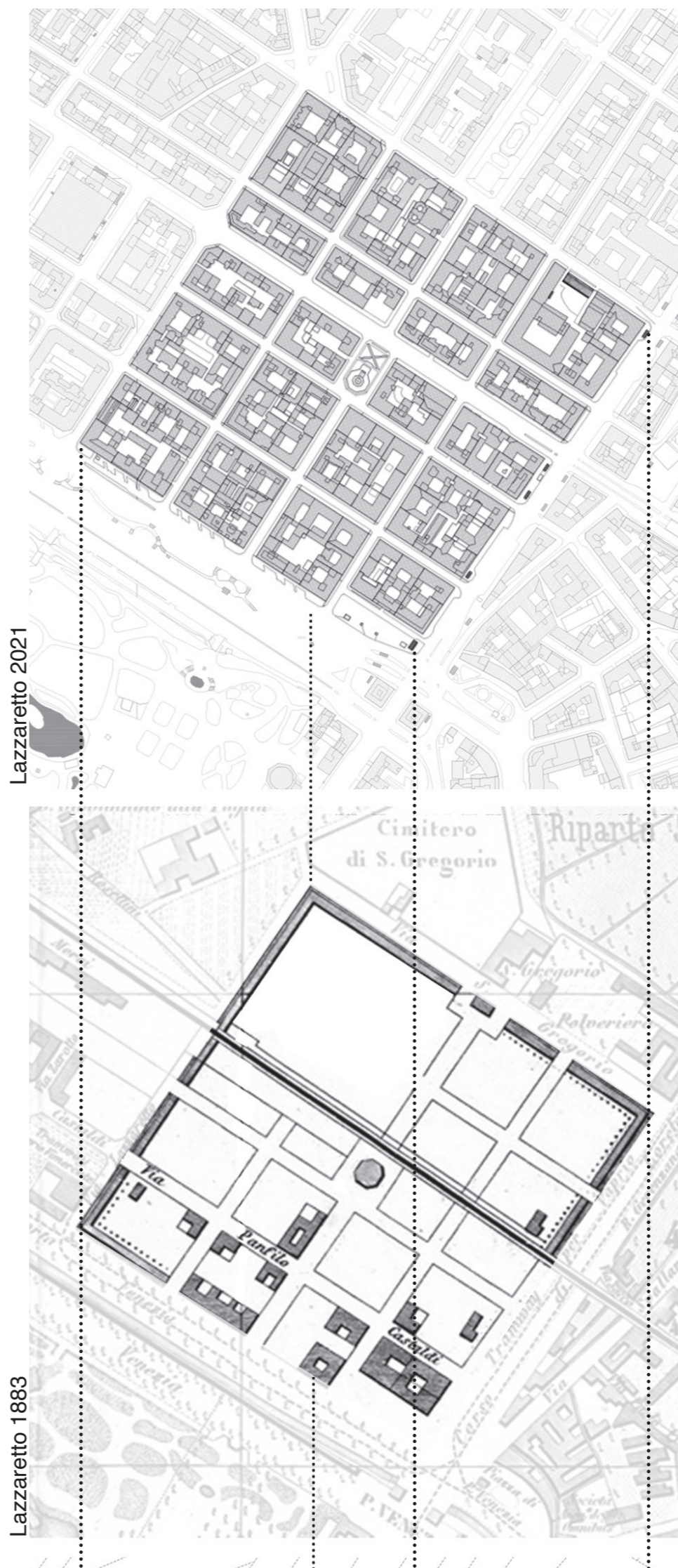


today

Sempione Park is the largest city park in Milan, established between 1888-1894 by Emilio Alemagna and located in the city's historical part. English parks inspire the design of the garden. 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.'

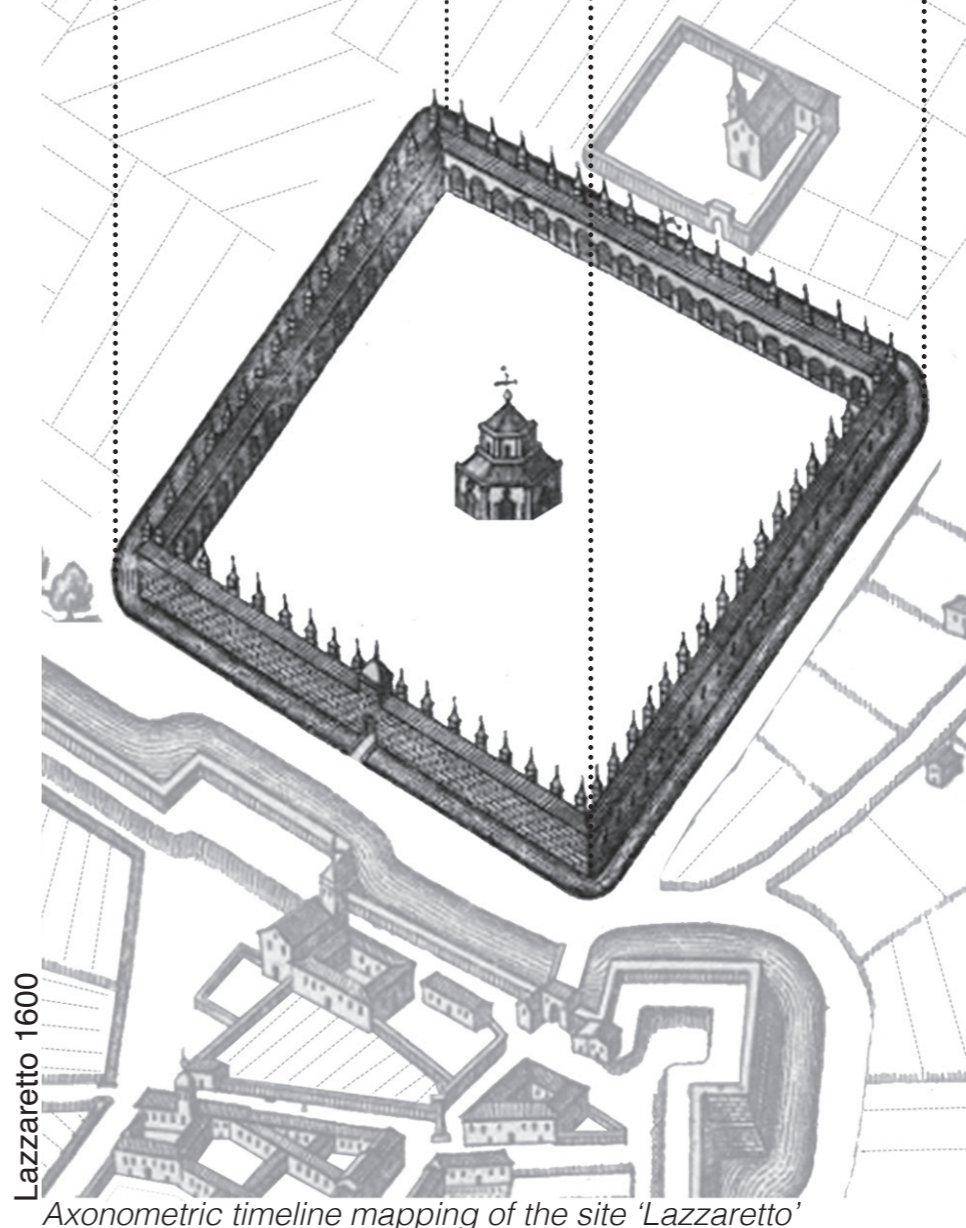


The site 'Lazzaretto'



Lazzaretto 2021

Lazzaretto 1883



Lazzaretto 1600

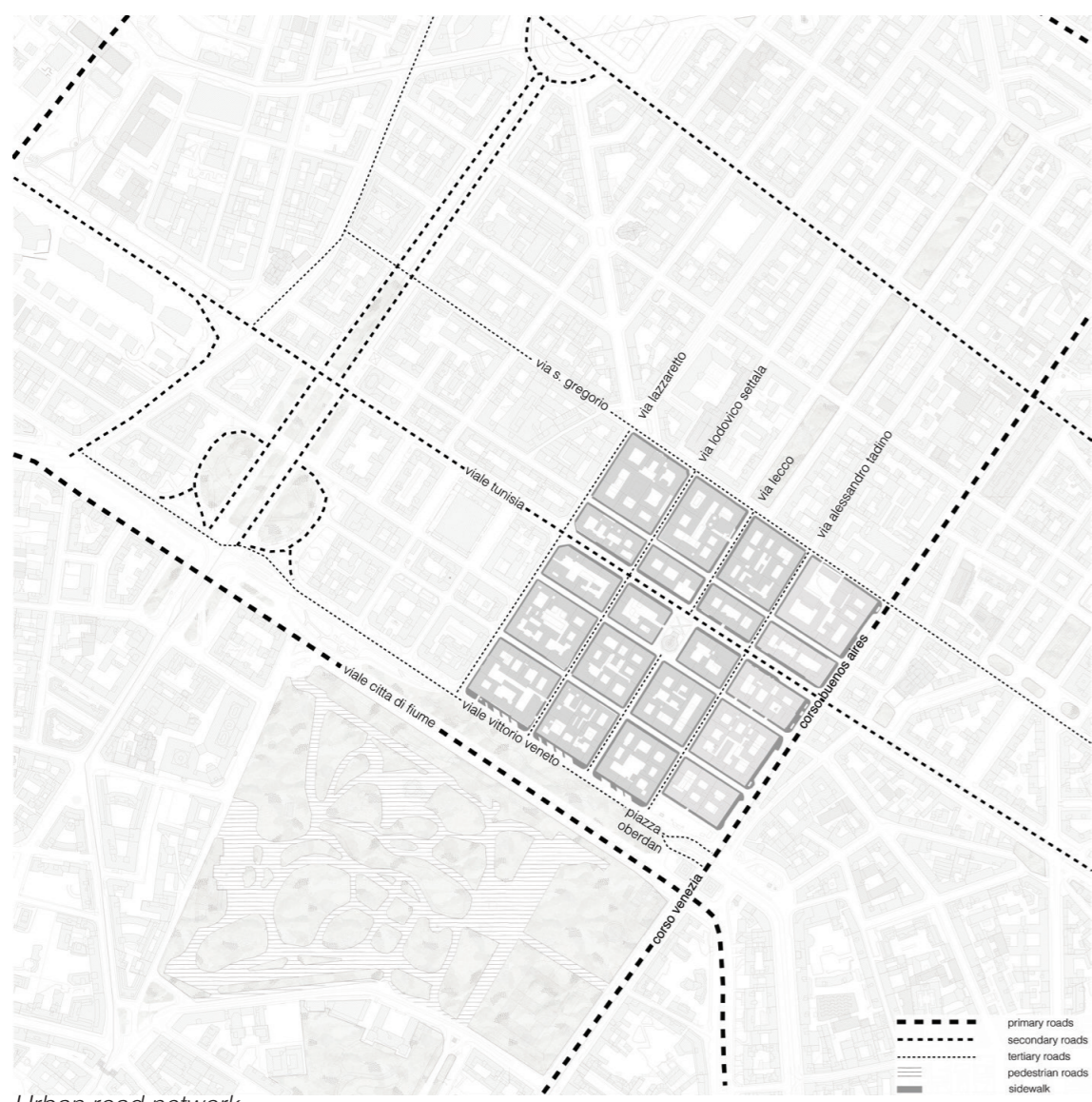
Axonometric timeline mapping of the site 'Lazzaretto'

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 was used as housing for patients. With the French occupation, the function changes, and it became a barrack. In the 19th century, the lands of the district were used for agriculture.

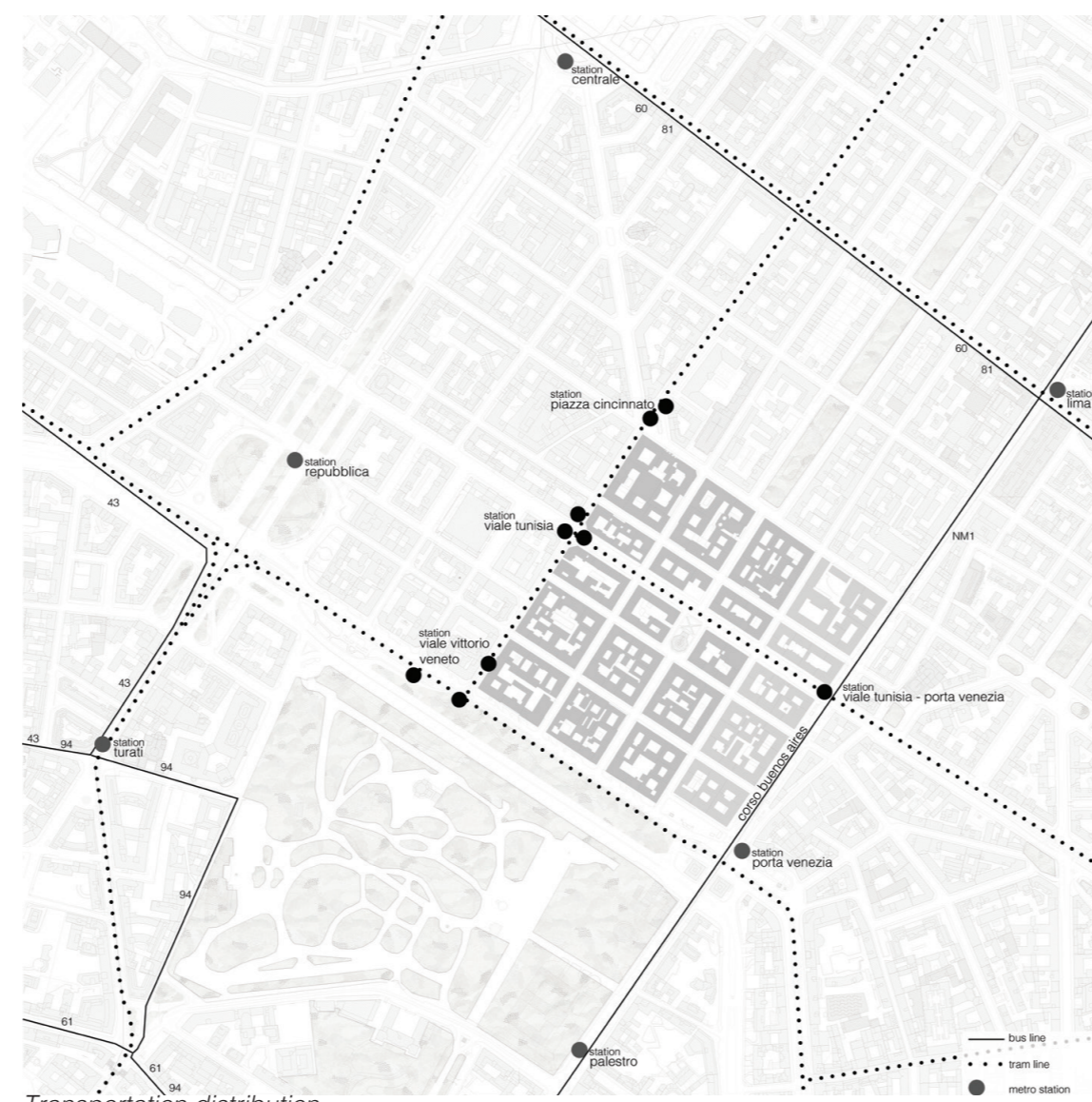
At the end of the 19th century, the complex of Lazzaretto was almost demolished. Besides this, a new dome and a facade portico were built for Santa Carlo church. During the 20th century, the district was divided into building blocks and parcels. Today, the district is still hosting the church, and a wall used for a kindergarten is now located in Via San Gregorio.

Historical timeline of Lazzaretto district

The project site analysis in scale 1:5000



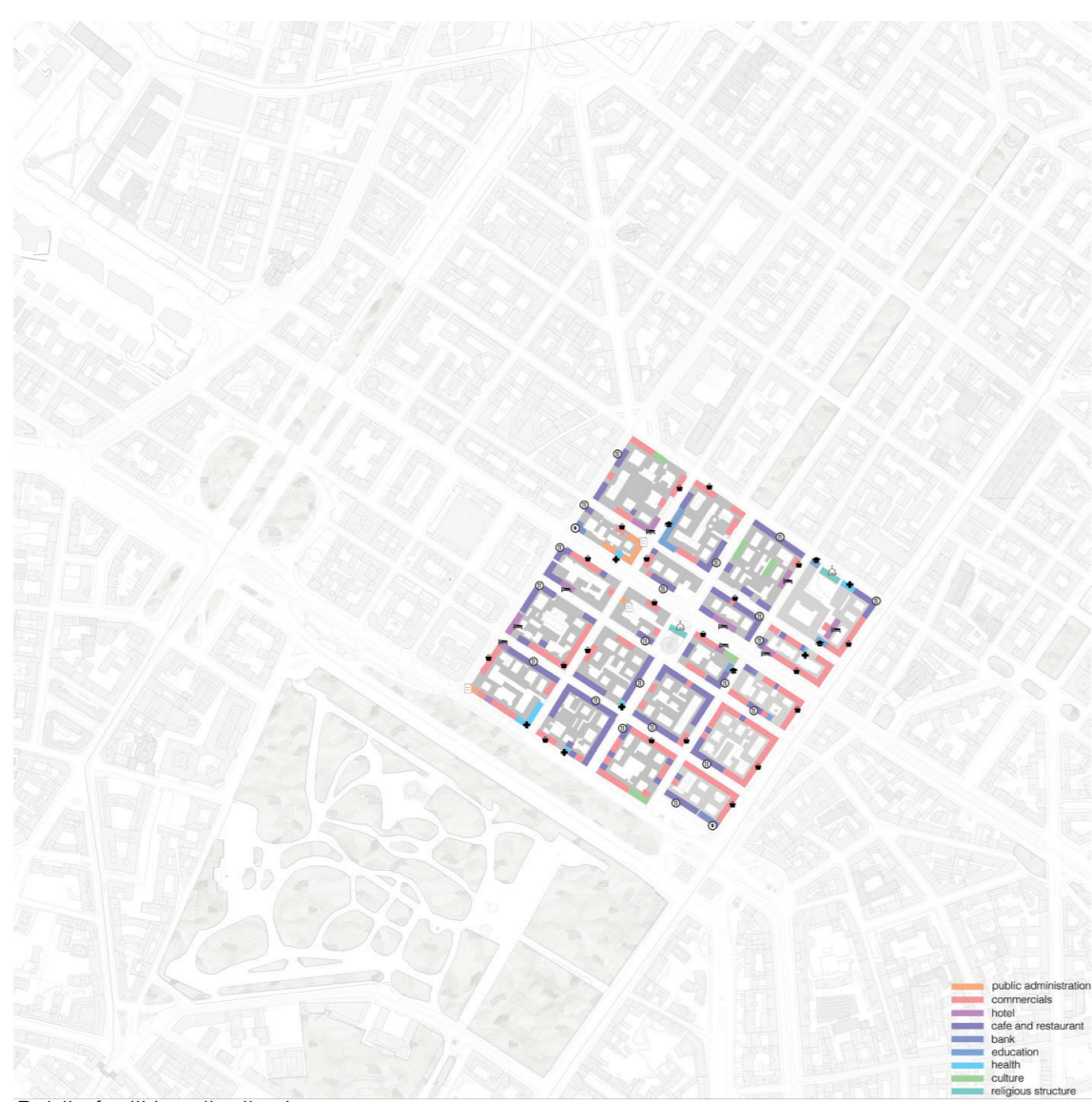
Urban road network



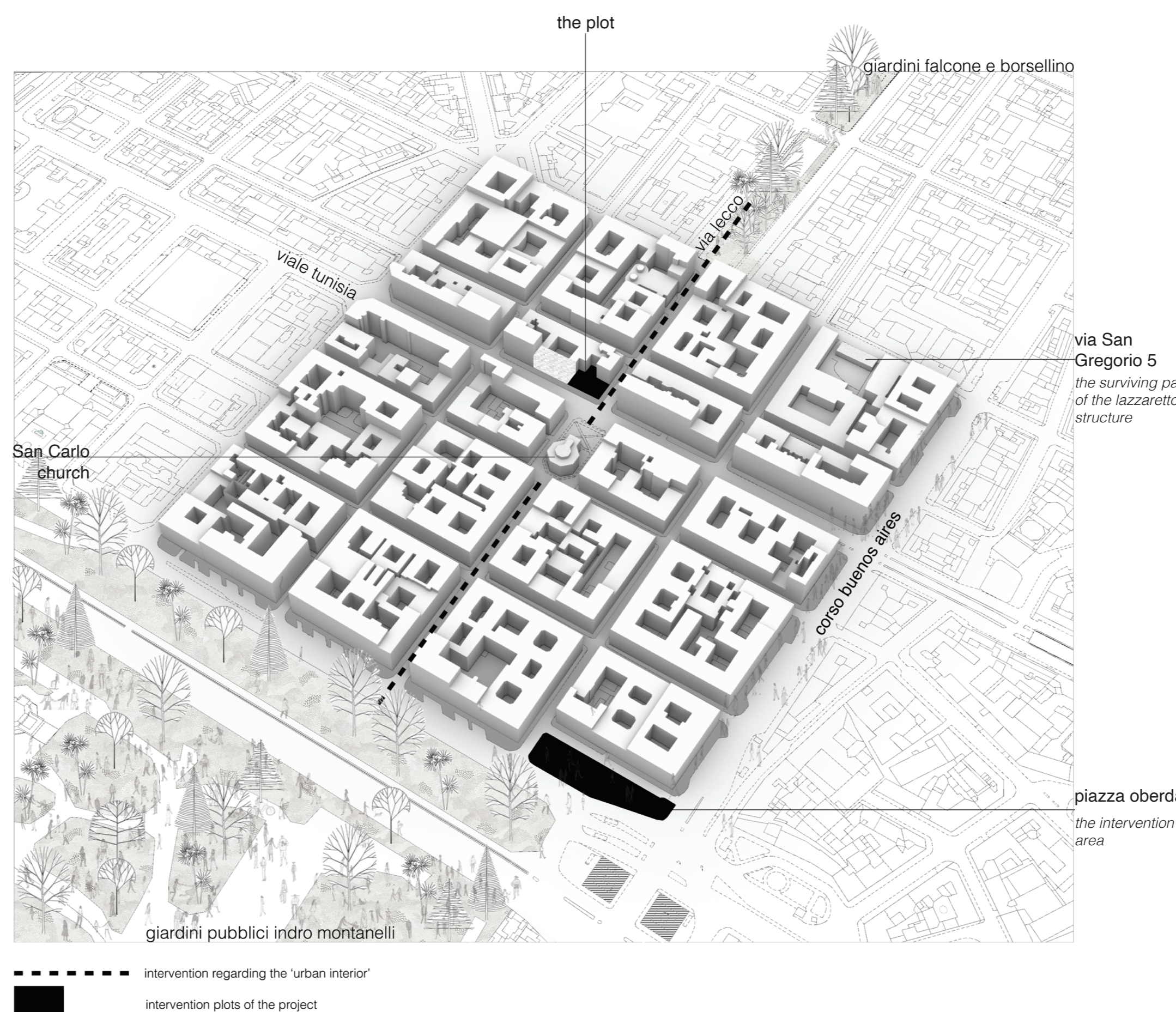
Transportation distribution



Urban green area distribution



Public facilities distribution



intervention regarding the 'urban interior'
intervention plots of the project

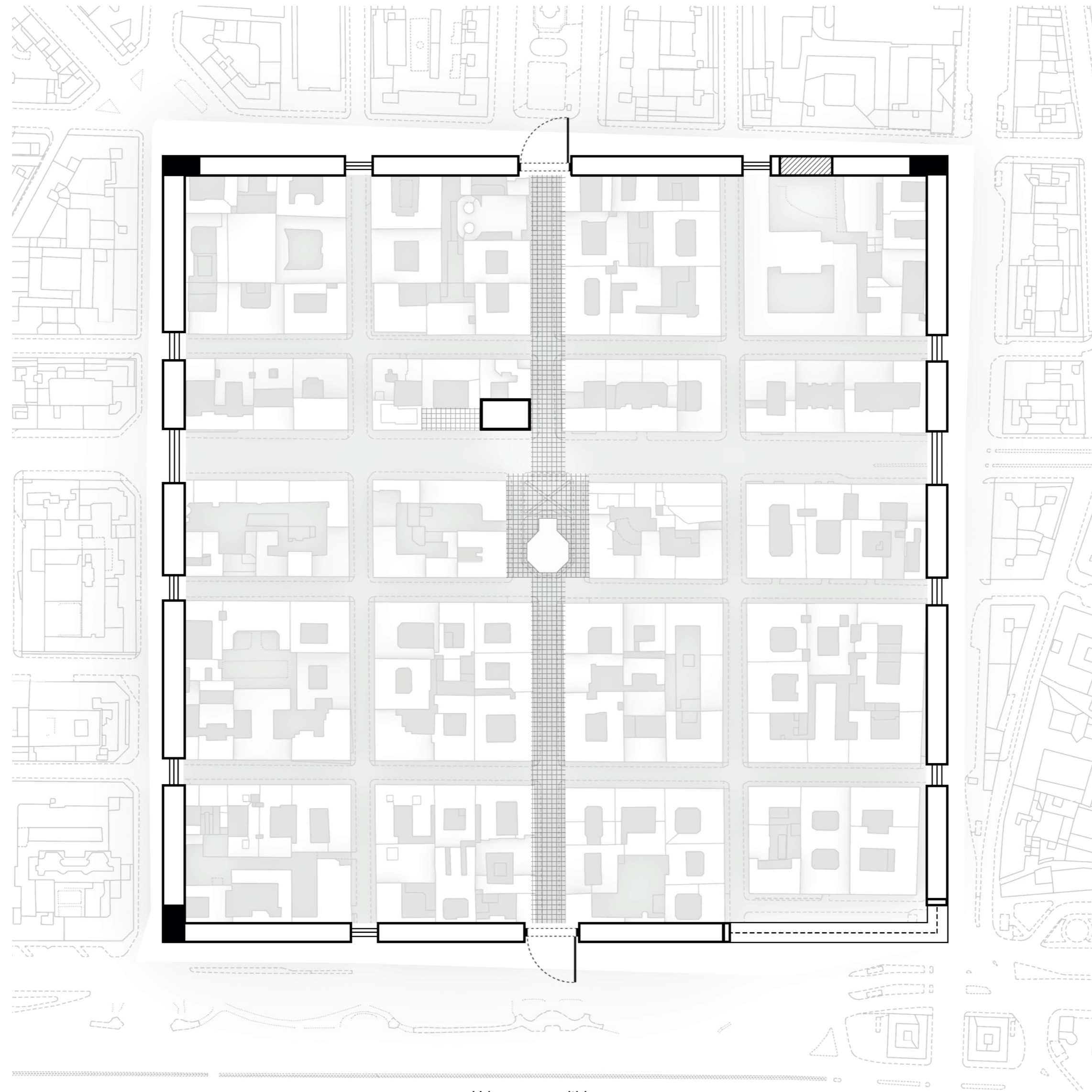
When the area is viewed from the upper scale, the Lazzaretto structure can be read more clearly for the intervention to be made on behalf of the urban interior. The San Carlo church in the middle of this square structure and the recovered part of the old Lazzaretto structure, which was used as an orthodox 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 project site intervention diagram as a conceptual

The plot has been studied in the sense of Lazzaretto, 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 Spanish walls analysis, it was stated that these walls formed a main circular road 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.

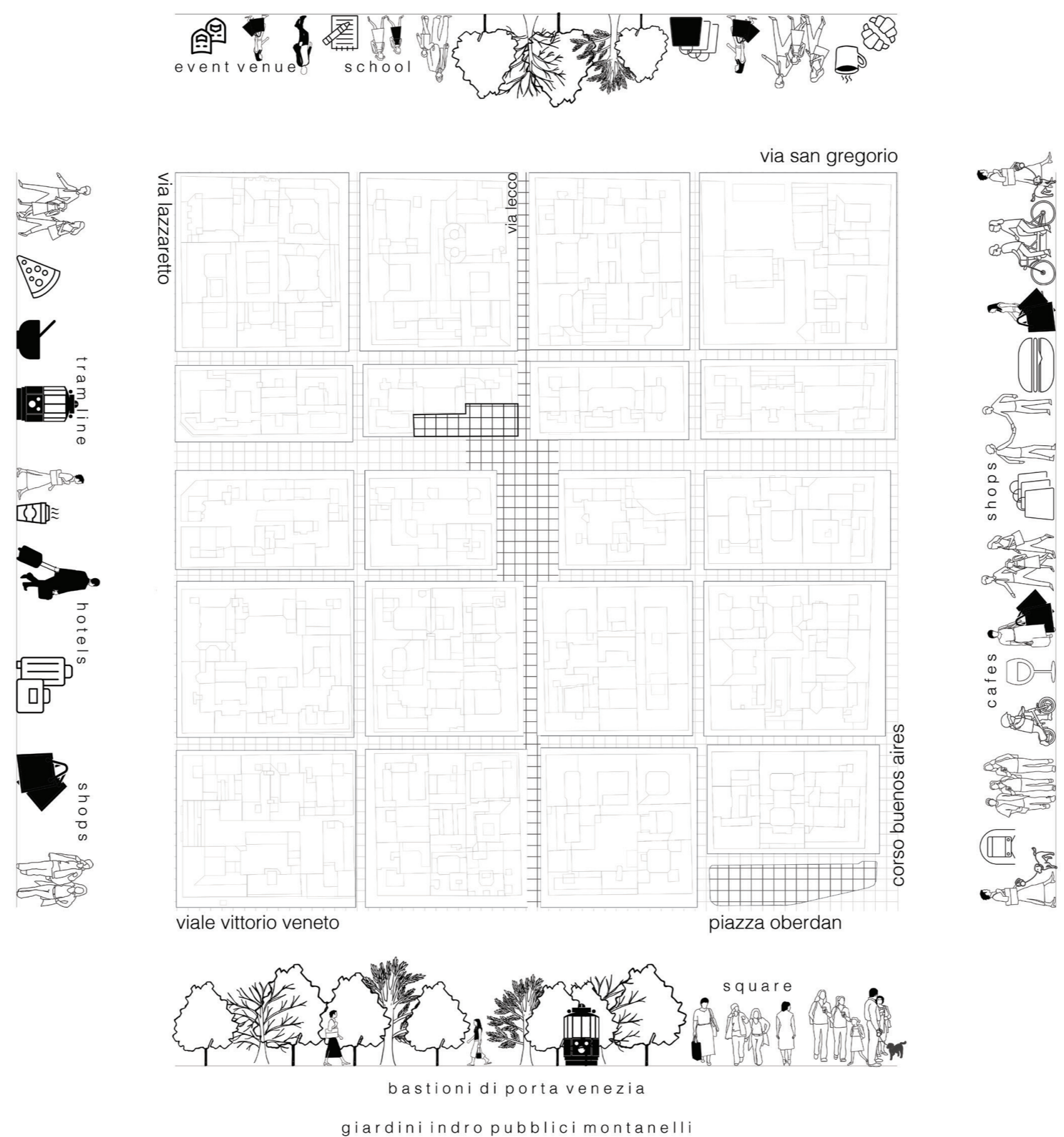




Urban room within rooms

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. 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.

giardini falcone e borsellino

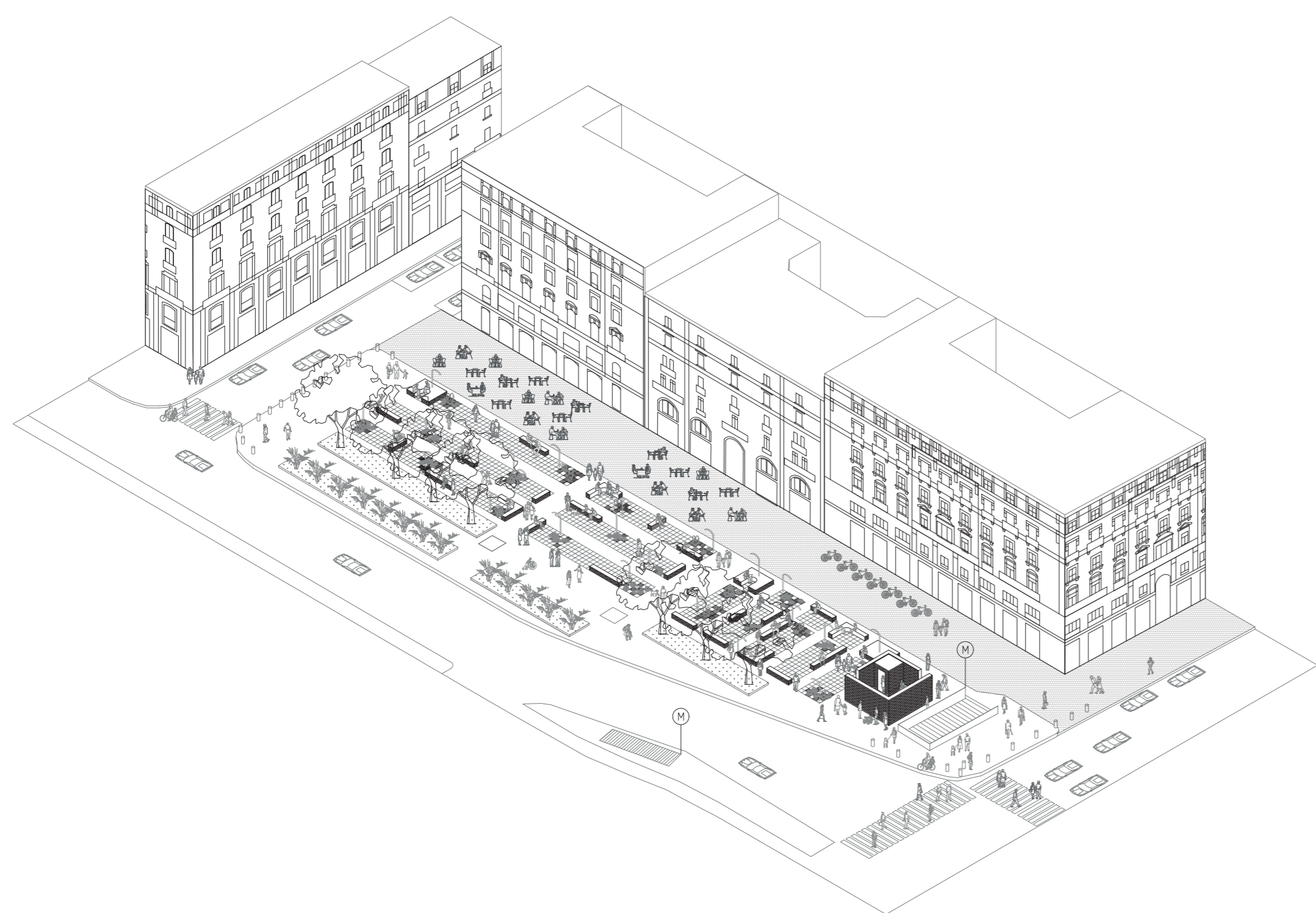


Spatial Character Analysis of Streets on Lazzaretto perimeter





The proposed plan of piazza oberdan 1:200

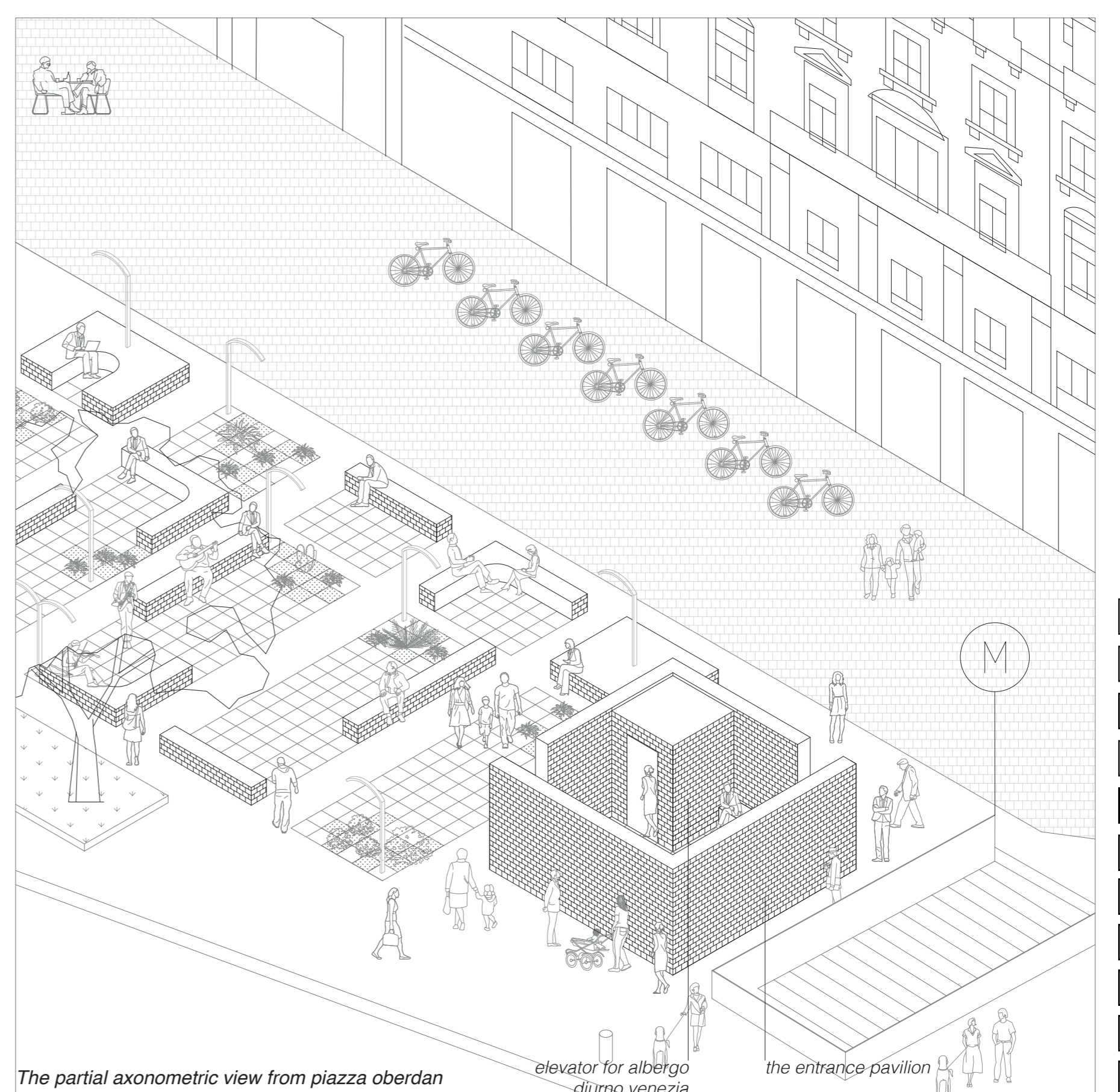


The axonometric view from piazza oberdan

Scuola Di Architettura, Urbanistica e Ingegneria delle Costruzioni
Master's Degree in Architecture and Urban Design (AUD)

Authors:
Supervisor:

Deniz Agaoglu & Ceyda Sengul
Pierre-Alain Croset



The partial axonometric view from piazza oberdan

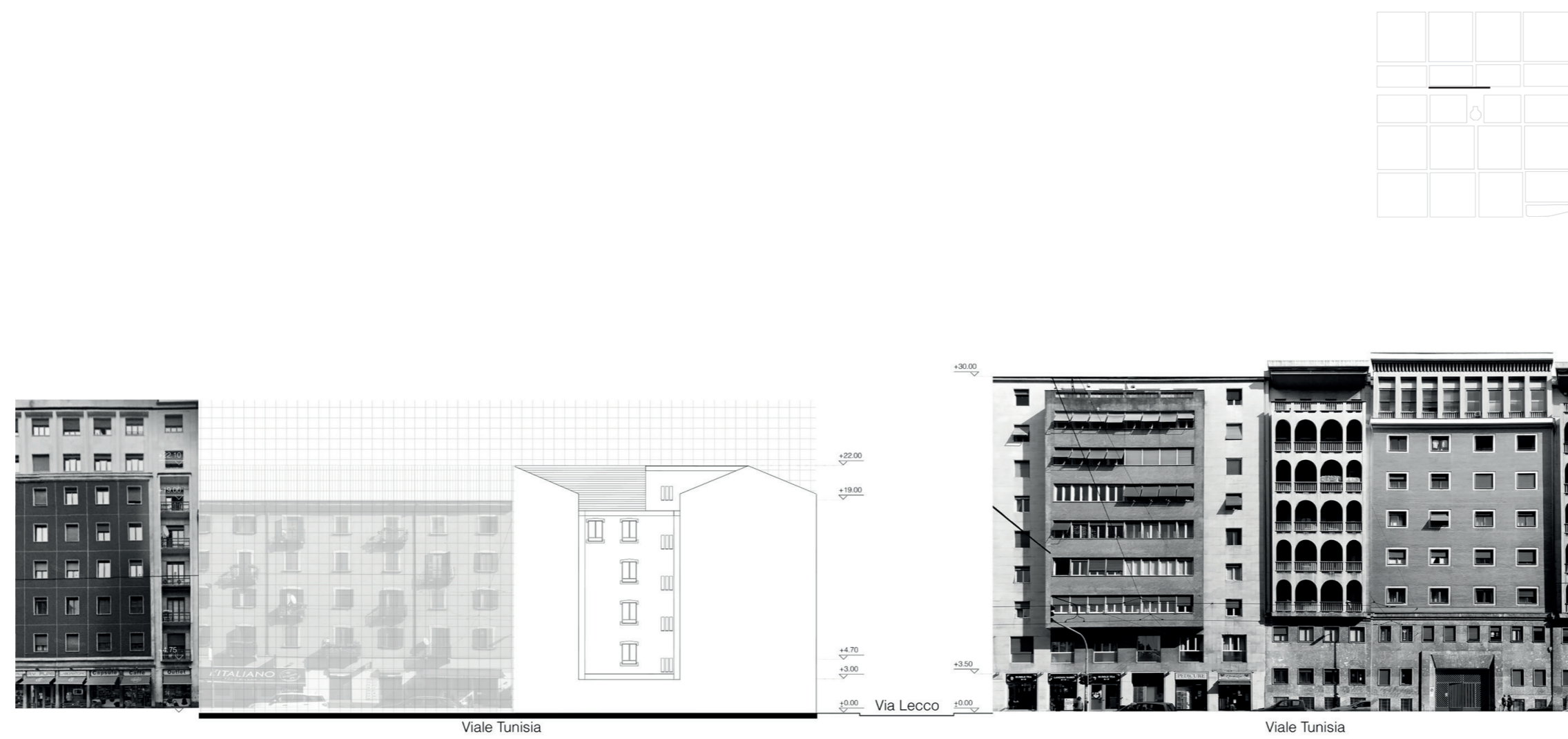
elevator for albergo
diurno venezia

the entrance pavilion

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

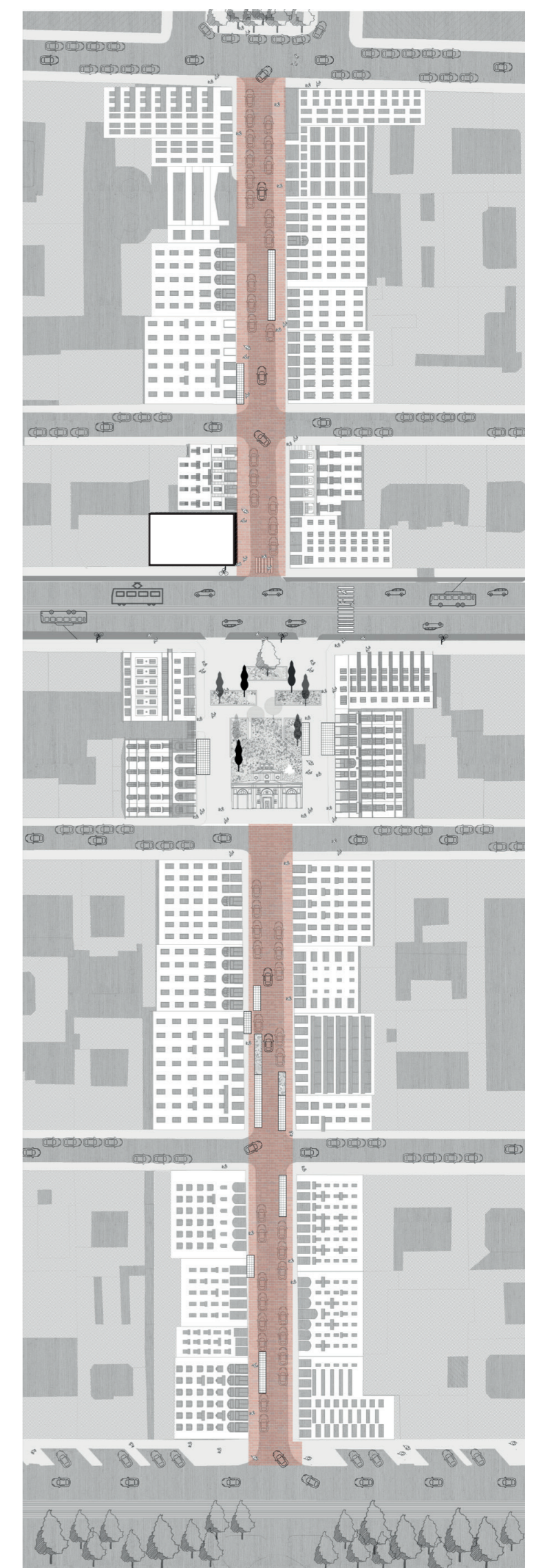
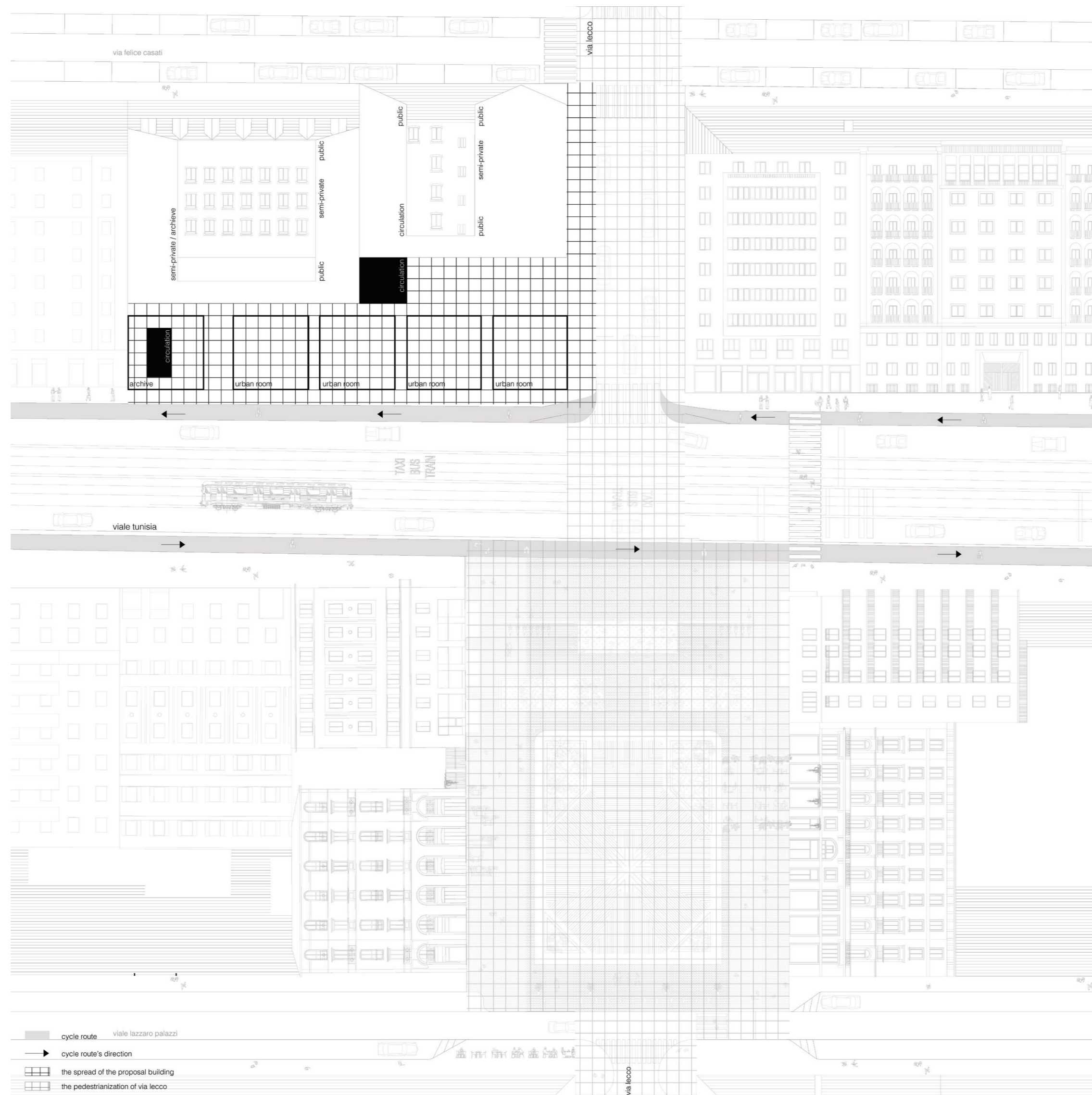


When examined from a closer scale around the project area, the dynamics and movement of the Viale Tunisia and Via Lecco surrounding the area can be observed better. As seen in Viale Tunisia street planning, the street has a wider and secondary road in the road hierarchy. The tram line runs on this road 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.

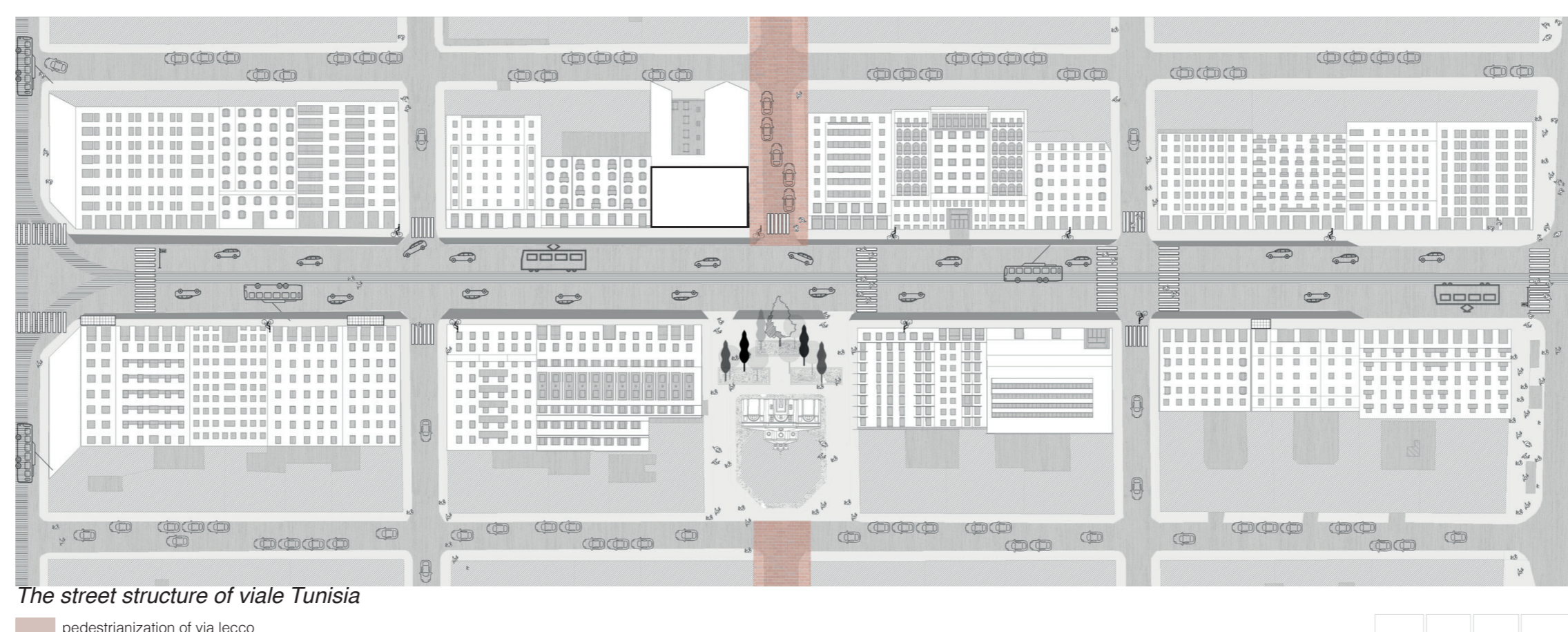


The project site's facade towards viale Tunisia

The proposed plan diagram



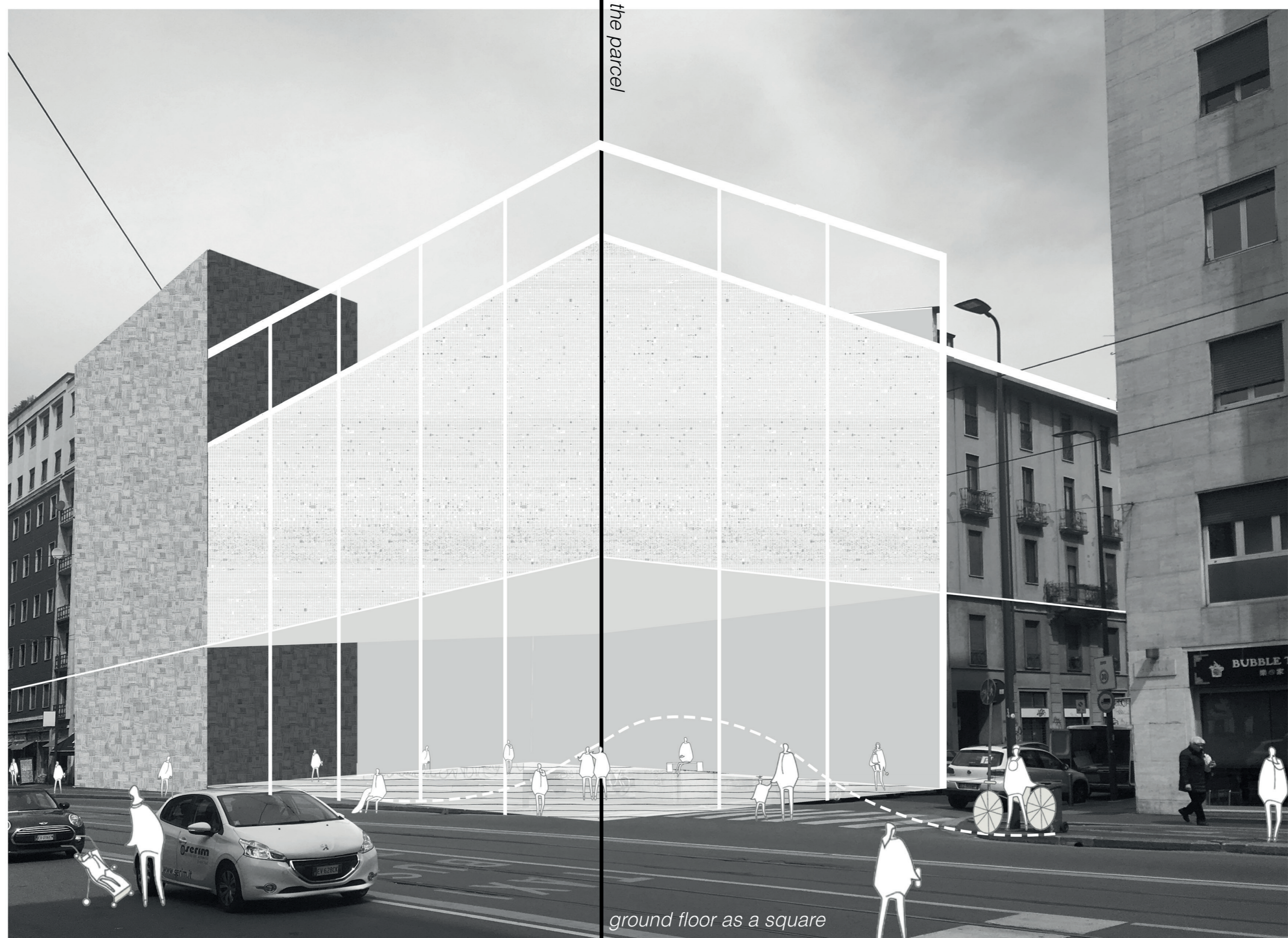
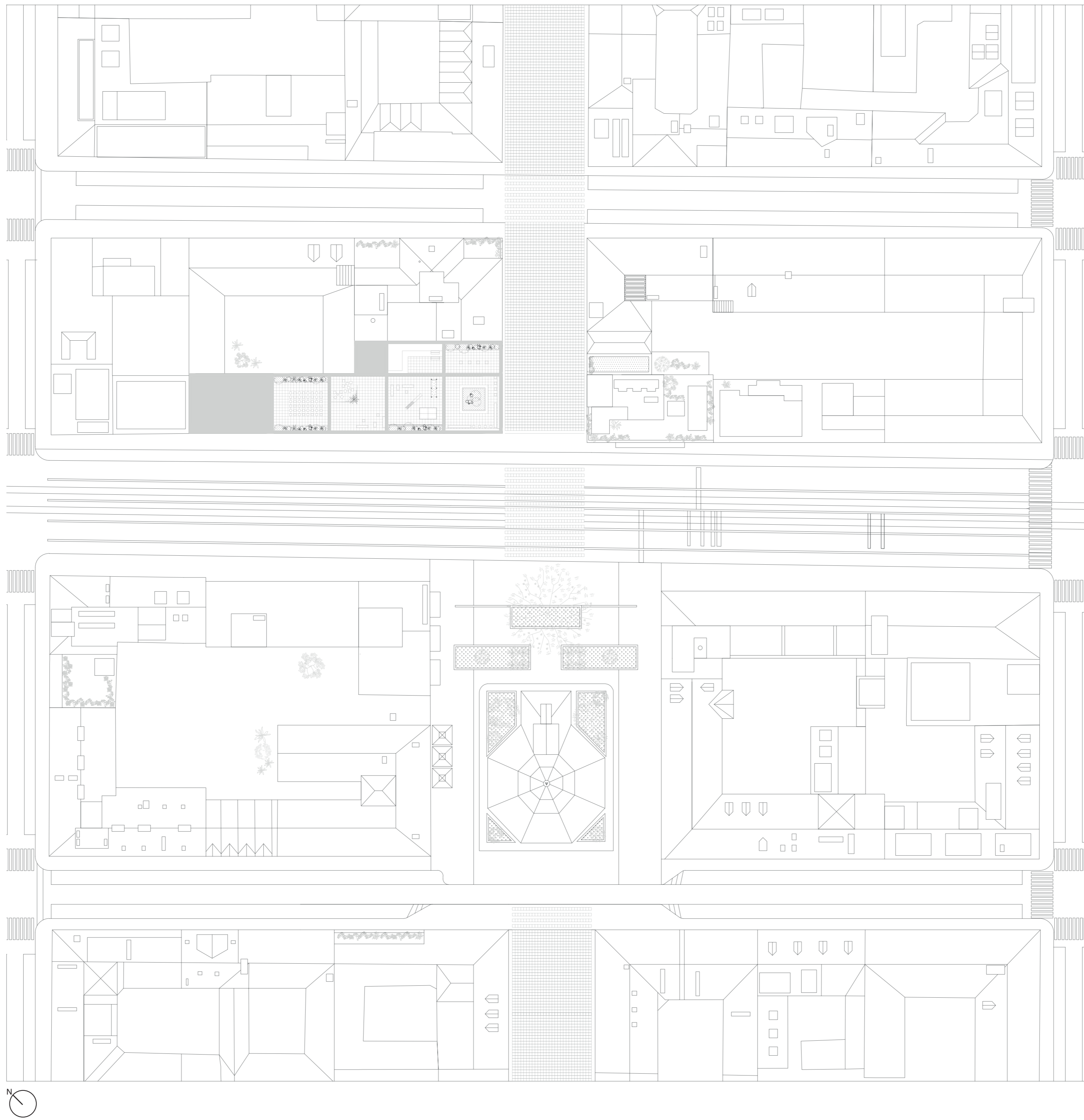
The street structure of via Lecco



The street structure of viale Tunisia

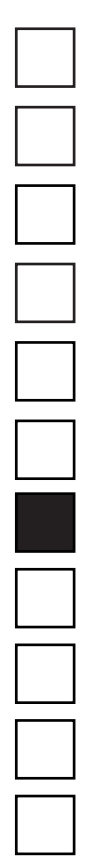
As shown in the map, the proposed plan is designed based on urban rooms. Each floor's function is readable as rooms. On the ground floor, an urban square is totally opened with double-height, and in the part of the ground floor, the archive part is starting. These two building is working separately. 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.

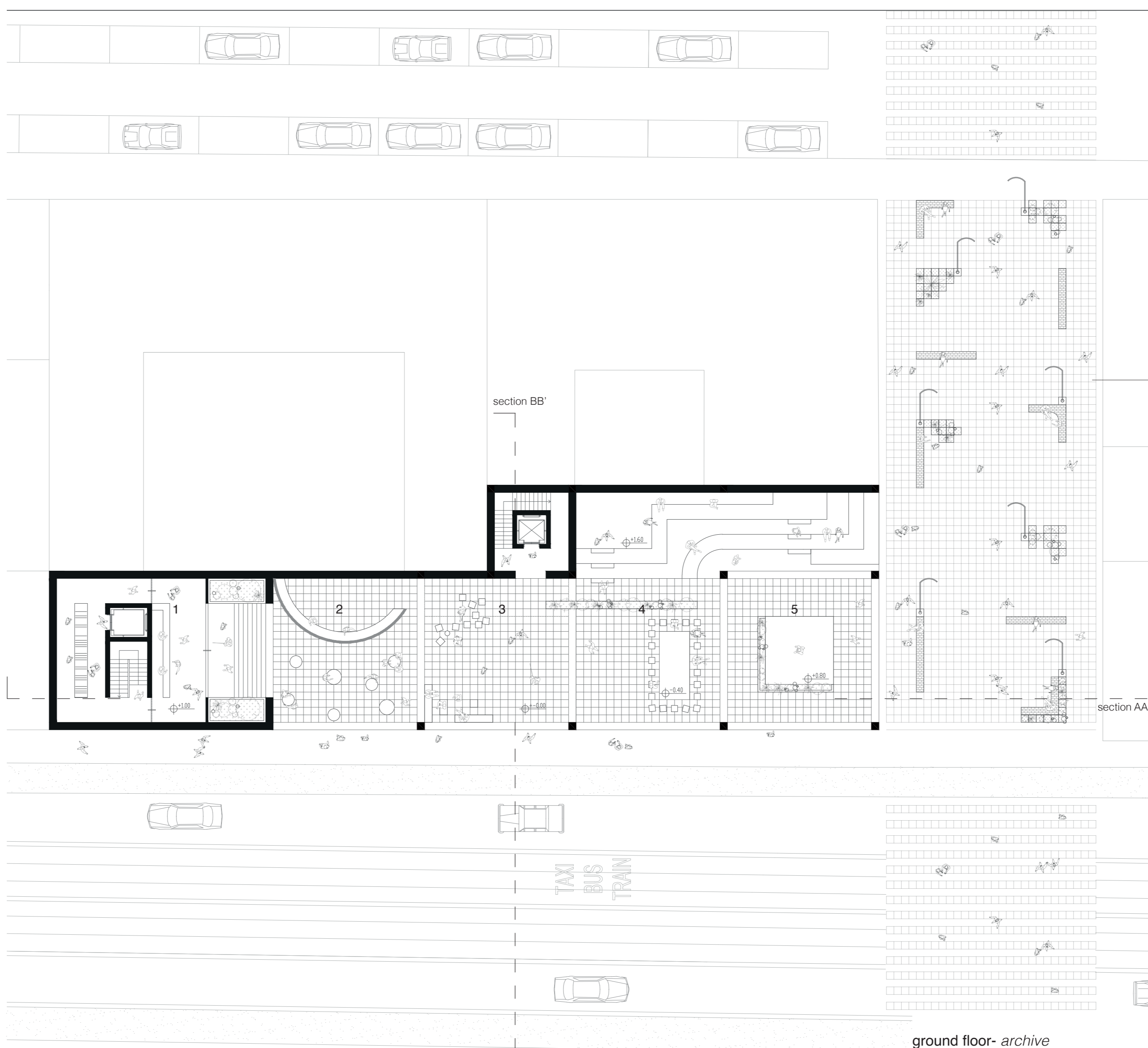




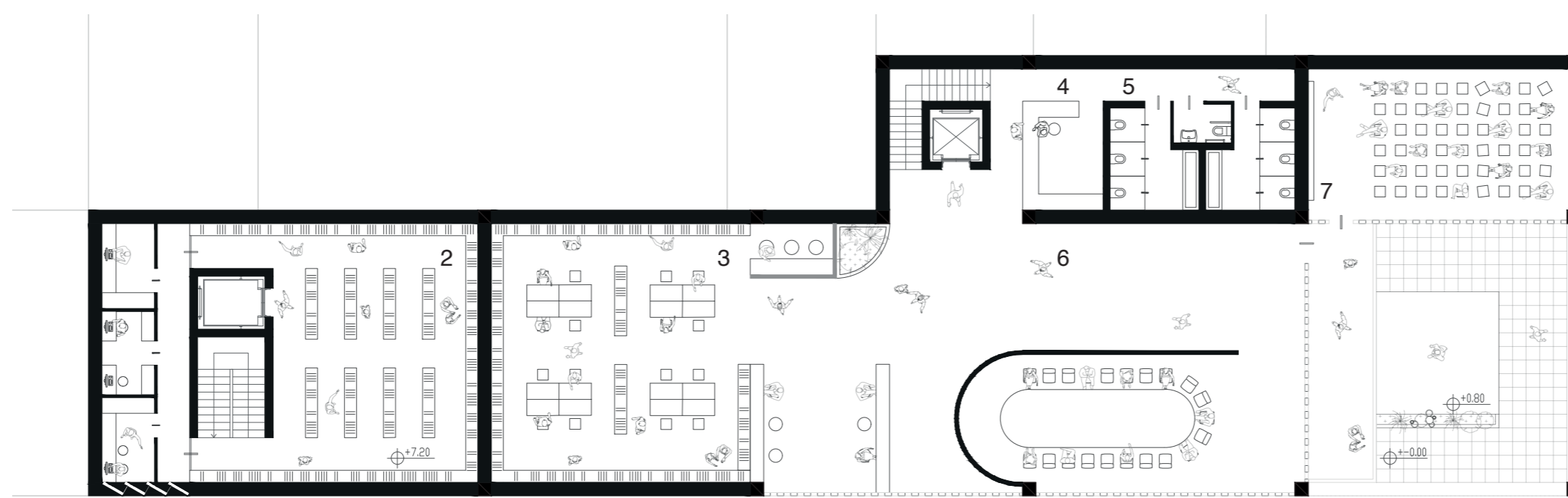
The project process started with taking references both in terms of the structural and semantic meaning of its relations.

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

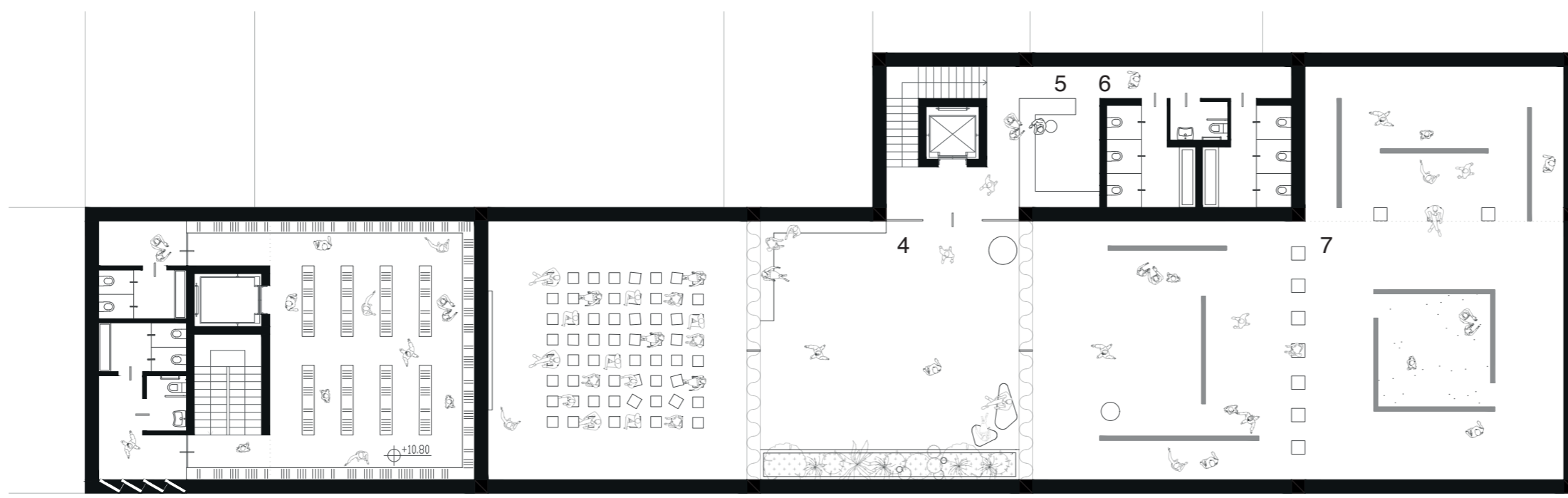




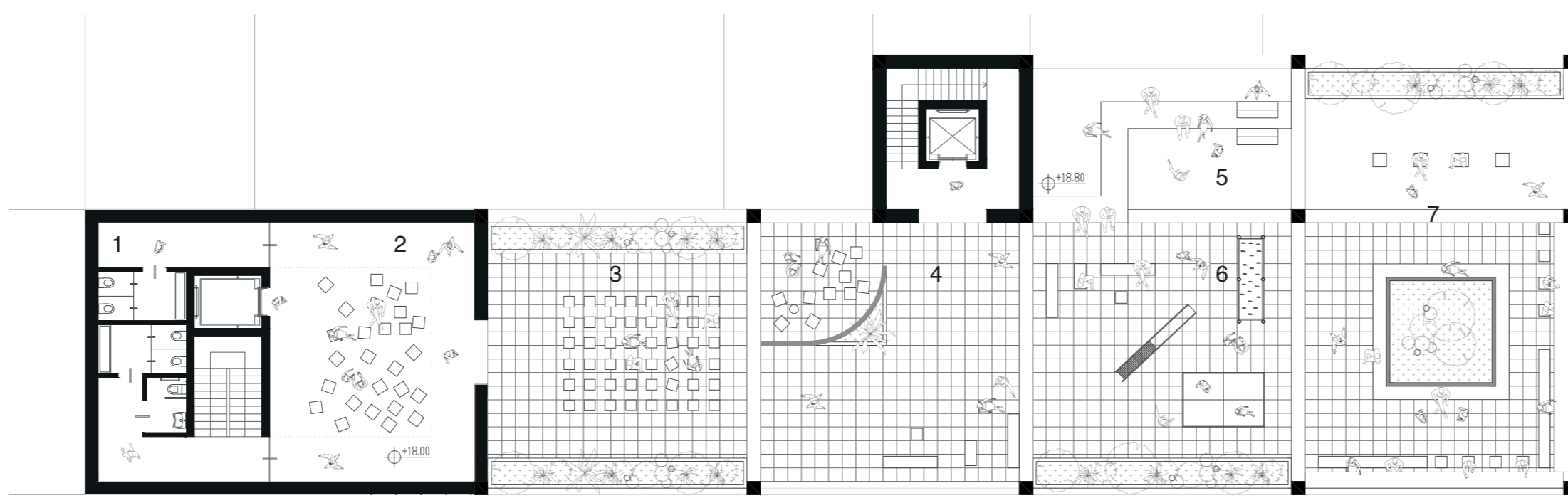
- ground floor- archive
 1- foyer (info point)
 square- public space
 2- cafe
 3- foyer
 4- urban furnitures (seating spaces)
 5- stage



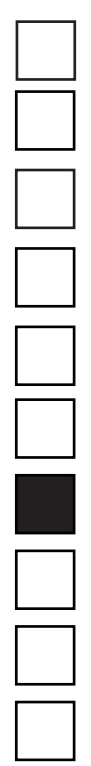
- first floor- archive
 1- offices
 2- archive
 first floor- semi private space
 3- library
 4- info point
 5- wet areas
 6- working spaces
 7- seminar room

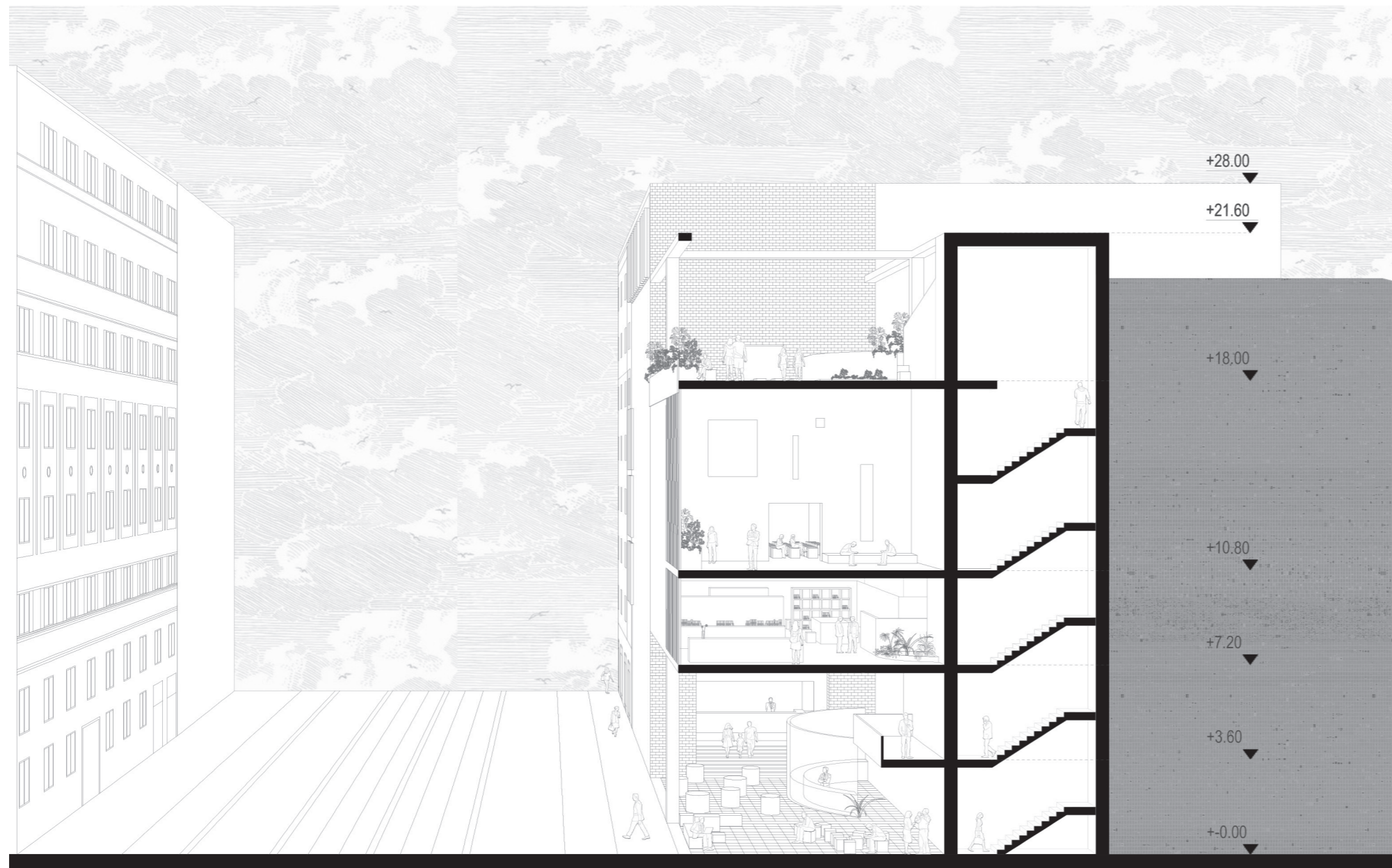
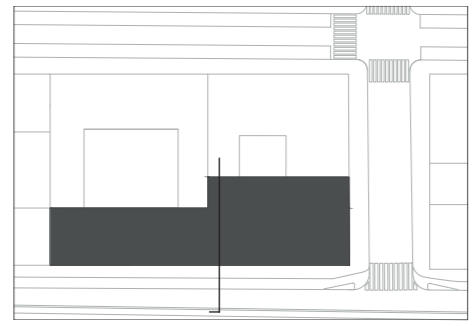


- second floor- archive
 1- wet areas
 2- archive
 second floor- semi private space
 3- seminar room
 4- foyer
 5- info point
 6- wet areas
 7- exhibition space



- 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





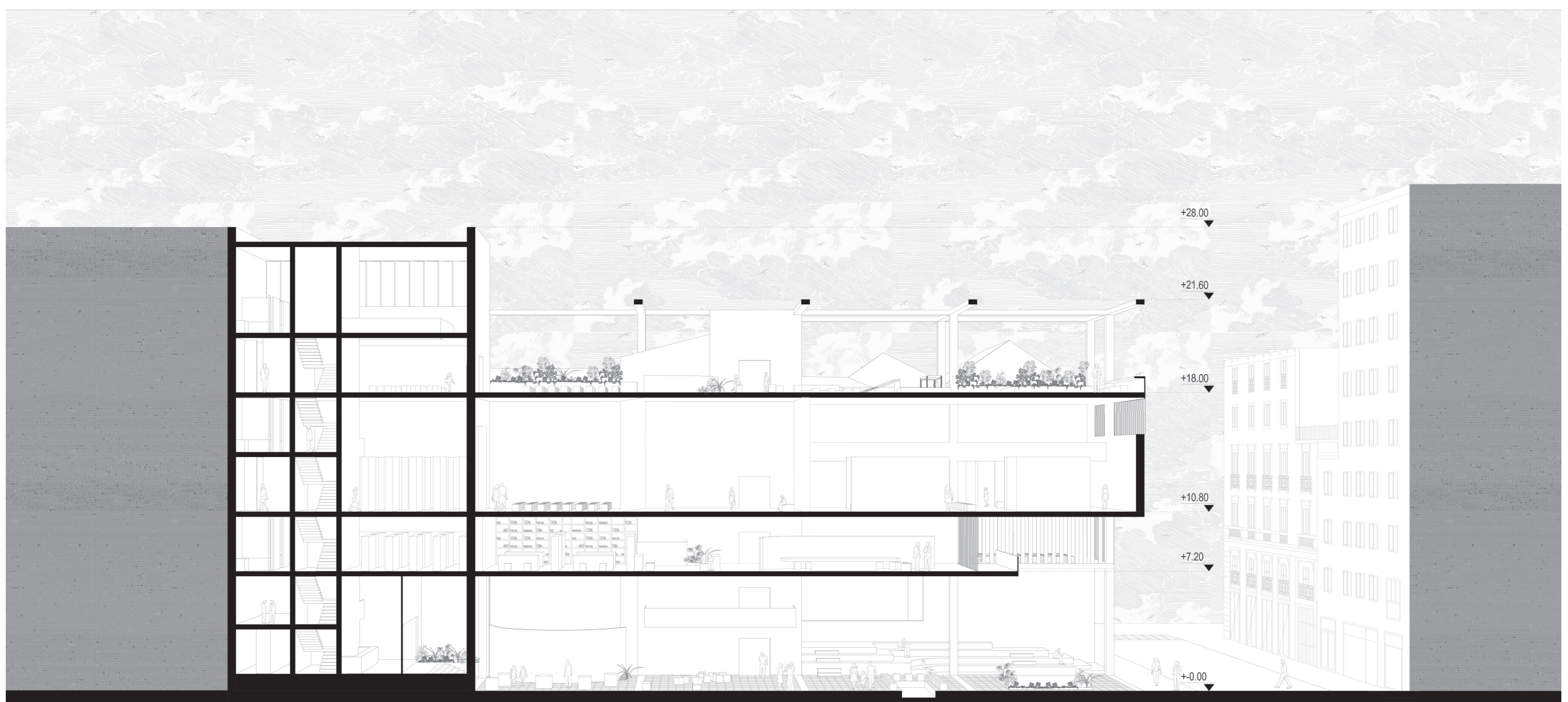
The perspective latitudinal section BB'



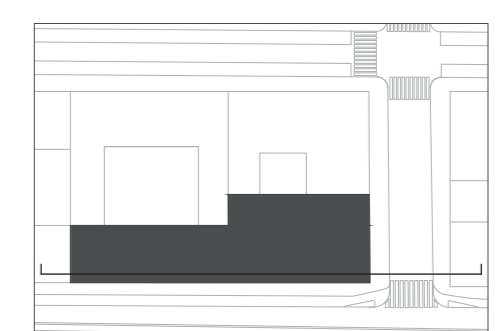
The perspective elevation from via Lecco

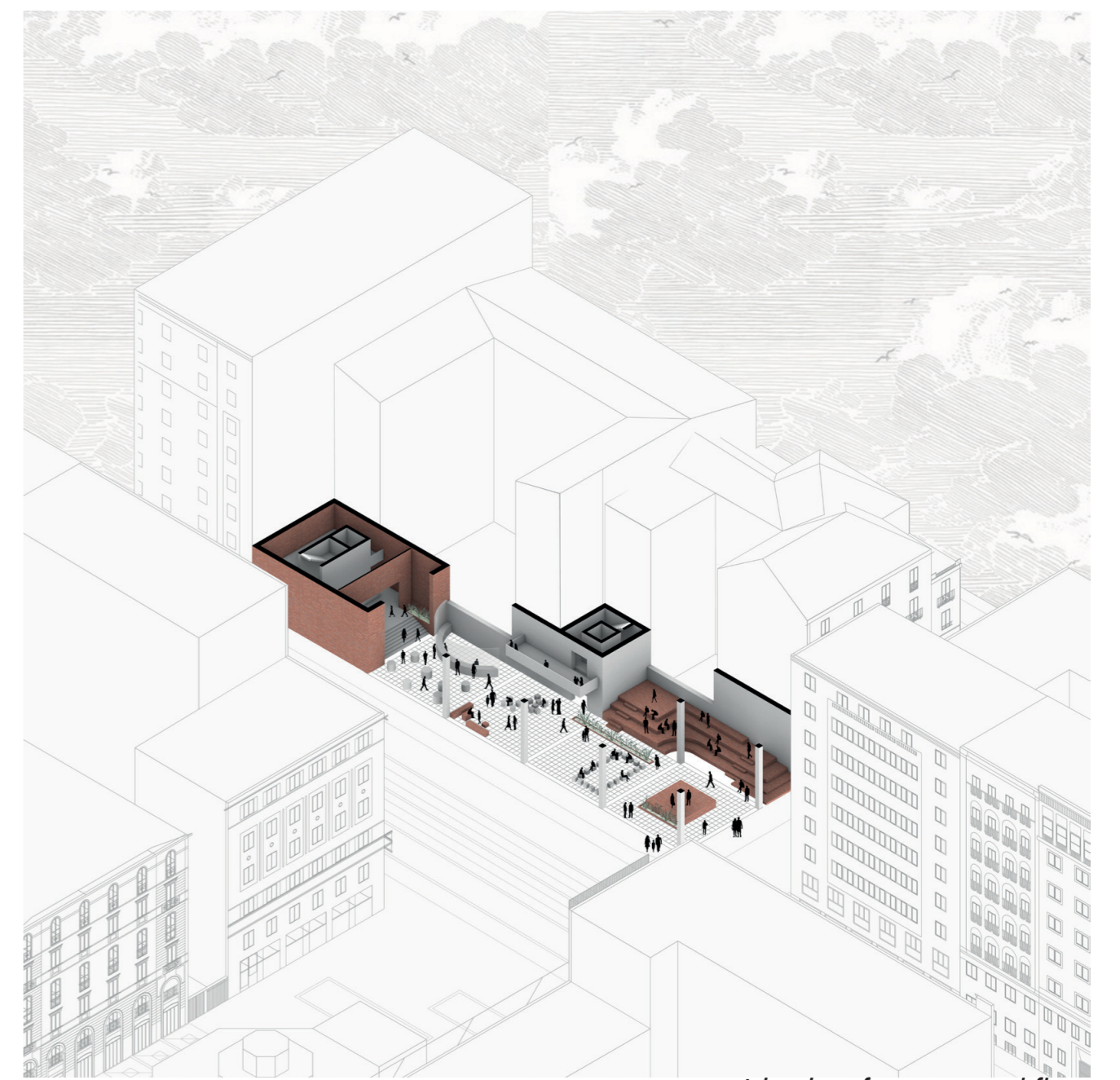
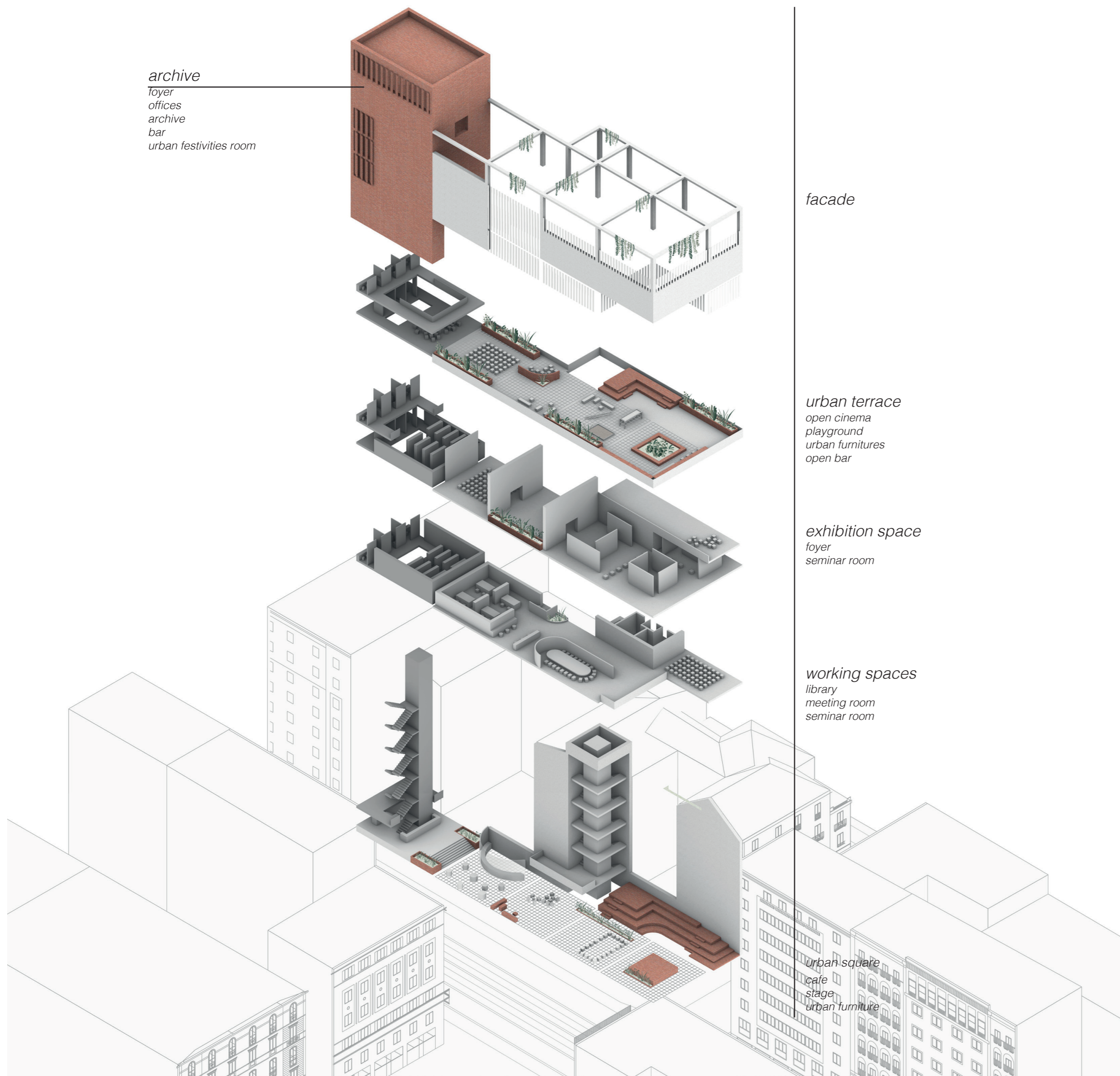


The perspective elevation from viale Tunisia

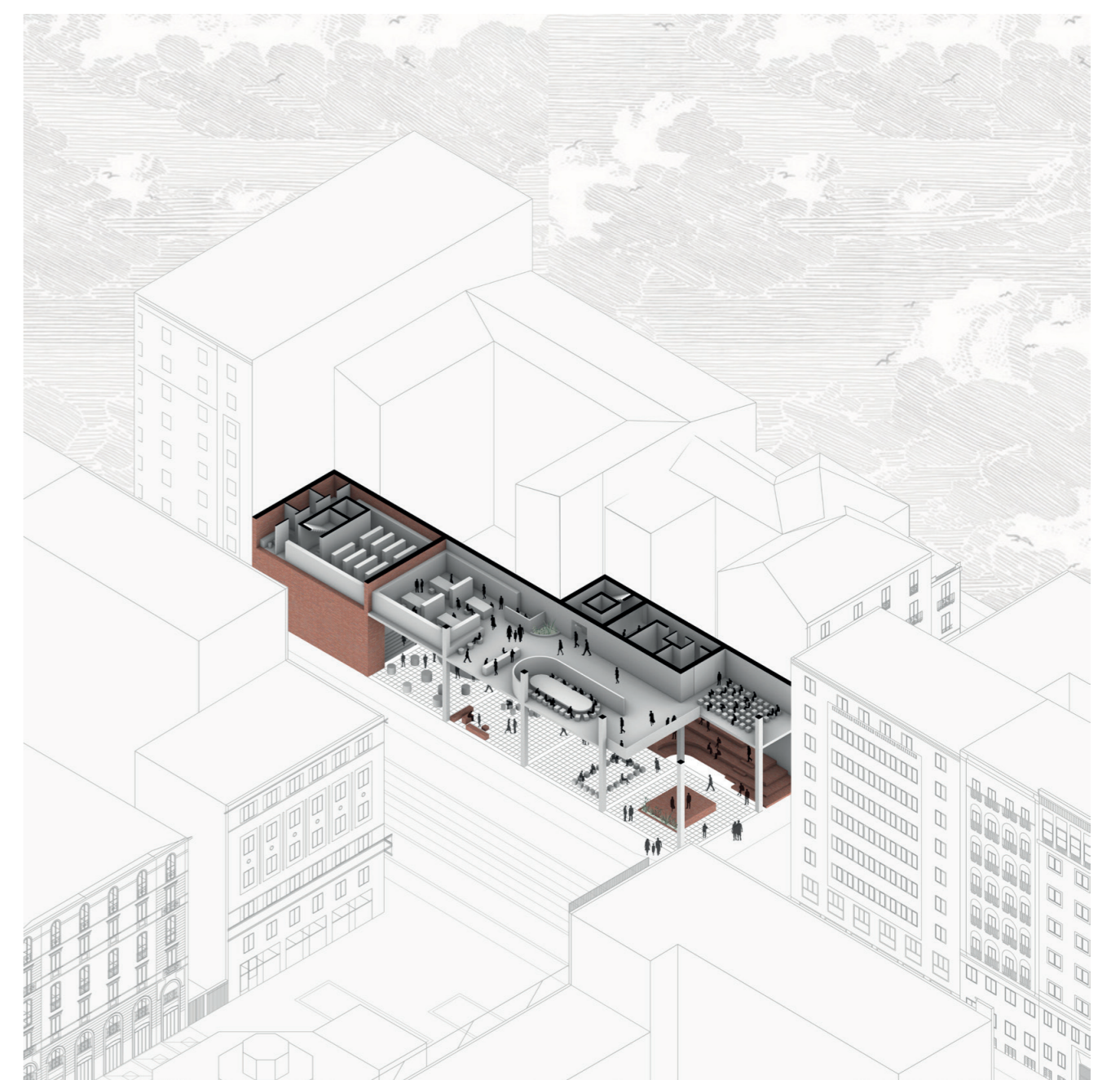


The perspective longitudinal section AA'

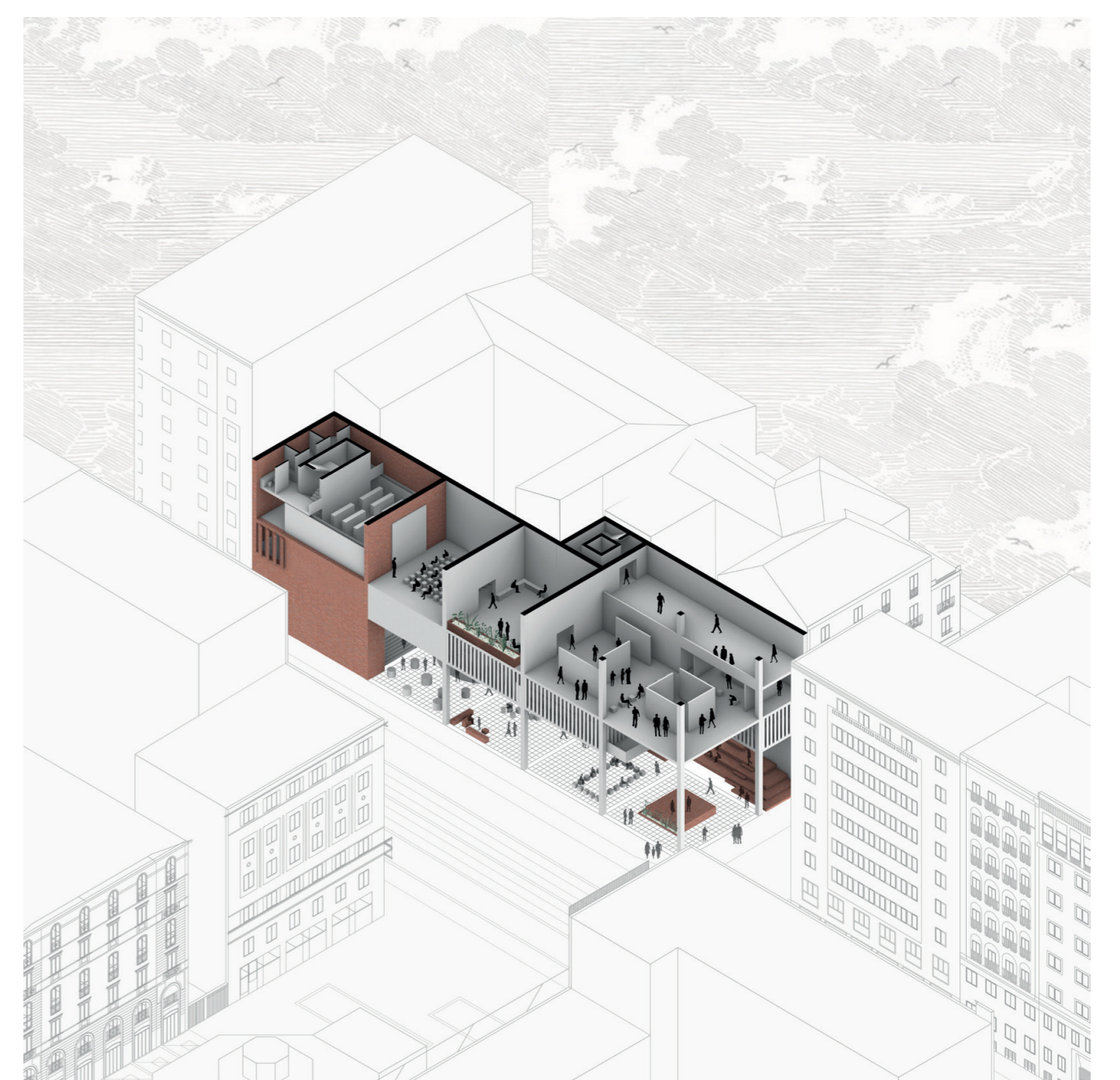
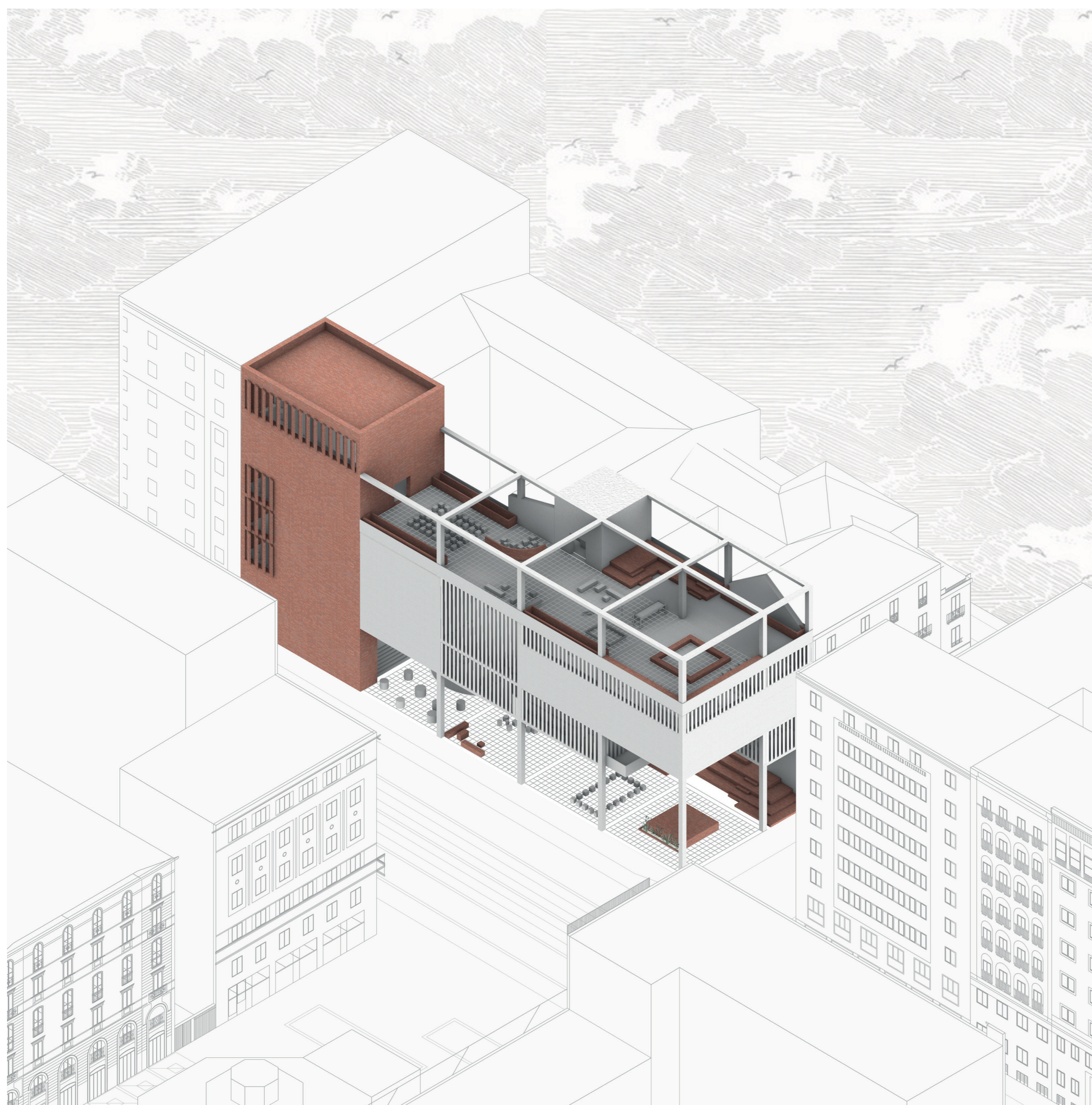




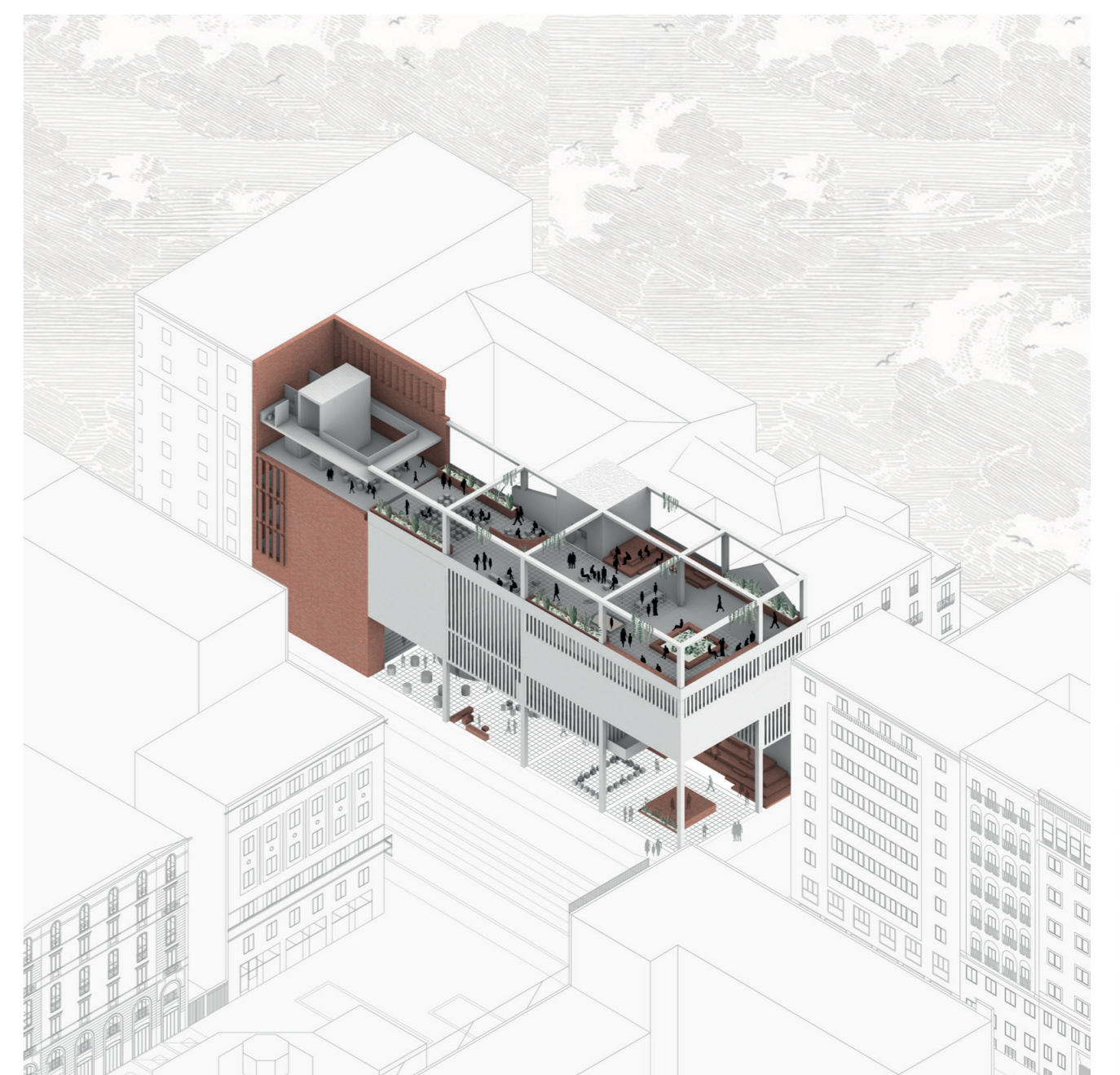
axonometric view from ground floor



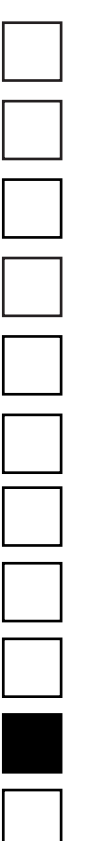
axonometric view from first floor



axonometric view from second floor

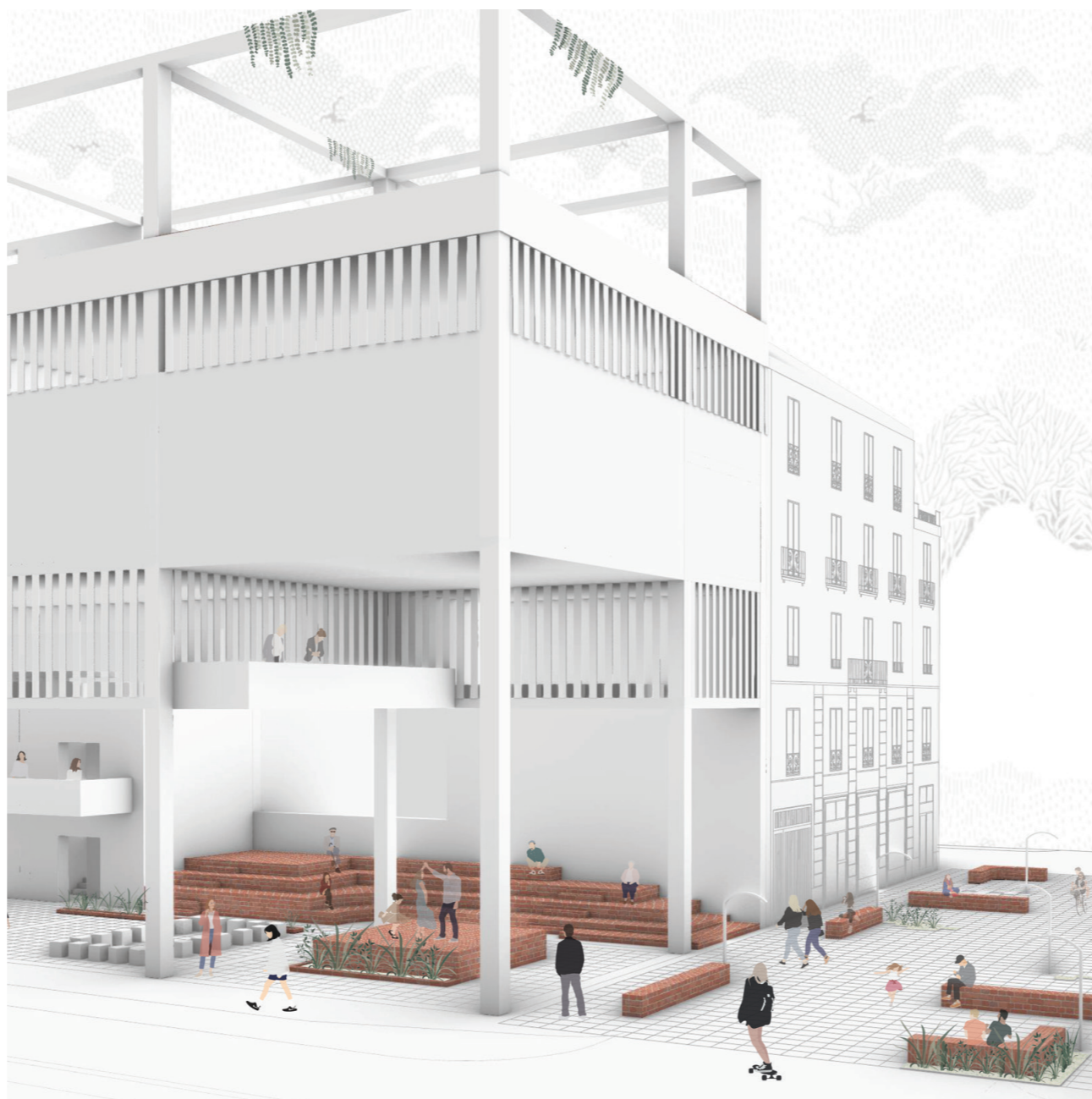


axonometric view from third floor





The perspective view from via Lecco



The perspective view through via Lecco



The perspective view from urban square



The perspective view from archive



The perspective view from cafe



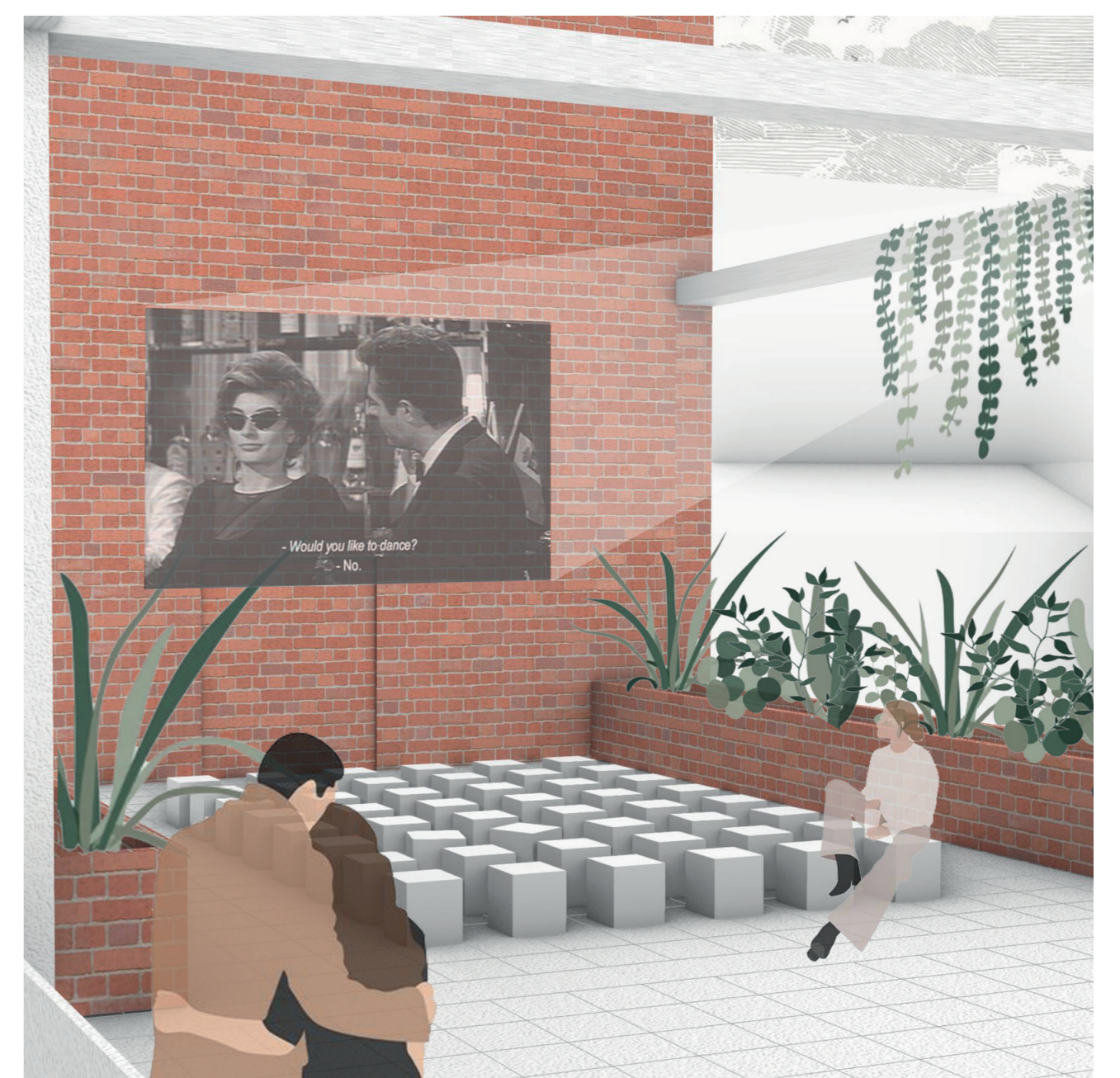
The perspective view from working space



The perspective view from seminar room



The perspective view from exhibition hall



The perspective view from urban cinema



The perspective view from urban terrace



The perspective view from urban terrace



The perspective view from terrace bar

