

# AN EXPERIMENTAL THEATER FOR IMPLEMENTING THE CULTURAL SYSTEM OF MILAN

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## A Theatre for Via Larga

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## Abstract

*Keywords: Architectural Composition, Cultural System of Milan, Experimental Theatre, Montage*

The objective of the research is to carry out a deep collection of necessary information about the history, the architectural and the morphological structure of the city and explain how the data is used during the design phase of an experimental theatre for implementing the cultural system of Milan as using the montage technique which combines various elements that are appropriate for the urban context from an architectural point of view in a monolithic way to create an original composite structure. The first part of the paper includes the research about the evaluation process of the city, rehabilitation of monumental places in the centre of Milan and the public places of it. On the other hand, the second part focuses on the design phase, how the research is interpreted as considering the changing concept of the theatre and which elements are chosen for the montage in accordance with the design strategies to compose the spaces in an architectural way.

## Introduction

The project area which is located in the historical city center of Milan, has a critical position in the sense of being in one of the most monumental zone as well as it's surrounded by significant civic and cultural heritage. The experimental theatre project is positioned in the land plot that is used nowadays by Registry Office of Comune di Milano on Via Larga which passes from the developing south part of the historical city center, connects several monumental buildings between Palazzo Reale and Palazzo Sormani which are the important components of central cultural system of Milan. In addition to the project site which is situated in the south of Palazzo Reale that is used as a modern art museum today, it is also next to the Teatro Il Lirico. The project proposes an experimental theatre for implementing the cultural system of Milan as connecting with Palazzo Reale and Teatro Il Lirico while remedying the deficiencies of them.

Since the project is conscious about its strategic point, it purposes to be respectful to the urban context and the close monumental buildings in the neighborhood, as investigating the different eras and the metamorphosis of Milan has been evolved. It is analyzed that, nowadays the project area is placed in a transition zone between different urban fabrics that the one on the north, consists of monumental and public buildings as Duomo di Milano and Palazzo Reale while the other type of urban context has been formed by urban city blocks comprise of smaller and individual buildings with courtyards. Accordingly, the characteristics of the facades and the structures differ from eachothers. The facades on Via Larga are more

monotonous and plain while Palazzo Reale has more dynamic structure.

Another aim of the project except to be an element of the cultural system, is to consider the relationship between the components of the theatre and to see how the space organization effects the different user types and the connection between them. For this reason, it offers to experiment diversification of theatre halls and some spontaneous places to the visitors.

For the architectural composition, the montage method which presents compatible solution with the existing structures when the proper references are used, is chosen to be able to follow the historical and the cultural heritage surround the land plot.

In addition to the design strategies, conceiving a civic hall for meetings and the impromptu plays is another plan for the connecting with the city.

## The Evolution Process of the City



## From the origins to the Middle Ages

The birth of Milan happened in the III and II millennium with the primary intention as places of military command. Agriculture came to the second important role in the city. Then it changes from random organization to an open, hospitable Greek city. The real leap in quality, size, and scale of Milan, is made by Rome thanks to its elites of soldiers and administrators.

If you look at a current plan of the city of Milan it is very difficult to reconstruct its original layout, the aspects that Milan presents today is the result of a long development over time, consisting of expansions, folds and often reconstructions.<sup>1</sup>

The Roman city originated from the castrum with the chess-board plan of the cardo and decumano. However, the decline of the Roman Empire led as a direct consequence to a reorganization of the idea of city and a contraction of its development with relative loss of meaning of a large part of the huge building, bureaucratic, political, administrative imperial system (baths, temples, etc.).

The city of Milan on whose origin certainly grew around the urban core consisting of its ancient castrum arose after 222 BC which was the union of the ancient insubrico village with the new Roman structures. (Fig. 1)<sup>2</sup>.

The conjunction between the insubric village and the Roman castrum, however, had caused a shift of the city's center's gravity in its subsequent development (in the Republican age) and,

1 Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p.21

2 Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p.21

rather than tracing the new cardo coming from the south-east on the previous one, there was an approach to the northwest of a new primary system. Thus Milan assumed a polygonal or more precisely pentagonal form of city. (Fig 2)

The thistle and decumanus that generate the castrum intersected where today we can find the church of San Satiro, now incorporated into a dense and quality-free urban fabric.

The most correct interpretative key is already an important and almost constant indicator of the development of Milan: it is the trades and trades favored by the flat position and the centrality of Milan with respect to the European lines in formation.

The importance of this city, in the imperial age, increased considerably. The city passed from the pentagonal form reached to the hexagonal one and this happened immediately after the Via Emilia reached the urban nucleus.

Mediolanum had become the cornerstone of a great road system that wound between Venice, Gaul and Spain and consequently was the center of great traffic. The expansion of the city changed direction and developed north-east in the current area of the Duomo; the expansion of the imperial age recognizable by the dense network of perpendicular roads. Also in the Imperial age, under the rule of the Emperor Massimiano (286-305), there was an increase in the city wall "the extension of the walled city exceeded 100 hectares and the perimeter of the walls the 4,500 meters"<sup>3</sup> and an additional enlargement also occurred in the west (Fig3).

3 AA.VV., *Milano*, Touring, Milano 2005, p. 25.



1\_Milan: 4th century, from the insubric village to the Roman castrum. Antonello Boatti, Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro, Novara: CittàStudi, 2007, p.22



2\_Milan: from the Roman castrum to the republican age (52 BC). Antonello Boatti, Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro, Novara: CittàStudi, 2007, p.24



3\_Milan: Imperial age (33 AD) and Massimanea (286 AD). Antonello Boatti, Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro, Novara: CittàStudi, 2007, p.25

The great historical cities are aware of an internal transformation with the rehabilitation of large structures, which lose meaning, more modest urban functions, artifacts that constituted circuses, theaters, amphitheaters, palaces, baths, temples are reused in the high Middle Ages to build small dwelling buildings and use the perimeter walls for defensive purposes.

The road network is an essential element of the dynamics of city development. Thus began the expansion along the radials and that is like wildfire, the rigid axiality of Greek and Roman origin gives way to the typical medieval winding structure. The city assumes a new hierarchical meaning that differs according to the different political connotations, now civil (the Municipalities and the

Lords), now religious (the confessional states), more often civil and religious.

In the new center dominates the emblematic representation of dominant political roles and externally, with progressive decreasing values, the residence of the nobles and then gradually the artisans, traders and the people.

The most typical scheme in this sense is constituted by the Gothic cathedral that rises in elevation from the late medieval fabric.

In the early Middle Ages Milan developed homogeneously around what were the "moenia massimane" up to incorporate all those buildings that had arisen outside, especially the basilicas and villages that had been born on the routes between the old gates of the imperial walls and the new



4\_Milan from the 5th century to 1450. Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p.26

ones (via Borgonuovo, via Borgospesso). The new urban fabric was closed in turn by a new city wall (Fig. 4), much larger than the previous one (it was 6 km), elliptical, closed to the north-west by the Castle's first plant, built in the Visconti era. The new fortification developed along the route of the "circle of ships", which also developed in the late municipal period in Milan. Along the perimeter of the walls a ditch was dug, fed by the waters of Seveso, Nirone and Olona, which began above Porta Trcinese and ended up in the current Via Vettabbia; this system was then added to the Great vessel, which carried the water of Ticino and Redefossi. This network of waterways, initially built with a defensive purpose, then became fundamental for trade. The main gates of the medieval system

were six, including the Porta Nuova arches still visible (at the end of Via Manzoni, not to be confused with the nineteenth-century neoclassical Porta Nuova). The new buildings of palaces and especially of religious buildings are multiplied: the church of S. Eufemia (489), the church of S. Celso (992), the church of the Holy Sepulcher, the Basilica of S. Stefano (1075), the Archbishop's Palace (1174) and the church and convent of S. Marco outside the walls (1254), to name a few. The liturgical arrangement of the churches (east-west) clashes with the mesh oriented from south-east to north-west, originating a new conflictual system with the previous one. In 1300, due to pestilence and famine, there were no major transformations from an urban point of-

view, if not by the Visconti, an increase in fortifications; Neither the proof remains today, in Via S. Giovanni Sul Muro, in Porta Giovia. (No. 2, Fig. 4). From an architectural point of view, however, in this century the realizations of civil and religious elements began, which are still the cardinal points of the city: the Cathedral, the Castle, the Archbishopric (No. 9, Fig. 4), the - plexus of the Broletto (No. 10, Fig. 4), the Ospedale Maggiore and the Lazzaretto.<sup>4</sup>

The history of Milan particularly has already been marked by the desire to close itself in a small perimeter, becoming thickened and thickened since the High Middle Ages. In the Middle Ages delivered a very composite fabric of cities and towns to the history of humanity. In this panorama Milan presents itself as a fortress city that with its defense aims begins to deny itself the pleasures of the external area with territorial imbalances. The fortress is the castle that the Visconti wanted to erect in the north-west of the city in an isolated and dominated place that marked in a perennial way an indelible character of Milan. And this is also the epoch of the beginning of the construction of the Duomo, another strong symbol of the city, begun in 1368 and which will continue uninterruptedly navigating through fashions and styles for many centuries.<sup>5</sup>

4 Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p.26-27

5 Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p.11



## From the Renaissance to the modern city

### Spanish Milan (1500-1650)

Transformation of the cities from the late Middle Ages to the Renaissance was accompanied by the birth of the square. As we know the square is a deliberate collective meeting place, also, the symbolic representation of the city, that could be found through the main buildings with its religious, political and commercial bodies. The transition to the Renaissance square, increasingly linked to the court and therefore a place of spectacle, rather than a popular assembly. Also, it was used as a means of spatial control.

The great economic depression that goes from the first third of the fourteenth century to the middle of the fifteenth century interrupts the development of European cities and is accompanied by a conspicuous demographic decline because of the plague and other misfortune.

The important change took place in Milan during the fifty years of the Sforza period (from the mid-fifteenth century until the beginning of the sixteenth century). For example, Antonio Averulino Filarete created one of ambitious urban planning operation and that was the creation of the Maggiore Hospital in a large area then peripheral was bordered by the Naviglio through which the building materials arrived. So, one of the few episodes and not only then, in which Milan, as De Finetti says, was 'forerunner'.<sup>6</sup>

The most important urban planning intervention, carried out during the Spanish domination, was

the new city walls (No. 1, Fig. 5).

There remain many religious complexes that were incorporated by the new walls, the Renaissance churches of the historic core and the main civil buildings of the time.<sup>7</sup>

### Austrian Milan (XVII-XIX century)

In the XVIIIth century, when the Austrian began to dominate the Spanish, the city presented itself with a dense construction within the circle of the canals and a sporadic presence of settlements, more than religious, between the center and the Spanish walls.<sup>8</sup>

Also a number of important projects were carried out including the redevelopment of the Palazzo Reale and construction of the Scala Theatre (1778), the Arco della Pace (1807) and the Accademia di Brera was founded. Thanks to the improvement given by the Habsburg dynasty were changed all society fields such as: economic, public, cultural, artistic, administrative, scientific.<sup>9</sup>

In this century Milan is enriched by numerous monumental buildings such as palaces, churches, theaters and luxury villas in the periphery. All this happened without legible design and without declared order.

An important urban operation, which unfortunately did not find an overall conclusion, was a tran-

6 Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 13

7 Stefano D'amico, *Spanish Milan: A City within the Empire, 1535-1706*, PALGRAVE MACMILLAN, 2012

8 Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 28

9 <http://www.aboutmilan.com/history-of-milan.html#es-at>



5\_Milan from 15th century to 17th century. Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p.28



6\_Milan from 16th to the end of 19 century. Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 29

sformation of the Spanish bastions into tree-lined avenues that limited the creation of a single walk near public gardens. (Fig. 6) At the end of the century, just before Napoleon took over the city, Milan was shown as a sum of urban interventions unrelated to each other with a chaotic urban expansion still grouped on the radial axes.

The historical center was congested and closed by the circle of the Navigli and the extension spread disorderly in the territory.

In 1796, with the entry to Milan of Napoleo-

## Milan XIX century

ne Bonaparte, a period of innovations not only political but also urbanistic, opens up for the city. A real plan for the reorganization and development of the city was drawn up which later took on the name of "Piano Napoleonico".<sup>10</sup> Napoleon commissioned the project of a great forum surrounding the castle, shown to the right and completed by Giovanni Antolini and proposed a new center of the city.<sup>11</sup> Very little compared to what will happen in Paris with the Haussmann plan with the opening of the great system of avenues and squares. Still, most of the ideas proposed were never realized, however, it did leave its mark on the modern city (Figure 7). Napoleone created the Commissione d'Ornato to complete the first master plan of the city (rettifili). The commission completed the design of the master plan for the city. Napoleon's ideas for turning Milan into a European capital and creating a new modern city center, unfortunately, was not destined to be realized due to lack of time and finances. However, a number of the implementations were completed.<sup>12</sup> The plan of 1807 substantially denying the Antolini's lighting system and designing the Piazza d'Armi to the north-west of the Castello, outlines the Arena Civica and the Arco della Pace and for the first time designed an organic system of

utilitarian squares and representative including the Cordusio, Piazza Fontana, Piazza della Scala and Piazza Missori.<sup>13</sup> The same roads are distinguished for the first time in categories: the courses, the crosspieces, and the carriage roads. The supporting element consisted of a new road axis that, recreating the ancient Roman Cardo, connected the city directly with France, uniting the ancient postal routes of Varese and Gallarate, now Corso Sempione and connected to the south-east in extension with Via Emilia, current Corso di Porta Romana (Fig. 8). Additionally, the construction of Corso Vittorio Emanuele from the Piazza Duomo to the church of San Babila was realized, which remains today as one of the major aspect in modern-day Milan. The other major project of the plan concerned the Castello: it provided for the realization of a large circular square around it and the construction of public buildings along the circumference. The only interventions were limited to the Foro Bonaparte and the demolition of part of the fortifications.

With the fall of the Napoleonic empire, the plan was definitively interrupted, but construction activity did not stop for this. In the early years of the nineteenth century up to the unification of Italy, there were works of enlargement and alignment of various roads, sewers, constructions of available lands and resettlement of the Navigli.<sup>14</sup>

The growth was continuing rapidly, and the typo-

<sup>10</sup> Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 29

<sup>11</sup> Corinna Morandi, *Milan: the great urban transformation*, Venezia: Marsilio, 2007, p. 24

<sup>12</sup> Corinna Morandi, *Milan: the great urban transformation*, Venezia: Marsilio, 2007, p.21

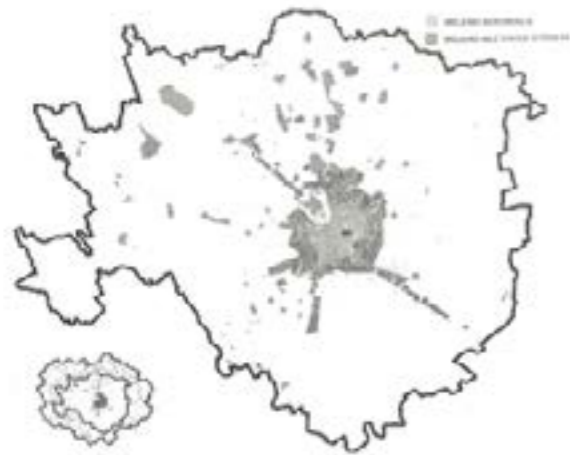
<sup>13</sup> Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 17

<sup>14</sup> Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 30





7\_Plan of the Pinchetti 1801 and Piano Regolatore of 1807 traced on the topography of the Pinchetti. Antonello Boatti, Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro, Novara: CittàStudi, 2007, p. 29



8\_Milan in the time of Italian unification. Antonello Boatti, Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro, Novara: CittàStudi, 2007, p. 30

logy and morphology of the greater urban area had been defined.

## From The First Urban Plans to The 1953 Plan

### Milan After the Unification of Italy

Associated with ending of the Austria's domination over Milano, Milano had started a regeneration era. Starting from 1860, an urban transformation which can be assumed as a milestone laid the foundation today's Milan. During the following 20 years, the projects like organisation of Piazza della Scala, Monumental Cemetery and the San Vittore Prison or arrangement of some street districts like Corso Buenos Aires are executed. The whole projects were a part of the monocentric city which also includes a radiocentric road system between eachothers. One of the most important alteration in the city was the rearrangement of the Piazza del Duomo which is located in the heart of the city. After a competition for renewal of the piazza, the square was enlarged and the number of the buildings around Duomo was decreased. In addition to the renewal of the central area, another significant improvement for the growing of the city was the construction of railways and the train stations which are one of the biggest attraction points of a city. In 1840 the first railway was constructed in Northern Italy and linked Milan to Monza. Factories had begun to immerge outside of the city walls and tramways were being established throughout the medieval city center and moving out of the city to the suburbs forming the outer suburban ring of Milan to this day. The first Central Station of Milan was completed in 1864. The next year, a link was created connecting the station to the Public Gardens in the northeast quarter of the city that had been

completed in 1858.<sup>15</sup> After the unification of Italy, Milan had been seen as a development center. As a result of this, the population had increased immediately, the city growth had gained speed. As a conclusion, a new town plan which focus on also the periphery was required.<sup>16</sup>

### From the Beruto Plan to the Albertini Plan

Cesare Beruto was tasked to prepare the new plan which provide an organized city growth and meet the needs. The Beruto plan that can be assumed as the first masterplan of Milan, had two phases during the following five-year period. The first stage which developed in 1884, proposed a better and much more expropriation and an organic growing (Figure 9). This stage was rejected because of the exaggerated size of the blocks. Beruto Plan version of 1885, the second draft of the plan, focused on identifying the major routes of the city, needed infrastructure, also, identifying and dividing some outer zones of the city (Figure 10). In addition to, the first introduction of converting the area behind the castle into public gardens. In the final scheme which was planned in 1889, the circular structure of city was improved and the city was expanded through the outside by means of railway route.

<sup>15</sup> Corinna Morandi, Milan: the great urban transformation, Venezia: Marsilio, 2007, p. 23-24

<sup>16</sup> Alessandra Testa, Il Significato e l'importanza della Pianificazione Urbanistica Nello Sviluppo Della Citta, Liceo Classico Lanzone,2009, p.5

The following 2 decades were the factors that formed the improvement of the city and the plan. In addition to these, the southwest part of Milano, was rearranged along with the canal district.<sup>17</sup>

In the 20th century, as the expansion of the city and the rapid growth continued, the city has arrived to the political borders. This serious enlargement made the city need to much more and bigger infrastructures. In this direction, Pavia-Masera Plan was prepared after a competition. With this plan, a central station was projected while pulling the existing ones outside of the central circle and in 1931 the construction of Milano Centrale was started. The plan couldn't be implemented well because of some economic interests and lack of planning.

In 1926, another competition which focused on the expanding of the city from the center, was presented. In 1934, Albertini plan which criticised the expansion without any organisation and planning, offered a new street network and focused on Garibaldi-Repubblica areas, was approved. Despite of the fact that the plan couldn't be implemented, it was the major urban planning move of the post-war period.

### From the AR Plan to the 1976 Plan.

The explosion of the Second World War made dramatic physical changes on the city, the first massive bombardments are dated in October 1942. The bombardment followed one another

with greater intensity between February and August 1943 and left deep marks on the urban fabric. The areas most affected are those of Porta Volta, the surroundings of Corso Vittorio Emanuele, the entire district of Porta Genova and that between Porta Romana and Porta Vigentina. «... In order to weaken the morale of the public it has a particular meaning to destroy the symbols of the city and so the bombs hit the Ca'Granda, the bramante portico of Sant 'Ambrogio, the cloister of the Graces, Brera, Palazzo Sormani, La Scala, Casterlo, Palazzo Marino, the Palazzo Reale and the church of San Carlo... »<sup>18</sup>

The CNL (National Liberation Committee) responds to the war with the suspension of the validity of the Albertini plan of 1934 and with the concurrence of ideas banned in November 1945 for the drafting of the new master plan.

The proposals of the AR plan (Architects Reunion: Albini, Bottoni, Gardella, Mucchi, Peressutti, Pucci, Putelli, Rogers) «...were undoubtedly the clearest and most incisive of the projects presented...»<sup>19</sup> They refuse the tertiarization of the historic center and propose the establishment of the new management center in the area of the former railway stop Sempione and are already thinking of the need for an integrated railway underground network serving mainly the province.

The tripartite junta that governed Milan after the World War II, DC, PSI, PCI, entrust coun-

<sup>18</sup> Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 45

<sup>19</sup> Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 47

<sup>17</sup> Antonello Boatti, *Urbanistica a Milano: sviluppo urbano, pianificazione e ambiente tra passato e futuro*, Novara: CittàStudi, 2007, p. 31-44



9\_Beruto Plan,1884. G. Campos Venuti, A. Boatti, A.P. Canevari, V. Erba, F. Oliva *Un Secolo di Urbanistica A Milano*



11\_Albertini Plan,1934. G. Campos Venuti, A. Boatti, A.P. Canevari, V. Erba, F. Oliva *Un Secolo di Urbanistica A Milano*



10\_Beruto Plan,1885. Morandi, *Milan The Great Urban Transformation*, p.35

lor Venanzi, a communist, the task of guiding the drafting of the new regulatory plan that will essentially incorporate many of the choices made by the AR plan, but will also introduce some important differences. The plan Venanzi, adopted March 5, 1948, introduced a substantial worsening change: the move of the new business center of the Sempione to the area between the Garibaldi station and the Centrale station and therefore the direct connection with the historical center now is completely outsourced.

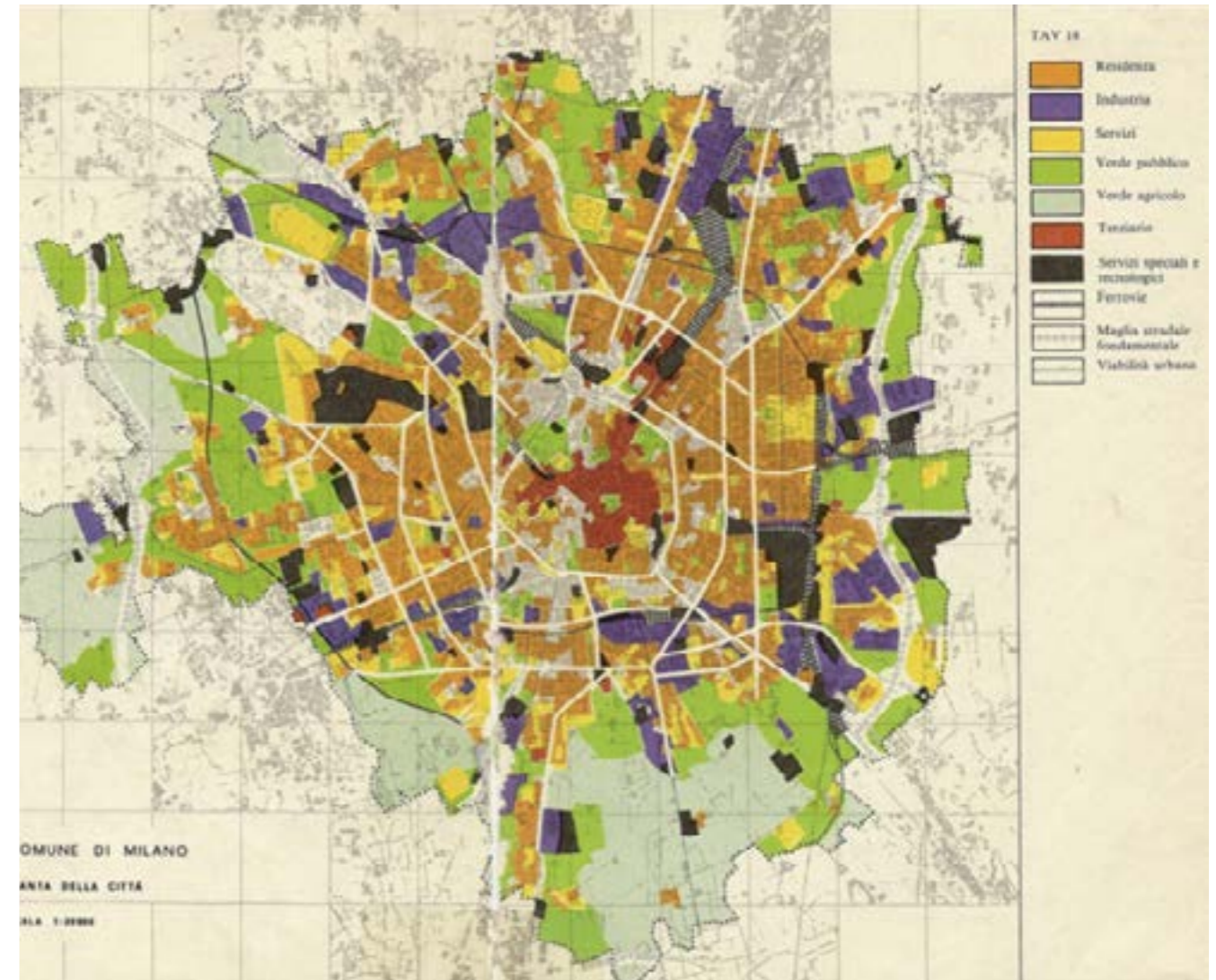
In addition to this, in 1949 Reconstruction Plan was approved by the Ministry of Public Works, pursuant to Law 154 of 1945. The Reconstruction Plan, as a detailed plan, should have been implemented by the Venanzi plan: in reality it is implemented through the regulatory plan still in force (that of 1934) and according to the building regulations of 1921, with very high land density. The municipal administration, faced with this si-



tuation, does not defend the planning established by the new Regulatory Plan, but openly embraces the Reconstruction Plan and the previously stipulated conventions. This leads to the decision to revise the regulatory plan. In 1950 the second plan project was adopted, definitively approved in 1953, which has nothing more to do with the original settings of the councilor Venanzi, nor with regard to public services, nor as regards the areas to be allocated to green areas. Milan grows enormously, both in the historic center, with a very strong increase in building density, both in the suburbs, with an uncontrolled expansion.

The principles underlying the general plan of 1953, are summarized as: to be found in the inclusion of the urban plan in a regional plan, in the industrial decentralization, in the creation of a regional management center, in the zoning of the entire municipal territory, in the construction of large axes equipped for penetration from the city into the urban aggregate, in the creation of neighborhoods autonomous residential for an organic expansion of the city, in the imposition of the bond of agricultural green.

The urban plan will be in force until 1976 when the new PRG will enter into protection and it will be immediately affected by a series of partial variations that will follow over time. The plan of 1953 lives, in the protective area left by the inheritance of the AR plan rather quietly until 1971.



12\_System of the urban transports – passante in the metropolitan area planned for competition by 1985.

## From the 1976 plan to the “deregulation”

At the beginning of the 1960s the General Plan of 1953 had already undergone a generalized process of violations and revisions, therefore making it outdated and unsuitable for the rapid changes. In fact, an urban planning practice based on continuous partial variations and on building permits was activated. After ten years from the initiation of the new plan, the municipal administration finds itself in need to re-examine a huge amount of violations. Therefore, two variants were prepared: Variante del 1963 variant (detta? Ombra) and the Plan of Hazon from 1969. Both of them had the purpose to summarize all the violations of the plan from 1953 in one document, but in reality these variants were never approved. In fact it was not until 1976 for a General Plan (Variante Generale) Fig.12, in short called a new General Regulatory Plan (GRP) that would systematize all the errors and address the issues.

Even in terms of statistics it was clear that a rapid change was taking place in Milan. In 1961, Milan had 1 508 978 inhabitants and in 1976 the population reaches 1 738 746 inhabitants. Of all these inhabitants, what was observed was that if in 1951 within the Spanish walls resided 193 000 inhabitants, which accounts for 15% of the total, in 1976 within the Walls there is only 7% of the total, or 123 000 inhabitants. The signal was pretty clear: the trend is that a progressive abandonment of the city center is taking place by the last inhabitants.<sup>20</sup> With the second half of the seventies, one of the first measures of the municipal administra-

tion was the revision of the PRG from 1953. The questions posed by the planners at that time were mainly regarding the sizing of the plan and the possibility of curbing the expulsion of industries from the city and emigration of the inhabitants outside the walls, generally towards the urban periphery. In fact the 1976 plan is characterized by a new methods of preliminary investigations and for the first time stored and checked with computer modes. To be precise, there were 24 thematic categories that display the distribution and territorial coverage of numerous statistical data and urban analysis: the social structure of the population, the quality of housing, use destinations, free/unused or poorly used areas and existing public services. The precise census in fact helps to highlight the overall lack of standards and the importance of relationship between the degraded housing and the total amount of housing, that allows the analysis to give awareness to the crisis areas of housing in city. Finally, the building density ratios, which reach up to 20 sqm / mc, for example in Piazza Diaz, trace the map of saturated areas and areas where volumetric increases can be expected.

In line with a territorial analysis, the researchers were able to do a list of main issues that they had to address in the 1976 plan, following the principles of:

- . containment of development;
- . attention to the recovery of the existing;
- . confirmation and re-launch of the production structure;
- . development of public transport;
- . quality of the city through a serious policy of urban planning standards;

. creation of a green belt.

Compared with the 1953 plan, from the methodological and cartographic point of view, the 1976 plan represents an important leap forward for the urban planning and for the administrative practices it contains. To begin with, the plan takes note of the accumulation of congestive functions in the city and attempts to intervene within the city to improve living conditions by starting from the recovery of the degraded and uninhabited building heritage abandonment. In addition, the accent of the plan moves on popular housing, expected in areas of expansion but above all, in a completely different way from what had been done by now, in the old inner quarters. Then it proceeds to the general recovery of the degraded buildings, placed largely under the B2 classification, under the national law n. 457 of 1978, which will establish the rules for the recovery of the existing building stock and aimed at restoring the popularity of buildings in the city center.

One of the most important examples was the renovation of the Garibaldi district. Corso Garibaldi was an old street of artisans: the modest houses, from the nineteenth-century lines, they were falling apart and in fact the old owners were just waiting for them to collapse to build them again. The citizens committees strongly opposed this widespread attitude, with the support of the municipality administration. This guaranteed the permanent allocation of popular housing for 3,500 people in the city center. Similar interventions occurred in the Volturmo-Sasseti lot in the Isola district, in the Scaldasole-Porta lot Ticinese, in the Bergamini-S.Stefano-Laghetto lot and in Corso

XXII Marzo.<sup>21</sup>

Another important point of the plan is the awareness of the need to reverse the trend of the 1953 plan of transfer of industries from Milan to the suburbs. The problem was that if a city lives exclusively on rental and real estate investments, it becomes vulnerable as it necessarily develops dependency on external investments. Despite the tendency for the transfer of industries, now the planners cultivate the hope that, by constraining the production to the more productive destinations of existing structures, they might still be able to tackle this phenomenon. The plan was targeted at 1 300 000 square meters of productive areas, especially in the areas of Viale Missaglia and via Ripamonti. However, this ends in failure because in 10 to 20 years the transfer of industries become an impetuous phenomenon and the productive fabric of the city landslides. Originally, the first signs of the processes of globalization that began in those years were the shift production where the cost of labor is lower.

But for the really positive aspects revolutionary was the service system, foreseen for the first time in a designed and coherent way. The per capita allocation goes from 7.29 square meters per inhabitant to 24.15 square meters. What is more, the green for the public in Milan in 1964 was 2.54 square meters per inhabitant, and after the revision of PRG it became an estimate of 10.00 square meters per inhabitant.<sup>22</sup>

20 Boatti A. , *Urbanistica a Milano:Sviluppo urbano, pianificazione e ambiente tra passato e futuro.* , (Citta Studi ,Novara 2007, pp.68-80).

21 Campos G. , Boatti A. ,Erba V. , *Un secolo di urbanistica a Milano.* , (Clup, Milano 1986, pp.155-156).

22 Boatti A. , Razzolini D. , Ravescalli F. , *Sud Milano: una grande area di riequilibrio territoriale ed ambientale per la metro-*



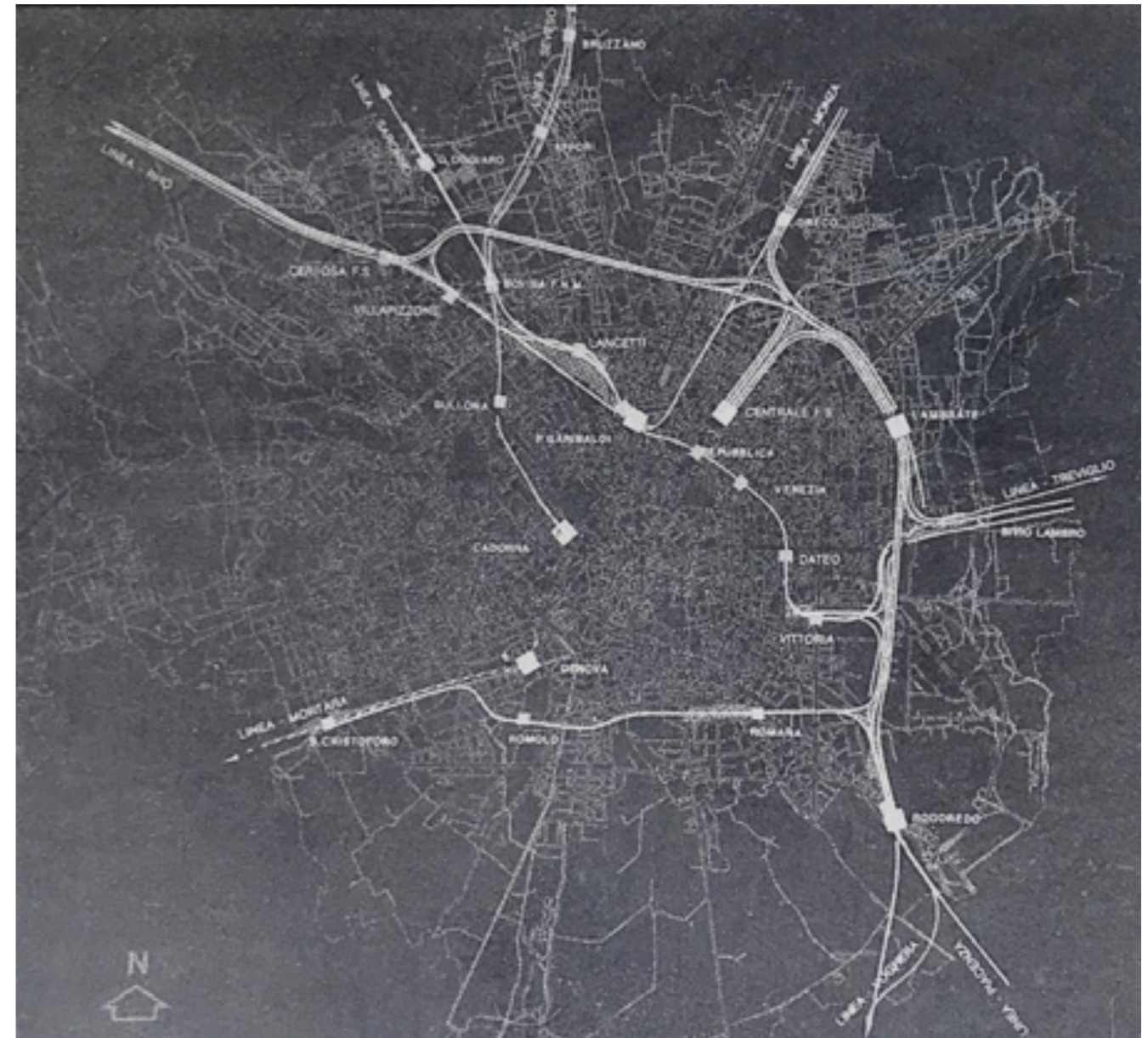
There regional law n. 51 of 1975 establishes a minimum standard per capita of 26.50 square meters per inhabitant, of which 15.00 sqm per inhabitant must be of public green area. It was essential that, for the first time, with the 1976 plan, one can read a green system and public equipment based on possibilities of acquisitions and achievements. There was the possibility of a green belt for Milan, almost continuous from West to East, with the support of agricultural areas to the South and all of them protected for their environmental and production value and no longer a land for real estate speculation.

The road network, as far as public transport is concerned, was able to make the extension of line M2 (already started at the end of the sixties along with completions of the line 1 up to Piazzale Abbiategrasso) seen of Fig. 13 and the forecast of the Passante Ferroviario from Garibaldi, Repubblica, Dateo to Porta Vittoria, Rogoredo <sup>23</sup>.

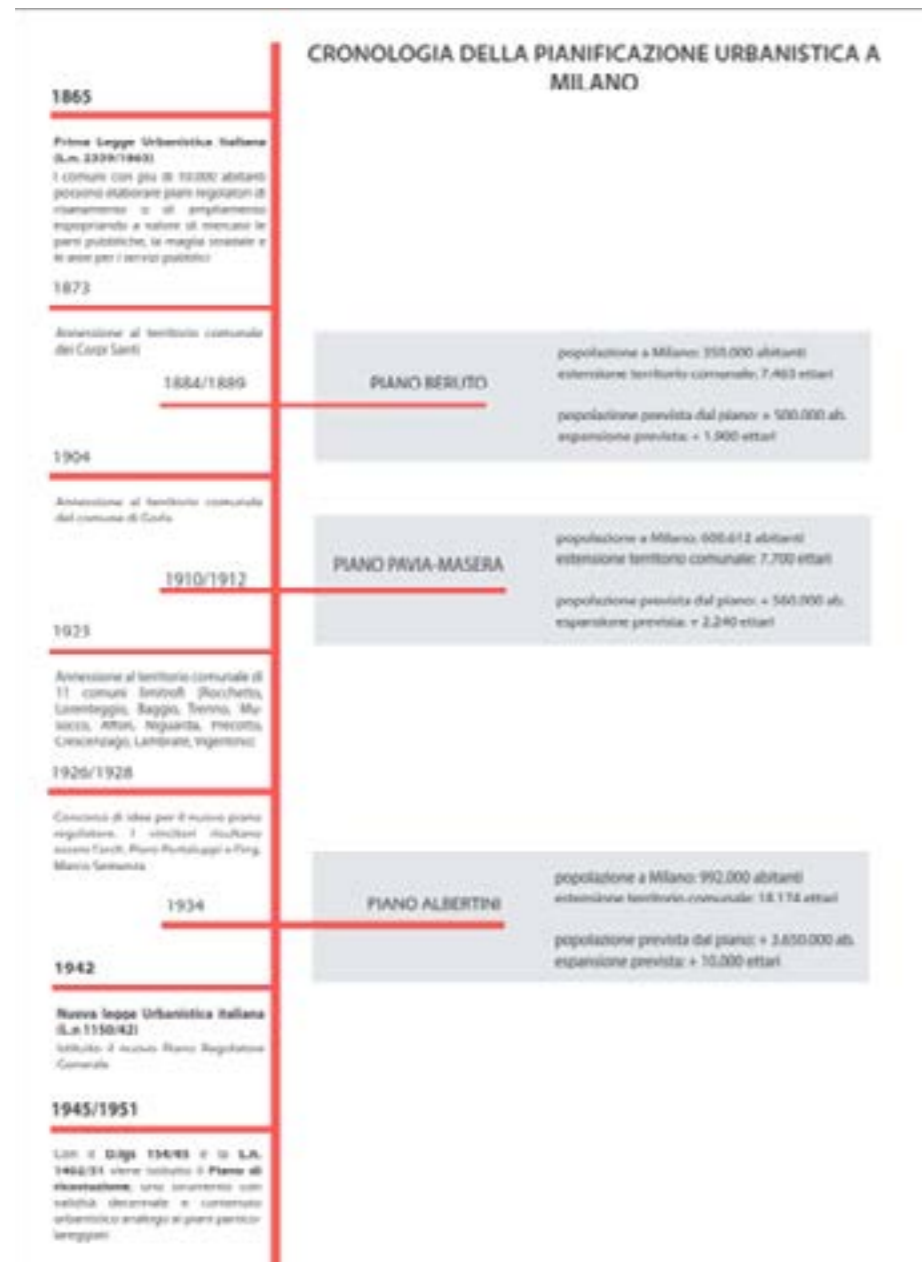
In summary, almost a century after the Beruto plan, Milan knows a new urban planning tool in motion with the current trends and even innovative, especially from the theoretical point of view. However, there were some issues on one hand because of the serious underestimation of the crisis of the Milanese production system and on the other, because of the strong aggressiveness of the real estate regime that would soon lead to the denial of some parts of the plan that would have been a very positive influence on the city. (Fig. 14 and 4)

poli. , (Clup, Milano 1987).

<sup>23</sup> Denti G. , Mauri A. , Milano: L'ambiente, il territorio, la città. , (Alinea Editrice, Firenze 2000, pp.147).



13\_System of the urban transports – passante in the metropolitan area planned for competition by 1985.



14\_Chronology of the urban planning in Milan 1865 to 1951



15\_Chronology of the urban planning in Milan 1945 to 2001

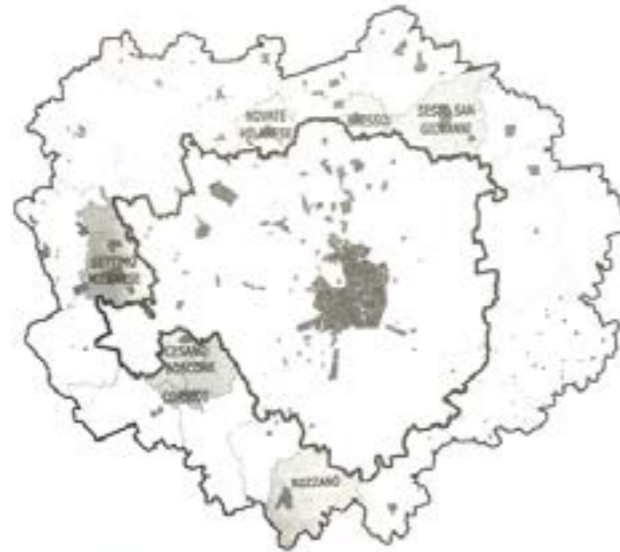


## Milan and the urban area: a conurbation without government

### Brief history of the Milanese conurbation and the experience of the Milanese Inter-communal plan

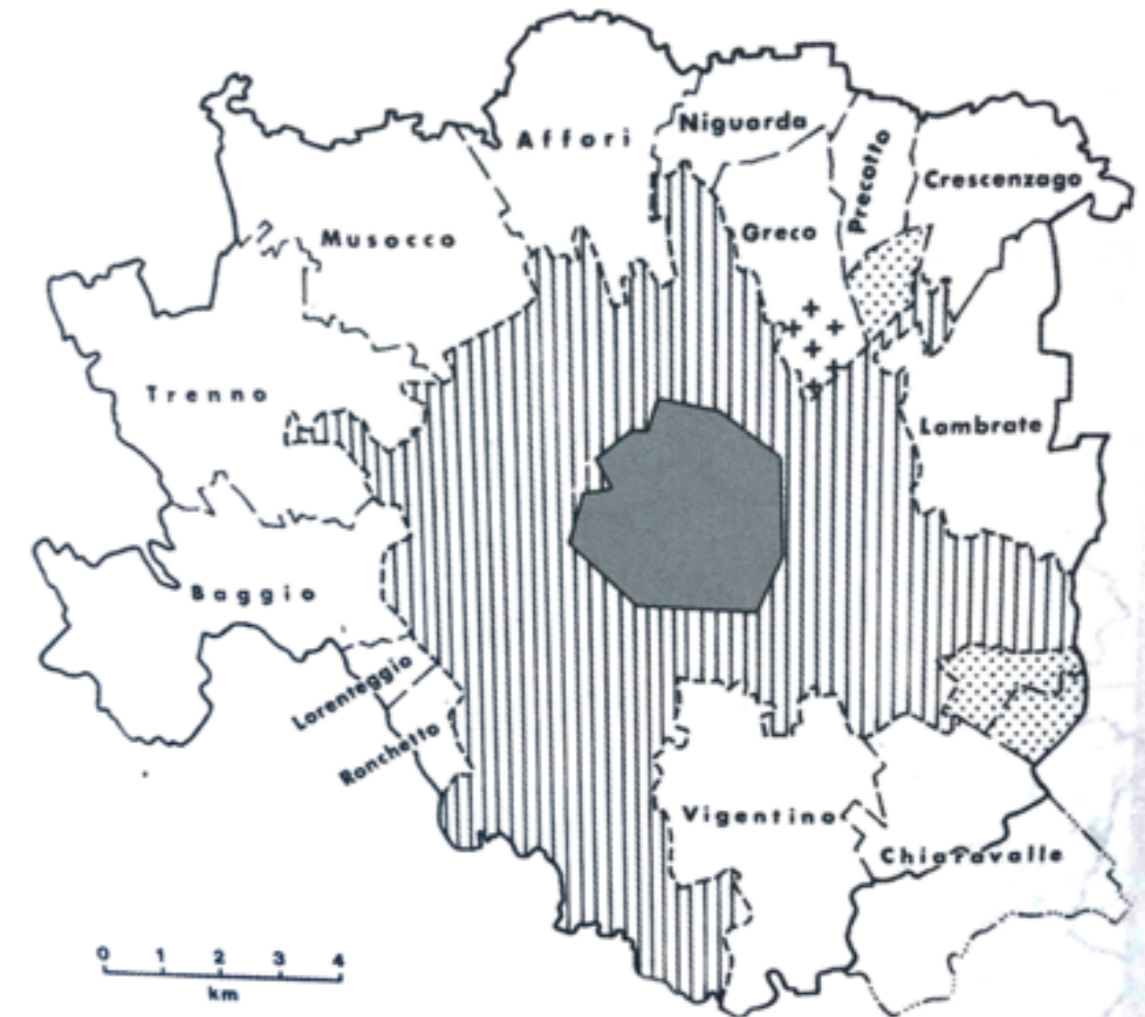
Milan and its belt are presented to the Unity of Italy, as we have seen, with a sparse presence of settlements around the city of which the most significant are located in Monza, Sesto San Giovanni, Bresso, Novate Milanese, Settimo Milanese, Cesano Boscone, Corsico and Rozzano (Fig. 16) Subsequently the urban expansion of Milan involves the territories of neighboring municipalities.

To adapt the administrative structure of the city

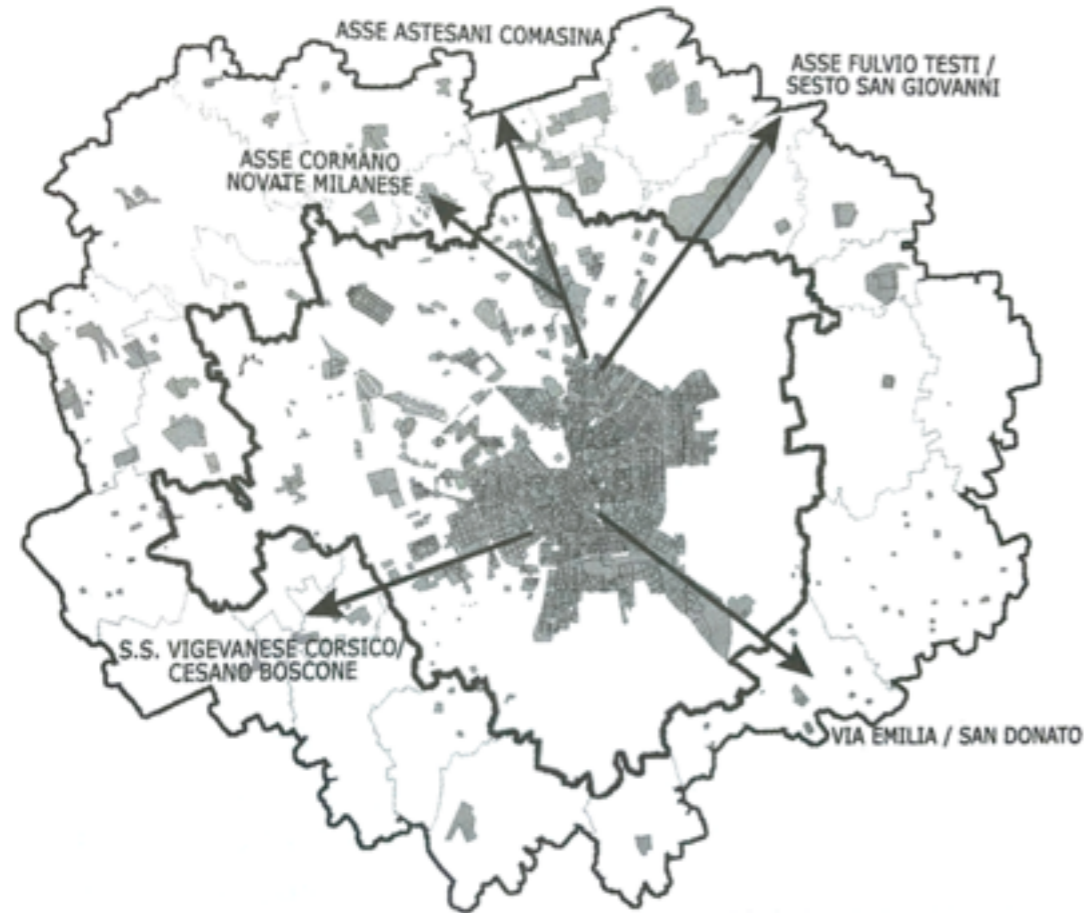


16\_Milan and its belt at the Unita d'Italia with gray areas identified the municipalities in which the most significant settlements were developed.

toits new dimension, the Municipality of Milan incorporates some neighboring municipalities including Affori, Bruzzano and Baggio (Fig. 17). The Milan of the fascist period, thanks to the Albertini plan, which allowed to build up to the municipal boundaries, traces the road to the future conurbation whose signs are evident with the outlines to the north-east axis Fulvio Testi-Sesto San Giovanni and to the north of the Astesani - Comasina, Cormano Novato Milanese (Fig. 18). In the south Milanese Urbanization proceeds along the Vigevanese state road, from Baggio-Lorenteggio to Corsico Cesano Boscone and along the axis of the via Emilia towards San Donato. We must wait until the post-war period to spe-



17\_The enlargements of the commune of Milan after the national unity. Gray pattern: the commune at the date of unification (included within the Spanish walls with the addition of the Napoleonic Piazza d'Armi); trateggio: the annexation of the saints, 1873; crosses: area anessa from the commune of Linate and Triulzio from the Municipality of San Donato; to the north the town of Turro); blank: municipalities or hamlets of annexed municipalities in 1923; continuous line: the current boundary of the Milan district; in points and lines: the perimeter of the Chiaravalle commune area incorporated in 1923 and sold in 1932 the San Donato district (from the New World to the infinite city.) A hundred years of transformations and projects in the Milan area, Centro Studi Pim, June 2004).



18\_The Milan of the fascist period with the principal axes along which the beginning of the conurbation of the Milanese metropolitan area is evident.

ask about the first inter-municipal studies. Shortly after February 1951, in agreement with the municipalities concerned, the Municipal Council of Milan asked the Ministry of Public Works for authorization to study

an Inter-communal Plan comprising 79 municipalities, in addition to the capital. The Ministry of Public Works in 1951 does not authorize the request for the formation of the Inter-communal Plan and invites the

Municipality of Milan to carry out in-depth studies aimed at defining the extent of the area affected by the developments in the city.

In 1953 the new PRG of Milan was approved and became operative, which contained an inter-municipal directorial scheme.

In 1959, the Ministry of Public Works provides for the formation of the Inter-communal Plan of Milan and of 34 neighboring municipalities entrusting its preparation to the City of Milan under the direction of a specific Technical Committee.

To tell the truth, the time was ripe to take care of the great conurbation that was emerging and the intervention at the time appeared useful and timely, in fact on those axes, already mentioned for the fascist Milan, the conurbation was welded between Milan Sesto San Giovanni, Bresso and Cormano to the north, and between Milan Cesano Boscone, Corsico and San Donato Milanese to the south. New conurbation trends are emerging along the Via Gallarate with the municipalities of Pero and Rho and viale Palmanova towards Vimodrone and Cologno Monzese (Figure 19).

In the Technical Committee, however, the representation of minor municipalities is very small compared to the weight of experts and technicians of the capital. Thus the opposition of the minor municipalities becomes active and does not appoint the experts their representatives on the Committee, which in this way cannot be constituted.

Concluded the phase of the talks and the political agreements, the Mayor of Milan convenes the first Assembly of the mayors of the 35 municipalities of the Inter-communal Plan. The text

of the 1 Mayors' declaration establishes that they recognize the need to proceed, in full cooperation, to the drafting of an Inter-municipal Plan that will define the administrative and urban policy to be agreed upon, affirming the right of individual municipal administrations to plan their own urban land. From this it follows that the Inter-communal Plan is not the mere sum of the municipal PRGs or even a simple coordination plan, but a plan of direction to which the urban-building regulations of the individual municipalities must be confirmed. In order to allow a permanent and more streamlined work of elaboration and control by the Assembly of mayors, it is considered necessary to appoint six mayors to be part of an Executive Committee that will respond to the Assembly of the work done, will make appropriate links with the Committee technician and will supervise the Executive Office for the preparation of the plan.

The task of establishing a Study Center for the Inter-communal Plan, under the authority of the Assembly of Mayors, is entrusted to the Council. Thus, was born on December 14, 1961 the Study Center of the IMP. After two years of work in February 1963, the Assembly fully approved the program guidelines and objectives of the IMP. The fundamental objectives are:

- . Identify the area in which development can be traced back to a level of homogeneity;
- . Establish a methodology and a practice that postulate the control of development in a democratic and rational way;
- . Provide the primary poles with the efficiency and strength necessary to produce the system support frames;





19\_Milan at the end of the 60's with the new development axes indicated

- . Establish the location for the different types of location;
- . Establish the system of an infrastructural fabric that extends homogeneously throughout the inter-municipal territory;

- . Promote the formation of an infrastructural fabric that extends in such a way as to minimize the social costs deriving from urbanization as regards the different types of localization;

- . Minimize the social costs that derive from urbanization;
- . Provide the restoration and qualification of the habitat;
- . To obtain the minimization of land rents;
- . Set up a system of incentives and constraints capable of provoking, directing and guaranteeing the implementation of the plan to achieve the objectives set.

It is a period of great political ferment and in this climate the Assembly of Mayors deliberates to take over as its Green Plan elaborated by 6 municipalities of the southern area at the level of the inter-municipal district.

In contrast to the hypotheses of the Turbine plan, supported by the Communists, a political consensus was begun to delineate the Christian Democratic area around a completely different but methodologically modeling and deterministic scheme in equal measure. The two proposals are irreconcilable both for the different operational indications and for the methodological approach. Meanwhile, the city has grown in all directions now. From the birth up to the current condition, it is evident the contribution of the IMP on some strong points of the development and the territorial organization of the Milan area as the design of the systems of the great metropolitan parks. The PIM also promotes the idea of a single, integrated and passing regional railway service, and the proposals for a new tangential highway system and the Pedemontana.

Finally, it is in the IMP that the initiative to establish the Cimep, the inter-municipal Consortium that has ensured the acquisition of the areas neces-

sary for economic and popular construction in the Province of Milan, takes shape.

### **The area and the metropolitan city: an urgent issue that can no longer be postponed**

The disappointing experience at the institutional level experienced by the urban area of Milan is compounded by an increasingly acute general crisis, a loss of population, which now runs towards the second metropolitan belt, and deindustrialization, which leaves behind a trail of polluted soil-sand of large empty buildings. The social and civil values are blurred by a tangle of problems that torment the city and which translate into general phenomena such as pollution, lack of cleanliness and order, marginalization and social disintegration: to overcome the crisis we need to intervene on many levels.

A balanced and harmonious development of the different regional areas, with an intelligent distribution of residential settlement weights in relation to the production system, the road network and transport, can be a determining factor.

The uncontrolled proliferation of large shopping centers then causes the impoverishment and abandonment of traditional centers' commercial structures.

The risk is that all cities give life to a crazy race, essentially aimed at tertiarization and financialization, forgetting for example the monumentality, the tourist vocation or the industrial production. Along this road, unresolved or alienated cities could be consolidated, completely abstracted

from their original characteristics or their own history. In the same way, a national public transport system efficiently connected to the international network means being able to lighten the mass of vehicular traffic on the road, favoring the transport of goods on iron, which is the essential condition to avoid heavy vehicles occupying the road system of the cities.

On the other hand, it is equally certain that no large-scale provision alone can give a complete answer to the problem of improving the quality of urban life.

The metropolitan city, if it took shape and apolycentric dimension, could be able to transform the suburbs into new attractive centers, thus laying the foundations for a redesign and a new foundation of the capital city and its hinterland.

Even in such a decentralized framework of powers, the role of the practical implementation and management of the major regional strategic plans and the metropolitan area would remain.

A role also of urban planning and detail, which none of the previous scales allows and which is based on urban design, on the planovolumetric ideation, on the project.

It therefore becomes necessary to improve and enrich the street furniture, giving recognizable style to the city.

It is therefore important to create new municipalities within the metropolitan area, capable of autonomously tackling the simplest levels of defense and development of the quality of life in cities, thus bringing the concrete public administration closer to the direct judgment of citizens who, in

turn, they must be able to discuss projects that relate to their neighborhoods in a precise but effective manner.

In some important European cities, forms of institutional and substantial organization of metropolitan areas are already in fact existing and have produced remarkable results. They are therefore possible models for a city like Milan and for Italy in general, which comes late to tackle the problem.

## Milan XXI century

Milan that has 1.3 million inhabitants in the middle of the 1st decade of the XXI century, after many years begun to increase, mainly because of the immigrants. Last two decades has increased the problems like unified representation of the metropolitan territory and centralized vision of the capital, which were discussed in the 70s and 80s.

In 2000 the master plan of Milan was “Variante Generale del 1976/80”. That master plan represented paradigmatic answer to phase of transformation of the city but also involves several issues caused by its drafting, crisis and abandonment<sup>24</sup>.

Urban sprawl, the absorption of new population, the process of renewal in the central zones and under – utilization of the existing building sock, the decay of extensive urban area, the difficulty of adopting the system of infrastructures and public provision of facilities to the urban and metropolitan dynamic - for this crisis of the Milan’s development have been drafted that masterplan.

This masterplan considers tendencies for further functional transformation such territories as residential, and productive zone, improvement of living conditions and creating the amenities that Milan lacked, by redirecting the provision of build-up spaces. Also, was considered innovations with cautious for abandonment zoning.

Dereliction process affected all established industrial zones of the city, that was obvious along two main axes that projected northwest and northeast to metropolitan area, from Bicocca to Sesto San Giovanni, from Bovisa to the Saronnese.

Deindustrialization was also intensive in other

parts of the side: on the east side, closing factories and plant connection with the Porta Vittoria railway station and to the south of Porta Romana railway station, and along the southwest axis, the factory located place because of Navigli and Porta Genova station.

The focus was on the need to question the rigid containment of new development, which tends to second reuse and upgrading of the existing stock of buildings. Development of certain urban areas is in tendency, creation of new central poles with transfer of important functions. “Major projects” was the main focus for revision process of the plan, which main goal is a redevelopment of some large-scale areas occupied by obsolete production plant. The towers on the extreme edge of the former site of the Richard Ginori’s pottery works along the Naviglio Grande in Via Ludovico il Moro or to the south along Via dei Missaglia on the site of the former Verona Paper Mills and at the end of Via Ripamonti, is an example of planning regulation that facilitates transformation of the production areas, without reference to any planning scheme.

New general scheme of development which was presented in 2000 in the Documento di Inquadramento, replaced vision of the polycentric city. New scheme of development based on the intersection of two lines of force in urban and metropolitan development, which was represented on the northwest axis (till the airport hub of Malpensa) and southeast (till the city airport of Linate) and by the axis to northeast. This strategic scheme included such objectivities as increasement in the supply of spaces for tertiary-business functions, for tech-

<sup>24</sup> Corinna Morandi, Milan the great urban transformation, 2005, p.70, 71



no – advanced research and production and for housing. One lack of this masterplan scheme is about urban green areas policy. Which made creating new city parks depending on negotiations between public and private operators. Drafting of the Plan of Services (2004) was repre-

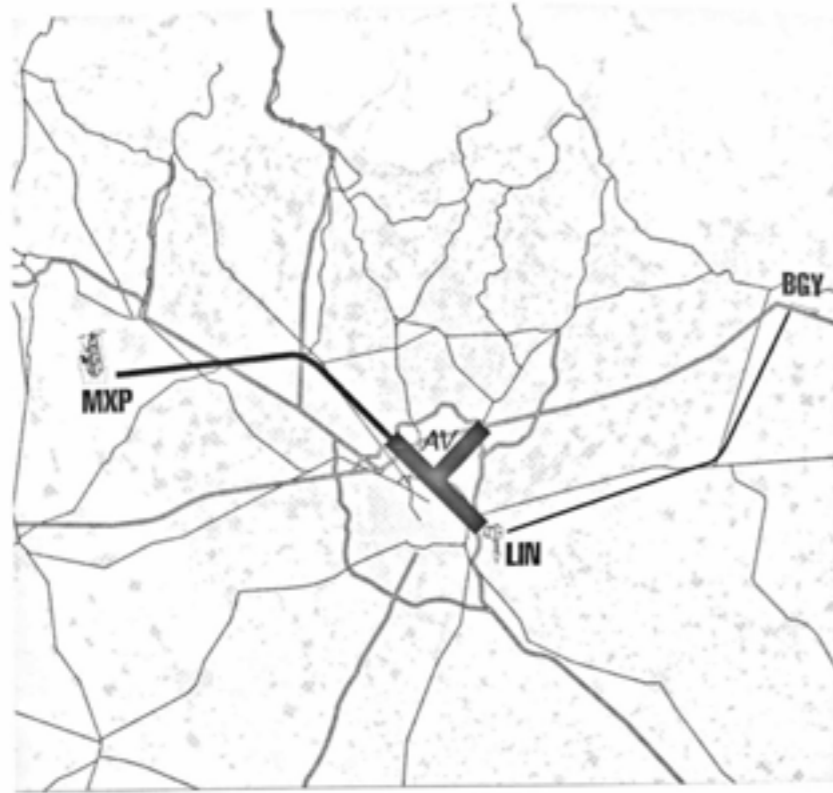
sented for returning to a more complex and systematic approach to planning of the whole city. Was introduced a method for assessing ratio between inhabitants' number and a public or community facilities. Only five urban improvement programs have



20\_Scheme of the master plan approved in 1980



21\_Passante Ferroviario (mainline rail link), area and redefinition projects marked in yellow, zones for the location of PRUs (urban enhancement programs) in grey



22\_The Dorsale Urbana in the framework document for planning policy (Documento di Inquadramento delle Politiche Urbanistiche), 2000

gone through the planning and procedural process, from the programs drafted in Milan since 1995. They cover some 1.6 million square meters, of which 900,000 square meters are reserved for green areas or community amenities, by involving the conversation of the former OM site between Viale Toscana and Via Ripamonti, the former TIBB works in Piazzale Lodi, the former Fina fuel depot at Certosa-Quattro Oggiaro, and Bisceglie-Lorenteggio, and the former Innocenti-Maserati works at Lambrate.

Two large – scale projects underscore processes of transformation in the north-west. First one is the start of the second urban pole of Milan Politecnico on the site of formal gasometers at Bovisa, anticipated by reuse of the industrial buildings of the former Ceretti Tanfani works in Via Duardo, as the School of Civil Architecture and Design, which also provide locating a new museum (Museo del Presente d'Arte Contemporanea) inside the twin gasometers (of 1906 and 1930); the second is urban improvement that involves the si-

tes occupied by the Certosa-Quattro Oggiaro fuel depots as part of the creation of a new urban park (design by Armstrong Bell, 1998).

Urban park is being laid out in the old southern outer-city area Christophe Giroto, Andreas Kipar, 1998-99) in continuity with the Parco Ravizza, between Viale Toscana, Via Ripamonti and Via Bazzi, with a functional mix of office and residential buildings (15-storey high rise blocks, Massimiliano Fuksas, and the large Esselunga commercial area, designed by Ignazio and Jacopo Gardella. Whole southern segment of the city's territory was involved in extensive processes of transformation, in around 2000. The zone to the west of Porta Genova started its transformation process in the beginning of the nineties. As conversion projects covering extensive urban areas, expansion projects for Milan's universities have been cited. State university (Universita degli Studi, with its core campus in the former Ospedale Ca Granda in Via Francesco Sforza), played the similar role to that other universities.

A site left derelict in the late seventies, has occupied new premises in the new quartiere Bicocca, located on the city's northeast axis on the boundary of the town of Sesto San Giovanni. Competition which won by Gregotti Associati (1985) started its realization of transformation of an area of over 670,000 square meters. Preserving the urban layout presented in the beginning of the project, the program has been partially changed. Gregotti Associati designed also architecture of the such buildings like: Teatro degli Acrobolodi (2002) and Pirelli headquarters, incorporating the old cooling tower (2004); the southern head of the

complex has been build to a project by Gino Valle (Via Luigi Figini – Via Pietro e Alberto Pirelli, Deutsche Bank building, 2004). One of the few signs of decentralization can be construction of a theatre capable of presenting a program seasons worth for the La Scala Opera House, which was closed in 2004 for reconstruction by Mario Botta.

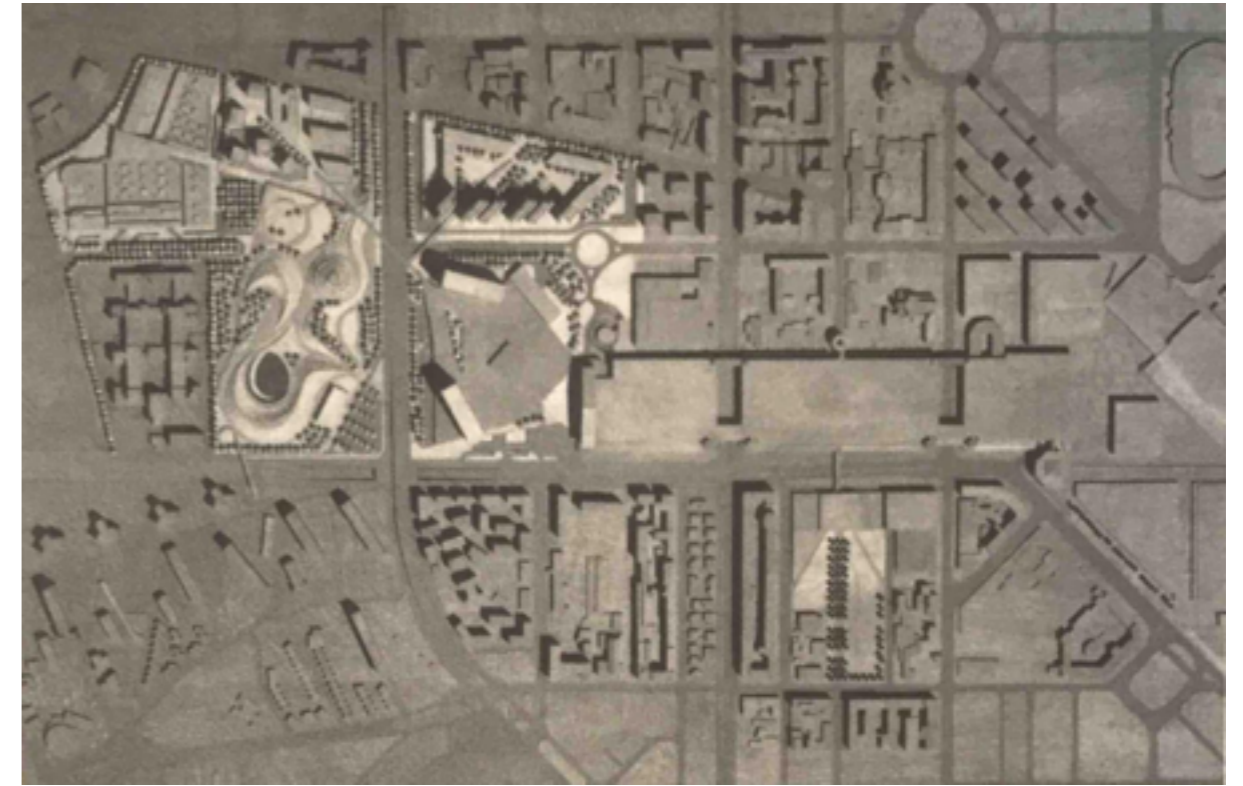
Between Milan and the town of Sesto San Giovanni, on the northern axis, a series of conversion programs are under way. The scheme includes individual projects and strategic framework for the largest segments, public provision of public facilities, as an example conversion of the site of the former Falck works at Sesto San Giovanni (2002).<sup>25</sup> Redevelopment projects on the west side of the city was extension of the Trade Fair at Portello, (Viale Scarampo, Via Colleoni, Mario Bellini, 1984-98); redevelopment of the rest of the site of the former Alfa Romeo works at Portello Nord, with a large mixed-use program. Located on the site of the former AGIP refiner at Rho-Pero on the Strada della Sempione (project by Massimiliano Fuksas), the Trade Fair's external pole, that consist of 2 million square meters, became functional in 2005. Its opening marks Partial decommissioning of the older Trade Fair site and redevelopment of its compound. On the basis of the competition held in 2004, work has been given to consortium which task was to build three towers, a design museum, reuse a pavilion as a sports facility and lay out a park (Gruppo CityLife, architects Zaha Hadid, Daniel Libeskind, Arata Isozaki and Pier Paolo Maggiora). Sole 24 Ore building (via Monte

25 Corinna Morandi, Milan the great urban transformation, 2005, p.77-81





23\_Bicocca development, 1997-2005, Studio Gregotti Associati



24\_Conversion of the former Alfa Romeo works at Portello, from 2004, general project Gino Valle

Rosa 91, Renzo Piano, 2004) is another significant redevelopment of a brownfield site in same urban area.

Reclamation of the former Innocenti-Maserati works in Via Rubattino, like a mix housing, services and an Esselunga supermarket (Luigi Caccia Dominioni, 1999) also one of the major conversion and redevelopment on the eastern outer city.

Rogoredo – former Montecity site redevelopment is the most important project, which include construction of a convention center. The design international competition was won by Norman Foster,

Paolo Caputo e Giovanni Carminati in 2004. The European Library of Information and Culture, designed by Bolles and Wilson is another big integrated development program, in Porta Vittoria.<sup>26</sup>

All these are main developments of the intermediate belt and the outer city of Milan. There are a significant projects planned in the center of the city, but they have been held up for a years. Empty urban void, in size of 350.000 square meters, in Garibaldi-Repubblica area, is planned to make

<sup>26</sup> Corinna Morandi, Milan the great urban transformation, 2005, p.81-82

it to the site of the Lombardy Regional Authority's new headquarters (project by Pei Cobb Freed & Partners, 2004) and the Citta della Moda, or "Fashion District" (general project by Cesar Pelli, 2004), and within the middle a park (project by InsideOutside group, 2004). Significant concentration of activities has already developed in the fashion sector, in reality, in peripheral areas, like conception, production and marketing of its products, now undergoing major redevelopment, like those to north and south of Porta Romana, in the quadrilateral around Via Montenapoleone.

The transformation shows a new phase of development of the Milanese and metropolitan scene, where will increase housing, activities that connected to business, communications and economic sectors and bring changes to the urban landscape.

For the design of public space and relationship between new buildings and the urban scene, can be found only few new projects. Redesign of the small open space at the intersection of Via Montenapoleone – Via Croce Rossa, which features is monument – fountain marking the MM3 subway station (Aldo Rossi, 1998) and reorganization of Piazza Cadorna, an integrated nod of the rail and subway service, with a monument by Claes Oldenburg and Coosije Bruggen (Gae Aulenti, 2000).<sup>27</sup>

And to newest urban space redesign can be related Piazza Liberty which is located in the heart of Milan, in the San Babila area, designed by Foster + Partners, in 2018. A place for public

gathering. Two fundamental elements that, sunk into the square, characterize the architecture of the amphitheater of the Apple Store in Milan are the stepped plaza and the fountain providing the backdrop, as a tribute to the historic fountains of Italian public spaces. The store is located under the piazza where visitors enter through the fountain and a glass-covered entrance enveloped.<sup>28</sup>

28 Piazza Liberty, website [www.archdaily.com/tag/piazza-liberty](http://www.archdaily.com/tag/piazza-liberty); [www.architectours.it/not-just-the-same-apple-store-in-milan-by-foster-partners/](http://www.architectours.it/not-just-the-same-apple-store-in-milan-by-foster-partners/)



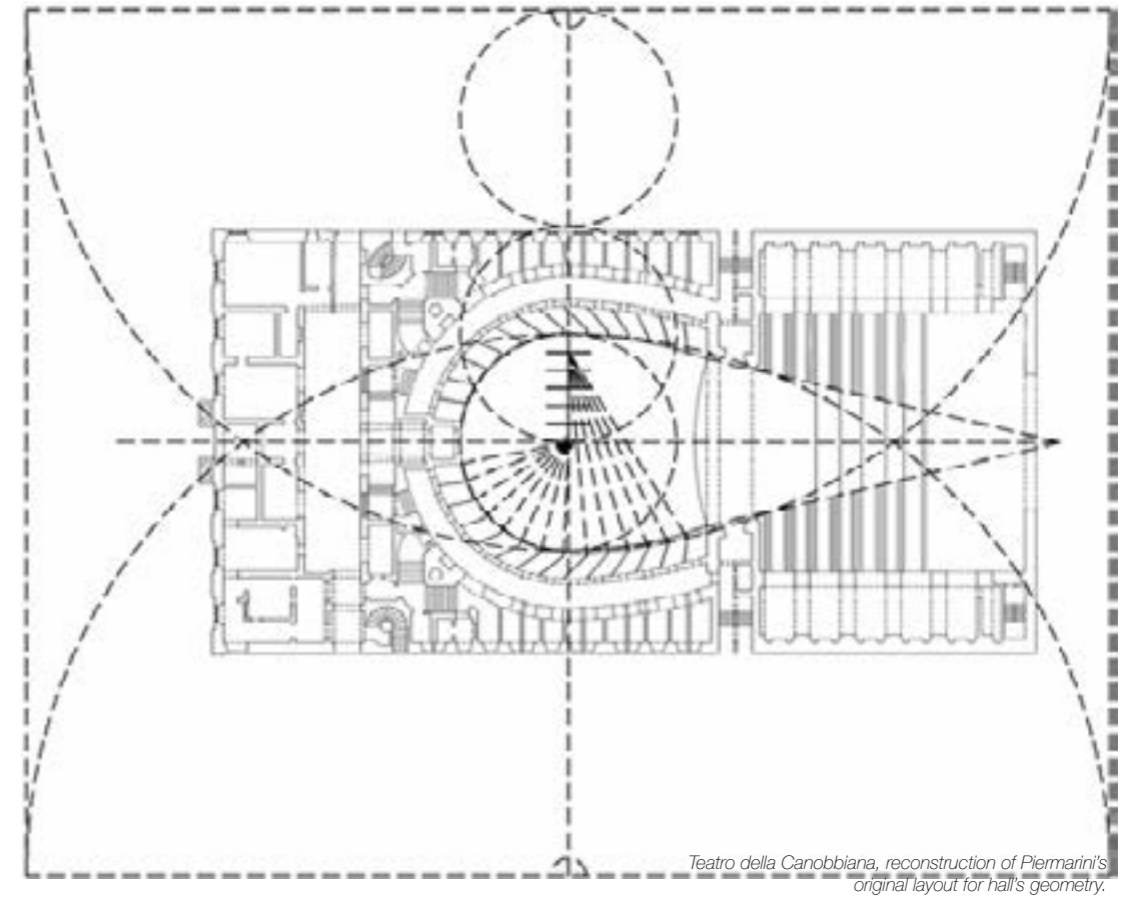
25\_Historical Map Analysis

27 Corinna Morandi, Milan the great urban transformation, 2005, p.82-83



## Rehabilitation Of Monumental Places In The Center Of Milan

Chizzoniti, D.G.. Riadattamento dei luoghi monumentali nel centro di Milano. Un progetto per il sistema teatrale museale e bibliotecario.



## A project for the theatrical, museum and library system

After the recent cases of the Globe Theater in London, the Teatro Massimo di Palermo, the Teatro La Fenice in Venice, where there is the problem of gradual differentiation between philological and interpretative restoration, this research proposes to investigate whether the need to maintain certain cultural activities and of collective life in the city (theaters, museums, libraries, etc.) implies an acrationally conservative intervention line in no-medel "where it was", up to the extreme limit of the historical forgery. On the other hand, we wanted to verify if the assumption of different criteria "case by case" 1 do not allow to define a more historically founded practice, in which the transformation interventions are also a guarantee of an effective preservation, in accordance with the actual construction processes of the city.

As the examples cited above show, the claim of the reconstruction "where it was, how it was" recurs with particularly frequency for traditional theater buildings, involving the affection of citizenships, the apprehension of the supervision and, therefore, the consent of the administrations.

From this point of view the Milanese case appears particularly significant, starting from the same story of La Scala, substantially rebuilt in the post-war period and yet already lacking adequate equipment. In fact, the increasingly requested requirements for safety, air conditioning, and dynamics of shows, increasingly complex and sophisticated, require devices, systems, devices, dimensions that are not very compatible with the structure of historic theaters. So that, despite the demands of absolute conservation, their restoration, to be vital, must in any case renounce hypotheses of fal-

sification, to be reduced to those of transcription, which implies the questionable but obligatory criterion of a conforming interpretation. And the problems that nowadays must face the Teatro alla Scala are proof of this contradiction.

The intentions of the research, still in progress, concern in particular the possibility of reorganization, according to the presuppositions of a "critical conservation" restoration, of an adequate reconstruction, and of a consequent reciprocal functional integration of some building artifacts and areas available to new constructions, all lying on one of the most monumental urban axes of the city of Milan, and all characterized by the destination to some of the most important cultural functions of the city (Theater, Museum, Library). It is the auction of Via Larga which, developing on the southern front of the historical center of the city, near the Piazza del Duomo, conveys a series of buildings of considerable monumental interest and, in particular, two polarities placed almost at the extremes of its extension : the monumental complex of Palazzo Reale (also including the isolated seat, from the end of the eighteenth century, of the Royal Stables, and from 1930 of the Municipal Offices built by Renzo Gerla) now destined for the Museum and the adjacent Teatro della Canobbiana, now Teatro Lirico, and that of Palazzo Sormani, seat of the Central Municipal Library with the block of the Ancient Palazzo Trivulzio, on a part of which now stands the building of the Municipal Energy Company.

In contradiction with a misunderstood peripheral decentralization of the duplicate Teatro alla Scala on an area abandoned by the industry, and in



contrast to a practice now consolidated by occasional interventions aimed at preservation and conservationism that ensure reliable results in the preliminary planning and project, the research aimed to develop a hypothesis of consolidation, integration and accessibility to the “central cultural system” of the Lombard capital, appropriately related through an efficient mobility system extended to the entire metropolitan regional territory. The first case in question concerns the reconversion of the original structure of the current Teatro Lirico, with the aim of revitalizing the Milanese theater system which, under Austrian domination, represented one of the most flourishing cultural centers in Europe. It would be a question of re-establishing, with different hypotheses of intervention, the programmatic and functional synergies between the Palazzo Ducale (later Palazzo Reale) and the adjacent court theater, Teatro alla Canobbiana (now Teatro Lirico). The entire history of the Palazzo Ducale is marked by progressive reconstructions around buildings of entertainment, as if to reiterate the natural disposition of the place to accommodate these functions. This is evidenced by the presence in the body of the ducal residence of the theater inside the salon overlooking the garden courtyard, the well-known Salone Margherita (1598). Since 1613 the theater became permanent so that the organization of the theatrical practice had become established on a regular and official planning of representations of different kinds. After repeated fires of the Teatro Regio Ducale housed in the Salone Margherita, the last of which on 25 February 1776, the Habsburg administra-

tion intended to reorganize the Milanese theater system on the impetus of a liberal and pragmatic attitude, in relation to the proceeds that such demonstrations would have could produce. Prepared the works for the Teatro alla Scala, which began immediately in July 1776 and was inaugurated about two years later. The small theater, at Canobbiana, was built in place of the old schools founded by Paolo da Canobbio, between the Larga and the Ore districts. Despite the two theaters reveal in the early nineteenth century relations with the urban space limited to the surrounding public spaces with a sort of “symbiosis” between the administrative and representative activities of the building, all strategically located in a radius easily accessible to the entire urban center (in A physical relationship was documented that connected through a series of passages along the Via Rastrelli, the Palazzo Ducale, with its completion towards Via Larga under the direction of Luigi Canonica, and the Piccolo Teatro, to allow the court and the servants to go there on the occasion of feasts and representations), throughout the following period the theater-city relationship will be destined to develop through the consolidation of physical relationships with the main cultural centers of the urban environment. The external location of the theater, with its extraction from the inside of the court building, seeking a role in the structure of the urban fabric (role to be reactivated through a system that includes the traditional pole equipped with an “Italian” room and related annexes, and pole of innovation, equipped with special equipment, auditoriu-

ms, test environments, rooms, classrooms, laboratories, etc.) proposes architectural themes and functional programs that had already belonged to the Milanese neoclassical culture. The Palazzo Sormani, now home to the Biblioteca Comunale, is surrounded by the other place on which the research focused on its interests. The programmatic intent concerns the strengthening of the Milanese library system, which has always been characterized by a specific heritage and educational offer (think of the humanistic institution of the Borromaica Biblioteca Ambrosiana, vital center of the city’s culture, or the art collection preserved at the Castello Sforzesco, with the Art Library and the fine collection of prints of the Bertarelli fund, or the more recent ones that make up the heritage of the Catholic and State Universities, or even the scientific one of the Polytechnic), so that, through modern technological opportunities, this allocation does not remain isolated and restricted to specialist users. According to these assumptions the Central Municipal Library, whose bottom is diluted in numerous peripheral structures, given the lack of space, could become the collector of an extended audience drawing on a vast heritage. This potential could rival the modern “containers” that indiscriminately preserve disparate heritage, lacking in disciplinary specificity, although prescribed by contemporary librarianship as examples to follow, on whose architectural conventionality and on whose management difficulty as for costs and updating, seem to arise doubts. more than legitimate (applies to all the state of crisis in which the “modern” National Library of France recently built in

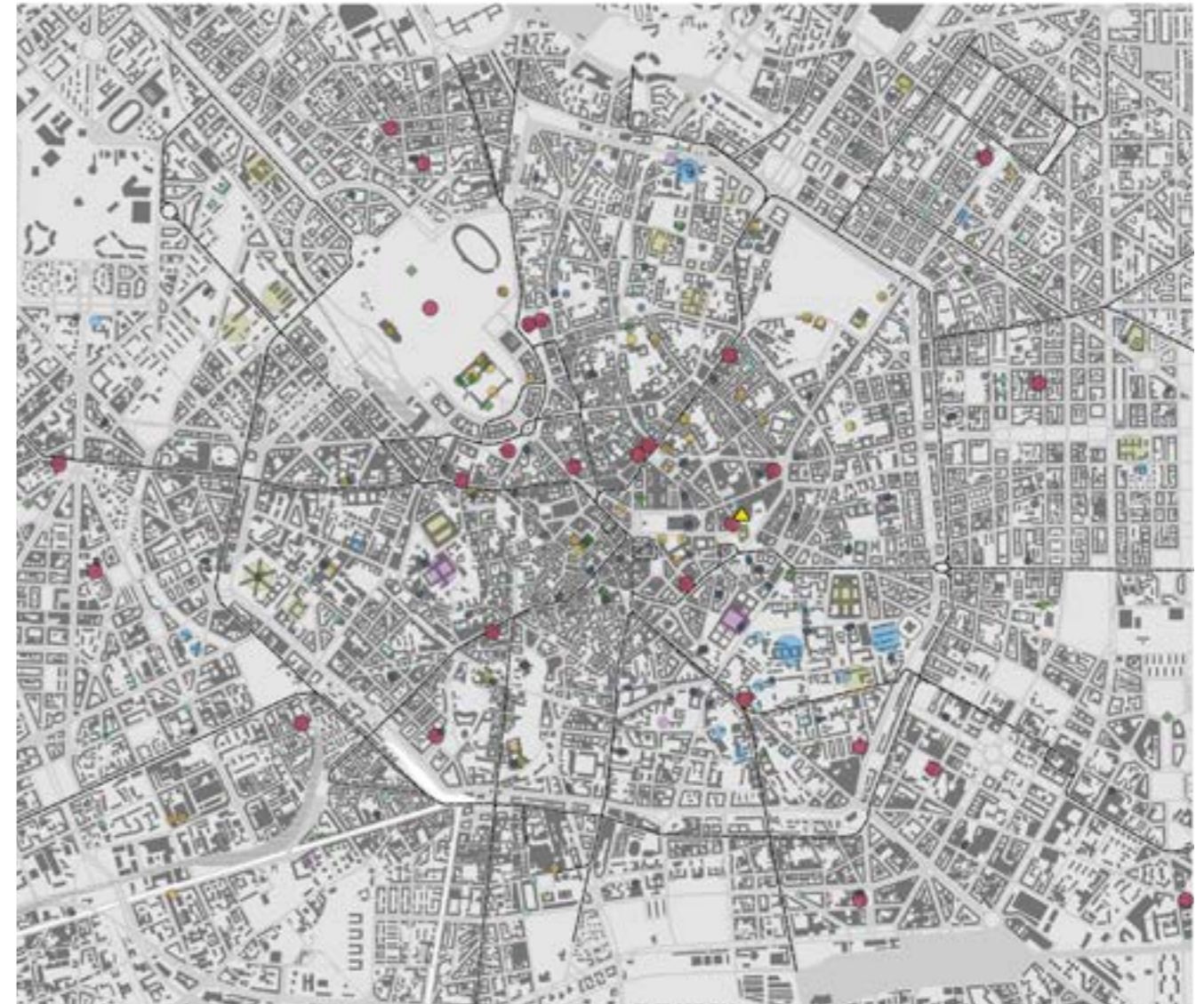
Paris by Dominique Perrault). To inspire this program, the attitudes that the surrounding Palazzo Sormani has historically confirmed in incorporating these institutions seem to come to the rescue, almost as an endogenous vocation. Think of the unique vocation of the ancient Palazzo Trivulzio, located between the district of the Lady and the canal, rebuilt several times starting from the seventeenth century, before becoming Pio Albergo, was the meeting place of intellectuals in Milan where they met regularly. But there is something else. From 1707 there was the Milanese Arcadia and in 1727 there was a congress of academics from all over Italy, without forgetting that the garden of Palazzo Trivulzio was a place chosen by Ferdinando I for the reconstruction of the small theater, later built in current by Piermarini, in the aftermath of the Teatro Regio fire. With regard to Palazzo Sormani’s propensity to establish itself as a strategic propulsive center for a potential library system connected to the other cultural institutions of the city, consider the developments of the surroundings and the vocations to assistance, education and directionality, that the monumental buildings in the immediate vicinity have always been preserved. So far the research has found with a historiographical survey, through an accurate documentary analysis found in the main public and private archives of the city, the susceptibility of these buildings to regenerate themselves and to propose themselves as propulsive centers of economy and culture in the development of historical events, alternating directives, administra-

tive, entertainment, assistance, etc. So, in order to restore these monuments to their vitality, it seems necessary to pursue their natural aptitude for incorporating new and dynamic activities, when to maintain and transmit them, preserving the integrity of architectural qualities, historical experience has shown that they themselves regenerated themselves. With the assignment of strategic and significant functions also for ordinary users. Against the ideology of integral conservation, in the name of which the culture of the Superintendencies deploys presumed principles of “scientificity” and according to which everything must necessarily be preserved, including the occasional and sometimes unsatisfactory additions overlaid and stratified over time, the strategy that the research adopts, that of “case by case”, requires reflection and action according to contextual needs, without rejecting a priori perspective to interventions of reconstruction, completion and reform, supported by the principle of critical interpretation. On the other hand, the progressive emancipation of technological development seems to be able to offer opportunities and resources able to help and encourage the acquisition of a more correct and convincing method of intervention. In other words, it is necessary to prepare applicative tools able to formulate hypotheses that are not detrimental to the integrity and architectural qualities, even in cases irremediably compromised, and oriented to the principle of the reversibility of conservation operations, whether they are completion that of reconstruction, both on the artifacts and on historical environments.

Given the principle of reversibility within a logic

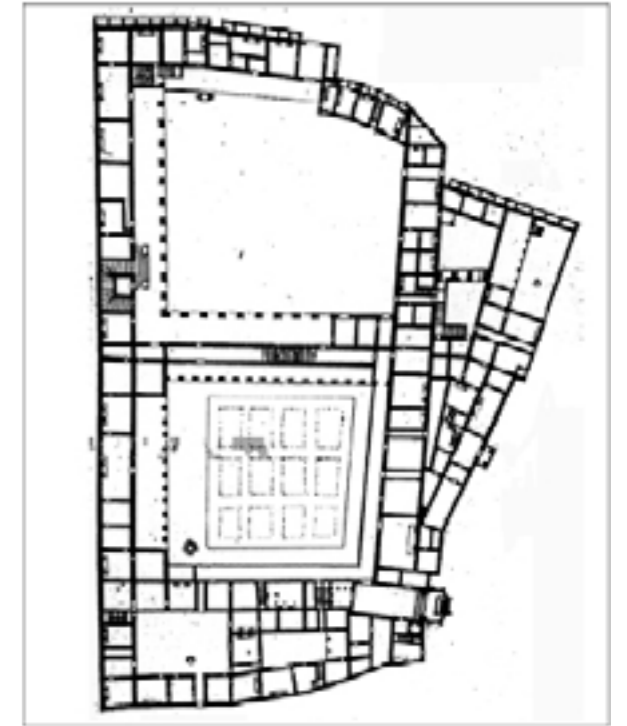
and an intervention methodology that does not reasonably prejudice the historical heritage and the artistic qualities of the monuments, its feasibility would make it possible for the architectural culture to act expressing its singular work even in the contemporary era, with the intent to increase the value of the old added value, through the new. This method, already contemplated in the modern Italian architectural culture, when Albini, Gardella, Scarpa, the BPPR, were inclined towards the rejection of a simple setting in the relationship between the new and the old, and included in the interventions on the historical centers rather than in the museum set-ups new expressive codes. Thus, as a result, this operation, imported into the experience of the design themes addressed by research (and extended to teaching activities in the university), has activated a diversified methodology of intervention that, while ensuring “scientific” respect for the integrity of the architectural and monumental heritage, has experimentally verified its most significant enhancement with vital creativity, ensuring, even before an aesthetic and environmental control, functional and contextual compatibility.

## Museum, Theater and Library: The Places of Central Milan



## From the birth of Palazzo Ducale to the Salone Margherita

The birth and improving of municipal liberties dates back to the first half of the 12th century and was followed by the management of the civil powers of medieval Milan. The building that welcomed all public activities distinguished by spiritual power, the exclusive prerogative of ecclesiastical exercise, arose alongside the Episcopal Palace. Said "Broletto" to distinguish it from the Brolo Grande or Brolo di Sant'Ambrogio, it was rebuilt after the destruction by the war with Barbarossa, welcoming the main civic public institutions: headquarters of lord mayors, notaries, consuls, merchants, etc., and above all headquarters for the popular assemblies, from which it took the name of Arengo, was located near the cathedral of Santa Tecla between the square and the Chiesa Maggiore. The side was the fourth side of three buildings arranged around a single central open space that was accessed through two doors along the east and west sides of the courtyard. In 1277 the victory of the Archbishop Ottone Visconti over Torriani celebrates the Broletto as the seat of the lordship of the city. The interesting aspect of this story was the connection made by Ottone, on the district that still divides the Royal Palace from the Archbishopric, between the two buildings, promoting, in fact, a program of activities common to the management of the Milanese diocese and the administrative body of its territory. The first extensions to the original plant are due to Matteo Visconti, great-grandson of Ottone, who after alternating vicissitudes with the Torriani, around the first half of the fourteenth century bought, and then demoli-



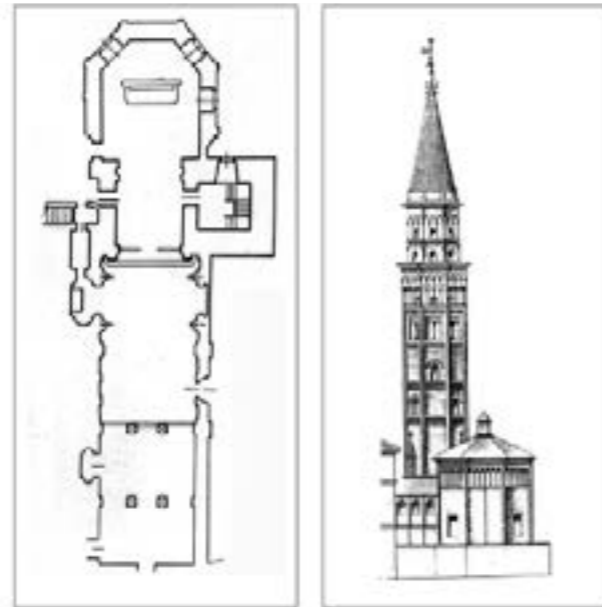
26\_Plan of the Ducal Court at the end of '500  
[from: Bianconi Collection, Tomo I, Milan]

shed, the houses adjacent to the building to expand and build his residence with four corner towers and defense moats, like a real fortress. The conformation of the building was similar to a palace, both for the splendor of the internal decorative apparatus, both for the activities welcomed, parties, dances, banquets, which cyclically according to many recurrences in the various courts, appropriately decorated, were celebrated (fig.1).

The era of Luchino marked a transfer of the noble residence to a building near San Giovanni in Conca. It should be noted in this story the construction of a long covered bridge, the first documented case<sup>29</sup> that, bypassing the houses, united the new residence at the Court Palace. It was a real “elevated road”, similar to the one that connected the Visconti house to the archbishopric. Passing through Piazza Fontana, it was a privileged and exclusive path of the city’s ruling class. The building gradually established its managerial role in the administrative organization of the Visconti-Sforza duchy. Although there is little information on the building’s figurative characteristics, it is clear the constant relationship between the building, established seat in the municipal age of civic power, and the religious institutions of the city between the nascent Duomo and the archiepiscopal residence. A significant presence in the entire complex is the adjoining church of San Gottardo (fig.2-3), dated 1336 and commissioned by Azzone Visconti, invoked account the “gotta” of which Azzone suffered. The system is arranged on a single longitudinal nave, according to a tripartition of the internal space. From the apse you can enter through the choir to the large bell tower, erected, like the church, probably by Francesco de Pegorari of Cremona. Set on a quadrangular plan, it rises on different orders of openings to form an octagon inscribed in the square, to then be crowned by a conical cusp of late Gothic style. At the beginning of the fifteenth century the palace was moved to

29 Cfr., F. Cognasso, *Il ducato visconteo*, in «Storia di Milano» della Fondazione Treccani, vol. VI, pp.453-526.

the Castle of Porta Giovia, and then declined as the residence of the Visconti, in conjunction with the murder of Giovanni Maria, illegitimate son of Galeazzo, for which it was considered unsafe and comfortable compared to the necessity of the lordship. Francesco Sforza occupied Milan in 1450 and lived there while the reconstruction works of the Castle were under way. The period of the Spanish Governors (1535-1706) marked a certain administrative political autonomy of the Duchy of Milan, so



27\_Plan of the church of San Gottardo [in: G. C. Bascapé, *the “Regio ducal Palazzo” of Milan from the Visconti to today*, Milan 1970]

28\_The bell tower and the apse of the church of San Gottardo [in: G. C. Bascapé, *Il “Regio Ducal Palazzo” of Milan from the Visconti to today*, Milan 1970]



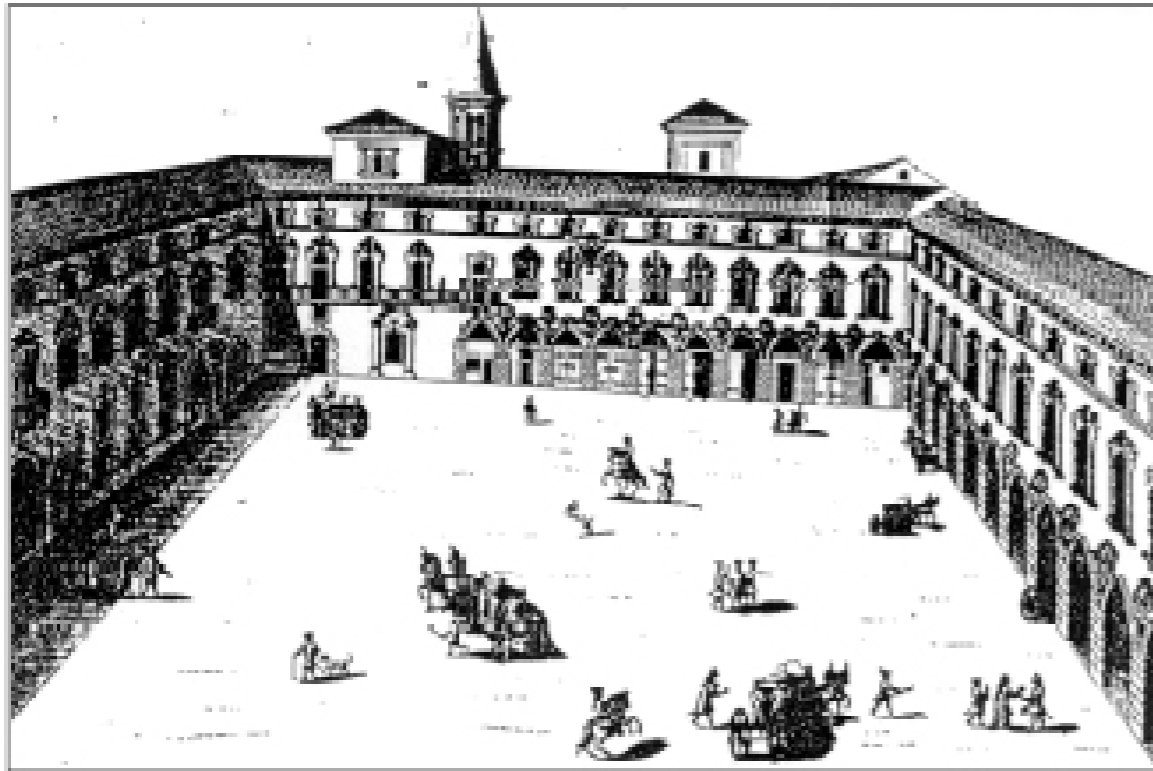
29\_Plan of the Doge's Palace in 1600 about [ from: Colleziine Bianconi, Milan]

the investments on the decoration of the building were lavished without hesitation. The most significant reform work of the building, however, took place with the progress of the building site of the Duomo. Pellegrino Pellegrini was commissioned for the retreat of the side flanking the cathedral, which also worked in the interior decorations of the building itself. For a subsequent expansion of the site in the Borromean age - the investments made by San Carlo on the

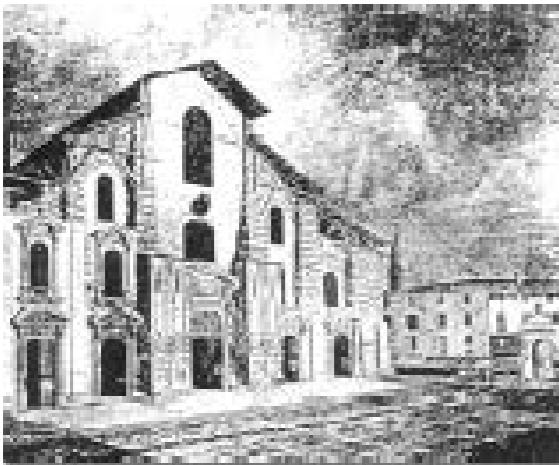
Duomo were conspicuous - a part of the building was demolished and rebuilt in 1616 by Ptolemy Rinaldi and Alessandro Bisnati: the front was built parallel to the cathedral with two bodies not aligned in place of the ancient building in the area overlooking the Duomo site. A plant conserved at the Bianconi Collection in Milan (fig.4) shows the operation carried out while the front facing the square, with a large round portal surmounted by a frieze with niches, is visible from some 17th and 18th century engravings (figs. 5-7). About half a century later, in the period of Governor Ponce de Leon, G. B. Pessina was commissioned to reorganize the building, to revive the court activity in the palace. The work was limited to hiding under a baroque dress, through the squaring of the Gothic windows, rather than the ornamental exaltation of the porticoes of the main court, the decadence of the Azonian organism

It is necessary to note how the conformation of the building, obtained through successive additions of “finished” architectural organisms organized around the courts, was predisposed to accommodate different kinds of events, concerts, shows, carousels, tournaments, and so on, represented with the aid of temporary equipment and installations, in the courtyards or halls of the ducal apartments. Precisely for this vocation to assume a diversified role, as for functions, and heterogeneous in the programming of the cyclical manifestations<sup>30</sup>, in the “court of the baths of

30 Cfr., G. Canella, *The Theater System in Milan*, Bari 1965. It is a fundamental text that traces the stages of the evolution of the Milanese theatrical typology. On this period we read in particular the pp.31-35, in which the author reconstructs the historical events of the theater but



30\_View of the internal court of the Palace Ducal [ from: Civic Collection of Bertarelli Prints, Milan]



31\_The Duomo and the Palazzo Ducale in one view of the baroque age [in: G. C. Bascapè, The "Regio ducal Palazzo" of Milan from the Visconti to today, Milan 1970]



32\_The Duomo and the Palazzo Ducale in one view of 1650 [in: G. C. Bascapè, The "Regio ducal Palazzo" of Milan from the Visconti to today, Milan 1970]

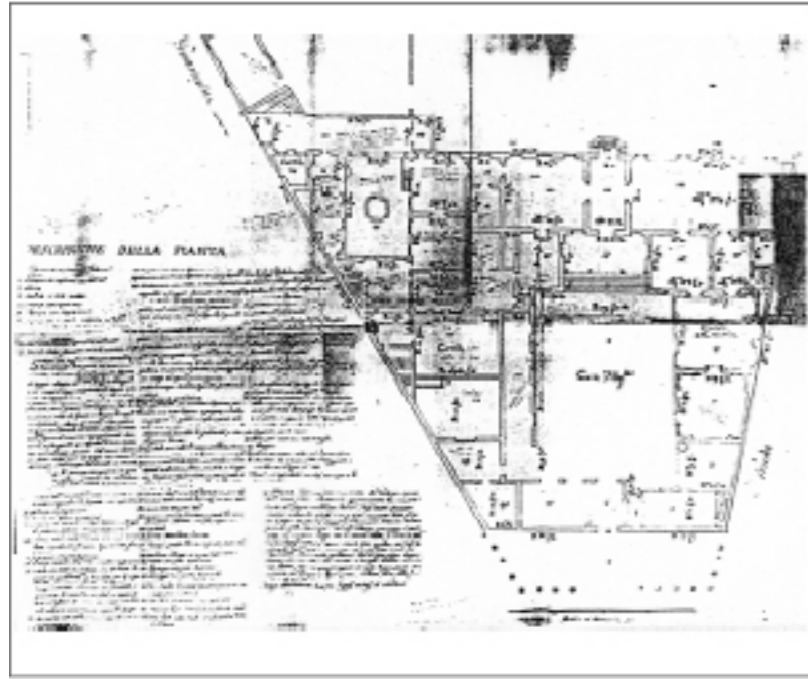
the dukes" a platform was set up and an outdoor stage was set up - later repaired with a cover provisional - on the occasion of the wedding of Governor Jan Fernandez de Velasco's son in 1594. On the occasion of the visit to Milan of Margaret of Austria, in 1598, the future spouse of Filippo III, King of Spain, Governor Velasco reconstructed the theater inside the hall overlooking the garden courtyard, from which he took the name of Salone Margherita. The probable authors Giovan Battista Clarici and Tolomeo Rinaldi, set up twenty-four columns on the longer sides within a vast rectangular plan hall, along which the galleries for the spectators were arranged on the ground and first floors. The two short sides of the hall were occupied by the stage and the exedra that encircled the canopy of the royal throne. Since 1613 the theater became permanent with some consolidations by Alessandro Bisnati and Fabio Mangone. The organization of the theatrical practice now stabilized with a cyclical cadence of representations of different kinds, sometimes also occupied by equestrian exercises, produced income transforming the managerial passive of court representations into profits derived from the proceeds with a more open management to the noble class needs. So court pragmatism translates into an income devoted to capitalizing on investments that, if on one hand were reinvested in humanitarian initiatives - many destined for the various colleges that housed military orphans and government officials - on the other hand produced more ac-

above all the Milanese and Lombard culture of the time, in reference to socio-economic situations that are decisive for the development of the typology of the theater.

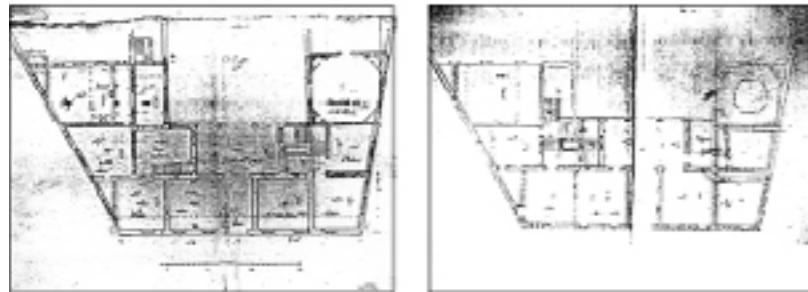
culturation enlarged compared to what the users accepted. Several restoration works were carried out to welcome, in 1648, Anna Maria of Austria. On that occasion Francesco Maria Ricchino built a new gallery linking it with the royal apartments. Ricchino himself was present in a very important high-level Milanese building: the Palazzo Monti-Sormani. The context in which the palace took place was made up of a suburban place near Porta Tosa, along the outer ring of the medieval walls, on the side of which the course of the canal ran. The main front of the building overlooked the small square of Porta Tosa, not far from the bridge that crossed the canal. The lot was bordered by the road flanked by the canal (today via Francesco Sforza) and the road that led to the Collegio della Guastalla. The fourth side consisted of the garden that bordered the equally important one of the College.

The first information on the property of Palazzo Monti-Sormani dates back to the mid-sixteenth century, although the ancient nucleus dates back to the year 1476. Giovan Battista Castaldi, Marquis of Cassano, instituted in that period a fidecommesso in favor of his son Ferrante. From Ferrante the property passed to his daughter Livia and then to the eldest son of this Ferdinando, called Ferrante, of the Medici family of Marignano. The latter involved with his brother Giovan Battista in a murder was forced into exile and his property was confiscated. In 1642 Giovan Battista sold the palace, which was later seized, to Count Giovan Battista Rovida and from there passed in November 1642 to Giulio Monti count of Valassina, as well as cousin of Cesare Monti, archbishop

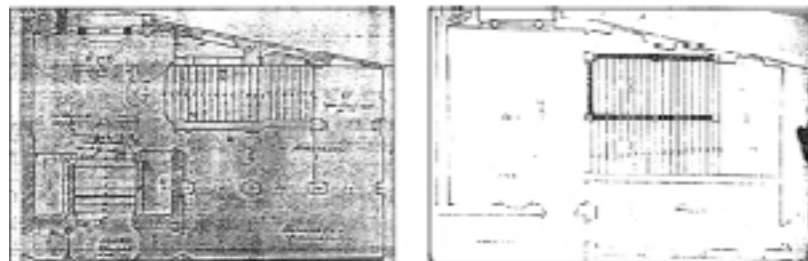




33\_Plan of the Palazzo Monti in 1642 [from: Archives of the Archdiocesan Seminary of Venegono Inferiore, Varese]



34\_F. M. Ricchino, partial plans of the mezzanine floor and ground floor, project of Palazzo Monti, seventeenth century [from: Archives of the Archdiocesan Seminary of Venegono Inferiore, Varese]



35\_F. M. Ricchino, plan on the ground floor and on the first floor of the staircase, project of Palazzo Monti, 17th century. [from: Archives of the Archdiocesan Seminary of Venegono Inferiore, Varese]

of Milan and successor of Federico Borromeo. The oldest document concerning the conformation of the building dates back to 1642. It is a relief preserved in the Archivescovile Seminary Archive of Venegono (fig.8). The plan presents the singular trapezoidal shape for how today is conserved, with a central court, a clearing in front of the entrance and the back garden to conclude the lot. The detailed legend of the plan of 1642 describes the functional destination on the ground floor: the entrance was occupied by the remittances, while the right side was set on a succession of three large rooms that occupied respectively the rooms for the mechanisms of the fountain, the mews in the indoor and the courtyard of the fountain. The kitchens and service areas were located on the left side around a courtyard. The entrance was characterized by a portico with three arches open on the main court from which the representative halls and then the garden were reached. Returning to the intervention of the Ricchino, in the Archiepiscopal Archive a series of drawings are collected illustrating the complex design process and the phases of the building reforms<sup>31</sup> (figs.9-11). Summing up the story, the ricchiniano intervention involved the redevelopment of the entire complex that would house the residence of Cardinal Monti, through the transformation of the main courtyard into a cour d'honneur and the introduction of a monumental staircase leading to the main hall placed in the new noble floor of

31 Si veda a questo proposito la dettagliata documentazione reperita da Irene Giustina in: Un inedito progetto di Francesco Maria Ricchino e alcune precisazioni sulle vicende del palazzo Monti-Sormani, in «Palladio» n.16 luglio-dicembre 1995, pp. 47-72.

the building. The first phase of the court reform was obtained through a regularization of the geometric shape by shortening the length of about ten Milanese arms (equal to about six meters), with a respective extension of the entrance body. The second phase involved the replacement of the areas dedicated to the mews and the courtyard of the fountain with the large staircase that would lead to the reception rooms. The planimetric layout of the staircase introduces between the portico and the staircase, an entrance vestibule that can be traced back to the solutions of the Roman models of the tradition of the 16th century noble palaces. In the alternative to these operations, there were other changes to the interior layout, which did not change the building's typological structure: the kitchen and the service rooms were kept on the left side, improving certain faults on the internal courtyards whose shape became regularized. Fabio Mangone, with Alessandro Bisnati active at the Palazzo Ducale and in the church of S. Sebastiano, intervened at that time also in the Pio Albergo Trivulzio factory, around 1615. The Palazzo Trivulzio in Porta Tosa was located between the district of the Signoria and the Naviglio. The oldest part of the building dates back to about the end of the fourteenth century. Even the few documents<sup>32</sup> on the ancient structure of the building testify to the fact that, at the end of the 16th century, the whole, resulting as a property of the Trivulzio family, was small in size. Other documents<sup>5</sup> testify to how the area belonged

32 Si veda A.Scotti, Il Pio Albergo Trivulzio in Via della Signora, in P. Biscottini (a cura di) Trivulzio, Martinitt e Stel-line, Milano 1990, pp.133-150.

to illustrious owners: from Ludovico il Moro and subsequently to the properties of the Sforza, to those of the Duke Alfonso D'Este and from these in 1507 to Teodoro Trivulzio. A document of this last assignment describes the conformation of the palace organized around several courtyards, with adjacent a large portion of free property. About the origin of the building, from the comparison of the ruins after the bombings of 1943, the remains of octagonal columns were found that supported Gothic arches probably dating back to a construction practice in the early fifteenth century Lombard. Some openings, also in Gothic style, with pointed windows, were in the building on Via della Signora. At the end of the sixteenth century, in conjunction with the interests of the Trivulzio for the



36\_F. M. Ricchino, section on the court with a view of the porticoed body in front of the entrance, a project of the Palazzo Monti, 17th century [from: Archive of the Archiepiscopal Seminary of Venegono Inferiore, Varese]

reorganization of the church of S. Stefano (1596), Pietro Antonio Barca had been commissioned for the execution of dividing walls of the palace garden from neighboring properties, with intent to redevelop the area to subsequently intervene with further extensions. In 1615, following an indication by Fabio Mangone, Cesare Areneo would have built a new building, parallel to the naviglio and built on three floors with an extension of 53 Milanese arms (about 32 meters), and of a subsequent projecting up to the edge of the canal. of less width, about 15 meters. The decoration of the building bears witness to the refined taste of the Lombard XVII century in using relatively poor materials, such as terracotta ashlar, to decorate the building front soberly, whose only concessions to the finest materials were represented by the stone courses that inscribed the windows through refined moldings. The illustrations of Marc'Antonio Dal Re (fig.19) in his eighteenth-century view of the building show the structure of the building and document the architectural culture of the period that preceded the definitive development of the building typology of the noble palace with the Ricinese factories Durini and Archinto. A subsequent and consistent phase of work was undertaken at Palazzo Trivulzio towards the second half of the seventeenth century, with the construction of a stud, built towards the end of the century according to a design by Gian Domenico Ricchino. The new body developed in a rectangular shape and with the longer side in line with Contrada della Signora. In the work of the horseman followed some renovations of the no-

ble apartments and their continuous development on the sides of the garden, a privileged overlook . The Milan card of the Bonacina of 1699 confirms the developments of the Trivulzio house during the seventeenth century. From these rooms one could glimpse the view of the external village of Porta Tosa, the Borgo della Fontana, a flourishing commercial place in the late seventeenth century.



## The Teatro Regio, the Comedy Theater and the Temporary Theater

The first reform of the Teatro Regio dates back to 1699, due to a partial fire in the Palazzo Ducale which also compromised the structures of the theater itself. This reform consisted in the abolition of the lodges replacing four tiers of boxes - twenty-four for each order -. This story is especially interesting if related to the construction of the "Teatrino della Commedia" (Comedy Theatre), made in the court towards the Contrada delle Ore. (Fig.12)

If the first theatre (the main one) was specifically destined to the court and patricians, the second theatre (the smaller one) was also open to the common people and the schedule of events was carefully responding to the needs of the various users by specializing performances. The former based its repertoire on opera and melodramatic tradition, while the latter based it on prose and popular comedy. This system of complementarity between the two theatres was able to respond, to a demand that by this time was developing also for popular classes: this is analogous to what happened about one century later with the construction of a system of theatres (Scala and Canobbiana) by Piermarini.

Due to the fire of 1708, which broke out between the scenarios of the "Regio Ducale Teatro", the program was transferred to the "Teatrino della Commedia", which for the occasion was reformed according to the needs of the court with the addition of a subsequent order of stages to the previous three - twenty eight for each order with the last one open to form a large gallery -.

The reconstruction of the Regio in 1717 was controversial. Two hypotheses were compared that

envisaged the reconstruction in the same location of the previous one - with the inconvenience that it would not be possible to enlarge it compared to the previous date the size of the room that welcomed it, and with the risk that a subsequent fire could compromise the real apartments and the archive of the Senate - or in a location elsewhere to be destined - with the advantages of a larger room, however much more expensive -. The first hypothesis prevailed and, although much easier and cheaper than the second one, the construction continued due to the economic difficulties as a consequence of the War of Succession of Spain (of 1706, for which Lombardy passed under the dominion of Austria).

Through the brokerage of the Count of Löwenstein with an agreement in January 1717 between the court of Vienna and a group of Milanese nobles proceeded to the establishment of a company called "palchettisti" with which the conditions for reconstruction of the theater were arranged and the investments to be made were to be borne by the stage-holders who would have anticipated the construction costs and then extracted future proceeds through a taxation in relation to the inefficiency of the boxes, of which they kept the property for several years. Called for the project Francesco Bibbiena, his pupil Giovan Domenico Barbieri was preferred.

Inscribed within a rectangular area, largely occupied previously by the Salone Margherita (fig.13-14), the new theater developed with a very wide stage, almost as much as the hall, which was accessed through a staircase that, on the occasion receptions or parties doubled the capacity



37\_Plan of the Ducal Palace in 1740 at: Teatro Regio Ducale b: Theater of the Comedy [from: Biblioteca Ambrosiana, Ferrari Collection, Milan]



38\_G. D. Barbieri, plan and section of the Teatro regio Ducale, 1717 [from: Biblioteca comunale di Foligno, C20, survey by Giuseppe Piermarini] [in: S. Latuada, Description of Milan, Cairoli, Milan, 1737]

of the guests. Five orders of boxes were set up to perimeter the hall, the first of which was set at the stage level. «... The first three rows of boxes are available to the families who are economically involved in the reconstruction, while the last two rows are entrusted to the management contractor. The boxes are distributed through annular corridors together with a series of “dressing rooms” leaning against the perimeter of the factory, in equal number to the boxes and used for various services in relation to them: the eighteenth-century costume will give more importance to them ... » Several restorations and some variations were carried out in the mid-eighteenth century. The contractor Gaetano Crivelli withdrew and modified the proscenium from which four boxes were made in the proscenium attributed to Nicola Passi. The same architect, who succeeded Fi-



39\_M. A. Dal Re, the hall of the Teatro Regio Ducale during a dance party, 28 May 1747 [in: Milan in the old prints, Pizzi, Cinisello Balsamo (MI), Tav. 38 - n.941]

scher Von Erlach in the works for the Imperial Palace in Vienna, carried out a project to rebuild the Milanese Palazzo Ducale in 1770.

The fire of 25 February 1776 completely destroyed the Regio. The story of the stake is controversial in defining accidental causes or a precise will of the court to get rid of the inconvenient presence in the same building of a theater and the royal residence.

Meanwhile, the need to set up a temporary theater finds a solution in the preparation of a theatrical machine in the garden of the Viscontea “Ca di Can”, home of Barnabò Visconti, located on the corner of the Piazza di San Giovanni in Conca and Via Paolo da Cannobio.

It was designed by Piermarini who set up 32 boxes arranged on three overlapping rows, with a copper covering, luxuriously decorated with paintings and adorned with plaster sculptures. He repeated the structure of the previous structured theater with the Ridotto noble and the Ridottino, a space for games and entertainment.

## Birth of the Teatro della Scala and the Teatro della Canobbiana

With the peace of Utrecht and the treaty of Rastad, the Duchy of Milan was subjugated to Austrian governors. The fate of Palazzo Ducale in the first half of the XVII century remained unchanged, but later, in the second half of the same century, a plan of organic reform promoted by Carlo VI and especially by Giuseppe II and Maria Teresa invested all the duchy and especially the ducal residence, vital center and propeller of the renovation project. Under the governor Francesco II d’Este the building was the subject of some operations of restoration and structural consolidation by the engineer Giuseppe Antonio Bianchi. However, with the duke Ferdinando I, son of Maria Teresa, the building was completely renovated. On the occasion of the archduke’s wedding with Isabella d’Este, the famous architect Luigi Vanvitelli, famous author of the monumental Reggia di Caserta, was called. He intended to demolish the old building completely in order to freely rebuild it in an organic way. He declined the job because of the divergent opinions of Count Firmian, who wanted to preserve the existing structure because of the impassable limits of expenditure that would not allow an expensive reform. Vanvitelli suggested that the work to be entrusted to Giuseppe Piermarini, his student, to whom he was appointed, and for almost forty years he held the position of “Court Architect”.

### Construction of a system of theatres (Scala and Canobbiana) by Piermarini.

The first Piermarinian operation consisted in the demolition of the stretch of the palace towards

the Duomo thus opening the main courtyard towards the cathedral. The fronts towards the current Piazzetta Reale were modified through the arrangement of a lower order with openings surrounded by stone blocks, and the upper order, double linked by pilasters, has an arrangement of windows with alternating gables, triangular and arches. The structure of the median body is slightly protruding with respect to the alignment of the façade. Through a large criptoportico (Covered corridor) the ground floor leads to the first courtyard and, from this, you get to the second through the monumental staircase that Piermarini erected occupying part of the square of the church of San Gottardo. The staircase that develops with four ramps, two major and two minor, leads to the infiltration of the halls of the first floor of the first courtyard, which was, until the bombardments of the last war, one of the most organic monumental complexes of Lombard neoclassicism.<sup>33</sup>

The events of the palace are closely linked to the construction of the new theater in the aftermath of the firing of the Regio Ducale. The rebuilding of the theater involved both the royal court and the private owners of the boxes and the managers of the performances, who enjoyed the revenues from the parallel activities, games, parties, gatherings and so on. The places where to build the new theater were different: the hypothesis of rebuilding it in place of the old Regio Ducale was discarded, the chambers were large enough to accommodate a theater. However, it was feared to be able to build two large and definitive one

33 G.Bascapè, Il “Regio Ducale Palazzo” di Milano dai Visconti ad oggi, cit.,pp.66-71

and the other temporary one near the Palazzo Reale. Count Firmian proposed to build it in the place occupied by the Canobbian Schools<sup>34</sup> at Via Larga, which became of public utility following the suppression of religious bodies. For the same reason Ferdinando I was inclined to build a large theater on the area of the Convent of Santa Maria alla Scala<sup>35</sup>, and a small one in the garden of the Luogo Pio Trivulzio, a place of shelter for the elderly in the city center, between the Naviglio and the Santo Stefano's verziere (fig.18).

As for the strategic location of Palazzo Trivulzio, it should be noted that the proximity to the city center and, at the same time, the privileged view on the Naviglio and the Borgo della Fontana, gave the building a decisive role in the relationship between the noble class and the emancipation of the popular one, so that the theater would have satisfied, with careful planning of its representations, the ever more pressing question of popular genre comedies, accessible to a wider public.

About the importance of the place and the role of the palace (destined to become a hospice for the poor) nor is the demonstration of the opposition of Prince Antonio Tolomeo Trivulzio to the extension works of Palazzo Monti, located beyond the Naviglio. In 1734, following a design by Francesco Croce, Cesare Monti had begun the expansion works on an area facing Porta Tosa, with a new building to transform the sixteenth-century

34 Cfr., AA.VV., Scuole Canobbiane, in «Storia di Milano» della Fondazione Treccani, vol. VI, pp.453-526.

35 Cfr., L. Patetta, Santa Maria alla Scala. Chiostro ed Abside, in L'architettura del Quattrocento a Milano, Milano 1987, pp.354-355.

residence (fig.19). Trivulzio II appealed to the Senate of Milan, claiming that the amount of work would have affected the visibility from the rooms on the naviglio of his residence.

### From Palazzo Trivulzio to Pio Albergo

In the early eighteenth century, before becoming Pio Albergo, the building was the meeting place of Milanese intellectuals «... who met regularly there; from 1707 the Milanese Arcadia was located here and in 1727 a congress of the Accademicians from all over Italy was held there, to which the Metastasio took part ... ». <sup>36</sup>

Until the mid-eighteenth century the structure of Palazzo Trivulzio remained almost unchanged until Antonio Tolomeo devoid of heirs decides to donate his assets to the foundation of a Albergo dei Poveri. Through the intermediary of the Firmiann in 1766, Maria Teresa approved the wishes of Prince Trivulzio, arranging for all the substances to be assigned to the Pio Albergo, classifying it as a Luogo Pio Laicale and granting it, by way of derogation from current regulations, the possibility of holding real estate. The Trivulzio hotel had to be destined to the national poor as a priority and to limit its function to the shelter of impotents due to illness or age. After the death of Ptolemy Trivulzio the testamentary executors proceeded to write hypotheses about the transformation of the palace into Pio Hotel. For this occasion the father Barnabita Ermenegildo Pini produced a series of drawings

36 Da AA.VV., Le Strade di Milano, Milano s.d., pag. 1726.



40\_Palazzi Sormani and Trivulzio: detail of the Milan view of the Barateri, 1629 [from: Civica Raccolta delle Stampe A. Bertarelli, Milan]



41\_The facade of Palazzo Monti designed by F. Croce in an engraving by Marc'Antonio Dal Re of 1745 c. [from: Civic Collection of Prints A. Bertarelli, Milan]



42\_Palazzo Trivulzio in an engraving by Marc'Antonio Dal Re of 1745 c. [from: Civic Collection of Prints A. Bertarelli, Milan]

that contemplated an articulated proposal for the expansion and transformation of the building, until the construction of the place of the mews of a new refectory. Given the lack of economic resources and the considerable expense required by the substantial interventions proposed by Pini, the project was shelved and only some adaptation works of the original structure were carried out. In 1771 the first guests were welcomed, about a hundred, for whose livelihood at the suggestion of the Kaunitz some internal laboratories were activated: «... in the rooms of the” work “the men were busy making strings, threads of yarn, shoes, clothes, for their own consumption; women worked in making socks, sewing linen, making lace, spinning, etc. These works recommended by Vienna remained stable in the Pio Albergo Trivulzio for the duration of his stay in Via Della Signora ... ». <sup>37</sup> Between 1770 and 1780 the new dispositions of Giuseppe II led to converge on Pio Albergo new guests hospitalized in other pious places and the need to adapt the spaces saw the same Piermarini - whose drawings have not yet been traced - intervene for an appropriate expansion of the building, through new dormitories, beyond the refectory along Via della Signora. In 1787 also the chapel, located in the northeast corner of the building, was modified and the work proceeded, to complete this phase of enlargements throughout the building area. In an inventory note drawn up by Michele Daverio, regent of the Pio Albergo treasurer, the distribution and consistency of the expansions are described in detail: «... the”

<sup>37</sup> Da: A.Scotti, Il Pio Albergo Trivulzio in Via della Signora, cit., pag.140.

gothic “courtyard surrounded on three sides by porticoes remained the distributive heart of the institution . On Via della Signora there were several service rooms on the ground floor ... seven consecutive dorms plus a storage room on the upper floor, while another four dormitories and an infirmary were on the second floor ... On the left of the courtyard, the portico was double ... holding up a room for the “work” on the upper floor; beyond this building body, extended by the Contrada della Signora al Naviglio, was the refectory, and on the upper floor there were five dormitory rooms and two for the “work”; two other dorms were on the second floor above the refectory, infirmaries were on the upper floors on the south side ... ». <sup>38</sup>

### **Locations of the theaters in the city fabric and rearrangement of the urban centre**

However we return to the events of the theater. Among the different opinions for the location prevailed that of the Archduke, since it conciliated with the society of the palchettisti who believed that any place far from the center would be unsuitable. Conditioned by the availability of chambers, the choice of location of the two theaters also adopted the principle of differentiating the offer of artistic programming in separate venues, also given the pressing demand for stages that only one theater could not satisfy. «... The extraction of the theater from inside the Palazzo Ducale and its location in the city fabric, repropose the fun-

<sup>38</sup> Ibidem, pag.141.

damental content of the early Neoclassic (the first formal recovery of the Renaissance lines had taken place in Milan on the rear façade of Palazzo Sormani, with Benedetto Alfieri, the architect of the Teatro Regio di Torino), together with considerations on the traditional tendencies of Milanese architecture ... The collocation of La Scala, but also of Canobbiana, in the urban settlement, reproduces for the theater what, at the bottom, had characterized the baroque palace and remained as a constant of the Milanese building: the renunciation of conditioning the connective citizen to which, by traditional vocation tends to adapt ... If the two new theaters reveal, at this historical threshold, a relationship with the city space limited to the surrounding public spaces, very soon and throughout the nineteenth century the connection between theater and city will have one a development that will make physical consistency of a whole system of organic relations that will comprise the main poles of the central fabric of Milan ... ». <sup>39</sup> Works for the construction of Teatro alla Scala began in 18 July 1776 and it was open about two years later. The architectural layout responds to the most advanced researches on distributive efficiency in plan organisation as well as on the optimisation of the scenic apparatus and displays a high degree of technical perfection. After all Piermarini had studied mathematics and mechanical science, and his training contributed to producing an architectural body that tends to grant a series of equipments to the staging apparatus as well as a series of services and facilities capable of

<sup>39</sup> Da: G. Canella, Il sistema teatrale a Milano, cit., pp.41-47.

hosting numerous activities complementary to artistic events, in line with the tradition of entertainment and game activities which, however, were already present in the Teatro Ducale.

Based on a liberal and pragmatic attitude, in relation to the proceeds that such demonstrations could produce, the Teatro alla Canobbiana arose in place of the old schools founded by Paolo da Canobbio, between the district of Larga and the Ore. Founded in 1554 by Count Rastrelli based on the design of the Alessi (there is also an unrealized project by Seregini), they were dedicated to the teaching of philosophy and were suppressed in 1770 and demolished for the construction of the Piccolo Theater in 1778.

Work began about a year after those of La Scala, on 21 August 1779 was inaugurated and thus completed a system that saw the activities of the two theaters as the fulcrum of Milanese artistic life. The different location of the two theaters belongs to a unified strategy of reorganizing the city center. The opening of via Santa Radegonda, a privileged street between the Teatro Grande, the Palazzo and the Piccolo Theater, rather than the reorganization of the cemetery behind the apse of the Duomo, or the extension of Via Rastrelli on the Larga district, were operation of the Habsburg administration.

### **The Layouts of the theaters, composition of the space**

The layout of the Teatro della Canobbiana (fig.25) includes the layout of the “Teatro Grande”, the Teatro alla Scala (fig.24). The plan results from



a shrewd tripartition of the spaces destined respectively to the services in the front forepart, to the salt in the median and to the stage in the posterior one.

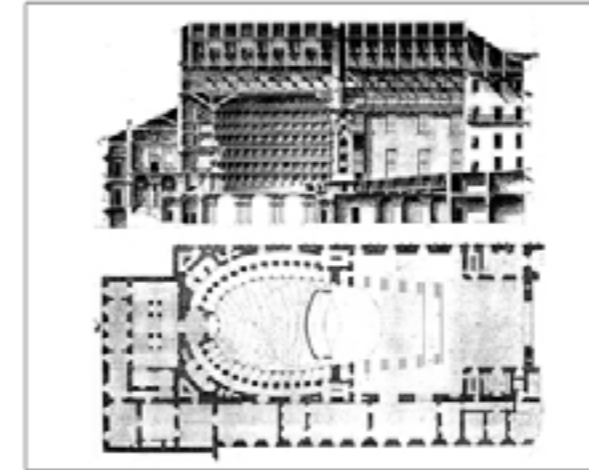
The front part is set up for the waiting rooms, the ticket office, the shops and the foyer, while the room has four tiers of boxes, plus a fifth for the gallery, in the shape of a “horseshoe”. This form seems to correspond better to the compositional needs of the figure, paying particular attention to the overlapping placement of the boxes, and to the arrangement of these for the complete visibility of the stage, with respect to the geometrization of elliptical or oval rooms proposed by the Pate or Doumont for a better acoustic output. The latter was entrusted not so much to the complex form of the room, but rather to the properties of the covering materials and the planetary section and, finally, to the dimensional relationships between the stage and the hall itself. Moreover, Piermarini simplified the “horseshoe” geometry by connecting a semicircle to two multiple circular arcs of the first. He took care of the relationship between the width of the hall, its extension and the height of the proscenium (equal to about 12:13/6: 9 those of the Scala and 12: 13/5: 9.5 those of the Canobbiana). The distribution of the boxes, set up each with a backward of service, follows an arrangement that allows to adjust the angle of the dividers for the different sectors of the entire geometry of the room. Particular tricks were adopted for the stage which, divided into three naves, allowed an easy maneuvering of the stage apparatus through the side rooms.

The general distribution and structure of the Te-

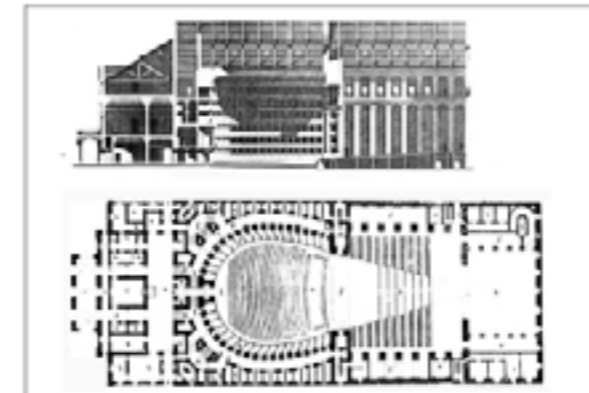
atri della Canobbiana and La Scala recall those of the Teatro Regio di Torino (fig.23); the succession of the different functionally distinct bodies, the front of the services, the hall and the stage, undoubtedly recall solutions and tricks adopted by the previous Turin, which had established a clear hierarchy of functions and distribution in the distribution of vertical communications.

It is also necessary to note how the extraction of the theater from the Palace to an autonomous architectural organism, with its own role in the city proposes themes of the isolation of the architectural structure, its perceptibility along the different fronts autonomously conformed to the continuity of the urban fabric. A similar operation took place in Milan with the reconstruction of the rear façade, towards the garden, of Palazzo Sormani-Andreani, by Benedetto Alfieri, author of the Teatro Regio in Turin. This crossover of facts and characters tends to confirm that trend in the neo-classical culture to give to individual buildings, for destination rather than for the representation of civic functions, a new founding role towards the eighteenth-century urban context.

The intervention of Francesco Croce on Palazzo Monti-Sormani in 1736 solves the problematic location at the corner of a trapezoidal lot through curving surfaces between the main front and the side parts that overlook the Naviglio opposite Palazzo Trivulzio. Ai Monti had been allowed to advance the building towards the square on the trapezoidal area they owned. After the aforementioned controversy with the Trivulzio who



43\_B. Alfieri, plan and section of the Teatro Regio di Torino, 1738-40 [from: Gabinetto drawings and prints of the National Library of Bologna, relief by P. Guizzardi, early 19th century]



44\_G. Piermarini, plan and section of the final project of the Teatro alla Scala, 1778 [from: Civic Collection of Prints Bertarelli, dis. Mercoli, inc. 1789, Milan]



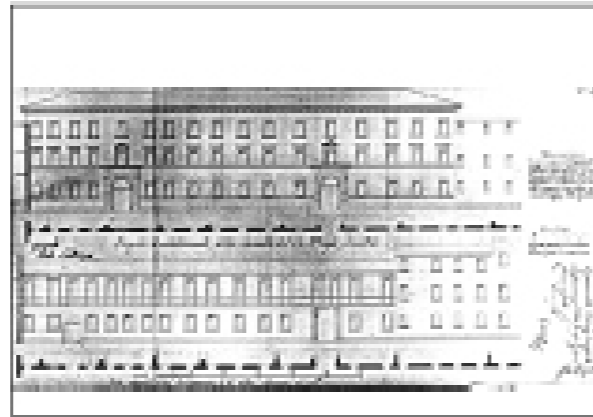
45\_G. Piermarini, plan and reconstructed section of the final project to fifteen boxes per row of the Teatro della Canobbiana, 1778 [plan from: Archivio del Conte Giliberto Borromeo Arese, 367]

complained of a heavy detriment of the value of their property due to the changes that were being made to Palazzo Monti-Sormani, the works started under the direction of Francesco Croce (fig.19). Toward the court an equal front was created with a tetrastyle portico in imitation of the Ricchinian one. The addition of the new building on the façade was freely designed by the Croce: a central body extending on the first floor was connected to the side parts by two curved edges. Advanced towards the street, it is decorated with a long balcony that projects along the midline of the front, and in the side connecting terraces. The front overlooking the current Largo Augusto had a role no less important than the opposite and overlooking the garden.

The task of the Monti family to Benedetto Alfieri was limited to the reconstruction of the façade towards the garden (fig.21) enclosing the openings in a giant order, a compositional rule of the entire rear façade. The side parts of the building are subordinated to the central structure which interrupts the frieze between the three bodies projecting from the side wings. The garden had been designed and executed by the Pollak<sup>16</sup>, bordering the park of the Collegio della Guastalla, it was modulated according to the prescriptions of romantic art. Not so famous for the Villa Belgioioso, he designed the large garden inserting with romantic taste artificial heights, groves and small streams. The task of this reorganization was obtained by the Andreani family, who took over from the Monti in the ownership of the building. In January 1831 with the death of Gian Carlo Andreani, the last descendant of the family, the palace together with the assets were inherited by his cousin, Count Giuseppe Sormani, director of the Milan Conservatory of Music. The Sormani family continued that cultural activity that belonged to the Andreani and the Monti, collecting and preserving until today the superb paintings by Giovan Benedetto Castiglione known as Grechetto, in the homonymous hall, on the main floor of the building.



46\_B. Alfieri, Palazzo Sormani, facing the garden [in: G. Bellini, La Biblioteca Comunale di Milano. Palazzo Sormani, Milan 1961]



47\_F. Pizzagalli, project for the reform of the facade of the Pio Albergo Trivulzio, with elevation of a floor, general elevation, 1832 [in: G. Bellini, La Biblioteca Comunale di Milano. 48\_Palazzo Sormani, Milan 1961]

# Project Proposal



## Morphology of the City

The project area is located in the historical city center, in the land plot which is used nowadays by Registry Office of Comune di Milano on Via Larga that includes monumental and consequential buildings in terms of the cultural system. The neighborhood has been a potentially important location since it's surrounded by significant elements of the central culture system of Milan such as the Teatro Il Lirico west and Palazzo Reale north which is used as a modern art museum as well as it is near to the other components of the system as Palazzo Sormani and Teatro Alla Scala which serves to the users with Il Lirico. The project is designed by taking the strategic significance in the sense of the central culture system into consideration. Consequently, the project intends to be linked to the cultural structure and be an element of it which satisfies the needs as scrutinizing the changing needs of the theatre buildings. As well as the project area is located in a strategic point in the sense of cultural system, it has

been in a transition zone from the historical city centre to the exterior rings. When the urban fabric is analyzed, the north of the project has more monumental buildings which work individually and for the public, in the south the urban context start to change its characteristics. The city blocks through the south part of the project, consist of smaller and more private buildings. The common feature of the urban fabric in both side, is to have the courtyards inside the city blocks as well as the same inside the monumental buildings. From this point of view, the project should be conscious and respectful to the different characteristics surround it. One of the main principle of the project is to be sensitive and concerned about the evolution of Palazzo Reale which is one of the most important cornerstone in the zone and transformed to the existing structure of it from an arrangement includes more courtyards which were used as theatres.



49\_Facade of the buildings surround the project area on Via Larga



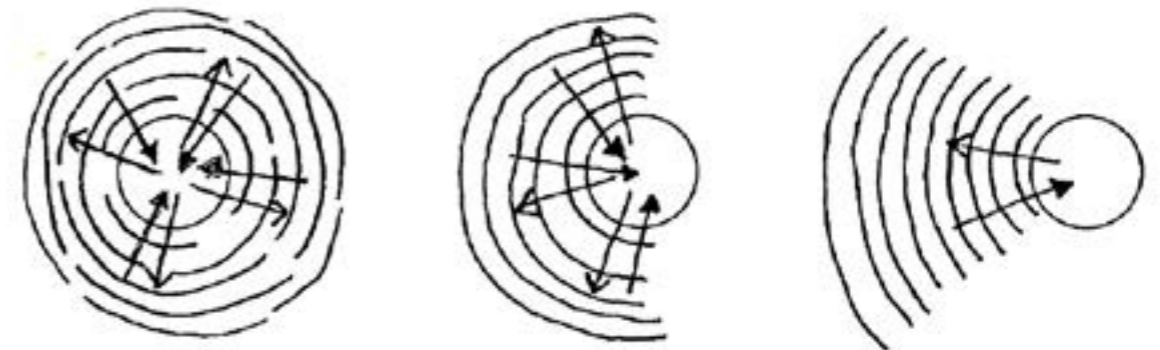
## Changing Concept of Theatre

Since the existing system is ancient, the new project which is going to be added to the system, should consider how the concept of the theatre has been changing and know what are the new needs of the theatres. In this context, the project assumes that the most important factor that effects the adjustment of the theatres is the changing of the relation between the elements of a theatre. Since the Classical Era which represents the Ancient Greek Period and the Roman Period to nowadays, the concept of theatre has been changed according to the needs and the circumstances of the eras. Even that the main factors which consist of the stage, the audiences and the actors remain unchanged, the communication between them has influenced forming the space. Nevertheless there was no certain distinction between the audiences and the actors, theatre started to come under the influence of the religion in the mediaeval era.

Even that the theatre was occurred in this period, there are not any theatre buildings belong to this age. After a while that the theatre was carried in churches, it started to be performed in the streets which made the relation between actors and audiences more intimate. In the Renaissance Period, associated with using the picture frame stage which is also used nowadays due to the need of hiding the technical equipment, the connection between the actors and the audiences were interrupted sharply because of the physical limits dictated by the picture frames. The different types of stages raised from diversified needs accordingly different terms, while affecting the interaction between the audiences and the actors. The picture frame stage is generally used for the advantage of concealing mechanical systems. On the other hand, it discontinues the audiences be included in the play as leaving them in the dark and forcing

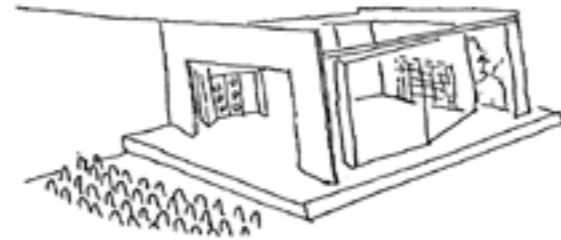


50\_the urban map with the system of the culture of the city of Milan

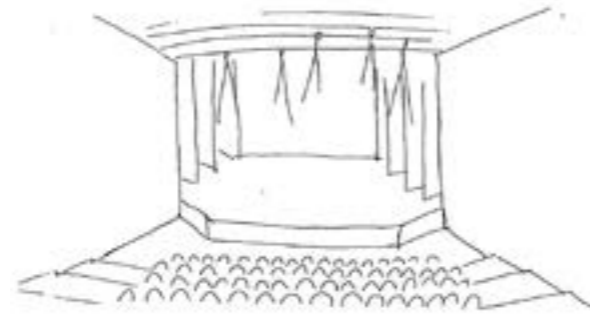


51\_Change of the relationship between the audiences and the actors according to the location of the stage [From: Tiyatronun Gelişimi; Seyirci Oyuncu İlişkileri Bağlamında Mimari Mekana Etkisi, Türedi D.]

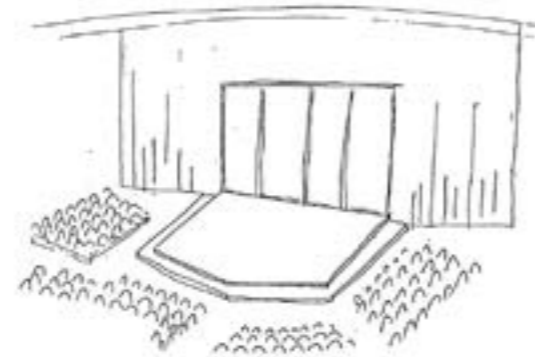
them just to observe the audiences silently. In this type of theatres, the stage is open in only on one side towards the audience. Stage without picture frame can be considered as a transition step through the open stage. Even that the positioning of the stage and the relation between the main factors are same with the picture frame stage, this stage type aims to create a place which actors could interact the audiences much more. Nowadays, the concept of theatre has been evolved as incorporating with the audiences. Open stage which doesn't have any spatial obstacle limits the communication between the main elements of the theater. This type allows the actors to enter to the stage from among the audiences as well as from the behind of the stage. In this case, the interaction between the each component of the theatre is maximised and the play is executed with the participation of the audiences.<sup>40</sup>



52\_The picture frame stage



53\_Without picture frame



54\_Open stage

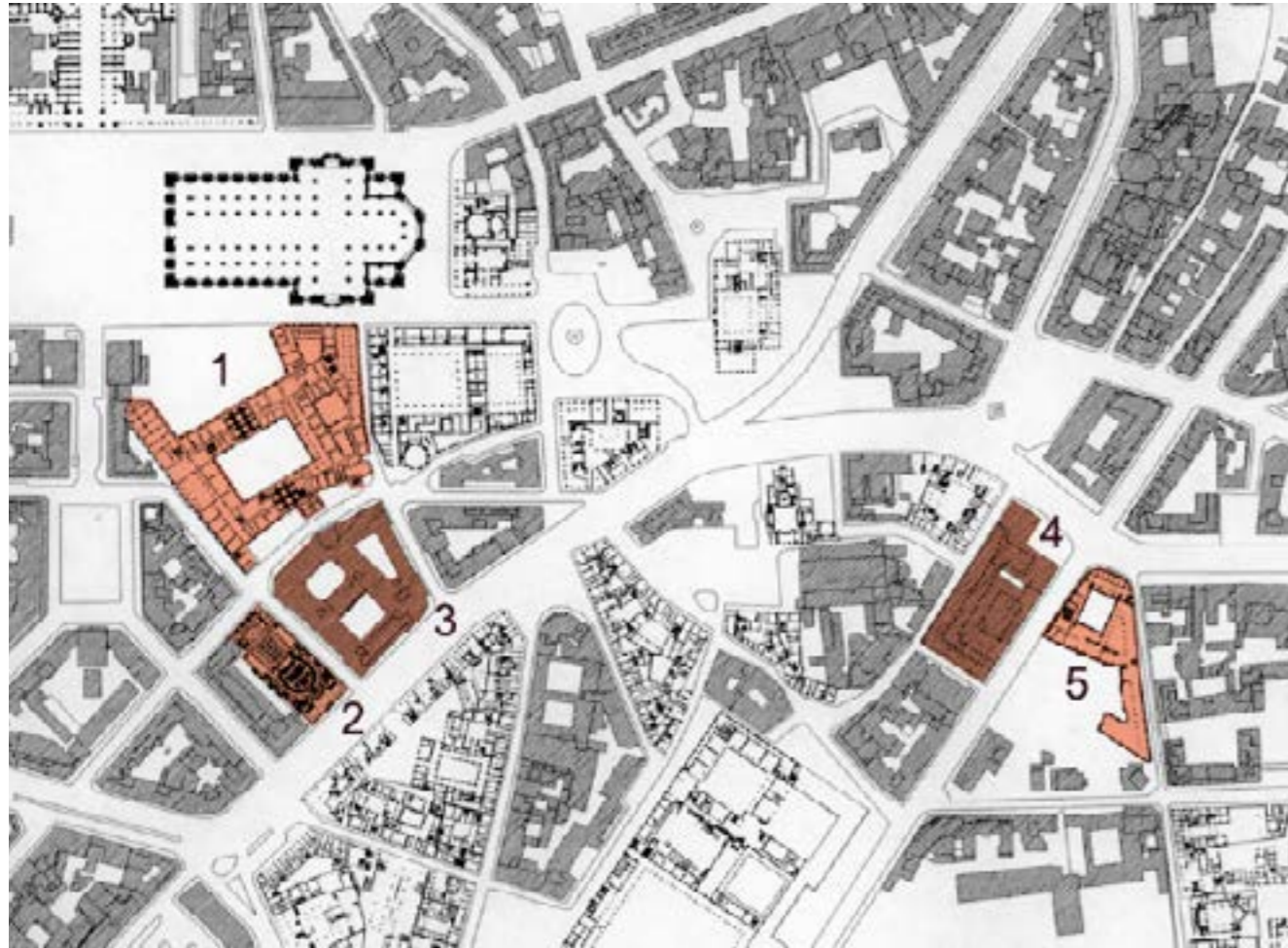
40 Türedi, Dilek. "Tiyatronun Gelişimi; Seyirci Oyuncu İlişkileri Bağlamında Mimari Mekana Etkisi. ", İstanbul Technical University, 1998.

## Design Strategies

The modern theatre has been evolved and this situation causes the expectations and needs of the theatre to change. The theatre should offer the places which don't limit the creativity of directors, actors and even the audiences. The place that the theatre play will occur should propose a flexible place that can be adapted and formed according to the needs and the desires of the users. The project acknowledges that the usage of the place should be modified as combining the stages, modifying size, shape and even the level. The aim of the project is to conceive the adjustable theatrical place for the variable usages. The advanced concept of the theatre should be considered as an integrity which contains the factors of audiences and the actors within. The project attaches importance to the audiences to be able to participate to the theatre as providing the circumstances that enable the cooperation of the two entities. Additively, the project is supposed to be a part of consolidation of the cultural system of Milan, as it's working together with the Teatro Il Lirico and Palazzo Reale. In addition to intent to meet the needs and improve the lacking parts of the theatre system in Milan, it also tries to encourage to evolve the new steps. The experimental project, aims to observe and question the needs, the functions of each elements and how the diversified interaction types influence the plays as offering different kind of stages, various possibility to combine and create spontaneous stages and interaction. Even that it's planned to have

three main stages with different characteristics, they're also intended to work together or with the recreation areas in case of need. The project is aware of its critical point as being compatible with the urban context surrounding it while intends to be a landmark on Via Larga which consists of modest and regular facades. When analyzed, the buildings on this street, have almostly same height compromising of repeating elements. By reason of that, the project purposes to be monotonous as being simpler and plain on Via Larga facade corresponds to the height of Teatro Il Lirico. On the other hand, the faulted structure and the courtyards of Palazzo Reale causes the project to have more dynamic composition through Via Pecorari. Due to the same reason, the project has changing its connection level with the street as increasing the transparency level through Palazzo whilst the front facade has higher rate of opacity than the back facade. When the urban fabric of Milan is examined, it's obviously deduced that most of all the city blocks have at least one courtyard for the common use. As taking this information as a reference, the project suggests to continue the courtyard tradition within. to the project aims to collaborate with Palazzo Reale, it offers to connect the courtyard contains itself with Palazzo Reale as extending the axis comes from Piazza Duomo and passes through the inside of the Palazzo. Another strategy developed is to transform the axis to a public space which is going to work with the courtyards of both buildings together. For this reason,





55\_The Components of the cultural system of Milan. Palazzo Reale (1), Teatro della Canobbiana (2), Palazzo degli Uffici Comunali, (3), Palazzo della AEM (4), e Biblioteca Civica a Palazzo Sormani (5) sulla pianta di Milano attuale. [From: Refitment of Monumental Places in the Center of Milan. A Project for the Theater, Museum and Library System, Chizzoniti D.]

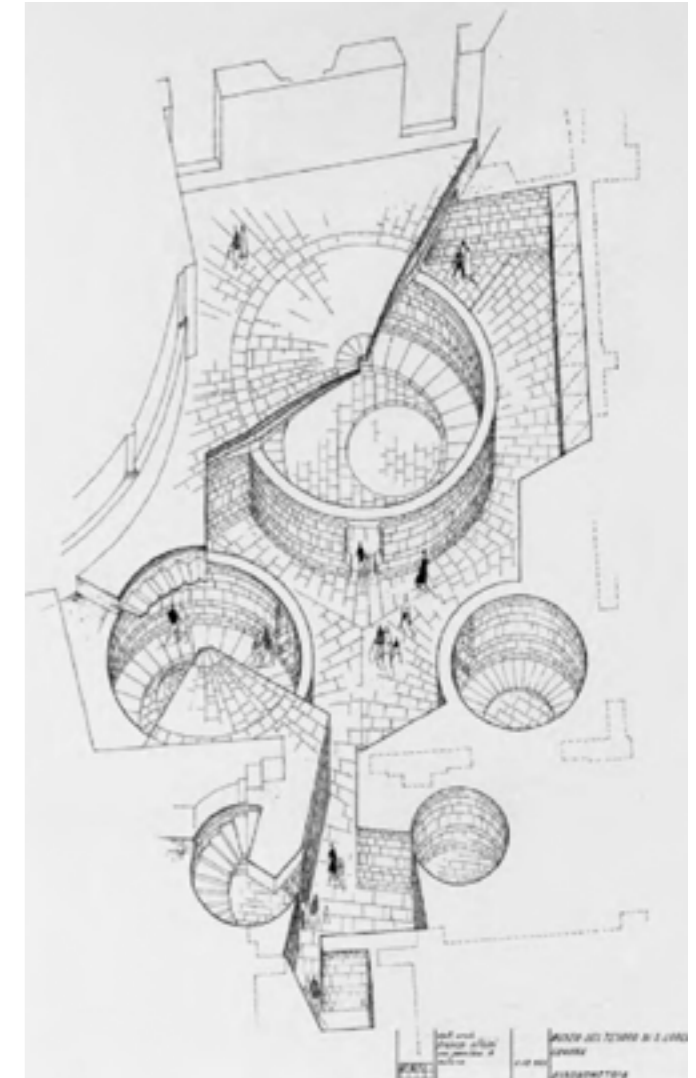
the area which located between the project and Palazzo is closed to traffic and enriched by the design elements. In addition to this, the project aims to have a visual contact with Duomo di Milano from several scenic platforms thought the project as an attraction point.

## Architectural Montage

During the design phase of the experimental theatre project which is settled between different characteristics, the montage technique which suggests the dialectical conflict between different parts of various projects as integrating them, is used. The main aim of using the method of montage is raised because of the seeking for a totalitarian design establishes a strong relationship between its different components contains within itself to be responsive to the historical fabric and urban context.<sup>41</sup> The references used in the architectural montage for the project are selected as being compatible with the current cultural system and the urban fabric as well as being appropriate for the main design strategies. Consequently, The Museum of the Treasure of the Cathedral of San Lorenzo by Franco Albini, First Unitarian Church of Rochester by Louis Kahn and Santo Volto Church in Turin by Mario Botta are chosen as applicable reference projects in accordance with the aims and the design strategies which consider the cultural and the historical structure of the project area in addition to the tangible environmental data.

The first project taken as reference for the main part of the building, is The Museum of the Treasure of the Cathedral of San Lorenzo which is settled on the underground level of the Cathedral, in the ancient and dense city centre of Genoa. Nowadays, the museum designed and

41 Chizzoniti Domenico, Letizia Cattani, and Gaia Preta. Architectural Anthology I: Architectural and Urban Theory. Edited by Nicholas Patricios. Athens Institute for Education & Research, 2015.



56\_Axonometric drawing of the Museum of the Treasure of the Cathedral of San Lorenzo by Franco Albini

built up in 1952-56 by Franco Albini, is considered as an international masterwork in the modern museology area as well as in Italian post war architecture. The architectural organization starts as welcoming the users with short corridors take them through a modest atrium. Thereafter the atrium offers guests two options to visit, consist of a circular room and a central irregular shape that three more round-shaped rooms linked. The experimental theatre uses the idea of having the central irregular shape with the three circular space to experiment three different types of theatre at the same time, in addition to propose collaboration of them, and even with the corridors.<sup>42</sup>

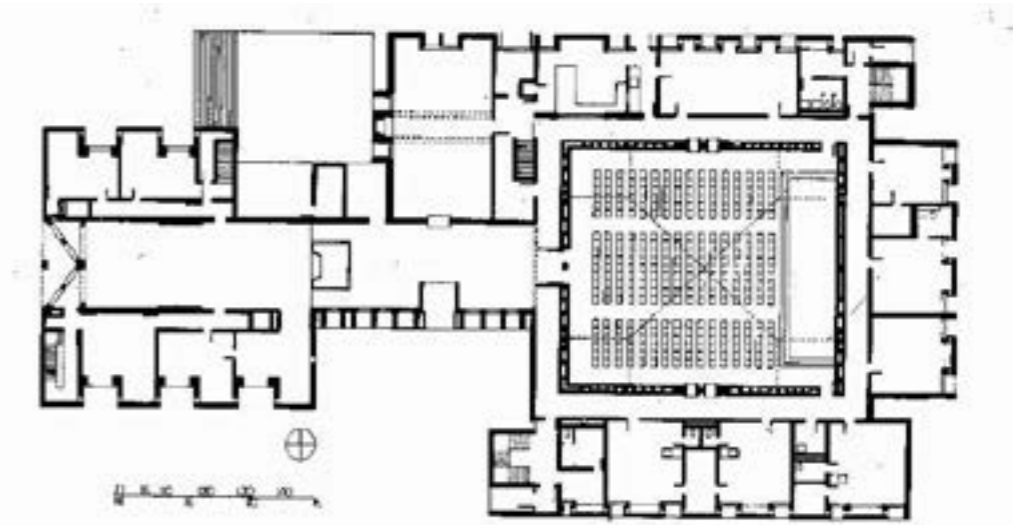
42 "The Conservation of the 'modern': Franco Albini and the Museum of the Treasury of San Lorenzo, Genoa." *Journal of Architectural Conservation*, June/July, 2015

The second reference that is used in the architectural montage for the experimental theatre for implementing the central culture system is the First Unitarian Church of Rochester which has a central sanctuary place and the classrooms surround it, is used for the entrance part. In the project the materials are selected as simple and easy to implement to interoperate with the element of light. As well as the light hoods are used for lighting, the elements compromised of extruding the window wells service for filtering the light in addition to emphasizing the classes.<sup>43</sup> On the south and west facade

43 "AD Classics: First Unitarian Church of Rochester / Louis Kahn." *ArchDaily*. November 09, 2010. Accessed November 20, 2018. <https://www.archdaily.com/84267/ad-classics-first-unitarian-church-of-rochester-louis-kahn>.



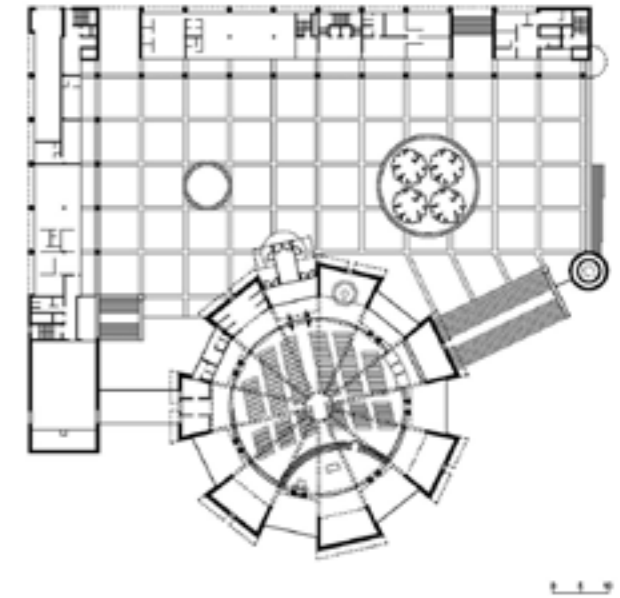
57\_First Unitarian Church of Rochester by Louis Kahn



59\_Plan of First Unitarian Church of Rochester by Louis Kahn

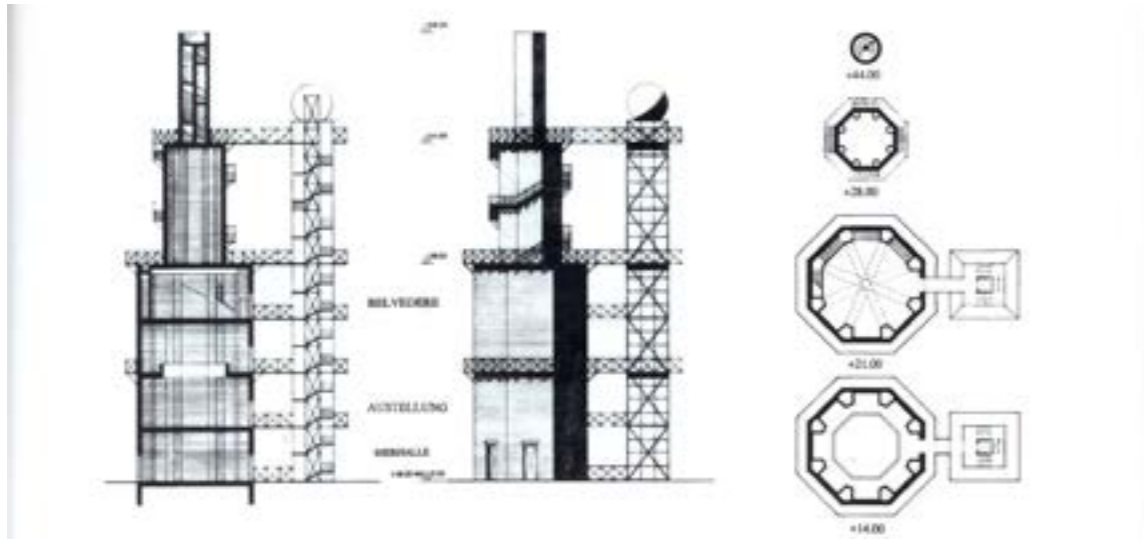
of the experimental theatre, some components inspired from these extruded elements are designed to emphasize the entrances. These elements are used as repeating in the rhythm of the surrounding factors. The west facade of the project is designed accordingly the movement on the east frontage of the Teatro Il Lirico, while on the Via Larga Facade, the front facade of the Teatro is followed. With regards to architectural composition, the concept of centrality and distributing the alimentary functions on the periphery is taken as a reference for the experimental theatre project.

Another project that is used in the architectural montage of experimental theatre is Santo Volto Church in Turin by Mario Botta. The project aims reintegration of the unused industrial area to the urban context. The project embodies church, parish buildings and the offices within. The church has a heptagonal plan which is surrounded by seven towers, directs



58\_Santo Volto Church in Turin by Mario Botta





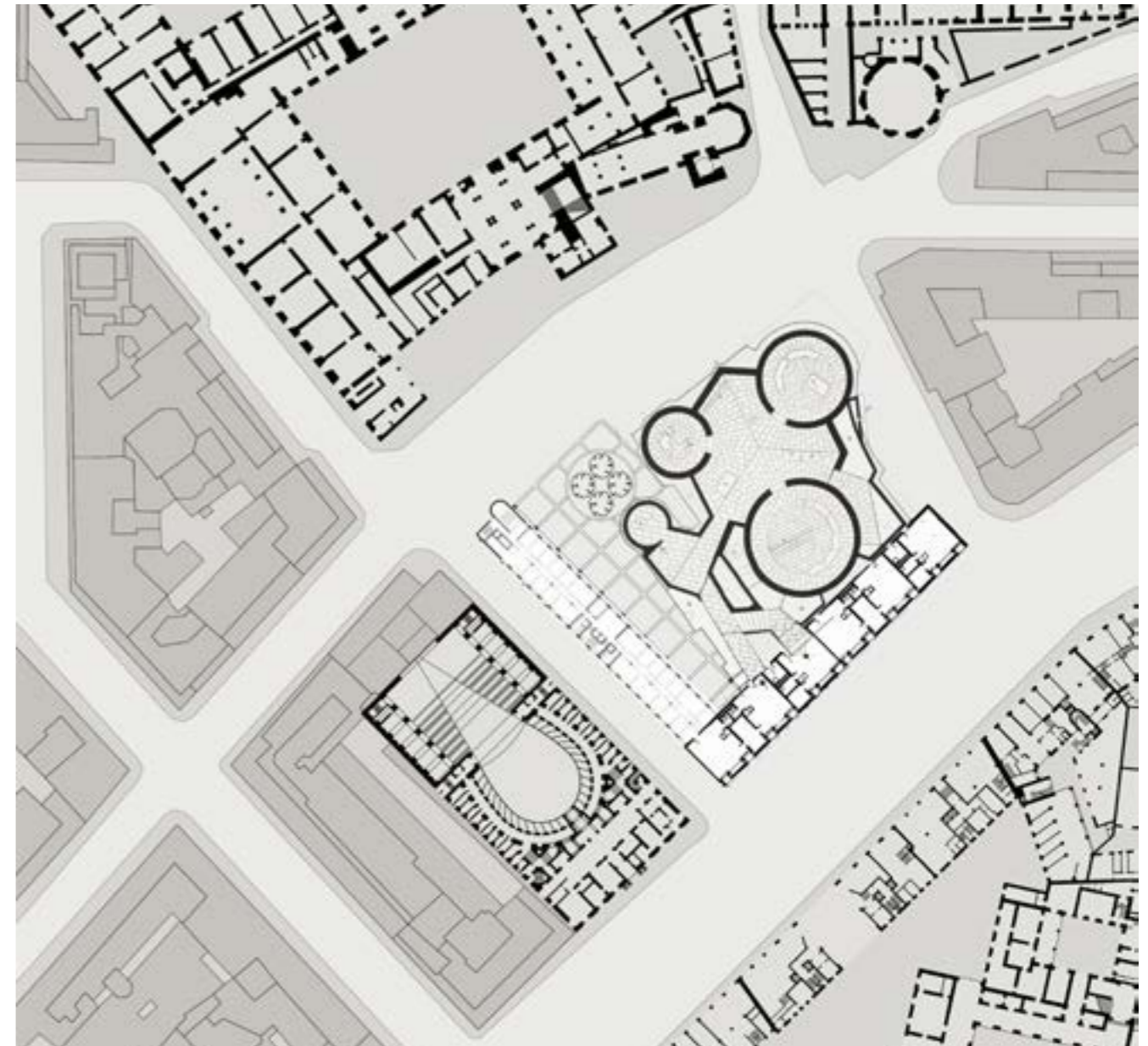
60\_The tower of Aldo Rossi's proposal for an architectural competition of Deutsches Historisches Museum in Berlin

the hall inside in line with the entrance-altar axis through the city.<sup>44</sup> In the central hall of the church, a congress hall is settled downstairs. The other functions are located in linear buildings which surrounds the courtyard.<sup>45</sup> The linear part of the building is chosen for the educational part of the buildings in the montage as an applicable sample by means of the functions as well as it is coherent for the urban fabric. Aldo Rossi's proposal for an architectural competition of Deutsches Historisches Museum in Berlin which contains a circulation tower within is approved as a reference for the tower of the experimental project that addresses to the bell tower of the church located next to the project area in the montage work. The circulation

tower consists of a core which accommodates an elevator in the center, and a stairs system surrounds the core. The very light seemed tower connects the circulation tower to the main one on some levels with bridges. With regards to provide the access to the essential part as creating some terraces on it, the tower part of the proposal has been considered as a significant study for the circulation system of the experimental project.

44 "Industrial Religion." WAN. Accessed November 22, 2018. <https://www.worldarchitecturenews.com/article/1500584/industrial-religion>.

45 "Church Santo Volto." Architizer. Accessed November 18, 2018. <https://architizer.com/projects/church-santo-volto/>.



61\_Architectural montage to create a single complex as using different parts of various projects that can be appropriate for the urban context.

## Architectural Composition

Since the project area has numerous factors and dynamics effect the design decisions , the most important aspect for the architectural composition is gathering various elements in a proper way as providing them to work together. For assembling different functions and the references selected as considering the de-

sign strategies that come from the needs of the project area and the concept of experimental theatre, some artworks and art movements are examined. Accordingly, the suprematism movement which the foundations were laid by Kazimir Malevich was intrested and convenient approach for the architectural composition



62\_El Lissitzky, Communication Workers, Remember the Year 1905

to apply the strategies in a simplest way. Suprematism is an abstract art movement uses pure geometric forms such as lines, circles, squares and rectangles with a limited range of colors in a plain and unique way. At first, it suggests resolution of the objects to disintegrate and then aggregation of the pieces with a geometric interpretation. Malevich believes

that the main idea of this movement which is distinct from the constructivism in point of the ideology of “Art is for art’s sake!” while constructivism defends “Art is for people!”. In respect to this, the suprematism current offers a non-objective world to encourage and enable people to be independent and free durind the creating phase.



63\_Suprematist Composition, Iakov Chernikhov 1922,



64\_Aristography, Iakov Chernikhov, 1914-1927

Architectural composition which is a solution of gathering definite constants to achieve unusual results in the direction of needs and functionality, is based on the relationship of the figures. Therefore, the determinant factor of an architectural composition is the way of combining several elements to access a single complex system. The project aims to work as a machine which each part of it has a specific assignment, need and dynamic while they can work together harmonizing and in an integrative way.

The experimental theatre project consists of three main parts which are the main entrance and foyer, the experimental theatre and the educational part. The spaces are functionalized as having simpler and plainer organization on Via Larga side and the part faces to Il Lirico while the functions need more dynamic forms are located through the Palazzo Reale which has a more unique structure.

The main entrance and foyer is located on Via Larga side to be able to work together with the lobby of the Teatro Il Lirico because of its insufficient conditions. In addition to this, the project supplies an outdoor waiting area for both theatres. While the entrance part contains a ramp system and circulation cores, it aims to be a light structure. That's why it has wide gallery voids to increase the interaction between the different levels.

The circular forms are selected for the theatre units to strengthen the interaction of the audiences and actors. All the theatres are supposed to have different features to experiment

the connections of the theatre's elements and compare the contrasting types. The main theatre hall emphasized by brick, enables audiences to be included to the theatre play on different levels and aims to use all the ground as stage. In accordance with this purpose, each sitting system contains mini-stages within. The second theatre hall proposes the users a movable stage which can be fixed in different levels and create various options. As well as the whole hall can be used for just one play with a movable stage, the hall can host two plays at the same time as being divided depending on the level of the stage. On the other hand, in case of fixing the stage at +8.00 level, the hall can work with the main hall as using also the corridor between them as a performing area. The experimental hall offer the users chance to observe how the location of the stage effects the play and interactions. The third hall addresses to the ancient greek theatres. Each theatre hall has own vertical circulation system to meet the needs. While the main theatre hall has stairs and a corridor surround the circle, the ancient theatre has a circulation tower addresses to the bell tower of Church of San Gottardo in Corte. Apart from providing the vertical circulation, the tower makes available the access to the top of the ancient theatre hall, which has an eye contact with Duomo di Milano. In addition, the tower also has own observation terrace which references to the historical context of old Italian cities. The theatre hall with a changable stage, has own circulation system which is open and

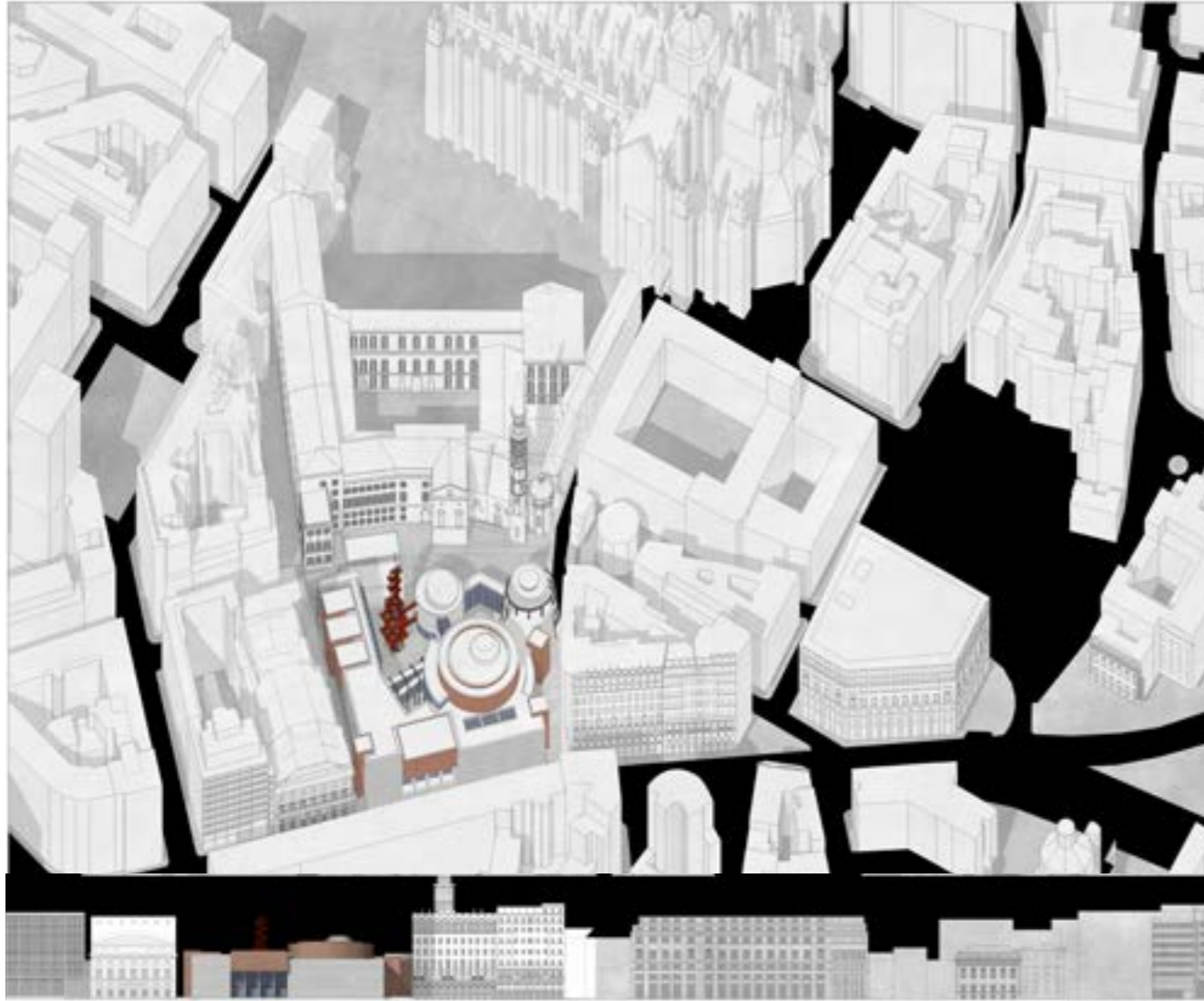
supported by a frame system on the periphery to establish a relationship with the historical urban fabric.

The educational part which one of the elements covering the dynamic structure of the project, is supposed to be respectful to the facade of the Teatro Il Lirico, has an entrance opposite of the service entrance of Il Lirico and 3 educational units.

During the arrangement of the plans, suprematism was an inspirational factor for relating different shapes and functions in a clear way to see the hierarchical importance of the circulation systems, the organization of the functions and the recreational area which connects all the functions.

The project aims to establish relationship with the city itself as offering to close Via Francesco Pecorari to the traffic to provide pedestrian public area which is supposed to connect the courtyard of Palazzo Reale and the recreational area of the project and provide them to work together. When the historical maps of the area is analyzed, it is accessed the information that some courtyards which don't exist nowadays, named Corte Della Porta Falsa and Cortille was used as court-theatres. The landscape design of the project purposes users to give one of the court-theatres back which can host the activities Palazzo Reale and the experimental theatre organize or be used spontaneously by the public.



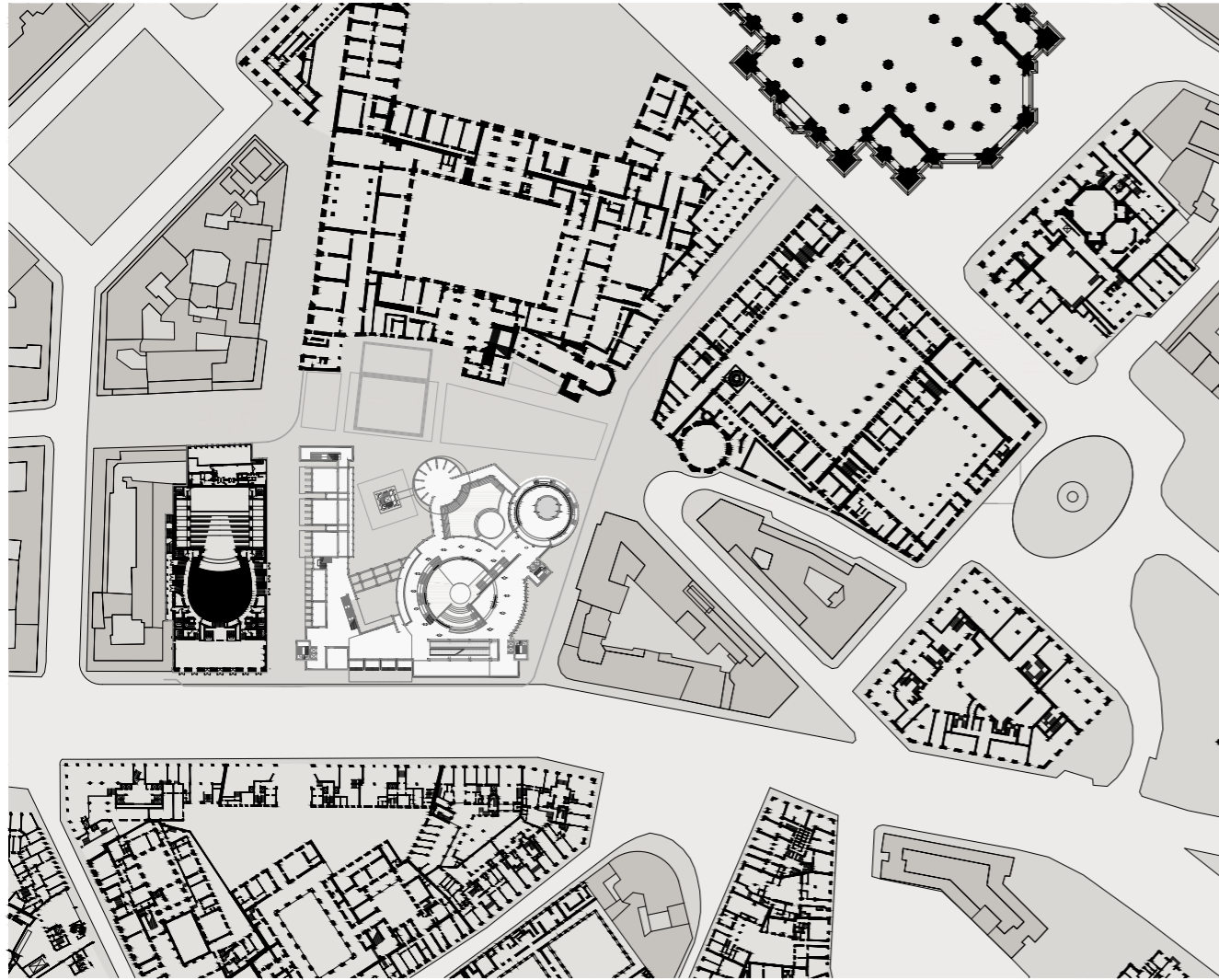


65\_The axonometric view with the context and the Via Larga Facade

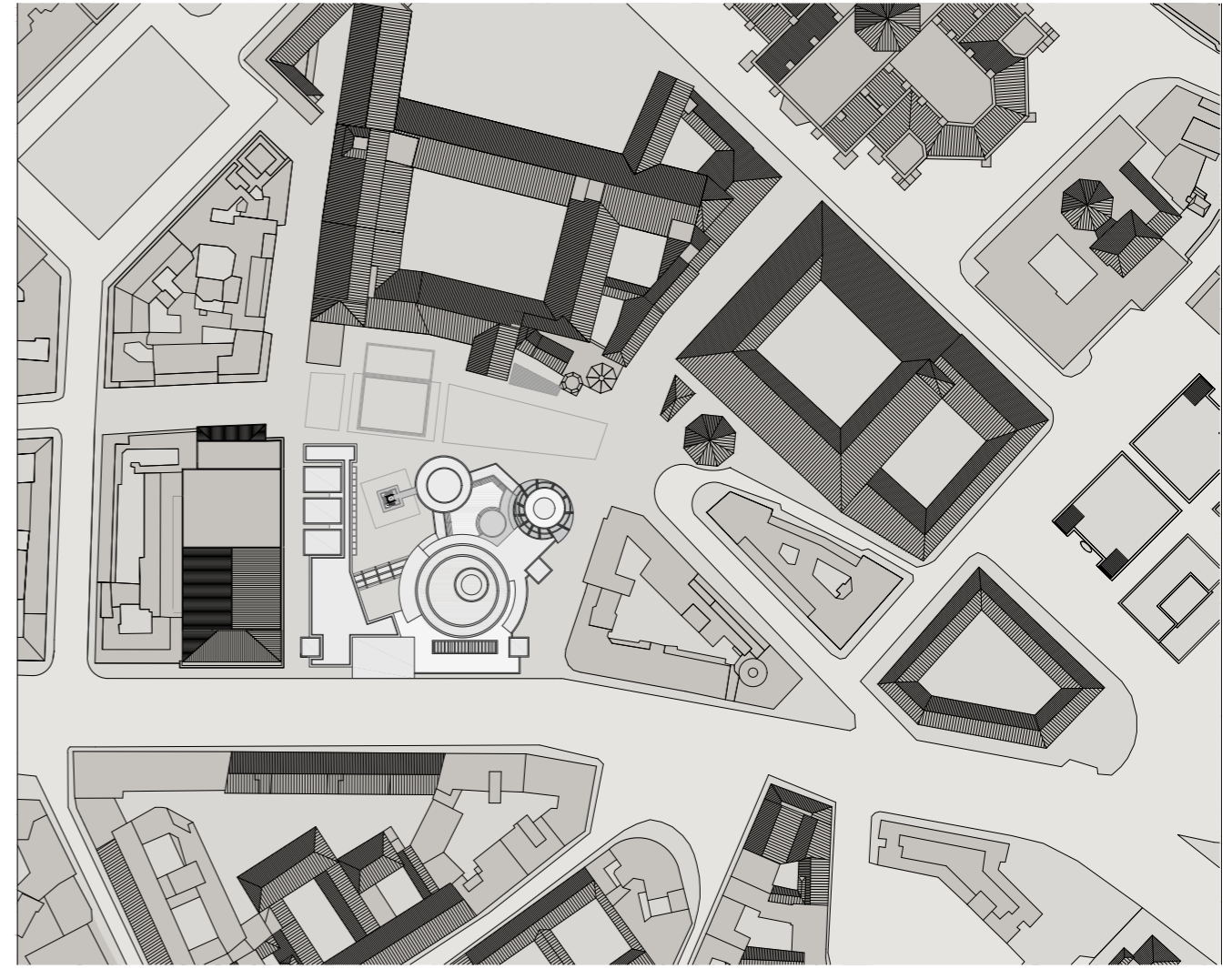


66\_The typological map

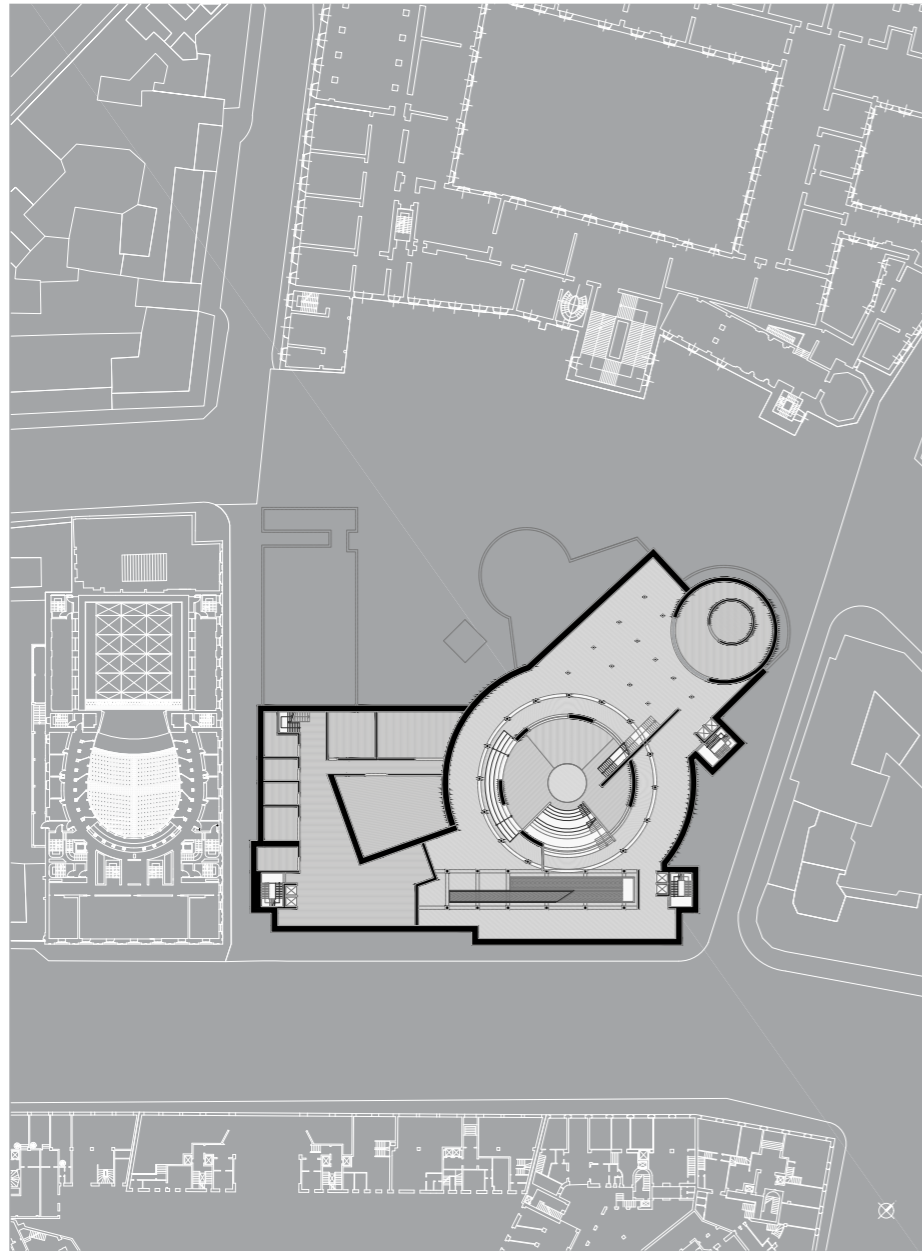




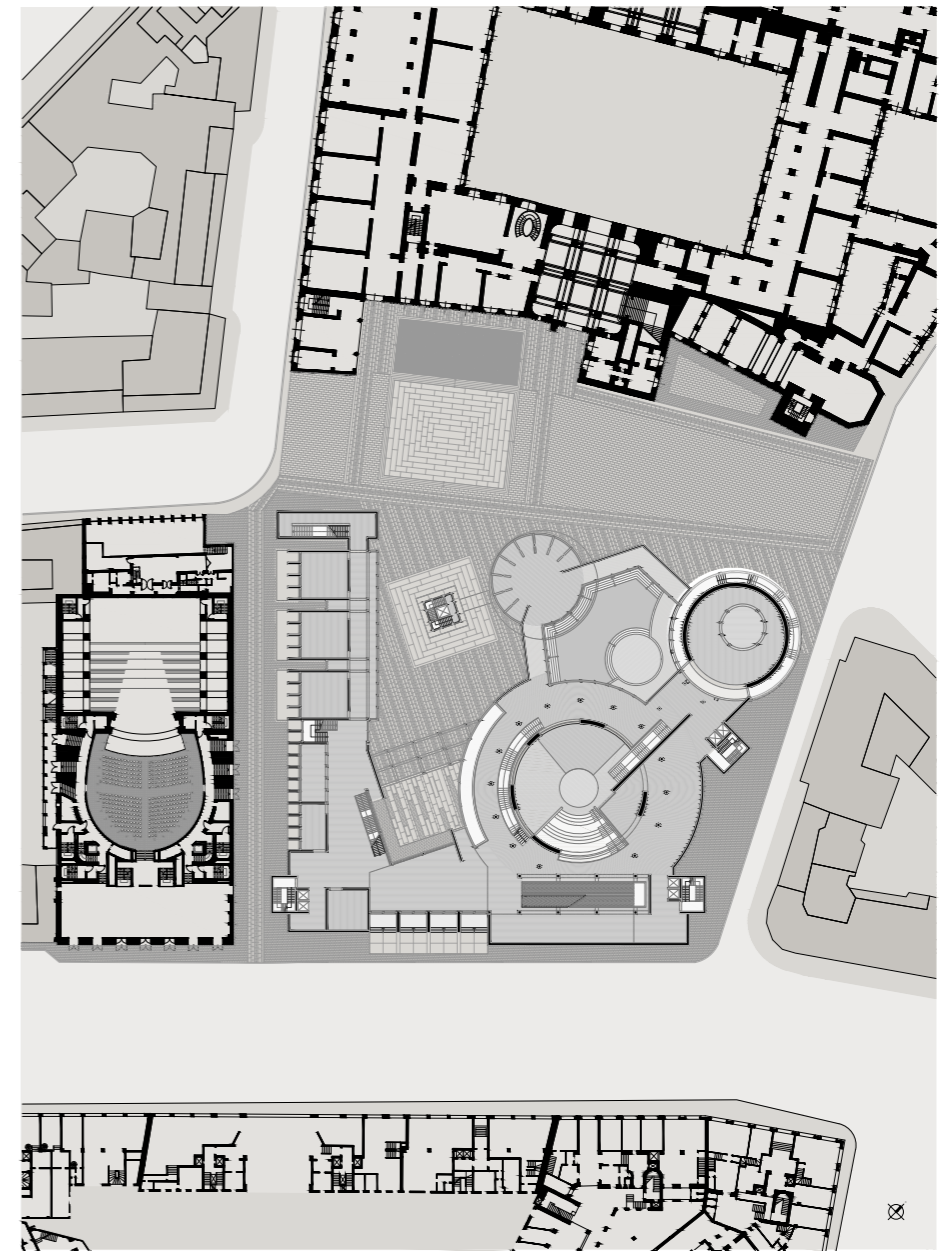
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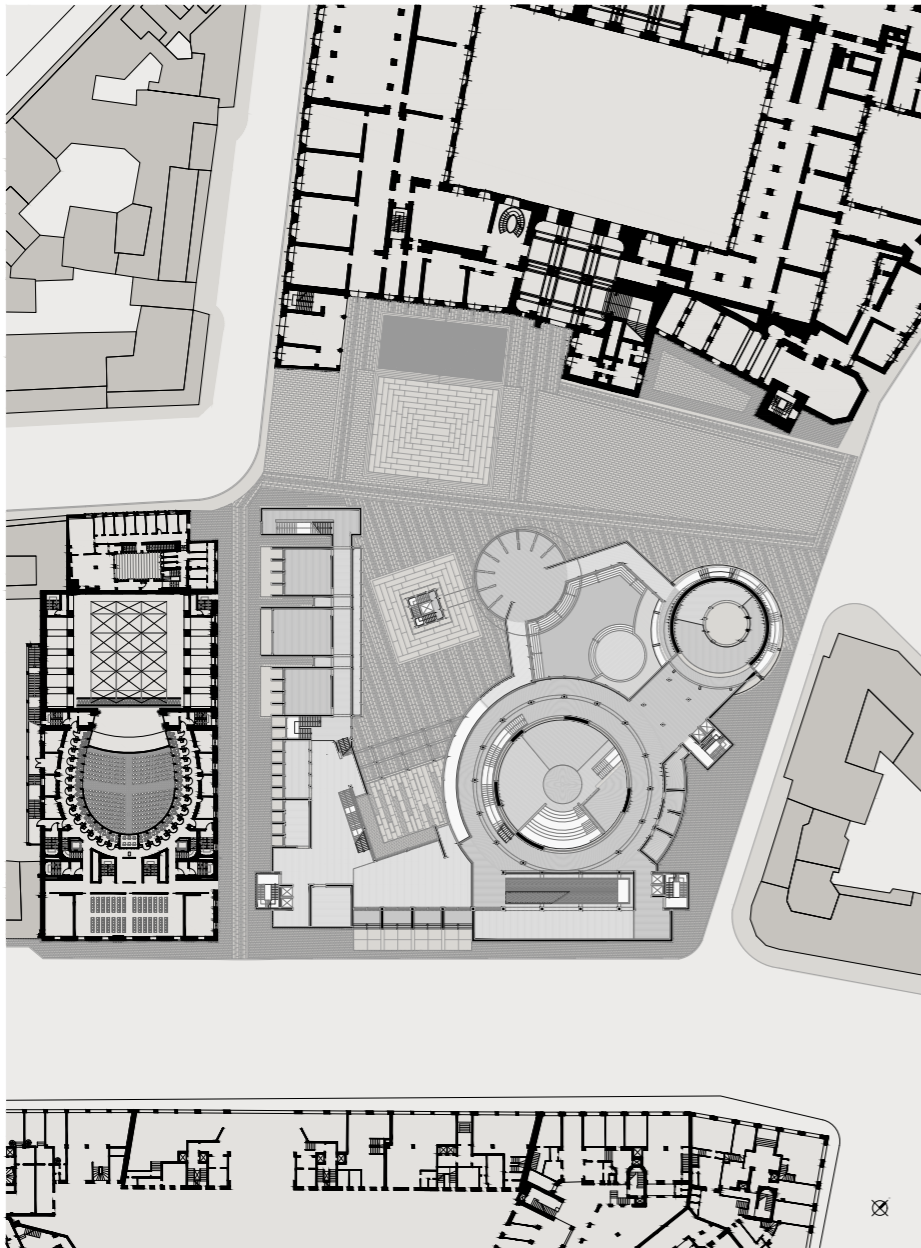


69\_Underground Floor Plan

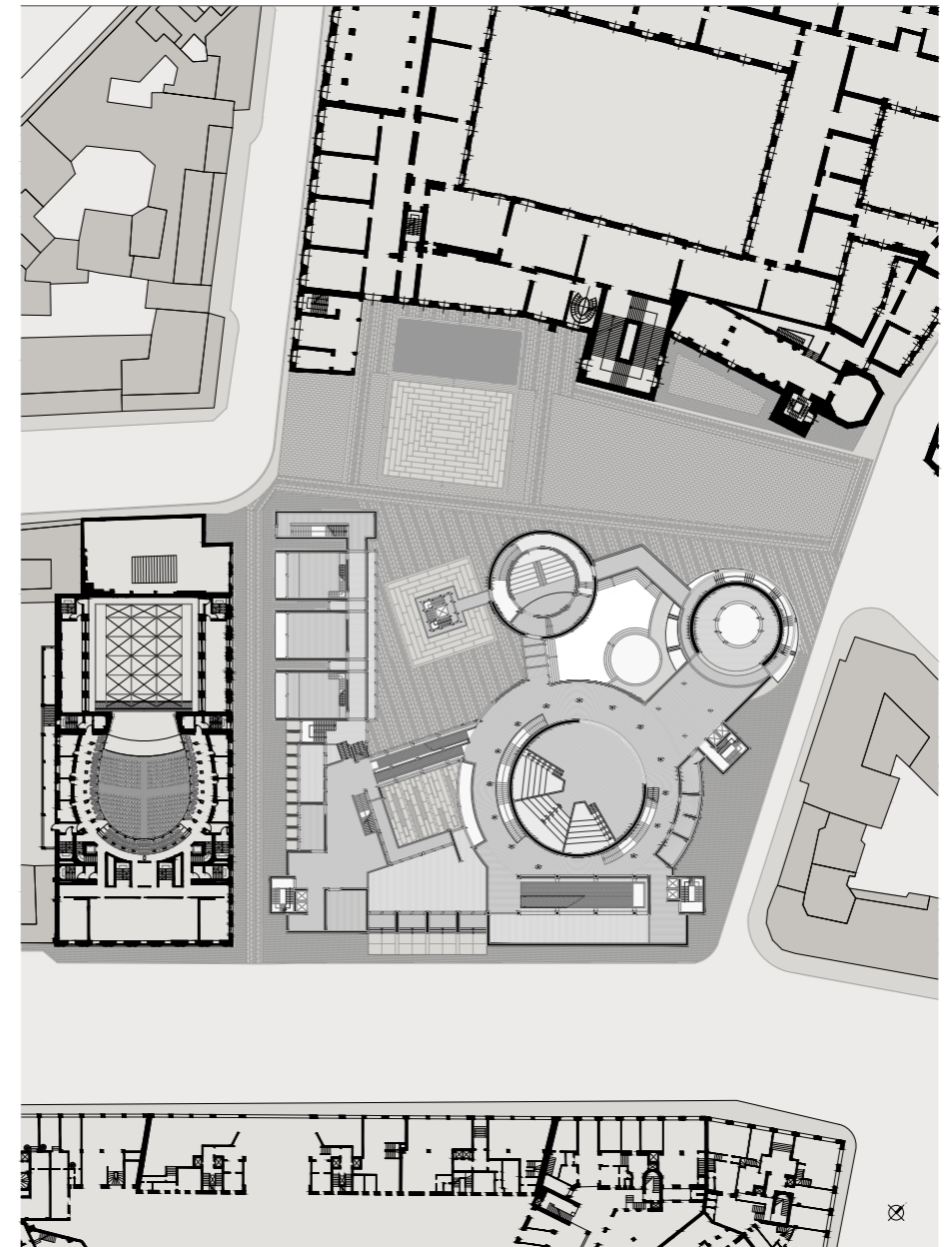


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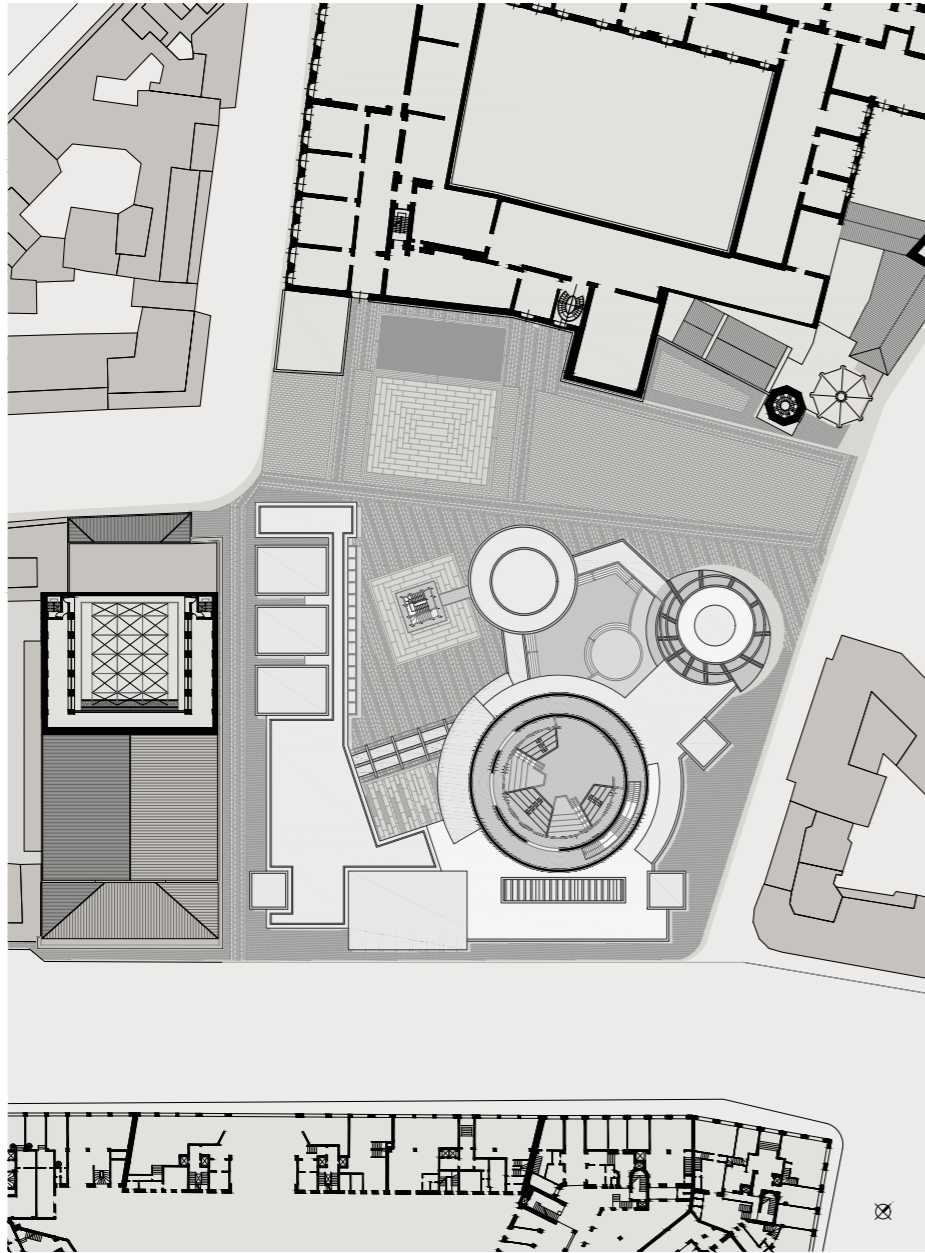




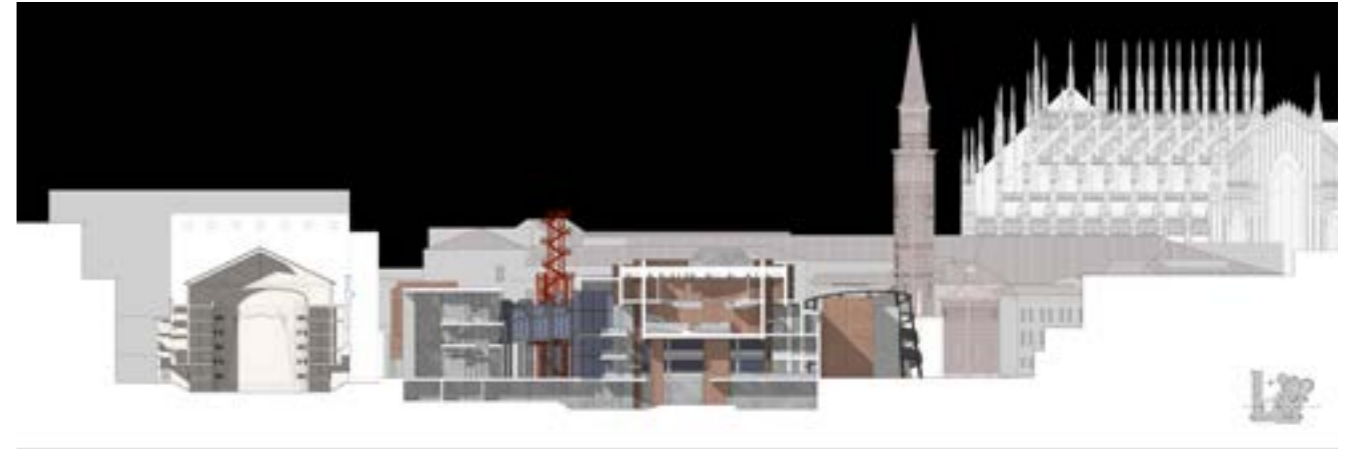
71\_+4.00 Floor Plan



72\_+8.00 Floor Plan

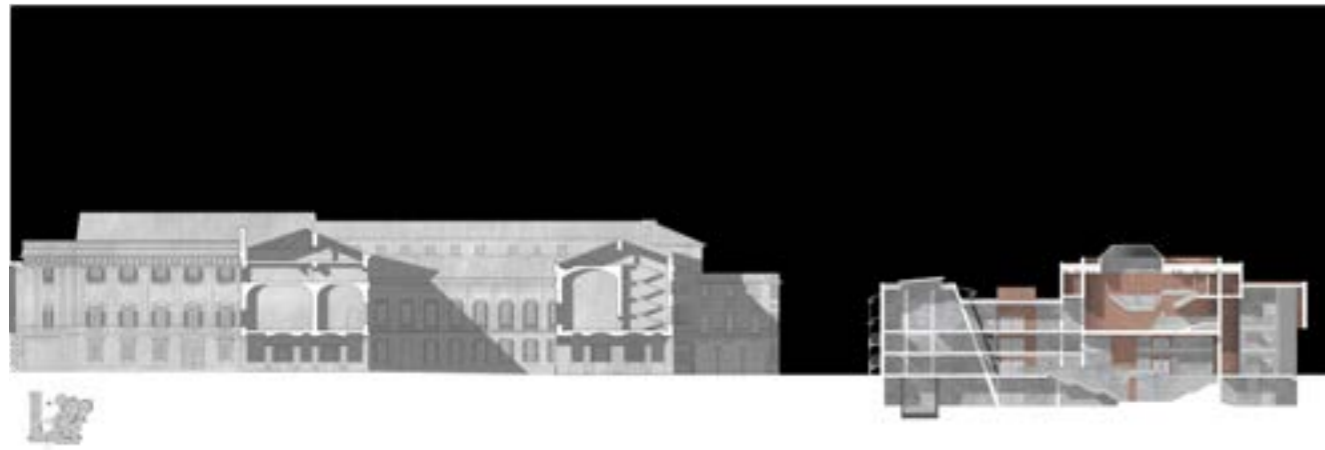


73\_+16.00 Floor Plan



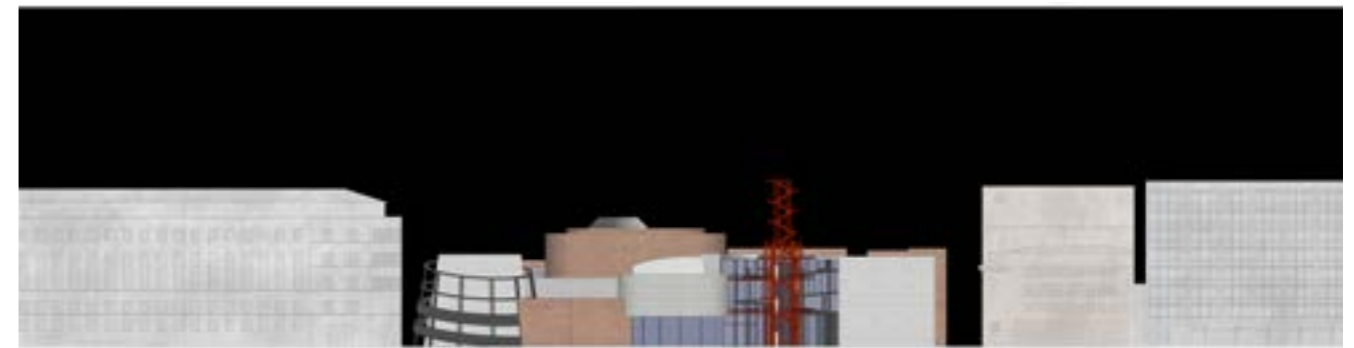
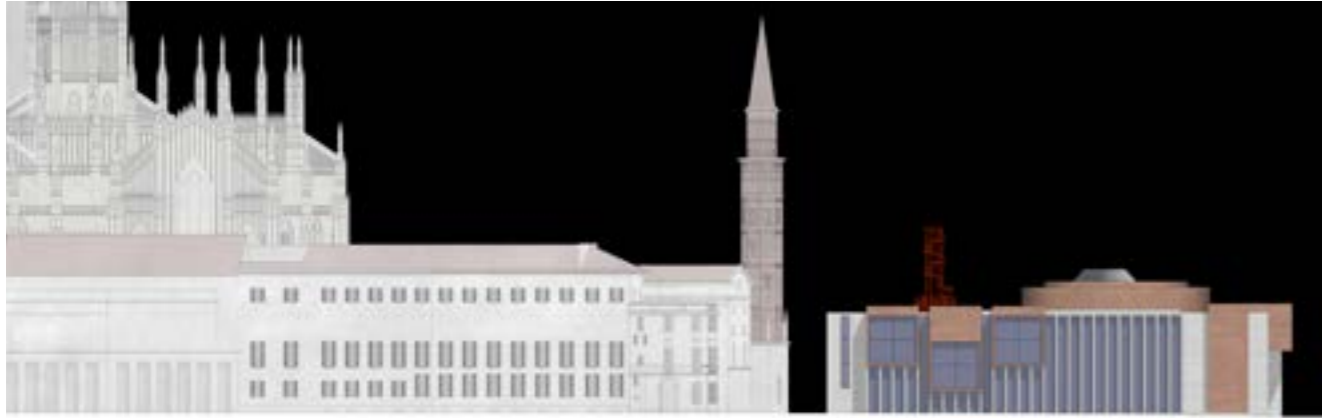
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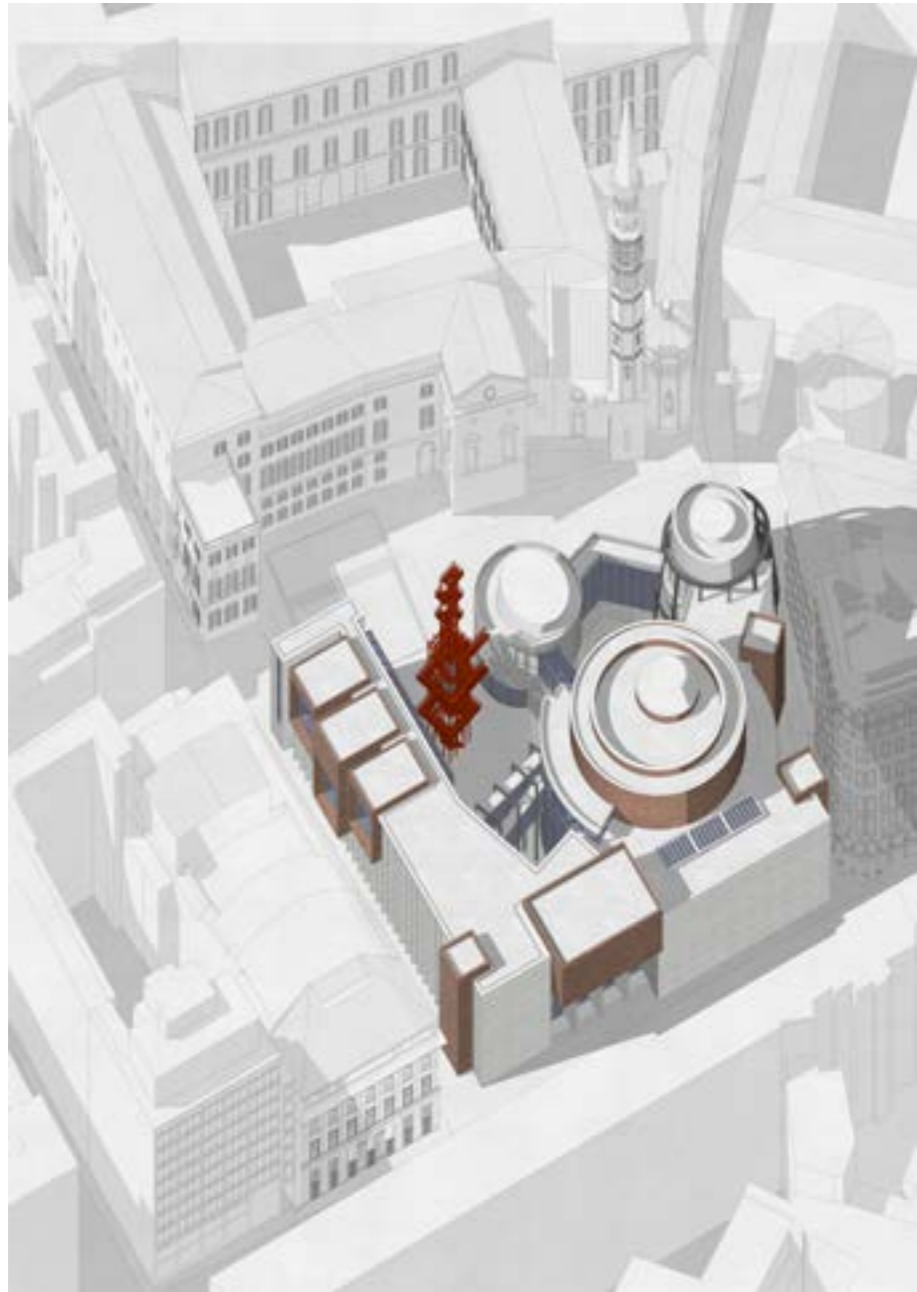
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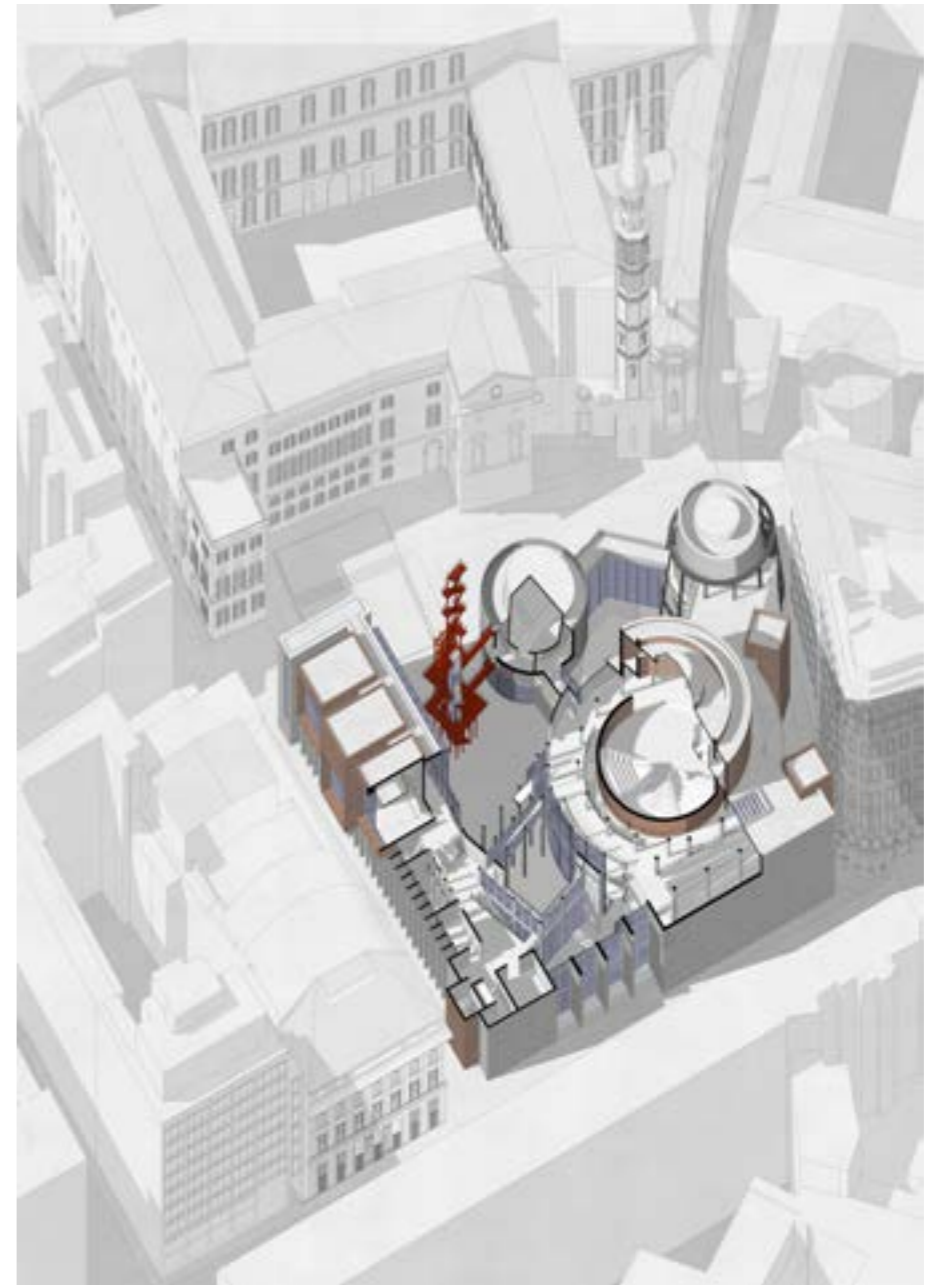


77\_Facades

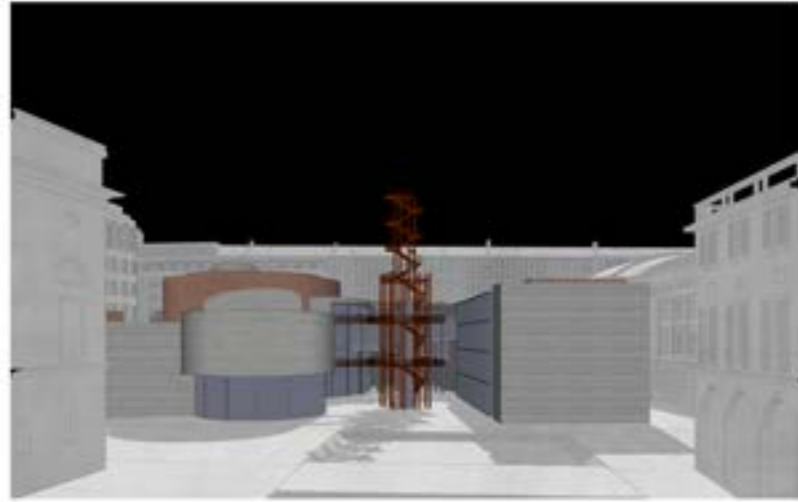
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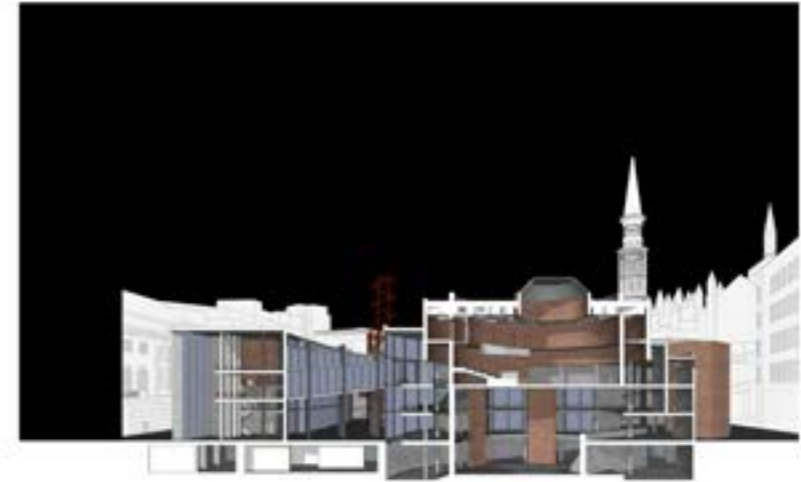
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