

A Reading of Milan

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Context, Precedents, People I

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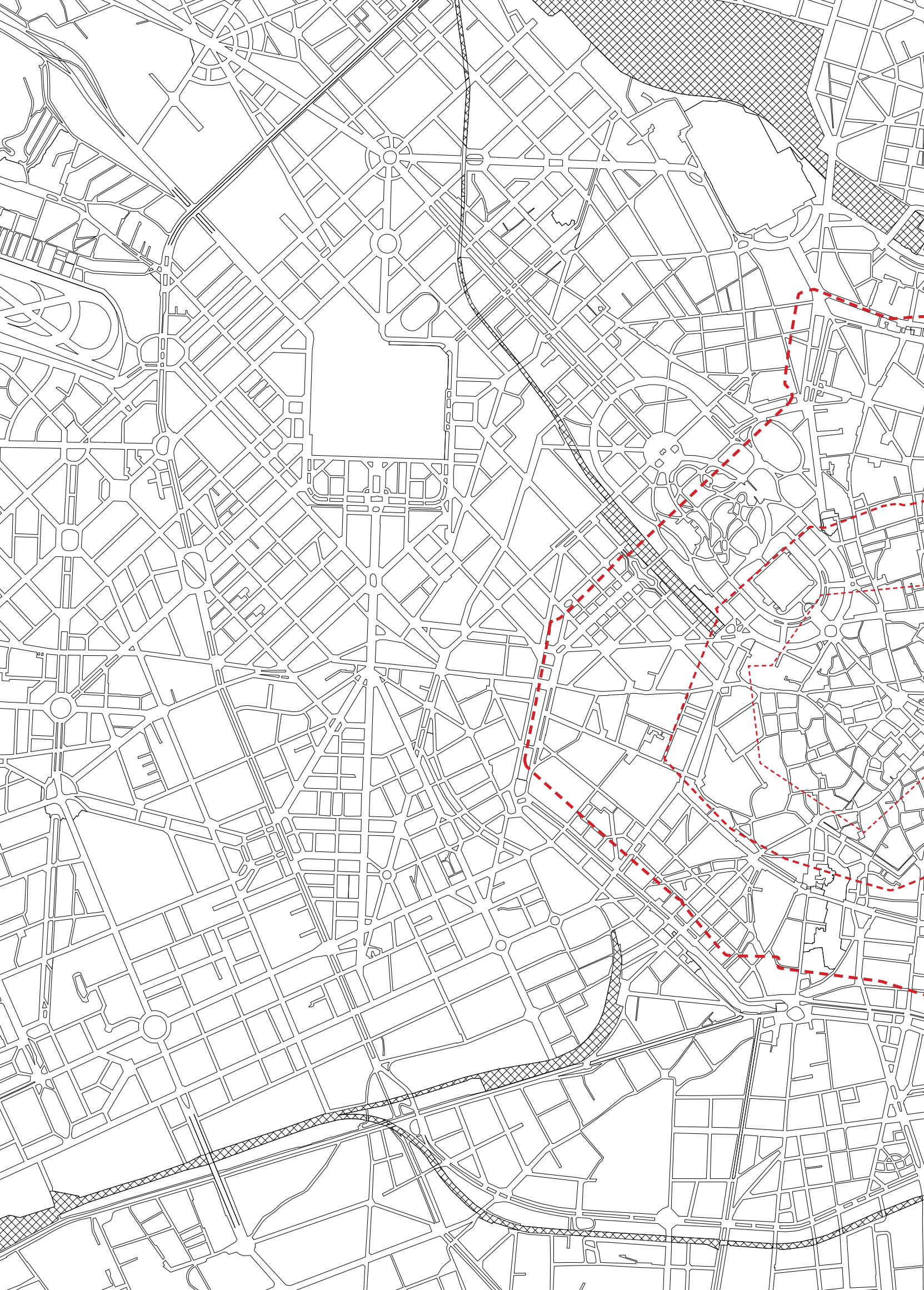
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A Brief History of Milan





----- Roman Walls

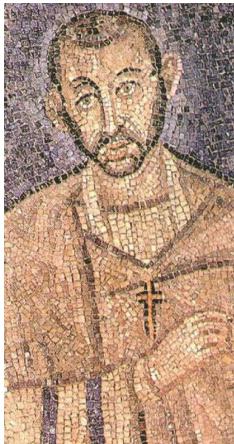
----- Medieval Walls

----- Spanish Walls

Timeline of events

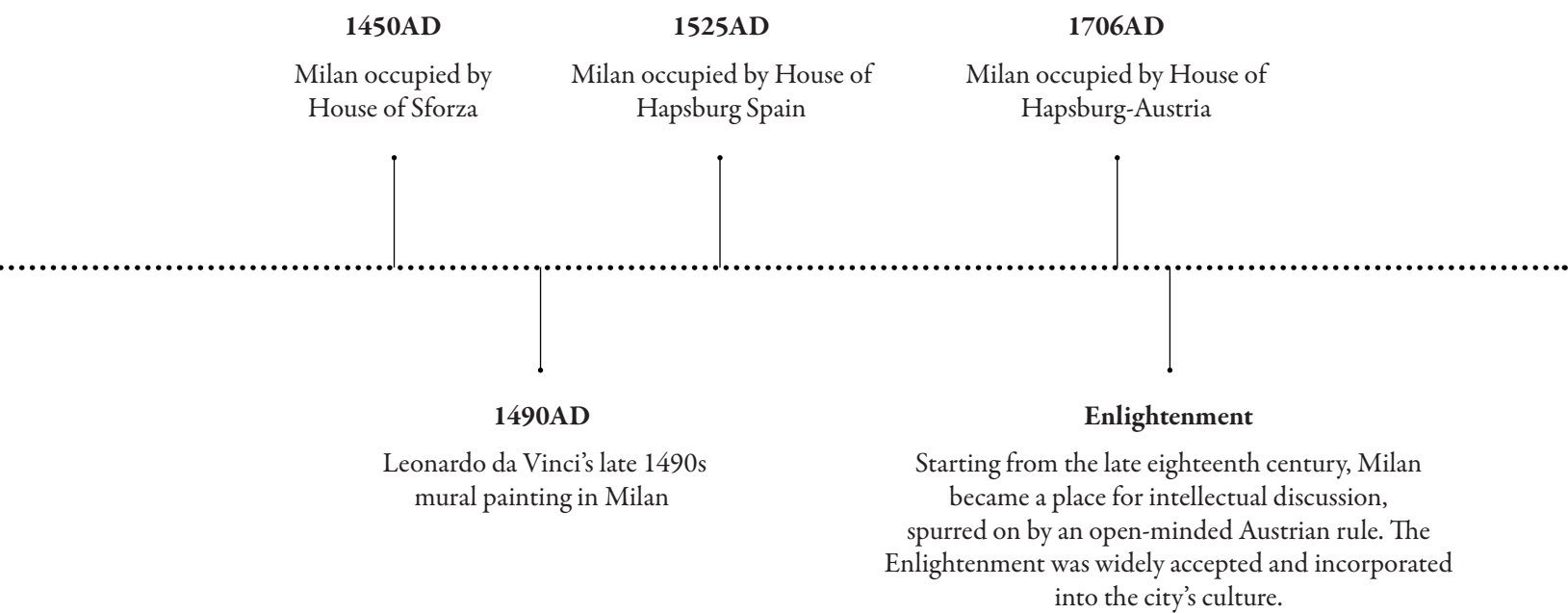
340-397AD

Ambrose Bishop of Milan.
Sant'Ambrose
Introduction of christian
culture



402AD

Sant' Lorenzo
Introduction of Byzantine
Empire





1802AD

Milan occupied by Napoleon

1861AD

Unification of Italy

Theatre - 1778AD

Creation of Teatro alla Scala.
The introduction of theatre to the Milanese

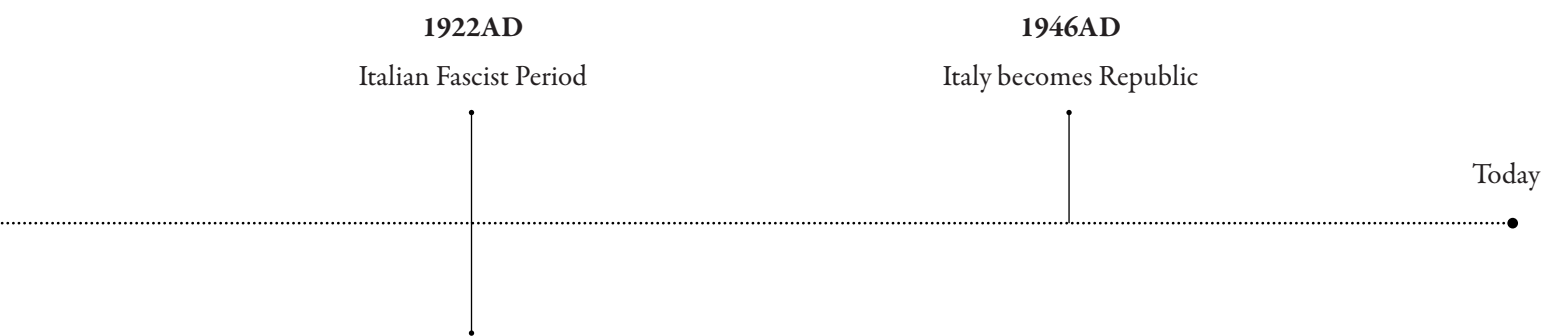
Science

Milan, like Paris and London, became a major city for science, acting as a test subject for industrialisation for Italy.

Fashion

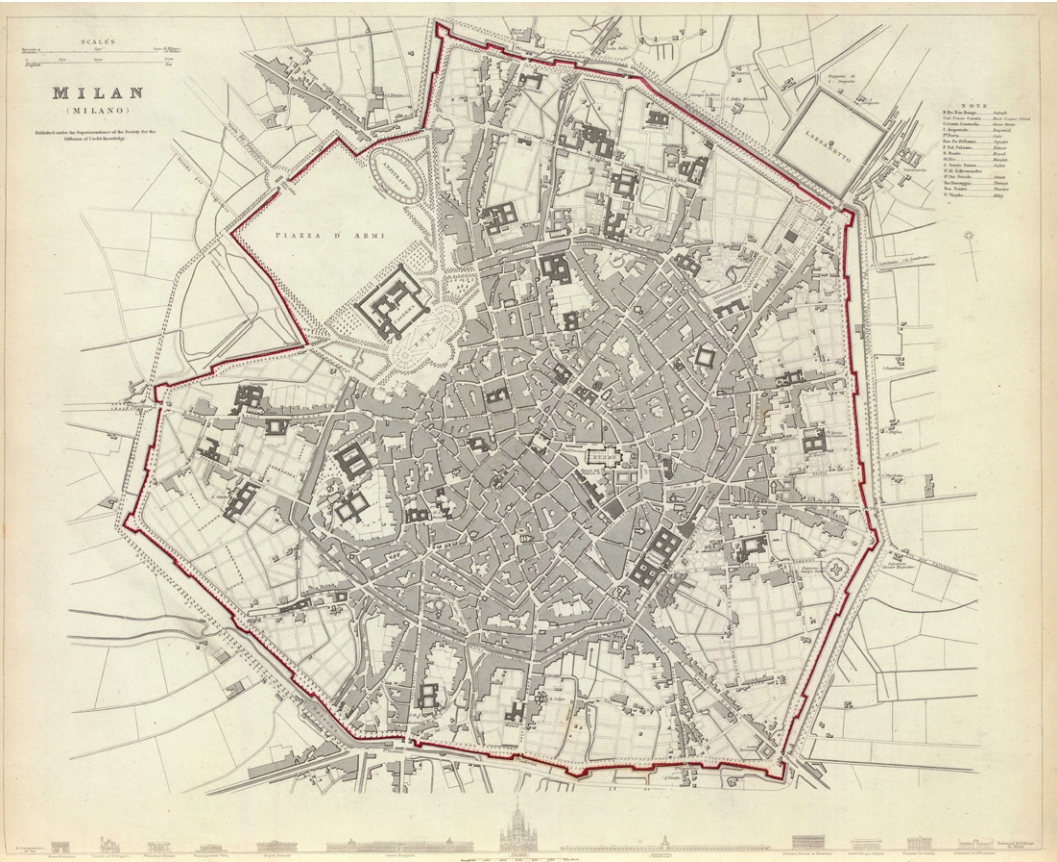
Milan established a position in fashion with the emergence of industrialisation. Capitalising on its history in textiles and high quality craftsmanship, it developed upon the Parisian coutre of the 19th century. Moreover, this allowed the mass production of clothing for the Milanese - particularly the middle-class.





National Fascist Party

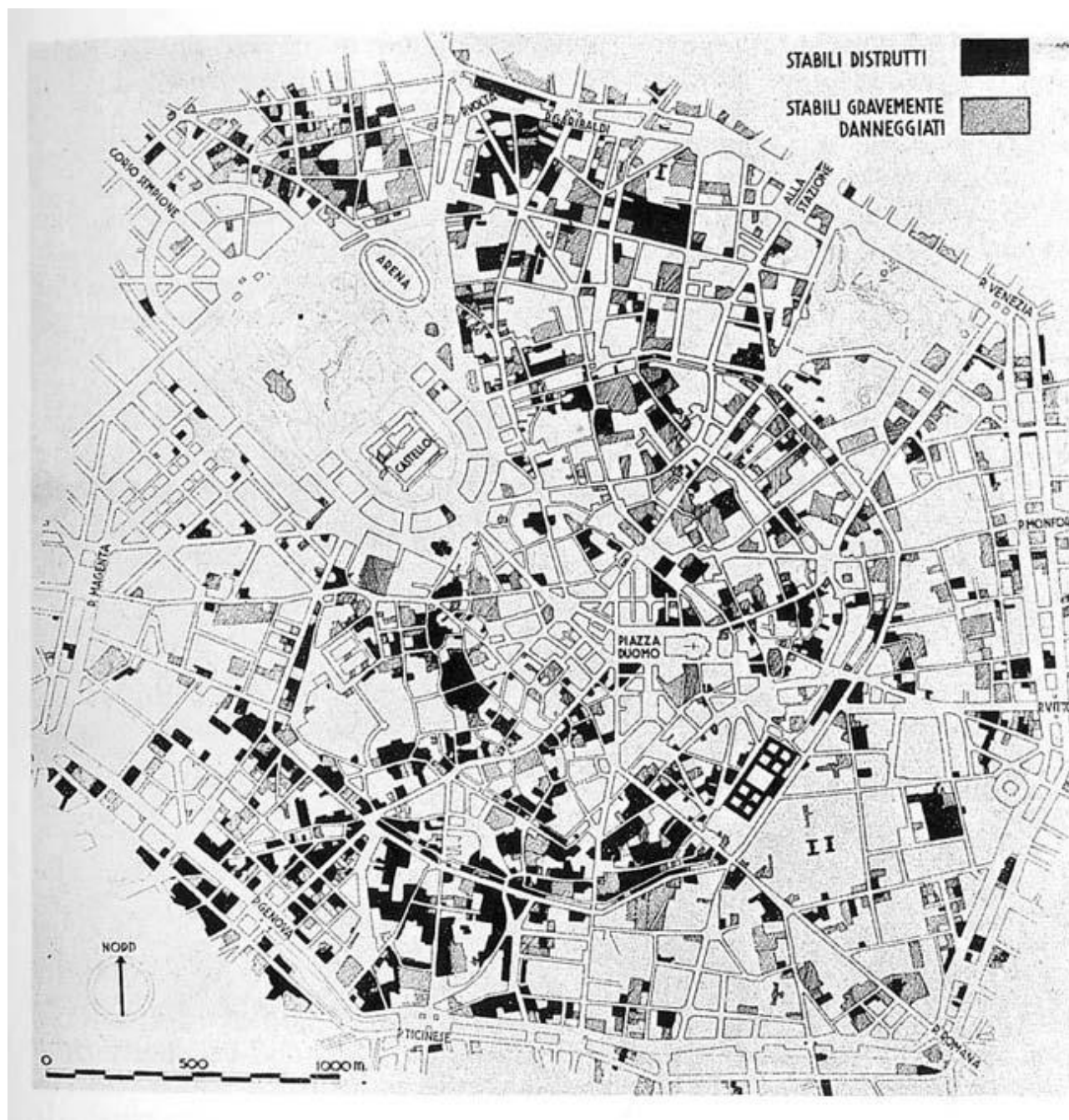
Following the March On Rome, Milan became part of the dictatorship by Benito Mussolini. This came in part from a strong movement of nationalism and feelings of unfair treatment regarding the Treaty of Saint-Germain-en-Laye from World War I. This party advocated for policies which it believed would regain the glory of the Roman Empire.



Milan 1832



Ditta Artaria di Ferdinando Sacchi e figli, 1910



Map of damaged buildings after WWII (after De Finetti)

Building Catalogue

Metropolitano di Milan

Albini-Helg Architetti & Bob Noorda

1963

Underground public transportation system

Materiality:
*concrete, pigmented concrete, steel and
aluminium.*

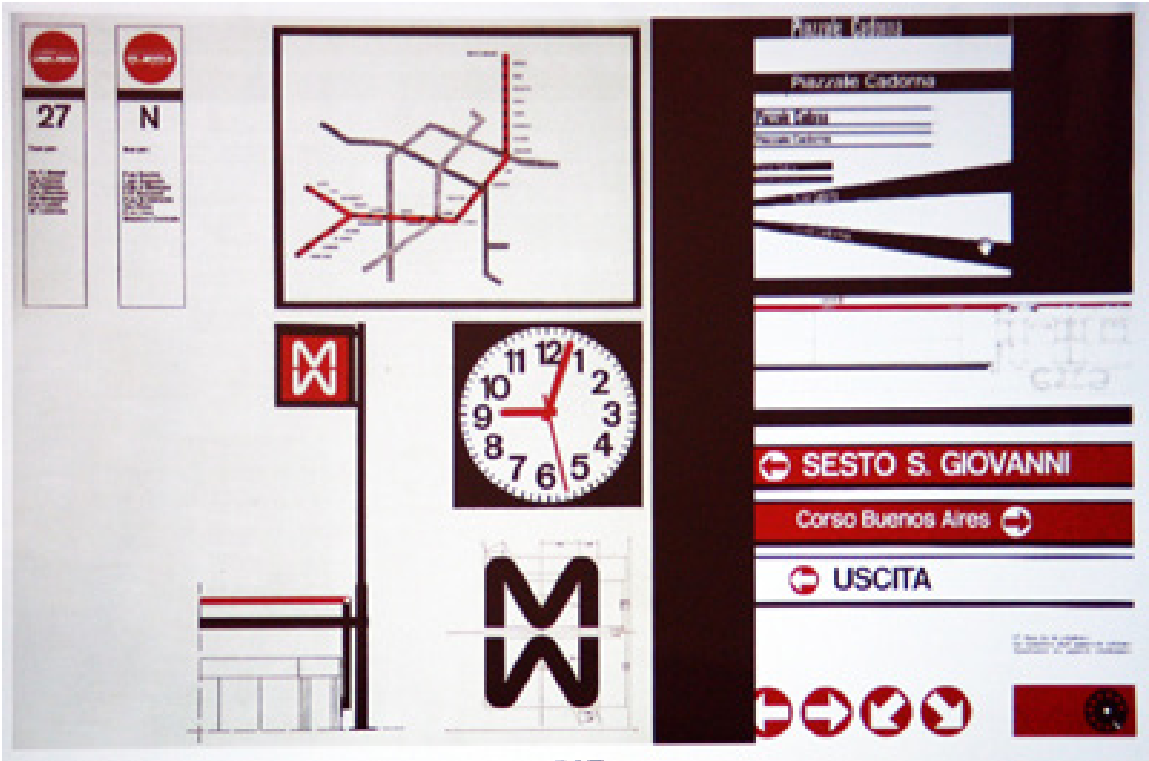


In 1963, Franco Albini (Albini-Helg architecture studio), already connected to a project related to the Milan Trade Fair, proposed to Noorda to participate in the project of the stations of the Milan metro line 1. The coherence between architecture and graphic communication is not only given by the thought of Albini and Noorda, but also by their collaboration since the beginning to the finishing work of the stations; this is what, according to Noorda, has allowed to realize an innovative work both from a design and collaboration point of view.

From the very beginning the first Milan subway line was marked by the red color, which appeared on the trains as well as in the different furnishing elements (handrails, signage). The precision for the characteristic details of Franco Albini was indeed the guiding thread of the project: in this sense details such as the design of the tubular handrails, the use of black rubber with stamps for the floors, and the watches with the dial out of scale are to be considered. The low height of the floors and the dark horizontal surfaces (floor and ceiling) offer to everyone the same way of using the space.







Piazza del Duomo

Giuseppe Mengoni

1877

Piazza Duomo

Public space

Materiality:
Marble and stone



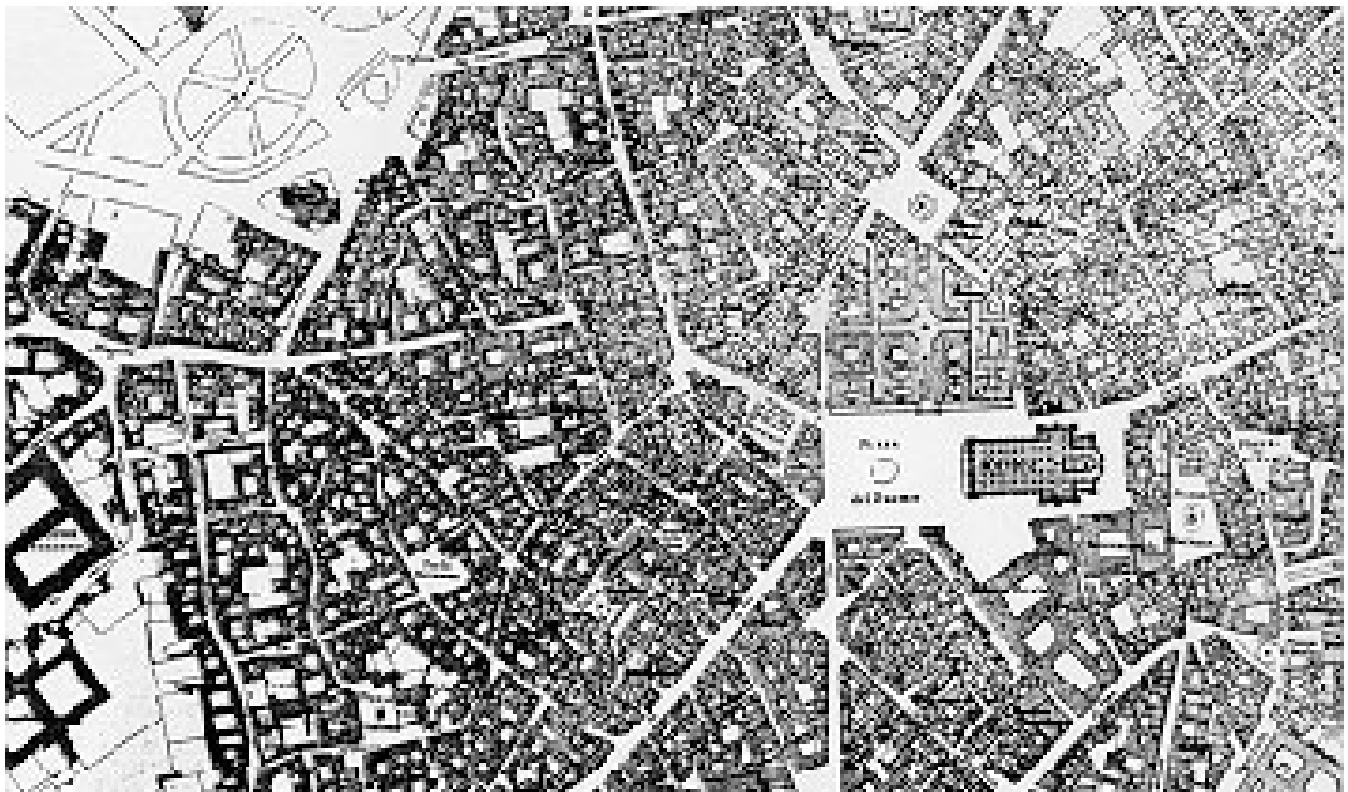
The area now occupied by Piazza del Duomo was occupied by an episcopal complex that developed from the fourth century AD, erasing ancient public structures and civil homes, up to and including between the fifth and ninth century AD. more places of worship, the episcopal palace and a series of buildings of which little evidence is preserved today. With the end of the Austrian domination and the beginning of the French one (beginning of 1800), the studies for the reorganization of the Piazza del Duomo begin. Among the various proposals, two conflicting orientations emerge: a more discreet one that leaves the Duomo the task of dominating the surrounding environment, the other that privileges the monumental aspect of the square.

Among the various projects presented, we should mention a new proposal by Carlo Caimi (1857), who first introduced the idea of a gallery between Piazza del Duomo and Piazza San Fedele. Not being able to make a choice among the 220 proposals received in response to the first

competition, the Commission indicates a new one and, among the 18 projects presented, it rewards 4 and, even if no winner is decreed, the proposal of the architect Giuseppe Mengoni. A third competition is therefore indicated, in which only Giuseppe Pestagalli and Giuseppe Mengoni take part. Precisely the latter is in charge of drafting a final project, appropriate to the criticisms raised about the desire for monumentality manifested by public opinion.

At the end of the works for the gallery begin those for the square with the demolition of the Rebecchino district and the construction of the Northern and Southern Portici palaces, the new wings of the square, completed in 1875. With the architect's death (1877), the project does not reach its completion: in fact, the hypothesis of a reconstruction of the Archbishop's facade is lost and the planned Independence Palace on the west side of the square, which is then shorter than about 57 m, is never executed.





Galleria Vittorio Emanuele II

Giuseppe Mengoni

1877

Piazza Duomo 19-21

Residential, tertiary sector, commercial

Materiality:

Iron, Glass, Plaster, Brick



In the second half of the nineteenth century, Milan looked to large European capitals such as London and Paris as an example of urbanization. In Italy, where the industrial revolution does not arrive that very late, and in any case with a shock force that is even remotely comparable to that developed in England and France, the technological revolution takes root with consequent delay. Despite these premises, the architecture of iron also knows a period of relative flowering in Italy.

In 1859 the idea of a covered passage that connected Piazza Duomo to Piazza della Scala became serious: similar to the gallery of Cristoforo, still in Milan to San Babila, but larger and more bourgeois, which will be dedicated to the King who brought Milan to unify itself to the Kingdom of Italy. The area chosen was that to the north of the cathedral, built with small constructions that are not in keeping with the image that the municipality wanted to give to the square.

Built with a reticular structure in iron and glass, it is actually a covered pedestrian street, used as an elegant shopping center with 96 shops, bookshops, bars, distributed on a cross plan, with arms of equal width (14.50 m.), but of different

length (105.10 and 196.60 m.). The central octagon has a light of 36.60 m and a height of 12.15 m above the height of the arch, with a height, from the ground to the lantern charge of m.47.08. The central octagon has always been considered the living room of the city. On the floor, in the center, is the coat of arms of the House of Savoy. On its sides, always in mosaics, are represented the coats of arms of the four cities that in different epochs were capitals of the Kingdom of Italy: in the order Milan (with Napoleon), then Turin, Florence and finally Rome (with the Savoia). In the lunettes around the vault, allegories of the four continents are depicted: Africa, Asia, Europe and America.

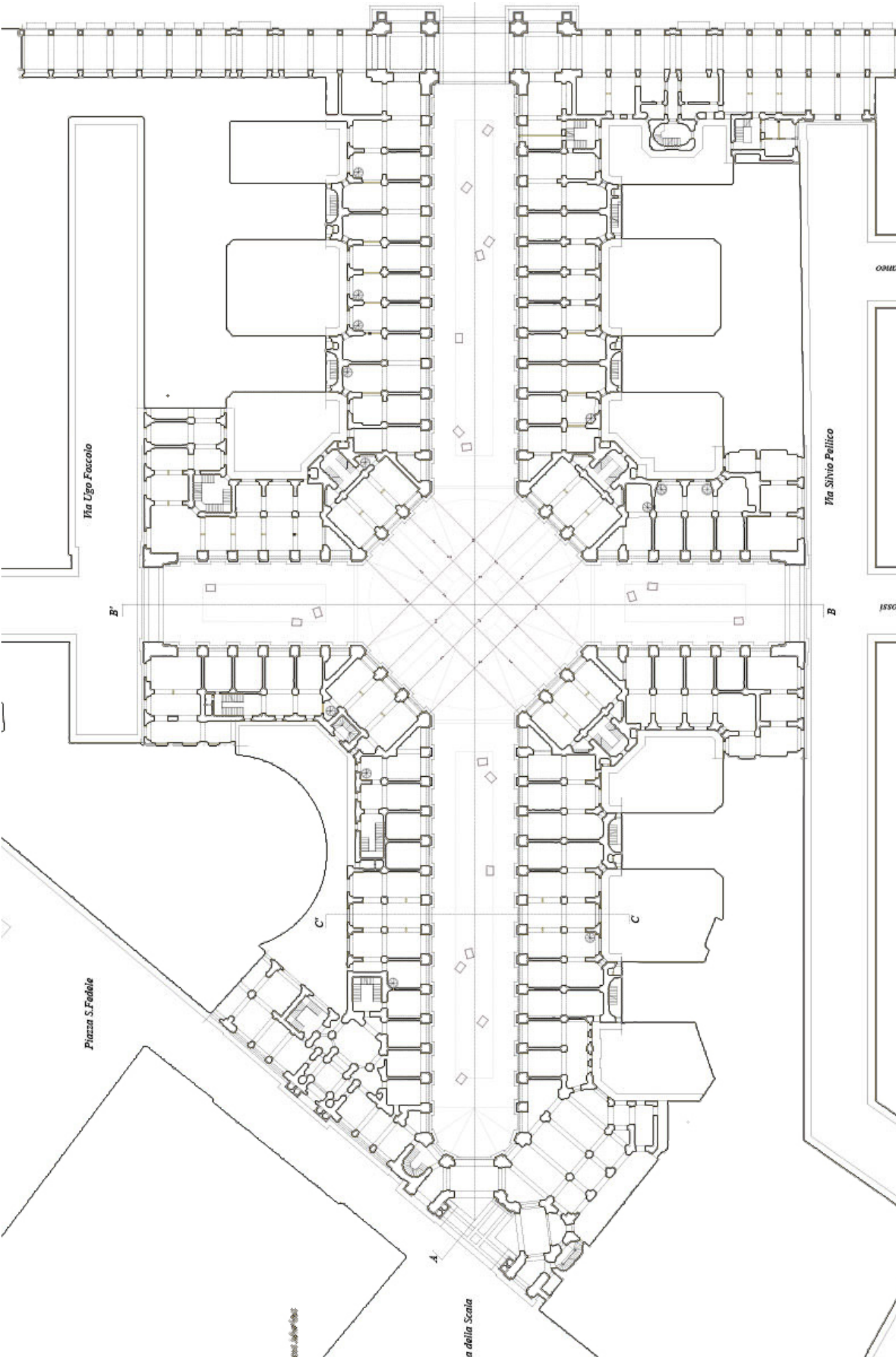
Decorated pendentives form a connection between the arches of the galleries and the ring of the dome. Four blocks, with a height of 29.30 m, and a closed courtyard delimit the height and height of the Gallery's arms. The perimeter walls are covered with stylistic decorations with telamons and caryatids of nineteenth-century taste, graffiti and stuccoes in imitation of marble. The decorations on the lunettes of the East and West entrances complete some allegorical representations. It occupies an area of about 20,000 square meters.

Site plan
1:5000





Ground floor plan
1:1000



Apple Store Milano

Foster + Partners

2018

Piazza del Liberty

Commercial

Materiality:

Beola Grigia stone, glass

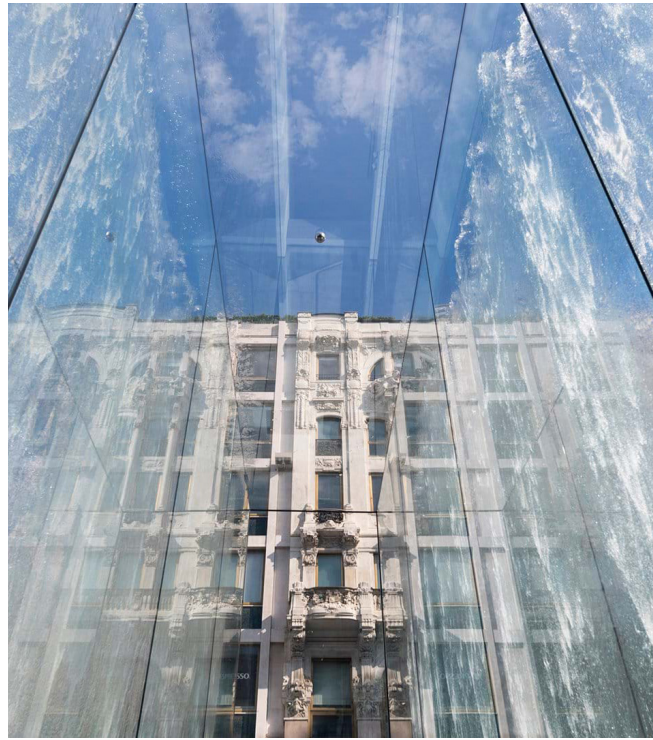


The square was built after the war in 1943 where there was previously the Teatro Milanese, which in 1902 was decommissioned and partially transformed into Hotel Corso in 1905, which was partially destroyed by the bombing of the city. The façade of the hotel designed precisely in Stile Liberty was transplanted in the new building of the Palazzo Reale Reale Mutua di Assicurazioni built on the square. Also on the square are a Ferrari Shop (on the ground floor of the Palazzo della Reale Assicurazioni), the Torre Tirrena and in the center of the same square the Apple Liberty Square. A cinema Teatro Milanese was built at this place in March 30 1896.

In 1902 the old building was demolished for the construction of the Hotel Corso, designed by the architects Angelo Cattaneo and Giacomo Santamaria. The name of the

piazza refers to this hotel, created precisely in Stile Liberty. In August 1943, Hotel Corso was damaged irretrievably by the bombing. Only the beautiful façade remained intact, which was transplanted in the new building in 1953, more backward than the original, leaving room for a new piazza. Since the late 50s the piazza has been used as a car park, until the decision of the city council that from 5 March 2012 has transformed it into a pedestrian area closed to traffic. The square underwent an important reconstruction in 2013 for the total reconversion in the pedestrian area and in 2018 by the architect Norman Foster on the occasion of the opening of the Apple Piazza Liberty.





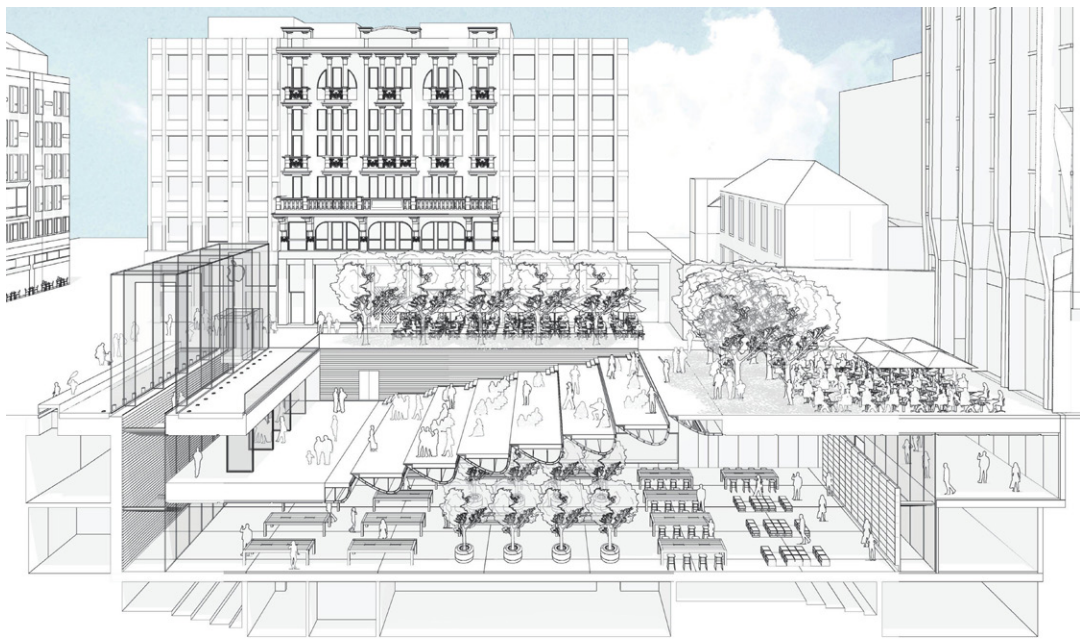
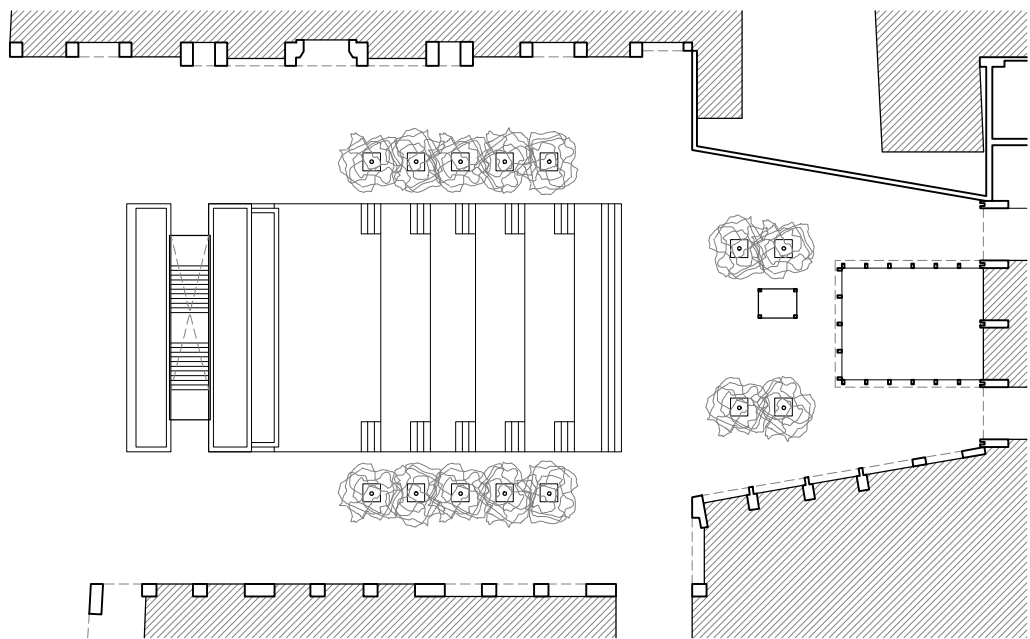
Apple Piazza Liberty is an ensemble of two fundamental elements, a stepped plaza and a fountain. Visitors are drawn towards the piazza by the sight of the dramatic new fountain. A celebration of the joys of city life and embodying its dynamic nature, the signature water feature is an interactive, multisensory experience. The Amphitheater is defined by broad and sun-soaked stone steps descending below street level and opening up to a stage, backed by a second fountain's wall of water, creating a theatrical and exciting experience.

Visitors enter the fountain through a glass-covered entrance enveloped by the sights and sounds of vertical jets

of water that splash against the 26-foot high glass walls. The experience changes throughout the day as sunlight filters through the water.

The fountain flows down into the base of the Amphitheatre, which is defined by broad and sun-soaked stone steps descending below street level. The entire plaza is newly created and paved with Beola Grigia – a typical local stone from Lombardy, and surrounded by 21 new Gleditsia Sunburst trees.

Floor plan 1:500



Sectional perspective

Edificio per negozi, abitazioni e uffici

BBPR

1972

Corso Vittorio Emanuele II 24-28

Commercial, residential, offices

Materiality:
*steel, reinforced concrete, prefabricated stone
panels, glass*



The complex consists of two buildings: a building overlooking Corso Vittorio Emanuele II, intended to accommodate businesses and offices, and a high tower partially used as housing that is aimed at Corso Europa. The first is actually an element of mediation with the important surrounding urban fabric, thanks to a careful study of public paths and levels of permeability that connect it to the road - through the portico built on the ground floor - as for the 'unhappy' urban situation in which today pours the back square of San Vito in Pasquirolo. From the portico, through a double stairway with crossed ramps, you reach the first level which is a commercial square on which both the volume of the offices and the tower rest. The basement

floors of the complex include a small cinema, other shops and a seven-level car park.

In 2009, the building was subjected to an intervention that has heavily altered the reading: the porch of the ground floor was in fact largely closed and transformed into a series of fragmented commercial spaces, erasing the permeability of the front on course Vittorio Emanuele. On this occasion, even the staircase that distributed the raised shopping plaza was incorporated into what then became a large shop.





The facades reproduce a language already adopted by the BBPR group on the occasion of the projects for the Chase Manhattan Bank in Piazza Meda and, in part, for the Torre Velasca: the long fronts clad in stone slabs are in fact marked by tightened vertical members, which they mitigate its impact on the context. They are completed at the top by a high cornice, made with prefabricated and perforated panels, which serves as a parapet to the terrace obtained in the roof. Given its role as a hinge with the context, great attention is paid to the design of the portico, whose intrados are punctuated by metal beams that design a lozenge mesh.



Galleria del Corso

Pier Giulio Magistretti

1972

Corso Vittorio Emanuele II 24-28

Commercial, residential, offices

Materiality:
*steel, reinforced concrete, prefabricated stone
panels, glass*



The first idea of building a gallery that connected Corso Vittorio Emanuele II and Piazza Beccaria arose before the WWI, however, the project was approved only around 1920. The work of the project began very late in 1926 by architect Pier Giulio Magistretti, to the end in 1935. The gallery, initially criticized for its stubby and ungraceful appearance, got famous as a mundane place, thanks to the cinema, two theaters in its immediate vicinity and as a meeting point for musicians. In its golden days, the gallery was often frequented by musicians looking for a place for performance.

The Galleria del Corso is 10 meters wide and 85 meters long, conceived as a covered connection between Corso Vittorio Emanuele II and Piazza Beccaria, with a central

octagon and a curved branch in the direction of Via Beccaria. It's a huge monumental building in rationalist style and a little art-decò. The major criticism was for its ungainly, above all disproportionate and too monumental forms on Piazza Beccaria, a rather small square.

The façade with the monumental arch is now beautiful, white and shining after the restoration of the Ambasciatori Hotel, which is located in one wing of the gallery, due to the fall of concrete blocks in 2016. The Galleria del Corso is paved with marble floor and Venetian mosaics. It is all covered



View of the dome





Edificio per abitazione, negozio e uffici

Mario Asnago & Claudio Vender

1942

Piazza Velasca 4,

Via Alberico Albricci 8-10

Residential, commercial, office



Via Alberico Albricci 8:

Facing via Albricci, a new street envisioned by the town plan, this building belongs to a group of constructions mutually connected which the two architects designed between 1939 and 1956. This very first building was accomplished in 1942. Complying with the complex restraints posed by the zoning building code, this building however features a façade which testifies to abstract rigorous design canons typical of the architecture by Asnago and Vender.

Via Alberico Albricci 10:

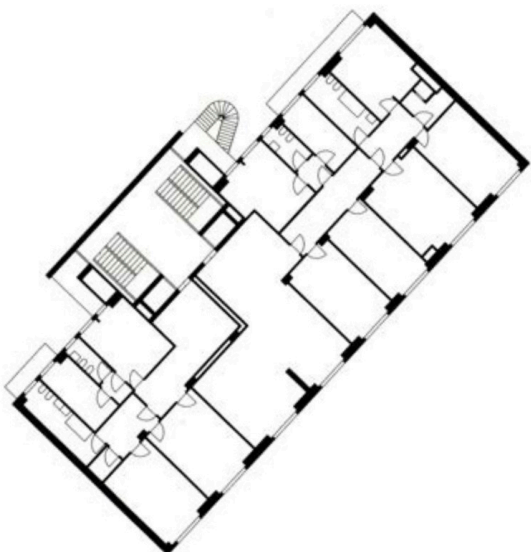
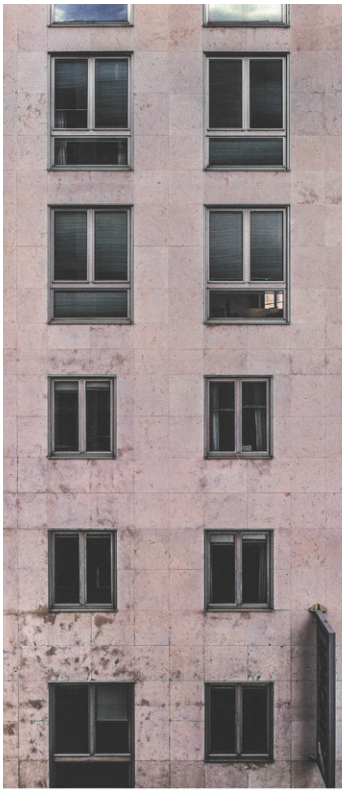
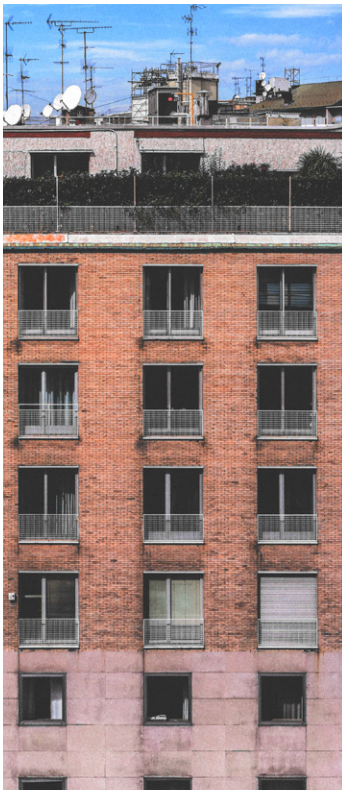
In a complex setting, in the heart of the city centre, in the framework of the post-war reconstruction project, the two architects designed the building which, in competition to the one overlooking via Albricci, faces via Paolo da Cannobio. With the regard to the series of the buildings designed by Asnago and Vender, Domus reads: „this building is probably that which shows more the design concern in the intensive exploitation of space“.

Piazza Velasca 4:

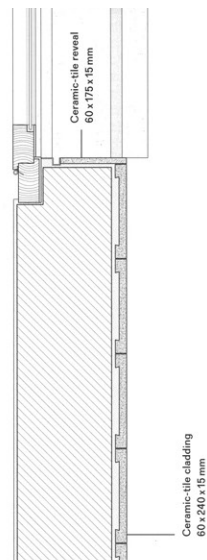
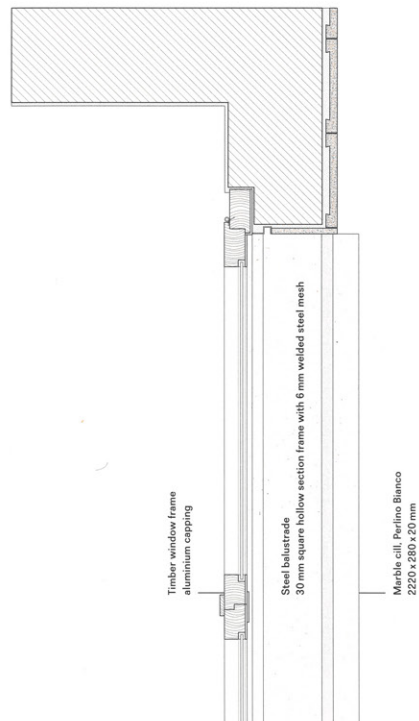
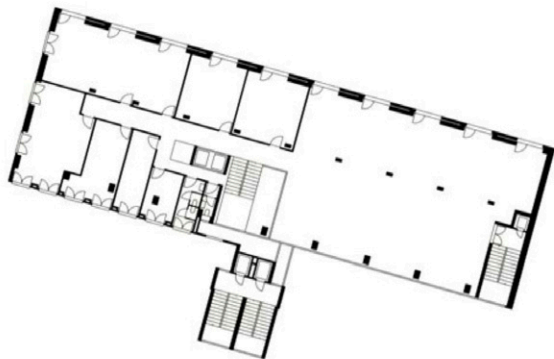
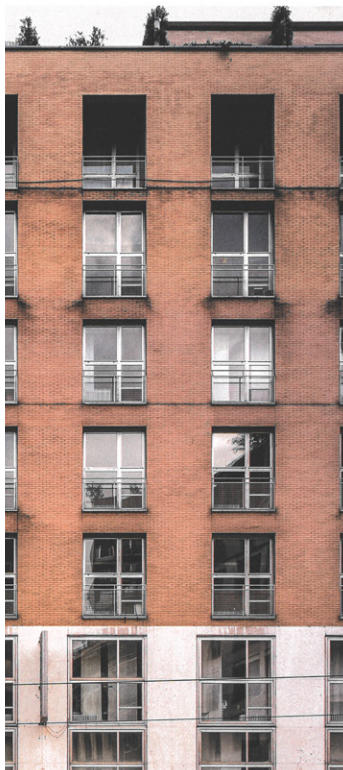
At the end of the war, the two architects resumed their intense work in the city and, as in this case, they also addressed central areas contributing, during the reconstruction, to the rehabilitation of the urban territory. With respect to these interventions, Renato Airoidi claims that „the architects propose a personal hypothesis meant to redeem the middle-class house not by resorting to history but through the sublimation of the building techniques in the figurative purification of abstractism“. The building of piazza Velasca is conceived based on those principles: a strongly graphic façade and an alignment design like it were an orderly layout. designed by Asnago and Vender, Domus reads: „this building is probably that which shows more the design concern in the intensive exploitation of space“.

Site plan
1:5000





Via Alberico Albricci 8
Left: Facade and floor plan 1:500
Right: Facade detailing



10cm

Torre Velasca

BBPR

1958

Piazza Velasca

Commercial, offices and, housing

Materiality:
prefab concrete, steel beams



Ignazio Gardella, one of the most important representatives of the Milanese School, the Torre Velasca called a building of which he is wished to have designed it myself. It was in the middle Milan skyscraper from the start with polemics confronted, it was in sharp contrast to the forms the time, especially for skyscrapers of International Style. At the place of visual lightness and transparency put BBPR a powerful, bodily appearance with pronounced silvery houette and steep copper roof as upper conclusion; instead of one smooth curtain wall, there are single, narrow windows in unrregular arrangement. In the narrow part of the tower are offices and apartments housed, in the widened area, from the 19th floor, exclusively apartments.

Site plan
1:5000

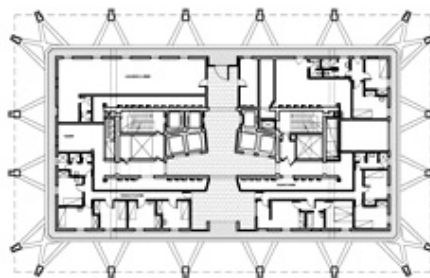
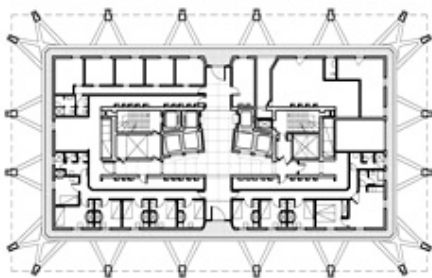
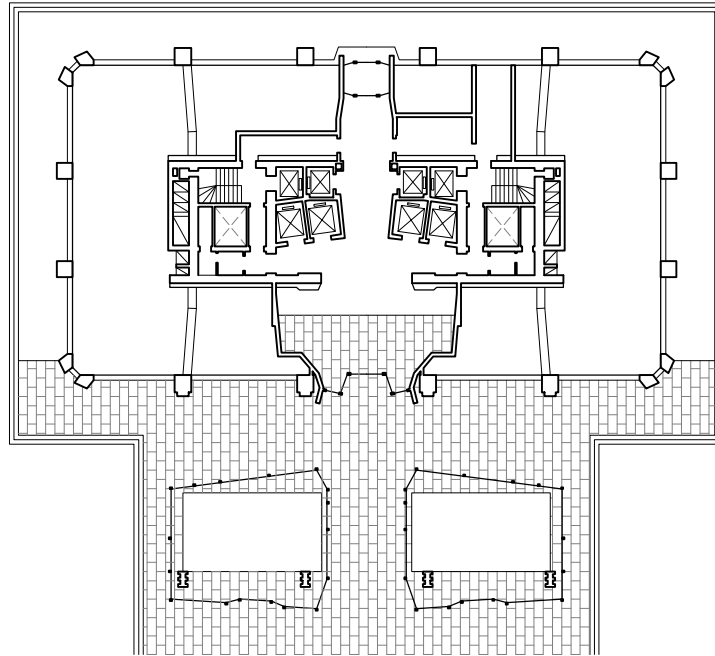




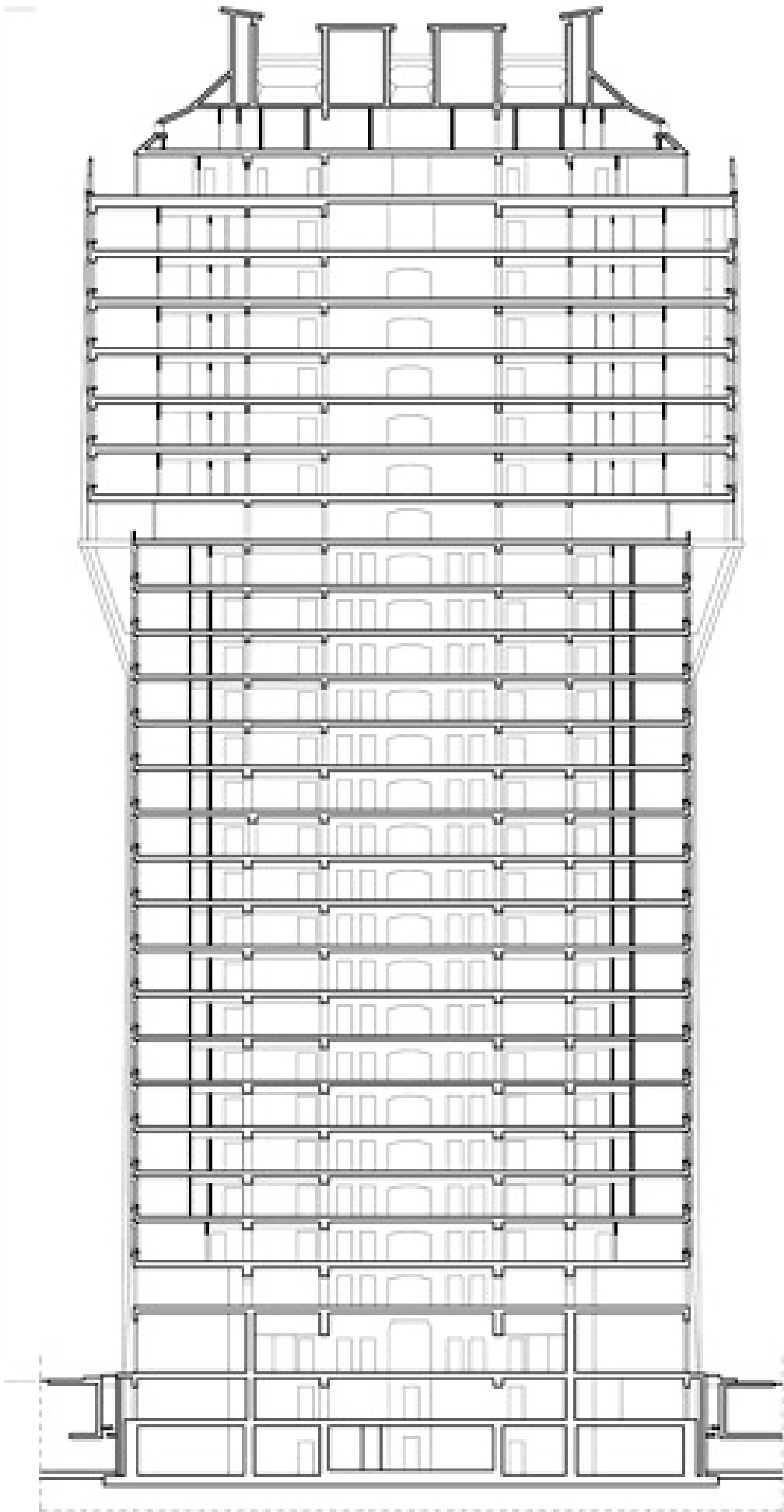


Above: Ground floor 1:500

Below: Typical floors 1:1000



Section
1:500



Edificio Moretti

Luigi Moretti

1956

Corso Italia 13 - 17

Residential and offices

Materiality:
*reinforced concrete frame with white marble
mosaic tile cladding*

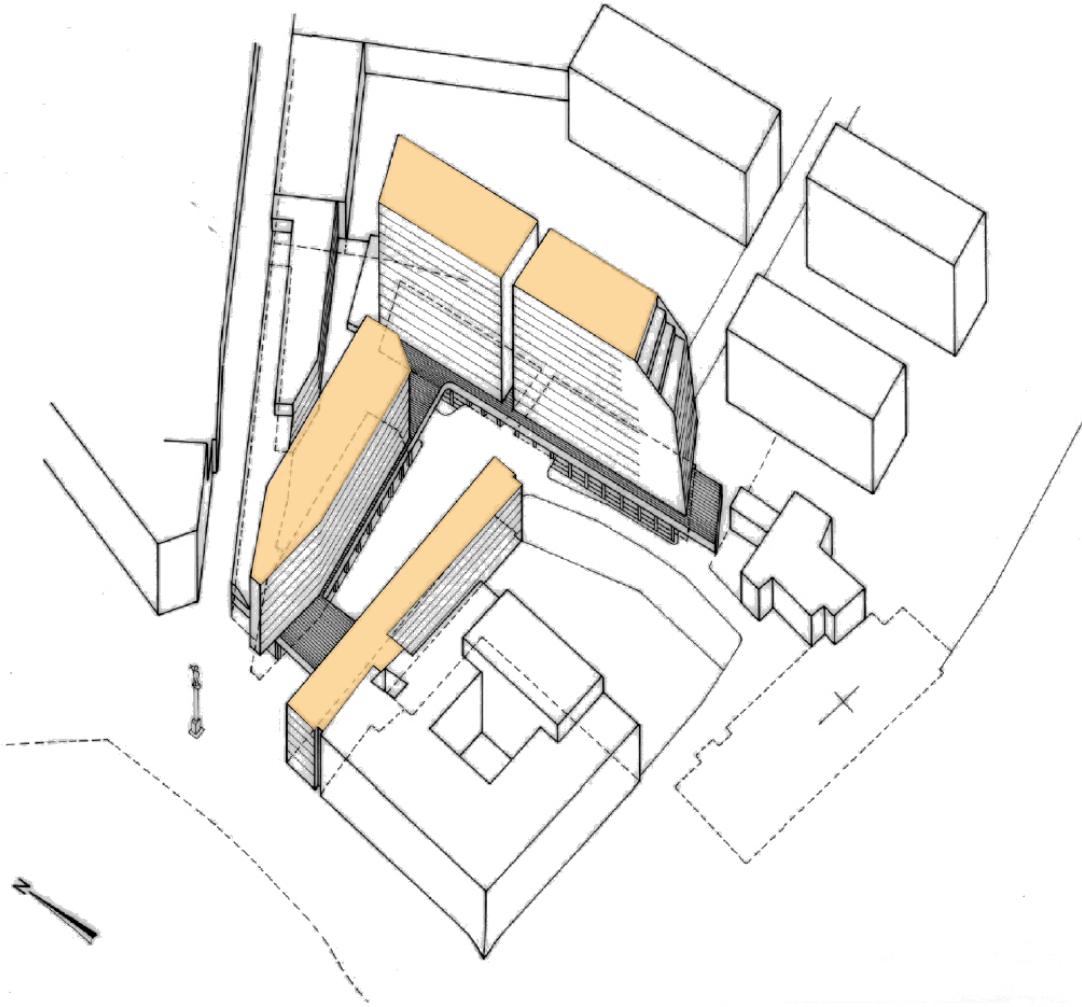


The theme developed by Luigi Moretti is that of a multifunctional complex in the historic center of Milan. The complex consists of several buildings that draw an entire urban block, centered around a semi-public courtyard crossed by pedestrian paths and an internal road, which disengages access to the garages obtained underground. The whole complex is characterized by maximum flexibility, thanks to the adoption of a building system based on a module with a width of 90 centimeters, with cantilevered floors that allow the numerous diversification of the façade.

The connecting skybridge and colonnaded walk-way to the back of the site help define the separate spaces within the site. After passing underneath the skybridge you get a sense of not being entirely in the public realm, this sense is then heightened further when passing under the colonnade. The creation of these subtle divisions between the public and private help give a sense of privacy to the residence behind whilst keeping the connections through the site.

Site plan
1:5000





Sequence towards the inner courtyard



Edificio per abitazioni

Angelo Mangiarotti, Bruno Morasutti

1962

Via Quadronno 24

Housing

Materiality:
*Reinforced concrete structure, glass, wooden
facade panels.*



Originally planned as two volumes, the apartment block at the Via Quadronno is the only part of the scheme to be built. The volume derives itself from the attempt to engage with the neighbouring Giardino Oriana Fallaci, a park area that was master-planned around the same time. However, the folds and kinks in the volume also intend to allow for more natural light to penetrate. Each floor houses two apartments with their own service entrance. The flat's configuration changes from floor to floor, resulting in a varied facade, made possible by the modular glazed and douglas-fir panels.¹

Ivy plants cover most of the buildings' east facade. This green layer is a consistent feature of much of Milan's architecture. Although the vegetation usually protrudes from the balconies and loggias, in Mangiarotti's case it creates a veil that dresses the building in the same garments as its neighbours.

The structure is composed of reinforced concrete columns with cantilevering slabs. The envelope features a modular panelling system that was considered in the early stages of the design, thus resulting in a specific length of facade face. The advantage of such a system comes from the customizability of the apartments while ensuring an overall architectural consistency. And, by nature, has the capacity to adapt over time. This intention is reflected in the detailing of the facade elements, which allowed for easy mounting.

"Reinforced concrete structure, with cantilevered floors corresponding to the panelled exterior. The same elements are repeated on all façades: glazed or wooden panels of modular dimensions which can be alternated on the facade or interrupted for modular intervals to provide balconies with complete freedom, according to the needs of the interior. This building presents a continuous variation of profile."²

¹ Feiersinger, Martin und Werner. 2016. *Italomodern 1*. p. 154

² Mangiarotti, Angelo. 1965. *Angelo Mangiarotti, 1955 - 1964*. p.36

Site plan
1:5000





1962



2012



2015 - Refurbishment

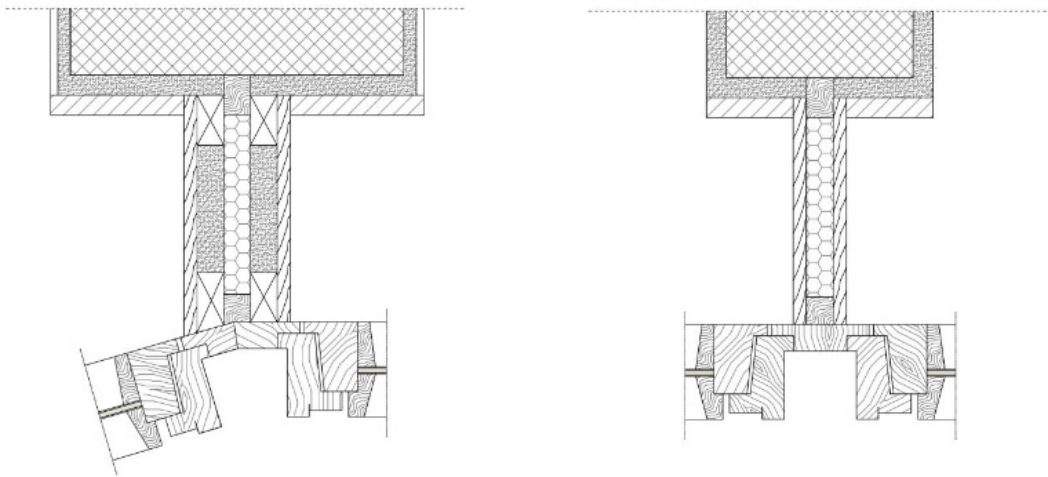
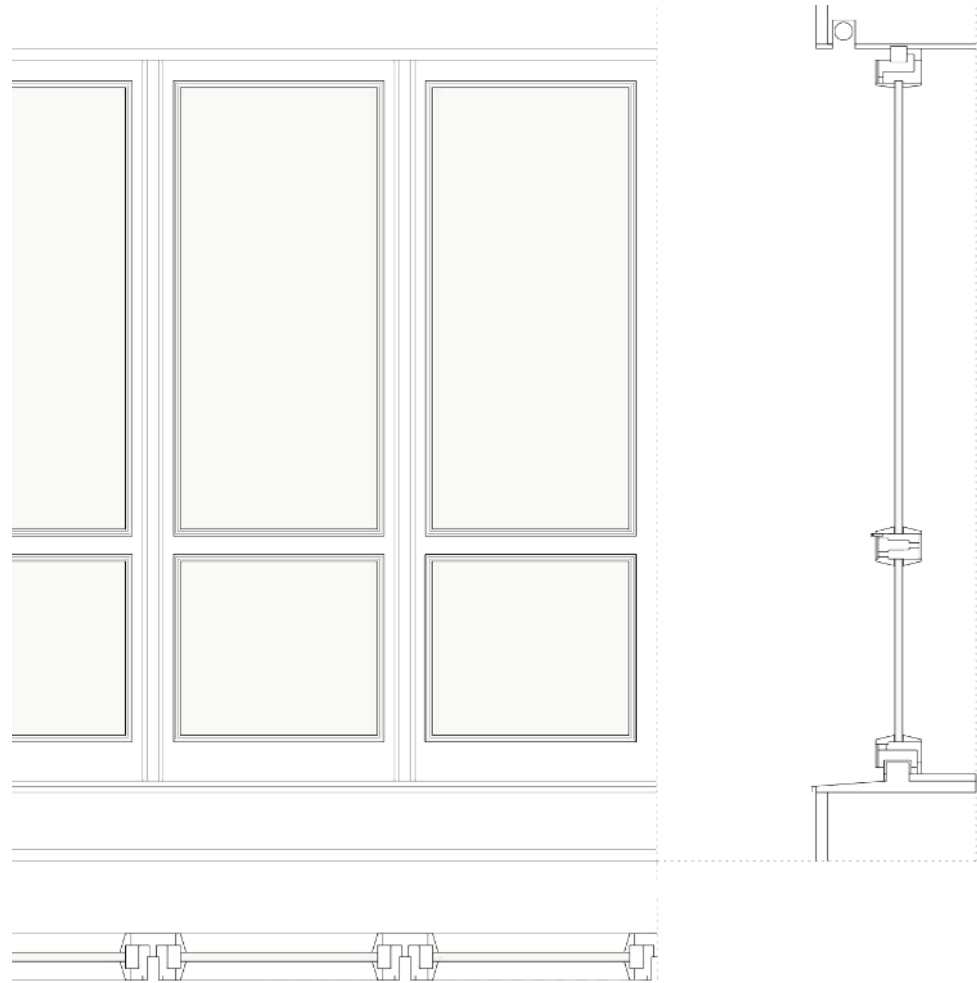


2018

Timeline

Although the panelling is modular and 'easily' mountable, it is notable that the facade layout hasn't really changed

over time. Especially the north facade, which is visible in all photos (if you look closely beyond the ivy), it features basically no change. It thus raises the question of how much informality can be attributed to such a static configuration



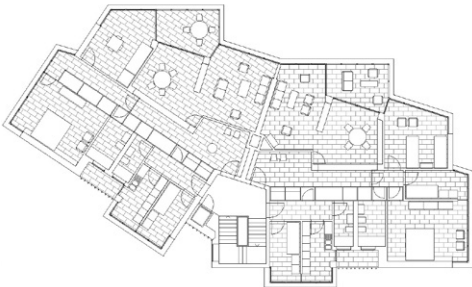
Partitioning between apartments (left) and within the
apartment (right)
1:10

Close-up of the facade



Interior view

Typical floor plan
1:500



Interior view

Gallaratese Social Housing

Carlo Aymonino & Aldo Rossi

1974

Via Francesco Cilea 106

Social Housing

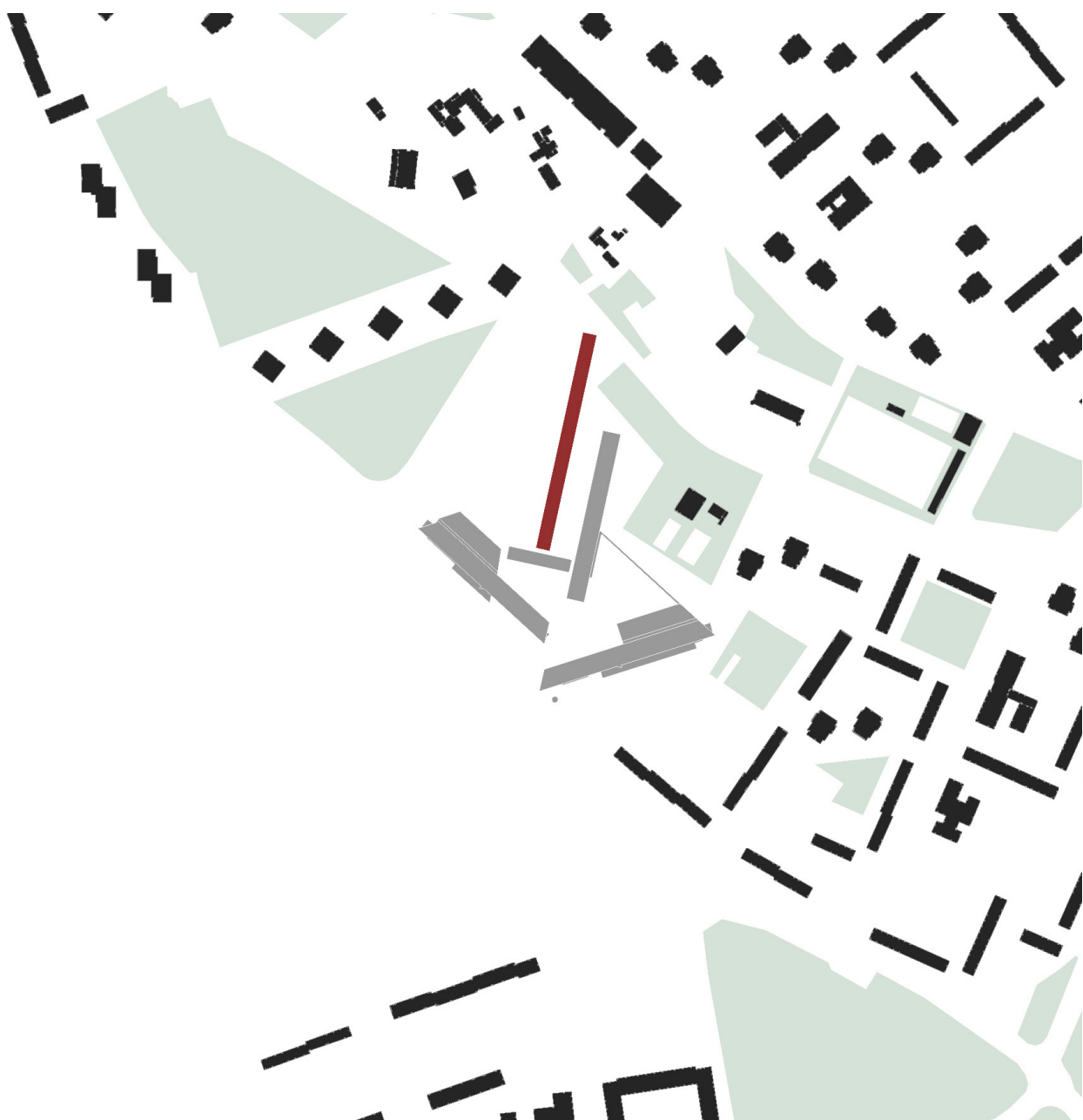
Materiality:
*concrete frame, pigmented concrete facade and
aluminium frames.*

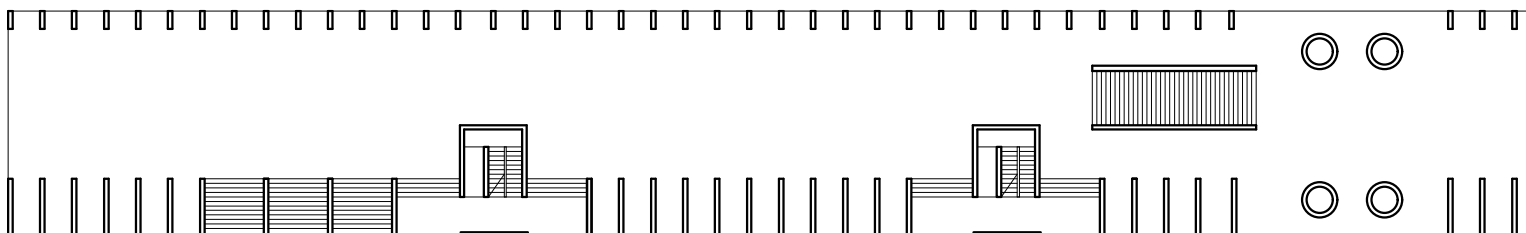
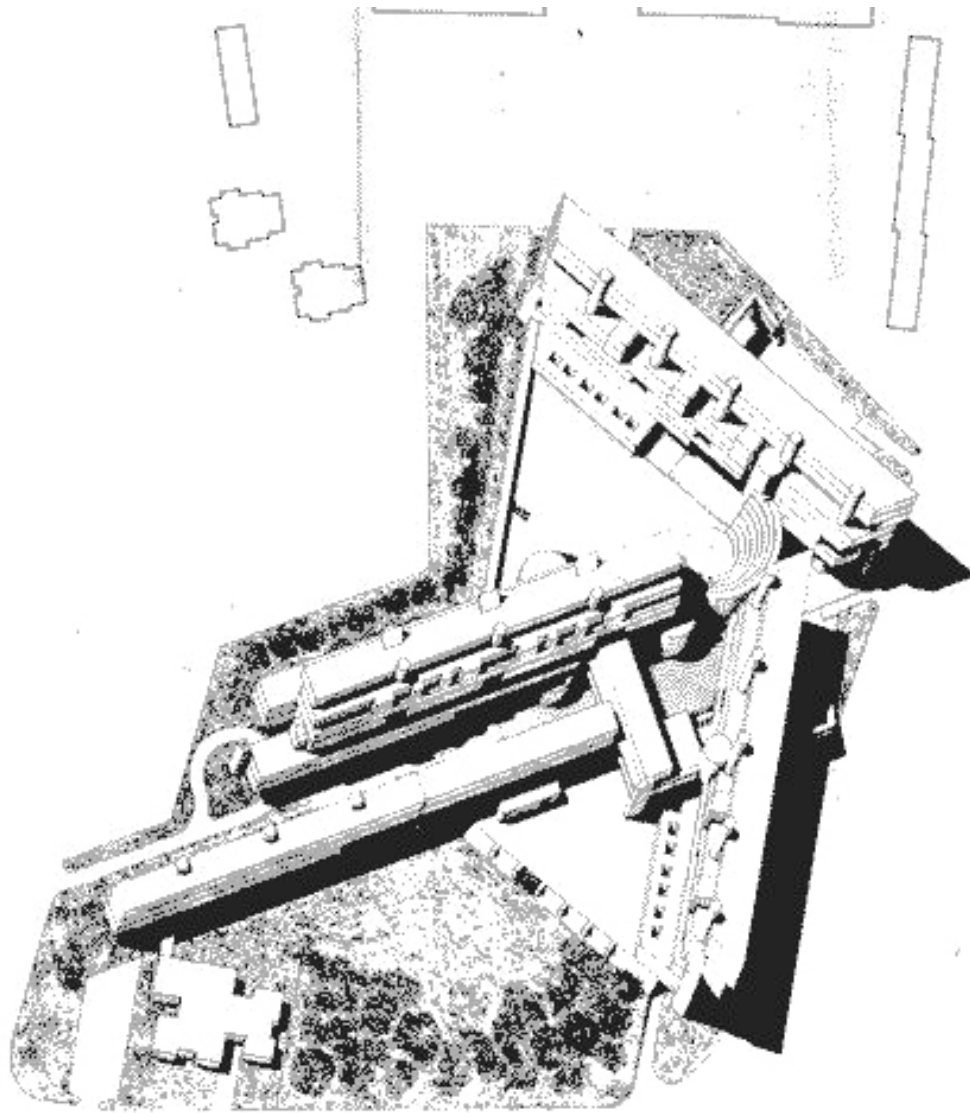


Milan was in a crisis following the end of the Second-World War, there was a huge housing shortage. Construction the first of these communities began in 1946; ten years later in 1956, the adoption of Il Piano Regolatore Generale—a new master plan—set the stage for the development of the second, known as ‘Gallaratese’. Aymonino was given comission for the project, he then invited Aldo Rossi to contribute a design for one of the housing blocks. The housing complex is located just outside the centre of the

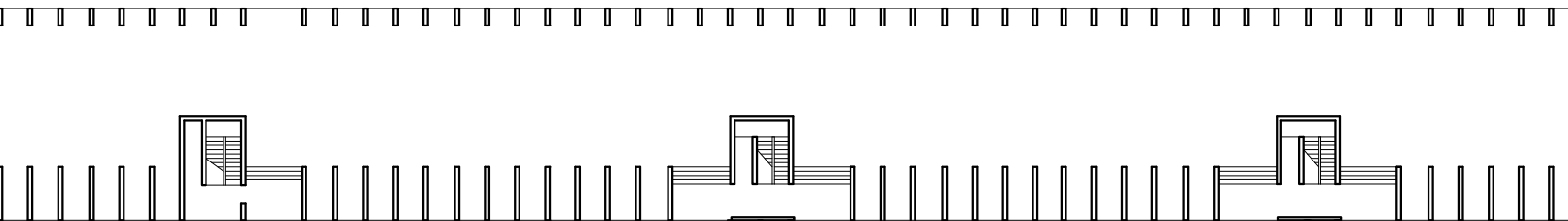
city, however it has strong metaphorical ties to the urban block.

The most striking element about this complex is the sense of scale it promotes, Each block is intrinsically linked through varying walkways and double height spaces which then open up to very generous courtyards between the blocks. The style and scale of the architecture refer to the urban block, helping give a sense of place to the housing complex.





Above: Groundfloor and typical floor plan
Below: Views from the north and through the
groundfloor



Groundfloor plan (the part that fits)
1:500

Parco Sempione

Emilio Alemagna

1893

Parco Sempione

English Garden

Materiality:

*Flora from Europa, Asia, Africa, and the
Americas*



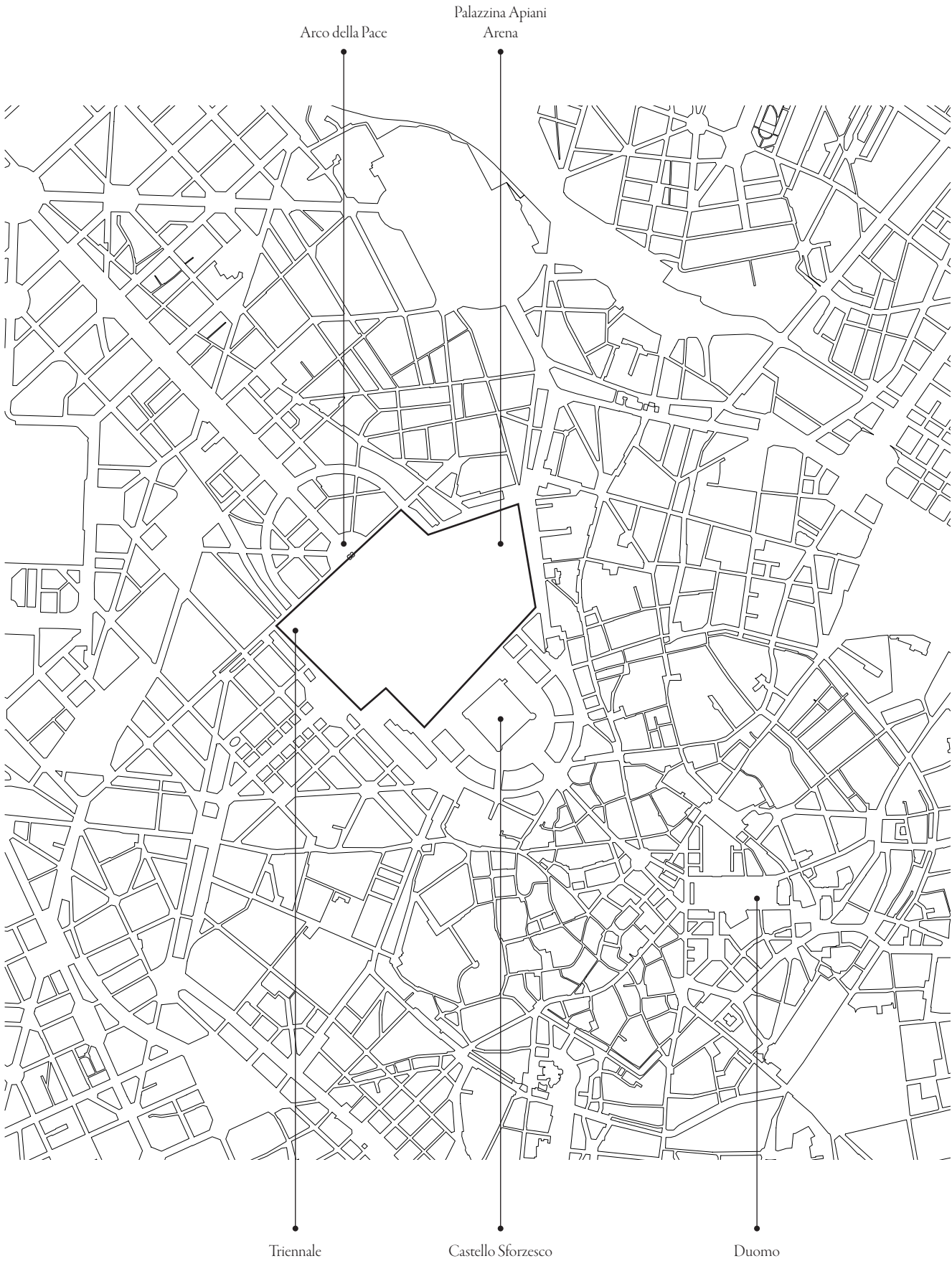
Replacing the Piazza d'armi, originally in possession of the military, the Parco Sempione spans 38,6 hectares. As a substitute for nature in the cities, its irregular layout contrasts the existing urban fabric in the fashion of English landscape gardens, principal European landscaping 'style' at the time. However, it is not completely detached: it is part of a noticeable axis between the Arco della Pace, the Castello Sforzesco and the via Dante that ultimately culminates in the Piazza del Duomo.

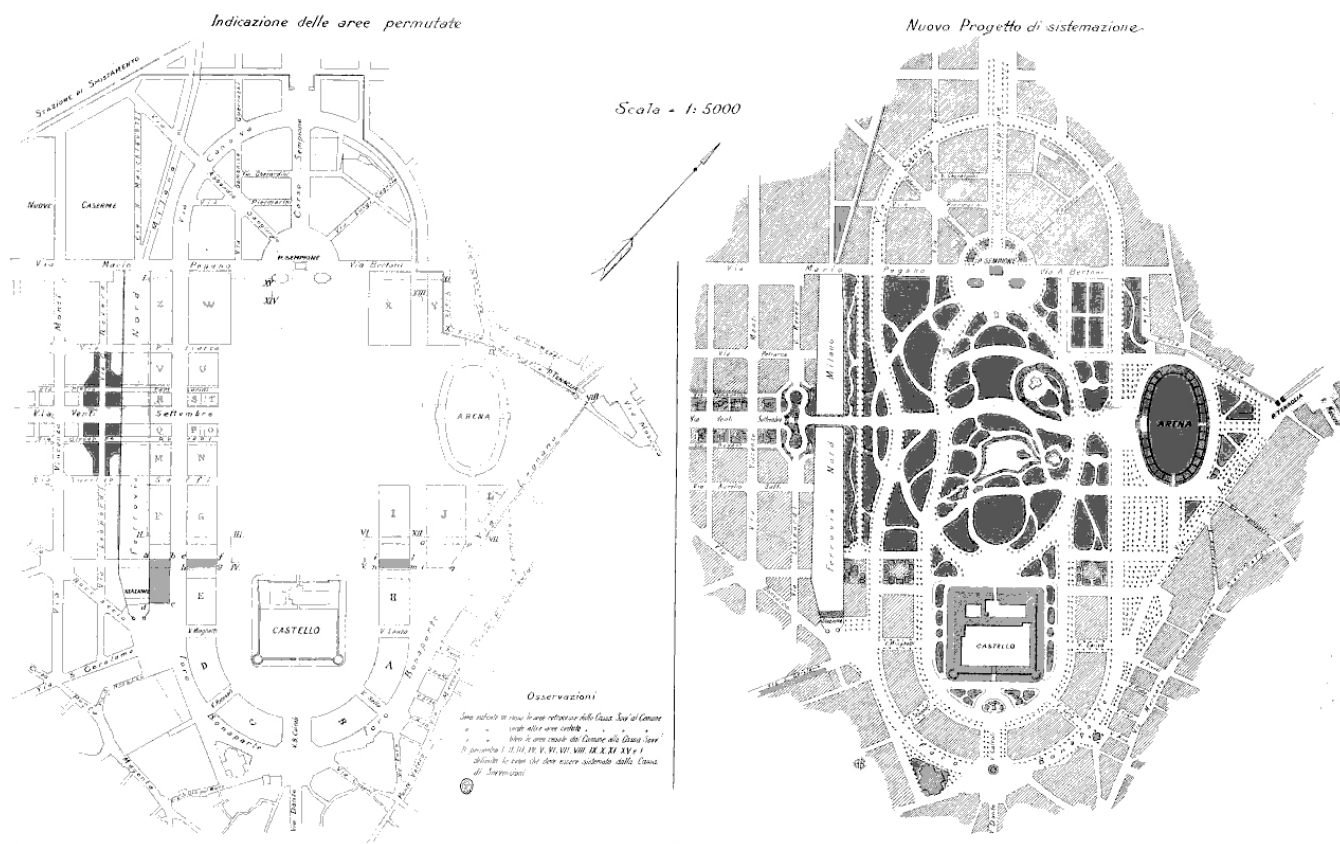
Apart from the castello and the arch, it houses the Triennale

buildings and the stadium Palazzina Apiani, where the local football clubs used to play their home games. The arena is still in use today. 1906, the site was used to host the International Exposition.

In 1957, the park underwent a reorganization scheme by Vittoriano Vigano and Pietro Porcinai. Later on, in 2003, a significant restoration that expanded the park was completed.¹

¹http://www.comune.milano.it/wps/portal/ist/it/vivicitte/verde/parchi/parco_sempione (Accessed: 03.10.2018)



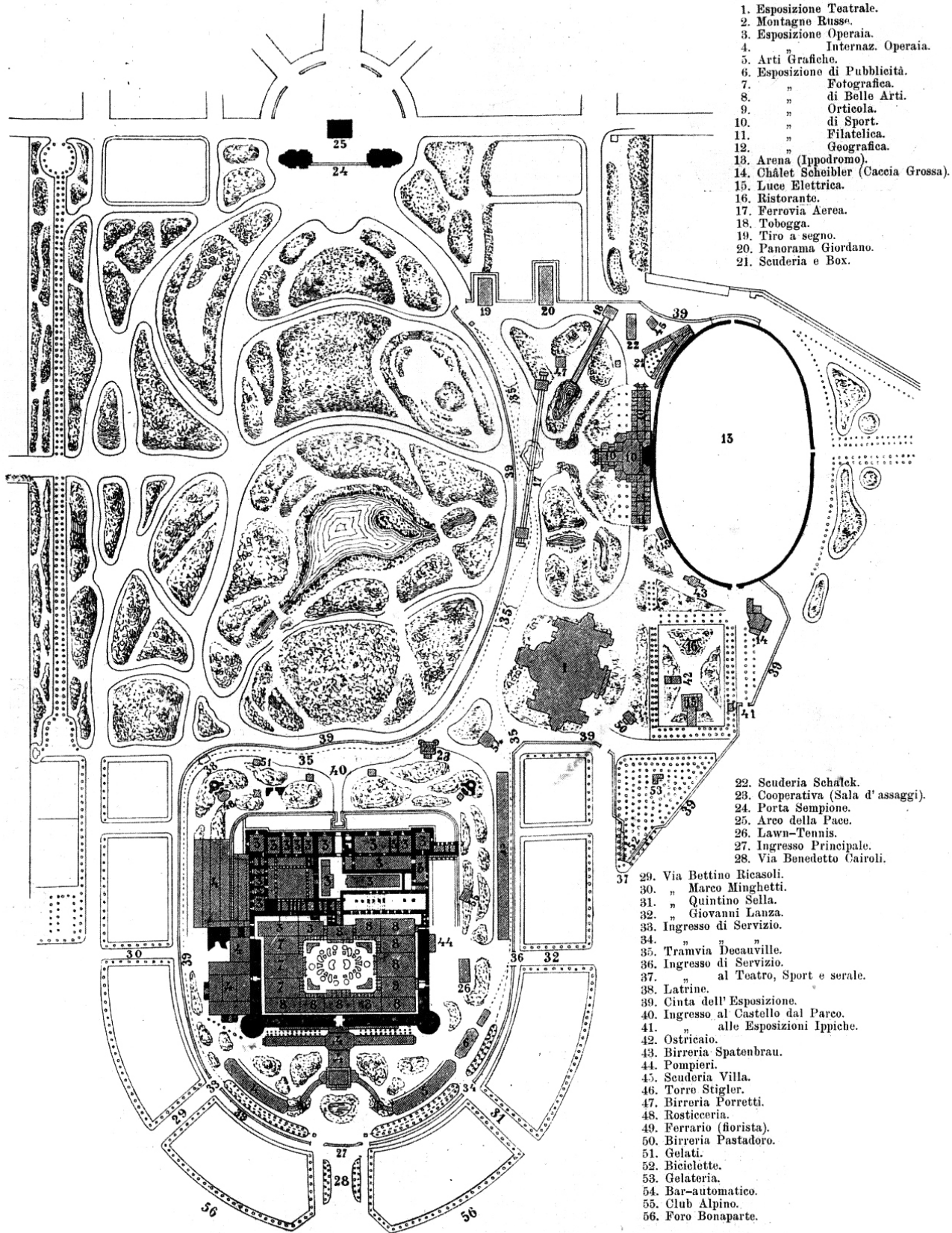


Flora of the parco Sempione

Tra le specie arboree, agrifoglio (*Ilex aquifolium*), catalpa (*Catalpa bignonioides*), cedro dell'Atlante (*Cedrus atlantica*), cedro dell'Himalaya (*C. deodara*) e della California (*Calocedrus decurrens*), faggi (*Fagus sylvatica* 'Aspelinifolia', F. 'Pendula', F. 'Purpurea'), liquidambar (*Liquidambar styraciflua*), pini (*Pinus wallichiana* e *P. strobus*), ginkgo (*Ginkgo biloba*), ippocastano (*Aesculus hippocastanum*), noce nero (*Juglans nigra*), noce del Caucaso (*Pterocarya fraxinifolia*), pioppo cipressino (*Populus nigra* 'Italica'), pioppo canadese (*Populus x canadensis*), leccio (*Quercus ilex*), magnolia (*Magnolia grandiflora*), ontano nero (*Alnus glutinosa*), paulonia (*Paulownia tomentosa*), sofora (*Sophora japonica*). Bei gruppi di querce rosse (*Quercus rubra*), tassi (*Taxus baccata*), tigli (*Tilia americana* e *platyphyllos*) e di cipressi calvi (*Taxodium distichum*). Un'interessante scelta di aceri (*Acer negundo*, *A. campestre*, *A. pseudoplatanus*, *A. platanoides* e *A. saccharinum*). Tra le specie arbustive, collezioni di

cornus (*Cornus alba*, *C. controversa*, *C. florida*, *C. kousa*, *C. nuttallii* e *C. sanguinea*), osmanti (*Osmanthus* spp.), viburni (*Viburnum x bodnantense*, *V. carlesii*, *V. davidii*, *V. opulus*, *V. plicatum*, *V. x pragense*, *V. x rhytidophylloides*, *V. tinus*), ortensie (*Hydrangea arborescens*, *H. macrophylla*, *H. paniculata* e *H. villosa*), camelie, rododendri, azalee e rose antiche; esemplari di arancio trifogliato (*Poncirus trifoliata*) e di arbusti a fioritura invernale sarcococca (*Sarcococca confusa*), amamelide (*Hamamelis mollis* e *H. virginiana*), loropetalum (*Loropetalum chinense*), maonia (*Mahonia japonica*), camelia (*Camellia sasanqua*), calicanto (*Chimonanthus praecox*). Tra le erbacee perenni, canapa acquatica (*Eupatorium cannabinum*), hosta (*Hosta plantaginea*), lysimachia (*Lysimachia punctata*), potentilla (*Potentilla fruticosa*), iris (*Iris* spp.).¹

¹http://www.comune.milano.it/wps/portal/ist/it/vivicitta/verde/parchi/parco_sempione (Accessed: 03.10.2018)



PIANTA GENERALE DELLE ESPOSIZIONI RIUNITE DEL 1894 IN MILANO.



Water fountain as gravity point



Two magnificent trees

Casa al Parco

Ignazio Gardella, Angelo Lorenzi

1948

Piazza Castello 29

Housing

Materiality:

Load-bearing masonry (sleeping area), beams and pillars in reinforced concrete (living area), reinforced concrete and brick floors, reinforced concrete foundations.

Facade: coating in Botticino marble slabs, fine grained plaster painted white (supporting structures), pink quartz grit plaster. Copper-clad roof.



Built right after the Second World War, the Casa al Parco was one of the few buildings that would not categorise as 'reconstruction' - it was high-end housing with views onto the Sempione Park. It consists of two volumes connected by a third one containing the circulation. The building underwent several modifications upon request of the client after it was built, most of them focused on the northern volume. The white concrete frame is contrasted through its warm infill of pink render and oak windows. As completion,

a suspended copper roof shelters the two volumes. The apartments are articulated with the two volumes, each floor containing one apartment. Living room, dining room and studio are located in the north overlooking the park; bedrooms, kitchen and toilets in the south. The connecting volume contains the stairway, with a main and service entrance.¹

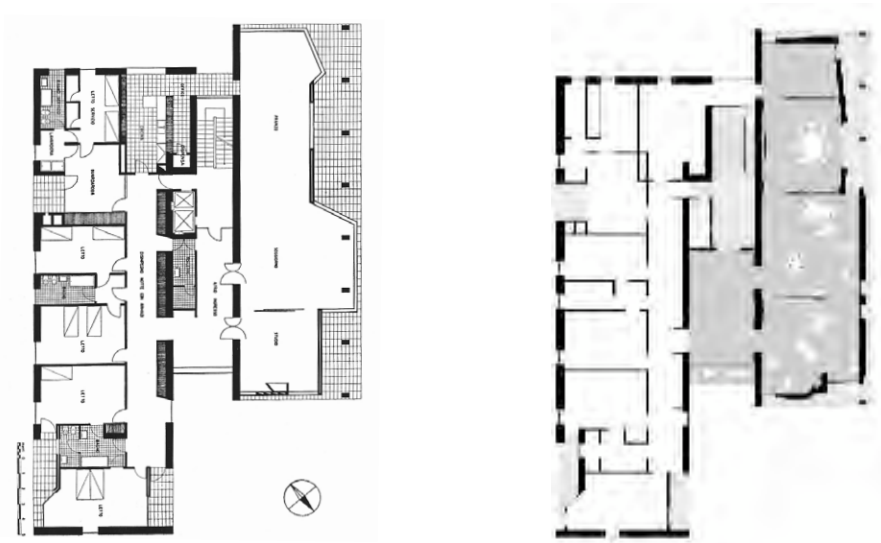
¹ Argan, Giulio Carlo. 1959. *Ignazio Gardella*. p.36

Site plan
1:5000





Floor plan as designed by I. Gardella (left)
Renovation by A. Lorenzi (right)
1:500



Digital reconstruction of the original construction drawings



The refurbishing architect, Angelo Lorenzi, transformed the facade into an opaque, less revealing plane. The warmth of the pink quartz grit plaster and the oak window frames contrast the formality of the concrete frame construction, which is topped with a suspended copper roof. The interior space, although not publicly accessible, displays a notion of luxury through its generosity and materiality. The refurbishment transmits a completely different message than the original. Furthermore, the recent renovation of the building resulted to be very controversial - and very

valid to support this argument. The facade underwent minor changes to make its parapets compliant with modern regulations. However, the client added a new volume that protrudes the otherwise flat copper roof, essentially compromising the overall volumetric appearance. The alarm bells rang in the architectural community when scaffolding started to creep up the Casa Tognella. A group of architects started a petition to stop the potential destruction of the façade's original features¹. An online newspaper even used the term "The New Barbarians"².

² Pirazzoli et al. 2011. Domus. <https://www.domusweb.it/en/opinion/2011/01/17/a-petition-for-ignazio-gardella.html> (accessed: 08.10.2018)

³ Filippi, Manuela. 2013. Affari Italiani. http://www.affaritaliani.it/rubriche/nuovi_barbari/casa-parco-gardella041213_mm_390106_mmc_1.html (accessed: 08.10.2018)



Casa Caccia Dominioni

Luigi Caccia Dominioni

1949

Piazza Sant' Ambrogio 16

Private residence

Materiality:

Plaster, Beola and Camerata Cornello Stone facade; reinforced concrete structure; wooden windows; pitched roof



The building is the result of the reconstruction of the historic palace of the Caccia Dominioni family, which had its headquarters in Piazza Sant'Ambrogio since the fourteenth century, severely damaged by the bombings of 1943. The first work by Luigi Caccia Dominioni has been described as an interpretation of the noble palace, with a relationship with the historical context of the Piazza Sant'Ambrogio. The recessed horizontal bands are reminiscent of the Renaissance palaces. There are also railings that related to the traditional Lombard railings. The building has two stone wall 'caps' on either side, which act to frame the building as well as to act as an interface in elevation with the buildings connected to it. Inside the building, there is a transversal axis which has two circular staircases, which have roof lights, and atriums on either end.

Due to the Italian 'il Miracolo Economico', or the economic boom, Dominioni became part of a prosperous Milan. Moreover, his wealthy upbringing had a resounding impact on his style of architecture. This renovation is his first actual architectural intervention and represents

a founding moment for the architect as his following projects maintain a consistent attitude throughout his life. During his career, he constructed his own modern style whilst responding to the local climate, issues and tradition. Moreover, his style was rooted in an ideal of the Lombard language and added with the knowledge of more recent tendencies and the constructive, technical innovations.

Domioni and Rogers share a similarity in that they use architectural languages that are linked with the existing Milanese context.

According to Giovanna D'Amia:

"réinventer' la tradition Milanese à travers une recherche passionnante et variée qui refuse toute convention et toute concession à la mode"

("He 'reinvents' the Milanese tradition through an exciting and diverse research that rejects any agreement and any concession to fashion.")

Site plan
1:5000





Fig. 20: Casa Dominioni before destruction in 1925

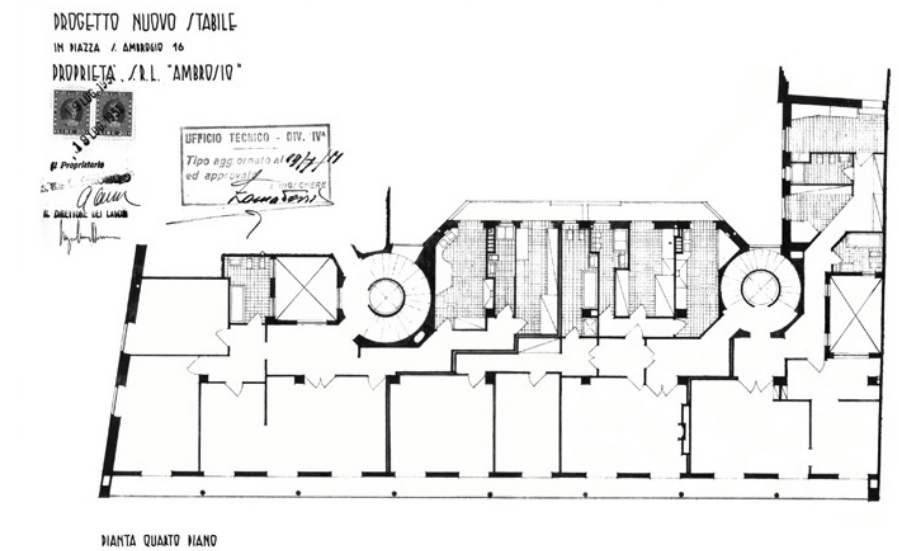
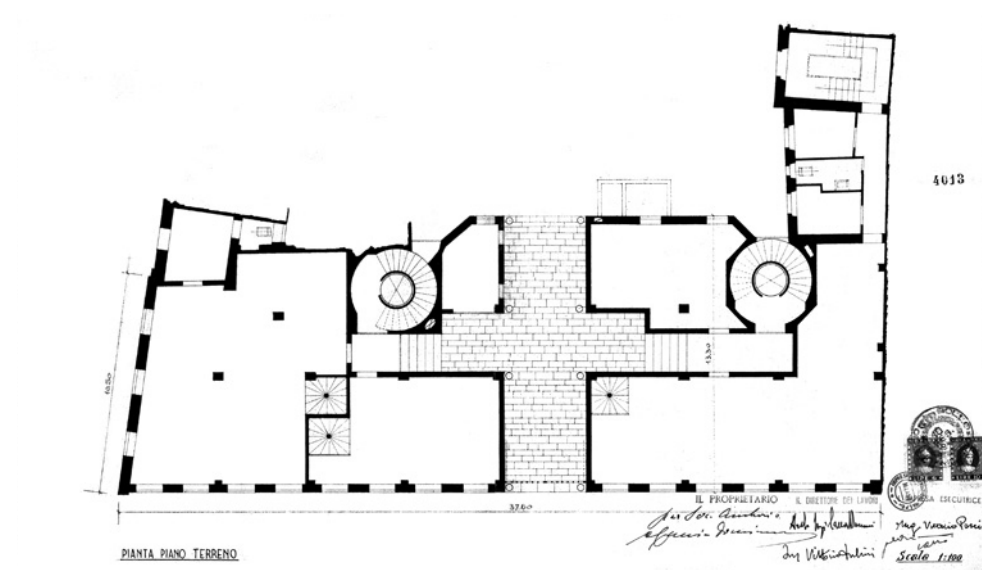


Fig. 21: Casa Dominioni before the bombing during the war in 1944



Fig. 22: Casa Dominioni today

Standart, Lise. 1960. The language of Luigi Caccia Dominioni.



Condominio in Sant' Ambrogio

Mario Asnago & Claudio Vender

1948

Piazza San't Ambrogio 14

Residential

Materiality:

*Reinforced Concrete Structure, Travertine Stone
Facade, Copper Mantle Roofing, Oak Windows*



The façade facing Piazza Sant'Ambrogio is covered with travertine slabs, cut so that the joints coincide with the size of the windows. It presents a very rigid rhythmic scan, which is interrupted only at the pedestrian entrance (with a low arch, slightly engraved in the stone) and the access ramp to the garage, masked by a blind door also in wood but painted in a soft color, which is mixed with the travertine tones. Both these openings are aligned in flag

form with the rooms of the windows above, which have oak windows. Finally, the façade is horizontally engraved by a string course located between the first and second level of the house. The building is a reconstruction of a pre-existing building, which was rendered unusable by the bombings of 1943 and then demolished.

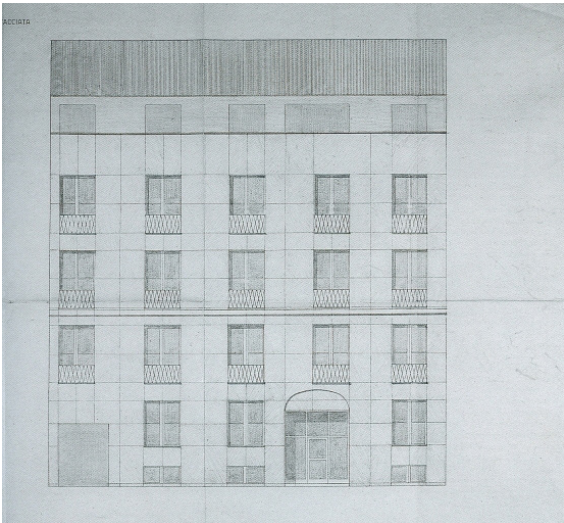
Site plan
1:5000



Slight changes in the facade over time



Elevation
1:500



Basilica Sant' Ambrogio

Saint Ambrose, Donato Bramante

402

Piazza San't Ambrogio 15

Church and Monastery

Materiality:

Brick and Stone structure with Clay Roofing



Initially built by St. Ambrose under the name Basicilica Martyum, where the martyrs of the Roman persecutions were buried. In 789 the building was made a monastery. The Basilica (now seen) was rebuilt in the 12 century under the Romanesque style. Over the following decades, all the way up to the 1700s, the building has had additions and alterations including the addition of two towers.

The church is mostly built in brickwork of different origins and colors, with parts of stone and white plastering. The pitched façade has two orders of loggias: the lower one has three arcades of same span, which join the portico ones,

which are slightly higher. The upper loggia was used by the bishops to bless the citizens. The portico's upper frame is decorated with Lombard bands, which are repeated also on the façade. Thin lesenes start from the pillars' centres, reaching the upper frame. The capitals are decorated by animals and human figures, as well as by vegetable or fantastic motifs of pre-Romanesque origin. Inside lies a Ciborium which covers the altar and raises its significance.

Site plan
1:5000

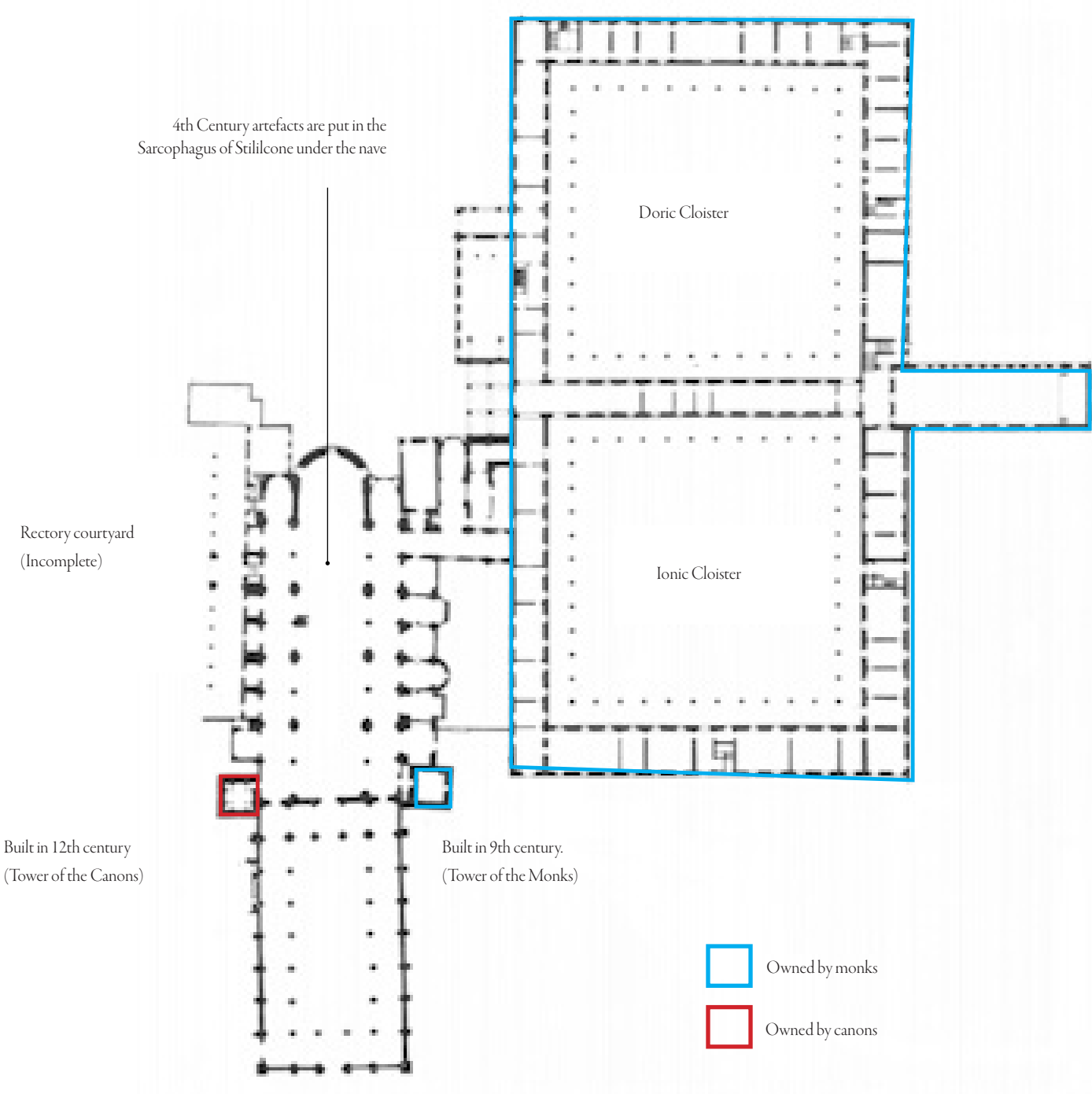




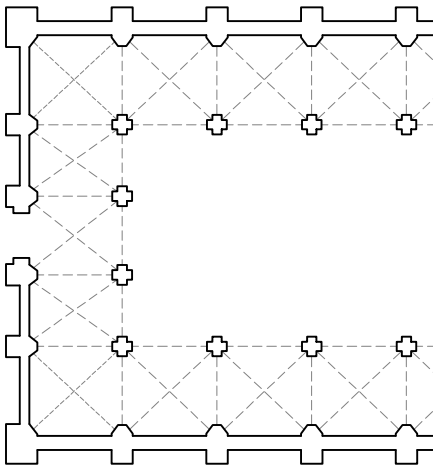
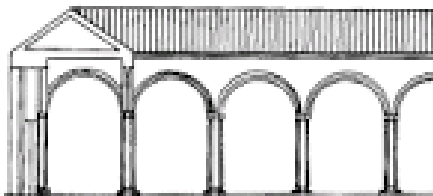
Ideas of continual construction, adaptation and completion.

In 789, a monastery was established within the basilica grounds. The canons, however, retained their own community and identity instead of fading away. Two, separate, distinct religious communities shared the basilica. In the 11th century, the canons adopted orders and became Canons Regular. There were now two separate monastic orders following different rules living in the basilica. The canons were in the northern building, the cloister of the canons, while the monks were in the two southern buildings. Initially the Basilica was outside the city, and over time it became to surround it. Aspects of isolation?

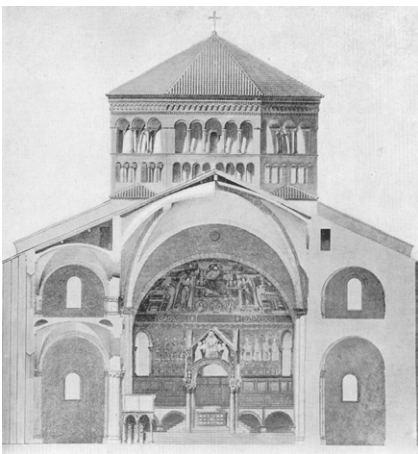
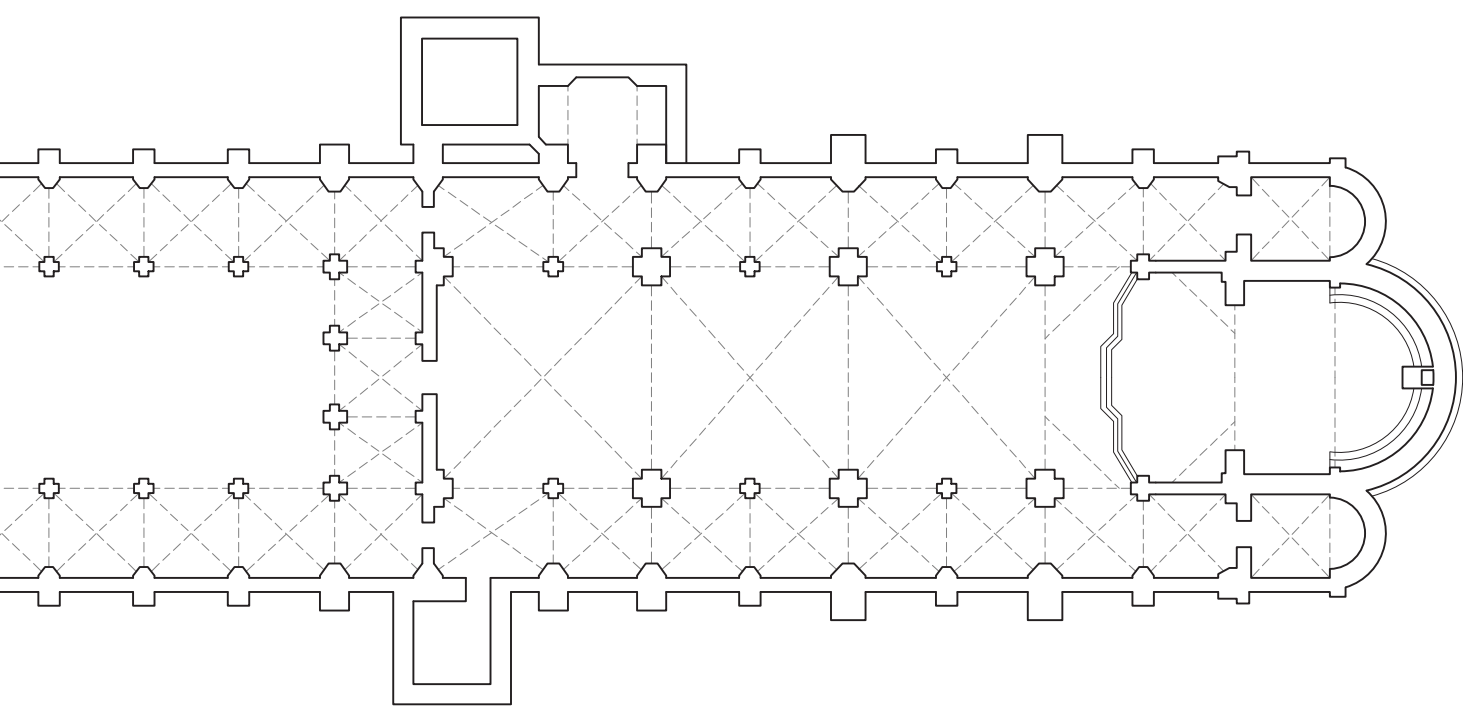
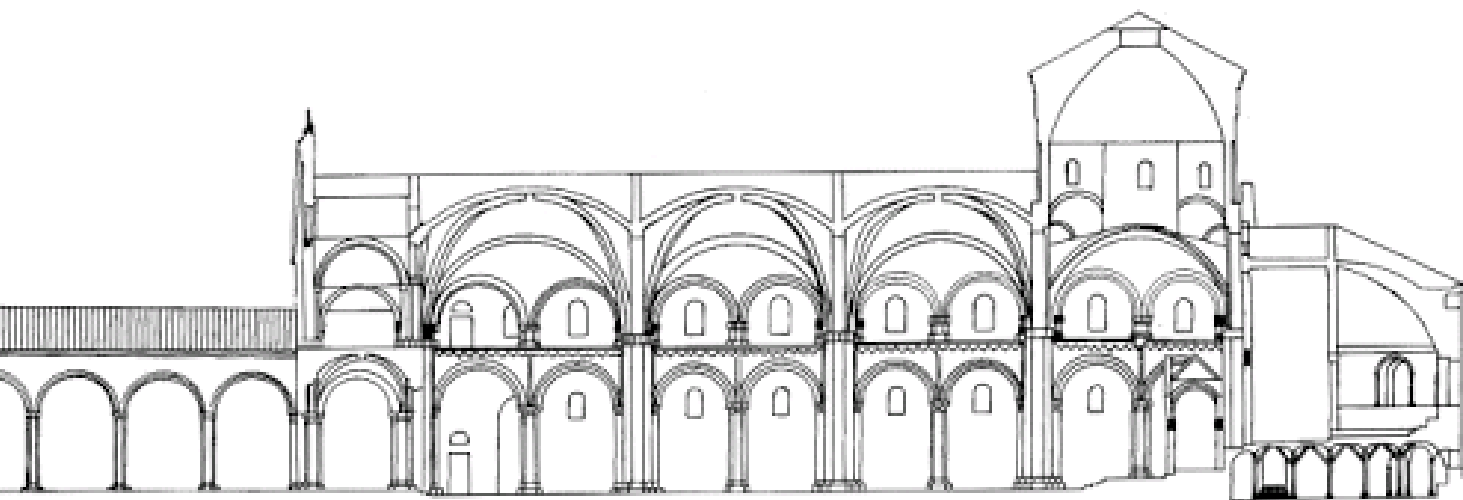
Cloisters designed by Bramante in 1497



Interior view



Longitudinal section and floor plan of the Basilica
1:500



Cross section of the Basilica
1:500

Università Luigi Bocconi

Grafton Architects

2007

Via Roberto Sarfatti 25

University

Materiality:

Greystone, concrete, glass



Bocconi University was founded in 1902 by Ferdinando Bocconi and was named after his son, who died in the Battle of Adwa during the First Italo-Ethiopian War. The university was originally affiliated with the Politecnico di Milano engineering school and incorporated a teaching model that was based on what was in use at the École Supérieure of Antwerp. Bocconi is an internationally oriented institution in business, economics, and law. It is also a research university, receiving funds for its research projects from national and international institutions.

The northern edge of the site fronts onto the artery of Viale Bligny, with the clatter of trams, the rush of busses, general traffic, people passing. It addresses the throbbing urban life of Milan, weaves into the mesh of the city. This frontage becomes the architectural opportunity to have a 'window' to Milan, a memorable image to confirm the important cultural contribution that the

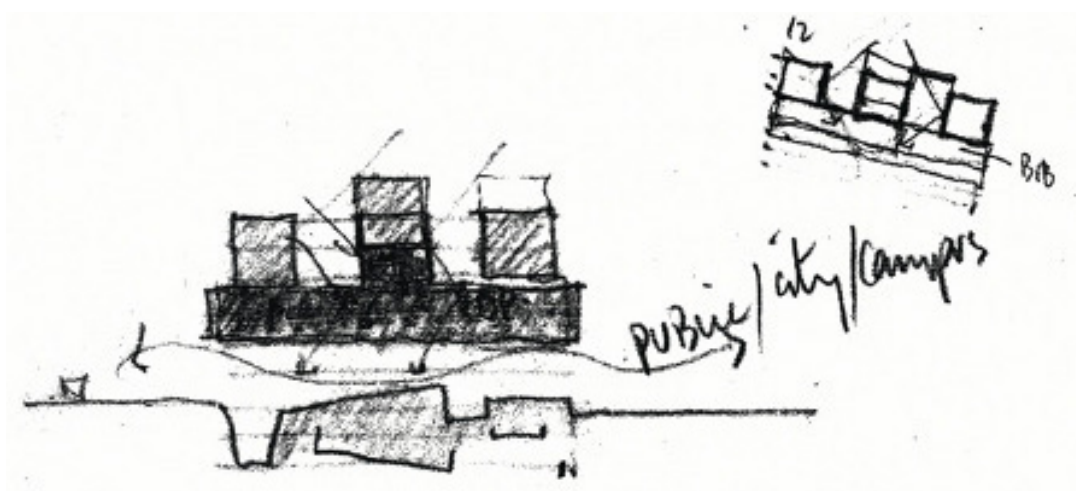
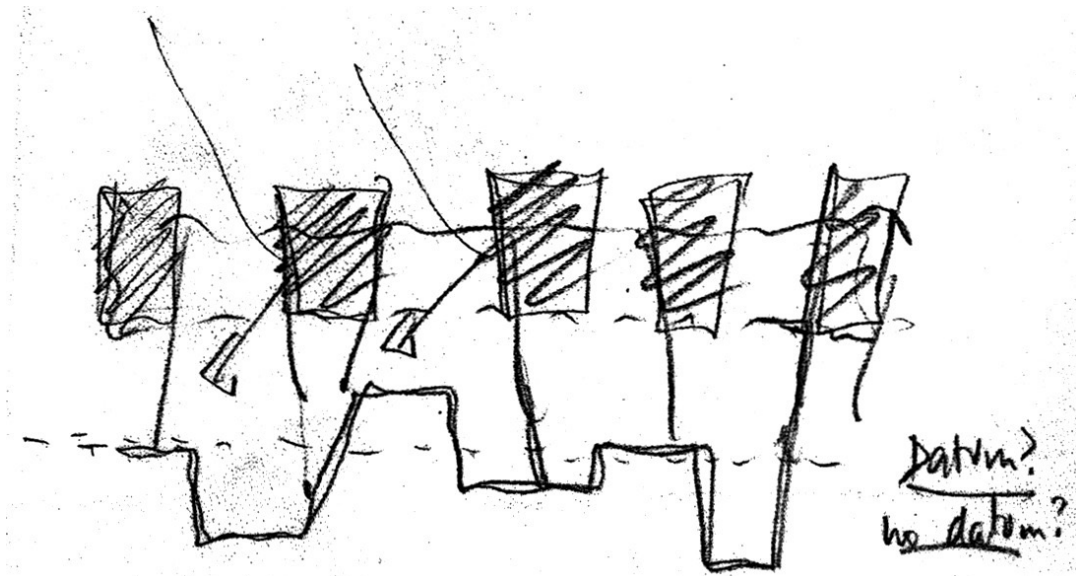
Bocconi University plays in the life of this city. For this reason, the public space of the aula magna occupies this frontage, asserting a symbolic presence and a register of the prestigious status of the University.

The building is set back from the Viale Bligny & Via Roentgen edges to make a public space 18m x 90m inspired by the space forward of Hospital Maggiore. This new deep 'finger' of space reaches out to the city and beckons the visitor into the heart of the interior. This public space continues into the building, bringing with it its stone surface, the floor of the city.

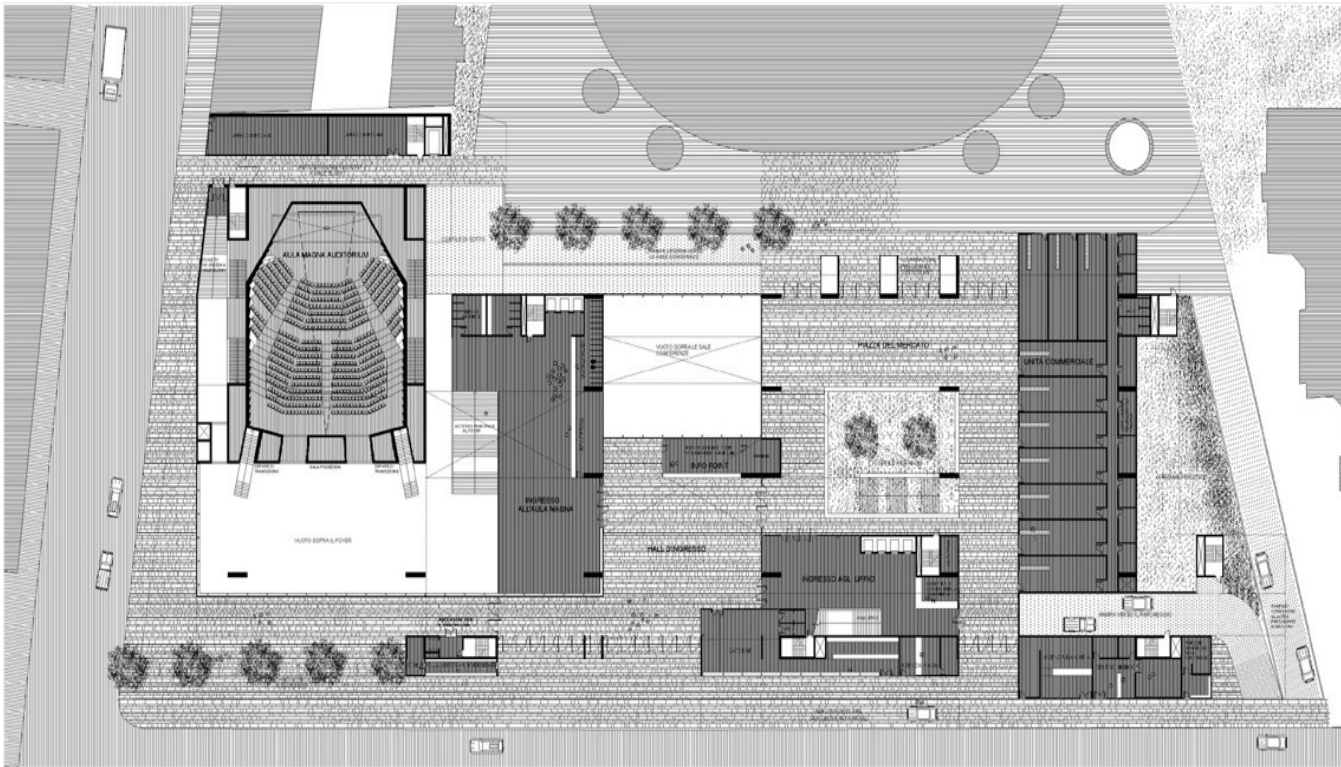
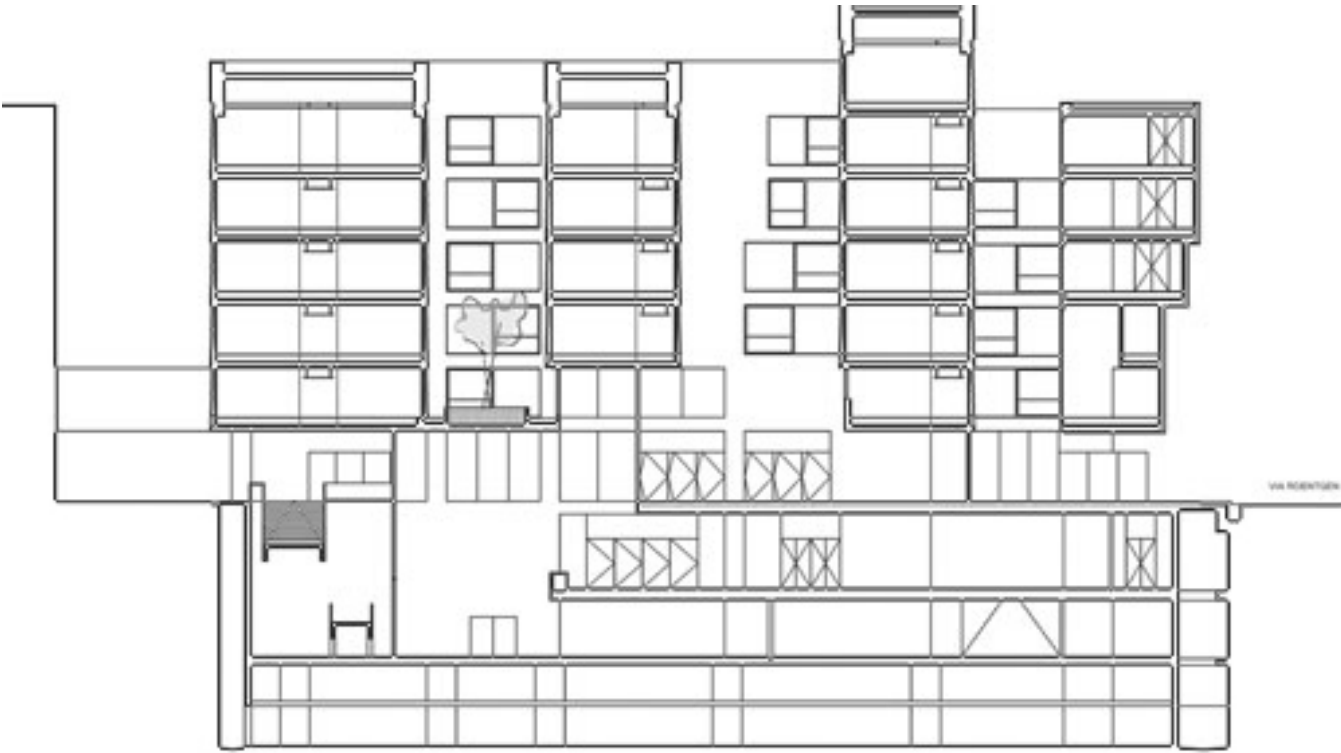
In order to make this grand place of exchange we thought about the research offices as beams of space, suspended to form a grand canopy which filters light to all levels. The offices form an inhabited roofscape. This floating canopy allows the space of the city to overlap with the life of the university and internal and external public spaces to merge.

Site plan
1:5000





Section and ground floor plan
1:500



Edifici per uffici e abitazioni

Mario Asnago & Claudio Vender

2007

Via Lanzone 4

Office and residential

Materiality:

Beige brick (jointless), steel and glass

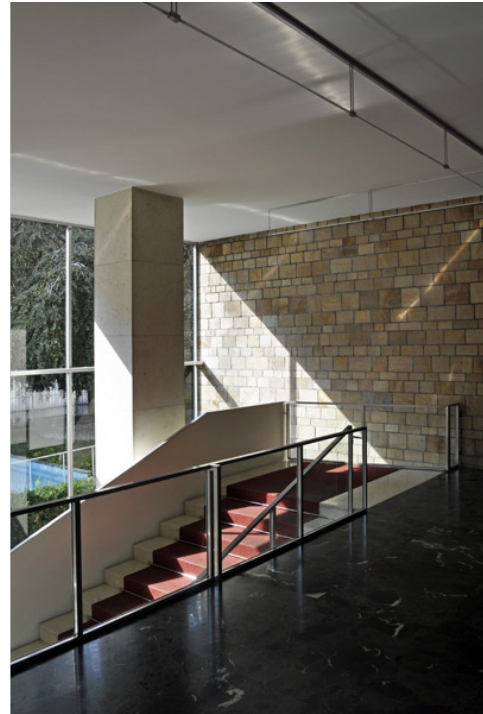


The building was commissioned by an important company, Fabbrica Italiana Tubi e Ferrotubi, to contain offices and residences for its employees in one of the most venerable zones of the historical center of Milan. After many project variations, a low office building took form on Via Lanzone, set slightly back from the street and bordered by a fence, next to a tall perpendicular volume and placed behind it. The entrance is not directly from the street, but is reached along a route that offers a view of the garden at the back and is marked by the presence of a canopy and a reflecting pool. The designers took an approach of compositional and technological-functional

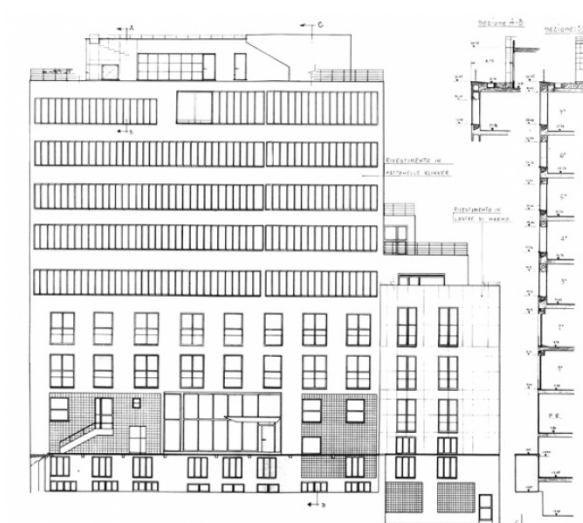
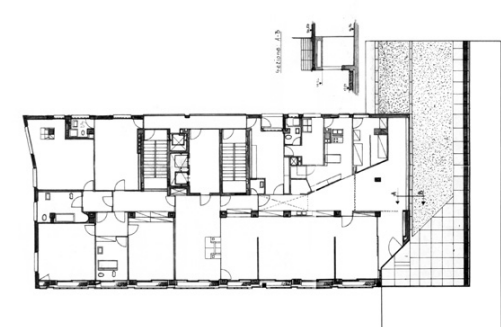
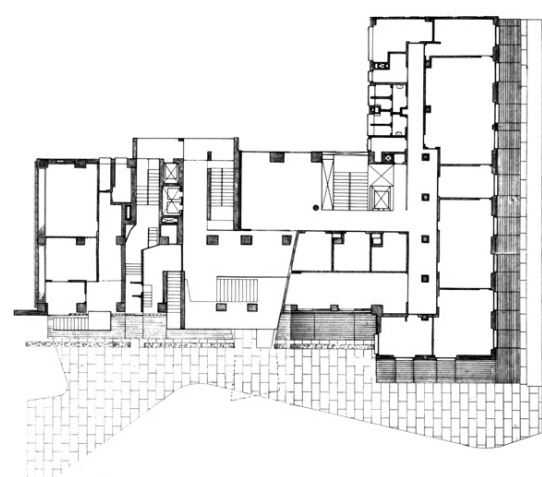
experimentation: the organization of the facades is based on material effects, the opening and folding of the surfaces; the path of access to the garage is heated; water from the climate control system is recovered for the pool; thermal comfort in summer and winter is guaranteed by the ceiling panels; the facility provides a mechanic's workshop, a laundry room and a fitness room. The terse, understated beauty of the apartment house by Asnago & Vender was captured by the camera of Michelangelo Antonioni in the film *The Night* (1961), making it the emblem of Milanese modernity in the period after World War II.



Above: View of the foyer
Below: Encounter from the street



Ground floor, typical floor, and elevation
1:500



Basilica di San Lorenzo Maggiore

Martino Bassi

402

Via Lanzone 4

Office and residential

Materiality:

Beige brick (jointless), steel and glass



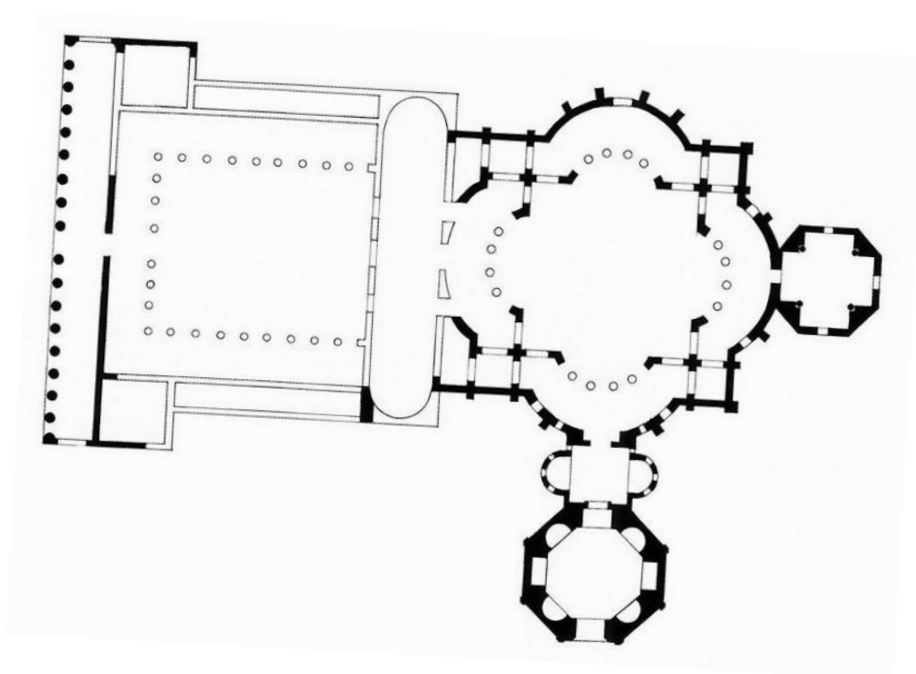
"The basilica is one of the most famous in Milan and rivals the great late-Roman imperial factories of Rome and Ravenna. Its origin should probably be traced back to the clash that contrasted the bishop Ambrogio and the imperial court of Arian sympathies in Easter 385, who from that moment decided to reserve a building exclusively for their own celebrations. It rose out the walls, along the road to Pavia (Ticinum), not far from the vast district of the imperial palace. In order to fill the vast depression of the land chosen for the building, the blocks obtained from the dismantlement (at least partial) of the amphitheater were used (as was discovered in the excavations of 1913), a colossal initiative that only the public authority could have. The court's departure for Ravenna in 402 had to slow down, even if it did not stop, the construction, which anyway (for example in the chapel of S. Aquilino) presents evident traces of interruption. The martyrdom (chapel of

St. Hippolytus) and a chapel with a funerary destination (S. Aquilino) were connected to the large central reservoir, enclosed by four angular scalar towers, and the chapel of S. Sisto was added in the 6th century.

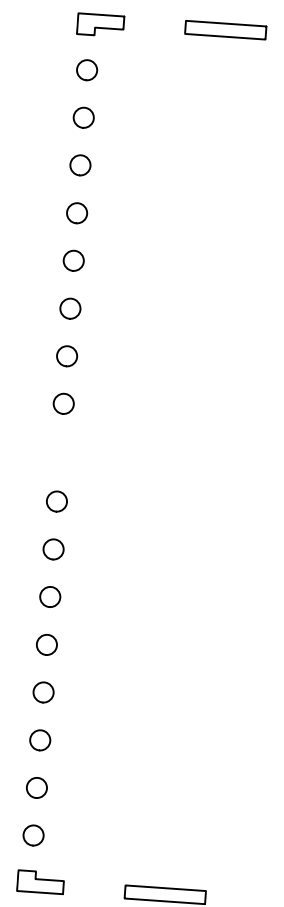
The basilica was seriously damaged by the fires of the second half of the 11th century and perhaps by the earthquake of 1117. Various repairs were necessary for the old structure, in particular the scalar towers and above all the central reservoir cover, perhaps not entirely rebuilt, but surrounded by a tiburium with an external loggia, of which remains a testimony in a drawing of 1574, preceding the definitive collapse, as well as in the famous painting of the second half of the fifteenth century with the Procession of St. Lawrence. The Cittadini chapel, with its semi-circular apse, is of an entirely Romanesque design, with remains of a painted velarium in the semi-drums of the apse." (From: LombardiaBeniCulturali website)

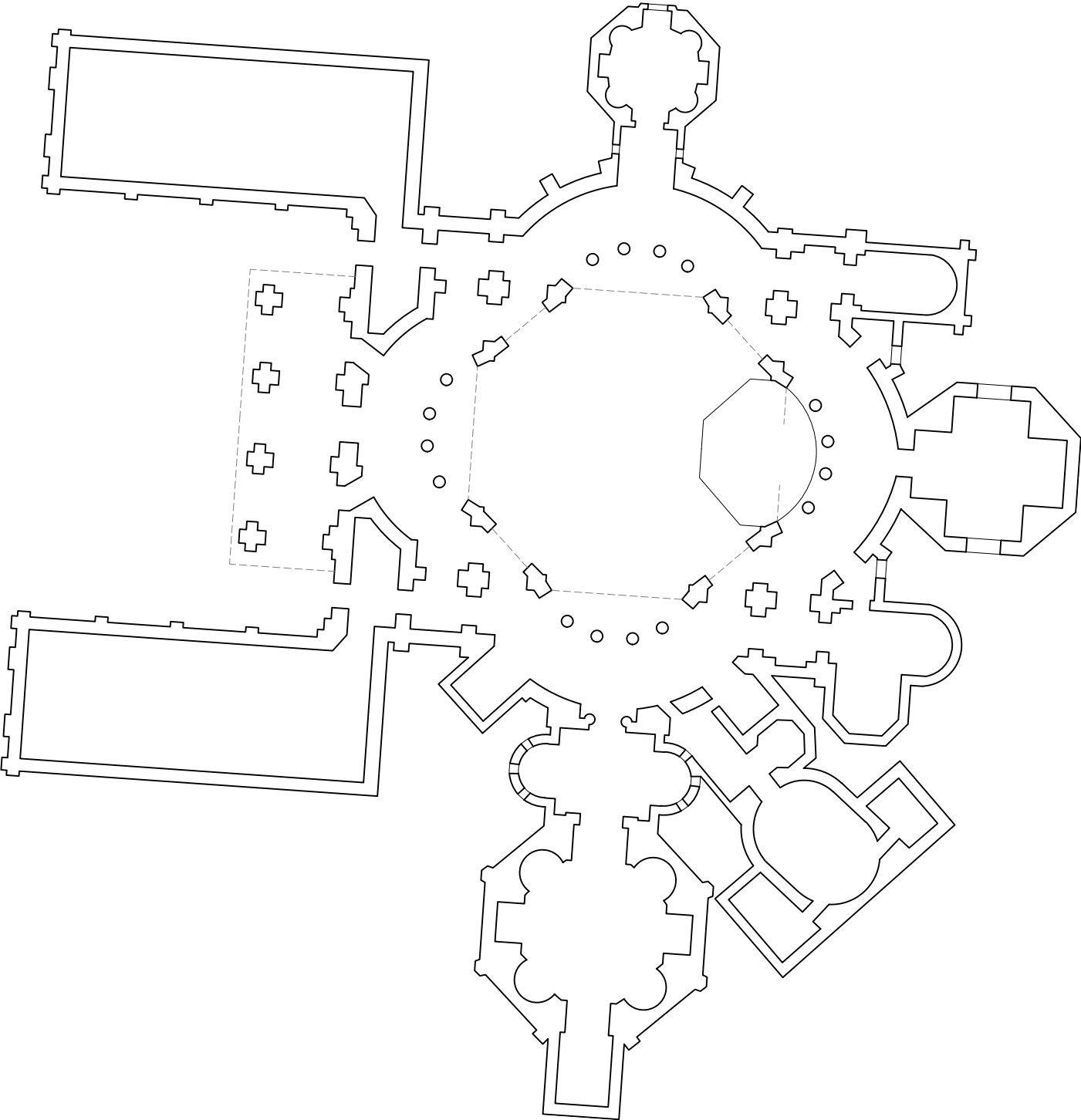
Site plan
1:5000





San Lorenzo, like other churches of Milan, has been damaged, altered and repaired over time. This drawing shows an earlier form of the church with a courtyard leading to the enclosed interior.





Fondazione Prada

Office for Metropolitan Architecture (OMA)

2008 - 2018

Largo Isarco 2

Cultural venue

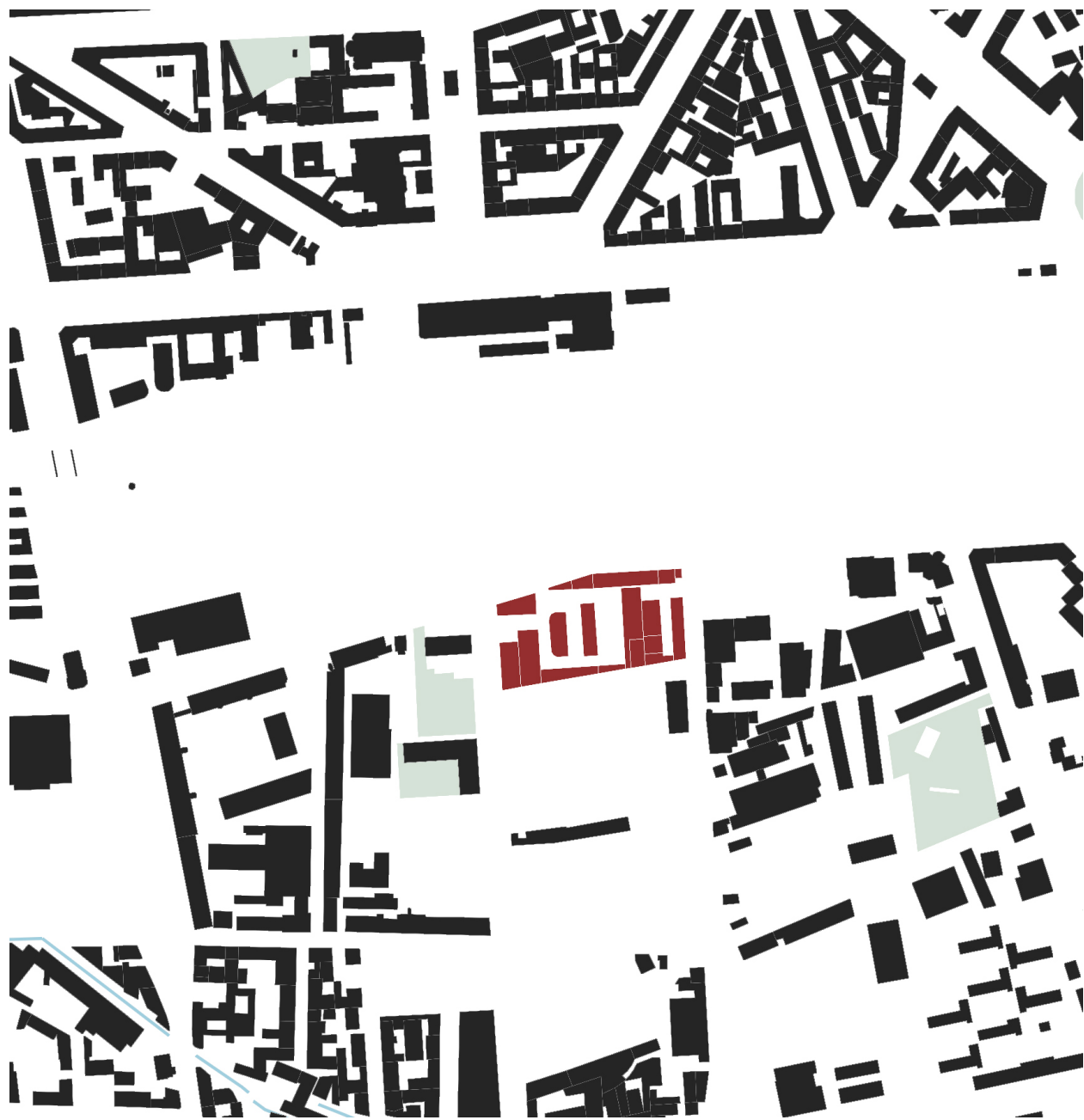
Materiality:

*concrete, white concrete, expanded aluminium,
wood, polycarbonate*

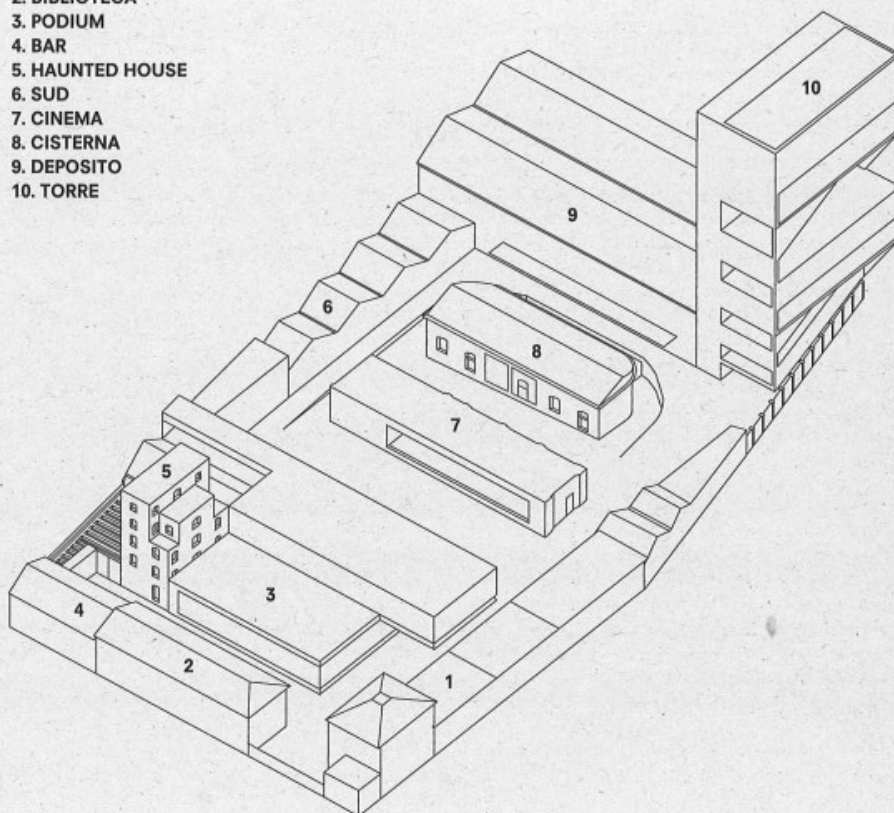


Located in a former gin distillery dating from 1910 in the Largo Isarco industrial complex on the southern edge of Milan, the new home of Fondazione Prada is a coexistence of new and regenerated buildings (2018-2018) including warehouses, laboratories and brewing silos, as well as new buildings surrounding a large courtyard. The complex aims to expand the repertoire of spatial typologies in which art can be exhibited. The project consists of seven existing buildings, and three new structures: Podium, a space for temporary exhibitions; Cinema, a multimedia auditorium; and Torre, a nine-story permanent exhibition space for displaying the foundation's collection and activities. The Prada Foundation is not a preservation project and not

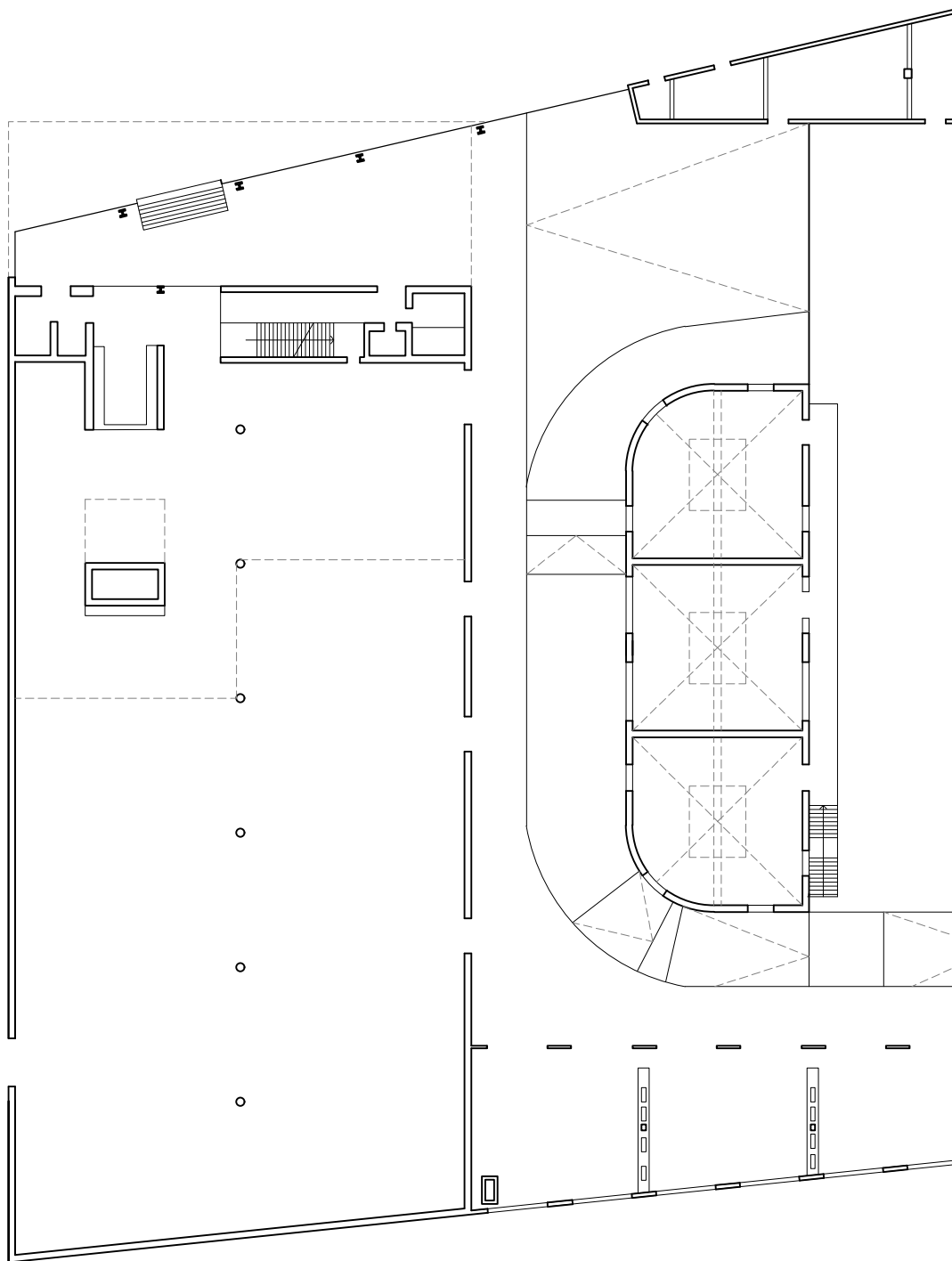
a new architecture. Two conditions that are usually kept separate here confront each other in a state of permanent interaction – offering an ensemble of fragments that will not congeal into a single image, or allow any part to dominate the others. New, old, horizontal, vertical, wide, narrow, white, black, open, enclosed – all these contrasts establish the range of oppositions that define the new Fondazione. By introducing so many spatial variables, the complexity of the architecture will promote an unstable, open programming, where art and architecture will benefit from each other's challenges.



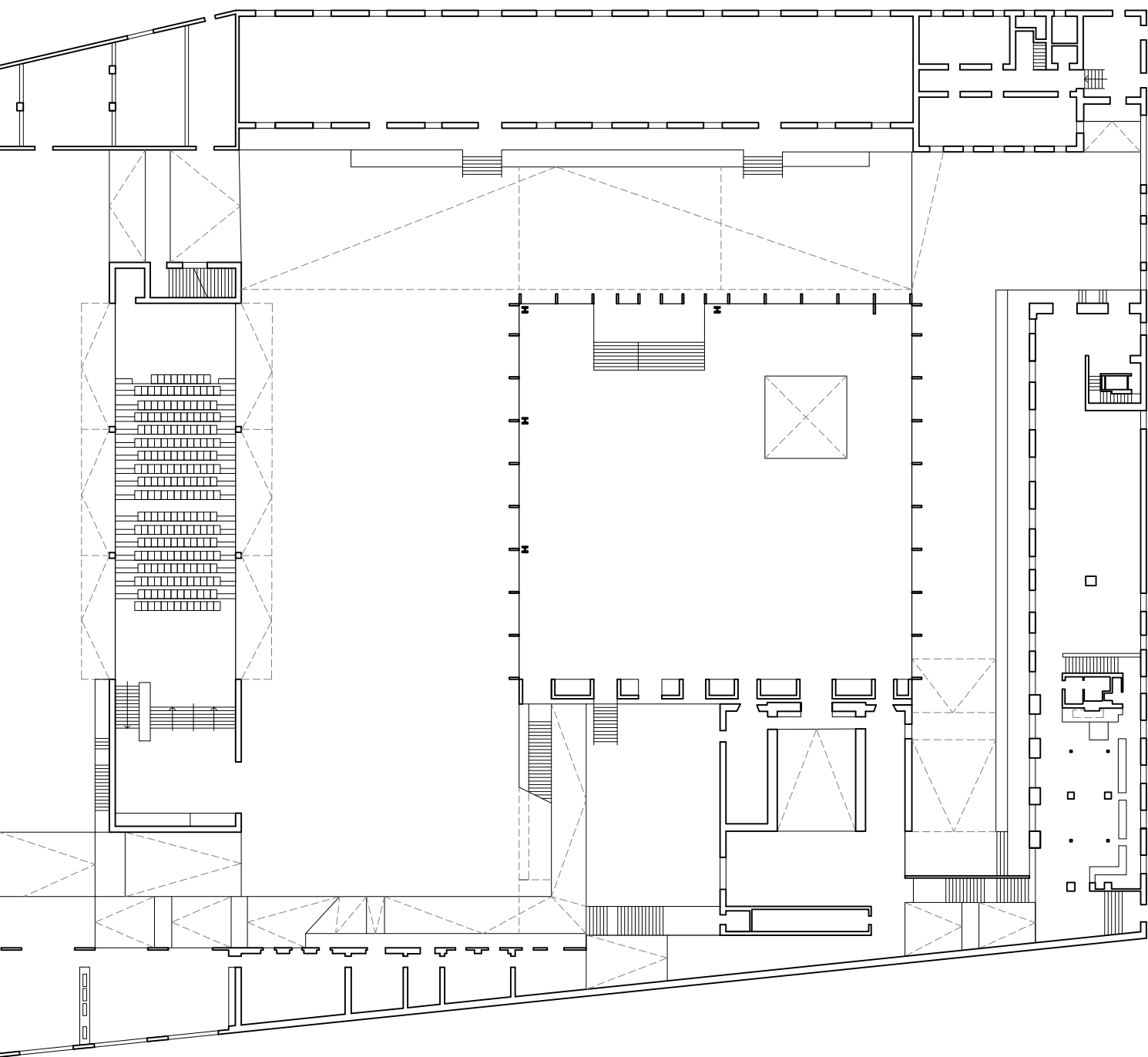
1. NORD
2. BIBLIOTECA
3. PODIUM
4. BAR
5. HAUNTED HOUSE
6. SUD
7. CINEMA
8. CISTERNA
9. DEPOSITO
10. TORRE







Site plan
1:5000



Milano Centrale FS

Ulisse Stacchini (Rizzani de Eccher)

1931

Piazza Duca d'Aosta 1

Railway station

Materiality:
Stone and glass



Milan's central railway station is the second-largest station in Italy and one of the main railway hubs in Europe in terms of size and traffic volume. Located in Piazza Duca d'Aosta in the center of the city, the station is used by over 320,000 persons per day, around 120 million per year, with approximately 600 trains going through the station per day.

The railway terminal was first inaugurated in 1931, since the city's old station was unable to cope with the constant increase in passenger traffic. On the 15th of January, 1906 a design competition was launched for a new station, but the project chosen was not built. Six years later the same public administration held a new competition, which was won by Ulisse Stacchini. The monumental image of his winning design was sustained by heavy ornamentation consisting of crowns, festoons and abstract geometrical motifs.

Now, more than a century later, the monumental parts of the station have been refurbished and restored, and the new Milan Central railway station was inaugurated in 2012.

The building now boasts service facilities for the general public, new pedestrian flows, and interchanges with the underground railway renewed. The work was carried out by the Rizzani de Eccher Italian construction company for 120 million euros and was completed without ever closing down the station and inconveniencing the hundreds of thousands of daily passengers catching trains from one of the 24 platforms.

In partnership with the local heritage preservation authorities, the main priority of the project was to restore all the monumental elements, bringing the station back to its original character. 60,000 square meters of renovated premises, 23,000 square meters of public thoroughfares, 30,000 square meters dedicated to retail and catering, 16 new escalators for a total of 530 meters, 23,000 square meters of vaults and canopies restored and over 11,000 square meters of new marble pavings and cladding, are the highlights of this urban renewal project.





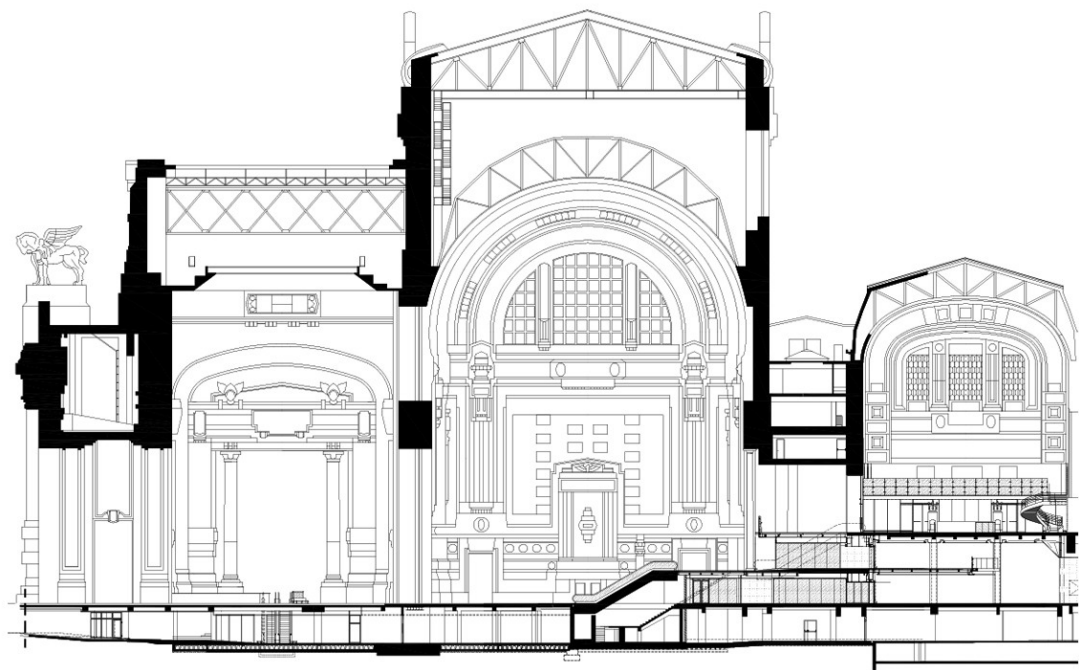
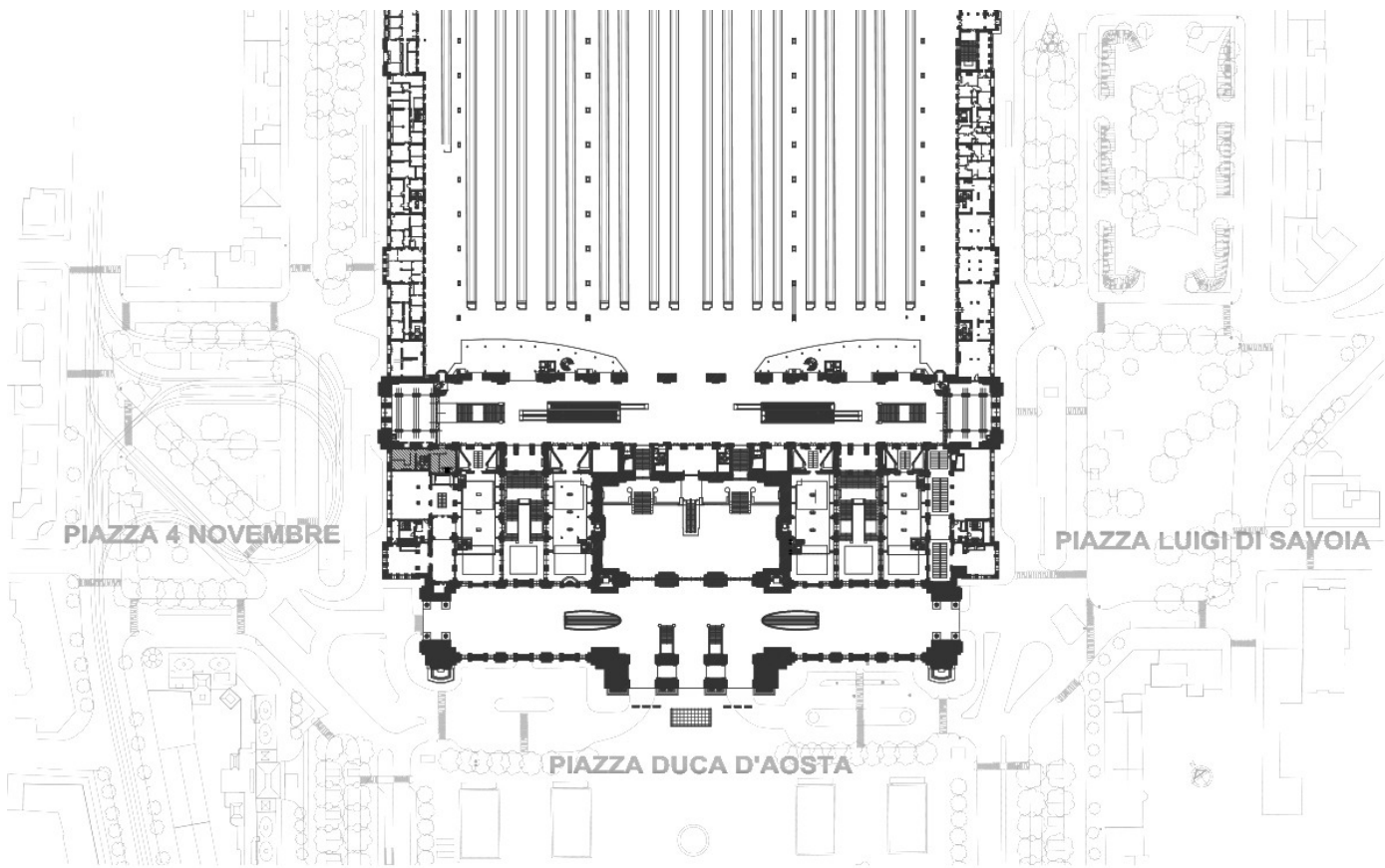
In 1906 Milan and Paris were connected by the Simplon tunnel, at which occasion a World Exposition was held. In that year King Victor Emmanuel III laid the symbolic foundation stone for a new central station, 600 meters north of the old one. There was no definite design yet.

A design competition, held in 1906 by the Italian State Railways, produced no winner. In 1912 a new contest was won by architect Ulisse Stacchini. The First World War and lack of funds suspended the construction until 1925.

In 1912 architect Stacchini drew inspiration from

classical Roman architecture, the Vienna Secession and the Union Station in Washington D.C. The new Leipzig terminal also served as an example. In 1925 Art Deco elements were added to the design, resulting in an amalgam of styles.

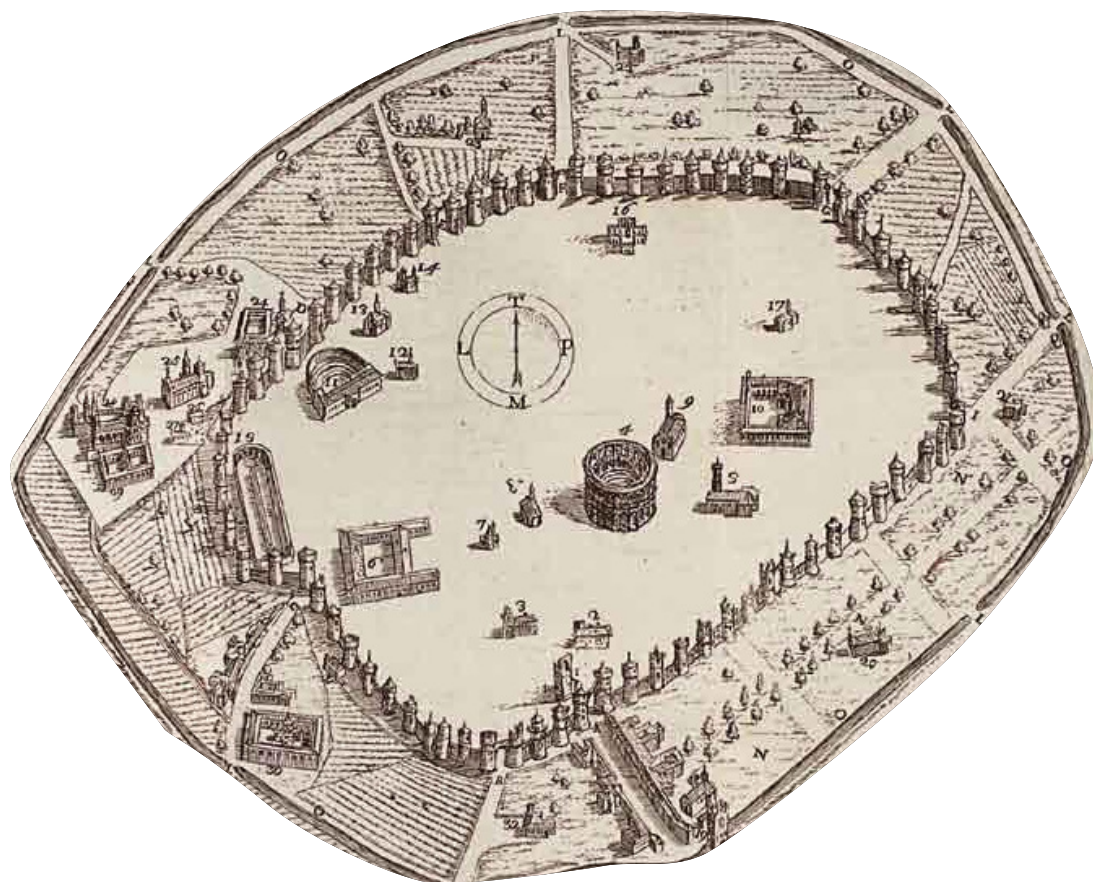
The station was not completely finished until a few years after its inauguration. But by then its architecture had already become old-fashioned; other large new stations, such as the 1934 Florence station, were much more rectilinear and modern. Some critics joked about the Assiro-Milanese style, referring to Assyrian temples of antiquity.







City of Fragments



So, that do we make of Milan? What is the city all about? We tackled these questions with a set of objectives in mind. First and foremost, we are attempting to develop techniques of urban analysis that go beyond the formal description of urban elements (this house is here, so is this square etc.). Ideally, this range of techniques will prove helpful upon visiting and analysing other cities. Secondly, it is very good practice to keep a reflective logbook of our studytrip, something we can and will always look back and refer to.

In our first day, we visited public spaces and interiors, exploring their qualities and conflicts. In our second day, we visited buildings that helped write the narrative of Milan. And on the third, we saw what we didn't manage to in the first two days. However, we didn't really have a definitive picture of the city in mind. How was that possible? Italian cities usually carve themselves into your memory through their enchanting piazzas, narrow streets and unexpected reveals. Milan, though, doesn't fit this pattern. It is then when we realised that this city was all about small episodes that, together, patch an image of the city. Our image of the city.

Of course, these episodes, patterns, or fragments - we will refer to them as fragments or phenomena in this paper - aren't composed of physical places alone. Christopher Alexander very accurately noted that "[...] what matters in a building or a town is not its outward shape, its physical geometry alone, but the events that happen there"¹. Thus, we tried to identify the set of events that fragmentarily happened throughout Milan and manage to make it so special and, somehow, elusive. We wanted to find out if the city would start talking to us by revealing specific episodes that are idiosyncratic to it.

As a start, we created a descriptive catalogue of the sites we had seen, as to create a repository for all the individual

City of Fragments

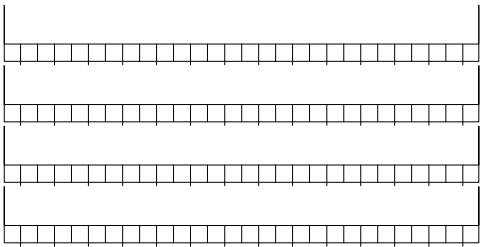
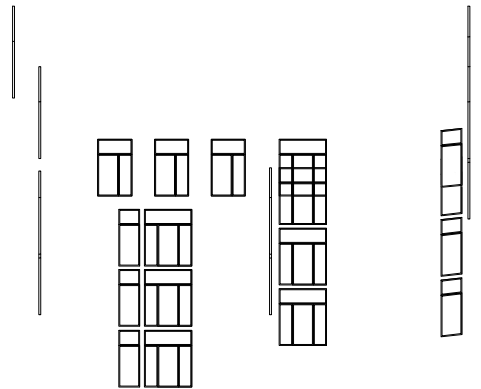
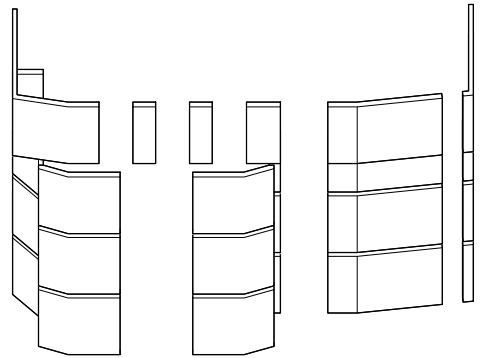
Introduction

narratives. Then, we proceeded to look for relationships that would episodically tell the story of Milan - the fragments. And, as we saw, the city unfolded itself (at it revealed a piece) by creating a patchy image through fragments. It should be noted that there was an underlying system of order to this fragmental notion, and it is the Metro. Planned as a graphic project with efficiency and performance in mind, the underground public transportation system of Milan is composed by a network of stations built with the same graphic template. We mention it here because it is the only thing in Milan that is consistent throughout the whole city. It is one of the few places where everybody is put at the same level. The station you enter feels the same as the one you exit. Due to its consistent appearance, the transitions between stops are rather short (in a psychological sense), making you exit the station with a residual memory of the anterior fragment and, thus, confronting it with the incoming one. The Metro shortcircuits the city.

They revealed, amongst others, how the relationship between citizens and built environment could work, or how social transformations visibly translated into new architecture. But, most importantly, we started to get to know the city. And it is that knowledge, intimate knowledge you may say, what grounds the relationship between the individual, its peers (co-citizens) and the city's buildings and places. That intimate knowledge of the cities processes and patterns is the one that allows you to move, act, and anticipate in the constant flow of information.

That is, thus, what defines our position in this paper: Milan is best readable through the study of its patterns at a socio-cultural and architectural level. Intimacy has the terms knowledge and understandability encoded within its meaning. In that way, understanding a city is central for its discussion on intimacy - and this is our reading on how to do it.

¹ Alexander, Christopher. 1979. *The Timeless Way of Building*.



Appearance, Attitude, and Dresssing

Fashion and industry are the first keywords that spring to mind when mentioning the city of Milan. It houses the famous Milan Fashion Week and is home to some of the world's most acclaimed luxury brands, such as Prada, Valentino, and Versace. Milan has established itself as an European style and design capital. The city owes its numerous flourishings (it was destroyed several times in the last centuries) to its thoroughfare location between continental Europe and the rest of the italic peninsula. This advantageous position noticeably contributed to Milan's rapid industrialization and subsequent wealth. That phenomenon is not only visible in how the Milanese display themselves, but also in how they explain their society through specific gestures - which include shaping their environment.

The hypothesis is that the Milanese shape their environment as much as their environment is shaped by them. This is so distinct for Milan that it can be used to describe the city's characteristics.

Casa al Parco (or Casa Tognella)

Ignazio Gardella's project illustrates this phenomenon. This project composes a luxury residential apartment building for the industrial executive Angelo Tognella. Each storey features one apartment that spans over the two volumes of the building, creating a generous area of around 400m². It is directly adjacent to the Parco Sempione^{1,2}. The changes that this building went through illustrate the assertion of how Milanese attitudes have shaped their built environment, especially when seen in the same context as similar gestures within the city.

Initially, the northern volume of the Casa al Parco was composed of a concrete frame with an almost fully glazed facade overlooking the park, which Don Tognella was not very fond of. Thus, the facade underwent several changes - on request of the demanding client - partly forcing Ignazio Gardella to deny the "paternity" of the project³. Angelo Lorenzi was commissioned with a refurbishment that largely changed the appearance of the northern facade to the liking of the client. It is this complicated relationship between Gardella and Tognella that shows the Milanese's ambition to display their society through (sometimes theatrical) gestures. The ambitions of the client become apparent upon comparing the building before and after. The building's essence changed to the point Angelo Tognella felt it was fine-tuned enough for his liking.

Appearance, Attitude, and Dressing

Hellmer Rahms

The building changed its clothing until the inhabitant felt it was in harmony with its own. High ceilings, large windows, a private garden, a monitored entrance, a privileged location with privileged views - all these patterns speak a language to a specific target group. Somebody may understand '*you don't belong*', while to the other reads a '*We come from the same*'. The Casa Tognella utters a message that is specific to the upper-class. This message, understood by everyone, exposes a relationship between citizens and built environment: it is the more privileged classes adjusting their appearance - their housing is part of it - to the point they feel it is fitting to their persona. The language appeals to like-minded people, while it may distance other less like-minded observers.

A message of identity

The same can be said about the dressing of the Milanese. A common observation when visiting the city is how specific some citizens dress to fit their environment. They seem to appropriate spaces through that specific dressing and attitude, a garment that matches the backdrop with the persona. However, using architecture as a background to convey a notion of modernity or status is not new (see Mercedes Benz' advertising with Corbusier's Stuttgart building). Interestingly, this phenomenon happens with the Milanese taking little conscious notice of it. To paraphrase Charles Jencks: The signs which are deeply embedded in the Milanese language are partially asleep and inaccessible to the citizens. Whereas to the visitor they are aware in that raw state of freshness, even wetness, of the new born⁴.

It is just very particular to Milan that this is so distinct in the relationship between buildings and users. Other Milanese projects where this phenomenon is palpable are the Casa Dominioni in Piazza Sant' Ambrogio, or the 'edifizio per abitazioni' in the Via Quadronno by Mangiarotti. A very similar language is spoken with very similar elements as in Casa Tognella. And this language, like many utterances, can be either identifying or alienating, especially when it is so directly representative to the building's users or owners.

The traditional notion of dressing to fit the specific society and environment is still very much alive in Milan. The only difference is, the Milanese also take extra effort in shaping their environment towards the same goal. It is notably specific to the bourgeois.

¹ Lorenzi, Angelo. 1959. *Tre interni Milanese par Ignazio Gardella*. Appears in: *Anatomia di un Edificio* (Loi, Maria. Neri, Raffaella). p.173

² Argan, Giulio Carlo. 1959. *Ignazio Gardella*. p.36

³ Leoni, Maria; Irace, Fulvio. 2015. Beni Culturali di Lombardia. <http://www.lombardiabeniculturali.it/architetture900/schede/p4010-00508/> (accessed: 08.10.2018)

⁴ Jencks, Charles. 1969. *Semiology and Architecture*.



Répétition du "Joueur de flûte" et de la "Femme de Diomède" chez le prince Napoléon. 1861. Boulanger, Gustave.

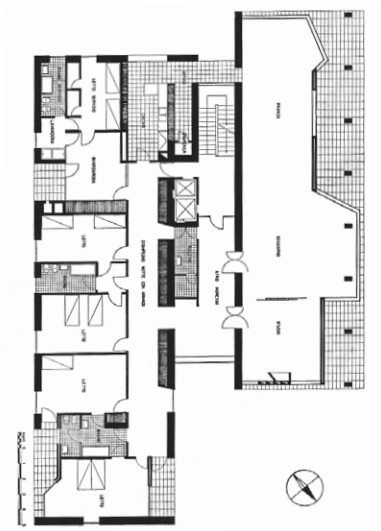






Une fête à Genazzano. 1865. Achenbach, Oswald.

A change of clothes to fit the user



Digital reconstruction of original construction drawings by Gardella (above), 1:400 floor plan (middle), and material palette (below)




	Copper roof
	Steel window frames
	White facade plaster
	Botticino Marble cladding
	Concrete frame



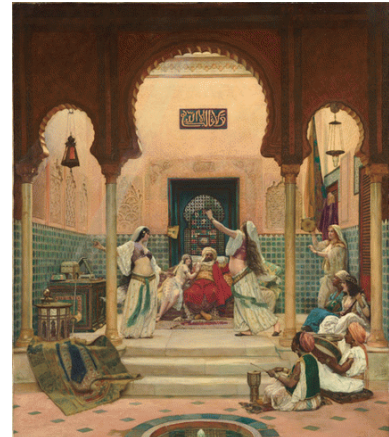
Refurbishment by Angelo Lorenzi (above), 1:400 floor plan (middle), and amended material palette (below)



	Copper roof
	Oak window frames and shutters
	Pink quartz grit plaster
	Botticino Marble cladding
	Concrete frame



Casa al Parco (1949) by Ignazio Gardella after several renovations on request of the client



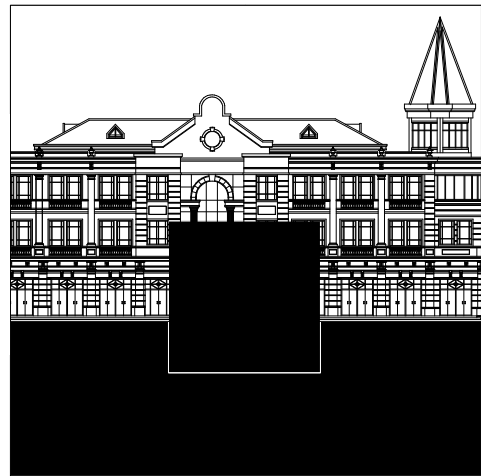
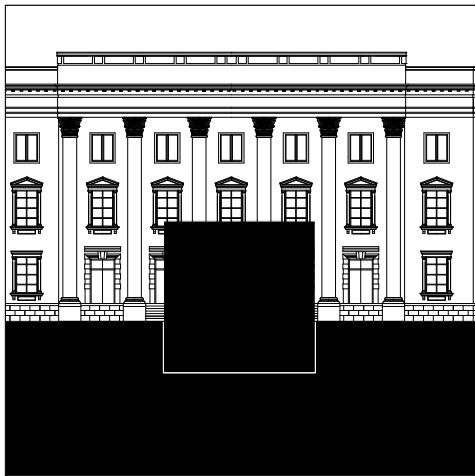
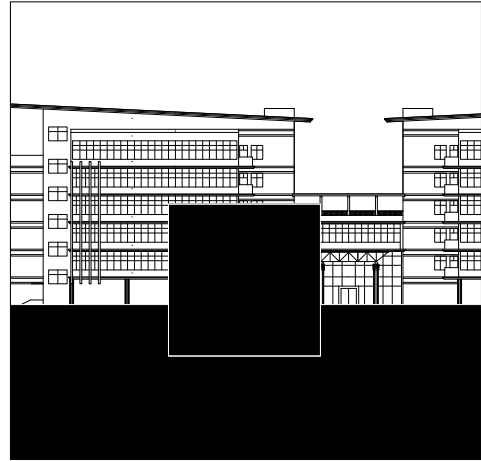
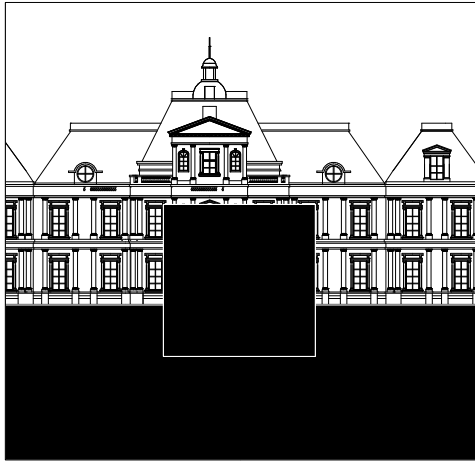
Les almées. 1893. Bouchard, Paul.



Casa Caccia Dominioni (1949) by Luigi Caccia Dominioni



Palazzo Cavalli (1565), Venice, by Camillo Boito



Infiltration (Substitutes)

Urban public space refers to a place that belongs to the public, a place where citizens can enjoy freely. It features repeating characteristics - however, they vary throughout cultures. A good public space should be attractive, accessible and recognizable. These characteristics are all related to people's actual feelings and not able to express themselves "objectively" without the participation of people. Therefore, the design of public space must comply with the laws of people's activities, behaviors, general feelings and actual needs, rather than imposing something on people or forcing them to change their behaviors.

When people enter the Piazza Liberty from Corso Vittorio Emanuele II, they can first see the eye-catching glass entrance of the Apple Store with its logo. The two sides of the piazza are very smoothly continued to the big steps. The form of the steps creates a kind of effect similar to the auditorium of a stage, on which the Apple logo is displayed. People can sit, take a rest or have some small talks with others on the steps. It can be said that it has various characters of a public space such as attractiveness, accessibility and recognizability. People can feel the intimacy here, which is not felt in Piazza del Duomo. Apple Piazza Liberty is becoming a new image that Milanese people can believe in, even though its form is different from the traditional piazzas in Milan. Apple is offering a substitute for public space with a side dish of brand recognition, just as Starbucks is trying to plug into Italian coffee culture. That is what we call infiltration.

The Apple Piazza Liberty is even changing the definition of the "public space". On the surface, Apple is creating an open, cozy urban public space, but in fact, if we think about the essence of public space—a public space is created for the benefits and needs of the most people—we will find that Apple Piazza Liberty is not a authentic public space, because it essentially serves for Apple's business interests, and Apple's business image is imposed on people who sit on the steps, and unwittingly pulls them into the vortex of consumerism. However, maybe we should not criticize Apple for that. This piazza is actually Apple's private property, so how to use it is Apple's right. Some people even

Infiltration

Yuanjie Jing

think Apple is so generous that it is willing to contribute its own private property for public use. But we have to admit that in this case, "publicity" becomes a goodwill disguise of "commercial", in other words, the power of capital abducts the definition of "public space" to serve for its commercial purpose. What is even more frightening is that people have not realized this, but instead think it is a generous donation of capital. This is a kind of more advanced "infiltration". If we are not wary of this, the definition of public space will continue to be eroded, eventually leading to the alienation and disintegration of "publicity". At that time, we may no longer be able to define what is "public space."

The same phenomenon can also be observed in the case of Starbucks. Starbucks, a representative of the American coffee culture, was strongly resisted in Milan at the very start, yet it finally opened its first store in 2018. Bloomberg asked some Milanese on their opinion in Starbucks opening a branch in their city. One of the reactions was: "Is it even coffee?"¹ The traditional Italian coffee culture is informal and intimate, but in Starbucks you need to mind your behavior - it's a private place you enter with a public mindset. Although the two cultures are far from the same, in Milan, an increasingly densely populated and ethnically diverse metropolis, people in the break of busy life may indeed need a place to rest, read, work, talk and use toilets.

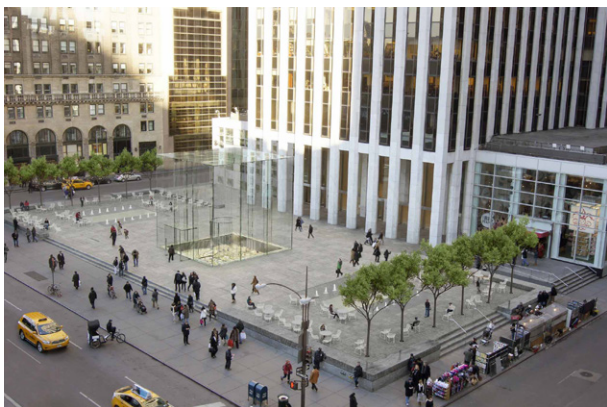
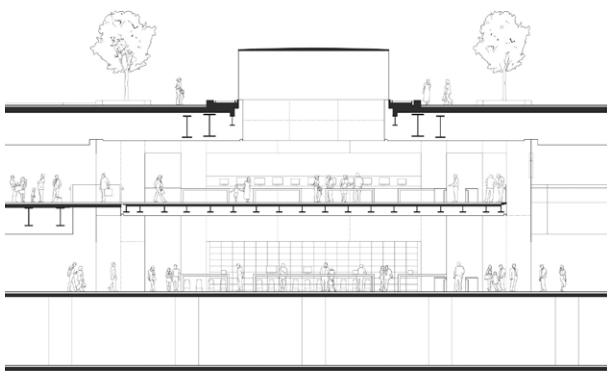
The "fake Italy" that Italo Calvino attacked so much is now mixing with the authentic Italy, and will further blur the boundary between the "authentic" and the "fake", just as the same as how Apple, who keeps replicating its uniform commercial space around the world, infiltrates in Milan. This phenomenon probably continues to a final mix, which is inevitable, but bittersweet.

Brands are increasingly offering substitutes for entities very much encoded in Italian culture, such as cafés and piazzas. Apple or Starbucks both deliver their interpretation of a public space or a café, yielding a feeling of inner conflict and tension.

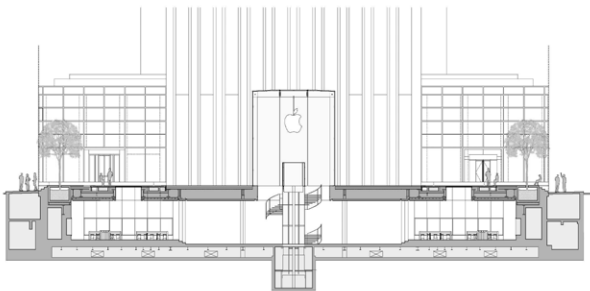
¹<https://www.bloomberg.com/news/videos/2018-09-06/milan-s-first-starbucks-italians-react-video>



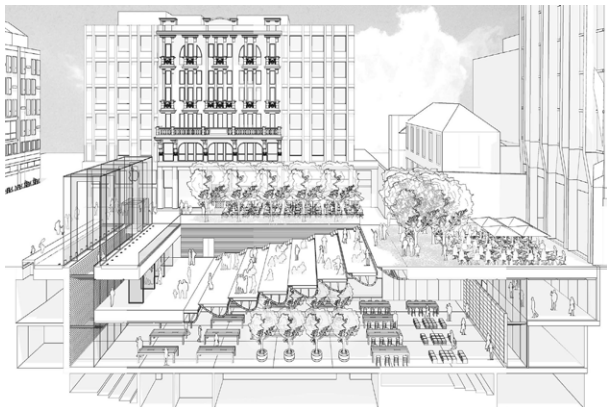
Istanbul - Foster + Partners



New York - Bohlin Cywinski Jackson



Milan - Foster + Partners



Historical Transformation of the Piazza Liberty



The cinema Teatro Milanese was built at this place in March 30 1896.

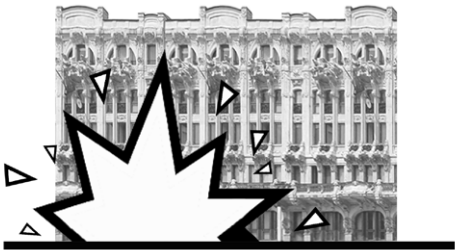
1896

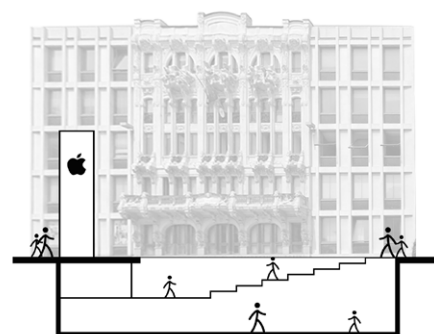
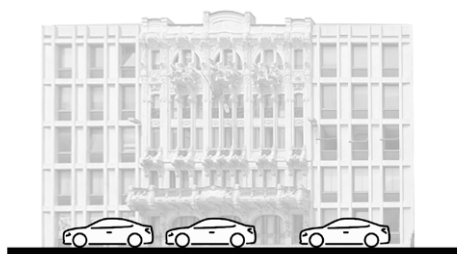
In August 1943, Hotel Corso was damaged irremediably by the bombing.

1943

1902

In 1902 the old building was demolished for the construction of the Hotel Corso, designed by the architects Angelo Cattaneo and Giacomo Santamaria. The name of the piazza refers to this hotel, created precisely in Stile Liberty.





Until the decision of the city council that from 5 March 2012 has transformed Piazza del Liberty into a pedestrian area closed to traffic.

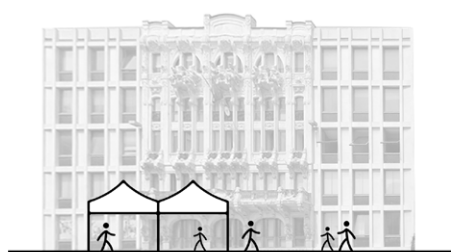
2012

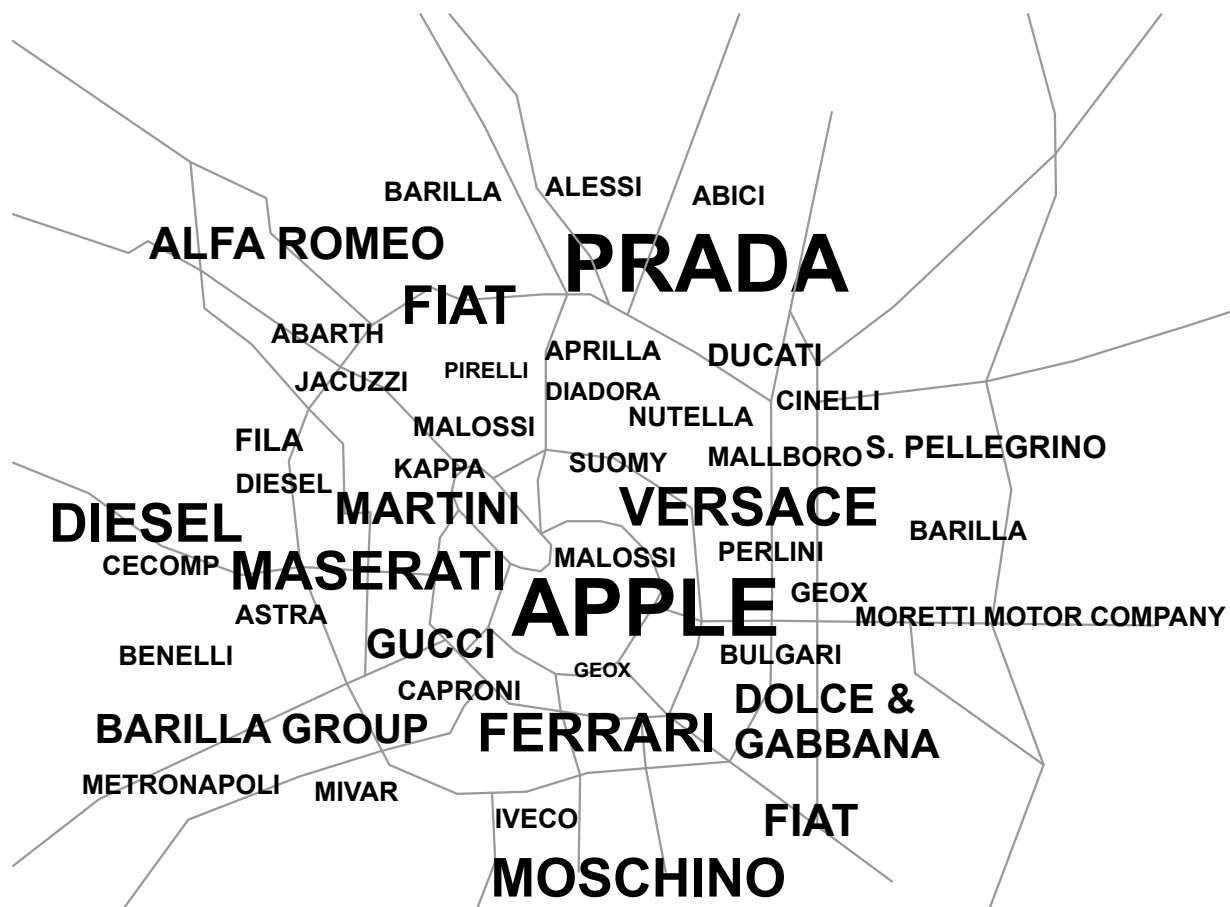
1953

The beautiful facade of Hotel Corso remained intact, which was transplanted in the new building in 1953, more backward than the original, leaving room for a new piazza. Since the late 50s the piazza has been used as a car park.

2018

The square underwent an important reconstruction in 2013 for the total reconversion in the pedestrian area and in 2018 by the architect Norman Foster on the occasion of the opening of the Apple Piazza Liberty.





Economic Power



The Fondazione Prada arrives on the back of a long process of discussion and debate across the city during which various models for contemporary institutions were proposed, debated and rejected. A contemporary art museum was mooted as part of the redevelopment of Bovisa but by the time that OMA themselves had provided a masterplan for the area in 2007 it had been dropped. With the municipality, not to mention the state, compromised by the Mani Pulite scandal of the 1990s during which time other European cities were investing in major contemporary art institutions, it is no wonder that attempts to include cultural provision in state and EU-funded urban regeneration failed.

The next attempt to address this state of affairs was through private development. In Milan, large private institutions had blurred the line between the public and the private throughout the 1990s and 2000s. While the Fondazione Prada building is for a private institution, it also has a very public role. Talk to any curator or art lover in the city and you realise that it has effectively been given a publicly sanctioned role as the pre-eminent contemporary art space in the city. This tension informs OMA's interventions into this former distillery compound which was added to in an ad-hoc fashion throughout the early part of the 20th century.

"There is inherently a play between the idea of private wealth and public display in this building," Said Koolhaas. One of the extant buildings – a three-storey

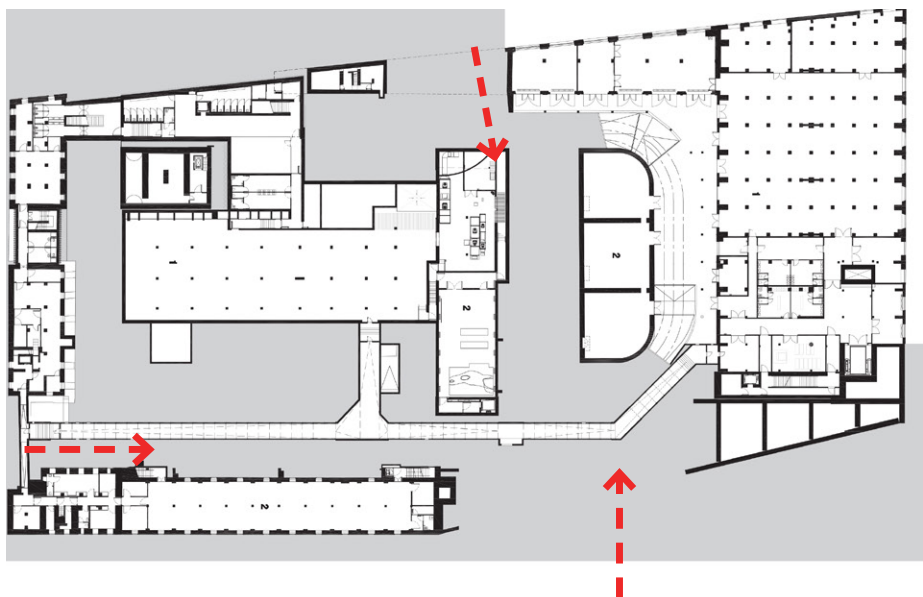
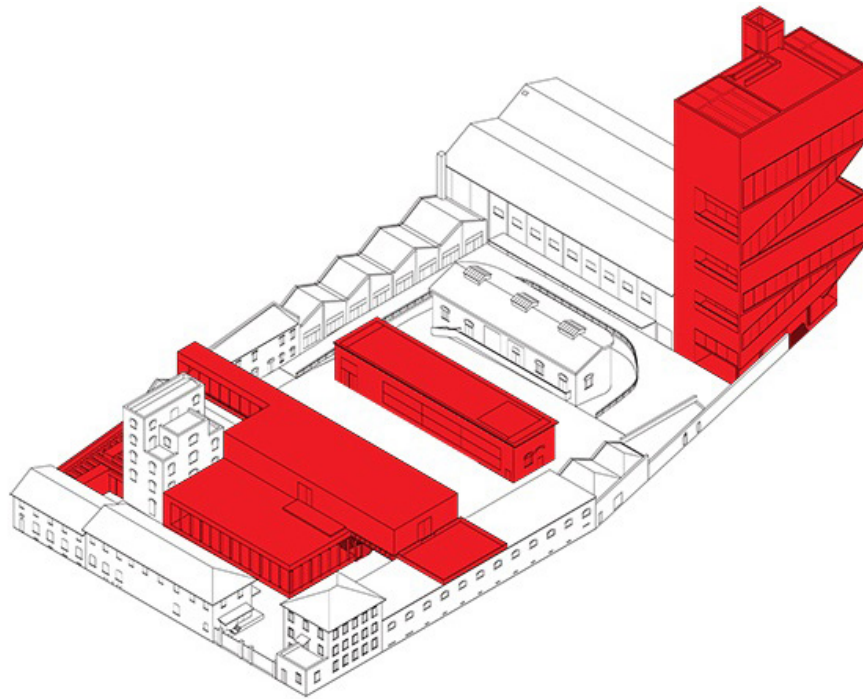
Economic Power

Pinrui Liu

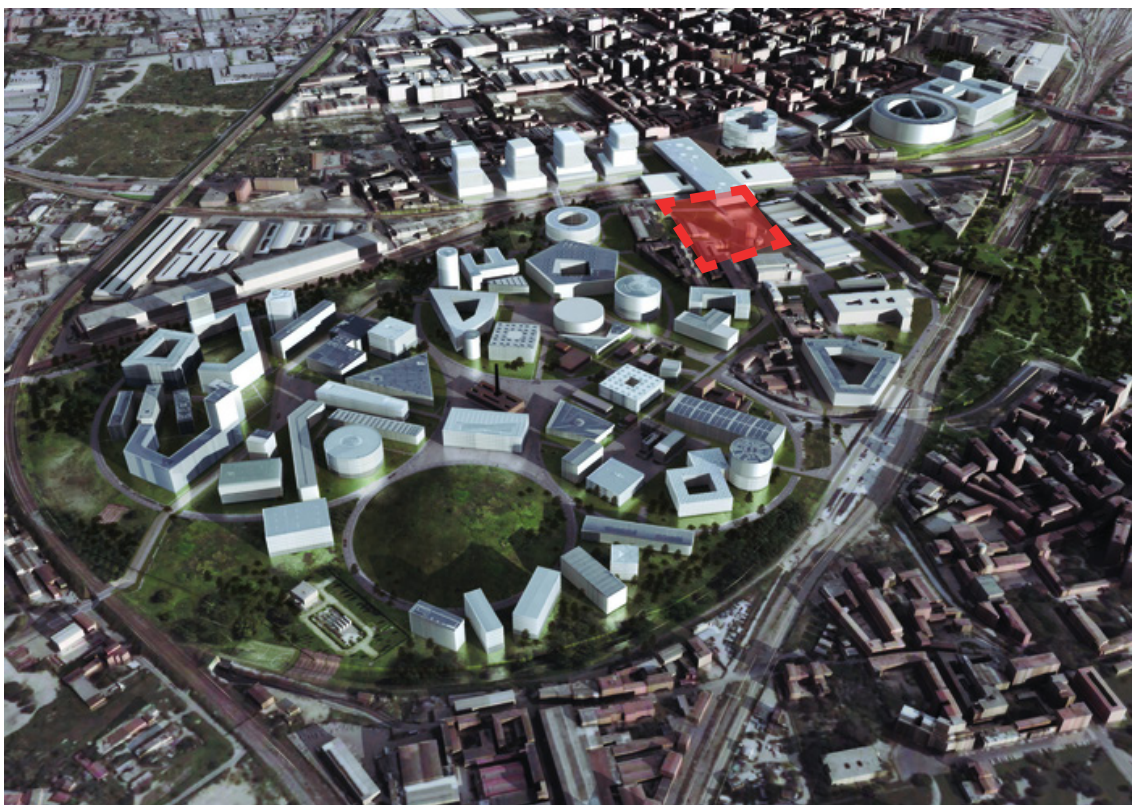
high administrative block – has been clad entirely in gold which cost about £75,000. Immediately adjacent – and when viewed from the north apparently smashing into it – is a new building; one that replaces a demolished outbuilding that is effectively a replica of the ground floor of the Neue Nationalgalerie in Berlin – the archetype of public art institutions. This gallery for temporary exhibitions is a Miesian slab with 1,035 of column-free exhibition space.

Just to the south of the east–west railway lines which sever the city in the same way as the north–south running railway lines that deform the urbanism of north London, the site has been opened up at three of its four corners. At its north-east corner, the traditional entrance has been retained with a long former administration block forming ticketing and amenities running south. At the end, at the south-east corner, the Bar Luce styled by Wes Anderson opens up both to the street and the internal courtyard.

Those who can afford it due to their economic power, use brand recognition strategies to position themselves in the context and reputation of Milan as powerhouse of Italy and European capital of design. The Fondation Louis Vuitton in Paris is no exception. Countless brands print the name of the city next to their name. These interventions are bold and have an air of adoration, suggesting an attempt (and, in the case of the Fondazione Prada) at creating a landmark.



Bovisa district masterplan proposal by OMA, 2007





The development of the landmark in Milan caused by economic power

20th Century

Snia-Viscosa



The first Milanese “skyscraper” in chronological order is the Snia-Viscosa building in Piazza San Babila, designed in 1935-37 by Alessandro Rimini. This building embodies the true essence of the overseas archetypes of skyscraper, not as much for its architectural feature, as for its location and multipurpose scope. It truly deserves the epithet of “skyscraper” for its self-promotional character, being a self-referential and advertising element, able to express the client’s values: economic power, scientific technological knowledge and focus to years to come.

Torre Velasca



In the years of the Italian economic miracle that the majority of the new Milanese skyscrapers are built. Most of these buildings are obviously and naturally intended for tertiary activities, new urban landmarks entrusted by the major companies with a fundamental promotional role. A mixed-use purpose is also very common, combining, especially in the valuable central areas, upper-class residences with offices. Velasca buildings with its tormented and corrugated shape is the result of a pre-defined “strong images”. This reflects the impact of economic power on the building.

21st Century

Apple Plaza

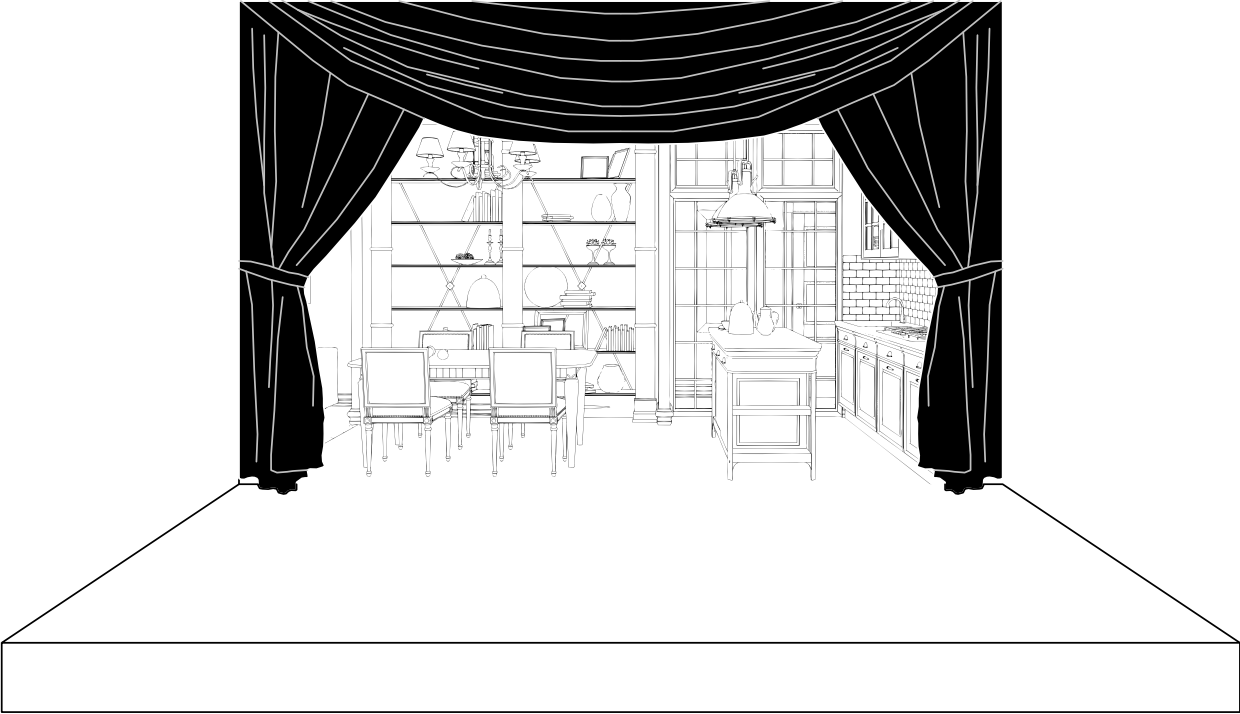


Apple uses its economic power to build Apple Plaza around the world, combining its brand with city landmarks. The Apple Plaza in Milan combines the commercial space with the urban public space, using sunken squares and wireless networks gather the people. Since the beginning of the 21st century, the capital power in Milan is no longer limited to shaping a single commercial space, but to try to open up its own territory. Seeking profit or reputation while building a public space for the city. The Prada Foundation and Apple Plaza are both the example of this trend.

Prada Foundation



The Prada Foundation is the example the private wealth shape the urban public culture space. The brands puts themselves in the names of landmarks to be related to the reputation of the city. The prada took over the task of the government to built the modern art space for the city. Private wealth uses its economic power to strengthen its brand influence by building public spaces. Economic power of the Prada make space open and attractive to expand brand influence. This is all manifested the urban landmarks shaped by the economic power.



Theatrical



The theme of theatricality, of ceremoniousness, tries to represent the alienation of the Milanese society of the middle of the twentieth century and its existential unease. A bourgeois society that shows the incommunicability, even if widely ostentatious, with the industrial civilization. The process of alienation takes place through the ceremoniality of gestures aimed at showing a social status that seems to constantly escape. The gestures therefore purge themselves of meaning, they mechanize paradoxically, losing meaning. A fiction fully represented not only in the film "The Night" by Michelangelo Antonioni but also in "I Am Love" by Luca Guadagnino. The architecture that best represents all of this and certainly Villa Necchi Campiglio, a building of the 1930s with great ambitions. The building, even if formally very simple, reveals a theatricality in the use of surprising spaces. The interiors are developed as if several overlapping layers

Theatrical

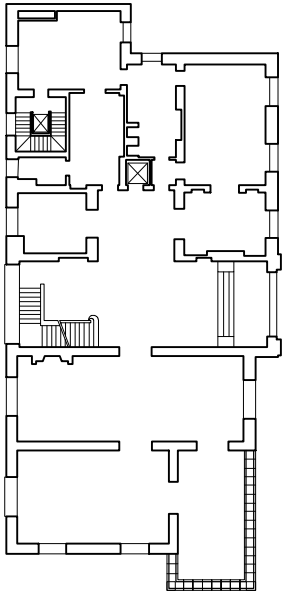
Federico Pellegrini

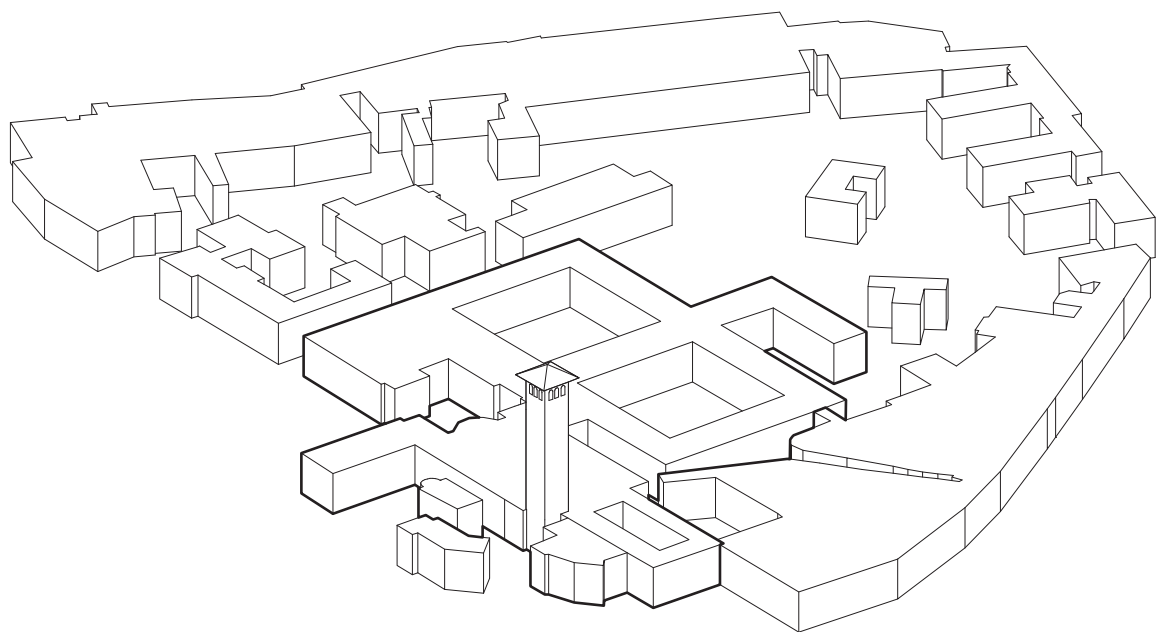
went to form a single scenic backdrop. This same attitude can be found not only in Milan's Piazza del Duomo, but also in the nearby Vittorio Emanuele II Gallery.

The Italian square is usually a collection of different protagonists creating an a-hierarchical solution. Piazza del Duomo instead seems to revolve around the Basilica, the only real protagonist of the scene leaving the role of extras to the buildings that surround it. The city of Milan, and therefore the Milanese, had to reinvent itself over time, but the citizens' demand was always: how do I want to appear in society? In this sense, Galleria Vittorio Emanuele II is the perfect representation of this desire: an interior that acts as an exterior and the always maniacal desire to progress.









Witness of the City

Initially built by St. Ambrose under the name Basilica Martyum, where the martyrs of the Roman persecutions were buried. In 789 the building was made a monastery. The Basilica (now seen) was rebuilt in the 12 century under the Romanesque style. Over the following decades, all the way up to the 1700s, the building has had additions and alterations including the addition of two towers.

Materiality

The church is mostly built in brickwork of different origins and colours, with parts of stone and white plastering. The pitched façade has two orders of loggias: the lower one has three arcades of same span, which join the portico ones, which are slightly higher. The upper loggia was used by the bishops to bless the citizens. The portico's upper frame is decorated with Lombard bands, which are repeated also on the façade. Thin lesenes start from the pillars' centres, reaching the upper frame. The capitals are decorated by animals and human figures, as well as by vegetable or fantastic motifs of pre-Romanesque origin.

Witness/Autonomy - Resisting the forces urbanisation?

San'tAmbrogio is a witness to the growth of the city. In its initial conception in the Roman era the building was built outside the city walls; over time the city expanded and grew around it. Yet, it has stayed apart from the city with its order of monks and canons. The monks and canons of the church, who were pivotal to the public through their contributions

Witness of the City

Harrison Lang

in knowledge, remained witnesses to the city through the documentation and observation through the scriptures.

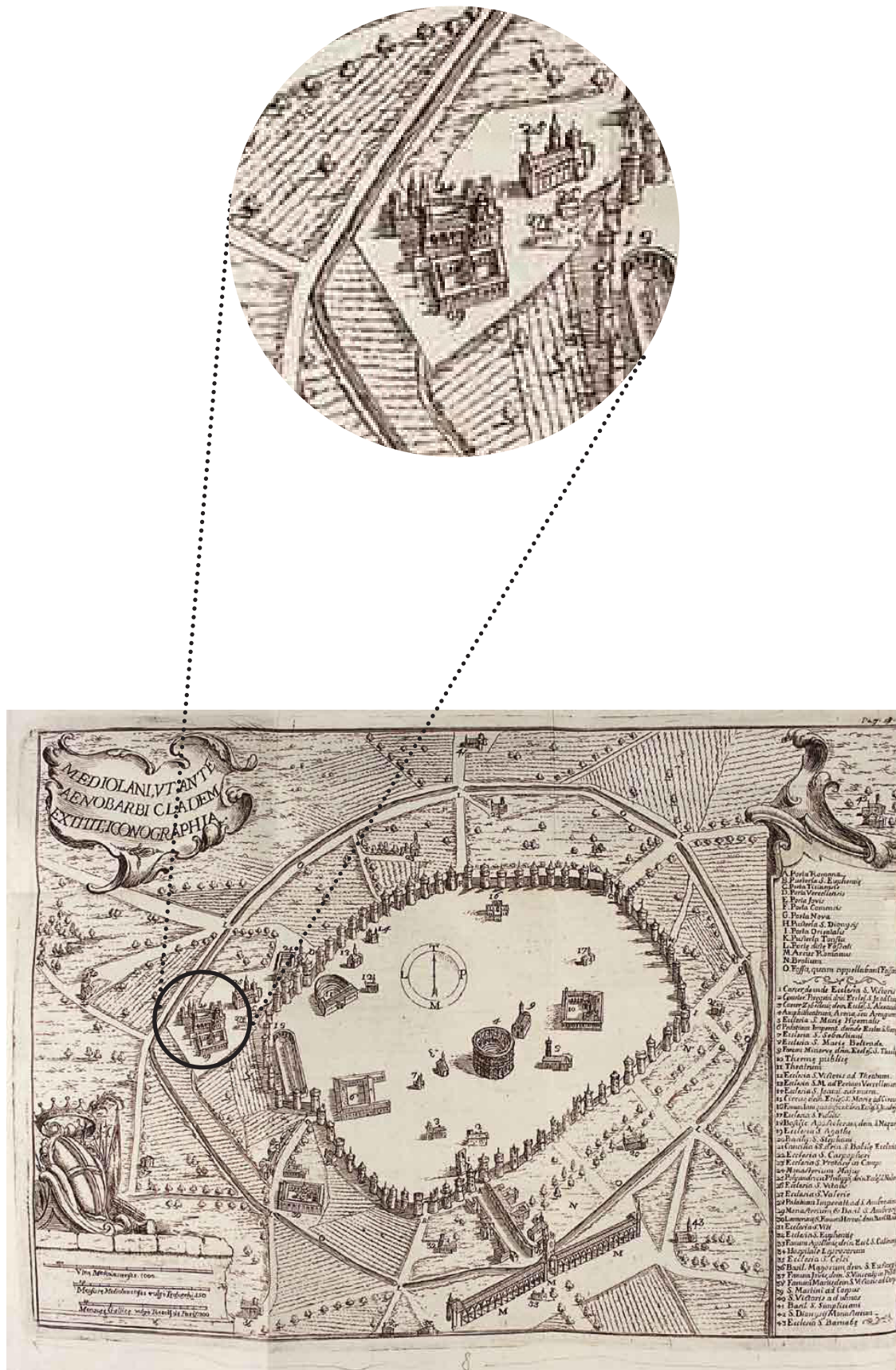
However, it is not only a witness. Seen as a pathological element, it has influenced the public whilst remaining enclosed and protected.

For example, while the use of the bell towers were restricted to their order - either the canons or the monks - their ringing, which signified key events, allowed it to become vital to the city. Moreover, these towers are literal physical representations of watching the city.

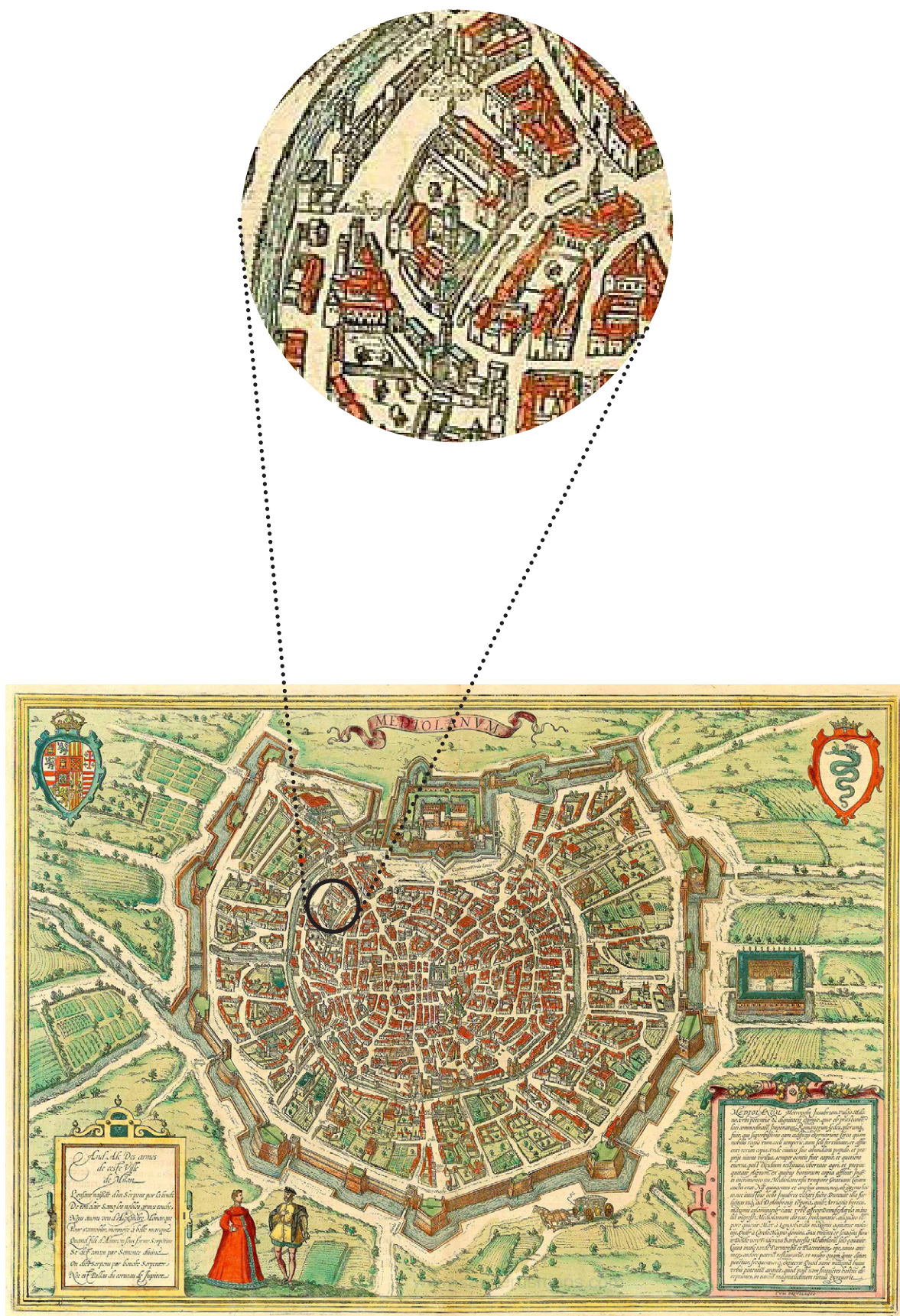
The Sant'Ambrogio has tried to maintain its separation to the rest of the city, reaching far back as the medieval times. Even though the building has developed over time, it has maintained a clear sense of autonomy. This has been created through enclosures that act as threshold spaces, or pre-conditioning city rooms. This isolation from the city has allowed it to become a refuge for the public. This is emphasised through its incorporation of courtyards that create intimate spaces. The building as such has remained absolute and discrete to the city's urbanisation, allowing it to stay alive and bear witness to the city as its own urban artefact.

The common observed pattern in Italian cities is usually a city growing around its oldest landmarks - usually market places or churches. Places like Sant'Ambrogio or Santa Maria Presso San Satiro, however have witnessed the city grow around and despite them, leaving undefined residual space reminiscent of Milan's appetite for expansion.

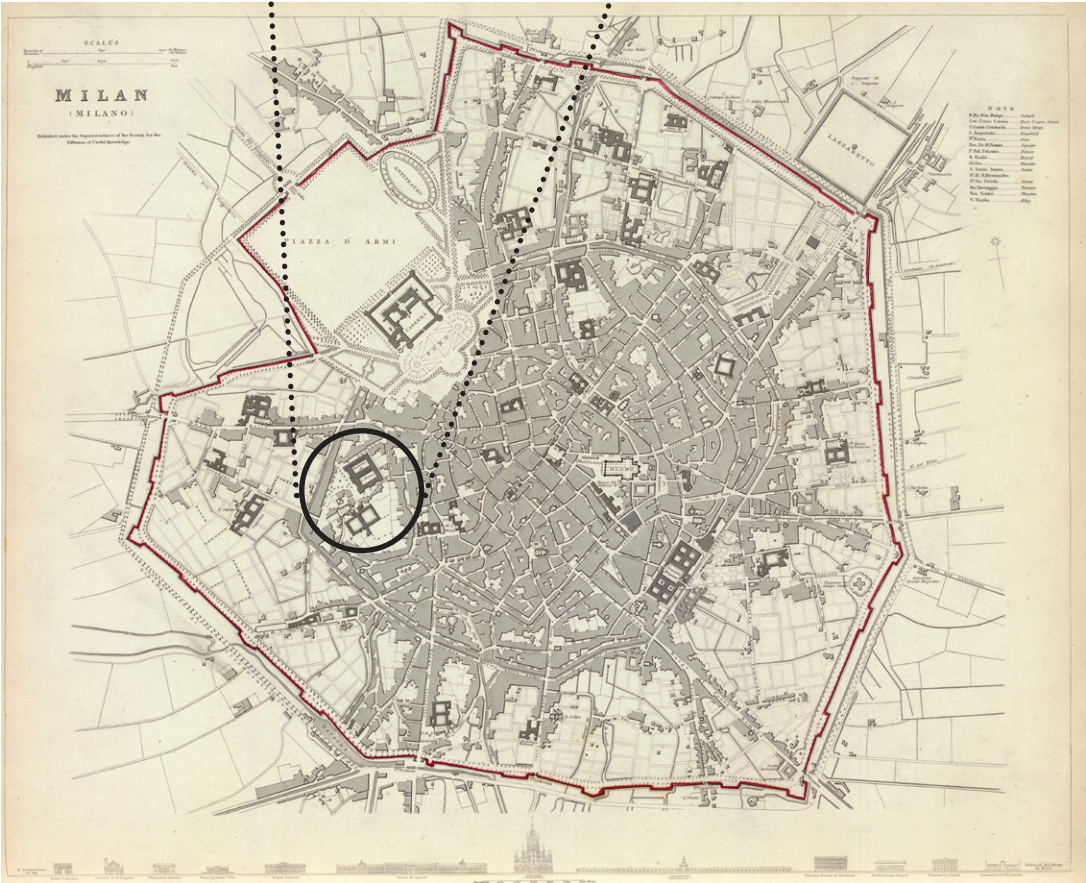




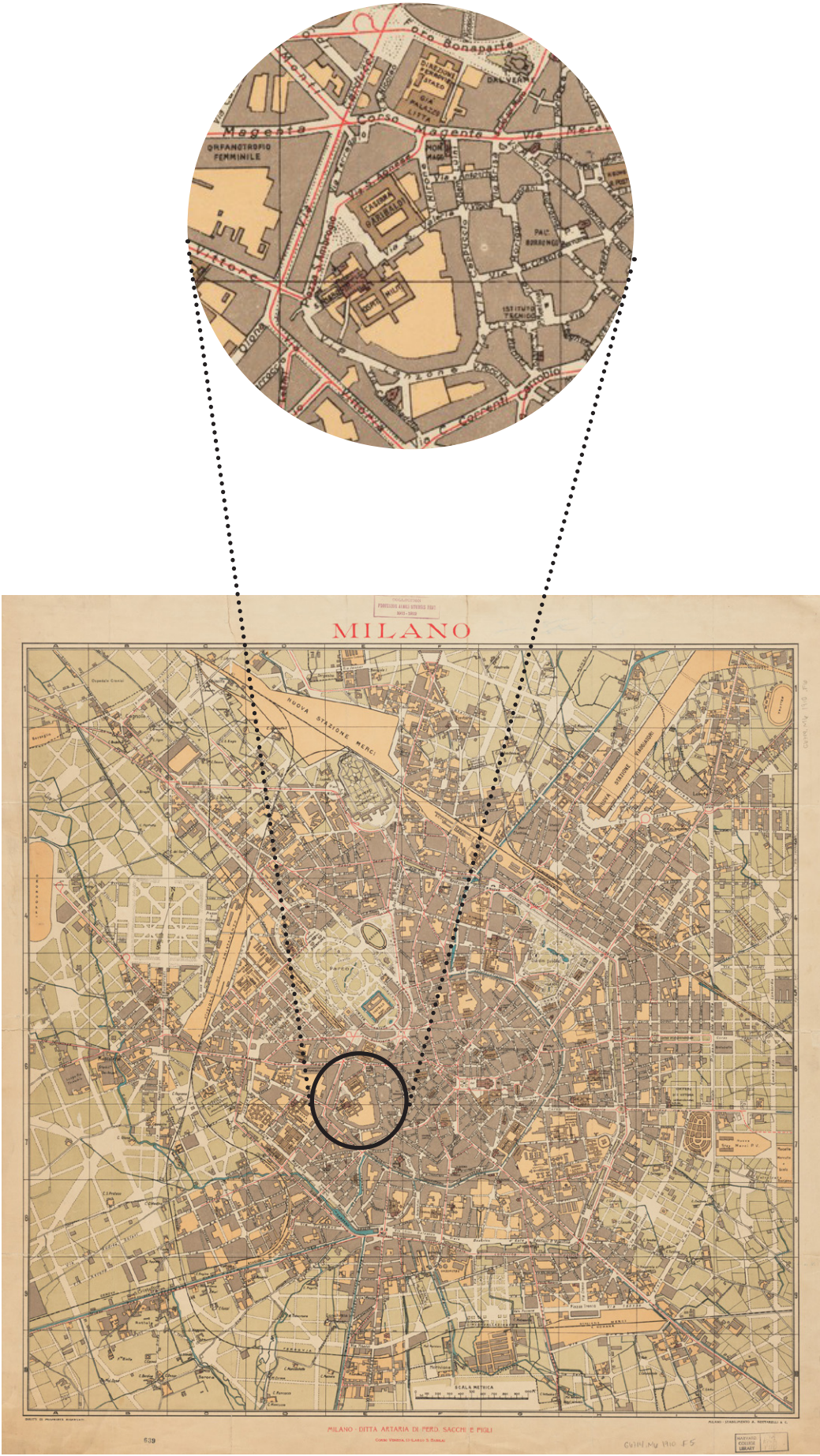
De praeclaris Mediolani aedificiis (The most famous buildings in Milan)
 1735 Piranesi Style drawing by Pietro Grazioli showing the Roman artefacts remaining or in ruin.



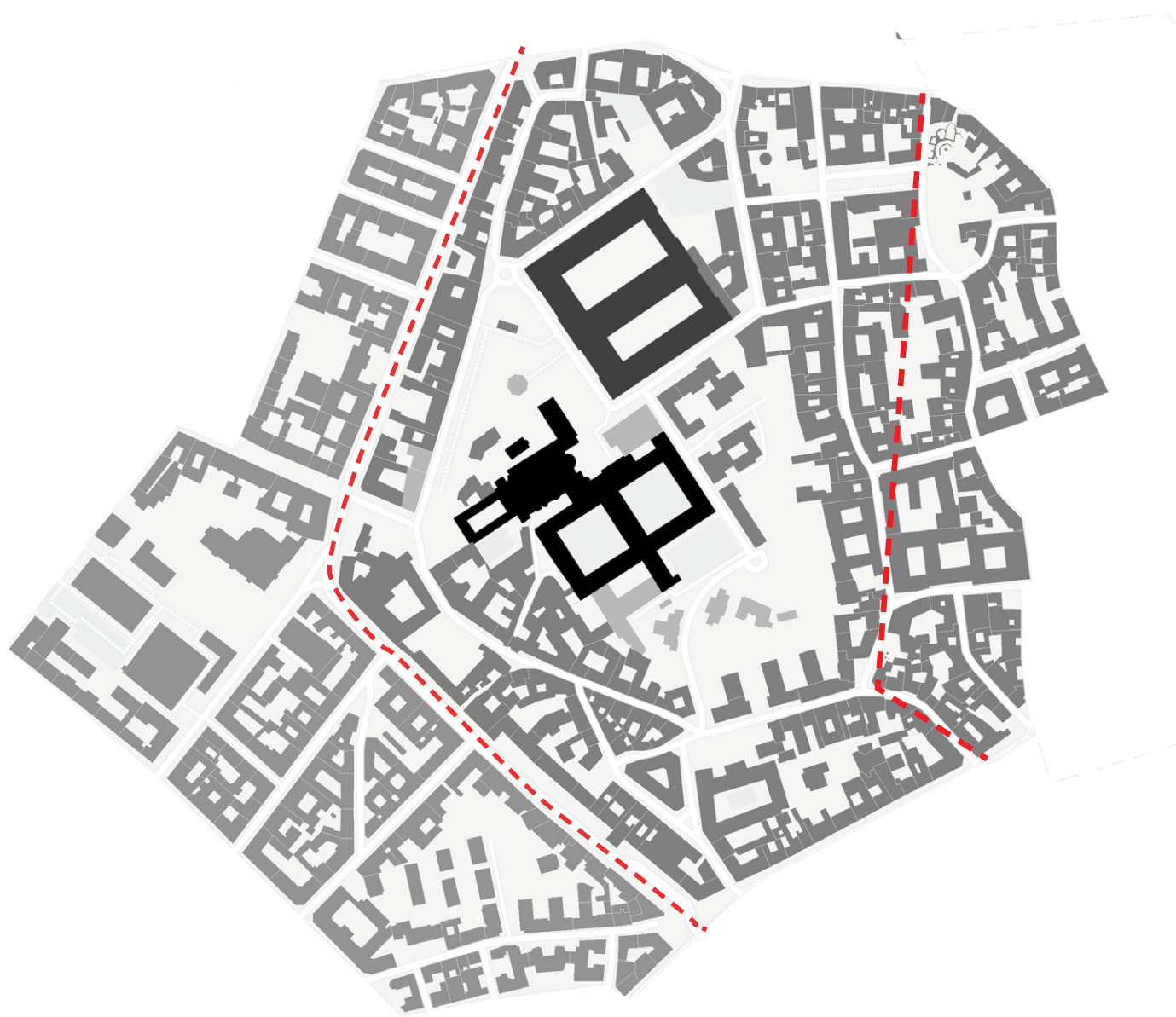
Mediolanum Metropolis Insubrum, vulgo Milano, ... - Braun & Hogenberg, 1572-1624.



Milan 1832



Ditta Artaria di Ferdinando Sacchi e figli, 1910



--- 49 BC Roman Republican Wall

--- 1573 AD Medieval Wall

■ Basilica Sant'Ambrogio

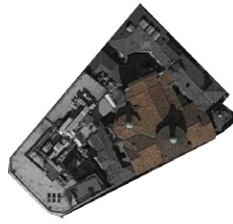
■ 1600-1831

■ 1832-1909

■ 1910-1943

■ 1944-

Basilica di Santa Maria presso San Satiro

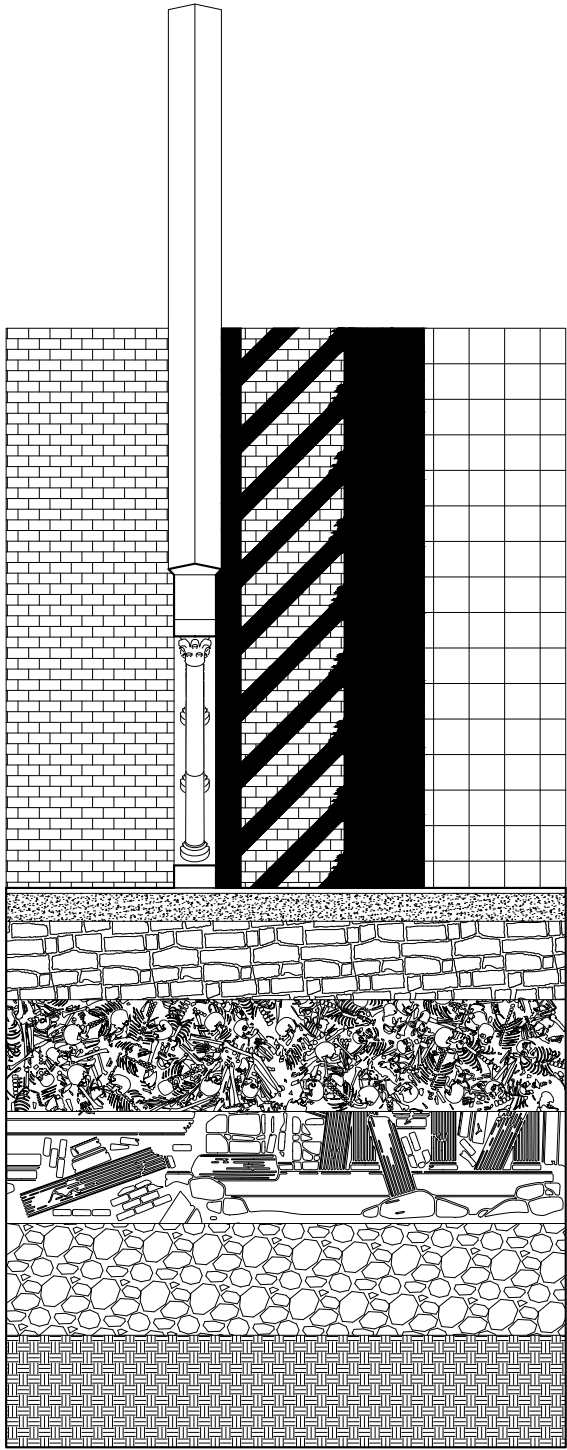


Basilica San Lorenzo Maggiore



Santa Maria delle Grazie





Stratification

Despite the transformations, the development of the modern metropolis machine, the neighbourhood of Piazza San Lorenzo still manages to capture the atmosphere of an age gone by. The prints of the previous centuries are at complete contrast to the metropolitan life experienced around the piazza.

It is hard to imagine the relative recent birth of this space, the elegance of the piazza gives the impression this space has existed for an age, however until the middle of the last century there was no Piazza San Lorenzo to speak of. Only with the tearing down of housing between the colonnade and the basilica did its life begin. The area around Piazza San Lorenzo appears stratified with the Roman Colonnade dating back to the 2nd century followed by the 5th century basilica¹. In-fact these artefacts were constructed as one unified whole with the colonnade creating a grand atrium to the basilica. However over the centuries the colonnade was in almost constant threat of being torn down. It has become almost redundant due to housing that had emerged in the piazza completely disconnecting the colonnade with basilica. Finally the two artefacts were united again in the last century and together form the Piazza San Lorenzo. The changing role in the colonnade, from forming a grand atrium to the basilica to denoting a route through the city and now to denote the piazza, has allowed it to survive over the centuries and is now embedded in the history of Milan.

A successful city room:

When going through the threshold of the Roman colonnade life seems to slow down, this is an area in which life is lived at a slower pace. No longer do people have a need to get anywhere, the mood is significantly more relaxed. It is almost as if the boundaries of the church are still there and the mood is hush out of reverence. This extraordinary feeling is portrayed by the existing Roman structure; before as a monumental portico and now as a colonnaded street for the processions of everyday life.

Other historical strata:

The historical strata have played a role in the construction of Modern Milan. Whether these strata are always at the

Stratification

Matthew Bevan

forefront of the city's image as with the Roman Colonnade, or play a quieter role as with the Walls of Milan². The Medieval and Spanish Walls once so crucial to forming the fabric of the city are still evident in the

make-up of the city today. When looking at the urban plan the two sets of structures are easily distinguishable with the access roads around the city. These still compartmentalise the city and are distinguishable with the historical artefacts that are still remaining (the gatehouses). The role of these walls have changed throughout the centuries. The Spanish Walls; once a fortification around the city, then developed into a promenade to stroll around at leisure and now with the modern metropolis form arteries for transportation around the city.

Drawing from Rossi's idea of *permanence*³, we can see how these artefacts have played a key role in the growth of the city. Although their role has changed over the centuries their presence has always been significant to Milan and when stacking them into strata we get an understanding of how these fragments/artefacts form the modern city.

Unique to Milan:

The striking factor about these artefacts are not that they have remained over the centuries - many other cities have similar such artefacts. It is instead the way they form part of the city fabric today, they are treated on equal terms with the rest of the city, and are even used by the city to form the urban fabric. The gates of the Spanish and Medieval Walls are still in use as markers to funnel traffic through. The Roman Colonnade is still used to denote the edge of the basilica and adjacent street. There are no signs or boundaries protecting these monuments, you are free to walk around and experience the colonnade in the same way generations have done before.

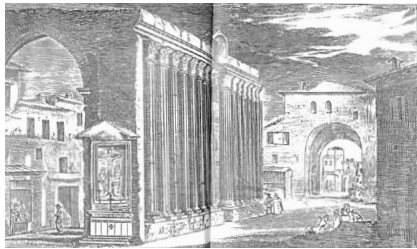
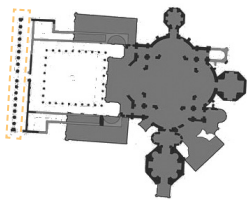
Therefore the most striking thing is the attitude the Milanese take in bringing these artefacts into the modern metropolis, nothing is given hierarchy, each element is there to give its contribution to the city fabric of Milan.

¹ San Lorenzo Maggiore. <http://www.sanlorenzomaggiore.com/index.php/2016/08/10/la-basilica-secolo-iv-ix/> (Accessed: 10.10.2018)

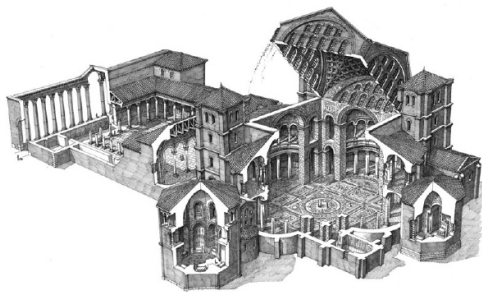
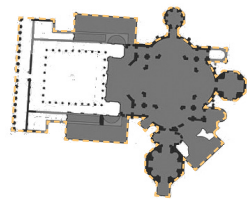
² Walls of Milan. https://en.wikipedia.org/wiki/Walls_of_Milan (Accessed: 10.10.2018)

³ Rossi, Aldo. 1966. *L'architettura della città*

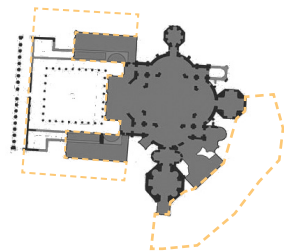
Colonnade taken from 2nd Century Roman structure.



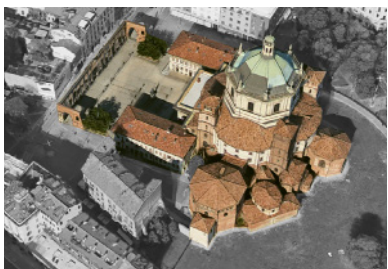
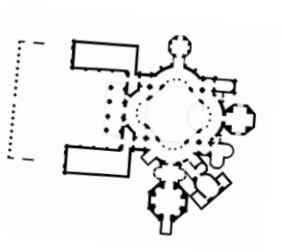
5th century - Basilica of San Lorenzo constructed with 2nd century Roman colonnade forming the entrance to the church.



The condition of the area around the Basilica at the end of the 19th century. Housing had started filling the area between the Colonnade and the Basilica from as early as th 16th Century.



The front of the Baslica was cleared of housing in 1934 and the rear area was flattened by allied raids. Creating Piazza San Lorenzo and Piazza Vetra.



Key elements to a successful urban space¹

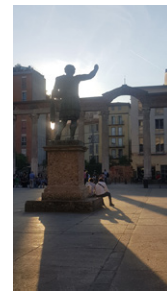
Seating



Busy street



Centre piece



Local amenities (Kiosk)



Quality of light

According to William H. Whyte these are some of the fundamental elements that a urban space needs in order for it to be popularly habited. Piazza San Lorenzo includes almost all of these elements and helps explain why it is such a popular urban space.

¹ As found by William H. Whyte in his urban analysis of *The Social Life of Small Urban Spaces*.



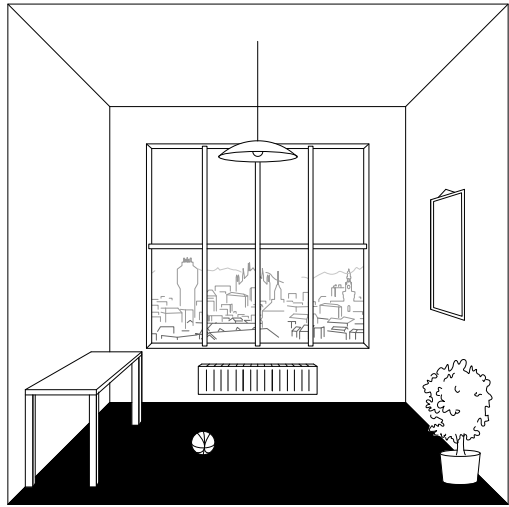
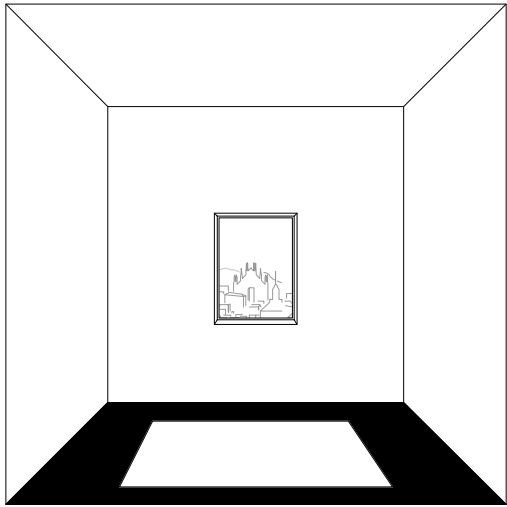
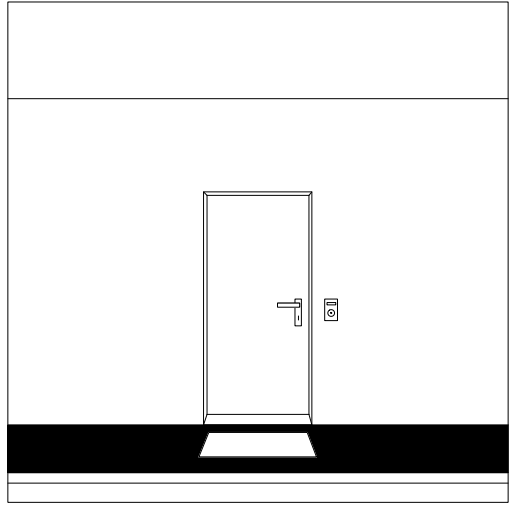
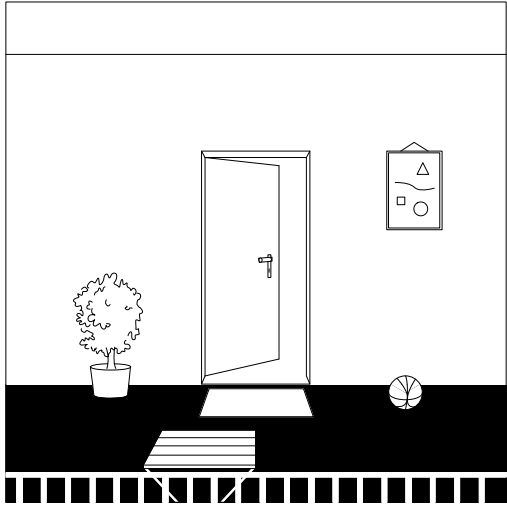
Basilica San Lorenzo



Spanish Walls - Porta Ticinese 16th century



Medieval Walls - Porta Nuova 12 century



Social Transformation



The Milanese society has always been under a modernistic pressure, the city needs to be updated to every new trend. Every modern addition generate a re-settlement within the society and the form that represent it. In the last century, the technological innovation lead to deep changes in Milan. During the Italian economic boom , from 30s, to the 50s, technology invades the elite's houses and sequentially the proletarian houses. This phenomenon lead to a reshaping of the city in its typology.

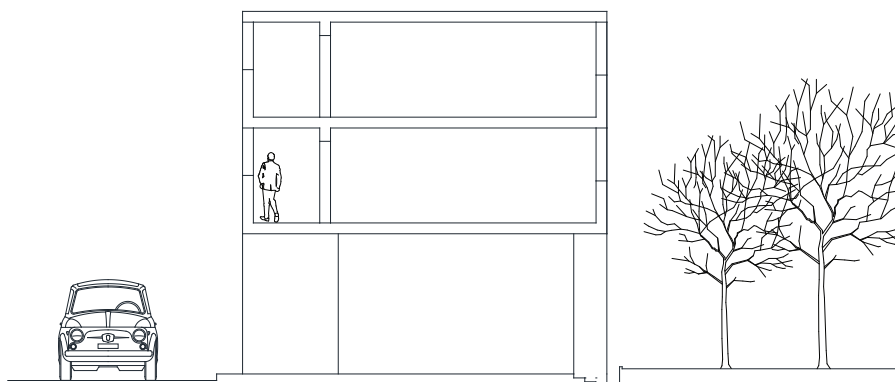
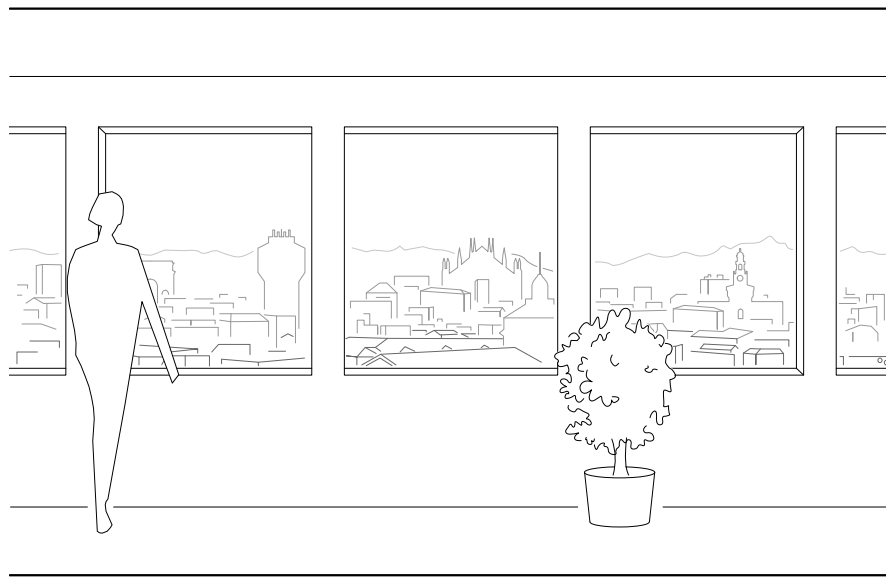
Aldo Rossi's project in Gallarate is a fragment of the city which clearly represents how technological evolution can undermine the logic of the city. Historically, the Milanese walkway palace was the traditional house for the proletariat. The courtyard did not allow the complete privacy of living but it was able to spread a sense of community. This typology of inhabitation where completely without technical systems such as flows water, private toilette heating system and so on. The typology was representative of the social class. Nevertheless, during the economic peak of the 50s also the proletarian was able to buy ephemeral goods; consequently, what was considered before technological luxury came inside the courtyard houses and it led to a process of homologation and isolation and in the individual space. Even more symbolic has been the wide spreading of the private motorization so even the

Social Transformation

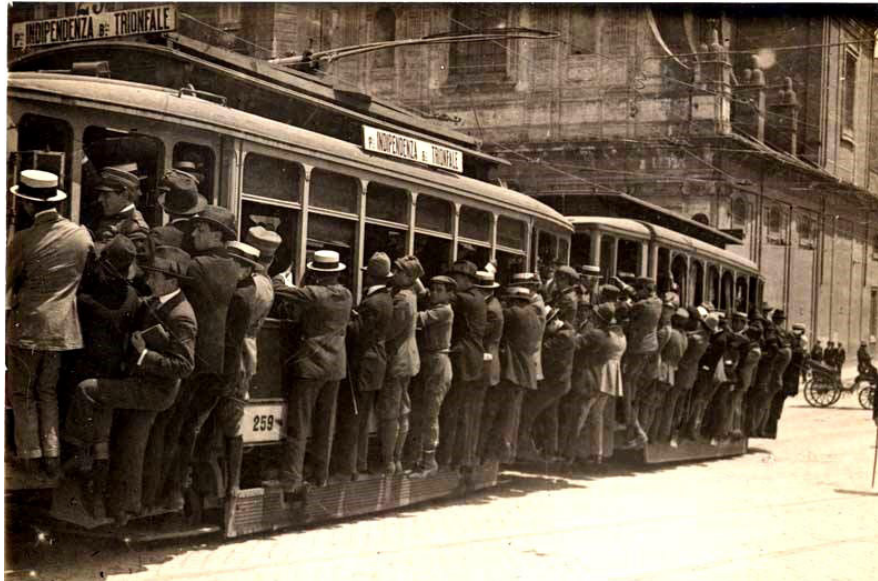
Riccardo Modolo

public transport was not representative of the proletarian yet. Casa Bianca, by Aldo Rossi in Gallarate housing blocks, it is an attempt of re-phrase the typology of the Milanese walkway house according with the arising of the new Milan. Consequently, the walkway is consequently open to the city, the individual is now open to a new series of possibilities through its exploration of the urban space. According to that also the complementary Aymonino project recreate the urban feeling inside the housing block. The subject can now chose if he want to be observed or being the observer. This fragment in the city is explaining how much a social transformation can influence the shape of the city and how the space have to change in order to reinstate the intimate relation between a social group and its environment.

The capacity of the city of re-phrasing itself plays a main role for the city of Milan in order to create intimacy. Every social class has its proper idols which has to be venerate in the modern city. The spaces of the city have to change in order to allow the execution of the social rituals.

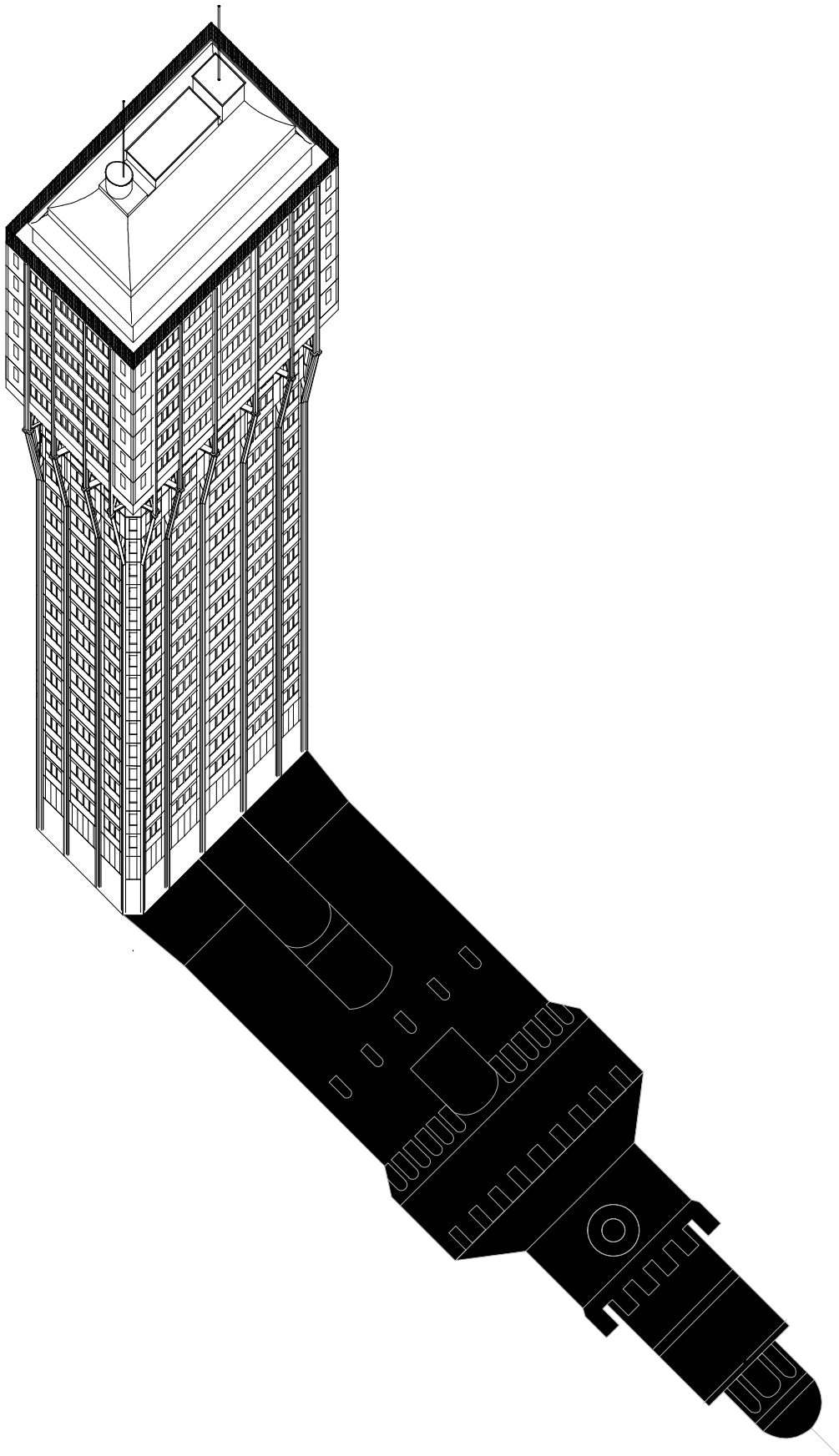


Changes in technology and its reflections on society...



..and how these produced a change in typology





Signifier and Significance



The city of Milan is known for its sincere exposure of social classes. This has been mentioned also in the *Social Transformation* and the *Appearance and Dressing* fragments in this paper. Social classes have, within themselves, commonalities that make them recognisable such as dressing, housing, behaviour, or gathering preferences. These elements of language could be called symbols: identifying entities that are characteristic for a milieu and is representative of it. Through the display of symbols, people or buildings can target a specific group to connect with. Or, to put it in Charles Jencks' words: *"This is perhaps the most fundamental idea of semiology and meaning in architecture: the idea that any form in the environment, or sign in language, is motivated, or capable of being motivated. It helps to explain why all of a sudden forms come alive and fall into bits"*¹.

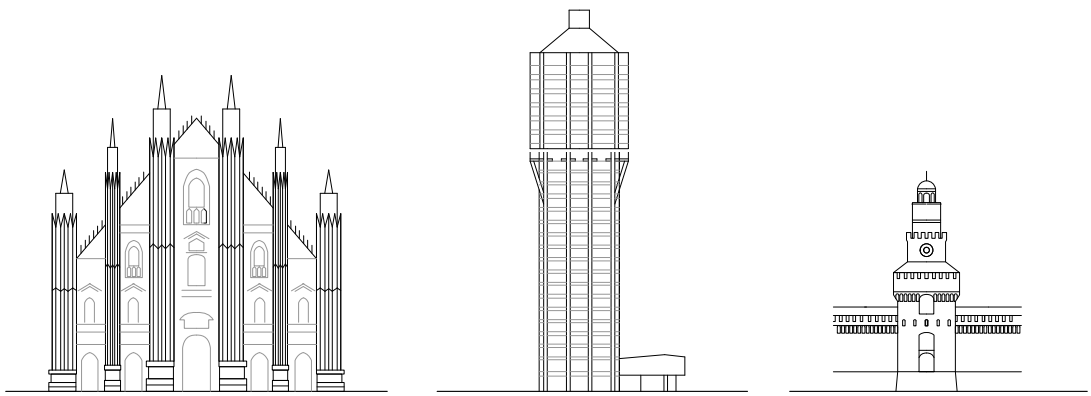
Icons on the other side - in this research we refer to them in the framework of landmarks, not linked to the notion of icon adoration - are perhaps the most visible members of a system or city.

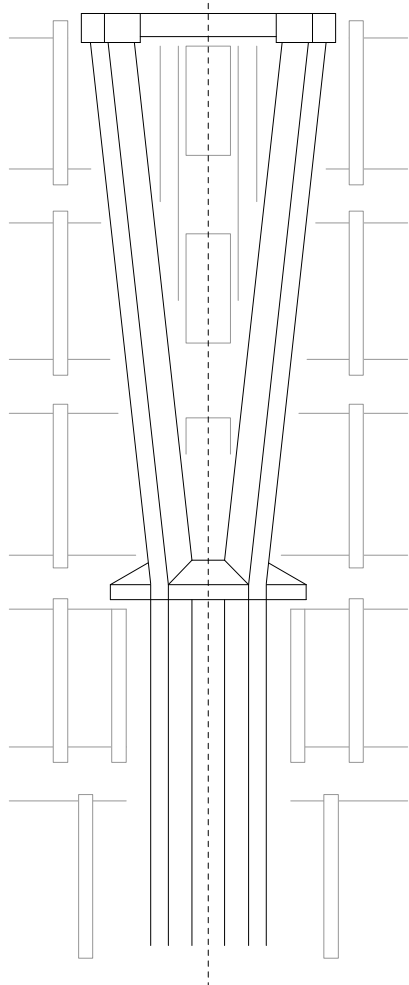
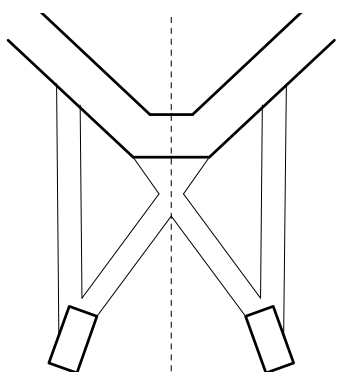
Signifier and Significance

Rogier Bos

In the context of Milan, it would be their landmarks. The Torre Velasca is a symbol and icon of the city at the same time. Thanks to its physical aspects it is representative of the uniqueness of Milan and at the same time it speaks the language of the city (Duomo and Castello Sforzesco). It is an icon of medieval tradition. However, by being an icon it has analogically acquired the symbolic of a Milan in its rush towards development and economic growth, and expresses all of the strength and Italian Rationalism of the post-war reconstruction years. The tower it is at the same time a place of physical and historical evocation. It evokes the iconic image that the city communicate to the outside world and at the same time it is symbol of socio-cultural values of the inhabitants.

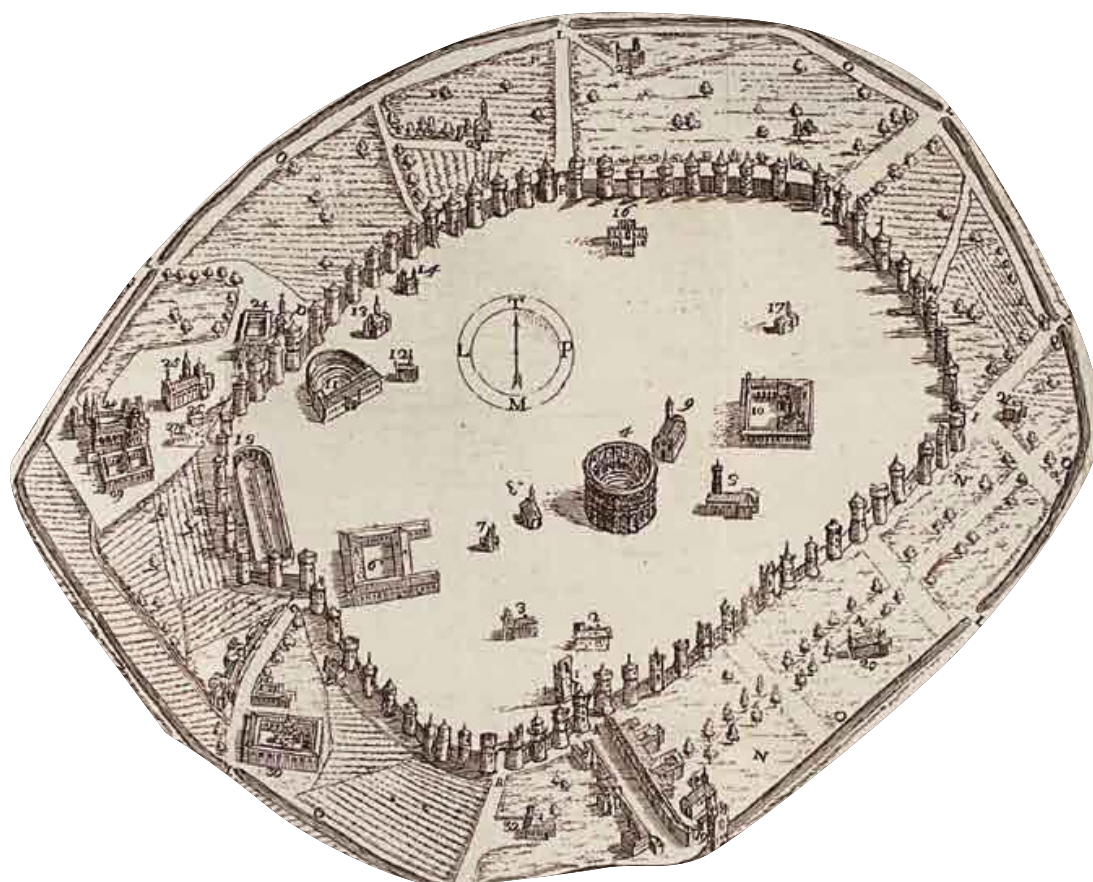
¹ Jencks, Charles. 1969. *Semiology and Architecture*.







A Reading of Milan



By now, there should be an episodic picture of what Milan is about. A true Milanese would be able to identify much more patterns, of course, but we used our advantage

of unrelated observers to compose an unbiased, sober view that pretty much covers the main points. The rest would be about nuances. These nuances are not to underestimate, however, since they build the intimate knowledge and inherently are open to interpretation.

On the large scale, however, Milan is a city that has been built throughout the years without an emphasis on a specific epoch - history from the Romans until yesterday is encoded, visible, and acting on the urban space. The strata of the city provide an interesting sense of continuum, it almost feels as if they invite the future to add to it. However, it is notorious for Milan how reckless the city has expanded when considering its oldest buildings. Some of them, like the Basilica Sant' Ambrogio or the Chiesa Santa Maria presso San Satiro have seen the city grow around and despite them. It is as if they didn't have any gravity - they are enclosed by urban fabric, leaving an awkward, residual space in between the witness and the happening. This certainly breaks a pattern in Italy, where usually churches are the key pieces in urban space formation.

Social transformations have been a morphological agent in the city's architecture, especially in the 20th century. Take the typical worker's housing: a courtyard house with interior walkways that fostered a strong sense of community. The rapid industrialization of the city, which happened at a much rushed rate than in London or Paris, outpaced much of the planning at the time. However, the rise of technology - adding electricity, water, sewage, cheaper transport etc. - had an inherent effect on the proletarian class: it slowly shifted from community oriented (dependability) to more individually oriented households. The shift in relationship with the city is especially visible in Rossi's Gallatarese project, where he unfolded the rectangular floor plan of a typical Italian workers' building into a long strip with a lateral walkway. Thus, this building reflects the changes in society through a clear change in typology.

One can say that Milan is a city very conscious about the outer appearance. They shape their buildings almost as much as their buildings shape them. The position of the

A Reading of Milan

Concluding words

Milanese distintively are in constant dialogue with their (aspiring) persona - either through the way they dress, build, refurbish, act, or all together. The Villa Necchi-Campiglio illustrates this point by adding the lens of the theatrical. Casa Tognella has been a witness to various changes of clothes in order to fit the persona of the owner.

However, Milan's identity is under pressure from outside. Some brands like Prada, Armani or Apple are consciously aligning themselves with the narrative of the city in order to be related to it. After all, Milan stands for the motor of Italy and, as mentioned before, is widely considered a design hotspot. In that sense, some symbols of the city are becoming also branding projects - see the Fondazione Prada. In addition to this peculiarity, other companies are flirting with the idea of offering substitutes for things deeply embedded in Italian culture. See Apple's version of a public space in Piazza del Liberty, which feels almost like an alter. Or, for the sake of completeness, take Starbucks grand entry into the coffee game, which has little to do with the widely spread 'way' of coffee in Italy.

Perils aside, what makes the Milanese become so intimate with their city? And why is it so hard for outsiders to get a grip on it? Why do they see their landmarks as identifying symbols and not outstanding icons? We suggest this answer lies in the amount of known fragments. A lifetime in a city allows to slowly patch a coherent image of that place together. Think of them as a sail that needs to be stitched together from different pieces of cloth. They need to overlap in order to accommodate area for the thread, until they eventually they become a sail that catches wind. We distinguished just eight of these fragments after weeks of studies, thus a lifetime in that setting must inherently provide the knowledge of the nuances that make the city personal - and intimate.

Each Milanese will use different cloths of stitching together their sail, but at the end they all look very similar. Hopefully, just like Milan.

This research was conducted as a part of the MSc
Graduation Studio at the Chair of Interiors, Buildings,
Cities of the Technical University of Delft.

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