This is a street of the city that makes sense: the smell of pizza harmoniously blends with the historic architectures of the Middle Age and the Renaissance at dusk in Florence, Italy. Some said that this is the street walked through by Dante Alighieri. With walls covered by rose and golden-cut building facades bathed in sunlight, and an ancient brick tower ringing out the sudden bells, the street communicates a sense of place felt even by a stranger from a foreign land.
设计“有感觉”的城市

设计“有感觉”的城市，需要融入自然、历史、文化、建筑、景观、环境等元素，让市民在城市中感受到“有感觉”、“有温度”、“有故事”、“有灵魂”的城市氛围。城市设计应注重空间的尺度，保持适宜的密度和活动量，使居民在日常生活中感受到城市的温度。设计师应尊重自然规律，尊重历史文脉，尊重市民生活，注重城市与自然的和谐共生，以自然为师，以历史为鉴，以市民为本，构建出具有独特魅力的城市景观。城市设计还应注重城市文化的挖掘和传承，通过历史建筑、雕塑、壁画、音乐、舞蹈等艺术形式，展现城市的历史文化内涵，增强市民的文化认同感和归属感。同时，城市设计还应注重生态环境的保护，通过绿色建筑、绿色交通、绿色能源等手段，构建出绿色、低碳、环保的城市环境。城市设计还应注重市民参与，让市民在城市规划和建设中发挥主体作用，通过市民参与，让城市更具有活力和温度。
DESIGNING CITIES THAT MAKE SENSE

Our common descriptions of the city or place, including beautiful, ugly, quaint, noisy, tidy, messy, clean, dirty, cool, quaint, broad, narrow, bright, gloomy, etc., are largely quantifiable. Yet, we have developed methods for these characteristics to become objective and standardized design. However, there are other common but mysterious characteristics of the city we cannot understand objectively. For example, "making sense." This seems highly subjective and emotional in reason making a place meaningful or interesting in the colloquial language.

I believe that today under China's strong administrative lead, cities will become more beautiful, clean, bright and brand through the collective endeavor of engineers and designers. However, this does not mean that our cities will be more meaningful or interesting on a personal level. It is difficult to design and manage cities for our personal sense of place, since it is often vague and highly subjective. As such, designing for a sense of place is often ignored, resulting in cities that are bare and boring.

"Making sense," concerning the sense of a place and its meaningfulness, needs to be discussed in the context of phenomenology. In the past century, Martin Heidegger's "Dwelling," Kevin Lynch's "The Image of the City" and Christian Norberg-Schulz's viewpoints have tried to bring philosophy into human, spatial, and architectural discussions. But, making sense of place continues to puzzle us despite the growing amount of research on the topic. As Chinese cities grow, the study of making sense of place will be an essential piece of China's contemporary urban design and management that should be noticed from the following perspectives.

First, we must seek more-than-material knowledge. Instead of focusing on the so-called "material" or "scientific" urban models and statistics, cities and environments should be preserved through lived experiences. We should abandon the so-called "rational" and "ideal" city models of the 20th century, such as the Garden City, the Radiant City, and the Broadacre City, which have proven to be so distant from our urban lives. We should design cities that respond to our needs or feelings, emotional bonds, and that draw from work such as Jane Jacobs, who showed urban life to be dynamic, unpredictable, and sparkling.

Next, we must design with daily lives. As we design and manage our urban environments, we should consider how daily, personalized experiences affect urban space. In doing so, we can no longer prioritize building beautiful cities while deplorably moving away bustling villages, many community vegetable markets or crying traffic vendors. Our work as designers is no longer to be enthusiasm about museums, theaters, stadiums, museums, cultural centers or wide avenues and blank city spaces.

Finally, we must understand what it means to feel a sense of place. As designers, we must understand that for a city to have a meaningful sense of place, individuals must be able to make it their own, to identify it as their place. Orientation and identification with place are two elements emphasized by Norberg Schulz. In this case, orientation refers to the spatial structures, being able to identify one's position in a place and taking place in the vast space by creating elements such as a focus, edge or region. Orientation provides a sense of stability and coordinates for exploring the world. To identify with a place, embracing the characteristics which differentiate places and cities, is to place yourself through an understanding of atmosphere perceived by the senses, such as temperature, humidity, smell, color, texture, material and shape. The paving of roads, patina of walls, and curves on tree trunks change over time and differ from region to region, giving a sense of history, identity and identification to a place. The identity of a city is created through the senses and actions of its residents, and the ways they adapt, interact, and mold the forms and shapes of the city. In short, the spatial characteristics of the city, the natural and cultural atmosphere of the city and the existing existing object and way people live in the city, make the city "interesting" and "meaningful" through a sense of belonging and sense of identity.

Designing cities for a sense of place is to design cities for dwelling, living, and belonging, to design cities that respond to environmental and cultural bases, as well as contemporary needs. By designing cities that prioritize the needs of residents, we can avoid the pitfall previously taken by the City Beautiful Movement in many European and American cities. I made this issue appeal twenty years ago, and the most remains relevant today.