

I School of Architecture - Politecnico di Milano
Piacenza Campus



Scalo Farini in Milan.
New Master Plan and Museum of the City.

Post-graduate Theses
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The Museum of the city

MUSEUM OF THE CITY

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Museum of the city

1. INVESTIGATION STUDY ON THE ORGANISATION OF THE MUSEUMS IN GENERAL

ATHENS MUSEUM, THE NEW MUSEUM OF ACROPOL, ATHENS, GREECE, BERNARD
TSCHUMI

MUSEUM NATIONALS CENTER OF ART - REINA SOFIA, MADRID, SPAIN BY
FRANCISCO SABATINI IN 1756;

SPACELAB, GRAZ, AUSTRIA, COOK-FOURNIER

THE MUSEUM OF LOUVRE, PARIS, FRANCE, PEI

JUDISCHES MUSEUM, BERLIN, GERMANY, DANIEL LIBESKIND

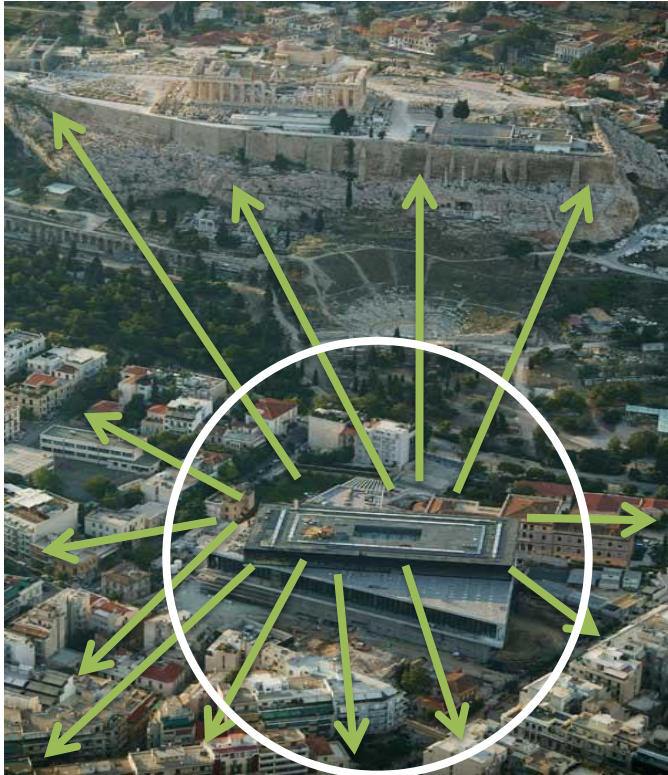
BEAUBOURG, PARIGI, 1977, RENZO PIANO & RICHARD ROGERS

MUSEUMS OF MODERN ART, MOMA, NEW YORK CITY, 1929, ABBY ALDRICH
ROCKEFELLER

THE OPEN AIR MUSEUM, THE METRO STATION IN PARIS

EXAMPLE 1...

NEW MUSEUM OF ACROPOLI , ATHENE, 2007, BERNARD TSCHUMI **VISUAL AND FISICAL CONECTION WITH THE CITY**



A STRUCTURE OF 2,200 SQUARE METERS LOCATED IN THE BASE OF THE ACROPOLIS WHICH IS DESTINED FOR THE ETERNAL EXHIBITION OF ARCHAEOLOGICAL FINDS OF GREAT SIGNIFICANCE.



CONTAINS:

AMPHITHEATRE, VIRTUAL THEATRE, HALL FOR TEMPORARY EXHIBITIONS, BAR

COLLECTIONS:

ARTIFACTS AND SCULPTURES FROM THE OTHER ACROPOLIS BUILDINGS SUCH AS THE ERECHTHEUM, TEMPLE OF ATHENA AND PROPYLAEA AND FINDINGS FROM ROMAN AND EARLY CHRISTIAN ATHENS WITH CHRONOLOGICAL ORDER AND PARTHENON MARBLES.

EXAMPLE 2...

MUSEUM REINA SOFIA, MADRID, 1756, BY FRANCISCO SABATINI

RESTORATIONS BY JEAN NOUVEL 2005

IT IS A MUSEUM OF MODERN AND CONTEMPORARY ART.
IT IS DEDICATED TO ALL ARTISTIC PRODUCTION FROM THE BEGINNING OF THE TWENTIETH CENTURY UP TO THIS MOMENT.

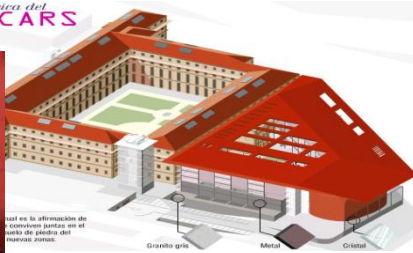
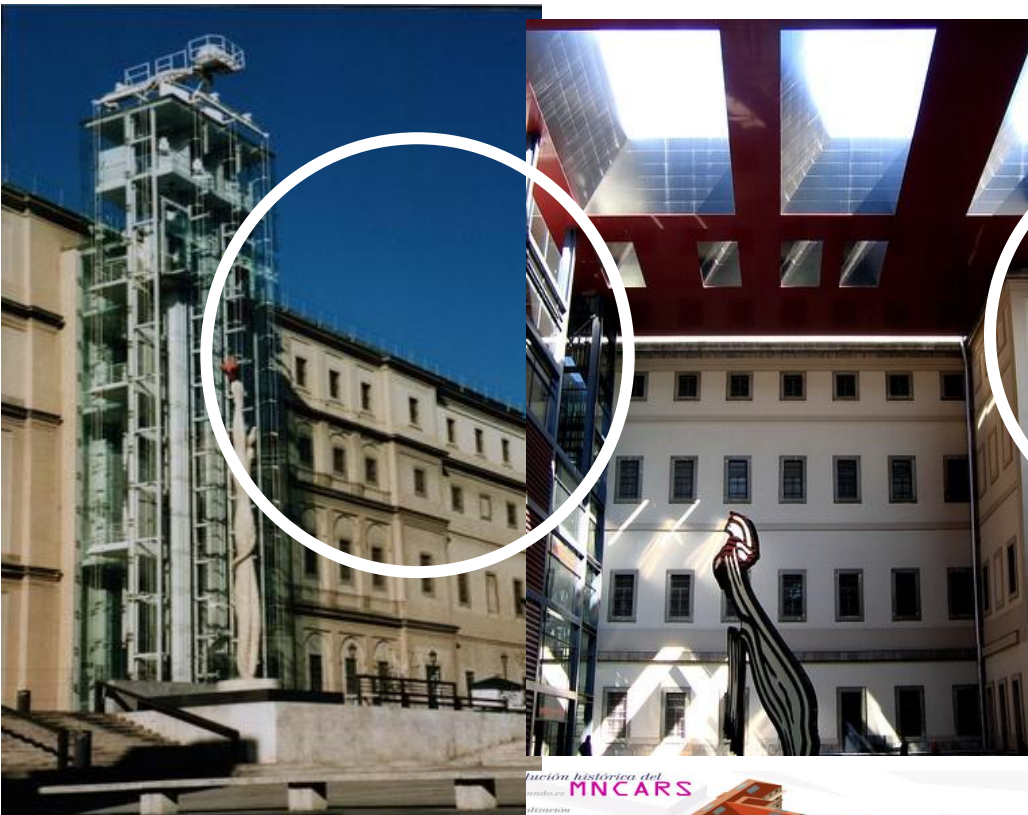
PERMANENT COLLECTION

EXHIBITED ON LEVELS TWO AND FOUR OF THE SABATINI BUILDING, THE CONTENTS OF THE PERMANENT COLLECTION AT THE MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA, COMPRISED OF AROUND SIX HUNDRED WORKS FROM THE MUSEUM'S HOLDINGS, SHOW THE TRANSFORMATION OF SPANISH ART AND ITS INTERNATIONAL CONTEXT FROM THE LATE NINETEENTH CENTURY UP TO NOW.

TEMPORARY EXHIBITIONS

THE MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA OFFERS A WIDE AND VARIED PROGRAM OF TEMPORARY EXHIBITIONS IN MODERN AND CONTEMPORARY ART, PRODUCED BY THE MUSEUM OR IN COLLABORATION WITH OTHER CULTURAL, NATIONAL AND INTERNATIONAL INSTITUTIONS.

**AUDITORIUM
SERVICES**



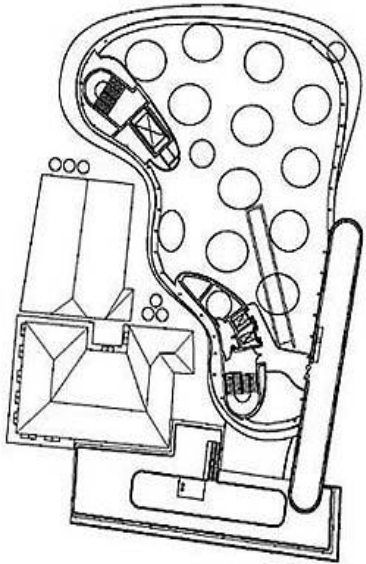
GLASS AND STEEL FAÇADE

EXAMPLE 3...

SPACELAB, GRAZ, 2003, COOK-FOURNIER

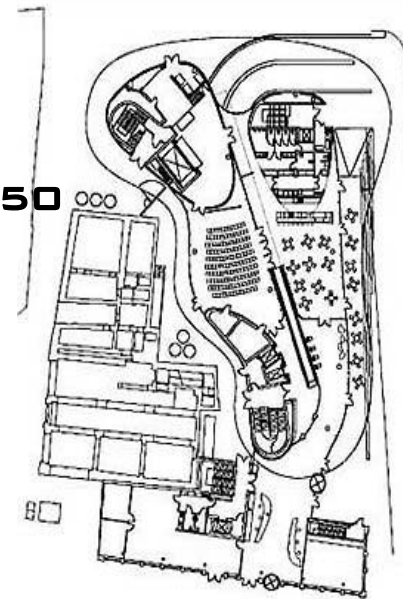


LIKE A BUBBLE OF AIR,
THE BLUISH,
SHIMMERING SKIN



CONTAINS:
TWO LARGE EXHIBITION ROOMS WITH ONLY LAST 50 YEARS
MEDIA LOUNGE ROOM, INSTITUTIONS FOR ORGANIZATIONS EVENT, SHOP, RESTAURANT

BIOMORPHIC CONSTRUCTION
SPANNING UP TO 60 M IN WIDTH
930 FLUORESCENT LAMP INTEGRATED INTO THE EASTERN PLEXIGLAS FACADE



TECHNICAL INOVATION IS CONTRAST WITH THE CONSEPT

EXAMPLE 4...

THE MUSEUM OF LOUVRE, PARIS, 1793

THE MUSEUM IS TRADITIONAL TYPE OF MUSEUM DIVIDED AMONG EIGHT CURATORIAL DEPARTMENTS, CONTAINS SOME OF THE WORLD'S MOST CELEBRATED ARTWORKS AND DISPLAYS ALMOST EVERY GENRE OF WESTERN ART.

CONTAINT:

1. EXHIBITION SPACE

- HISTORY

MEDIEVAL, RENAISSANCE, AND BOURBON PALACE, FRENCH REVOLUTION, 1 OPENING, NAPOLEON I, RESTORATION AND SECOND EMPIRE, THIRD REPUBLIC AND WORLD WARS, 21ST CENTURY, ADMINISTRATION, GRAND LOUVRE AND THE PYRAMIDS

- COLLECTIONS

EGYPTIAN ANTIQUITIES, NEAR EASTERN ANTIQUITIES, GREEK, ETRUSCAN, AND ROMAN, ISLAMIC ART, SCULPTURE, DECORATIVE ARTS, PAINTING, PRINTS AND DRAWINGS

2. MULTIDISCIPLINARY SPACE

3. SERVICES

4. GARDEN



IT IS ONE OF THE WORLD'S MOST VISITED ART MUSEUMS, A HISTORIC MONUMENT, AND A NATIONAL SYMBOL

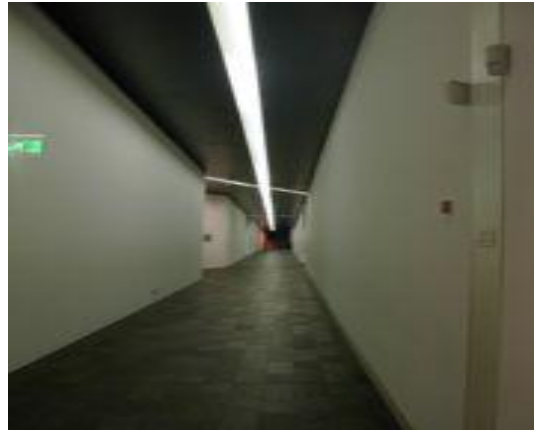
• *CONNECTION BETWEEN OLD AND NEW*

JUDISCHES MUSEUM, BERLIN, 2001, DANIEL LIBESKIND

MUSEUM OF THE HISTORY OF THE EBRAIC NATION



TOP VIEW ON THE NEW AND OLD BUILDINGS OF MUSEUM



AN INTERIOR VIEW OF THE DISTINCTIVE ARCHITECTURE OF THE MUSEUM



THE JEWISH MUSEUM WINDOWS



A VIEW OF SOME OF THE DISPLAYS IN THE JEWISH MUSEUM



MEAT DISHES - 18TH AND EARLY 20TH CENTURY



A "VOID" IN THE MUSEUM - SHOWING THE VOIDS IN JEWISH CULTURE DUE TO THE HOLOCAUST

THE BUILDING IS VERY DISTINCTIVE FROM OTHER MUSEUMS, SINCE IT DOES NOT RESPOND TO ANY FUNCTIONAL REQUIREMENTS, BUT IS RATHER CONSTRUCTED TO CREATE SPACES THAT TELL THE STORY OF THE JEWISH PEOPLE IN GERMANY. THE MUSEUM ITSELF IS A WORK OF ART, BLURRING THE LINES BETWEEN ARCHITECTURE AND SCULPTURE.

•MUSEUM LIKE PEAGE OF ART

BEAUBOURG, PARIGI, 1977, RENZO PIANO & RICHARD ROGERS



**CENTER GEORGES POMPIDOU
(CONSTRUCTED 1971-1977 AND KNOWN
AS THE POMPIDOU CENTRE IN ENGLISH) IS
A COMPLEX IN THE BEAUBOURG AREA OF
THE 4TH ARRONDISSEMENT OF PARIS,
NEAR LES HALLES AND THE MARAIS.
IT HOUSES THE BIBLIOTHÈQUE PUBLICUC
D'INFORMATION, A VAST PUBLIC LIBRARY,
THE MUSÉE NATIONAL D'ART MODERNE,
AND IRCAM, A CENTRE FOR MUSIC AND
ACOUSTIC RESEARCH. BECAUSE OF ITS
LOCATION, THE CENTRE IS KNOWN
LOCALLY AS BEAUBOURG.**



MUSEUM OF MODERN ART, MoMA, NEW YORK CITY, 1929, ABBY ALDRICH ROCKEFELLER



INCLUDES:

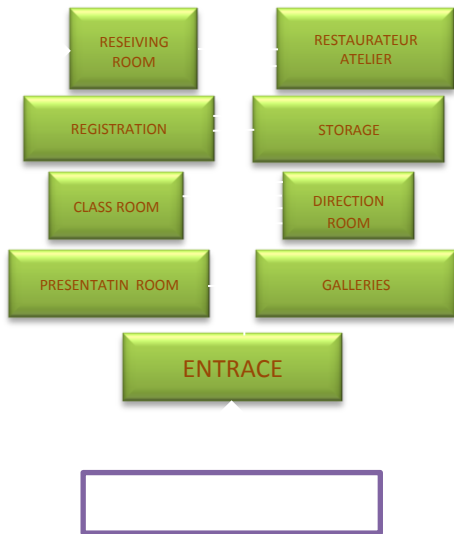
- **MUSEUM GALLERIES,**
- **FILM PROGRAMS,**
- **MOMA AUDIO PROGRAMS**
- **ARCHITECTURE AND DESIGN**
- **DRAWINGS**
- **FILM**
- **MEDIA**
- **PAINTING AND SCULPTURE**
- **PRINTS AND ILLUSTRATED BOOKS**

THE MUSEUM OF MODERN ART (MOMA) IS AN ART MUSEUM LOCATED IN MIDTOWN MANHATTAN IN NEW YORK CITY, USA, ON 53RD STREET, BETWEEN FIFTH AND SIXTH AVENUES. IT HAS BEEN SINGULARLY IMPORTANT IN DEVELOPING AND COLLECTING MODERNIST ART, AND IS OFTEN IDENTIFIED AS THE MOST INFLUENTIAL MUSEUM OF MODERN ART IN THE WORLD. THE MUSEUM'S COLLECTION OFFERS AN UNPARALLELED OVERVIEW OF MODERN AND CONTEMPORARY ART, INCLUDING WORKS OF ARCHITECTURE AND DESIGN, DRAWINGS, PAINTING, SCULPTURE, PHOTOGRAPHY, PRINTS, ILLUSTRATED BOOKS, FILM, AND ELECTRONIC MEDIA.

MOMA'S MIDTOWN LOCATION UNDERWENT EXTENSIVE RENOVATIONS IN THE 2000s, CLOSING ON MAY 21, 2002 AND REOPENING TO THE PUBLIC IN A BUILDING REDESIGNED BY THE JAPANESE ARCHITECT YOSHIO TANIGUCHI, ON NOVEMBER 20, 2004. FROM JUNE 29, 2002 UNTIL SEPTEMBER 27, 2004, A PORTION OF ITS COLLECTION WAS ON DISPLAY IN WHAT WAS DUBBED *MOMA QNS*, A FORMER SWINGLINE STAPLE FACTORY IN THE LONG ISLAND CITY SECTION OF QUEENS. THE RENOVATION PROJECT NEARLY DOUBLED THE SPACE FOR MOMA'S EXHIBITIONS AND PROGRAMS AND FEATURES 630,000 SQUARE FEET OF NEW AND REDESIGNED SPACE. THE *PEGGY AND DAVID ROCKEFELLER BUILDING* ON THE WESTERN PORTION OF THE SITE HOUSES THE MAIN EXHIBITION GALLERIES, AND *THE LEWIS B. AND DOROTHY GULLMAN EDUCATION AND RESEARCH BUILDING* ON THE EASTERN PORTION PROVIDES OVER FIVE TIMES MORE SPACE FOR CLASSROOMS, AUDITORIUMS, TEACHER TRAINING WORKSHOPS, AND THE MUSEUM'S EXPANDED LIBRARY AND ARCHIVES. THESE TWO BUILDINGS FRAME THE ENLARGED *ABBY ALDRICH ROCKEFELLER SCULPTURE GARDEN*, HOME TO TWO WORKS BY RICHARD SERRA.

FUNCTIONAL REQUIREMENTS OF GENERAL MUSEUM

FUNCTIONAL REQUIREMENTS OF GENERAL MUSEUM



1. PLAZE
2. ENTRANCE
3. EXHIBITION ROOMS
4. CONFERENCE SPACE
5. ATRIUM
6. TECHNICAL SPACE
7. SERVICES
8. BOOKSHOP
9. BAR
- 10.OPEN SPACE



The Wilwaukee Art Museum Quadracci Palilion, by Santiago Colotrava PLAZE



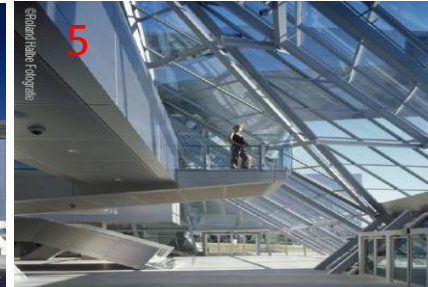
The Wilwaukee Art Museum Quadracci Palilion, by Santiago Colotrava CONFERENCE SPACE



Museum of London, by Regno Unito, London, SERVICES



The Wilwaukee Art Museum Quadracci Palilion, by Santiago Colotrava ENTRANZE



The Wilwaukee Art Museum Quadracci Palilion, by Santiago Colotrava ATRIUM



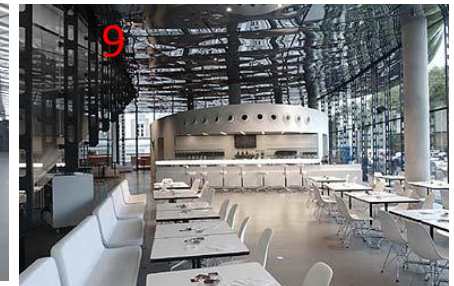
Museum of London, by Regno Unito, London BOOKSHOP



The Wilwaukee Art Museum Quadracci Palilion, by Santiago Colotrava EXHIBITION ROOM



Spacelab, by Cook & Fournier, Graze, Austria THECNICAL SPACE



Spacelab, by Cook & Fournier, Graze, Austria, BAR

2. MUSEUM OF THE CITY, CASE STUDIES

MUSEUM DEFINITION:

THE ICOM STATUTES DEFINE A MUSEUM AS A NON-PROFIT MAKING PERMANENT INSTITUTION IN THE SERVICE OF SOCIETY AND OF ITS DEVELOPMENT, OPEN TO THE PUBLIC, THAT COLLECTS, CONSERVES, EXHIBITS, RESEARCHES, AND COMMUNICATES FOR PURPOSES OF EDUCATION, STUDY, AND ENJOYMENT.

- MUSEUMS PROVIDE AN ATMOSPHERE WHERE IT IS POSSIBLE TO LEARN IN AN INFORMAL, RELAXED MANNER

- THE FOUR PILLARS OF LIFELONG LEARNING:

- LEARNING TO KNOW**
- LEARNING TO DO**
- LEARNING TO LIVE TOGETHER**
- LEARNING TO BE**

CITY MUSEUMS

CITY MUSEUMS HAVE AN IMPORTANT ROLE IN CONSTRUCTING IDENTITY AND INTERPRETING AND COMMUNICATING.

THIS IDENTITY FOR LOCAL CITIZEN AND TO INTERNATIONAL VISITORS.

MOVEMENT AND CHANGE

THEY ARE TWO ELEMENTS FOR THE CITY MUSEUM TO CONCENTRATE ON.

- THE MUSEUM AND THE CHANGING CITY

- THE CITY MUSEUM MUST COME TO TERMS WITH "MOVEMENT"

- MOVEMENT OF PEOPLE
- MOVEMENT OF THINGS
- MOVEMENT OF IDEAS
- MOVEMENT OF RELATIONSHIPS

- THE OBJECTS EXHIBITED HAVE AN EVOCATIVE POWER "... A POWER ... TO OVERSTEP ITS FORMAL LIMITS TO ASSUME A WIDER DIMENSION, EVOKING IN ITS BEHOLDER THE COMPLEX OF DYNAMIC FORCES OF ITS CULTURAL ORIGIN, OF WHICH THE OBSERVER CAN CONSIDER IT A REPRESENTATIVE SAMPLE" (*STEPHEN GREENBLATT*)

CASE STUDIES

- MUSEUM OF LONDON, 1975
- CARNAVALET MUSEUM, PARIS, 1548
- PAVILLON DE L'ARSENAL, PARIS, OGGI
- MUSEUM OF SYDNEY, 1788
- HISTORICAL IN MONTECASSINO

MATROPOLITAN MUSEUM OF ART, NEW YORK, 1872



THE FACADE OF THE METROPOLITAN MUSEUM IS ONE OF THE MAIN FEATURES OF NEW YORK CITY'S "MUSEUM MILE".



THE GREAT HALL

THE METROPOLITAN MUSEUM OF ART IS AN ART MUSEUM LOCATED ON THE EASTERN EDGE OF CENTRAL PARK, ALONG WHAT IS KNOWN AS MUSEUM MILE IN NEW YORK CITY, USA. IT HAS A PERMANENT COLLECTION CONTAINING MORE THAN TWO MILLION WORKS OF ART, DIVIDED INTO NINETEEN CURATORIAL DEPARTMENTS. THE MAIN BUILDING, OFTEN REFERRED TO SIMPLY AS "THE MET," IS ONE OF THE WORLD'S LARGEST ART GALLERIES, AND HAS A MUCH SMALLER SECOND LOCATION IN UPPER MANHATTAN, AT "THE CLOISTERS," WHICH FEATURES MEDIEVAL ART.

MUSEUM OF LONDON, LONDON, 1975, PHILIP POWELL & HIDALGO MOYA

ONLY ONE ROUTE THROUGH THE MUSEUM - FROM THE PREHISTORIC PERIOD TO THE MODERN GALLERIES.

SERIES OF CHRONOLOGICAL GALLERIES CONTAINING ORIGINAL ARTEFACTS, MODELS, PICTURES AND DIAGRAMS, WITH A STRONG EMPHASIS ON ARCHAEOLOGICAL DISCOVERIES



REPRESENT HISTORY OF LONDON

THE MUSEUM OF LONDON OF COURSE IS ABSOLUTELY UPDATED AND CREATING A PROJECT COD BELONGING WHERE THE DIFFERENT COMMUNITIES ARE INVITED TO WORK TOGETHER WITH REAPERS IN ORDER TO PROJECT EXHIBITION, PROJECT LITTLE PAST TRY DIFFERENT CULTURAL REALITIES. THIS WAS DEDICATED TO THE DEFERENT PEOPLE FROM DIFFERENT COMMUNITIES LIVING IN LONDON ARE BINNING THERE TO UNDERSTAND WHAT HAVE BEEN THE FIRST APPROACH WITH THE NEW REALITY LONDON, TRY THE LETTERS WRITTEN TO THE FAMILY IN THEIR ORIGINAL CULTURE. THIS LETTER ARE BEEN EXPORT IN THE LITTLE EXHIBIT.





MOL WAS FIRST SET UP IN 1976

IN 1976, THE PREVAILING MUSEOLOGICAL ATTITUDE WAS "IF YOU HAVEN'T GOT AN OBJECT, YOU CAN'T DEAL ATTITUDE WITH THE SUBJECT"

THE MOL HAS LONG RECOGNISE ITS FUNDAMENTAL PURPOSE IN ENCOURAGING A SENSE OF PLACE AND BELONGING AMONG THE CITY RESIDENTS. IT IS SUCCESSFULLY ACKNOWLEDGING CULTURAL DIVERSITY AND THE CONSTANTLY CHANGING IDENTITY OF THE CITY, WHILE ALSO MAINTAINING THE HISTORICAL IDENTITY OF THE CITY.

THE FUTURE CURATORIAL EMPHASIS IS AIMED TOWARDS PRESENTING THE STORY OF LONDON IN THE CONTEXT OF HUMAN LIFE ON EARTH CITY MUSEUMS AND MULTICULTURAL APPROACH

Museum of London
Belonging

*'I remember the first
letter [I wrote to my
family in Iraq].
It was about 70
pages long.'*

CITY MUSEUMS AND MULTICULTURAL APPROACH IN MULTICULTURAL CITIES MUSEUMS PROMOTE INTER – CULTURAL UNDERSTANDING AMONG CITIZENS, TO DEVELOP A SENSE OF COMMUNITY AND BELONGING

COLLECTING 2000 EXHIBITION

EXHIBITION ENTITLED COLLECTING 2000 MOL DISPLAYED ITEMS CHOSEN BY LONDON'S GROUPS, CLUBS AND SOCIETIES, ALLOWING THEM TO VOICE THEIR OPINIONS ABOUT CONTEMPORARY LONDON AND PROVIDING AN INSIGHT INTO THE DIVERSE INTERESTS, PASSIONS AND BELIEFS THAT BRING PEOPLE TOGETHER IN LONDON

CARNAVALET MUSEUM, PARIS, 1548, NICOLAS DUPUIS

REPRESENTS HISTORY OF PARIS



CARNAVALET MUSEUM OCCUPIES TWO ADJOINING MANSIONS (THE HÔTEL LE PELETIER DE ST-FARGEAU AND THE HÔTEL CARNAVALET).

THEY INCLUDE ENTIRE DECORATED ROOMS WITH PANELING, FURNITURE AND MANY WORKS OF ART

FROM THE HISTORY OF PARIS THROUGH THE PERIOD ROOMS.

MUSÉE CARNAVALET. MUSÉE DE LA VILLE DE PARIS, COURTS AND INTERIORS



CITY MUSEUM

INSIDE THE MUSEUM - OUTSIDE THE MUSEUM: A DUALISM TO BE BROKEN DOWN.

HOW CAN THE CITY MUSEUM BE REPRESENTED TODAY?

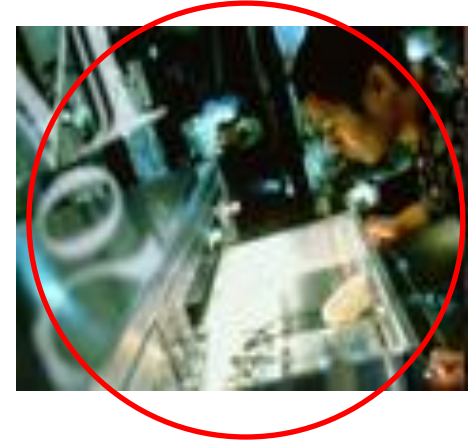
AS A HUB: A PLACE TO MEET BEFORE WE HEAD OFF ON NEW ITINERARIES



PAVILLON DE L'ARSENAL, PARIS. MAIN ENTRANCE AND INTERROIS

PAVILLON DE L'ARSENAL, PARIS AND PERMANENT EXHIBIT « PARIS, VISITE GUIDÉE » DEDICATED TO THE CONTEMPORARY CITY AND ITS ARCHITECTURAL FEATURE. ANIMATION AND INTERACTIVE ILLUMINATION.

MUSEUM OF SYDNEY, SYDNEY, 1788, PANORAMIC VIEWS OF SYDNEY - ACROSS WALLS AND VIDEO SCREENS.



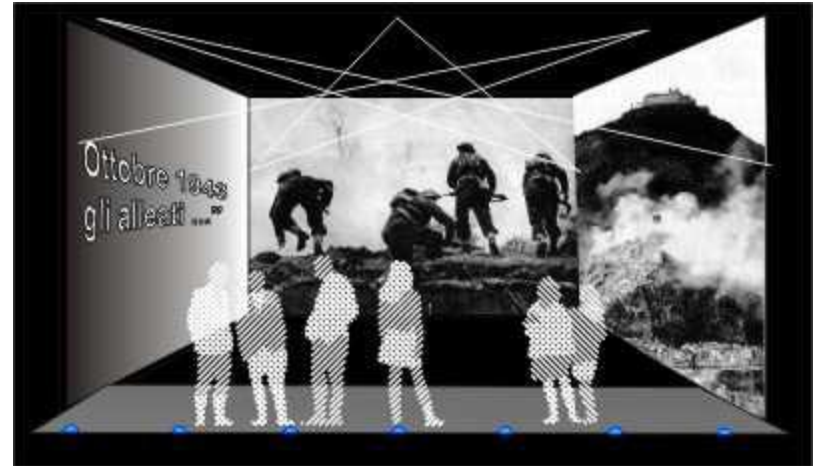
COLONIAL AND CONTEMPORARY SYDNEY THROUGH OBJECTS, PICTURES AND NEW DIGITAL MEDIA TECHNIQUES.



THE MUSEUM OF SYDNEY IS BUILT ON THE RUINS OF THE HOUSE OF AUSTRALIA'S FIRST GOVERNOR-GENERAL, GOVERNOR PHILLIP. THE ORIGINAL HOUSE, WHICH WAS AUSTRALIA'S FIRST GOVERNMENT HOUSE, WAS BUILT IN 1788 AND EXPOSED BY ARCHAEOLOGISTS IN THE 1980s. THE MUSEUM OF SYDNEY EXPLORES COLONIAL AND CONTEMPORARY SYDNEY THROUGH OBJECTS, PICTURES AND NEW DIGITAL MEDIA TECHNIQUES. PANORAMIC VIEWS OF SYDNEY - FROM 1788 UNTIL TODAY - STRETCH ACROSS WALLS AND VIDEO SCREENS. CONVICT SYDNEY IS EXPLORED IN A GIANT SHOWCASE OF GOODS AND CHATTELS RECOVERED FROM MORE THAN 25 ARCHAEOLOGY DIGS. AS A NEW MUSEUM, THE MUSEUM OF SYDNEY IS NOT BURDENED BY AGE-OLD COLLECTIONS AND HAS MORE FREEDOM IN ITS INTERPRETATION OF THE CONTEMPORARY CITY.

THE SYDNEY MUSEUM IS CHALLENGED TO NOT ONLY ESTABLISH THE COLONIAL IDENTITY OF THE CITY, BUT TO CONSTANTLY ADAPT AND REFLECT THE EVOLVING SENSE OF IDENTITY IN SYDNEY.

HISTORICAL IN MONTECASSINO



**EXHIBITION PATH IN HISTORICAL IN MONTECASSINO, WHERE PEOPLE FEEL INSIDE THE HISTORY,
MUSEUM ABOUT THE WAR MEMORIAL 1944**

CITY MUSEUMS CAN NARRATE THE HISTORY AND IDENTITY OF THE CITY IN DIFFERENT WAYS

- **COLLECTING AND EXHIBITING MATERIAL CULTURE,**
- **DISPLAYING MULTIMEDIA VISIONS, MUSEUM OF SIDNEY**
 - **NARRATING THE CITY THROUGH CHRONOLOGY**
 - **NARRATING THE CITY THROUGH THEMES**

3. MUSEUMS OF THE CITY OF MILAN

1. CASTELLO SFORZESCO

2. URBAN CENTER

3. MUSEO DI VIA SANT'ANDREA

CASTELLO SFORZESCO

GROUND FLOOR OF THE DUCAL COURT

MUSEUM OF ANCIENT ART

FIRST FLOOR OF THE DUCAL COURT

COLLECTION OF FURNITURE

PICTURE GALLERY

SECOND FLOOR OF THE ROCCHETTA

MUSEUM OF MUSICAL INSTRUMENTS

COLLECTIONS OF APPLIED ART

BASEMENT OF THE DUCAL COURT

SECTION PREHISTORY AND EARLY HISTORY

EGYPTIAN SECTION

GROUND FLOOR OF THE DUCAL COURT

MUSEUM OF ANCIENT ART

FIRST FLOOR OF THE DUCAL COURT

- COLLECTION OF FURNITURE

THE COLLECTION OF FURNITURE, WHICH CURRENTLY COUNTS ABOUT TWO THOUSAND UNITS, IT IS THE BEGINNING OF THE TWENTIETH CENTURY BY A GROUP REACHED THE CITY OF MILAN FROM A FAMILY OF CABINETMAKERS FROM BERGAMO, THE MORA, WHO THEN LIVED, HOWEVER, ALREADY FIRMLY IN CAPITAL, WITH A SHOP LOCATED IN VIA SOLFERINO. OVER TIME, THE CIVIC COLLECTION HAS BEEN ENRICHED BY LEGACIES OF FAMILIES IN VARIOUS CAPACITIES RELATED TO THE HISTORY OF THE CITY - NOBLE AS DURINI OR ANDREANI BOURGEOIS AS THE WOODS - WHO CHOSE TO DONATE THE FURNITURE TO THE CITY OF LINKING THEIR ANCESTRAL PALACES COLLECTING HISTORY, ORIGINATED IN BUILDINGS THAT STILL MARK THE LANDSCAPE LOCAL TO THAT CITY.? THE COLLECTION DOCUMENTS VERY WELL THE HISTORY OF FURNITURE LOMBARD, WITH SOME RATHER LARGE HOLES SULL'E BANISTERIA BAROQUE ROMAN AND GENOESE AND THE VENETIAN EIGHTEENTH CENTURY. IT SHOULD BE NOTED AMONG THE MOST IMPORTANT PIECES OF THE FIFTEENTH CORETTO TORCHIARA, THE CABINET PASSALACQUA, RICH BY LOMBARD IN 1613, AND THE VAST COLLECTION OF FURNITURE BY GIUSEPPE BEETLES MATERIALIZED, AMONG WHICH THE THREE-PART SERIES DOCUMENTING THE EVOLUTION OF DRAWERS FROM FURNITURE ROCCO THAN NEOCLASSICAL.? ADDITION TO RESEARCH, HAS SUPPORTED IN RECENT YEARS A POLICY OF EXPANSION OF THE COLLECTIONS, MADE POSSIBLE THANKS TO THE CIVIC ADMINISTRATION, WHICH ALLOWED FOR A STRENGTHENING OF ACQUISITIONS AND THE GENEROSITY OF INDIVIDUALS AND COMPANIES, WHICH HAVE PROVIDED THE WORKS IN THEIR POSSESSION OR THEIR PRODUCTS. THE PRIVILEGED LOMBARD IS ALWAYS THAT OF CABINET, BUT ON THE BASIS OF WHAT IS HAPPENING IN THE VARIOUS MUSEUMS OF APPLIED ARTS IN THE WORLD, OPENNESS TO MODERNITY IS A MUST, ESPECIALLY IN A CAPITAL CITY OF DESIGN AND IN A REGION AT LEAST TWO HUNDRED YEARS HAS A RECORD IN THE PRODUCTION OF FURNITURE. AND THEN N CAN NOW SEE A SMALL MUSEUM DEDICATED TO THE FURNITURE SECTION NOUVEAU AND DESIGNER FURNITURE BY GIO PONTI, ETTORRE SOTTASS

- ART GALLERY, PAINTINGS

SECOND FLOOR OF THE ROCCHETTA

MUSEUM OF MUSICAL INSTRUMENTS

COLLECTIONS OF APPLIED ART

COLLECTIONS INCLUDE MANY DIFFERENT TYPE, WITH A TIME SPAN RANGING FROM THE MIDDLE AGES TO THE TWENTIETH CENTURY, SUCH AS FURNITURE, TAPESTRIES, TEXTILES, CERAMICS, GLASS, JEWELRY, SCULPTURES IN WOOD AND IVORY, BRONZE AND IRON ART, WEAPONS, SKINS, SCIENTIFIC INSTRUMENTS FOR A NUMBER OF THE MOST IMPORTANT IN THE WORLD IN QUANTITY AND QUALITY. AMONG THE PRIDE OF THE MUSEUM THERE IS ALSO THE CERAMICS COLLECTION, WHICH INCLUDES MEDIEVAL AND RENAISSANCE GRAPHITE, CERAMICS, POTTERY AND PORCELAIN, REPRESENTING ALL AGES AND ALL ITALIAN AND EUROPEAN MANUFACTURERS; REMARKABLE AND FASCINATING COLLECTION OF RENAISSANCE MAJOLICA URBINO, RAPHAEL INSPIRED MODELS.

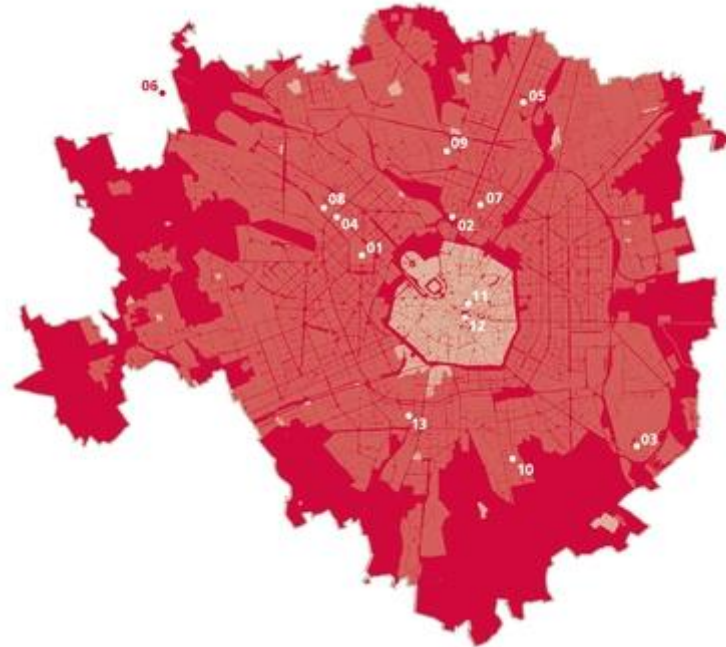
BASEMENT OF THE DUCAL COURT

SECTION OF PREHISTORY AND EARLY HISTORY

EGYPTIAN SECTION

URBAN CENTER

TEMPORARY EXHIBITION ABOUT NEW TRANSFORMATION IN THE CITY



URBAN CENTER IN MILAN, FIRST ITALIAN MULTIMEDIA CENTER FOR INFORMATION AND PARTICIPATION IN LAND DEVELOPMENT PROJECTS, IS AN AREA OF REPORTS ADDRESSED TO THE CITY AND THE WORLD TO HOST AND NARRATE THE GREAT URBAN TRANSFORMATIONS THAT AWAIT US IN THE NEAR FUTURE.

LOCATED IN THE PRESTIGIOUS GALLERIA VITTORIO EMANUELE, URBAN CENTER ORGANIZES EXHIBITIONS, CONFERENCES, WORKSHOPS IN COLLABORATION WITH PUBLIC AND PRIVATE OPERATORS WITH THE PROPERTY SECTOR, WITH PROFESSIONALS AND REPRESENTATIVES FROM THE WORLD OF CULTURE.

URBAN CENTER IS THE BEST PLACE TO SEE HOW CHANGING THE FACE OF MILAN: AN OBSERVATORY ON THE TRANSFORMATION OF THE CITY OF TOMORROW. WHICH BEGINS TODAY.

CONTENT:

PERMANENT EXHIBITION

MILAN CITY WITH AN INTERNATIONAL VOCATION, WHICH LOOKS TO THE FUTURE:
THIS IS THE SENSE OF A PERMANENT EXHIBITION THAT TELLS THE URBAN
REGENERATION PROJECTS THAT ALLOW YOU TO SAY THAT THE CITY IS ALIVE AND
THAT THERE ARE INDICATORS OF ABSOLUTE POSITIVENESS.
A TALE IMAGE, TO TESTIFY IN THE NEW SCENARIOS.

EVENTS AND EXHIBITIONS

MILAN ATLAS OF NEW ARCHITECTURES

MILAN CITY RISES

MILAN - THE CULTURE OF EXCHANGE BASED ARCHITECTURE

MILAN HIGH SPEED

TRANSMITTING ARCHITECTURE

MILAN OPEN - NEW ARCHITECTURES

PROJECTS DETAILS

THE MAIN MEASURES IMPLEMENTED OR BEING IMPLEMENTED IN MILAN ARE DESCRIBED BY "PROJECT SHEETS" THAT CONTAIN LOCATION INFORMATION, A BRIEF DESCRIPTION OF SOME REPRESENTATIVE IMAGES AND TECHNICAL DATA. THE DATA WERE PROCESSED UNIFORMLY AND NEW FACT SHEETS, EASY TO READ FOR A WIDE AUDIENCE.

MUSEUM VIA SANT'ANDREA

PERMANENT EXHIBITION

DIVIDED INTO TWO DIFFERENT PATHS OF MUSEUM:

-THE PICTURE GALLERY INCLUDES THE ROOMS TO THE COURTYARD OF THE BUILDING AND THE GALLERY HOUSES AN IMPORTANT COLLECTION ILLUSTRATING THE ICONOGRAPHY OF THE URBAN TRANSFORMATIONS AND THE MAIN EVENTS OF PUBLIC AND PRIVATE LIFE OF THE CITY OF MILAN, XVII AND XIX CENTURY.

- EIGHTEENTH-CENTURY ROOMS.

EVENTS AND EXHIBITIONS

MILAN AND THE STYLE OF A CITY BETWEEN THE EIGHTEENTH AND TWENTIETH CENTURY

MILAN AND THE STYLE OF A TOWN BETWEEN 700 AND 900

IT IS NOT SEEN AS A MUSEUM OF FASHION BECAUSE IT WOULD BE A CONTRADICTION LAY IN CLASSIC FASHION PATTERNS MUSEUM ON THE CONTRARY, AND CONSTANT CHANGE. IT IS PRESENTED LIKE A PLACE OF LEARNING AND EMOTION, WHERE YOU CAN ADMIRE THE MASTERPIECES OF THE PAST, ANALYZE THE IMAGE OF THIS BUILDING AND SUGGESTIONS FOR THE FUTURE, IT IS A MULTIPURPOSE SPACE, AN ENVIRONMENT FOR THE RESEARCH AND PROMOTION OF AESTHETIC LANGUAGE IN YOUNG AND PLAYFUL IMAGE OF COSTUME AND FASHION.

MUSEUM OF THE CITY

AGE – OLD MILAN (MUSEUM OF LONDON, CARNAVALET MUSEUM)
CONTEPORARY MILAN (MUSEUM OF SYDNEY, MUSEUM OF LONDON
,ARSENAL PARIS)

- HOW IT WAS IN THE PAST - TRADITIONAL MUSEUM NARATIONG THE CITY THOUGHT

- COLLECTING AND EXHIBITING MATERIAL CULTURE
- NARRATING THE CITY THROUGH CHRONOLOGY
- NARRATING THE CITY THOUGHT THEMES

- DISPLAYING MULTIMEDIA VISIONS AND INETRPRETATION OF THE CITY WITH MORE FREEDOM
THE MILANO MUSEUM IS CHALLENGED TO TO CONSTANTLY ADAPT AND REFLECT THE EVOLVING
SENSE OF IDENTITY IN MILAN

UN MUSEO/INSTALLAZIONE DELL'ERA DELL'INFORMATICA VISIVA

- DISPLAYING MULTIMEDIA VISIONS
- NARRATING THE CITY THROUGH THEMES

WITH SIMPLE VIEW AND PRESENTATION

AGE – OLD HISTORY OF MILAN

1. CRONOLOGICAL ROOMS

2. THEMES ROOMS

1. CRONOLOGICAL ROOMS

- HISTORICAL GROUGHT OF THE CITY
- FAMOUS BUILDINGS OF THE CITY
- TRADITIONAL CLOTHES

2. THEMES ROOMS

- INTELLECTUALS OF THE CITY
- DECORATIV ART COLLECTIONS
- THE STYL LIBERTY
- FUTURISTS OF THE CITY
- SYSTEM OF TRANSPORTATION OF THE CITY

1. CRONOLOGICAL ROOMS

1. HISTORICAL GROUNTS OF THE CITY (3 RINGS – PIANO BERUTO, PIANO MASERA AND PIANO ALBERTINI.

presentation of the chronological development of the city. mode of development characteristic of each period. view through the plans, photographs and text description)

2. FAMOUS BUILDING OF THE CITY (DUOMO, CASTELLO SFORZESCO, PALAZZO MARINI, CIMITERO MONUMENTALE, TORRE VELASCA, PIRELLI. chronological presentation of the creation of objects. run through the models, projects, photographs and text description.)

3. TRADITIONAL CLOTHES (Milano e lo stile di una città tra Settecento e Novecento.
presentation of the fashion style of the period through important collections of materials, garments, jewelry, shoes original articles and photo display through)

2. THEMES ROOMS

4. INTELLECTUALS OF THE CITY (WRITER: ALESSANDRO MANZONI; COMPOSER: GIUSEPPE VERDI; ARCHITECTS: BELTRAMI LUCA, GIOVANI MUZIO, GIO PONTI, BBPR. presentation of their life and work. Book: bibliography, photographs, original case, sculpture.)

5. DECORATIVE ART COLLECTION (FURNITURE, DOMESTIC OBJECTS, ORIGINAL INTERIOR DESIGN - PERIOD AFTER THE SECOND WORLD WAR TO TODAY. version of the original model, objects, through photographs, printed items (publications))

6. THE STYLE LIBERTY (ITINERARY THROUGH THE CITY. Presentation with the photos, maps, path in the city)

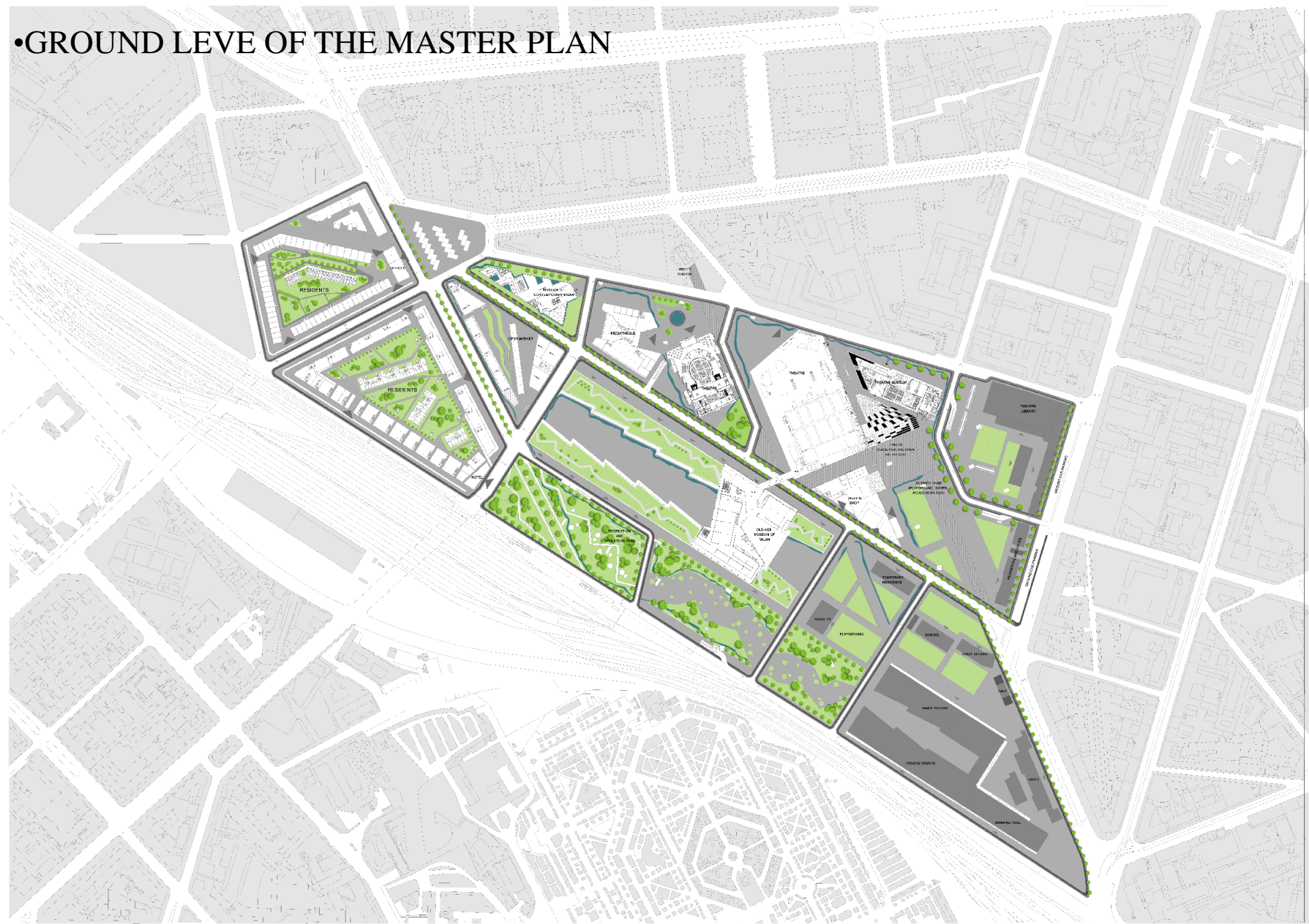
6. FUTURISTS OF THE CITY.....

7. SYSTEM OF THE PUBLIC TRANSPORTATIONS OF THE CITY (TRAIN, TRAM, TROLLEYBUS, BUS, CAR, METRO, MOTORCYCLE, BICYCLES. development of public transport in the city throughout history until today. Book through photos, models, text description)

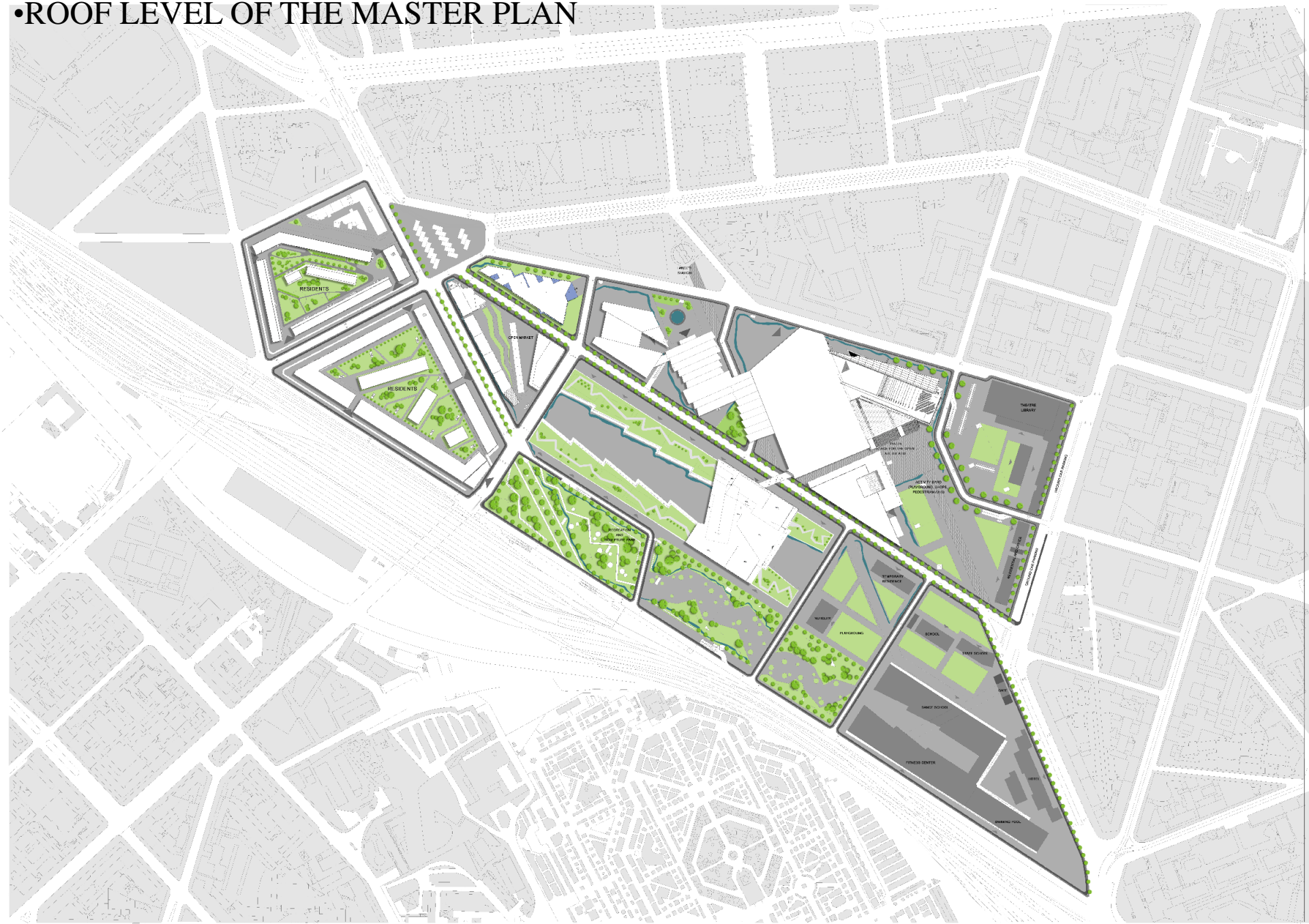
New project in Scalo Farini

- The Master Plan

GROUND LEVE OF THE MASTER PLAN



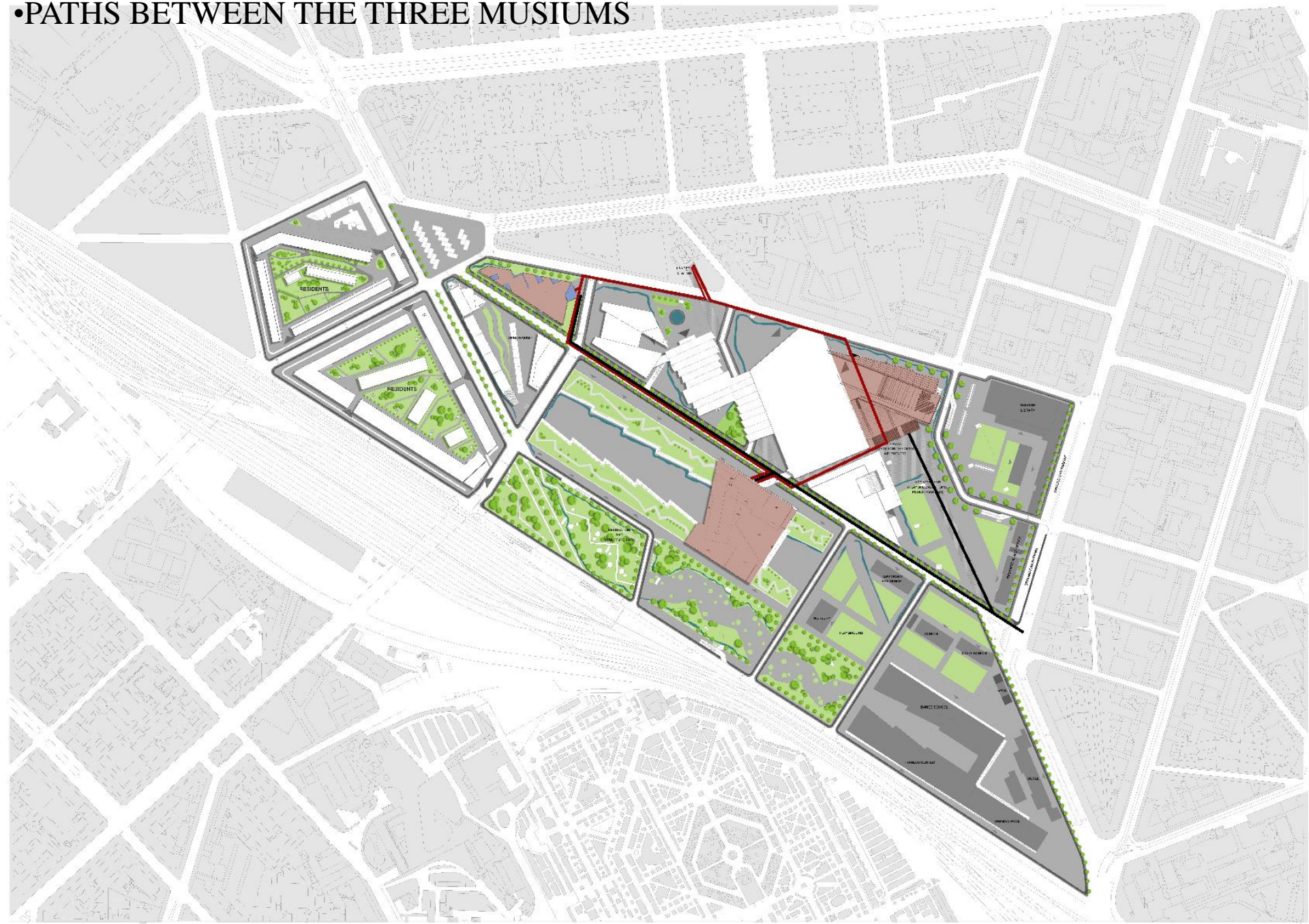
• ROOF LEVEL OF THE MASTER PLAN



DIFFERENT PARTS OF THE MUSEUM



•PATHS BETWEEN THE THREE MUSIUMS

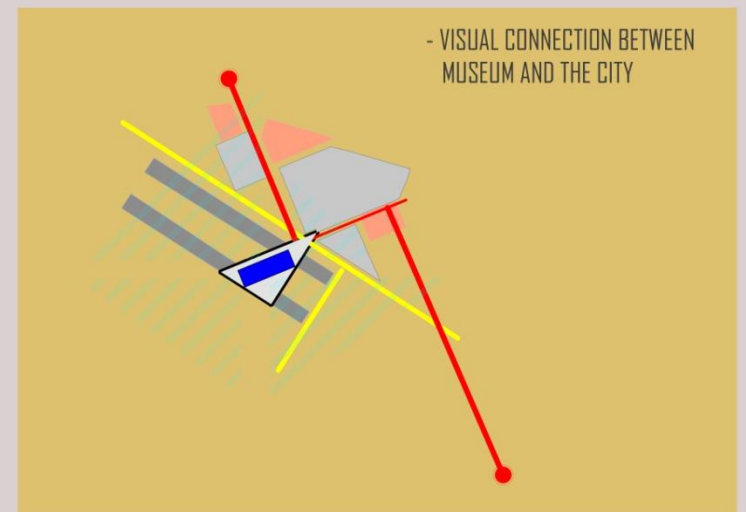
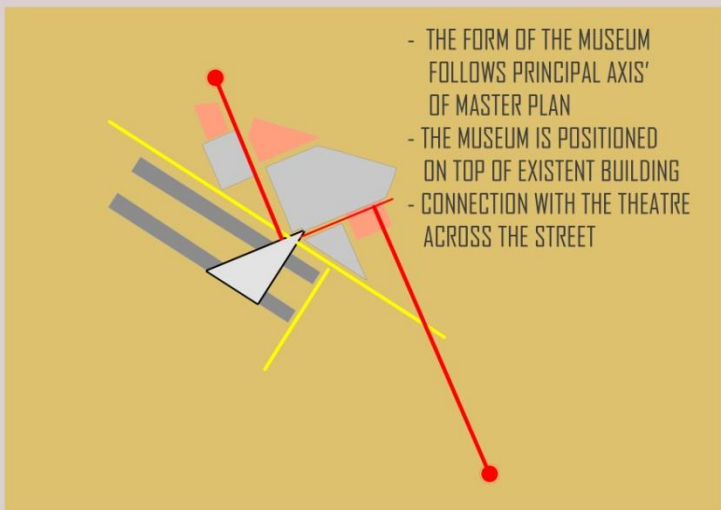
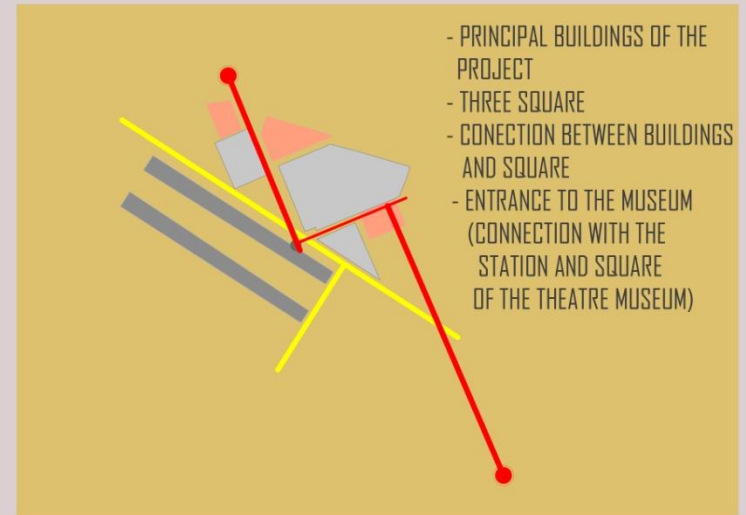
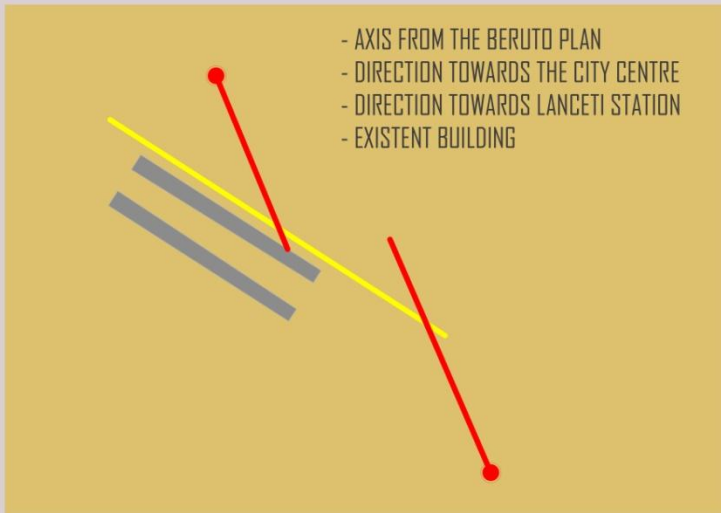


PROJECT

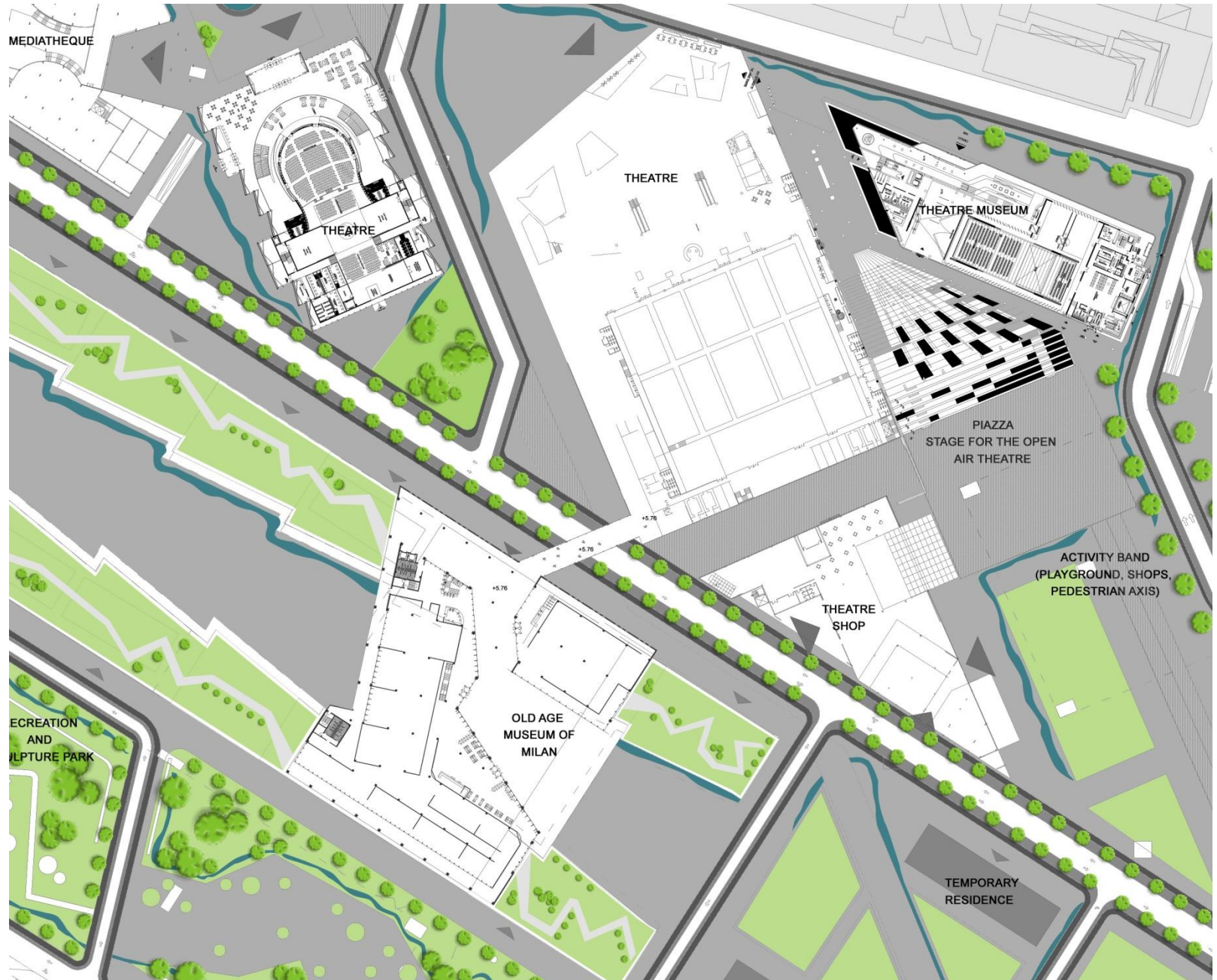
OLD AGE MUSEUM OF THE CITY OF MILAN

OLD AGE MUSEUM OF THE CITY OF MILAN'

.... PRINCIPLES OF THE POSITIONING AND FORM OF OBJECT



• CONNECTION BETWEEN MUSEUM AND THEATRE



CONTENT OF THE MUSEUM

1. CRONOLOGICAL ROOMS

2. THEMES ROOMS

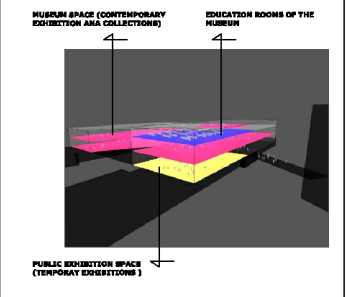
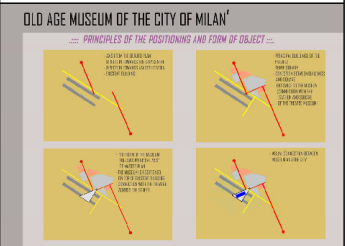
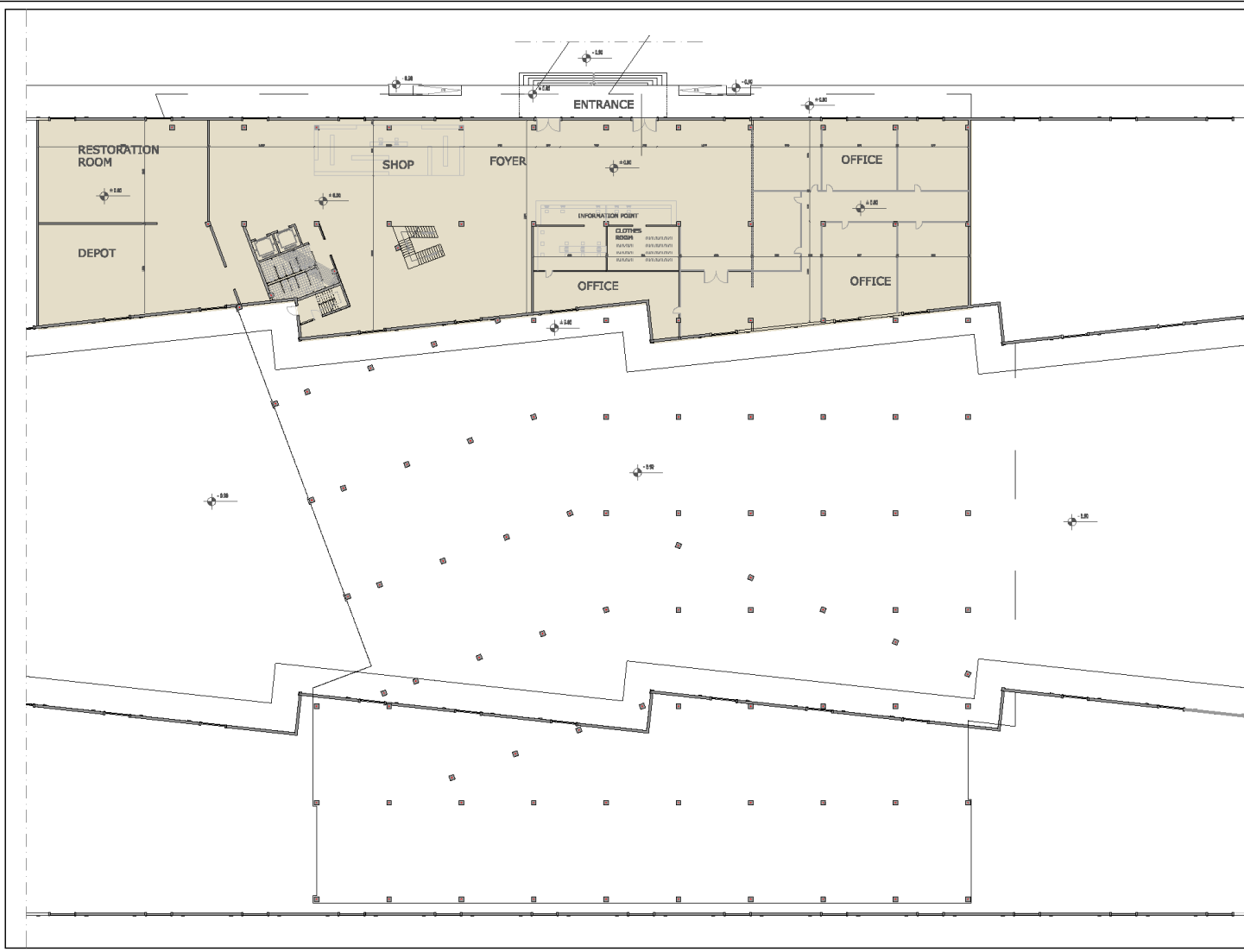
1. CRONOLOGICAL ROOMS

- HISTORICAL GROUGHT OF THE CITY
- FAMOUS BUILDINGS OF THE CITY
- TRADITIONAL CLOTHES

2. THEMES ROOMS

- INTELLECTUALS OF THE CITY
- DECORATIV ART COLLECTIONS
- THE STYL LIBERTY
- FUTURISTS OF THE CITY
- SYSTEM OF TRANSPORTATION OF THE CITY

- 1. INTERIOR ORGANIZATION OF THE MUSEUM

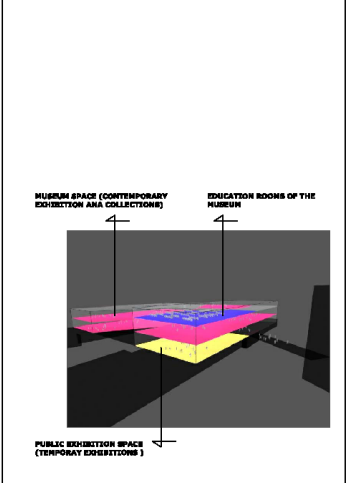
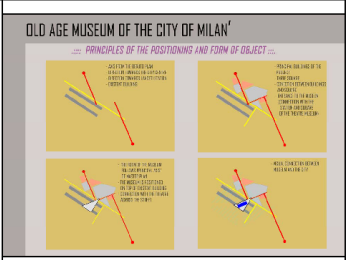
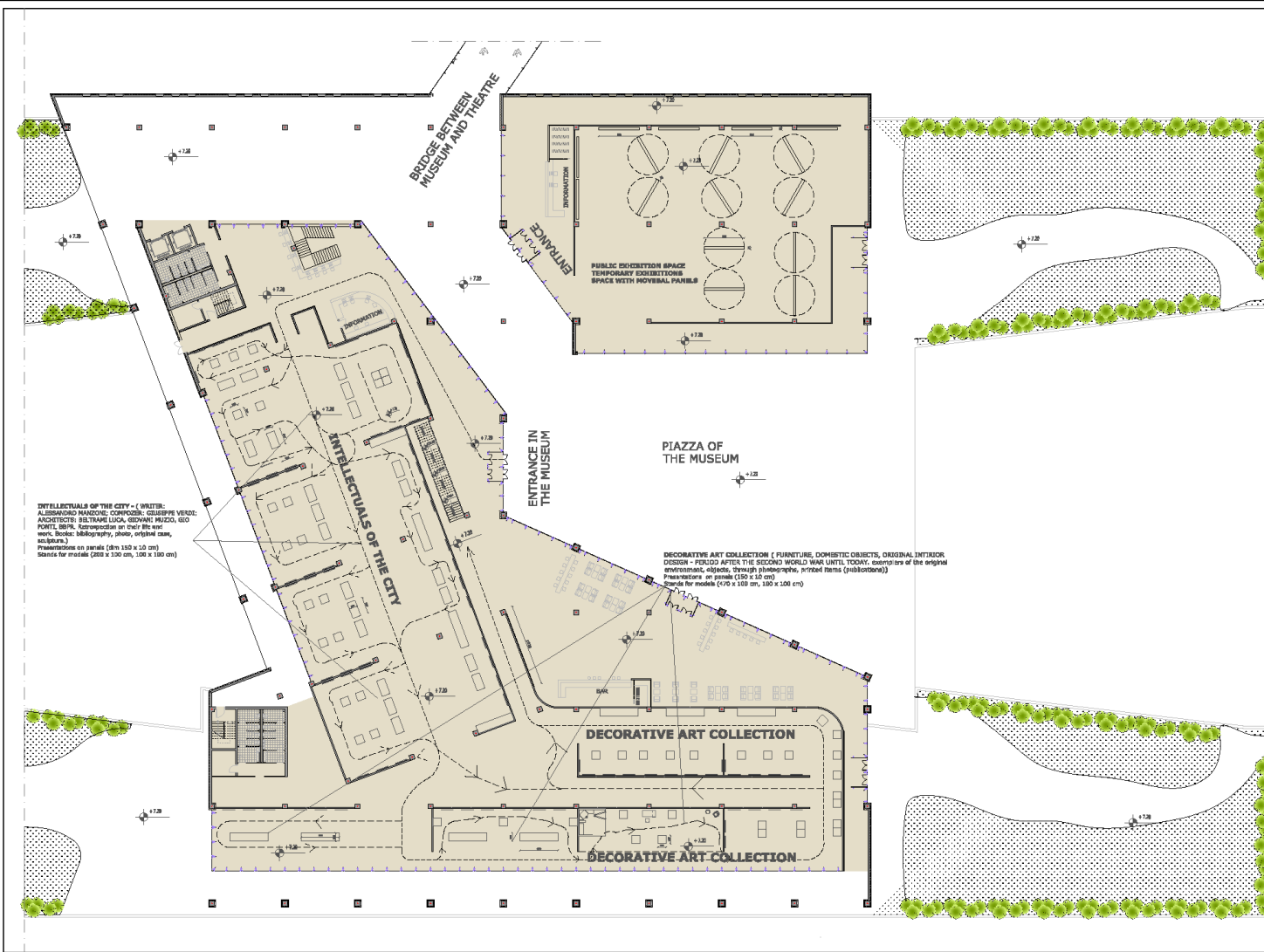


Poltécnico di Milano - Sede di Piacenza
 Facoltà di Architettura e Società
 Corso di Laurea specialistica Architettura
 Progettazione sostenibile di grande opere

Supervisor: arch. prof. Alberico Barbano di Belgiojoso

New Master Plan for the Salo Farni in the Milano.
 Old Age Museum of the City

GROUND FLOOR OF THE MUSEUM		
STUDENT: FRANCESCO AN	DATE: 03. Maggio 2015.	FOURTH 1



Politecnico di Milano - Sede di Piacenza

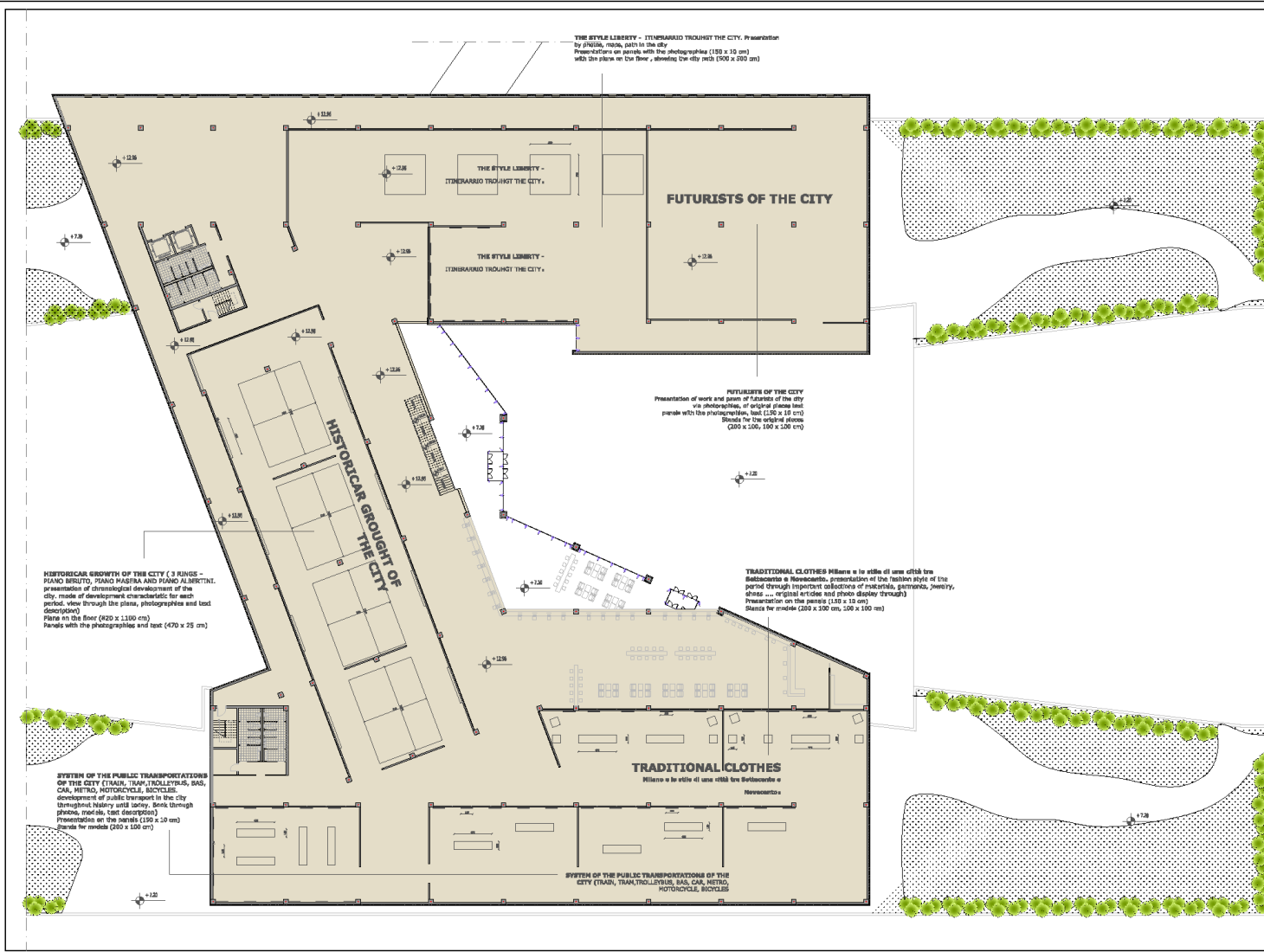
Facoltà di Architettura e Società
 Corso di Laurea specialistica Architettura
 Progettazione sostenibile di grande opere

Supervisor: arch. prof. Alberto Barbano di Belgiojoso

New Master Plan for the Salo Forni in the Milano.
 Old Age Museum of the City

FIRST FLOOR OF THE MUSEUM

STUDENT:	date:	POWER:
KRUMKOVICANA	03. Maggio 2016.	1



THE STYLE LIBERTY - ITINERARIO TRUJHOUT THE CITY
 Presentation by photographs, maps, plans in the city
 Presentation on panels with the photographs (120 x 15 cm)
 with the plans on the floor, showing the city each (200 x 200 cm)

FUTURISTS OF THE CITY

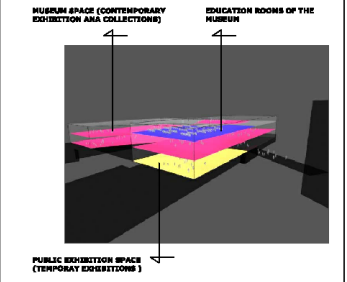
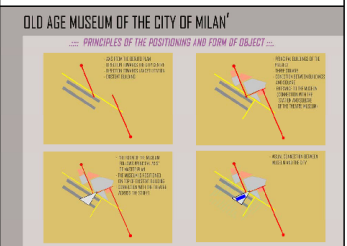
FUTURISTS OF THE CITY
 Presentation of work and plans of futurists of the city
 via photographs, of original photo text
 panels with the photographs, text (120 x 15 cm)
 Slides for the original photos
 (200 x 200, 100 x 100 cm)

HISTORICAL GROWTH OF THE CITY (3 RINGS - PIANO BRUJTO, PIANO PASERA AND PIANO ALBERTINI)
 presentation of chronological development of the city, made of development characteristic for each period, view through the plans, photographs and text descriptions
 Plans on the floor (420 x 130 cm)
 Panels with the photographs and text (470 x 25 cm)

TRADITIONAL CLOTHES MILANO is to style of some of the best
 Baldassarre e Napoleone, presentation of the fashion style of the
 period through important collections of materials, garments, jewelry,
 shoes ... original articles and photo display through
 Presentation on the panels (120 x 15 cm)
 Slides for models (200 x 100 cm, 100 x 100 cm)

TRADITIONAL CLOTHES MILANO
 Milano is style of some of the best
 Baldassarre e Napoleone

SYSTEM OF THE PUBLIC TRANSPORTATIONS OF THE CITY (TRAIN, TRAM, TROLLEYBUS, BUS, CAR, METRO, MOTORCYCLES, BICYCLES)
 development of public transport in the city
 throughout history until today, seen through
 plans, models, text descriptions
 Presentation on the panels (120 x 15 cm)
 Slides for models (200 x 100 cm)



Politecnico di Milano - Sede di Piacenza
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 Corso di Laurea specialistica Architettura
 Progettazione sostenibile di grande opere

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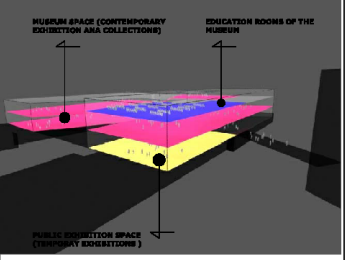
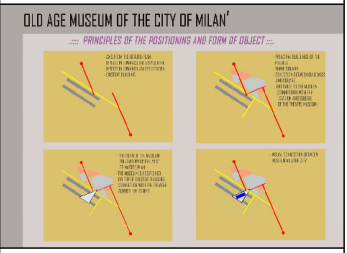
New Master Plan for the Salò Farni in the Milano.
 Old Age Museum of the City

SECOND FLOOR OF THE MUSEUM

STUDENT:	DATE:	FOURTH
KRUMHOLTZ/AM	03. Maggio 2015.	1
col. 755209		Scale 1:200



REMOVED BUILDINGS OF THE CITY - DUCATO, CASTELLO SPORZESCO, PALAZZO MASINI, CENTRO MONUMENTALE, TORRE VELASCA, PIRELLI chronological presentation of development of the building, shown through the models, projects, photos and text (electronic) Plans with the photographs and text (130x10 cm) Scale for models (1:70 x 1:50 cm, 1:50 x 1:20 cm)



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 Progettazione sostenibile di grande opere

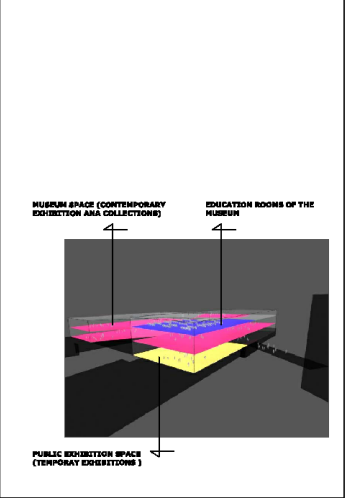
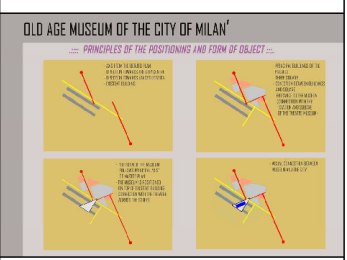
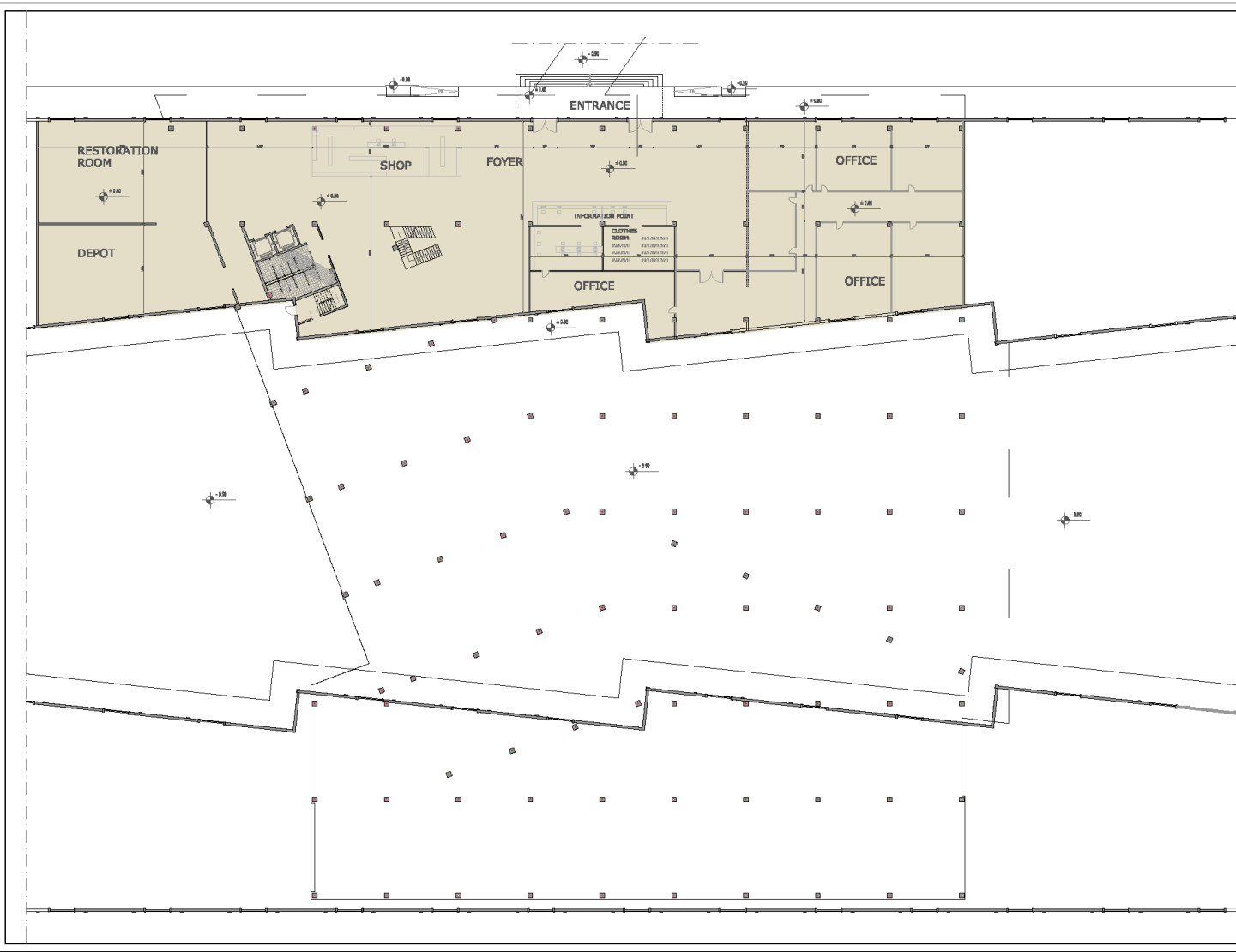
Supervisor: arch. prof. Alberico Barbiano di Belgiojoso

New Master Plan for the Salò Farni in the Milano.
 Old Age Museum of the City

THIRD FLOOR OF THE MUSEUM

STUDENT:	DATE:	POSTER:
KRIBENOVIC ANA	03. Maggio 2015.	1
mail: 733289		Scale: 1:50

•2. ARCHITECTURAL PLANS OF THE MUSEUM



Politecnico di Milano - Sede di Piacenza

Facoltà di Architettura e Società
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Progettazione sostenibile di grande opere

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New Master Plan for the Salo Farni in the Milano.
Old Age Museum of the City

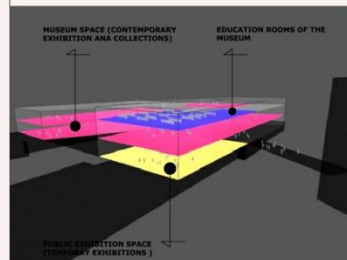
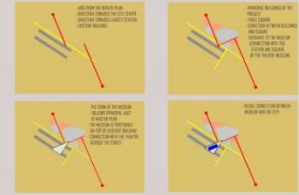
GROUND FLOOR OF THE MUSEUM

STUDENT:	DATE:	FOUNDER:
FRANCESCO AM	03. Maggio 2015.	1



OLD AGE MUSEUM OF THE CITY OF MILAN

PRINCIPLES OF THE POSITIONING AND FORM OF OBJECT



Politecnico di Milano - Sede di Piacenza

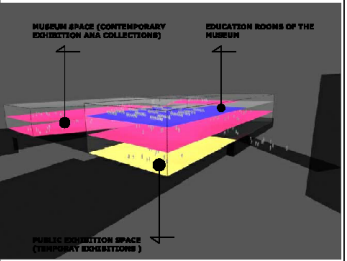
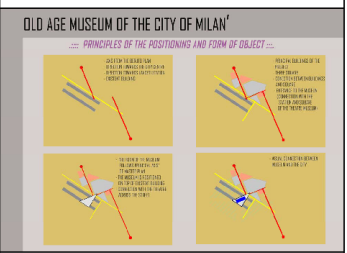
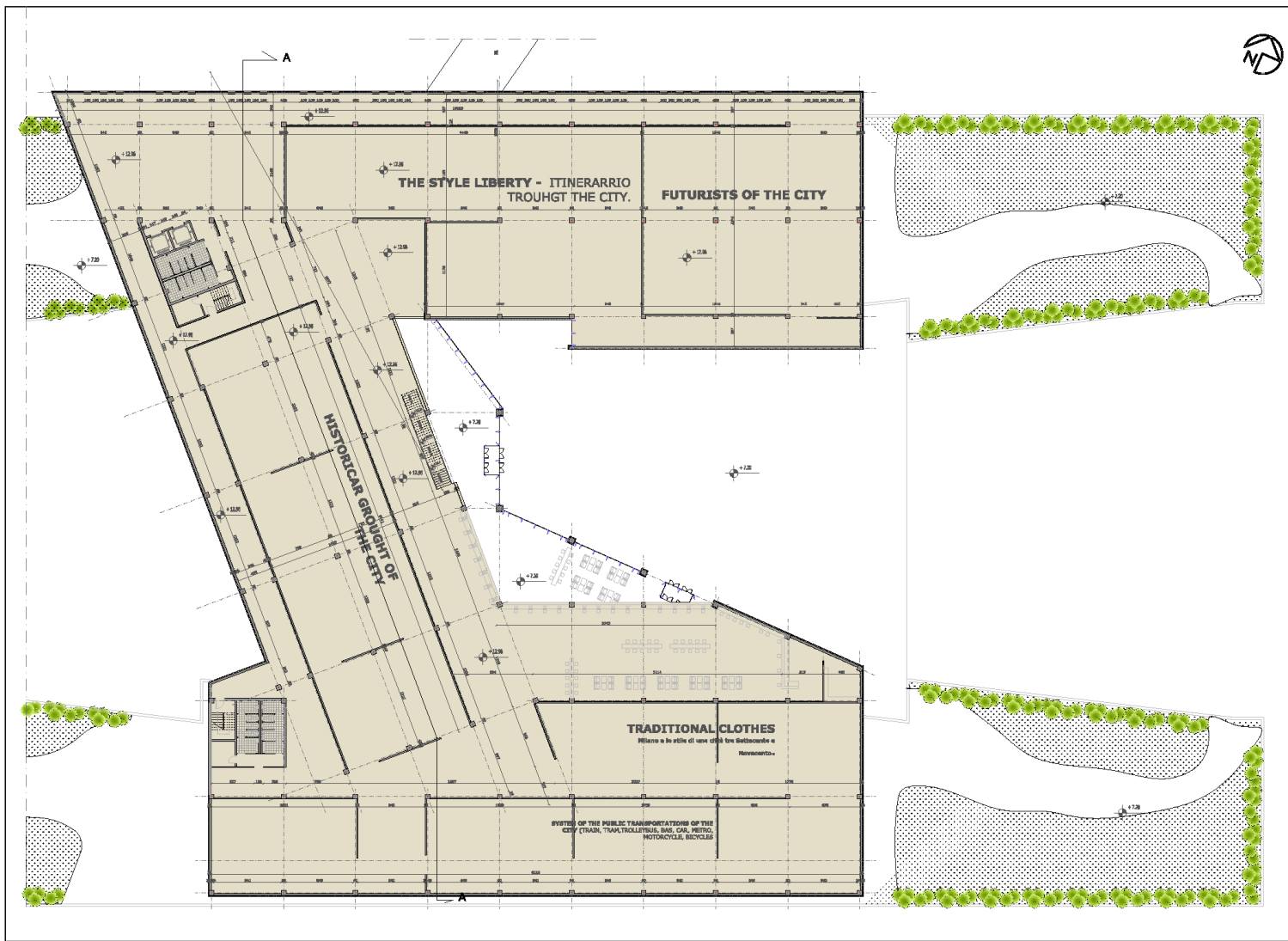
Facolta di Architettura e Societa
Corso di Laurea specialistica Architettura
Progettazione sostenibile di grande opere

Supervisor: arch. prof. Alberico Barbiano di Belgiojoso

Scalo Farini in Milan.
New Master Plan for the Scalo Farini in the Milano.
New Master Plan for the Scalo Farini in the Milano.
New Master Plan for the Scalo Farini in the Milano.

THIRD FLOOR OF THE MUSEUM

STUDENT:	data:	POSTER
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mat. 723889		Scale 1:200



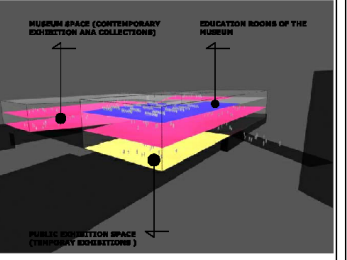
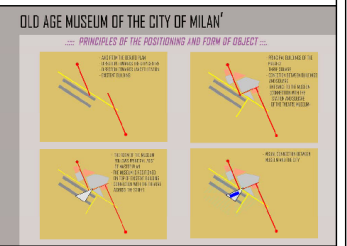
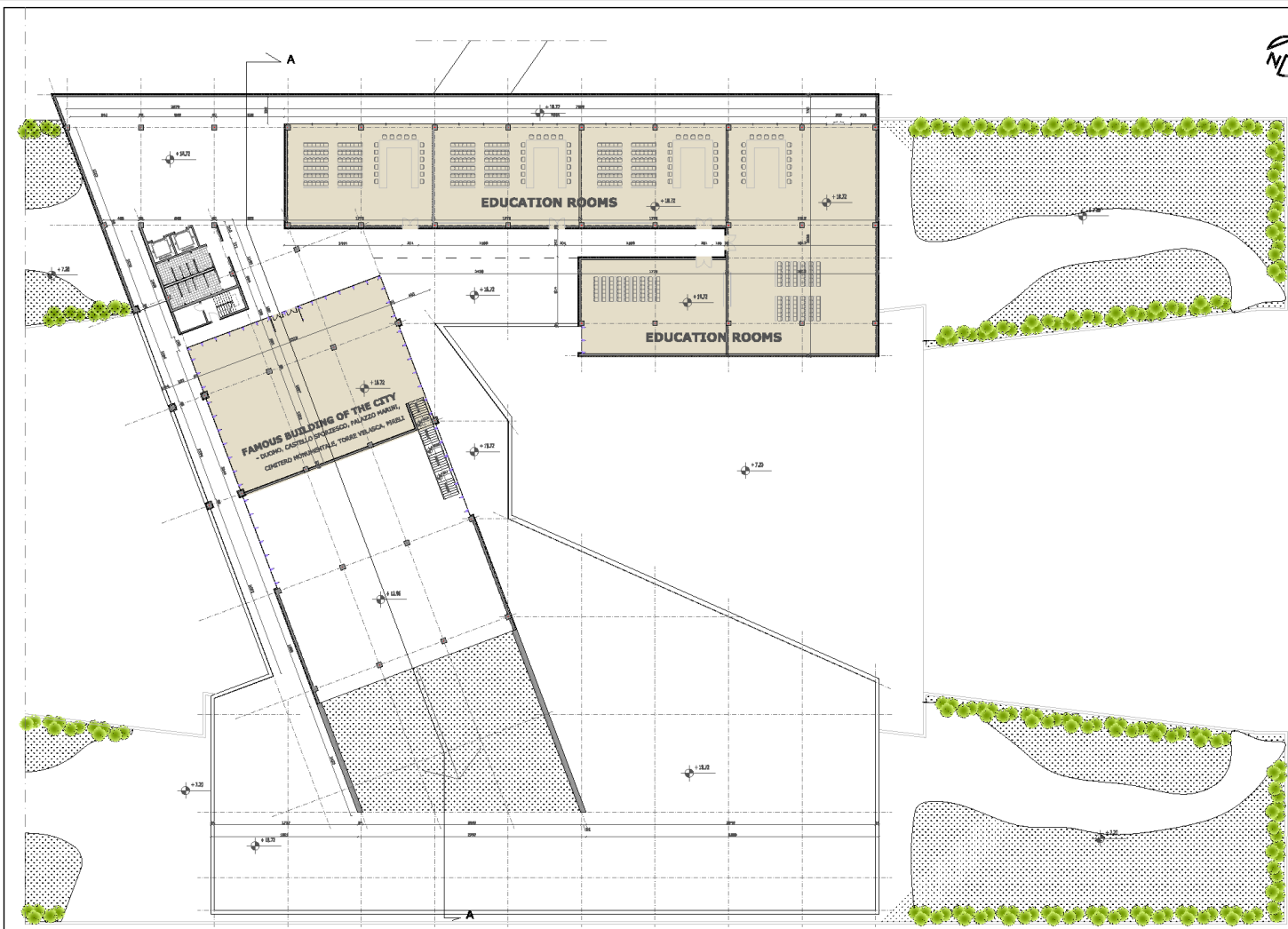
Politecnico di Milano - Sede di Piacenza
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 Corso di Laurea specialistica Architettura
 Progettazione sostenibile di grande opere

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New Master Plan for the Salo Farni in the Milano.
 Old Age Museum of the City

THIRD FLOOR OF THE MUSEUM

STUDENT: FRANCESCO AN	DATE: 03. Maggio 2019.	FOURTH 1
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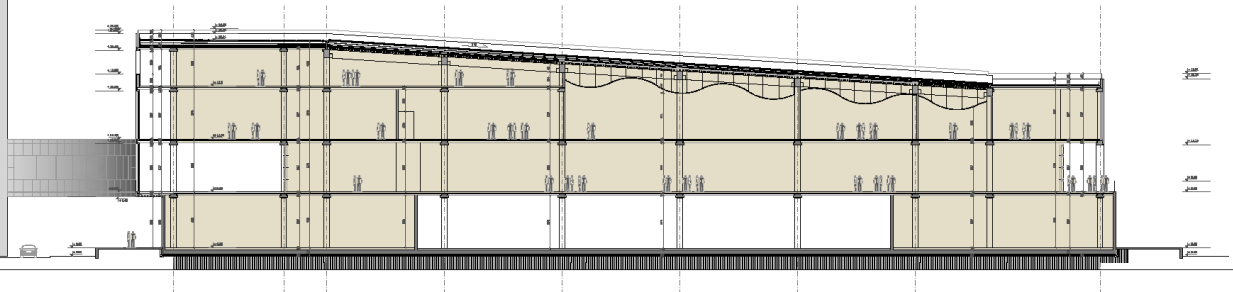
Supervisor: arch. prof. Alberico Barbiano di Belgiojoso

New Master Plan for the Salo Farni in the Milano.
 Old Age Museum of the City

THIRD FLOOR OF THE MUSEUM

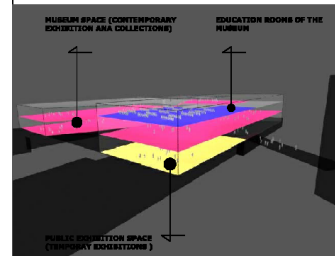
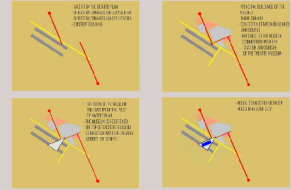
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KRIVENKOVA AN	03. Maggio 2015.	1
		Scale: 1/50

section A-A



OLD AGE MUSEUM OF THE CITY OF MILAN

... PRINCIPLES OF THE POSITIONING AND FORM OF OBJECT ...



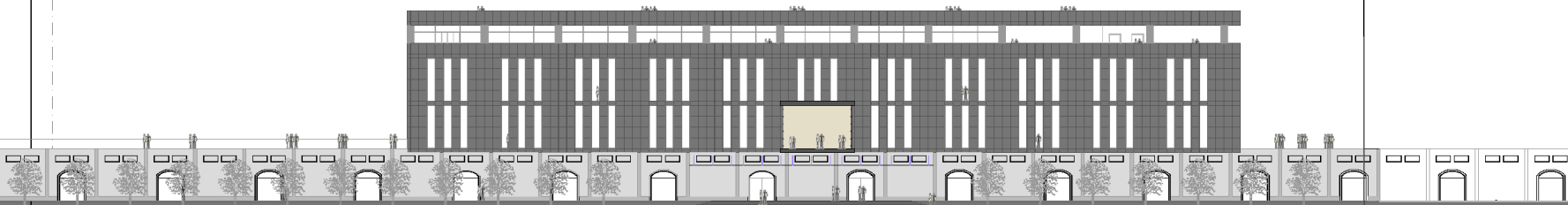
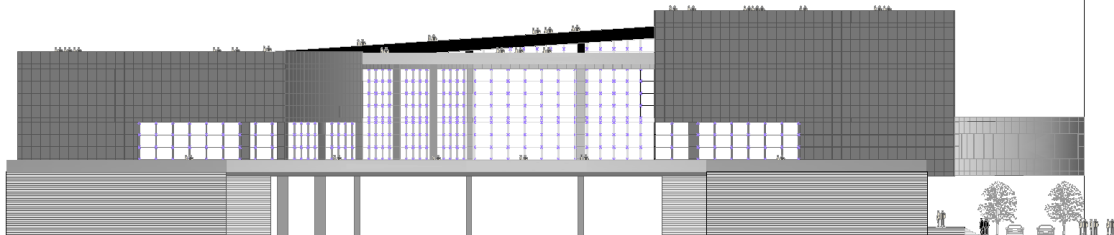
Politecnico di Milano - Sede di Piacenza
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 Corso di Laurea specialistica Architettura
 Progettazione sostenibile di grande opere

Supervisor: arch. prof. Alberico Barbano di Belgiojoso

Scalo Farini in Milan.
 New Master plan and Museum of the City

THIRD FLOOR OF THE MUSEUM

STUDENT:	DATE:	PAGE:
KRIVENKOVA AN	03. Maggio 2010.	1



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Scalo Farini in Milan.
 New Master plan and Museum of the City

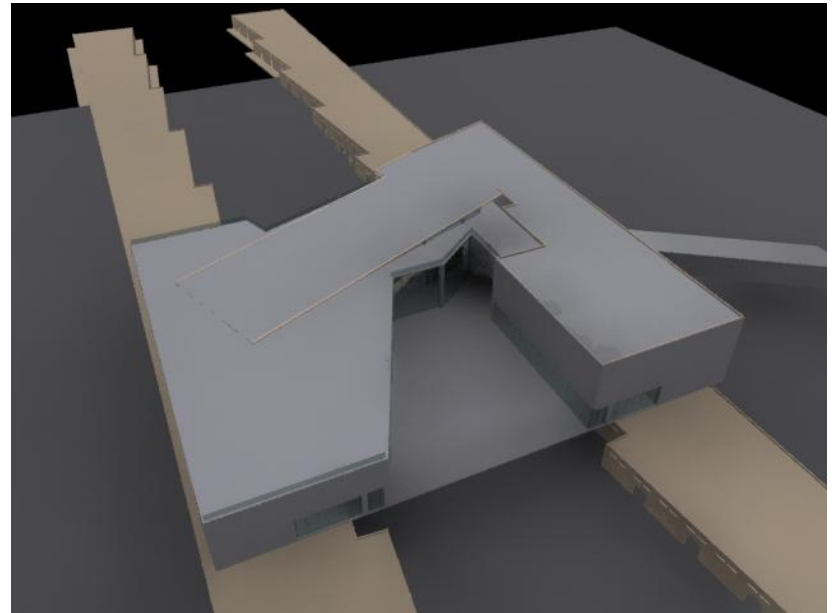
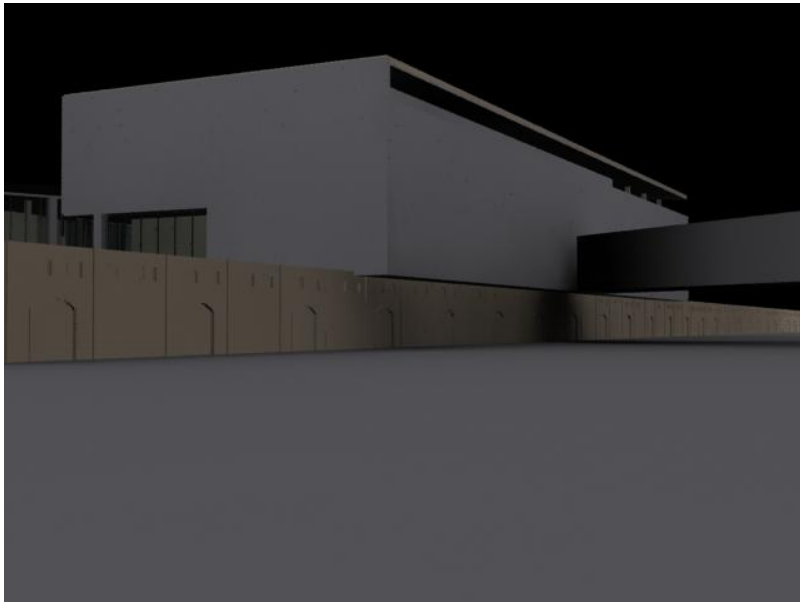
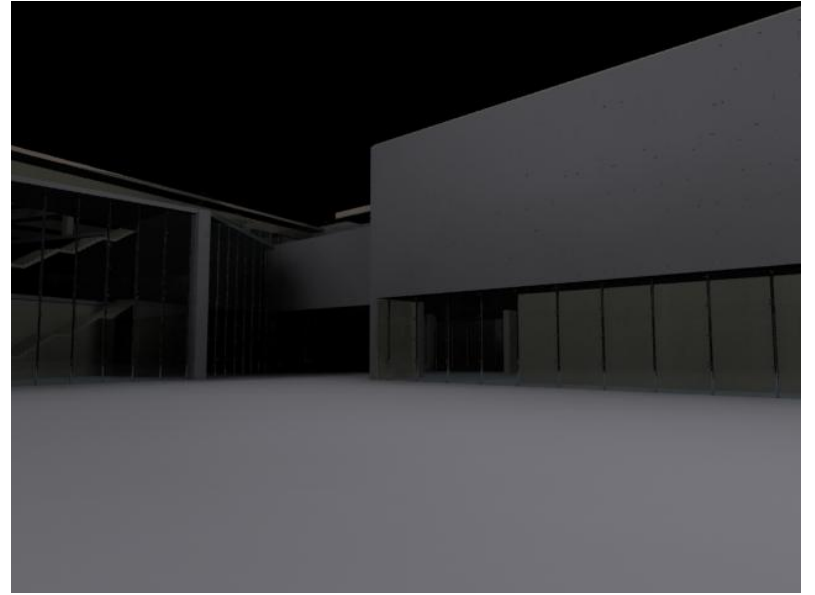
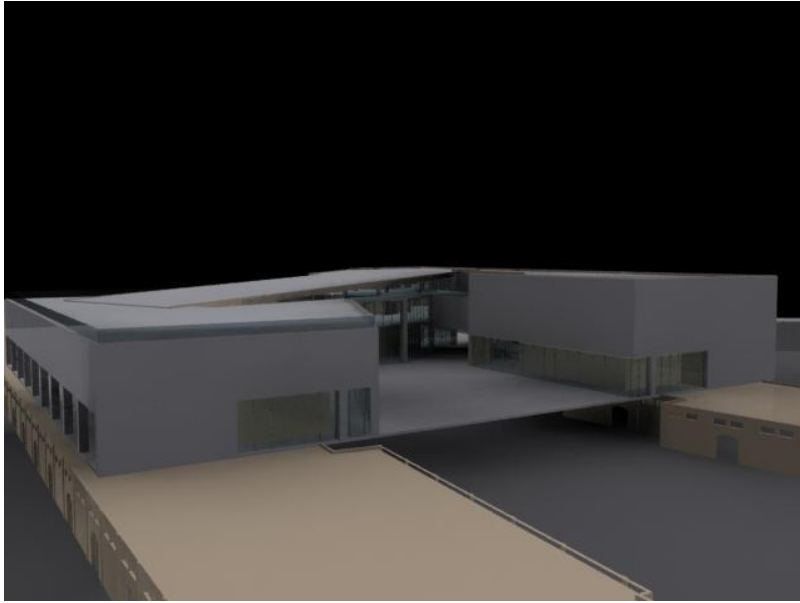
FAÇADE OF THE
 MUSEUM

STUDENT:
 KRISZTOF VINCZE

enr. 735289

DATE:
 03. Maggio 2016.

POSTER
 1



Urban Concept

Museum Old age Milano is located in Milan, district zona nove, area Scalo Farini. The museum is part of cultural-educative context, among two museums of different thematic dedication, three theatres of different importance and variety of following facilities such as dance school, theatre shop, mediateque, open market or hotel. Located on top of existent building, planned to be restored, hence classic looking, visually it makes contrast by choice of form, construction and material as well as by its position.

Building

The building is located on top of existent building. The main entrance is placed in “old” building, towards main street of our master plan. The museum is turned towards Lanceti station and square in front of Theatre museum. Its position communicates directly with previously mentioned station which presents one of the main “gate” to this zone. Museum is physically connected to Large size theatre of 4000 seats by a bridge while at the museum side it opens passage to the roof of existent building, leaving impression that way of a “open tunnel”. Below the tunnel is positioned also the entrance which is emphasized by placing glass eaves.

Exhibition space of the museum outspreads on three levels. The museum is divided on museum space, intended to be used as public open, pay free.

At the ground floor there is an information point, foyer, book shop, offices and restoration rooms. First floor is directly connected with theatre by bridge which, besides its function of passing from one side to other, serves as public exhibition “extension”. On the first floor begins exhibition area as well, which continues on a second floor and represents the part that regards only to the museum, where is thereat located big gallery which opens view to the first floor, and by using a glass façade, there has been made visual connection to the surrounding as well.

Vertical communication is possible by placing two elevators, and staircase which connects ground floor to the first floor, and another staircase which leads visitors to the second and third floor.

Galleries

The museum’s exhibition spaces are spread over three levels. The galleries differ in size, layout and proportion from floor to floor, as well as in their specific natural and artificial lighting configurations. Typical floor height is 5.80 meters, other than the last floor where the height of an exhibition room is 4.30 m and it is located below the roof ramp. The position of exhibition rooms is such to make path and conceptual order of viewing of exhibited material. Exhibition rooms are divided chronologically and by theme. Material to be shown is presented on panels, fixed walls, stands for models and statues which may be opened or closed, of glass. Stands are mobile because of eventual additions and enriching of museum collections. Panels in gallery open to public (without any charge) are moveable, because they are temporary and for easier and better organization of exhibition space.

Walls of exhibition spaces are white for better accentuation of pieces. Floor is made out of wood as well as fall ceiling. When it comes to lightening, some of the rooms are lit by natural light which enables direct contact with the street and better visual experience of three-dimensional models. Staircase is located among glass façade. That position provides natural lighting and creates a connection not only inside the museum between diverse exhibition rooms, but also between “inner” and “outer” space.

Exhibition room of the top floor is naturally lit and this is accomplished by using glass façade and by it directly gives a view of city panorama.

Facades

As the fact is that Old Age Museum lies on top of existing building which is intended to be restored, the goal to attract people to this facility has been achieved by designer’s playing with form, material and position of the museum. Namely, by using wood and glass, the intention was to make a contrast in the nearby environment, and bring people to it that way. Wood and glass are meant to give solidness and stability to the object.