

The Neighbourhood Museum in Qingdao's Old Town: Integrating Heritage Conservation and Education

*Original*

The Neighbourhood Museum in Qingdao's Old Town: Integrating Heritage Conservation and Education / Pan, Y. - In: Oltre lo Sguardo / Beyond the Gaze / Ippoliti A., Svalduz E.. - ELETTRONICO. - Torino : AISU international, Associazione Italiana di Storia urbana, 2025. - ISBN 978-88-31277-11-2. - pp. 883-895

*Availability:*

This version is available at: 11583/3001632 since: 2025-07-07T21:37:43Z

*Publisher:*

AISU international, Associazione Italiana di Storia urbana

*Published*

DOI:

*Terms of use:*

This article is made available under terms and conditions as specified in the corresponding bibliographic description in the repository

*Publisher copyright*

(Article begins on next page)

**A**

Aisu International  
Associazione Italiana  
di Storia Urbana

**SU**

**OLTRE LO  
SGUARDO**

**BEYOND  
THE GAZE**

**6** TOMI  
BOOKS | **4**

INSIGHTS  
**5**

# **OLTRE LO SGUARDO** **BEYOND THE GAZE**

a cura di  
edited by

**Alessandro Ippoliti, Elena Svalduz**

1

**La città prisma**  
*The prism city*

a cura di / edited by Francesca Romana Fiano

2

**La città misurata**  
*The measured city*

a cura di / edited by Marta Calzolari

3

**La città stratificata**  
*The layered city*

a cura di / edited by Veronica Balboni

4

**La città corpo**  
*The city as a body*

a cura di / edited by Benedetta Caglioti

5

**La città immaginata**  
*The imagined city*

a cura di / edited by Elena Dorato

6

**La città rappresentata**  
*The represented city*

a cura di / edited by Giorgia Sala

# **OLTRE LO SGUARDO BEYOND THE GAZE**

TOMO  
BOOK

**4**

## **LA CITTÀ CORPO** **THE CITY AS A BODY**

a cura di  
edited by

**Benedetta Caglioti**

COLLANA EDITORIALE / EDITORIAL SERIES  
Insights

DIREZIONE / EDITORS

Elena Svalduz (Presidente AISU / AISU President 2022-2026)

Massimiliano Savorra (Vice Presidente AISU / AISU Vice President 2022-2026)

COMITATO SCIENTIFICO / SCIENTIFIC COMMITTEE

Pelin Bolca, Alfredo Buccaro, Donatella Calabi, Giovanni Cristina, Cristina Cuneo, Marco Folin, Ludovica Galeazzo, Emanuela Garofalo, Paola Lanaro, Andrea Longhi, Andrea Maglio, Emma Maglio, Elena Manzo, Luca Mocarrelli, Heleni Porfyriou, Marco Pretelli, Fulvio Rinaudo, Massimiliano Savorra, Donatella Strangio, Elena Svalduz, Rosa Tamborrino, Ines Tolic, Stefano Zaggia, Guido Zucconi (Organi di governo AISU / AISU Committees 2022-2026)

*Oltre lo sguardo / Beyond The Gaze*

a cura di / edited by Alessandro Ippoliti, Elena Svalduz

PROGETTO GRAFICO / GRAPHIC DESIGN

Luisa Montobbio

IMPAGINAZIONE TESTI / LAYOUT

Luisa Montobbio, Mine Elhatip

Aisu International 2025

DIRETTRICE EDITORIALE / EDITORIAL DIRECTOR

Rosa Tamborrino



Quest'opera è distribuita con Licenza Creative Commons Attribuzione - Non commerciale - Condividi allo stesso modo 4.0 Internazionale. Per leggere una copia della licenza visita il sito web <http://creativecommons.org/licenses/by-nc-sa/4.0/> o spedisce una lettera a Creative Commons, PO Box 1866, Mountain View, CA 94042, USA. Citare con link a: <https://aisuinternational.org/collana-proceedings/>

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/> or send a letter to Creative Commons, PO Box 1866, Mountain View, CA 94042, USA. Please quote link: <https://aisuinternational.org/en/collana-proceedings/>

Prima edizione / First edition: Torino 2025

ISBN 978-88-31277-11-2

AISU international

c/o DIST (Dipartimento Interateneo di Scienze, Progetto e Politiche del Territorio)

Politecnico di Torino, viale Pier Andrea Mattioli n. 39, 10125 Torino

<https://aisuinternational.org/>

---

# INTRODUZIONE

## INTRODUCTION

ALESSANDRO IPPOLITI, ELENA SVALDUZ

*Oltre lo sguardo/Beyon the Gaze* rappresenta un'explorazione a largo raggio sulla città come oggetto da osservare e interpretare, nella storia del suo essere e divenire. Divisa in sei tomi l'opera, che raccoglie 529 contributi, nasce dall'esigenza di riflettere sulle molteplici declinazioni della storia urbana, con un approccio interpretativo, metodologico e operativo tale da mettere in gioco nuove modalità e strumenti di lettura, che possano andare *oltre lo sguardo*. Se fino al XIX secolo infatti l'approccio era prevalentemente puro-visibilistico, *oltre lo sguardo* vuole evocare il passaggio a un atteggiamento più complesso e sistematico che comprenda dinamiche sociali, economiche, culturali della città nella sua realtà storica, ma anche presente e futura. Si tratta allora di considerare la città come oggetto sul quale diverse storie, diversi strumenti e metodi d'indagine si confrontano avviando processi critici.

L'ampiezza dei contenuti e della partecipazione all'opera conferma la capacità dell'Associazione Italiana di Storia Urbana di porsi come piattaforma di confronto/incontro a favore della ricerca e del dialogo interdisciplinare per la messa a punto di strumenti di studio e divulgazione dell'*heritage* urbano. I volumi si configurano come spazi tematici tendenti a

*Oltre lo sguardo/Beyon the Gaze* represents a wide-ranging exploration of the city as an object to be observed and interpreted, in the history of its being and becoming. Divided into six tomes, the work, which consists of 529 contributions, stems from the need to reflect on the multiple declinations of urban history, with an interpretative, methodological and operational approach: this allows us new ways and tools of reading, which can go beyond the gaze. If until the 19th century, in fact, the approach was predominantly pure-visibilistic, beyond the gaze wants to evoke a shift to a more complex and systematic attitude that encompasses social, economic, and cultural dynamics of the city in its historical as well as present and future reality. It is then to consider the city as an object on which different histories, different tools and methods of inquiry confront each other by initiating critical processes.

The breadth of content and participation in the work confirms the ability of the Italian Urban History Association to stand as a platform for comparison/meeting in favor of research and interdisciplinary dialogue for the development of tools in favor of the study and dissemination of urban heritage. The volumes are configured as thematic spaces tending

valorizzarne la dimensione plurale, con un ragionamento comparativo e a scale diverse: andare *oltre lo sguardo* significa infatti declinare la città al microscopio e al tempo stesso guardarla attraverso una prospettiva ampia. Nei sei tomi che li contengono, i volumi affrontano temi complessi e multipli con attitudini di ricerca diverse che riguardano, tra l'altro, le funzioni delle città in rapporto alla vita economica e sociale; le pratiche abitative; la dislocazione delle attività produttive e commerciali; la mobilità urbana; la rifunzionalizzazione del patrimonio edilizio; le politiche igieniche e sanitarie; la distribuzione della ricchezza e i conflitti sociali; le rappresentazioni di città e l'uso del digitale. Ma vi sono presenti studi che si basano anche sulla rielaborazione quantitativa dei dati, per mettere insieme storia e scienze sociali, comprendendo i cambiamenti del passato e quelli in corso; altri che trattano di disuguaglianza, inclusione sociale e culturale. In questi casi andare *oltre lo sguardo* significa superare la dimensione percettiva, scavalcare barriere sociali e culturali, esplorare condizioni inique e luoghi nascosti, sotterranei o elusi, cioè la città che l'occhio non ha potuto vedere; ma anche capire quanto crisi sociale e crisi ambientale vadano di pari passo. Nei volumi emerge un dato significativo legato all'impatto dei cambiamenti climatici sugli insediamenti umani, veri e propri *hot spot* di calore, ma anche all'eccesso di turismo nelle città d'arte, alla guerra e altre forme di distruzione.

Su questi e altri temi, visti in prospettiva storica, siamo invitati tutti a riflettere, cercando di capire le strategie adottate nel passato per la soluzione di problemi, ma allo stesso tempo ad aprire lo sguardo verso nuove condizioni urbane. Anche quelle possibili tra umano e non umano, che possono essere viste come forme alternative, cioè, alla città dell'antropocene come ci racconta Telmo Pievani<sup>1</sup>.

*Oltre lo sguardo* significa pensare dunque a nuovi strumenti, metodi e prospettive della

to enhance its plural dimension, with comparative reasoning and at different scales: in fact, going beyond the gaze means declining the city under the microscope and at the same time looking at it through a broad perspective. In the six tomes that contain them, the volumes address complex and multiple themes with different research attitudes that concern, among other things, the functions of cities in relation to economic and social life; the housing practices; the dislocation of productive and commercial activities; the urban mobility; the re-functionalization of the built heritage; the sanitation and hygiene policies; the distribution of wealth and social conflicts; the representations of cities and the use of the digital. But there are studies that also rely on quantitative reworking of data, to bring history and social science together, understanding past and ongoing changes; others that deal with inequality, social and cultural inclusion. In these cases, going beyond the gaze means going beyond the perceptual dimension, climbing over social and cultural barriers, exploring inequitable conditions and hidden, underground or elusive places, that is, the city that the eye could not see; but also understanding how social crisis and environmental crisis be connected. Significant data emerges in the volumes related to the impact of climate change on human settlements, real heat hot spots, but also to excess tourism in art cities, war and other forms of destruction.

On these and other issues, seen in historical perspective, we are all invited to reflect, trying to understand the strategies adopted in the past for solving problems, but at the same time to open our eyes to new urban conditions. Even those possible between human and non-human, which can be seen as alternative forms, that is, to the anthropocene city as Telmo Pievani tells us<sup>1</sup>.

Beyond the gaze thus means thinking about new tools, methods and perspectives of

<sup>1</sup> <https://aisuinternational.org/le-citta-nellantropocene-cities-in-the-anthropocene/>

storia urbana. Ne offrono una panoramica i contributi qui raccolti, esito di confronti interdisciplinari, approfondimenti e revisioni all'interno di una comunità ampia, consolidatasi nel tempo con rapporti di amicizia e aperta a nuovi stimoli, che individua nella città "l'alveo di una pluralità di interessi e passioni"<sup>2</sup>. Per tenere vivo questo continuo confronto e per organizzare le pubblicazioni che ne seguono, seminari e convegni sono importantissimi: fin dalle origini l'Associazione sostiene questo tipo di attività, ingiustamente sottovalutata dai parametri di valutazione di ambito universitario. Molte curatrici, autrici, autori dei contributi qui raccolti sono cresciuti, possiamo dirlo, "all'ombra dell'Aisu" o ne hanno promosso la crescita in continuità fin dal primo congresso tenutosi a Lecce nel 2002<sup>3</sup>. Sotto questo punto di vista va riconosciuto alle curatrici dei volumi, entrate nello "spirito" dell'AIU, un ruolo fondamentale: esito del lavoro volto a organizzare/riorganizzare i volumi in maniera equilibrata, le loro introduzioni ai singoli volumi danno conto di una straordinaria profondità di lettura dei temi affrontati. Francesca Romana Fiano ci offre una guida alla lettura utilizzando appropriate metafore calviniane Italo Calvino (*La città prisma*); Marta Calzolari approfondisce gli approcci di tipo quantitativo che studiano la realtà urbana contemporanea secondo parametri misurabili che riguardano il patrimonio storico (*La città misurata*); Veronica Balboni affronta storie, processi e sostrati della realtà fisica della città, mettendo al centro le stratificazioni materiali (*La città stratificata*); Benedetta Caglioti sposta invece l'attenzione sui vari meccanismi percettivi e processi interpretativi (*La città corpo*); Elena Dorato ci accompagna tra molteplici visioni utopiche e scenari distopici (*La città immaginata*); Giorgia Sala infine introduce la complessità della dimensione urbana rilevando l'importanza delle rappresentazioni,

urban history. An overview of this is offered by the contributions collected here, the outcome of interdisciplinary comparisons, insights and revisions within a broad community, consolidated over time with friendly relations and open to new stimuli, which identifies the city as "the bed of a plurality of interests and passions"<sup>2</sup>. To keep this continuous confrontation alive and to organize the publications that follow, seminars and conferences are very important: since its origins, the Association has supported this type of activity, which has been unjustly undervalued by the parameters of evaluation in the university sphere. Many editors, and authors of the contributions collected here have grown, we can say, "in the shadow of Aisu" or have promoted its growth in continuity since the first congress held in Lecce in 2002<sup>3</sup>. In this respect, the editors of the volumes, who have entered into the "spirit" of the AIU, must be credited with a fundamental role: the outcome of the work aimed at organizing/reorganizing the volumes in a balanced way, their introductions to the individual volumes give an account of an extraordinary depth of reading of the topics addressed. Francesca Romana Fiano offers us a guide to reading by using appropriate Italo Calvino metaphors (*The prism city*); Marta Calzolari delves into quantitative approaches that study contemporary urban reality according to measurable parameters concerning historical heritage (*The Measured City*); Veronica Balboni addresses histories, processes and substrates of the physical reality of the city, focusing on material stratifications (*The Stratified City*); Benedetta Caglioti, on the other hand, shifts attention to the various perceptual mechanisms and interpretive processes (*The city as a body*); Elena Dorato takes us among multiple utopian visions and dystopian scenarios (*The Imagined City*); Giorgia Sala finally

<sup>2</sup> <https://aisuinternational.org/citta-che-si-adattano-adaptive-cities/>, tomo 3, p. 4 (Andrea Longhi).

<sup>3</sup> <https://aisuinternational.org/lecce-2002/>.

iconografiche, cartografiche e multimediali (*La città rappresentata*).

La lettura di un'opera così complessa non può che suscitare una serie di questioni, prima tra tutte quella che riguarda l'importanza della storia nel comprendere i fenomeni urbani. Cosa può farci capire, per esempio, la storia della città sull'attuale crisi climatica e come può contribuire a immaginare contesti inclusivi e consapevoli del valore del patrimonio urbano? Quale il ruolo delle donne in questo contesto, al di là del loro "senso per la città", fatto di curiosità, impegno, apertura, come afferma Elena Granata? Se gli scenari futuri ci parlano di processi di adattamento degli insediamenti per fronteggiare le grandi migrazioni climatiche nell'epoca del *global warming*, in quello che Gaia Vince definisce "secolo nomade", a cosa "serve" guardare al passato? Non è necessario scomodare un grande storico come Marc Bloch per ricordare come ciò che la storia ci tramanda prenda vita se riportato al nostro tempo; o che la storia non "serve", ma ci offre lo spazio per riflettere. Se non si salvano le città non si salva il pianeta: è il grido d'allarme lanciato recentemente da Giancarlo Consonni che colloca le città tra le più alte conquiste della storia umana. È proprio questo il punto: l'immediatezza dell'attualità, per nulla gratificante, non esclude la centralità della vicenda storica della città e della sua "bellezza civile".

introduces the complexity of the urban dimension by noting the importance of representations, iconographic, cartographic and multimedia (*The Represented City*).

Reading such a complex work cannot but raise a number of questions, first and foremost concerning the importance of history in understanding urban phenomena. What, for example, can the history of the city tell us about the current climate crisis and how can it contribute to imagining inclusive contexts that are aware of the value of urban heritage? What is the role of women in this context, beyond their "sense for the city," made up of curiosity, commitment, and openness, as Elena Granata states? If future scenarios tell us of processes of adaptation of settlements to cope with great climatic migrations in the age of global warming, in what Gaia Vince calls a "nomadic century," what is the "point" of looking to the past? It is not necessary to bother a great historian like Marc Bloch to remind us how what history passes on to us comes alive when related to our time; or that history does not "serve," but offers us the space to reflect. If you don't save the cities, you don't save the planet: this is the rallying cry recently launched by Giancarlo Consonni, who places cities among the highest achievements of human history. This is precisely the point: the immediacy of current events, by no means gratifying, does not exclude the centrality of the historical story of the city and its "civic beauty."

---

## INDICE GENERALE / OVERALL TABLE OF CONTENTS

### **TOMO / BOOK 1**

a cura di / edited by **FRANCESCA ROMANA FIANO.**

#### **LA CITTÀ PRISMA THE PRISM CITY**

##### **1.1**

La lente architettonica  
*The architectural lens*

##### **1.2**

La lente urbana  
*The urban lens*

##### **1.3**

La lente sistemica  
*The systemic lens*

### **TOMO / BOOK 2**

a cura di / edited by **MARTA CALZOLARI.**

#### **LA CITTÀ MISURATA THE MEASURED CITY**

##### **2.1**

La città tra dato e misura  
*City Between Data and Measure*

##### **2.2**

Il territorio tra tangibile e intangibile  
*Territory Between Tangible and Intangible*

##### **2.3**

Lo spazio tra approcci digitali e quantitativi  
*Space Between Digital and Quantitative Approaches*

**TOMO / BOOK 3**a cura di / edited by **VERONICA BALBONI****LA CITTÀ STRATIFICATA  
THE LAYERED CITY****3.1**

Conoscenza della città stratificata: letture sincroniche e diacroniche  
*Knowledge of the Layered City: Synchronic and Diachronic Readings*

**3.2**

Pratiche sulla città stratificata, tra conservazione e trasformazione  
*Practices on the Layered City, Between Conservation and Transformation*

**3.3**

Memorie della città stratificata. Fenomeni e noumeni dal passato  
*Memories about the Layered City. Phenomena and Noumena From the Past*

**TOMO / BOOK 4**a cura di / edited by **BENEDETTA CAGLIOTI****LA CITTÀ CORPO  
THE CITY AS A BODY****4.1**

Il soggetto storico e la percezione della città  
*The Historical Subject and the Perception of the City*

**4.2**

Il soggetto contemporaneo e la percezione della città  
*The Contemporary Subject and the Perception of the City*

**4.3**

La percezione della città e le sue interpretazioni  
*The Perception of the City and its Interpretations*

**TOMO / BOOK 5**

a cura di / edited by ELENA DORATO.

**LA CITTÀ IMMAGINATA  
THE IMAGINED CITY****5.1**

Il passato “ideale”, tra utopie e letture critiche

*The “Ideal” Past, Between Utopias and Critical Interpretations***5.2**

Il presente e la città, tra inclusione, diritti e conflitti

*The Present and the City: Between Inclusion, Rights, and Conflicts***5.3**

Il futuro immaginato, tra distopie urbane e opportunità

*The Imagined Future, Between Urban Dystopias and Opportunities***TOMO / BOOK 6**

a cura di / edited by GIORGIA SALA.

**LA CITTÀ RAPPRESENTATA  
THE REPRESENTED CITY****6.1**

Dall'iconografia alla scrittura: tradizioni nella rappresentazione

*From Iconography to Literature: Traditions in Representation***6.2**

Dall'analogico al digitale: nuovi strumenti di rappresentazione

*From Analogic to Digital: New Tools for Representation***6.3**

Dal disegno al progetto: rappresentazione del divenire

*From Drawing to Design: In Progress Representation*

## INDICE DEGLI AUTORI / AUTHORS INDEX

Alessandro Abbate.....	3-2	Carla Bartolozzi .....	4-583
Maria Letizia Accorsi .....	1-2; 1-437	Sara Basso .....	5-183
Sara Radi Ahmed.....	4-548	Kawthar Bazzoun .....	5-567
Lisbet Alessandra Ahon Vasquez .....	3-469	Giulia Becevello .....	3-500; 4-594
E. Merve Aksoy Oral.....	5-2	Tom Becker .....	5-418
Julia Al Karra.....	5-204	Gemma Belli .....	6-315
Francesco Alberti .....	4-560	Elisabetta M. Bello.....	5-195
Katrin Albrecht .....	2-230	Giovanni Bellucci .....	1-37
Alfredo Alietti .....	4-524	Alessandro Benetti .....	6-642
Silvia Aloisio.....	5-549	Luigi Alberto Benincaso .....	1-463
Hector Altamirano Medina.....	2-123	Adriana Bernieri.....	1-476
Amerigo Alberto Ambrosi .....	1-15	Nadia Bertolino .....	5-204
Maria Pia Amore .....	5-141	Paolo Bertoncini Sabatini.....	1-663; 1-906
Raffaele Amore .....	3-867; 6-2	Estelle Bertrand .....	3-254
Edoardo Amoroso .....	4-1001	Cristina Bianchetti.....	5-216
Sara Amoroso.....	2-413	Anita Bianco.....	2-12
Serafina Amoroso.....	5-152	Alessandra Biasi.....	2-267
Armando Antista.....	3-13	Matteo Bigongiari .....	2-531
Margherita Antolini .....	5-558	Lorenza Bizzari .....	3-514
Ottavia Aristone .....	1-29	Barbara Boifava.....	1-918; 3-526
Davide Arpellino .....	6-301	Andrea Boito .....	2-25
Mario Ascheri .....	4-2	Pelin Bolca.....	6-326
Wael Assaf .....	5-567	Giuseppe Bonaccorso.....	1-49; 6-334
Giulia Assalve.....	6-630	Martina Bonci .....	4-606
Alfonso Ausilio .....	3-880	Emanuela Borsci.....	1-207
Claudia Aveta .....	2-2; 3-479	Susanna Bortolotto.....	3-540
Necdet Ayik.....	5-163	Justyna Borucka.....	3-1124; 5-224
Vito Azzilonna .....	2-242	Marilena Bosone.....	2-277
Dimitra Babalis.....	3-489	Paolo Bossi .....	5-14
Elisa Bacchi .....	3-891	Salvatore Bottari .....	3-37
Federica Badiali .....	2-255; 2-450	Roberta Braccia.....	4-7
Chiara Baglione .....	1-894	Francesca Bragaglia.....	1-56
Mauro Baioni .....	5-173; 5-480	Luigi Bruno .....	1-933
Veronica Balboni .....	3-24	Greta Bruschi .....	2-540
José António Bandeirinha .....	1-452	Alfredo Buccaro.....	2-289
Laura Baratin .....	3-587	Paola Buccaro.....	5-235
Chiara Barone .....	4-570	Federico Bucci.....	1-1112
Alice Barontini.....	1-437	Federico Bulfone Gransinigh.....	3-42; 6-649
Elisa Barsanti.....	1-663	Valentina Burgassi.....	3-55

Daniele Bursich.....	2-551	Marianna Charitonidou.....	5-577
Marco Bussoli.....	3-554	Giulia Cherchi.....	3-962
Dalmiro Aureliano Cabrera .....	4-613	Giampaolo Chillè .....	6-702
Elisa Cacciaguerra .....	2-646	Rosario Chimirri .....	1-942
Eleonora Caggiati .....	4-15	Eva Chodějovská .....	6-28; 6-36
Benedetta Caglioti.....	3-567	Valentina Ciaffoni.....	4-625
Francesca Caiafa .....	1-759	Pina (Giusi) Ciotoli .....	1-524; 5-589
Davide Calanca .....	5-245	Simonetta Ciranna .....	1-530
Filippo Calcerano .....	2-564	Alessandra Clemente .....	4-370
Andrea Califano .....	1-65	Antonio Alberto Clemente.....	3-107; 5-597
Marta Calzolari.....	2-564; 2-657	Jessica Clementi .....	3-973
Giuseppe Campagna .....	3-2	Oriana Codispoti.....	3-787
Chiara Canali .....	6-343	Claudia Colosimo.....	2-42
Maria Rossana Caniglia.....	1-74; 6-660	Giovanni Comi .....	3-751; 5-460
Patrizia Cannas .....	5-258	Andrea Conte.....	4-548
Francesca Capano.....	2-299; 6-15	Lucia Contillo .....	2-242
Alexandra Capdevila Muntadas .....	2-34	Carolina Coppola .....	4-637
Loreta Çapeli .....	1-275	Giuseppe Corrado .....	2-242
Renato Capozzi.....	1-485	Elisa Corrà.....	6-369
Luigi Cappelli.....	3-900	Valter Cortesi .....	4-825
Marco Capponi.....	6-671	Fabio Cosentino.....	4-42; 5-36; 6-73
Sara Caramaschi .....	5-536	Burcu Selcen Coşkun .....	4-403
Arianna Carannante.....	3-67	Davide Crimi.....	1-956
Giacomo Cardella.....	3-554	Andrea Crudeli .....	1-663; 2-671; 4-57
José Pedro Cardoso .....	4-685	Cristina Cuneo.....	6-47
Saverio Carillo.....	1-86; 1-497	Edoardo Currà .....	1-99
Michela Carlomagno.....	4-370	Vittorio Curzel .....	3-982; 4-652
Letizia Carrera .....	4-380; 5-26	Federica Cusin .....	2-595
Francesco Casalbordino .....	5-269	Sara D'Abate .....	3-763
Giulia Casolino .....	3-912	Vincenzo d'Abramo .....	3-751; 5-460
Vincenzo Cassarà .....	3-575	Emanuela D'Andria .....	1-964; 3-636
Simone Castaldi.....	1-476; 3-924	Lavinia D'Errico .....	4-415
Francesca Castanò.....	4-389	Benedetta D'Incecco .....	3-599
Roberto Benedetto Castiglia .....	1-663	Daniele Dabbene .....	4-583
Juan Manuel Castillo Martínez..	3-612; 3-728	Silvano Fortunato Dal Sasso .....	2-242
José Gregorio Castillo Zacarias .....	3-935	Alessandro Dalla Caneva .....	3-740
Manila Castoro .....	6-356	Elisa Dalla Rosa .....	4-67
Maria Antonietta Catella.....	6-687	Nevio Danelon.....	6-369
Ilaria Cattabriga.....	4-26	Sofia Darbesio .....	4-661; 5-282
Alessandra Cattaneo .....	3-587	Marisa Dario .....	5-51
Alessandro Cavallo.....	1-511	Pietromaria Davoli .....	2-564; 2-657
Carmen Cecere .....	4-395	Paolo De Bonis.....	1-111
M. Cecilia Daniele.....	4-548	Carolina De Falco.....	1-541
Luca Cei .....	3-81; 3-946	Vanessa De Giorgi.....	5-360
Giulia Ceriani Sebregondi.....	3-94	Giuseppe De Luca.....	1-554
Michele Cerro .....	1-285	Giulia De Lucia .....	1-567; 6-630

---

Antonella De Michelis .....	4-77	Ana Paula Farah.....	5-339
Massimo De Paoli.....	1-578	Greta Faraone.....	3-187
Laura De Riso.....	3-990	Fabiola Fattore.....	4-445
Filippo De Rossi.....	2-42	Samuel Fattorelli .....	1-15
Virginia De Silva.....	4-427	Simone Fatuzzo.....	3-999
Stefania De Vincentis.....	6-381	Nadia Fava .....	4-454
Maria Antonietta De Vivo.....	2-55	Francesca Favaro .....	4-698
Enza Dedali Terzi .....	4-536	Lorenzo Fecchio .....	4-107
Luisa Del Giudice .....	2-496	Marco Felicioni .....	4-122
Gaetana Del Giudice.....	5-294	Camilo Fernández Cortizo.....	2-61
José Miguel Delgado Barrado ...	3-119; 3-612	Giovanna Ferramosca.....	2-481
Giorgio Dell'Oro.....	3-128	Vincenza Ferrara .....	6-369
Gianlorenzo Dellabartola .....	2-531	Lia Ferrari.....	3-624
Elena Dellapiana.....	1-973	Maria Luisa Ferrari.....	4-67
Alessandro delli Ponti.....	5-605	Marco Ferrari.....	6-393
Paola Demartini.....	5-173	Massimiliano Ferrario.....	1-603
Olimpia Di Biase.....	3-139	Adele Fiadino .....	4-709
Alessandro Di Egidio .....	5-490	Paolo Fiamma .....	1-663
Silvia Di Eusanio.....	4-437	Ornella Fiandaca .....	2-309
Clara di Fazio .....	4-673	Francesca Romana Fiano.....	4-716; 4-726
Felicia Di Girolamo.....	6-61	Elisa Fidenzi .....	3-1012
Raffaella Di Gregorio .....	3-599	Maria Fierro .....	5-349
Giuseppe Di Guardo .....	4-86; 6-73	Ali Filippini .....	1-624
Maria Stella Di Trapani.....	1-122; 1-590	Domenico Fineo.....	3-599
Félix Díaz Moreno.....	6-86	Chiara Finizza.....	5-116
Angela Diceglie.....	3-152	Marika Fior.....	5-360
Kya Dickson .....	1-1217; 4-1055	Pierfrancesco Fiore.....	1-964; 3-636
Cinzia Didonna .....	5-308	Federica Fiorillo.....	1-285
Amandine Diener.....	6-713	Raffaella Fiorillo.....	1-135; 4-130
Mesut Dinler .....	2-361	Donatella Rita Fiorino .....	3-962
Elisa Donini.....	1-985	Federica Fiorio.....	4-737
Anna Dordolin.....	5-319	Linda Flaviani .....	3-1025
Elisabetta Doria .....	2-573	Valentina Florio .....	3-678
Rachele Dubbini .....	4-716	Giovanni Luigi Fontana.....	1-146
Léonore Dubois Losserand .....	6-725	Francesca Fontana .....	1-634
Jake Dyble.....	4-96	Vittorio Foramitti .....	3-649
Ruggero Ermini .....	2-242	Giulia Formato.....	4-746
Monica Esposito .....	1-996	Maurizio Forte .....	6-369
Daniela Esposito.....	3-161	Anna Frangipane .....	5-460
Luca Esposito .....	5-329	Massimiliano Furini.....	2-595
Rita Fabbri.....	3-174	Rossana Gabaglio .....	1-1016
Ilaria Fabbri.....	6-747	Maria Teresa Gabardi.....	5-195
Laura Facchin.....	1-603	Rita Gagliardi.....	5-372
Giulia Faggioli.....	1-1008	Ludovica Galeazzo.....	2-584
Marco Falsetti.....	1-618; 5-618	Giorgio Galeazzo .....	2-595
Lorenzo Fantino .....	5-116	Francesca Galgano .....	4-464

Barbara Galli .....	5-14	Marina A. Guarente .....	6-131
Sonia Gallico .....	5-383	Fabio Guarrera .....	5-624
Dario Gallina.....	3-265	Chiara Guerzi.....	3-216
Mario Galterisi.....	5-395; 5-403	Gianmario Guidarelli.....	5-83
Paolo Galuzzi .....	5-360	Elena Guidetti .....	2-98
Roberta Gambardella.....	6-407	Luca Guido .....	4-175
Pietro Garau .....	1-1026	Fatma Zohra Haridi .....	4-910
Bàrbara Garcia Belmonte .....	5-63	Gilles Hebben.....	4-184
Marisa Garcia Vergara .....	4-454; 4-474; 5-63	Sung-min Hong .....	2-123
Caterina Gardella.....	4-138; 4-757; 4-1043	Yi-fan Hu .....	6-140
Bianca Gardella Tedeschi .....	4-488	Spela Hudnik.....	3-1124
Cristina Gardenghi.....	1-1035	Sara Iaccarino.....	3-1037
Emanuela Garofalo.....	6-97	Arianna Iampieri .....	6-418
Alessia Garozzo .....	6-737	Dorina Ilies.....	2-255
Marina Gazzini .....	1-554	Francisco Javier Illana López .....	3-119; 3-612
Antida Gazzola .....	4-770	Chiara Ingrosso.....	4-506
Daniele Gemignani .....	1-906	Ella Itkin .....	6-432
Giuseppe Geraci .....	1-985; 2-325	Mirella Izzo.....	2-348
Ester Germani .....	6-393	Danila Jacazzi.....	6-61
Alberto Geuna .....	5-410	Federico Maria Jelo di Lentini .	1-956; 1-1008
Barbara Gherri.....	2-603	Catherine Jones.....	5-418
Paolo Ghione.....	4-780	Marie-Paule Jungblut .....	5-418
Alessandra Ghizzardi.....	3-912	Melda Kaplan .....	2-361
Elena Giaccone .....	4-791	Bilge Beril Kapusuz Balcı.....	6-444
Stefania Gialdroni.....	4-96	Ewa Kawamura .....	1-180
Paolo Giannandrea.....	2-242	Silvana Kühtz .....	5-631
Raffaele Giannantonio .....	1-642	Silvia La Placa .....	4-813
Elena Gigliarelli .....	2-564	Vincenzina La Spina.....	6-883
Angela Gigliotti.....	4-148	Antonio Labalestra.....	1-195
Fabio Gigone .....	4-162	Rossella Laera.....	1-207
Giacomo Girocchi .....	1-1045	Marta Lalli .....	3-229
Ester Gisbert Alemany.....	4-496	Paola Lanaro.....	4-191
Francesca Giudetti.....	1-1056	Luca Lanini.....	1-663
Fabrizio Giuffrè.....	3-201	Marco Laterza .....	1-220
Irene Giustina .....	2-75	Claudia Lattanzi.....	2-134; 6-153
M. Victoria Gómez.....	5-73	Victor Le Breton Blon .....	4-201
Carlos González Duque.....	1-155	Alessia Legnani Annichini .....	4-215
Antonio González López .....	2-90	Gabriele Lelli .....	6-747
Carmen González-Román .....	6-109	Keti Lelo.....	2-373; 2-619; 6-36
Andrea Grazian .....	4-802	Francesca Lembo Fazio.....	3-1050
Giampiero Griffò .....	4-415	Vania Levorato .....	4-226
Gian Carlo Grillini .....	2-336	Kornel Tomasz Lewicki .....	5-429
Michela Marisa Grisoni .....	1-653	Paola Limoncin.....	4-515
Girolamo Andrea Gabriele Guadagna...	6-120	Xinyi Liu .....	4-1055
Stefano Guadagno .....	1-167	Chiara Lo Giudice .....	4-96
Alessia Guaiani .....	1-1067	Walter Lollino .....	4-613

---

Nora Lombardini.....	3-1060	Jonida Meniku .....	1-275
Lester Lonardo.....	3-241	Raimondo Mercadante .....	4-847
Andrea Longhi.....	2-386	Braian Merola.....	1-285
Gabriella Lopez.....	6-458	Raffaele Merone .....	4-861
Juan López Bedoya.....	2-110	Martina Meulli.....	6-178
Concepción Lopezosa Aparicio.....	6-86	Ledita Mezini .....	1-298
Maria Cecilia Lovato.....	1-673	Giulia Mezzalama.....	4-875
Giulia Luciani.....	1-231	Andreina Milan .....	1-696
Dario Luciano .....	1-354	Chiara Milillo.....	3-649
Frank Lyons.....	1-1077	Adele Milozzi .....	6-489
Mirella Vera Mafrici.....	4-232	Luca Minarelli.....	2-413
Emma Maglio.....	2-402	Lucia Miodini.....	6-502
Andrea Maglio.....	6-467	Giulio Mirabella Roberti .....	3-265
Camila Mancilla Vera .....	6-478	Cecilia Moggia .....	2-695
Rossana Mancini .....	3-254	Valeria Montanari.....	3-1095
Adele Mancini.....	6-747	Savino Monterisi.....	1-29
Maura Manzelle .....	3-663	Manlio Montuori.....	3-275
Lidia Katia C. Manzo .....	4-524	Patrizia Montuori .....	1-309
Lucia Marchegiani.....	5-173	Lucia Morano.....	3-1148
Michela Marchiori.....	5-173	Álvaro Moreno Martínez.....	3-119
Nicoletta Marconi.....	3-678	Silvia Moretti.....	3-284
Alessandra Marin .....	3-691; 3-1069	Elena Sofia Moretti.....	4-248
Fabio Marino.....	1-243	Emanuele Morezzi.....	3-1107
Bianca Gioia Marino .....	2-42	Cristina O. Mosso.....	4-875
Flavia Marinos .....	1-253	Alioscia Mozzato .....	6-764
Chiara Mariotti.....	3-1107; 4-825	Massimo Mucci.....	3-740
Bente Marschall .....	4-241	Giovanni Multari.....	5-308
Anna Marson .....	2-386	Ugo Muraca.....	4-258
Katia Martignago.....	6-756	Michela Musto .....	3-714
Letizia Martinelli .....	2-564	Virna Maria Nannei .....	2-424; 3-265
Nicola Martinelli.....	1-463	Gianpaolo Nardi .....	3-678
Vittorio Martone.....	1-56	Giorgio Nepote Vesin.....	6-781
Enola Martopullo .....	2-626	Gabriele Neri.....	1-1087
Flavia Marucci .....	5-173	Antonio Nesticò.....	3-636
Rossella Maspoli .....	4-835	Tomas Neu.....	1-322
Giuseppe Mastrangelo .....	1-685	Luca Nicoletto .....	1-15
Davide Mastrovito.....	3-703	Iole Nocerino .....	2-42
Adrià Matas .....	4-474	Rui Nogueira Simões.....	3-1277
Sara Matoti .....	2-603	Gaia Nuccio.....	3-294
Pietro Matracchi .....	3-1081	Giampaolo Nuvolati.....	5-26
Manuela Mattone.....	4-583	Giovanna Occhilupo.....	2-437; 3-306
Margherita Maurea.....	1-261	Stefano Onnis.....	4-427
Alessandro Mauro .....	5-439	Antonio Jesús Ortiz Villarejo.....	3-314; 3-728
Giulia Melis .....	5-480	Elena Paccagnella .....	3-1114
Marialucia Menegatti.....	6-167	Alessandra Pacheco.....	3-880
Erica Meneghin.....	3-514; 4-698	Caterina Padoa Schioppa .....	5-449

Francesca Padovano.....	3-935	Claudia Pirina.....	3-751; 5-460
Daniela Pagliarulo.....	4-266	Francesco Pisani.....	3-636
Antonello Pagliuca.....	1-111	Francesca Pistone.....	4-427
Maria Rita Pais.....	3-1124	Paula Pita Galán.....	5-104
Yue Pan.....	4-883	Daniela Pittaluga.....	4-536; 4-910
Laura Panetto Simon.....	5-339	Ciro Pizzo.....	4-923
Luigi Paolantonio.....	1-331	Sanja Platisa.....	6-526
Ilaria Papa.....	6-799	Maria Chiara Polacco.....	1-567
Caterina Paparello.....	3-1136	Raffaella Poletti.....	5-469
Maria Parente.....	3-1148	Simone Policarpo.....	6-534
Silvia Parentini.....	5-631	Paola Porretta.....	3-763
Roberto Parisini.....	1-706	Alessandro Portinaro.....	5-480
Mauro Parolini.....	2-595	Pisana Posocco.....	4-933
Laura Partal Ortega.....	3-314	Grazia Pota.....	5-141
Alessandro Pasero.....	1-1102	Alice Pozzati.....	2-148
Marina Pasia.....	4-896	Valeria Pracchi.....	2-162
Francesca Passalacqua.....	2-309	Sergio Pratali Maffei.....	3-1069
Flavia Pastò.....	3-1162	Monica Prencipe.....	5-490
Alessandra Pattanaro.....	6-189	Marco Pretelli.....	2-55; 3-587
Elena Paudice.....	1-714	Sabrina Puddu.....	5-410
Karina Pawlow.....	6-516	Maria Giovanna Putzu.....	3-324
Angela Pecorario Martucci.....	2-634	Fernando Quesada López.....	1-1126
Ilaria Pecoraro.....	3-161	Michael Rabens.....	1-1138
Roberto Pedone.....	1-207	Valentina Radi.....	3-778
Elisa Pegorin.....	6-813	Roberto Ragione.....	2-134; 3-1198; 6-153
Giulia Pellegri.....	4-770	Sara Rago.....	6-837
Robyn Pender.....	2-123	Alberto Raimondi.....	2-646
Mariola Peretti.....	5-93	Manuela Raitano.....	5-449
José Ramón Pérez Salgado.....	2-110	Giuliana Randazzo.....	6-199
F. J. Pérez-Schmid Fernández.....	3-314; 3-728	Nicholas Ray.....	1-724
Edmond Perrega.....	1-343	Alessio Re.....	3-514; 4-698
Pasquale Petillo.....	1-86; 1-354	Vilma Recchia.....	1-1145
Chiara Petrini.....	5-173	Francesca Renato.....	2-657
Enrica Petrucci.....	3-324; 3-1171	Monica Resmini.....	1-733
Athina Petsou.....	2-123	Renzo Riboldazzi.....	3-787
Eleonora Picco.....	3-649	Sara Riccardi.....	5-503
Andrea Pierleoni.....	2-134	Michele Rinaldi.....	4-943
Gabriele Pierluisi.....	6-825	Federica Maria Riso.....	4-296
Giulio Pietrobelli.....	3-1181	Micol Rispoli.....	4-951
Enrico Pietrogrande.....	3-740	Ramon Rispoli.....	1-1154
Giorgia Pietropaolo.....	3-335	Aurora Riviezzo.....	4-303
Michela Pilotti.....	1-1112	Yara Rizk.....	4-625
Claudia Pingaro.....	4-277	Chiara Rizzi.....	1-111; 1-747
Michela Pini.....	1-1008	Francesca Rocchetti.....	1-1163
Fulvia Pinto.....	2-424	Luca Rocchi.....	3-799
Gianluca Pintus.....	4-286	Carmen Rodríguez Pedret.....	4-957

Francesca Rognoni .....	6-848	Lucia Serafini.....	1-366
Daniele Romagnoli.....	3-229	Giacomo Serangeli .....	4-331
Rosa Romano.....	2-172	Rosa Sessa.....	6-582
Rosa Maria Rombolà.....	3-540	Carmelo Giuseppe Severino .....	2-182
Riccardo Ronzani .....	3-1212	Simone Sfriso .....	4-1091
Edoardo Rossetti.....	3-1224	Giancarlo Sgaramella .....	4-1011
Irene Rossi .....	3-1234	Leila Signorelli .....	3-1107
Ugo Rossi.....	5-641	Federica Simoncelli .....	3-363
Cristiana Rossignolo .....	1-56	Raffaella Simonelli.....	3-540
Giovanna Rosso Del Brenna .....	4-313	Maria Sirago .....	4-340
Nadya Rouizem.....	6-859	Hortensio Sobrado Correa .....	2-189
Piero Rovigatti .....	1-759	Grazia Solenne .....	6-369
Riccardo Rudiero.....	4-969	Gabriele Sorrentino.....	1-798
Daniela Ruggeri .....	6-547	Alessandro Spadaro.....	3-935
Isabel Ruiz Garnelo .....	3-348	Selena Spader .....	6-896
Valentina Allegra Russo.....	1-774	Flavia Spasari.....	5-116
Valentina Russo .....	3-1081	Ilaria Spasari.....	5-116
Raffaella Russo Spena.....	6-556	Angela Squassina .....	3-396
Sara Rusticelli.....	3-363	Virginia Stampete.....	3-407
Irene Ruzzier .....	5-652	Marco Stefani .....	2-200; 2-413; 2-450; 2-462
Beatrice Sacco .....	3-254	Giuseppe Stemperini.....	2-619
Elisa Sala .....	2-75	Angelica Stern .....	6-906
Giorgia Sala .....	1-1172; 6-869	Daniela Stroffolino .....	2-473; 6-234
Giacomo Salvadori .....	1-663	Niccolò Suraci .....	1-823
Giuseppina Salvo .....	2-309	Simona Talenti .....	1-1205
Stefano Salzillo.....	4-370	Gabriele Tarabusi.....	2-413
Cristian Sammarco.....	3-810	Emanuele Taranto.....	3-422; 6-244
Ximena Samper De Neu.....	1-322	Silvia Tardella .....	1-376
Renato Sansa .....	3-818	Laia Tarradas.....	4-474
Francesca Santamaria .....	1-1183	Anna Tartaro .....	4-673
Marella Santangelo .....	5-269	Annarita Teodosio.....	1-813
Paolo Sanza.....	4-323	Anna Terracciano .....	2-481
Anna Saviano .....	6-569	Mariangela Terracciano .....	2-496
Massimiliano Savorra.....	1-1194	Miriam Terzoni.....	3-1060
Fulvia Scaduto.....	6-209	Luca Tesei .....	2-671
Giannantonio Scaglione .....	1-787; 3-374	Maria Pia Testa.....	6-596
Arianna Scaioli.....	4-980	Barbara Tetti.....	1-383
Barbara Scala.....	4-992	Rita Tolomeo .....	6-263; 6-737
Francesca Scamardella.....	4-1001	Cristiano Tosco .....	1-823
Lara Scanu .....	6-222	Francesco Tosetto .....	5-549
Costanza Scarpa.....	3-1242	Maria Chiara Tosi.....	1-15
Giuseppina Scavuzzo .....	5-511	Francesco Trovò.....	2-595; 2-682
Marcello Schiattarella.....	2-242	Alexandros Tsonidis.....	4-726
Federica Scibilia.....	6-883	Maria Grazia Turco .....	1-395; 5-383
Eleonora Scopinaro.....	3-1256	Olga Tzatzadaki .....	5-129
Corrado Scudellaro .....	3-384; 3-1267	Kali Tzortzi.....	4-1022

---

Andrea Ugolini .....	4-825	Giovanni Viola .....	3-649
Martina Ulbar .....	6-781	Elena Vitagliano.....	3-1148
Alberto Ulisse .....	1-747	Maria Vitiello .....	2-209; 3-829
Federica Vacca .....	3-363	Marta Vitullo.....	3-1136
Tommaso Vagnarelli .....	3-1292; 4-1030	Stefano Volante .....	1-437
Giacomo Vasumi .....	4-698	Serena Volterra .....	1-2
Rita Vecchiattini .....	2-695	Veronica Vona.....	3-841
Sofia Velichanskaia .....	3-1060	Maria Elena Vona .....	6-618
Marco Venanzi .....	1-834	Christine Wacta .....	1-1217; 4-1055
Eleonora Antonia Veneziano .....	6-609	Klaus E. Werner .....	2-706
Cristina Ventrelli .....	1-852	Sibel Yıldırım Esen .....	2-361
Camilla Venturini.....	5-521	Isabella Zamboni .....	2-519
Clara Verazzo .....	1-407; 3-445	Alessia Zampini .....	3-1107; 4-825
Elisa Vermiglio.....	4-350	Elena Zanazzi.....	3-624
Silvana Vernazza.....	4-138; 4-757; 4-1043	Carlo Zanin .....	4-1066
Luigi Veronese .....	1-869; 3-900	Claudio Zanirato .....	1-1229; 3-856
Alessandra Veropalumbo .....	2-506; 6-274	Nicolò Zennaro.....	4-364
Cecilia Vicentini .....	6-289	Elia Zenoni .....	1-880
Elena Vigliocco .....	1-419	Yuhan Zhou.....	1-429; 1-1239
Francesca Vigotti .....	5-536	Carla Zollinger .....	4-1076
Mariarosaria Villani .....	3-457	Tommaso Zorzi.....	4-1091
Filippo Villari.....	4-359	Guido Vittorio Zucconi .....	2-222

---

# THE NEIGHBORHOOD MUSEUM IN QINGDAO'S OLD TOWN: INTEGRATING HERITAGE CONSERVATION AND EDUCATION

YUE PAN

## Abstract

*Heritage, memory, and identity are fundamental components of urban history. This paper makes a case for the neighborhood museum concept by examining its implementation in Qingdao as a way to increase participation in heritage preservation. More extensive community engagement can evoke historical memory and identity, thereby stimulating the educational attributes of heritage, which offers new directions for conserving historic centers in other cities.*

## Keywords

*Neighborhood museum, Heritage conservation, Cultural identity, Community engagement, Educational values.*

## Introduction

Qingdao, in the north of China, adjacent to Jiaozhou Bay, is an important cultural and economic center because of its unique location. And the city's long colonial history has constructed the feature urban heritage spaces which reflect the its historical past [Steinmetz 2009].

Nevertheless, the heritage in Qingdao's historic center is facing significant deterioration due to climate change and accelerated urbanization. Before 2015, the government mainly focused on conserving tangible heritage, specifically restoring deteriorated heritage. But this process had little effect because it ignored cultural heritage's important role in fostering cultural identity and promoting the sustainable development of historic cities. In recent years, the preservation of intangible cultural heritage has garnered increased attention. Heritage is more than just a relic of the past [Ashworth 2013], which is a testament to a city's history, culture, art, architecture and technological advancement. The conservation of them is about preserving the collective memory of the community [Rostoldo 2021], enabling us to comprehend the original urban history spaces. In a way, heritage has certain educational attributes. It is crucial in transmitting urban memories from generation to generation, instilling a sense of

cultural identity and fostering a profound connection with historical locations [Simbirtseva et al. 2020].

Consequently, Qingdao has altered its preservation policy, first implemented in the Dabaodao area. An effective initiative has been undertaken to convert the Liyuan buildings into a neighborhood museum [Wang 2005]. This program aims to organically combine heritage and cultural preservation while emphasizing the role of community in preserving the heritage and the heritage's educational value, which provides a novel paradigm of heritage preservation for other regions.

## Cultural identity and heritage education

Cultural identity, defined as how one sees oneself in connection to a culturally unique social group, is a dynamic process that evolves due to exposure to new social, cultural, and historical contexts [Usborne 2014]. Shared history and standard memory are crucial components of cultural identity. Moreover, history can be conveyed through urban heritage, a remnant of the past that a society or city has chosen to preserve [Van Gorp 2007]. Therefore, heritage is a tangible manifestation of cultural identity, representing a society's shared experiences, values, and traditions [Howard 2008, 15]. By strengthening heritage conservation, city dwellers can develop a stronger connection to the history and culture [Bell 2022], whereby they can understand the value of heritage, its significance to the community, and its potential risks, promoting the collective responsibility to preserve. This represents a change from a traditional model of heritage conservation to a more open-minded model of heritage education. Qingdao is a historic city; the urban heritage in the ancient town distills its history, architecture, and social evolution, reflecting the city's cultural impact and long-term development. Preserving the heritage will retain the city's individuality [Leshchenko 2021].

## Neighborhood Museums: New methodology

Museum is dedicated to collecting, preserving, interpreting, and exhibiting works of art, cultural artifacts, and scientific specimens for public education and research [Kreps 2008], which plays a vital role in modern heritage conservation. The etymology of the term "museum" can be traced back to its Greek counterpart, "mouseion," which means "Seat of the muses." In Latin, the word "museum" was derived to refer to a place of philosophical discussion in Roman times. It was not until the 15th century in Europe that the term "museum" reappeared to describe the Lorenzo de' Medici family collection in Florence. Since the 17th century, museums has been precisely identified as venues for showcasing collections of curiosities [Empereur 2002; Findlen 1989.; Sarton 1970]. However, in 1969, a three-day conference on the role of museums in the community was held at MUSE, the Bedford-Lincoln Museum in Brooklyn, New York. The conference primarily examined the lack of connection between museums and their

surrounding communities, which led to a broader definition of museums and a greater diversity of functions [Kinard 1985]. After that, Museums are no longer confined to their traditional functions of storage, research, conservation, and display; their functions of connecting communities and demonstrating cultural identity are more frequently mentioned [Simmons 2010].

From then on, the neighborhood museums concept emerged. This new type of museum concept engages the active participation of community residents and integrates exhibitions into local community life. Based on the division of urban living areas, the goal is to reflect the cultural characteristics of neighborhoods by displaying locally distinctive artifacts. This model could increase community involvement in museum institutions and serve the community, is sought-after [Gurian 2005; Ignard, Nighbert 1972.; Kinard 1985; Wills 2007].

Qingdao's old town, especially the Dabaodao area, as the centralized living area in the history, carries a lot of Qingdao's history and memories. The urban fabric in this area is laid out in a regular grid, with each neighborhood separated by four streets; the quadrilateral enclosure building form creates a distinct urban space, and each space has a distinct culture based on its history [Demgenski 2019; Warner 2011; Jin 2016]. All of these factors make it an ideal location for a neighborhood museum. The emergence of various cultural activities and exhibition venues has given rise to a diverse range of neighborhood museums, as observed in different neighborhood units [Zang 2018].

### *A blend of history and innovation*

The neighborhood museum is an innovative approach to enhancing the heritage education value by blending traditional architecture with modern cultural elements. It preserves the originality of the built environment while incorporating contemporary exhibitions and educational facilities by revitalizing ancient buildings [Cantell 2005]. Historic centers are divided into different spaces based on the block and neighborhood, reflecting the historical contexts, including the traditional building materials, construction techniques, and architectural designs [Mo 2011]. Old buildings are converted into showroom spaces, which will incorporate modern elements such as interactive displays and multimedia installations to enhance the educational experience [Hammady 2016].

### *A vivid representation of the past*

The mission of the neighborhood museum is to present history in a lively and interactive manner [Simbirtseva et al. 2020]. The public can learn more about the heritage by combining the local history, multi-modal presentations, and community engagement. The neighborhood museum uses interactive exhibits, historical demonstrations, and thematic performances to exhibit the history from early colonial influences to the city's industrialization transformation; each space offers a unique narrative that allows visitors to step into this history and achieve empathy with it.

### *Strengthening community participation*

The neighborhood museum could be a cultural center hosting various educational activities, including seminars, lectures, and art workshops that cooperate by involving residents, organizations, and educational institutions [Moreno 2004]. These activities provide visitors with an interactive experience and allow local communities to participate in the planning and implementing the heritage preserve project, which fosters a sense of identity in preserving cultural heritage. Moreover, the museums also provide spaces for small community festivals, becoming a platform for sharing.

## The case study of Qingdao

### *History of Qingdao's urban construction*

Qingdao is a metropolis with a long history, and the origins can be traced back to the sixth century BCE; it was merely a village until the late Nineteenth and early Twentieth centuries, and two colonial histories in the ushered in its urbanization.

German forces occupied Qingdao in 1897, developing the city into a major seaport to establish a commercial center and maritime military base in Asia<sup>1</sup>. During this period, German engineers planned a modern street network and city layout, and also constructed many buildings in the Western style, profoundly influencing the formation of old town.

### *Unique Urban Space in Qingdao's Old Town*

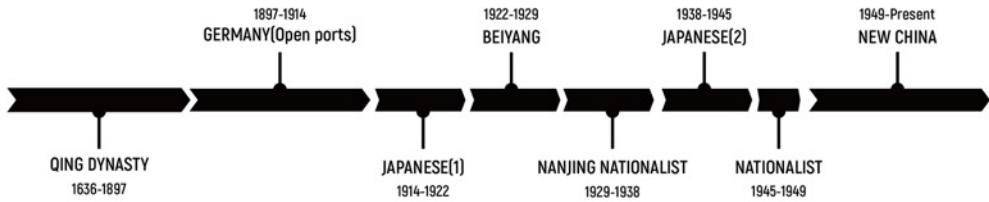
During the construction time, the German government developed a method of infrastructure priority in order to facilitate the management, i.e., planning and constructing the road system first and then attracting the residents and business people to purchase the land for construction; the most prominent of these initiatives are divided the European and Chinese districts and use different design concepts [Warner 2011].

The European settlement has mainly adopted Western urban planning concepts in order to make the Germans living here more adaptable, such as Howard's Garden Cities conceptualization and Camillo Sitte's urban design approach, which forms a 45° diagonally intersecting trapezoidal urban space [Jiang 2015].

On the other hand, to maximize the use of space, the Chinese residential area in the Dabaodao area adopts a strict grid-format road network to divide the neighborhood. Each area is an independent living space where people with similar backgrounds and

---

<sup>1</sup> The German government wanted to make Qingdao a model colonial city and planned it meticulously. Before the planning started, the land acquisition policy proposed by William Shan (1859-1926) made the German government own the most land, so the planner could plan Qingdao comprehensively. And it was because of the advanced planning concepts that following colonial governments followed the German planning so that the old city center of Qingdao did not suffer from a great deal of change and retained the urban space of the German period.



1: Yue Pan, the history timeline of Qingdao, 19/07/2023 [Qingdao City Archives].

cultural sensitivity live together, forming the unique neighborhood culture [Jin 2016]. Combining a grid pattern with the Chinese courtyard architecture concept results in a four-sided enclosed structure named a "Liyuan". One plot of land to build a complete Liyuan building, each building is a separate space.

Liyuan is a courtyard-style residential compound, mostly two-story buildings, with a few three- or four-story buildings [Demgenski 2019]. Based on Qingdao's topography, they have different heights and sizes, and the plan layout is almost according to the shape of Chinese characters [Wang 2011].

As the smallest unit of Qingdao's old city neighborhoods, Liyuan most built in the 20th century. It is estimated that there were more than 700 Liyuan structures in Qingdao in its heyday. However, many of them were demolished during city's renovation at the turn of the century to make spaces for new housing. Only approximately 300 Liyuan structures are left, most of which are in critical disrepair [Gao et al. 2022].

Therefore, Qingdao's heritage preservation efforts have received growing financial, legislative, and technical support since the Eighties [Liu 2011], which including the restoring architectural landscapes and urban planning that fall within this category. It also includes the recently implemented neighborhood museum renovation program. And the recent planning program named "Qingdao Historical and Cultural City Protection Plan (2020-2035)" defines the scope of protection, the heritage to preserve, and the contents.

The plan emphasizes the growth of cultural and leisure, tourism and vacation, commercial services, creative industries, and other sectors compatible with the historical legacy and cultural development. It includes specifics like the protection of historic neighborhoods, preserving the architectural texture of public buildings, independent courtyards and courtyards, and sharing the heritage space without altering the original spatial layout of the buildings. Notably, the historic neighborhoods will not only be protected as cultural landmarks but will also be accorded greater social importance [Qingdao et al. 2021].



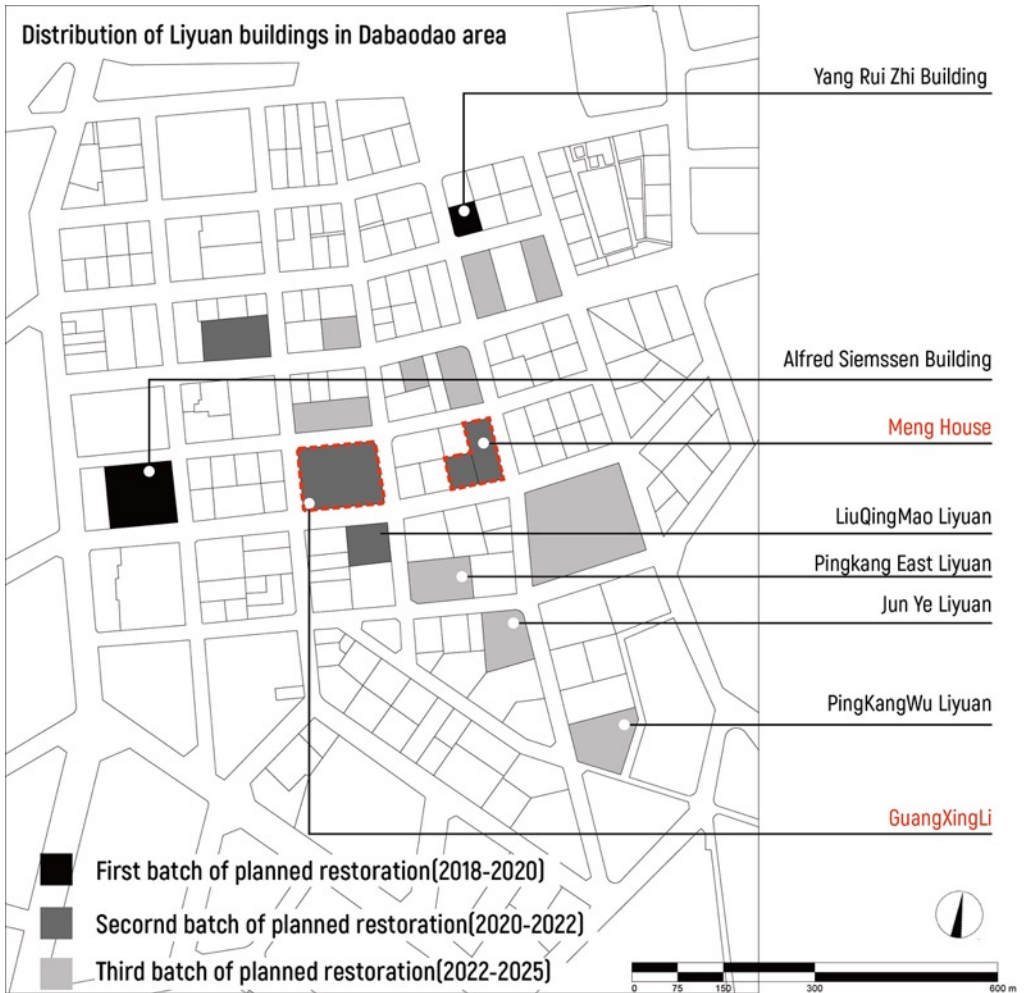
2: Stefan Tsingtauer, 1925 Aerial view of Qingdao Dabaodao, 04/02/2017 [Wikipedia].

The Dabaodao (Chinese residential) area has become the pilot area of this plan<sup>2</sup>. This area changes the traditional single mode of heritage preservation; the spaces in Liyuan introduce new urban business forms such as cultural creation, history, education, and art. to create a “highly inclusive Neighborhood Museum”, forming a semi-open space of courtyards, and achieving the goal of sharing architectural space, which is a cultural space as well as an educational space. In the following section, the Guangxingli Museum and the Meng Museum will serve as case studies to explore the application of neighborhood museums in Qingdao's Liyuan area, highlighting their value and significance in urban culture and heritage education.

### *Cultural Spaces for Creative Commons*

By opening the historic buildings to the public, the old city in Qingdao is moving from heritage conservation to heritage education [Rosenberg 2011]. The neighborhood museums provide a platform that contributes to preserving traditional crafts and promoting contemporary art activities.

<sup>2</sup> It is a pioneering region for the promotion of neighborhood museums because of its distinctive urban spaces, in which each Liyuan building is a neighborhood unit. [https://news.qingdaonews.com/wap/2020-02/18/content\\_21276948.htm](https://news.qingdaonews.com/wap/2020-02/18/content_21276948.htm)



3: Yue Pan, Distribution of Liyuan buildings in Dabaodao area, 27/07/2022 [Qingdao Natural Resources and Planning Bureau].

Guangxingli, constructed in 1897 with a total floor space of more than 4,000 square meters, is a prime example of Qingdao Liyuan. The spatial and structural design is distinctive because it reflects the Qingdao architectural tradition. The roof adopts a sloping roof structure and red brick, while the buildings are constructed with clear-water bricks and linked by a circular promenade of wooden structures, exemplifying the traditional Chinese architectural style. Another feature is its central courtyard, formerly the site of a bustling market and theatre [Zhang 2016; Zhang 2020; Li 2019]. The Government has initiated a reconstruction scheme that transforms Guangxingli into a creative and cultural museum to preserve its distinctive historical characteristics and revive the vibrant ambiance of bygone eras. By maintaining the integrity of the original architectural framework's integrity, diverse cultural and artistic activities have



4: Qingdao Industrial Design Innovation Centre, Guangxingli Before and After, 07/07/2022 [Qingdao Culture and Tourism Bureau].

been incorporated, encompassing retail, dining, recreational pursuits, exhibitions, and an amphitheater.

Each building section is a separate thematic heritage and artistic display area. For instance, the resource room contains an extensive collection of atlases, materials, and books about Qingdao history, allowing visitors to understand the city's history better; and the model room displays many Liyuan architectural models, illustrating the structural characteristics of this architectural style, and helping to popularize the culture of the Liyuan. Furthermore, the museum has a dedicated space that showcases Qingdao's distinctive folk dwellings, exhibiting the talents and skills of local non-genetic artists [Zhang 2020].

In summary, the construction of the Liyuan Museum will facilitate the integration of architectural heritage with cultural activities, increase the familiarity of visitors with the cultural heritage, foster a sense of cultural identity, and more effectively demonstrate the cultural and historical value of the Liyuan. These initiatives also generate economic and social impacts that will encourage the preservation of local heritage.



5: Youwen & Xiao xi, The practice of the Liyuan Museum, 20/02/2023 [Self-timer].

### *Educational Spaces for connecting history*

Architecture is an essential medium for documenting a city's history [Albu 2021]. Liyuan buildings have recorded the critical trajectory of urban development and evolution, so preserving the building's history and cultural heritage is imperative [Chen 2010]. The neighborhood museums serve as a link between the past and the present. Through the museum, the public learns about the building's history, passes on historical values, and incorporates new elements to form a dialogue between the old and the new, which can expand the cultural vein's scope and depth in a continuous manner [Li 2013].

Meng House, another famous Liyuan building in the Dabaodao area, combined Chinese and Western architectural styles that serve as a historical record of the life and career of the renowned Chinese trader Meng Luochuan [Jin 2016]. In order to commemorate the deeds of their ancestors and to respond to the conservation policy, the descendants of the Meng Clan transformed their old house into the Cultural Museum and Art Gallery [Ming-Akashi 2020]. There are not only many atlases, materials, and books about Qingdao, but also Historical materials about Meng's business history that introduce the business environment of Qingdao at that time. At the same time, the restoration adheres to the principle of repairing the old as the old [Nie 2020], preserving the original architectural structure with its red water brick facade, round coupon-shaped windows, and red-tiled sloped roofs so that people can feel the charm of the Liyuan architecture. Thus, it has become a popular destination for visitors who want to learn more about Qingdao's past. Furthermore, integrating Qingdao's urban planning elements in some small facilities, such as the urban planning bookshelf showing the master plan of Qingdao's old city, makes the dull information more vivid to the public while fostering a sense of cultural identity.

## **Impacts and benefits**

### *Heritage Preservation*

The neighborhood museum in old city is crucial for preserving cultural heritage, which encourages the residents and visitors to participate in heritage conservation activities by emphasizing heritage education and community engagement. Particularly, under these measures, the residents become advocates for urban heritage preservation, promoting the possibility of sustainable heritage preservation.

In addition, this strategy addressed the problems posed by accelerated urbanization and modernization. By reusing existing buildings and combining historical heritage with modern facilities, old buildings will be preserved and given new functions.

### *Promote the cultural identity and tourism*

The neighborhood museum also provides immersive heritage education experiences that promote a deeper understanding of heritage and history and strengthen the

connection to that history. These connections promote cultural identity and preserve the uniqueness of historic cities. Moreover, the features of the cities can contribute to the growth of tourism in historic cities, where tourists are no longer passive observers but active participants [García-Hernández 2017].

### *Replicability and generalizability*

Developing a museum in the community is a paradigm that can be applied in other cities and other cultural settings [Brown 2017]. While specific historical and cultural elements may differ, the principles of community engagement, heritage education and regeneration of old buildings can be applied in other places. Municipalities around the globe can use the neighborhood Museum framework as a starting point for creating city-specific history education initiatives that contribute to long-term urban vitality.

## Conclusion

The historic center is a heritage treasure trove that necessitates effective conservation strategies to address the risk caused by rapid urbanization. Current majority policies continue to focus primarily on physical conservation, while heritage education to enhance the cultural identity and sustainability is frequently neglected. This paper proposes an innovative model that combines traditional architecture with modern elements to construct the neighborhood-style museum, which not only preserves the urban heritage but also gives the heritage greater social significance.

In conclusion, Historic cities could preserve cultural traditions and offer a dynamic and enriching environment for the public by increasing community engagement, encouraging cultural identity, stimulating the educational attributes of heritage, and supporting long-term heritage preservation.

## Bibliography

- BELL, A. D., DE SHALIT, A. (2022). *Introduction: Cities and Identities*, in «Critical Review of International Social and Political Philosophy», n. 25(5), pp. 637–46.
- ALBU, S., LESAN, A. (2021). *Expropriation as a Way for Protecting the Architectural Heritage*, in *Current Urban Studies*, vol.9, pp. 299–314.
- ASHWORTH, G.J. (2013). *From History to Heritage—from Heritage to Identity*, in *Building A New Heritage (RLE Tourism)*, Routledge, pp.13–30.
- BROWN, K.E. (2017). *Paradigm or Predator? Eco- and Community Museums in Scotland and Costa Rica*, in «ICOFOM Study Series», n. (45), pp. 23–36.
- CANTELL, S.F. (2005). *The Adaptive Reuse of Historic Industrial Buildings: Regulation Barriers, Best Practices and Case Studies*, Virginia Polytechnic Institute and State University.
- CHEN, L. (2010). *Wedging in and Culminating: Qingdao's Urban Architecture in the German Concession Period*, Southeast University Press, pp. 139–60.

- DEMGENSKI, P. (2019). *Dabaodao: The Planning, Development, and Transformation of a Chinese (German) Neighbourhood*, in «Planning Perspectives», n. 34(2), pp. 311–333.
- EMPEREUR, J.Y. (2002). *Discoveries: Alexandria: Jewel of Egypt*, New York, Harry N. Abrams.
- FINDLEN, P. (1989). *The Museum: Its Classical Etymology and Renaissance Genealogy*, *Journal of the History of Collections*, 1(1), pp. 59–78.
- GAO, F., YAMANE, S., ZHAO, C., KADONO, Y. (2022). *Spatial Characteristic of Liyuan Building and Its Transformation in Dabaodao Area, Qingdao, China*, in «Journal of Architecture and Planning» (Transactions of AIJ), n. 87(792), pp. 337–48.
- GARCÍA-HERNÁNDEZ, M., DE LA CALLE-VAQUERO, M., YUBERO, C. (2017). *Cultural Heritage and Urban Tourism: Historic City Centres under Pressure*, in «Sustainability», n. 9(8), p. 1346.
- GURIAN, E. H. (2005). *The Museum as a Socially Responsible Institution*, in *Civilizing the Museum*, Routledge, pp. 73–80.
- HAMMADY, R., MINHUA M., TEMPLE N. (2016). *Augmented Reality and Gamification in Heritage Museums*, in *Serious Games, Lecture Notes in Computer Science*, edited by Tim Marsh et al., Cham, Springer International Publishing, pp. 181–87.
- HOWARD, B., GRAHAM, P. (2008). *Heritage and Identity*, in *The Routledge Research Companion to Heritage and Identity*, Routledge.
- IGNARD, J.R, NIGHBERT, E. (1972). *The Anacostia Neighborhood Museum, Smithsonian Institution, Washington, DC*, in «*Museum International*», 24(2), pp. 103–109.
- JIANG, Z., XIAOPING, E. (2015). *Evolution of Urban Form in Qingdao*, Nanjing, Southeast University Press, pp. 58–82.
- JIN, S. (2016). *Modern Urban Architecture of Qingdao (1922-1937)*. 1st edition, Shanghai, Tongji University Press, pp. 125–132.
- KINARD, J.R. (1985). *The Neighbourhood Museum as a Catalyst for Social Change*, in «*Museum International*», n. 37(4), pp. 217–23.
- KREPS, C. (2008). *Indigenous Curation, Museums, and Intangible Cultural Heritage*, in «*Intangible Heritage*», Routledge, pp. 193–208.
- LESHCHENKO, N. (2021). *Contextuality Is a Condition for Preserving the Uniqueness of a Historical City*, in «*Architecture, Civil Engineering, Environment*», n. 14(3), pp. 17–25.
- LI, G. (2013). *The Continuation and Renewal of Urban Memory - A Brief Discussion on the Preservation and Rectification of Qingdao's Liyuan*, in «*Creative Design Source*», n. 6, pp. 36–39.
- LI, R., YU, H. (2019). *A Study on the Analysis of Public Space and Protection and Reuse of Qingdao Liyuan*, in «*Urban Architecture*», n. 16(13), pp. 22–24,46.
- LIU, C. (2011). *Study on Preserving Architectural Heritage in Qingdao*, in «*Advanced Materials Research*», nn. 255–260, pp. 1499–1502.
- MO, W., YAO Q.W. (2011). *The Culture Memory of the Times — In Urban Redevelopment Should Strengthen the Historical Building Protection*, in «*Advanced Materials Research*», nn. 361–363, pp. 1166–69.
- MORENO, M.J. (2004). *Art Museums and Socioeconomic Forces: The Case of a Community Museum*, in «*Review of Radical Political Economics*», n. 36(4), pp. 506–27.

- NIE, T., LIU, Y., FENG, X. (2020). *Conservation and Renewal Strategies of Traditional Residential Buildings in Guangxingli, Qingdao*, in «Architecture and Culture», n.4, pp. 247-49.
- ROSENBERG, T.J. (2011). *History Museums and Social Cohesion: Building Identity, Bridging Communities, and Addressing Difficult Issues*, in «Peabody Journal of Education», n. 86(2), pp. 115-28.
- ROSTOLDO, J.P. (2021). *Heritage and Identity on the Border of History and Memory*, in «Patrimonio e Memoria», n. 17(2), pp. 152-68.
- SARTON, G. (1970). *History of Science: Ancient Science Through the Golden Age of Greece*, New York, Norton & Company.
- SIMBIRTSEVA, N.A., GALINA A.K., PLAKSINA. E.B. (2020). *Cultural and Educational Practices in the Museum Environment: Transmission of Cultural Heritage*, in «Changing Societies & Personalities», vol. 4, n. 44(4), pp. 492-507.
- SIMMONS, J.E. (2010). *History of Museums*, in *Encyclopedia of Library and Information Science*, pp. 2096-2106.
- STEINMETZ, G. (2009). *Qingdao as a colony: From apartheid to civilizational exchange*, in *Comparative History of Science and Technology, Science, Technology and Modernity: Colonial Cities in Asia, 1890-1940*, Baltimore, Baltimore, MD: Johns Hopkins Workshops in Comparative History of Science/Technology.
- USBORNE, E., DE LA SABLONNIÈRE, R. (2014). *Understanding My Culture Means Understanding Myself: The Function of Cultural Identity Clarity for Personal Identity Clarity and Personal Psychological Well-Being*, in «Journal for the Theory of Social Behaviour», n. 44(4), pp. 436-58.
- VAN GORP, B., RENES, H. (2007). *A European Cultural Identity? Heritage And Shared Histories in The European Union*, in «Tijdschrift voor Economische en Sociale Geografie», n. 98(3), pp. 407-15.
- WANG, F., ZHAO, B. (2005). *An Analysis on the Protection of Modern Architectural Heritage in Chinese Cities-Taking Qingdao City as an Example*, in «Southern Architecture», n. 5, pp. 15-18.
- WANG, Y., LIANG, X. (2011). *Qingdao Liyuan Architecture Research and Reflections*, in «Central China Architecture», n. 29(3), pp. 63-66.
- WARNER, T. (2011). *Urban Planning and Construction in Modern Qingdao (in Chinese)*. Southeast University Press, Nanjing, pp. 90-102.
- WILLS, J.K. (2007). *Museums, Communities and Participatory Projects* <https://www.semanticscholar.org/paper/Museums%2C-communities-and-participatory-projects-Wills/ddf589a1923bb764a62dca5291c916b479269db7> [September 4, 2023].
- ZANG, X., VAN GORP, B. (2018). *Assessing the Potential of Resident Participation in Local Heritage Conservation, the Case of Qingdao, China*, in *Urban Renewal, Community and Participation, The Urban Book Series*, eds. J. Clark, N. Wise, Cham: Springer International Publishing, pp. 141-59.
- ZHANG, L., YANG, Y. (2016). *Analysis and Application of Spatial Patterns of Modern Liyuan Architecture in Qingdao*, in «Famous Cities of China», n.10, pp. 91-96.

ZHANG, L. (2020). *Study on the Conservation and Renewal Strategy of Qingdao Liyuan under the Orientation of Vibrant Revival - Taking Guangxingli as an Example*, in «Architecture and Culture», n. 12, pp. 111-13.

### Sitography

<http://www.qdda.gov.cn/qddaxxw/qddaxxw/csyy/ztyk/qdafs/2021/02/10/40281a6277804f8a01778ae0079407d9.html>(Qingdao Municipal Archives) [July 2023].

<https://www.163.com/dy/article/gf1unvup0552aa5o.html> (Qingdao Historical and Cultural City Protection Plan (2020-2035)) [July 2023].

[https://www.bilibili.com/read/cv7118885/?from=search&spm\\_id\\_from=333.337.0.0](https://www.bilibili.com/read/cv7118885/?from=search&spm_id_from=333.337.0.0)(Ming-Akashi, Qingdao Dabaodao: Liyuan building, original Qingdao flavour) [July 2023].