

THE PROJECT

The project suggests the realization of several features that actually are potential exceptional opportunities for the city of Milan, why they allow:

- * the reconstruction of an urban landscape characterized by the environmental layout of historically green areas [Boschetti / Giardini Pubblici / Bastioni / arena / Parco Sempione]

- * the formation of a large urban central park consisting in the system: piazza della Repubblica / Via Vittor Pisani / Piazza Duca d'Aosta

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for a total of
~~covering an area of~~ 130,000 square meters, This ~~is~~
becomes feasible with
~~and made possible the~~ renovation
of the movement system based on public
transport, namely with the hierarchical
reorganization of the circulation, ~~this~~ which
~~leads to~~
~~imply~~ the possibility of a functional
~~landscaping~~ ~~rebuilding~~ and environmental renewal of the ~~past~~ old
~~occupable~~ Bastioni's area.

~~The~~ ~~this~~ large urban park will bring ~~new~~ life to

Via Vittor Pisani: the continuity of the arcades -

a covered way along the park - will ~~create~~
attract to

~~as powerful attraction towards~~ the green area,

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creating

~~with~~ specifically new functions necessary

to the general project of urban revitalization.

the plan achieves,

↓ A surrealist dimension for a central fragment

that

of the urban historic core ~~which~~ stands for

an innovating environmental choice.

THE INTEGRATIVE PROPOSAL.

In the integrative scenery of the elimination

Milanese

of the terminal station in the railway system

the significance of the project can be

extended to comprehend the followings:

* the realization of a system of public

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Services ~~located~~ located in the ex-stazione

~~centrale~~ Centrale (parkings and other

Services ⁱⁿ ~~will occupy~~ the vast underground areas;

- also ~~also~~ in the form of park and ride -

restaurants, shopping arcades, spaces for exhibitions and entertainment activities)

covering an area of 30,000 squaremeters;

a real urban "town hall" serving the

North-East axis of the Milanese territory.

* the organization of a big glass-house


(serra, palm house, winter garden, Wintergarten,

green house, conservatory, serre, jardin d'hiver,

Glashaus, Warmhaus, Treibhaus, Gewächshaus
Palmhaus, invernaculo, invernadero),

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in the area ^{now} covered by the galleries, for
a total of 70,000 square meters; ^{really} ~~also~~ a really wide
open space for the production of environmental
energy, allowing the continuous activity
of a nursery of regional importance,
maintained for public use.



* the formation of a hanging garden

located on ~~the actual~~ tracks' site, covering

an area of 250,000 square meters, this

space would shelter an exceptional ~~animal~~ ^{large production of animals} habitat, in particular the avifauna. ~~It~~

~~could be seen indeed~~ as a matter of

fact, at the beginning of the last century

the napoleonic plan for the Parco di Monza ✓

showed the same aim in producing

trees that ~~were~~ ^{would} serve as

ornamental elements for streets, paths,

and public gardens of the realm.



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This plan suggests the realization of a vast urban central park, covering an area of 45,000 square meters, standing for a new real standard of 1 square meter every 3 three inhabitants in the historic core of the city.



~~THE CONTEST.~~

THE CONTEXT

Every society builds his own *urban landscape*.

The *urban landscape* is the scene of the social and economic life of the inhabitants. It takes form both as a result of urban expansion and as transformation of the pre-existent urban tissue.

Every *urban landscape* system represents ^athe historic section of a process in continuous evolution, even if related to quantities and qualities diversified in time.

The large green areas must be seen as crucial opportunities to qualify the *urban landscape*.

At the beginning of the XIX century, Milan presented an exceptional organization of his green spaces:

- * *Boschetti*, the first public gardens in the XVIII century
- * *Bastioni*, planted with trees all along their length,
- * *Giardini del Foro*,
- * *Arena*, a building planted with trees on the top,
- * *Piazza d'Armi*, perimetred by a multi-forest trees' rows.

These places were intensively frequented at that time by the Milanese (who weren't more than 150,000) for walk and popular feasts. ^{festivals}

In the second half of the century, right in connection with the urban expansion phenomenon, others cities were able to plan large urban parks. This is for example the case of New York, where, thanks to the public opinion's awareness provoked by the Park Movement, the settlement and accomplishment of Central Park happened to be contemporary to the urbanization of the Northern part of Manhattan.

The capability of planning and producing similar projects, following the consolidation of the cities' image due to the industrialization and subsequent urbanization's processes, must be found in several exceptional urban events.

The opportunity offered by this competition, which refers to the layout and redesign of an area of 130,000 square meters between Piazza Duca d'Aosta ^{and} Piazza della Repubblica, (an area that since the beginning never had a specific urban identity for what concerns its social and economic life), represents one of those typical exceptional urban events.

ORIETTA

mobility
rethinking

PROJECT'S SCENE

PROJECT'S SCENE

THE SCENE OF THE PROJECT.

The scene of the project identified by the announcement of the competition consists of an urban landscape that never reached a consolidated settlement.

Its history is recent: in the last fifty years, since the drawing back of the Stazione Centrale, this part of the urban tissue didn't find a proper socioeconomic identity, limited as it was by two historic ^{arteries} thorough-fares of strong ^{commercial} vitality, Via Fabio Filzi, the old Ponte Seveso, and Corso Buenos Ayres, already Corso di Porta Orientale.

Still today, windows without lying behind shops communicate to pedestrians walking under the arcades of Via Vittor Pisani that the commercialization of the goods exposed takes place in the side-streets of Corso Buenos Ayres.

The objective of the urban revitalization of this part of the city must be pursued within the modern culture of the 'urban landscape', which is a synergy of socioeconomic functions and urban figuration.

The pseudoconcept of "street furniture" that implicitly stands for a bundle of objects produced in series and located in whatever urban site without referring to the deep diversification of the "genius loci", would eloquently show his perniciousness if applied to this side. site

The essential point of every process of urban revitalization is connected with the rationalization of the movement system, the totality of the public transports, the circulation problems, and the parking system for the sheltering of private motor-vehicles.

The project suggests a "scientific scenery" of settlement of this part of the city implying the generalized extended application of the here presented method, from "macro" to "micro".

This means that || the movement system can be reorganized on the complex

public transport network, consisting in the railway loop connection -Passante ferroviario- and the underground railway integrated with the buses network. This allows the elimination of the motor-vehicle's circulation in Via Vittor Pisani and the subsequent reduction of the crossings, in the logic of the application of a realistically based strategy of functional and social utility.

Besides the general plan, at a scale 1:10,000, an "integrative proposal", strictly related to the elimination of the terminal station of the actual Stazione Centrale, is considered: thus this operation potentially represents the most significant opportunity from the point of view of urban design for the revitalization of this part of the city.

Many urban studies (from the critics ones of Giuseppe De Finetti, coeval to the building of the station itself, to those carried out by others transport systems'engineers) demonstrated the reliability and credibility of this integrative proposal; for example, in the competition held for the renewal of the Bicocca's area in Milan, many qualified town planning experts recommended a similar solution.

all of them are

This part of the city has been historically characterized by an exceptional system of environmental green : G.Piermarini's neoclassical **Boschetti** and **Giardini Pubblici**, later extended, the Spanish town walls called **Bastioni** planted with trees' rows, **Giardini del Foro** and **Piazza d'Armi** , also framed by trees' rows and connected with the **Arena**; ~~here~~ ⁱⁿ documented inside a reproduction of ^{the} a Plan of the City of Milan, drawn by the Corpo degli Astronomi di Brera in 1814.

To contrast the destruction of this historical urban system and the precariousness of his memory, the new plan suggests a substantial reconstruction of that urban scene also through the landscape redesign of the Bastioni, that would be integrated in the ~~new~~ proposed urban system of parks: this would consist of the axis **Piazza Duca d'Aosta-Repubblica**, which inserts on the "old" and "new" scenery of the Bastioni, and of the hanging garden generated by the glass-house.

This new urban landscape (considered within the complex significance of the botanic scene) would be a real instrument to revitalize the entire area, a stimulus to renew the socioeconomic activities of the inhabitants.

* landscaping remake of this part of the old spanish walls, Bastioni.

THE PROJECT.

The project suggests the realization of several features that actually are exceptional opportunities for the city of Milan, why they allow:

* the reconstruction of the historical landscape system of environmental green: boschetti/giardini pubblici/bastioni/Arena/parco Sempione

* the formation of a large urban central park consisting in the system: piazza della Repubblica/via Vittor Pisani/ piazza Duca d'Aosta for a total of 130,000 square meters. This become feasible with the renovation of the movement system based on public transport, namely with hierarchical reorganization of the circulation, which leads to the possibility of a functional and landscape's rebuilding of the old Bastioni's way.

environmental redesign of the old Bastioni way
landscaping remake area

The large urban park will bring life to Via Vittor Pisani: the continuity of the arcades - a covered way along the park- will attract to the green area, creating specifically new functions necessary to the general project of urban revitalization. The plan achieves a surrealistic dimension for a central fragment of the urban historic core that stands for an innovating environmental choice.

THE INTEGRATIVE PROPOSAL

In the integrative scenery of the elimination of the terminal (central) station in the Milanese railway's system the significance of the project can be extended to comprehend the followings:

ex- Stazione Centrale

** the realization of a system of public services located in the ex-terminal station building (parkings and park and ride, and other services in the vast underground areas: restaurants, shopping arcades, spaces for exhibitions and entertainment activities), covering an area of 30,000 square meters, a real urban "town hall" serving the Nord-East axis of the Milanese territory.

** the organization of a big glass-house (serra, palm-house, winter garden, green house, conservatory, serre, jardin d'hiver, Glashaus, Wintergarten, Warmhaus, Treibhaus, Gewächshaus, Palmhaus, invernaculo, invernadero), in the area now covered by galleries, for a total of 70,000 square meters: a really wide open space for the production of environmental energy, allowing the continuous activity of a nursery of regional importance, maintained for public use.

** the formation of a hanging garden located on the actual tracks' site, covering an area of 250,000 square meters, this space would shelter an exceptional nursery and also an exceptional animal habitat, in particular the avifauna.

unusually rich rich

As a matter of fact, at the beginning of the last century, the napoleonic plan for the Parco di Monza showed the same aim in producing trees "necessari per le piantaggioni sui sentieri, e sulle strade per l'abbellimento de' giardini pubblici del Regno".

This plan, therefore, suggests the realization of a vast urban central park, covering an area of 450,000 square meters, standing for a new real standard of 1 square meter every three inhabitants in the historic core of the city.

(the Giardini Pubblici consists in 160,000, the Parco Sempione in 430,000 square meters.)

METROPOLITANA MILANESE SPA

Architecture(s) competition

for the planning of the urban system in Milano:
Piazza Duca d'Aosta, Via Vittor Pisani, Piazza della Repubblica

project mentioned with the following justification of the Jury:

the project **GREENWAR**

...defines a proposal of such a courageous and radical line
relating to the quality of the urban environment
to deserve the mention of the jury

in relation

motto
GREENWAR

projects architects

Gabriella Crivelli, director
Giampaolo Corda
Franco Giorgetta
Virgilio Vercelloni

project team

Valentino Parmiani, architect
Nicoletta Pellerito, architect
Miek Perquy, architect
Patrizio Cimino, graduating
Mariella Corti, graduating
Amedea Sanguini, graduating

Department

Jury's components:

Paolo Pillitteri, mayor of the city of Milano and president of the jury, **Luigi Corbani**, vice-mayor and responsible for the Culture, **Lionello Costanza Fattori**, Superintendent to Environmental Properties and to the Monuments, **Cesare Stevan**, dean of the Milano's Architectural Faculty, **Demetrio Costantino**, president of the Architect's Order of Milano, **Claudio Dini**, president of the Metropolitana Milanese SpA, **Mario Botta**, architect, **Francesco Dal Co**, historian of architecture, **Andrea Cascella**, artist sculptor.

architects historian
Milano, 28 ottobre 1988

of Milano

Metropolitana Milanese S.p.A

MM spa

Concorso di Architettura

Architecture competition
for the planning of the urban system
in Milano:

per la progettazione del sistema urbano a Milano:
Piazza Duca d'Aosta, via Vittor Pisani, Piazza della Repubblica

~~progetto menzionato~~

progetto menzionato con la seguente motivazione della Giuria:

il progetto **GREENWAR**

~~pur ignorando le attese formulate dal bando~~
definisce una proposta di impostazione radicale e coraggiosa
attenta ai valori della progettazione ambientale,
tale da meritare la menzione della giuria

environmental
design

project mentioned with the following justification of the Jury:
the project GREEN WAR...
defines a proposal of courageous and radical line
to deserve the mention of the Jury.

in relation
relating to the quality of
the ~~envi~~ urban environment

motto = molto

GREENWAR

project architects:

~~project team~~
gruppo di progettazione ~~working group~~

~~project team~~
project director
Gabriella Crivelli, architetto, capogruppo, ~~arch~~ chief architect
Giampaolo Corda, architetto
Franco Giorgetta, architetto
Virgilio Vercelloni, architetto

hanno collaborato

with the collaboration of

Valentino Parmiani, architetto
Nicoletta Pellerito, architetto
Miek Perquy, architetto
Patrizio Cimino, laureando in architettura
Mariella Corti, laureanda in architettura
Amedea Sanguini, laureanda in architettura

graduating in architecture
u
u

Jury's components:

Milano, 28 ottobre 1988

853
24
3412
1706-
20472

THE SCENE OF THE PROJECT

1

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Still today, windows without lying behind shops communicate to pedestrians walking under the arcades of Via Vittor Pisani that the commercialization of the goods exposed takes place in the side-streets of Corso Buenos Aires.

The objective of the urban revitalization of this part of the city must be pursued within the modern culture of the "urban landscape", which is a synergy of socioeconomic functions and urban figuration.

The pseudoconcept of "street furniture" that implicitly ^{stands for} ~~provides~~ ~~for~~ a bundle of objects produced in series and located in whatever urban site without referring to the deep diversification of the "genius loci", would eloquently show his perniciousness if applied to this site.

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The history of this part of the city has been ^{historically} characterized by an

exceptional system of environmental green (Boschetti, Giardini Pubblici, Bastioni planted with trees, Giardini del Foro, Piazza d'armi also planted with trees and connected with the Arena) here documented with the reproduction of a Plan of the city of Milan, drawn by the Corpo degli Astronomi di Brera in 1814. To contrast the destruction of this system and the precariousness of his memory, the new plan suggests a substantial reconstruction of that urban scene also through the landscape redesign of the Bastioni, that would be integrated in the new system of urban parks. This would consist of the axis Piazza Duca d'Aosta- Repubblica, which inserts on the old and new scenery of the Bastioni, and of the hangings gardens and promenades generated by the big glass-house.

This new urban landscape (considered within the complex significancy of the urban scene) would be the real instrument for the revitalization of the entire area, the stimulus for the renewal of the socioeconomic activities of the inhabitants.

THE CONTEST

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Boschetti, (the first public gardens in the XVIII century)

Bastioni, planted with trees all along their length

Giardini del Foro

Arena

Piazza d'armi

These places were intensively frequented at that time why the Milanese (who weren't more than 150,000) used to organize parties in those parks and stroll along in pleasant promenades.

In the second half of the century, right in connection with the urban expansion phenomenon, others cities were able to plan large urban parks. This is for example the case of New York, , where, thanks

to the public opinion's awareness provoked by the Park Movement, the settlement and accomplishment of Central Park happened to be contemporary to the urbanization of the Northern part of ~~the~~ Manhattan.

The capability of planning and producing similar projects, following the consolidation of the cities' image due to the industrialization and subsequent urbanization processes of the time, must be found in several exceptional urban events.

The opportunity offer^{ed}~~ed~~ by this competition, which refers to the layout and redesign of an area of 130,000 square meters between Piazza Duca d'Aosta and Piazza della Repubblica, (an area that since the beginning never had a specific urban identity for what concerns its social and economic life) represents one of those typical exceptional urban events.