

Cà Brera

THE RE-QUALIFYING "GENIUS LOCI"

an example in Brera district



Laurea Magistrale in Interior Design

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Through an integration of place relations
as the participatory local
upon global background by interior transforms

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Laurea Magistrale in Interior Design
A.A. 2017/2018
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ITA ABSTRACT

Nell'antica Roma, si credeva che ogni luogo fosse dotato di un "Genius loci", uno spirito guardiano che determinava il carattere o l'essenza del luogo stesso. In epoca moderna, questo concetto è stato ripreso da C. Norberg Schulz come fattore chiave che riflette il senso di un luogo, rendendolo qualcosa di più di una semplice collocazione spaziale. Il presente lavoro di tesi è ispirato alla sua visione del "Genius loci", ma, a differenza di essa, non parte da ciò che è naturale o fatto dall'uomo, scegliendo invece di ridefinire il luogo e lo spirito dall'ubiquità, la forma e la particolarità, attraverso punti di vista storici e logici al tempo stesso.

Nonostante non sia più un concetto religioso, il "Genius loci" è tuttora prominente nei luoghi sacri, carichi dei significati ad essi dati dalla fede delle persone, ed è possibile mantenerlo anche quando perdono la loro funzione originaria.

Partendo dalle necessità dei nostri contemporanei e combinandole con un luogo dotato di una speciale identità storica quale un ex convento, lo "spirito del luogo" è qui utilizzato per stabilire una connessione tra persone e ambiente e creare così il modello di un luogo con una "ambientazione artistica". Tale approccio può essere riassunto con la frase "la forma segue l'azione", come parafrasi di "la forma segue la funzione", e con l'obiettivo di fungere da antidoto al graduale distaccamento e isolamento del luogo che può verificarsi quando lo scambio culturale diventa intenso e globalizzato. D'altro canto, però, anche il turismo culturale

è al giorno d'oggi in costante crescita e le sue richieste si sono espanse fino ad includere elementi immateriali come il riconoscimento delle identità comunitarie e l'apprezzamento delle diversità e degli stili di vita locali.

Attraverso la sua storia, la città di Milano ha sviluppato uno speciale carattere internazionale ed uno stile di vita vibrante, che la rendono meta di turismo culturale e creativo. Il quartiere di Brera, in particolare, è stato un luogo di vita comunitaria fin dalla sua nascita, all'inizio del tredicesimo secolo, e si è poi evoluto in un centro artistico e culturale a partire dal periodo della dominazione austriaca, fino a raggiungere il suo status attuale di distretto del design. Proprio in questa zona, si colloca l'ex convento scelto come sito per il progetto di questo lavoro di tesi. Nonostante la ricchezza di storia ed ispirazioni del contesto circostante, reso ancor più fruibile dalle limitazioni al traffico, questo sito soffre di un certo distacco da esso, sia in termini architettonici che di partecipazione comunitaria. Ai fini della riappropriazione e riparazione di questo luogo, della riconnessione al suo contesto e della riattivazione come parte della comunità, è cruciale la comprensione del suo "Genius loci". A tale scopo, viene qui proposta una struttura teorica suddivisa in tre parti, che tiene conto di ciò che esiste (sito), ciò che potrebbe esistere (scopo) e ciò che accade (comportamento), con ognuno di questi aspetti a supporto degli altri due. Inoltre, vari casi ed esempi sono stati studiati come fonte di ispirazione.

ENG ABSTRACT

In ancient Rome, every place was believed to have its own "Genius loci", a guardian spirit that determines the character or essence of the place itself. In modern times, this concept has been resumed by C. Norberg Schulz as the key factor that reflects the sense of a place, making it more than just a location in space. The present thesis is inspired by his view of the "Genius loci", but, unlike it, it does not start from man-made and nature, choosing instead to redefine the place and the spirit from the ubiquity, the shaping and the particularity, at the same time through historic and logic points of view.

Despite not being a religious concept anymore, the "Genius loci" is still prominent in holy places, which have great significance due to the beliefs of people, and it is possible to maintain it even when they lose their original function.

Starting from the needs of contemporary people, combined with a place with a historical special identity, like a former convent, the "place spirit" is here used to establish a connection line between people and the environment, and to create a model of a place with an "artistic environment". This approach can be summarized as "form follows action", as a rewriting of, and an addition to, "form follows function", with the aim to be an antidote to the gradual detachment and isolation of the place, that can happen when cultural exchange becomes intense and globalized. On the other hand, also cultural tourism is nowadays constantly growing and its demands have spread out embracing

immaterial elements like recognition of community identity, valuation of diversity and the lifestyle of local people.

Through its history, the city of Milan has developed a special international character and a vibrant lifestyle, which make it very attractive for cultural and creative tourism. The Brera district, in particular, was intended as a place for community life since its birth, at the beginning of the 13th century, and has then evolved into a cultural and artistic center since the time of Austrian domination, until reaching its current status of branded design district.

In this zone, we find the former convent where the project of this thesis work takes place. Despite the richness of history and inspirations of the surroundings, which are made even more appreciable by the traffic limitations, this site suffers from a certain detachment from it, both in terms of architecture and community participation. In order to repair this place, reconnect it to its location and reactivate it as part of the community, the understanding of its "Genius loci" is crucial. For this purpose, a specific theoretical structure is proposed here, which takes in account what exists (site), what could exist (purpose) and what is happening (behavior), with every aspect supporting each other. Also, several cases have been studied as a source of inspiration.

Par un pur anachronisme ? Non, si on entend faire l'histoire du passé dans les termes du présent. Oui, si on entend par là faire l'histoire du présent.

– Michel Foucault, "Surveiller et punir", 1975

GLOSSARY

ATMOSPHERE: "Atmosphere is singly an exchange between material or existent properties of the place and the immaterial realm of human perception and imagination" *Pal-lasmaa, J. in a lecture at IIT Chicago, 2011, Retrieved from <https://zh.scribd.com/document/326255138/11-Ju-hani-Pallasmaa-Space-Place-and-Atmosphere-2011-1>*

X

CHARACTER: "'Just because you are a character doesn't mean that you have character,' Winston Wolfe warns his oblivious daughter in *Pulp Fiction*. Likewise, just because you have character, doesn't mean that you are a character. Having character is only one quality of being a character. To follow this line of thinking further, what does it mean for architecture to be a character in the world?"

Joseph Altshuler, Animate Architecture: 12 Twelve Reason to Get in Character, Anyone Corporation, Log 33, Winter 2015. Retrieved from <https://www.anycorp.com/store/log33?rq=log%2033>

X

CHING-CHIEH: The most important element in a consideration of tz'u is ching-chieh. If tz'u has is ching-chieh it will naturally achieve a lofty form, naturally possess eminent lines... There is a creative state (tsao-ching) and there

of tz'u is ching-chieh. If tz'u has is ching-chieh it will naturally achieve a lofty form, naturally possess eminent lines... There is a creative state (tsao-ching) and there is a descriptive state (hsieh-ching). There is the basis of distinction between the idealists and realists. However, it is difficult to make a differentiation between the two because the state which the great poets create must accord with what is natural, and the state which they simply describe must approach the ideal. The [poetic] state is not limited to scenery and objects alone. Pleasure and anger, sorrow and joy are also a sort of ching-chieh in men's hearts. Therefore those poems which can describe true scenery and objects, turn emotions and feelings, can be said to possess ching-chieh. Otherwise they may be said to lack ching-chieh. *Wang, K.W. "Jen-chien Tz'u-hua: A Study in Chinese Literary Criticism", Hong Kong Univ Pr, 1977, P40*

X

CONCRETIZATION: The conception of the work of art as a "concretization" of a life-situation is maintained in the present book. It is one of the basic needs of man to experience his life-situations as meaningful, and the purpose of the work of art is to "keep" and transmit meanings. The concept of "meaning" was also introduced in *Intentions in Architecture*.

Norberg-Schulz, C. Genius loci : towards

the work of art is to “keep” and transmit meanings. The concept of “meaning” was also introduced in Intentions in Architecture. Norberg-Schulz, C.

Genius loci : towards a phenomenology of architecture, New York : Rizzoli, 1980 , P5.

X

DWELL: Only if we are capable of dwelling, only then can we build. [...] Dwelling, however, is the basic character of Being in keeping with which mortals exist. Perhaps this attempt to think about dwelling and building will bring out somewhat more clearly that building belongs to dwelling and how it receives its nature from dwelling. Enough will have been gained if dwelling and building have become worthy of questioning and thus have remained worthy of thought. Heidegger, M. *IV. Building, Dwelling, Thinking “Poetry, Language, Thought”, Harpercollins, November 1, 2001. P158*

X

ÉVÉNEMENT: Tout le réel est événement à l’intérieur d’un processus dans lequel il acquiert une « immortalité objective ». Le rapport entre les événements est un nexus (connexions). Selon leur degré de complexité et d’action réciproque, les événements peuvent aussi être conçus comme associations qui seules garantissent la durée. / All the real is an event within a process in which he acquires an “objective

degré de complexité et d’action réciproque, les événements peuvent aussi être conçus comme associations qui seules garantissent la durée. / All the real is an event within a process in which he acquires an “objective immortality”. The relationship between events is a nexus (connections). Depending on their degree of complexity and interaction, events can also be conceived as associations that alone guarantee duration. Retrieved from <http://www.philo5.com/Les%20philosophes/Whitehead.htm>

X

GATHERING: The default of God means that no god any longer gathers men and things unto himself, visibly and unequivocally, and by such gathering disposes the world’s history and man’s sojourn in it. The default of God forebodes something even grimmer, however. Heidegger, M. *III. WHAT ARE POETS FOR? “Poetry, Language, Thought”, Harpercollins, November 1, 2001. P89*

X

IDENTITY: [...] take place in very different ways, and demand place with different properties, in accordance with different cultural traditions and different environmental conditions. The functional approach therefore left out the place as a concrete “here” having its particular identity.

mental conditions. The functional approach therefore left out the place as a concrete “here” having its particular identity.

Norberg-Schulz, C. *Genius loci : towards a phenomenology of architecture*, New York : Rizzoli, 1980, P8.

X

METAPHYSICAL: The collective discrepancies of such accounts recapitulate the elusive pith of the **Metaphysical cityscape: a confusion and conflation of geographical allusions.** Each image reveals a fractured pictorial topography, shot through with numerous, simultaneous evocations, but stripped of any precise locale. *Merjian, Ara H. “Il faut méditerraniser la peinture”: Giorgio de Chirico’s Metaphysical Painting, Nietzsche, and the Obscurity of Light, (Journal, California Italian Studies, UC Berkeley, 2010, P1*

X

PHENOMENOLOGY: Phenomenon—the self-showing in itself—means a distinctive way something can be encountered. On the other hand, appearance means a referential relation in beings themselves such that what does the referring (the making known) can fulfill its possible function only if it shows itself in itself—only if it is a “phenomenon.” Both appearance and semblance are themselves founded in the phenomenon, albeit in different

fulfill its possible function only if it shows itself in itself—only if it is a “phenomenon.” Both appearance and semblance are themselves founded in the phenomenon, albeit in different ways. The confusing multiplicity of “phenomena” designated by the terms phenomenon, semblance, appearance, mere appearance, can be unraveled only if the concept of phenomenon is understood from the very beginning as the self-showing in itself. *Heidegger, M. Being and time, (State University of New York Press; Revised edition July 1, 2010), 27*

X

PLACE: Obviously [...] mean something more than abstract location. We mean a totality made up of concrete things having material substance, shape, texture and colour. Together these things determine an “environmental character”, which is the essence of place. In general a place is given as such as character or “atmosphere”. A place is therefore a qualitative, “total” phenomenon, which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of sight. *Norberg-Schulz, C. Genius loci : towards a phenomenology of architecture, New York : Rizzoli, 1980 , P5.*

X

TERRITORIALE: [...] non ritiene che quest'attenzione del design verso il fare artigianale sia un movimento o un ritorno al *genius loci*: "Alla globalizzazione fa da contraltare la diversità; come alla virtualità equivale la naturalità. Sono opposizioni della dimensione schizoide in cui vive la nostra società. Tuttavia la ricerca nella territorialità è una strada progettuale, purché penetri nel territorio come una sonda e cerchi di capire come sfruttarne le risorse ambientali e culturali. Ugo La Pietra, "DESIGN TERRITORIALE", PROGETTO INTERNI. Retrieved from <http://www.internimagazine.it/projects/design-territoriale/>, ACCESSED October 1, 2017

X

THING: Gathering or assembly, by an ancient word of our language, is called "thing."When, as we say, we come to our senses and reflect on ourselves, we come back to ourselves from things without ever abandoning our stay among things. Indeed, the loss of rapport with things that occurs in states of depression would be wholly impossible if even such a state were not still what it is as a human state: that is, a staying

state were not still what it is as a human state: that is, a staying with things. Only if this stay already characterizes human being can the things among which we are also fail to speak to us, fail to concern us any longer. Heidegger, M. "Poetry, Language, Thought", Harpercollins, 2001, P151, 155

X

TOOL: (Zeug) names what is produced on purpose for its use and utility. Matter and form are in no case original determinations of the thingness of mere things.[...] the tool like the mere thing, but it does not have, as does the granite block, the latter's growing-of-its-own(das Eigenwüchsige). On the other hand, the tool shows an affinity with the work of art, in so far as it is something brought forth by a human hand. However, the artwork, through its self-sufficient (selbstgenügsam) presence, rather resembles the mere thing growing-on-its-own and forced-to-nothing (zu nichts gedrängt). Heidegger, M. *The Origin of the Work of Art*. Translated by Roger Berkowitz and Philippe Nonet. P12-13

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I RESEARCH



1 DISCUSSION: GENIUS LOCI



1.1 OVERVIEW

Fig1. Katrin Korfmann, "conteso", Cascamorras, 2014

Don't know exactly where residents are, but they're celebrating the Cascamorras festival, as we can be seen from their actions.

1

Bergson, H. L. "Time and Free Will", 1889.

2

Heidegger, M. "Being and Time", State University of New York Press, Albany, 1996. Originally published by 1926.

3

Feng, L. "Understanding Space: Criticism and Reconstruction of Modern Space Concept", Central compilation & Translation press, 2008. Introduction.

4

For example: Henri Lefebvre, Michel Foucault, Anthony Giddens, David Harvey etc. a group of social theorists.

5

Zheng, Z. Space: A Sociological Concept [J]. Journal of Sociology Study, May 2010.

Start from a Place for exploring:

From a theoretical perspective, space is like a box or an object, is the perception produced by the discovery of the perspective law from Renaissance. The modern awakening breaks the box and considers space as a "relationship". However, this idea is not stable, and contemporary architects mostly emphasize the space of their architecture. Since the latter half of the 20th century, from Henri Louis Bergson¹ to the earlier M. Heidegger, time was seen as a manifestation of human nature.² At the same time, people also noticed that due to the nature of time and space is very different, most of the disciplines prior to World War II focused on temporal categories. In the latter half of the 20th century, nevertheless philosophy and social sciences presented a holistic "spatial shift."³

Until the 1970s, the space problem became the core issue of the mainstream western sociology with the joint promotion from a group of social theorists⁴. The concept of space also became the core concept of sociological theory. It becomes widely recognized that a "spatial shift" has taken place in contemporary Western sociology and even in social theory.⁵

To this day, sociologists like Martina Löw also do not consider this conception merely as relativistic, but rather, redetermine it as a "relational" conception. And she demonstrates that space cannot be determined as a relational arrangement simply by determining positional relations. Every analysis in the social sciences mined as a relational arrangement

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Löw M. Toward a Sociological Concept of Space. In: The Sociology of Space. Cultural Sociology. Palgrave Macmillan, New York, 2016.

simply by determining positional relations. Every analysis in the social sciences and humanities also involves the question as to what is arranged to yield spaces (things, living beings, even events with various material qualities and symbolic expressions), who arranges (with what right, with what power), and how spaces emerge, are materialized or changed, and how they structure society.⁶

The “place” is not only the concept as “space” of mathematics, but the existence of dimension. The connotation of space changes with time and society, and starts to place more emphasis on the consideration of the place and nature of the activities connected with the people.

C. Norberg-Schulz refers to the phenomenon of “Genius Loci” as the key factor that reflects the “sense” of the place. The general statement of the place is the occurrence of behaviors and events. It is not just an abstract location, but an “environmental feature,” also the essence of the place. The “character” depends on the circumstances of the things and at the same time gives us a benchmark for the specific phenomena of exploring the world in everyday life. Only in this way it can make us fully grasp “the guardian spirit of a place”.⁷ The ancient people regarded it as “hostile” and they must compromise before they could settle down. Locations are also referred to as the common subject that can be explored across buildings, landscapes, interior and spaces.⁸

The purpose of studying “Genius Loci”:

Most people always use “style” to distinguish between buildings and the surrounding environment. This is only one of the most simple and fastest ways of public acceptance. As the cultural exchange becomes more and more intensive and globalized, the place gradually becomes detached and isolated from the surrounding environment, as well as lacking in temperature and emotion. From the late 19th and early 20th centuries,⁹ Louis Henry Sullivan’s¹⁰ “formal follow function” remarks on the functional emphasis, making more and more designers evolved into the

7

From the Collins Dictionary, the definition of “Genius Loci” : 1, the guardian spirit of a place; 2, the special atmosphere of a particular place. Retrieved from <https://www.collinsdictionary.com/>

8

Norberg-Schulz, C. “Genius loci : towards a phenomenology of architecture”, New York : Rizzoli, 1980. P10

9

“During the late 19th and early 20th centuries.” Wikipedia defines the scope of modernism.

10

Louis Henry Sullivan (September 3, 1856 – April 14, 1924) was an American architect, and has been called the “father of skyscrapers” and “father of modernism”.

"For much of the past century, architecture was under the spell of a famous doctrine. 'Form follows function' had become modernity's ambitious manifesto and detrimental straitjacket, as it liberated architecture from the decorative, but condemned it to utilitarian rigor and restrained purpose.

Of course, architecture is about function, but I want to remember a rewriting of this phrase by Bernard Tschumi, and I want to propose a completely different quality. If form follows fiction, we could think of architecture and buildings as a space of stories --stories of the people that live there, of the people that work in these buildings."
 —Ole Scheeren, "Why great architecture should tell a story", TED Speech

minimalist style with blind pursuit, and to cater the general public in a current. The removal of the complicated decoration, but also the special nature of the design and the abundant connotation was were abandoned. With the development of the global economy and capitalism, the design industry turned from collective services to special services for a few, or even individuals. With Bernard Tschumi's rewriting of the phrase "form follows fiction", the design form is not only freed from the limits of function, but it also gives a cover of humanism. At the same time it confirms the value and creativity of the designer, the personality of design has also more freedom.¹¹

Nevertheless the proposal of "fiction" merely caters to B. Tschumi's own ideas. Even is more like the meaning of "game". In my opinion, designers need to think more about the construction of the plot inside the venue, as well as making rules for governing the material and psychological actions of the objects in the venue. It is necessary to tell the story, but it must also make sense. So it could also be rewritten as "form follows the action."

However, this kind of action is not only limited by the original conditions of the place, but also affected by the times or the historical environment. Designers may clarify important relationships within a place by describing a series of scenes for action - including past, present or future, and enhance and express - the nature of the activity by using materials, lighting, graphics, and other forms that make up the space. The relationships between places, the needs of the inhabitants, and the emotions caused by space are taken into account to create a new way of construction. It can simply reflect history, describe the current state of the world, and express hope for the future through the medium of the place. It may simply reflect history, or it may be entirely aspirational, a hope for the future expressed through the medium of architecture.

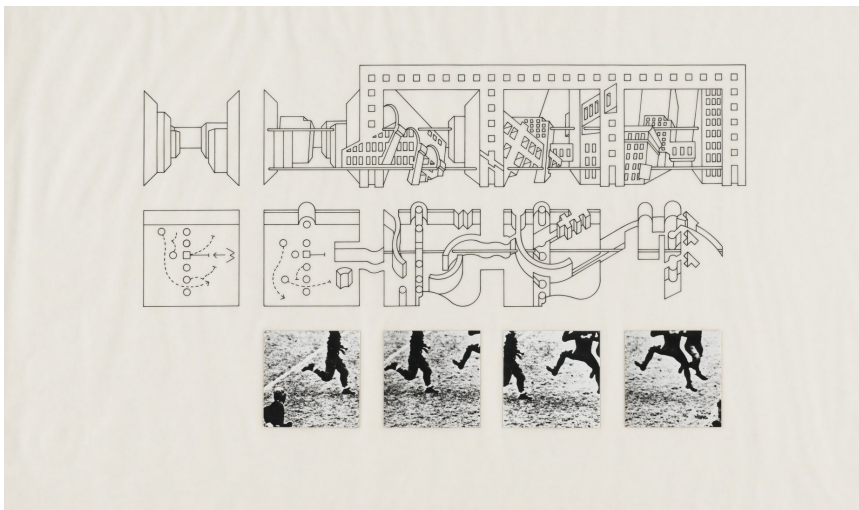


Fig 2. Tschumi, B., The Manhattan Transcripts Project, New York, New York, 1980-81
© 2018 Bernard Tschumi

Tschumi's Transcripts propose that, beyond its traditional conventions of representation, architecture resides in the superimposition of space, movement, and events. The event, in particular, is the figurative origin of architecture itself, through which Tschumi proposes an architecture of difference and opposition rather than synthesis and totality. Narrative techniques—be they pictorial or cinematic—evoke the ability of fiction to produce an alternative form of critique.



Fig 3. Koolhaas, R., the "Window" room at Venice Biennale, 2014 .
Collection by Charles Brooking, a lifelong "collector of building parts"

"There are three serious components: The incredible intelligence that architecture has been generating and which is seemingly receding to the background. [...] Looking at the elements, we realized that, much more than we had previously thought, architecture is not defined as a comprehensive thing, but through the ingenuity of a collectively acquired overall intelligence. That we launched this at the moment when each element is undergoing a transformation by digital technology, made it particularly compelling."

The status of research about “Genius Loci”:

“All things have spirit” is an ideology derived from religion in the beginning. This ideology is from the reincarnation of religion, also due to reverence for nature since ancient times. Although each culture has its own different myths and rituals, the “animism of all things” is described as the most common basic clue to describe “spiritual” or “supernatural” among indigenous peoples. Spirituality is so inherent and inherent to most Indigenous peoples that they do not even have a word that corresponds to “animism” (or even “religion”) in their language.¹²

But in the modern world, “soul” is rare, often replaced by a more atheistic, more scientific way of thinking and describing. In China, the “ching-chieh” is an important factor in getting a work away from matter and then reaching spiritual heights. Initially “ching-chieh” is also derived from religion, post-development is mainly used to describe that the literary works have a higher level. The term “ching-chieh” is used after translation to describe the scope of the limits of space in the nouns in Chinese but refers to the human mind and spiritual cultivation, life perception. The way to achieve the “ching-chieh” is through the blending and unification of the scenarios, expressing the subjective feelings and the ways to express them.¹³

C. Norberg-Schulz refer to “Genius Loci” of places in the Roman faith, which means that every “independent” entity has its own genius. The patron saint (Guaraian spirit) is the soul to people and places of life, life and death, people and places at the same time, determines their characteristics and nature. The ancient people recognized the environment is a clear characteristic, especially as they thought of the compromise with the gods of life as the most important focus of survival. What once lived depends on the “good” relationship with a place in terms of substance or feeling. Then we can use the word “dwell” to interpret the relationship of the whole man-made place and to help to distinguish “space” and “character”.¹⁴ Kevin Lynch, using “nodes,” “paths,”

12

“Animism” definition, retrieved from <https://en.wikipedia.org/wiki/Animism>.

13

The definition of “ching-chieh(state)”. From Wang, K.W. “Jen-chien Tz’u-hua: A Study in Chinese Literary Criticism”, Hong Kong Univ Pr, 1977.

14

Norberg-Schulz, C. “Genius loci : towards a phenomenology of architecture”, New York : Rizzoli, 1980

15

Lynch, K. "The Image of the City", MIT Press, 1960.

and "regions," to represent the basic spatial structure as the object that forms the sense of direction of human beings, intuitively forms an "environmental image" with each other and at the same time Claims: "A good image of the environment gives its owner psychologically safer."¹⁵

The "Genius Loci" will find a breakthrough in the way of a kind of scientific theory, and then it will be manifested in a poetic way through the function of concreteness as an artistic creation. So far the "Genius Loci" to make people's existence more meaningful, but the meaning is the main human needs. Marc Treib, professor of architecture at the University of California at Berkeley, in "Must Landscape Mean?" defines several characteristics of Genius Loci, including the need to emphasize the local character, not over-depressing, not affecting the display of earth and climate, The needs of the local population, including psychology, should be prioritized and in line with the so-called spirit of the times so that contemporary art elements can be appropriated, collaged and even deconstructed into landscape design. Which implies the two important elements that make up the place - the specific structure of the atmosphere and three-dimensional dimensions.¹⁶

16

Mark Treib, "Must Language Mean?" Theory in Landscape Architecture: A Reader, ed. Simon R. Swaffield, (Philadelphia: U of Pennsylvania P, 2002) 89-101.

In his 2014 Venice Architecture Biennial, R. Koolhaas, in his announcement of Fundamentals, focused on the evolution of history and architecture over the past 100 years. "Formerly a specific and local building that has evolved to be interchangeable and global, the national identity of the building appears to have been sacrificed to the modern globalization."¹⁷ However, the thesis discusses that the place spirit is not determined by the form, the spirit of which depends on what kind of purpose people participate in and the situation of the place. At the same time, it is the particularity and individuality of the human activity and function place. Therefore, the greater the scope of the venue, the more diversity of the "Genius Loci" (differentiation). That's not constant with the geographical location, the passage of time, the surrounding environment, people's needs and other factors change. Such a Place doesn't need a logic to be analytically

17

Anna Winston, "Scary" Venice Architecture Biennale show has "nothing to do with design" says Koolhaas. Retrieved from <https://www.dezeen.com/2014/06/05/rem-koolhaas-venice-architecture-biennale-2014/>, 5 June 2014.

analytic, and there also isn't a truth in all things. But without exception are based on human psychological reflection, and the activities within the place is to form a "Genius Loci" can be experienced to the main factor.

The method for exploring:

The thesis is inspired by the "Genius Loci" of C. Norberg-Schulz. But it does not start from man-made and nature like C. Norberg-Schulz. Instead, it chooses to redefine the place and the spirit of the essay from the ubiquity, the shaping and the particularity, At the same time through history and logic, from another perspective. "Genius Loci" is abstract, but this abstract thing is extracted from the laws of nature. Gustav Theodor Fechner, a German psychologist, scientist and philosopher, is also a "pantheist" in his philosophical thinking and sees the world as something of a soul. And he is also the first¹⁸ to propose that psycho-phenomenology is closely related to physical phenomenology¹⁹ and one of the pioneers of experimental psychology. G.T. Fechner used a "Bottom-up" approach to solving problems in the "Vorschule Der Aesthetik" and applied experimental psychology to aesthetics. "Bottom-up"²⁰ means to raise the individual concepts to the general level²¹, that is, to construct the entire aesthetics from the bottom up according to the aesthetic facts and rules. And the "bottom-up" aesthetics is also called the precondition of "self-above." Using experimental methods to systematically study and compare, so that a relatively abstract concept, take the initiative to build into a system, rather than the existing rules to be included. Eisenman used two levers to open the "black box" of architectural forms. First, re-read the history of architecture, the second is to use philosophy to judge.²² However, the third point to be raised here is also of particular importance with the help of the technologies and concepts of the present society.

It is obvious that a place can be "interpreted" in different ways. The research on this topic is based on the exploration

18

"Gustav Theodor Fechner" definition, retrieved from https://de.wikipedia.org/wiki/Gustav_Theodor_Fechner.

19

Fechner, G.T. "Vorschule Der Aesthetik", first publish in 1876. Norberg-Schulz, C. "Genius loci : towards a phenomenology of architecture", first publish in 1979.

20

Introduction from Worringer, W. "Abstraction and empathy", ELEPHANT PAPERBACK, 1997.

21

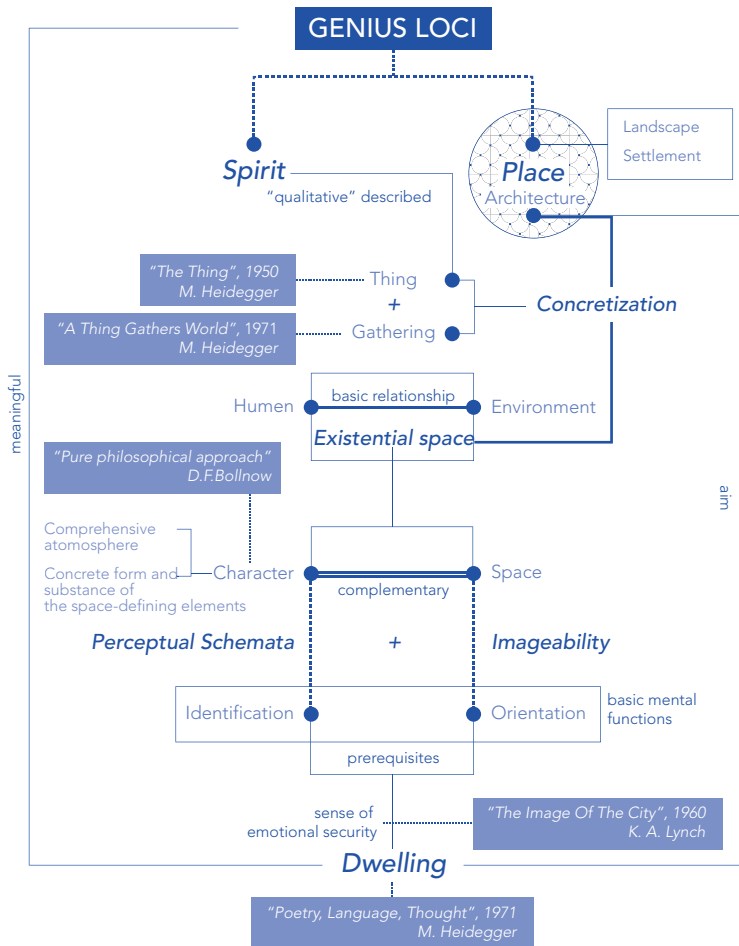
Zhu, L. "Western Aesthetics Masterpiece", Jiangxi People's Publishing, 2001. P221.

22

Eisenman, P. "Diagram Diaries", Thames & Hudson, 1999.

and expansion of different fields. First, an information framework is established, which is organized around the specific and concrete conditions of the "place" and the "sense" respectively. It is derived from the generally familiar topic that leads to this representation of common causes and laws. Followed by Image, Depiction, analogy, and Expression, provide a clear reference between the ability of different types of representation to effectively allow someone to experience "place." Representation is a fait accompli seen in our daily life. The character is a property that a place must be given, combining both to realize and prove the existence of "Genius Loci". At the same time, the "place" and the "sense" are discussed in the process of each section from the dualistic opposition to the gradual unification of each other contact progressively. Redefining the definition of "place" and "sense" can also continue to be the standard for future research. My priority is to create a working definition of "place" which will act as a standard to measure against later research.

Finally, through description or capture a place, to refine and design an atmosphere to show how a person experiences it. Through depiction and analysis, as well as original theoretical advice, I hope to describe the possibilities of the prototype that could be discussed in many aspects of "Genius Loci", including how to create a particular atmosphere or physical sense of space to achieve a state.



- investigating relationship
- main relation
- secondary relation
- reference relation

RESEARCH TOPIC

Key Theme

Related topic

related properties

Reference

1.2 LITERATURE REVIEW

Graph 1. Analysis of the present book "Genius Loci"

Christian Norberg-Schulz is a famous Norwegian urban architect. His masterpiece "Genius Loci" is a book about the meaning of architecture and a sequel to "Intentions in Architecture", "Existence, Space and Architecture", and also related to "The Meaning of Western Architecture". They all share a common view that places (including buildings) are the assembly of the macro environment. He is the first person to explain the transformation of phenomenology from philosophy to architecture.

The book "Genius loci" is the first step towards architectural phenomenology, understanding the urban environment around people with a concrete and existing perspective. The purpose of this book is to explore the spiritual meaning of architecture rather than the practical level, but the concept of artistic works is the "concrete" of the context of life. One basic need of people is to experience their lives is meaningful, the purpose of artworks is to "save" and convey meaning. Certainly influenced by the existentialist climate that pervades Europe and deeply interested in intimist problems, it studies architecture and especially its way of entering the territory and the ways in which it can transform it into place.¹ People's understanding of the environment is realized through visualization, supplementation, and symbolization. After a long period of "scientific" theory, it is urgent to return to a qualitative, phenomenological understanding. The place is the concrete expression of human settlement, and its self-identity lies in the sense of belonging to the place.



Fig. 4 Christian Norberg-Schulz

*"My writings therefore reflect a belief in architecture; I do not accept that architecture, vernacular or monumental is a luxury or perhaps something which is made "to impress the populace" (A. Rapoport). There are not different "kinds" of architecture, but only different situations which require different solutions in order to satisfy man's physical and psychic needs."*²

23

C. Norberg-Schulz e A. Maria Norberg-Schulz, *Genius Loci. Paesaggio, ambiente, architettura*, Documenti di architettura, Milano, Electa, 1992, ISBN 978-88-435-4263-5.

His is a harsh attack on twentieth-century cities arising through the reckless, large-scale repositioning of models of architectural masters such as Le Corbusier, Wright, or Louis Kahn. The result has been to create non-places that, as clarified by Kevin Lynch, necessarily lead, according to a Marxist structure and superstructure, to alienation.²³ This book has been controversial since its publication, but Norberg-Schulz is undoubtedly groundbreaking as a way of combining Heidegger's ideas with architectural theory. The clarity of the concept of the place makes the concept of the environmental space no longer abstract and empty, and the attention to the natural place makes the meaning of the environment stand out.

As Norberg-Schulz said, the "Genius Loci" (including other books of himself) was indeed facilitated by the understanding and reference of Heidegger's works. In order to present his own theoretical framework for the place, Norberg-Schulz first introduced phenomenology, and then quoted the poet Trakl's "Winter Evening", which is a poem Heidegger specially explained. His introduction and understanding of

Heidegger as the beginning. The first part is error and bias.²⁴ It is this kind of distortion and misunderstanding of Heidegger that constitutes the theoretical basis and clues of this book. Although still hardly satisfied with the combination of the two, the concept of the place and the part of the natural environment (the natural place described by the author) are still of great sense.

Even the book *Norberg-Schulz aims to cities*, and to put phenomenology in a block or a specific city. Also those cases cited are mostly urban. But due to following the same idea as Heidegger, *Norberg-Schulz* is also too focused on the "sense" that is brought by the material in the space, and that the building can only grow out from the specific environment of the place, although it is very populous. However, the rejection of the influence of external factors will inevitably lead to a certain degree of Nazi ideology. The critique of this concept developed to K. Frampton's "Critical Theory of Topology and Regionalism"²⁵, which called for more social, political, economic and other factors to analyze the generation of architectural space by A. Rossi's "Architectural autonomy".

Norberg-Schulz draws our attention from the creation of architectural space to the search for the meaning of the architectural environment. The place is never an individual, but a kind of existence that has environmental meaning. And cannot be separated from the existing environment. Therefore the concept of the "Genius loci" itself is meaningful.



MOON

Statue of the Virgin Mary holding the Christ Child, known as the Madonna della Vittoria, standing on a tall, slender spire.

Large Gothic rose window with intricate tracery and a central medallion.

MARIAE
NASCENTI

Two tall, slender spires topped with statues, part of the facade's vertical structure.

Smaller Gothic rose window with intricate tracery and a central medallion.

Statue of a figure, possibly a saint or prophet, integrated into the facade's design.

Another tall, slender spire topped with a statue, mirroring the others.

Two more tall, slender spires topped with statues, completing the facade's vertical structure.

1.3 WHERE TO FIND “GENIUS LOCI”

Holy places :

In their original meaning, holy places are sites that religions considers to be of special significance, and that are often visited by pilgrims.²⁶ It is known as Sacred Place to the geographic sites considered of great importance and spiritual value for the different religious confessions and spiritual communities. The holy place is the most prominent place characterized by a “genius loci”. The original simple physical space is of great significance and value due to the beliefs of the ancient people. Even during wars, holy places such as religious buildings were forbidden to be fired upon by law.²⁷ A Sanctuary, was originally a sacred place, such as a shrine. However, after the terminology extension and historical experience, it began to be used in any safe place, or protected area. And so on, a place of worship is a specially designed structure or sacred space, where individuals or groups of people, pray, perform ceremonies or pursue religious studies. A monastery, especially Buddhist ones, can serve both religious and civilian purposes.

26

Holy places are sites that religions considers to be of special religious significance. Holy places are often visited by pilgrims.

27

Practice Relating to Rule 38. Attacks against Cultural Property, “Geneva Conventions”, 1899

Fig.5 . The holy church of Milan

The church is one of the most important social symbols of European culture. Milan’s Duomo is the largest Gothic church in the world. But in Italy, the form of churches is mostly Romanesque, followed by Byzantine. As the most important church in Milan, Milan’s Duomo has become one of the most important elements of Milan’s definition of the city: international, open and mixed.

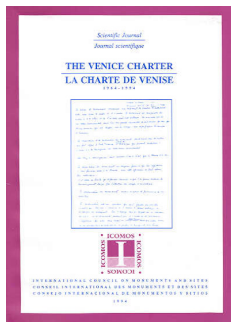


Fig. 6 the Venice Charter,
1964-1994

Fig. 7 the Revisions of the
Venice Charter, 1964



Historic monument & Industrial heritage :

The concept of historic monument embraces not only the single architectural work but also the urban or rural setting in which to find the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time. The conservation and restoration of monuments must resort which can contribute to the study and safeguarding of the architectural heritage to all the sciences and techniques.²⁸

Industrial Heritage protection emerged in the context of post-industrialization and is therefore more recent. As it

continues the human memory of the industrial revolution that has contributed to the development of human civilization in history, it has received increasing attention from all over the world. The industrial revolution first occurred in the United Kingdom, and was therefore the cultural value of the British people's earliest discovery of industrial heritage. A special protection agency was set up and related protection documents and regulations were issued. In 1978, at the Third International Conference on the Protection of Industrial Monuments held in the United Kingdom, an international organization for the protection of industrial heritage, the International Federation for the Protection of Industrial Heritage (TICCIH), was established.²⁹

The context is well preserved :

The "context" refers to the environment in which is located. It is the specific and immediate setting in which the development sits and with which it engages. It could be as small as a row of houses, or as large as a village center. It is this ability and willingness to engage with the specific qualities of the site and context that has led to many examples of fine development.

Context and place are a pair of twin concepts, which are reflected in the unique characteristics of each place. This feature includes a variety of material attributes, as well as intangible cultural connections and an environment which humans have used for a long time span. In order to develop themselves and develop their social life and changes, people need a relatively stable place system. That is, the connection with external conditions such as human needs, culture, history, society, and nature, so that the design of the intensified place is matched with the existing conditions.

30

The European Environment Agency's planned forest naturalness index is an example of an attempt to define one type of natural landscape in Europe. The Agency lists forests in three categories: (1) Plantations; (2) Semi-natural; and (3) Naturally dynamic. The latter are "forests whose structure, composition and function have been shaped by natural dynamics without substantial anthropogenic influence over a long period of time".

31

"Rem Koolhaas: countryside architecture", [https://www.icon-eye.com/], 2014.



Natural landscape & rural place :

A natural landscape is the original landscape that existed before human intervention took action. The survival and development of mankind requires a good natural environment and abundant natural resources. The natural environment refers to the sum of various natural factors that interact with human beings and human society in the objective material world. However, in the 21st century, landscapes that are completely unaffected by human activities no longer exist, so sometimes it is now possible to refer to the natural extent of the landscape.³⁰ If wanting to build a human activity site in a natural landscape, local habitat animals can be a good reference.

In contrast, rural sites are closer to the human environment and have relatively more traces of human behavior. However, due to the majority of the role and production of the country, the main pursuit of automation and high output. In thinking about rural issues, Koolhaas seems to see the possibility of places abandoning excessive consumption. At the same time, in the process of becoming a buffer zone between cities and nature, the countryside began to establish new buffer zones between cities and countrysides, countryside and rurals.

Fig. 8 Rem Koolhaas

"Today you find this house next door, formerly a barn, renovated in a traditional style. It strictly follows all the rules of preservation, yet it is a completely different kind of creation. It constitutes a kind of modernity that we have never encountered before. If you look between their curtains you see the typical contemporary style of consumption – minimalism, [...]"³¹

Public places & Semi-private places :

Public places are often considered to be the most accessible places and are inextricably linked to public spaces (such as libraries, theaters). And today's society is associated with philosophy, sociology, and cultural studies, so public places are no longer merely physical. Also because of the complexity of the participants, the daily phenomenon is different.³² Historically speaking, large public places often and served as monuments under common circumstances, which also led them to become public symbols. Today, a large part of public spaces are transformed into service-oriented, closer to people and gathering structures around the site.

Compared with the semi-privateness as the secondary level of public places, Japanese architect K. Kurokawa proposed the concept about philosophy of grey³³: the intention is to refer to the transition space between the building and its external environment, in order to achieve the purpose of indoor and outdoor integration, such as the entrance of the building. Colonnade, squatting, etc. Gray, which is equivalent to the transition color combining black and white, is also a meant to strengthen the spatial and connection between indoor and outdoor space. The concept is mainly due to the "holding" and "moderate" in the oriental culture. This "metaphor" aims to create a semi-private environment that is more suitable for people to interact with. However, apart from the perspective of culture, the concept of grey area can also be understood as a "genius loci" that can integrate a pair of positions from the perspective of dualism, so that the two sides can be integrated and symbiotic.

32

Jan Gehl Birgitte Svarre, "How to study public life", Washington, DC : Island Press, 2013.

33

Kisho Kurokawa "Metabolism in Architecture", Studio Vista; 1st Ed., 1977

Fig.9 Historic monument



The Forbidden City is one of the largest palaces in the world which is located in Beijing. The greatest significance of it not just the huge size and long history, but also the highest symbol of the Chinese monarchy and feudal rule. In addition to the enclosed form it continues the unique quadrangle form by Beijing's style, the distance and orientation of each room from the central hall can even determine the class of the chamber user in the royal community.

Fig. 10 The context be well preserved



It is the ruin of the temple of Apollo sosiano on the right and the theater of Marcello on the left in the Rome city, surrounded by local Roman houses. The original context of the city can still be mapped due to a large number of preserved ruins. The reason for which Rome is called the Eternal City, is not only because of its long history, but also because history is presented in front of us.

Fig.11 Rural place



A house in a cluster village is called Hanging House. There are many rivers with some special geographical locations in southern China. Houses need to be built on the mountain. The most basic feature of Hanging houses is that the main room is built on the ground. The wings are connected to the main room but are suspended by pillars. The hanging part is both airy and dry, and it is also useful to prevent snakes and beasts from getting inside.

Fig.12 In-between place



This is a collection of balconies from Milan residences. Due to the narrow streets in most of Milan's residential areas, only a few pedestrian passages are left along the street, and the balcony has become a major source of vitality in private and public spaces.



1.4 "PLACE"³⁴

34

Origin of the word "place" is Middle English: from Old French, from an alteration of Latin platea 'open space', from Greek plateia (hodos) 'broad (way)'

35

C. Norberg-Schulz, *Genius loci : towards a phenomenology of architecture*, (New York : Rizzoli, 1980), 6-8.

36

Interview of Linn Ullman Joe Fassler. Apr 23, 2014,

Fig. 13 Playgroundsplace of Aldo van Eyck, 1954, Amsterdam, Netherlands. The series of before and after photos show a sad bombed-out city coming back to life...resuscitation by the playground.

Playground is a place which can cohere people and improve human association.

The roughly 730 PGs that architect AVE designed for Amsterdam between 1947 and 1978 are mostly forgotten (or unnoticed), but they represent an important and interesting part of his oeuvre. They illustrate his vision on the use of the city, in which unsightly oddments of urban space were transformed into usable and architecturally interesting playgrounds, including the integration of existing elements such as walls and window patterns.

"Obviously [...] mean something more than abstract location. We mean a totality made up of concrete things having material substance, shape, texture and colour. Together these things determine an "environmental character", which is the essence of place. In general a place is given as such as character or "atmosphere". A place is therefore a qualitative, "total" phenomenon, which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of sight."³⁵

C. Norberg-Schulz believes that architecture must return to the "place". He believes that the place is not an abstract place, it is a whole composed of specific things, and the collection of things determines the "environmental characteristics". In his book, it is proposed that the position is the sum of the surrounding environment, and the form of the space is as important as the characteristics that the surrounding envelops.

"Before you can write a good plot, you need to write a good place,³⁶" says the Swedish novelist Linn Ullman. Knowing well about the place is a skill not only required by novelists, but also by the designer. The general sense of "place" is physical location that is associated with people and that lets people's activities happen. "Take place" is an occurrence, which is intended to occupy the place. The place is precisely the carrier of the surrounding activities.

A specific part of the environment which a particular person or thing occupies refers to a specific building or public activity space. A spatial environment with a specific meaning is formed by the combination of the physical environment and the human environment. Urban space is given the specific meanings of society, history, culture, human activities, etc., and can be called the place as the materialization of the existing space, with space and characteristics.

Therefore, the place not only has the form of an architectural entity, but also has a meaning.

37

Placemaking is a multi-faceted approach to the planning, design, and management of public spaces. Placemaking is both a process and a philosophy that makes use of urban design principles. [<https://www.pps.org/article/what-is-placemaking>], 28/11/2018

38

"Placemaking As a Transformative Agenda", Institute for Quality Communities Placemaking Conference, PPS educational organization, April 3rd, 2013.

39

"Eleven Principles for Creating Great Community Places - Project for Public Spaces". Project for Public Spaces. Retrieved 03, 2017.

Take another view of the background for which the place is important. There is the concept of *placemaking*³⁷ originated in the 1960s, when theorists like Jane Jacobs and William H. Whyte changed the thinking way about design cities and start catering to people. It turns the developed meaning of placemaking, as the concept to stimulate actives of the place. Placemaking is changing a neighborhood, town or city from a place you can't wait to get through to one you never want to leave, and creating a built environment that brings the community together, stimulates interaction, encourages entrepreneurship, fosters innovation and nurtures humanity.³⁸

The PPS organization has summarized a series of principles³⁹ about how to make a place, except inspires people to collectively reimagine and reinvent places, and thus reflect the characteristics of the place. Also that the place can be developed with activity, sustainable and healthy.

Today, the term of "placemaking" is used on many occasions – not only for citizens and organizations that are committed to improving the grassroots community, but also for planners and developers to use it as a "brand" to imply authenticity and quality even if the project can not live up to their promise. However, for a process that is not truly rooted in public participation, the use of "place manufacturing" can undermine its potential value.

The Place Diagram is one of the tools PPS has developed to help communities evaluate places. The inner ring represents a place's key attributes, the middle ring its intangible qualities, and the outer ring its measurable data.

- - Key attributes
- - Intangibles



Graphy 2. The "Place" Diagram
<https://www.pps.org/article/what-is-placemaking>
 [28/11/2018]

2 HISTORICAL "GENIUS LOCI"



2.1 THE ORIGIN OF “GENIUS LOCI”

Fig.14 Lararium with small, central ancestral genius figure flanked by Lares, above a serpent-genius representing fertility. House of Iulius Polybius, Pompeii

40

C. Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, New York: Rizzoli, 1980. P18.

In the 1980's theorist Christian Norberg-Schulz described the genius as being the embodiment of a person or place's self truth. As he claimed:

According to ancient Roman belief every “independent” being has its genius, its guardian spirit. This spirit gives life to people and places, accompanies them from birth to death, and determines their character or essence. Even the gods had their genius, a fact which illustrates the fundamental nature of the concept. The genius loci denotes what a thing is, or what it “wants to be”, to use a word of Louis Kahn.⁴⁰

Latin etymology:

Etymologically, *genius loci* is borrowed from Latin. In classical Roman religion, it was literally “the protective spirit of a place”, a creature usually depicted as a snake. Many Roman altars found throughout the Western Roman Empire were dedicated to a particular *genius locus*. It was extremely important in the Roman mind to propitiate the appropriate genii for the major undertakings and events of their lives.

The Christian theologian Augustine equated the Christian “soul” with the Roman genius, citing Varro as attributing the rational powers and abilities of every human being to their genius.⁴¹ Nowadays, the meaning of *genius loci* could be described as “the general atmosphere of a place”⁴² such as those celebrated in art, stories, folk tales, and festivals.

41

St. Augustine. “VII.13”. In Dyson, R.W. *The City of God against the Pagans*. p. 284. ISBN 0-14-044894-2. Varro says that a ‘genius’ is the rational soul of each man ... and that the soul of the world itself is a universal ‘genius’, and that this is what they call Jupiter.

42

“Genius loci” listed as a phrase featuring the word genius, listed in the Collins Dictionary. Webster's New World College Dictionary, 4th Edition.

Phædo, also known to ancient readers as *On The Soul*, is one of the best-known dialogues of Plato's middle period, along with the *Republic* and the *Symposium*. Lorenz, Hendrik (22 April 2009). "Ancient Theories of Soul". *Stanford Encyclopedia of Philosophy*. Retrieved 2013-12-10.



44. *Phaedo*, pp28-37—Plato.; Edward Meredith Cope; Cambridge: U.P., 1875.

The inspiration for Western philosophy:

Before the Christian theologian Augustine, Socrates offers four arguments for the soul's immortality and was recorded in *Phædo*⁴³. The philosophical subject of the dialogue is the immortality of the soul.

Fig.15 Plato, was an Athenian philosopher, he was the teacher of Socrates during the Classical period in Ancient Greece

During Plato's lifetime, in the process of trying to demonstrate the existence of the soul. He puts forward two preconditions:

First, recollection is a general model for acquiring knowledge;

Second: distinguishing two ways to acquire knowledge - the senses know specific things through perceptual experience, The soul recognizes abstract concepts through rational thinking.⁴⁴

In the atmosphere of science and technology and cognitive environment at that time, there was no way to obtain accurate arguments for the existence of the soul. But this work is the last work of Plato's life, in other words, it is the final crystallization of his wisdom and speech. Therefore, in terms of the way of thinking and the way in which the theme is developed, it provides an important enlightenment for the development of philosophical theory in later generations. Meanwhile, Socrates' philosophical discussion with Plato led to thinking about what is *Locus*. Initiating memories or sensory stimulation in the place, could be the way to achieve *Genius loci*.



2.2 PROTOTYPES OF THE EARLY “GENIUS LOCI”

Graph 3. Symbolize different “Genius Loci” between countries.

45

C. Norberg-Schulz, *Meaning In Western Architecture*, Rizzoli; Revised (1980), 1953.

Even though genius loci is a concept that originated in ancient Rome, it can exist all around the world. In ancient times, all countries had a large dependence on nature, but different geographical conditions still lead to the different locus in each place. Through the understanding of the East and West’s genius loci, we can deduct the difference of the place on a macroscopic level. In the following, representative countries of the West⁴⁵ and the East are selected for analysis.

Ancient Egypt:

The landscape and geographical structure of Egypt is simple and uniform, with the Nile River giving people a clear spatial structure and forming a strip of oasis. The huge pyramids line up in a row parallel to the Nile, like a man-made mountain range. The four seasons of geographical and meteorological conditions and rules have become the decisive factor in the order and stylization of Egyptians’ beliefs. The use of the original ancient wood structure, expressed in stone, also expressed their formal function of the hope of eternal life.

The relatively dry and stable climate of Egypt and the regular flooding of the Nile all affect Egypt’s “order” and “eternal” atmosphere. Therefore E. Baldwin smith summed up as “there must have been an environmental despotism stronger and more deeply rooted than mere social tyranny.”⁴⁶

46

E. Baldwin Smith, *Egyptian Architecture as Cultural Expression*, D. Appleton-Century Company incorporated, first published on 1938. P248.

In this general structure, local gods are born according to the basic structure in the natural place and the more common appearance in human (and animal) life. These personalities have given the Egyptians a certain understanding of the basic meaning of existence. For example, the observance and use of natural order and human nature. The basic task and ultimate goal of Egyptian culture is to “eternity.” Change is the function of time, so it is necessary to interpret time as eternal and static.

The ancient Egyptians believed that they would go to the afterlife world after they died, and the body is only a container for the soul. Therefore, the classic Egyptian architecture does not have a surrounding interior space, just a need for “internal” rather than a “residential” experience.⁴⁷

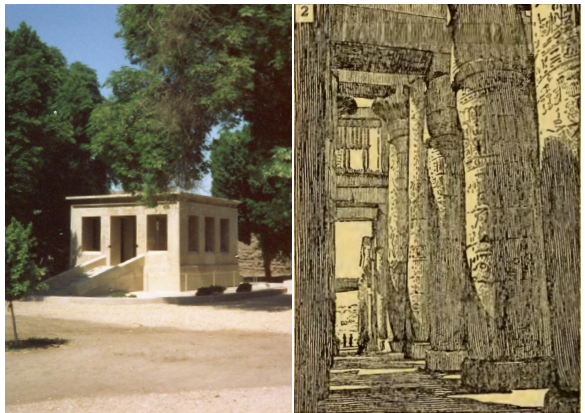
47

S. Giedion, *Space, Time and Architecture: The Growth of a New Tradition*, Harvard University Press, 2009, P352. First published in 1941.

Fig.16 The white chapel at karnak temple.

Fig.17 Court of the Bubastides, looking west, temple of Seti II.

Fig.16, Fig.17 The “container” and the “order” in the ancient Egyptian architectural space



Ancient Greece:

Classic Greek architecture is always associated with the temple.

48

Geography of Greece, [https://en.wikipedia.org/wiki/Geography_of_Greece], November, 2018

80% of Greece is mountainous. Extensions of the same mountain range stretch across the Peloponnese and underwater across the Aegean.⁴⁸ Since the geographical place occupied a dominant position in the construction concepts of the ancient Greek people, they personified the place, as

the Greek god. In most cases, the place where “temenos (sacred enclosure) is relatively clear can be understood as “space within space”. The commonality of all temples is the longitudinal “cella” used to place the idols. Until the end of the 5th century BC, the space that can really be called “inside” is used only for stone statues. The relationship that emerged from this perspective strengthens the connection between the interior and the boundary of the site. Extending this as a prototype, the combination gains more features.

However, the ancient Greeks did not have a word about “space” in the spatial language. The language of space was only “in-between”. First, because the boundaries of ancient Greek city-states were relatively free; second, the importance of boundaries; Third, the substances contained in the

Fig.18 Archea Olimpia, Greece.



49
Greek architecture, C. Nor-
berg-Schulz, *Meaning In West-
ern Architecture*, Rizzoli; Re-
vised (1980), 1953.

interior are not one but many, and are developed in the form of a topology.⁴⁹

After the creation of the determined spatial order, people needed to further confirm the sense of emotional security of the place, so began to decorate the structure to distinctively. The way of construction inside ancient Greek places reflects that human beings can clearly understand their position in nature while at the same time respecting nature. A sense of belonging can be found both physically and psychologically.

Ancient Rome:

50

G. Kaschnitz von Weinberg, *Mittelmeerische Kunst*, Berlin, 1965, P479

Ancient Romanesque do not have a specific prototype, but all the common features of the individual are organized strictly according to the axis.⁵⁰ Moreover, the monomer space within the site is considered to be expressive by manipulating the shape. Ancient Rome was originally a small city-state in Italy. In the first century BC, the Roman city became the political, economic and cultural center of the Roman Empire across Europe, Asia and Africa. As a saying goes, "tutte le strade portano a Roma" not only reflects the authority of the expansion of the Roman Empire, but also reflects the fact that the Roman city is well-connected and less limited by natural conditions.

51

Caput mundi, [https://it.wikipedia.org/wiki/Caput_mundi], June, 2018

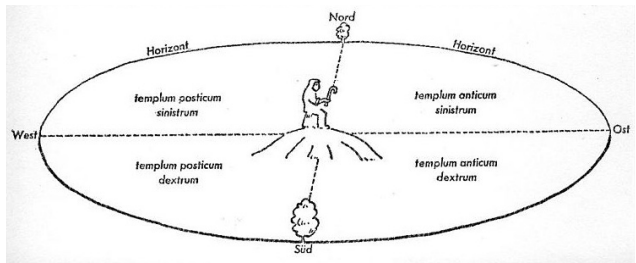
At the same time, because the construction and development of Rome is carried out in the city around "Caput mundi"⁵¹, it is necessary to distinguish the "Genius Loci" which is different from other natural conditions in the orientation. When the "augur (prophet)" of ancient Rome determined that a place had Genius, it would define the range of "templum (the sacred space)" in the horizontal direction.⁵² Thus, the locations where "cardo" and "decumanus" pass are divided into four parts. The divided place is the basic order of the universe in Roman space.

52

W. Müller, *Die heilige Stadt*, Stuttgart, 1961, P36

This general organization is common in ancient Roman cities. In addition to the "central principle" of Genius Loci as, the ancient Romans still seem to give continuity and rhythm to the space of the place. That is, the place is active in the dimension of time.

Fig.19 Augur legt Stadtachsen fest.



Ancient China:

53

J. Hu, Y. Zhang, C. Zhang, ect, Temporal and Spatial Distribution Characteristics and Formation Conditions of Geological Hazards in China [J] Quaternary Research, 2000.

54

"English translation: theory that man is integral part of nature; a celestial being, an extraordinary beauty", explained by [https://www.proz.com/], January 2018.

China is a mountainous country with complex geological structures, frequent earthquakes, landslides, collapses, mudslides, etc. It is one of the most geologically active parts of the world.⁵³ Floods, plagues and other natural disasters, The human settlement environment has a great impact. The Chinese have a strong uncertainty about the living environment.

As a superstructure, the Confucian ritual thought, the "Integration of nature and human"⁵⁴ thought, the thought of Nature as Teacher, and the Feng Shui thought have influenced the construction culture. For example, the pattern of ancient urban planning, construction, spatial form of villages, gardens, etc. Ancient Chinese cities and towns all reflect the pattern of central axis symmetry and strict squareness. And the core of Confucianism is to regulate the relationship between people. From the beginning of self-cultivation, the moral and ethical pattern of "self-family-state-world" is formed. Summarizing the role and influence of traditional philosophical thoughts on China's urban space, it comes down to the "human-human" relationship at the social level, the "human-material" relationship at the urban spatial level, and the "human-world" relationship at the natural level. The essence of the three-level relationship is harmony.

Fig.20 Ming-Tang

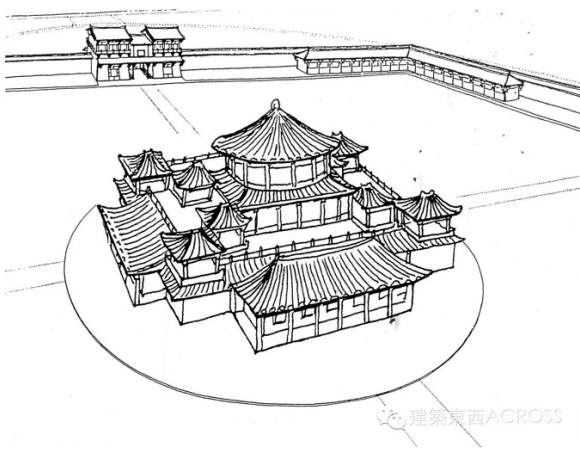




Fig.21 Masayuki Kurokawa is the Japanese design master who has got involved in all different fields

"It is not clear precisely where a mountain ends. People possess a sense of appearances and territory in their vicinity, and there are no clear borders existing between people and things."⁵⁵

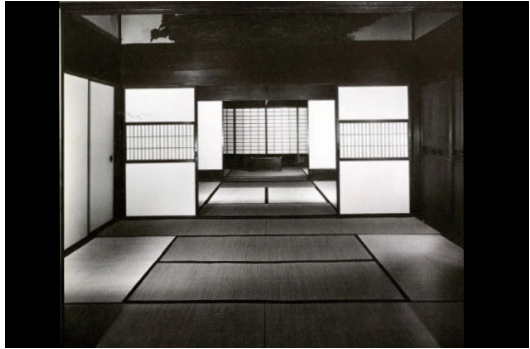


Fig.22 This is a typical interior space in a traditional Japanese house. As in the case of the akari-shoji doors which constitute the outer walls, the fusuma sliding doors, which partition off the interior space, are made of paper. The idea is of a temporary space in which the interior space as a whole is linked to the outside.

55. K. Masayuki, *Eight Aesthetic Consciousness of Japan*, Hebei Fine Arts Publishing House, 2014

Japan:

There are two points of departure for architecture: caves and pillars. Caves form clear, tangible spaces inside themselves, pillars instead form spaces with intimations of vagueness and uncertainty. Japanese architecture came into being as space formed by pillars. This is why there is no Concept of the room in Japanese traditional architecture; space is entirely vague and uncertain, partitioned off by means of sliding doors (fusuma and shoji).

Ki is an invisible thing that gives people a sense of strength. "Ki" is the premise of "Ma". People and things are emanating "Ki". This person and thing not only refers to the physical concept, but also contains the aura field formed by surround. "Ma" can be understood as the time or space composed of "Ki".

There is an inseparable relationship between "Ki(air)" and "Ma(space)". "Ki" is vitality, energy, and "inter" is the space of life is the distance of energy. According to Chinese philosophy, there is a yin and a yang, and the Japanese house is a "yin" existence, just an effect. The house is a space where the gas fields generated by the columns are aggregated. This "yin" is the effect of "inter". Japan does not have the concept of "wall". The room is opened by a moving screen. It does not feel like indoors and outdoors. There is no space or space to oppose and partition. This is Japan's unique free-style architectural style.

3 THE RESEARCH INTENTION



3.0 THE REASON TO INTROSPECT “GENIUS LOCI”

Fig.23 A. Kiefer, *The Seven Heavenly Palaces*, Hangar Bicocca, 2004. The work refers to symbolic elements of Jewish mystical culture and tradition. Anselm Kiefer was fascinated by the signs of the disappeared ancient civilizations, which created monumental architectural works, today ruins, to celebrate the divine. These constructions are today the symbol of the defeat of man in his ambitions to rise to creator.

56

E. S. Casey, *Getting Back Into Place: Toward a Renewed Understanding of the Place-world*, Indiana University Press, 1993. PX

Humanistic Meaning :

The construction environment often goes beyond culture and individualism. The activity of urban landscape and the systematic loss represents the strategy and balance between identity, culture, and humanity.

Every place brings a unique experience. One of those is a brief but informative mention by philosopher Ed Casey in the preface for *Getting Back into Place*. He suggests a simple thought experiment—imagine what it would be like if there were no places, the world was a placeless void, but continues that our lives are so place-saturated that this is impossible to imagine, remark that: “The emotional symptoms of placelessness—homesickness, disorientation, depression, desolation...involves a sense of unbearable emptiness.”¹ A reasonable and balanced sense of place connects person and environment, and cognitive experiences, including cultural beliefs and practices that could connect people.

Fig.24 A decimated Shiite shrine in Iraq. Among the most indelible scars left by war is the destroyed landscapes, and such architectural devastation damages far more than mere buildings. Robert Bevan argues herethat shattered buildings are not merely “collateral damage,” but rather calculated acts of cultural annihilation.



Fig. 25 Chinatown in Milan during Chinese new year
Every Chinese new year, the Chinatown keeps up the traditional habit of celebrating inside the local town in every country of the world. New Year's Day is the spiritual bond of every country. The placement of symbolic items creates a festive atmosphere that not only reflects the characteristics of the community, but also strengthens the community links.



Social Meaning :

57

Doreen Massey, a geographer, suggests that it is necessary to rethink places as particular moments in intersecting social and economic relations – in effect as nodes in open and porous networks that are global in their reach.

58

D. Saleebey, "The Power of Place"¹: Another Look at the Environment. Families in Society: The Journal of Contemporary Social Services. 2004

Now is an era of space-time compression. We need a progressive a global sense of the place take from local. Also as nodes in open and porous networks that are global in their reach.⁵⁷

For understanding person-environment relations in the discipline of social work, even small places are powerful because they affect us directly in various ways depending on the number of people occupying them, the level of stimulation. They are places where individual and community identities have been created, tested and shaped over time. Dennis Saleebey in a 2004 paper on "The Power of Place"⁵⁸ has written convincingly of "the power of small": "rooms, apartments, office cubicles, gardens, cars, atria, hallways, city blocks, cells, classrooms, restaurants, bars, neighbourhood stores, and the like." It follows that if places are produced, then they are expressions of the power of those who produced them.

One of the most important social elements is people. The community identity is created, tested and shaped over time. Of in the urban landscape through memorials and artworks, is the way of simultaneously affirming the contribution of these communities to the history of the place where the group lives and reinforcing their sense of belonging to that place.

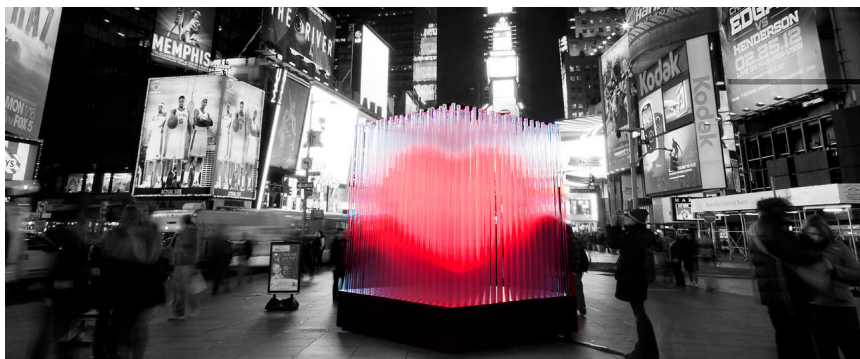


Fig.26 Unlike political power which mostly opts for distinctive architecture and open spaces, economic power is most obviously displayed through height. Architecture studio Bjarke Ingels Group (BIG) has designed an interactive art installation in Times Square that uses a giant, illuminated heart to visualize love in New York City's heart. It's the city brand "I love NY" in 3-D.

Economic Meaning :

Place branding is said to attract tourists, investment and industries looking for a new home. And it promotes places even to their own inhabitants by creating stronger and more coherent place identities.

It is precisely in heritage assets such as monuments, natural landscapes or historic sites and buildings where genius loci is mostly appreciated, referring to the energy or atmosphere related to the attractiveness and image of a place, its uniqueness. The potential value is attracting investors, residents and visitors, and creating new jobs for their immediate economic benefits. However, it is also due to capital intrusion that frequently, this genius loci is disappeared when historic buildings are transformed into hotels for the benefit of a mere economic result.

The brand will encapsulate actual place assets and reinforce place identity in ways that turn it from being somewhere in the doldrums into somewhere where people want to live, work, visit and invest. Even though this may not always work, it has clearly become a standard requirement for cities and institutions alike.

59

Michael Bond, *The hidden ways that architecture affects how you feel*. June 2017

Psychological Meaning :

"We shape our buildings and afterwards our buildings shape us,"⁵⁹ mused Winston Churchill in 1943 while considering the repair of the bomb-ravaged House of Commons.

More than 70 years after, now we know, that environments and cities can affect our mood and well-being. A similar notion of sense of place as a connection between person and world has begun to emerge in the work of neuroscientists who have identified "place cells" in the hippocampus that store memories of specific places, and "grid cells" that orchestrate these memories in ways that allow us to find our way around. The brain through the neural processes organizes experiences of places. Alzheimer's and a person's failure to find their way around is mainly due to what appears as a failure of these processes. That is to say, the sense of place is both in the world and in the brain simultaneously.⁶⁰

60

E. Relph, "Spirit of Place and Sense of Place in Virtual Realities", in Champion, E. (ed) *Techné: special edition on Real and Virtual Places*, 2007

Turning back to Maslow's needs, people end up with self-actualization needs. The same is true for the place. When all the relationships and conditions that can be manipulated can be met, there will be a need for its own characteristics and meaning. So saving local feelings is becoming more and more important. If the place can continue to maintain the characteristics they deserve. If the continuation of culture can be guaranteed, and places will not lose their self-esteem and identity.

Ian Nairn has written: "It seems a commonplace that almost everyone is born with the need for identification with their surroundings and a relationship to them. So sense of place is not a fine art extra, it is something we cannot afford to do without."

Sense of Place is a faculty for distinguishing and appreciating places. It is a living ecological relationship between a person and particular place, a feeling of comfort and security, similar to what environmental psychologists consider place attachment.



Fig. 27 Giorgio De Chirico, Piazza d'Italia 1948

61

Ara H. Merjian, 'Il faut méditerraniser la peinture': Giorgio de Chirico's Metaphysical Painting, Nietzsche, and the Obscurity of Light, UC Berkeley, 2010

62

Mario De Micheli noticed: "nasce dalla memoria di architetture italiane classiche e ottocentesche in un'atmosfera di lucidissima e statica absurdità. Solitudine, silenzio, fughe prospettiche, illusioni spaziali, ombre nitide stampate su lisci selciati, portici d'ombra, cieli antichi, volumi netti, statue solitarie e talvolta una forma di vita [...] sospesa, avvolta in un velo impalpabile che la separa dal resto del mondo". *Avanguardie artistiche del Novecento*, Feltrinelli, Milano 1988

The painting of Giorgio De Chirico reveals a fractured pictorial topography. He uses the fitful invocations of Greek and Italian elements but eschewed of any precise locale.⁶¹ Metaphysical cityscapes of de Chirico were born from the memory of classical and 19-century Italian architecture in an atmosphere of lucid and static absurdity.⁶² And what he draws are not eternal, but eternally recurring.

4 THE TREND OF "GENIUS LOCI"

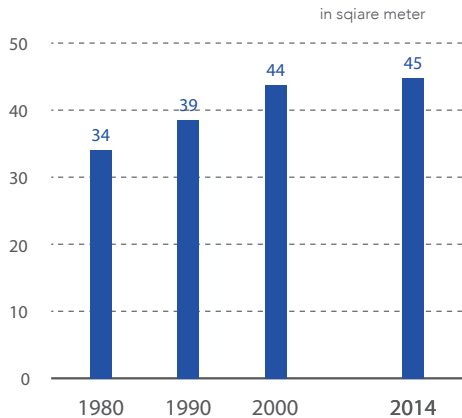


4.1 WHAT OUR PLACES ARE FACING

Fig.28 Window of the world park. Based in Shenzheng city. 0.48 SqKm. In this amusement park, we can personally see both the Colosseum (from Rome) and the Eiffel Tower (from Paris).

Life demands expansion, life needs invariably:

Lebensraum — the theoretical origin is from the German geographer F. Ratzel. Ratzel studies national politics in analogy with biological concept and the Social Darwinism which is popular at that time. He compares the country to a living organism, like a creature that needs a certain living space. It is an inevitable phenomenon for a country to increase its living space by expanding its territory. Moreover, in modern society, the living space that individuals need is not only the demand for living space, but also the work needs, social needs and activity needs. As the demand increases, so does the physical living space.



Graph 4. Average living space per person.

Over the past 25 years, mankind has lost 1.3 million square kilometers of forest,⁶³ which is equivalent to the surface of South Africa. In 1980, the per capita living area was about 35 square meters, and in 2014 it was 45 square meters. If the population does not increase, it is necessary to use about 0.15% of the earth's land every 100 years as a new living space.

While the population is rising, people's life needs are also increasing at the same time. Since most people tend to be in a city with complete facilities. By 2050, 70% of the world's population will become an urban population.

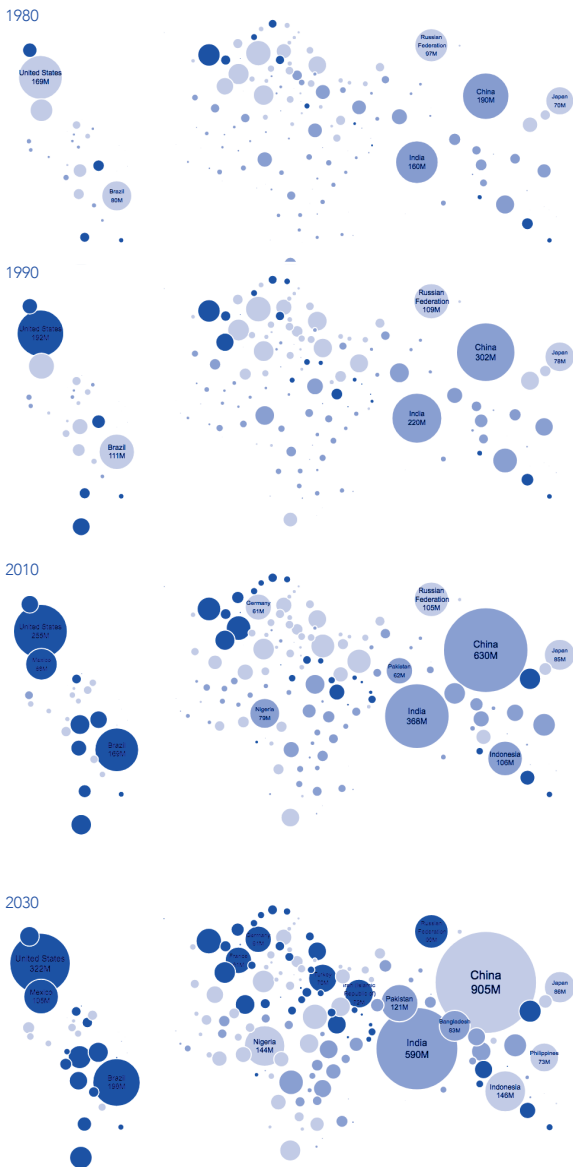
Although the process of population concentration in the city can give time to the suburbs and forests, the density of urban population is rising, while the demand for personal space is getting higher and higher, and people's perception of personal space is not necessarily related to actual crowding. On the contrary, urban expansion and the changes brought about by the rapid expansion of the city may also hinder people's feelings about personal space and lead to mental stress.

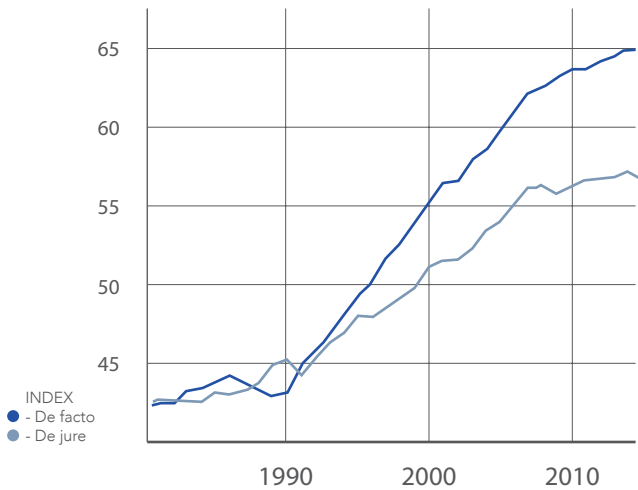
The essential problem of coping with the increase in living space is to find the essence of people's needs and to re-construct the living space. The idea of the vertical building in the landscape was also extensively investigated by Le Corbusier in the Immeuble Villas at the same time as the Domino houses as possible developments of the residential buildings of the modern city.⁶⁴

Material needs of life will still continue to expand, with the progress of society and technology, will continue to change their carrier. Rethinking the place, as a synthesizer that coordinates the macro environment and specific needs, can not only connect emotionally but also meet the interaction needs of people and society. Therefore, as long as the emotional needs of the local people are taken as the starting point, people's living space is continuously reconstructed according to the needs of people in different periods.

Graph 5. The changes in urban population, Unicef.

- POPULATION
- Greater than 75%
 - 50% - 75%
 - 25% - 50%
 - Less than 25%





Graph 6.KOF Globalisation Index

Towards globalization, centered on localization:

In 1985, Levitt used the term “globalization” for the first time in the article “Globalization of the Market” to summarize the dramatic changes in the international economy during the 20 years before 1985. Since then, globalization has become the most commonly used term for people to generalize the integration of capital, technology, resources, information, and labor on a global scale, leading to an increasingly connected global economy and society. In a broad sense, this phenomenon affects human activities on a global scale. It is generally believed that globalization is a trend without political, geographic or economic boundaries. It affects our economy, society, culture, politics, technology, and even biology. We interact with each other every day.

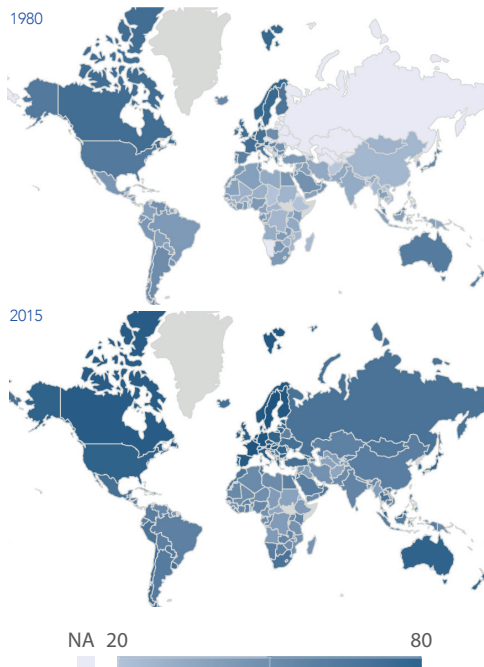
Social theorists believe that the pace of social life has increased dramatically over the past few decades, and that social space has been “compressed”⁶⁵ or even destroyed.⁶⁶ A large number of social theories regard globalization as

65

Time-space compression, Social theory, [<http://routledgesoc.com/>], 2016.

66

Digital technologies like the Internet, for example, have allowed us to communicate virtually with anyone in the world at any time. And places like New York, Hong Kong, and Singapore, for example, have become “global cities” in which commerce and cultures from once vastly different parts of the world all intermingle in one space.



Graph 7. KOF Globalisation Index on the world map.

⁶⁷ The KOF Globalisation Index measures the economic, social and political dimensions of globalisation.

a significant shift in the spatial and temporal dimensions of social life. According to KOF⁶⁷, the economic, social and political indices of globalization have been on the rise, and the gap between the major powers is gradually narrowing. Globalization in the economic, social and political spheres has been on the rise since the 1970s and particularly since the end of the Cold War.

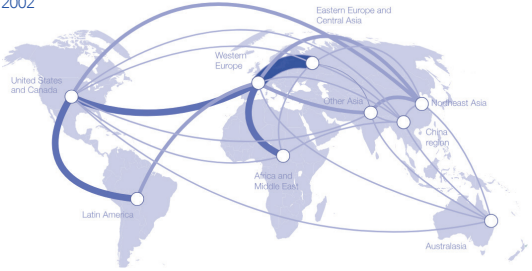
However, “globalization” is by no means a concept that is completely opposite to “localization.” The result of globalization trends is not a single centralized or unipolar culture, but is rather a not-centralized, or multi-centered technology. This is also the basis for the existence of multiculturalism today. Globalization is inevitable and traditional values need not be used to return. The era of globalization is just the background, to find properties at this pace, continue to explore the meaning of the place of the moment becomes now particularly important.

MILLIONS OF FOREIGN TRAVELERS

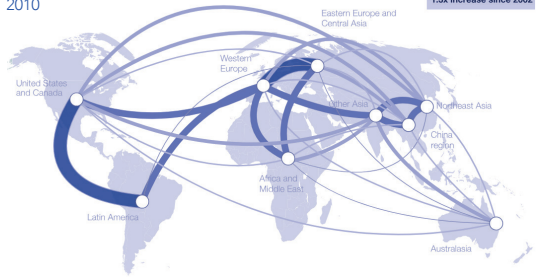
Total = 1,100 million

- > 50
- 10 - 50
- 5 - 10
- 1 - 5
- < 1

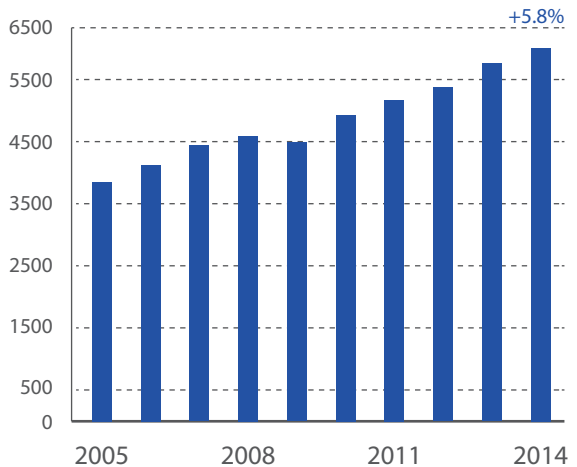
2002



2010



Billions



Graph 8. Flow of people - Total international travelers.

Graph 9. Total scheduled traffic, (revenue passenger-kilometres performed, 2005-2014)

Reduce permanent settlement, regard local specificity:

Migration is a phenomenon of collective or individual moment to different regions, with the aim of permanently or temporarily resettling in new locations. This is often a long journey, and now this is its globally dominant form.⁶⁸ Since humans left Africa for the first time 60,000 years ago, they have been migrating extensively on Earth - and the emergence of international borders certainly did not prevent global migration. Since the Silk Road era, global trade has been a common feature of economic growth through mercantilism during colonial times as well as industrial revolution.

At the same time, another trend is taking shape: people are now creating their own jobs and finding clever ways to make money to do whatever they want. These people are often referred to as “digital nomads,” but Dane Andrews, vice president of sales at Roam, prefers use say the term “independent of position” to reflect the growth of the trend: “There are people of this type who use geographic arbitrage to ring. Travel the world.”⁶⁹

In the AEC industry, some companies are discovering the hidden potential of excess energy generated by buildings, while others want to use the large roof surfaces of large shopping malls and supermarkets to collect solar energy. Airbnb has turned underutilized living units into assets and allowed people to generate additional income by renting homes to travelers. The long-term lease of the monthly rent arrangement is abandoned in favor of micro-rental to attract millennials, they are more comfortable with the temporary accommodation solution than the older generation. Short-term contracts are best for young graduates and professionals who change places frequently or are unable to buy their own homes. As more and more people between the ages of 25 and 34 live with their roommates and stay single longer than their predecessors, mobility is a decisive factor in choosing the right housing arrangement.⁷⁰

68

Human migration, Wikipedia, [https://en.wikipedia.org/wiki/Human_migration], December, 2018

69

R. Stott, Concretizing the Global Village: How Roam Coliving Hopes to Change the Way We Live, [https://www.archdaily.com/], 2016

70

L. Grozdanic, How Coworking and Coliving are Redefining Space as a Service, [Archipreneur.com], 2016



An aerial, black and white photograph of a dense urban neighborhood. The buildings are packed closely together, showing a mix of architectural styles, including older multi-story structures and a prominent, larger modern building with a flat roof and grid-like facade in the lower right quadrant. The text "II PROJECT CONTEXT" is overlaid in the center of the image.

II PROJECT CONTEXT



5 TOWARDS THE PROJECT



5.1 CONTEXT REASERCH METHOD

Graph 10. The moodboard of Milan.

Introduction :

The composite foundations and developments of the “Genius Loci” were introduced in the previous chapters.

Therefore, the purpose of this chapter is to try to cite a valid possibility to compress the discussion topic. Starting from the needs of the contemporary people, combined with a place with a historical special identity, the “place spirit” is used to establish a connection line between people and the environment, and create a model of a place with an “artistic environment”.

Of course, different geographic regions can create different site models, so I put this intervention on a clear site.

In order to clarify, the space of the project is placed within the city and therefore is less affected by natural factors. So I will analyze it from the perspective of history, culture and even economy. Through the simple analysis of the site, the exploration of the context is completed, and the project goals and strategies are established.

The choice of place :

The content studied in the first chapter is more adaptive, and it should be different for the background of the venue, and it will present different appearances.

Italy is a very good place to preserve culture. There is a unique international vibrancy in the ancient city of Milano.

1

Considering the identity of the city, we need to consider the production of the city that first considers all the processes of characterization," constitutes the practice of "urban writing" (Desselo, 1990), and defines the "local sense" (Cellamare, 2008). <http://www.campodellacultura.it/conoscere/approfondimenti/identita-urbane-pratiche-progetto-senso-dei-luoghi/>

2

"E ora Milano città stato! Se non lo fa l'Italia, si può chiederlo all'EUROPA", [<https://www.milanocittastato.it/featured/ora-milano-citta-non-lo-litalia-si-puo-chiederlo-al-leuropa-laiuto-un-calciatore/>], 2018

3

"Milano città dinamica, unica realtà internazionale del Paese", [<https://www.ilsole24ore.com/art/casa/2018-04-18/milano-citta-dinamica-unica-realta-internazionale-paese-110508.shtml?uuid=AEEnEWUaE>], 2018

The type is diverse and the number of tourists is the highest in the country. In the process of a large number of non-locals participating in the activities does not weaken the local identity. On the contrary, in the confrontation of the intensified urban conflicts, the local identity of Milan is more prominent. The identity of a city is made up of memories of the past and complex events of the present. The prominentness of a city's identity is not the rejection of foreign cultures and outsiders, but the characteristics of its own identity as the driving force for the external development of the city.

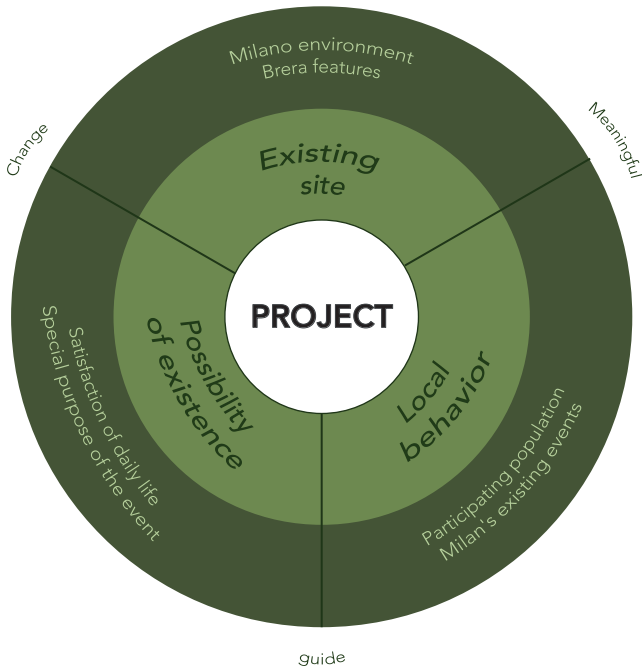
The Brera district of the city has the advantage of a touristic, economic and historical environment. The characteristics of the place are obvious, like memory and historical identity, which play a particularly important role, especially in historical or merged urban areas, where the practice of cities in everyday life is not urban identity in all situations of the city. The formation is not so important.¹ The Brera area is not only an area of the ancient city that is popular for tourists, but also with small buildings facing each other are lined up, and the miniature height creates an affinity atmosphere. Therefore, a symbolic post in the area is close to practicality, and can also more significantly lead to thinking about how the "genius loci" should intervene.

There is an ex-convent in the Brera district with a special religious identity. The monastery was also used for collective living, and the basic "social infrastructure" function was also given to the interior, and everyone's life and function were internal. There is a similar connection to the "bohemian" lifestyle of the Brera district in the 1960s. Each independent intellectual has a public space associated with the outside in addition to his own living space.

Research plan :

Around the next project, you need to know some site information as a guide to further understand how to create the "genius loci". My approach is to build a triangular structure

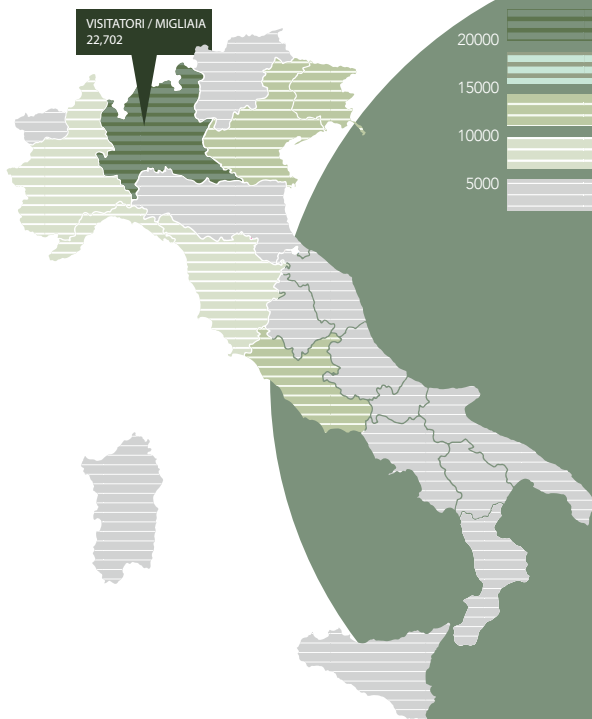
Graph 11. The project's research plan.



based on the existing understanding of the “genius loci”. There is no starting and ending point in the process, and each other supports the theoretical structure of the improvement. At the same time, it considers three aspects: the existing local lifestyle is after sampling, the current state of the city is presented; a slight improvement is made based on the existing conditions of Milan city and the Brera district to meet the needs of the daily life and special events of the users in the venue. On the basis of this, the three people’s behavior patterns can be taken as the starting point for presenting a complete place, and one must not be independent, thus establishing a project that is closely related to the venue. For example, Milan is located in Italy, so relatively speaking, it is a city that has recently become inland in Europe. After a history of disputes, with Austria and France taking turns for power, and at the same time adding some relatively free policies in the law², the city area became more and more international. As Milan is more international than other cities in Italy, it has gradually developed into a window to open up Italian contemporary culture to support cultural exhibitions, investment trade and technological innovation. The relevant industry of people who come here is also in a constant stream, creating the current prosperity of the Milan metropolitan area.³

6 SITE INVESTIGATION

Graph 12. What are the provinces most visited by foreign travelers in Italy? 2017.



In the statistics by purpose the highest share of visas issued in 2017 is still that relating to the "Tourism" category (80% of the total visas issued), followed by "Business", "Study" and "Family reasons".

Graph 13. Trips and stays in Italy, 2016



6.1 MODERN MILAN

Environment of Milan:

Today's places are gradually being intervened by the factors of human activities. The analysis of major European cities from the second half of the 20th century shows that the attention of tourists has shifted from a single element to a broader concept of urban culture.¹ "The very concept of citizenship widens, it goes beyond the strict distinction between residents and tourists. Each, at the very moment in which he uses it, becomes a citizen of it, in the fullness of rights and duties. Speaking of city users means first of all grasping the value of exibility, which leads to reorganizing the use of the tourist city according to plastic and customized routes."⁴

"Italy is one of the most-visited countries in the world by international tourists", said Geerts. "However, the success of a destination also depends on other factors like infrastructures, economic appeal, new technologies and security".⁵

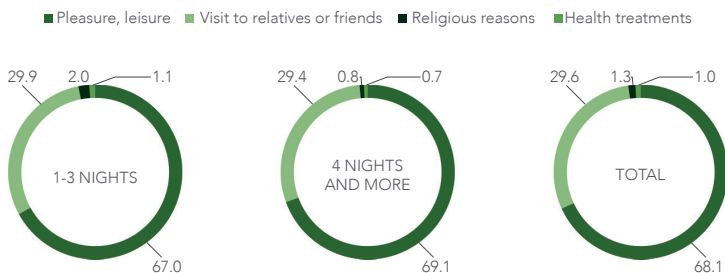
Starting from the data released by the Bank of Italy, which carries out an annual sample survey on tourism since 1996. The largest number of foreign travelers was concentrated in northern Italy, where 71 million 533 thousand visitors registered. At the head of Lombardy, which leads the ranking of Italian regions by number of visitors with 22 million 703 thousand units. The region and its capital, in addition to having increased tourist attractiveness in recent years, represents the most important industrial / working pole of our country, a factor that may have influenced this primacy. The Province of Milan is second only to the Province of

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Grossi, R. and Debbia, S., "CANTIERE CULTURA", 1998, pag. 32

5
"Four Italian cities among world 100 most-visited sites", Redazione ANSA, 08 November 2017

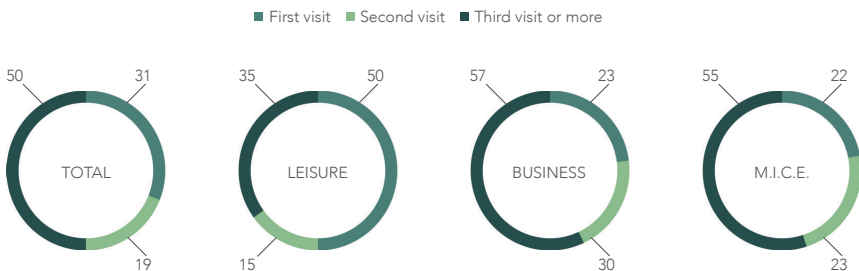
Milan is second only to the Province of Rome for the number of visitors during 2016 (8 million 207 thousand against 10 million 939 thousand in the Province of Rome).⁴

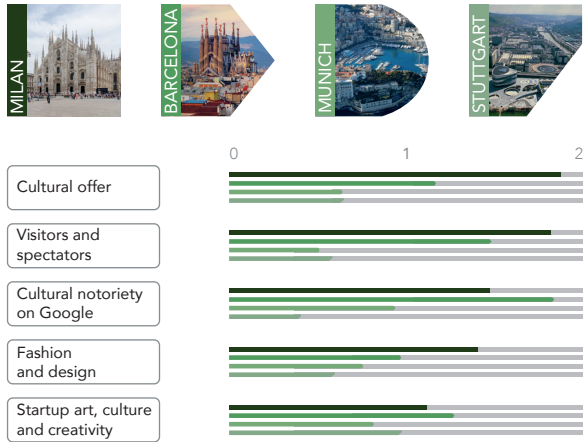
Graph 14. Holiday trips for duration and reasons (percentage compositions), 2015



Graph 15. Previous visits to Italy, 2007-2008

69% of respondents are repeaters and are mainly concentrated in the business and MICE segments: 57% and 55% of them are at third or more visit; leisure travelers are less repeaters: 50% are at their 1st visit.





Graph 16. "ARTE, CULTURA E DESIGN" comparison, 2017.

The tourism culture keeps growing:

Milan is appropriating of deep-rooted identity as a city of art and culture, which has long been overshadowed. The rediscovered awareness on the part of the residents is associated with a growing and deserved international consideration. Considering "art, culture and design" as determining qualitative elements for Milan means having taken an important step towards a new consideration of these aspects: as integral parts of quality of life and as a sector in full evolution and in growing consideration, not as simple, even if cultured, also due to its obvious economic repercussions.

In all the dimensions taken into consideration, Milan is above the average of the benchmark cities, and in three out of five it is clearly in first place.

All of this is changing due to the concept of cultural heritage: in the past, cultural resources were linked to heritage sites and monuments visited by tourists. But during the last few years, cultural resources have spread out, embracing immaterial elements of culture, as well as recognition of community identity, valuation of diversity, and the lifestyle of local people. ⁷

7
 Angeloni, Silvia. Cultural tourism and well-being of the local population in Italy. Theoretical and Empirical Researches in Urban Management. 8. 17-31, 2013

8

Material aspect of tourism resource: monuments, landscapes, sun, sea and beaches.

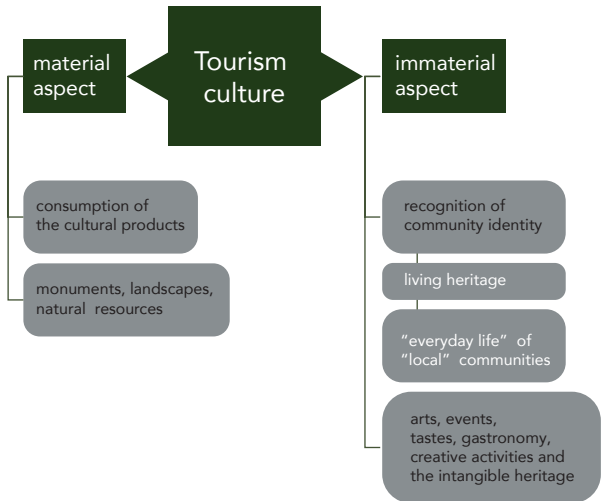
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G. Richards, The development of cultural tourism in Europe, 2001.

Throughout the 1980s, the link between culture and tourism was based on material aspects⁸, and the definition of cultural tourism gradually expanded to include performing arts, events, tastes, food, creativity, and intangible heritage of activities and destinations. According to the definition of this concept, Richards⁹ pointed out that cultural tourism includes not only the consumption of cultural products of the past, but also the consumption of contemporary culture or people's or regional lifestyles. Therefore, cultural tourism can be seen as covering heritage tourism and art tourism.

Today's cultural tourism includes many popular cultural attractions, such as sports, living heritage, and "daily life" of the "local" community. This definition highlights the importance of visitors eager for more interaction and experience than in the past. Visitors are increasingly eager to connect with locals and stay in touch with local communities. This method is also known as "creative tourism." Unlike traditional cultural tourism, creative tourism offers visitors the opportunity to stay in touch with locals, learn new skills, and create things like souvenirs (for example, pictures, handicrafts or food).

Graph 17. Dualism of tourism culture analysis



From event to everyday life:



Fig. 29 Henri Lefebvre

9

H. Lefebvre, Critique of Everyday Life (vol. 3): From Modernity to Modernism (Towards a Metaphilosophy of Daily life). Trans. by Gregory Elliott. London and New York: Verso. 2005.

*“Being satisfied: this is the general model of being and living whose promoters and supporters do not appreciate the fact that it generates discontent. For the quest for satisfaction and the fact of being satisfied presuppose the fragmentation of ‘being’ into activities, intentions, needs, all of them well-defined, isolated, separable and separated from the Whole. Is this an art of living? A style? No. It is merely the result and the application to daily life of a management technique and a positive knowledge directed by market research. The economic prevails even in a domain that seemed to elude it: it governs lived experience.”*⁹

10

Unterwegs zur Sprache (GA 12), S. 10.

Satisfaction with the state of life is a condition for establishing a stable place, which is what Heidegger called *Wesenszugehörigkeit*. Heidegger emphasized that the first place is *Heimat*, which makes the “*Unheimlichkeit*” (unfamiliar) possible, so that we can reach the place where we already live.¹⁰

The material space satisfies people’s frequently demanding activities in order to build a complete place. At the same time, the constructed place also affects people’s daily life and controls people’s life experience. The interaction between the two constitutes the characteristics required by the site. When special activities act as catalysts to effectively activate the city and make people take it for granted, it forms a culture. Such is daily life.

Most international tourists are more inclined to concentrate in Milan, which has laid the international background of Milan in Italy. At the same time, Milan has a special attraction compared to other European cities of the same type in the world. A specific focus is dedicated to international fairs and congresses that are at the same time platforms of global attractiveness and driving force for commercial and innovative development.

Milan has a variety of cultural events of all ages, including theaters, concerts, and dramas. Let visitors feel the local culture when they come or passing.

The international positioning of global cities is therefore largely linked to this ability to attract, retain and consolidate.

Fig.30 exhibition in Triennale

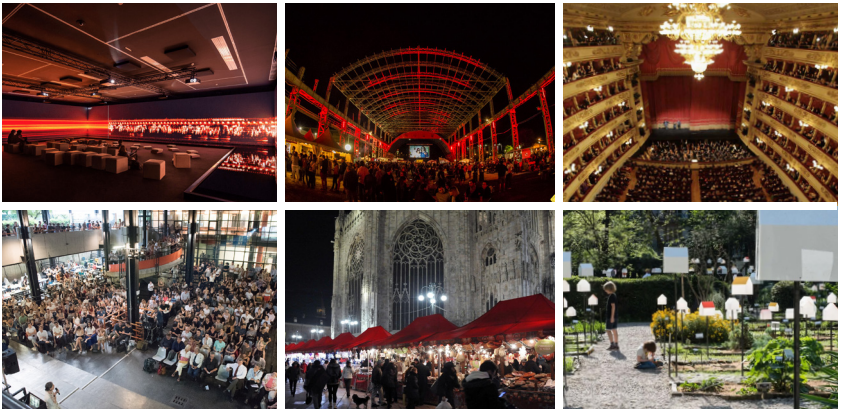
Fig.31 the concert support in Carroponete

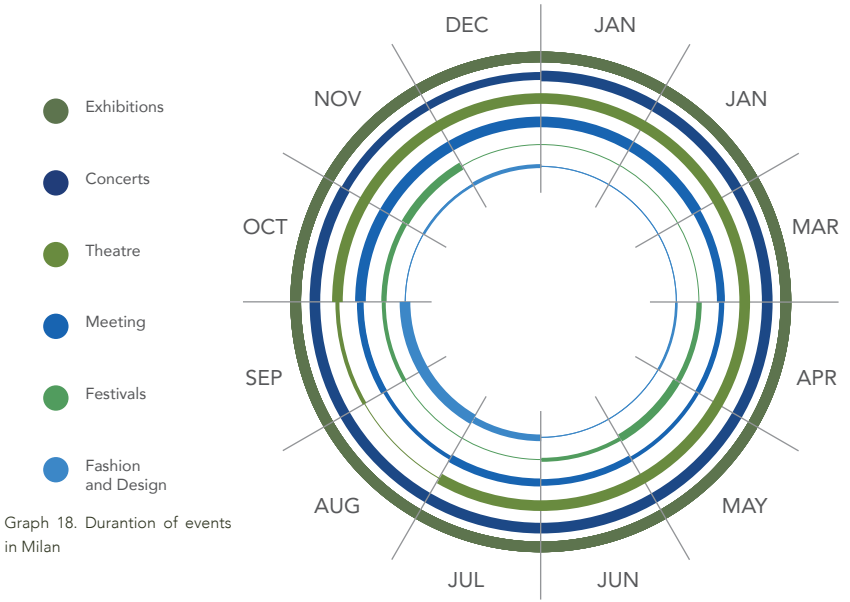
Fig.32 La Scala theater

Fig.33 Milano Arch Week

Fig.34 Christmas market in Duomo

Fig.35 design week in Brera Orto Botanico





Graph 18. Duration of events in Milan

6.2 THE HISTORY OF BRERA

Superimposition zone:

1573 is in an era of trade and commerce, the production of plants and urban views of the most important European cities flourished at the end of the sixteenth century. In the middle of the century and under the domination of the Spaniards, it was gradually added to the original circle attested on the Navigli ring road. In addition to the fortifications of the Castle, the structure of the Lazzaretto, just outside the Eastern gate.

Fig.36 Antoine du Pérac Lafrery, Pianta prospettica di Milano, 1573

Fig.37 Marc'Antonio Barateri, Giovanni Paolo Bianchi, La gran città di Milano, 1629

Fig.38 Giacomo Pinchetti, Città di Milano, 1801

Fig.39 Ditta artaria di Ferd. Sacchi E Figli, Bertarelli & co. Italian Map of Milan, 1910



The map of Barateri, dedicated to Cardinal Federico Borromeo in 1629, interrupts the tradition of the Castello at the top of the representation, to correctly orient the city plan according to the North. The Milan of the early seventeenth century is a thriving capital of about 250,000 inhabitants, rich in buildings dedicated to the formation of the ruling, religious and secular classes: the Brera palace of the Jesuits, the Arcivescovile seminary, the Collegio Elvetico. Outside the walls, the lazzeretto and the villages on the radials out of the city, tell of a dynamic center of trade and commerce.

Giacomo Pinchetti, later than the map of the Lombard territory of Brera Astronomers, published in 1801 this first version of his map of Milan. However, due to certain derivation from the contemporary cadastral elaborations by the author himself, the map is remembered for the inclusion of the majestic and monumental project of the Antolini for the Foro Bonaparte: a new large urban and territorial scale structure, in the shape of an crown around the castle, destined to house the new services of the bourgeois city, according to the revolutionary principles brought by the French.

The map of 1910 drawn the laid railroad tracks. New streets of the planned city just increased a few on paper. And there are more new buildings outside of historic center.





MEDIEVAL
Fig.40 ***Braida del Guercio***

During the Middle Ages, the area upon which the current district stands was a free space within the walls. It is called Braida del Guercio (the grass of Guercio) because it belongs to the nearby Guercio.



1201
Fig.41 ***Dwelled by the Humiliati***

In 1201, Innocent III the rule of the three orders of humiliati. By 1216 the Humiliati owned 150 houses in and around Milan; the most famous of these was the convent of Brera, founded in 1201. The Humiliati began to live in the area and built churches, monasteries and handicraft workshops for the production of wool.



1346
Fig.42 ***The decline of the Humiliati in Milan***

In Milan, the Humiliati collaborated with the most important hospitals. Until in 1346 they briefly gave life to the hospital of the SS. Benedict and Bernardo in S. Carpoforo. During the 14th century 60s, it was the end of the tertiary humiliati in Milan. Then, all the assets of the Humiliati were sold to build schools and seminaries, except for the survival of some female monasteries.



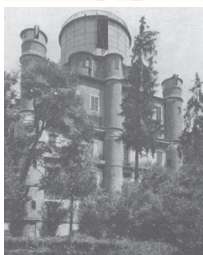
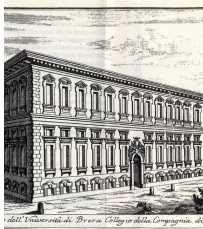
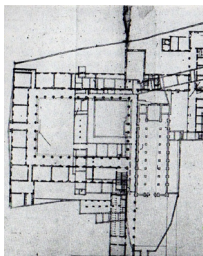
1446
Fig.43 ***Chiesa di Santa Maria del Carmine***

In the 14th century, the Carmelite Fathers began to build their convent and annexed church. From the middle of the century, the conventual church had become "aristocratic", as testified by the many noble burials in the aisles and chapels.



RENAISSANCE
Fig.44 ***Renaissance in Brera***

Bernardo Butinone, Vincenzo Foppa and other famous artists of the Renaissance began painting for the church in the area of Brera and nearby. In 1482, Leonardo da Vinci came to Milan from Florence, which more encouraged artistic creations in Milan. Some of the paintings are collected by the Brera Pinacoteca in the present.



1571

Fig.45 ***Palazzo Brera founded***

After the acquisition of the land, the Jesuit monks built a large building: the Palazzo Brera and the monastery.

17TH CENTURY

Fig.46 ***Francesco Maria Richini to Braidense***

At the beginning of the 17th century, the building gained its current appearance with the exterior in bricks and stones, according to a first renovation project by Francesco Maria Richini.

1764

Fig.47 ***Scientific entry***

The historic Astronomical Observatory of Brera (OAB) is located on the roof of the homonymous building and is part of the INAF (National Institute of Astrophysics) circuit. It is the oldest scientific institution in Milan, with the first observations made in the mid-18th century

1765

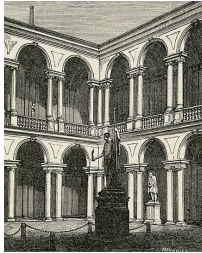
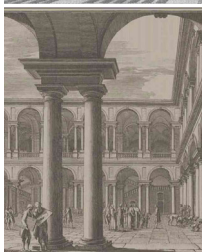
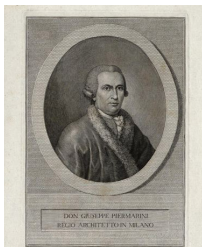
Fig.48 ***Culture and education of Maria Teresa***

Maria Teresa, Empress of Austria, enacted some laws that abolished privileges for the Church. At the same time, her attention turned to the reform of the school, from the first steps up to the university, which strengthened the scientific faculties and economy. A clear example concerns an ancient "braida" close to the course of the canal, that is, Brera.

1770

Fig.49 ***Braidense National Library***

The Braidense National Library was established in 1770 by Maria Teresa. Located on the first floor of the building, it preserves about a million and a half units, including books, manuscripts, periodicals, prints, photographs, microfilms and more: the third Italian library for wealth of heritage.



1773
Fig.50 **The cultural policy**

When the Society of Jesus was dissolved, the structure passed to the State becoming "royal palace", and the Empress asked the architect Giuseppe Piermarini to renovate the complex with the aim of founding here one of the most advanced cultural institutes of the city of Milan.

1774
Fig.51 **Orto Botanico di Brera**

At the same time, the old Jesuit garden passed into the hands of the state and Empress Maria Theresa, transformed it into a Botanical Garden with intents, still intact, of educational and training type.

1776
Fig.52 **Brera Academy**

The Academy was founded in 1776 with the aim of "subtracting the teaching of the fine arts to private artisans and artists, to subject it to public surveillance and public judgment". The Empress's project foresaw the creation of a cultural center gravitating around the 17th century Palazzo di Brera.

1859
Fig.53 **Bronzo Napoleone**

The statue of Napoleone Bonaparte is actually a bronze replica of the original white Carrara marble, both made by Antonio Canova, and brought to Milan in 1859 by Napoleon III, to highlighting that Napoleon dominated Milan.

1864
Fig.54 **During the Risorgimento**

During the Risorgimento years, it was the birthplace of the Scapiigliatura movement and, later, the artistic avant-garde movements from the Pointillist to Futurists.



1943
Fig.55 ***The war night***

During the Second World War, the works were temporarily evacuated in different parts of northern Italy. The palace was severely damaged by bombing. At the reopening, after a major reconstruction of several rooms, came modern works by Ambrogio Lorenzetti, Umberto Boccioni and Giovanni Segantini.



1958
Fig.56 ***"Casa chiusa"***

Brera has always been synonymous with liveliness: today the nerve center of artistic avant-garde and design, once a sparkling red light district. There, in what is now one of the most chic areas of the city, there were the best places of pleasure in Milan. At the moment of greatest success, it had reached ten, three even in one street, via San Carpofo.



60s
Fig.57 ***Bohemian Milanese***

In the sixties, Bohemian lifestyle was the cradle of brera Modern culture. It was the center of Milanese culture and one of the most literary areas of the city. There have been many local famous poets, writers and artists living here, such as: Buzzati, Gadda, Montale, Lucio Fontana, Piero Manzoni and Emilio Tadini.



PRESENT
Fig.58 ***Nostalgic trading***

After the era of Bohemian artists, it is now a bustling and lively neighbourhood of antique shops, galleries and local works in Milan.



Fig.59 ***Design brand orientation***

Now Brera has developed into a design production brand which is called Brera Design District. And still has more than 80 permanent design stores, artisans' workshops, art galleries, shops, museums and so on.

40.

The drama theatres were built in the early nineteenth century in the middle of the Napoleonic era, using mostly abandoned religious buildings, played an important civic role in Milan. In 1858, the industrialist Carlo Fossati built Fossati on the Corso: a daytime theatre, which sought to bring theatre to the working classes. The city block containing the ex-Teatro Fossati is one of the most significant restructuring and recovery projects of the neighbourhood (1976-78). It was transformed into Teatro Studio (1984-1987), designed by Marco Zanuso, along with a newly constructed theatre, home to the Piccolo Teatro (1996), example of an effective and modern urban project.

41

"Brera-Garibaldi, historical town, modern and contemporary city", <http://www.ordine-architetti.mi.it/>

Spotlight of Milan:

The Brera district, located in the southern part of the itinerary, takes its name from the homonymous street that cuts through the area, heading north from the historical centre, beyond Piazza della Scala (the Brera - Solferino axis). This is a quintessential bohemian neighbourhood, characterised by its cultural and artistic heritage that has preserved the area's original flavour, even as the bourgeois public city was gradually constructed along the Solferino-Statuto axis: Bocconi University (1901, later demolished to make way for the expansion of the municipal offices), the Institute of Health and Hygiene (1903), the headquarters of the *Corriere della Sera* newspaper (1904), which led to the construction of residences for the upper- and middle-classes. It is a "cultural district" that seamlessly fits in with the functions of the Garibaldi district. Its cultural specialisation comes from the Brera Academy of Fine Arts, which was founded in 1776 by decree of the Empress Maria Theresa of Austria on unused land — a.k.a. "Braidà", a term of German origin indicating a grassy area, hence the name 'Brera') — and the Teatro alla Scala (1778), also built by order of Empress Maria Theresa, after a fire destroyed the Regio teatro Ducale, which at the time was located in a wing of the Palazzo Reale⁴⁰. The urban fabric of Brera is denser than the area comprising Corso Garibaldi, due also to the period of Reconstruction after the ravages of war.⁴¹

Right now, Brera district is the one of the most important design promotion districts in Italy: international reference point, center of creative, commercial and cultural development of Milan. Specially during the biggest event of Milan Design Week which calls strongly attention from outside.



200.000

PAGE VIEWS DURING
FUORISALONE



180.000

PERSONS WHO TRANSITED
IN THE DISTRICT



50.000

GUIDE AND MAPS



50.000

UNIQUE VISITORS
OF WEB SITE DEDICATED



3.223

TWEET WITH
#BRERADESIGNDISTRICT



4.000

UPLOADED IMAGES WITH
#BRERADESIGNDISTRICT



138

EVENTS IN THE DISTRICT



230

BRAND AND COMPANY
IN THE DISTRICT



80.000

CLICK ON POST
OF FACEBOOK

Graph 19. Brera in numbers during design week, 2017



GARIBALDI



DUOMO



BRERA



**SAN
BABILA**



**PORTA
VENEZIA**



32 students of the Polytechnic University of Milan responded to these questions with a series of maps: an X-ray of the city and its areas.

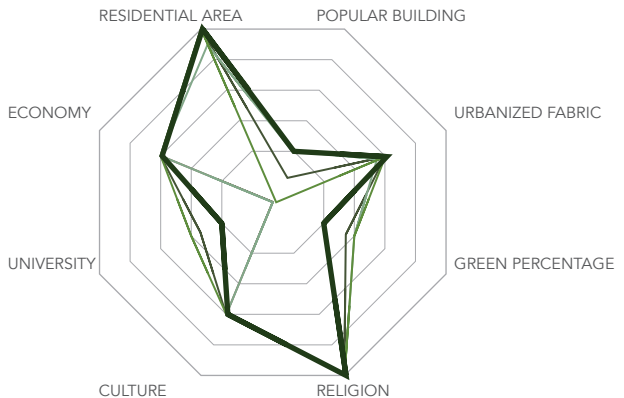
The maps were the preliminary phase of a project carried out by the urban planning laboratory (directed by professors Antonello Boatti, Igino Rossi and Federica Zambellini).

Area characteristics:

Politecnico students who have created different maps of Milan to analyze the neighborhoods and suggest urban planning actions.⁴² The document arrived on the table of the suburban commission

The Brera district is located in the historic center of Milan and the government gives a lot of maintenance and support. It is surrounded by the areas of Garibaldi, Duomo, San Babila, porta Venezia. In the comparison of Brera with other surrounding areas, we can discover and explore its characteristics: in the case of a high proportion of residential area in the region, the Brera area has a relatively large number of popular buildings, but the green area is relatively low. The religious area is preserved, and the worship from the church that is still in use nearby can be heard in the area. As a region around the center of the city, the cultural and economic places are basically the same.

Graph 20. Radar map of Brera district and surrounding



The *genius loci* of Brera:

Looking around the city center to find the “trace” of “genius loci” of the Brera district: under the sand of history, the essence of ages is revealed out. Walking into the district, face-to-face houses, comfortable residential scales and gracious streets can be inferred that it was the product of the closeness of neighborhoods in a certain historical stage. The existence of a symbolic church is preserved and becomes the zone mark of the new regional boundary. Landmarks in different eras are constantly overlapping, updating and combining, and every brick that has existed here has been respected. Also Maria Teresa paid attention to the education in her own territory, she invested a lot to build the education and technology industry in the Brera district, that made the local culture to be inherited and disseminated. At the same time, many humanities heritages have been preserved and become the cycling motifs that will attract people to visit and learn after. This sense of assembly and education extends to the green area of the area, the Brera Botanical Garden, which brings together many plants as samples and serves as a cultural communication.

Accademia di Arti + cultural continuity



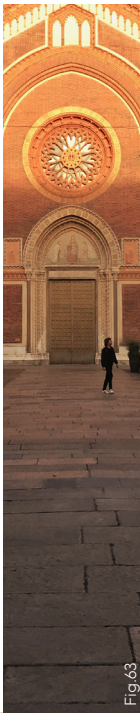
different remains



neighbours of Brera



zone mark

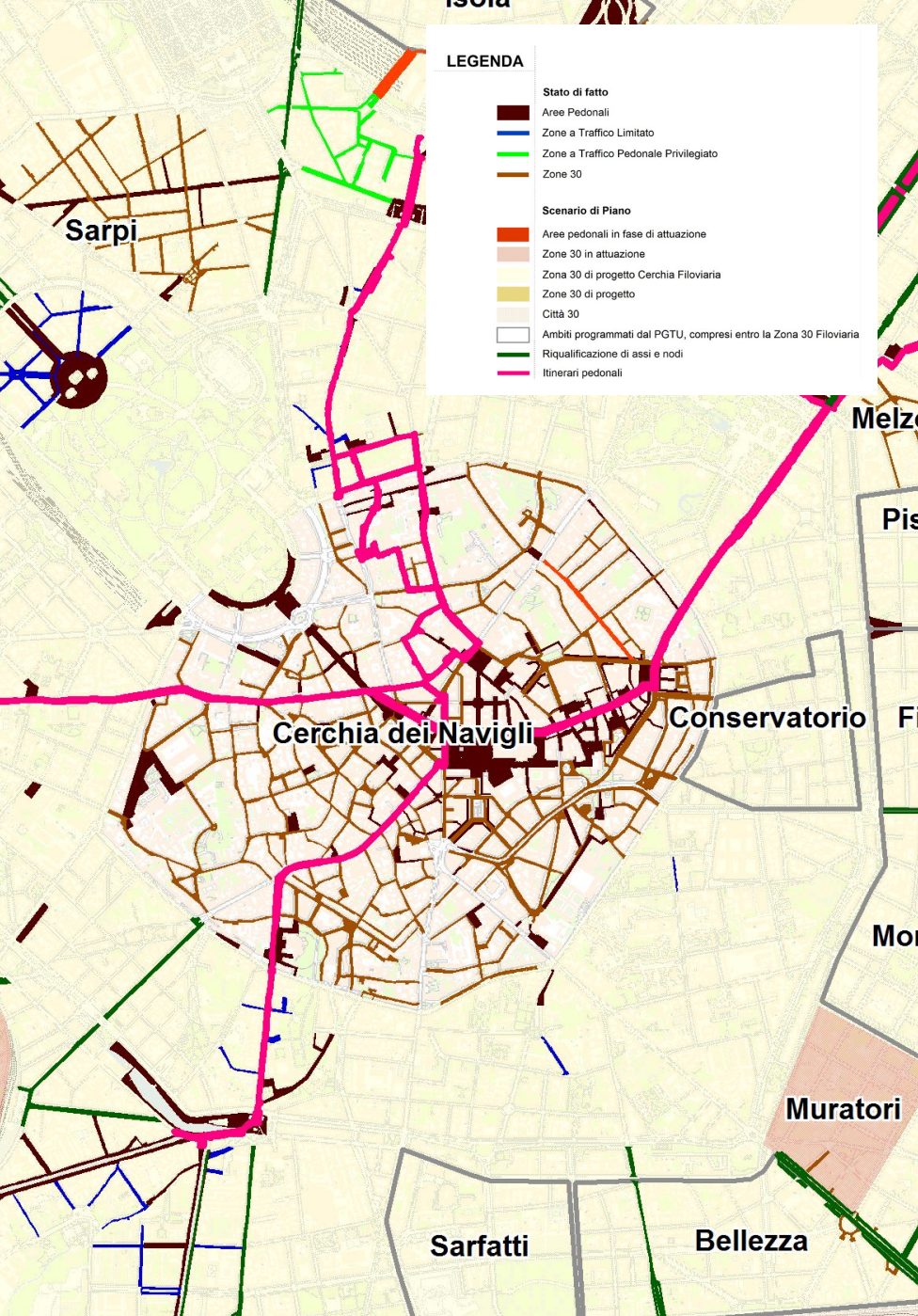


stunning motif



botanical garden on Brera





LEGENDA

Stato di fatto

- Aree Pedonali
- Zone a Traffico Limitato
- Zone a Traffico Pedonale Privilegiato
- Zone 30

Scenario di Piano

- Aree pedonali in fase di attuazione
- Zona 30 in attuazione
- Zona 30 di progetto Cerchia Filoviaria
- Zona 30 di progetto
- Città 30
- Ambiti programmati dal PGTU, compresi entro la Zona 30 Filoviaria
- Riqualificazione di assi e nodi
- Itinerari pedonali

6.3 LOCATION

Fig 66. The area of analysis by "PUMS - Piano Urbano della mobilità Sostenibile", Comune di Milano, 2017

43
"PUMS - Piano Urbano della mobilità Sostenibile", Comune di Milano, 2017

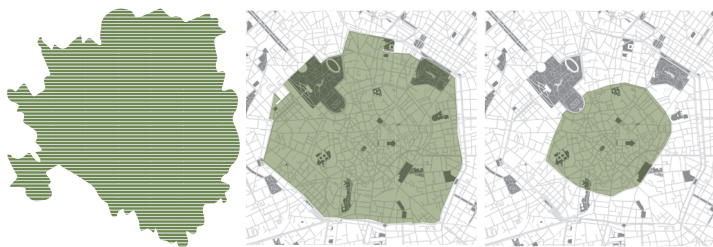
44
"Milano, aumentano le "Zone 30": ecco dove saranno quelle del 2018", [<http://www.milanotoday.it/cronaca/nuove-zone-30-2018.html>], MilanToday, 2017

Zone 30:

the city planning of Milan is basically organized by *Città 30*, *Zone 30*, *Zone a traffico pedonale privilegiato*, *Riqualificazione di assi e nodi* and *Itinerari pedonali*.⁴³ All of these areas are characterized by high attractiveness for pedestrian mobility. *Zones 30* are the areas in which roads have a predominantly residential function and are affected by interventions to reduce or eliminate traffic, to reduce speeds and to reuse and functionalize spaces in favor of pedestrian and bicycle use. See with the official traffic modeling of urban plan sustainable mobility.

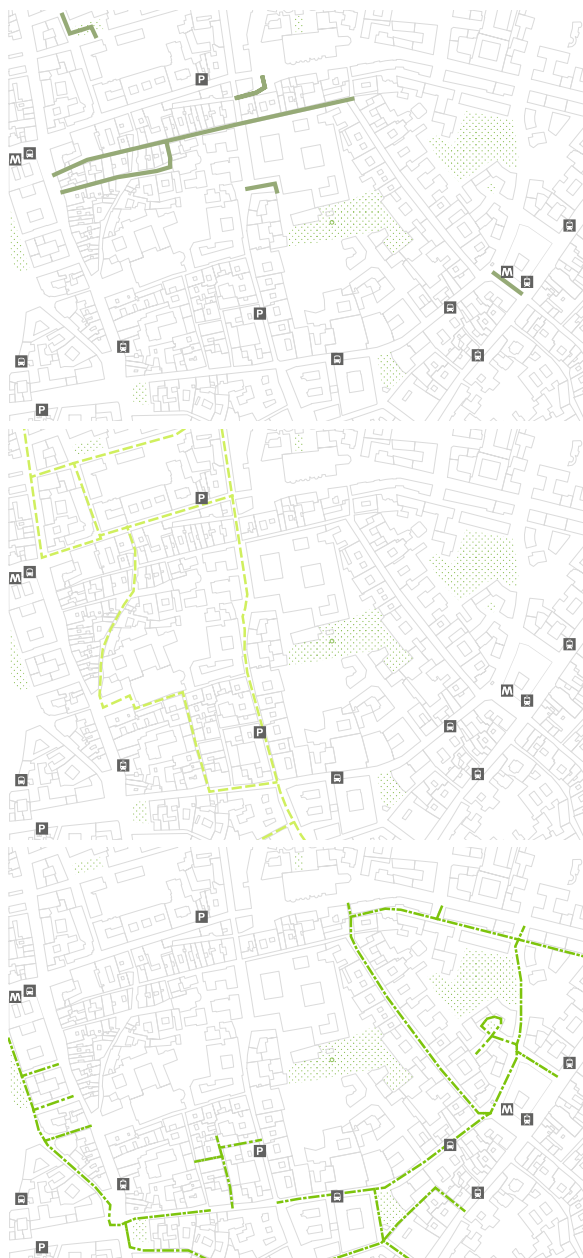
Zone 30 establishes a friendly link between pedestrians and the city. The goal is to make Milan a more sustainable city for cyclists and hiking, but also to reduce the speed of cars and to decrease air pollution and traffic accidents.⁴⁴ To build an ideal urban scene. Brera district is located in this area, close to the city center, suitable for walking.

Graph 21. Milan, Area C, Zona 30



Graph 22. The pedestrian grid of Brera district

pedestrian areas ———
pedestrian itineraries ———
zone 30 area - · - · -
by feet - - - -





San Carpoforo church:

The church of San Carpoforo is a deconsecrated church located in the historic center of Milan. According to tradition, the original structure of the church of San Carpoforo seems to date back to the pre-existence of a Roman pagan temple dedicated to the goddess Vesta, later converted into a place of worship by mediation.

The church was purchased by the municipality of Milan in 1864 and was given free use in 1993 to the Academy of Fine Arts of Brera, which still uses it as a venue for decoration, restoration and contemporary sacred art courses.

Via Madonnina:

Via Madonnina is the heart of Brera. Until a few decades ago it was for everyone "the area of prostitutes and street sweepers"¹. Nowadays, from brooms to jewels, from brothels to art galleries: the story of via Madonnina is reminiscent of Cinderella or My fair lady. The traits of a place are not fixed and change by the surrounding circumstances and people who stay inside. This street which through in the most important district, this street, in the heart of the very elegant neighborhood of Brera.

45

Landoni, L., "Via Madonnina, il cuore di Brera--dai vecchi spazzini alle gioiellerie", [<https://milano.repubblica.it/>], 2011

PIAZZA

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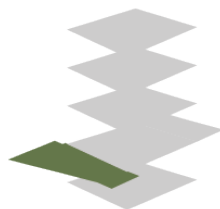




Fig 67. Piazza San Carpofo

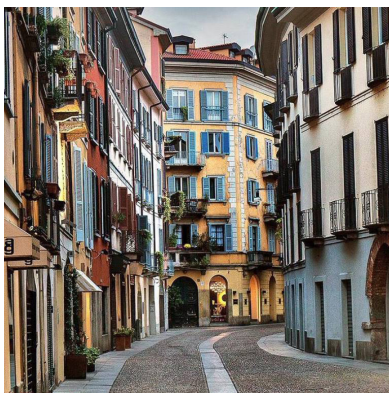
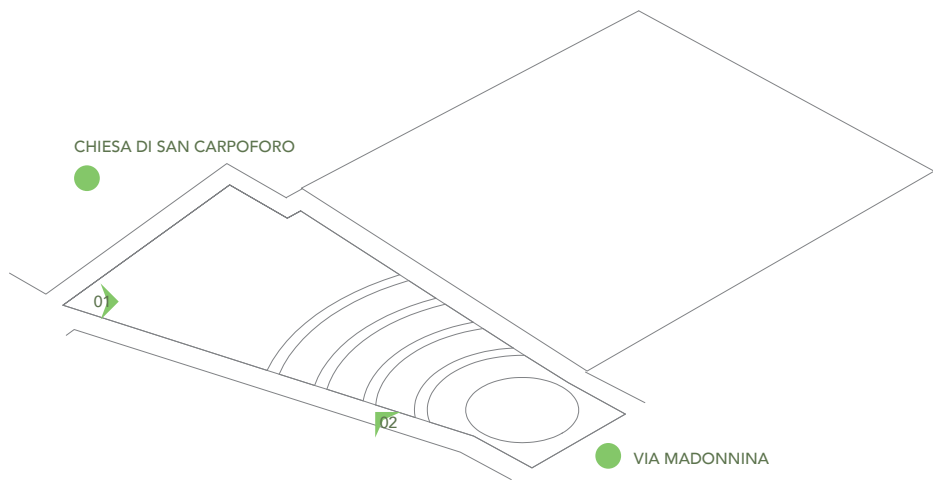
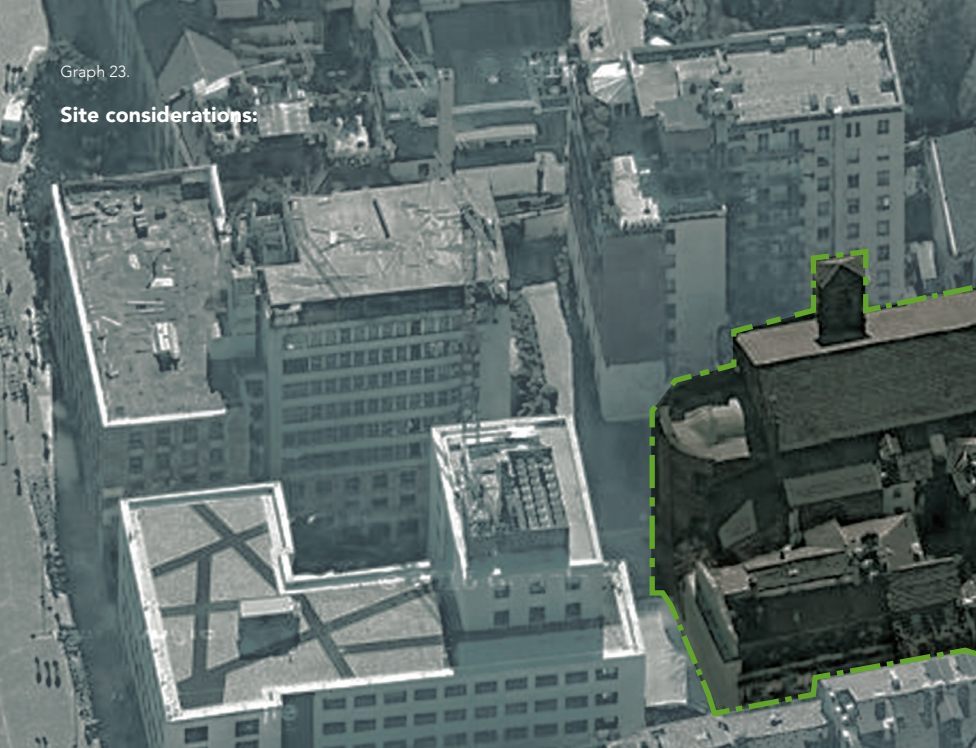


Fig 68. Via Madonna



Site considerations:



INDEPENDENT LANDMARK



INTERRUPTED FORMAT OF STREET

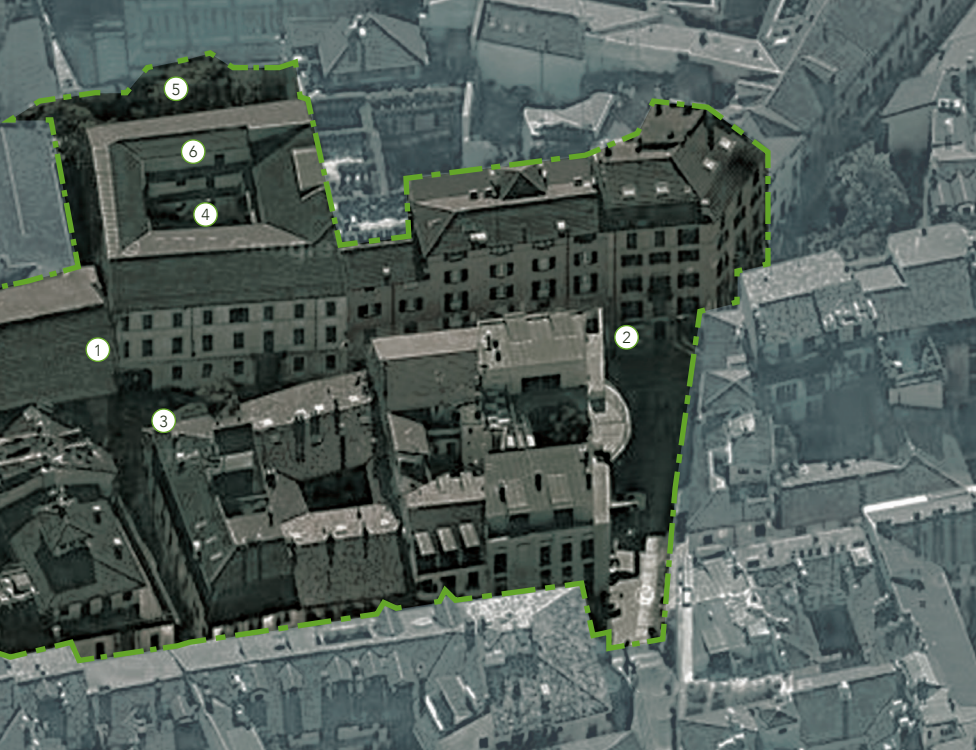


SQUARE LACKS VITALITY

The church became a monument to the area, but it was isolated from the monastery base next to it.

The inner streets of the Brera district are narrow and close to the historical center. As a result, most of the underlying architecture of the buildings surrounding the streets in the area is in an open state. But at the bottom of the building, this state was interrupted.

In Milan, most of squares (Piazza) are: 1, gathering people; 2, dispersing traffic. But square S. Carpoforo lacks the crowd's stay, thus missing a sense of piazza place in Milan.



LACK OF SUN CONTACT



IDLE GARDEN BEHIND



LIGHTLESS TOP FLOOR

Compared to other buildings around, the building lacks space exposed to the sun. Learn from surrounding buildings to increase the amount of sunlight entering the room.

The addition of the roof is completely enclosing, reducing the area of indoor lighting.

Direct sunlight:

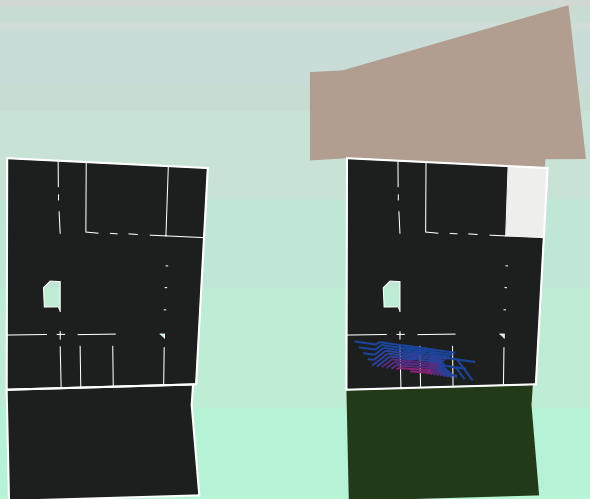
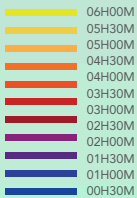
Milan is snuggled up in the lower plains of the Padana in the west-central Lombardy region of Italy. The rivers of Ticino, Po and Adda are an integral part of Milan's province.

In Milan, the capital of the Italian region of Lombardy, the climate is moderately continental, with cold, damp winters and hot, muggy summers. The amount of sunshine in Milan is low from mid-October to February, when sunshine is rare, and even when the sun comes out, it is often weak and veiled in mist. On the contrary, there is a moderate amount of sunshine in spring, while it is quite frequent in summer, except for the albeit rare rainy days and the more frequent afternoon thunderstorms.

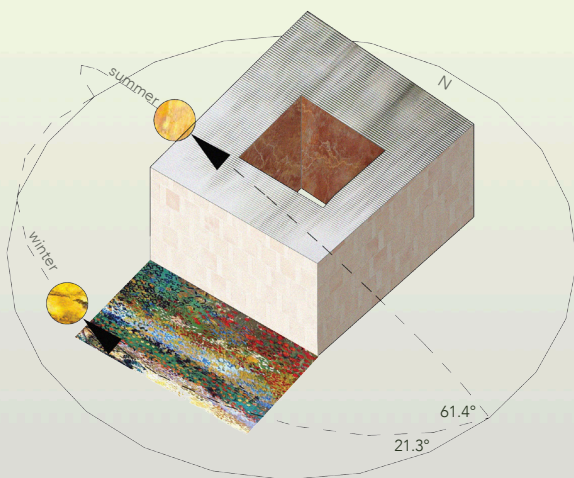
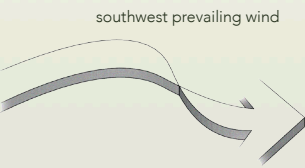
Graph 25. Average insolation duration

Basement: 00h00m

Ground floor: 00h06m



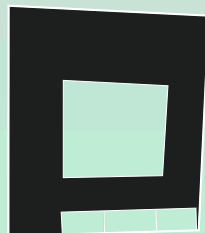
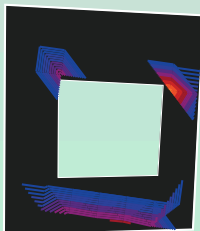
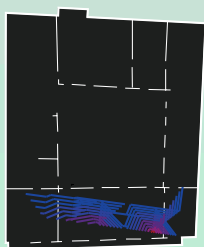
Graph 24. Sunlight analysis of ex-convent S. Carpofo



First floor: 00h07m

Second floor: 00h23m

Third floor: 00h23m



7 STAKEHOLDERS

Enjoy natural
landscapes

24%

See famous
landmarks

17%

Learn about the
history and cultur-
al heritage

14%

Acquire
new skills 3%

8% Taste the cuisine and
gastronomic products

Practice
outdoor
activi-
ties

7%

Graph 26. the preference of
international tourism features

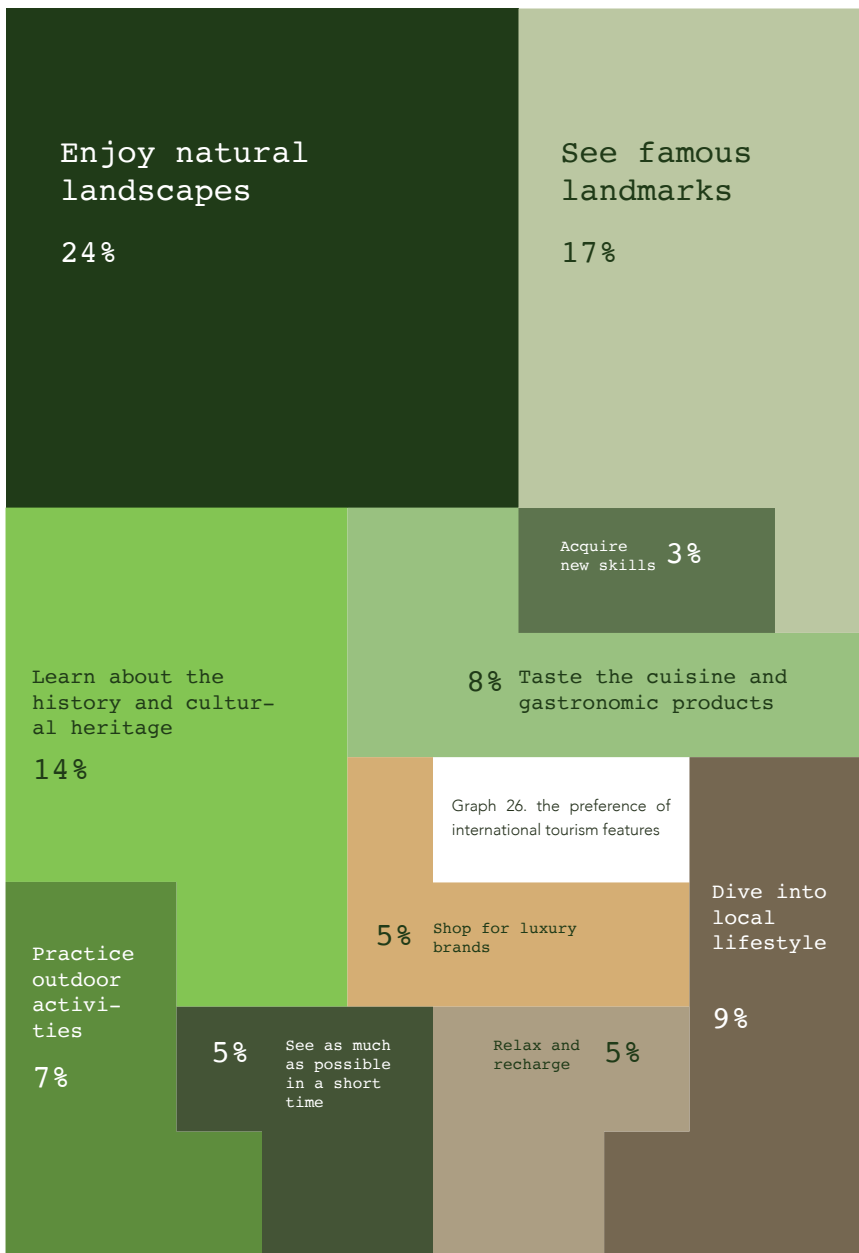
5% Shop for luxury
brands

Dive into
local
lifestyle

9%

5% See as much
as possible
in a short
time

Relax and
recharge 5%



7.1 PREFERENCE

Graph 27. An example of resident in a Tourist attraction: (8 in each 10 persons in the area are tourists): 40 years ago, it was a meeting point for people from industries, services, commerce or arts; It looked like the "center of the world".

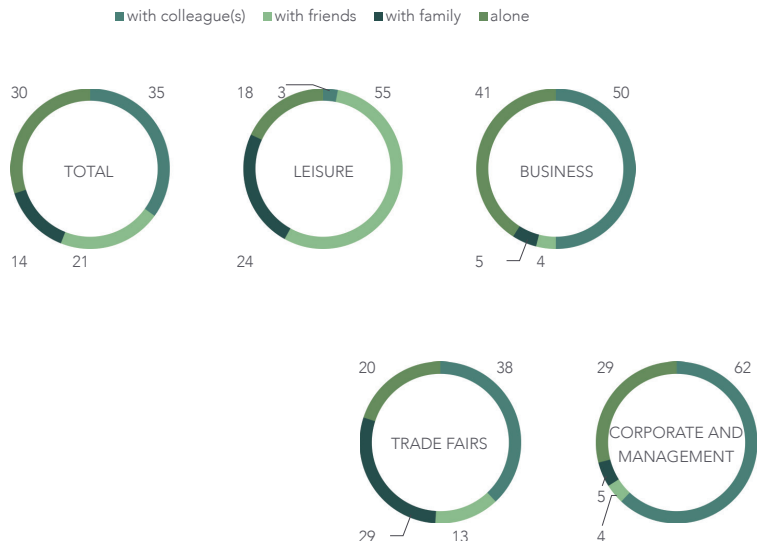
Today there is no cultural identity and no diversity in the behavior of the visitors of the area.

International stakeholders:

For all travelers who participated in the survey, Europe's landscapes, renowned attractions, cultural and historical heritage are the strongest motivators to visit the region. Other interesting themes that inspire respondents to travel include local lifestyle and cuisine, which are notably different than everything foreign travelers can find at home.

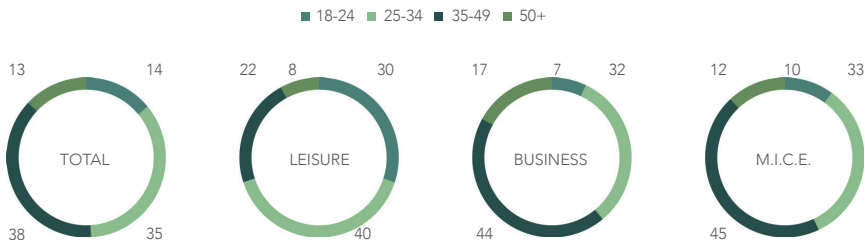
Short term apartment rentals in city centers		Massification of tourism and cultural life	
Tourist's perception:	Resident's perception:	Tourist's perception:	Resident's perception:
<ul style="list-style-type: none"> · Living like a local · Experiencing authentic local way of life · Easy access to cultural, historical and entertainment facilities · Comfort and relatively low cost (compared hotels) 	<ul style="list-style-type: none"> · Loss of ties with neighbors (sharing common spaces) · Lack of care, overuse, additional maintenance costs · Inflation in housing prices and rentals · Residents moving away for city centers 	<ul style="list-style-type: none"> · Opportunity to enjoy authentic local cultures · Diverse and cosmopolitan environment 	<ul style="list-style-type: none"> · Loss of cultural identity through the adaptation to preferences of tourists (flamenco, souvenirs) · Loss of diversity through the concentration of activities on tourism oriented services

Graph 28. Travelling with, by segment (M.I.C.E. details) in Milan.



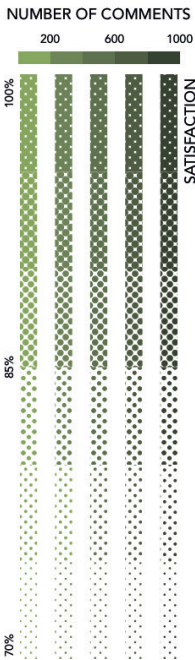
- Leisure tourists mostly travel with friends (55%) and family (24%);
- 50% of business people travel with colleagues, and 41% alone;
- C&M mostly travel with colleagues (62%) to attend corporate meetings and events, while trade fair respondents also includes representatives that are sent alone as exhibitors or visitors from their company.

Graph 29. tourists by age in



- The 35-49 age group is the largest target; 73% of tourists are between 25 and 49;
- The leisure segment is the most diversified in terms of age target and is composed by 30% of the 18-24 age group;
- Business and M.I.C.E segments are mainly represented by the 35-49 age group.

7.2 FEATURES



Graph 30. The table of tripadvisor investigation before July 2018.

Local tourism:

Tripadvisor is the most popular application for tourists, and has a relatively high right to speak in the Internet travel market. The graphic below is a table based on the visitor data of the tripadvisor before July 2018. The coverage is about 5 minutes walk from the Brera district. The size of the circular figure is determined by the ranking of the attraction in Milan. Larger of the circular coverage, higher the classic popularity. The depth of the color determines the amount of visit, and deeper of the color, higher the amount of visit. The density of the circle determines the satisfaction of the visitors of the attraction. Denser the graphics, higher the satisfaction.

From this we can see that the group of tourists in the Brera area is basically guided by Pinacoteca di Brera, due to the large number of visitors. At the same time, the satisfaction rate of Biblioteca Nazionale Braidense is extremely high. It can be seen that tourists visiting the area are more interested about culture, art and education field. Other attractions that close to the Brera district also provide cultural, artistic, and historical information, as well as considerable satisfaction, visibility and traffic in Milan.

However, compared with the scenic spots of green landscapes, the amount of visits and satisfaction received lower. Visitors who are visiting Milan can be seen as lacking in interest, or lack of characte by the attraction itself .

Corso Garibaldi

Graph 30. The table of tripartite
visual investigation, before July
2018.

Basilica di
San Smpliciano

Piccolo Teatro
di Milano

Museo d'Arte
e Scienza

Castello Sforzesco

Santa Maria
del Carmine

Monumento a
Giuseppe Garibaldi

Via Dante

Palazzo Clerici

Mu
alla

Pina
di B

E
E



Chiesa di Sant'Angelo

Porta Nuova

Giardini Pubblici Indro Montanelli

Biblioteca Nazionale Braidense

Archi di Porta Nuova

Giardini di Villa Reale

Acoteca Brera

Museo del Risorgimento

Palazzo Castiglioni

Orto Botanico di Brera

Chiesa di San Francesco di Paola

Via della Spiga

Museo Bagatti Valsecchi

Museo Poldi Pezzoli

Via Monte Napoleone
Quadrilatero d'Oro

Casa di Alessandro Manzoni

Teatro alla Scala

Casa degli Omenoni

Museo Teatrale
Teatro alla Scala

Gallerie d'Italia

Piazza della Scala



The business around Piazza S. Carpofo is diverse and more interesting from vertical analysis. It is richer than the format that can be embodied on the plan, and there is more than one use for each building.

- Building unit
- Entrance
- Restaurant
- Showroom
- Homestay business
- Non-commercial use



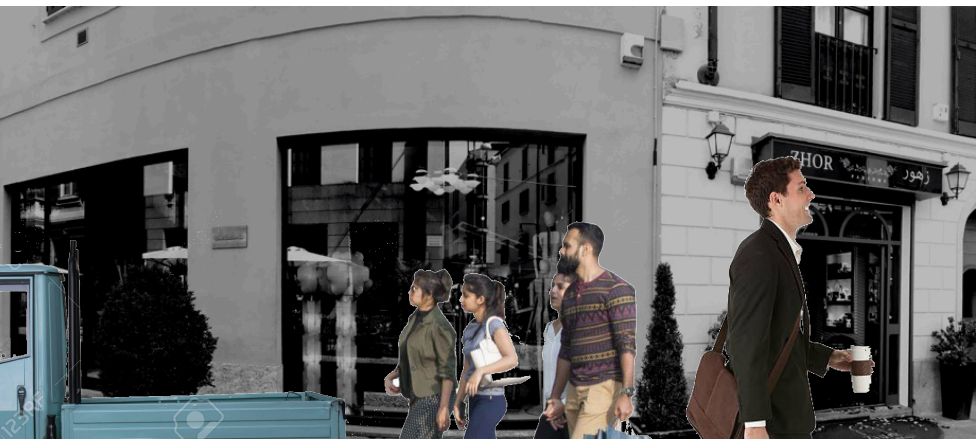
7.3 ACTIONS

Graph 31. Basic format and main crowd activities in Brera district.

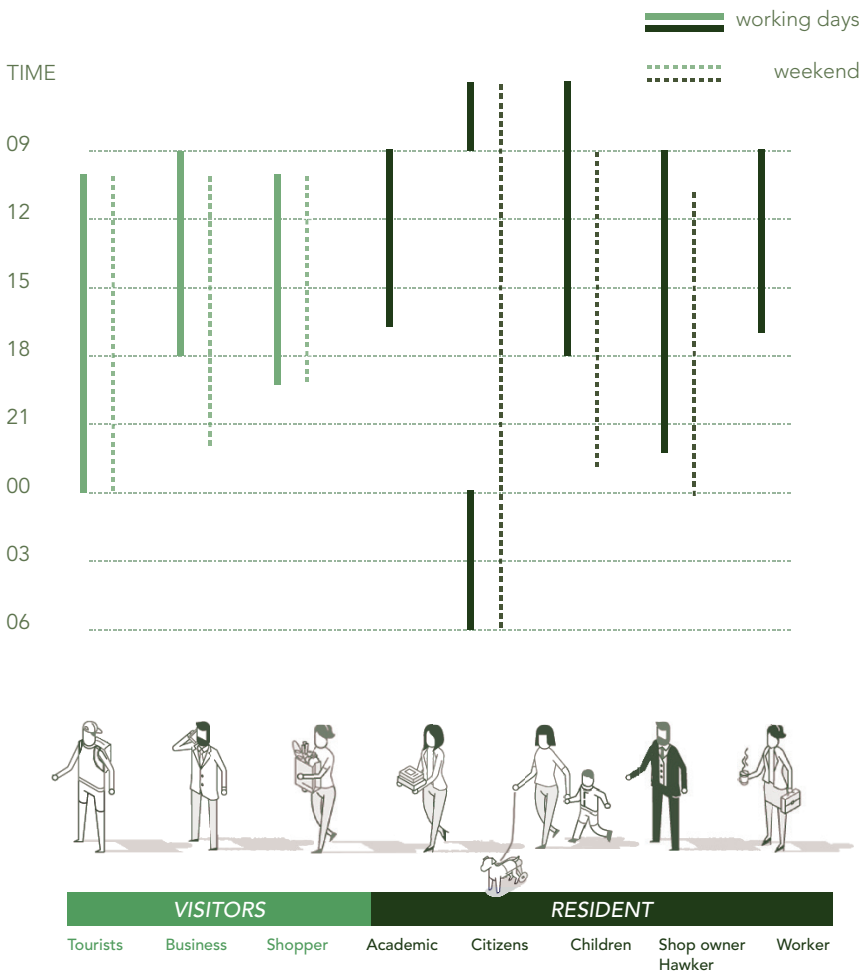
Site scenery:

The active population around the site was categorized and simulated for a (rough) schedule of activities. As shown in the following graph: Visitors include tourists, business and shoppers; local long-term active people include students, citizens, shopkeepers and workers.

There is a special group-- Maker, whose life behavior will act as a catalyst for the integration of visitors and tourists, aiming to bring a better local experience to visitors.



Graph 32. the schedule of the main crowd's unit in Brera district. PS: Time-using of the district defined by the district defined by the Museum opening hours to subway stop time.



"The Maker Movement and Cities", [https://makercitybook.com/], 2016

Today's Makers are crafters, artists and artisans, technologists, hobbyists, amateur scientists, entrepreneurs, engineers, woodworkers, roboticists, and many others. They are young people engaging in hands-on projects that introduce them to science and technology in creative ways. Makers are also adults who see themselves as inventors and experimentalists. Some have PhDs and others are self-educated. Makers are practicing a craft or challenging themselves to learn a new hobby. They are creative problem-solvers who gain the confidence that they can tackle ever-larger problems.⁴⁵

Graph 33. Makers and local behaviors.



8 SUMMARY

8.1 S.W.O.T

Strengths

- The advantage for location
- Convenient traffic
- High historical status, with brand effect
- High-end positioning
- Strong consumers
- The land resources could be for real estate

Weaknesses

- Limited area
- Near the city center, higher land-value
- Consumer places surrounding reach saturation
- Residents living space in reducing

Opportunities

- Tourism industry is developing rapidly
- Leisure, holiday industry is development
- Integrated into the business district quickly
- Could enhance popular recognition
- The new way of topic can be more attractive
- Milan is more international, so there are always two options to development: more international or more localized.

Threats

- Counterparts with more intense competition
- Restore the identity of the place
- Adapt to surrounding functions

8.2 DESIGN PRINCIPLES

Nowadays, the changing lifestyles have separated the environment and people into two systems gradually. However, from the perspective of the ancients, we can see how to start from the environment and re-establish a sense of belonging and adapt to local conditions while respecting local environmental. The following list is only a rough design principle. The specific details must always be inspired by the environment and based on the designer's self-cultivation.

Graph 36. The design principle





DIEM ET MONDUM



AMERICA

NOVA ALBION

NOVA AVSTRALIS

W. Blaeuw

W. Blaeuw

Non longe ab India Ceiba Septentrionalis
versus Austrum sita est insulae ad hunc
modum delineatae.

Non immerito auct. hunc ferunt navis F. Druis
huc abesse debere. sicut in hunc
modum delineatae.



III CASE STUDY

011
1987

Ex hoc loco Maris
Indici... 1666

1987

Mapa... 1666

9 RE-APPROPRIATE



9.1 DIALOG

Fig.69 Appartamento Albini, designed by F. Albini, Via De Togni, Milano.

1
Phillips, Louise. *The Promise of Dialogue: The dialogic turn in the production and communication of knowledge*. 2011

2
Jump up, Flecha, Ramón. *Sharing Words: Theory and Practice of Dialogic Learning*. Lanham, MD: Rowman and Littlefield. 2000

3
Pietro Tovaglieri, "Franco Albini e Palazzo Bianco, Nuove idee per i musei Italiani", 2017



In the 20th century, philosophical treatments of dialogue emerged from thinkers including Mikhail Bakhtin, Paulo Freire, Martin Buber, and David Bohm. Although diverging in many details, these thinkers have articulated a holistic concept of dialogue as a multi-dimensional, dynamic and context-dependent process of creating meaning.¹ Educators such as Freire and Ramón Flecha have also developed a body of theory and techniques for using egalitarian dialogue as a pedagogical tool.²

Reconstruction is an interesting dialogue between history and modernity. A successful transformation can give the original building a new language, new space, new functions, new vitality, rearrangement of new and old vocabulary, except for the building itself. It is also a symbiotic unity with the environment and is a continuation of life.

Fig.70 Franco Albini, was an Italian Neo-Rationalist architect, designer and university instructor in design

*"L'architettura crea attorno al visitatore un'atmosfera moderna e proprio per questo entra in rapporto con la sua sensibilità, con la sua cultura, con la sua mentalità di uomo moderno."*³

When in the immediate post-war period the museums re-opened, as if to testify the desire to recover the identity given by the importance of the artistic heritage, it automatically offered the opportunity to rethink both the layouts and the arrangement of the individual works of art inside of the exhibition spaces as well as reflecting on the social function of the museums themselves, conceived no longer as just as places of conservation but as instruments of knowledge accessible to all.

A key figure in this process of reforming Italian museums is that of Franco Albini, who with his examples made in the city of Genoa, especially the first in temporal order at Palazzo Bianco, offered a new answer to the question of Italian museography of the 50s.

Palazzo Bianco a Genova
"Living Museum"

LOCATION Italy **YEAR** 1951

DESIGNER Franco Albini

Fig. 71, 72, Palazzo Bianco museum

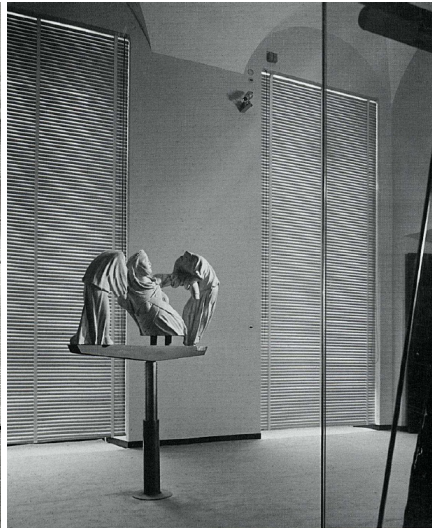


Fig.73 In the first room the large portal of the Pusterla dei Fabbri, a fragment of a city carried inside, introduces a sequence of rooms whose focus is the equestrian statue of Bernabò Visconti.

The restoration and renovation project of the Sforzesco Castle Museums collection, conducted with the contribution of prof. Costantino Baroni, occupies a place of primary importance in the chronicles of Italian architecture alongside other of

Castello Sforzesco

“L’opera d’arte deve parlare da sé”

LOCATION	Italy	YEAR	1948- 1963
DESIGN	BBPR		

Fig 73, 74, Castello Sforzesco museum



Fig.74 In the Ducal Chapel we witness the conversation between a praying sculpture and a Madonna.

Italian architecture alongside other famous productions, all united on the one hand by the need to bend the interior spaces of large historic buildings to the exhibition requirements and on the other by the desire to put to use the experience accumulated with temporary installations to break with the collecting and classifying tradition of museography. The BBPR intervene in the Castle, restoring the ground floor - already converted from military architecture to a civil monument by the Beltrami - and almost completely rebuilding the first floor, badly damaged by the war.



When contemplating on the transformative power of light, we have to remind the Italian professor of design -- Carlo Scarpa -- an artisan of immense detail, highly revered for his exceptional understanding of the complexities of natural light.

Fondazione Querini Stampalia

Balance between old and new elements

LOCATION Italy **YEAR** 1869

DESIGNER Carlo Scarpa

Fig. 75, 76, Fondazione Querini Stampalia

The renovation works by Scarpa are based on a balanced combination of old and new elements, as well as on a great workmanship of the materials.

Water is the main character: it enters from the channel which the Palace overlooks through water gates along the inner walls. It is located in the garden, in a capacious many-leveled copper basin made of cement and mosaic and in a little channel with two labyrinths sculpted in alabaster and Istrian stone by the sides.

In the Querini Stampalia Palace the great master's work of the Italian architecture of the 20th century represents four themes: the bridge as the very light connecting arch completed in Venice in the last few centuries; the entrance with its safety bars from high level of water; the portego and the garden.



The new library for the faculty of Architecture and Urbanism of the University of Ghent can be considered a large, pavilion-like piece of furniture, inserted under the balcony of the existing Physics hall. The accessible, three-storied cupboard forms a complete perimeter around the central, atrium-like space, enforcing its

monumental scale. Both the lendable collection as well as the more precious books which can only be consulted, are presented visibly around it.

The perimeter of cupboards, realised completely as a bolted construction of prefabricated steel elements, contains passages, stairs, desks and corridors, and organises both the library itself as the access to the multiple backof ces and auxiliary functions. A system of vertically sliding, perforated panels allows for the cupboards to be closed off, protecting the collection during lectures and other events, while keeping it visually present.

University Library

“Pavillion-like piece of furniture”

LOCATION Belgium **YEAR** 2014

DESIGN **OFFICE** Kersten Geers David Van Severen

Fig.78, 79 University Library



The main goal of the project was to create a space that presents a perfect balance between contemporary and modern Italian cultures, which almost since when tiramisu was born after World War II. The result emerges an assemble of pink-velvet furnished sofas which take the shape from ladyfingers used in tiramisu recipes representing Italian modern design, combined with traditional Italian soul of the brand emphasized by walnut cabinets and marble counter. It gives anyone who enters

the instant understanding of what I set out to achieve. It is very obvious the first moment you walk in.

The idea was based on many research and archives that our team have collected when traveling around the world. We have always admired and wanted to work with traditional Italian unique craftsmanship. While on the other hand, Milan-based post-modernism masters like Ettore Sottsass elegantly radical style was one of our biggest fascinations. While paying attention to his tribute and focus in design, we decide to commit ourselves into our own creation.

ORO Tiramisuteca

“One step in the past
and one in the future”

LOCATION China **YEAR** 2018

DESIGN NONG STUDIO

Fig 80, 81 The dessert store





9.2 REPAIR

Fig.82 Neues Museum by David Chipperfield Architects, Berlin, Germany, 2009. The bold new stair in the restored staircase hall follows the form but not the detail of Stüler's original

4

Xing, H., Analysis on the Protection and Reconstruction of Italian Ancient Buildings, Tianjin University, 2005.

The history of Italian architectural protection has a long history. Since the Renaissance in the 15th century, the restoration and protection of cultural relics have become a specialized discipline. It has been 600 years old. The modern protection theory began in the middle of the 19th century. In the past 50 years, it has developed greatly in theory and practice. It has experienced protection from the protection of single cultural relics to the protection of historical sites, historical blocks, and then expanded to protect the historical city.⁴

The ancients didn't do the "repair" which we did, to a large because their concept of time was different from ours. The sacred building of the temple hall itself represents the eternal transcendence of time, detailing and reflecting their historical changes in the secular world. Retaining or not retaining the face of the past, the question itself is probably ridiculous for them.

5

Viollet-le-duc, E., The Foundations of Architecture, 1990.

The word "repair" has a double meaning – architectural and political restoration – it also means that there is a relationship between political and cultural phenomena.⁵

The intervention interprets the building where is inserted, an old convent, as a context in constant transformation over time. The project arises from a reflection around the creation process in contemporary art, its unpredictable condition and the current dissolution of limits between the space of production and exhibition.

Much of contemporary art expression understands the architectural space as a matter of work. The contemporary exhibition space shouldn't be projected like a static room in time but like a neverending space in ellipsis, waiting for each exhibition come for completing it.

Repair for art

The Old Convent of Madre de Dios

LOCATION	Spain	YEAR	2014
AREA	830.0 sqm	DESIGN	sol89

Fig 83,84,85 Contemporary Art Space in the Old Convent.

©Fernando Alda



The old convent of San José in Valencia opens up to the world under the name of Convent Carmen and a new narrative that balances design, history, and nature. It is a space for culture, gastronomy, and soon hotel, that transcends the conventional modes of expression in its genre. Beginning with an intervention in the desacralized church, up to the exuberance of its bucolic garden, and the explosion of social activities for which space has been consciously prepared. The expressly minimalist implementation of the studio begins with the church, which has become the main access, passageway, and multi-purpose space.

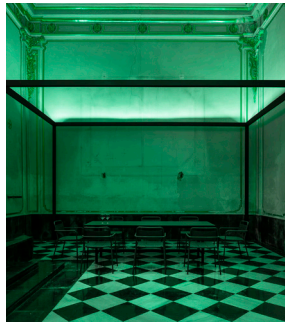
Repair for culture

Convent Carmen

LOCATION Spain **YEAR** 2018

DESIGN Francesc Rifé Studio

Fig 86,87,88,89,90 Convent Carmen © David Zarzoso



Repair for cultivation

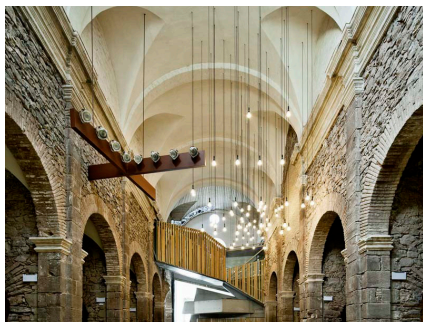
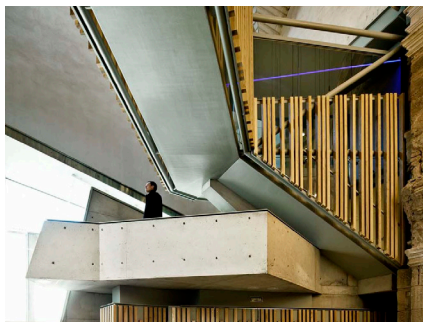
Convent de Sant Francesc

LOCATION Spain **YEAR** 2011

DESIGNER David Closes

The intervention in the church of the convent of Sant Francesc, located in the Catalan town of Santpedor, was meant to convert the building into a cultural facility. The two phases implemented have allowed the building to be put to use as an auditorium and multipurpose cultural space. It is expected that in the future, a third stage will allow the upper floors of the chapels (on the south side of the church) to be used as a historical archive.

Fig 91,92,93,94 Convent de Sant Francesc



The municipality of Meursault is located in the heart of the Burgundy vineyards of Côte de Beaune, in the department of Côte-d'Or. Meursault, a flagship of Burgundy great wines, has an undisputable world-wide reputation, and its "Climats" have been classified as World Heritage

Repair for infrastructure

Léproserie de Meursault

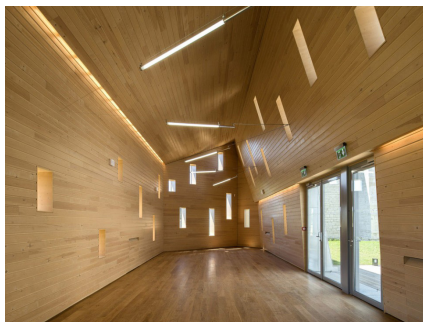
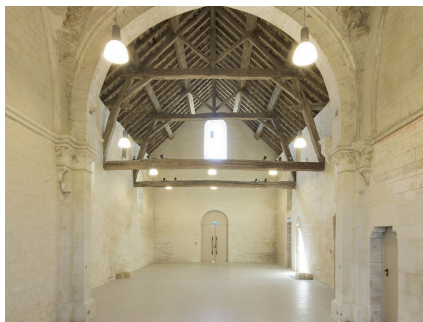
LOCATION France **YEAR** 2017

DESIGN JUNG Architectures & Simon Buri

by the UNESCO since 2015. The former Hospital is a showpiece of Meursault's rich architectural heritage.

A sober and minimalist approach has been privileged, by combining timeless materials such as Burgundy stone and wood to more recent ones: concrete, glass and zinc. The conception of the contemporary extension has been guided by the same concern to respect the initial arrangement of the site. Inserted between rebuilt walls that are still partly visible from the inside, the building aims at establishing a dialogue, through its geometrical modulations, with the architecture of the older buildings.

Fig 95,96,97,98 Léproserie de Meursault



The Abbotsford Convent is located in Abbotsford, Victoria, an inner city suburb of Melbourne, Australia. The Convent is in a bend of the Yarra River west of Yarra Bend Park, with the Collingwood Children's Farm to its north and east, the river

and parklands to its south and housing to its west.

During the 19th and part of the 20th century, the 6.8 hectare site was occupied by one of the largest convents in Victoria. Today the site and its buildings are used as an arts, educational and cultural hub, the grounds, historic buildings and gardens are occupied by and host artisans; community and cultural events and cultural institutions, a community classical music radio station (3MBS), a Steiner School (Sophia Mundi), live music performances, a gallery, theater, markets, bakery, bar, cafe and an organic pay-as-you-feel restaurant.

Repair for education

Abbotsford Convent

LOCATION Australia

AREA 6.8 ha

Fig 99,100,101,102 Abbotsford Convent



The hotel is located in via Gesù, a short distance from via Montenapoleone and rises from the conversion of the 18-century Palazzo d'Adda into a hotel by the architect Carlo Meda and the designer Pamela Babey.

In 1987, during the renovations, several archaeological finds were discovered, which revealed the true nature of the palace, built on the foundations of the 16th-century Convent of Santa Maria del Gesù, of which still remain frescoes.

In 2012 the hotel SPA was inaugurated, with La Prairie brand products, treatments curated by Rossano Ferretti and design by Spanish designer Patricia Urquiola.

Repair for living

Four Seasons Hotel Milano

LOCATION Italy **YEAR** 2012

DESIGNERS Carlo Meda & Pamela Babey

Fig 103,104,105,106,107 Four Seasons Hotel Milano



10 RE-STITCHING



10.1 AREA IMAGING

Fig. 108 Team: John Carney, Eric Logan, Kevin Burke, Jeff Lawrence, 2008. Located in Grand Teton National Park, Wyoming. 650 sqm. Photo by Nic Lehoux, Paul Warchol.

THE LAURANCE S. ROCKEFELLER (LSR) PRESERVE

The Interpretive Center and its related trails represents a gift of an 1,100-acre inholding of land on the shores of Phelps Lake from Laurance S. Rockefeller to the U.S. National Park Service to benefit and educate the public.

Because this project tells the story of environmental stewardship and conservation, the client wanted a “quiet” building designed to fit gently into the landscape and encourage a closer understanding of the ecology of place.

The 7,000-square-foot building is self-guiding, with the goal of awakening the senses so that visitors may gain a heightened appreciation of the surrounding landscape. More like a chapel than a visitor center, the L-shaped, rectilinear order of the building curves to an apse-like form at its south end. Here, vertical wood slats reminiscent of old barns with gaps between boards, bring narrow slits of light into a contemplative space, suggesting the spiritual power of nature. After the project was completed it was turned over to the National Park Service in June 2007.

Every aspect of the building and site was designed to reinforce a message of stewardship, conservation, and the power of nature to restore the soul. In addition to the 7,000 sf interpretive center, the project includes parking, three restroom outbuildings with composting toilets, and a major reclamation effort to remove all former roads, horse trails, and other signs of human development.

This groundbreaking project started with a gift from Laurance S. Rockefeller to the American people of a 1,100-acre in-holding in Grand Teton National Park that had been a family retreat for more than 75 years. Mr. Rockefeller's concept was to remove the family compound of 35 structures from the shores of Phelps Lake and create a network of trails linking a new interpretive center at the south end of the site to the lake at the north.



Fig. 109, 110
The exhibition inside and
the restroom inside the architecture

In both medium and message the building advances environmental responsibility, with sustainable materials and methods of paramount importance in design from the building itself to every piece of furniture,⁵ also designed by Carney Logan Burke Architects. This building is the first to achieve LEED-Platinum status in the U.S. National Park Service and in the state.

NEW STONEHENGE VISITOR CENTRE

Designed by Denton Corker Marshall, 2013. Located in Airman's Corner, Shrewton, Wiltshire. 1515 sqm. Photo by Peter Cook.

The Stonehenge stone circle that is one of the world's most important neolithic artifacts, finally has the visitor centre it deserves. Located 2.5 km (1.5 miles) to the west of the stone circle at Airman's Corner (UNESCO World Heritage Site), inviting more than one million visitors every year to experience the most ancient site. Just within the World Heritage Site, the New visitor centre is designed with a light touch on the landscape - a low key building sensitive to its environment.



Fig. 111,112
The Stonehenge stone circle and
the location of new visitor centre

Exploring Stonehenge is not the hands-on experience it once was. Only a few years ago, visitors could drive their cars within a few metres of the prehistoric stone circle and actually run their fingers over history dating back to 3000 BC. When tourist traffic became too much, the monument was fenced off and the whole journey became a bit of a shambles.

Visitor times now reach the monoliths on foot, or via a slow land train that allows them to arrive in awe. Only an unobtrusive rope separates them from the powerful presence and mystery of Stonehenge. Barrie Marshall, director at Denton Corker Marshall, said: "The design of the centre is



Fig.113,114,115
The outside looking of retail box
The inside of catering
Interpretation (exhibition)

based on the idea that it is a prelude to the Stones, and its architectural form and character should in no way emerge their visual impact, sense of timeless strength And powerful sculptural composition.²

The new building forms the primary feature of a wider plan to improve the Stonehenge site, including covering the adjacent road which passes so close as to almost touch the stones, and removing the 1968 concrete facilities nearby. The whole plan is due to be completed next year, and will return the site to something resembling its original state, a philosophy that extends to the new building: it is situated out of sight from the stones, and designed with the principles of "reversibility" in mind - that is, it could easily be removed leaving almost no trace of its existence.



Fig.116,117
The stonehenge visitor centre and
the west elevation of visitor centre

Fig. 118
Aerial view of the Wadden Sea







WADE SEA CENTRE

Fig.119 Designed by Marianne Levinson Landskab ApS, 2017. Located in Ribe, Denmark. 29.000 sqm. Photo by Adam Mørk.

Rhythm. Breath. Shifts. Migratory birds set the slow rhythm. On their long journey from southern Africa to Siberia's tundra landscape, the Wadden Sea's generous larder is the vital stop-off point. Every spring and autumn millions of migratory birds visit the Wadden Sea. The tides are the ocean's breath – pulsing slowly in pace with cosmic forces and the lunar cycle. At low tide the sea bed is a giant help-yourself buffet for migratory birds: oysters, mussels, crabs, shrimps, worms – all the ocean's delicacies.

With a thatched roof and facades, the Wadden Sea Centre provides the area's many visitors with a humble yet significant starting point for their visit. Dorte Mandrup has created a modern building in perfect harmony with the Wadden Sea's nature and history.

Shifts.² The zone between land and water here is in constant flux. Man has for millennia negotiated with the Wadden Sea's dynamic forces and lived from and with nature. Differences in terrain play an important role in human activity. The dykes' elevated horizons protect the marshy soil from storm surges and allow permanent settlement. Rows of stakes indicate new areas of land and slowly demarcate the coastline. Dykes, ditches and channels. Shifts between land and water.

Fig. 120- Fig.122
The exhibition of Wade Sea Centre

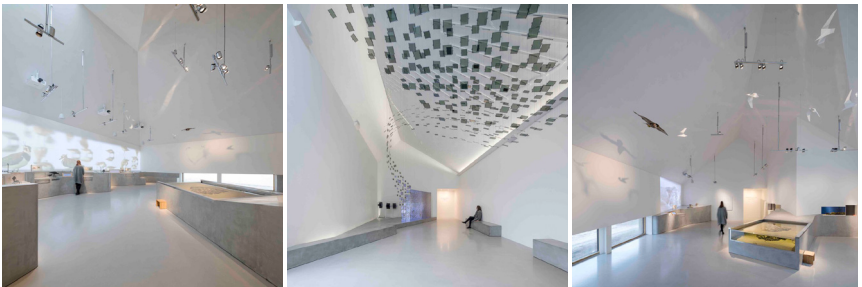




Fig.123 Designed by Peter Zumthor, 2016. Located in Sauda, Norway. 150 sqm. Photo by Isabella Baranyk.

ALLMANNAJUJET ZINC MINE CULTURAL HISTORY DISTRICT SERVICE FACILITIES

Allmannajuvet, with its characteristic landscape and rich cultural history, is one of the 10 largest attractions along the National Tourist Routes. In 2002, world renowned architect Peter Zumthor was commissioned by the Norwegian Public Roads Administration to design a tourist route attraction for the purpose of welcoming visitors and bringing the old mining history of Sauda back to life.

While Steilneset was raised in memory of the people in Finnmark who fell victim to the government's persecutions in the 1600s, Allmannajuvet emerges as a monument of the mining operation and the miners' life of hardship in the late 1800s. The three-building campus calls upon the aesthetics of the country's abandoned zinc mines from the 1800s, evoking the toilsome labor of the workers in its rough stone and exposed joint work. The museum is situated on one of Norway's National Tourist Routes and was commissioned by the state as part of an effort to increase tourism in the region. As such, the buildings are poised in and above the landscape, providing views of the natural gorge that unfold as visitors move through Zumthor's dark, shaftlike interiors.

The simplistic buildings are inspired by the mining operation, the drudgery and the workers' strenuous everyday lives. The installation consists of a museum building, a café building, toilet and parking facilities, paths and stairs.

The interior walls have been painted in a dark color to resemble a gallery. The foundation work of the museum building and the café building, with its high demands for precision, is some of the most demanding work carried out in Norway. The parking facility has been masoned with natural stone from Hardanger. The stones were transported from Jondal to Sauda. The visible corner of the wall is approximately 18 meters tall and has been firmly fixed three metres to the riverbed.



Fig.124
Elevated minning gallery

THE VILLERS-LA-VILLE ABBEY VISITOR CENTER

Designed by Binario Architectes, 2016. Located in 1495 Villers-la-Ville, Belgium. 420 sqm. Photo by François Lichtle.

The Villers-La-ville abbey site is crossed and split by the N275 national road so it loses logic and unity. Architecture, through a common intervention in landscape and scenography fields, try to reunite the full cistercian composition plan. The project leads to a truly sequence from the parking to the ruins and prepares the visitors.

The watermill of abbey added to the new access, reception desk, shop, discovery path, media room and models room. The outdoor have discovery path, viewpoint and orientation table map, Former garden refurbishment, new footbridge over the national road and downhill towards the ruins. New water wheel installation with electricity supply.

The new path goes by the mill (reception hall, scenographic spaces, models room), reaches the hill across the new footbridge, continues through the garden, crosses the second bridge over the national road and finally goes down into the ruins. The project highlights a common thread by means of sober materials (corten, wood, concrete) set up in various ways.

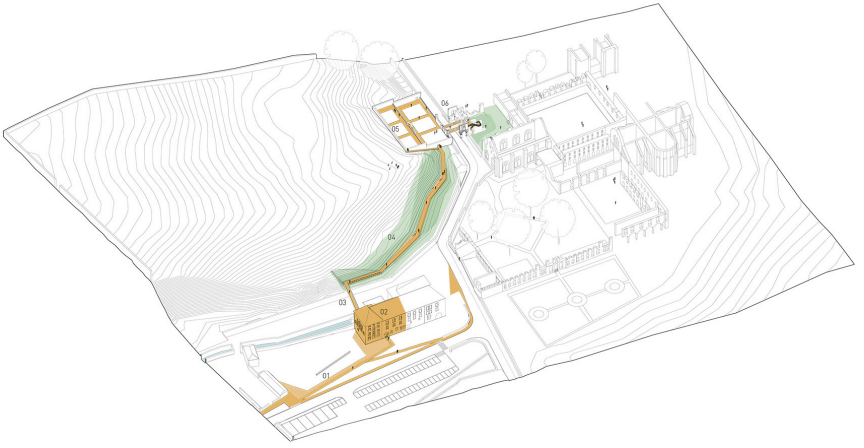


Fig. 125
The site view

Fig.126 The model room





CHATOUYA VISITOR CENTER

Fig.127 Designed by Tumushi Architects, 2017. Located in Tianyu, Qinling. 1400 sqm. Photo by Chao Zhang.

Chatouya Visitor Center locates in Tianyu valley, 70 km away from Xi'an. It is the entrance of depth experience zone in the Qinling National Botanical Garden. The prior programs and appearance of visitor centre cannot meet client's new demands, hence whole site and buildings need to be upgraded. Through elaboration the position and breaking up whole new programs into parts, the new buildings, with preserved ones, are melt into natural environment and becomes a landscape settlement in Qinling Mountains.

Functionally, the visitor center is a contemporary notion. Therefore, the original design concept was to try to respond the Qinling House within a contemporary lens. It should not be borrowed by the historical and cultural symbol, nor should it be influenced by the urban or rural style. In our minds, it should be simple and abstract. Both it makes landscapes and experience nature.

The site places a flat ground with beautiful river and cliff scenery. The previous buildings is no reasonable layout and lack of respect to natural landscape. The three original buildings and big trees are preserved except removing restaurant volume.

After completing site clean-up, we plans parking lot and toilet in the west side. The new boxes are placed into the east part of site. Following the guidance of natural landscape, all the boxes choose their appropriate size and location. Box of exhibition & visitor service is displayed in a relatively empty plots; Box of restaurant closes to river; Box of tea room faces to Cliff and box of toilet is hidden into bamboo trees.



Fig.128, 129
settlement – like volume is covered by nature
the platform is made to form an integrated table and chair

Those new boxes, attaching the preserved buildings, carefully disperse into elements of nature, create a prototype of the densely landscapes settlement.

The second step is that boxes are solidified two walls. The other two walls are pushed out far or near depending on program and view. Different height of the wall form a spatial overlap. At this moment, final layout is fixed. It consists of 6 groups of 8 buildings with different sizes. A total construction area is about 1,400 m². The scattered layout brings a settlement-type spatial experience. The small volumes, accompanied by the separation and overlap of space composition, further digest the mass. Furthermore, it shows a poetic penetration between architecture and landscape.

Learning from traditional village, each single building is linked by straight or curved grey slate footpath. Near the river, the overhead wooden walkway connect between river and landscape nodes. Enclosed by buildings, the courtyard is made by a cloud-shaped landscape pattern, decorated with recycled tiles and white stones. The rest of open space is paved by white pebbles from the river. Meanwhile, we set the sewage system for centralized sewage collection. After second purification treatment, it is used for plant irrigation. A rain garden is also set up in the low area to collect the rainwater from the roofs, and discharge the rainwater into river through ecological decontamination.

Local materials are re-used.⁵ For example, the earth is re-rammed into walls, Chinese-style tile is recycled into Pavement. In the meantime, the metal panel and transparent glazing make façade feel modern and transparent. The raw concrete of teahouse reinforces the sense of volume. While the striped texture of concrete gives the teahouse a better scale. We set a principle to how to use diverse materials. All materials are mixed in a uniform manner. The discrete and contrasting use of material strengthen the concept of landscape settlement. Traditional materials, embodying traces of time, constitute a tense relation with modern materials. Also, it provides a humane expression for the new settlement in a beautiful environment.



10.2 COURTYARD

Fig.130 Tulou, Fujian
Fig.131 Tianjing, Anhui
Fig.132 Siheyuan, Beijing
Fig.133 Zhuozhengyuan, Suzhou

Since the site of the project is in the typical “retangular-ambulatory-plan”, it is also a courtyard that is enclosed. In this case, China’s courtyards are surrounded by different architectural languages.

In terms of layout design and environmental awareness, Chinese ancient architecture has shown a strong concept of yin and yang. In the meantime, the real main yang of the building, the courtyard is imaginary, the main yin, the combination of the vestibule and the backyard, which is based on the central axis, has greatly enhanced the artistic charm of traditional architecture by Yin and Yang.

Tulou — central gathering:

Fujian Tulou usually refers to the unique use of unprocessed raw soil in southwestern Guizhou, and the construction of a large-scale building consisting of gregarious and defensive structures, most commonly rectangular or circular in configuration, with very thick load-bearing rammed earth walls between three and five stories high and housing up to 800 people. Smaller interior buildings are often enclosed by these huge peripheral walls which can contain halls, storehouses, wells and living areas, the whole structure resembling a small fortified city. The atrium of the tulou is generally used for community gatherings.

Tianjing — Lighting and breathable:

The “tianjing” is the name of patio the between exposed sky and the house, or between the house and the wall. Chinese ancient buildings have their inherent flaws, such as the lighting of most ancient buildings is not good. Many traditional dwellings are dim, and small holes that open on the roof for daylighting are called patios.

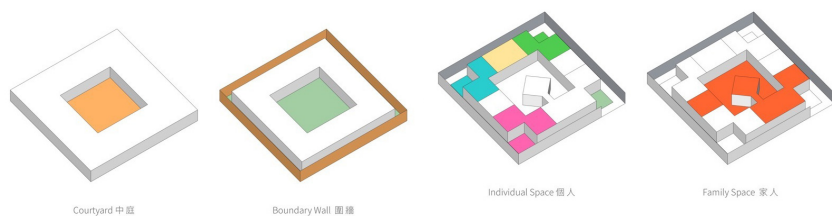
Because the doors and windows on the four sides of the patio open to the patio, there are only small windows on the outer wall, so the house is lit by the patio. The function of having a similar chimney can eliminate dust and dirt in the house and increase air convection inside and outside. The roofs of the houses around the patio are all facing the inner slope. The rainwater flows down the roof to the patio. The rain pipes on the eaves are discharged to the ground and leaked out through the trenches around the patio.

The narrow patio can prevent summer exposure, keep the house cool, rainy weather, and it will not feel wet because of ventilation. On rainy days, the rain in the patio is soaring, satisfying the poetry of the Chinese.

Siheyuan -- a encounter place

China's garden architecture has a long history and is well-known in the history of world gardens. The ancient garden architecture not only inherits the traditional culture, but also plays an active role in promoting urban greening and environmental protection. China's urban gardens are rich and colorful, and they occupy a glorious position in the world's

Fig.134 Diagram of Chinese typical courtyard © Dotze Innovations Studio



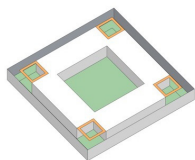
three major garden systems.

The Chinese gardens, which are mainly landscapes, are unique in style, and their layouts are flexible and changeable. The artificial beauty and natural beauty are integrated into one, forming a bizarre effect. These garden buildings originate from nature and are higher than nature. Hidden buildings are in the mountains and waters, which promotes the natural beauty to a higher level.

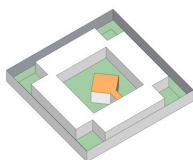
The design of the garden architecture should consider the building as a kind of landscape element, and integrate it with the surrounding landscapes, rocks, trees, etc. to form a beautiful scenery. And the scenery is the main body and the building is part of it.

Chinese garden -- Onto different scene

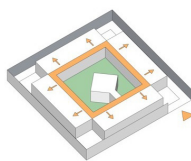
A quadrangle is the type of historical residence in the most common of China, the most famous in Beijing and Shanxi. Throughout Chinese history, the composition of the courtyard is the basic model for residences, palaces, temples, monasteries, family businesses and government offices. In ancient times, a spacious courtyard house was occupied by a family that was usually large and large, which meant wealth and prosperity. The deeper the courtyard, the less you could discover. Today, the remaining courtyards are often used as subdivision residential areas, although many lack modern facilities. The atrium space of the courtyard is used for public transportation and the interior of the house meets.



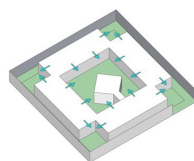
Corner Yard 邊庭



Centroid Space 核心



Circulation 迴廊

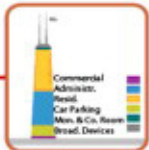


Internal View 內景

11 RE-ACTIVATION

Mixed Land-Use on the Vertical Level

Two or more of different uses occupying usually the same building. For example, a group of commercial shops are placed in the ground floor, administrative offices and health clinics in the second floor and then the residential use in the next floors.



Mixed Land-Use on the Horizontal Level

Two or more of different types of uses are placed beside each other and linked with each other through the entering of pedestrians and vehicles.



Fig.135 Mixed use patterns.
Source: Author through: www.dca.state.ga.us – Mixed use district model land use management code.

11.1 MIXED-USE DEVELOPMENT

The mixed land-use has many concepts, but such concepts are joining in showing the human's direct attention and activities and the extent of his interaction with the surroundings. It is defined as: "Activities undertaken by the inhabitants on a certain area of land utilizing his natural resources via exploiting the best human potentials". It is also defined as: "The man's needs of land for living on it, using it for the different life purposes and increasing housing on it", or it is "Means followed by a group of inhabitants for the purpose of getting their necessary needs"⁶

Mixed land use developments can enhance the economic vitality and perceived security of an area by increasing the number of people on the street and in public spaces (Smart Growth, no date).

In most of Europe, government policy has encourage the continuation of the city center's role as a main location for business, retail, restaurant, and entertainment activity, unlike in the United States where zoning actively discouraged such mixed use for many decades. As a result, much of Europe's central cities are mixed use "by default" and the term "mixed-use" is much more relevant regarding new areas of the city, when an effort is made to mix residential and commercial activities.⁷ Most of the city streets in Milan are rationally utilized for commercialization, with strengthening the connection between residential and urban activities. This is also one of the reason why a city is endowed with vitality.

6

Land Use Classification-Proposed to Be Used in the System of Integrated Environmental and Economic Accounting (SEEA), 2009.

7

"Mixed-use development", [https://en.wikipedia.org/]

The Alex Monroe Studio, Snowsfields is a new jewellery studio, sited within a stone's throw of The Shard in the Bermondsey Conservation Area, providing a showcase for Alex's growing international business.

Consisting of a handcrafted 3-storey addition to an existing Edwardian single-storey shop front, the building provides workshop and studio space, alongside a boutique store, with meeting and dining spaces on the upper levels as well as a roof terrace with views towards London Bridge. The new building operates as a bespoke 'bookend' to the original terrace, creating a strong prow that completes the street frontage. The design maintains the continuity of the shop fronts, whilst the additional floors form a separate metal clad volume that sits lightly above.

ALEX MONROE STUDIO

LOCATION UK **YEAR** 2014
DESIGN DSDHA

Fig.136-Fig.139 ALEX MONROE STUDIO, Photographer: Dennis Gilbert



DOFFICE has designed the first government-authorized affordable housing community for young professionals in a Shenzhen urban village. To provide 500 plus rental units, the existing residential

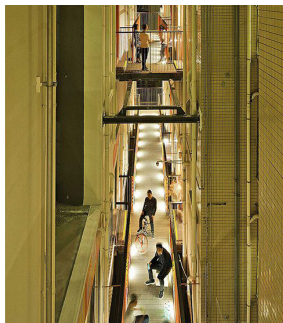
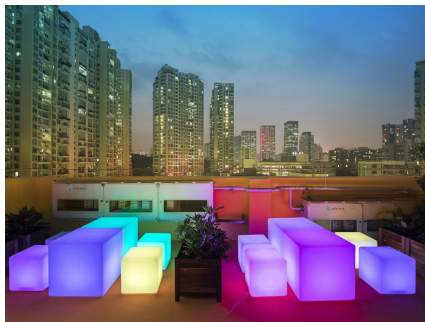
layout has to be reconfigured and upgraded to meet the current living standards of the young urbanites.

To create this community, our intervention is not so much happening inside the towers, but rather in-between. In these voids between the towers we created an infrastructural system with 7 elevators inter-connected by a lateral system of sky corridors on the 5th and the 7th floor. This 3 dimensional circulation system forms at the same time an important public space for the community, providing an extension of the limited living space to the individual units.

LM Youth Community

LOCATION China **YEAR** 2017
AREA 8000 sqm
DESIGN DOFFICE

Fig.140-Fig.143 LM Youth Community



Eight tents Garden is an art museum dedicated to arts and crafts, which can also be used as a venue for the conference in the idle hours. It has a coffee shop, a library, offices, bed and breakfasts, as well as a restaurant, study rooms and chess rooms. It is a micro cultural complex in all. Eight tenths garden was originally a sales center. The sales center was one of the two-story buildings on the street's triangular corner, with a four-story circular hall embedded on the top of it. The entrance is located on the garth of the triangle. The other two sides of the building were the neighborhood committee and shops along the street.

Eight tenths Garden

LOCATION China **YEAR** 2017

DESIGN Wutopia Lab

Fig.144-Fig.146 Eight tenths Garden



DOFFICE has designed the first government-authorized affordable housing community for young professionals in a Shenzhen urban village. To provide 500 plus rental units, the existing residential

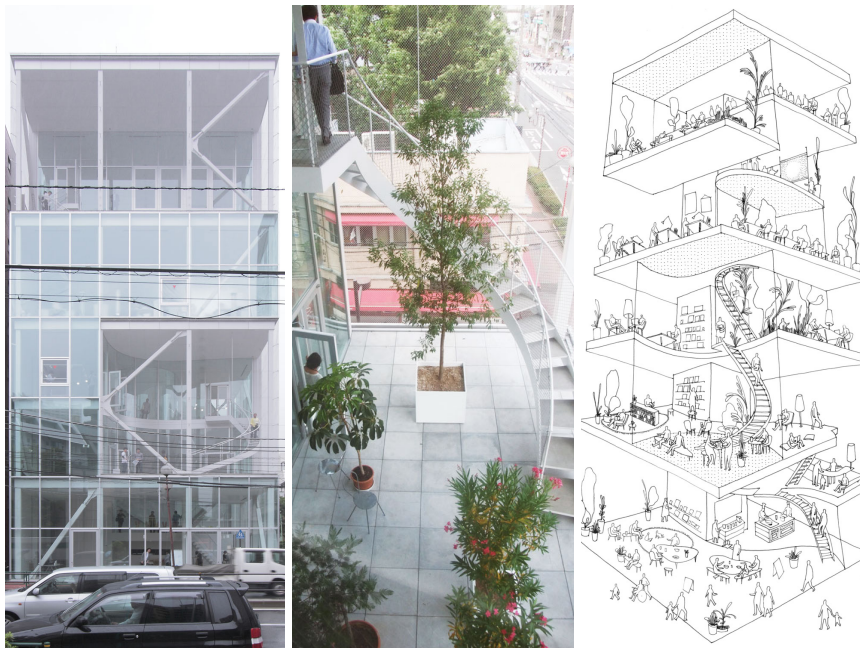
'Shibaura house' is a multistorey building containing flexible workshop spaces located in Shibaura Tokyo, Japan. This bustling new center positioned within the business district and a short walking distance from main transportation lines provides diverse areas within the various levels. Capable of supporting a wide range of functions and activities, individuals or groups may hold meetings, conferences, events, lectures and exhibitions within unique interior and terraced plan arrangements.

Shibaura house office building

LOCATION Japan **YEAR** 2011

DESIGNER Kazuyo Sejima

Fig.147-Fig.149 Shibaura house office building



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