



Politecnico di Milano  
 Department of Architecture and Urban Studies  
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**Event-city Milan?**

**An Approach on Urban Regeneration Driven by  
 Cultural Creative Industry Network in Milanese  
 Scenario**

Supervisors: Marco Bovati, Marco Borsotti

Coordinator: Alessandro Rocca

Milan, 2022



The unexamined life is not worth living for a human being.

——Socrates, in Plato, Dialogues, Apology [Life]

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Department of Architecture and Urban Studies

Doctoral Programme in Architectural, Urban and Interior Design

**EVENT-CITY MILAN?  
AN APPROACH ON URBAN REGENERATION  
DRIVEN BY CULTURAL CREATIVE INDUSTRY  
NETWORK IN MILANESE SCENARIO**

Ph.D Dissertation of: Lang Yujie

Supervisors: Marco Borsotti, Marco Bovati

The Coordinator of the Doctoral Program: Alessandro Rocca



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## Abstract

As the state of economic globalization deepens, the socio-spatial transformation of urban redevelopment has become increasingly necessary. In managing industrial upgrades and post-industrial renovation, urban regeneration is becoming a pressing issue and one of the solutions to urban decay. The intervention of economic impacts on urban spaces has become the starting point for this research.

With respect to a new form of industrial upgrade for economic growth, the cultural creative industry has emerged as a unique driving force for urban regeneration. It brings changes to urban space and structures while leading to urban vitality via cultural events. Based on urban phenomena, this research proposes Event-city, a vibrant city activated by cultural event networks, and it presents a strategic design framework for urban regeneration based on the new understanding of city image: Event-city.

Milan was selected as the target of Event-city, and Fuorisalone was investigated on its dynamic events. Milan possesses a well-developed market of CCIs that occupies urban spaces, shapes city branding, and promotes international investment. The process of Event-city is depicted in the compiled information on the city of Milan and Milanese cultural events.

Compared to case studies of Chinese and European cities, where cultural events intervene in urban regeneration, Event-city is interpreted as spatial units and events are clustered. The way that event clusters stimulate the quality of spatial units is summarized as the unit-cluster network, for further data analysis on space types and urban structure.

The quantitative intervention of Event-city is embodied in the analysis of space types and urban structures by using the morphological tool, the features of space types included porosity, openness, permeability, diversity, flexibility, and replacement are encapsulated as indicators for further Event-city designs. Fractal calculation analysis demonstrates that the urban structure of events network has three phrases, from self-organized to related configuration to growing unrelated configuration form, resulting in a fractal urban form.

Event-city provides an urban design approach to emphasize the working mechanism of urban intervention, particularly that of synergic collaboration, from act to actor to action to activation. Strategic approaches are presented and applied for testing to determine if there are universal laws that Event-city can be applied to.



Area Bovisa has been chosen as a design experiment for the expected development of Event-city based on the overall image of Event-city in the Milanese scenario. CIDIH, as the actor, potentially organises events to boost urban vitality in the Bovisa area.

Event-city provides a new perspective on urban image and urban design methods, which has the potential from theoretical models to practical projects. Meanwhile, Event-city is discussed by critical thinking to explore a new direction of urban study.

Key words: Cultural creative industry; Urban Regeneration; Strategic urban design

**1<sup>ST</sup>**

**PART**

**INTRODUCTION**



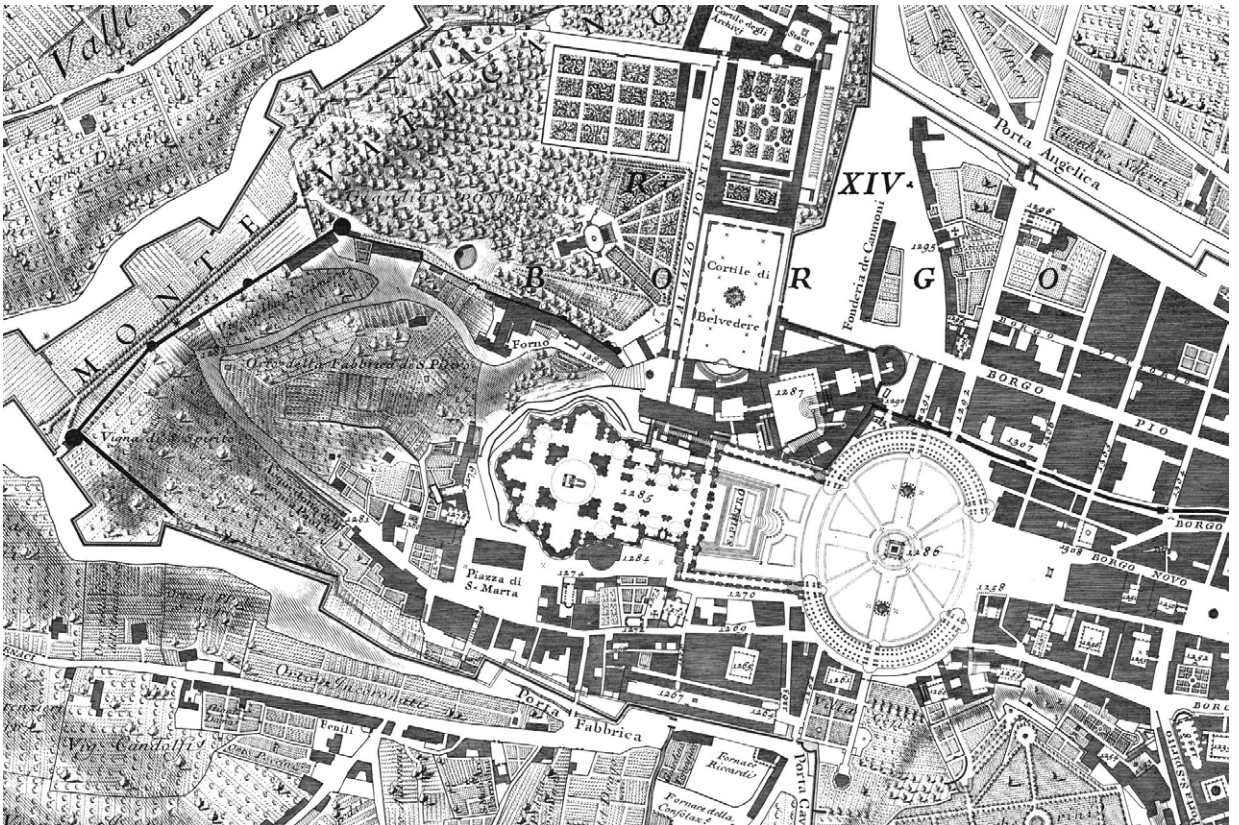
# 1. Research framework

## 1.1 Urban territory of Event-city

The definition of city in urban study methodologies has evolved in tandem with our impression of the city. Lewis Mumford stated that "There are so many manifestations of cities, it is difficult to use a definition to generalize...it is difficult to use an explanation to explain."<sup>1</sup>

1. Mumford, Lewis. (1968). *The City in History: Its Origins, Its Transformations, and Its Prospects*. Boston: Mariner Books.

Fig.1. The New Plan of Rome by Giambattista Nolli part 1/12, Giambattista Nolli, 1748.



When studying cities under the setting of contemporary society, we are forced to look back into history. We need to adopt a retrospective perspective towards the concept of cities to sort how cities evolved into what they are now. The development of cities is conducive to the growth of our understanding of cities, the prediction of cities' future, and even the design approach. Cities reflected the unavoidable collective decision of people in the social milieu at various points throughout history. The accumulation of civilization shapes the physical space of the city in the past, meanwhile anticipating the city's growth trajectory into the future. There is no clear point in time where cities evolved from a classical city to an industrial city to a megacity, but changes in time and space continue to form the spatial status quo that we have to face now. Accordingly, to tackle urban issues that mankind faces today, we need to adopt a high level of human self-awareness to make crucial decisions.

Archaeological studies continue to trace cities' origins, while recording the beginning point of the history with material ruins. Rome is known as "The Eternal City" because of the length of its history and its preservation of innumerable monuments. The value of urban material space is shown throughout history when we adopt the standpoint of aesthetics, but behind the existence of the urban space, additional value is enhanced by human cognition. Language, etiquette, commerce, and culture generated by human creativities are frequently overlooked during the emergence of the urban phenomena. This omission increases the difficulty to comprehensively examine the characteristics of the city at the cultural level. For example, natural resources such as agriculture or animal husbandry had driven the migration of ancient settlements, whereas current social population movement is primarily based on economic factors; a city used to be as small as a town in terms of scale, whereas the current concept of a metropolis refers to those cities with a population of over 10 million inhabitants. An ancient city was bounded by military defensive infrastructure, whereas currently speaking, the city's border has been blurred through the modernism period. These are historical realities that cannot be reversed, which witnessed the society's evolution to support the comprehensive progress of the city instead of merely pieces of historical stories.

The hypothesis of urban theories proposes an abstract method for dwelling on the development of a multi-dimensional city that connects its history and future. If the notion of the city is as enigmatic as Atlantis, urban study must always seek the reality of its existence through comprehending the city, creating the city, and designing the city. Therefore, the image of the city, urban studies, and affecting elements should be defined before beginning the urban research.

There are multiple perspectives to understand cities, with the description of a variety of the images of cities. The 55 "invisible cities" were a recollection of Marco Polo's memories. Any reader might acknowledge with their city via imagination exactly like Kublai Khan, which shows that the cities in the books are utopias constructed by innumerable notions in dreams. Whether we are participants, designers or governors, our impact on the city is always one-sided, similar to fragmented thoughts in an unseen city. This is due to the fragmented systematic planning approach imagines the city as an organism, as a system to evolve as a whole.

Another impression of the city is the ideal city: Urbino, with perfect architectural perspective and proportions, its circular temple encircled by a massive square, rendered with a positive perspective. This beautiful replica of the city in a Renaissance painting is laid out with a sense of ceremony. The crossroads, paved with multi-color marbles, resemble a checkerboard, and the two octagonal wells at one end of the square are symmetrical. During the Italian Renaissance, the concept of an "Ideal City" was conceived in accordance with the requirements of rational thinking.

Fig.2. The Ideal City, Giuliano da Sangallo, circa. 1480-1484, collection in The Walters Art Museum, Baltimore.



Despite the absence of any person in the picture, the spatial order and image of the city demonstrate a humanistic approach, shown through the religious spirit under the perspective expression techniques, the adoption of philosophical thinking and so on.

The "No-Stop city" by Archizoom presents one of the city's impressions. Archizoom was an "architectural radical" studio founded in 1966 in Florence, Italy. Architecture was adopted as a tool for political and ideological criticism during this period. Simultaneously, the studio believed that architecture design involved more than just building houses or making useful things, but also an act of free expression. In order to reclaim the lost cultural rights induced by the division of labor in the capitalist society, the Archizoom studio created the "No-Stop City" scheme in 1969. They envisioned an urban space made entirely of continuous interior spaces and homogeneous units comprising only horizontal floor slabs and grounds in the scheme. The city shows an infinitely expanding horizontal grid where people can live wherever they choose. Factories (production) and supermarkets (consumption) are considered as basic spatial models. In a sense, the city is no longer a cultural integration, but a physical-mechanical site for the flow of produced goods and their sales to consumers.

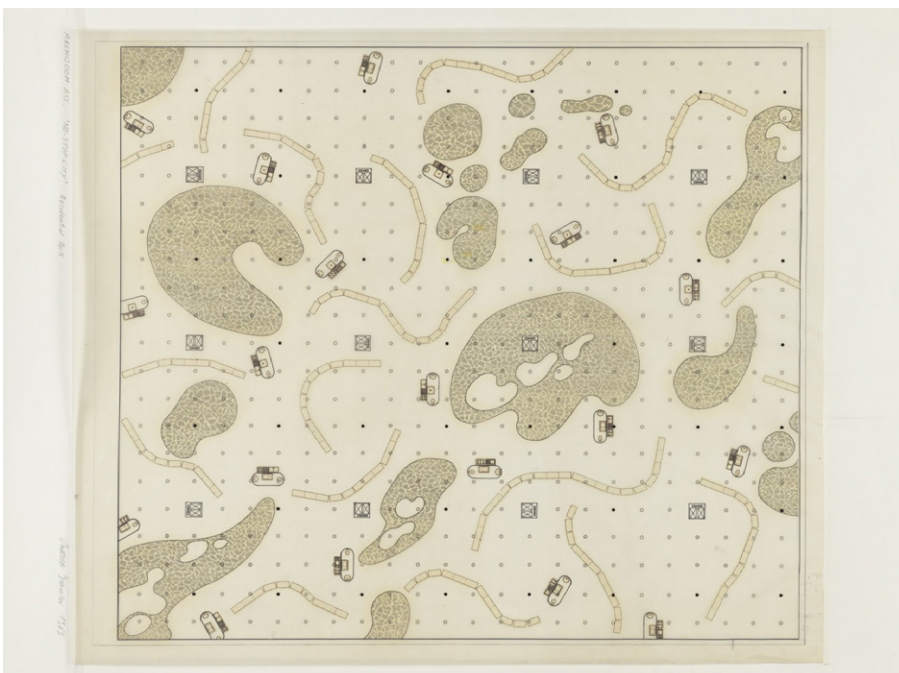


Fig.3. Residential Park, No-Stop City project (Plan), Andrea Branzi, 1969. collection in MoMA.



Fig.4. Paesaggio urbano, Mario Sironi, 1927.



Whether it's the fragments of invisible cities for the contemplation of the city, the ideal city, which employed rational tools to describe the humanistic setting, or the Archizoom's critiques of consumer society, these urban ideals present various interpretations of the city and intervention creation, as expose the city's main social issues and tasks of the time. These virtual city impressions ultimately lead to the conclusion that in order to clarify the solution to the urban issue, urban study must construct a macro perspective. It needs to determine what kind of city we are dealing with, what it is and how it is built. Especially in today's complex metropolises, the solution of urban issues must be based on the understanding of cities and their positions.

The foundation of the city that we live in today, is the modernity brought about by Industrial Revolution. The Industrial Revolution presented itself a watershed moment in the evolution of modern cities and urban life. The formation of cities was influenced by many factors, such as military function, religious preaching, economic capital and so on. From the standpoint of civilization, major moments in human history have promoted the transformation of cities. For example, the Renaissance, the Great Navigation and etc. led to cities which tended to be progressive. Some cities have become more open and internationalized due to commercial trade exchange, and their economies have gradually become one of the most important factors in urban development.

Forces of industrialization and urbanization found in Industrial Revolution shattered the traditional urban layout. Our contemporary urban form's fundamental basis is Industrial Revolution's developments in business, politics, science, technology, and cultural secularization. These historic turning points shaped the city in which we live. Urban space became an outcome of radical reforms from modernist rational architecture and urban practices. To be more specific, modernity came at several stages as the industrial revolutions progressed. According to the statement by Marshall Berman, modernity is separated into three stages: early rise, classical, and late rise.<sup>2</sup>

2. Berman, Marshall. (1988). *All That Is Solid Melts into Air: The Experience of Modernity*. New York: Penguin Books.

As the analysis at the sociological level, modernity is primarily the industrialization promoting traditional society to transform into modern society, which made the industry change the traditional social structure and the relationship between production organizations; in the meantime, changes in the economic structure and social class promoted the mobility of the population, which in turn drove the development of urbanization. Long before the emergence of modernist architecture and urban design, the urbanization due to modernity permeated into the social level and continued to exert an influence on urban development.

When we are discussing modern cities, it is crucial to point out that modern lives and aesthetics have transformed our lifestyles since ancient times, making modern people pay more attention to public life than their ancestors. The Industrial Revolution increased the efficiency of machine production and the scale of industry, and fostered the construction and growth of a consumer society via the changes of productivity and production relations. Contemporary society were founded on the basis of industrial progress, which in turn determined consumption. "The main body of consumption is the order of signs."<sup>3</sup> It may be argued that consumerism shaped social space. The growth of a consumer society promotes industrialization, with individuals as the ultimate beneficiaries. Modern people's lifestyles have been dramatically changed, which undoubtedly affected the alteration of urban space.

This thesis underlines how the essence of modernity affected contemporary people and how people acquired benefits from the urban space. In August of 1817, the Utopian socialist Robert Owen proposed the eight-hour workday for the first time. He proposed the slogan "8 hours of work, 8 hours of leisure, and 8 hours of rest." Until now, modern people's lives have been divided into these three categories: work, rest, and leisure. The impact of Industrial Revolution on modern people is far from being over, since many scholars start to debate the concept of post-modernity. Although postmodernism is an economic and cultural critique on modernity, this thesis still mainly discusses modernity.

3. Baudrillard, Jean. (1998). *The Consumer Society: Myths and Structures*. London: SAGE Publications Ltd.

“In a society where production conditions are ubiquitous in modern times, life itself appears as a huge gathering of spectacles. Everything that exists directly is transformed into a representation.”<sup>4</sup> As the process of industrial capitalism accelerated with the passage of time, the products being produced changed from food to products to information, and to services, while consumption experienced the similar progress. Post-modernity can be defined as a transitional period of modernity. The city, as the embodiment of society's physical space, is the concrete manifestation of modernity's transforming forces. Hence, the urban study should be based on a grasp of modernity and social people's development trends. The concept of the city examined in this thesis is based on both history and current conditions, with also aims to predict the future.

4. Debord, Guy. (1970). *Society of the Spectacle*. Detroit: Black & Red Press.



Fig.5. Eight-hour campaign in Denmark, unknown author, 1912.

First, it is necessary to clarify what the foundation of modern cities is and what problems still need to be solved. The cinematic footage of the Italian film "La Notte" in 1961 shows the facade of the Pirelli building, which reveals a panoramic picture of the city of Milan, particularly its massive infrastructure: the central train station. It is according to the notion that the giant industrial infrastructure represents the modern city, and that the train station represents transportation modes of modern lifestyle. The infrastructure was regarded as an advanced function, but it is also one of the urban issues within the post-industrialization period. The emergence of the industrial economy, has predicted the city's future evolution. The demonstration of the transition of modern life is obvious, since new urban forms are emerging. Nowadays, the urban issue must deal with the transition of the economy and social innovations brought about by technology. Information technology has completely changed our daily lives; social media generates a massive network of big data to engage us in public life; global capital pushes the upgrade of local industry and consumption; manufacturing spaces have to be replaced or renovated. That means, we live in a modern society with a new way of life, but the urban space must adapt to our new urban life.

Fig.6. Scene of Italian movie "La Notte", Michelangelo Antonioni, 1961.



The focus of this research is the social urban space from the standpoint of the city. The city is not an isolated word as it could be understood as a complicated systematic physical space with artificial creations collected by civilization's wisdom. With the advancement of Industrial Revolution, industrialization and urbanization brought with a slew of urban issues: poverty, overpopulation, violence, and so on. Rational urban study has emerged as a strategy of addressing urban decline and spatial analysis is extremely significant in sociological urban studies. The core premise of the Chicago School of America is to comprehend the dynamic process of urban growth through the description of urban spatial distribution, serving as an important role in urban sociology. Since the mid-1900s, urban studies programs have gone beyond simply examining the contemporary and historical effects of urban design. With the rise of the question of how to promote city growth via architecture, open spaces and people's relationships, the primary urban issue has emerged: the various types of capital that comprise a community. Urban society plays a significant role in defining how cities will be transformed in the future. Urban studies have been divided into three categories:

1. Spatial structures.
2. Processes that support spatial structure.
3. Normative Analysis.<sup>5</sup>

Urbanization refers to the population transfer from rural to urban areas, but it also contains the process of the development of the urban form. The Chicago School's notion of space as an independent component in urban studies is criticized by the new field of urban sociology. Urban space can be investigated by a dependent variable, such as politics, culture, capitals, and other factors, and these variables affect the change of the urban space. David Harvey argues that the progress of urbanization, on the one hand, leads to the geographical distribution of production, and on the other results in the accumulation of capital. Contrary to this, the class struggle results in a massive concentration of the exploited and oppressed working class in the same location, leading to social polarization and differentiation in urban space.<sup>6</sup> Urbanization breeds urban issues.

5. Paddison, Ronan. (2000). *Handbook of Urban Studies*. London: Sage Publications Ltd.

6. Harvey, David. (2009). *Social Justice and the City*. Athens: University of Georgia Press, Revised edition.

The evolution of the urban form displays the process of urbanization. "The City as an Egg" (1982) depicts the evolution of the city from a boiled egg (the ancient city) to a fried egg (the industrial metropolis) and eventually to scrambled eggs (the modern city). This pictorial representation of the urban process could be interpreted in the following manner. The scrambled-egg model, to some extent, reflects the industry's dispersed urban configuration, which leads to murky and unclear city boundaries and residential regions clustered around economic multi-centers. With the increase of globalization, these urban models face new challenges, such as industry upgrades and urban resource redistribution. Cities no longer present themselves in a recognizable form, but they also provide frequent new signals of urban vitality, which increases the economic, cultural, and social values in an existing urban or territorial context, making the vitality become a new recognizable signal for a city. In contrast, a new perspective on urban development is how the economy, culture, and social values influence urban vitality. As a result, people, activities, and urban vitality could be regarded as the primary perspective in urban studies.

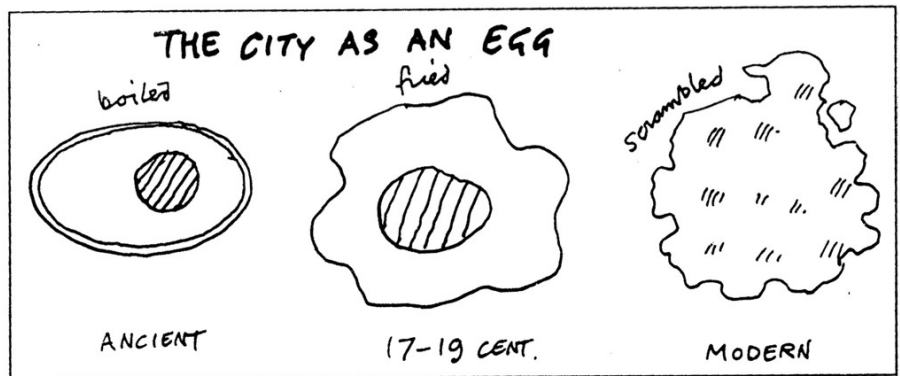


Fig.7. The city as an egg. Cedric Price, circa. 2001, courtesy Cedric Price Fonds, Canadian Centre for Architecture, Montréal.

The most significant factor of urban vitality is humanism. The humanistic urban study is based on an empirical examination of societal transformation since the Industrial Revolution. Human-centered urban planning concepts emerged in the 1960s. Jane Jacobs emphasized the relationship between physical space and the social fabric, which primarily focused on a urban policy against large-scale urban regeneration plans for neighborhoods and advocated for dense mixed-use development.<sup>7</sup> Jan Gehl's theories also center on humanistic urban studies. Through observation, he provided human-oriented urban design ideas, emphasizing the significance of quality urban spaces and a human dimension to cities.

7. Jacobs, Jane. (1961). *The Death and Life of Great American Cities*. New York: Random House.

Jan Gehl proposed social relations and individual moods as a necessary component of planning.<sup>8</sup> Social contacts encompass necessary activities, spontaneous activities, as well as social activities. More and more attention has been paid to human-centered urban studies as a research tool and method.

This thesis explores the association between people and cities based on economic considerations primarily. The key to current urban study focuses on post-industrial transformation, the upgrade of industry, and the emergence of new urban life patterns. More and more factors affect modernity, resulting in contemporary modernity paying attention to the relationship between city and society. The economic factors influencing social environments have gradually formed the methodology for studying the modernity of urban space. It is undeniable that economic structures and industrial models have shifted, and that economic considerations have permeated into all aspects of the social system. The term "Post-Industrial Society" refers to three stages in the history of human social development. Agricultural society is the initial stage: people relied on nature's ingredients for their physical strength. Agriculture, fishing, and other forms of economic activities predominated in this period. The second stage is the industrial civilization, in which energy replaced physical strength which made the economy rely on technology and machines for the engagement in large-scale commodity production, with manufacturing and commerce serving as primary pillars. The post-industrial society is the third stage. The service industry has benefited from the rapid growth of information technology. Tourism and related industries are included in the economic form. Therefore, the changes of social economy also highlight the contradictory focus of urban study.

The sociological phenomena of the shift from product manufacturing to service production originated during the 1960s industrial society.<sup>9</sup> The transition of post-industrial society revealed the backwardness of urban space, which made urban problems emerge alongside it.

8. Gehl, Jan. (2011). *Life Between Buildings: Using Public Space*. Washington D.C.: Island Press, 6th edition.

9. Bell, Daniel. (1976). *The Coming of Post-industrial Society: A Venture in Social Forecasting*. New York: Basic Books; Reissue edition.

However, the post-industrial transformation has also become a driving force in promoting new urban development, and the urban vitality brought about by urban regeneration has become an emerging solution for current sustainable concerns. The major goal of urban regeneration is to restore a specific area's economic viability by attracting external private and public investment and encouraging business start-ups.<sup>10</sup> The term "urban regeneration" previously held the different meanings of "recovery," "re-use," and "redevelopment." How people use urban space determines how cities develop.

“In our new era, process beats products. This shift toward processes also means ceaseless change is the fate for everything we make. We are moving away from the world of fixed nouns and toward a world of fluid verbs. In the next 30 years, we will continue to take solid things, an automobile, a shoe, and turn them into intangible verbs.”<sup>11</sup>

Things eventually turn to service and procedure, and cities are no exception. According to Jürgen Habermas, the dilemma of modernity dwells in the system's colonization of the living world. This entails portraying the city as a hub of entertainment, art, museums, and social interaction. In contrast to those things generated by manufacturing in the early consumer society, such as textiles, people were increasingly consuming and using public resources by participating in urban activities. Changes in consumption habits have significantly altered the way people live in cities, and consequently how the urban space is used. Dynamic activities engage individuals in civic life in order to boost the city's attractiveness and additional economic value. That is the reflection of urban soft power; the notion serves as an internal growth of the concept "Soft Power" from the perspective of national comprehensive strength, and is a technology and innovation-driven urban development model. As spontaneous activities become increasingly difficult to sustain due to operation funding concerns, cultural events collaborating with certain enterprises are becoming a more sustainable manner with an added bonus of public participation and commercial earnings.

10. Caves, Roger W. (2013). *Encyclopedia of the City*. London: Routledge.

11. Kelly, Kevin. (2017). *The Inevitable: Understanding the 12 Technological Forces That Will Shape Our Future*. London: Penguin Books, Reprint edition.



Cultural events from commercial organizations are constantly developing into a comprehensive industrial chain, which affects how we re-use and transform the occupation of urban spaces. Urban space consumption, as a phenomenon of public life and a trend of new economic forms, should be emphasized on urban territories in urban design.

New economic forms and industrial structures are assumed to be the dependent variables of urbanization. In terms of quantitative growth, urbanization generates urban sprawl and changes in the utilization of urban space. In terms of the quality of urbanization, new economic forms and industrial structures are posing challenges to the spatial evolution of cities. A large number of cities are facing the task of internal urban regeneration, transformation, and reuse. Facing the complex urban system, a more sustainable solution lies in the regeneration of the city's vitality. It is particularly so in Italy, as similar as in many other industrial cities around Europe. The historical buildings in the city center and the industrial sites constructed during the period of industrialization become the new economic growth drivers in the development of modern cities.

Milan has seen a significant decline in manufacture activities in recent decades. However, design and fashion have emerged as important driving forces of regional economic growth, which makes the tertiary industries increasingly important. The rise of the service economy was not intended to replace all the jobs that manufacturing could provide. Rather, it was a gradual update of more job opportunities. Therefore, industrial factories moved away from the city center and relocated to locations with superior communications. Many industrial facilities become vacant or abandoned, and space occupation has been confronted with the challenge of urban regeneration. The economy based on immaterial value has been a critical and strategic industry, which was to become a strong paradigm of urban development. For that reason, discussing how the dependent variable of urban development is to investigate how new economic forms and industrial structures affect the urban space and the urban structure upgrade.

Due to many uncertain and unpredictable factors, the controlled variables in the research are the cultural events in the cultural and creative industries, in which cultural events are deemed as the data source to determine the trend of urban space development and to explore possibilities for use of the urban design method in urban design.

With the assistance of big data, urban study has shifted from focusing on aesthetic designs of a single system to economic interventions of a multi-center system. Historically, under the influence of urban aesthetics, the holistic urban design adopted rational methods to generalize and solve macro urban problems. For example, modernist urban planning reconstructed the urban structure in geometric layouts using large-scale and high-efficiency modernist architectural types. In the urban study influenced by modern and contemporary economic factors, the spatial relationship of multiple systems is emphasized. From the standpoint of critical theories, an aesthetically-oriented cultural thought trend can no longer address the core issues of today's city. "Italian design has always been a contradictory and multi-centered system. It can draw its unity and vitality from this special discontinuity...In Italy, the design transforms the lack of methodology of a single project into an internal diversification of language and trends."<sup>12</sup> The multi-center layout relationships of urban structure under various influence factors is hugely different from urban theories developed since the advent of modernism. Lefebvre's theory of "comprehensive urbanization" marks the turning point of criticizing urban theory, which shifts from urban form to urban process. Urbanization, as a process, has not only transformed the physical and socioeconomic structures in cities, but also changed the daily experience of citizens.

Urban planning theory is a dominated theory for the reconstruction of urban structure and functional zones into a new city to solve urban problems such as housing, transportation facilities, slum poverty and so on. Modernist architectural theory and practices promote the concept of human-centeredness, while emphasizing studying the problem of human habitation according to different characteristics to adapt to people's changing needs for life, meaning and enrichment.

12. Branzi, Andrea. (2006). *No-Stop City: Archizoom Associati*. Orléans: Editions HYX.

The "people" in this context refers to the macroscopic people who live in the new urban space, as determined by the architect's subjective judgment. Le Corbusier advocated and practiced as a major architect in this theory, demonstrating the significance of innovation after World War II, with a completely new concept of modern lifestyle.

Modernist architects imagined and designed the appearance of modern life, which became a frontier and the public's guidance. However, the research had limitations. The architect's subjective guidance was the predetermined scenario, with the masses acting as experimental parameters. Human needs lack the support by big data, which makes it hard to create and intervene the design outcomes based on realities. Thus, current urban research has a great room for making breakthroughs. Such breakthroughs lie in judging how the public participates in existing scenes of urban space as data, subsequently providing planners and architects new perspectives for understanding the city and dealing with the urban problems based on the scene analysis.

The research attempts to criticize urban design methods. The goal of such criticism is to thoroughly examine the new perspective of urban research methodology and discuss whether it is rational and applicable. The first point rests in the sense of place within the city. Whether from the perspective of scholars or citizens, the image of the city has been formed by social interactions in urban space. There are both positive and negative impressions, and the negative can be found in examples such as insecurities caused by the part of city's filthy and deplorable conditions. In contrast, the city also provides relaxing plazas and walkable parks. Therefore, urban study should firstly establish a perspective for the city. Urban activities influence the image of the city formed by human behaviors. Secondly, the research analyzes the influence factors on urban space development and based on investigations, it also studies the relationship between the independent variables and the controlled variables. For instance, Landscape Urban-ism incorporates nature into the urban environment and ecologically balances the pollution caused by urban consumption, using quantitative variables of nature and factors such as parks, green lanes and so on. It is certain that the city's transformation is caused by a variety of factors.

Bernard Tschumi discusses variables in terms of a paradox in architecture about "Space and Events". The concept of space and the experience of space are separate from each other. At the same time, he implies a corresponding possibility, that is, the concept of space and the experience of space could be replaced by space and events.

He believes that events not only imply the meanings of traditional use, but also place special emphasis on human behaviors. Spontaneous behavior represents an uncontrollable variable, but the intervention of commerce targeted behavior on urban space will be more systematic.

The economic factor is adopted as a controlled variable in this research, and cultural events are used as a departure point to investigate the changing laws of the city. Subsequently, based on the urban analysis of data visualization, the research aims to derive whether there is a pattern underlying the process of urban regeneration under the economic structure. The research exerts a predictive effect on future development. Finally, the analysis and design methods will be summarized, and the urban design in global urban issues as influenced by economic factors is discussed and criticized.

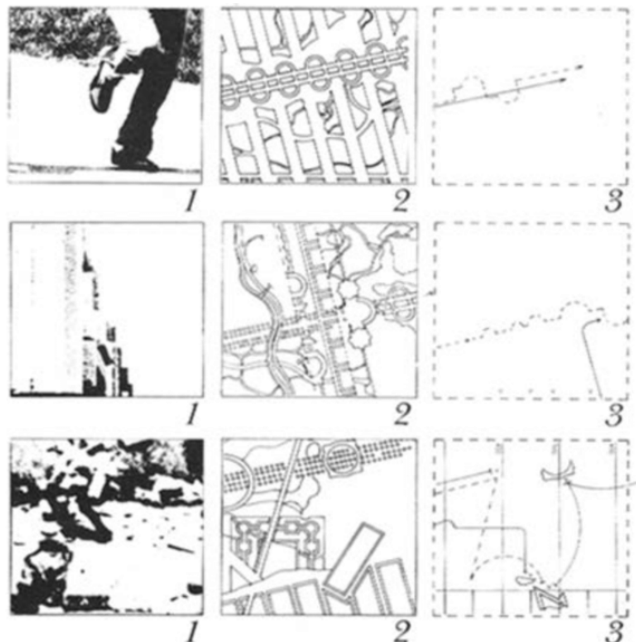


Fig.8. Elements of space composition, Manhattan Transcripts, Bernard Tschumi, 1981, Image © Bernard Tschumi Architects.

Event-city is hypothesized as a new perspective on the development of the urban territory, the research focuses on the transformation of contemporary cities because of economic and social impacts. Specifically, it is about urban regeneration by cultural creative industries (CCIs), and the transition of urban space occupied by urban events; and the research proposes Event-city as a hypothesis for discussing approaches with strategic urban design and critics of urban culture.

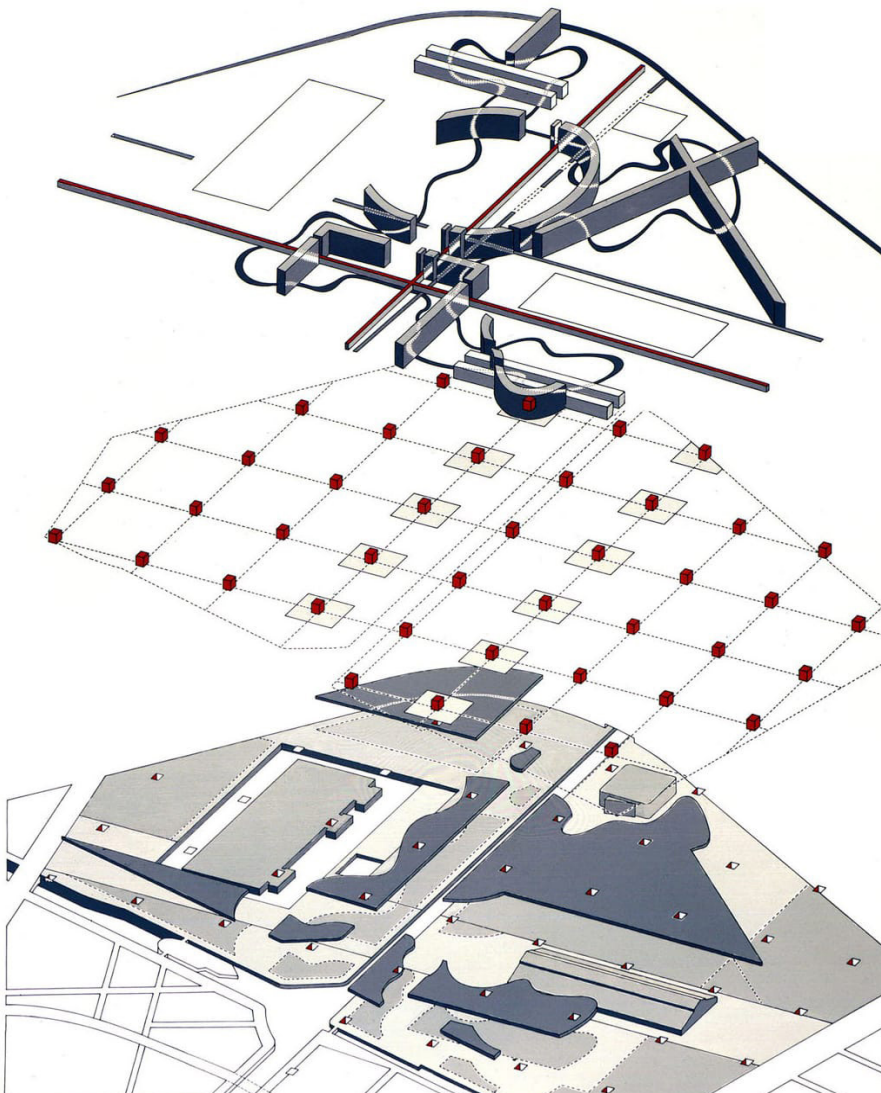
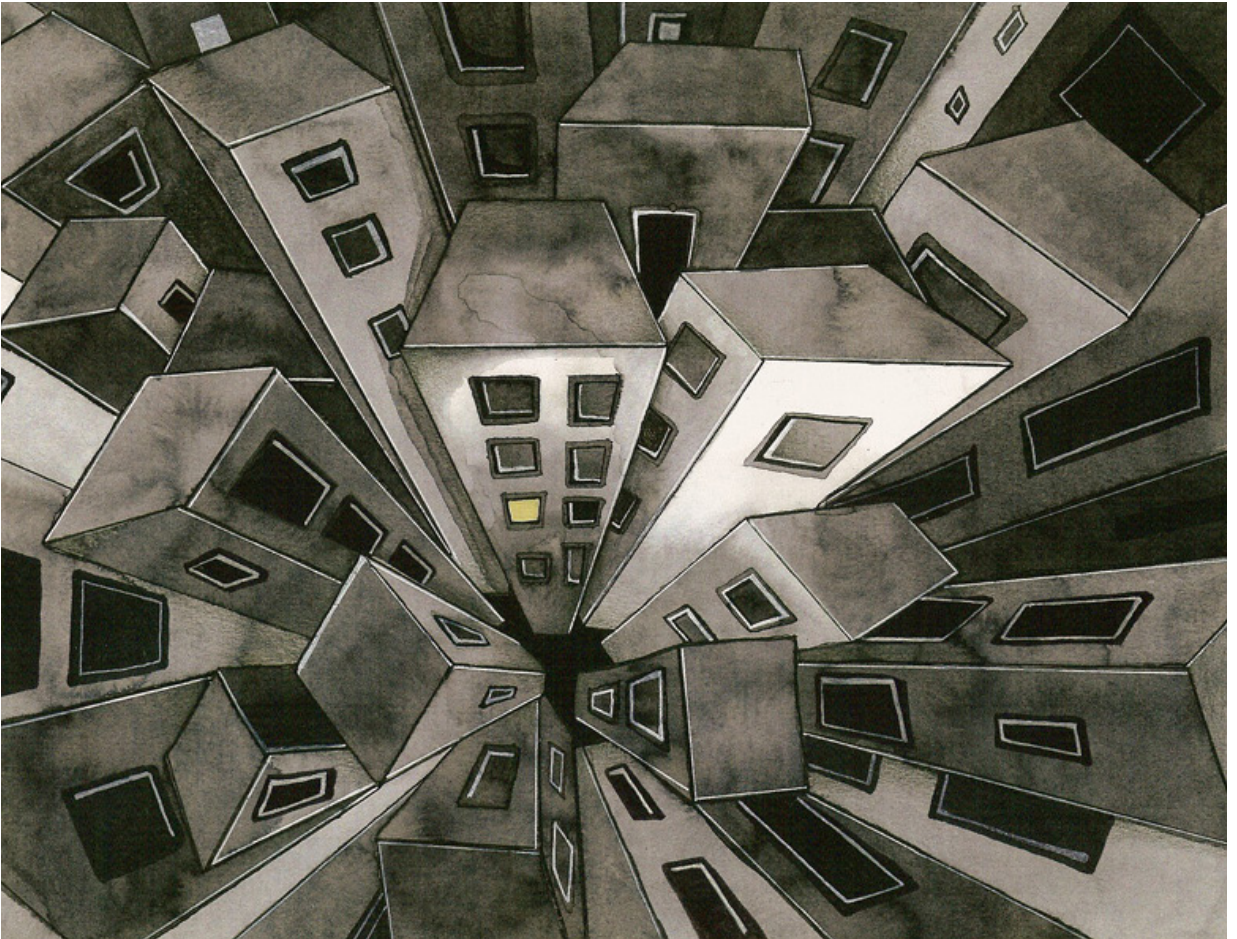


Fig.9. Superimposed systems of surfaces, points, and lines in the design of the Parc de la Villette, Bernard Tschumi, 1982-1998. Image © Bernard Tschumi Architects.

## 1.2 Framing concepts

Before the urban studies research is started, a clarification on the research subject concepts is utterly necessary. Indeed, when the Event-city is discussed, both the terms “event” and “city”, as well as the Event-city, must be contextualized, framed, and defined.

Fig.10. "City", Celine Meisser, 2015.



In "Manhattan manuscript", Bernard Tschumi stated that "architecture is not only about space and form, but also about events, activities and everything that happens in space." Space represents an organic container of behaviors; while behaviors motivate space. Here, this research is inspired by the relationship between space and behaviors, a relationship analogous to the interactive relationship between events and cities. Event-city is a hypothetical new concept.

The Event-city is equivalent to the image of the microscopic city made of events. Perceptions of the city are formed not only by the spatial symbols of the rational city beneath the reinforced concrete, but also by the daily activities in public life. The ideal state for urban participants is one of rich culture, diverse information, interesting activities, and barrier-free communication. The research of cultural events is a critique of the rational urban theory that focuses on people's spatial participation. Jurgen Habermas describes the vision of modernity as a world of free communication and the warmth of people in a rational urban space. Humans have an innate desire for communication, which is the social mechanism by which cities can operate. This is what Event-city is capable of producing. Event-city can be applicable to urban lifestyles and policy-making, together with urban design methods and urban planning.

Event-city attempts to answer the relationship between event and city from the perspective of human participation in social behaviors. When the question is asked, "What is the meaning of a city?" The city's culture is found in its "people". In a city, a large number of starkly different people come together to form a collective consensus and a sense of belonging, the majority of whom are strangers to one another. Social activities from humans exert a direct impact on the study of cities. According to Henri Lefebvre, the world we live in is increasingly becoming a new society distinct from all previous social forms: an urban society with increasing urbanization. Observations on social phenomena of past and problems carried by urban space lead to better understandings and changes of the city.

Urban sociology theorized the economic, social, and cultural processes of urbanization, as well as their outcomes of social alienation. Karl Marx's theory of abolition of labor explores commodity fetishism, which is based on the capitalist industrial production process, the capitalist market, as well as the social relations found within. Alienation is a nebulous notion that serves as a critique of industrial society. Industrial cities are also experiencing spatial revolutions because of productivity and production relations. Consequently, urban space and social production have developed a link between independent and dependent variables, and the content of production and the relationships of production have become the focus of in-depth investigations by other scholars.

The industrial city experienced a transformation from producing items in the initial space to producing the space itself. This form of production is divided into two stages, according to Henri Lefebvre: the first is the production of things in space, and the second is the production of space itself."<sup>13</sup> "The production of things in space" comprises the production of material and social ties; whereas "the production of space itself" occurred due to urbanization. Space production in the research regards urban space as the occupation of urban space. The transformation of society and the upgrade of capital industries have resulted in changes in urban spatial production.

The quantitative changes in variables are then found in the matching relationship between the economy and the cities, which dictates the path of urban evolution. David Harvey argues that urban space production not only provides a space structure and space system suitable for capital operation, but it is also an essential condition for capital proliferation. Production is not a one-dimensional person-to-person interaction. Production and consumption are inextricably linked, particularly in the contemporary society with Internet technology. Similarly, urban space refers to both the "production" of the export stage and the "consumption" of the acceptance process. Bao Yaming investigates "space production" in the context of city living. In urban life, he investigates the relationship between consumption space and commercial brands.

13. Harvey, David. (1985). *The Urbanization of Capital: Studies in the History and Theory of Capitalist Urbanization*. Baltimore: Johns Hopkins University Press.



Commercial brands stimulate the development of consumption space power, while the latter restricts the formation of commercial brands.<sup>14</sup> With the change of space production itself, the connection between production and consumption shifts. According to "Between Time and Space-Reflections on Geography," the focus of urban study should be on the development and reconstruction of spatial relations and the global spatial economy.

Culture has evolved into the phenomena of urban production and consumption. Guy Debord introduces the concept of "spectacle" in society, influenced by Western Marxism: the means of cultural production are entirely marketed and circulated, which makes the society take the shape of the spectacle. Here the link between commodity fetishism and the subject can be found. The means of cultural production have been extensively commodified and circulated, and society has taken the form of a spectacle. This might be interpreted as a distortion of the interaction between urban space topics because of commodity fetishism. Las Vegas' lights and feasts are made of narrow streets, neon lights, advertising boards, fast-food restaurants, and other trademark-style shapes from the standpoint of intuitive visual experience.<sup>15</sup> These are the capital forms of urban space creation, and the city's current consuming content (the production of space itself) is the starting point for urban study. The consumption of urban space has been modified due to the improvement of production relations.

14. Yaming, Bao. (2003). *Modernity and the Production of Space*. Shanghai: Shanghai Education Press.

15. Venturi, Robert, Brown, Scott Denise, and Izenour, Steven. (1972). *Learning from Las Vegas*. Cambridge: The MIT Press.

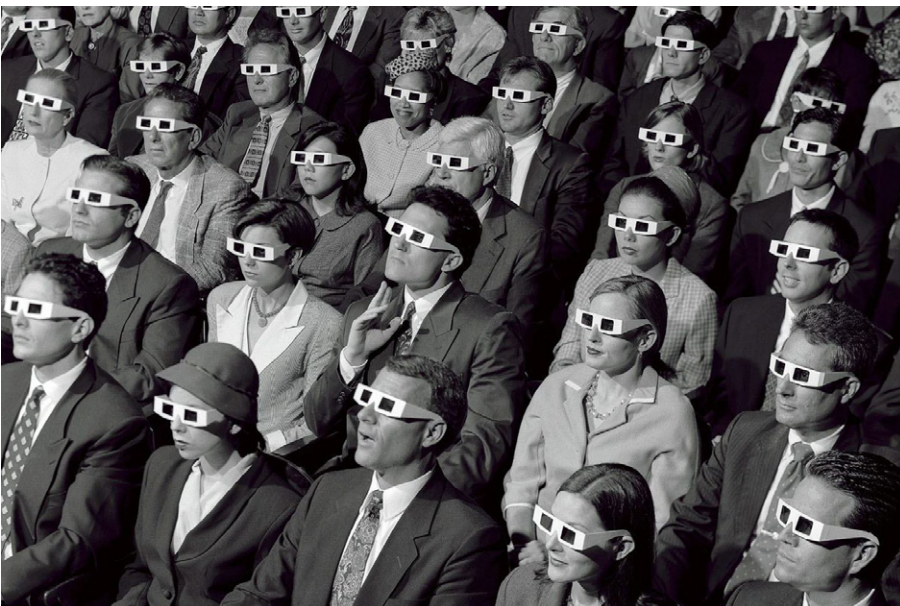


Fig. 11. Screenshot from the documentary "The Society of the Spectacle", Guy Debord, 1974.

The function of mass media on the establishment of consumer culture in the capitalist society is critical. This is the process by which laissez-faire capitalism evolved into monopoly capitalism, which eventually led to global expansion. The event is a product of capital. For example, the start of Fuorisalone (Milan Design Week) was viewed as a trade fair to encourage the consumer market. Based on the idea of Event-city, it is a critique of consumer subjects, employing money to promote the flourishing of cultural events and the revitalization of the city. The operability benefit of capital is to investigate the prospect of urban regeneration, to solve urban space degradation, to engage human society involvement, to improve urban environmental quality, and finally to realize the concept of sustainable urban development.

"Event-city" is a compound word made up of the words of "event" and "city" that serves as a metaphor for how the cultural creative economy promotes urban regeneration. When we consider "event" and "city" individually, the concept's scope becomes too broad and general for accurate discussion. An event in this context refers to cultural events within the cultural creative business, and the city focuses on the territory of urban space occupation. Event-city is an urban design strategy that involves urban intervention with the goal of activating urban vitality. The application of cultural consumption and inventive structures in the field of urban research constitutes the approach of economic intervention in space. The growth of the urban space is based on how the territory is used and operated, which is rarely emphasized in traditional urban study.

The forms and relationships of consumption have changed since mass production and Fordist techniques have ushered in an era of mass consumption. The economy has become increasingly integrated, particularly in the dimension of globalization, and the rapid development of the Internet has formed what McLuhan refers to as the "global village"; other industries, particularly high-tech industries, have been increasingly affected. Meanwhile, due to the global pandemic, mode of consumption tends to shift to spatial participation.

It is important to note that culture cannot be supplanted by globalization or convergence. Each country has its own distinct cultural history, where obvious differences can be found. If local cultural resources are not paid attention to and are not industrialized, local culture would be impacted by the wave of other countries' cultural industries. Globalization has both advantages and disadvantages. Complementary resources and market interoperability promote the growth of the local economy and the formation of a new cultural identity.

Cultural consumption drives spatial involvement to a certain extent, and urban culture is established by public consensus in the urban space. Innovative systematic thinking and practices in business are the center of modern social development. In a two-way dynamic, service industries develop into service cities. The Lingotto represents a typical renovation project which converted an automobile production facility to a commercial complex including a museum, a shopping mall, a restaurant, and other amenities. Cultural consumption turns to comprehensive services.



Fig.12. The Giovanni and Marella Agnelli Art Gallery at the Lingotto in Turin, Renzo Piano, 2002, Turin, photo by Jean-Pierre Dalbéra, 2008.

Cultural Creative Industries (CCI) is a new industry equipped with creativity at its core that is rising against the backdrop of economic globalization, as an important part of cultural consumption. It focuses on an industry where the main culture or cultural components rely on individuals (teams) for the production and marketing of intellectual property via technology, innovation, and industrialization. In John Hawkins' book "Creative Economy", the world's creative economy generates 22 billion US dollars per day and is growing at a rate of 5%. Creative industries in some countries are expanding faster than others. For example, the United States increases at a rate of 14% and the United Kingdom grows at a rate of 12%. "Cultural industries" and "cultural creative industries" have arisen as the basis of new economic formations. The industries of the twenty-first century will increasingly rely on knowledge generation driven by creativity and innovation."<sup>16</sup>

16. Landry, Charles. (2008). *The Creative City: A Toolkit for Urban Innovators*. London: Routledge, 2nd edition.

The cultural creative industry is a long-term solution that combines the invention, production, and distribution of goods, services, and activities derived from cultural, artistic and heritage roots. These activities are typically protected by intellectual property rights. While adding value to content, the cultural creative industries could also create value for individuals, communities, and society as a whole.

Fig. 13. Key works of Cultural creative industry, made by Lang Yujie, 2020.



Among the cultural and creative industries, what are closely related to the city are cultural events. Events are the occurrences that happen on planned public or social occasions and they are generally related to politics, culture, sports, or commerce, such as the political parade, EXPO activities and musical festivals. These large-scale events are not entirely relevant to urban daily lives, but liberal and democratic cultural activities generate adhesion with having people participate in the public space. According to Slavoj Žižek in "Event",<sup>17</sup> the meaning of events lies in the breakthrough of the chain of causes and effects solidified by human consciousness, and these chains of cause-and-effect weave through our lives, serving as our inherent framework which eventually also make us lose our lives. Therefore, the events themselves come from life, and they also strengthen the concept of life.

The events discussed in the research are cultural in nature. Cultural events in Milan are good examples, which also demonstrate urban vitality. The research defines "event" as cultural events indicating culture-oriented public activities operated by commercial organizations (Cultural Creative Industry: CCIs). They are deemed as controlled variables that affect the subject of the study: urban space, when the relationship between event and city under the concept of Event-city is considered.

Variable control is found in the spatial features of cultural events including the types of occupied urban space and the urban structure network. The notion of CCIs focuses on the growth of a section of the urban economy that is more closely linked to the immaterial (cultural and creative) sphere of society than others. CCIs are gradually motivating urban development with larger proportions along with the updates of industry and the optimization of economic structures. Culture serves as a context, and creativity serves as a tool in the economic structure. In this manner, we might consider the Event-city as an ideal type or a theoretical model for focusing our investigation of urban developments. The events are limited to cultural occasions. Cultural events in Milan are active and diversified, which reflect the city's energy.

17. Slavoj Žižek. (2014). *Event: A Philosophical Journey Through A Concept*. Brooklyn: Melville House Publishing.

This research defines an "event" as a cultural event indicating culture-oriented public activities managed by commercial organizations (CCIs). Such activities are taken as influence variables to affect the subject urban regeneration under the concept of Event-city.

The rise of the CCIs and the transformation of industrial heritage are becoming increasingly intertwined. On one hand, industrial remnants cannot continue to provide storage, transportation, manufacturing, and other services that were formerly performed. On the other hand, the constant expansion of creative industries have increased the demand for spatial resources. The cultural and creative industries have revitalized the industrial heritage, which has left its impression on the cultural and creative industries. For example, around in the middle of the 19th century, the Ruhr Industrial Zone in Germany was the most significant conventional industrial base in Germany and across the globe. However, the closing down of a large number of coal mines and steel factories in the 1950s and 1960s contributed to the Ruhr area's collapse. Some of the workshops were rented out to filmmakers as movie sets, others hosted one-of-a-kind wedding receptions, and yet others were transformed into stunning modern "sculpture parks"; abandoned elevated trains were converted into park strolling routes. Currently, the Zone is also regarded as a piece of land art. The massive blast furnace studded with light art takes on a strange appearance at night.

The CCIs also exerts an impact on the reuse of historic structures. From the standpoint of urban redevelopment, urban architectural heritage is reused, which could convert its functions. New business forms are developed, being integrated into the current needs of social development and ensuring the preservation of the legacy's cultural worth. New investments can in turn be used for the purpose of maintaining historic buildings. The CCIs provide a model for long-term development. On the one hand, such development is found in content exploration in CCIs and the development of creative business models. On the other, it is rooted in the long-term significance of public participation in molding the city's communal memory. Cities need a long period of quantitative accumulation before fostering qualitative changes.

In short, the production of space refers to the process of urban space being inhabited by the public for cultural consumption. The city implements space productivity and production relations, corresponding to the types of space and urban structure. The city is defined as urban space occupied by the public as the physically built environment, but private property is not covered in the research. Event-city attempts to construct the connection between CCIs (motivation) and urban regeneration (impacts). The purpose of Event-city is to regenerate the vitality of urban space, which is a strategic approach to intervene in urban regeneration.

When it comes to the territory of urban areas, urban space is not restricted by building entities. The urban facilities encompass both indoor and outdoor areas, and the demarcation between the two is increasingly blurred. For example, an exhibition may be presented in an open place such as a garden or park, whereas a piano recital may be conducted in a bank office. This dramatically altered our perception of the city; the city is more than just a style such as Gothic or Baroque.

Fig.14. Zollverein Kohlenwäsche, Ruhr museum, Essen, Germany, OMA, 2001-2007.



The form of our participation in the city, as well as our recollection and cognition of it, are determined by the urban space. Immaterial behaviors and activities in urban space generate the dynamic value of the city. Event-city points to a direction of urban intervention that caters to the change of occupied urban space.

Previous research offers both theoretical and practical cases of urban intervention to demonstrate how variable components for urban regeneration could potentially work. Archizoom's No-stop City<sup>18</sup> proposal from 1969 envisioned an urban space composed of continuous indoor spaces and homogeneous units, with an infinitely expanding horizontal grid: with the huge urban space not intruded by any architectural element, furniture, and various equipment units scattered among them, and people can freely choose where to live. Here presents an unrealized "critical utopia" that suggests a society free of alienation. This aim is realized by establishing a new network into urban areas for urban action.

Event-city also presents a favorable proposition for mass cultural consumption, ranging from products to services and culture; this mass-consumer lifestyle is global and becoming increasingly homogenized. Such a lifestyle is shown in both space types and urban structure in terms of practical urban intervention projects. For example, Standard Architecture's Micro-Yuan design project is a micro intervention to construct a library for children in residential space, which transforms the traditional courtyard into a public area for the community.

Urban intervention is concerned with reviving the vibrancy of existing spaces. Such spaces have become decrepit due to urban deterioration. Manuel de Sol Morales, a Spanish architect and urbanist, proposed the notion of large-scale urban acupuncture. He believes that the core of urbanity rests in the balance between urban mix and density, as well as the balance of building and activity.<sup>19</sup> Urban acupuncture is a social environmental paradigm integrating modern urban planning with traditional Chinese acupuncture techniques. It attempts to modify the greater urban landscape with little actions that exert the greatest impact.

18. Branzi, Andrea. (2006). *No-Stop City: Archizoom Associati*. Orléans: Editions HXX.

19. Frampton, Kenneth, & Solà-Moralesde, Manuel. (2008). *Manuel de Solà-Morales: A Matter of Things*. Rotterdam: NAI10 Publishers.



In terms of Event-city inspired by urban acupuncture, urban events, via commercial activities, appear to be the acupoint for stimulating urban life, and therefore committing to urban regeneration.

To summarize, the research defines Event-city as urban space occupied by cultural events. Through quantitative morphology of urban space occupied by cultural events, the economic impacts on urban development is investigated, and the strategic urban regeneration approach is expected to be summarized for the future research. Based on the findings of the entire research, critiques of urban studies ranging from ideas to practices are presented. This research marks a starting point with a new perspective on urban understanding, which broadens the scope of the urban field.

In this project, the architects tried to redesign, renovate and re-use the informal add-on structures instead of eliminating them. a nine-square-meter children's library built of plywood was inserted underneath the pitched roof of an existing residential house.

Fig. 15. Micro-yuan'er, ZAO,  
Standerarchitecture, 2013, photo  
by Zhang Mingming.



## 1.3 Research structure

Kevin Lynch stated that environmental image is the consequence of a two-way interaction between the observer and the environment. "The Image of the City"<sup>20</sup> investigates the visual quality of American cities by studying residents' perceptions of cities, concentrating primarily on the clarity or surface of the urban environment. It studies the "readability" and the features of easy recognition of diverse areas within the city, as well as the formation of a coherent structure.

20. Lynch, Kevin. (1960). *The Image of the City*. Cambridge: The MIT Press.

Fig.16. Piazza Duomo di Milano, a glimpse of Milan, in the 1980s, photo by Gerd Eichann.



The research topic for urban study is based on observations of urban life. As people become more immersed in urban space, their most immediate experience might also mirror the city's realities. We can tell from Kevin Lynch's research that he is first and foremost an observer, with a standpoint as a urban citizen, and then a researcher or an urban planner. When we participate in cultural events within the city, the city is no longer a dead machine, but rather has been transformed to a generator. The urban environment serves as a container for social interaction; nevertheless, via design, how we use urban space impacts its quality. As a result, the focal point of Event-city is how cultural events sustainably and consistently intervene in the urban network systems.

Based on the literature review and introduction above, the subject of this study, is "Event-city Milan? An Approach on Urban Regeneration Driven by Cultural Creative Industry Network in Milanese scenario".

Milan is chosen as the target for investigation. On a personal level, the Milanese way of life, together with its dynamic events, immerses the visitors in the city's allure. As far as an urban researcher is concerned, the phenomenon of the city has become an important basis for the patterns of urban development. Milan's sophisticated market environment and cultural atmosphere make it an ideal location for case studies on how the city runs. On the one hand, Milan is the most important industrial city in Italy, which even plays a key role in Europe as a member of the Blue Banana. The sophisticated industry in Milan involving fashion or design, has developed a mature market, resulting in the transition of industry upgrade. Market-led urban space will unavoidably undergo changes. On the other hand, according to Milan 2030-Governo del Territorio (PGT), "a city that regenerates itself" is one of the principles for the city. Milan's urban policy level highlights the topic of urban regeneration, or it is to say that urban regeneration has become the present need for Milan's urban growth. Especially in light of the current pandemic, how people re-enter public space, restore original urban vibrancy, and enhance the city quality, as well as the value and significance that urban space gives to people, have become hot issues for discussion.

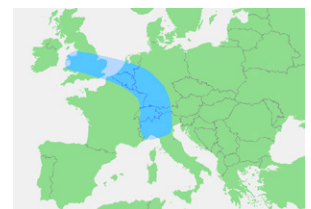


Fig. 17. The Blaue-banane (European Megalopolis), RECLUS, 1989.

The research focuses on the urban regeneration of Milan through cultural events. Milan's rehabilitation of urban areas has great promise, such as abandoned post-industrial structures, aged infrastructure, and historic building upkeep. Many urban regeneration projects, particularly those in Milan, have been subjected to open calling for global public bidding in recent years.

OMA and Studio Permanente constructed Scalo Farini as an ecological filter for old railway yards, and this project generated an adaptive and flexible spatial structure capable of dealing with the impact of national politics and global economy. Ex-Marcello, like industrial renovations, is intended to be converted into a culture center with a museum, schools, co-working spaces, and other amenities. These initiatives reflected the scenario of urban transition in Milan, and the research tends to capture the turning points of urban space. Event-city is one of the alternatives for reactivating vibrancy in urban spaces.

Through theoretical research, this research creates a framework from the identification, description, interpretation, and application of a hypothetical Event-city and a city survey of Milan, and it follows the logical procession from theoretical study, to quantitative analysis and to design practice. Each section includes questions, the scopes of the study, analyses, derivation, and summaries.



Fig. 18. Scalo Farini, Milan, OMA and Laboratorio Permanente, 2019.

## 1. Definition of Event-city.

The first section of this research focuses on the hypothetical definition of “Event-city” to answer the questions "what is Event-city?" and "why is Milan an Event-city?" and provides a comprehensive picture of the research subject. With Milan chosen as the research target and data source, this section also discusses Milan as an Event-city based on spatial characteristics and constituent elements.

The definition of Event-city focuses on public cultural events, rather than political or military ones, that take place in the urban space, such as art, design, and music. Field range in urban space occupation of territory for city identity through public engagement, especially during the transition of the relationship between events and cities. CCIs revitalize the constructed environment through urban intervention, public engagement, leading to urban regeneration. This research explores Milanese urban life and lifestyle according to the definition of Event-city. Through cultural events, people and the city are able to form an interactive relationship, which makes the public get involved into city to foster a sense of belonging. These cultural events demonstrate Milan's city brand, and the market-oriented urban environment affects the changes of space occupation, which drives urban regeneration. With the Fuorisalone in Milan as an example, it is apparent that its occurrence has become a part of everyday life as well as a source of power for urban development.



Fig. 19. Ex Macello factory, Competition project, Milan, Snohetta, 2021.

## **2.Description of Event-city**

This part is the description of Event-city; it explains how an Event-city works to intervene and stimulate urban vitality through comparison and geographical analysis and attempts to answer the question "how does an Event-city work?" To begin with, case studies of Event-city are offered to compare the similarities and differences between event cities, which demonstrates the relationship between spatial units and events cluster of how urban events interact in urban space through space units and events cluster. In urban space, the matching impact of space unit and event group is represented in space type and urban spatial structure. As a tool, GIS converts event data into visualized geographic data, providing a view on the extent of urban intervention. The process of Event-city is demonstrated by fractal analysis.

## **3.Interpretation of Event-city**

This part is the interpretation of Event-city which poses the question "where is Event-city applied to?" Here is a summary of the strategic approaches to urban planning. This section emphasizes the role of Event-city as a catalyst for urban action; events invigorate urban space through a network of units-clusters. Event-city strategies attempt to summarize design strategies and design process for further researches on application.

## **4.Application of Event-city**

This part is the application of Event-city. The prototype of Event-city is provided based on all of the preceding researches. The Event-city scenario encourages testing to see if it can be used in a given project. Area Bovisa was chosen as the target of a design experiment because population outflow and industry lags led to deterioration of regional vitality, which is critical for urban regeneration. Furthermore, to build programs in the field of CCIs, commercial institutions such as CIDIH are rapidly settling in this area. Both sides of the area Bovisa prove to be suitable for the application of Event-city. Thus, the urban design method is examined.

Finally, a critique on Event-city is offered. Event-city is only a hypothesis derived from urban phenomena, which tries to build up the connection between idealistic theories and realistic projects. The shortcomings of Event-city are highlighted, and for the notion of Event-city, future research has a lot to uncover.

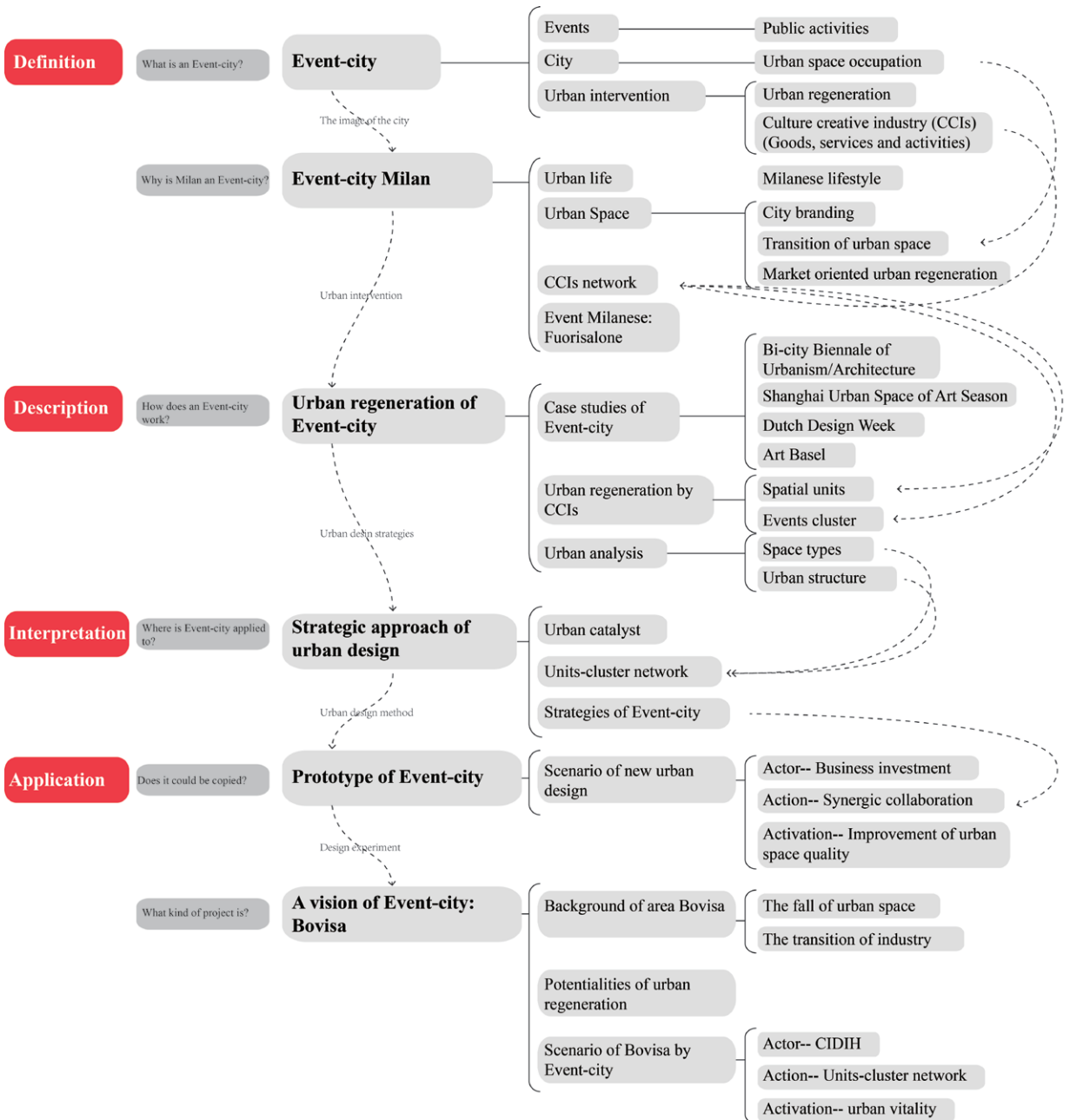


Fig.20. Diagram of research structure, made by Lang Yujie, 2020.

## Chapter summary

The introduction section summarizes the patterns behind and the direction of urban development, posing the alternation of urban space in tandem with the development and upgrade of economic structures.

For any investigation, it should start from the perspective of the historical evolution of urban study, study the concerns of the different eras addressed by cities. The problem of how to solve the needs of cities can better describe the characteristics of social spaces through urban research. The post-industrial societal initiatives, as well as cultural and economic progress, have to address the difficulties left by the industrial city. According to urban sociology, various elements that determine a city's quantitative and qualitative changes carry out impact upon the development features of social space. The substance of production increasingly becomes the inherent property of space itself, especially in today's environment of spatial production and consumption. Information exchanges have become the physical embodiment of the urban network, and space production and consumption occur at the same time. This is what the modern people's lifestyle looks like. People's alienation is not an insurmountable issue. In a critical utopia, the relationship between cities and people may be tangible, sensitive, and closely-tied to individuals.

This study establishes a critical research approach centered on the theme of economically-driven urban spatial transformation. The research follows the processes from the hypothesis to the description of the phenomena, and to data analysis, strategic approach, and finally to design application. Therefore, Event-city was conceived. This concept represents a social critique, a new perspective for city development, and a methodological summary of urban research.



As revealed by the literature review, this research centers on the urban space transformation due to industrial upgrade's impact on people's modern lives. The intervention of cultural events would inevitably lead to the regeneration of urban space, especially under the rapid development of the cultural innovation industry. The occupation of public space is analyzed by using type classification and morphological comparison. Thus, the Event-city process stimulates the development of urban regeneration, which also affects a number of other aspects including tax investment, infrastructure improvement and so on. Such effects are discussed in detail in the following chapters.

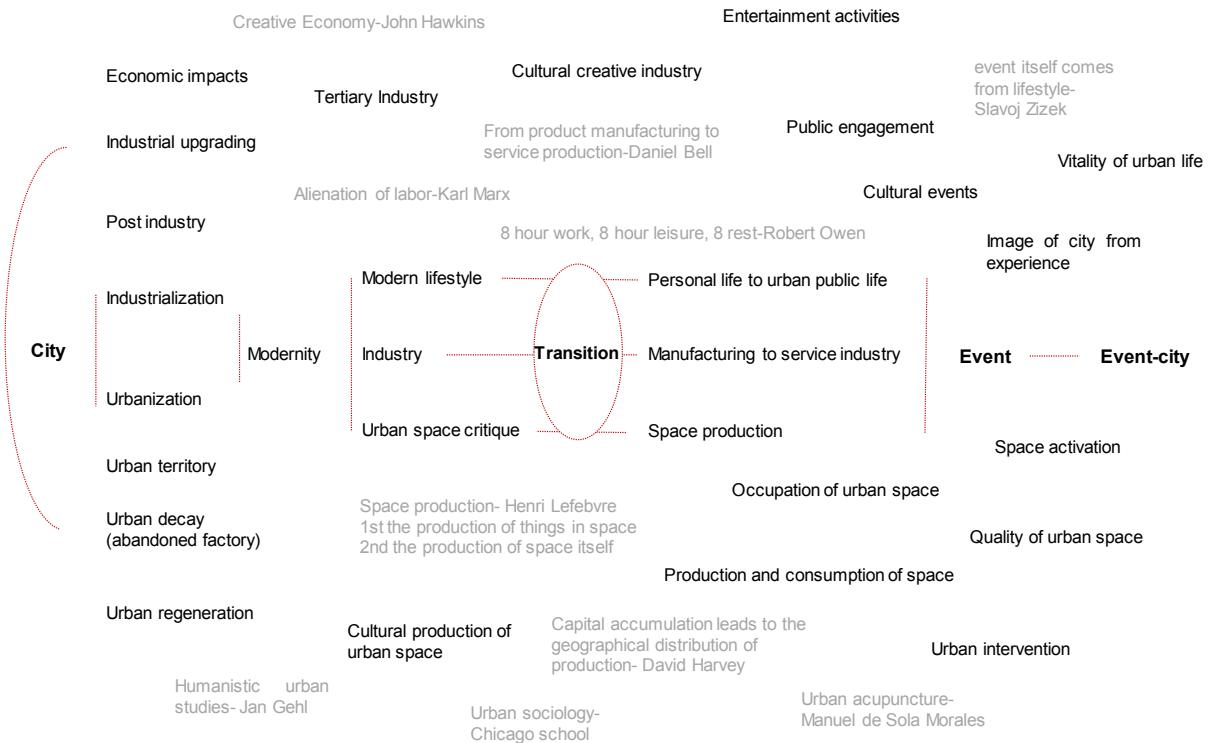


Fig.21. Literature review, made by Lang Yujie, 2020.

2

nd

PART

DEFINITION



## 2. Event-city

### 2.1 Hypothesis: Event-city

With the Event-city proposed as a metaphor for the long-term objective of urban regeneration, this research explores the concept of a dynamic city activated by a network of cultural activities. By periodic cultural activities, events serve as the generator of urban life, promoting cooperation among industries, government policy management, cultural producers, and public participation. The citation of events is utilized as a factor that influences variables of urban regeneration in urban studies. The city's sense of time and space has social implications, and events become social forms of spatial production.

Fig.22. Collage of Event-city.  
made by Lang Yujie, 2021.



The definition of events ranges from philosophical conceptions to time and spatial definitions. According to the British philosopher Alfred Whitehead, the concept of events relates to specific things experienced or recognized at a certain time or situation. Alfred Whitehead considers events to be organic rather than stagnant. Events are characterized by movement, change, relativity, and complexity. Each event's actual rules and meanings are unique and distinct, allowing them to be distinguished from others. In order to reinterpret the fundamental elements of the empirical world, Alfred Whitehead proposed the concept of "event" to replace "material" in mechanical materialism. Both time and space could be considered to be "events".<sup>21</sup> Referring to the statement of Gilles Deleuze, he argues that an "event" is a type of "generation" in the process of temporal and spatial changes. Events are part of the processes of becoming and differentiation. Alain Badiou, on the other hand, elaborated on the process of event formation from a philosophical standpoint. He stated in "Existence and Events" that events are contingency transformed into inevitability.<sup>22</sup> From the political or ideological point of view, this research focuses on cultural events as a collective will to generate public engagement, resulting in urban space adaption and urban vitality activation.

There are many spatial forms of events, but the focal point for this research is cultural events. Firstly, cultural events are not ideologically prejudiced as political events. This research aims to avoid the disciplinary bias caused by ideological differences. Investigation based on phenomena and method-based analysis form the rigorous scientific attitude of this research. Secondly, the operation of cultural events is not independent, as it is the result of government support and market capital operation. Meanwhile, a cultural-events-based social analysis has corresponding enclosed data. Thirdly, an important impact of cultural events is on public participation, forming a significant evidence on the force of urban regeneration for urban vitality. Therefore, cultural events are expected to bring about transformation of the urban space and affect the quality of people's urban life from a top to bottom manner.

21. Whitehead, Alfred North. (2007). *The Concept of Nature*. New York: Cosimo Classics.

22. Badiou, Alain. (2013). *Being and Event*. London: Bloomsbury Publishing.

## Spatial transformation of cultural events.

Public participation is formed through daily life experience, and events are historically inevitable and contingent in time and space. Public cultural activities create a sense of belonging and cultural identity for the public, which cannot be brought about by other forms of events. In cultural events, people's intended purpose does not lie in claim rights, or to help vulnerable groups, but to engage in more cultural exchanges, bringing more diversity and tolerance. Through cultural convergence, specific space carriers reflect people's physical behaviors and spiritual feedbacks, serving as the appearance of space production. The inherent value of culture is the ability to shape space.

Cultural events also have the capacity to shape the content of space, such as those involved in commemorations. Needle Thread and Knot is a sculpture on Milan's Piazza Cadorna that was commissioned by the city of Milan as part of the renovation of the Milan Cadorna railway station. It is made of stainless steel and reinforced plastic, and painted with polyester gel coat and polyurethane enamel.

Fig.23. Parc de la Villette, Bernard Tschumi, Paris, 1982-1998, source: Image © Bernard Tschumi Architects.



The sculpture is also meant to pay homage to Milan's fashion industry clout. The distinctive urban sculpture explored the background of Milan's historical events as a textile trading spot which has now become a symbol of municipal identity. It is obvious that the cultural attributes of events are tied to how civilization would continue, and urban space is continuously telling the narrative of culture, as well as the insights and understandings that people gain from daily life, referred to as urban experience.

Bernard Tschumi believes that events and space are mutually limited and inseparable. Human behaviors break the precise logical relationship in geometry, and here the architecture becomes an organic container for such behaviors. However, when the body breaks the original purity of space, the space also restricts the body, as in narrow corridors or regular random movements of the body. It seems that events and space do not form a causality, but instead a corresponding relationship.

Event-city is a hypothesis involved in the discussion of the development of urban space through cultural events. "The transformation process generates a richness of experience that redefines urban actuality: city-events."<sup>23</sup> Both events and cities must deal with contemporary concerns such as globalization and urban regeneration.

### **The transformation of contemporary society.**

Cultural events are defined both as public activities within the cultural creative industries, and as creative types of economic development found in the tertiary industry in the context of globalization. New economic forms are constantly upgrading the urban economic structure and forcing the industry to cater to the transformation of contemporary society. Meanwhile, urban space has to cater to the transformation as well. Redevelopment of urban space types and urban structure has emerged as a new method and possibility for urban regeneration. Cultural events are considered to be variables affecting urban development in the current process of social transformation.

23. Tschumi, Bernard. (1994). *Event-Cities*. Cambridge: The MIT Press.

Event-city creates an impact on urban life through the mutual interaction of events and cities. Urban space stand not only as a forum for the expression of democratic rights, but also a catalyst for promoting multi-ethnic exchanges and cultural co-prosperity via culture itself. Public demand for urban space has expanded from functional use to content consumption, and social networking has become an important driving force for the transformation of urban life. For example, the hall in Italian train stations has become a concert due to a piano played by passengers, which makes transportation facilities temporarily transformed into performance stages. The consumption content of urban space is getting more and more diverse and inclusive, such as jazz week Milan, Piano Festival and so on. Cultural events have become the consumption content for public engagement in urban space organized by government commercial and cultural institutions.

### **Event-city becomes a service system for a city.**

Event-city discovers a way of reviving the vitality of urban life and improving the quality of urban space. Sustainability benefits from the urban development oriented towards cultural creative industries. In general, the sustainable development of the cultural creative industries can elevate a city's overall favorability, improve its international competitiveness and attractiveness, create a platform for the emerging creative class, and promote the social and cultural integration of the entire city. Such a situation is achieved without the impact of environmental pollution from manufacturing and mass consumption.

Associated to the research, the COED (Culture-Oriented Economic Development) model is proposed by EURICUR (European Institute for Comparative Urban Research) as a theoretical framework for interpreting and possibly guiding culture-oriented urban development. In a self-reinforcing process, all types of economic and social externalization emerge from the progress of a cluster of cultural events. The sustainability of this model is maintained over time through spatial balance, social mobility, and access to cultural resources, as well as networking and cross-fertilization both within and at the cluster's edges.<sup>24</sup>

24. Der Borg, Jan Van, and Russo, Antonio Paolo. (2005). *The Impacts of Culture on the Economic Development of Cities*. Rotterdam: Erasmus University Rotterdam, European Institute for Comparative Urban Research.



From cultural production to cultural consumption, the cultural creative industry engages in its own complete industry chain. Rather than investigating the entire industry chain, such as the development of cultural producers, this research focuses on the back end of the design circle involving the participation in urban events (which is knowledge consumption oriented) through public participation in urban networks.

The relationship between events and cities provides a fresh perspective on urban design; Event-city strategies could be applied to future design practices. Urban development oriented towards the cultural creative industry frequently works on the policy level and from the economic perspective to improve the management of urban space, but this research attempts to study the urban events network affected by the cultural creative industry from the level of design, such as how it alters the urban form and urban structure in both the short and long term.



Fig.24. Poster of Arch Week Milan, 2020, Triennale.

The cultural creative industry influences the occupation of urban space. Urban structures and spatial types change dramatically when cultural events occur. Arch Week Milan (AWM) is a typical example. AWM is the week of events dedicated to architecture and urban topics organized by the Milan Triennale together with the Politecnico di Milano and the Municipality of Milan, in collaboration with the Giangiacomo Feltrinelli Foundation, which include lectures and meetings from professionals, public figures and opinion leaders from local and international sources; book presentations, performances, musical evenings, walks, bicycle rides and urban itineraries on scooters led by guides, for the sake of discovering the city by dynamic activities, with each activity as a subset of cultural events. On the one hand, these types of activities generate flow via public participation and flow data is most important for commercial monetization in the Internet era. On the other hand, it alters the occupation of space types, allowing public activities to permeate into school campuses, historical buildings, commercial headquarters, and cultural institutions among other places. The flexibility of urban space is stimulated, which improves the reuse of space.

For the impacts of Event-city, cultural industry-oriented urban development has the potential to cause sustainable changes in the urban environment, such as the collaboration of social capital, the dispersion of cultural activities in space and the consequent reduction of clustering effects, and, ultimately, the strengthening of local cultural identities and uniqueness. The subject of the study is urban regeneration, which is clearly influenced by cultural events as certain variables.

Fig.25. Triennale garden for events of Arch Week Milan, 2018, photo by Gianluca Di Ioia.



## 2.2 Phenomena: Events and city

25. Gehl, Jan, & Rogers, Richard. (2010). *Cities for People*. Washington D.C.: Island Press, illustrated edition.

This research focuses on urban issues generated from urban phenomena, which are encountered in daily public life. The concept of Event-city arose from observations in the city. Through observation, this research was inspired by and took its departure from experiences in the city of Milan. Jan Gehl demonstrated these human-centered urban design principles.<sup>25</sup> His theory discusses how to attach importance to and implement the concept of caring for people in the design process from aspects of both psychological factors and material environment, involving how to make these public spaces better serve for the people, too. As a result, the human-centered approach is also adopted in this research.

Fig.26. Photo of Piano City Milano, Biblioteca degli Alberi, 2019, photo by Marco Pieri.



It is apparent that the modern city is rapidly changing, and advanced information technology in particular has significantly altered how people participate in urban space. We could get the feeling of a relaxing, slow-paced, and inclusive urban atmosphere like that in Milan by dynamic activities rather than the oppressive, stressful, but effective sense of public life. This is because urban perception is a complex process by five senses, which generates cognition on our mind and impresses the urban phenomena from our personal perceptions. The more cultural events we participate in, the more we can feel the sensory experience brought about by the spatial production of urban space.

Cultural events continuously reshape urban spaces of our manufactured environment. Milan is a charming city full of cultural events because urban space creates a variety of situations: when people walk through Park Sempione to Triennale to see an exhibition; when people sit on the grassland inside Giardino della Villa Belgiojoso Bonaparte to enjoy Piano City Milano performance; when people walk along the street in the Brera district during the Milan Design Week; when people attend a fashion show in central train station, and so on. These moments give people the impression that they are living a "Milanese" lifestyle despite the fact that they are foreigners. The Milanese lifestyle is a rich manifestation of the city's activities, as well as a strong indicator of the city's vitality. In contemporary society, culture has become a new industry with innovative methods such as exhibitions, operas, films, art, architecture, and so on. On the other side, as content-oriented consumption, culture events are becoming an integral part of the innovative industry for the intervention on urban space in a sustainable manner of urban life. Capitalism creates a physical landscape of space-creation process.<sup>26</sup> The impact of economic factors on urban space is synchronous and continuous, especially when the economic upgrade drives the transformation of the urban space.

Cultural events periodically infiltrate the urban space, demanding a constant adaptation process. Every year, the campus of University of Milan's serves as the host area for Interni's Milan Design Week, when the classical architecture courtyard is filled with new installations and exhibits.

26. Harvey, David. (1985). *The Urbanization of Capital: Studies in the History and Theory of Capitalist Urbanization*. Baltimore: Johns Hopkins University Press.

The introduction of brand commerce has led to the development of an innovative structure of industry-university-research model, with the opening of educational space resulting in a diversified use of space. All of Alcova's projects re-explore abandoned industrial sites, attracting audiences to the exhibition with creative art and design events, and activating new uses of the sites one at a time. Alcova, the project by Space Caviar and Studio Vedet, has been on since 2019, after reviving the historic spaces of the Cova & G. bakery in the NOLO district for two consecutive years. More than 40 exhibitors and companies, including independent designers, innovative brands, galleries, and cultural institutions, will occupy approximately 3,500 square meters of indoor and outdoor space. One of the current urban phenomena is the adaptability of urban space to cultural events, particularly those requiring flexibility.

Urban phenomena demonstrate that the relationship between events and cities follows a related developmental principle. Aldo Rossi stated that the city is "the locus of collective memory",<sup>27</sup> and urban vitality stems from public participation in activities.

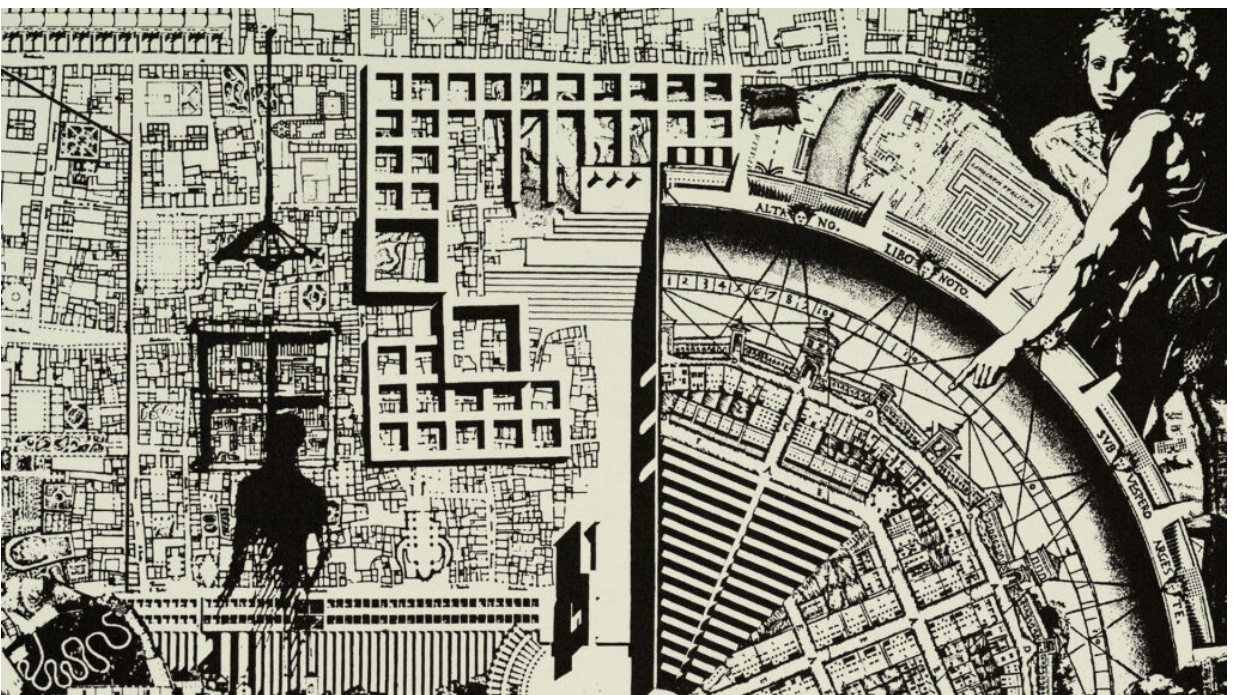
On the one hand, cultural events participated by members of the public serve to generate collective memory and make cities identifiable and sustainable. On the other hand, the city's image will be spread throughout the world via Internet media, attracting more people to participate and forcing the city to form its recognizability. The branding of the city continues to be shaped, which could attract more international investment and talents.

In his book "Public Space, Public Life", Jan Gehl emphasizes the importance of quality urban space and a human dimension to cities.<sup>28</sup> So, the research has to explore the issue of "Why Milan? What forms the motivation behind such urban phenomena?" And what is the motivation for the generation of urban vitality in Milan? How do we re-understand the urban space if it is an inevitable and unavoidable outcome of urban development?

27. Rossi, Aldo. (1984). *The Architecture of the City*. Cambridge: The MIT Press, Reprint edition.

28. Gehl, Jan, & Gemzøe, Lars. (2004). *Public Space, Public Life*. Copenhagen: The Danish Architectural Press.

Fig.27. "The Analogous City", produced by Aldo Rossi, Eraldo Consolascio, Bruno Reichlin and Fabio Reinhart for the Venice Biennale of Architecture, 1976, collection in MAXXI.



The introduction of brand commerce has resulted in the development. The point is that urban space can be occupied in a variety of cultural events. This research is based on the life experience of participation in cultural events in Milan, but its most important aspect centers on cultural events' drive for the development of urban space. Through urban phenomena, it is simple to identify Milan as an Event-city; however, if further research is conducted, Event-city may also serve as a regular strategy guide for similar cities around the world in the age of globalization.

Consequently, this research attempts to answer how urban events influence urban space, resulting in a superior urban life. To stimulate urban regeneration, the cultural creative industries (CCIs) replace the manufacture industry. Reestablishing a long-term relationship between cultural consumption and spatial production, Milan is selected as the target to achieve data and analyses, which proves whether Milan is an Event-city and whether the Event-city concept and model can be applied throughout the test.

Fig.28. HARU stuck-on design, Color Appreciation, ALCOVA, Milan Design Week, 2019, photo by Luca Rotondo.







## 2.3 Subject: Urban regeneration

### Global urban issue

Since the advent of Industrial Revolution, urbanization has been a core focus of urban research, while globalization has exacerbated the severity of urban problems. As global urbanization continuously advanced, human consumption of natural resources and energy has reached an unprecedented level in human history during the last 100 years. Since the 1970s, the strategic thinking of sustainable development has gradually taken shape and been acknowledged by the entire world.

Fig.29. Nantou Old Town, The Curious History and Beauty of Shenzhen urban villages, image by URBANUS, 2017.



Since then, urban regeneration has become the focus of urban research, especially on how to use the value of existing urban space to generate vitality.

With the acceleration of economic globalization, many cities are being forced to confront the socio-spatial transformation of urban development. When dealing with urban issues, one must always adopt the perspective of a professional role such as an architect, urban planner, landscape architect, and so on. Throughout history, practices and theories have taken turns to appear. The period from the 1960s to the 1970s was typical in the coexistence of radical thinking and massive social changes; critical theories such as "critical utopia" are still worthy of discussion to a reasonable level today. By cultural accumulation, the city has become a complex multi-dimensional space. It is simple to identify buildings of various chronologically historical styles: roman, renaissance, Gothic, baroque, and so on, especially in cities in Italy. After several industrial revolutions, cities have had to deal with saturated and expanded urban spaces. With the urbanization process, modernism and industrialization tend to convert cities into metropolises. The transformation of urban space has never been more urgent.

The "Sustainable Cities and Communities" is one of Sustainable Development Goals from the UN. The challenges faced by cities include congestion, lack of funds to provide basic services, shortage of housing, and decline in infrastructure. These challenges faced by cities can be solved through continuous prosperity and development, which can improve the utilization of resources and reduce overall levels of both pollution and poverty.

Infrastructure improvement and resource reuse are sustainable methods. Cities have to face post-industrial renovation through industrial upgrade, with service industries gradually replacing backward industry types to satisfy social needs. The transformation of the manufacture industry or the relocation of the manufacture factories require the urban space to be upgraded in accordance with the industrial structure.

The socio-spatial transition provides an excellent opportunity for rethinking territorial functions of both the city and tertiary sectors. The service industry is connected with urban regeneration.

### Urban regeneration

Without the intervention of urban regeneration, cities tend to decline, which requires the city to redevelop its internal quality through metabolism. The process of continuous urban regeneration is at the heart of urban development itself. The source of a city's development momentum for avoidance of recession is regeneration. The theory of urban regeneration holds that the renewal of the old city is a function of the city's self-regulation and self-improvement.<sup>29</sup> Modern urban planning theory is predominantly focused on the transformation of the old city's mixed layout into a new city with a clear structure and zoning, in order to address the urban issues such as housing, transportation, slum poverty, and so on.

Urban redevelopment has been progressed through many stages. Under the backdrop of a period of rapid economic expansion during the post-industrial age, people are increasingly dissatisfied with the decaying and dilapidated living environments they find themselves in. Many European towns have undertaken large-scale slum clearance campaigns in order to improve the image of the city and make better use of the land in the downtowns of the city. The second phase of urban redevelopment focused on the welfare colour neighborhood reconstruction. In Western countries, the 1960s were a golden era of rapid economic expansion and social affluence, as Keynesian-New Deal cities arose. People believed that the government had the ability and responsibility to provide residents with better public services. The third stage was the market-oriented redevelopment of the old city. In the 1980s, Western urban regeneration policy shifted from government-oriented welfare community reconstruction to market-oriented regeneration of historic cities, with the primary form being real estate development. The fourth stage was a comprehensive revitalization of the community with an emphasis on human settlement environment.

29. Adams, David, and Hastings, E.M. (2001). *Assessing institutional relations in development partnerships: the land Development corporation and the Hong Kong government prior to 1997*. *Urban Studies*, 38, pp. 1473-1492.

Until now, humanism and the concept of sustainable development have gradually gained popularity among the public. With its strong focus on human settlement environment, and the emphasis of the comprehensive management of urban issues from the social, economic, and material environments, such concepts further emphasize community role participation, all of which have become important guiding ideologies for urban regeneration.

From the development of urban redevelopment, it can be seen that the motive for urban regeneration is the focal point of this research. Several conceptions concerning urban redevelopment must be distinguished: renewal, gentrification, rehabilitation, recovery, preservation, and regeneration. The emphasis here is the regeneration of the life of urban space, which is not limited to the physical space itself.

In the post-industrial period, urban redevelopment has become a pressing issue. In the book “Delirious New York”,<sup>30</sup> Rem Koolhaas discusses the culture of congestion, Manhattanism as "metropolitan urbanism," and a revolutionary lifestyle, which reflect the extreme aspects of urban development.

30. Koolhaas, Rem. (1978). *Delirious New York: a Retroactive Manifesto for Manhattan*. Oxford: Oxford University Press.

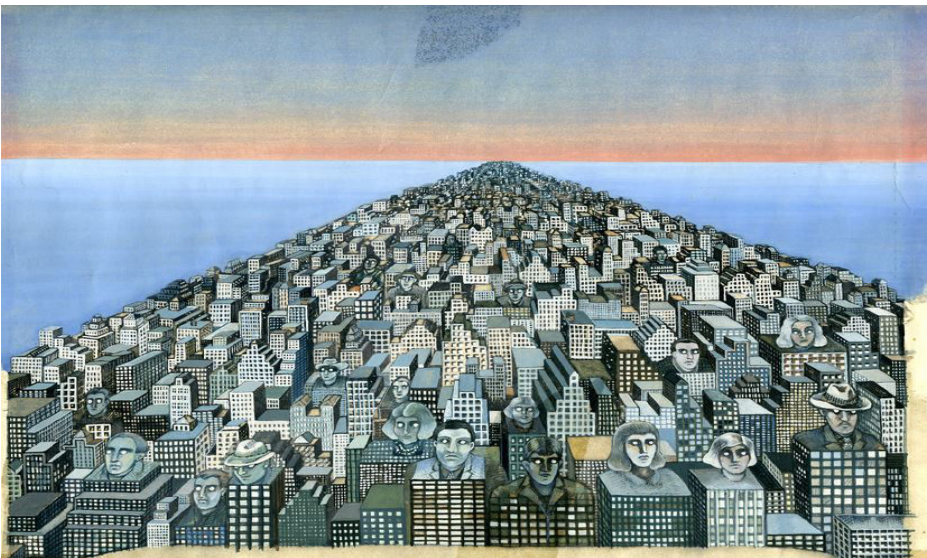


Fig.30. Animation background from *Flagrant Délit*, Madelon Vriesendorp, Gouache on paper, 1975, collection in MoMA.

The primary objective of urban regeneration is to restore specific areas' economic vitality by attracting external public and private investment. Under the context of globalization, the quality of space production can be attractive to external investment. For example, a platform like Milan Fashion Week attracts global brands.

Future cities will face significant pressure as a result of urbanization and population growth. Today, urban population account for 54% of the global population (United Nations, 2014). As a result, cities are constantly expanding. It is therefore necessary to return to inner cities in order to rethink the sustainable development of urban space. For historical cities such as Milan, the question of how to balance heritage preservation and new territorial development arises: how can the existing urban space adapt to contemporary social and public life? This problem is not only a real phenomenon in Europe; China is also in the same position in regards to the development of metropolises.

Given that cities are constantly evolving and confronted with new challenges such as overcrowding, lack of housing, traffic, pollution, public education, and crime, urban regeneration can assist cities by addressing these issues through revitalizing unused and underutilized spaces and transforming such spaces into where people want to live, work, and play. In the Nineteenth century, urban regeneration was a response to the increasingly cramped and unsanitary living conditions of the urban poor in rapidly industrializing cities. Currently speaking, it is more about revitalization and even gentrification via innovative design methods, which promote urban quality in a sustainable manner. With the process of urbanism, urban regeneration has become a pressing and urgent issue.

### **Humanistic turn**

Since the 1960s, many scholars have started to study urban theory based on a critique of urban culture and humanism factors. Kevin Lynch presents five elements in "The Image of The City"<sup>31</sup> for the observation of city information for creating mental maps, which is a critical way to understand a city from the public's perspective.

31. Lynch, Kevin. (1960). *The Image of the City*. Cambridge: The MIT Press.

Aldo Rossi emphasizes collective memory through public participation, discovering traditional values through city cognition. Jane Jacobs advocates for dense mixed-use development and focuses on urban policy for neighborhoods in opposition to large-scale urban regeneration programs. A safe city block must meet three conditions as follows:

1. A clear distinction must be made between public and private space.
2. An eye must be kept on the road (natural occupants).
3. Pedestrians must always be present on the sidewalk.

This humanistic turn in urban studies influenced urban redevelopment through taking social and economic impacts into account. The social structure of cities is inextricably linked to urban redevelopment, and social behavior is thought to play a role in urban planning.

"Urban regeneration is the use of a comprehensive and holistic concept and behavior to solve a wide range of urban problems; it is committed to economic, social, material environment, and other aspects in order to make long-term and sustainable improvements and enhancements."<sup>32</sup>

32. Roberts, Peter, and Sykes, Hugh. (2000). *Urban Regeneration: A Handbook*. London: Sage Publications Ltd.



Fig.31. Jane Jacobs, chairman of the community to save the West Village holds up documentary evidence at press conference at Lions Head Restaurant at Hudson & Charles Sts, 1961, photo by Phil Stanziola.

Event-city is known as the process of constructing a network of urban interventions to bridge the front of the urban economy and the lagging urban space to activate urban vitality through the improvement of built environmental quality.

### **Post-industrial space type**

In the post-industrial society, post-industrial sites and historical buildings have become the primary forms of urban development. Since the 1990s, landscape urbanism has become a holistic approach to the design and management of cities based on ecological sustainability.<sup>33</sup> Under such a social background, environmental landscapes gradually replace architecture, becoming a key component for stimulating a new round of urban development and an important means of reorganizing urban development space. High Line Park is an example of urban regeneration through ecological intervention and the renovation of post-industrial infrastructure. The last stretch of the High Line in New York, built by James Corner Architects, was finished at the end of 2019. The idea converts the abandoned bridge area and the underused space underneath the bridge into a dynamic urban public space for leisurely use.

The major objective of urban regeneration is to re-use urban space, particularly post-industrial urban areas, which have enormous potential for infrastructure renovation for the sake of public activities. As a result, post-industrial space types are the primary focus of urban regeneration. The impetus for the change of post-industrial areas is specified as cultural creative industry (CCIs) in this research.

33. Waldheim, Charles. (2016). *Landscape as Urbanism: A General Theory*. Princeton: Princeton University Press.



Fig.32. View of the High Line aerial greenway in New York, 2012, photo by Dansnguyen.



## 2.4 Variables: Culture creative industry (CCIs)

34. Kumar, Krishan. (2004). *From Post-Industrial to Post-Modern Society: New Theories of the Contemporary World*. New Jersey: Wiley Blackwell, 2nd edition.

35. Harvey, David. (2001). *Spaces of Capital: Towards a Critical Geography*. London: Routledge.

Post-Fordism introduced new perspectives on production and consumption.<sup>34</sup> In the field of the economy, the majority demands of production and consumption are shifting to knowledge-based goods and services. The cultural creative industry has become increasingly a long-term solution that combines the creation, production, and distribution of goods, services, and activities with cultural, artistic, or heritage origins. However, as the economy evolved since the turn of the century, urban space has had to adapt to new "spatial production."<sup>35</sup> New function placement is increasing the vitality of urban spaces. Event-city proposes that the cultural creative industry as the driving force behind urban regeneration.

Fig.33. Screenshot of film, *The medium is the message, Understanding Media: The Extensions of Man*, Marshall McLuhan, 1964.



Culture is the fabric upon which individual and collective identities are dynamically constructed.<sup>36</sup> Cultures reflect the existence of citizens both in our cities and as citizens of the world. As stated by the United Nations Sustainable Development Solutions Network, literacy and numeracy, as well as physical well-being, social and cognitive skills, problem solving and learning abilities, culture and the arts, critical thinking, and science and technology, are all required for effective participation in economic and political lives.

Culture is an essential component of post-industrial, information-intensive economic activity. The cultural and creative industries not only generate new economic growth points, but also play an important role in promoting the transformation of traditional industry, industrial restructure, and high-tech transformation.

36. Hong, Yingyi, Ip, Grace, Chiu, Chiyue, Morris, Michael, and Menon, Tenya. (2005). Cultural Identity and Dynamic Construction of the Self: Collective Duties and Individual Right in Chinese and American Cultures. *Social Cognition*, 19 (3), pp. 251-268.

Fig.34. The 17 Sustainable Development Goals that were formally adopted by the United nations, 2015.

## SUSTAINABLE DEVELOPMENT GOALS



The medium itself shaped controlled the scale and form of human associations and actions. There is no doubt that we are still living in the consumer society, where "the medium is the message".<sup>37</sup> As society's values, norms, and ways of doing things change as a result of technology, we become increasingly aware of the medium's social implications. The media method reflects the enormous social change in what our public life is like and what is going to happen in the near future. Cultural consumption is becoming increasingly important in our daily lives as we become more information and knowledge oriented. As a result, culture has begun to industrialize and occupy a larger proportion of the population, which has spread dramatically through social networks.

Cultural creative industries (knowledge consumption oriented) combine the creation, production, and distribution of culturally-themed goods and services, which are typically protected by intellectual property rights.<sup>38</sup> Text, music, film, architecture, publishing, and advertising are all examples of cultural creative industries that add value to content and generate value both for individuals and the society. We define the urban impacts of the cultural creative industry as any activity associated with public cultural life. This research focuses on the spatial network of cultural services rather than on the cultural production itself. Cultural creativity is more than just an industry; it is also a development concept and a way of life.

A culture-oriented economic development incorporates symbolic and creative elements into all aspects of the urban economy. To assist cultural producers in growing, the economy of the cultural creative industry includes development loans, managed work spaces, marketing, and distribution services. The cultural and creative industries serve as a magnet to attract people to the city, and their spending generates additional local income and jobs. The greater the region's ability to attract visitors from outside the area, particularly tourists who stay overnight, the greater the economic impact of arts customer spending will be.

37. McLuhan, Marshall. (1964). *Understanding Media: The Extension of Man*. New York: McGraw Hill.

38. "Exploring the Cultural and Creative Industries Debate". (2013). Culture Action Europe. source: <https://cultureactioneurope.org/>.

Cultural creative industries have regenerative effects on the economy (both on employment and wealth for the region), and these effects play an important role in urban space regeneration. Economic regeneration is provided by the cultural industry through the development of service industries: culture industry chain, industry upgrade, economic regeneration, life quality, public activities (sharing economy model), and urban regeneration. The typical examples of cultural and creative industries on urban space are cultural and creative parks that have been renovated from industrial space, having expanded from regional parks to urban networks.

Cultural creative industry on urbanization.

Cultural and creative industries in a city play a role in the city's development processes in the contemporary society. Cities should prioritize integration by promoting the adaptation and modernization of urban economic institutions. It is also needed to effectively integrate cultural and creative industries with economic advancement, promote the development of cultural concepts, and strengthen the city culture's long-term growth. Economic advancement drives the improvement of infrastructure, while cultural and economic prosperity motivates citizen participation in public life. Furthermore, the development of cultural creative industries has the potential to significantly improve social efficiency and the level of comfort among urban residents. This is one of the means for long-term sustainability.

## 2.5 Purpose: Urban intervention

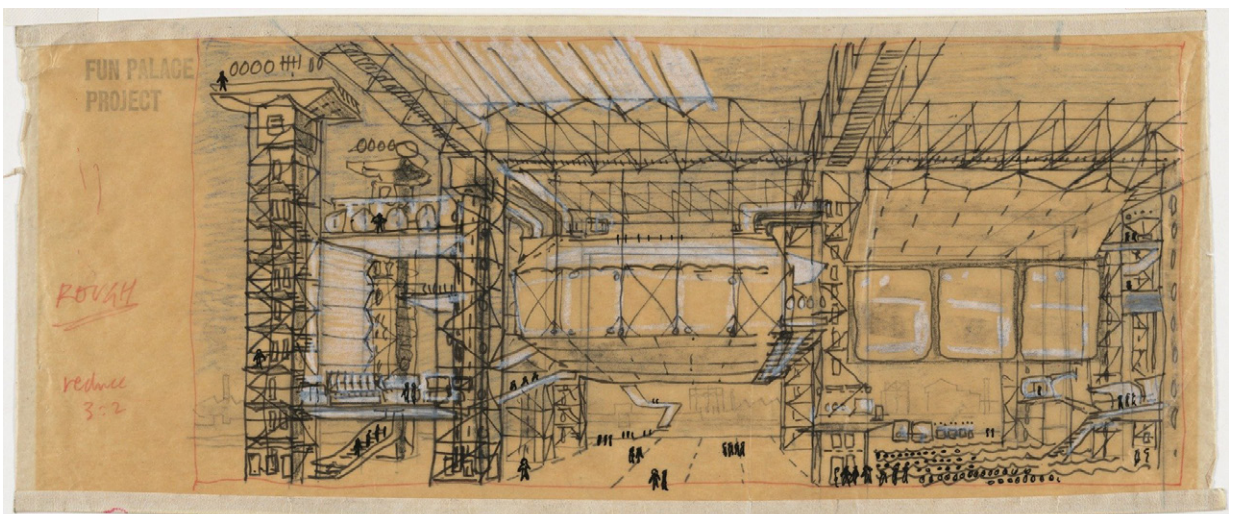
The goal of Event-city is to present a design framework for urban intervention: a strategic urban design method using cultural events as a stimulus tool to assist post-industrial cities regenerate their vitality.

“The mixed space composed of cultural production, consumption, and activities marks the rise of cultural regions. It represents the universal characteristics of urban development in the 21st century.”<sup>39</sup>

A sustainable path is to move toward in minimal resources while achieving maximal widespread interventions which serve as urban catalysts. CCIs play a critical role in activating urban vitality through commercial operations while also committing to urban regeneration. Projects and critical thinking about how urban intervention affects urban redevelopment are discussed here.

39. Hutton, A.Thomas. (2015). *Cities and the Cultural Economy*. London: Routledge, 1st edition.

Fig.35. Fun Palace for Joan Littlewood Project, Cedric Price, Stratford East, London, England, 1959–1961, collection in MoMA.



## Space types: projects of urban intervention

Critical utopias were created to connect architectural theory practice with sociocultural reality. Many “Critical utopia”<sup>40</sup> provided a point of view for the conception of the ideal city. In these critical utopias, the concept of city is defined as a place for people's activities rather than somewhere serving for modernist planning from a macro perspective, and the concept of city as a place itself is no longer important, highlighting the space itself, which places the fewest restrictions on human behaviors, such as Peter Cook's Plug-in city in 1964. The proposal of Archizoom's No-stop City envisaged open space being redefined and continuous indoor spaces being regarded as a theoretical tool for intervening in urban regeneration. Rethinking and criticizing the impacts of critical utopia in urban space is ahead of schedule, because urban infrastructure lags behind the economic development in urban intervention theory.

These Utopian concepts were proposed in the 1960s, but some projects were built up as Utopian ideals, such as the Hudson Yards Cultural Shed. "This city has always been on the cutting edge of culture," said Jonathan Tisch, Vice Chair of the Shed. The Shed Cultural Center features galleries, a 500-seat Griffin Theater, and the McCourt, which was a multi-purpose hall for large-scale performances and installations. "McCourt" creates a freely retractable space like a drawer, with a steel frame telescopic shell, and computer-controlled rollers and tracks that can be opened in just 5 minutes according to performance requirements, being able to accommodate up to 3,000 spectators. It's similar to Cedric Price's "The Fun Palace," a flexible and unrestricted framework that transforms into different types of activity spaces based on the activity.

From the theory and practices of urban intervention, we can see that space type needs to adapt to the current needs of urban residents, and public engagement shapes what the image of a city will become. The interaction between space types and public life forms the urban network structure.

40. Moylan, Tom. (1986). *Demand the Impossible: Science Fiction and the Utopian Imagination*. London: Methuen Publishing.

## Urban network: urban acupuncture

The essence of urban intervention is found in the balance of urban mix and density, as well as the relationship between the architecture and the activity. Urban acupuncture is a sociolect-environmental theory that combines modern urban design with traditional Chinese acupuncture techniques.

Manuel de Sol Morales, a Spanish architect and urbanist, coined the term "urban acupuncture". His work was not motivated by planning or the art of city construction; rather, it was motivated by the concept of stimulating urbanism through minimal interventions with the maximum effect. Urban acupuncture is a sociological theory that combines modern urban design with traditional Chinese acupuncture. It aims to transform the larger urban context with minimal interventions for the greatest impact. Various stakeholders, including the municipal governments, have adopted the urban acupuncture strategies to develop larger-scale urban strategies in an iterative, rapid, temporary, and low-cost manner.



Fig.36. Taipei Organic Acupuncture, drawing by Marco Casagrande, 2010.



One tool for dealing with urban regeneration is urban intervention, which makes many projects intervene in the urban system. One objective of urban intervention is to cater to the needs of the community. Micro Yuan'er designed by Standard Architecture in Beijing, has been a successful case. A traditional Siheyuan has been transformed into a culture center with new functions such as a library, a cinema, dance a center, and so on. In a sustainable manner, residential space is renovated with new vitality full of cultural events.

The other case is Urban Bloom, created in collaboration with AIM Architecture and URBANMATTERS, transforming a Shanghai parking lot into a one-of-a-kind urban garden, with undulating landscapes that can cover a variety of scenes ranging from casual gatherings to small lectures held in outdoor theaters. The other purpose of urban intervention is to make use of negative space. After being transformed into a skateboarding site beneath the flyover in the heart of Moscow, an unappealing plot became an eye-catching location on the city's social map. Because of the collaboration between Strelka Architects and Snhetta, it becomes now a suitable venue for beginner skateboarders. Surprisingly, its location advantage is excellent, and the overpass provides shelter, allowing the venue to be open all over the year.

Here are theoretical and practical projects, which demonstrate the impact of urban intervention, referred to for the purpose of Event-city. Three aspects of urban intervention are particularly significant.

### **1. Image of city**

The impression of a city is based on perceptions from those personally involved in activities, according to the phenomena of urban experience. A historical building hosts a fashion show; a factory campus is transformed into a cultural creative park; an infrastructure hosts a commercial exhibition; a natural park is transformed into a performance stage, among some other things.

For a long time, cultural events form a complete brand effect leading to a higher quality infrastructure and higher rent prices, with the spatial quality of the local area improved overall speaking, and the urban regeneration scheme about to regenerate the vitality life circle.

Urban cultural events take place in many cities around the world, which is not an unintended outcome. These cultural events boost urban vitality while also promoting long-term economic growth, increasingly upgrading the manufacture industry. The first important aspect of the research lies in that it allows us to rethink the image of the city in which we live.

## **2.Urban design method**

In the field of urban design, cultural events transform the occupation of various space types in a flexible manner, either for the short or long term. When units form a cluster network, cultural events, as variables like units, drive the improvement of urban space including abandoned and historical spaces.

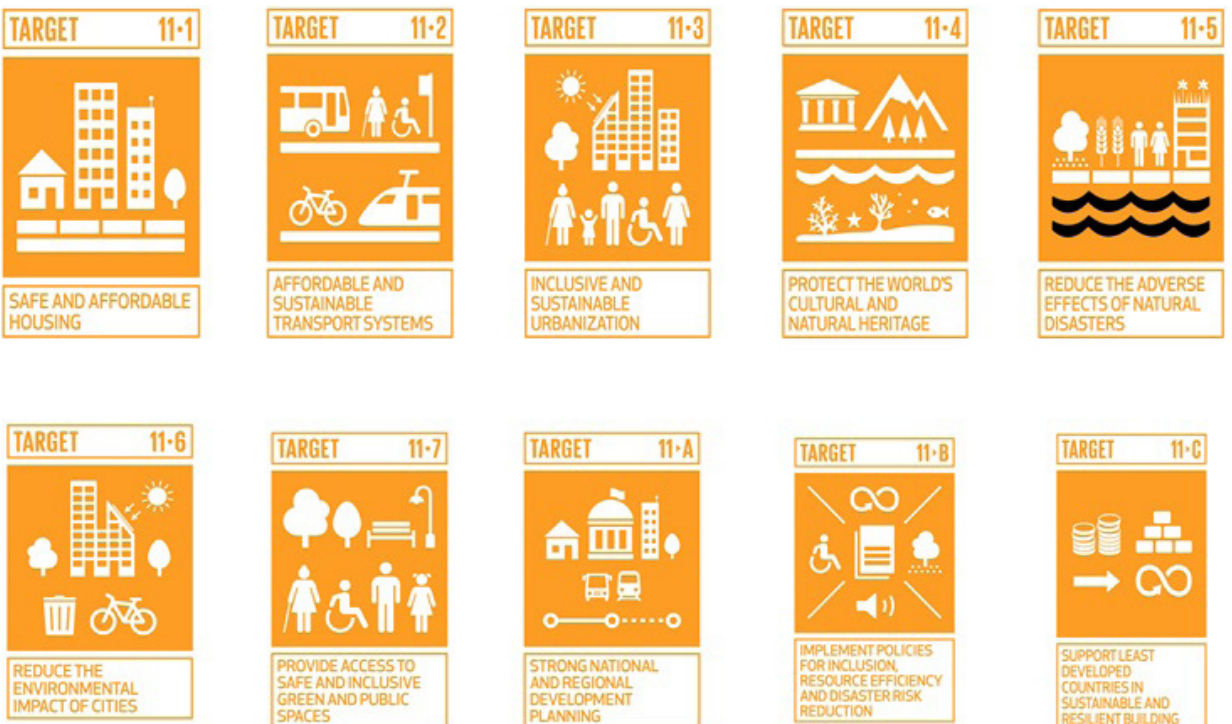
This aspect of the research objective is to investigate the viability of urban redevelopment oriented by cultural industry as a model or strategic urban design theory. The fundamental viewpoint for urban regeneration is the urban design method driven by economic impact.

## **3.Sustainability**

Global sustainable development goals, UN Goal-11 of the United Nations' "Sustainable Cities and Communities" initiative aim to make cities and human settlements more inclusive, safe, resilient, and sustainable. This research's key words are cultural creative industry and urban regeneration. By focusing on resource reuse and industry upgrade, the research conceptualizes spatial systems as strategies for creating and reproducing a more equitable and innovative future for sustainable urban development.

In the present research, sustainability is based on the cultural industry, which has an eco-friendly industry chain and low resource wastes; it is also reflected in the design approach, with the research institute forming a closed-loop design process. The loop includes public engagement, commercial operations, industrial upgrade, spatial transformation, urban regeneration, policy strategies, and a return to events. Finally, sustainability is incorporated into the urban design process of strategies. A cultural event is planned in advance to push an urban regeneration project forward. To put it in another way, cultural events encourage the reuse of urban space.

Fig.37. Key targets for sustainable cities and communities, Sustainable developments goals, UN, 2015.



## 2.6 Methodology

The main body of this thesis is urban regeneration, and the variable factor set is the new form of economy. The theme of the research explores the possibility of urban regeneration under the intervention of cultural and creative industries and attempts to clarify the situation of social relations and urban structure within physical spaces. It also attempts to clarify the resulting impact on urban space: types and structure, which even lead to urban strategies. It can be seen that the research direction spans from urban sociology to urban morphology. Therefore, different research methods are covered in the methodology section.

Fig.38. Unzipping Milan building, Italy, Alex Chinneck, Tortona Design District, Milan Design Week, 2019.



Empirical analysis, one of the research methods of social sciences, follows the epistemological research method of positivism. It focuses on the current social or disciplinary reality and explains theoretically through examples and experience. It includes both quantitative analysis and qualitative analysis. Qualitative analysis discovers "quality" of the research object. Through the use of induction, deduction, analysis and generalization, we can understand the essence of things and reveal internal laws. The function of quantitative research is to reveal and describe the interaction and development trend of social phenomena.

The research combines quantitative and qualitative analyses to quantify the development of economic factors and qualitatively study the type and structure of urban morphology, as described by the post positivism and quantitative analysis methods of urban research. Such methods summarize the development laws under the surface of urban phenomena and explore the predicted analysis of urban morphology and structure. Qualitative methods can make the research objectives and themes clearer; quantitative methods can carry out large-scale social surveys and policy forecasts on the macro level. The methodology is based on urban research, which aims to put forward constructive opinions on urban construction and urban development from the perspective of urban sociology. The subject is the occupation of urban space rather than urban entities and the research approach itself is divided into seven distinct sections:

Literature reference

Qualitative definition on Event-city

Comparison on global city case studies holding cultural events

Classification space types and events units

Analysis on urban events network by cultural events data

Summarization on strategic urban design: spatial unit-cultural events cluster model

Design test of proposal project

Conclusion

To understand the relationship between event and city, one must define cultural events as a specific form within the cultural creative industry chain and variables for urban regeneration.

Theoretical references discuss general ideas on urban development and architectural theory on urban space in terms of socio-historical impact, allowing us to determine the subject value within the current space-time context. According to the comparison of various case studies related to the cultural creative industry network, the aspects that affect urban regeneration come in various space types and linked urban structure. Consider the city of Milan, where the Milan Design Week (MDW) provides data for morphological comparison. The impact of urban events on various space types, such as infrastructure, factories, and museums, is summarized as strategic urban design indicators. In the Event-city of Milan, a relationship between spatial units and culture event clusters emerges, and the unit-cluster network is summarized for reflecting on urban structure through data analysis.

Milan has been selected as the primary example to investigate by the morphological comparison analysis method. The data visualization of the spatial information of quantitative events is primarily reflected in two areas of urban regeneration: one is the classification and comparison of spatial types, and the other the issue of how to intervene through event activities. The critical indicators have been summarized.

The comparison of urban forms is the second point. The evolution of urban forms is reflected in the changes in the time dimension of the events network, which occur on a regular basis during the process of urban development. As a result, the study methodically discusses the interventional development of urban regeneration based on qualitative comparison analysis and quantitative data analysis.

In a design proposal project, it is adopted to test the feasibility of a unit-cluster network as a strategic urban design. The research proposes cultural events in collaboration with CIDIH.

It is an innovative hub based on a university-industry research model, representing an actor in charge of creating cultural resources and developing a platform to serve the local consumption market. Cultural events organized by CIDIH probably provide a new vitality to stimulate urban regeneration in Bovisa. From theoretical investigation, to strategic analysis and to design proposal, the entire process attempts to build an Event-city framework.

The research shifts from theory to design practice, combining qualitative and quantitative research methods.

The hypothesis is Event-city, and Milan is proposed as an Event-city. The paradigm of qualitative research is subjected to construction and interpretation. Qualitative research deems reality as diverse, and that knowledge is constructive and subjective because of this diversity. The primary goal of qualitative research, on the other hand, is to collect as much detail and rich data as possible. Event-city and Milan must be defined on the path from phenomena to the objective law behind.

Event-city could be a prototype, which is a design experiment with a design proposal. The analytical generalization of qualitative research is supported by quantitative analysis. It primarily refers to the conceptual and theoretical level. The repeatability of Event-city should be tested throughout the course of the research, which necessitates a combination of qualitative and quantitative methods.

## **Methods**

### **Qualitative analysis methods**

#### **1.Observation**

Observation refers to conducting research in natural situations in order to understand the state of people in daily life. With the passage of time, environmental changes, and the development of the situation, observation sums up the definition and types of cultural events. Qualitative definitions on urban development and economic are affected by the theory of urban regeneration.

## **2. Historical data survey**

The historical research on the development of urban space mainly focuses on the urban development of Milan, in particular the development history of Milan's Design Week. The research of time dimension can sort out how Milan's urban space is affected by cultural events, so as to judge whether Milan properly and accurately meets the definition of the hypothetical "Event-city".

## **3. Case studies**

Through a comparative analysis of cultural events and cities in China and Europe, the study compares the similarities and differences between the cities which host cultural events. The horizontal events of the city show more in-depth research on how the events intervene into the urban space, the degree of intervention, and so on.

## **Quantitative analysis methods**

### **1. Data collection**

Data collection is an important quantitative process which collects the impact of cultural events on urban morphology. Data collection focuses on the geographical information of cultural events in Milan Design Week. Through the classification and data collection of events, each cultural event in Milan Design Week is transformed into geographical information, which is then poured into GIS for further analysis.

### **2. GIS data analysis**

GIS is a technical tool for storing, analyzing, managing and describing geographic information. Through the analysis of geographical information of cultural events in Milan Design Week, the analysis results present the visualized geographical information. The results are used as the basic data for fractal analysis, and to further analyze the spatial structure.



### 3. Fractal analysis

Fractal city is a research field of simulation and modeling analysis based on fractal thought. The basic feature of fractal thoughts is self-similarity. Based on fractal elements, fractal order can be used for fractal iteration, so as to organize and connect urban space between different scales. Therefore, fractal order is the internal logic of constructing fractal urban spatial structure. Through the fractal test of the visualized geographical information of cultural events, we can further judge the self-organization of the intervention of Milanese cultural events in the urban system. This should be taken as the strategic method of the Event-city development stage.

#### Tools

##### Comparative case study analysis

Case studies are a type of empirical research with the research object being the case evidence in the real social and economic phenomena and the relationship between variables. Case studies draw inductive conclusions or predictive outcomes for the future in a holistic inquiring way. On this basis, one may analyze the logical relationships between different variables, and then test and develop the existing theoretical system. Comparisons between Chinese and European city cases holding cultural events are investigated to show how urban events are applied through practical projects.

##### Quantitative fractal analysis

Fractal city is a type of urban research based on fractal thought or with the help of fractal theory simulation and modeling analysis. The introduction of the urban classification method in the research of urban form development is conducive to the rational and quantitative development of urban planning analysis, and strengthens the scientific features of urban planning and construction.

The shape and structure of cities have fractal properties. The complex fractal structure improves the stability of historical space and is conducive to stimulating its vitality. Urban analysis focuses on Fourier-based classification of space types and event units, with urban morphological analysis of urban event networks using event data from GIS and summaries of strategic urban design: spatial unit-cultural event cluster mode.



## 2.7 Expected outcomes

### 1. New perspective of city: Event-city

Event-city focuses on the inherent quality of urban development, offering a new perspective on how cultural activities operated by commercial events can regenerate urban vitality. The spectacle of the city derives from spatial production rather than from architectural symbolism.

Fig.39. View of Milan, cityscape of Garibaldi district, photo by Lang Yujie, 2018.



## **2. Quantitative analysis of urban space by economic impact**

According to the analysis of space types and urban structure, Event-city is a process of urban regeneration from units to cluster and network increasingly spreading out. The end result provides theoretical foundations for future design practices.

## **3. Urban design method**

Event-city is an attempt at urban intervention, with methods that broaden the scope of urban design. The design of the space is important, but the operation of the space occupied is the most important factor in research findings.

## **4. Critical thinking**

According to the new understanding of Event-city, the contemporary city is a critical issue. The modernity of city life is not what it was a century ago; postmodern technology is changing how we live in cities. This study is investigating the transition between urban space and urban life.

## Chapter summary

This chapter outlines the overall framework of the research and clarifies that the research theme is hypothesized to be the Event-city. Through the analysis of urban phenomena, it is clear that the subject of the research focuses on urban regeneration, and the variable factors affecting urban regeneration are set as cultural events under the cultural and creative industries (CCIs). The purpose of the research is to explore the intervening effect of cultural events on urban types and urban structure, and to establish that urban events can be applied as a strategic urban design method for urban development. The applicability of the hypotheses is analyzed by the qualitative and quantitative analysis and design experiment test.

The qualitative analysis method specifies on case studies to explore the aspects of urban transformation and development by the events intervention, especially on urban spaces of urban regeneration. The quantitative analysis specifies on fractal calculation by geographic information system to conclude the process and phased pattern of Event-city. Qualitative and quantitative analysis methods are used to summarize the strategic methods of event cities. Strategic approach of Event-city is summarized based on the process of analysis and summary.

The research is trying to discuss the critical thinking of urban studies; the new perspective of understanding the city; urban analysis methods; and urban design methods.



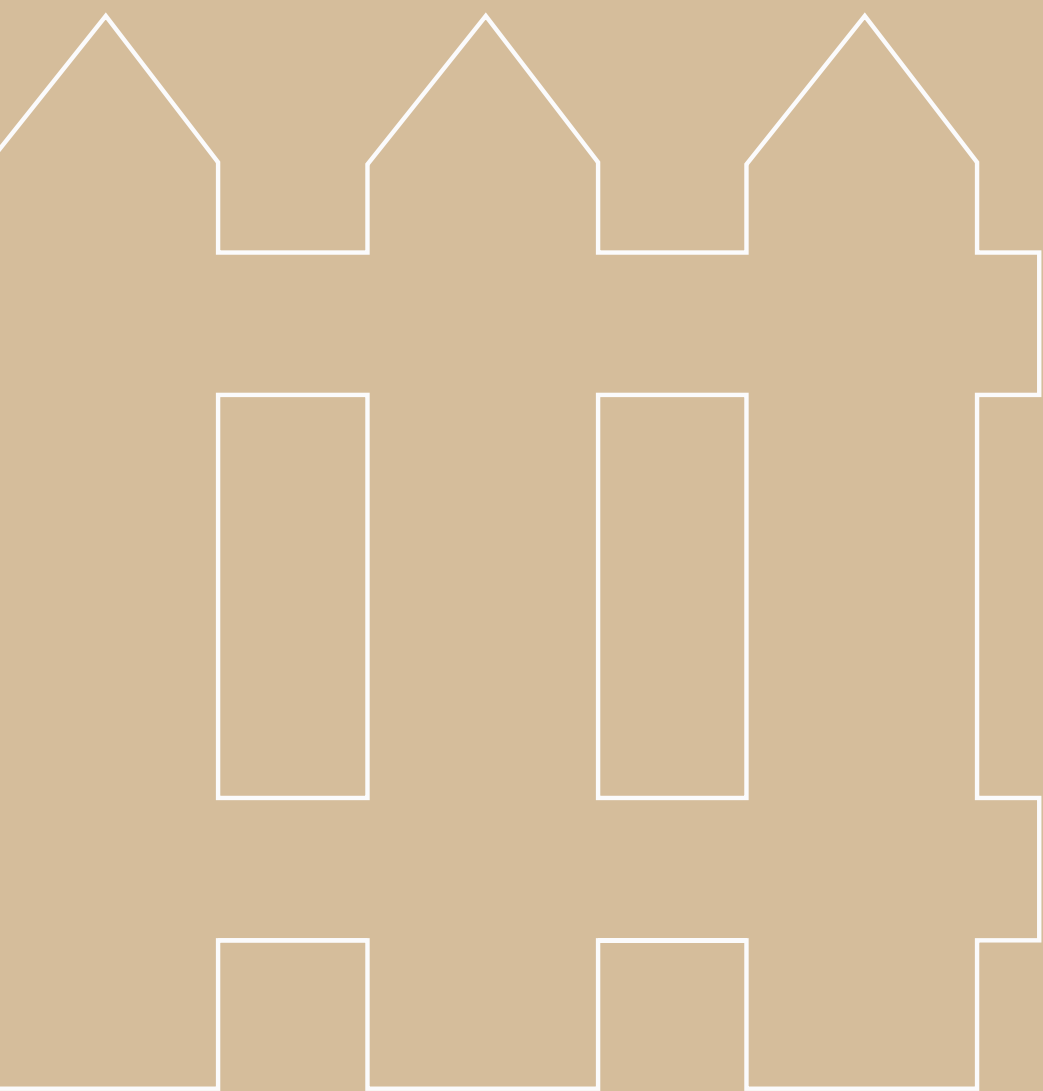
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## 3. Event-city Milan

### 3.1 Urban life and urban space

#### Milanese Urban life

Milan is widely considered as a charming city because of the local lifestyle filled with dynamic activities. Milanese life happens in the public space, no matter whether about art, design, history, music, etc. or not. Area Navigli is a good example of this, because of the cultural events in the historical streets, area Navigli has become an attraction for tourists. It is an open gathering place for the locals. Urban space always had different aspects for different people, and the vitality of urban life improves the environmental quality of the urban space.

Fig.40. Installation of Chair Up 5 B&B, Gaetano Pesce, Duomo di Milano, 2019, photo by Gabriele Zanon.



Regarding Milanese urban life, there has always been a tension between historical tradition and radical modernity. The Milanese way of life is characterized primarily by inclusion and cultural diversity, as cultures of all periods have been inherited here throughout history. People here host classical opera in the Teatro Scala, design exhibitions in the Triennale, and international art exhibitions in the Palazzo Reale, etc. Culture and history are inherited as dynamic activities of Milanese daily life, and it is a penetration into the details of urban life which is accepted by both locals and outsiders alike. As a result, it is an inevitable choice to leave private space and enter public life. Cultural diversity includes not only the dissemination of personal information and knowledge, but also urban culture, which fosters the formation of social communication networks.

During Milan Design Week, Gaetano Pesce created a large-scale installation UP in front of the Duomo. Historical information and contemporary design collide in the Duomo square space, creating a collision of drama and aesthetic value between the old and the new. Abstract culture integrates commercial activities and human space participation, which is occupied space in urban regeneration. Milanese life is like a river, culture is like the water to embrace everyone for social consensus. It can be traced back to the temporal dimension of history, draws everyone together in the urban environment and unifies everything into one. People play an essential role in urban culture. Regarding discussing the role of activities in daily, the main connection is to investigate the relationship between cultural behaviors and the built environment. Classical culture generates many artistic forms, the more important is that culture guides individuals to mentally connect the family memory and cultural DNA within spiritual world and physical space. The credo recognized by Milanese architects over the last century is "from the spoon to the city". This statement emphasizes that architects not only have a broad range of design targets and interdisciplinary, it also suggests that architects should create the value by lifestyle thinking. This is how traditional culture continues to be inherited and developed in Milanese urban life, there is a cultural relationship between urban life and urban space.

Modernity has influenced the formation of Milanese urban life. Since industrialization, Italy's steady development in light industry has consistently improved the quality of life of all citizens, especially in the field of design, which has helped shape the way of life. The quality tone of the lifestyle has been formed by various aspects such as clothing, food, housing, and transportation. Clothing brands such as Fendi, Armani, and others have developed within the city. These luxury brands even open up new field such as Fendi Casa and Armani hotel that form the continuation of lifestyle; the food is also famous for the cuisine of regions, such as modern's vinegar and prosciutto, Toscana is known for T-bone, panino con Trippa alla Fiorentina, etc. Eataly is an integration of local food and forms a food culture lifestyle; daily consumption has a direct connection with local culture; Milan's urban architecture is also a fusion of various periods in history and modern architecture. The office and residential complex designed by Luigi Moretti in Corso Italia is in harmony with the traditional neighborhood space. La Velasca, the first skyscraper designed by BBPR, stands in the historical building complex of Milan city center. Franco Albini designed the subway station of Milan Metro Line 1, as well as the graphic logo. The interesting point is the red handle, which is designed to avoid hanging the coat, which reflect the elegance of Milanese life. Design is from urban life, and urban space provide the quality of urban life.



Fig.41. Infrastructure of MM1, ATM, Franco Albini, Franca and Helg Bob Noorda, 1960, Triennale di Milano.

These details shape the Milanese way of life. On the one hand, urban life influences the development of the Italian design industry; on the other hand, design has shaped the current situation of urban life. This is a design that can be provided for the entire industrial system, rather than being limited to a specific product. It serves as a driving force for ongoing innovation in aesthetics, type, technology, commercial forces, and strategies. In many ways, the history of design is an independent and alternative history of art and architecture. The progress of urban life has been vividly demonstrated by Italy's design during the industrialization process.

It is precisely because of the modernity, which is plainly tied to family life daily, that it provides valuable cultural and anthropological knowledge about the core reasons. As a result, the exploration of industrialized experimental sim may be witnessed in urban environments as well.

Milan's urban life also reflects the Italian attitude toward life; there is a saying "La dolce Vita" mentality that mirrors the lifestyle. In the 1960s, Federico Fellini directed the film "La Dolce Vita". The topic is about a diversified and wonderful world created on the rubble and poverty of post-war Italy, driven by a thriving economy and burgeoning mass-consumer society. "Milano da Bere" represents Milanese social life in the 1980s.<sup>41</sup> A sense of vitality and modernity associated with the city at that time. It is the Italian attitude toward hedonism that is at the root of these events. Epicurus distinguishes between dynamic happiness and static happiness with regarding to the concept of happiness itself. The former refers to the happiness that arises when a desire is satisfied, whereas the latter refers to the peaceful happiness that follows the satisfaction of the desire. The attitude of satisfaction blooms the design industry and promote the aesthetics.

To some extent, hedonism represents the expansion of the quality of urban life, but it also serves as a driving force for the diverse development of urban space. The easygoing attitude toward "happy" pervades Milan's urban life. As a result, public urban life is also rich and colorful, influencing the distinct temperament of urban areas.

41. Forgacs, David, and Gundle, Stephen. (2008). *Mass Culture and Italian Society from Fascism to the Cold War*. Bloomington: Indiana University Press.

## Milanese urban space

Economic development has resulted in new territorial morphology. The economic development following World War II has had a significant impact on the development of urban space in Italy. Italian economic miracles enabled the country to transform itself from a poor agricultural society into a major industrial power within Europe, which was also a significant social and cultural transformation. Thus, Italy benefited greatly from the Marshall Plan and its economy has been rapidly developing since then. According to statistics, Italy's GDP growth rate was 5.8 percent between 1951 and 1963, and 5 percent between 1964 and 1973. Italy's economic growth rate was the second highest in Europe at that time. Due to the rapid growth of the country's economy, numerous immigrants from southern Italy moved to the northern industrialized cities.

To some extent, immigrants in Milan shaped the Milanese-style urban space and influenced the current urban space condition. Before the 1900s, the area Tortona was an agricultural territory traversed by canals and country roads. The ex-Ansaldo plant was constructed between 1904 and 1923, during a period of rapid growth associated with heavy industries. The Ansaldo complex was possessed by the Municipality of Milan in 1990, and thus the process of redeveloping the area for cultural creative purposes began.

The Portello Agreement was also linked to the objective of implementing the reorganization of the external connection road system and the creation of public parking spaces, already included in the Program on the redevelopment of the Lombard Exhibition Center signed in 1994.



Fig. 42. Square Gino Valle seen from the Alfa Romeo industrial park, Portello district, Milan, 2019, photo by FlacMi.

Nowadays, it is an industry-renovated culture complex that includes MUDEC, Scala Laboratory, Base Milan, and Super studio, etc. The other case in point is the ex-Alfa Romeo factory, a significant urban conversion of an abandoned industrial area. This new and innovative district was planned by Guido Canali's design interpretation for the construction of a residential center comprised of volumetric continuities and visual analogies of a new Milanese modernity.

Commercialization of goods, services, and activities derived from cultural, artistic, or heritage origins are becoming increasingly important for the economy and local lifestyle in Milan, generating additional value for the tourism industry. The concept of a cultural economy has also been applied specifically to the economy field of cities; this term describes an urban complex in which various cultural activities are an integral component of the city's economic and social functioning.

Such cities are typically built on a solid social and cultural infrastructure, have relatively high concentrations of creative employment, and are appealing to domestic investment due to their well-established cultural facilities. The cultural creative industry is both a challenge and an opportunity for urban revitalization. Therefore, the relationship between urban life and urban space requires economic forms to link and create necessary conditions for each other, urban life reflects characteristics of urban space, and urban space is the physical environment of public life, which means that how we live determines what the city would look like.

It is important to note how urban life affects the quality of urban space. Richard Florida, creator of the concept "Creative Class", has studied the relationship between the quality of urban space and happiness.<sup>42</sup> He extensively investigates the role of environment in determining personal achievement. The main message of the book is not only the quality of our surroundings affect our happiness, but also the type of environment in where we live is an important factor in the personal success of creative people.

42. Florida, Richard. (2002). *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community And Everyday Life*. New York: Basic Books.

To discuss the issue of urban space by urban life, it is complicated to quantify “quality of life”, such as pollution, traffic, and the availability of public services. Here, the subjective perception of life satisfaction generates public participation, this is how we understand the concept of urban space influenced by urban life, which means how the way of life determines the form of urban space. In Milan, area Loreto is not a safe place because there is a terminal bus station in Via Padova, where there are the most chaotic and unsafe streets with many homeless and refugees. The impression of the streets is chaotic, dirty, etc. Urban life creates the image of the city through urban space, good urban life should provide the quality of urban space. More and more districts in Milan are getting better by the cultural events such as Tortona, Isola, Lambrate etc. That is the view of urban space from the perspective of urban life.

To sum up, the quality of urban life reflects the quality of urban space, and urban space influences how to experience and perceive the city. The identity of the city is established through this process. The study here introduces the concept of city branding. City branding is a method for studying urban space that begins with the phenomenon and progresses to the essence. Event-city could generate the influence on city branding.





## 3.2 City branding

43. Kapferer, Jean-Noël, and Dinnie, Keith. (2013). "Paris as a Brand". *City Branding: Theory and Cases*. New York: Palgrave Macmillan.

One strategy for competing in the age of globalization is city branding. London, New York, and Paris are among the most appealing cities in the world, and this is not only due to their natural, cultural, and artistic resources, but also to an excellent city branding strategy.

The most well-known city branding strategies rely on cultural and creative assets, which are considered as one of the most appropriate strategic tools. Place branding, as opposed to product and service branding, is more multidimensional in nature, as a "place" is inherently "anchored into a history, a culture, an ecosystem".<sup>43</sup> "I Love New York": is a successful example of a new image to boost the city's reputation.

Fig.43. "I Love New York" graffiti, Nick Walker, at 17th and 6th Ave Manhattan, Flatiron District, Manhattan, 2017.



Due to the effects of the 1973 oil crisis and the threat of bankruptcy, New York needed an intervention to revive its struggling image, which arrived in 1977 thanks to Milton Glaser, a New York artist and designer, who gave life to one of the first examples of territorial marketing with this logo.

It can be noted that the city's brand operation has also become one of the possible strategies for promoting the city's development. The inherent benefits of using cultural events as a low-cost, high-value-added method include activating urban public spaces and historical sites, considering the interests of businesses and the public, promoting social integration and urban identity, and enhancing urban cultural history and competitive soft power.

Milan's city branding is focused on design and fashion; creativity is one of the city's distinguishing features and a symbol of Italian culture around the world. It has always been known as the fashion and design capital of the world.

Here in Milan, urban life and events have become an explicit part of the Milanese way of life. Cultural events are run by commercial brands, and the cultural event network includes brands from all over the city. City branding generates the gentrification process that strengthens the location's unique and authentic character by establishing a connection with the genuine local identity. Therefore, it is an opportunity to combine urban regeneration processes and the clustering of cultural creative industries in city branding.

The Milanese scenario is portrayed in city branding. Milan's urban space, in particular, is shaping Milanese lifestyles through cultural heritage, cultural community, and industrial renovation.

### **Cultural heritage**

Cultural heritage, as part of human activity, creates tangible representations of value systems, beliefs, traditions, and lifestyles.

Cultural heritage, as an essential component of the overall culture, contains these visible and tangible traces from antiquity to the more recent past. Cities' cultural heritages include both tangible assets such as architecture and monuments as well as intangible elements such as celebrations, festivals, language, and other practices.

The cultural creative industry argues that understanding the life cycle of cities helps to better understand and manage the pressures and challenges that the historic city faces. The intervention of the cultural creative industry in heritage focuses on the tangible heritage itself; investment input ensures that it is constantly maintained and repaired. Through public participation, periodic events push the culture forward. When a regional culture develops and persists for a long time, the added value emerges.

The preservation of cultural heritage is both a continuation of value and an added value to urban quality. Urban regeneration has emerged with a more holistic approach to urban transformation embedded in the theory of sustainable development. Thus, social, economic, and environmental factors should be taken into account.

For example, Piscina Cozzi is a historical sport architecture with fascist influenced style designed by Luigi Lorenzo Secchi, and Luke Jerram's "Museum of the moon" installation is constructed on the swimming pool inside Piscina Cozzi during Milan Design Week.



Fig.44. Museum of the Moon, Luke Jerram, Piscina Cozzi, Milan, photo by Giulia Ronchi, 2019.

The art project not only provided a new experience by combining art appreciation and sports, but it also promoted the social value of architecture. The architecture not only became an attraction for visitors, but it also created artistic aesthetic value for the public. Cultural event interventions for heritage provide a long-term method for discovering the inherent value of heritage itself. Cultural events aid in attracting attention and promoting attractions and infrastructure. They enable the use of urban heritage to be maximized and rationalized.

### **Cultural community**

The cultural industry promotes the formation of consensus groups through culture content in an inclusive city composed of communities with multicultural activities. In previous times, the church was the urban unit of religious spirits; now, it could be the center of the cultural community.

When a spatial unit is combined with a commercial event, it undergoes a transformation. The culturally focused spatial development strategy encourages incoming people to participate in public life, and public life is the value of the community itself. Thus, cultural events of city branding become a new way of developing cultural communities.



Fig.45. Cascina Martesana, Milan, Source from web, <https://zero.eu/en/luoghi/35090-cascina-martesana,milano/>

Cultural communities are another feature of Milanese urban life. Cascina Martesana has been a multifunctional space and a popular meeting point since eight years, and it has quickly become a reference sample for the renovation projects in area Turro. It is immersed in the greenery of the Martesana Park, overlooking the Naviglio Piccolo and is flanked by one of the most popular cycle paths for the Milanese. The projects developed within the farmhouse include arts, well-being, body and spirit care, environmental sustainability, and social integration. It is a cultural center where you can see an art exhibition for free, attend workshops and conferences, and relax in the garden both day and night. It is a space surrounded by greenery in Milan, but away from the city's hustle and bustle. A cultural community is a community model in which cultural events serve as the content carrier and drive public participation into community.

Cultural events provide people with the benefits by a cultural community. Community events not only create jobs, support local businesses, and attract visitors, but they also provide a diverse range of products and services to promote community harmony. As cultural community, the quality of the environment improves is a sustainable way for urban regeneration in regional scale.

### **Industrial renovation**

City branding intervenes regional development, from the spatial transformation of a commercial brand to regional regeneration on industrial space. This project is embodied by industrial renovation, and adaptive reuse projects solve regional problems and improve the existing condition. The process of city branding intervenes in both short-term and long-term industrial renovation.

International investment is attracted by holding cultural events in Milan as city branding of Milanese industry such as fashion or design. The process of city branding does not only involve an exhibition or showroom, but also many projects settle down post-industrial area to stimulate urban vitality. In addition, international capital is pushing cities to have urban space improved.

Fuorisalone is a case selected, many international commercial brands rent the industrial space to hold exhibition or press conference. Assab One is established as a non-profit organization in the early 2000s. It is an art exhibition space converted from the former location of a printing mill, la GEA (Grafiche Editoriali Ambrosiane). Elena Quarestani worked as a publisher and journalist before and established the Assab One. She was also the daughter of a printing business manager. She spent nearly 20 years renovating and upgrading this 2,500 m<sup>2</sup> abandoned factory after the printing company closed. The difference between non-profit organizations and commercial venues is that all visitors here participate as members. All members can visit exhibitions from various ways, visiting the library and reading books left by the printing business, even being able to borrow them and relax in the atrium. Concerning the circular economy and sustainability, Assab One is a factory renovated on an old location. The complete building space has not been secondarily transformed or designed. It has just had a few minor repairs performed on it. It is an incomplete exhibition space where content takes precedent over form. The utilization of large-scale abandoned building space ultimately drives the vibrancy of the entire community and even the sustainability of the economy. This project is a name card of industrial renovation during Fuorisalone, also a successful case of city branding on cultural events in Milan.



Fig.46. Wall drawing of Assab one, photo by Giovanni Hanninen, 2017.

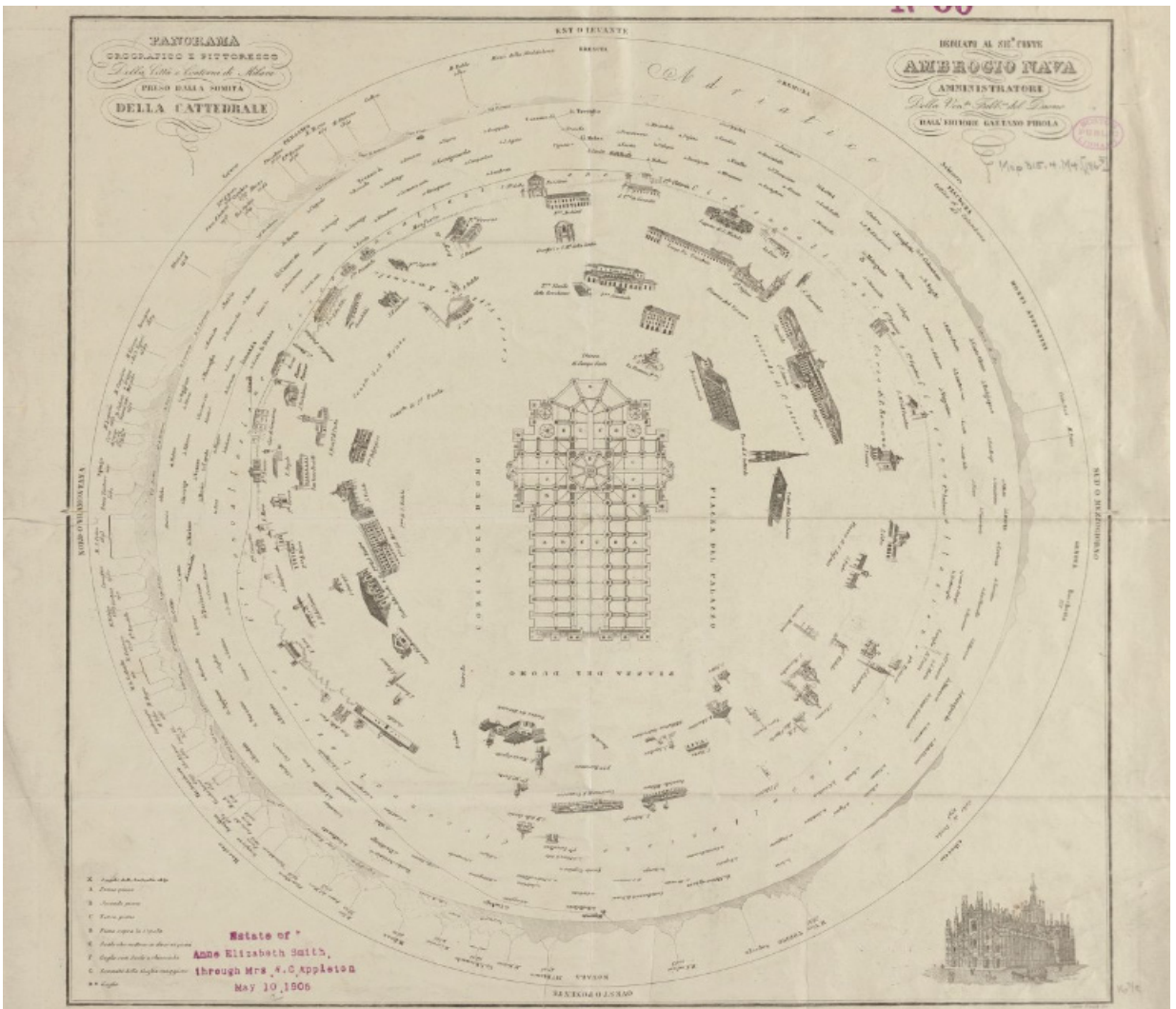
### 3.3 Transition of urban space occupied

“We shape our buildings, and afterwards our buildings shape us.”

Winston Churchill

Fig.47. Orographic and picturesque panorama of the city and outlines of Milan taken from the top of the cathedral, cartographer: Zucoli Leone, publisher: Pirola Gaetano, 1985.

The city is like a memorial organ created by humans that contains the accumulation of civilization itself. The cartography reflects certain aspects of the city, particularly the spatial characteristics of that city.





Milan is a historical city where early industrialization encouraged urbanization. Milan's main issue has been urban regeneration since the second half of last century. With social progress and technological development, the occupation of urban space has changed dramatically, urban space need flexibility of reuse or new function replacement, including historical buildings and post-industrial space. Here is a timeline of Milan's urban development to demonstrate the law of changes in the process. Milan is one of these cities currently in the process of transformation, which has been enshrined in a long-standing planning proceeding. Urban regeneration is one of important issues in Milan.

### **Ancient period**

Milan dates back to the Celtic period around 600 BC, there have been significant changes in the last 2,600 years. With the exception of a few ancient Roman ruins, most of urban space was built after 1,800 years. However, as we know from Leonardo da Vinci's urban design, the layout of Milan's urban form evolved from a geometric prototype. Ruins from various periods of history, such as the Parco dell'Anfiteatro Romano, can still be seen in the city today. The Amphitheater was constructed near the Porta Ticinese during the second and third centuries, when Mediolanum grew in economic and political importance while Rome declined. The ruins of the Amphitheater are now located within a residential complex. The preservation of historical heritage has also become an important issue in Milan's urban development.

From ancient times to early modern times, Milan's urban form was centripetal, with religious and imperial power constantly reinforcing the trend of centralization. After the Middle Ages, Milan was no longer a stable, unified city. It was previously occupied by several countries, including France, Spain, and the Austro-Hungarian Empire. Therefore, Milan has become a more culturally diverse and inclusive city, and the perception of urban space has shifted.

For example, the Great Plague of 1629, Milan's second plague pandemic, caused a social disaster that killed an estimated 60,000 people out of a population of 130,000. This was one of the final outbreaks of the centuries-long plague pandemic that began with the Black Death. Religion became the spiritual sustenance in the urban space in the absence of scientific understanding and cognition of the epidemic.

The Duomo di Milano was designed to be the highest point in the city center, representing the power of faith to overcome the disaster and the spatial direction. The centripetal city pattern has been established since then. The COVID-19 pandemic, which began in 2020, has not directly affected urban space, but it has altered people's perceptions of the city, particularly the demand for urban public space and new social communication methods. More and more social interactions are expected to transform into urban spaces after the epidemic.

Fig.48. A monk visiting the victims of the great plague of Milan, a scene from Manzoni's 'I promessi sposi'. Lithograph by Gallo Gallina after A. Manzoni, 1960.



The basic urban structure was profound for subsequent urban development, but unlike Venice or Florence, Milan has been deeply affected by industrialization, which caused the traditional urban form and structure to continuously incorporate elements of modernity, rather than entirely retaining the old city design and establishing modernity in the towns immediately surrounding the area. The incomplete modernity is limited by the historical heritage.

### **Urban expansion in the 19 century**

Beginning in the 19th century, industrial development promoted Milan's urbanization. Milan's commercial dominance over northern Italy was cemented by Italy's political unification, rapid industrialization, and market expansion, which collectively placed Milan at the heart of Italy's leading industrial region.

Giacomo Pinchetti, a former census draftsman who later worked for the press 'Lombard Territory' of the Astronomers of Brera, presented the first version of the Milan plan to the press in 1801. The map declared itself a "plan for the reorganization of the entire city," correcting and aligning existing streets, Spanish walls, and opening new ones on the model of the new north-west to south-east Sempione-Ca'Granda axis, which is now the road from Lanza to Garibaldi connecting with Corso Porta Romana.

The urban structure is made up of radial roads and concentric ring roads (bastions). Giacomo Pinchetti was extremely accurate and precise in his representations of the blocks and individual buildings on the map. The castle area was a new project: a large scale and territorial construction, in the shape of a crown around the castle, destined to host the new bourgeois city services. Ultimately, it went unrealized. The neighborhood relationship and block network in the old town of Milan remained till today.

According to the map, after the first Industrial Revolution, early industrialization promoted urbanization through urban sprawl, and new districts were planned as road extensions of the old city. The presence of numerous square blocks improved urban efficiency. Because of the preserved centripetal old city, roundabouts solved each block's non-ninety-degree angle problem. A new road system was designed to extend outward from the historical central city, and a ring-like structure of a new industrialized city was built. Consequently, the road network confirmed the basic urban form and structure.

In 1884, Milan had a population of 214,000 people, with an additional 108,000 people living in the outlying communes. With a population of 526,000 expected, urban expansion from the 8 km<sup>2</sup> within the bastions to the approximately 28 km<sup>2</sup> of its new boundary lines is required.

Following that, the engineer Cesare Beruto drew two versions of the Milan plan in 1884 and 1894. It underwent a lengthy gestation period, as well as a thorough and accurate revision, before receiving final approval in 1889, the year it entered into force. The 1894 basic hypothesis was a concentric expansion of the building fabric contained by an outer ring road which would be 40m wide and 18km long. A new network of large street blocks, 200-300 m in length per front, with rich functions (residence, service, production).



Fig. 49. The definitive plan of Milan, Cesare Beruto, 1889.

"That of providing the greatest possible connection, the greatest possible union of the two great parts, internal and external, merging them, so to speak together, in order to develop a single whole."<sup>44</sup>

This project resumed the formation of concentric circles. Parallel to the newly acquired loop on the city wall, another more external and wider loop is depicted, which would encompass the entire city's development. Large blocks were formed between the radial axis branching out from the city and the new road network, with side lengths ranging from 200m - 400m. It was clear that the concept of a ring road (Circonvallazione) was a valuable way to connect the texture of the old town with the modernity of new urban expansion.

44. Finetti, De Giuseppe. (2002). *Milano, Costruzione di Una Città*. Milano: Hoepli.

This was the forerunner of Milan's modern urban form. Milan was forced to expand several times its original scale due to industrial upgrading, population growth, and increased demand for social housing. The blocks and street network was more geometrically effective than having the old town in the center.

### Urban development before and after the WWI and WWII

Italy, particularly the northern region, had been through the WWI and WWII in the 20th century. Although the wars caused significant damage to the cities, particularly Milan, one of the most bombed cities in Italy during WWII, the industrialization process was critical to the city's quick recovery after the wars.

The industry encouraged population growth, particularly during war period. With rising housing demand, Pavia-Masera's master plan was implemented in 1911. Angelo Pavia and Giovanni Masera extended the predecessor's network by 22 km<sup>2</sup> (total of 50 km<sup>2</sup>) while retaining its layout and formal structures. It was hypothesized that an additional population of 560,000 people would be taken. Social development and the need for housing had pushed urban sprawl dramatically again, with social housing formed by the industrial population and the efficient layout of urban expansion becoming architects' thinking propositions at that time.



Fig.50. "Map of Milan with indication of the General Building and Extension Plan", Giovanni Masera and Angelo Pavia, 1911.

Following the 1923 expansion of urban boundaries from 76 to 184 km<sup>2</sup>, a competition for a new town planning scheme was held in 1926. Piero Portaluppi and Marco Semenza were the winners. The plan called for the urbanization of 170 km<sup>2</sup> and the capacity for a population of 3,650,000, up from the figure of the time of 1 million, rising to 1,280,000 in 1953 and 1,738,000 in 1976. It demonstrated that there are large areas of socially collective housing, first in Quarto Oggiaro and then in the Gallaratese, then expanding to the north. (Affori, Niguarda, Bruzzano...)

Following WWII, the Italian economic miracle pushed manufacturing (particularly light industry) to recover under The Marshall Plan. A period of rapid growth in the economic field. Milan's spatial expansion was being driven by the revival of manufacturing. However, the global resource crisis (oil crisis), social upheaval (student and labor movements), and trend criticism pushed economic structural change.

For example, the ex-Ansaldo factory, was built in 1904 and as a mechanical company in the 1960s, factory to produce engines, train carriages, and tramways. The transformation of the production system in the 1970s resulted in the abandonment of many factories, with entire plants lying empty. The BASE, the most important events site in the Tortona district during Fuorisalone, has been renovated. Another typical example is Fabbrica del Vapore. It was founded in 1899 to manufacture, repair, and sell mobile and fixed materials for trains and trams.



Fig.51. Dirty Corner, Anish Kapoor, site-specific installation in the Fabbrica del Vapore, Milan, photo by Andrea Melzi, 2011.

Today, the space is a cultural center for artistic design, visual arts, photography, dance, theater, cinema, music, and architecture.

Milan now appeals for city planning reconstruction due to its diverse industries. Function subdivides the area into zones such as Vittorio Gregotti's Bicocca district with commercial and educational complex including a university, a museum, a cinema, restaurants, sport facilities, etc. Identical to Tre Torre and Porta Garibaldi, the imbalance of urban space is caused by partial regional development.

Regeneration of Milan from the inside. The design of a widespread pedestrian network enhances the squares, streets, neighborhoods, and local identities of which the city is made up. This network is a supporting structure of urban life.

The territory of urban space is a field of interaction between city and architecture. In a postindustrial society, where the service sector generates more wealth than the manufacturing sector; more and more urban spaces must be renovated, and new functions should be incorporated. For example, the ex-Falck abandoned factory renovation project in Milan reflects the needs of socio-spatial transformation. The Milano 2030 PGT was also planned by the Comune di Milano. One of the regulations is related to urban regeneration, which emphasizes the design of a large pedestrian network in urban areas.

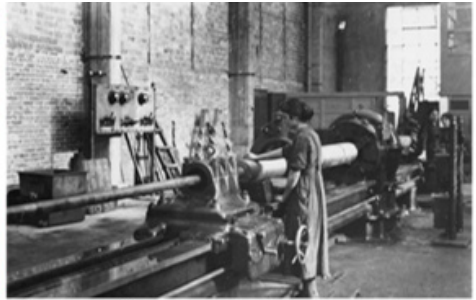
To be more specific, the key to urban regeneration in Milan is public participation and urban renovation to facilitate the transition of urban space. The occupation of urban space, particularly in Milan, adapts various commercial activities to its needs. Short and long-term cultural events increase the vitality of urban space through public participation.

## Transition of urban space in contemporary Milan

Nowadays, urban space is used to generate information and knowledge for consumption, exploration of how to reuse urban space is the primary goal of urban regeneration.



Religious worship



Industrial production



Church



Factories



Performance



workshop





Transport commuter



Private garden



Royal nobility



Train station



Park



Public square



Exhibition



Music festival



Temporary installation

Sunnei Bianco is a practical commercial brand operation project to demonstrate the transition of urban space occupied in Milan. Sunnei is a Milan-based fashion label. Sunnei Bianco is the name of the studio's newest project. It is located in the north-east Rubattino green area and aims to push the boundaries of urban regeneration on Milan's outskirts. The infrastructure viaduct has been renovated to serve as a show stage. A typical suburban location has been revalued and given new life in honor of the Spring-Summer 2020 fashion week.

Under the freeway pillar, a fashion identity has occurred through the 4,000 m<sup>2</sup> white painted walls, resulting in a dramatic change in the perception of the venue for their fashion show and events. Sunnei Bianco may be an unintentional cultural events, but there are always many creative cultural events by commercial organizations in Milan to discover the potentiality of urban space. As a result, it appears that the cultural event network is organized purposefully for regenerating the life cycle of Milan's urban space.

A commercial brand was involved in a real-world urban regeneration project. It is a win-win situation for both urban regeneration and commercial profits. Less public finance investment was coupled with greater public engagement through commercial events. The commercial and cultural value of urban space are synergized, resulting in a sustainable urban system directly involved in urban regeneration.



Fig.53. Sunnei Bianco site, photo by Simone Vertua, 2020.

### 3.4 CCIs network

45. Landry, Charles. (2008). *The Creative City: A Toolkit for Urban Innovators*. London: Routledge, 2nd edition.

“It also includes those sectors where the creative input is a secondary but crucial means of enhancing the value of other products - design, fashion, and the graphic arts, including advertising.”<sup>45</sup>

Fig.54. Zegna FW19 fashion show, Central Railway Station Hall, Milan, photo by Bureau Betak, 2019.



CCIs is becoming increasingly more important in economic structure. In terms of the role of the Italian regional capitals in the overall economic worth of the 'cultural and creative production system', Milan represents 10.4 percent (€14.5 billion out of €139.5 billion) and the added value to 10.5 percent (€187.4 billion out of €1.783.7 billion) in terms of employment rate. Milan, as Italy's largest industrial area, has a complete industrial structure and market foundation, particularly in the field of design.<sup>46</sup>

Milan and its surrounding cities have evolved into a complete industrial chain, with Milan serving primarily as a market and international docking facility. Production connections can be found in nearby cities such as Monza and Cantu. Monza has been one of Italy's eight emerging industrial cities since 1911. The main industries remain textile, machinery, and hat manufacturing industries. The Monza Biennial of Decorative Arts is the predecessor of the Milan Triennale. On May 19th, 1923, the First International Exhibition of Decorative Arts opened in the Royal Villa of Monza, welcoming over a thousand exhibitors, and aiming to discover the value between art and industrial production.

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46. Bianchini, Franco, and Parkinson, Michael. (1993). *Cultural Policy and Urban Regeneration: The West European Experience*. Manchester: Manchester University Press.

On May 19th of 1923, the first International Exhibition of Decorative Arts opened in the Royal Villa of Monza, welcoming over a thousand exhibitors and aiming to discover the value between art and industrial production.

Gio Ponti and Emilio Lancia introduced the Domus Nova in 1927, with simplified furnishings designed for a young and dynamic society. For the first time, the National Association for Crafts and Small Industry was represented in that time. The Group 7 exhibition featured models from the projects of Terragni, Figini, and Pollini, elevated the status of the architecture. The Fifth Triennale opened in May of 1933 in the new Palazzo dell'Arte in Milan, designed by Giovanni Muzio. The design industry is inextricably linked to the Monza-Milan industrial relationship.

The city of Cantu is another example. Historically, the Cantu economy was based on craft industry. The main keywords that made in Cantu was the artistic production of wooden furniture and lace fabric. Cantu is the base to many furniture manufacturers and design firms from Milan. Furthermore, many brands have their headquarters in a small town near Milan. For example, the headquarters of the modern plastic furniture brand Kartell is in Noviglio, Milano; the headquarters of the fashion design brand Missoni are in Sumirago, Varese, etc.

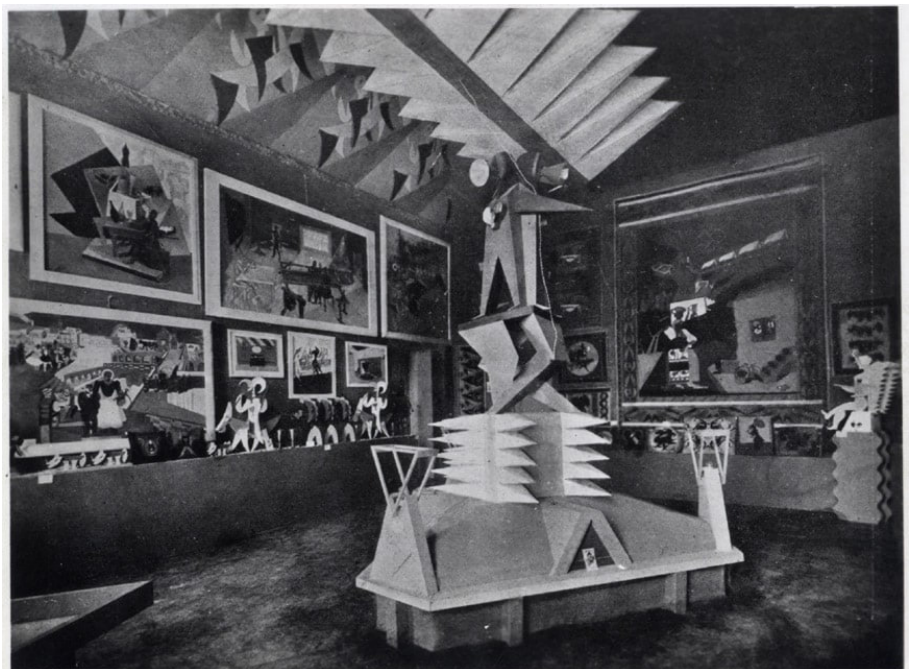


Fig.55. Italian Futurist Room, 1st Biennale di Monza, Fortunato Depero, 1923.

The industrial layout structure has distributed Milan's manufacturing industry to the city's surrounding towns, and the urban space within Milan has been playing the role of transformed into brand promotion and market sales. The interior space of Milan is shaping the scene of urban life from the standpoint of the built environment. Even so, it is the new way of life in Milan that is setting the standard for the rest of the world.

"Yes Milano" is a new brand created by Milan government to promote the city and organize the calendar of international events. The portal provides information on a variety of events and opportunities related to fashion, design, food, art, culture, and business that take place throughout the city. The municipal administration organizes Week & City in collaboration with commercial associations. The Week & City in "Yes Milano" calendar began with Milan Men's Fashion Week and Women's Fashion Week, a series of events decorated Milan into the world's fashion capital in one week. Milan Museum City and Milan Digital Week are close behind.



Fig.56. Poster for 1st la Biennale delle arti decorative di Monza, Aldo Scarzella, 1923, Triennale di Milano.

Fig.57. Poster for 5th la Triennale di Milano, Mario Sironi, 1933, Triennale di Milano.

Every year, this week dedicated to digital culture grows in importance. The month of April is dedicated to art and design. In the last decade, Milan Art Week and Milan Design Week have become the most important events in art and furniture-related design field. Milan Piano City's music festival occurs in May. With the arrival of summer, fashion will be addressed once more at Milan Fashion Week in June, as well as Milan Photography Week, which is a week dedicated to photography. When one returns to the city after one's summer vacation, a plethora of activities are rich and vibrant. September will be a month packed full of events. In addition to the well-known Fashion Week and Film Week in Milan, there is also Milan Green Week, which includes activities, workshops, and performances aimed at supporting the friendly environmental development. The Milan Bike City is dedicated to the global environmental preservation movement. Milano Calcio City is located in the "Scala del Calcio" San Siro Stadium, and a week in Milan dedicated to the world-famous football teams, Inter Milan and AC Milan. This week's topic would be football.



Fig.58. The calendar of events, Week&City, source: Yes Milano 2020.



Milan Pet Week is organized in early October. Milan's autumn begins with the Milan Mountain Week, which promotes outdoor activities, and ends with the Milan Autumn Design City, which focuses on the companies of design industry. Milan Book City takes place in November. In the Milan Music Week, the city is alive with music for a variety of activities, including DJ performances, seminars, and conferences. JazzMi takes place in November at the end of the year. Here are the vibrant cultural events that take place throughout Milan over the course of the year.

Urban cultural events are subsidized by the government and operated by commercial organizations to meet market demand, they attempt to boost the vitality of the urban space through dynamic activities such as fashion, design, food, and music. It is the picture of Event-city, and Event-city flexibly changes the occupation of urban space. A single event is temporary, while recurrent events continuously promote the sustainability of urban intervention. That is the perspective of cultural events in the Milanese scenario by operating the city branding.

Milan is a truly wonderful city full of cultural events: Arch Week Milan, Milan Design Week, Jazz Mi, FAI, Milan Green Week, Milan Fashion Week, La Triennale and so on, spreading the whole city all over the whole year. The evolution of urban events pervades many aspects of life, even becoming a kind of lifestyle in Milan. These such occasions ideally represent Event-city. Among Milan's cultural events, Milan Design Week has been chosen as a research target.

### 3.5 Events Milanese: Fuorisalone

Milan Design Week, also known as the Salone del Mobile, is an annual event held in Milan. Its origins can be traced back to the 1961 Milan International Furniture Fair, which focused on the exchange and cooperation of the Italian furniture industry. The original sponsor was a Federlegno-Arredo trade association of furniture manufacturers. The venue is the exhibition center of Fiera Milano (the new City Life business district now). As time went on, the scope of the exhibition grew larger.

Fig.59. Entrance of Fieramilano, 1st Salone del Mobile, Archivio Storico Fondazione Fiera, 1961.



The Milan International Furniture Fair relocated to Rho Fiera in 1990, and major brands gradually opened showrooms in Milan's urban areas, forming a peripheral exhibition (Fuorisalone). In 1998, a series of satellite salons began to be held, with the goal of focusing on the activities of young designers and quickly became a place to communicate with manufacturers, design companies, and young designers. Marva Griffin Wilshire, the founder and curator of the Satellite Salon, later expanded the international market of the Milan International Furniture Fair, which was held at the Moscow Satellite Show in 2005 and the Shanghai Satellite Show in 2016.<sup>47</sup> Milan Design Week is widely regarded as the first design-themed exhibition events, as well as the longest-running design exhibition events. Due to the spread of COVID-19 in 2020, Milan Design Week, one of the most important events in Milan, was suspended and postponed until September 2021, and was renamed "Supersalone". It can be called "Super Salon" is the most exceptional event created by Milan Design Week so far to highlight the pandemic's resurgence. The Milan International Furniture Fair has evolved from an urban event to promote the export of Italian furniture and accessories to a global benchmark event for the furniture and design industries.

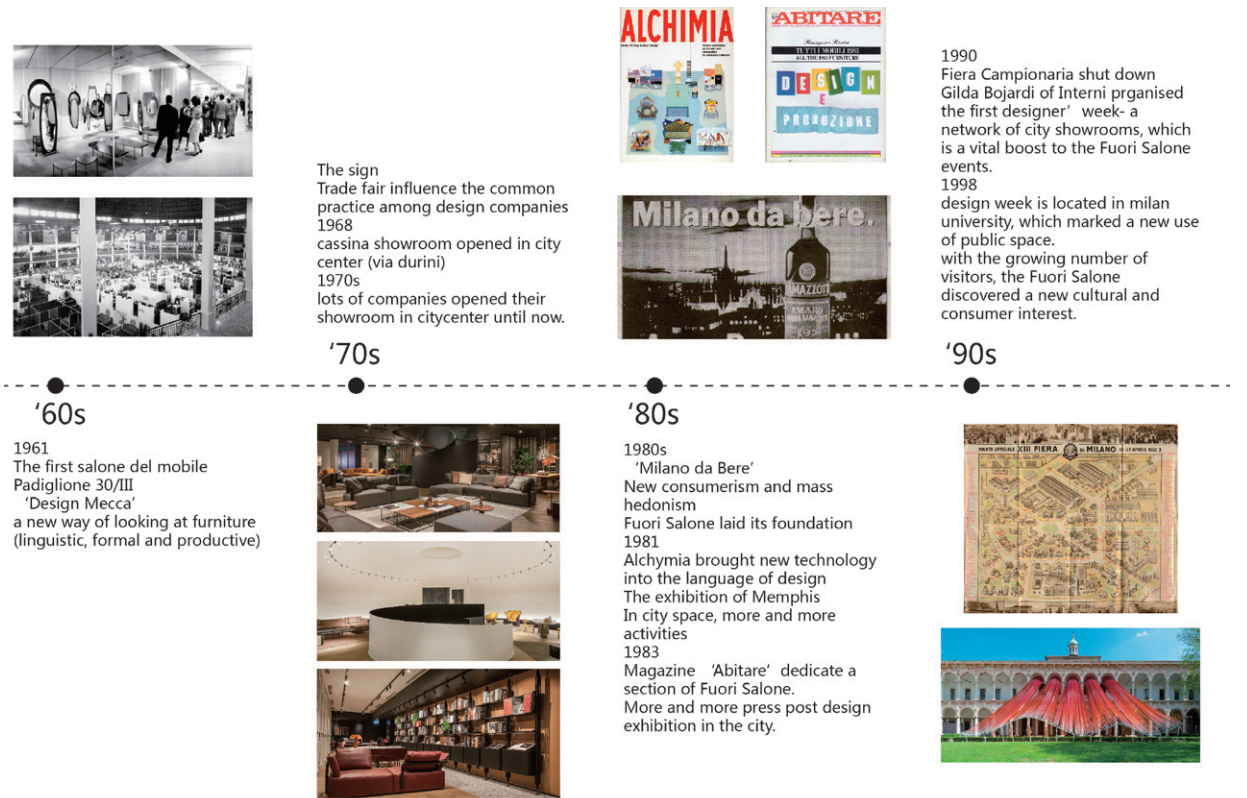
Salone del Mobile and Fuorisalone have developed their own distinct characteristics and spatial forms over the years. Salone del Mobile is held in Rho Fiera, an area in Milan suburb. The large convention and exhibition center is divided into exhibition halls with various themes, and each brand presents its products in the form of a temporary booth exhibition space.

Fuorisalone is held in Milan's urban area and features various spaces. In recent years, an increasing number of creative institutions or cultural associations from all over the world have taken part in external exhibitions, such as the Ventura projects from Enihoven, Netherlands. As different brands have developed, different zones of the city have formed their own independent brand areas. For example Tortona Design District, Brera Design District, Isola Design District, etc.

47. Cuman, Andrea Davide. (2012). *MediaSpaces, Urban Events and Mobile Experience: an ethnographic enquiry into the social production of the city of design*. Tesi di dottorato, Università Cattolica di Milano.

Fuorisalone is a series of design events held across various areas of Milan over the course of one week each year, and it has always played an important economic and social role in the city. It is the main data resources for the further research.

Fig.60. Timeline of Fuorisalone history, made by Lang Yujie, 2020.





2006  
**Salone del Mobile** moved to Rho Fiera.  
 Milan design week is regarded as creative and cultural industry in citycenter.

2006



- 2013  
 There are more than 7 areas all over the citycenter.
- 2018  
 Brera design district  
 Porta venezia  
 Ventura lambate  
 Ventura centrale  
 Ventura future  
 Università degli studi di milano  
 Triennale di milano  
 In/ Bovis  
 S Vie art+design  
 Zona Sant' Ambrogio  
 Tortona design district  
 Asia design pavilion  
 Isola design district

2013 to now

2000

2000  
 Gisella Borioli and Giulio Cappellini of SuperStudio decided to host design and fashion events, at the following year, **Zone Tortona** was created.

2001  
**Milan design network** is created by **studiolabo**.

2002  
 The **Fuorisalone.it** web platform is Created.

<http://archivio.fuorisalone.it/2003/>  
<http://archivio.fuorisalone.it/2004/>  
 .....



2010

2010  
**Ventura Lambrate** launch a completely new design district in milan. the event focuses strongly on quality, uniqueness and research, and highlights the conceptual and new expression of design. **Atmospheric old factories and renovated galleries** host a selected group of 22 exhibitors.

**Brera design district** started from 2010.



## In the 1960s & 1970s

When the first Salone del Mobile organized by COSMIT (the Committee for the Organization of the Salone del Mobile Italiano) was inaugurated in 1961, the world of design had already become so autonomous (in linguistic, formal and productive terms) that it was only a few years after the opening of Pavilion 30/III (also known as the ‘design Mecca’), that companies pioneered a new way of looking at furniture had moved in.<sup>48</sup> This was a period of significant growth and development for both the Fuorisalone and design, and at the end of the 1970s, the first signs of what would become a common practice among companies began to be seen: between the constraints of trade fairs and choice of positions, Cassina was the first to take advantage of its own showroom in the city, as an extension of its commercial space at the trade fair. As a result, a precedent was set that would soon become a distinguishing feature of the event, which is the origin of Milan Design Week.

48. Lazzaroni, Laura. (1996). *35 Years of Design at Salone del Mobile 1961-1996*. Milan: Cosmit.



Fig.61. The Olivetti stand at the 1961 Trade Fair, photo from Archivio Storico, Fondazione Fiera.



Fig.62. The Alessi showcase at the 1961 Trade Fair, photo from Archivio Storico, Fondazione Fiera.

These were the 'Milano da Bere' years, of new mass consumerism and hedonism, when mass consumption became socially acceptable. While more and more companies decided to display their products in showrooms and other prestigious locations across the city center, the Salone del Mobile was laying the groundwork for its basic structure. In 1981, Alchimia Design introduced new fusions between the language of Mendini's Mobile Infinito design and the performances of the Magazzini Criminali. Simultaneously, the Memphis exhibition at the Arc 74 gallery received such acclaim that, in urban spaces, it opened up the frenetic activity of the design world that had previously been out of reach for the majority. In that moment, the magazine *Abitare* dedicated a section of the magazine to the Salone del Mobile for the first time in 1983 occurring in the city. And then a year later, by reporting on the event with a special video. In the years following, design outside the main Salone events in Fiera Milano began to take up more and more space in the specialist press and indeed within the city itself, marking an ultimate shift in the way of design installations were exhibited, as well as a new relationship with the city.

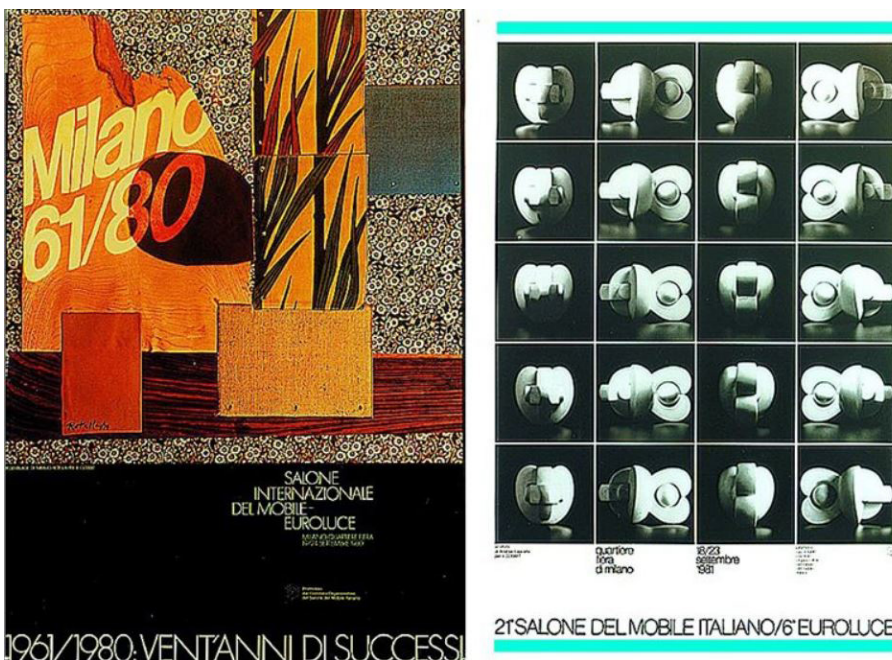


Fig.63. Poster of Salone Internazionale del Mobile, 1980-1981, source: iSaloni Historical Posters.

## In the 1990s

The Fiera Campionaria, in operation for decades, had a terrible *Annus Horribilis* in 1990. Instead, it was a watershed moment for COSMIT, which moved the Salone del Mobile's 30th edition from September to April in 1991, filling all trade fair venues and establishing a new calendar for the sector. To fill the void left by the Salone, Gilda Bojardi of Interni organized the first Designer's Week, a network of city showrooms that formed the first official guide to the Fuorisalone.<sup>49</sup> It was a brief experience that ended with the second edition and was immediately replaced by the new calendar. However, to give the Fuorisalone event a boost, the Interni magazine was to become the protagonist of other significant changes of thematic installations from commercial interests, which began in 1998. It marked a new use of public space, eventually being housed permanently in the cloisters of the Milan University ten years later. COSMIT was the first to respond to this gradual opening up of the design world to the city and its visitors by hosting its own Salone for the general public, who had discovered a new cultural and consumer interest as a result of the growing number of initiatives outside of the Salone event itself.

49. Cuman, Andrea Davide. (2015). *FuoriSalone. Una storia di design, media e città.*

“If you can design one thing, you can design everything”.

Massimo Vegelli

Fig.64. Pantone super warm red, Massimo and Lella Vignelli, Vignelli Center for Design Studies, 1998.





## In the 21st century

With the explosive development of urban marketing, expression contamination, and digital media, these were the years of Zone Tortona and design districts. Gisella Borioli and Giulio Cappellini of SuperStudio decided to expand their premises to include design and fashion in 2000. Zona Tortona was created the following year as the first project of the Fuorisalone territorial brand.

The Salone pavilions relocated to the new place Rho Fiera in 2006, while COSMIT opened up to the city through various cultural and non-cultural initiatives. Keeping up with the Fuorisalone's evolution has become increasingly difficult: on the one hand, the expressive boundaries of design have expanded to new fields of application on design culture and new productive sectors, while on the other hand, Milan's creative industries and cultural associations foresee the design week as an opportunity for renewed vitality, a way of involving the city and promoting new forms of creative industry. Furthermore, both urban territory and ways of experiencing the city are changing rapidly because of this ongoing process of leakage and re-aggregation, repulsion, and attraction.

Fuorisalone is currently expanding into a variety of related industries, including automotive, technology, telecommunications, art, fashion, and food. Fuorisalone is Milan's name card, a service platform for event networks with a recognizable brand. Due to the COVID-19 pandemic, it was cancelled and rescheduled several times, but its importance to Milanese vitality cannot be overstated. In the post-pandemic period, Fuorisalone, like Super Salone in 2021, is undoubtedly the most promising opportunity to reintroduce people to the public space.

## Cultural events in Fuorisalone

Fuorisalone refers to the main events in the city center as a whole. In recent years, more and more domestic and international creative companies or cultural associations have built up the design district brand, such as Ventura projects, Tortona design district, Brera design district, etc.

According to the official website of Fuorisalone, there were 1,371 events in 2018, 1,763 registered brands, 1,211 registered designers, and 277,000 visitors. With an increasing number of international creative companies or studios participating in it, Fuorisalone promoted economic growth in the design industry while adding value to related industries such as hotel, tourism, and food.

Ventura projects, a Dutch company, is a successful event brand. It began in 2010, with the first project being Ventura Lambrate, an abandoned factory district.

Fig.65. Design market of Ventura Lambrate, photos by Nicole Marnati, 2014.



In Lambrate, Factory space was renovated for the creative design market, which included educational workshops, a creative market, exhibitions, and shows, among other things. After ten years of operation, the value of the Lambrate district has increased due to higher rent, improved environmental quality, and fundamental facilities, transforming the Lambrate district into a new must-visit attraction in Milan, it is also known as LamBrooklyn.

The design market concept transforms the post-industrial warehouse into an innovative and creative hub. All activities are temporary in nature, but for long-term and periodic events, the area Lambrate has been renovated to make it more appealing to both Milanese locals and tourists. Ventura plans to expand their projects to Centrale and Loreto in 2017.

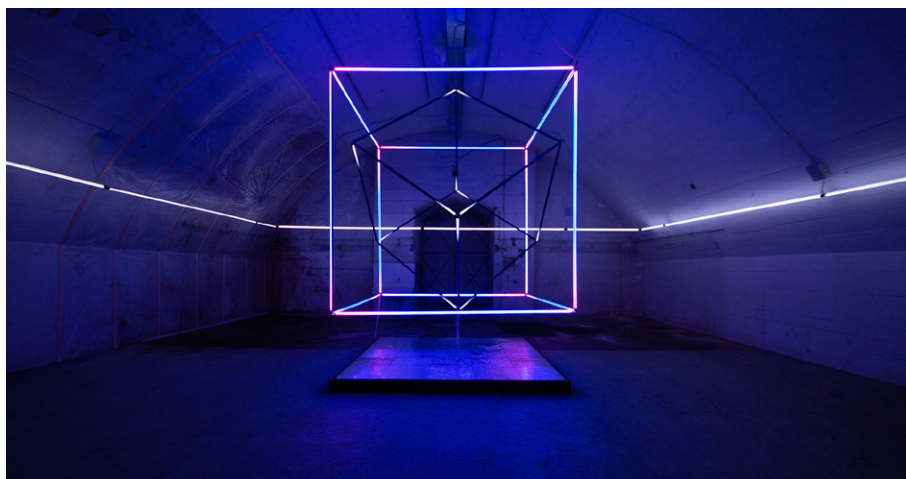


Fig.66. 'Come To Light' by Aria, Luca Moreni & Roberto de Zorzi, 2019, Ventura Projects.

The Italian lighting expert Aria who, in the middle of the vault, places a cylindrical luminous element that creates a dream atmosphere by drawing shapes in the space and showing the full capacity of lighting using chromatic effects, changing themes and brilliant dynamics that generate an immersive atmosphere, underlined by a musical accompaniment.



Fig.67. Bodies in Motion, immersive light installation, Todd Bracher and Studio TheGreenEyl for Humanscale, 2019, Ventura Projects.

The installation, titled Bodies in Motion, reinterprets the original scientific method of motion perception developed by Swedish psychophysicist Gunnar Johansson in 1973. Fifteen beams of light project human movement onto a large circular screen, while the movement of visitors becomes part of the installation. The manufacturer of ergonomic seats goes beyond the very concept of product, not present in the hangar, to reflect on the very idea of ergonomics.

Ventura centrale reopened the abandoned warehouses Magazzini Raccordati next to Milan's Central Station. The massive industrial vaults were once again filled with 17 magnificent installations by renowned international companies, design labels, and studios, including Maarten Baas (The Netherlands), Noroo Group (Korea), AGC (Japan), Lavazza, and Gufram (Italy).

Alcova is a brand jointly conceived by Space Caviar Architecture, Research Studio and Studio Vede Design Office. In contrast to Assab One's fixed-space exhibition, Alcova operates as a touring exhibition space network throughout Milan and its surrounding areas. It reactivates forgotten and abandoned historical sites, temporarily transforming them into performance venues. This exhibition is located in the southwest of Milan, almost in the center of a former military hospital at the end of the red Metro line. The main road was opened for public, as well as three buildings: a laundry room, a chapel, and a nun's house. The integration of various ideas and themes in Alcova 2021's display is distinctive, capturing a snapshot of the rapidly evolving world. Many works displayed in this edition convincingly intertwine ecological, political, and anthropological discourses, stories about design history, and new exhibition trends. Based on these cases in Fuorisalone, here are the processes of urban events and how to intervene urban space summarized by the cases above.

Fig.68. Agglomerati by Australian furniture maker Fred Ganim at Alcova. Photo by Piercarlo Quecchia, 2021.

Agglomerati is a London based studio creating distinctive stone furniture. Our collections are characterised by geometric silhouettes and well-proportioned plains which lend themselves to the rich, lustrous surfaces of stone. Each piece is made bespoke in Northern Italy from an array of classic stone varieties and finished to the highest standard, using methods and materials that will last a century, or longer.



Based on these cases in Fuorisalone, here are the processes of urban events and how to intervene urban space summarised by the cases above.

<b>Project</b>	<b>Ventura Lambrate</b>	<b>Ventura Centrale</b>	<b>Base Milano</b>
<b>Actor</b>	Design B.V (Dutch company)	Design B.V (Dutch company)	Social enterprise union (Archi Milano, Avanzi, Esterni Accapiu Make a Cube3)
<b>Location</b>	Zone Lambrate	Zone Centrale	Zone Tortona
<b>Space types</b>	Area industrial- Ex-Faema (café machine)	Infrastructure, Ex-Magazzini Raccordati	Area industrial- Ex-Ansaldo (steel mill)
<b>Action</b>	Industrial space was renovated for creative design market towards concepts, research and processes including exhibition, design fairs etc.	Infrastructure used as laboratories, studios and warehouses reopened to host internationally renowned brands and designers for brand promotion exhibition.	Renovated factory hosted the workshops, exhibition, conference and shows to generate new reflections for creative production.
<b>Activation</b>	Lambrate become an attractive and innovative place for Milanese and tourists with investment for local community.	Abandoned space is reused by commerce for tax benefit and public engagement as a point of cultural events network in Milan.	BASE Milano gives life to a monument of industrial architecture by experimenting with co-design and innovation in creative industries.

Fig.69. Diagram of events in Fuorisalone, made by Lang Yujie, 2020.

**Act:**

Events cannot take place without the support of local government. The policy for reuse and renovation of the constructed environment ensures the legality of territorial occupation. Furthermore, the strategies for urban regeneration, economic growth and social inclusion are the goals of government management. Other cities are with the same Event-city as Milan did as well. Furthermore, stable policy support has become one of the main attractions of the market, especially in the service economy where social stability and security are most needed.

**Actors:**

The operation of events requires collaboration between related stakeholders based on the acts support. A typical example is Arch Week Milano (AWM), which is organized by the Milan Triennale in collaboration with the Politecnico di Milano and the Municipality of Milan, as well as the Giangiacomo Feltrinelli Foundation. Actors play an important role in establishing a stable and long-term cooperation platform among businesses, governments, and the public. As a result, Event-city must possess actors to launch event projects.

**Actions:**

Because the role of actors is the integration of social resources such as educational, commercial, cultural, and government, the relationship between actors must establish a synergic collaboration network. Regarding urban space, the most cost-effective way for synergistic collaboration is to reuse existing space rather than to start a completely new project in the city. On the other hand, economic investment could promote urban quality by preserving and enhancing intangible assets and heritage or renovating abandoned industrial space.

**Activation:**

Urban events are operated in a sustainable business model through act, actors, and action to increase public engagement and social coherence. Culture-oriented events encourage consumption transformation to improve the cultural quality of urban life, while creative service systems shape the way of life in order to generate a more dynamic cultural identity for the territories. Following that, public engagement forms the consumption flow that is at the heart of modern business, attracting more public and private investment, particularly international investment.

Fig.70. Global design week events geographical distribution, made by Lang Yujie, 2020.

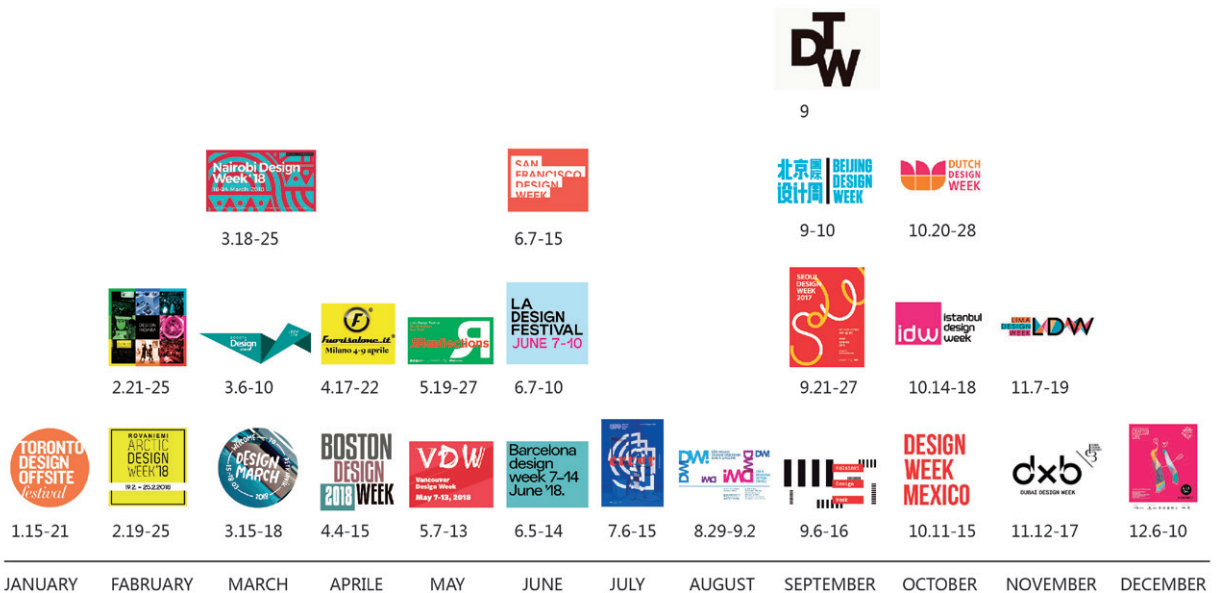


## Global design events

Milan is not the only city holding dynamic cultural events, global design events have been a new economic form for urban development. To some extent, the development of CCIs based on innovation and creativity has become an important indicator of a country or region's overall competitiveness. According to Global Design Week data, there are more than 50 design weeks to be held in more than 20 countries across five continents.

This is a global phenomenon in which CCIs play an important role in industry upgrading and urban development strategies. Every country has a unique strategy for the cultural creative industry, particularly in terms of its urban events network.

Fig.71. Global design week events timeline, made by Lang Yujie, 2020.





## Chapter summary

The interactive relationship between cultural events and urban space can be seen through the compilation of information on Milan and Milan cultural events, regarding Fuorisalone as the target to analyze. Events are cyclical, short-term occurrences that encourage the reuse of urban space. To improve environmental quality, urban space is constantly adapts to cultural events. Milan's urban space has undergone a massive transformation because of Fuorisalone, and it is constantly adapting to the new urban lifestyle and rhythm.

Cultural events organization has evolved from a business model into spatial operations. Changes in urban regeneration have resulted from the operation of urban space. Then, under the influence of cultural events, how the urban space is regenerated and how urban regeneration is carried out would become the focus of the following section of the research. In the following research, three case studies from Europe and China will be selected. Both China and Europe have a long history of urban development and stand by a similar attitude toward the preservation and expansion of urban space. Furthermore, in the post-industrial era, all they must deal with industrial upgrading and spatial transformation. Urban regeneration of Event-city is discussed in the next chapter.

# ANALYSIS

TH

PART

4



## 4. Urban regeneration of Event-city

### 4.1 Case studies of Event-city

Three event cities in China and Europe have been selected as case studies: Shenzhen, Eindhoven, and Shanghai. Each city has its own cultural events, with focusing on the design, art, urban architecture, etc. Therefore, all cultural events are investigated for the impact on the urban space, and how the urban space adapt the flexible cultural events.

In the Chinese language, city is translated as "城市", it includes two words "城" and "市" with two concepts. "城" refers to the physical space, the area enclosed by the city wall; and "市" refers to the place where daily commodities are exchanged like market. The research compares cases from these perspectives: urban space and economic activities.

Fig.72. Part of Along the River During the Qingming Festival, Zhang Zeduan, 1200s, Song Dynasty, The Palace Museum, Beijing.



China and Europe's have completely different history and civilization. In terms of language, China developed language from hieroglyphics, each single word is like painting and Chinese writing become a kind of art until now. In Europe, letters originating from Phoenician to Greek to Latin are mainly used to spelling syllables and words to express concepts. In the painting field, China developed landscape paintings with scattered perspectives, whereas European landscape painting used the vanishing point perspective. In essence, this is the difference between perceptual empiricism and rational scientific cognition; in terms of architectural materials, China has developed a local design language based on wooden mortise-tenon construction, and stone is the main building material in Europe. However, both China and Europe have a historical view of respecting culture; both China and Europe have a long history of urban development with similar attitudes on urban space protection and continuation, rather than demolishing or covering the original building to build a modern new city. Nowadays, cities in China and Europe have accumulated into complex systems, and buildings of different ages coexist. How to redevelop urban space in existing buildings, from historical buildings to industrial infrastructure, has become a challenge for both China and Europe.

"Surfing the River on Qingming Festival" depicts the prosperous and lively scenes of Bianliang (now Kaifeng City, Henan Province) and the banks of the Bianhe River in the Northern Song Dynasty. This is an accurate picture of the interpretation of the concepts of "城" and "市" in the Chinese context.



Additionally, as industrialization transformation affects urbanization, both China and Europe must deal with the reuse of urban industrial space, as well as industrial upgrading and spatial transformation in the post-industrial era. Comparative studies between China and Europe from the historical differences have the value of seeking common ground while reserving differences.

Culture plays an important role for both China and Europe. It does not only reflect differences in ideologies, but culture also has an impact on urban space. This study discusses the stimulating effect of culture on urban space production through the cultural interpretation of urban space comparison. As mentioned above, cultural events are the bridge between urban public space and life. Not only cultural events promote the social network of public participation, but also in the urban regeneration through the cultural creative industry. The capital operation behind cultural events is a powerful driving force for the economic structure's upgrade, thus pushing urban regeneration. Nowadays, cities from both China and Europe are constantly experimenting with new cultural industrial forms and structures, by using culture as media and innovation as a tool to penetrate all aspects of urban life. This is unavoidable, as if the tertiary industry is to thrive. The advancement of internet technology, particularly under the influence of globalization, has made the promotion of social networks to bring everyone closer. Social networks in public have become a major urban issue, particularly in the post-epidemic period. In some degree, cities should provide a specific solution for that.

So, three events cities from Europe and China have been selected. Shenzhen Bi-city Biennale of Urbanism/Architecture, Shanghai Urban Space Art Season and Dutch Design Week in Eindhoven are cases to be investigated. Firstly, case studies provide a comprehensive picture of Event-city. The background and development processes of cultural events in each city demonstrates that the occurrence of cultural events has an impact on urban space; Secondly, it analyzes the types of urban space occupied by cultural events and the spatial layout of intervening urban structures to summarize how these urban events permeate urban space;

Finally, it compares the relationship between the city and the event by the similarities and differences among the three events cities.

As Event-city is proposed to influence economic, social, cultural, and environmental outcomes, the following impacts are expected to be discussed.

### **On the economy:**

The service industry provides a non-entity industrial chain activity; urban activities create a platform network for business operations and promote the consumption of knowledge and information. Culture has evolved into service and becomes the main body of public life consumption in urban space. In other words, culture is the result of space production. Economy determines superstructure. A new way of life is shaped by the city as a service of cultural events.

### **On the society:**

The post-industrial urban issues challenge social transformation by upgrading the economy, and urban space must adapt to the transition to address the space lag problem. The main point in case studies is urban regeneration. Urban regeneration refers to the process of regenerating the life cycle of urban space and activating the sustainability of urban spatial production. The Event-city is expected as a long-term process of social inclusion, equal communication, multicultural integration, and urban values rediscovery.

### **On the culture:**

In the context of rapid development of global homogeneity, it is difficult to emerge the common identity of a regional single culture, but events network illustrates the common characteristic of local urban lifestyle, getting involved in public activities. The urban lifestyle is becoming a part of a city's identity. People who have a connection with the city become a part of urban culture, the urban culture is the driving force for activating urban redevelopment.

### 4.1.1 Bi-city Biennale of Urbanism/ Architecture

UABB was established in 2005. Since then, it has taken place every two years. It has been organized in collaboration with Shenzhen and Hong Kong since 2007, two border-connected and closely interacting cities. Based on the geographical characteristics of the Pearl River Delta's rapid urbanization and industrialization, UABB focuses on global urban issues and presents them through contemporary visual culture. Extensive public exchanges and interactions are international. Rem Koolhaas once discussed the research on urban issues in the Pearl River Delta at the “Great Leap Forward” and proposed the phenomenon of high-speed urbanization.

Fig.73. Slogan of China  
Reforming and Opening "Time is  
the money, efficiency is the life",  
1980s.





It has been held in Shenzhen for eight sessions. Shenzhen displayed over 1,500 excellent works from all over the world, hosted over 950 events, and attracted over 1.55 million visitors. The UABB makes extensive application of design such as video, installation, drama, public art, dialog, etc., to highlight all aspects of the urbanization process and human settlements in Shenzhen, China, and even the world.

Events are always organized as exhibitions that focus on architecture and urbanization, and temporary installations are designed for micro-intervention in urban space. As Shenzhen is a fast-growing city affected by globalization after China's Reform and Opening-up, the topics are always about urban development and regeneration.

With the “Shenzhen Economic Miracle”, Shenzhen has grown from a fishing village to an international metropolis. Shenzhen has quickly established a modern economic city with infrastructure construction since the Reform and Opening-up in 1978, as China's first batch of social reform experiments in special economic zones. This has a significant impact on Shenzhen's urban development and spatial layout strategy. From a macro perspective, the Pearl River Delta urban agglomerations of Shenzhen, Hong Kong, Macau, and Guangzhou has developed into a global manufacturing industry.

It can be seen that Shenzhen is a city with the development of manufacturing industry. Now Shenzhen focuses on developing the tertiary industry, especially the new driving force of urban development based on the cultural digital industry. Due to the foundation of the manufacturing industry, the transformation of urban space also continues to adapt to new technologies and design applications to cope with urban problems arising from the process of urbanization, such as urban villages. The continuous improvement of the economy is also destined to result in the continuous renewal of Shenzhen's urban space.

## History of UABB



Fig. 74-81. The timeline of UABB.

74. UABB 2005 (1)  
Venue: OCT Contemporary Art Terminal (South area of OCT-LOFT), Shenzhen.

75. UABB2007 (2)  
Venue: North area of OCT-LOFT, Shenzhen.

76. UABB 2009 (3)  
Main Venue: Shenzhen Civic Square.  
Sub Venues: Shenzhen Bay Avenue and Yitian Holiday Plaza.

77. UABB 2011 (4)  
Main Venue: Shenzhen Civic Square and OCT-LOFT

78. UABB 2013 (5)  
Venue: Shekou Industrial Zone, Nanshan District, Shenzhen  
Venue A: Value Factory (former Guangdong Float Glass Factory)

79. UABB 2015 (6)  
Main Venue: Shekou-DaCheng Flour Factory and NO.8 Warehouse  
Sub-Venue: Longgang District-Xipu New Residence

80. UABB 2017 (7)  
Main Venue: Nantou Old Town  
Sub-Venue: Luohu, Yantian, Longhua Shangwei, Longhua Dalang, Guangming New District

81. UABB 2019 (8)  
Main Venue: Futian Railway Station & Shenzhen Museum of Contemporary Art and Urban Planning  
Sub-Venue: Sha Tau Kok Bonded Zone of Yantian District, Bao'an International Art Exhibition Center



## The 7th Shenzhen-Hong Kong Bi-City Biennale of Urbanism/Architecture (Shenzhen) 2017

The theme of UABB 2017 is "Cities, Grow in Difference." The urban village of Nantou was utilized as a main exhibition site, with the goal of advocating for a diverse, inclusive, and thriving urban ecosystem based on human nature and history, and to seek the symbiotic relationship of urban culture, society, and space on numerous levels. Cities, grow in difference with reality's variety, chaos, and order.

The major exhibition location, Nantou, is a typical illustration of the conflict and coexistence of a historical town and a contemporary urban village. The exhibition is embedded in the daily space of inhabitants. UABB investigate a "harmonious but distinct" urban model, to trigger public rethinking of the urban village and public space. This series of events serves as the launching point for the Nantou revitalization plan. The first phase of the reconstruction, which began with UABB, would increase the quality of the public space. The goal of "Cities, Grow in Difference" is to achieve a balance and cohabitation of various components in the city. It is the acknowledgment and inclusion of culture value, at the social, and geographical levels. This is a spatial practice on urban cultural criticism.

Fig.82. Poster of UABB,UABB, 2017. Source: szhkbiennale.org



## Spatial intervention

The UABB is led to intervene and implement by exhibition events, and urban space is gradually activated from point to point for promoting the regeneration of the urban village through cultural activities. In UABB, there are six plans based on the site conditions for urban intervention during the exhibition period: garden revival, boundary reshaping, traditional construction conservation, streets gentrification, factory renovation, and revival of dynamic activities. These plans emphasize the importance of transformation on public spaces and organize a series of events to activate and promote the vitality of the urban village, which would minimize disruption to existing residents' daily lives while maximizing the quality of the public space. It is an attempt for future development through periodically activation on urban regeneration.

## Cultural events in UABB



Fig.83. Wego by MVRDV – The Why Factory, Nantou, 2017, photo from MVRDV.nl.



Fig.84. Information centre pavilion, Chang Yun Ho, Nantou, 2017. photo by zhang Chao.

Through a series of exhibition events, the quality of public facilities in some areas has been improved. The whole process of UABB provides an experimental chance for regenerating Nantou Old Town and the renovation of urban village. The exhibition location includes various space types, such as workshop space, streets, squares, residential interior, historical buildings, and parks in urban villages. It is believed that a series of exhibition spaces hosting architectural, art works, and activities would give the rebirth of Nantou town and the transformation of urban space. A long-term strategy for improving the environmental quality is demonstrated. Urban events activated the existing urban space by cultural consumer content, hence encouraging the redevelopment of the urban village. More and more global investment are becoming interested in urban events. The added value is that the long-term organization attracts more visitors from all over the world during the period of urban events.



Fig.85. Outdoor restaurant, Atelier Bow-Wow. A series of gigantic metallic hoods suspended over giant industrial fire pits, photo by zhang Chao.

## 4.1.2 Shanghai Urban Space Art Season

### Development of cultural creative industry in Shanghai

Shanghai was becoming a global city increasingly since colonial period, the industrial manufacturing industry has developed in the past hundred years. The upgrading of industries by cultural empowerment has become a new direction of urban development in recent years. In April 2005, the Municipal Government of Shanghai established a Creative Industries Service Center led by the Municipal Economic Commission of Shanghai. It is a platform where services provided for developing creative industries, and 18 creative industrial zones were established in Shanghai, including the well-known Tianzifang. Over 800 creative industrial enterprises from more than 30 countries/regions have been attracted and settled in these creative industrial zones.

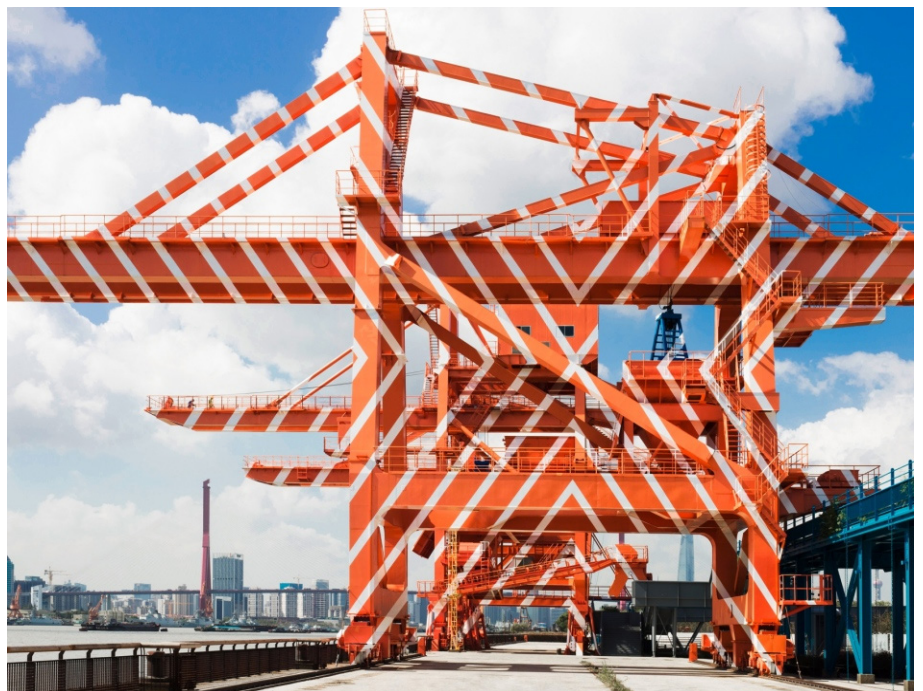


Fig.86. Visual art in Riverside park, Felice Varini, SUSAS, 2019, photo by Andre Morin.

Shanghai's creative industrial parks have been a space type of urban regeneration. There are 75 creative industrial parks in Shanghai, reflecting the scale of clustering in the creative industries. Creative industries parks have occupied old industrial buildings and space, which are catering the market demand to drive industrial upgrading. The distribution Cultural and Creative Industrial Parks in Shanghai has two characteristics, i.e.

1). The location is close to convenient transportation enclosed by the Huangpu River and the inner ring road, as well as the area along the Suzhou River. Most of creative industrial parks settled in the old industrial areas such as old warehouses and old factories, old factories have gradually migrated out of cities. These historic buildings provide an ideal geographical setting and industrial structure for the growth of creative industries;

2). Educational resources attract creative industrial parks to settle down nearby, creative talents and companies are welcome to invest in the knowledge-based creative industry parks. The northeast and southwest regions of Shanghai are densely populated with universities and serve as hubs for knowledge exchange. Shanghai's creative industries are spatially concentrated, indicating that cultural and creative industries have become the focus of urban development strategies. There are over 30 cases, and some creative parks have begun to renovate old factory buildings and warehouses, such as Columbia Circle, Bridge 8, Tian Zi Workshop, 1933 Shanghai, etc.

### Shanghai Urban Space Art Season (SUSAS)

The SUSAS is one of the cultural events in the cultural creative industry. The SUSAS is held every two years to promote the transformation of urban development, to improve the quality of urban public space, to create a business card for Shanghai's urban charm, and to enhance Shanghai's cultural competitiveness as an outstanding global city. Through the combination of "art in space" and "exhibition and practice", the SUSAS illustrates the practical results of public art and urban regeneration in the exhibition, and it spends the benefit from the holding of exhibitions to the practice of urban regeneration. The strategy of the SUSAS is "mobile exhibition space" in the city.



Fig.87. Events location map, SUSAS, 2019, source: SUSAS.

## Cultural events in SUSAS 2019

The SUSAS 2019 continue to explore the topic of urban space under the backdrop of Shanghai's urban regeneration, co-organized by the Shanghai Municipal Bureau of Planning and Natural Resources, Shanghai Municipal Bureau of Culture and Tourism, and the People's Government of Yangpu District. The theme of the SUSAS 2019 is "Encounter", and it will be launched from two major sections: "Space Art" and "Planning and Architecture." The main exhibition this year is hosted in the 5.5-kilometer waterfront public space in the southern section of the Yangpu Riverside, the former site of the Shanghai Shipyard (including the dock and the MaoMa Warehouse).

The main exhibition hall is surrounded by the woolen warehouse, a small white building on the north side, the shipyard's two docks on the east side. In 1900, the small and large docks were excavated. The scaffolding is now designed to construct the entrance hall. It has the metaphor of an industrial symbol, and it also serves some functional purposes, such as ticket collection, volunteer services, and item storage. Scaffolding can be quickly constructed and quickly dismantled in the future. It is a fully assembled method that not only meets the requirements of large-scale exhibitions, but also integrates with the dock's grandstand, the steel-wood lecture hall, and the woolen warehouse. The dock itself is also presented as an art installation and artwork.

Fig.88. Art projects in Riverside park, SUSAS, 2019.







Fig.89. The entrance security hall, SUSAS 2019.

It is built with scaffolding. It has a certain symbolism, and it also solves some functional facilities including ticket collection, volunteer services, and storage of items. The scaffolding method can be built quickly, and it can be quickly dismantled in the future. It is a fully assembled method that not only meets the needs of large-scale exhibitions, but also integrates with the grandstand of the dock, the steel-wood structure lecture hall, and the woolen warehouse, The dock, which forms the sequence of the entire space, is also presented in the form of an art installation or artwork.

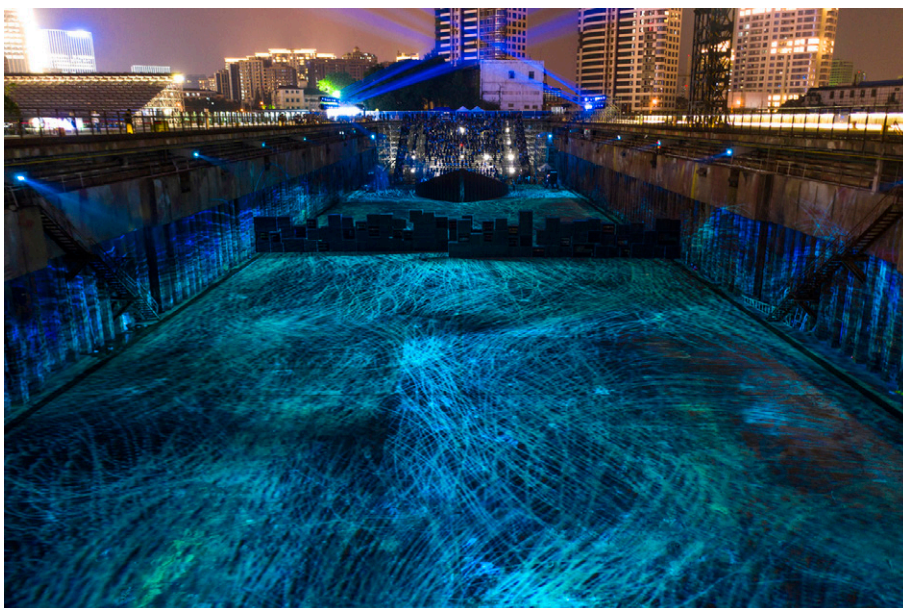


Fig.90. Archived memory, Liu Jianhua, SUSAS 2019.

The work uses discarded machinery left in the remains of the dock as materials to create a historical space. The artist uses industrialized steel plates to describe these different machines for storage, and in the partially open mechanical box, clues to historical development can be learned through some videos. The space art section decided to use young artistic power to awaken the dusty memory of the city. Chinese and foreign artists collaborate to create installations, video and music works, expressing "dock memory" and "water encounter" with comprehensive artistic techniques.

Fig.91. "The Norms of Wind", "Wuhen", "Take Lightly", Hu Weiyi, SUSAS 2019.

The artist pays attention to the suburban landscape and the living conditions of the residents in the rapid urbanization process. The three video installation works presented in the semi-open space surrounded by red brick walls are the three scenes captured by the artist. Living in it, but jumping away from it, the artist casts a calm and thorough vision on the complex life form of the city.



Fig.92. "Things that flow", Bi Rongrong, SUSAS2019.

Artist Bi Rongrong sets his sights on the rivers and seas that played an important role in the rise of Shanghai. She collected traditional Chinese landscape paintings, stone carvings, the patterns of water and life in the water in the ancient book "Shan Hai Jing", as well as the real water images taken during the journey, and combined these patterns to create a picture spread on the ground. The huge water pattern picture of, and forms an intertextuality with the animation of water waves suspended in space and flowing in time. Acousmatic soundscape reproduces the changes in water from the level of detail and texture.



The main impact is on industrial renovation. Woolen warehouse in SUSAS was built in 1920 and it is the earliest of the existing buildings in the riverside zone area to adopt beamless floors, highlighting the technical and industrial characteristics of the 1920s. The white building is just across the street from the main exhibition hall. It used to be the Shanghai Shipyard Factory. It was built in the early days of liberation; and it is used as the staff center during the exhibition. Generally speaking, this cultural event is aimed to promote the transformation of urban development.

Fig.93. Outside looking of Mao Ma warehouse renovation, SUSAS, 2019.



### 4.1.3 Dutch Design Week in Eindhoven

Dutch Design Week (DDW) is held in Eindhoven every October. As the largest design event in Northern Europe, DDW showcases the work and ideas of over 2,600 designers, over 350,000 visitors come from all over the world. DDW organizes exhibitions, lectures, award ceremonies, networking events, debates, and other celebrations. DDW is distinct from other design events because it focuses on future designs with experimental exploration. Although DDW events cover all kinds of design subjects, the emphasis is on experimentation, innovation, and interdisciplinary. Every year, a great number of young talents participate in a series of design events, Eindhoven becomes a popular city as the famous DDW.

Fig.94. Poster of Dutch Design Week, Eindhoven, 2019, photo from DDW.nl



DDW started in 1998. The Vormgeversoverleg (designers alliance) organized the first Day of Design, and the goal is to connect entrepreneurs with designers. The annual event in Eindhoven drew more attention and grew exponentially in the next few years. In 2002, the ‘Day of Design’ was renamed the ‘Design Week’, and in 2005, it was renamed Dutch Design Week (DDW).

The urban culture of Eindhoven is brought by design, the foundation of manufacturing industry has shaped the cultural atmosphere of design. Product design, such as Philips, was the major manufacturing industry in Eindhoven during early development. Since the late 1800s, the manufacturer Philips has established a factory here. From lamp manufacturing to product innovation, Philips created groundbreaking inventions. It built sprawling factories, employee housing, cultural institutions, and even a soccer stadium along the way. During WWII, bombs obliterated most buildings in Eindhoven. Pioneers in Eindhoven set to work on rebuilding, renewing, and reenergizing the city. The talented workforce and progressive government leaders worked together based on industry and developed rapidly from the ruins after the war.



Fig.95. Events map of Dutch Design Week, 2017.

Within the process of urban development, educational institutions play an important role, such as Design Academy Eindhoven, Technical University Eindhoven, Brainport Eindhoven, etc. Generations of talents have established technical companies, start-ups, developers, designers, and other creative industries. They discovered ways to thrive designs serving individuals and the whole society.

The urban culture of design gradually affects public participation by design events. New design-oriented districts have been built up, such as Strijp S, Section C, and NRE. These places become gathered innovations to foster further creativity and breakthroughs. ‘Design’ becomes a kind of lifestyle, renovated urban space serves for public including industrial-hip architecture, maker shops, locally brewed craft beer, creative cooking, and various special events. The most of DDW events were held in post-industrial campus or school campus to open to the public.

Fig.96. EAST Ejaculation Series, Design Academy Eindhoven, photo by Fabio Colturri, DDW, 2019.

It is an artistic project by Ahn Sung-Hwan that raises questions about the perception of our own face, triggering a dialogue around necessary and private spaces.



Fig.97. Downtown, Central Studio Giftig, photo by Fabio Colturri, DDW, 2019.

It consists of the Netherlands-based artist duo Niels van Swaemen and Kaspar van Leek who create murals in incredible definition, developing a very own visual language.



The topic of DDW 2019 is 'If Not Now, When?', all projects focus on innovative sustainable materials that can be used in circular or low-waste systems. The theme discusses new technologies and concepts that can help human live in a resource-efficient way.

Throughout the exhibition, products made from agricultural and industrial byproducts such as dung, nutshell, bauxite, and the latest generation of bioplastics, are displayed. There is also a space for interactive installations. The exhibitions reflect the global hot affairs from social design to sustainable innovations. With more than 2,600 designers in attendance, 120 venues, 450 events, and exhibits were displayed from artificial intelligent to bio design, and material innovations, healthy textiles, gender/identity, etc.

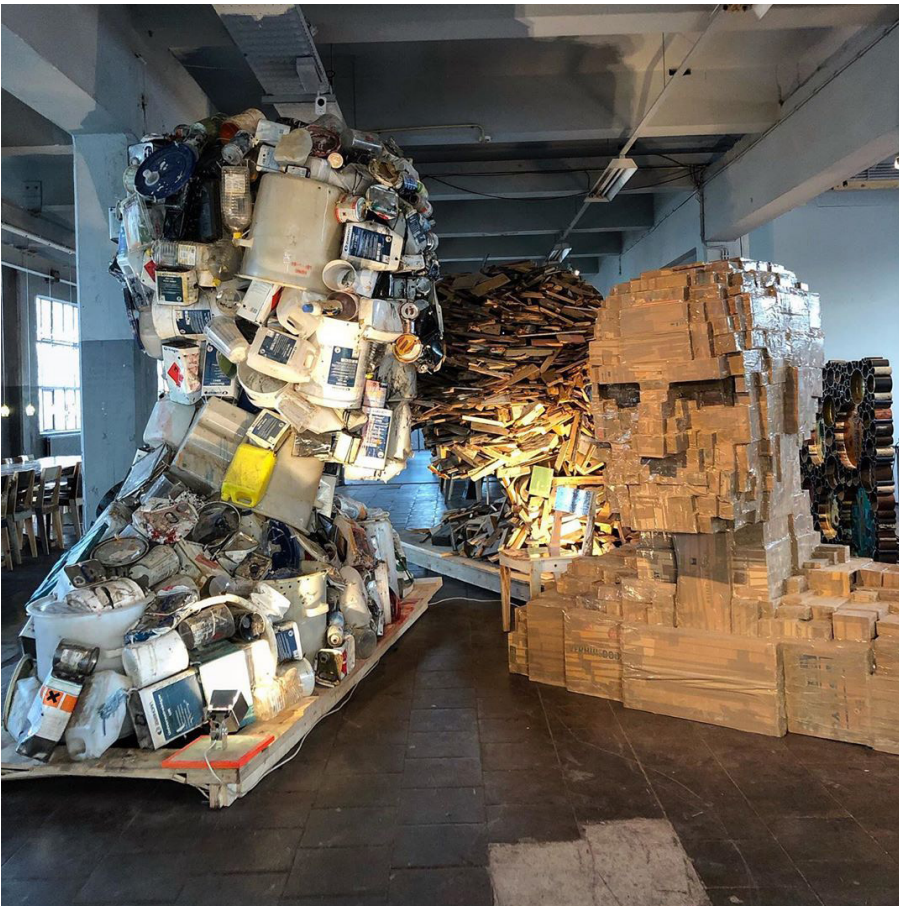


Fig.98. Waste art expo, Strijp S+T+R, Piet Hein Eek, photo by Fabio Colturri, DDW, 2019.

Eindhoven based designer Piet Hein Eek took part in the DDW19 opening the doors of his massive studio & shop-space, also showing his new upcycled trashed monumental heads.

## Strijp S

The name Strijp-S is derived from the naming pattern used by Philips in its industrial parks. Strijp-S was the first park, followed by Strijp-T and Strijp-R.

Anton Philips established the first glass factory in Strijp-S in 1916, producing incandescent light bulbs. In 1923, the Philips Physics Laboratory (Philips Natuurkundig Laboratorium) was completed. Strijp-S was the site for the invention and production of radios, televisions, and a variety of other devices. The idea of "From sand to customer" (The credo Van zand tot klant) supported Philips to control every phase of production, from research to production.

Philips gradually left Eindhoven in the 1990s, and the first discussions about renovating Strijp-S occurred in 2000. With Philips' departure, Strijp-S were planned to transform into a place for the creative industry with the slogan 'Old Buildings, New Ideas' in the field of technology and design. The old factory structures were preserved for new functions, and more and more creative companies settled down. Strijp creative school St. Lucas opened in 2016.



Fig.99. Bird view of Strijp-S, photo by Cloe Goossens, Dutch Design Week, 2019.



“Nowhere is Eindhoven’s makeover more evident than at Strijp-S, the former Philips campus.”

– The New York Times

Nowadays, Strijp-S is a vibrant district with creative workplaces, innovation companies, design studios, museum, it is full of sports, arts, and culture events. Strijp-S is the place to host events, with smaller events taking place in the halls of the Klokgebouw building and larger events taking place on the Ketelhuisplein square. In 2015, the dance festival ‘Flying Dutch’ drew 25,000 attendees. In daily life, Strijp-S hosts the ‘Feel Good Market’ on the third Sunday of each month for locals.

### Cultural events in Strijp-S

During the DDW, a timber pavilion called ‘Bio Basecamp’ brought projects together to demonstrate the potential of "future concrete" to combat climate change. The wooden pavilion was built by Studio Marco Vermeulen as a covered exhibition space for a series of displays highlighting how timber can be used in bio-based architecture projects.

The Bio Basecamp pavilion was built in Ketelhuisplein square inside Strijp-S district during the DDW. The pavilion's roof was shaped like a five-pronged star with squared corners. Derix, a timber construction company, built it out of 200 meters-cubed of lightweight CLT (Cross-Laminated Timber) boards modular in size of 16m x 3.5 m.



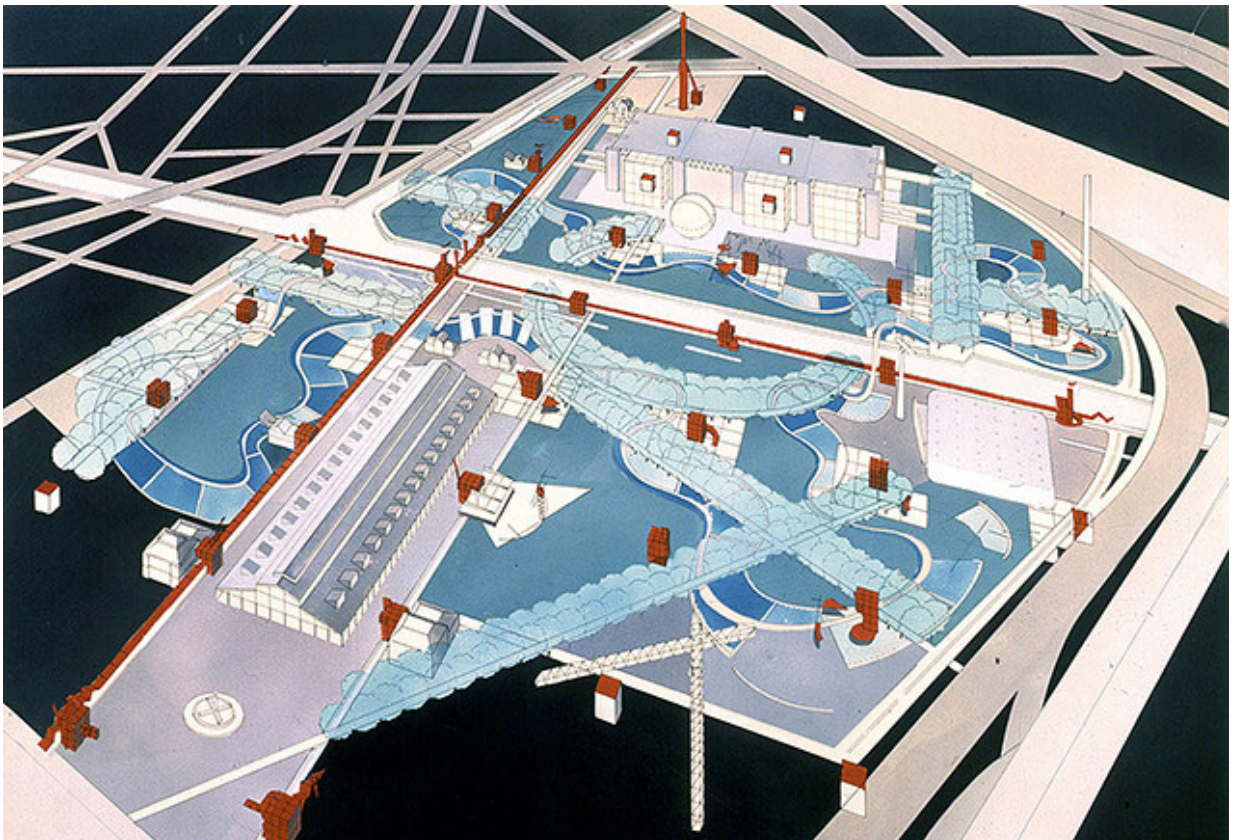
Fig.100. Events in Strijp-S, Creative market in industrial space, photo by Cloe Goossens, Dutch Design Week, 2019.

## 4.1.4 Summary of case studies

### Comparison of events cities

Cultural events in three cities demonstrate how cultural events take place and influence urban development in detail. The fact is that cultural events have become catalysts to play a significant role in all aspects of society, culture, and economy in the process of urban regeneration, cultural events drive public participation and activate urban vitality. The occurrence of cultural events is not by chance, but an intentional common choice of global cities under the new industrial structure.

Fig.101. La villette park, Event-cities, Bernard Tschumi,1982  
photo from The Architectural Review.



On the one hand, cultural events reflect the adaptability of urban functions for solving post-industrial urban issues; on the other hand, cultural events also build up the city branding by discovering the cultural value.

Cultural events are the achievements of social cooperation. Government management support, commercial operation and public participation contribute to the start-up of cultural events. Actors (government, commercial organization and public) play their own role for a win-win relationship, and ultimately the city get benefits from cultural events. Government management expect cultural events to promote the development of the region by tax revenue, so all cultural events are periodic. Although the DDW lasts only 7 days in a year, the whole process from activities planning, exhibitors invitation to space designing takes half a year.

Fig.102. Diagram of comparison of case studies. made by Lang Yujie, 2020.

<b>Cultural events</b>	<b>UABB</b>	<b>SUSAS</b>	<b>DDW</b>
<b>Time</b>	Four months, December-March	Three months, September- November	One week, October
<b>Period</b>	Twice a year	Twice a year	Once a year
<b>Topic</b>	Architecture, urban study	Art	Design
<b>Platform brand</b>	Single	Single	Multiple
<b>Configuration</b>	Point to cluster: Main venue and branches	Point to cluster: Main venue and branches	Point to cluster: Multi-venue
<b>Space types</b>	Urban village, infrastructure, post-industrial, space, musem	Post-industrial space	Museum, infrastructure, educational institution, post-industral space
<b>Urban structure</b>	Transportation oriented linearly across the city	Riverside to the suburbs	Expansion from the city center to the suburbs

For economic impacts, long lasting cultural events attract the home and abroad investment, especially for cities that have formed city brand. Public participation results in urban vitality, a dynamic city could develop sustainably. One of the primary goals of the SUSAS is to improve the artistic value of public life to influence people's artistic aesthetics and cultural enhancement.

Cultural events become the motivation to trigger public participation, resulting in a collective sense of belonging in urban space. This is a democratic embodiment of urban rights. In addition to the improvement of the local quality of life, cultural events have also brought about the development of the cultural tourism industry. The increase in the proportion of the tertiary industry reflects the upgrading and transformation of the manufacturing industry. Manufacturing companies have joined cultural events to increase the exposure of brands to gain an advantage in international competition. From the perspective of the industrial structure in a city, the optimization of the industrial structure promotes global competitiveness by expanding the consumption market under the condition of limited resources. In other words, cultural events in the city could be regards as a service platform.

The intervention of cultural events in urban space starts from industry. The fundamental industry of Eindhoven was products manufacturing, the company Phillips has witnessed Eindhoven to develop. From the perspective of DDW, transformation is based on the innovative platform with the technology by educational research. Eindhoven adopted the paradigm of industry-university-research as the link in this process of urban regeneration, and this paradigm has consistently fostered the new experiments driven by universities to industrial applications. Social innovation is propelled by entrepreneurship, new economic growth points constantly require new space types and urban structures, driving the regeneration of urban space.

The intervention of cultural events in urban regeneration is a long-term process. Each Event-city is developed from a single project, cultural events are spread to the region and even the whole city with the expansion of the scale.

## The form of cultural events

Cultural events are periodic in time dimension. Cultural events provide a service-oriented platform that concentrates industry resources in short time and effectively discovers cultural creative industrial value. In the long term, the development of cultural events stimulates a sustainable improvement in community and regional infrastructure. The foundation for cultural events is industry-led culture service for the public.

Cultural events do not depend on a single activity, but rather the extension of a service system to more and more fields, producing sustainable economic growth. Specifically, cultural events have increased the added value of cities, and taxes and investments can be invested in urban regeneration. The three cities have the different economic foundations and social problems. However, through sorting out the cultural events in the city, the three scenarios depict a process from a single spatial unit to a regional cluster to a city-wide network with a pattern of ongoing expansion. In the UABB, from an installation, an exhibition space, square, infrastructure, urban villages, and to abandoned industrial campus, etc. Cultural events invade the urban space in a cluster-based configuration. The types of space units differ in each city, the transformation from industrial manufacture into cultural events is more obvious in Eindhoven, as post-industrial space renovation has become an urgent urban issue for urban development.

The space occupation of cultural events is temporary and flexible, and cultural events occupy adaptable urban spaces. The content of cultural events dominated by commerce is diverse, while urban spaces full of cultural events inevitably need to adapt to the requirements of content-oriented facilities to provide a diverse and adaptable urban environment. Furthermore, the periodicity of cultural events increases the resilience of space types, so urban space needs to be convertible, especially the abandoned post-industrial space. The large scaled structural space brings convenience for use. This is a two-way match between cultural events and the urban space. The worse the urban space is, the greater the possibility of regeneration is, especially the post-industrial space or historical buildings.

Cultural events have increased the popularity and commercial value of sponsorship. Simultaneously, this will further accelerate the improvement of urban space quality. Therefore, cultural events often require brand identity and international influence by long-term operation. The long-term operation of cultural events can produce expected sustainable results, improve public awareness, and even promote the regeneration of urban vitality.

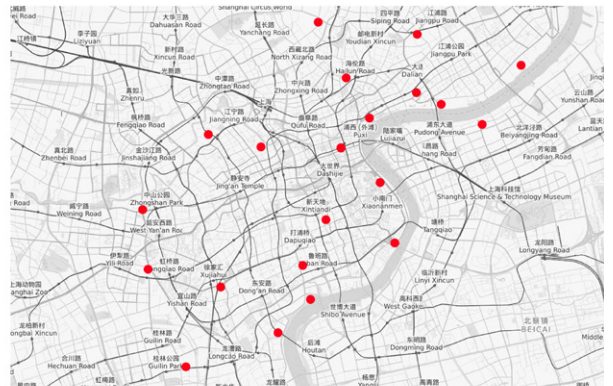
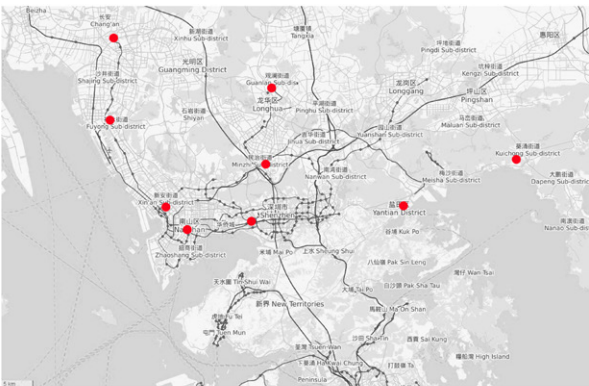
### **Space types occupied by cultural events**

The comparative analysis reveals that the space types by cultural events are typically open, flexible, and adaptable. The temporary occupation of existing public space is not one time use, the term "space occupation" refers to periodic public actions to occupy urban space with the content of culture organized by commerce. Periodic space occupation is effective for urban intervention, and it is also regarded as a catalyst to activate the city for this purpose. As a result, cultural events dominate the selection of space type, which is subsequently matched with each other.

The space types are primarily focused on two points based on a comparison of case studies. One type of space is post-industrial, such as the MaoMa Warehouse in the SUSAS. The independent abandoned industrial warehouse has been renovated into an exhibition space; there is also Strijp-S in the DDW, the original Philips factory plant area, which is converted into a creative campus. Another sort of space type is the old building, which may be a historical or culturally significant structure, such as the old town in the UABB: urban Village. Two categories of space types are summarized as key features of Event-city in future research about urban regeneration.

Cultural events have become a new system to intervene in the complexity of the urban structure and to spread to the whole city in three case studies. According to the findings of the research, urban space occupied by cultural events seizes the opportunity to solve the idle space in the process of urban development and endows the existing urban space with new functions and needs. Cultural events are gradually growing in the process of Urbanization, and gradually forming brand identity and even international reputation. City branding is an integral part of the urbanization, cultural events have affected the shaping of urban brands to a certain extent. The brand's recognizability is also a tool for cultural events to penetrate the urban structure and even develop a new identity for the city. Thus, the ways of cultural events that intervene in urban space are multi-dimensional, from urban space renovation to events identity to city branding.

Fig.103. Morphological comparison of case studies, UABB, SUSAS, DDW, made by Lang Yujie, 2020.



As it can be seen in the case studies above, urban events can intervene in urban space in an urban village, manufacturing factories, creative industry park, and educational campus. Cultural events play an important role in urban regeneration, regenerating the reuse of urban space for new service industries. Each project has been pointed out as a spatial unit; a cluster of cultural events connect spatial units into a network, so as to intervene in the urban structure.

Each space type is a space unit like a generator inside, in terms of space transformation of urban regeneration through cultural events. The event cluster connects the units into a network. The difference is that the cluster structure would be different because each city has its own industrial foundation, in the accumulation of regional culture and history. The economic foundation shapes the identity of each city to promote urban regeneration. Design (fashion, furniture) is the main industry in Milan, and innovative experimental design is the characteristic of Eindhoven. Thus, space units constitute the relationship among event clusters.

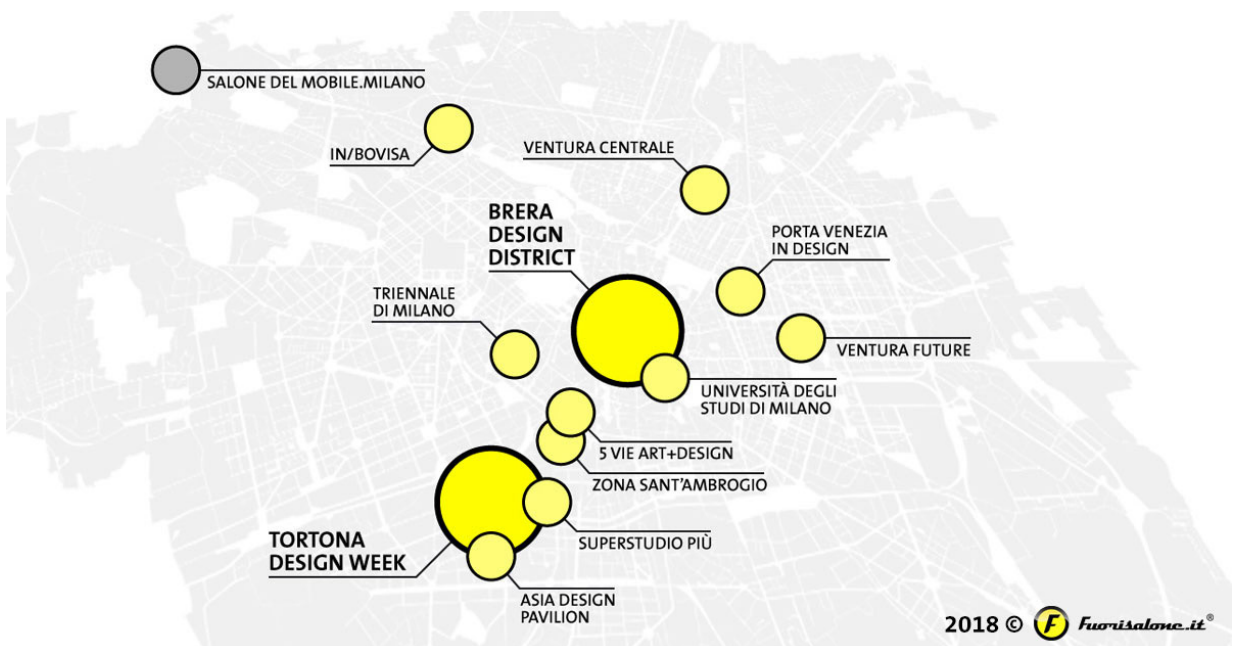




## 4.2 Unit-cluster network

The research of case studies demonstrated the relationship between events and the city. The cluster organization of cultural events necessitates that its urban space be temporary and adaptable. Thus, the degree of spatial adaptation is the fundamental link between cultural events and urban space. Existing space, such as a historical building or a post-industrial space, are well-suited to the low-cost and high-efficiency needs of cultural events. Thus, the sort of urban space influenced by cultural events places an emphasis on the reuse of historical structures and post-industrial space. This is the event intervention to stimulate urban regeneration, and the intervention method involves various ways in which urban space might be reused.

Fig.104. Design brands district map of Fuorisalone, 2018, photo from Fuorisalone.it



The interaction between cultural events and urban space impacts urban regeneration, Event-city proposed a unit-cluster network from cases studies. The terms unit and cluster refer to spatial units and event clusters. The spatial structure relationship in the process of events-based urban regeneration is unit-cluster network. Eventually, urban regeneration will be intervened by event networks in the complex urban system. Although the spatial unit settlement has spatial ambiguities, what expected is the expansion process of the urban regeneration network will be under the influence of the event settlement. Looking at the occupation of urban space from the perspective of an event network, urban regeneration prioritizes public engagement as a result of sustainable space operations. Activating people's social communication is rejuvenating the cycle of urban space.

Cartography demonstrates the unit-cluster network to recognize the association between cultural events and cities. The satellite map clearly indicates the events' geographical information, however, the events themselves are unrecognizable on an accurate map. The events map displays the event's relative location as well as distinct information that can be used to identify the event. Event cities connect the spatial information of identifiable events from accurate geographic information, intervening in urban space activation to bring about new production and consumption of urban space.

The research presents that the event urban structure is a unit-cluster network, and the event city is used to activate urban regeneration. In response, in order to stimulate the urban space, the Event-unit-cluster network in Milan becomes a new point for understanding the image of the city. The following research will examine the spatial development law of the event city from two perspectives: the space types of events in Milan and the urban structure: how does the unit-cluster network work in urban regeneration and how to activate it would answer in the further steps.



Fig.105. Events map of Brera Design District, 2018, photo from Brera.it

## Spatial analysis of the Fuorisalone

Fuorisalone, as one of Milan's cultural events, has infiltrated all aspects of city life in Milan. Similar to the previous examination of the timeline of Fuorisalone's evolution, Fuorisalone's events have grown in quantity and quality. Fuorisalone has evolved from the original trade fair, which was dominated by domestic design brands, throughout the past 30 years. The platform created on the Milan market has attracted an increasing number of multinational brands. Milan has attracted more international investment and tourists because of its global development. During the development process, a separate design area was progressively developed in the urban space. From the rented premises to the independent development of regional projects to generate an independent brand image, such as Superstudio's influence on the construction of the Tortona design district. These brand-recognized places have even become Milan's business cards, and the rise of the design area is luring more firms to live in, producing a dense urban event cluster.

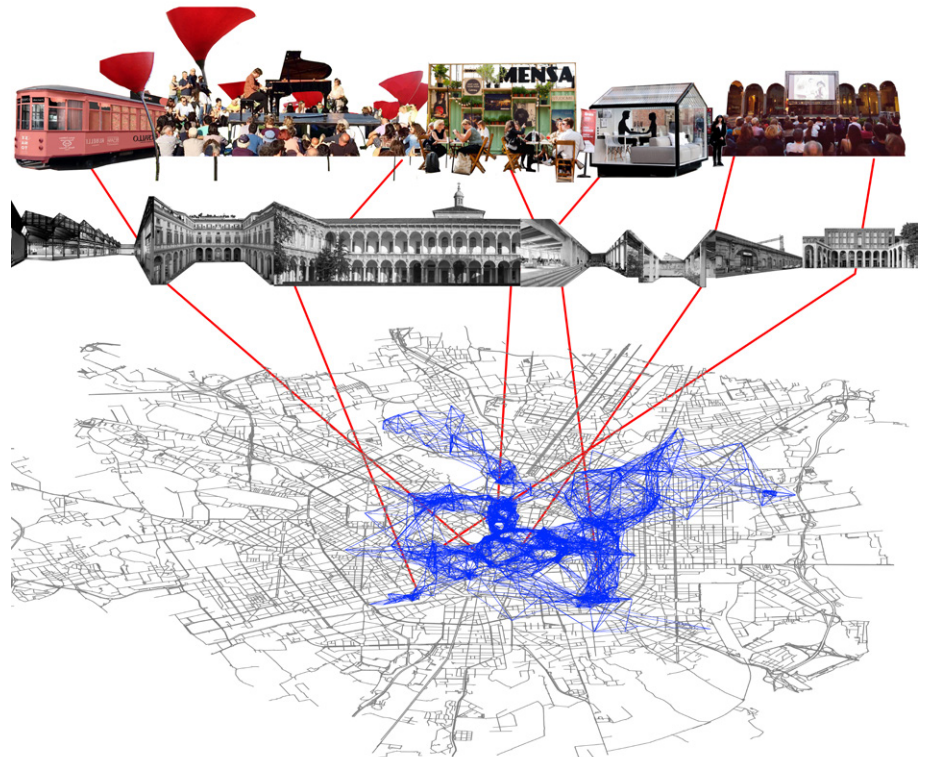


Fig. 106. Unit-cluster network diagram, Fuorisalone, made by Lang Yujie, 2020.

The Milan government's support and official promotion of Fuorisalone benefit the "urban network" of cultural events. On the one hand, the "urban network" refers to the specific offline event space; on the other hand, the "urban network" also refers to Fuorisalone's social media network. With the rise of social media, the "city network" has steadily infiltrated Milan's urban life, forming the Milanese lifestyle. Hence, it has shaped the cultural atmosphere in the Milanese scenario.

Since 2001, Studio Lab has been involved in the development of the Fuorisalone network platform, a digital platform centered on the world of design and creativity. The website evokes the atmosphere of a week-long costume party in Milan during design week: the design capital showcases itself to the community through outstanding activities. Studio Lab took part in the platform construction of the Brera design district in 2010. The Brera Design District has established itself as an independent cultural event brand. It promotes excellence and commercial and real estate development in the area, enriches the culture and attraction of the area, and combines tradition and innovation in various design fields through a dedicated communication program.

With the growth of cultural events in Milan, the event space has expanded in terms of spatial types and spatial structures. The occupation of urban space ranges from the exhibition center to the showroom to the campus to residential areas and industrial plants, among other things. The evolution of space types gradually focuses on two categories: historical structures and post-industrial factories. The geographic expansion of the city is also determined by the expansion of spatial types. The structural growth process network will help visualize data analysis in future research. The city has evolved from a single-center structure to a multi-center structure, and urban urbanization has been internally redeveloped.

Thus, spatial analysis is based on the unit-cluster network structure, space types, and urban structure of events Fuorisalone are summarized, which would be Event city's strategies.

## **Unit: Space types**

Above all, the research sorts and categorizes the various space types of the Milan event. Because the variability of inherent functions and the inclusiveness of the integration of new functions are necessary conditions for the occurrence of events, historical buildings and post-industrial factories must be refined to the functions occupied by specific spaces. For example, the showroom occupied the commercial space on the ground floor of an urban residential building, the educational space converted the open campus area into an outdoor exhibition space, and the infrastructure railway station's workshop became a new interactive exhibition space, among other things. The Milan Fuorisalone event spatial data will be sorted into spatial morphological comparisons. The sorting of spatial types here is classified as a functional form of temporary occupation rather than a spatial form. Sorting out the space occupation typologies, analyzing the characteristics of space occupation typologies, and summarizing the typology of space occupation Typology is the classification of characteristics commonly found in buildings and urban places based on their association with different categories in the field of urban planning and architecture. Each space type demonstrates its spatial features, which are summarized as indicators, through the analysis of discovering and classifying the space types of urban space occupied. Indicators are spatial attributes of urban regeneration in Event-city that are used in design proposals.

### **Cluster: Cultural events**

Cultural events are periodic accumulation processes that range from a single event activity to a branded event cluster. Temporary events are difficult to visualize, but periodic cultural events follow specific spatial laws. For example, the Ventura project grew from the creative market of the old Lambrate factory in 2010 to the Centrale and Loreto areas after ten years of development, from the settlements in the Lambrate area to the Centrale and Loreto areas. To some extent, the spatial relationship of events in one region reflects changes in the process of cultural event settlement formation.

Therefore, further analysis of spatial types must sort out the relationship of event settlements through spatial attributes of events. The settlement of cultural events will obtain event-specific geographic information data. The occurrence of any cultural event is a spatial point in the city system, and importing the cultural event's geographic location data into the city's geographic information system can convert the cultural event into the data point's location coordinates. As a result, the distribution of event settlement can be presented using the coordinate location information of the events in the area, and the accurate geographic information system integrates the distribution of the events within the city network to analyze the spatial layout of the event settlement intervening in the urban structure.

### **Matching: unit-cluster network**

The above analyses of the spatial type of cultural events and the spatial analysis of events settlement in the presence of the method and degree of urban intervention, respectively. This is also the periodic spatial result of urban system unit-cluster network intervention. Culture events intervene in the occupation of urban space on a regular, flexible, and varied basis; the key is the degree of matching between spatial units and event settlements. On the one hand, cultural events organized by businesses are not the architect's subjective aesthetic choice, but the rational judgment of spatial data. It determines how we design urban space from an Event-city perspective. The Event-city urban regeneration method, on the other hand, unit-cluster network is based on micro-intervention and spatial renovation, then to regional spatial recognition, leading to a city operation process. Event-city creates a new understanding of the urban system, and the relationship between events and the city becomes a new method of urban regeneration.

The expected outcome of the analysis will then determine whether the Event city-based urban design approach is feasible.

### 4.3 Space types analysis

The analysis of case studies reveals that the Event-city space types emphasize post-industrial space as well as historical and cultural space. Event settlement is formed as a result of the brand's long-term development and expansion. To intervene in urban regeneration, event settlements and urban spaces form a unit-cluster network. This section will summarize and analyze the space types of cultural events in Milan Fuorisalone, with the goal of determining space type rules and spatial indicators of space occupation under the influence of cultural events.

Fig.107. Porta Garibaldi, Milan design week, photo by Chiara Venegoni, 2019.





Giancarlo De Carlo (1919-2005) was an Italian architect keenly interested in education, designing many universities and schools from the 1950s into the 2000s. Known for his interests in anarchism, involving people in the design process and a refusal to separate politics and values from architecture, De Carlo's work de-emphasises buildings per se and helps us to think more critically about our relationship with space and particularly the spaces of social, educational institutions.

Fig.108. Giancarlo De Carlo (centre) at the planned opening of the Milan Triennale, 1968, photo from Architecture and Education.



## Showroom

Since the 1960s, showrooms have been an important part of Fuorisalone during Milan Design Week. They have their own commercial space, but they will occasionally host special events by renting a public space. The Durini design district (via Durini) is a showroom-only block.

From the 1960s to the present, the showroom has served as the primary spatial form of exhibitions in Milan Design Week Old Town (within the Spanish walls). Cassina is the city center's first showroom. From a spatial standpoint, the opening of the showroom represents the infiltration of urban public space into the hazy space in the block dominated by the business. The adaptability of public space boundaries provides a good spatial basis for getting inside and outside of residential blocks. Functional diversity creates a variable elastic space.



Fig.109. Street view of Milano Durini Design, 2018, photo from Milano Durini Design.it

Stellar Works' showroom is housed in an architectural complex (Teatro Manzoni) designed by Alziro Bergonzo in the 1940s in the Montenapoleone neighborhood. A spacious exhibition hall on both sides of the gallery allows visitors to enter and exit through the corridors in a walk-through state, and the exhibition halls on both sides are more like a delicate exhibition window in the museum.

The showroom is always the commercial stores along the street, some of which are located inside the block, including the courtyard. Because of the brand effect of Milan Design Week, many investors visit regularly to rent a temporary space as a showroom. When visitors enter showrooms, the boundary of public space shifts along the showroom space, allowing it to permeate into the block. From the standpoint of urban design, it is analogous to a sponge with a porosity indicator.



Fig.110. Street view of Stellar Works in Teatro Manzoni, Fuorisalone, photo by Lang Yujie, 2018.

## Educational campus

Every year, Interni organizes a location at Milan University for Fuorisalone. FOR MORE THAN 60 YEARS, INTERNI, an interior design and contemporary design magazine, has been supporting the adventurous history of Italian furniture and furnishings and paying close attention to the development of design, thanks to the work of outstanding cultural figures, architects and designers, as well as intuitive and courageous entrepreneurs. The fact that the Interni event has always been the most anticipated event of Milan Design Week is not coincidence.

This year's exhibition activity is called "Creative Connection," and it commemorates FuoriSalone's 30th anniversary. FuoriSalone was founded in 1990 on the initiative of Interni and has since become a reference activity for international design and architecture. MAD Architects created the massive luminous bird named Freedom in the University's Cortile d'Onore, which represents a seagull with its head up. If you want to fly to exotic locations, it is a must-read for post-pandemic scenarios. Mario Cucinella created "The World of Ernesto" in Cortile della Farmacia, an immersive installation dedicated to Ernesto Gismondi, the founder of the Artemide Group, who died in 2020. The work accompanied visitors to visually narrate the famous Milanese's history. To represent the memory of this period in history, the company used 100 tiles-like rectangular cards. Alessandro Zambelli's installation Pura in Cortile d'Onore, which used Guglielmi's products to celebrate the extreme heat of the water in Milan these days, was also a huge success.

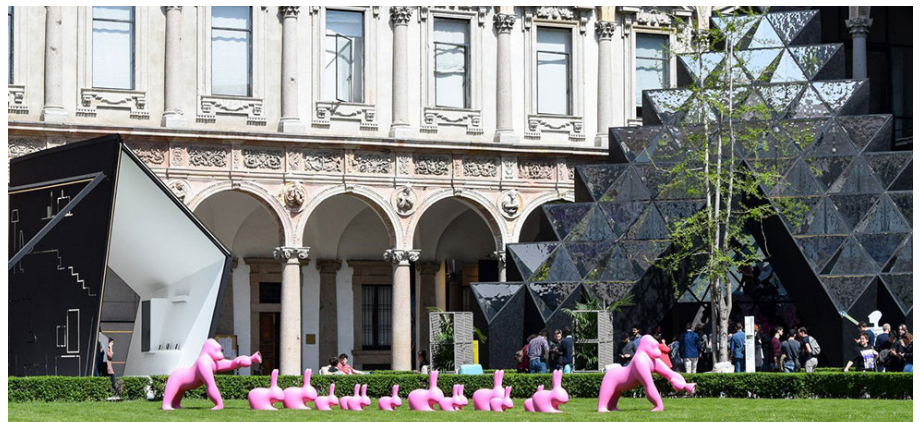


Fig. 111. Design installation of Qeeboo in Milan University, Stefano Giovannoni, Fuorisalone, 2018, photo from Interni.

Finally, "Falso Autentico" is a primitive earth building constructed with ancient African technology representing the homeland of the lost and resurrected language. The immersive digital space created by architect and artist Marco Nereo Rotelli and glo is based on sustainable architecture and living methods.

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In 2021, the theme in the garden is Natural Capital, and the installation designed by CRA-Carlo Ratti Associati for Eni, which is part of the Interni-sponsored Creative Connections exhibition program, answers this question. The Botanical Garden is home to a piece that highlights the amount of CO<sub>2</sub> captured and stored by various tree species.



Fig.112. Design installation in Brera garden, Carlo Ratti, Italo Rota, Fruorisalone, 2021, photo from Interni.

Following that, visitors can learn more about the role of forests in combating climate change. Not at all. The dangers of not addressing the issue of starting a more sustainable management of forest areas are highlighted. Eni, for example, has a primary focus on developing countries.

### Art Institutions (museum, theater)

Museums are typically used to hold long-term exhibitions that last at least a half-year or permanent exhibitions; however, many museums host temporary exhibition events during Milan Design Week. The Bagatti Valsecchi Museum hosts the "Mansion of Wonderful Things" experience. The ties between art, design, culture, and craftsmanship are the matrix from which the idea for the project curated by interior designer Katrin Herden and her company arose.

Triennale presents a selection of the most iconic and representative pieces of Italian design in a permanent exhibition for the first time. The works on display are among the 1,600 objects in the Triennale collection, which was selected by an advisory committee comprised of some of the world's most renowned artists.



Fig. 113. Super Superficial, Giulio Iacchetti e Matteo Ragni, ADI Design Museum, Fuorisalone, photo by Max Rommel, 2021.

Theater is a public space for music or opera, but during the MDW, it has evolved into a type of cultural event, such as Teatro Franco Parenti/Teatro Gerolamo.

The Teatro Franco Parenti actively participates in the MDW 2019: on Monday, April 8, at 7 p.m., in collaboration with DryMilano, it inaugurates the Parenti District for the Arts and Design for the first time in this capacity, in the setting of the theater in Via Pier Lombardo 14 and the adjacent Mysterious Baths.

After years of remaining outside the Fuorisalone circuits, the district between Piazza Medaglie d'Oro and Corso di Porta Vittoria has been transformed into a design district in which commercial, cultural, and exhibition realities, as well as private homes, make their own spaces available for installations, exhibitions, and events.

The MIU MIU matching colorstool is held by Teatro Gerolamo. Originally a children's theater, the Teatro Gerolamo was the first in Europe to stage marionettes for Milan's youth. Today, it serves as the platform for the launch of the MIU MIU M/MATCHING COLORSTOOL: a domestic object that, like the building in which it is displayed, can transform.



Fig.114. Exhibition in Teatro Franco Parenti, Fuorisalone, photo from Domusweb, 2019.

## Infrastructure

During Milan Design Week, Ventura Centrale reopens the abandoned warehouses alongside Milan Central Station. The massive industrial vaults will once again be filled with majestic installations by internationally renowned companies, design labels, and studios for its third edition. From eight abandoned warehouses in 2017, to nine in 2018, and to sixteen in 2019, the number of abandoned warehouses has steadily increased.

The historic Magazzini Raccordati, located in via Ferrante Aporti, beneath the railway track of Milan Central Station, will once again be adorned with impressive installations by international companies and designers. Visitors will be able to immerse themselves in a series of poetic and ironic experiences with highly aesthetic and qualitative content, learning about the potential and applications of contemporary design through the 16 tunnels involved.

The abandoned space beneath the train tracks renovated through cultural events is a typical example of urban regeneration, with a closed useless space transformed into an open space, and its periodic activities creating commercial value as well as surplus cultural value. The openness of a spatial type is an indicator of its infrastructure.



Fig. 115. Street view of Magazzino Raccordati, central station infrastructure, photo by Fabrizio Talocci, 2017.



FuoriSalone 2019 the Sala Reale of the Central Station opens to the public of the Salone to show the best of Austrian design in an exhibition entitled *Pleasure & Treasure*.

The Austrian design is presented compactly at the FuoriSalone in Milan and also for this year it chooses a prestigious location rarely open to the public, such as the waiting room of the royal family. A side pavilion of the Central Station which, for this occasion, can be accessed from the original entrance at number 1 in Piazza Savoia.

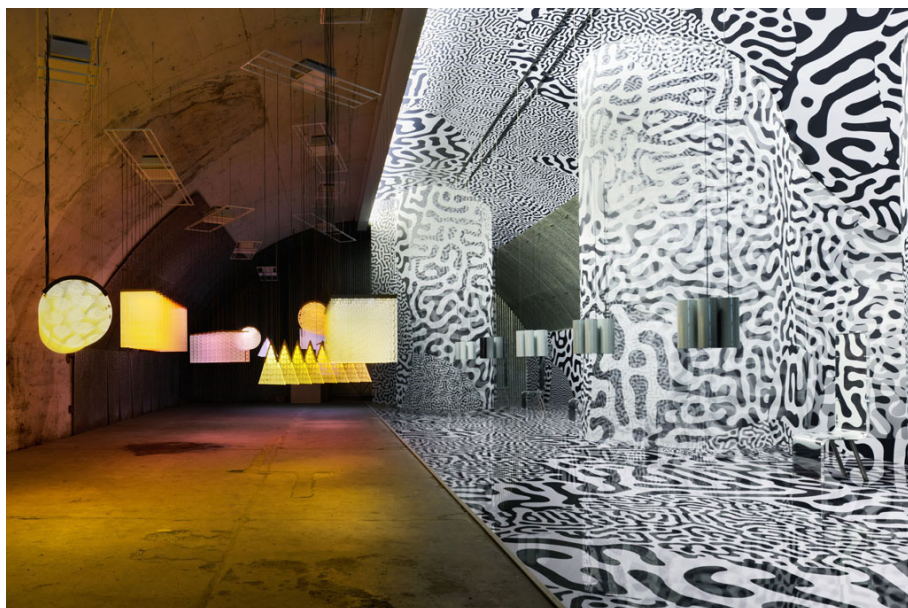


Fig.116. Time Printing, del duo AtMa e Patterns of Nature di noiz, Ventura Centrale, Fuorisalone, photo from dnp.co.jp, 2019.



Fig.117. Austrian design, Central station, Fuorisalone, photo from Domusweb, 2019.

## Resident block

One feature of Italian dwellings is that they are not open, and even today's concentrated dwellings emphasize the concept of community. On the one hand, there is the issue of community safety. The cittafono (doorbell) at the building's entrance is a very secure consideration. Management, on the other hand, such as garbage sorting, is handled by a community. A fixed-time garbage truck to process garbage every week is a community docking, not a docking of each household. Perhaps there is also a point to be made that urban space, conceptually, is a manifestation of a conservative ideology of historical views. Observing the current Milanese urban housing, one block will be divided into multiple communities, each of which is an atrium-enclosed building space. Generally, three types of spatial types are used in a resident block: *fondazione*, *studio*, and *magazzino*.

Foundation members include Franco Albini, Aldo Rossi, Achille Castiglioni, Vico Magistretti, etc. The foundation's role is not only symbolic; some family descendants continue to run design firms, and others are used as exhibition archives to commemorate these people's accomplishments. This is the home and studio of Fondazione Franco Albini in Milan. Every night during the MDW 2019, Fondazione Franco Albini will host a small theater.

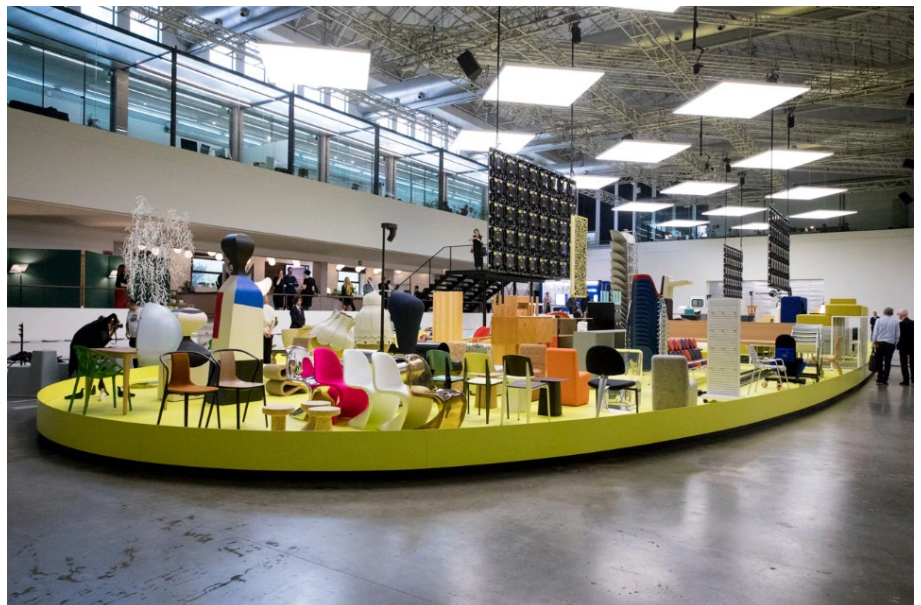


Fig. 118. Installation  
“Typecasting”, curated by Robert  
Stadler, la Pelota, Fuorisalone,  
photo from Domusweb, 2018.

The evening theater performance, with the theme "La via del Talento," was also vivacious. Through a dialogue of performers, the architectural products and spirit of Franco Albini's design are presented.

## Studio

The scale of an Italian design studio is insignificant, and the development of Milan's new district is slow, resulting in high rents. As a result, many studios select residential areas, and some family businesses also work from home.

As an example, consider PARK Associati Studio. PARK hosted an exhibition titled "Insecure-Public Space in the Age of Big Data" during the MDW 2019. This exhibition grew out of the 2018 PARK Open Call for Young Designers. The work from the Eindhoven School of Design is titled "Insecure - Public Space in the Age of Big Data," and the topics come from urban cameras that are frequently overlooked on a daily basis.

## Magazzino (warehouse)

The warehouse in the house is reused, as demonstrated by the 10th Hermes exhibition via Palermo. Via Palermo 10 has previously been rented by the vitra brand and has been one of the main exhibitions in the Brera design area. Hermes was the luxury brand of the year this year. This year, Hermes created a more efficient maze visit. The exhibits are interspersed throughout the space, which is divided by a very different texture of stone.

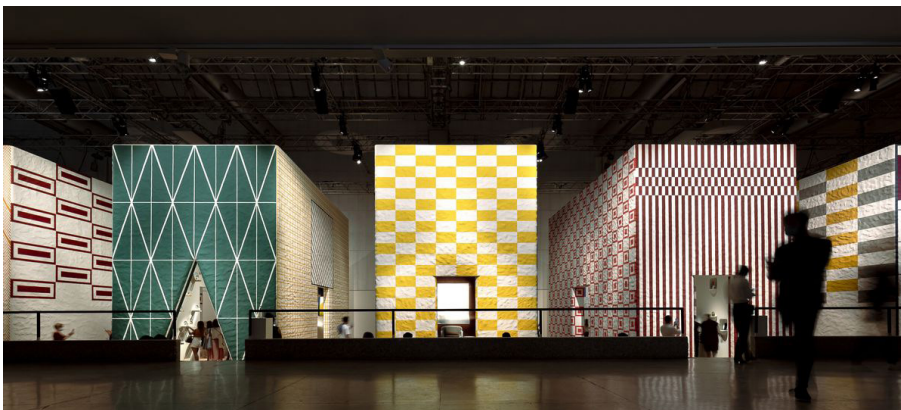


Fig. 119. Installation of Hermes, la Pelota, Fuorisalone, photo from Elledecor, 2021.

During the MDW, the exhibition space like Hermès is not in the minority, fully exploring the possibility of urban space reuse. It is not difficult to imagine the relationship between the vitality of the city and business activities in Milan, but the city's image has become a market with a big brand, which affects the vitality of the event.

The residential design week revolves primarily around the reuse of residential space and is presented to you through the details of several cases. Of course, some argue that these are only temporary spaces and that they cannot be used to discuss the state of an urban space. After a short stay in Milan, you will notice that it is a city full of constant urban activities.

The urban space affected by successive temporary events has a time dimension continuity, implying that the temporary space has a sustainable side.



Fig.120. Design market, Ventura Lambrate, photo by Dario Zhang, 2018.

Many urban events have factory renovated projects as the rise of post-industry renovation, Tortona district, Lambrate district, and Nolo. The Tortona district was the first to have numerous potential factories. The most successful case of urban regeneration is Base Milano. The cultural and creative industries are increasingly moving inside, including studios, museums, laboratories, and performance stages.

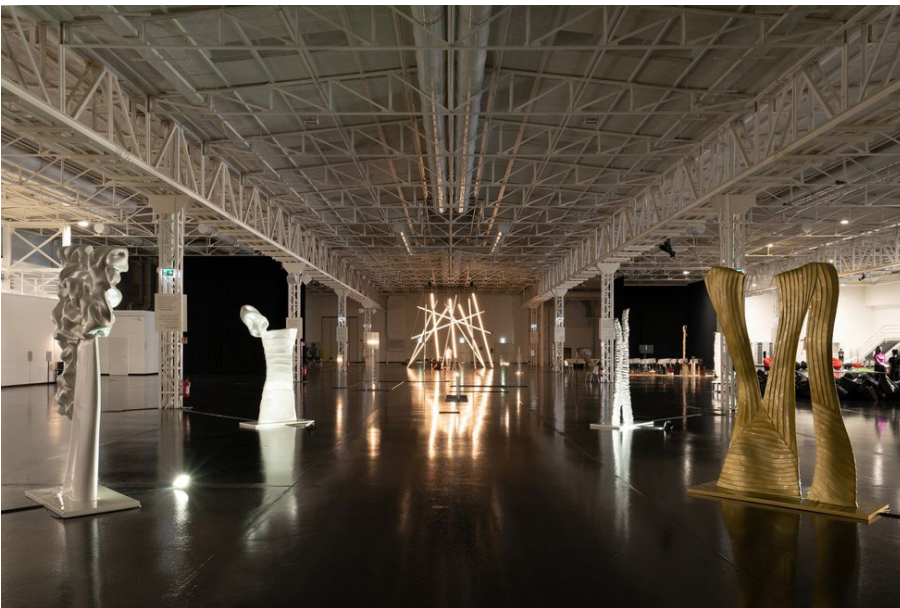


Fig.121. Superstudio, Tortona design district, Fuorisalone, photo by Lorenzo Bacci, 2021.

## Palazzo

Milan Palazzo. The most well-known venue for Design Week should be the Palazzo Reale di Milano. Enterprises pay the government for an exhibition space that is open to the public for free in order to expand the propaganda of their enterprises, increase the influence of brand image, and have the public feel the vitality of the city in order to promote the city's cultural image, which is what the government expects to see. Furthermore, the destructiveness caused by temporary use is weak for building protection, and the government's finances can strengthen building maintenance.

Litta's Palazzo. This palazzo is one of the largest pavilions in this year's Cinque Vie district, which is also a newly developed design weekly exhibition area in recent years. Pezo von Ellrichshausen designed the entrance, which is a mirrored installation. The stairwells have been depleted and it feels like the pavilion is crowded this year, with booths of different shapes and sizes. Although there is a contrast between the palace's existing decoration and the product, it may be slightly messy due to too many brands, as opposed to the previous two palazzos. The combination of Palazzo and Design Week represents a space renaissance for historic buildings as well as a dynamic growth for the city.

This year, the venue that LV rented as its brand showroom is Palazzo Serbelloni. The installation in the atrium is the first part, and it is created by a Japanese designer - Shigeru Ban. The installation's contents are a review of Shigeru Ban's work. Shigeru Ban is adamant about the use of environmentally sustainable materials, and he is adamant about the use of paper and wood in construction.



Fig. 122. Courtyard of Palazzo Litta, a beach in the Baroque, installation by Studio Aires Mateus, Fuorisalone, photo from Fuorisalone, 2021.

The device's base is made of particleboard, which is both inexpensive and recyclable. Simple materials can create a refined space, and the social attributes of the building reflect human equality. The best part of LV's exhibition is the use of lighting, which combines palazzo's old classics with the brand's new classics. Once inside, there was a spiral staircase with blue tones and several chandeliers hanging down. The main exhibition hall, which is made up of hundreds of chandeliers, is larger in scale. The mirror refraction of the wall is projected onto the classically decorated facade on the other side of the room in another small room. The atmosphere created by the use of light and shadow pervades each of the exhibition's small halls.

Palazzo Isimbardi, the palazzo rented to COS for the second year in a row as a design weekly exhibition, appears to have earned a certain reputation. This year, COS invited young French architect Arthur Mamou-Mani to create the year's installation in digital 3D printing. As you enter the atrium, you can see the entrance to the corridor at the entrance to the garden, which is shaped like a rattan arch that wraps around the colonnade. On the right side of the atrium, a 3D printing device is always in use. During the design cycle, every newly printed unit is continuously added to the existing structure, and there is a concept of growth.



Fig.123. Installation: Conifera, COS, Mamou-Mani, Palazzo Isimbardi, Fuorisalone, photo from Fuorisalone, 2019.

## Typology of space types in Event-city

When we categorize space types based on the time dimension of occupation, we can see that urban events only begin to intervene in urban space in the short term, but events change the lifestyle and behavior increasingly, and then activities force urban space to renew or replace. These space type indicators are the typology to identify and classify in a design proposal. According to the Event-city viewpoint, cities live forever as a continuous series of temporary events in the space-time dimension. It is the image of Milan as a way to understand the city.

### Space type analysis

These event brands are shown above based on the event cluster. Event-city deduces the following from a summary of the typology of urban space occupied by urban events:

Fig.124. Diagram of classification of space types in Fuorisalone, made by Lang Yujie, 2020.

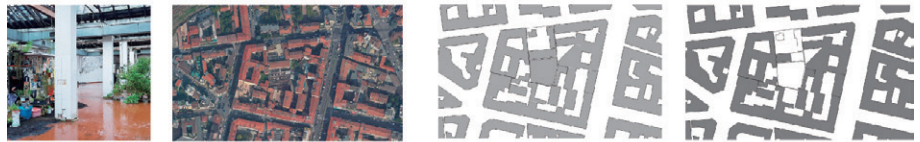
1. Showroom- Brera design district



2. Infrastructure- Center train station



3. Factory- BienNolo



4. Palazzo- Porta Venezia district



5. Academy- Brera design district



6. Industrial park- Tortona design district

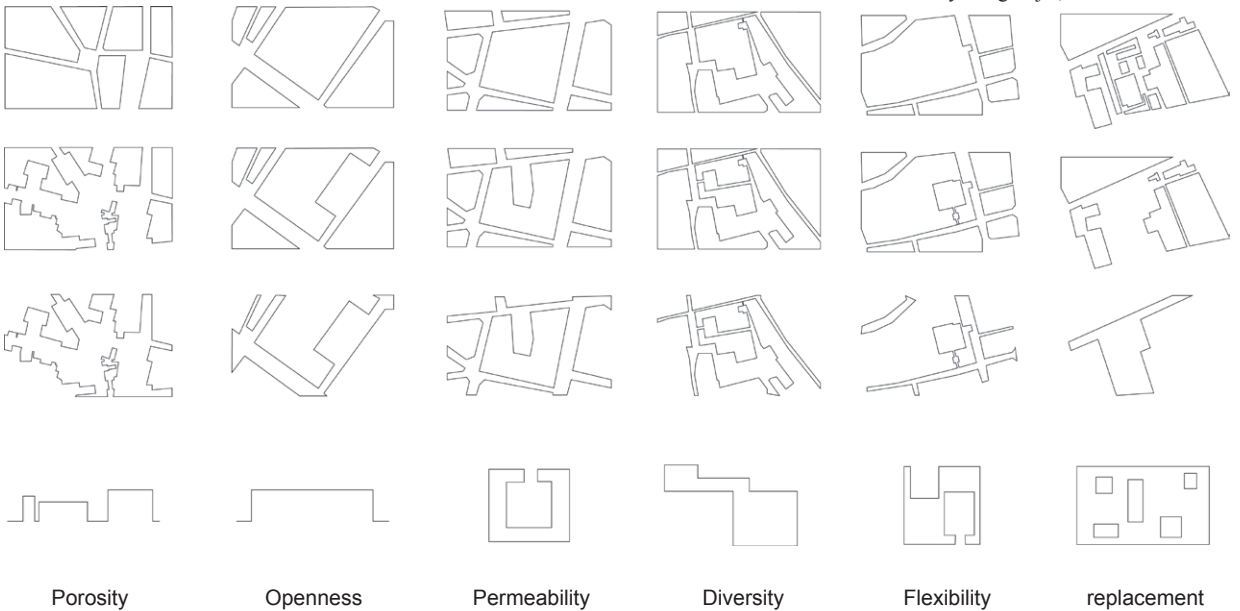




1. The reuse of residential space has a higher feature on porosity and permeability, such as 5vie design district.
2. Industrial spaces have the higher features of openness and replacement, such as Ventura Centrale.
3. The singularity of space types has a single feature.
4. The mix of multiple space types such as Tortona design district have more balanced features.

To sum up, indicators of space types from event brands demonstrate the degree to which events intervene and have a dynamic relationship, which is used for spatial assessment of future Event-city cases.

Fig.125. Typological analysis of space types in Fuorisalone, made by Lang Yujie, 2020.



Indicators diagram of Events brand

- Ventura lambrate
- Tortona design district
- Brera design district
- Milan University
- 5vie design district
- Ventura centrale

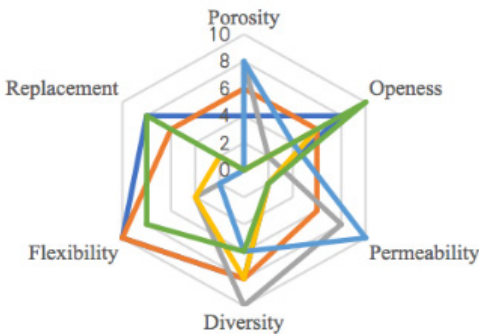


Fig.126. Indicators diagram of Events brand, made by Lang Yujie, 2020.



Another spatial feature of cultural events is the location and progression of events. The branding process continues to penetrate specific urban areas and form a unique brand space identity as cultural events accumulate over time. Despite the expansion of the brand series, the event space has continued to spread throughout the city. Brera and Tortona design districts have existed since 2000. After 2010, with increasing international investment, events experienced explosive growth with more projects. Even though, some brands, such as Ventura projects, are constantly expanding their event cluster, including Ventura Lambrate, Ventura Centrale, and Ventura Loreto.

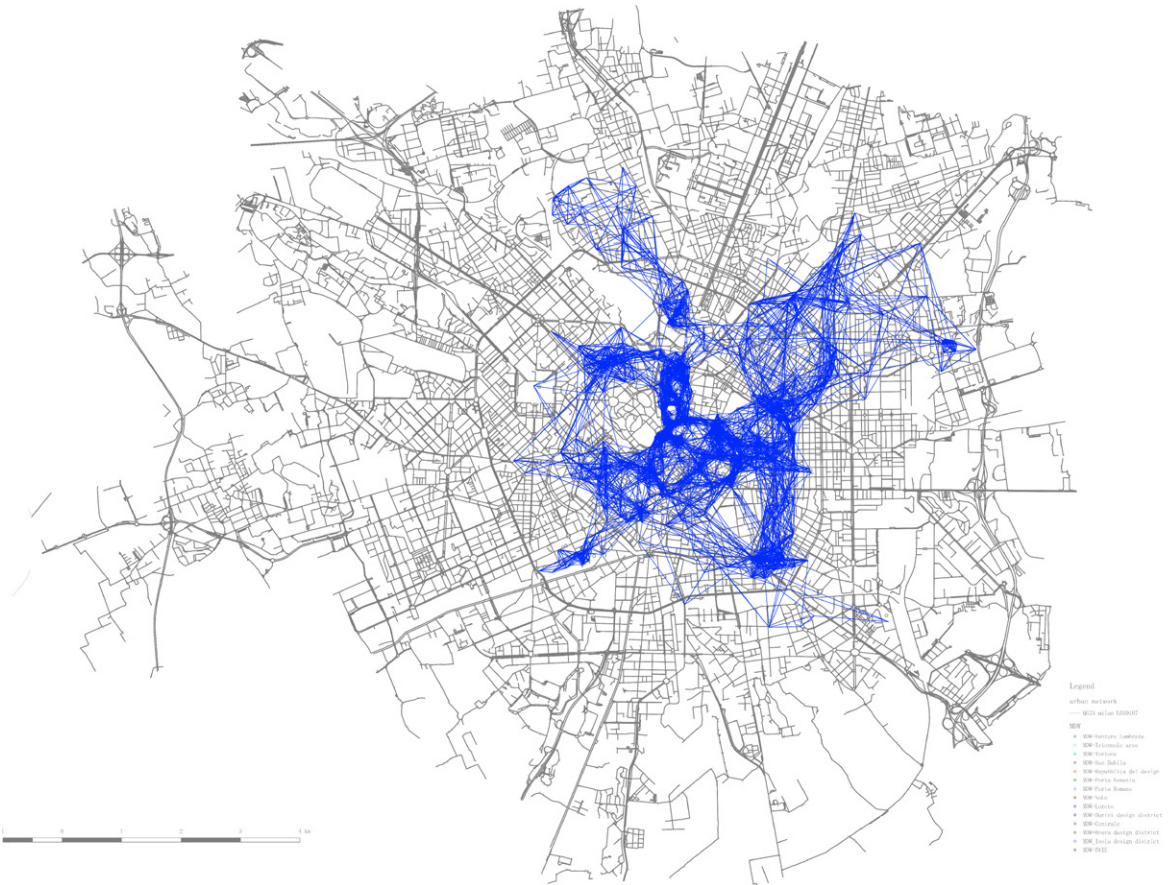
The event's settlement process eventually interferes with changes in the urban spatial structure. The event brand is spreading throughout the city, much like a drop of ink in a glass of water. This is due to the fact that cultural events have gradually become an important economic model of the cultural innovation industry, and service-oriented cities require such cultural content-led economic activities to drive the urban vitality. The transformation of urban spatial structure is not a complete transformation. Only on a regular basis do cultural events explore the potential of the city, activate the production and consumption of urban space, and improve the quality of the urban environment. Micro-intervention in urban space is not the same as urban intervention. Stimulating intervention has the potential to completely transform urban space. Just like the Tortona design district, the original industrial space has been transformed into a new space for cultural and creative office exhibitions, and the regional enhancement of brand power has enticed Armani to build Armani Silos here.

The research here focuses on the intervention process of urban structure caused by event settlement. This process of quantitative analysis can be used to create a quantitative theoretical prototype.

### Events cluster layout

The scope of the event brand-based area is defined, and the spatial visualization analysis from the event settlement is imputed via geographic information data to produce the events cluster layout. Fuorisalone provides data resources for each event by collecting geographic databases (latitude, longitude). An infographic is created from the geographic summary of events for each regional brand. On the one hand, the arrangement of geographic information charts quantifies the spatial attributes of events; on the other hand, it integrates brand areas and events from various brands in Milan into an event network under the Fuorisalone platform. The event network's establishment will be more intuitively reflected in the urban spatial structure.

Fig. 128. Events network of Fuorisalone by GIS, Milan, made by LangYujie, 2020.



The ability to perform the spatial analysis is the primary function of GIS, and it is also the primary feature that distinguishes GIS from computer mapping software. Spatial analysis is the study of space objects from the standpoint of their spatial positions and connections, as well as the creation of quantitative descriptions of space objects. Geographic information data from cultural events are imputed into GIS to analyze the spatial distribution overlapping over Milan's urban structure. Event-city is mapping the geographic layout of the event clusters with the goal of quantifying the urban event networks at the urban scale. The macrouban structure depicts the distribution and location of spatial units.

The result of geographic data analysis shows a bird's eye view of the spatial layout of the Fuorisalone event network, which is a fundamental database for further analysis of urban structure. We analyze the social impact of cultural event spatial attributes based on the urban spatial structure of the event network.

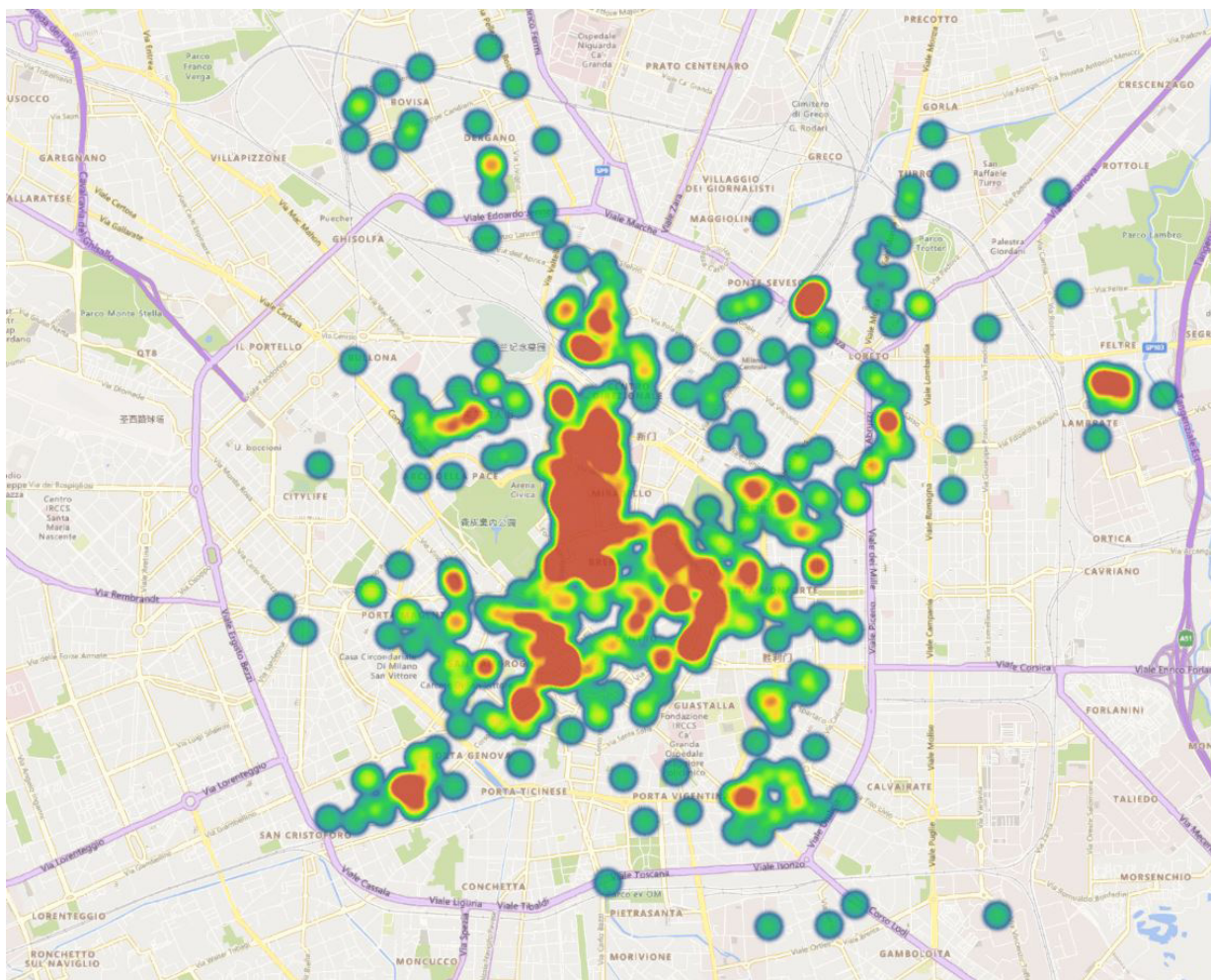
## Heat map of urban events

Based on the above event cluster layout, a heat map of events is generated by a GIS analysis tool using an Open Street Map layer (OSM). OSM is a collaborative online map plan for creating free content. The Event-city data is superimposed on the city geographic map to generate the event-created city state.

A heat map of events is a data visualization that depicts the magnitude of a phenomenon as a warm color with intensity, providing visual cues about the intensity of event clusters. Since the density of events is higher in the Brera design district than in other areas, it is obvious that it is the main hotspot during Fuorisalone. It is also simple to figure out which events cluster together to form a clustered distribution, such as Tortona, 5vie, Lambrate, and Durini.

With long periods of operation, more and more events will expand the network's range. Fuorisalone's cultural events spread radially from the city to the suburbs. On the one hand, the density of re-use of historic buildings in the city center is extremely high. A large amount of post-industrial space in the urban-rural junction, on the other hand, has enormous development potential. To some extent, the territorial occupation reflects the distribution of urban vitality brought about by events. On the contrary, whether a less vibrant region has the potential development of an event city is a design option for the future. As a result, the spatial visualization of the event network not only expresses the development trend of existing events, but also serves as a foundational investigation for future urban design.

Fig.129. Heat map of Events in Fuorisalone by GIS, Milan, made by Lang Yujie, 2020.

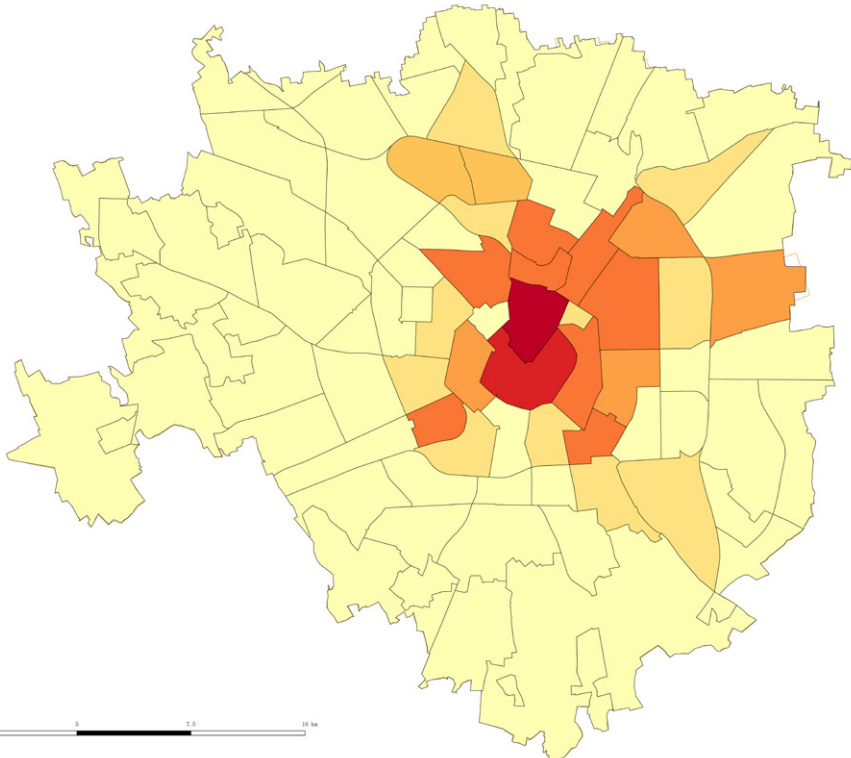


## Density of urban events network

The research examines the density of urban events in administrative zones based on the geographic distribution of events. Administrative zones are the divisions of cities that are managed by the government. Regional management strategies have a direct impact on the viability of cultural events. As previously stated, the promotion of cultural events necessitates government support, cultural institution planning, and commercial operations. As a result, the event distribution of administrative divisions allows us to see the density difference of events in the city.

The quantitative difference in different administrative zones is illustrated by density analysis. This reflects that the high-density events located in the city center, such as the Brera design district and the Durini design district, present a general form of outward radiation. The orange zone has seen the most growth in the last decade, particularly in Lambrate and Tortona, where the post-industrial space has been rapidly transformed and transformed. The circular diffusion process of urban form development demonstrates the process of event-continuous city's exploration of the city's potential.

Fig. 130. Density analysis of Fuorisalone by GIS, Milan, made by Lang Yujie, 2020.





Areas of urban-rural integration, such as Bovisa, have enormous potential for strategic urban redevelopment of Event-city.

Area Bovisa is also an industrial area where Milan is expanding as a result of rapid industrialization. Area Bovisa gradually declined because of industrial upgrading and economic transformation. Regional urban regeneration has been an important development strategy in recent years, from the inflow of the industrial immigrant population to the outflow of the employed population. With almost no events in the outermost circle of the urban event network diagram, it is clear that villages and farmland with inconvenient traffic on the urban border are not the issues that the event city must address under the urbanization problem. However, there is still great potential in this area. When urban resources are unbalanced, the outer circle of the city can be combined with cultural events to disperse the city's high-density concentration.

Events on the theme of urban agriculture, for example, Cascina Cuccagna is a restored 17th-century farmhouse that has been open to the public since 2012. A cultural and participation center that promotes innovative, long-term services and cultural project ideas. An agricultural outpost in the heart of Milan can help restore the city's vital relationship with the countryside. A cultural and aggregation project aimed at restoring Cascina's ancient structure and reopening it to the realities of the city.

The next step in Event-city thinking is to consider the morphological process of Event-city: does the event network have a self-similarity structure or a fractal structure within the city? We can see from the above analysis of the spatial types and urban structure of the event city that the event city has a time dimension growth trend, so the fractal structure research method is chosen to further study the event city's development process. A fractal is a self-similar object or structure; event-self-organized city's urban structure research reveals the regular characteristics of its urban field.

## Fractal calculation of Event-network

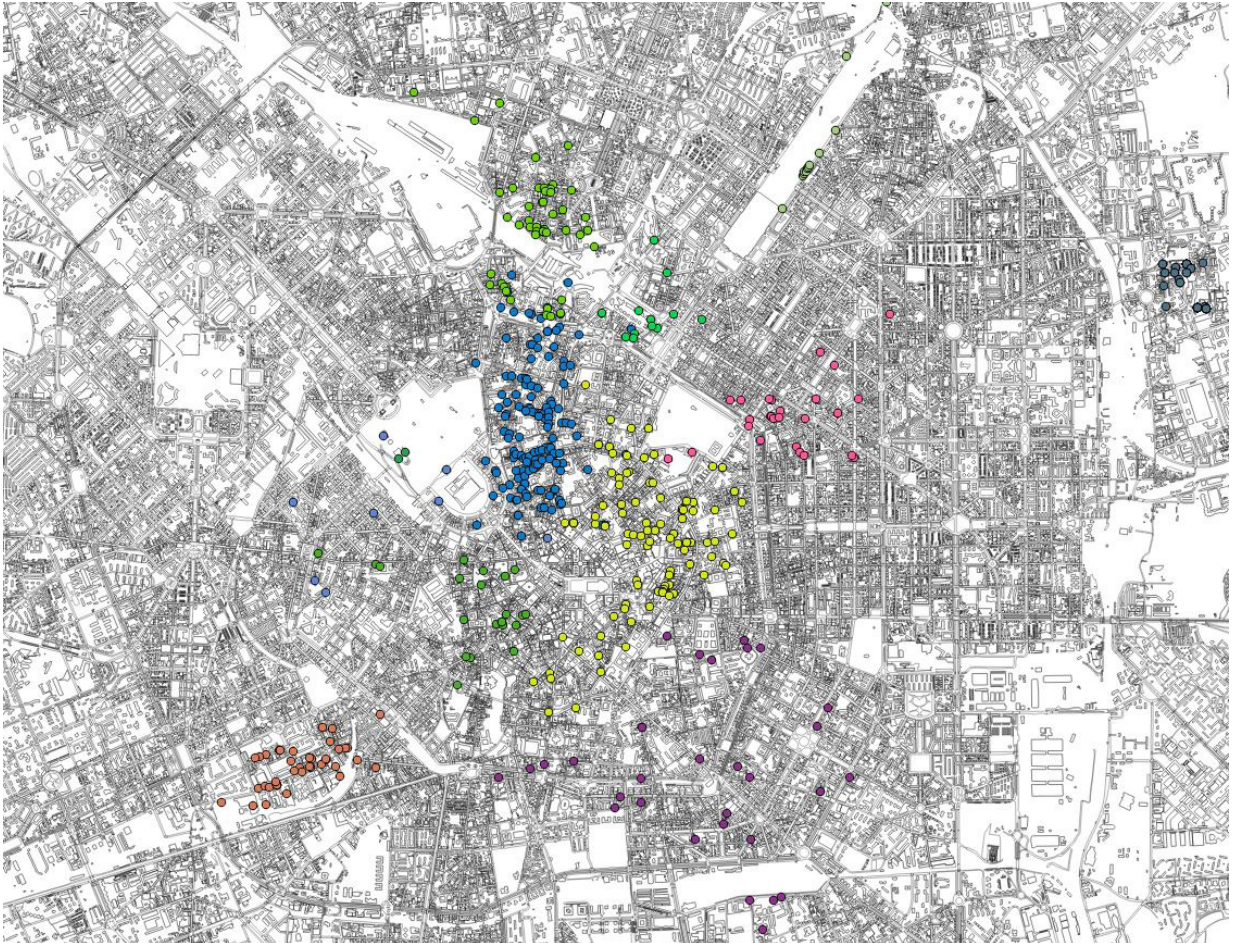
"Any vibrant and efficient city should be fractal."<sup>50</sup>

Nikos Salingaros

The fractal theory holds that fractals are nature's optimized structure, and forms with fractal characteristics can be found all over the place, including snowflakes, leaves, mountains, and coasts. The leaves were arranged in a closed structure. The veins of the leaves are completely connected in the middle scale between the leaf diameters. Fractal cities are represented by the leaves in the urban structure. The event city may exist in a closed leaf-like structure based on the growth of the fractal city. Fractal order, which is based on fractal elements, can be used for fractal iteration to organize and connect urban spaces at different scales. As a result, fractal order is the internal logic of fractal cities' spatial structure.

50. Chen, Yanguang. (2008). *Fractal Urban System: Scaling, Symmetry, and Spatial Complexity*. Beijing: Science Press.

Fig. 131. Events geographic map, GIS output, Milan, made by Lang Yujie, 2020.

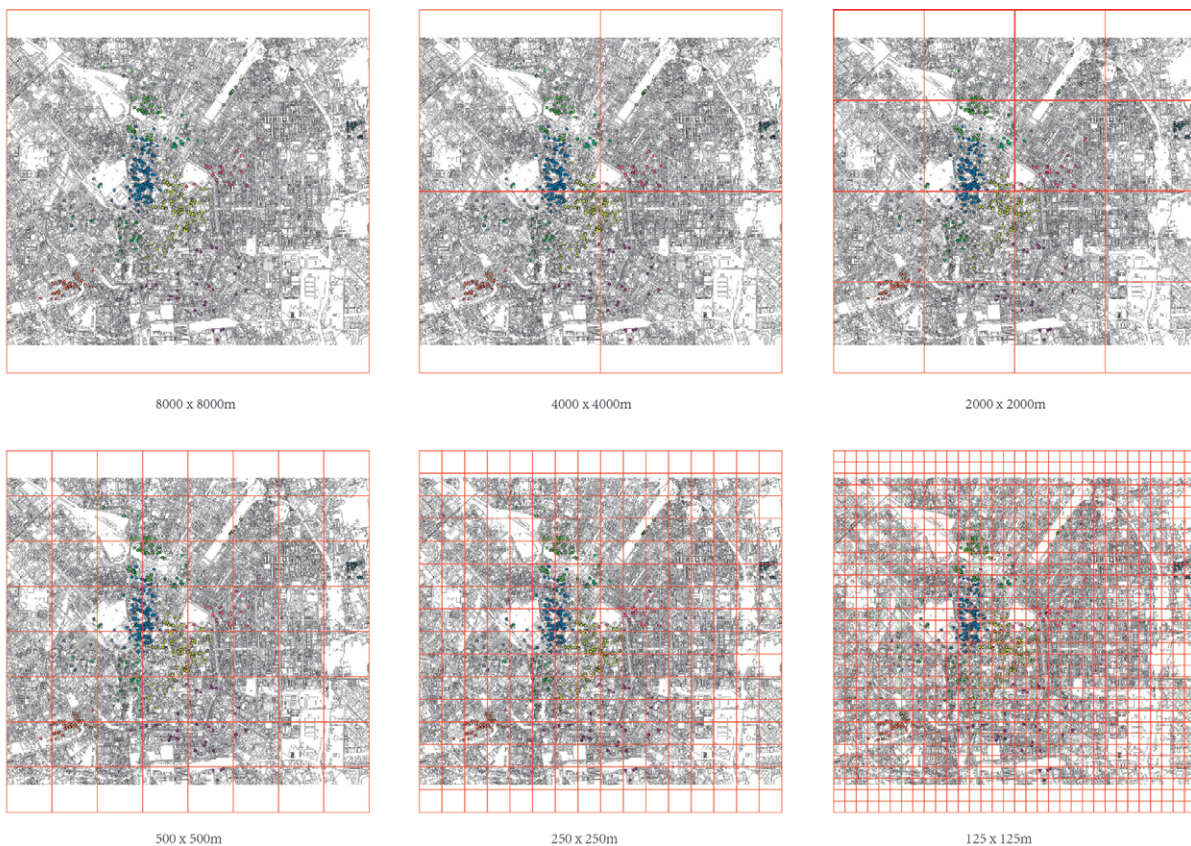


When looking at self-similarity on different scales, the zoom lens of each scale is a combination of "public space + continuous structure." To investigate the self-similarity of event urban space at various scales, from the urban scale of 8 km to the block scale of 125 m. The scale of the urban space within the 125-m grid is similar to that of a street block. The urban space becomes the spatial grids of the brand area when the grids of 250 m and 500 m are expanded, and then expands to the urban scale to detect the spatial similarity structure of the event city.

This step uses fractal analysis to determine whether the events network (imputing a geographical database of event cluster layout) has a self-similarity structure by calculating the relationship between grid size and the number of textures passing through grids.

Firstly,  $r$  is the side length of a grid unit, and  $r/2$  is the length of the second level of the grid network. Here is the grid calculation table for calculating the number of passes through the grids at different levels as  $\ln Nr$  and  $\ln r$ .

Fig.132. Fractal analysis of Events network, Fuorisalone, made by Lang Yujie, 2020.



Secondly, curve fitting is generated by the data from the table above, we could have the function formula:  $y=0.8109x+2.5213$

Thirdly, calculation of fractal dimension from the formula:  $=1.1699$

Calculation of fractal dimension

$$D = \frac{\ln N_r}{\ln r} = \frac{0.8109}{\ln 1/2} = 1.1699$$

$$N_r = \frac{\text{The number of texture passing through the grids at the } K+1 \text{ level}}{\text{The number of texture passing through the grids at the } K \text{ level}}$$

$$r = \frac{\text{The side length of the grids at the } K+1 \text{ level}}{\text{The side length of the grids at the } K \text{ level}}$$

Logarithmically calculate the number of grids to get a table

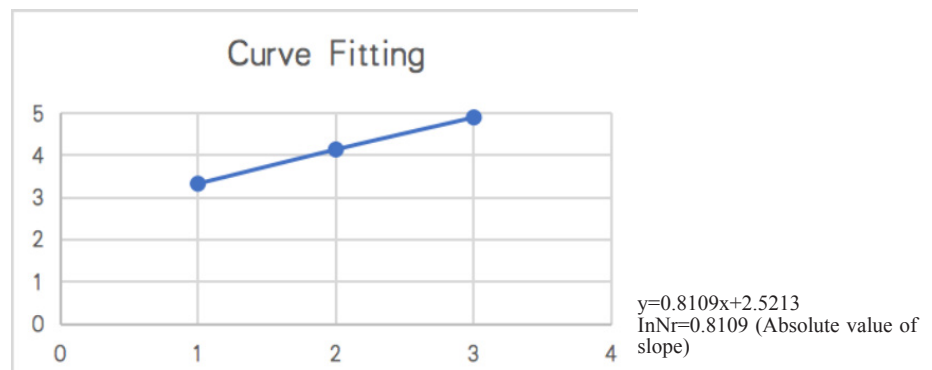
Fractal Level	Grid side length/m	Number of texture	InNk
1	500	28	3.3322
2	250	63	4.1431
3	125	135	4.9052

Fit the InNk in the table to the curve to get the following figure.

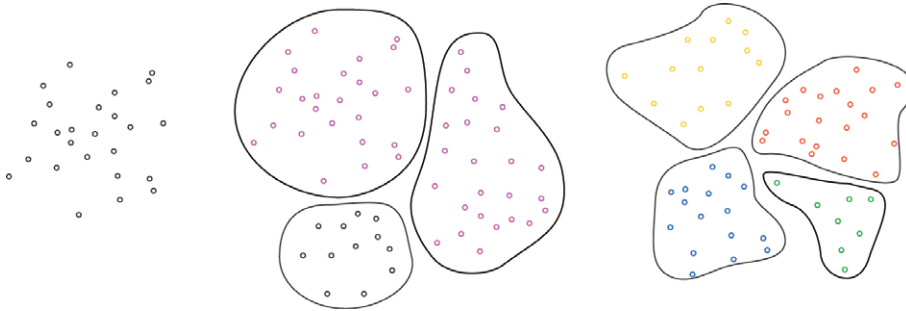
Fitting result:  $y=0.8109x+2.5213$

The value of y is InNk in the formula, and the value of x is k in the formula. The constant does not need to be studied. After curve fitting, that is:

$\ln N_r = 0.8109$  (Absolute value of slope)



According to the ideal fractal dimension, the event cluster network is an approximate form of the fractal structure, which should be classified in phased analysis. Subdivide the development process of the spatial form of the event city, and the evolution of morphology shows the fractal structure of the event form.



Self-organized form

Related configuration form

Growing fractal form

Fig.133. Three phrases of events network form process, made by Lang Yujie, 2020.

Based on the qualitative and quantitative studies above, the process of Event-city has been classified into three phased forms. The three phrases are the staged spatial morphology of the Event-city, and the evolution of the morphology is formed in accordance with the development law of the event city.

Phase one, each event cluster form is self-organized with a different density.

Phase two, events are divided into related configuration form, and they have a connection by the same or related event brand with each other.

Phase three, the form of events grows up with unrelated configuration to the fractal form, Event-city combines different event brand.

It can be seen that the spatial positioning is uncertain in the early stages of the event because it is formed on the basis of the matching relationship between the event brand's content planning and the urban space, which is the spatial relationship of the unit-cluster network obtained from the above research; with the brand, the spread and settlement of events create a recognizable spatial image of the area.

The formation of clusters in spatial relations promotes the fact that there is no direct connection between a single event in the combination relationship, but there is a related combination form in the spatial relationship in the urban system; the development of the Event-city will gradually penetrate into the city's multi-regions, copying the original. There are spatial organization forms that are self-similar to one another, as well as related combination forms. The entire process resembles cell division, progressing from a single cell to a multi-cell combination after division, and finally growing into a complex combination of cell relationships.

The morphological progression depicts the process of Event-city; the never-ending growth reflects the trend of Event-city to have an urban space that is increasingly activated. This growth process predicts the morphological development trend of Event-city intervention in urban regeneration, which is a summary and prediction of the event city's urban design approach.



## 4.5 Space activation of Event-city

The research demonstrates that Event-city intervenes in the matching of urban space and the spatial growth process of the event network through the above analysis of spatial types and morphological study of cultural events. Events have played a significant role in activating urban space. It is the continuous spatial activation in the time dimension that improves urban space quality and city vitality. In contrast to the permanent and long-lasting space projects emphasized by architectural design, the Event-city focuses on the occupation of urban space. No matter how good an urban space design's environmental quality is, if no one uses it, the project will fail. However, when the design of urban space is inspired by the creation of cultural content and the interaction of commercial value, public participation is the best performance of that urban space.

Fig.134. Urban acupuncture intention map. photo by Jolma Architects, 2018.





Furthermore, in the post-epidemic era, social interaction in urban spaces is an important issue. Participating in urban life is more than just the Milanese way of life. Spatial communication is a common requirement in the growth of globalized cities. Peacemaking has also become a hot topic in academia, and Event-city offers a fresh perspective on how to understand the city. In short, the pain point of the urban problem solved by Event-city is the long-term spatial activation of urban regeneration through cultural events.

The event city's activation is procedural, and the event city's spatial growth has a fractal structure. The spatial activation of the Event-city in terms of time is represented by the occurrence of periodic events. The capital foundation is provided by the mature industrial market. Capital facilitates the planning and execution of cultural content, and the support of government management makes it a viable option, particularly in times of economic transformation. The Event-city is propelled forward by the ongoing expansion of the cultural innovation industry. The collaboration of various roles allows the ultimate beneficiaries to be revitalized in the people-oriented urban space. The Event-city focuses on potential urban regeneration space in terms of space.

The following is the process of space activation under event network

1. Event-city investigate potential space units such as post-industrial heritage or historical space.

To begin with, investigating urban space is an important foundation for comprehending the city. The city's urban geography and socioeconomic factors will be reflected in the urban space. It is difficult to understand a city using a single factor, especially given the complexity of today's cities. To solve urban problems, an in-depth analysis of urban pain points is required. For example, Milan's post-industrial transformation has created enormous potential for transformation of many spaces left over from the industrial period on the outskirts of the urban life circle, and the gradual increase in the proportion of service industries, particularly cultural innovation industries, determines the direction of urban space transformation.

All of these need to conduct preliminary research on urban space, data obtained, organized and classified.

2. Actors play a role in building up the event cluster by the synergic collaboration among government, cultural institutions and commerce.

Actors are the event city's initiators and the basis for determining whether the event is feasible in a specific city. This is the preliminary plan for the later urban space design. The front-end design organizational structure is the planner and executor of cultural events. Here, we must consider the cultural content production, consumer group social relationships, the network platform for promotion, and the cycle planning of cultural event execution. Although this part of the research is not within the scope of urban research, these studies place urban space analysis and design within the context of a specific social environment because cities and architectural projects do not exist independently, but are products of society. The event cluster will be determined in conjunction with the spatial investigation in the first part, and the event-space city's types and event network will be summarized using the unit-cluster network structure.

3. Indicator analysis of urban space occupied assess the features of urban form.

This section will investigate the spatial types of indicators based on the above summary of the event-unit-cluster city's network. In typology, the characteristics of the urban space matched by the events in urban regeneration will be compared. The various changes in urban form before and following the event have become the first-stage spatial form of urban renewal, self-organizing spatial form. It is an adaptability.

4. On urban scale, event network of single brand is form self-organized to related configuration form.

With the cyclical development of events, the event network expands into more urban space as the brand grows. The gradually formed event network penetrates the urban structure, and the brand influences the spatial form of urban regeneration from self-organization form to related combination form. Events in an area are linked to other events in the city, forming an event network. Meanwhile, the event network's penetration into the urban spatial form is phased and growing.

As more and more brands build more identifiable areas, the city's original management-led regional division has received the intervention of an event network.

5. With expansion of brand size (numbers of events), event network turn to growing fractal structure.

This is the final urban spatial form in which the event city participates in urban renewal. The urban structure of the event network gradually forms self-similarity as the number of events and spatial expansion increases. Their fractal structure is characterized by self-similarity. Event-city gradually infiltrates the urban system, becoming a layer in the urban complex system. It is one of the new urban redevelopment options.

6. With long lasting of periodic operation, event network spread out to the whole city.

Event-city is a process of urban regeneration, it is rather than a finished product. Event-city acts as a catalyst, constantly stimulating urban renewal and reuse. The design industry inspired the development of Event-city in Milan, and other cities have their own urban characteristics and industrial foundations. This means that Event-city can be replicated. The point of re-productibility is found in the procedural design process and the systematic approach to urban space intervention. The ultimate goal is to stimulate urban regeneration.

It is clear that the Event-city has a significant impact on the economy, culture, and society. The event-city provides a procedural urban regeneration strategy based on the above research on the spatial form and structure of the event network. The urban strategies are at the forefront of space design and subsequent long-term development. The participation and collaboration of all actors, as well as the industrial upgrade of the business model, result in the production of urban space content and the rediscovery of space value, which in turn forms new social interactions and promotes community integration, as well as cultural prosperity. In this regard, the event city model's urban regeneration strategies and the practical feasibility of design under its urban design approach have become the focus of additional research.

## Chapter summary

This chapter focuses on the comprehensive analysis of event cities for urban regeneration through qualitative and quantitative analysis. Firstly, the comparison of three case studies from China and Europe is demonstrated how events play the role to influence the urban development and the degree of urban space is intervened by cultural events. The laws of case studies summarize the mode of unit-cluster network. The interrelationship of spatial units and events clusters facilitates urban regeneration.

The mode of unit-cluster network is referred to the analysis of Fuorisalone, as the target of database for further analysis. Through the analysis of fuorisalone's historical development, spatial types and urban layout, the spatial characteristics and indicators of cultural events are summarized to understand how and what extent events intervene in urban spaces. By quantitative analysis of GIS tools, the geographic information data of Milan cultural events were visualized on urban morphology, which illustrates the development and changes of urban intervention. Based on the database of Fuorisalone, the method of fractal city analysis classifies the phrases of Event-city in Milan.

Through the qualitative and quantitative analysis in this chapter, it can be seen that the types, degree, process and development direction of Event-city in urban space. These specific data provide support for the summary of strategic urban design methods in further research, meanwhile, it also presents a visual image of Event-city.

TH

5

PART

STRATEGIES



## 5. Strategic approach of urban design in Event-city

### 5.1 Urban catalyst

#### Urban catalyst theory

The theory of urban acupuncture is a catalyst theory for urban regeneration. It is a design strategy that promotes local urban regeneration and supports the notion that public space intervention can have a transformative impact. Urban acupuncture is an adaptive framework for urban regeneration in which highly concentrated and targeted measures can be used to aid in the regeneration of neglected spaces, the gradual deployment of urban strategies, or the consolidation of urban social infrastructure.

Fig.135. The Bug Dome by the WEAK!, UABB Shenzhen, photo by Härmägeddon, 2010.





The term was originally coined by Catalan architect and urbanist Manuel de Sola Morales.<sup>51</sup> Marco Casagrande, a Finnish architect and social theorist, has recently championed and expanded upon the term. Casagrande defines urban acupuncture as a design tool in which precise manipulations contribute towards the creation of long-term urban development. He collaborated with Hsieh Ying-Chun to design the Bug Dome installation at UABB Shenzhen 2010 by utilizing a basis of this theory.

The Bug Dome was inspired by the homes that insects build. It was intended to be a safe haven for underground band performances, poetry readings, and discussions during the UABB. Following the Biennale, the shelter was used as a meeting place for illegal workers from the Chinese countryside, many of whom were living in nearby shelters and abandoned buildings.

The practical project reflects the concept of urban acupuncture as a catalyst for urban development. Acupuncture at human acupoints is used to treat diseases in traditional Chinese medicine. Traditional Chinese medicine theory holds that stimulating acupoints can improve the flow of Qi along meridians. The city is regarded as an organism in urban acupuncture. Through cultural activities, the Bug Dome, a temporary installation, activates social space issues and integrates group social behaviors. After the urban incident, the installation continued to serve as a shelter and played a long-term social role. The entire spatial intervention process has gone on to cause micro changes in urban regeneration.

51. Solà-Moralesde, Manuel, Zardini, Mirko, and Nicolini, Pierluigi. (1999). *Progettare Città/ Designing Cities*. Milan: Electa.

## Events network intervention

Minimal intervention is unquestionably beneficial for urban regeneration, which is the goal of the research. The unit-cluster network creates a connection between events and an urban space. The growth of the event cluster causes event urban space types and urban structures to intervene in urban regeneration across three stages. During the Eventification process, the variety of minor events that crowd contemporary cities may engender social catalysts for both a business benefit and urban regeneration through cultural engagement with additional positive impacts for both government and members of the public.

The network of urban events intervention is similar to Chinese acupuncture. The flow of Qi (events) in the meridian can be improved by stimulating acupoints. The flow of urban quality can be improved by stimulating spatial acupoints during urban regeneration.

The interventions of the events network are not only for the improvement of environmental quality, but also for the framework of the urban regeneration process. Further research is being conducted to examine the strategic approach.



## 5.2 Strategic approach

### Strategies of Event-city

1. Through the analysis and summary provided above, the stimulation and intervention of Event-city in urban regeneration has evolved into a strategic approach to urban design. Here is a rundown of the procedural points concerning the possibility of Event-city being applied to other city cases.
2. Based on the image of Event-city, a city or region should be investigated on space background, economic industry, and historical culture. The fundamental industries of a city determine the economic intervention variables for the city's industrial change. Industrial research collects basic data and provides data sources for urban morphological event analysis.

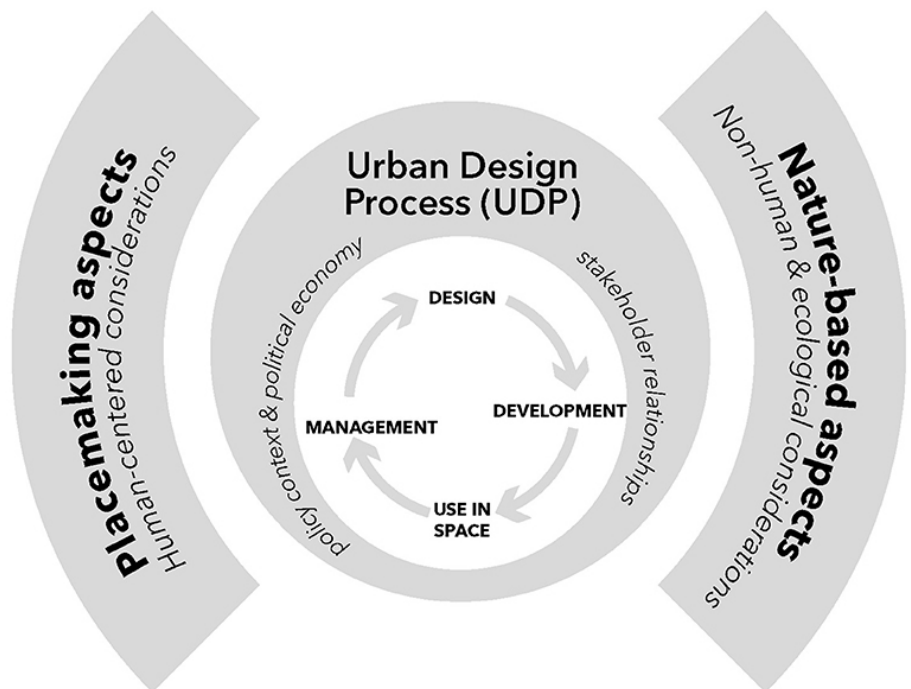


Fig. 136. Urban design process dimensions viewed from the lens of placemaking and nature-based solutions. Urban Design and the Role of Placemaking in Mainstreaming Nature-Based Solutions. Learning From the Biblioteca Degli Alberi Case Study in Milan, Judit Boros, Israa Hanafi Mahmoud, 2014.

Milan, for example, is built on the design business, whereas Basel is based on the art sector. However, none of these issues affect the event-based spatial update, which eventually leads to event network development in a fractal form.

To idea is to evaluate urban space quality by investigating the space types to discover the potentiality for urban regeneration. This phase is for the basic organization of urban spatial data. Various cities have different needs for urban transformation. Industrial historical sites are a widespread phenomenon in the midst of the rapid expansion of globalization, but each example city is unique, and the various sorts of industrial spaces must also be identified. For distinct event networks, the single volume space and the group-like factory area are precisely matched.

To seek appropriate actors as generators for regenerating the events cluster under cultural creative industries, such as art, design etc., government support, corporate operations, and content curation are all required for synergistic collaboration. In particular, business investment has expanded beyond the purview of local firms, and international capital has emerged as a prominent factor in global growth.

At the design management level, the actors broaden the dimension of space design. The theme strategy of Event-city is the design process of the space in the early and late phases.

To build up specific urban structures of event networks to adapt the existing urban space and structure, the focus of this phase is to integrate the spatially planned event network into an urban redevelopment zone. The cornerstone for activating the vitality of urban space is event-oriented social interaction, and the penetration of vitality into the urban network drives the future growth of urban rejuvenation.

Synergistic collaboration with policy support, commercial organization, public engagement construct units-cluster network. Public engagement in urban life necessitates regular operations. The unit-cluster network seeks to develop an operational mechanism to facilitate the city's self-regeneration and penetration growth through economic operations in a sustainable manner.



## 5.3 Process of Event-city

### ACT: policy support

ACT has been the official guide to Fuorisalone since 2003. It has been institutionally recognized and supported, and it has served as a reference point for the Interarea Project, which is funded by Milan City Council through the Milano Creativa Program. Other urban events supported by the municipality include Book City Milano, Green City Milano, and others. Based on policy support, the free market will attract more domestic and international investment. The ultimate benefit belongs to the public, so ACT plays an important role for Event-city. Finally, there is the local attribute; it has also improved management performance in the local government.

Fig.137. Fuorisalone network platform data, Fuorisalone, photo from Studio lab, 2018.





In Event-city, the total design is emphasized and policy support provides the fundamental point for collaboration. The motivation for space activation comes from the initiator and actual actions.

### **ACTOR: business investment**

Ventura Project is a Dutch company based in Eindhoven, the Netherlands. Since 2010, they have been investing in a project. Their innovative business model has contributed to regional regeneration in Milan. ACTOR plays an important role in the production and operation of cultural events in Event-city. It is the source of economic impacts on urban areas.

### **ACTION: synergistic collaboration**

Throughout the industrial chain, actions take place in synergistic collaboration with the government, cultural institutions, and businesses. A cultural event is not an isolated event. Executives of Event-city have attempted to construct a platform for source sharing, and the entire platform as a service system has been used to intervene in urban space occupation and urban networks.

### **ACTIVATION: urban vitality**

The popularity of an urban space brings publicity to it, and the activation of an urban space is designed for public engagement through periodic events. Through periodic intervention, temporary events gradually improve the quality of the built environment. The first aspect of urban activation is the absence of urban space occupation. A city is a variable container with multiple functions, as well as an icy spatial decoration. Cultural events increase the value of real estate. The intervention of event networks optimize urban efficiency. The city provides more space for leisure, meditation, and cultural enjoyment, and the pores of these spaces allow people to slow down. Public life is one of a city's most important creations, and urban vitality is a city's image.

## 5.4 Scenario of Event-city

### Advantages of Event-city

1. Private investment, both domestic and international, decreases public financial revenue, especially for smaller projects outside general city planning.
2. Synergistic collaboration is used to intervene into urban spaces to create spatial value and fix urban space gaps. Close contact between public life and cultural consumption promotes cultural diversity and social inclusion.
3. Event-city could be utilized to host different industries, such as design, art, film, architecture, and countless others. Added values, such as tourism, are used to drive the overall economy globally.

Fig. 138. Collage of events in Fuorisalone, Milan, made by Lang Yujie, 2020.



## Chapter summary

This section discussed the definition of Event-city and how it can be implemented to intervene and activate urban regeneration through a comparison of typological analysis by a unit-cluster network and morphological analysis by event networks.

To begin, case studies of Event-city have been presented for comparison on the similarities of Event-city. They show the relationship between spatial units and event clusters of how events are used for intervention in an urban space. In an urban space, space types are determined by the alignment of space units and event clusters. Space types are investigated as indicators of Event-city space. Then, with the event clusters expanding, use of the GIS tool to collect geographic data from Fuorisalone events is used. The output converts event data into geographic visualization, providing a view of the process of urban intervention with three phrases ranging from self-similarity form to related configuration form to fractal form.

Based on the above analysis and summary, Event-city's strategic approach is clearly defined. It demonstrates the possibility of interpreting Event-city for the application of design proposals in future research.



6

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PART

APPROACH



## 6. Event-city prototype

### 6.1 Periodic operation

#### Events organization

Up to this point, all of the preceding research has led to the development of Event-city, a new prototype for urban design based on event network organization. As such, the fundamental concept of Event-city is the periodic operation of cultural events as a means of urban regeneration.

Fig.139. Circle. SLAM JAM & 2050+, photo from Circle Slam Jam, 2020.





All events should be supported by government management and commercial brand actors should assist in organizing such cultural activities. With a synergistic collaboration action based on the investigation of potential space, an events network spreads out within a city for the activation of urban regeneration.

As a result, Event-city has emerged as a strategic urban design method with event planning and urban space research leading the way.

### **Unit-cluster network and events network**

Second, event planning and urban space investigation must make use of the unit-cluster network model. This is the link between the event and the urban environment. Because of the occurrence of events, an urban space flexibly changes. Based on the expansion of the event network, the urban space also forms an intervening urban structure. Across the three stages of urban form development, an ever-expanding network of events intervene in the development process of urban form and structure.

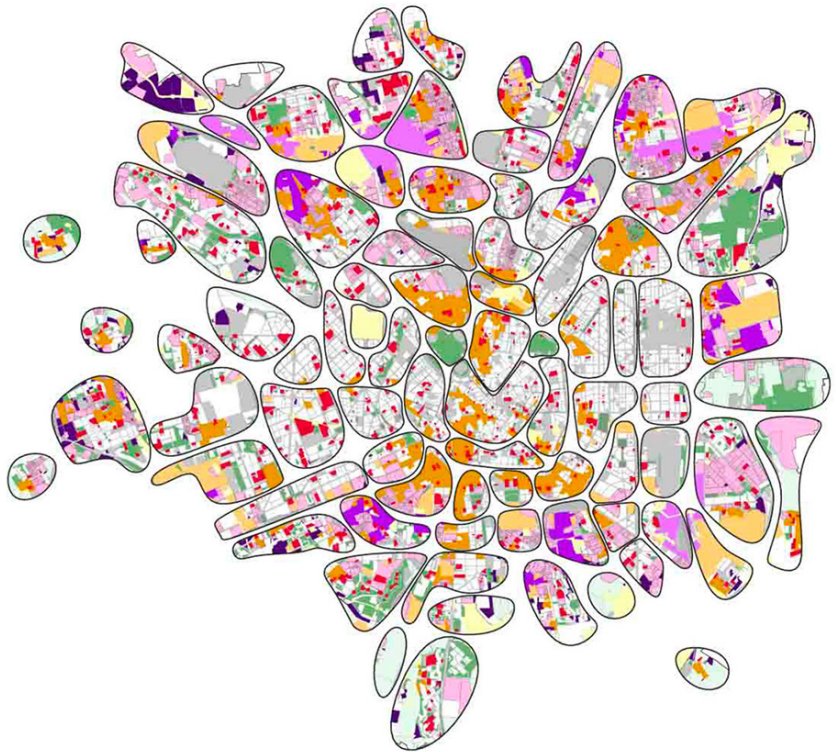
### **Periodic operation**

Event-city is not a single architectural nor urban design project, but rather a long-term and continuous spatial catalyst. The event dimension's sustainability necessitates public participation in the design process at a later date. However, participatory design does not imply that the design is created by the general public. Rather, it optimizes the content of cultural events and the form of specific activities based on public feedback and changes events that have a direct impact on changes in urban space. The city's resilience is constantly improved through the event development process.

## 6.2 Spatial stimulation

The focus of Event-city comprises two specific aspects of urban regeneration: space types and urban structure. To begin, the activation of the space type occurs in the changeable urban space prior to, and immediately following, the event. The change in spatial elasticity caused by the occupation of urban space serves as an indicator of Event-city's characteristics.

Urban space is changing as a result of events, and urban events subsequently encourage intervention in urban regeneration.



The upshot was a map in which zones are no longer delineated according to administrative borders but rather on the basis of social and cultural identity patterns. The eighty-eight districts that emerged, so-called NIL (Local Identity Nuclei), have built a new idea of the city that today is still the principle on which all the planning of local services and the development of tactical urban planning projects is based.

Fig. 140. NIL (Local Identity Nuclei), PGT Milan, photo from Laboratorio Permanente, 2008.

1. The spatial configuration discipline of organic and complex urban development is also being discovered with Event-city.
2. The event network is used to activate the urban event network's expansion and growth process. The forms range from forms that are quantitative to qualitative change, while the accumulation of the process in a specific event improves the quality of the urban environment itself. The analysis of the urban structure of the Milanese events network reveals three phases of fractal form, namely: from the self-organized form to the related configuration organized form to the set of unrelated configuration organized forms.
3. The commercial platform's event network based on cultural events has established the city's high-quality brand image. The continuous inflow of domestic and international capital into the platform has resulted in the expansion of the event network.
4. Event networks expand in stages, reflecting the changing characteristics of Event-city's spatial types. The event network allows urban systems, such as the greening system, to expand the functional attributes of their space and to further increase the value of the urban space to boost the city's brand recognition.
5. The event network's urban structure is a long-term catalytic process that can become a similarly long-term strategic method for urban design.

The space activation process is fully utilized to take advantage of the motivation brought about by economic structure upgrades. As a result, the cultural innovation industry adds new value to the production of urban spaces. Space activation has five distinct components:

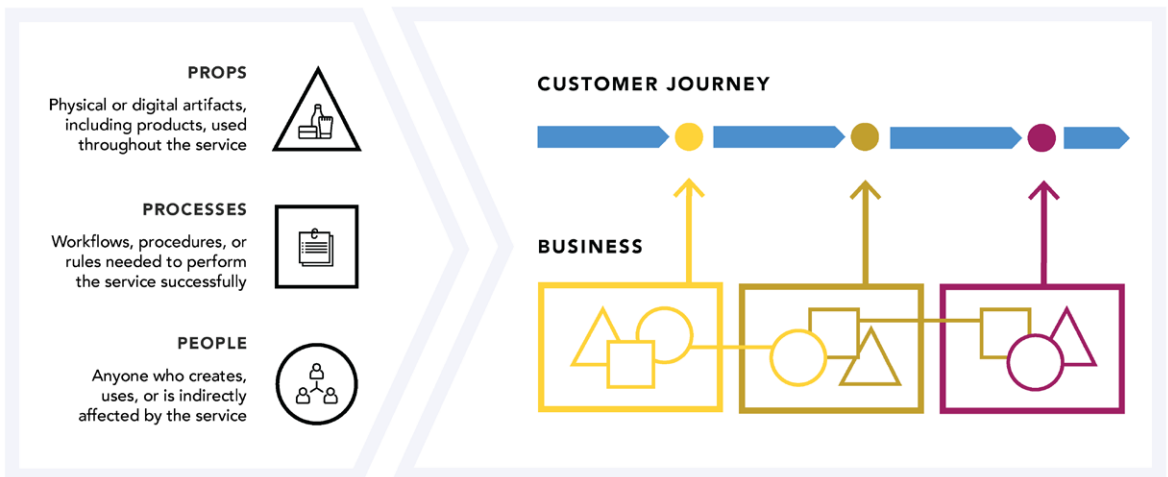
1. Exploration of space self-value, cultural value, and added value;
2. Vitality improvement of spatial occupation;
3. Space quality improvement;
4. Establishment of space brand image;
5. Development of space sustainability.

## 6.3 Design life cycle

Researchers of Event-city have considered the service system design to be paramount. A city is thought to be a trinity of physical space, people, and services. With the rise of the tertiary industry, the city's service attributes should be thoroughly investigated. The event simply built a bridge between a material space and service that integrates a material space and service into a system to meet the public's needs.

Fig.141. Sarah Gibbons. Service Design 101, photo by Nielsen Norman Group, 2017.

### SERVICE DESIGN 101



With the development of new technologies, such as cloud technology, Internet of Things technology, and dematerialization in the information age, the benefits and value of products are not only reflected in hardware, but are gradually evolving in the direction of combining hardware products and software services. Product shaping is being achieved through an increasing number of external forces. This has led to the creation of a more sustainable and improved service structure, as well as the necessary network that goes along with it. This system uses less energy, more rationally allocates resources, and is more environmentally friendly and sustainable.

The Event-city service is more than just a concept; it is a method for designing a service system. The production and consumption of services occurs concurrently, as do the cultural production and mass consumption of urban spaces via event services. Co-creation and systemicity are the most important aspects of service design. The authors of *This is Service Design Thinking: Basics, Tools, Cases* proposed five service design principles:<sup>52</sup>

1. user-centered
2. co-creative
3. sequencing
4. evidencing
5. holistic

Human-centered cultural event planning was considered in the early stages of Event-city, and the execution of cultural event planning proposed the coordination of actors. The event network would intervene in the activation of urban space through type and morphological analysis to make positivistic inferences. The event network will extend the event development process to the matching sequence of the space type and urban structure in accordance with the unit-cluster network. Finally, the overall design was completed and closed, and a systematic Event-city strategic approach to urban regeneration was formed.

52. Stickdorn, Marc, and Schneider, Jakob. (2012). *This is Service Design Thinking: Basics, Tools, Cases*. New Jersey: Wiley-Blackwell.

Event-city's sustainability is reflected in its closed-loop design. Closed-loop design frameworks are used in an attempt to shift base product and service design away from the traditional take, make, and waste blueprint and move them towards producing innovative products and services that can be recycled indefinitely.

Service Design is not a new specialist design discipline. It is a new multi-disciplinary platform of expertise.

After spatial stimulation, Event-city does not come to an end. Because purveyors of Event-city advocate that cities should exist to serve people, and the design life cycle emphasizes a periodic, long-lasting, and sustainable approach. Event-city indicates its closed loop design from cultural activities, creative platforms, and industry services. The research, from theory to practice, extends the design life cycle. In addition to the sustainability of industrial upgrades (CCIs replace the manufacturing industry), the entire process of total design is dedicated to sustainability.

## Chapter summary

The third section discusses the interpretation of Event-city, as well as the strategic approach to urban design that will be summarized. This section emphasizes the role of Event-city as a catalyst for urban intervention; events stimulate urban space and urban structure through a network of unit-clusters. Event-city strategies attempt to present a design method with service design thinking and a sustainable design processes for future application research. The intended goal is to provide additional advice and opinions for future research.

A city as service, activates on urban spaces by periodic sustainable operations. Commercial events are used to engage the public in cultural life. The intervention of an event urban space is not about space beautifying and new production, but rather a procedural spatial activation based on the research of urban people's life content. It promotes municipal branding and identity. Conversely, it invites greater investment from overseas capital and results in increasingly globalized consumption. From the economic standpoint to the energy of a city, there is room for further development. Infrastructure improvements are returned to the masses as a result of the process. Throughout the process, the position of Event-city is the service.

APPLICATION

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7 PART





## 7. A vision of Event-city: Bovisa

### 7.1 Background of area Bovisa

Based on Event-city research, the area of Bovisa has been chosen as a design experiment to test the Event-city strategic approach. Because of its urban space appeal and its cultural events that have a solid foundation, Bovisa has the development characteristics of an Event-city. The previous demise of Bovisa is a concrete example of industrialization's transformation in the postmodern era. After the factory closed, the city's regeneration capacity was completely lost. It wasn't until the 1990s that educational resources intervened to slow the decline of the urban space.

Fig.142. Mario Sironi, *Il gasometro*, photo from *katarte*, 1945.



## Urban Space investigation

The area of Bovisa is a suburban territory northwest of Milan that was one of the liveliest industrial centers in Lombardy for most of the 1900s. It was a destination for internal migratory flow, and an employment engine for several generations. In the early nineteenth century, a film production factory was built in Bovisa. Candiani, Montedison, Broggi, Ceretti & Tanfani then established an industrial complex. Since 1908, Bovisa has maintained a primary gas storage and energy supply hub. In the 1950s, the factory campus was turned to ruins through a process of abandonment. The municipality set several redevelopment projects in place for industrial archeology and abandoned spaces during the last decades of the twentieth century, such as TBVS (Triennale BoViSa), which failed due to a lack of funds. With the closure and relocation of industrial companies since the last century, a large amount of vacant industrial land was abandoned in the second half of the twentieth century. This area's vitality has been dwindling as a result of population outflow and lagging industry.

After the 1990s, the municipality assigned Polimi spaces for two campuses. Educational resources have promoted intellectual immigrant and educational industrial development. It is a strategic transformation of urban development, and the introduction of new education industries has resulted in increased economic vitality. It has harkened the arrival of education-related businesses and the emergence of cultural and creative industries. All of this has resulted in the return of immigrants and resulted in an increase in the cost of renting and selling homes. Urban spaces gradually regained vitality and have presented an opportunity for Event-city to intervene.

In terms of urban spaces, there are main four quarters here: Farini, Bovisa, Dergano, and Derganino. The four communal spaces are bounded on three sides by two-rail lines. The subway line and train line facilitate public transportation in the area, with residential areas serving as the main body. The overall infrastructure of the Bovisa area needs to be improved due to the occupied spaces of the post-industrial heritage, such as abandoned factories.



Fig. 143. Spatial analysis of area Bovisa, made by Lang Yujie, 2020.

Bovisa, an industrial area on the outskirts of the city since the second half of the nineteenth century, has undergone extensive transformation since the 1950s, when most factories were dismantled and relocated further away from the expanding city center. After a period of decay, a process of renewal ensued. It has primarily transformed Bovisa into a residential suburb, because the education industry has had the greatest impact on activating the regional renovation. Polimi is a good example of this. There are still many industrial campuses in this area. Prominent Bovisa landmarks include large abandoned gas holders that sparsely punctuate its skyline. Ermanno Olmi, an Italian film director and writer, chose this area as the setting for his novel, *Il Ragazzo della Bovisa* (The Boy from Bovisa). Bovisa also played a role in the early Italian movie industry, as the first Italian film production studios, such as Armenia Film and Milano Film, were located there.



Fig. 144. Ex factory of Ceretti e Tanfani S.A. now it is Candiani campus of Politecnico di Milano, photo by Jin Hankang, 2018.

## **Quartiere Dergano**

There were factories for the manufacture of chemicals and tanneries here. The Dergano neighborhood is now centered on remodeled industrial areas, such as the Maciachini Center, which houses a number of media companies in colorful, modern buildings. The Teatro Bruno Munari Performing Arts Theater presents interactive children's dramas, and the Fratelli Branca winery complex features a museum with vintage posters, unique bottles, and a landmark painted chimney. The streets are lined with taverns, international cuisine restaurants, and independent shops that are ideal for family outings. Via Carlo Imbonati is the main route from Milan's center toward the Swiss direction, which is served by the metro Dergano. Convenient transportation and all-inclusive amenities are available. The railway facilities and remaining industrial sites must be revitalized.

## **Quartiere Derganino**

The history of the former Bath Hospital began at the end of the nineteenth century when a terrible smallpox epidemic hit the city. As the disease spread fear and death, the hospital was established. The hospital has since been decommissioned and transformed into a green park with a cultural center, ATS transmission disease treatment center, and policy station. Other facilities include the local police and district council headquarters, a football field, and a non-profit organization for the treatment of sexually transmitted diseases. Lancetti is a significant regional rail hub. Milan's Via Edoardo Jenner is an important urban transportation loop.

## **Quartiere Farini**

This area links the rural area to the city center. It is a residential neighborhood. The Scalo Farini is Milan's largest railway wasteland. Scalo Farini is an important urban regeneration project, and OMA and Studio Permanente have won the competition. The Scalo Farini site is now a green zone.

The green zone contains a vast park that cools hot winds from the south-west and purifies the air of toxic particles. The blue zone contains a large basin that cleans the groundwater and creates a landscape for both humans and animals.

According to the Event-city plan, investigations into the potential use of the urban spaces consist of the following space types for further events:

- Residential community
- Educational institution: Polimi
- Infrastructure: railway, station, metro
- Public space: park, square
- Cultural institution: church
- Historical heritage

Historically, population outflow and lagging industry have resulted in a decline in urban vitality, and they have necessitated an urgent need for urban regeneration in the Bovisa area. These summarized space units would be placed in a unit-cluster network with cultural events.

Fig.145. Rendering of project Scalo Farini, OMA and Laboratorio Permanente, photo from OMA, 2019.



Area Bovisa has a preliminary development on event networks, such as IN/BOVISA (events in Fuorisalone), which has the potential for the further advancement of Event-city. IN/BOVISA is a cultural aggregation and exchange project born in the Zona Bovisa Association and applicable to all activities in Milan's Bovisa district. It's goal involves improving and implementing producers of innovation and creativity in this neighborhood. During Milan Design Week, Bovisa became a hub of design and entrepreneurship activity, with numerous creative and cultural start-ups identifying the area as a reference point and an innovative living area.

The Bovisa Design District was established in conjunction with Milan Design Week 2018. This Bovisa design district is devoted to innovation, technology, and creativity, and it puts the community's most active and primitive reality on the internet. Bovisa is a strategic district in Milan, and Milan is a reconstructed former industrial area. The presence of the Politecnico di Milano, the Department of Design, and Polihub ensures that design here evolves throughout the year. Bright Monday and Design x Designers' new Bright Start showcases Polimi design system prototypes and projects; these offer the best innovations in European co-creation projects. For the second year in a row, In Bed with DESIGN returns. This form combines the idea of a temporary dormitory with the idea of a public exhibition. There are two new additions: The immersive exhibition Favole al Telefono and the History of Italian Gastronomy is traced through ancient brands via an old hacked SIP phone, which launches each brand's theme rooms, a series of workshops bring children and young people closer to the culture of doing things through technology, and many more exhibits are showcased.

However, cultural events in Bovisa are still in their formative stages, and urban regeneration in the Bovisa area has only just begun. With new urban intervention methods, targeted event cities have the potential to impact urban regeneration.



Fig.146. Events of Repubblica  
Indipendent del Design, Bovisa  
Design District, photo from Zero,  
2018.



## 7.2 Events network organization

### Unit-cluster network

The unit-cluster network is an Event-city structural investigation to develop construct events and space matching. Identification of the event's actors and the match between the event and the space can be implemented in actions to stimulate urban regeneration. The event network kicks off the phased development of urban space and structure.

Fig. 147. Events map of Repubblica del Design, Bovisa Design District, photo from Zero, 2018.



## Actors

Tsinghua University's China-Italy Design Innovation Hub (CIDIH) is an innovative base for education, research, and industry. Tsinghua University and TusStar opened their first European headquarters in 2018 as part of the Belt and Road program, thanks to a closed agreement with Polimi and Polihub. The base is now known as the China-Italy Design Innovation Hub, and it serves as an innovative hub for education, research, and industry. CIDIH acts as a commercial organization, cultural producer, and event organizer. CIDIH functions as an event producer, commercial investor, and cultural producer. CIDIH invests in two-way industry cooperation, market expansion, and complementary advantages between China and Italy.

The site, which is adjacent to the Polimi Campus Durando, has a total construction area of 23,973 m<sup>2</sup>. CIDIH contains offices, showrooms, shops, workshops, and warehouses. Alessandro Mendini created it. CIDIH's role is to serve as a platform for cultural and creative industries to connect China and Italy. The primary focus of work is on educational activities, cultural events, and business incubation. It can meet the needs of teaching, scientific research, exhibitions, and shows by integrating technology, innovation, and fashion.

CIDIH has established a joint industry network with Chengdu's mirror hub in Tianfu New District, which is dedicated to the cultural creative industry. Italy and China have a two-way industry interaction. CIDIH has increasingly been scouting talent and creating innovative content. The CIDIH hub is a cultural complex that is not only based on educational resources, but is also expanding collaboration with social sources and the local market in Italy.

So, while spaces within the CIDIH hub could essentially meet the needs of general projects, temporary events would require collaboration with local platforms, such as the Polimi and Bovisa design districts. CIDIH, in general, is an attempt to promote urban regeneration in the local area. Referring to the Event-city theory and method above, urban regeneration of area Bovisa by a culture creative industry is a valuable opportunity to cater to the needs of the new era.

## Actions

CIDIH, as an international brand and producer of culture and education. It is necessary that it collaborates with local institutions, such as Polimi and the Bovisa design district. In the Milanese scenario, synergistic collaboration produces operable events. Due to the pandemic, CIDIH has held several online events, such as a conferences, lectures, and exhibitions.

CIDIH hosted the Sino-Italian Design Innovation Exhibition in Milan in 2018. The Sino-Italian Design Innovation Exhibition, one of the main activities of Milan Design Week 2018, took the theme Design Drives Innovation and Constructs Smart Life Evolution, with design, innovation, wisdom, and technology as keywords. It gathered nearly 100 high-tech exhibits from nearly 40 technological innovation companies in China and Italy, covered more than a dozen fields, such as cultural creativity, smart travel, the Internet of Things, and drones, that were displayed on the world-famous design show stage.

CIDIH events attempt to tap the valuable cultural resources of China and Italy by combining the superior industries of the two countries, and events can be held in both countries. At the same time as the event's long-term operation, CIDIH played a role in activating the urban space.

## Activation

CIDIH is the link that connects both sides' complementary advantages between China and Italy. CIDIH brings more resources to the Bovisa area for its benefits and future urban development. Educational events, for example, in collaboration with Polimi, Tsinghua University, Tongji University, and Polimi are among the eight architecture schools that hold the construction festival event; similar events could be organized and held in the CIDIH hub to promote academic exchanges, or possibly commercial events.

CIDIH's events are dynamic and diverse; in this case, CIDIH plays the role as actor. In this scenario of Event-city, the design proposal is based on CIDIH events to revitalize the area of Bovisa.

### **Proposal of events in CIDIH**

In the year 2018, Tsinghua University invited NABA's fashion department to participate in a joint fashion show in Beijing. Every year, fashion shows for graduation work are held at 751 Park. Some of them receive funding to launch their design studio after graduation. The 751 designation refers to a cultural creative park located near 798 that is dedicated to the fashion industry and was renovated from an abandoned factory campus. The area was in the same condition as Bovisa, but with the development of the fashion industry inside, 751 is now one of the most attractive places in Beijing. One of the projects developed by CIDIH is a temporary fashion show. If possible, the joint fashion show will take place in Milan.

Here is an example of an event organized by CIDIH to invite both Chinese and Italian fashion brands to participate in Milan Fashion Week. Milan's well developed market and international influence encourage global industrial chain cooperation. Even for Italian brands, it serves as a platform for the Chinese consumer market.

Dergano industrial infrastructure has the potential to be reused for commercial events. It has been completely abandoned, and it is similar to the Magazzini Raccordati opening to the public as a commercial promotion in Fuorisalone. In the case of Sunnei Bianco, the project has converted an infrastructure space beneath a freeway pillar into a show stage for fashion shows and press conferences.

A brief interruption by a commercial event occurs on a regular basis. One way to repurpose industrial space for urban vitality is through joint fashion.

## 7.3 Stimulation of urban space

### Space types

Dergano's industrial infrastructure retains the original factory's architectural structure, and the large open space is ideal for holding flexible and periodic events. The space is surrounded on both sides by residential campuses; on one side is the yellow line subway station Dergano and the small activity square, and on the other side is the train embankment, which includes road parking spaces. Currently, the site is surrounded by the factory wall. However, opening the boundary between the factory and the city road has enormous development potential.

Fig.148. Dergano abandoned factory, site geographic map and architectural structure, made by Lang Yujie, 2020.



Indicators of urban space occupied by events show resilient features in the analysis of urban spaces occupied in Event-city Milan. Dergano's space feature is depicted on the radar map.

1. Infrastructure space is with high replacement and openness, as all factory construction remained.
2. The site is isolated into one block, and the porosity and permeability are lower than other spaces, such as Berea
3. It has no connection with residential space or historical building around, free space is more flexible and diverse without limits.

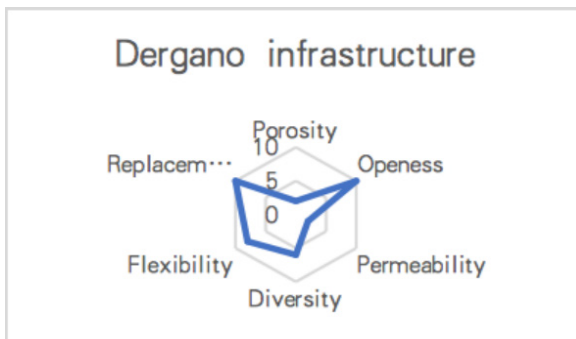


Fig.149. Radar map of indicator of space types of Dergano infrastructure, made by Lang Yujie, 2020.

As a result, it is similar to Ventura Centrale in that the replacement and openness features, as well as the singularity of space types, are suitable for retaining the existing construction for multiple events. Flexible spaces can be adapted to a variety of events, and constant events shape the image of industrial buildings as a space symbol. Space symbols capture the glory of the past industrial area while incorporating current events and activities. The value and added value of the building space are exported to the public through cultural events.



Fig.150. Rendering of Event joint fashion show by CIDIH, made by Lang Yujie, 2020.

### Urban structure

The events network's phased development intervenes in the urban structure, and whether it has a fractal structure in area Bovisa is examined in depth here. The above proposal for a space type is just one of CIDIH's potential events. Perform the following analysis on the event network in this area based on the events network in the framework of the unit-cluster network. 没有 proofread

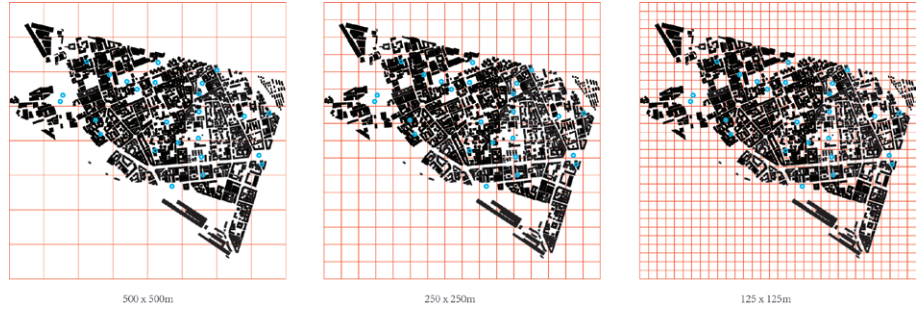


Fig.151. Fractal analysis of area Bovisa, made by Lang Yujie, 2020.

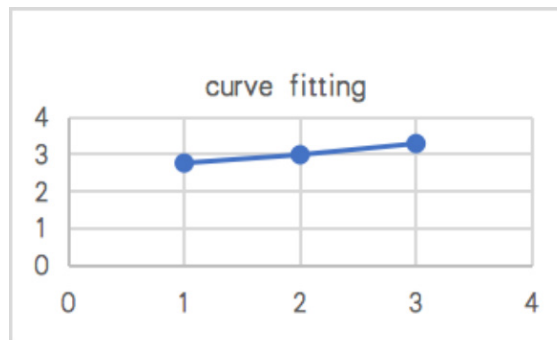
Fractal Level	Grid side length/m	Number of texture	InNk
1	500	16	2.7726
2	250	20	2.9957
3	125	27	3.2958

#### Calculation of fractal dimension

$$D = \frac{\ln Nr}{\ln r} = \frac{0.2231}{\ln 1/2} = -0.3219$$

$$Nr = \frac{\text{The number of texture passing through the grids at the K+1 level}}{\text{The number of texture passing through the grids at the K level}}$$

$$r = \frac{\text{The side length of the grids at the K+1 level}}{\text{The side length of the grids at the K level}}$$



y=0.2231x+2.5495  
 lnNr=0.2231 (Absolute value of slope)



The position of area Bovisa, according to a fractal dimension, is the first phase of the fractal structure of Event-city's network. It is the self-organized form of the three types of event network forms. As a result, Event-city is a process that intervenes in urban regeneration. With the expansion of the events brand (CCIs increase the economic proportion) and the spreading out of the events network structure, the area Bovisa requires long-term periodic events to operate for the activation of urban vitality. The relationship between CIDIH and Bovisa is similar to that of Ventura projects and Lambrate.

Based on the current event network, Area Bovisa has been able to create a recognizable image of urban space. The space necessitates periodic development, the type of accumulated intervention space, and the phased expansion of the event network. The fractal structure of Event-city is finally formed at one time.

## 7.4 Space activation of area Bovisa

Based on the spatial type and morphological analysis of the above design proposal, Area Bovisa's urban regeneration through cultural events remains in the Event-city's first phase of intervention. Furthermore, a hypothetical urban development model has formed through actor planning and the construction of event networks.

Fig. 152. Event in Bovisa Design District, photo by Li Ming.



1. Bovisa is a post-industrial area with reusable infrastructure that has the potential for further development of Event-city. A large amount of post-industrial space is suitable for a variety of events that occur on a regular basis. Abandoned factories have become an urban problem in this area. They occupy a large amount of urban public space in the absence of reconstruction investment.
2. CIDIH acts as the catalyst for events involving international investment and related industry resources, such as collaboration with Polimi. The commercial operation of Event-city attracts investment, and while the space generates commercial value through cultural events, it can also generate a tax source for infrastructure maintenance and renovation.
3. Dergano's space type is similar to Ventura Centrale's, with the singularity of industrial space remaining in the existing construction while incorporating new events. CIDIH and other new innovation platforms are increasingly generating new economic activities through cultural innovation industries. Strijp-S in Eindhoven, having become a global model of industrial re-innovation, is one example of industrial space adapting to innovative industries.
4. The network of events in the urban form of Area Bovisa is in the first phase of Event-city; i.e., self-organization. It is an opportunity to encourage more businesses to invest in CCIs that regenerate the life cycle of urban spaces. Event-city is a long-term urban regeneration strategy method, because it incorporates service system design thinking. As a result, the focus of Event-city's is not on physical space design.
5. Event-city in the area of Bovisa takes time. Space activation is the ongoing accumulation of eventification that leads to urban regeneration. The improvement of environmental quality is only one aspect of urban regeneration. Event-city's first contributions were the renewal of the development structure, renewal of urban design methods, renewal of people's social interactions, and renewal of urban vitality.

## Chapter summary

The fourth section is about using Event-city. The prototype of Event-city is presented based on all of the preceding research. The Event-city scenario encourages testing to see if it can be used in a specific project. Area Bovisa was chosen as a design proposal because population outflow and industry lags have caused this area's vitality to decline, which is critical for urban regeneration. Furthermore, commercial institutions, such as CIDIH are increasingly settling in this area to develop programs in the field of CCIs. The spatial type and urban structure based on the event network demonstrate the process of the urban regeneration potential and event development potential of Area Bovisa. The goal of this section is to focus on the procedural strategy rather than the specific space created by Event-city.

The research of Event-city presents a new way of understanding the city, builds a new urban intervention strategy, develops a systematic approach to urban design, and forecasts the development direction of urban regeneration.



8

TH

PART

CONCLUSION



## 8. Concluding Event-city

### 8.1 Event-city: a city as spatial service

53. Locke, Richard M., and Wellhausen, Rachel L. (2015). *Production in the Innovation Economy*. Cambridge: The MIT Press, Reprint edition.

#### Event-city as spatial service

In 1989, the MIT Made in America study was launched under the statement To live well, a nation must produce well.<sup>53</sup> The onset of the fourth industrial revolution provided various countries with opportunities for development and transformation, but it has also presented them with the challenge of altering competitiveness patterns. Intelligent manufacturing has emerged as a new arena within international competition. Countries in the manufacturing industry have proposed corresponding strategies, such as the National Manufacturing Innovation Network in the United States and Industry 4.0 in Germany.

Fig.153. Ruhr industrial renovation, The "Skywheel" attraction. photo by Gili Merin, 2014.

The Ruhr industrial area was once the largest coal mine in Europe, and Zollverein has become a vibrant Machine-Age Playground in more than 25 years. The contributions of Rem Koolhaas, Norman Foster and SANAA are included in the 100-hectare park.





The fourth industrial revolution is also affecting the daily lives of citizens, and smart IoT devices are becoming increasingly prevalent. The term 4.0 now generally refers to areas that are not typically classified as industries, but rather as a summary and prospect of social transformation. A notable example is a concept that has emerged in recent years: smart city. A smart city is a city that uses various types of electronic sensors integrated into a network to collect data based on the Internet of Things (IoT) paradigm and then uses that data to effectively manage a variety of resources. Economic restructuring, changes in online shopping and entertainment, and a city's reliance on communications, knowledge, and social infrastructure as a form of capital are all critical to a city's competitiveness. The universally used new social system has profoundly changed the way people live and work in cities. From this perspective, Event-city is an exploration whose goal is to debate how the city might be regenerated to satisfy the requirements of people through periodic event intervention.

In the face of such a social transformation, industry and manufacturing infrastructure alter urban lifestyles, thereby altering urban space. Manufacturing is the foundation of the national economy; with the abolition of traditional industries, the tertiary industries have emerged as one of the motivators for promoting urban development. The rapid growth of social productivity has aided the development of the tertiary industry that serves production, and the improvement in residents' consumption levels and changes in consumption structure have provided a broad market for the tertiary industry to exist in. According to Event-city, if the tertiary industry produces a service, the city is the physical space in which to provide that service. This is particularly evident in the changing of spatial patterns in areas that have shifted from a manufacturing-based system to an economy centered on mass distribution and emergent technologies.<sup>54</sup>

As a tertiary industry, the cultural creative industry is gradually becoming a new driving force for economic growth while also constantly reshaping urban space in the process of transformation. The cultural and creative industry derives its inspiration from culture and serves consumers through productization and service.

54. Musco, Francesco. (2009). *Rigenerazione Urbana e Sostenibilità*. Milan: Franco Angeli.

The model of creative cultural industry does not only create jobs through industrial upgrades, but it also provides productivity motivation for the transformation of many resource-based cities.

As can be seen from the examples of Newcastle, UK and Ruhr, Germany, cultural and creative industries can become a way of innovatively using old industrial facilities in a process of urban industrial upgrades and help these post-industrial resource-based cities to achieve a successful transformation. It may even add further value by driving the development of the tourism industry.

Cities in Europe and China have revealed complex urban spatial networks with extensive historical deposits. The urban environment has been compelled to participate in the changes brought about by economic and social developments. The primary task of urban regeneration has become the integration of urban space with current urban life. In such cases, Event-city has attempted to integrate the two resources' influence of the cultural creative industry on urban transformation and urgent urban regeneration tasks, as well as to investigate the manner in which the development of cultural events under the cultural innovation industry could potentially interfere with urban space activation via event networks. The event networks of CCIs is a systematic industrial chain for urban regeneration. The object of this research is not based only on physical space, but also the process of design which is an ideal prototype for sustainable cities. The method of urban morphological analysis based on event data predicts the development potential of Event-city by collecting event data, particularly spatial information data. As a result, the fundamental work of Event-city is to analyze existing cities and then to determine the applicability of urban space in form and structure based on Event-city's strategic framework. Event-city is not a new invention, and this research focuses on the fundamental laws of urban phenomena that have occurred for the critique and reflection of urban design. A city is a piece of history, and one generation cannot transform an entire city. An even more significant fact is that highlighting connected topics may raise the interest of others and critical thinking on this topic.

Event-city focuses the entire design creation process. The first level: When an event occurs, the production and consumption of space occurs concurrently and are delivered to the public via services. The public's willingness to participate in the space reflects the community's social interaction. In the opposite direction, the space occupation created by the adaptation of urban space to cultural events is a consumption process through which the public obtains information. This two-way relationship reflects space service design characteristics. The second level of Event-city investigates the inherent value of urban space. Whether it is historical architecture or industrial relics, urban space itself deeply reflects the creation of civilization over time, and the development of cities frequently replaces traditional architecture with new construction. The power of a new city is extremely strong, while the value of the city's own rights is often ignored. Since the last century, urban regeneration theory and practice have focused more on the spatial reorganization of cities, while the value of space itself has frequently been overlooked. This is a tipping point for urban regeneration in Event-city. The third level involves the method of urban regeneration based on cultural events, and it possesses global applicability. The case study clearly demonstrates the development of many cities as a result of globalization. This is not an entirely unintended consequence. This is also the main focus of research, and Event-city has evolved into a solution for space services to serve the future city.

Event-city is still a work in progress in the field of urban research and requires a more in-depth theoretical overview. Event-city has been used to identify a problem in the topic of urban studies and a proposal has been formulated for an interdisciplinary study of the type and structure of urban space from the perspective of economic geography. The research structure necessitates a more dimensional comparative analysis of the relationship and the logic of derivation. This study can be considered to be the beginning of research in this field, yet it is obvious that more investigation is required in future theory and practice.

## 8.2 Reimagining a city's vision

### The image of Event-city

The image of Event-city was created based on the above spatial elaboration of Event-city. Similar to the collage at the beginning of this thesis, abstract elements of urban traffic symbols have been chosen and combined to express the occupation of people residing in Event-city's space and a new perspective on the city itself. Urban traffic symbols are everyday signs that express concrete meaning with abstract elements. Parking, for example, is represented by a capital letter P, and pedestrians are people on the pavement. There is however, no single interpretation of the relationship between one symbol and another.

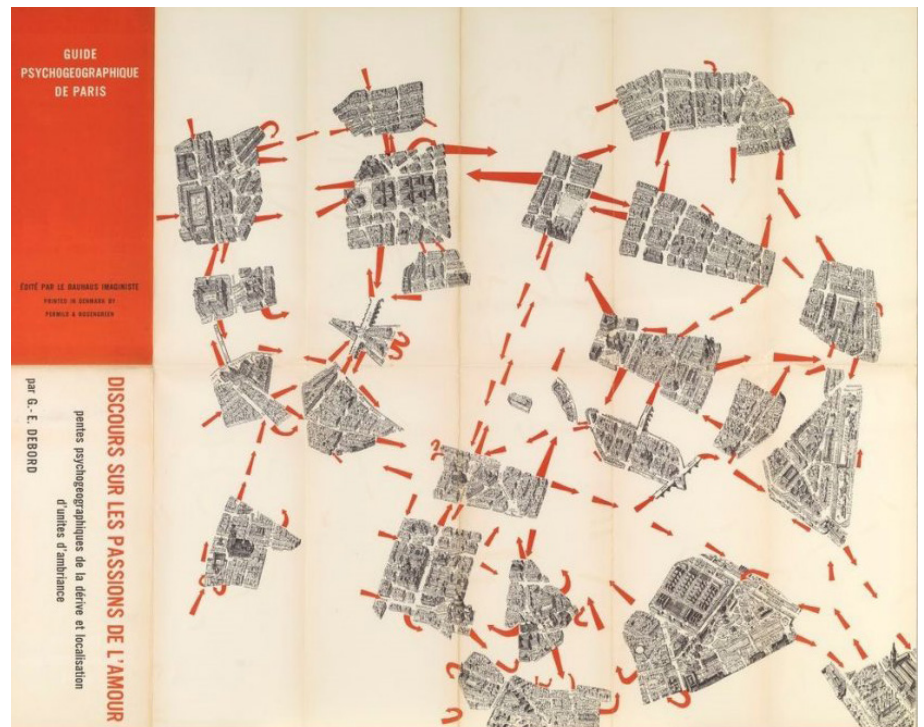


Fig. 154. Psychogeographic Guide of Paris, Discourse on the Passions of Love, Guy Debord, photo from MACBA collection, 1957.

A new situation is created by the combination. People, buildings, trees, and symbols could be combined in a variety of ways in a certain spatial situation. The limitations of urban space are obvious; something can or cannot be done. The image of Event-city expresses a critique of daily life within this context. Situationists believe that the world we live in is dominated by cultural forces that have not been properly examined nor recognized. These cultural forces can only be defeated by creating art that is distinct from previous works. Many of their actions have been designed to disrupt and deconstruct the concept of consumerism in late-twentieth-century western society. The context of personal life does not have to exist in the form of social consumption, but it can be created through free event organization. Not only are resources consumed, but culture and social interaction among people occurs. This is the key concept that Event-city illustrates.

Guy Debord's 1957 photograph is shown bottom left (*Psychogeography of Paris. Speech on the Passions of Love*). This piece divides the Paris city map into sections and connects them with red dotted lines. It's as if a new road has been built. This work embodies the author's desire to forge a new relationship within the city.

Event-city paints a favorable picture of consumption. The benefits of Event-city include private commercial investment more than public finance from tax, even tax boosts, the service sector replacing industrial manufacturing in a sustainable manner, public engagement bringing culture vitality and continuity, and on urban studies. Interdisciplinary viewpoints assist us in establishing a new way of understanding what the city is. The transformation of mass material consumption into daily culture and knowledge consumption is crucial. According to Lefebvre, alienation is always present, and it manifests itself in productivity, production, ideology, the relationship between man and nature, and relationship between man and his own nature. All of these are prevalent in daily life. People should focus on the study of daily life. The term capital is a neutral concept with no positive nor negative connotations.

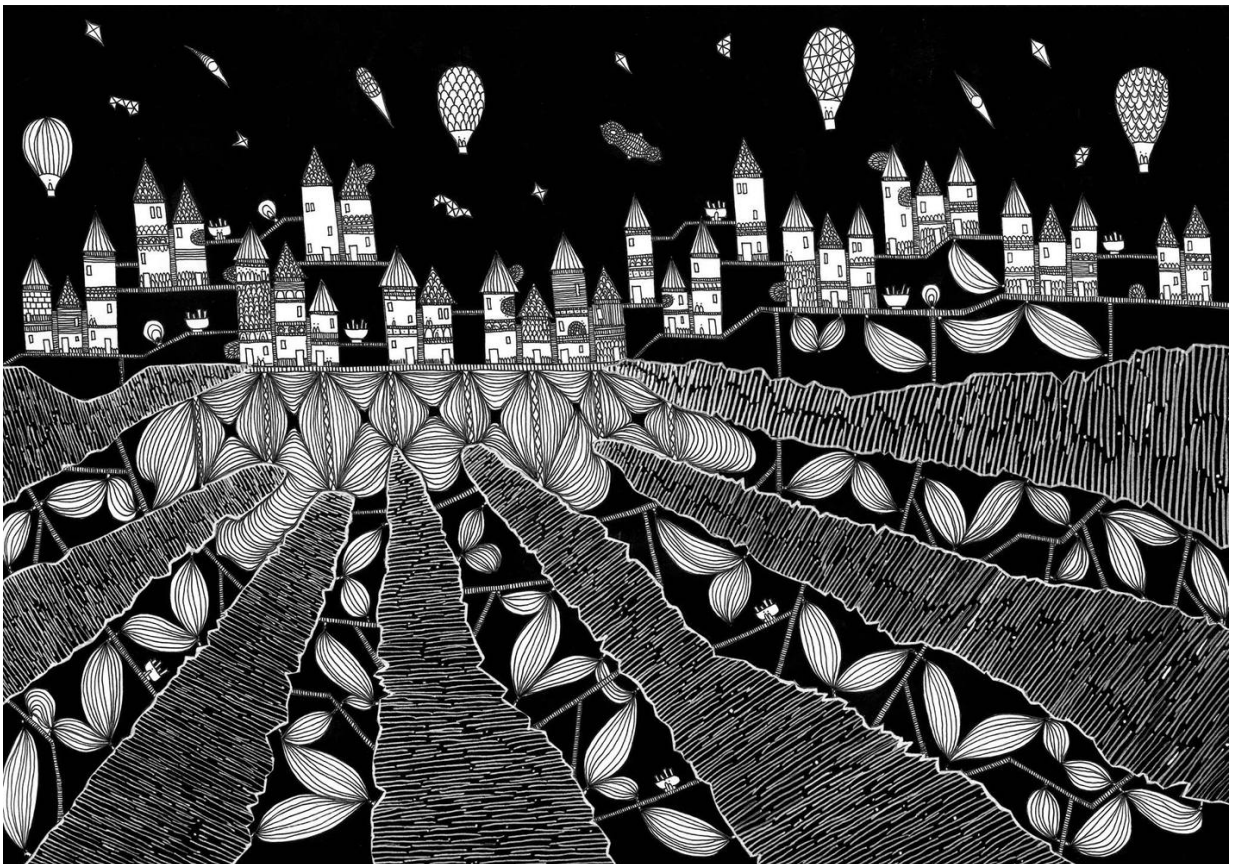
However, the love of capital has come to be represented as the source of all evil in a consumer society due to the application and interpretation of various perspectives. Event-city aspires to reshape an objective and rational viewpoint by capitalizing on the relationship between daily cultural consumption and space production. This is a representation of comprehending the city's positivity.

We are all aware that the city's development and changes occur at alarming rates. It is different from the situation a century ago, and there may be significant changes in the coming decade. Presently, our city is not a so-called modern city, at least in the image of Le Corbusier's design *Ville Radieuse*. A picture of an ideal city is a good predictor of a period, and the same is true for an Event-city.

An Event-city is brimming with possibilities and adaptability. This is the urban regeneration brought about by an Event-city's flexibility and inclusion. First and foremost, from the standpoint of the urban space itself, the method of urban regeneration is one of light intervention; the construction will be carried out based on the existing space circumstances instead of demolishing and rebuilding. It reflects the concept of sustainable development, additionally the participation of the cultural innovation industry drives the investment of local and even international capital and provides some economic supplements to the government's fiscal expenditure. Government management will have tax revenue from periodic projects that will be reused. It serves the public in terms of infrastructure. Furthermore, urban revitalization involves the modernization of people's social connections. The physical distance of personal communication has become abstract with the continuous penetration of internet technology, but Event-city has brought about a new model of social communication.

The internet does not restrict communication between people, and its massive scope offers a greater and wider exchange of information and spatial communication after selection that is more effective and helpful to the urban cultural atmosphere. As a result, it can be shown that Event-city urban regeneration is a long-term interventional development, and the accumulation process of facility restoration is particularly cost-effective in terms of maximizing economic advantages.

Fig.155. Italo Calvino's 'Invisible Cities', Illustrated by Karina Puente, source: Archdaily, 2016.



### 8.3 A new urban design method perspective

#### Urban regeneration by economic intervention

#### Research focuses on service system thinking and methods.

The research process, in general, consists of the following steps: event organization, spatial matching, event network, spatial type, spatial structure, and the strategic approach of urban design. Event-city representatives have made an attempt to propose a new method of urban regeneration through economic intervention. Events-strategic urban design is an attempt to test how a new industry structure can activate the vitality of an urban space. CIDIH, as the Dutch Ventura project, has been implemented to play the roles of both actor and generator within the design proposal.

Fig.156. Integrated design on IOT industrial community of low carbon and humanity, competition project, made by Lang Yujie, 2015.

#### Integrated design on IOT industrial community of low carbon and humanity



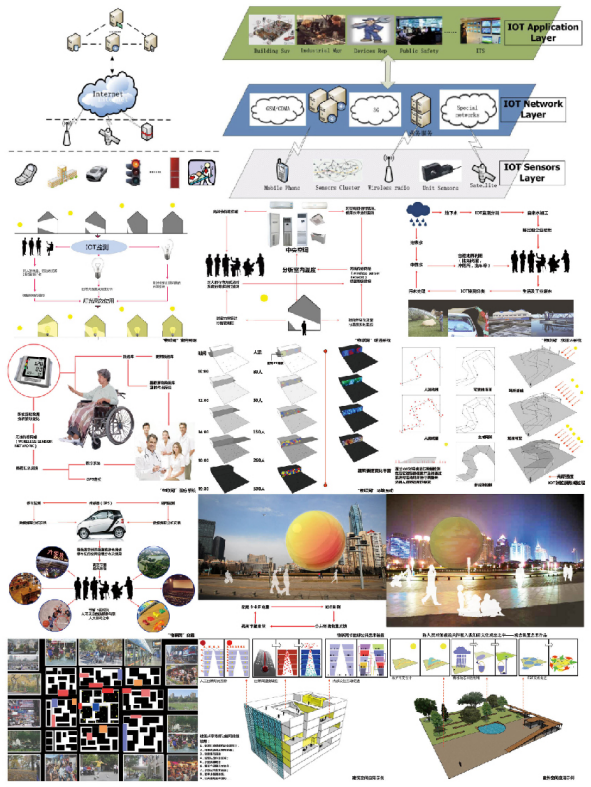
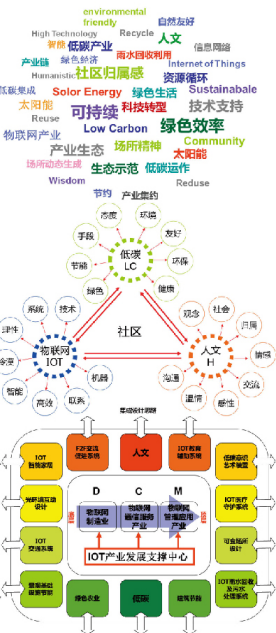
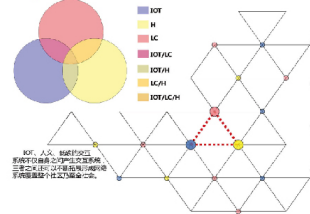
物联网产业社区低碳人文的集成设计  
Integrated Design on IOT Industrial Community of Low Carbon and Humanity

#### STILL THING GROUPTHU

The definition of IOT  
All things are connected to the internet via sensing devices such as radio frequency identification(RFID) to achieve intelligent identification and management.

The concept of IOTIC  
The low carbon development of IOTIC is the core industry, it build up and optimize the ecology environment of community, which is the basic property and the primary element that we design.

The concept of humanities of IOTIC  
The humanities of IOTIC shows not only promote IOT to be utilized in wide fields, but also more important bring humanistic design to people, it is a good try for humanic technology, which appear efficient and sustainable service system design.





The spatial impact is about a sustainable method for urban regeneration by economic intervention with long-term and periodic operation.

### **The butterfly effect of Event-city**

The Event-city method is not only a solution for urban regeneration, but also an approach that has an impact on other fields in the time dimension. The long-term effect of the urban approach is its added value. The concept of an event network has greater beneficial value for tourism or catering sectors, but it can also be applied to many other fields, such as furniture, fashion, and others to create additional value. The entire research process summarizes how economic impacts intervene in urban redevelopment.

### **Event-city emphasizes the design method applicability.**

The observation of urban phenomena is where Event-city gets started. Interdisciplinary hypotheses for urban theories and methods are advanced, and urban regeneration strategies are developed and applied in a design practice. The design, on the other hand, emphasizes the process of the strategic approach rather than the outcomes. The research process structure is the main body of the method application, which means that in future Event-cities with varying urban regeneration characteristics, the process will be more important than the design result. This is also the case for new Event-cities and the method's long-term viability.

In addition to the analysis and interpretation of events and cities in qualitative research, Event-city incorporates quantitative data analysis methods. Massive amounts of data GIS are a transformation of GIS from traditionalization to the era of big data as a result of the big data wave. The input, storage, and output of big data can all be used to the purpose of better data visualization. All of these are used in the Event-city's spatial analysis and support the assumptions made by qualitative research.

Data application research, on the other hand, has flaws. Data collection and analysis have a one-dimensional framework that does not take into account a city's complexity. As a result, the data is reasonably relevant, and strategic urban research can be accurate and dependable. Future research should include the design method under the complexity relationship in more depth.



## 8.4 Critiques of Event-city

### Value of urban thinking

As a result of research on architectural, urban, and interior design, Event-city has discovered a balance between scale and field differences. The event space spans the interior, architecture, and city from a spatial standpoint. From another perspective, Event-city is a critique of urban thinking. The most valuable part of the research is determining what the current city is like, what it can provide, and how to make use of its spatial attributes. Critical thinking is based on the questions of rational inference, and critical thinking is typically in a state of constant reflection. Event-city has been used to criticize the daily lives of consumer society, urban regeneration development theories, the urban design method under economic intervention, and systemicity of the design method process itself. However, the investigation is not over; these criticisms are only in the beginning research stages.



Fig. 157. Superstudio, The Continuous Monument: New York, photo from MoMA, 1969.

Event-city researchers are simply looking for new topics to explore. More perspectives are required to critique Event-city.

Event-city is a result of rediscovering how we recognize and design a city, but it is still an undeveloped area of academic research from theory to practice, and it requires further proof experimentation. Event-city is self-critical, but it should be critiqued as well. In light of the modern city's transition, here are some points to critique.

Research focuses primarily on cities in Europe and China, but Event-city should be specifically tailored to various situations in future research. As discussed in the previous thesis, the selection of cities in Europe and China is due to the relationship between culture and history. As a Chinese saying goes, “To seek to develop commonalities in differences is one thing, however, the spatial context of theory should be used to more thoroughly investigate the influencing factors of regional differences in the process of converting theory to practice.” Additionally, it should be utilized for the assimilation phenomenon under the influence of globalization that affects the establishment of Event-cities.

Synergistic collaboration is difficult in an Event-city, and the usual balance mechanism between capital and city is nonexistent. For example, how should we respond to the risk of a global financial crisis? Not much thought to risk management was given during the study. The oil crisis of the 1970s had a direct impact on the global economy's development. It also sparked political rights rebellions, such as strikes by workers and students in northern Italy. It is difficult to argue that different democratic demands do not have an impact on the urban space of democratic rights. The city can also be seen as the people's radio station. Economic factors are frequently just the spark that ignites a chain reaction that affects a variety of fields, particularly urban spaces. Event-city planners focus on the economic geography of urban spaces.

Event-city efficacy requires additional industry-university-research support so that the market can thoroughly test and optimize the research. CIDIH was used as an example of an actor in Event-city in the design proposal section of the study, but the cooperative model with the industry was not able to be used to form a benign interactive relationship. The research community has anticipated the collaborative advancement of theoretical research and practical application, which has necessitated the development of a basic platform for industry-university-research models. It is difficult for researchers of this plan to leave this part of the work unfinished. As a result, the Event-city's research environment can include a longer-term plan and form a long-term research platform model.



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Source: Milano Durini Design.it

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Source: Domusweb.

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Source: Archistart. <https://www.archistart.net/news/food-and-design-under-the-rails-the-new-life-of-magazzini-raccordati/>

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Source: Land8. <https://land8.com/pocket-parks-as-urban-acupuncture/>

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Source: Wikimedia Commons. [https://commons.wikimedia.org/wiki/File:Bug\\_Dome\\_in\\_Shenzhen\\_by\\_WEAK!.jpg](https://commons.wikimedia.org/wiki/File:Bug_Dome_in_Shenzhen_by_WEAK!.jpg)

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Source: researchgate.[https://www.researchgate.net/figure/Urban-design-process-dimensions-viewed-from-the-lens-of-placemaking-and-nature-based\\_fig1\\_352068854](https://www.researchgate.net/figure/Urban-design-process-dimensions-viewed-from-the-lens-of-placemaking-and-nature-based_fig1_352068854)

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Source: MoMA. <https://www.moma.org/collection/works/221830>