

Jiāng

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ABSTRACT

English

The museum project aims to give meaning to a geographical area in decline, which now looks uncertain and without any identity through the enhancement of its history and local crafts, into an exhibition space where users would have the opportunity of learning history and culture of China through the theme of silk. The need of designing this kind of space, is to counteract the recent phenomenon of internationalization that has badly threatened the existence of the smallest artisan realities. It will serve not only to preserve the value of a specific place, but also to counter the modern widespread indifference to a unique cultural heritage. My thesis research begins with a urban historical analysis of Beijing, up to focus more deeply on the study area, Dashilar district. In order to solve this mission, I choose the specific area of Qianmen East, located in the central axis of the spatial arrangement that characterized the China Capital city.

This area has not been chosen randomly, it identifies a district which have been a prosperous area for more than 600 years. There, local architecture is still characterized by famous and characteristic Chinese-style buildings, the Hutongs. The area have been re-modernized recently keeping into the style all the traditional and folkloristic aspects, it attracts thousands of visitors per day who find in that place, the most characteristic aim of China. Some of Streets and shops in Qianmen are not anymore authentic but mostly renowned nevertheless few historic shops, founded in the oldest past, are still active. This gathering of narrow streets is currently divided into two main areas. The western part, better known as the Real Dashilar is partly renovated and partly still original. This fragment has undergone several redevelopment that unlike the Eastern part have been much less invasive.

In contrast to that, the East was firstly totally destroyed and than rebuilt, to meet the requirements of the recent Olympic Games who have literally revolutionized and reformed much of the city, in view of an international audience income. New reconstructed buildings don't have any historical values, although they still own the existing ones appearance. This fact establish an uneasy relationship between the past and the present, representing and inauthentic act for the territory upgrade. This one, is definitely the biggest problem that we find in Qianmen, the old neighborhood that once represent Beijing and China had been substantially re-designed as international. Recent times have seen lots of designers trying to take a step back from this way of acting, people are now trying to re-capture the historical Roads old charm and value, not necessarily copying the style of the past, but looking to restore a cultural consciousness.

It is now necessary to act following a new design approach in order to re-discover the place basic authenticity, protection its identity. The place rediscovering process tries to create a common thread between past and present, analyzing differences and strategies among old and new craft realities. This thoughts are solved into the museum spacial interior layout, inspired by the city of Wu Zhen in the South of China. The river that runs through the entire city is played within the space and allows the visitor to discover the world of silk through the space.

Keywords:

Silk | Museum | Cultural Heritage |
Wu Zhen | Bridge | Double Height

这个博物馆项目其研究目的是将一个衰落的地理区域重新赋予新的意义，通过增加具有历史地域特色的手工艺品，并将它们引入博物馆空间，使得没有文化身份的地域重新获得可以展示并且学习中国丝绸的传统文化的机会。这种空间的设计主要是应对国际化现象所产生的对小型传统手工艺的破坏与威胁，它不仅做为一个保护这些特定价值的场所存在，而且可以将现代人对一种独特的文化遗产的普遍漠视得到改善。我的论文研究是从北京城市历史分析入手的，并更深入的关注研究了北京的大栅栏地区。为了解决这项任务，我选择了在中国城市格局当中最具有显著特征的中轴线作为切入点，并将前门东部区域作为具体调研和研究对象。

这一区域的研究并非随意选择，大栅栏区域曾繁荣近600多年，至今仍保持具有显著中式建筑风格特色——胡同，并且在最大化保证传统和民俗风貌的基础上进行过翻新，一些传统的街道以及享有盛名的传统店铺经过复原也开始重新开张了，现今的大栅栏已成为北京最具特色的一个区域并且每天都吸引成千上万的游客前来参观。这一狭窄的街道被划分为两大主要区域，在西区，是大栅栏部分翻新和部分仍然保原始持现状地区，这一区域经历了几次历史时期的发展，并不像东部区域街区和商铺比较分散，与之相反，东部以满足奥运会所需要的城市建设已经全部拆除，以应对国际赛事的需求。然而，重建的建筑并没有体现出其应有的历史价值，虽然他们仍然保持原有的外观，旧的邻里关系被一些以国际化标准的视角进行大幅重新设计所破坏，那些曾经代表北京本土和中国传统的街区文化已经在本质上重新做了的国际化设计改造，这种现象实际上反应出来的是过去与现代之间不和谐的关系，表现出的是一种造作和不真实，这无疑是在前门地区发现最大的问题。

通过相关学术期刊的阅读发现一些当代设计师也在试图摆脱这种方式，寻求新的解决方式，试图重新捕捉历史街道文化认知和历史的魅力价值，而不是一味地照搬过去的风格样式，而是要恢复文化意识。在当下我们必须重新思考，采取一种新的设计方法以重新发现文化基本的真实性以保护传统文化其特定身份及属性，塑造有灵魂的文化历史街区。笔者打算从这个地方文化历史研究中重新发现突破点，试图创造过去与现代之间的共同交织点，分析新老工艺的现实意义以及与历史现代的差异，并提出有效的应对对策。

综上所述，笔者通过丝绸博物馆这个切入点，作为整个区域的文化起搏器，将文化意识重新灌输到传统的街区中。在具体的博物馆设计中，博物馆平面布局的灵感来源主要来源于中国南方的乌镇。河流穿过城市，在空间划分上起到了一脉相承的作用，同时也是参观者获得与丝绸对话的穿越空间。

关键词：
丝绸, 博物馆, 文化遗产, 吴镇, 桥, 双高

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1. Introduction

1.1 What is silk? What does it represent for China?

Silk is a natural animal fiber formed from filament proteins secreted by silkworms. Humans have practiced silk production, called sericulture, which was originated in China, thousands of years ago. It is a highly prized good because its characteristics are such different from common fabrics. Its softness, insulating properties, and strength, makes it one of the richest existing textile fibers.

The first real tangible evidence of the eastern silk manufacturing dates back to a period between 4000 and 3000 BC, when it was found the first silk cocoon cut probably with a blade into two parts.

The dates can be clearly deduced as the origin of the yarn in Asia, anticipates several millennia his first appearance in Europe. As this period is so ancient, it is interesting to know also the most popular versions of his discovery, which consist basically in the traditional legends. Among all there are two different stories, both seek to explain how man has become aware of the fabric processing, starting from the raw material, the silkworm. The best-known legend, dates back to the reign of the so-called Yellow emperor, who ruled China in a period between 2697 and 2597 BC.

An ordinary afternoon, The Emperor's wife, Empress Lei-Tsu, also known as the Xi Ling-Shi, was having her tea in the garden, sitting at a table, under a mulberry tree, from which abruptly dropped a cocoon. Trying to remove from her hot drink the bug, the woman noticed how a strange material begun to take off, and as a ball infinite, centimeter by centimeter, covered the whole garden of the residence. (Other versions claim the wire was wrapping around her finger and then around the entire hand). The Empress noticed over the sheen and the prestige of the yarn, also its resistance and the heat as a good potential of the material. Intrigued by it, she saw carefully all the mulberry trees and noticed other similar animals, together with the other cocoons. For this reason she decided to plant other plants so that they could start a personal production of silk. Shortly after, the woman invented the tools necessarily to weave the material, the frame, and taught its use all around the court. This is how, according to legend, the art of silk weaving appeared for the first time. Lei Tsu is in Chinese culture is also known as the silkworms' mother, having a place in the temple of Chinese deities with the name of Can Nai Nai. Another interesting legend, surely the most fantastic, tells of a father, his daughter, and their magical horse, which was able to fly and speak the human language. One day, the girl's father went abroad for a trip, and he never came back again. The daughter suffered a lot for her father loss and in despair, she decided to make a deal with her horse, the animal promised her that if he would have found her father, for reward, she would have

married him. The horse began his journey to discover the man, and after a short time, as promised, he came back home bringing, the father. Once the man returned home, he was even unable to rejoice in coming home, because he was so desperate for the promise made by his daughter, so he decided to kill the animal. The latter, once lying on the ground, came to life, and his soul flew away taking with him the child. After a long trip, they both lay on a mulberry tree and, as soon as the child touched the plant, his body became a silkworm. In memory of his horse, the young woman began to generate an endless production of long silk threads. Obviously these are two interesting legends to understand how since ancient times, silk was considered a precious good, as a prestigious gift that nature has intended to give to men. In reality it is assumed that men, judging the silkworm a fruit inedible, tried to boil it. Once pulled out of the water instead of becoming eatable, it was noted how it keeps inside the precious yarn and from then on, it was used for that purpose. Its discovery is certain and documented that happened right in China, where the silk industry start to produce exclusively yarn in the country and then spread up to Europe. With regard to its spread there's another legend that is linked to the previous, and always about the Empress Lei Tsu-when, in a time of course following the discovery of silk, when she was betrothed to a prince of Kothan (an ancient kingdom that didn't belonged to China). When the princess had to leave the kingdom, she was forced to leave the yarn that she loved so much, because of laws against the export bug, but

despite that, the princess was able to hide the material necessary to sericulture into their hairstyle, and so silk came from China to the world.

1.2 Historical review

Both this legend, although poorly documented has in a veil of truth, actually China has guarded the secret on the rearing of silkworms for several years, but in spite of prohibitions, however, it leave the country coming to India, Japan, Korea and finally, in Europe. Despite of its secrecy, the Chinese were destined to lose their monopoly on silk production. Sericulture reached Korea around 200 BC, when waves of Chinese immigrants arrived there. Silk reached the West through a number of different channels. Moreover around AC 500, silk appeared at the Byzantine Emperor Justinian's court due to some soldiers who hide some silkworm eggs in their own equipment hollow bamboo staves. Under their supervision the eggs hatched into worms, and the worms spun cocoons. Bytheway the Byzantine church kept the secret themselves creating imperial workshops, monopolizing the whole production. This allowed a silk industry to establish in the Middle East, undercutting the market for ordinary-level of a cheaper Chinese silk. However high-quality silk textiles made in China continued to bring high prices in the West. When silk was first discovered, it was reser-

ved exclusively for the use of the ruler. Gradually the various classes of society began wear clothes made of silk, so that it came into more general use. Silk, rapidly became one of the principal elements of the Chinese economy, due also to the phenomenon of industrialization. Silk started to be used not only for fabrics but also for bonds of all kinds, musical instruments, bow-strings, fishing-lines, paper. During the Han Dynasty, silk became a value in itself. Farmers paid their taxes in grain and silk. It was considered as a proper currency, and its value was calculated in lengths. Before long it was to become a currency used in trade with foreign countries. Another interesting think about silk is that this importance is reflected also into the Chinese language where 230 of the most common characters have silk as their own key. Silk became a precious commodity highly sought by other countries at a very early time, and it is believed that the silk trade was started even before the Silk Road was officially opened in the second century BC. During this period, the Chinese emperor, Han Wu Di's ambassadors traveled in Persia and Mesopotamia, bearing gifts

including silks. One of the most dramatic finds of Tang silks along the Silk Road was made in 1907 by Aurel Stein. Around 1015, Buddhist monks, alarmed by a possible invasion by a Tibetan people, the Tanguts, sealed more than ten thousand manuscripts and silk paintings, silk banners, and textiles into a room at the Caves of the Thousand Buddha's near Dunhuang, Gansu, which is actually one of the most famous site on the Silk Road in north-west part. During the Roman Empire, that despite the defeat of Marcus Licinius Crassus, Governor of Syria. At the battle of Carrhae in 53 BC, the soldiers were so startled by the bright silken banners of the Parthian troops that they fled in panic, so that romans managed to bring home the precious material, which, from that point on, became known throughout Europe. Within decades Chinese silks became widely worn by the rich and noble families of Rome (1) and gave rise to the famous Silk Road, many sources quote that Roman citizens' demand for importing silk was so large as to be damaging to the Roman economy other textile business. This material starts to become an important bargaining good which traveled from China to the Mediterranean countries. Even today, China appears as one of the world's largest producers of raw silk. Over the course of 5,000 years, silk has played an important role in Chinese history, and has exerted a significant influence on human civilization. Silk began to be desired from all over the world but initially its production took place only in Asia. From the time it was born, the Silk Road was consisted as a network of trade, which face

export of material, able to connect, Xi'an in central China, with Turkey on its way to Europe. An important link which allowed merchants to exchange goods over distances unimaginable to reach before, that exceed 6,000 km, and that became the subject of international conflicts. The road, generated in need to export silk, served successively for the export of many other goods. Therefore we can say that it was the beginning of China internationalization.

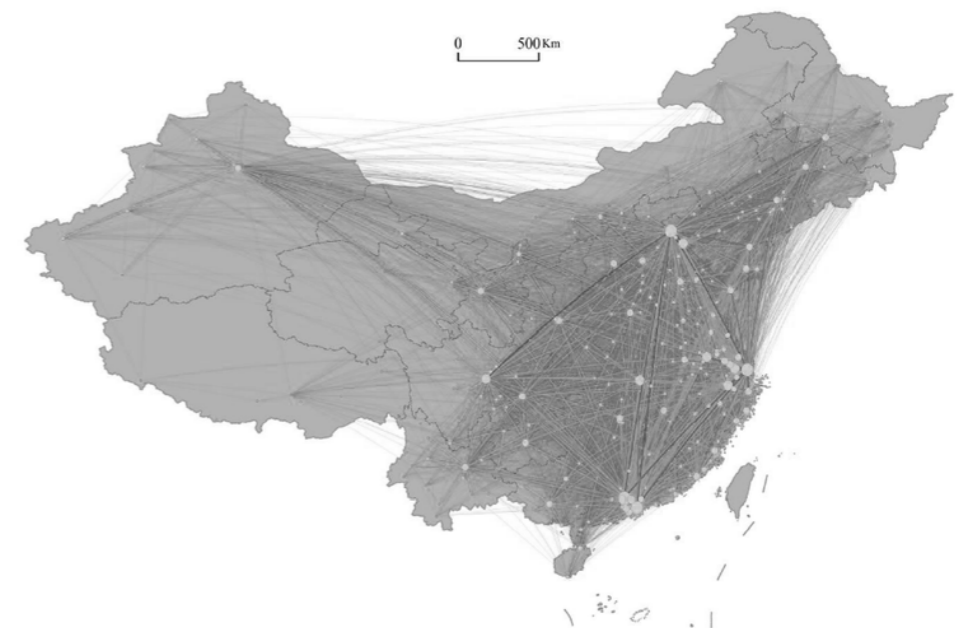
(1) The use of silk which was once confined to the nobility has now spread to all classes without distinction, even to the lowest. 380 AD, Marcellinus Ammianus.

1.3 Actual meaning

World silk production has approximately doubled during the last 30 years in spite of man-made fibers replacing silk for some uses. China and Japan during this period have been the two main producers, together manufacturing more than 50% of the world production each year. Silk production today is a blend of ancient techniques and modern innovations. The first stage of silk production is hatching the silkworm eggs, which have been previously examined and shown to be free from disease.

The nineteenth century and industrialization saw the downfall of the European silk industry. Cheaper Japanese silk, especially driven by the opening of the Suez Canal, was one of the many factors driving the trend. Additionally, advent of manmade fiber, such as nylon, started to dominate traditionally silk products. The two world wars, which interrupted the supply of raw material from Japan, also stifled the European silk industry. After the Second World War, Japan's silk production was restored, with improved production and quality of raw silk. Japan was to remain the world's biggest producer of raw silk, and practically the only major exporter of raw silk, until the

1970s. Almost two thirds of that production takes place in China. Thus the country that first developed sericulture approximately 4,700 years ago has again become the world's main producer of silk., the country that first developed sericulture thousands years ago dramatically increased its silk production and has again become the world's leading producer of silk. For that reason nowadays become even more interesting trying to exploit this great cultural wealth which have made a radical change for the country throughout history. Goods produced in a part of the world previously unknown and distant, opened new outlets in new countries and represent one of the greatest riches of the country. Throughout history, China has developed different techniques of silk production, this good is still hand-made by few remaining craftsmen. It's fundamental these processing techniques would not be lost in the future, especially at this exactly time, When the country is undergoing a radical transformation.



Beijing 2015/2016 - photo credit: by the autor.

The connectivity and complexity of Chinese cities in an intercity corporate network.



*Beijing 2015/2016 - photo
credit: by the autor.*

2. Beijing city development

2.1 Beijing historical background

In order to analyze the area of interest, we should definitely take a step back, trying to understand the Beijing city structure. The City, as we live it now, was established by the Yuan Dynasty between 1200 and 1300, following the model and the principles of symmetry and hierarchy that the time regulated the urban design. Two main axes, one horizontal and one vertical define the general order, and it is interesting to observe this order and this provision, despite the interventions of a modernization and industrialization, which have been met in China. The dynasties that succeeded the Yuan, the Ming

Dynasty (1300-1600) and the Qing Dynasty (1600- 1900), retained the original layout and developed it in order to produce a plan essentially square, with the main axis that divides the city in two parts, North and South, and a secondary one, East and West. Along the length of 7.9 Km vertical axis, there are the most famous city buildings, in the Central part, the Forbidden City, in the North the Bell Tower and Drum Tower, and in the south the Temple of Heaven. All around the main rectangle, which forms the center of the city, subsequently, nowadays have been developed different rings.



An important city modernization process, took place in 1919, when the New Culture Movement, an intellectual one, aimed to convert the traditional Beijing, to a western style city. The Capital Administrative Office demolished city walls, which had been replaced with modern highways. Nowadays, just the walls doors are left, which although they are isolated and without any context, are more visible, they nominate areas to which they belong. This ancient boundaries are perceived by people as the main city identifiers. Few years later, between 1945 and 1949, when the civil war broke out, the city suffered a further urban renewal which, in this case, aimed at upgrading and re-appropriation of their cultural heritage. Between 1949-1979,

the city was again reformed, under the communist regime following the motto of Mao "more present, past and less need to use past present". The new urban development of the city was planned and followed these principles, respecting the proportions of the Forbidden City, a space representing the greatness and power of the regime, Tiananmen Square. Until the 90 configuration remained virtually unchanged, when it was decided to turn the city into an international metropolis, competitive with other international cities. Start a process of modernization that necessarily destroyed much of the existing cultural heritage. This restoration process aimed primarily at profit, Beijing would host the Olympics and had to be prepared

Archiplein extends beijing hutong using historical references.

to host an international audience. For a decade the urban renewal consisted in the demolition and reconstruction of old buildings new facsimiles.

2.2.1 Reflection on New City arrangement

Following historical facts and changing of time, old cities unavoidably face the necessity of redevelopment. Especially in case of Beijing's City, we cannot deny that, one of its most valuable aspect is its splendid architecture and ingenious design which stands in a such extreme contrast between the past and the new. As Beijing is the nation's capital in this new era, the reconstruction of the city should reflect this fact.

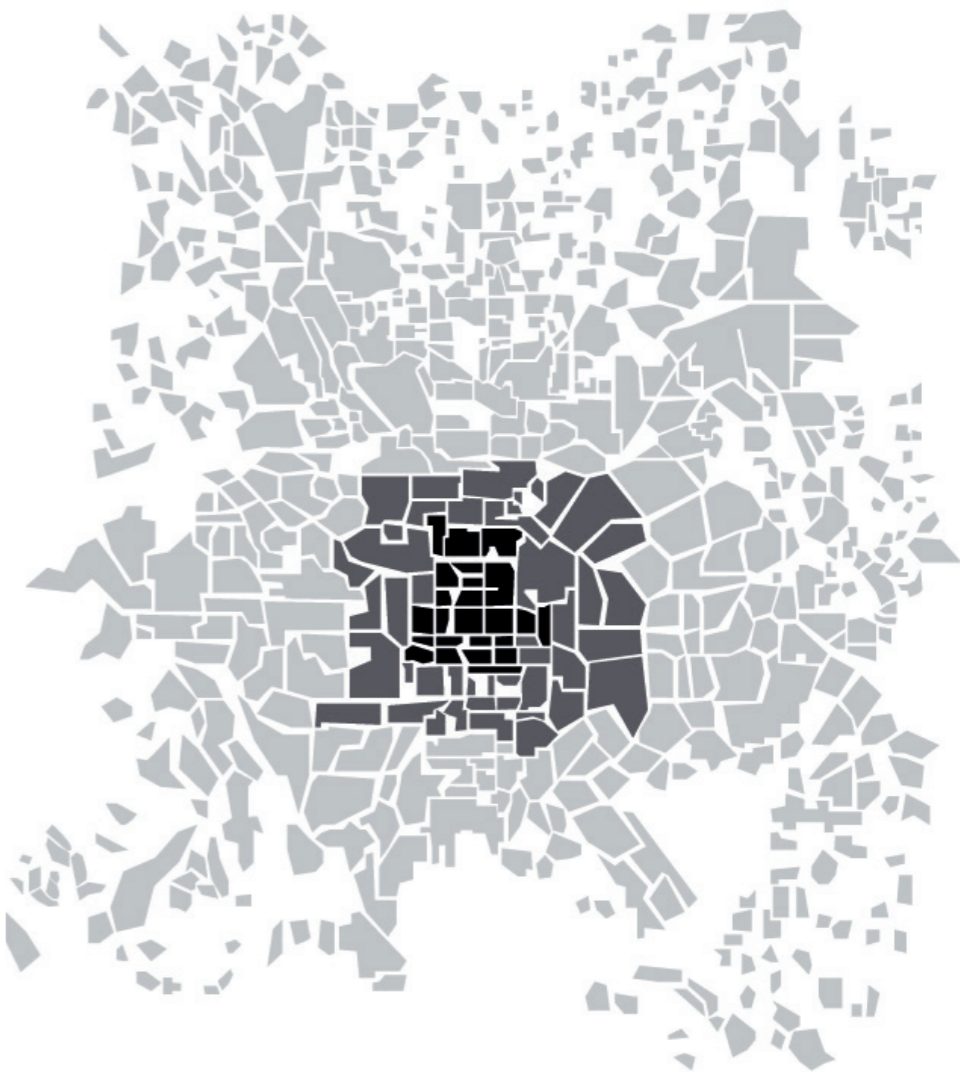
Beijing's Old City is part of China's historical and cultural inheritance. It is a symbol of the magnificent development of Chinese imperial times. In this way we have to design the new city according to the principles of making the past serve the present. Today, this principle must be applied to the reconstruction of Beijing's Old City. Some reconstruction work affecting the layout of Beijing's Old City

has already been done since the establishment of New China. There are even more opportunities for today's city planners to apply their creative talents, in accordance with this principle, to the reconstruction of Beijing's Old City. As this process goes forward, we must consider the historical importance and value of this region. Moreover is important to keep focused the attention on the strong association of the common people with this place and the present necessity of creating more spacious, pleasant and culturally meaningful recreation areas for our citizens. We must consider the potential for improving the natural environment and making the city more than just a beautiful place, but somewhere to live. We must design new spaces both interior and exterior ones upon the historical base the city have inherited during the time.

BEIJING CITY DEVELOPEMENT 2.2.1 Reflection on New City arrangement



Beijing city texture, 城市肌理——北上广深.



BEIJING CITY DEVELOPEMENT
2.2.1 *Reflection on New City arrangement*



01 02 03 04 0 50 km



2.2 Focus on Dashilan Dàzhàlán 大栅栏

Beijing's Inner city wall had gate towers that sat atop rectangular platforms 12 to 13 meters high integrated into the city walls. Each gate has an entrance way, centered under the middle of its gate tower platform, had two giant red wooden gates that opened outwards. The gate tower at Zhengyangmen, known also as Qianmen, has been long regarded as the symbol of Old Beijing, once it represented the main entrance into Beijing proper. Since the 15th century, the street located just outside the gate has been a major commercial center in the Capital. The area of Dashilan is situated in a strategic part adjoining to Tiananmen Square, keeping on all towards South. The neighborhood is between Qianmen Dajie 前门大街 and Qianmen Dong Lu 前门东路. This street is full of both local and international tourism.

Qianmen 前门 is by far the most important gate of the city, literally means the front gate, and was built during the Ming Dynasty, has been renovated in 1610, 1780 and 1849. Starting from the front door, a long street hosts several businesses, mostly stores and restaurants, partly closed or abandoned, they work mostly with tourists. The goods quality on display is middling except for some Zihao Lao 自豪老 (2). People's distribution is completely uneven, there are overcrowded areas, while others deserted and narrow with shops that seem to have gone out of business. Nowadays it is absurd to think how it was during Ming Dynasty by the way we have several historical documents which testify that area as a sort of stock along the way, a thriving commercial district, lively and active at any time. The entire neighborhood had been built in

(2) How locals call historical shops that boast an excellent reputation for years.

ZAO/standardarchitecture,
Micro Yuan'er Hutong in
Beijing.



order to avail the imperial palace. Once it represents the place where palace and popular lives could meet. The original name was Langfang Shitiao that after several years, in 1448, became Dashilan, after a tall wooden fences construction, financed by markers who used to work there, in order to keep out thieves and criminals. In 1899 the entire area suffered a huge fire that among other important facts, burned fences, later rebuilt. The proximity to Tiananmen Square makes the area very popular for tourists although the presence of barriers, until a few years ago, circulation has been controlled there. Fences and steps required under an induced the user to enter are some fixed points, while more recent urban interventions; have created new pedestrian streets, getting off a more porous urban structure.

Several secondary access points, allow access to the main road, through alleys where there has been certain small urban interventions. Some areas are still inaccessible because new construction sites, equipped with surveillance forbidding access. Most of all buildings host various activities; only a limited area is intended for residents' properties, which one located along the western boundary. Another interesting thing to notice is that these local entities have been aggregated to form some small residential areas, filling the space between the business and commercial activities. These zones make the configuration of the irregular yet provide tourists of a new view on reality, more authentic and direct. The public and semi-public space is defined by narrow lanes that allow the viability, mostly pedestrian.

0-14 15-24 25-50 51-65 65+



15' 700



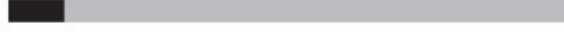
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hennan 6%



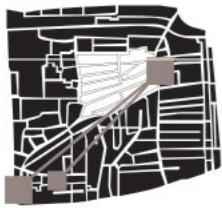
hebei 5%



anhui 4.2%



other provinces 14.8%



public housing 11%



work unit housing 65%



private property 25%

Location analysis, credit: by the autor

3. Chinese traditional architecture

3.1 Area true identity

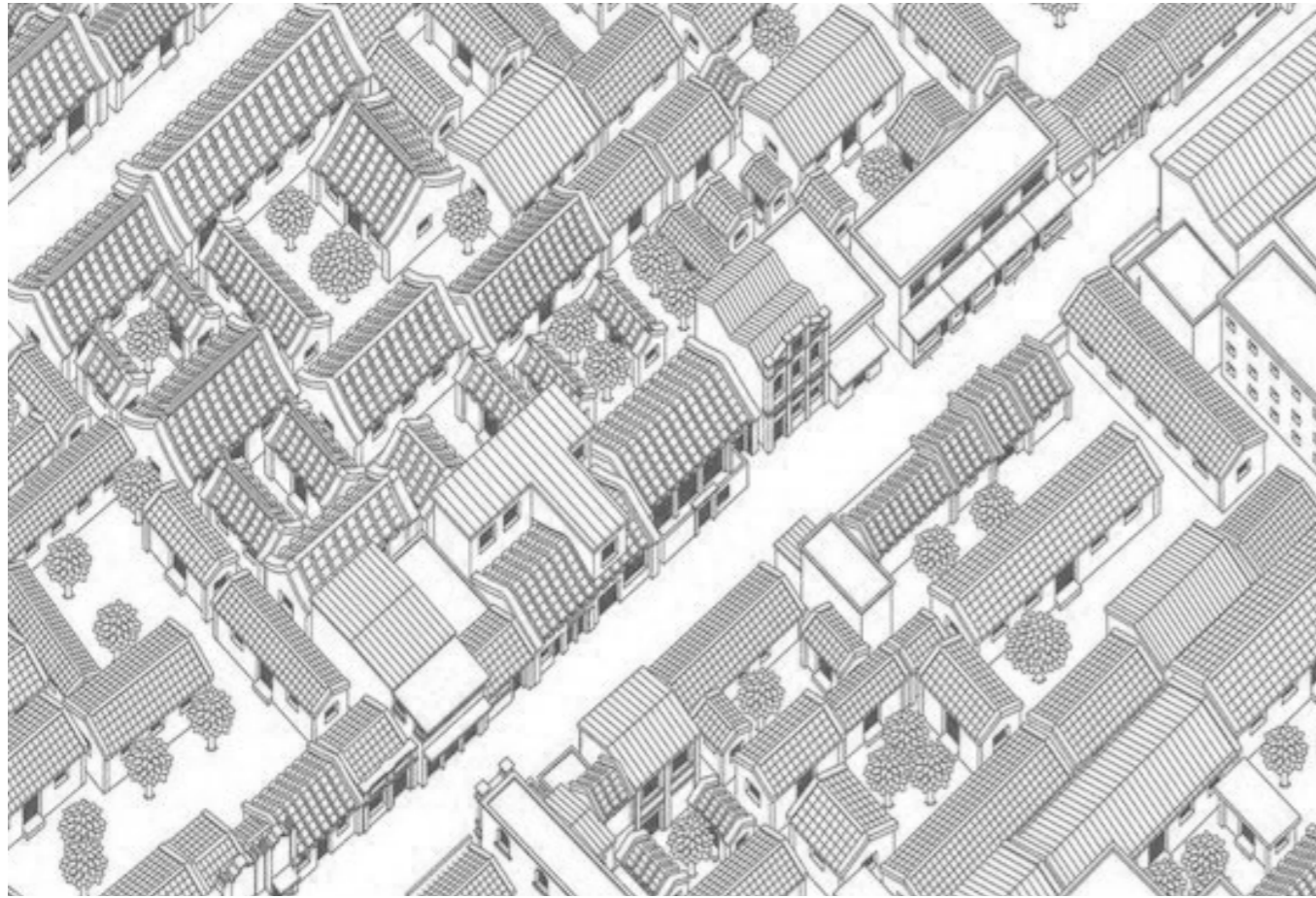
China, one of the most ancient countries in the world, has a history of more than 5,000 years. At the mention of the Chinese civilization, its architectural achievements in particular, we customarily call to mind those landmark buildings like the Great Wall, the Forbidden City and the Temple of Heaven. As we see them, these structures indeed represent the essence of traditional Chinese architecture. But it has to be noted that other ancient structures in countless numbers can also be found on the vast land of China. To name just some: cities and towns of classical beauty, imposing palace complexes, magnificent

tombs and mausoleums, awe-inspiring temples and altars, gardens that feature a harmony of natural and artificial beauty, and residential buildings beautiful with a primitive simplicity. These provide ample material evidence to the development of the Chinese civilization by people of the various ethnic groups over the millenniums. Whatever it is, an ancient structure enlivens the spirit of China's traditional culture and, in one way or another, represents ancient China's accomplishments in construction techniques and architectural art.

3.1.1 Hutongs: micro-city within a city

Hutongs 胡同 represent Beijing. The true identity of the city is composed by narrow lanes, often labyrinthine, forming a complex and intricate agglomerate of buildings that do not exceed two floors-heights, such architecture design style dates back to the Yuan Dynasty. Originally each district, called Paifang, was divided into Pai, each Pai included in itself a given number of hutongs. The apparently randomly houses are placed inside three different kinds of roads depending on their functions. The wider ones, perceived as main roads, measure about 37 m width, while the narrowest are less than 10 meters extensive and lead directly to the housing. There are also medium size roads between the two, these ones measure 18 m. Generally these lanes, combined all together, anticipate the district from North to South and from East to West. Generally, houses are not well equipped, so that the inhabitants have no other choice but to use public space in order to satisfy their own primary needs. Nowadays, due to the overcrowding of Chinese population, the estimated space, guaranteed to each single individual is about 5,2 square meters, when according to the law every Chinese person should have 20 square meters. Walking through these areas there are infinite number of objects, tools, plants, bicycles (etc..) various elements which fill the whole space, making them it more dense

but also characteristic. It is impossible to enter inside hutongs without coming into contact with Beijing and its inhabitants who are generally carrying out their daily routine. Apparently it is a community that lives and works, sharing the same space. Each home group, form a reality in itself, with its stores, toilets and its own local police department, a sort of micro-city within a city. Abruptly everything seems smaller and everything closer. These spaces alienate people from metropolis chaos; where everyone has the opportunity to dive into the local reality, quiet and timeless. Private spaces are infinitely smaller than public ones, sometimes it seems that public and private spaces fit perfectly together.



*Beijing Dashilar hutong
configuration*

3.1.2 Siheyuan

Siheyuan 四合院 is a traditional courtyard houses in Beijing, according to historical records it dates back to the Han, between 206 BC and 220 AC, where interior space layout intends to create a man centered environment, following Confucian philosophy principles. Hierarchies, whom order the interior space layout, are of the same that regulate the whole city urban layout. The same hierarchy is also respected within the family. Moreover, even the room allocation in a lodging family follows this ideal order. The father's room is always displaced at the center, oriented to South, the eldest son's room on the West side, while the daughter one on the Eastern side. According to the Taoist philosopher thought, Laotze, the interior space needs to be modeled by elements that embrace it. The interior space is nothing but a negative space, the entire architectural design is compressed and considered a great void surrounded by roofs and walls. The perception of interior space and outer space is not dramatically defined, people are never completely inside, nor completely outside. The Siheyuan, in a little lower metric scale than that of hutongs, is nothing more than a micro-city within a city. The word Siheyuan, 四合院 is composed of the character 四, related to the four cardinal points, and 合 intended as a fence which encloses the extension through the four directions. The two united, plus the last one, 院, which means place where to rest, give an idea of the living

space concept which they related to. Its shape is essentially symmetrical and rectangular with a courtyard in the center. Analyzing and comparing the space with Western houses we notice a radical difference, in the courtyard displacement, not anymore located outside but inside in the central part. The focal point is well represented by the yard located within, not outside. Siheyuan accessibility is permitted by using only a single entrance. When the main door is closed, the house is completely alienated to the context; it remains isolated from the rest of the world. The interior layout respects the symmetry rules of the city, payfangs and hutongs layout, which come from the two main axes definition, the vertical and the horizontal ones. Classical Siheyuan have been enshrined in the law of conservation, as a way to oppose the construction in a variety of the other contexts. Tourist promotions in Beijing, real estate, and other means of propaganda, for example, using images of Siheyuan to symbolize the essence of dwelling in Beijing.



Branding Siheyuan, a+a
anderloni associates.

3.2 Spatial layout

The quadrangular residence called along with narrow streets called hutongs is a dwelling which goes back to the Yuan when institutions promulgated a new law in order to the rule people housing. The houses had to be built within focal alleys and passageways and each family was entitled to occupy no more than 0.6 hectares of urban land. Quadrangle houses have achieved during the years their unique features in layout, structure and interior decoration. Although they are all called Siheyuan, they used to vary a great deal in size and decoration, according to functional aspects along with financial resources and social position. There are three key features that determine the interior spaces of Siheyuan:

1. Symmetry
2. Hierarchical structure
3. Introverted layout - inner court

Essentially the Siheyuan structure is based on four pavilions, arranged along four sides of a squared central courtyard, Perimeter walls include the four buildings and embrace the whole architectural complex. The entrance, is only one direct outlet to the outside, and is generally oriented to the South-East, while the local services are located in South-West, a position according to Feng Shui is considered to be less favorable. In these two points are generally arranged all the less important venues. Openings are always oriented towards the interior, overlook the courtyard that is sufficiently large to allow the light to enter naturally. External partitions, over 3 meters high, protect inhabitant's privacy of those who live and generally have no other openings to outside. Just in few cases we can find other smaller size openings of small size

displaced in the upper end of the faced North wall. In those Chinese vernacular architecture, the entrance, is commonly called outer gate and faces a solid wall called Ying bi, a spirit wall, meant to shield the house and further protect it. This shadow wall is usually intricately carved, in order to guarantee both privacy and good fortune in response to the geomantic requirements of Feng shui. This element creates a semi-private space, an hybrid space in-between inside and outside. Just after the Ying bi entry to the first pavilion, the Chuihua men, whose literary meaning is hanging flowers gate, is the threshold point that separates the inner compound part, reserved for family members, from the outer part, used by servants and guests. The first pavilion, Da Zuo Fang, following the hierarchical order, is the least important space, all its windows are oriented to the North. The main pavilion, Fang Zheng, has the largest size and the best orientation among all the others. All its windows are oriented to the South, this building was intended to be the patriarch accommodation, but it also hosts several rooms addressed to accommodate the most important guests. Behind the central pavilion in some cases there's a third courtyard, accessible from the back pavilion door. From this point it is possible to reach the daughters' pavilion, because it was considered the most safe and hidden part. The pavilions East and West were respectively dedicated to his daughter and son. Both the two host a section called Xiao Ping, or utility room, where there are placed kitchens and warehouses. Around the main courtyard, a row walkway allowed the access

inside four little halls generated by courtyards corners, whose function is rest areas. The arrangement of pavilions separated from each other by open spaces, attributes to the building complex a greater sense of vastness. As a result of social development and population growth, it is very rare for one family to occupy a complete quadrangle house all by itself. Consequently, renovation and reconstruction have become a necessity. The interior space is based on a model philosophical ideal that fully meets the needs of the individuals who live there that starts from the single unit until flood in the neighborhood and in the city at the end. Everything is part of a large system that works in exactly the same way in a smaller scale than in larger scale. To redesign or redevelop a part of town or a single building it is necessary to understand the dynamics of operation of each individual element of this micro reality.

Analysis of all the elements.

Partitions:

1. Perimeter wall outside - partition on average from 4 to 6 meters long, which over the entrance gate does not host other openings.
2. Pavilion walls - adjacent walls on three sides, with large openings and breathtaking views from the inner interior until the main court.
3. Courtyards perimeter walls - pierced walls with openings that allow communication between inside and outside.
4. Yi Bi – vertical partition that screens and hide the proper interior.

Building components:

1. Pillars
2. Beams
3. Roofs - most visible, protruding and always supported by columns and beams.

Inputs:

1. Main entrance - threshold, separating the public sphere from the private, generally is covered, creating a sort of porch and a semi-private area right after.
2. Hanging Flower Gate – inside entrance, always aligned to the gate.

Inner space:

1. Main pavilion - usually rectangular, is the largest building and occupies the most favorable position.
2. Long and narrow pavilions – displaced at North and South they cross the entire lot.
3. Pavilion transparent - pavilion skeleton, opens on both sides overlooking the courtyards.

Covered spaces internal/external and internal:

1. Gallery - runs around the main courtyard, located opposite the main hall.
2. Veranda - threshold between interior and exterior space, located in front of each pavilion.
3. Pavilions - units arranged symmetrically.

Outdoor space:

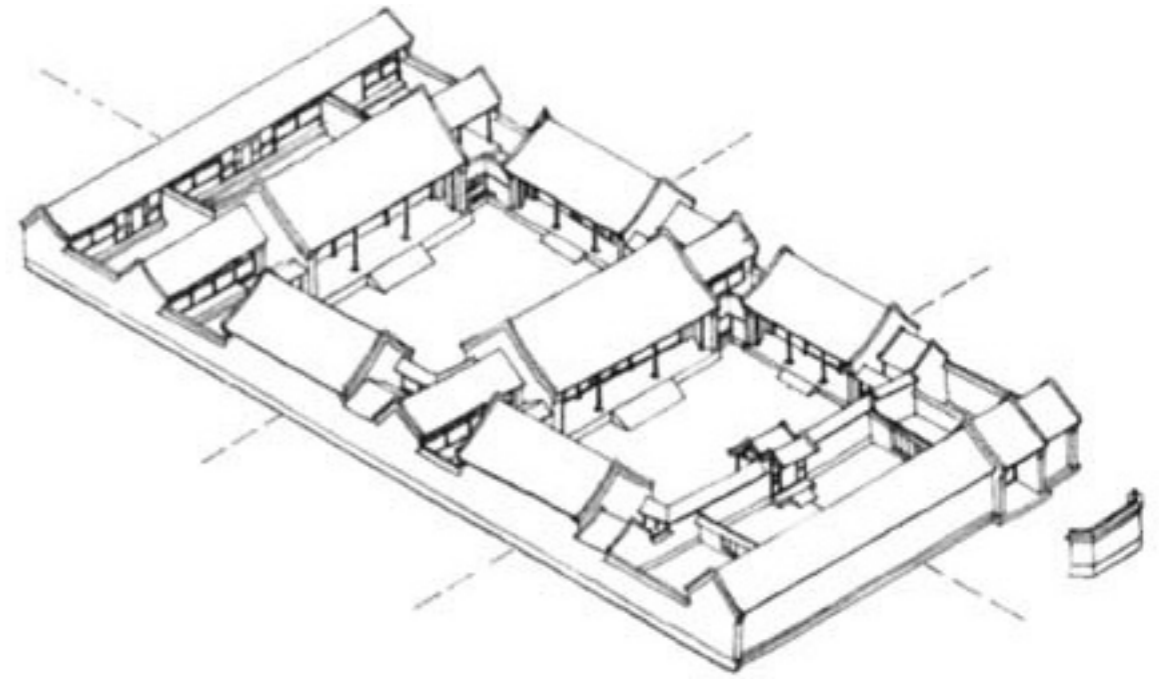
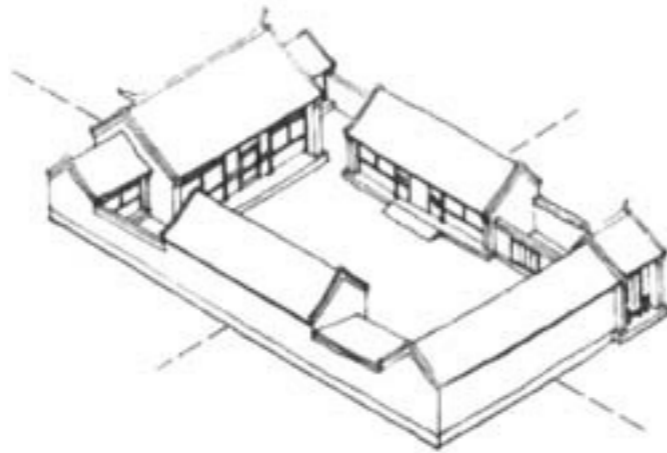
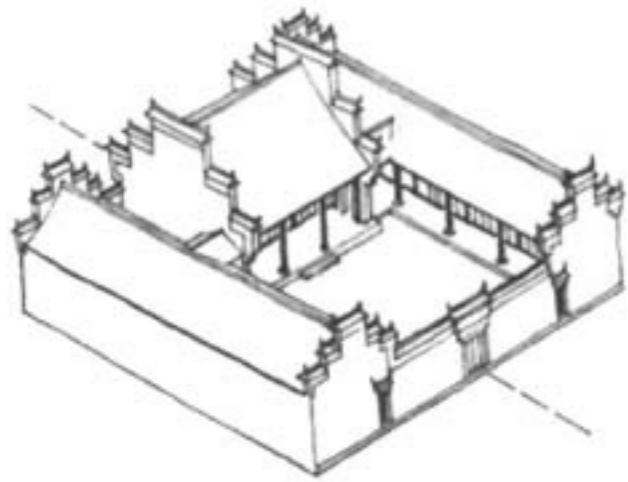
1. Main Courtyard - always square, surrounded by pavilions 3/4.
2. Secondary Courtyard - long, narrow, generally enclosed into a pavilion and walls.
3. Minor Courtyards - locating in the corners, they are created by the encounter between two pavilions, bordered by the gallery.

Characteristics:

1. Symmetrical composition - the configuration cross the main axis North-South.
2. Composition of solid and void - the Siheyuan consists of masses, pavilions, and empty courtyards.
3. Protection from the outside world - the courtyard house must be closed within four walls.
4. Introvert spatial layout - openings are all facing towards the courtyard, excluding the entrance gate, the only element that communicates outside.
5. Hierarchical arrangement of the buildings - depending on the orientation of the buildings are intended for a more or less important. The pavilion most important pavilion is the one in the North, facing South.
6. Height - all halls are no longer more than a plan, and the wall that encloses them no more than four meters high.



Traditional Beijing siheyuan configuration.



*Diagrams of siheyuan
different layouts: 2, 3, 4
courtyard house.*

4. Intangible cultural heritage

4.1 What does ICH mean?

The term International Cultural Heritage (ICH) has changed its own meaning during the last years. Today, the cultural heritage of humanity is not limited only to monuments or mere collections of objects. It includes all the contents inherited from our ancestors, passed on, over the years. All social practices, rituals, arts and even language, are under the UNESCO control. All this information collected all together, characterized communities, and help to open an intercultural dialogue, encouraging mutual respect for different lifestyles. The assets can be both tangible and intangible, factor which has

to be taken into account in front of the phenomenon of globalization. The social and economic value of this transmission is very important. With the concept of intangible cultural heritage, we are referring not only to the social practices taken from the past, but also to the rural and urban contemporary ones, such as traditional practices, the life style of different social groups. All information passed from generation to generation have evolved in response to their environment. The cultural value of a community, is now acknowledged. Groups or individuals create, maintain and transmit a social uses and

costumes. Heritage's protection contributes to a profound sense of identity to a site, as well as social cohesion that allows people to feel part of a community.

4.2 Museum as mean to preserve cultural heritage

We are not anymore able to perceive places as closed systems, impervious to know what happens beyond their borders, due to vernacularism and globalization. Subsequently these recent event, also museums play an increasingly important role, they become a space in the city where citizens can regain their own roots, their past, and their own identity, both political and cultural. As well as getting in touch with its own history, museums perceived themselves within a community, sharing values and new ideals. They contributes and influence the developing of new social and cultural strategies. They give people a new way of meeting, museums are perceived nowadays as new squares which leads spectators to ask new questions about contemporaneity. The aim of designing such places is it to offer to users the experience of belonging to a community, understanding its values and, at the same time, creating new recreational opportunities of intellectual growth. Museum process experimentation takes into account aesthetics, along with historical record on research. Giulio Carlo Argan

hypothesized a place where some permanent exhibitions providing a system of museums connected together so that they all were able to create a united institution which worked for society development. This definition is referred to the contemporary artistic districts which can be redefine the new urban scene and state all the indivisible relationships between work and viewer. His personal idea of museum was not that distant from the one of designing new squares which allows the visitor to recover the link with its historical roots. It suggests the redesign of a dynamic organism, able to activate new connections within the urban structure. This museum needs to be located into an area which need to be redeveloped, so that it can reactivate and counteracts it. The location is fundamental, in order rebuilt and exploit the entire district along with its community. Thought this kind of museums craftsmanship, art, architecture and city collaborate together and redefine the new urban landscape. According to François Burkhardt, recovery of craftsmanship can be the solution to rediscover local identities. a way

to make them more attractive. We must first think about the period in which we are living, namely the post-industrial place, where we are developing a kind of culture differentiated and specific.

The community craft represents a form of resistance to serial production and mass. Crafts is referred to a target that is willing to acquire its products at higher costs which correspond to highest quality and values. Therefore, the need to broaden this becomes public. The community must invest in research and new technologies as well as on sites devoted to culture as schools and museums. Re-think of new museums intended as

places of meeting and civil growth, as well as leisure and fun acting as an engine, can enable the reconstruction of the local identity.

Increasingly they retrieve abandoned architectures that create new pathways.

An Italian example that can give us an idea of that, it is represented by the intervention of architectural redevelopment created in the late '900 in the premises of the first power plant of Rome, the Centrale Montemartini. Since 2005 the building becomes permanent exhibition and contributes, with the university Roma Tre, to the recovery process of the neighborhood once degraded.

4.3 Theme: Museums as starting point for preserving cultural heritage

What is a museum?

The word museum is defined in Article 2.1 of the Statute of the International Council of Museums as:

A permanent non-profit organization at the service of society and of its development. And open to the public and it conducts research concerning the material and immaterial evidence of people and their environment; acquires, preserves, communicates and, above all, the exhibits, for purposes of study, education and enjoyment. (ICOM, Paris 1996)

Museums must therefore be at public service, in order to spread and to ensure the long historical documents. The design project must take care of the social and cultural background and seek new strategies to ensure principles of study, education and enjoyment, defined by ICOM. Sometimes when people visit a museum, they just remember the museum itself not its contents. It means that the architectural project exceed the building's function. This happens in so-called museums themselves. It is mostly of buildings-finest monuments, which serve the function

to attract the public to museums. Often designers and internationally renowned architects, do not take into account the contents of the building, they design attractive shapes that become directly a symbol of their architectural style as well as the city where they are in. This phenomenon could be seen as positive or negative according to different points of view. Following the positive perception of them, it is right to say that they allow not well-known cities to attract visitors from all around the world. The Guggenheim museum of Bilbao, for instance, is a monumental museum designed by Frank O'Gehry, the well-known architect. Since the building inauguration, in 1997, the city of Bilbao has seen a sharp increase in visitors, making it one of the top destinations for architectural tourism. This museum hosts works of art from an American collection, owned by an American family, who donated it to the Basque museum. It is also sponsored by a British brand acquired by an Anglo-Indian. By the way, it is fair that there is not any dialogue with the urban context; it is therefore without its own identity, its function as a museum was stifled by the imposing building which hosts it; this kind of approach contrasts brutally with function. These museums are a lot criticized by museum experts, who see them as the cause of the impoverishment of culture collections. Museums are mirrors of actual society, they were built just following the designers narcissism and they are corresponding to the culture of late 90's; little interested in the past, living only this time, without worrying about future. This obsession of living in the present,

leads to live without any type of regarding to the past. This approach will never transmit anything to future generations.

It is a trend which led museums to change their proper role and function. It is necessary for designers to make a step back, and think about museum basic meaning, as an institution due to help the society. According to that, new museums should primarily aim at the transmission of knowledge, the past and the present one. They must belong to present time to test and develop a future perspective through the knowledge already acquired in the past. In order to achieve this it is necessary to establish deeper relationships between:

Museum - users

Local resident - museum

Local resident - users

Those collaborations are able to operate a dynamic institution, in constant evolution, which generates new meanings and establish new connections. The museum, to exert its original function, does not have to be a museum of itself, but its ultimate goal must be the preservation of cultural heritage. Contemporary museums look more and more as multifunctional centers or active place and less classical museums, with both didactic works and playgrounds. A total work of art which envelop in itself the building, its contents and which gathers an audience. At the same time it has to play the role of subject and object. Spaces become an opportunity for users for experimenting and to be in relation with the museum theme. Such as active and symbolic pla-

ces, where people are related with each other and with the past. For this reason, a proper designed museum must represent a specific theme, but also have to include in itself buildings, exhibitions, installations and the public.

The exhibition design containers are no longer enough to define a proper space museum, but they must relate with the whole environment which interacts with past, present and future, experimenting all of them through the usage of new techniques. This is the right approach through whose an exhibition acquires sense, and allows the public to join an experience able to enrich social knowledge.

Public museums began with an educational impulse and later came to represent a new secular religion, is now widely perceived as a vehicle for entertainment. Recent decades have seen an immense increase in museum attendance, partly due to mass tourism, and crowded institutions have required adjustment in design to preserve their intrinsic qualities.

Museums are places not just for explaining themes, but dreaming, and exiting. Entertainment in museum is not important just as a mere experience, but also to the commercial amenities that are fundamental for a long lasting life of these places.

Museum's shop and restaurant, for example, have the capacity, when handle in appropriate manner, to serve the visitor's experience.

Museum as a pleasure house, places which can eventually involve theaters, discos, meditation grottoes, gardens, restaurants, hotels and the sales of atr replicas (3).

This pleasure house, have become today's museum model. A new

and symbolic. Nowadays museums are now basically theme parks with four attractions:

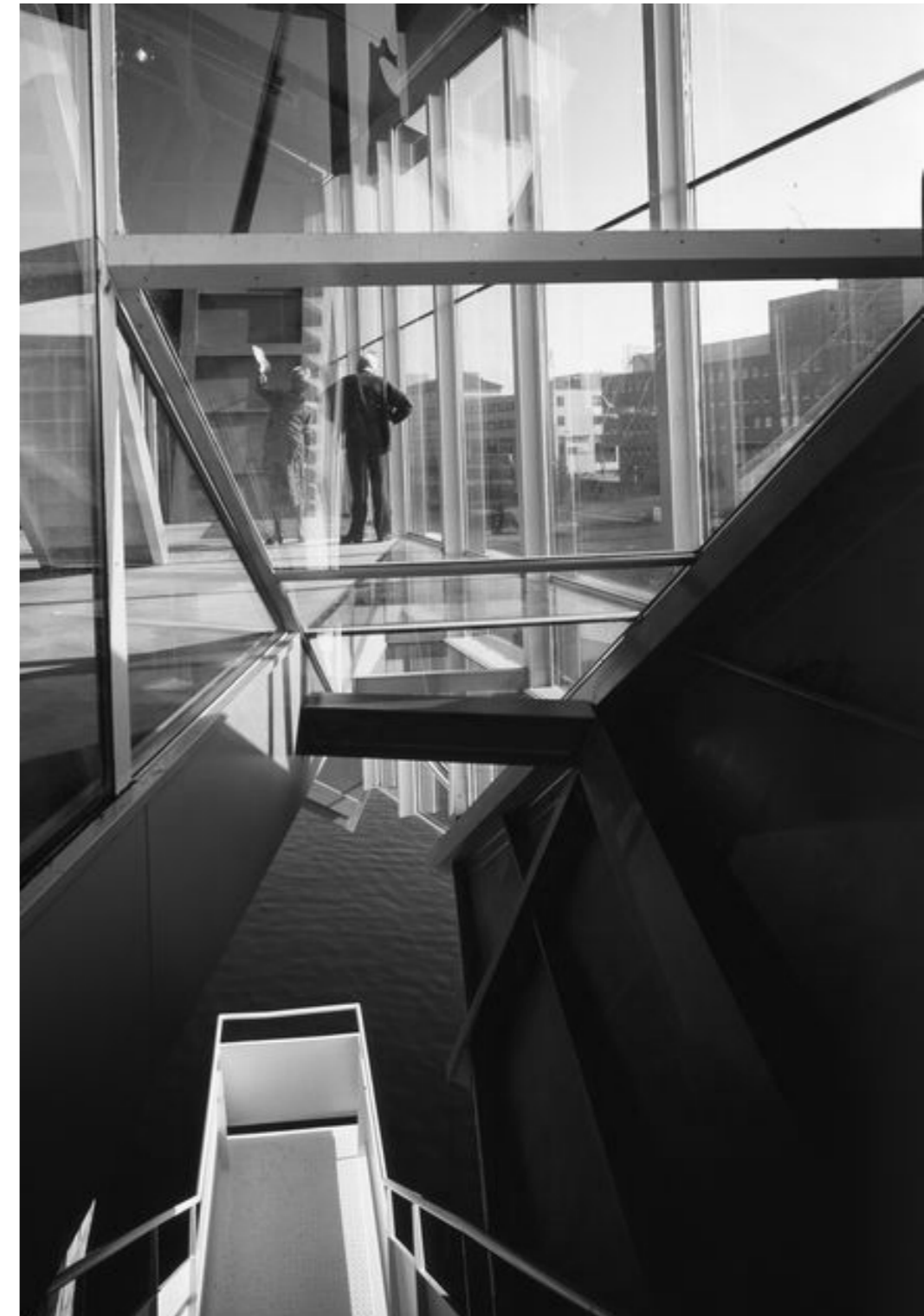
Architecture
Collection
Exhibition
Amenities

When a museum and its contents come together as an integrated whole, something special happens. The art is enlarged and exalted, and the viewer's rewards and responses are increased. Creating that synthesis of art and setting is the challenge that still faces architects and directors. It is the secret of designing a great museum.

From the time of the first purpose-built public museum, people have fought over whether the architecture should be an active or passive container, a background or a foreground for the museum's contents (4).

Groninger museum, for example, designed by Coop Himmelblau, is a space within punctuated by stairs, bridges, ramps and platforms; it provides overhead glimpses under sky and underfoot views to the canal in which the museum is located, together with an infinite number of exhibition and viewing points. Ramp and stairs give the spectator different views of the works of art and at the same time, liberate the museum space from being just a simple container.

This art in perfect harmony with the space, consist in an ideal realization of the museum as environmental art. An original artificial landscape where user's are able to feel the interior space museum but also the surroundings.



(3) Pontus Hulten
(4) Oyvind Fahlstrom, interview, 1967.

Groninger museum, Coop Himmelblau, 1994.

4.3.1 Museum and craftsmanship

Giving meaning to a geographical area through the enhancement of its history means giving value to the environment and landscape that generated it. Territory becomes the first commissioner of the handmade product, where the consumer must feel involved in experimental activities. If we focus our attention on a specific target: the one of tourists, we notice how their attitude towards territory has been changed through years. Present time tourist's curiosity, is no longer just to visit classical entertainment places, the so-called points of attraction, they want to investigate on the local communities. Tourists would not like to be considered as common visitors, and the they don't settle more of just commercial attractions intended for its target, they would rather places less crowded and more authentic which left express the original local taste. This target nowadays wants to enjoy places, get in touch with authentic culture, and with the soul of itself. The significance of cultural

heritage until 1800 was referring to objects and tools, purely aesthetic. As we are living now in the global era, we need to give value to this whole. It would lead to an overall total and mutual enrichment. It is necessary acquired specific idea of belonging to an authentic story that allows local identities to open up the city. Creating a network of contacts able to communicate and disseminate information. Museums can thus accommodate enterprises, craftsmen, and physical witnesses of know how, while companies may require of turning on new urban images. Confartigianato, for instance, is an organized system of contacts between museums and artisans, likely to evolve over time. It transmits the knowledge acquired. Museums must be places, whose function is both storage of knowledge, but also a dynamic place, where active protagonists develop the craftsmanship culture according with the professional training's point of view.

4.3.2 What is a craftsman? Differences between artists and craftsmen

Craftsmanship is involved on production of manufactured goods that reach high levels of quality and unmistakable connotations linked to the tradition of its territory. The labor practice has been handed down through history and keeps alive and active the local historical memory that globalization threatens to cancel. In order to counter this fact, we need to collect the experience of those who still decide to give precedence to the manual dexterity than the mass-produced objects the series. The craft can be defined as an art itself, not just a way of thinking about the craft, traditional production of artifacts is not a practice linked exclusively to the past, but lessons from the past which allow the present to continue producing pieces unique and valuable. These unique pieces tell the story of all the people who have developed different practices in order to be able to produce them. From the 15th century, painters and sculptors such as Piero della Francesca, Donatello have separate the category of artisans from the one of artists, until then located on the same field of liberal arts. During that period it has been developed a theoretical justification that classified them in two separate professions. The artist is the one who creates new forms purely aesthetic, while the craftsman plays a profession whose ultimate goal is the production of artifacts which

have a specific use. The violin maker, the weaver and so on, produce unique objects with artistic value coming from the transmission of know-how, from ancient times till today. Nowadays this distinction is fading again, we can define it the birth of the new artisan who produces useful objects for human beings, which are the result of a strong creative imagination. In 1981 Walter Gropius already wanted to create a new building of the future that could accommodate the new category of artist- craftsmen. Starting from the combination of the word artist and craftsman, it has been founded another professional figure, the one of the contemporary designers which combines the knowledge of modern technology with past practices, a kind of bridge between art, science and creativity, thus progress; it is he result of the link between the two know how which leads to the production of artifacts that evoke emotions to public. Not only objects to be admired, but also something worth to understand and use. Faced with these products, users take a step back in history, completely in contrast with the mass production of objects. This artifacts have more values and they lasted over time.

Fundamental requirements each artifact must have are:

Uniqueness

Refinement

Usefulness

The artisan-artist combines art and crafts in his work giving it a practical use, a purpose. Art deals by its nature to respond to the culture of the company but now it seeks to answer even the most practical needs of everyday life. The value of raw materials, combined with new techniques and experience, constantly research new designs. The place where this bond can be expressed is a productive artistic workshop, in which the multi-disciplinary approach interacts and collaborates with the complementarity of individual disciplines, creating solutions from the strong aesthetic and prestigious functional characteristics.

A simple artisan, is the object author who is an independent figure who mediate between material culture and innovation.

Different professional figures according to craftsmanship:

Artist-craftsman – is a repository of creative manual skills, unable to accept a role in the generic artisanal sector, therefore rejected by both sectors art and design, it remains an isolated figure. His art is oriented mainly to the pure creative expression and create products unique.

Craftsman who works in the tradition – generally operates in a geographically defined territory

with elements and the materials which belong to the environment. And repository of techniques, processes, and languages of tradition, this figure produces objects of the past according to the original techniques, this professional tip on the recovery of the real know-how without recursing to modern technology.

Artisan designer – this figure work on the project, combining traditional techniques of the past working with designers, architects and artists, works focusing on innovation.

Industrial artisan – who gives value and enhances the artifact through the re- processing of mass-produced items.

Luxury craftsman – who works for a new concept of small business, coincides with the figure of the maker. Generally this figure works in specific sectors such as jewelry, fashion, restoration of valuable artifacts.

Maker – a new profession that since 2005 has the possibility to enter into a community of people, who use to meet in virtual platforms to share new knowledges and working methods. The maker approaches the new phenomenon also born in Europe during the last decade, the DIY.

People are no longer satisfied of buying ready finished products but want to understand how to produce them by themselves, or at least customize them, according to their taste. Consumers approach manufacturers to understand products and contribute to their

4.3.2 What is a craftsman? Differences between artists and craftsmen

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production. All products in stock are easy to find and commercial, despite their low market price, they cannot establish a connection with the consumer, because they have no inner value. The new collaboration between consumer and producer needs, in order to develop itself, new places.

The so-called FabLabs for instance, are the most famous spaces dedicated to produce objects inside a community, these are located in different places around world, from America to Asia. Netherlands have even FabLabs cabinets placed on a truck. These sites outline an interesting scenery that over time has been a real community, encouraged by the attention to the working method. The use of digital production technology along with the culture of the do-it-yourself and the bottom-up represent the future

of craftsmanship. It is interesting to notice how FabLab primary function is the one of connecting existing industries and artisans. In Barcelona, for example, the local administration have considered a network system in which each district, set the whole city on the cooperation of local communities rather than on a mass scale of major events and tourism low cost. This approach relies on the old business models and rediscovers the value of seeking and spreading spaces due to collaborative processes as well as the FabLab projects open design.

These organizations dialogue essentially with communities and territories and they are based on.

4.3.3 What is an artifact?

Artifact: manually made or even manufactured?
The universal symbol of the hand before applying to the work of man, is grabbing action (5). Craftmen, today, is the one who is able to combine design, technology, innovation and tradition, declining and diversifying production as opposed to a standardization of mass production. Modern man seeks value in manual skills and creativity of the piece, although we are projected towards a technological future, we are not anymore able to live without. It is exactly when traditional knowledge meets design that we are able to re-experience the full potential of the past. In this way, consumers see directly inside the product, not only tangible values but also the intangible ones. These values derived from a relationship with social context, along with environment and history. Such emotional value upgrades the product, and make the craft to become a great resource for the new business. The word craft often coincides with little works done in a small shop where the craftsman, as the traditional art custodian of knowing how to make manufactu-

res without making any innovation. In this case the gap between production and business opportunity remains. On the contrary it would be more interesting to talk about an activity where design, crafts, recovery and vision, merge together with innovation and technology. That is on this multidisciplinary approach that we must invest the future. Design culture promote a strong relationship between advanced manufacturing processes and the traditional know-how. Objects designed by the arts-design approach are not silent anymore, and become witnesses of the collective memory by telling the mechanisms and techniques of traditional values, through the reinterpretation and reconfiguration of contemporary language. Federica Vacca defines the new spaces, dedicated to craftsmanship as local storage containers. This places have their own specific values, whose purpose is to push consumers in connection with craftsmen. This means not only to evoke the past, but experience it directly, in order to discover the community and the environment that have made it.

(5) Henry Focillon - Praise to hand, 1934.

This means not only to evoke the past, but experience it directly, in order to discover the community and the environment that made these products exactly as they are. This is a new way to study an innovative project approach, giving more value to signs, both experiential and emotional. In this way, the project becomes an highly communicative vector. This theory is based on the process of regrowth theorized by Serge Latouche 2008, where the degrowth is not seen as a negative aspect, but as the oxymoron of growth. Slow down the rhythm of production and approaching new cultural balances, political and productive, becomes the solution to live with respect for humanity, society and environment.

Supporters of the concept of degrowth opt for the abandonment of the violent economic growth, in order to relocate and leave the global economy. This approach allow people to set up small self-sufficient communities, where there is no exploitation because of excessive consumption. The reasons why craft seeks confrontation with society are due to a desire to increase their relation with globalization. The local community is, above all, a way to solve this problem.

4.4 Craftsmanship in China

China as mentioned above, is the leading exporter of textile raw materials, occupying about 25% of the global market shares. Although silk commerce was born and grew in this country, its manufacturing has suffered some setbacks during the last decade. With the passage of time and the changing of life styles and people's activities, China, had to adapt to the standards of global production, distorting their origins. The phenomenon of internationalization has badly threatened, the protection of local cultural heritage. Small craft activities might therefore disappear, due also to the common sector perception, considered mainly manufacturing, highly

labor-intensive, so little opened to any kind of innovation. The interest towards the West and progress, brought the modern population to be indifferent for the artistic and irreplaceable heritage. This indifference, however has not infected, categories and classes more modest, that have been continued over the years their own activities. Nowadays even the upper classes seem to find a new interest on crafts, where they can see the testimony and the continuity of ancient customs and authentic traditions of our civilization.

Rui Fu Xiang

It is impossible speaking about silk in Beijing without naming Rui Fu Xiang, the absolute most famous brand of silk. His shop is located in a Baroque-style building in Dashilan. After more than 100 years of activity in the store she was awarded the prize for its authentic Zhonghua Laozihao production of high quality silk. Rui Fu Xiang Silk Store was founded in 1893 by the Meng family in Shandong province. The family started its activities by selling the paintings Zhaizi calls (or hand-woven products). The shop produced early on fabrics for the royal nobility, high officials, actors and wealthy. Consequently, Rui Fu Xiang developed rapidly monopolizing the Silk Market in Beijing. Quality is guaranteed by the brand, the yarns are strictly imported from Suzhou, the tissues are not sold before a period of inventory in stock to allow the color to fully absorb. No detail is overlooked in the design, tailoring, hand sewing, ironing and manufacture meet the standards of high quality. All the fabrics come from by the technique of weaving, which consists in interlacing together the wires, composing a fabric. In its simplest version, the interweaving is formed by a set of vertical parallel wires, called warp, crossed by a continuous thread horizontal. The approach is very basic, but with the support of new technologies can develop and work with other knowledge and other disciplines to extend their potential. Research and innovation are becoming key words that represent the essential requirements in order to allow textile firms of having access to various types of public facilities. China is investing heavily in this area, especially

with regard to training, entrepreneurship and relationship between Academia and Industry. Unlike Western culture, technological innovation and creativity in Chinese culture are often overlapping. This can be seen going to the combination of characters 创新 Chuang Xin to express the concept of technological innovation, or set aside old ideas to create new and concept creation 创造 Chuang Zao, produce new techniques, theories and physical things.

The difference between the two characters is minimal, one means new ideas while the other new things. To make a correct targeted the design of a museum dedicated to the theme of silk manufacturing, it was decided to enlarge the field of investigation to a more general view of Beijing City.

List of the ready existing realities of textile market research and innovation in Beijing.

She Chahai cultural tourism area
甚刹还文化旅游区

Zhongguancun Creative Pilot Base
中关村 创意 先导 基地

Hui Tong Times Square in Chaoyang Districts
朝阳区 惠通时代广场

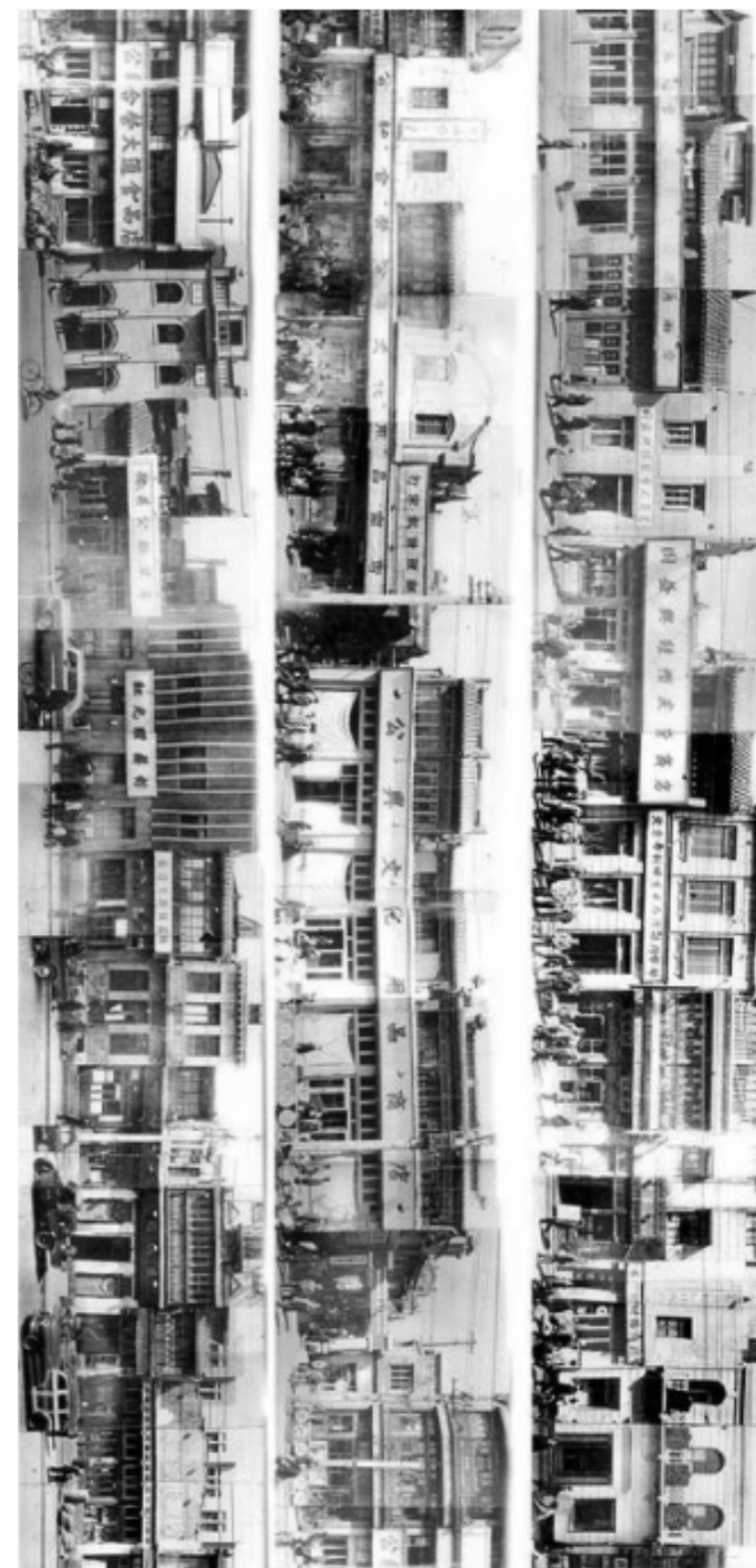
Panjiayuan antique art trade park
潘家园 古玩 艺术品 交易 园区

Qianmen Cultural Industries Accumulation Areas
琉璃厂 文化产业 园区

Liulichang Cultural Industry Park
高碑店 传统 民俗 文化产业 园区

4.3.3 Craftmanship in China

INTANGIBLE CULTURAL HERITAGE



Qianmen historical photos.

5. Design approach

5.1 Business districts and museums of art and culture

Economic geography districts are areas with a dense industrial activity. Alfred Marshall, the inventor of this concept, called it a local base organization mode based of a sectoral integrated system with small and medium enterprises. The district triggers new relationships and new exchanges between different professionals who share the same geographic area. From the concept of district it is passed to the concept of cultural district. Intended as a social model which can promote the already existing cultural heritage present in a given area. The interaction of resources does not happen spontaneously, be induced researching, by mapping, all the actors.

The network, created by the exchange of knowledge between strategic points identified in the mapping activity, makes the process more efficient and improves overall livability of the area, promoting the economy. In this way the tourist demand can grow properly. The role of design is to be a connector between the community of artisans and crafts, local peoples and external actors. Some of such experiences of collaboration between artisan and designer community offer exportable organizational models of processes, such as the case study cited below.

5.1.2 Distretto parallelo

This project consists in an important Italian industrial district, situated in the area of Prato, where in the second half of 1800, the textile industry began. Today, given to the recent poor economic dynamics and the subsequent crisis in the textile, the industry hard to resist. The solution to the risk of extinction was provided by some local youths, who thought a new logic to redevelop the cultural wealth of their city. This project aims to mapping, and identifying all the cultural workers in order to create new connections between different sectors, and recovery the entire city along with the all district itself. Mapping focuses on all initiatives that work in order to safeguard the culture.

The District is composed by factories of culture, able to attract not only tourists, but also local people. This initiative represents a real resource for the future development of the city. Actually twelve cultural venues are located within the online platform which represents a landmark for all the people interested in working or just to joining events and initiatives. This service addressed to tourists and citizens triggers a new logic of social development, which all has the potentials to build a new network of relationships between different activities that collaborating together, become a great asset for preserving the tangible and intangible district cultural heritage.

5.2 Dashilar: Yong Xin Hua Yun Culture Development

Culture Development.

The city of Beijing, in particular the Dongcheng District, is investing about 24 billion of Yuan on building a new art district, dedicated to the National Intangible Cultural Heritage (ICH) in the historic Qianmen neighborhood. The project consists of an innovative incubator that works on cultural and artistic fields, in order to aspire technological innovations, in the craft sector. The ultimate goal of the district redevelopment is to update ancient folk culture's realities to operate better into the contemporary society. Qianmen area, situated in the Beijing city's core is about to become the National Intangible Cultural Heritage Exposition District (ICH) before September 2016. The total area where the project will take, measures about 500,000 sqm with a floor area of 400,000 sqm, where almost 100,000 sqm is underground. Currently we consider that 250,000 sqm of the total area, has already been completed.

The Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO identifies the draft ICH as a living expression that respects the traditions or life style passed down by our ancestors, and allows this knowledge to be transmitted through us, to our descendants. Li Yongjun, the official company manager who deals with the urban regeneration project, defines it an opportunity for the present and for imminent future, to interact with the past and its old manners. The culture of China is reviewed through the eyes of the twenty-first century educated man, so that he can understand and learn the cultural background that have made China's economy become one of the greatest world powers. The current cultural level is considered high enough to require new ideas; people in 2015 are not anymore settle than knowing history without being able to participate at it. Support and promote folk-art techniques is not enough to safeguard

The contemporary society has developed a strong awareness of the value of their culture and their origins so as to create a cultural industry hub that will also host auctions, expositions, trade fairs and tourists attractions. The inauguration initially set for October 2015 will be completed in 2016. Li Yongjun, ensures that the company will turn profits over the next decade, and is committed to build another twenty similar projects connecting each other which also will be able to include other cities, starting from Qingdao in Shandong Province not far from Beijing, Suzhou, Jiangsu Province and Sanya in Hainan Province. This plan will involve other international cities like Paris and Los Angeles, helping to create a global community that protects cultural heritage, according to the principle live the present through the past. The Chinese Research Institute director, Wang Wenzhang, in favor of the new district creation argues that in these times, there are people who have learned the technique of the arts and crafts but who have not immersed themselves completely in the history and origins of traditions. He thinks it is necessary to make a deep research in order to create a stronger bond between past and present. He believes it is important to match the aesthetics of modern popular culture, contributing to commercial operations through the dissemination and expansion of tradition, so that communities will be able to attract even younger audiences. It is important for the younger generation to develop a conscience for the protection of cultural heritage.

The intangible cultural heritage Industry counts on:

Culture salon - museum, exposition, communication

Peking opera culture - cinema, bar, teahouse, performance cuisine

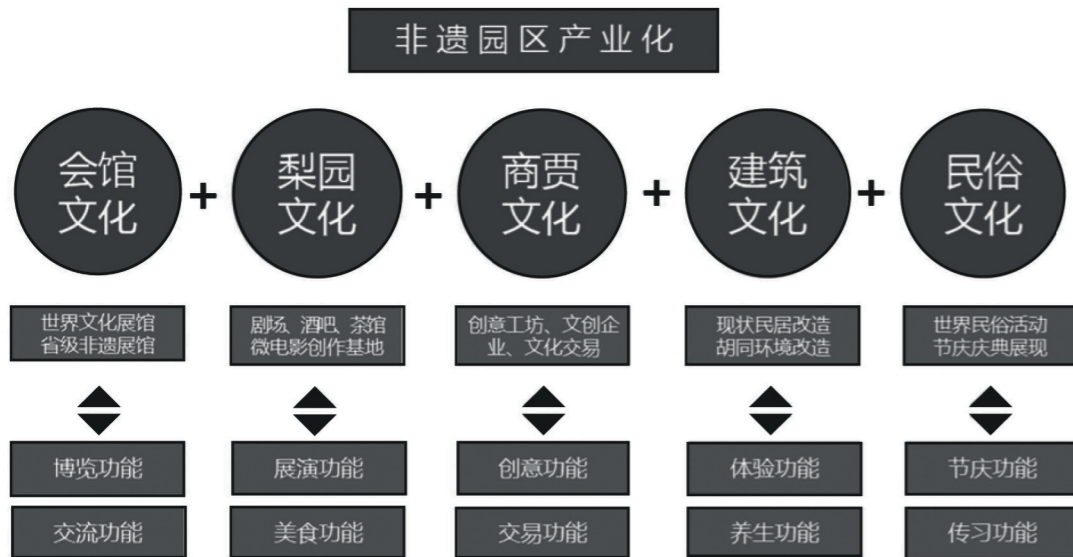
Merchants - cultural trade | creation trading

Architecture - residential hutong renovation, healthcare experience

Folk custom - festival activities tradition, people have to discover the city DNA, and bring the history to present which can interact with life every day

Thinking of the past actions, it is not so difficult to admit that Qianmen Belongs to Beijing and China, but it had been re-designed as something more international. The so-called renovation of architectural heritage made in the past ten years, completely destroyed buildings to rebuild them in a historic style. However it is important than in this historical street, so close to the Forbidden City, the Beijing landmark, will keep alive the past and cultural heritage of China. It would be interesting, create a cultural economy, through the cooperation of the different sectors, in order to rebuild the most complete local situation and revive the Intangible Heritage along with exhibitions, activities, trading, performances, , celebration and communication.

All these different fields would be linked together through their own related forum of Intangible Cultural Heritage, supported every year by the event related to the traditional culture of Beijing. The upgrading process is divided into two parts. Nowadays the Core District of Dashilar according to the recent transformation status measure 60,000 Sqm. The goal is to update the old industry folk cultures in order to operate on contemporary society new circuits. It has all the right characteristic to become a lively area where small local business have to opportunity rise again.



First phase:

Xi Da Chang Street: Intangible heritage industry Street

Xian Yu Kou Street: Intangible heritage center

Da Jiang HUTONG: Intangible heritage training site

Gusan Li He: Beijing Opera street

Second phase:

Xinge road

North-West of Qianmen East

Street Da Du Shi South Street



Yong Xin Hua Yun
Cultural incubator:

Trading Function

Hold and everlasting exhibition fair

Exposition Function

Create one grand view garden of China

Celebration Function

Hold and everlasting exhibition fair

Communication Function

Create and international communication window

Experience Function

Cultural knowledge

Creation Function

Provide creative places about tradition

Training Function

Set up training base for safe-guarding the chinese traditional heritage



Yong Xin Hua Yun, project main purposes.

Yong Xin Hua Yun, project rendering views.

5.2.1 Project analysis in relation with local districts

During the early 20th century China, has unfortunately spent large fortunes destroying their culture and tradition, by the way now it is appearing the new trend of getting back all values lost, in order to repossess the cultural heritage. One area that has been characterized precisely by such actions is called Dashilar. This district, split into two utterly contrasting areas, at one side, the East one, which host to the so-called new hutongs. Those are entirely new or reconstructed buildings which ensue the traditional Chinese architectural style, following the original buildings destruction. While the western part, is characterized by a more authentic taste. There, authentic hutongs and siheyuans, the famous narrow alleyways composed by a succession of courthouses are still present. This area is located next to Tien'ammen, Qianmen, on the central axis southern part. The target is extremely diversified, local residents houses whom belong to the national standards lower social class, mix with atelier, bars, restaurants and design firms. They do not oppose to the existing realities but share their space with the other opposed one. The western part, better known as the Real Dashilar is partly renovated and partly still original. This fragment has undergone several redevelopment that, unlike the Eastern part, have been much less invasive. This action planning along with the district re-mapping project by the famous

re-mapping project by the famous designer Kenya Hara, who have entirely designed it, represents one of the strategic point for set-ups exhibitions during Design Week event in Beijing. In contrast to the Western part, the East one, was at first totally destroyed, than is have been rebuilt, to meet the requirements of the recent Olympic Games who have literally revolutionized and reformed the city, in view of an international audience income. New reconstructed buildings don't have any historical values, although they still maintain the traditional appearance. This factor establish an uneasy relationship between the past and the present, representing and inauthentic action against the territory upgrade. This is definitely the biggest problem we find in Qianmen. The old neighborhood that once represented Beijing and China, had been substantially re-designed as international; that is not real China, but as tourists want to see this country. Recent times have seen lots of designers trying to take a step back from this way of acting, people are now trying to re-capture the historical roads old charm and values, not necessarily copying the style of the past, but looking to restore a cultural consciousness. It is now necessary to act following this new design approach in order to re-discover the place basic authenticity and protecting its own real identity. The rediscovering process tries to create a common thread between

past and present, analyzing differences and strategies among old and new craft realities. It is important to notice how Dashilar residents are aware because of their classical culture's havoc which is likely to disappear. Now Chinese people have just found the necessity of rediscovering their past (6). From 2012 up to now, many things have changed and the new trend is to upgrade arts and crafts of the past that have shaped the history of Qianmen. Many countries such as China, had been a history defined by the development of their own craft sector and raw materials. The rapid economic growth occurred in China has forced the city of Beijing of being completely rebuilt. The demographic overcrowding due to the Olympic Game advent of in 2007, increased the influx of tourism in the city. Substantially, it had been realized in order to respond to the need of building roads increasingly large, impressive buildings and stations ever larger. Few districts have undergone radical changes. The perception of urban space has been completely transformed, now everything is faster, sleeker, but also dangerous for preserving the precious cultural heritage. These intervention act drastically on the identity of the place and are able to erase years of history and expertise. The history of China, as mentioned previously, has been marked by the discovery of several artisanal workings. Manufactural artisans Chinese products such as ceramics, jade, calligraphy and silk, are nowadays as in the past, among the most prestigious in the world. Unfortunately, this aspect has been greatly neglected during the last century, when the country experienced a shortage of artisans

and also in transmission of knowledge and skills. Globalization along with business, with price battle had made this sector less convenient. Producing artifacts craft costs a lot so that many locals found themselves forced to close down shops. The Dashilar historically was nothing but a big outdoor mall, dense of craft shops, tea houses and theaters. It hosted the most famous historical shop in Beijing In Lian Sheng, a shoe store founded in 1853 which manufactured cloth for the Emperor. This historic local reality with the advent of industrialization lost value and Qianmen became a run-down area. In 2007 with the advent of the Olympics, given its proximity to the major tourist attraction of Beijing, redeveloping this part of the city became necessary for economic and political reasons. When the intervention appeared, local craftsman's shops owners were disappointing, they found themselves to fight against international brands trade. In this way the area lost its historic charm. These once disappeared old realities now are re-emerging from the dust, this is due to the study of the original districts that have allowed old and new workshops for this purpose. It is a urban regeneration, which to claim the origins of Qianmen, and the cultural heritage of Beijing. Certainly thanks to the Design Week, new architects to designers are implementing a second restructuring, surely unconventional, opening new pop up stores and exhibition spaces. Debates and workshops are still organized for the re-appropriation of Dashilar and make sure to collect as consent from the public for re-emerge craft traditions. This event not only give a new appeal and a unique

5.2.1 *Project analysis in relation with local districts*

DESIGN APPROACH

experience to both tourists and lovers of design but becomes a communicative platform to contrast the previous unproductive dynamics. For instance, the Beijing Dashilar Investment Ltd is an organization originated in 2011 with the project Dashilar Platform, which aims to be response safeguarding of the cultural heritage of the city, both material and immaterial. This association works with various professional figures such as designers, urbanists, and sociologists with the ultimate goal of contributing to the new way of regeneration within the neighborhood. Informality is the concept Dashilar Platform is based on, seen as a new way of thinking about cities and redesign process. The requirements are no longer aesthetic but functional. They talk about population and activities density. Changing requests to leave for good design. One of the most important questions they are required to answer to is how to preserve the quality of the ancient artisanal creative districts.

In fact During Design Week 2015 it was possible to understand which are the new area issues aimed to reclaim at, they were focused on the essential need: the local community volition. This need is achieved designing new services and cultural activities as well as redesigning interior and external spaces, private and public ones. The organization's programs HOP design aims to give expression to the historic district, celebrating and making see public from a different perspective. The intervention is non-invasive, the design week is a fair to advertise commercial brands but also to share with the audience a new existing reality. And as if it might taste directly on the public it comes from outside, in order to give a new appeal to the old district. The project Craft and Design Pilot collaborated also with businesses and local artisans trying to rediscover the area.

(6) Aric Chen, The New York Times, November 2012.



DESIGN APPROACH

5.2.1 Project analysis in relation with local districts

The disappearing hutong, old neighborhoods of Beijing.

(7) Erving Goffman - Behavior in public places, New York, 1963.

The identity's concept today has been enriched nowadays with lots of complexities. Basically we have two different connotations about it:

Individual self's concept: constructed on identity archetypes established by the historical process through the society

Identity in progress: a sort of stratified personalism

Identity in general could be defined as an open work, a constantly evolving action. Man has therefore succeeded in acquiring and matching predetermined identities, resulting from given conditions, and the actual situation, here and now. This sort of contemporary identity is constantly undetermined, and poses the problem to individuals of choosing their identity goal, design on self. A precarious and continuing transforming identity. The solution for designers who are dealing with the lack of identity is to accept alterity as a superior cause.

The inhabitants of the heavily urbanised global era cities tend to be undergoing a sort of detachment from the world that surrounds them, creating a civil disattention (7). This behaviour tends to exclude reality through an extremely superficial sense of awareness, with which each individual signals to the other their presence, but avoids any kind of invasive actions.



Beijing locals lifestyle.



DESIGN APPROACH
5.2.1 Project analysis in relation with local districts

Renovated courtyard scheme for Beijing design week, Vector architects.

#1 Case studies

George Town world heritage inc.

George Town is a historic settlement port located in the north-east of the island of Penang, Malaysia. The urban fabric, unique, consists of dense mosaic of different cultures, dating back to the 18th century. together with. The mix of Arab culture, Chinese, Indian, Armenian, Russian, Thai, Burmese, Japanese, English together with the indigenous cultures Malaysian, provides a scene from a peculiarity that define Heritage. The urban core is generated by the branch of administrative buildings, gas stations, banks and shops, built in the colonial era. The monumental facades and latticed grids, are still largely intact, represent the city. The overall area is divided into two zones,

a central one and a so-called bearing one.

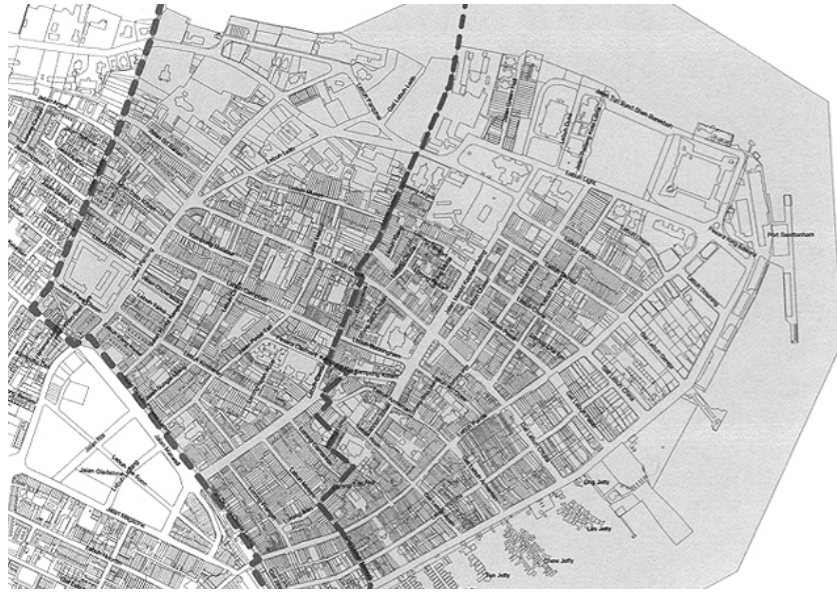
Core area:

Measuring 109.38 hectares and contains more than 1,700 buildings.

Buffer zone:

Measuring 150.04 hectares and bearing bounded by the sea.

George Town World Heritage (GTWHI) is defined UNESCO in April 2010. For the development of a strategy aimed at upgrading the entire city have been initially identified problem areas, and those of historical value. It was necessary a multidisciplinary approach that



#1 Case studies - George Town world heritage inc
DESIGN APPROACH

compares different partners and collaborators, planners specialize in conservation, historical and artisans, who see the area according to different views. The different professions together have formed a program of educational and cultural activities aimed at the upgrading of the city. The environment is still alive, organizes workshops, conferences and activities to contribute to further development. George Town owes its success to research, safeguard policies, site usage, awareness, branding, promotion, public transportation and tourism at the forefront throughout the territory. The main activities include upgrading, involvement of civil society and experts in heritage conservation through collaboration with civil society and local and international experts; Stakeholder involvement, private investors and civil society to manage and implement projects of public and private management. Emanation state law allows the State Government to preserve, promote and protect all sites of George Town.

This includes the creation of a Heritage Fund State attract that both private and public donors either locally or internationally. In order to get the commitment of the above, the government of Penang, established an organization whom main function is to manage the site, working together with all stakeholders. The gratitude of George Town as a World Heritage Site, is a source of pride not only for Penang and Malaysia, but also for the world and humanity, and the locals feel compelled to preserve and guarantee future generations their iconic features. There is a program of volunteers that deals with the conservation of the site and to promote various educational activities. experience to both tourists and lovers of design but becomes a communicative platform to contrast the previous unproductive dynamics.

George town city's renovation plan.

#1 Case studies

Dashilar Platform

Participants: MVRDV
Designers: MVRDV
Date: 2015.9.23
Address: No. 120 Yangmeizhu Xiejie, Dashilar, Xicheng District

The new creativity gets past abilities to change the present and making it more livable, integrating it with the present society. This new model is called creative contemporary business. And there comes directly from the project an example of tubes can explain more detailed info. Think of a man who works the wood for years and which has its own home-workshop within the alleys of the hutong. How is it possible for the designer, more visible and more relevant to its activities?

His house should be able to become a showcase to show the public his ability and his knowledge, it would also be interesting if the audience could collaborate, participate and understand the craftsmanship. This way the craftsman once marginalized would talk to the company's knowledge and integrate with it. It becomes important to make current and contemporary and traditional for what can be understood by the community today. This model of creative business opposed to the first reconstruction took place in 2007. If before there was a tendency to magnify and to remove enlarging the scale of the project, is now the design on a small scale to a better society.



#1 Case studies - Dashilar Platform
DESIGN APPROACH



A new flexible strategy that can support not only the needs of local, even the economic and trade development in the area, an approach to urban renewal that focuses on the design of the single individual who lives and inhabits the area, together with the community it belongs to.

Redesign thinks about the people who are living the area. This design methodology is proposed to start from particular elements which define the area, in order to expand and develop it in larger scale. Starting from the individual, passing through the community, the district, until the city.

Dashilar platform, Housing In-between collaborative forum and exhibition event, Studio X.

#1 Case studies

Renovation and redesign of the historic district of Shichahai

Curator: Sebastian Hui

Renovation and redesign of the historic district of Shichahai in Beijing. Urban regeneration of Beijing city is an issue that is growing significantly in recent years, it is a long-term challenge that includes issues of improvement of the existing architecture, abandoned, and the consequently creation of new public spaces addressed to local communities. The design approach always takes into account the parameters of historic preservation to environmental management. In this case the urban renewal, concerns on the one hand

the daily life of ordinary citizens, and on the other hand, influence of technology for a sustainable city. Taking the example of Shichahai Historic District, Beijing University of Technology (BJUT) and the University of Delft (TU Delft) worked together to open a new design of the urban fabric through "Research by Design."



6. Project research

6.1 Metabrief: Focus on local needs

What are the Hutong and what they represent? On which principles is based their spatial arrangement? Unfortunately, most of the inhabitants of modern Beijing can not answer these questions because they believe Hutongs refer to dilapidated houses, inhabited by a population targets elderly and unwell, without understanding their history and their role within the city. But to live within the Hutong has a huge advantage for human beings: everything is designed according to human scale. Distances are shorter, traffic is limited by narrower roads, people move mostly on foot or bike. The city of Beijing needs these kind of districts, where man can walk freely, running away

from noise and the speed of metropolis life. Beijing is a city over 16,800 square kilometers where human beings are literally dominated by its size. This perception is totally opposite inside hutong area, where men can manage the entire space and are not no longer huge distances slaves. An exhibition space that protects the cultural heritage of the city, must essentially be exploited by residents, so that they can be witnesses of their own history and culture, by themselves. Small-scale forces designer to think about single item, retail, specificity, an active place active thanks to the people who compose it and collaborating with it.

6.1.1 Existing situation

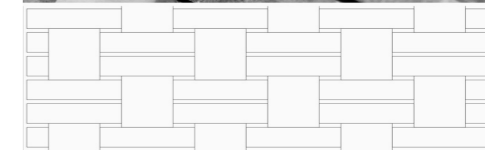
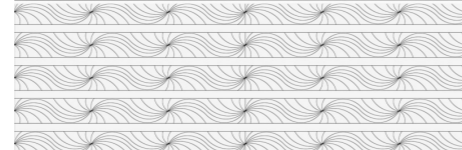
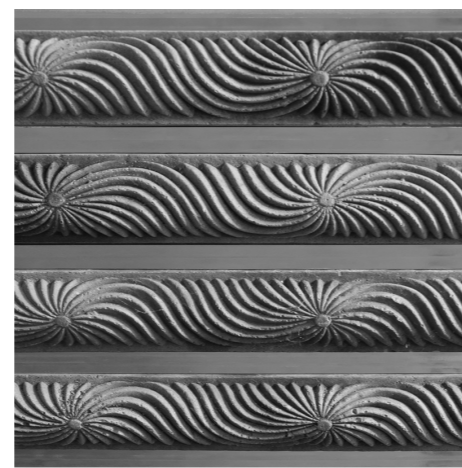
Area: Dashilar core district, Building B14.

Location: Qianmen, Chongwen District, Beijing, China.

Among all the buildings included in the neighborhood I chose to redesign the building number 18 of the Dashilar core district. The central location as well as its configuration suggest the potential for the establishment of a museum which deals with the theme of silk. The area is now deserted and does not attract the audience. probably it suffers from the lack of a specific point of attraction that would draw the crowds.

Analyzing the existing building we note first of all that despite the appearance of a historic building it belongs of relatively recent times. The building hosts every service inside, including a huge system of escalators that allows the circulation inside.

It consists in a four story building, two of which are underground and two above ground level. Probably this building was used as a shopping center or other public services addressed to a wide audience. The network of pillars arranged regularly at first sight suggests a design standard. The hugeness space is however too much for a single museum for this reason I decided to cut the space excluding the huge escalator. In this way there will remain only a rear staircase, large enough to allow even to an abundant number of people to flow within the space. Also the back entrance allows a bilateral design on which i will base the design approach. The last level is characterized by a several heights terraces typical of Chinese architecture. This suggests a playful and heterogeneous use of the external space.



Existing situation, reflection on materials, textures and shapes, photo credit: by the autor.

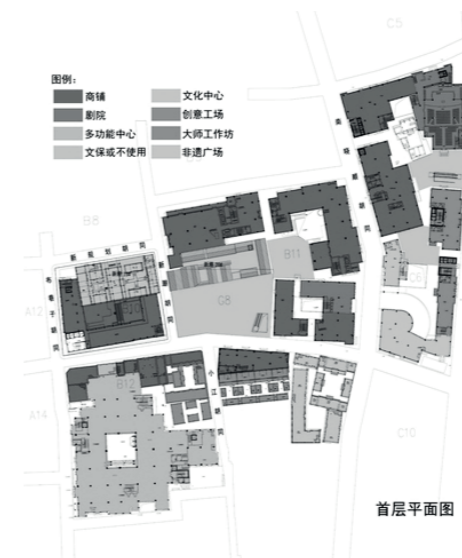


Existing situation, reflection on materials, textures and shapes, photo credit: by the autor.



Existing situation, reflection on materials, textures and shapes, photo credit: by the autor.

Location, reflection on Dashilar neighborhood.



6.2 Design action

The good of their community's local development understood both in a cultural, social and economic concerns. This goal should be articulated to me a constant proponent of initiatives aligned with this strategic vision of programming pluriennial. A good professional should therefore have an ability to search for content and extra-territorial synergies that allow the transfer of innovation and quality in the area. Right from the contamination of territories distant but with similar characteristics, they may be born interesting projects for their communities. The common goal of this network of companies and experts share a path of enhancement of mutual knowledge and experience, innovative strategies and production cycles virtuous and sustainable. Exceptional potential lie behind these realities, seemingly distant from each other, which can be expressed as elements essential to the opening of new business and

new employment opportunities for the benefit of the entire network of companies and all those who wish to enter be part of the network of serum. The craftsmen associated in community express a request for design and business support for the revival of the local, the particular art of silk weaving. The transaction results in the creation of a museum in an existing building, discontinued. The museum traces the historical evolution of the manufacturing industry of the country in an attempt to redefine the identity of textile products. This educational path, is through the discovery of processes more sustainable, culturally and technologically updated. Supporters of the concept of degrowth opt for the abandonment of the violent economic growth, in order to relocate and leave the global economy. This approach allow people to set up small self-sufficient communities, where there is no exploitation because of

excessive consumption. The reasons why the craft seeks confrontation with society are due to a desire to increase their relation with globalization. The local community is, above all. a way to solve this problem.

6.3 Mission and vision

The design of a museum should evaluate local production systems by connecting within the space, tradition, competence and action. From the above reflections emerges the need to design in an architectural framework, a space for research and scientific history, able to establish itself as a urban logos. This need must be reflected to the exhibition halls, laboratories, reading rooms and study or all the spaces necessary for the conservation of documents. The organization of the spaces must be functional, and adaptable over time. The exhibition space must be flexible and changeable in order to accommodate any new discoveries, permanent or temporary exhibitions. In its interior should possess all the necessary characteristics for a proper exhibit view. The style must be minimal in order not to contrast and to be confused with the museum theme. Through the use of glass partitions, rooms and levels

are at the same time opened but at the same time enclosed. The space needs an adaptive lighting system which have to be designed to allow a proper collection view. The material choice must reflect not only the theme of silk but also the Chinese traditional culture and architecture, trying to figure out some typical feature and propose them into the space. The existing building façade has in itself the peculiarity of having an historic architectural taste, which necessarily would generate a symbiotic relationship with the museum. It doesn't mean this aspect needs to be forced but the architect Carlo Scarpa affirmed, the restoration is a kind operation, strictly philological, which can join forces with a contemporary setting and principles, exactly as the designing method is. In other words, it is possible to bring a historical document topicality, not to force it, just recovering authenticity.

6.4 Design strategy

Common museum display mode + Open air museum mode

It is not just an exhibition space, there are several design techniques to be taken into account. The common display techniques will be useful for the display of objects or blackberries Generally of artifacts, but this strategy will have to meet with another, That of the open-air museums. An open-air museum is a Particular type of museum, Whose works are collected in outdoor environments. Generally this type of museum is open to the public and conducts research concerning the tangible and intangible evidence of people and Their environment; to acquire, preserve them, communicate them and, above all, to exhibit for purposes of study, education and enjoyment. Many open area museums collect and re-build old buildings, recreating villages or historic landscapes.

According to this fact, the Majority of open-air museums may be described simply as museums of buildings.

The line between art and design become blurred, so that they can not be defined in ways unique relationship between one and the other. Today, what binds man to the objects is not just a relationship of function and utility, but something more complex, looking psychological, literary and emotional. The exhibition should reflect the territory as well as objects. From small furnishings, everyday it is pushed towards the design of new urban places, by the vast range of imagination. Territory becomes more immersive and easy to understand, that perfectly exemplifies the pursuit of craftsmanship and design. The common objective of the network of companies and experts, is to share a path of enhancement of mutual knowledge and experience, innovative strategies and

production cycles virtuous and sustainable. Exceptional potential lie behind these realities partners, seemingly distant from each other, which can be expressed as elements essential to the opening of new business and new employment opportunities for the benefit of the entire network of companies and all those who wish to enter become part of the network of serum. This idea of the museum leads to the identification of it, different from the traditional. It places museums at the center of an active public sphere with significant social benefits and museums alike. This view museums could be important for communities and neighborhoods, not only because they safeguard their assets, but rather because all of them work together to exploit their potential; become places that help solve problems social and urban. The interaction between the final product and production makes the visitor experience more participatory; which it is the main actor in the path. In this way, not all visitors will have the same perception of the products, will be different depending on their participation and self-interpretation. The traditional visualization techniques will have to educate and inform the public on the theme of silk. Both the garden and the workshop area, give the

place a less detached and austere but more communicative and close to the user. There are several tips and the stresses that arise and develop the territory and that the center dexterity, creativity and skill set built over time by the craftsman. The museum Qianmen tries to revisit, in an innovative and experimental, through new processes, the favorable production station of the past years, rich market space and opportunity for businesses. The processes and with the dramatic development of a changing society, forcing everyone, business, institutions, stakeholders, to deal with the tastes of the public who have changed along with the characteristics and the types of consumers who are increasingly demanding . The development of the project, goes in the direction indicated above because connects the different sectors of society, with the aim to arrive at the definition of new lines market. “A museum is a public, collective process by which people are enabled, through an understanding of their relationship with the tangible and intangible heritage of humanity and its environment, to contribute to the long term well-being of communities and the sustainability of the environment , globally and locally”(5).

(6) Peter Stott - Team Leader Heritage, Falkirk Community Trust

#2 Case studies

Shijia Hutong Museum

史家胡同博物馆

Location: China, Beijing, Shijia Hutong, Coutiyard 24, 北京市东城区朝阳门街道史家胡同24号

Year: 2011

Architect: Peter Quintanilla

Project Aim: Regeneration

Typology: Traditional Chinese architecture

The rough estimate of the destruction of the famous courtyard houses in Beijing, according to UNESCO, is around 88%. The local community has found a way to promote and preserve a slice of old Beijing, building a museum in an old courtyard house at the Courtyard No 24 Shijia Hutong, Dongcheng District. The recent redesign of the Museum of Shijia Hutong tries to capture the sights and sounds that belong to this reality endangered. In the exhibition they are exposed old historical artifacts that document the style of activities originally published in the Hutongs. Shijia Hutong is one of the oldest hutong in Beijing built during the period of the Yuan Dynasty, until a descendant of the original owners, he decided to collaborate in the rediscovery of the place. For the first time in Beijing is having to recognize as cultural heritage, not only documents related to the life of the building, but a recognition to Laobaixing, or the people. Life in the streets enrich the culture as much as its temples and palaces.

The authenticity of the form through the use of local materials and the using of new technologies in order to create sustainable architecture. The approach is to create a modern building in terms of use and relevance that follows equally style tradition hutong. "It is not just a museum, it comes to capturing the essence of the community today by placing it in the context of the past, mainly in the present and the future"(6). Construction work began in 2011, and have been revised from the beginning by the local authorities. Most of the building materials, bricks and tiles, were purchased locally. The structure of Siheyuan has remained virtually unchanged in the renovation project, and consists of eight rooms that house the gallery, two rooms that represent the typical context of the time, and a multi-purpose pavilion used for various events. The permanent exhibition covers the theme hutong, and some general documents, with photos, archives, traces of daily life of local residents. In the main gallery a model airplane original hutong, dominates the room. A number of projects in order to develop the area Emerged from the Shijia workshops, such as the creation of public spaces, the placement of chairs and the exhibits were donated by people living in the neighborhood.

#1 Case studies

Re-experience ancient China in a modern way

I found it necessary to divide within this chapter case studies developed in China than those designed internationally to understand what are the aspects that differentiate or shared by two different cultures. The importance of preserving the Cultural Identity of Beijing is expressed explicitly inside the museum Shijia Hutong where we see how the exhibition is designed with the aim to revive the ancient atmosphere of the city with the aim of preserving the past to allow next future generation to review it. Another example that I found particular fitting, Songzhuang Art Centre in Beijing.

The example deviates much from the previous year, in this case we refer to a redeveloped area through the design of an art center. The district, not far from Beijing, today constitutes a real community that aims to become by 2020, a cultural center of international art. These two projects are monitored by the analysis of a relatively new museum in Italy which is the newest image on the Museum, read and presented it as a place rich in its own unique identity.

(7) James Furse - executive director of the project

#2 Case studies

Songzhuang Art Center

宋庄艺术区



Location: China, Beijing, Tong Zhou 通州区

Year: 2009

Architect: Xu Tiantian, DnA

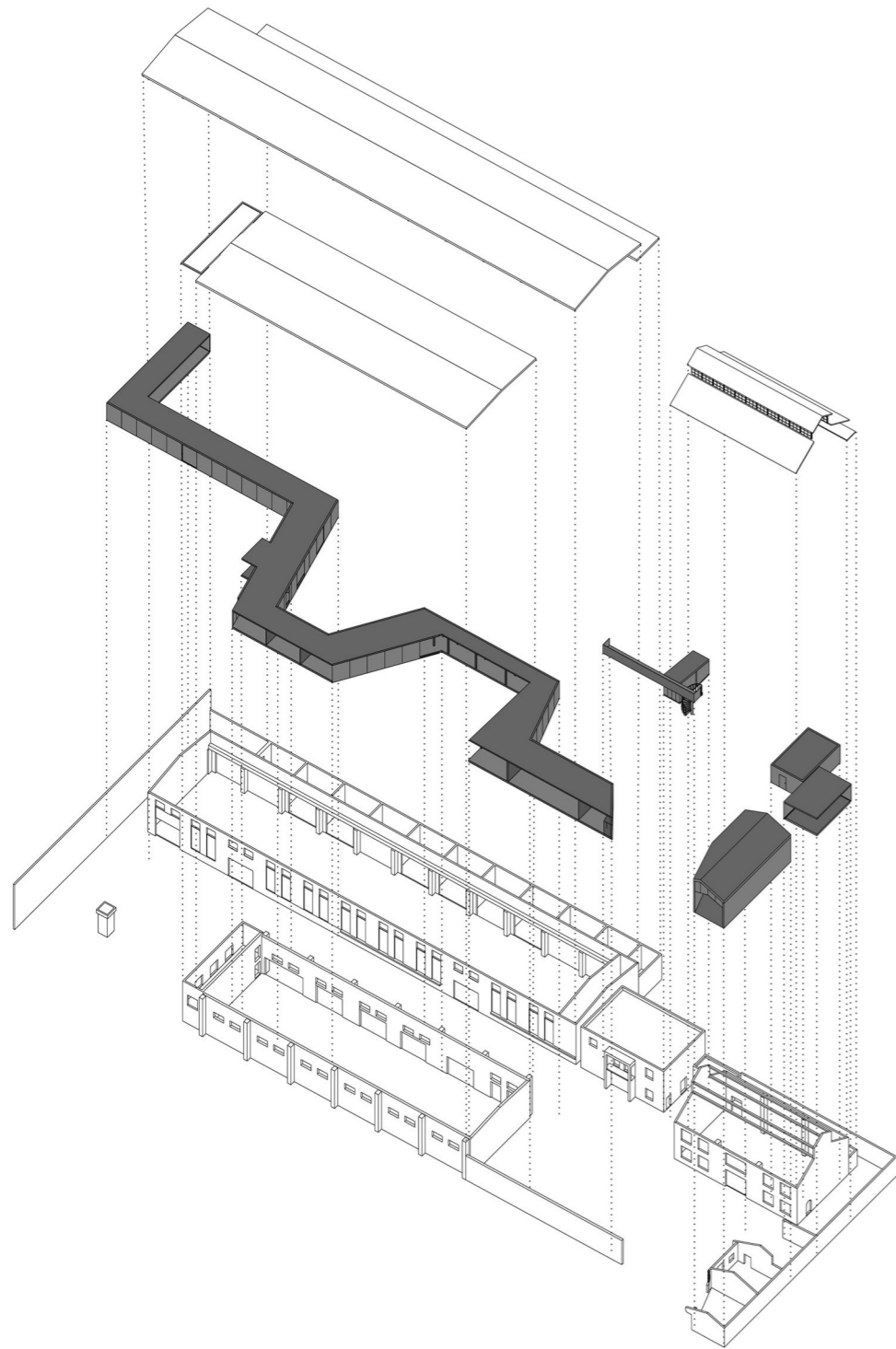
Project Aim: Regeneration

Typology: Songzhuang Artists' Residence

Songzhuang which is located in Tong Zhou, about 25 kilometers east of Beijing, and is the most popular and largest community of artists in China, whose ambition is to become a cultural center by 2020 international tourism. Songzhuang begins to form in 1994 when five artists decided to leave an area near the summer palace, to move to a quieter area. The area once populated by marginalized artists, attracted over the years, and later with the boom in the art market of China, different personalities apartments to the art world, which led to growth in the number of inhabitants. Because of the dramatic increase in population, it becomes necessary to create new living spaces and work. DnA study to address this need decides to design a kind of platform where the villagers can come into contact with the art world. The building reflects a new vision of a multifunctional play where their lives, along with their jobs. The artists live and study inside this atelier that is both living room - study - exhibition space. The building function is suggested by its shape, the volumes intended

for habitation are 3 m, 6 m those used in the study. The living volume is connected to the exhibition at the same level. The finishing of the exterior facade, concrete gray and orange, reflecting both uses is that of the industrial village. The contrast between solid and void, light and shadow, and complete flexibility, allowing inhabitant double use of space. Without elements revive traditional or unconventional architecture and out of scale, the building is the uniqueness of the Chinese style assuming an important role in contemporary architecture Chinese.





#2 Case studies

The Great Wall Museum of Fine Art

Location: China, 淄博市张店区淄博 邮政编码

Year: 2015

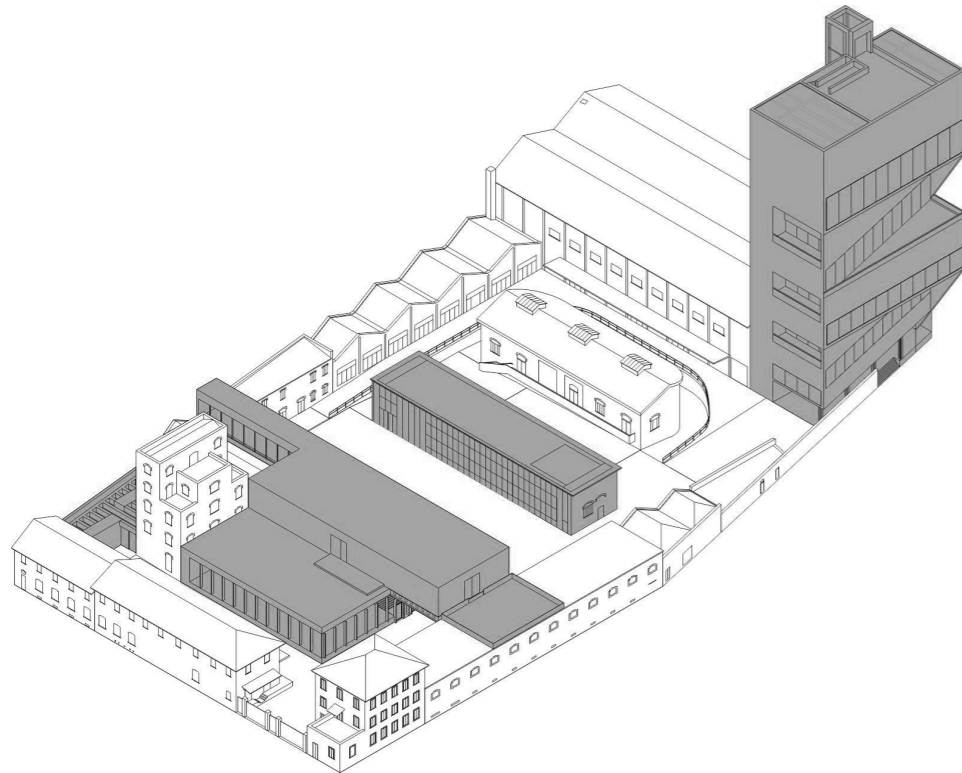
Architect: Han Wen Qiang, Xiao Cong, Huang Tao

Project Aim: Regeneration

Typology: Exhibition space

The project by Chinese Archstudio, born from the renovation of an old pharmaceutical factory founded in 1943 and left in a state of neglect. The building remained empty for years a container, located in a suburban area near the city of Zi Bo Shan Dong province and has been adapted to the function of contemporary art museum. The intervention consists of a deep reflection on the preservation of Chinese cultural heritage and preservation of old buildings. Following the construction boom in the country no longer has tried to preserve the old buildings but it has only built new ones. Han Wenqian, project manager, tries to reinterpret a ready existing building, enhancing the quality and giving a new richness to the urban context.

The existing building is expanded through the design of the outer walls of translucent glass, they act as a filter between inside and outside, without creating a clear separation between the two. This action overcomes the barriers and improve human interaction with the world of art. The exhibition begins in the walkway Vestro that defines the change of the function of the old building, from industry museum. From this space leave the exhibition rooms, composed of the original walls of the old factory, interact with more modern materials such as lighting and display. This design approach describes how to upgrade existing buildings rather than demolish them to build new ones. This gesture gives value to the city. The fact that it is just a museum to return this value allows the audience to feel even better the value of culture. The art becomes a means at the service of man to improve your life tile.



#2 Case studies

Fondazione Prada

Location: Italy, Milan, Largo Isarco
Year: 2015

Architects: OMA

Productions: Giuseppe Zotti

Project aim: Recovery of an abandoned building

Typology: Multifunctional- exhibition space

The project is a transformation of a gin distillery produttive from the early '900 in the new permanent home of the Fondazione Prada in Milan. The existing building consists of 7 blocks, including a distillery, warehouses, laboratories and silos fermentation, along with three new buildings, including a large courtyard. The project is characterized by an articulated architectural configuration they interact new and existing, Rem Koolhaas says is neither a conservation project or a new architecture, but an overview of the two things. Architecturally the building is a golden prevailing context and illuminates the factory that is perceived as a complex opaque, this is defined to the north and south by two brick buildings with two floors, arranged longitudinally. The entrance to the foundation is characterized by two distinct environments, an educational area for children, created by Jeannette Ottilia Latis, neurologist and the Bar Light, conceived by director Wes Anderson, which recreates the

atmosphere of a typical coffee of the old Milan, in which it is maintained the industrial look, through the arrangement beams juxtaposed to a vaulted ceiling that mimics the glass cover of the Galleria Vittorio Emanuele, one of the symbolic places of Milan. Wineskin ceiling other iconic elements of the Meneghina city find space within the interior design, while for the furniture, furnishings are reminiscent of popular culture and the aesthetics of Italy in the fifties and sixties. At the opening of the new headquarters in Milan May 9, 2015, to coincide with the Expo event, Robert Gober and Thomas Demand have created site-specific installations in dialogue with the industrial architecture and new spaces, to highlight the 'architectural intervention. The exhibition, whose preparation is designed by OMA, is dedicated to classical sculpture and explores the ambivalent relationship between originality and imitation of Roman against Greek art, the collection will be expanded with temporary exhibits and archives Prada, benefit a continuity between creative and intellectual effort. Although this is a private foundation, the architectural complex plays a public role in this regard have been open on three sides to open the museum to the city and vice versa.

Jiāng

丝绸的旅行
Silk museum

7. Project

7.1 Project research

The design layout comes from the strong need to integrate environment, heritage conservation and cultural creativities in order to communicate the Chinese intangible culture of silk. The project should get in relation with the content, with the museum function and with the environment that it represents. The traditional Chinese building, the hutong, will host not only the products but the whole history of silk, seen through a modern approach. Several spaces come together into a courtyard where mulberry trees dominated the space. Thus visitors are in contact with the external environment, along with the origins of the product that represents it. The path must be a study tour begin

ning from the antiques. Through the plan, users can experience not only the final product but the entire process which have produced it. Constantly there is a relationship between inside and outside as well as between the raw material and the final product. Visitors, who are invited to participate on, are pulled into the museum life, not only as passive spectators, but also as active participants.



7.2 Concept: Wu Zhen 乌镇 city plan

This project approach starts from a reflection on Wu' Zhen, one of the oldest cities on the China. This city is located in the center of the six ancient towns south of the Yangtze River, its channels creates a perfect water supply in southern China. 17 kilometers north of the city of Tongxiang, Wuzhen tells his story through its ancient stone bridges, stone paths and wood carvings. The city also has a rich cultural background. The cultural heritage of Wu'Zhen is vast enough to fully represent Chinese culture. That is why I decided to take inspiration from its design, glimpses and elements to develop my project. As stated belief, a museum which deals with a subject as important

as the history of its nation should look for it, in order to respect and understand what is its real characteristics. In the way of using few aspects pertaining to the Chinese environment, which are right in the city of Wu' Zhen, I decided to realize my project. Most of buildings were built during the Ming and Qing dynasties 1368-1912. Wu' Zhen water town has been listed by UNESCO into the reserve of world cultural heritage. At first my attention goes to the river that flows through buildings, separating them but at the same joining them with a stream of clear water on the move. Then, by making a more precise research on the city of Wu' Zhen I found two interesting



elements. These are called bridge in bridge. Basically these are two different bridges. One, the Tongji Bridge, cross the river from East to West. The other one, the Rengji Bridge runs from East to West. Together the two, join the form at one end. Thinking about the space, this feature is very attractive and allows merging two streams into a single point. As in the city each activity is visible from one side of the river, the space will be configured in the same way.

Thinking about the space, this feature is very attractive and allows merging two streams into a single point. As in the city each activity is visible from one side of the river, the space will be configured in the same way. experience to both tourists and lovers of design but becomes a communicative platform to contrast the previous unproductive dynamics.

7.3 Approach

Place's true identity is enclosed in its history, and since Qianmen have been the ancient craftsmen's street, this aspect must rise again. I decided to focus within the research, on a specific artisanship, the art of silk weaving, trying to create a space in which this cultural richness of the past can be explained. I choose Silk because it represents one of the most important Chinese handicraft, which, over 5,000 years, has played an important role in Chinese history and economy. Cultural heritage preservation enterprise, preserve the processing techniques know-how handed down through generations so that it would not be lost in the future. This action needs to be realized, exactly at this time, when the country is undergoing a radical transformation. According to that, it is fundamental to analyze the figures and the role of craftsmen nowadays.

Our contemporary society handicraft professional figure, is not anymore as the old one was. Nowadays an handicraft is the one who is able to link design with handiworks, technology, innovation and tradition. It represents exactly the moment when craft's knowledge meets the newest technologies, through the design action, that we re-discover the potential of past into our own present time. Following this line we can also assert that new craftsmen recover, but at the same time, looks forward, explaining to consumers not only tangible values, but also the intangible ones, which are those coming from the relationship between social context, environment and consumers. This concept is also known as intangible heritage. This kind of relationship-system evokes and give emotional values to products, so that the craftsman

ship becomes a real opportunity not only for business, but for society too. This is the starting point to bring into the area the new trend of preserving the cultural heritage. This project will be interested in designing an museum purposes historic building, the exhibition space will have the silk processing as main theme. It would be interesting to design a space in which users are able to re-think the activity of producing silk using new methodology, in order not to serve only for educational and didactical purposes, but for thinking and develop new technologies too. The current way to relate with past, where design, craftsmanship, recovery and vision to entertain people nowadays. The space is due to relate the semantic consumer towards the handicraft of knowledges nearly forgotten. It doesn't mean only to evoke the past, but to experience it directly in order to re-discover and re-feel a sense of belonging to the local community and to the authentic environment, which made products develop exactly as we are used to see them. This kind of design approach gives value to signs, both experiential and emotional, where authenticity is the most important value that the space will host, nothing will be fake or copied, everything would have its origin supported by unquestionable evidence. Along with documents, also design materials will be typical following the chinese architectural style, but with a modern twist. The ultimate meeting between the modern and the new design will be seen in new buildings, in term of use and relevance, but authentic in style. This strategy responds to the common people need of experiencing and feeling real things.

This action can be realized placing the museum within the existing urban context, drawing partly from the past, mostly of the present and future. The new museum spaces, generally speaking, have changed their original attitude, they are no longer just inanimate objects containers aimed to educational purposes, but they must become civic connectors leading the re-imagining of a more livable society, facing the new social dynamics. They are now the new rallying points for local communities, leading local campaigns, connecting up civic society groups, using their collections in a more active way, in order to illuminate local concerns. The new museum conceptual idea, leads to a different identification of it; Nowadays it is now only a common building but it is located in the core of an active public realm with significant benefits for society and museums alike. New vision makes them fundamental to create new get on well neighborhoods, which safeguard their cultural heritage and at the same time collaborate to exploit to their own potential. Buildings now become effectively helpful places to solve urban problems. This new feature of museums suggests a new design approach that offers a new exhibition design strategy, which integrates museum common-mode display-with the open air one. Exhibition display common mode, frequently used for permanent exhibition, objects or artifacts, must meet the open-air museums approach. The design default interior project would be integrated with environment, heritage conservation and cultural creatives in order to communicate the Chinese intangible culture of silk; the project

is well-related to the content, the function and the society which it represents. According to this strategy, Qianmen's silk museum layout need to be organized into a tour within the process from the mulberry bushes cultivation to the production of silk fabrics and accessories. Through the space, visitors can experience the final product accompanied by the entire producing goods process.

7.4 Strategy

The didactical purpose tour, will be places into a typical Chinese style building, it will therefore reflect the proper Chinese environment in order to link the exhibition to past. The research will focus on Chinese traditional spaces description, from hutongs to siheyuan, identifying the key elements that differentiate them from other constructions. Passing from the interior spaces to gardens, they have an ordered sequence of spaces, from fully enclosed, to sheltered, sheltered to the lobby, and finally, to open. Instead of being abrupt, the changing from the architectural space to the garden's space is made gradually through various intermediary transitional spaces. This layout is much less drastic as the division between inside and outside, less marked than the architectural Western approach. The spatial arrangement, must though have three

Visitors are invited to participate, spaces will also provide this purpose in order to pull people into museum life, not only as passive spectators, but as active participants too.

traditional Chinese architectural features, walking gallery, pavilion and verandah can be useful into a museum layout plan to led people into the space, making them walk, stop and stare. In this way the visitor is unknowingly induced to behave in a proper way according to museum contents. Space will be more efficient and well-organized allowing different functions to work properly both separately or together. It will be therefore necessary to find commonalities into various activities, so that some multi-functional spaces are able to communicate each other, this effect will create some spaces where more functions coexist together. This spaces are called hibrid, they are due to link spaces making the layout ongoing. Contrarily, clear division of spaces should not come in contact with each other.

7.3 Strategy PROJECT



*Do Ho Suh Seoul Home/
L.A. Home, Korea and
Displacement.*



8. Layout

8.1 Layout research

The project design must reflect the typical Chinese environment in order to link the museum to the past. It's interesting how, passing from the interior of a Chinese architecture to its garden, one experiences an ordered sequence of spaces, from fully enclosed, to sheltered, sheltered to the lobby, and finally, to open. Instead of being abrupt, the changing from the architectural space to the garden's space is made gradually through various intermediary transitional spaces. Following the traditional Chinese style architecture the museum layout must start with a transitional plan called verandah that is the open area under a broad eave around a building.

As it belongs to both the interior and the exterior of the architecture, the verandah forms a transitional space between the architecture and the garden. The most important purpose of it is integrated to the interior space of the building with the natural world outside. As it is fully opened to the outside on all sides, the verandah would reasonably be regarded as an exterior area. I know this area is, in a sense, interior as well. As a plan that is either interior or exterior, the verandah blurs the boundary between architectural and garden space. The Walking Gallery is the second transitional space between the Chinese and Chinese garden's architectural space.

As noted, Chinese architecture layout presents a group instead of a single multi-story building. The practical function of the walking gallery is to connect different buildings with a sheltered circulation. The walking gallery, in a sense, can be seen as a further Top extension of the verandah. Although the walking gallery is built for circulation. That one can be an interesting point for the museum layout, in order to control people circulation. It represents it one of the most active architectural features; living inside the walking gallery, one can directly touch the natural environment. The walking gallery provides a chance for residents to wander around without leaving their garden rooms. Some interesting scenic features are arranged at the turning points of the walking gallery to entice the viewers to extend their further Top tour. In doing so, the walking gallery coaxes the inhabitant to enter the realm of nature, and dissolves the disparity between the Chinese and Chinese garden architectural spaces. The walking gallery serves as a space-confining device. While dividing, it unites the different scenic sections by being open on Both Sides. This greatly adds to the depth and sequence of the garden scenes. This two kind of spaces generally led people to the pavilion; a place where to stop and have a rest. According to my idea of the space must have this three traditional Chinese architectural features which can be useful to people led into the space giving them information on the mulberry trees, silkworm farming, cocoon unwinding, preparation of the silk threads and silk weaving techniques. The space will be also provided of a library and a showroom where

people can buy high-quality silk products made in the workshops you just visited. As it is not just a simple museum, space needs to be efficient and well organized to make all the functions work. For this reason it is important to find some common aspect between all the functions. All the spaces need to communicate one to another creating some spaces in-between where two functions coexist together. These spaces must hybridize the two different functions. With the word Hybrid I mean spaces without fixed boundaries which host themselves in different functions. They can be called also transitional spaces and they are two links to two spaces and to make the layout blackberries continuing. This intermediary through transitional spaces, one can enter the purely natural space of the garden from the interior space of the building without a feeling of an abrupt change. Those transitional spaces play an important role in incorporating Chinese architecture harmoniously with Chinese garden.

8.2 Functions

The idea expressed before brings spaces to have the following relations:

Internal department

Garden - Library - Bar restaurant

Bar restaurant - Entrance

Workshop - Exhibition market area - Gallery

Reception hall

The lobby need to express the world of the silkworm, it's like the first approach with silk and it need to be linked with the garden, the shop and the exhibition. Its own function must be to connect the outside with the inside space as we have seen in the Chinese traditional building's walking gallery.

Library

Facing Both outside | inside
It's a space where to buy some handcraft stuffs. It could be interesting to sell also handicraft made during the workshop in order to make the experience of silk blackberries actual and modern. This part needs to work also separately. At the entrance there will be placed elevators which lead people directly there in order not to make the space overcrowded

Sericulture garden

The place of silk Living
This plan needs to be visible from outside to make people Recognize at first glance the museum topic. The relationship between inside and outside act as a chain link which the Qianmen area with the topic, the silk. This

space can be used also in order to educate people to a modern re-interpretation of sericulture, the ancient technique used to extract silk from silkworms. This technique was born in China, and it is one of the cultural symbols of the country. In the sericulture Garden will have several mulberry trees and it will be an open space where people can be outdoors, immersed into the green that is the primordial source of silk. According to the Chinese traditional building's space transitional it has the same function of the pavilion.

Antiques gallery

The Story of Chinese Silk
The gallery tells the origin and development of Chinese silk, and displays gorgeous silk products with weaving, painting, or embroidery techniques. There will Be rplained how silk clothing has played a key role in Chinese politics, science, arts, geomancy, etiquette, ritual and moral virtues, and daily life since ancient times.

Exhibition and market

This spaces aim to further Top Promote the capability of independent innovation in textile relic's conservation and to offer to the public to behind-the-scenes look at the conservation process. This area consists in a marketing place where people can buy or just read book about the museum topic. Through the use of a library instead of just a bookstore people came enlarge knowledge staying into the house of silk. This area will be useful for the workshops for this reason they are situated in the

layout in one communication to the other.

Workshop area

DIY project
It provides silk culture classes. Silk-making comprises a number of distinct technologies each one of them can be taught in a modern key using new languages.

Mulberry cultivation - mulberry root carving

Silkworm breeding - embroidery

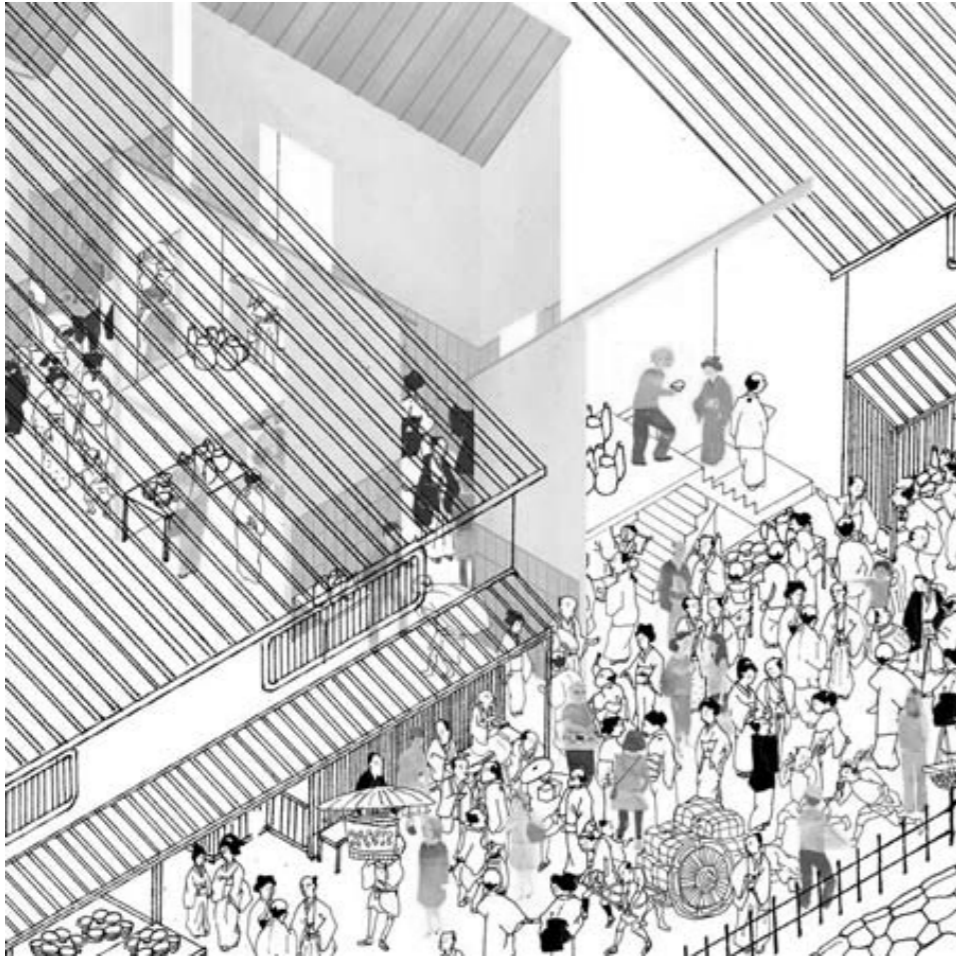
Silk reeling - weaving (silk reeling, silk making, Shu brocade, Nanjing brocade, Song brocade ...)

Painting - dyeing (tie, clamp-resist dyeing ...)

Artware

Coffee bar and restaurant

The primary objective for this tiny cafe and restaurant in the on the rooftop was to bring was linking the didactical purpose of the museum with the leisure aspect that every space dedicated to public has to own. But simultaneously revitalizing the neighborhood that has been fallow for over five years. Coffee Bar serves as a workshop to explore, experiment, and embrace the world of silk chinese culture. In order to produce a space to match the essential nature and quality of this shop, materials reflect the hutong original style ones. Here at the rooftop, in addition to the natural atmosphere of the mulberry plantation, the visitors can do observe the street.



8.3 Flow and entrances

The building I choose, called B14, is spread over three different levels, I decided to eliminate one of them and use it as a bridge. Through bridge distances, users can discover the space from another point of view. The shape of the bridge follows that of the river that runs through the city I studied, creating a heterogeneous path. The entrance, as occurs in Siheyuan described previously, it is shielded by a wall which hides its content to the visitors. In area will be placed a reception desk to welcome people into the museum. There are basically two types of spaces that are intermingled. One dedicated to stop and one to cross. Into the ones where to have a rest there will be placed works on displays while into the other one, dedicated to transit, will allow people to move around within the space from any point perceiving it diffe-

rently. The entrance receives two different slopes, one to the bridge, uphill, and the other down allows the user to access the basement where an open space welcomes all equipment involved in production of silk, as well as Fablab spaces for the organization of workshops. Both paths chosen, end into one space dedicated to several services such as toilet, and allows, as well as traces the journey back, to reach the next floor, through the using of stairs and elevator. Another entrance is places in the backside of the building in order to make people experience upside-down. This feature can be interesting in order to change and play with user's perceptions and point of views.

The Ceramic Market,
Tsuyoshi Kawata.

LAYOUT

8.3 Flow and entrances



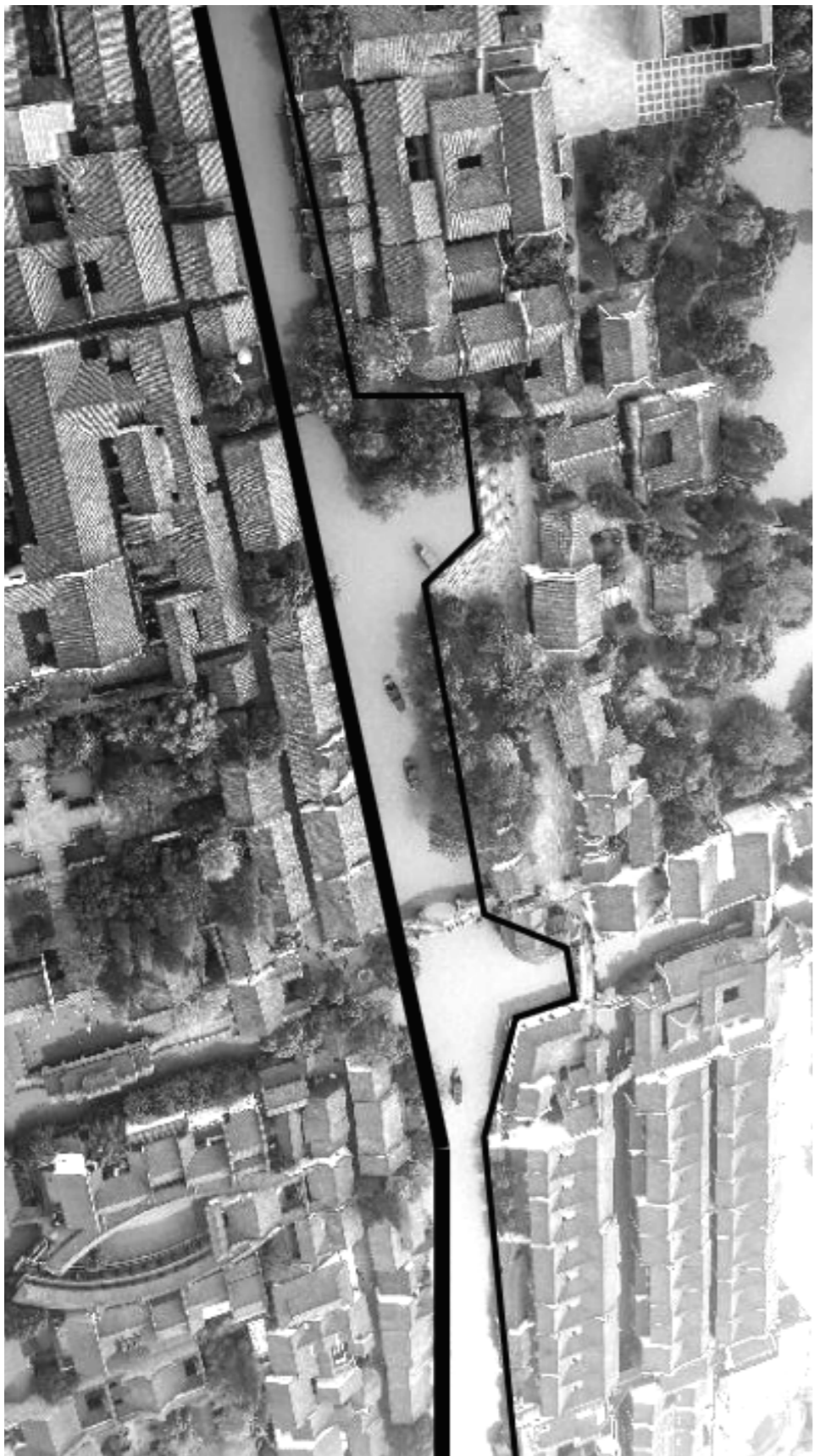
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LAYOUT

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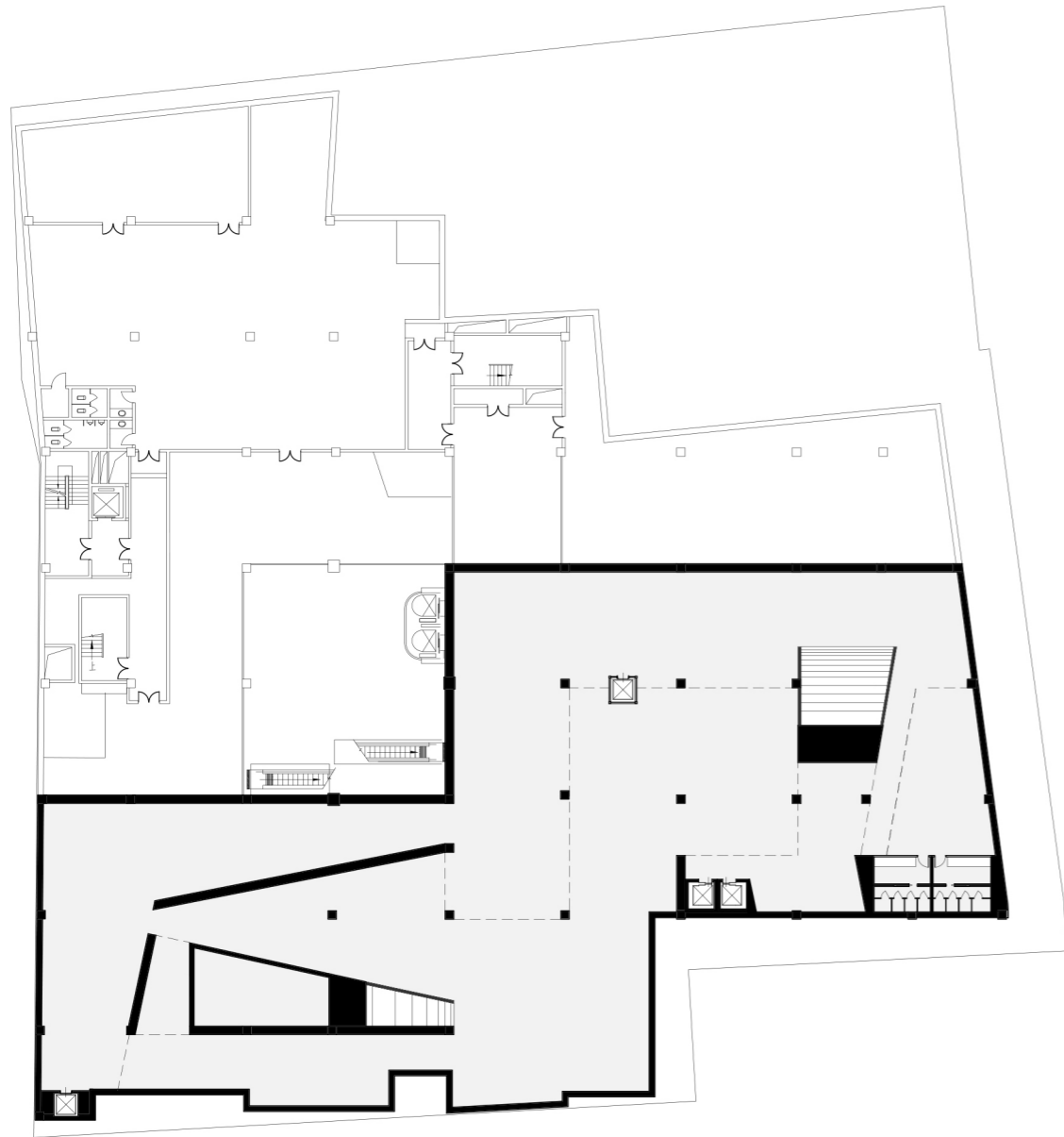
*Wu zhen city plan, reflection
on elements and lines.*

Jiāng

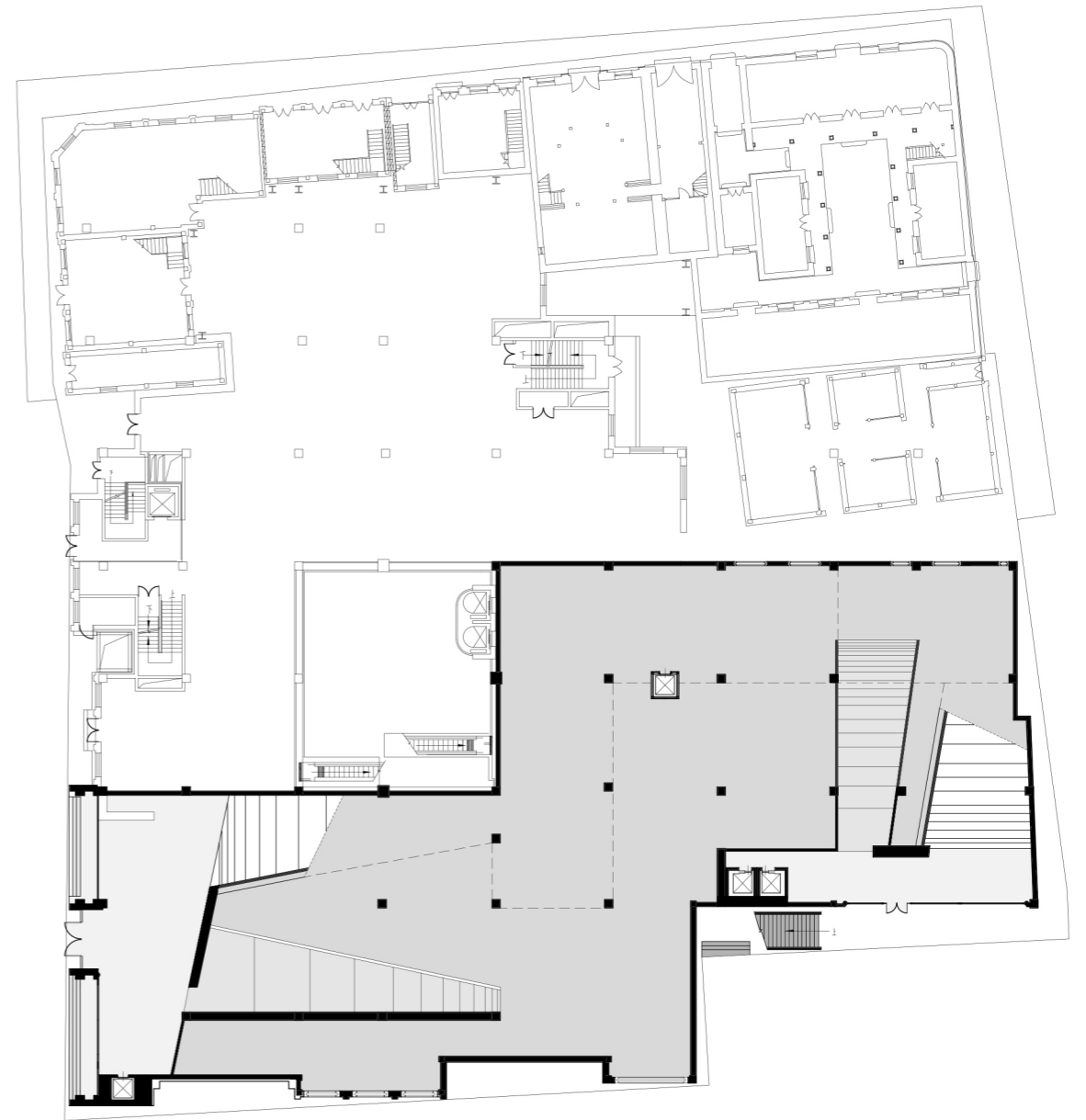
丝绸的旅行

Plans 1:500

Technical drawings



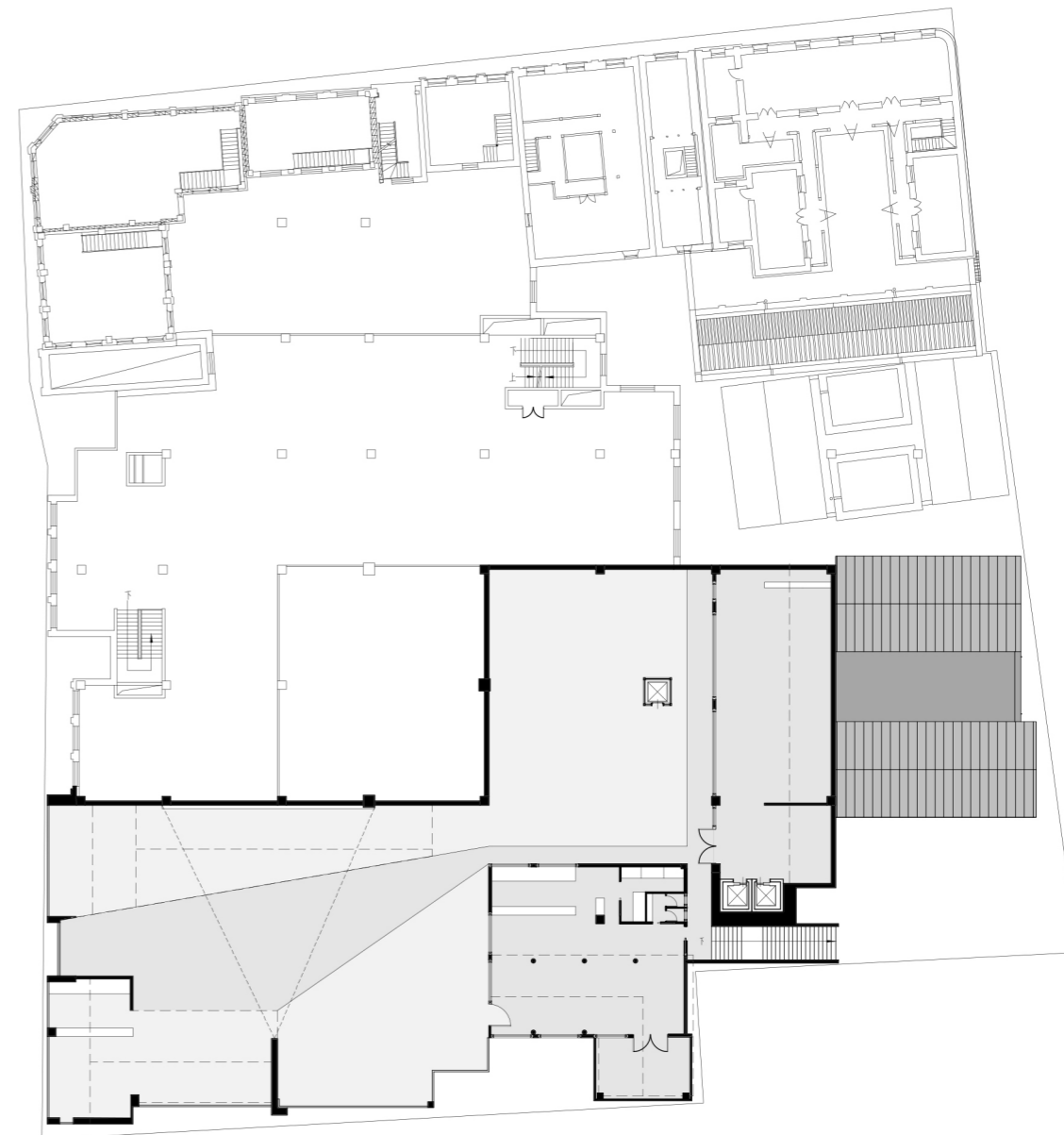
*Basement floor plan -
scale 1:500.*



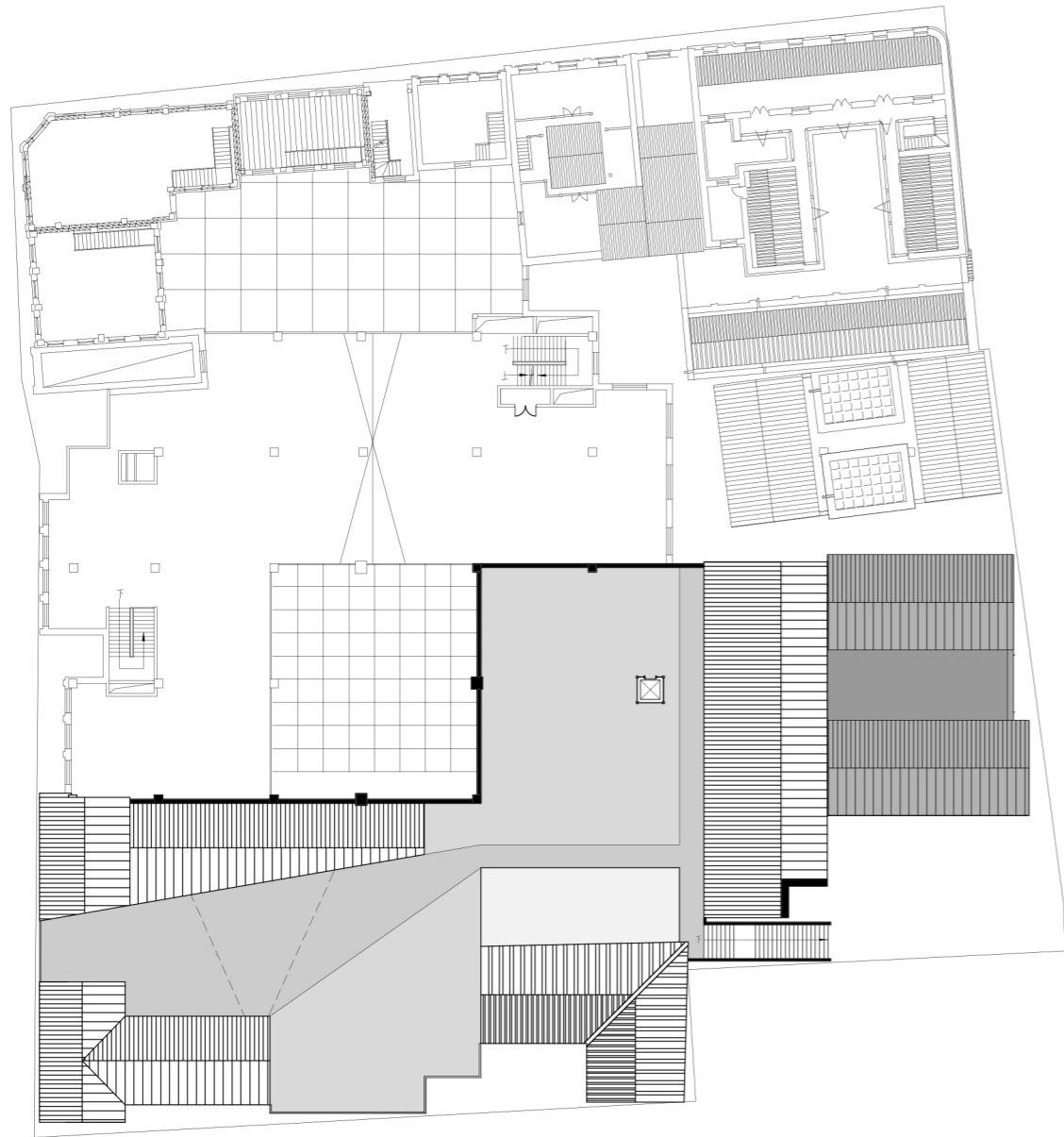
*Level 0 floor plan -
scale 1:500.*



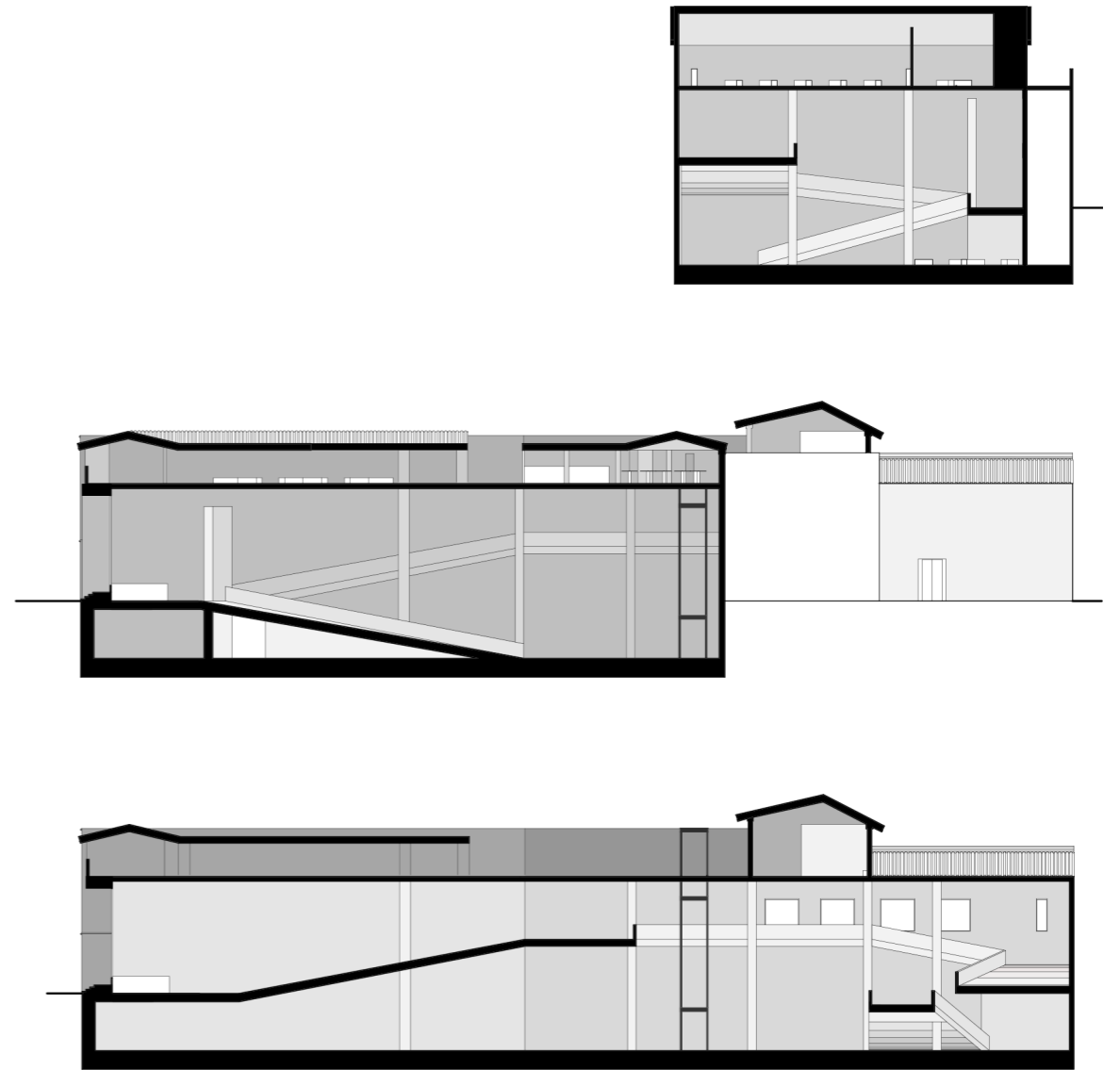
Level 1 plan -
scale 1:500.



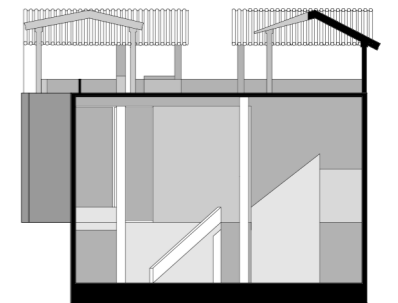
Rooftop plan -
scale 1:500.



*Aerial plan - 1:500
Sections cut lines.*



*Planar sections - 1:500
scale.*



9. Main features

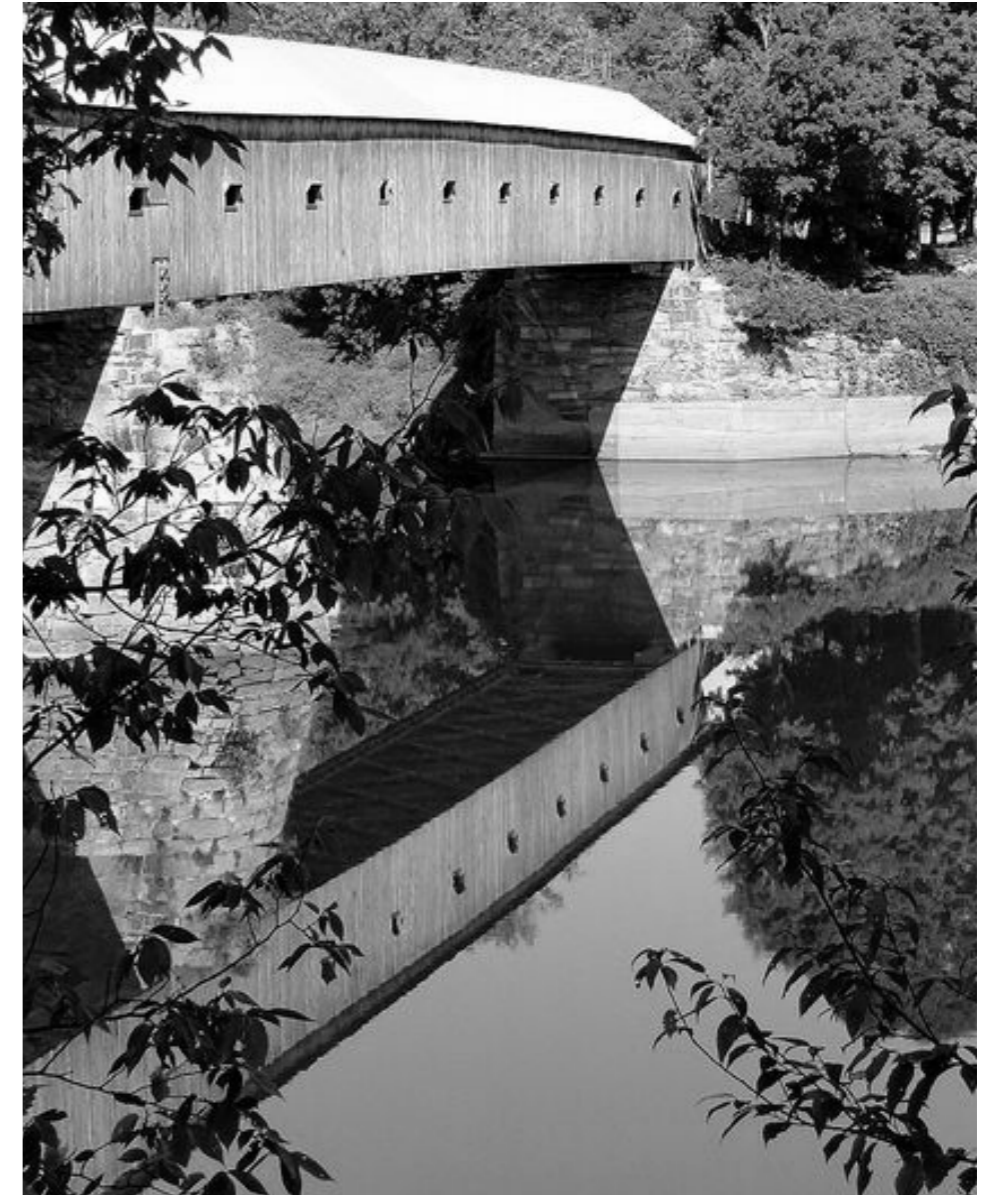
9.1 The bridge metaphorical meaning

A bridge is by definition a link, which join places that otherwise could not be reached. It is the first to fall when those communications want to be interrupted: in war, for example, the bridges are the first targets bombed or blasted to isolate the centers enemies. And their own importance, as well as their structure, makes them delicate and vulnerable during natural disasters, such as floods or earthquakes, are the first to be damaged, with enormous hardships for the man. But under normal conditions a bridge is a safety place, so that often the term used in a metaphorical sense, is synonymous with an unbreakable bond. The bridge is a symbol. All the bridges are not just simple

connectors. The aphoristic judgment of Martin Heidegger (8) captures the purely symbolic of this element, perhaps the noblest of those created by humans, which has always accompanied man as imago and as structure. The bridge is not only an object that allows overcoming an obstacle, but much more. Never architectural figure was, in history, laden with metaphorical meanings. An extraordinary story of Kipling (9) puts on the table all the key issues that make the shape of the bridge a real symbol. This richness and ambiguity of the symbol, which never shows, just a single face, but it is like a coin that has a front and reverse. The bridge combines many con-

(8) Building, Dwelling, Thinking, 1951.

(9) The Bridge Builders, 1893.



trasting aspects: links and, at the same time divides. Who is above the bridge is suspended between two worlds. A bridge can be isolated and inhabited; it may collapse, move and make people move. It is an instrument of conquest of the world by man and, at the same time, his most unholy of all, it strikes, over the earth, the water, the sacred element for excellence in all ancient cultures.



Cykelslangen, Bicycle Snake, Copenhagen.

9.2 The bridge: inside the museum

The exercise begins by choosing a bridge pathway which is a construction empty which hosts below all the exhibition rooms. I develop an architectural object that I called bridge which crosses the whole space and divide in two different parts the double height. The organization floor was given by the study of the typical Chinese features such as hutong and Siheyuan. It traces squares and narrow lines to fold it up making a continuous journey that can be easily adapt to the museum program. From the entrance till the end it fulfill the whole space, beginning as a slope which goes up and ends with a down directional one.

The relationship with the ground is actually given by these two main ramps. From the bridge users are able to have an entire view of the space given by openings and rails. The basement floor in a strictly relation with it, is perceive as a huge courtyard which host all the contents including silk machines equipment, screening areas and different exposition rooms. As a courtyard it acts as the heart of the museum.

9.3 Garden, ramp and elevators

Basically the construction shape is divided in three different planes developed horizontally. Two of them, linked together while the third one is completely separated from the context. It is reachable only from elevator and stairs. It consists in a reality apart. The link between the garden and the museum, as explained in previous chapters, is given by the nature of silk which is a textile fiber of animal origin, secreted by the silkworm to produce the cocoon in which to spend the larval

stage of pupa, and used for yarns and fabrics production. Silkworm feeds on mulberry leaves. I found interesting to put into the silk museum also the origin this good. I place a mulberry trees garden to culminate the route, so that it will allow users to understand better what they have just learned inside the museum. It is a huge garden which covers almost the whole floor area. Inside it, there are different paths that allow a certain freedom of movement.

In this way also an element as the lift, artificial that you completely alien from the concept of nature, becomes part of the landscape system that constitutes the space. The function of the elevators that other aesthetic is also functional, given the slope of the ramps that may not be feasible by anyone. The central elevator is for more a kind of sculpture that crosses the entire space in its totality. It runs vertically, allowing to perceive the museum space from multiple points of view that would otherwise be impossible by the human eye. The sweep is cut vertically from this glass element. Exactly how well the ascensore Rempe allow perdorrere the area and look at it from different points of view. Unlike the elevator, which cuts the space vertically, ramps cut it horizontally, however, upsetting conventional horizontal cuts. The lines generated by the ramps are also re-proposed on the roof. green spaces alternate with fixed routes. The general configuration of the space in this plan is determined from the rooftops that recreate a sort of village atop the building.

The original covers are left exactly in their position and serve as a marker for the division of functions. The library, the body in its own right on the north, the main body of the restaurant is spread in several places serving the entire surface. It was also thought to local habits and customs, people are free to consume products purchased in bars or possibly their own, brought from home. This way is suggested a proposal to use the space without stiffen it. the roof can also be accessed directly, without having to go through the museum, a kind of public space that gives the most prestigious museum and palatability by a diverse audience.

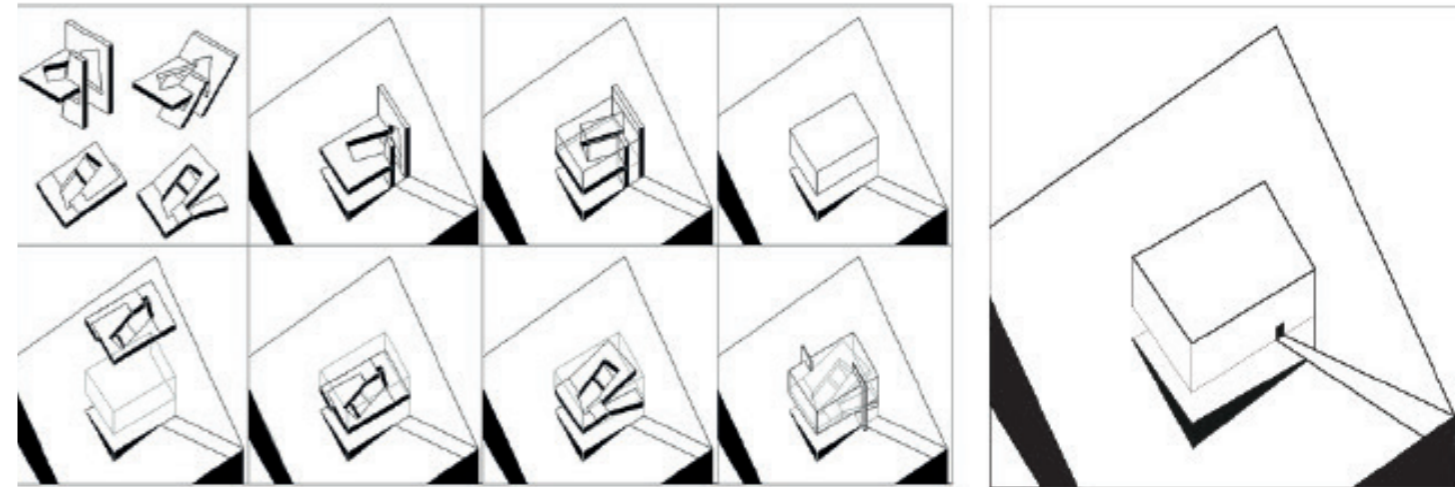


Carré d'Art, Médiathèque of Nîmes, Foster + Partners, focus on the elevator.

9.3 Garden
MAIN FEATURES

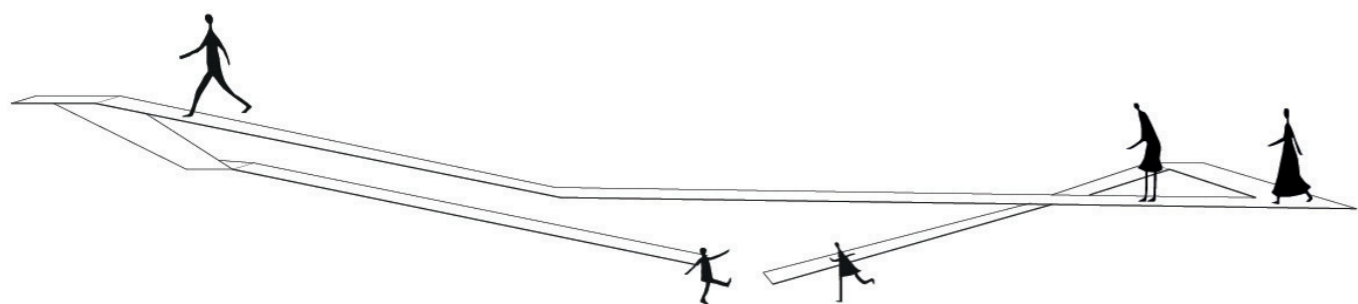


The top floor as well as hosting a garden will be also provided by a coffee bar, a library and a screening area. This choice was made to leave an informal open space; a space in which users feel free to live according to their pleasure silk, inquiring, seeing videos or enjoying a cup of coffee.



Pangu Daganlou, rooftop renovation design project.

Space layout, division and connection schemes, credit by: the autor



#3 Case studies

Urban Beach

Location: Italy, IJ River, Amsterdam

Year: 2010

Architects: O+A

Typology: Floating swimming platform

Called Urban Beach, the design comprises a platform sloping into the water with an elevated strip wrapped around it to form a viewing deck. Through initiating the floating swimming pool in the IJ, O+A is attempting to create something which will allow potential users to form their own image of a site, in a much more natural way. By combining public program with a future building site, city dwellers are enabled to familiarize

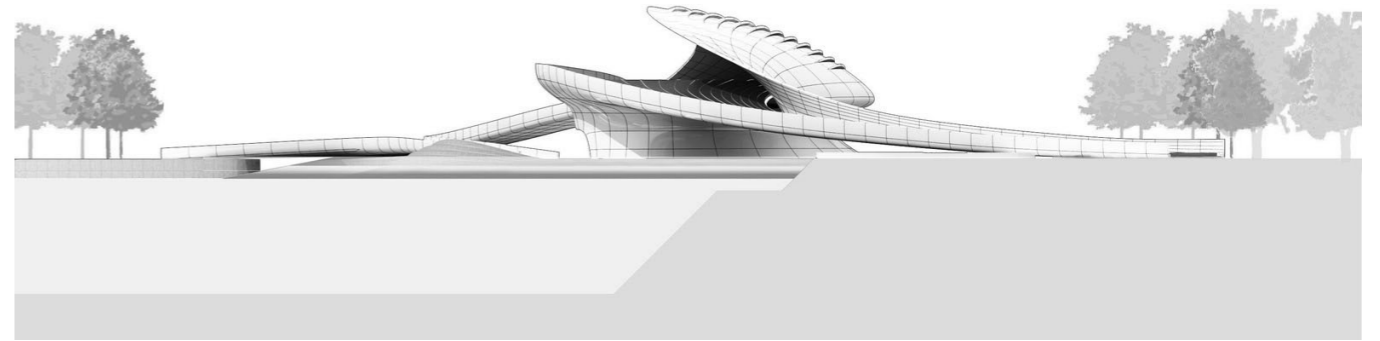
themselves with a site whilst being entertained.

Through a relatively mild investment, a developer is able to capitalize on a holding while making a significant addition to the amenities of Amsterdam. This basic typology has been folded to make the object more flexible.

This way an open-air movie theatre can also be held in the summer and a wellness center can also be held in the winter.

The inclined surface presents itself as an urban beach which does no more than provide access to the IJ. The clear form in which all of this happens, works as a framework in which the variation of program and users is encouraged.

MAIN FEATURES
#3 Case studies: Urban beach



#3 Wuxi Xidong Pedestrian Bridge

Location: Wuxi Central Park, Jiangsu, China

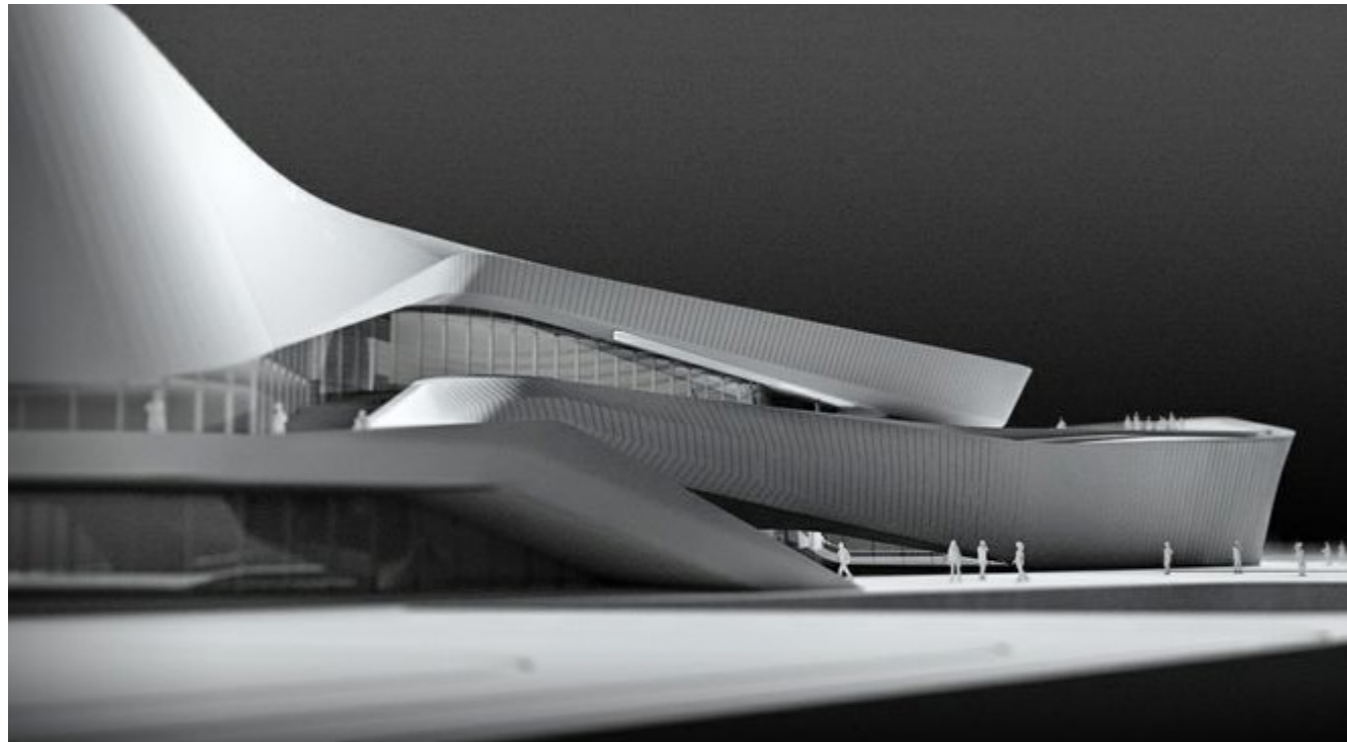
Year: 2011

Architects: L&A Design Group

Typology: Pedestrian Bridge

The bridge establishes an important north-south pedestrian connection between the two lake shores. It completes the diagonal axis and activates the entire body of the Wuxi Xidong Park. The structure itself is S-shaped, a curved pathway designed to offer a more engaging pedestrian experience of the natural surroundings. The central area of the structure is enlarged, creating a stopping platform. The platform creates a focus for the bridge, maximizing views out

across the lake under a shaded canopy. It integrates ramp access to the island while forming an intimate space for the cafe underneath. As the bridge reaches its island destination the shape stimulates a dramatic interaction between architecture, landscape and water. The design team has envisioned a signature iconic structure that is attractive, has a flowing modern form expressing the importance of Wuxi's relationship with water and is functional in its connections to the island, foreshores and allowing boats to pass underneath its elevation.



#3 Zhuhai Culture Center Design Concept

Location: Zhuhai, China
Year: 2013
Architects: 10 Design
Typology: Museum of art

This proposal tries to reflect both the unique environment and the importance of Zhuhai, but as a Museum of art it has to educate and encourage discussion and to do this the facility must be a welcoming and truly public building. A series of elevated activity platforms that truly interacts and the public and in doing so makes the building more approachable and hopefully entices them in. The coastal form of the building has also been sculpted according to the movement of people not only placing architectural elements.

Expected movement from both the Lover's Boulevard and the city sculpts both the external and internal form in the same way that the elements have sculpted the rock forms over time. The sculpting of the building is by both projected vertical and horizontal circulation provides a sculptural but informed building form. The sculpted form is restricted to only where the building interacts with the users, so only the entry and waterfront edges are sculpted while the southerly and westerly edges retain a rational grid and rational structure.



#3 Buk Seoul Museum

Rooftop gardens

Location: Seoul, Korea

Year: 2013

Architects: Samoo Architects

Typology: Museum rooftop gardens

Located in a part of Seoul where there had traditionally been few cultural facilities, the Buk Seoul Museum of Art became central piece in a strategy to revitalize an area of the city with new cultural spaces. Samoo Architects and Engineers, conceived the museum as a green hill with the museum rising from below. In effect they created a landscape roof that is rich in texture.

An important feature of the design is the diversified circulation patterns that encourage visitors to meander across the site, discovering a new sequence of external spaces on each visit. This diversity is important in such a small place, serving so many people. As well as exhibition spaces, the museum contains a library, multimedia facility, exhibition hall for children and teenagers, a rooftop garden, and an outdoor sculpture garden that extends the museum into the park.



#3 MoMA Rooftop garden

Location: New York, USA

Year: 2005

Architects: Ken Smith

Typology: Art-oriented roof garden

Ken Smith Landscape Architect designed an art-oriented roof garden for the new addition to the museum. The museum was required to provide a decorative rooftop to improving the new building's roof view.

The roof design project layout follows the visual vocabulary of military camouflage to create a garden that simultaneously disguises the roof while making it highly visible. The design also provides commentary on the nature of landscape with its manipulation of scale and use of natural and simulated materials.

10. Review

10.1 Conclusion

The opportunity of an interdisciplinary research urges to interpret the identity in terms as an evolutionary process, where environmental, urban, social components interact together. We have seen how this affects not only the components related to historical memory and identity, but also those related to urban practices, economy, forms of material and symbolic appropriation, to the processes of signification, the social representations and the imaginary collective. Global approval processes, have obscured and modified the process of construction of the contemporary city. Therefore the problem to solve is the lack of identity. Following a detailed analysis that starts from

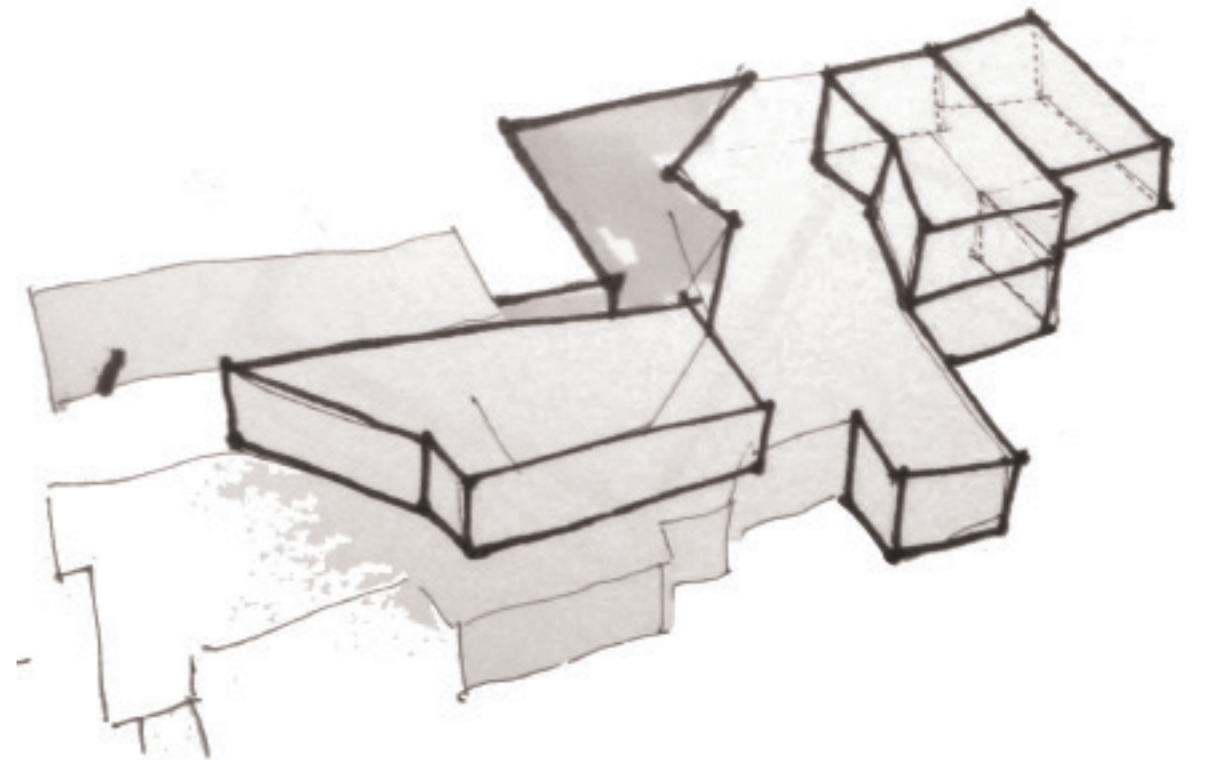
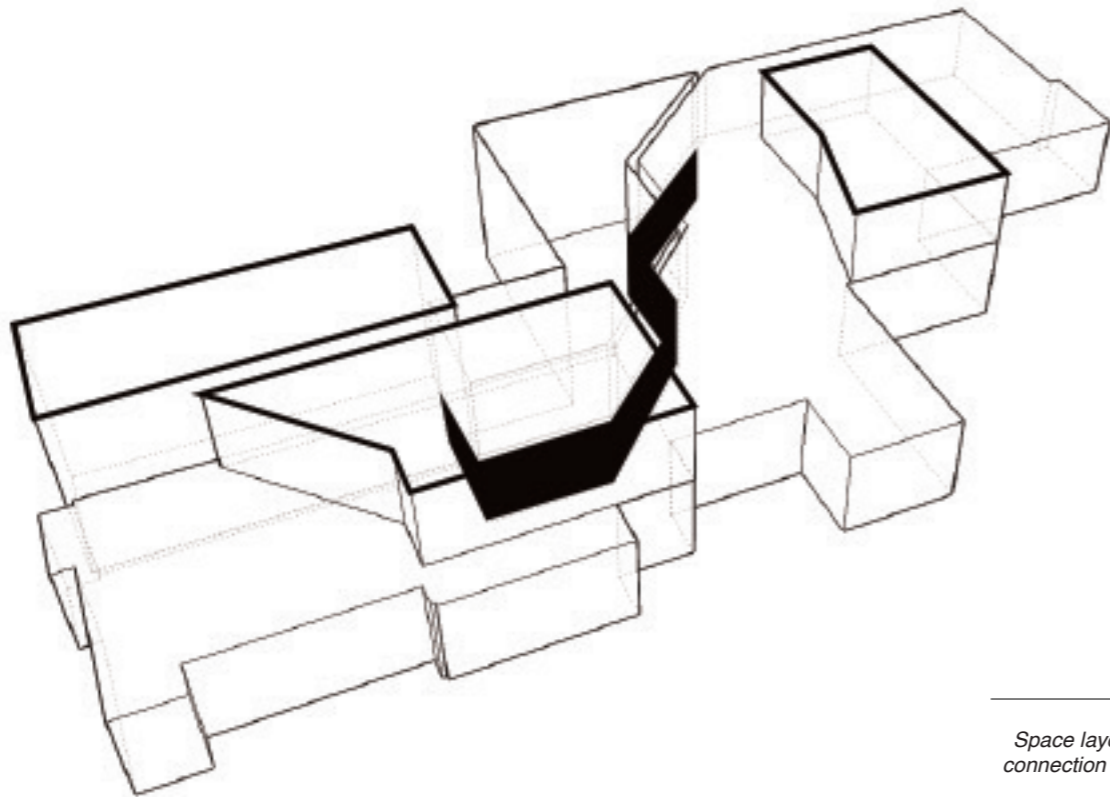
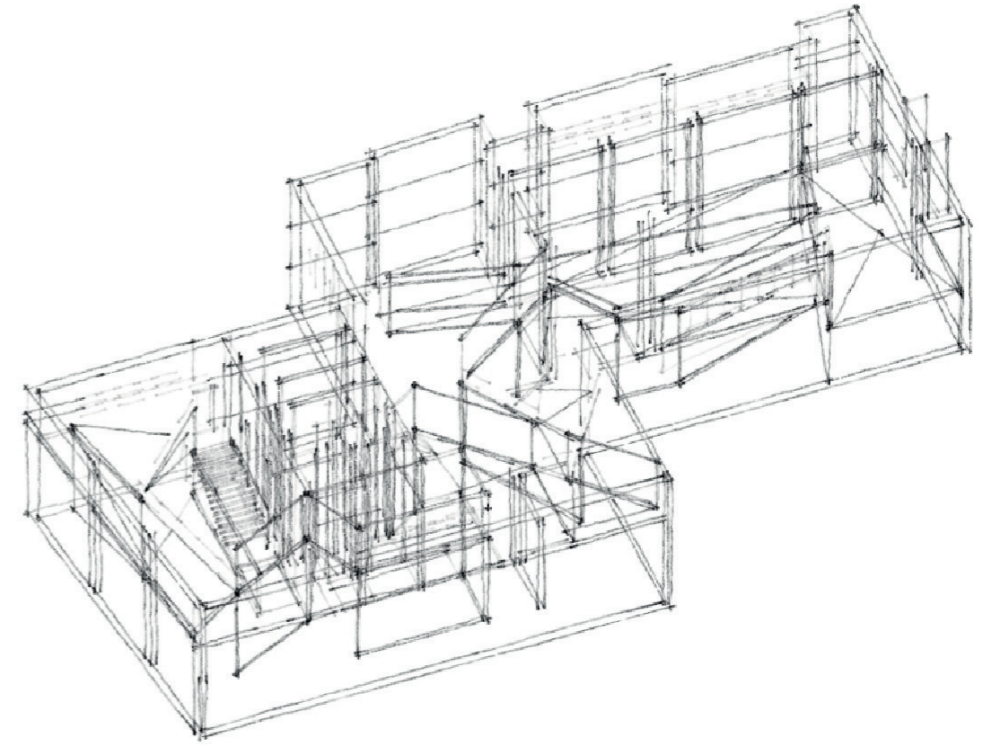
the city of Beijing, until the study of single elements present in traditional houses, it is expressed the importance of Chinese cultural heritage. Designing a silk museum in Qianmen represent a need for people, both tourists and locals to find and restore the true identity of the place. in the specific. Through a research on the theme silk I analyzed the importance of that material for the country. This reflection led me the project's concept: Wu Zhen. Wu Zhen is a typical Chinese city which represent that kind of identity that the Qianmen area have lost. The city configuration, as well as individual elements present in it has suggested the museum project layout. The space is solved

through the use of a double height where, a peculiar bridge permit different ways of circulation into the space. The bridge unifies but at the same time divides the interior space, from the external one. In other words it divides the proper museum from all the additional functions.

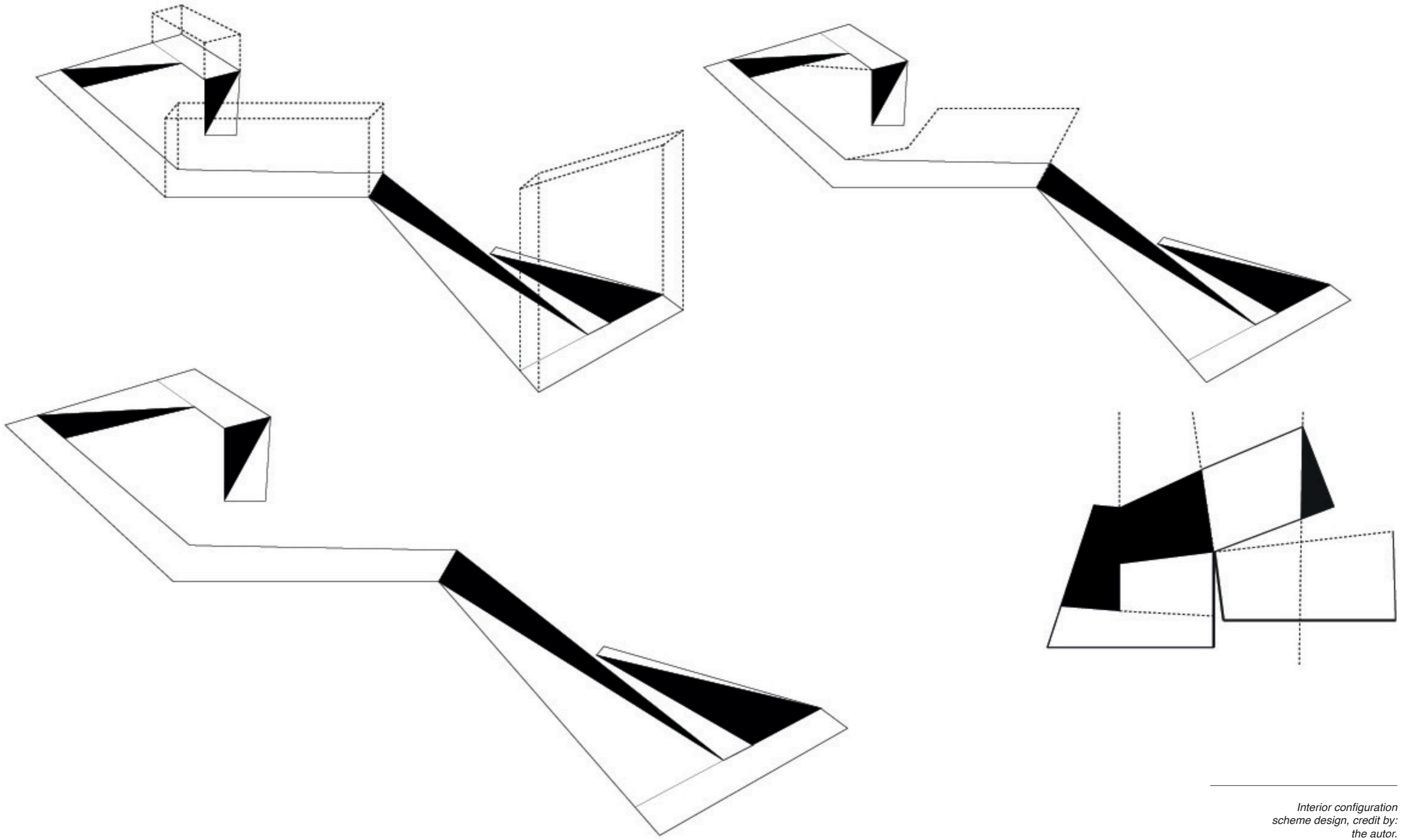
10.2 Design project resume

Evolving this project I developed a critical sense of interior spaces. The definition of space as logical perceptive, allows us to consider a new dimension, not as something that is experienced, but as a way to gain experiences. Space is never an objective, but an active soul. It is, at the same time, condition and symbol. Space is not a form, in itself, but produces forms in structuring various relations of interaction. Spatial forms are therefore those configurations of social relations realized into a determined area. Through the study of Chinese architectural features, in extreme contrast with the western ones to which I was accustomed, I could focus my attention on new realities. The presence of transitional spaces, which are neither properly inside or proper external, calls a reflection on designing the new city in connection with human beings. Cities are composed by communities configured spatially; in an inextricable intertwining between physical spaces, social representations, life practices, imaginary.

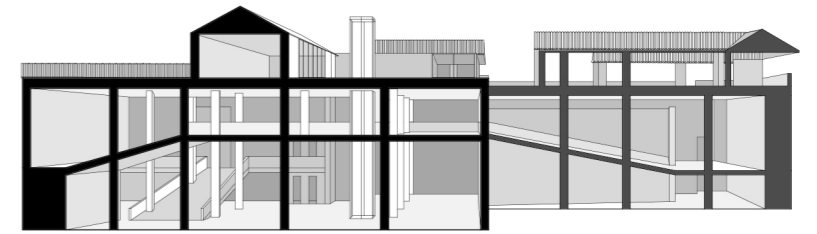
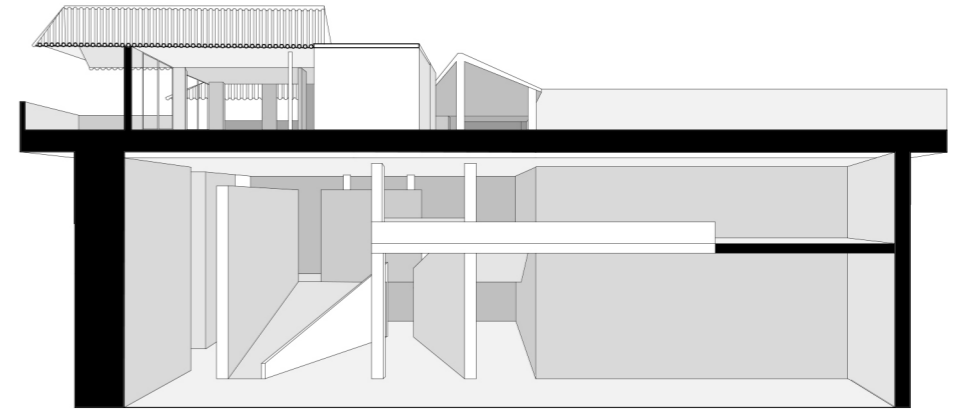
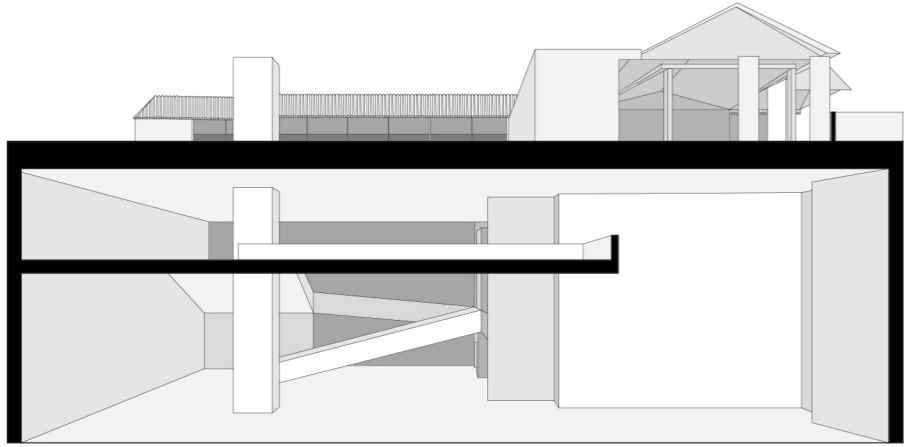
This personal thought draws a geography of practices and behaviors completely different from that of common cities. Nowadays we have to develop inside projects a parallel city, different from the ready planned one. This obviously leads to many questions about how some models of living and some emerging identity are potentially very significant while others are suffocated and have difficulties to consolidate and establish themselves. The urban practices containing lots of planning could be a useful and an essential reference for any field of design aimed to urban regeneration; in this design project the result is expressed into a museum, but it could be extended to other functional spaces.



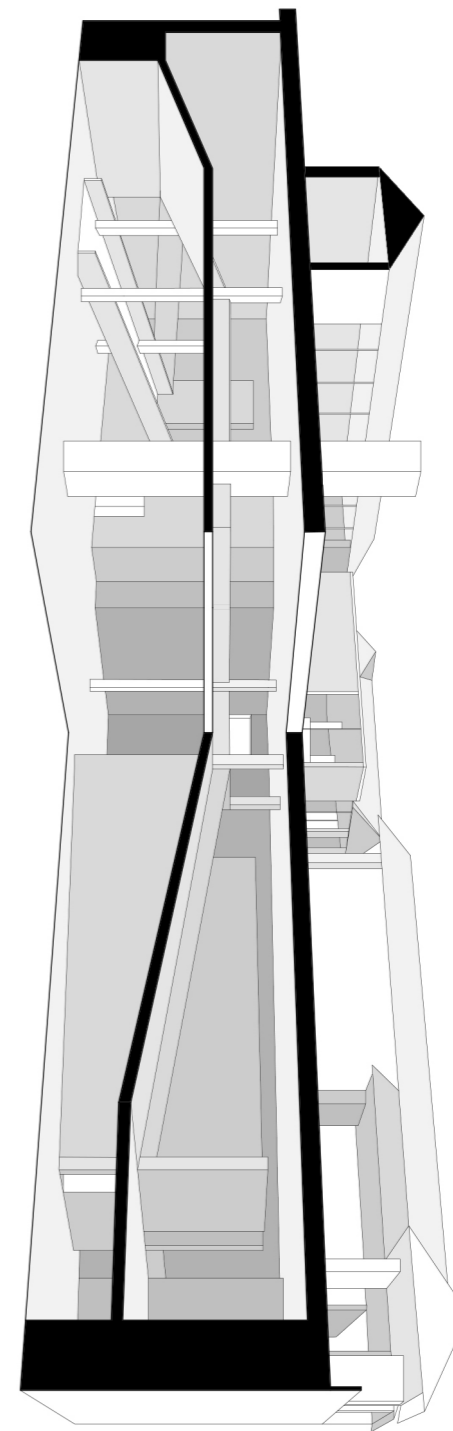
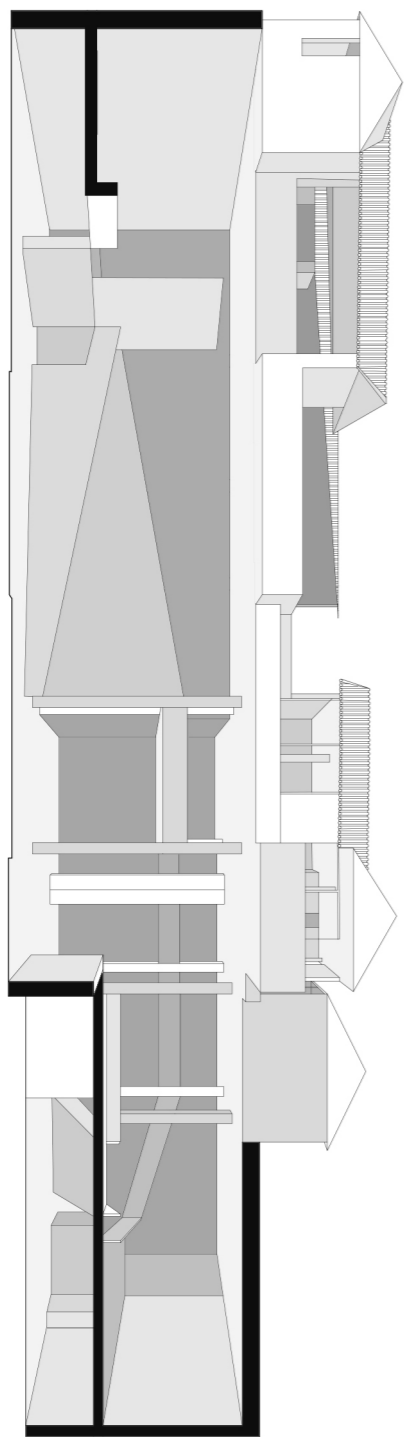
Space layout, division and connection schemes, credit by: the autor



*Interior configuration
scheme design, credit by:
the autor.*



*Perspective sections,
detailed view of the interior
design project, credit by the
autor.*



*Perspective sections,
detailed view of the interior
design project, credit by the
autor*

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Resume
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