

Milano



Comune
di Milano

**International Design Competition
Piazza Castello - Foro Buonaparte**



PRELIMINARY DESIGN DOCUMENT

Milano



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di Milano

**International Design Competition
Piazza Castello - Foro Buonaparte**

Organizing Body

Mayor Giuliano Pisapia

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City Department of Health, Quality of Life, Sports and Leisure, Human Resources, Animal Protection, Parks, General Services

City Councilor Chiara Bisconti

City Department of Trade, Industry, Tourism, Local Marketing, Civic Services

City Councilor Franco D'Alfonso

with

Central Division Development of the Territory

Arch. Giuseppina Sordi

Draft Competition Notice

Arch. Simona Collarini

Arch. Paola Velluto

Territory Area - Central Division Development of the Territory - General Urban Planning Sector

with the collaboration of

Order of Architects, Planners and Landscapers of the Province of Milan

Draft of Preliminary Design Document

Arch. Giuseppe Marinoni

with Work Group**- Work Group coordinators**

Arch. Simona Collarini

Arch. Paola Velluto

Territory Area - Central Division for Development of the Territory - General Urban Planning Sector

Dr. Ilaria Giuliani

Offices of the staff of the City Department of Urban Planning and Private Building

- Work Group

Arch. Loredana Brambilla

Territory Area – Central Technical Division – Technical, Infrastructures and Urban Furnishings Sector

Engineer Stefano Riazola

Engineer Federico Confalonieri

Territory Area – Central Division Traffic, Transportation, Environment and Energy – Traffic Planning Sector

Arch. Alessandra Rossi

Arch. Natalia Valentini

Citizen Services Area – Central Division for Sports, Health and Quality of Life – Parks and Agriculture Sector

and the technical contribution of

Riccardo Gusti, Agricultural Engineer and Dr. Salvatore Sindoni

Dr. Roberto Munarin

Dr. Francesco Amato

Innovation and Economic and Social Development Area – Central Division for Industry and Local Marketing – Business Sector, Help Desk for Business and Industry

Arch. Paolo Savio

Ministry for Cultural Heritage and the Arts - Superintendence for Architecture and Landscape, Milan

Engineer Annapaola De Lotto

Territory Area – Central Division of Development of the Territory – General Urban Planning Sector

and the technical contribution of

Giorgio Solimene, Surveyor

Administrative Assistant

Mr. Angelo Daniele Isella

Territory Area - Central Division of Development of the Territory - General Urban Planning Sector

Translations

Suzanne Branciforte

Graphic Design

Central Special Office for Communication

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Administrative Office

Arch. Paola Velluto

with

Engineer Andrea Rizzuti

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The goal that the local government intends to pursue with the Piazza Castello – Foro Buonaparte International Competition is to achieve a contemporary design of the urban space in the current area of Foro Buonaparte and Piazza Castello, reinterpreting and enhancing it, starting with the re-designing of the open spaces, the spatial aspect of the historical city and the monuments found there, allowing it greater usability suitable to contemporary collective rituals.

These spaces should be confirmed as places of great civic and symbolic expression, as part of that system of great monumental urban spaces that goes from Piazza Duomo along the axes of via Mercanti, via Orefici and via Dante, through the Castello to reach Parco Sempione. A transition from 'city' to 'landscape' that is well expressed in the design of the historical city and that begs to be reinterpreted both in terms of use and shape in this design competition, also following the changes that took place in terms of use and infrastructures established due to contemporary ways of using the inherited historical and monumental parts of the city.

It is felt that this transition from 'city' to 'landscape' was expressed well here, in the moment of its conception at the end of the nineteenth century, as a different articulation of the 'boulevard' typology, transformed into the 'urban boulevard' by Foro Buonaparte as a transition toward the city, and in the guise of a 'landscape boulevard' for Piazza Castello, as a transition toward the gardens and the moats of Castello Sforzesco and Parco Sempione. The entrants are asked to reflect on the richness of the articulation typology, now partially veiled by the superimposition of improper uses and shapes, to furnish a contemporary reinterpretation of it suitable to the contemporary esthetic sense and a multiplicity of uses, as well as the need for flexibility in the necessary uses, as shall be further explained in the chapter "Design guidelines" of this document.

One of the tasks asked of the designers is to bring together and arrange the plurality of themes, that are sometimes even conflicting, in a formal and functional synthesis that characterizes these monumental spaces and makes them complex precisely because they are constantly called upon by processes of modernization and adaptation for the multiple uses that have developed over the course of decades if not centuries. The themes vary from the representation of civic values to that of easy access for citizens and people using public transportation or sustainable mobility, to those of cultural and tourism use, to those of taking a break and recreational purposes of inhabitants, workers and tourists.

In this sense, the slogan from 'Piazza d'Armi to Piazza delle Arti' (From 'arms' to arts, trans. note), adopted for this competition, sums up well the metamorphosis that has taken place over these last centuries of urban history, from a specific, sectorial use to a broader and broader use for the many beneficiaries of the city. Those are the people to whom the entrants should respond in terms of formal and functional expression. In particular, the designers are invited to orient their thinking toward criteria that tend to:

Simplify

Integrate

Hybridize

To *simplify* what is already there, in the sense of reducing as much as possible the number and type of the many components on the ground that over time have overlapped, sometimes incoherently. For example,

'temporary' elements such as signs, road signs, kiosks, technical devices, different types of elements of the urban furniture, and illumination. Or more 'stable' elements such as buildings, materials, shapes or geometrics in the pavement that often have been left from preceding functional uses linked to the circulation of vehicles or parking places. The objective of simplifying is to restore the spaces to their essential typology so that the elements of the pavement, vegetation, trees, and urban furnishings, can all contribute to the reduction of the semantic redundancy and allow for enhancing aspects of the buildings and monuments that are present in this part of the city. Another objective is to use, in general, lasting materials that are easy to maintain, and that are suitable for the existing monumental context.

To *integrate* the various design materials in a solution that is synthetic both in usage and form. The design and the materials for the pavements, the plan for the vegetation and trees, the concept for traffic flow and parking, the illumination design and the elements for illuminating, the plan for the elements of urban furnishings, the project or positioning of the technical elements (manhole covers, grates, parking barriers, ventilation grilles for underground services) must be integrated in a single concept with the goal of expressing a lasting civic dimension, appropriate for the monumental aspect of these places.

To *hybridize* the different forms of usage both in the formal and the functional aspects, starting even from the reinterpretation of the types of boulevard, as manifested in the 'urban boulevard' of Foro Buonaparte and the 'landscape boulevard' of Piazza Castello. Starting from the definition of the "Areas for Privileged Pedestrian Traffic" as indicated in Article 7.3.1.4 "Areas for Privileged Pedestrian Traffic" of the PUMS (the Urban Plan for Sustainable Mobility, trans. note) (see the chapter "Design guidelines" of this document), the entrants are asked to formulate design hypotheses that allow for forms of "coexistence of use" among pedestrian use, cyclist use, partial private vehicle access, and public transportation access, resident parking and temporary parking or standing, or the occasional presence of selected commercial events or recreational activities with large public turnout.

As regards Piazza Castello and the 'landscape boulevard', using it prevalently for pedestrian traffic should not exclude the possibility of temporary circulation for private vehicles or public transportation during some periods of the day or of the year, according to measures taken or choices made by the local administration. Just as accessibility for temporary standing shall be allowed for emergency vehicles or those associated with street cleaning and maintenance. Entrants are asked to reflect upon and answer this complex situation in the hybridization of the different design components (regarding pedestrians, vehicles and the need to stop), with the objective of flexibility for use over time.

In particular, it is strongly suggested that entrants answer in terms of clarity of shape and typology of the open space, so as to respond to the criteria of 'long-term' of the urban space, which should be conceived of to be able to welcome various usages, from the most 'stable' to the 'temporary' ones, even if linked to mobility and traffic flow, and even in the circumscribed type of 'areas for privileged pedestrian traffic' cited above.



Photo plan 2016

The morphological structure of this part of the city extends from Piazza Duomo to the Castello up to Parco Sempione, and is the fruit of a stratification over time of various city projects that alternated between great urban designs (Giovanni Antonio Antolini's project for the Foro), the works done to reform the medieval fabric of the city (the plan for rectilinear roads), up to the moderate transformations that took place with the implementation of various plans between the nineteenth and the twentieth centuries. The outcome is commendable, both for the sequencing of urban spaces of great formal quality, as well as for the buildings that define the urban scene, often marked by significant examples of architecture or by the conservation of ancient monuments, such as the Castello for that matter.

From the Duomo to the Castello

The current morphological set-up is substantially due to the post-Unification works that began with the reorganization of Piazza Duomo and the creation of the Galleria with Mengoni's project in 1863, up to the urban works performed between the nineteenth and the twentieth centuries to link the Duomo with the Castello. These works also find symbolic value in Via Dante, in the visual relationship created between the spires of the Duomo and the Torre del Filarete of the Castello, up to projecting themselves toward the monumental axis of Parco Sempione.

The creation of this part of the city represents an important urban design laboratory for experimenting a series of themes of building the city as 'a work of art.'

Just as for example the application of techniques of urban surgery to generate via Dante, in cutting away portions of medieval fabric and operating precise urban mending with the remaining weave of roads. The desire to build a continuous architectural stage wing such as to represent a 'tragic scene' but at the same

time sufficiently changed so as to meet the esthetic canons of the time, that indulged in the 'picturesque', required starting up new building practices for the city. For the first time in Milan experiments were performed in effect right here, following the Paris teachings of Pierre Patte, the integration between concept of the buildings and concept of the public space of the street, the infrastructures built to be understood in the complex three-dimensionality of the cross-section: facades, sidewalks, pavements, illumination systems, sewers, systems for delivering water and gas.

A sort of coordinated project regulated by limitations of 'ornamental design' allowed for giving uniform value to a product created by several designers, among whom Broggi, Sommaruga, Bellorini, Ferrari, Pirovano, Tagliaferri, absorbing even the pre-existing structures, such as Palazzo Carmagnola on the corner of Via Rovello.

Toward the Southeast, this system merges with a particular 'embrasure' in the Cordusio ellipse – the first administrative and managerial center in Milan, created in 1900 as the representative headquarters of the great national banks and the post office – to then go forward with via Orefici and via Mercanti in Piazza Duomo. This system of public spaces is now prevalently pedestrian. If the work of making it a pedestrian area, begun in the '90s, reduced in part the complex section of the 'street' as an infrastructural construction, adapting it to the formal generic quality of 'pedestrian areas', it contributed at the same time to delineating one of the privileged pedestrian pathways both for art tourism, with the presence of renowned monuments, and for use on the part of citizens and visitors for the presence of businesses, offices and collective services.

From via Dante to Parco Sempione

Toward the Northwest, this system of monumental spaces ends up in largo Cairoli, currently configured as a monumental hub as well as a hub for infrastructures for the presence of the tram lines, bicycle paths and roads for vehicles that link to the most central parts of the city (see the document 'Making Piazza Castello a Pedestrian Area' and the tables of the PUMS (Urban Plan for Sustainable Mobility) attached).

As regards the area that is the subject of this competition, its configuration is due to the creation of what the Beruto Plan provided for in 1889, with the construction of the hemicycles of Foro Buonaparte, the garden spaces in front of the Castello that were derived from the landscape project of Parco Sempione in 1893 by Emilio Alemagna and the restoration of Castello Sforzesco begun in 1893 by Luca Beltrami.

The impulse for the creation of this section of the city derives above all from the choice to use the Castello, which was once isolated from collective uses in its military role linked to the Piazza d'Armi, or parade grounds, as a location for cultural institutions: civic archives, collections, art collections. From Beltrami's 'inventive restoration' begun in 1893, to the reconstructions of the postwar period that were prevalently centered on the internal spaces and courtyards, to the work of the BBPR group of architects in the '50s and '60s, the Castello was more and more consolidated in its role of 'City of Museums' as well as a monumental doorway for access to Parco Sempione through the Ducal Court and the gate Porta del Barco.

Parco Sempione was thus configured in the guise of an English garden by Alemagna in 1893, and still today is the biggest urban park in Milan, having become the center of a broad part of the city that from the historical nucleus relates to the neighborhoods of Magenta, Sempione and Porta Tenaglia-Monumentale. Its configuration has allowed for embracing the existing monuments, such as the Arena by Canonica and the Arco della Pace (Arch of Peace) by Cagnola, and new buildings that followed over time, such as the Palazzo dell'Arte by Muzio where the Milan Triennale is held, the Library by Parisi and Longhi, the Torre del Parco by Ponti, Chiodi and Ferrari, and the Civic Aquarium by Locati. Outside the Park, behind the area of the design, there are also the Piccolo Teatro by Zanuso and the Teatro dal Verme by Pestagalli.

The Boulevards of the hemicycles

The overall building group in a hemicycle that defines the spaces in front of the Castello and the transitional spaces with the medieval city behind it is an evident derivation of the ambitious project by Antolini in 1801, as its name implies. Even if in a toned-down way with respect to the Antolini project, the buildings, and the spaces created by them, carry out the transition between the Castello, the historical city and the new neighborhoods to the west of Parco Sempione in a significant way. The two branches forming the hemicycle, one to the south that leads to piazzale Cadorna and its nineteenth and twentieth century residential neighborhoods, and the other to the north heading toward via Legnano and porta Volta, are examples of exquisite construction built in its 'varied uniformity', on the example of via Dante with the main intent of defining the 'scene' of the public space. And like via Dante, the public space of the street was here conceived as a complex three-dimensional infrastructure where the cross-section of the profile of the street (street lanes, sidewalks, flowerbed dividers, trees, tramway lines, illumination) was thought out as integrated into the cross-section of the depth of the street itself (water and gas lines, sewers, electricity) and as interacting with the facades of the buildings. If the reference model for via Dante might have been the 'New Street' (Strada Nova) of Renaissance origins, for the two boulevards along the two fronts of the hemicycles of Foro Buonaparte and Piazza Castello, the reference was the 'boulevard' typology. And in a cautious way, they referred to that typology in the period of construction of this part of the city. If the boulevard comes from the 'urbanization' of the lines of trees that in the seventeenth and eighteenth centuries marked the access roads to the city, or linked the urban nucleus with the countryside Palace located outside the city itself, this type hybridizes in and of itself urban and landscape meanings. And for this part of the city, such duplicity adequately responds to the urban scale of space toward the city, Foro Buonaparte, and the landscape scale toward the Castello.

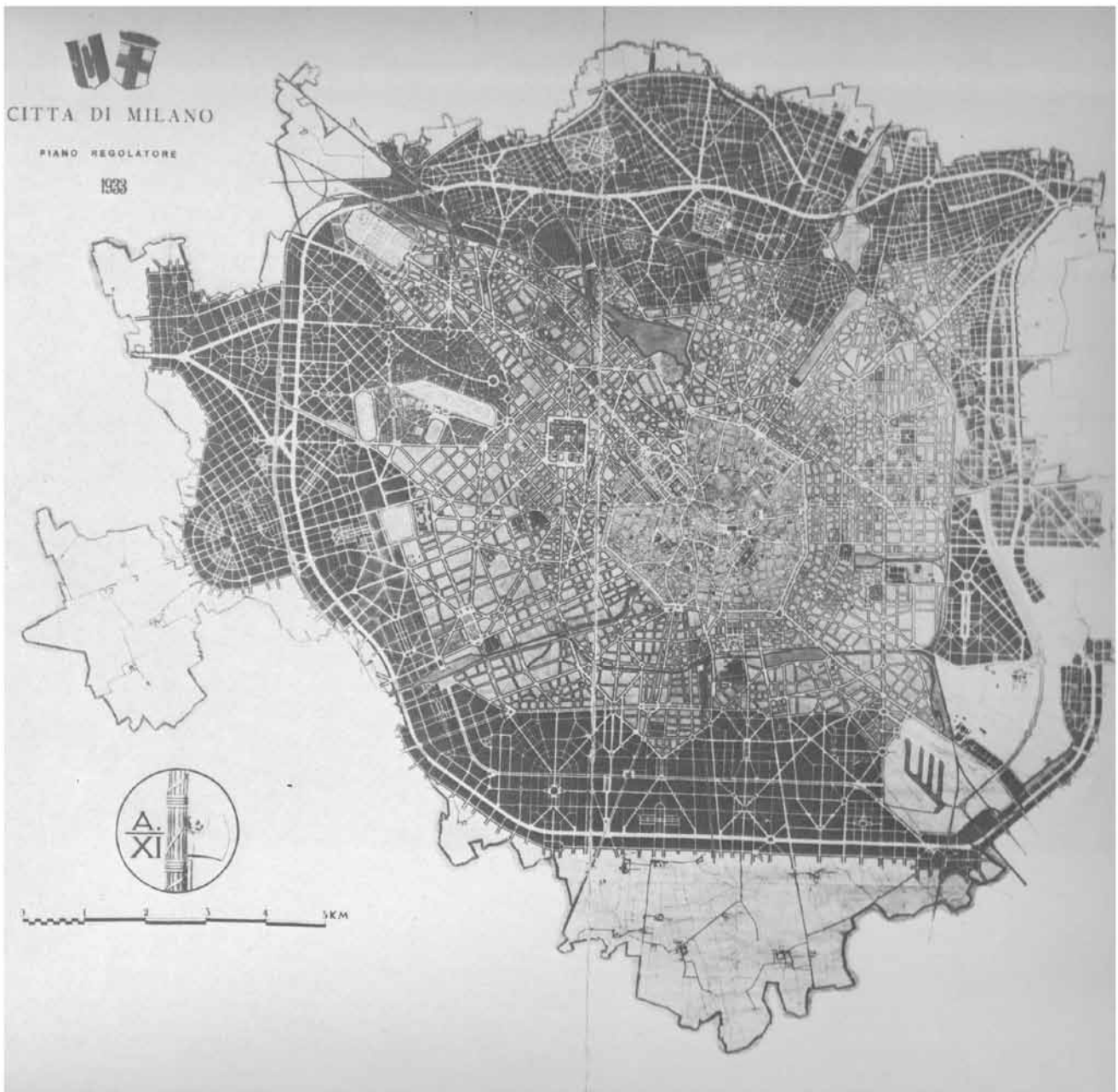
The entrants are expressly asked to reflect on the formal and conceptual contents of such a typology of public space, also in its complex three-dimensionality, even thinking about it and renewing it for contemporary uses in the hybridization among pedestrian use, traffic use, and as a stage for temporary events, in the different variations suitable to the two different environments of Foro Buonaparte and Piazza Castello (see the chapter "Design guidelines" of this document).

In the contemporary period, different uses overlapped on this urban system that are also linked to traffic, stopping and public transportation (see the attached tables of the PUMS Urban Plan for Sustainable Mobility and PGT Plan for Governing the Territory).



Damage from the War 1942-45

This map, developed from surveys performed by the city offices for the book *Milano, The Building of a City* (1969), by Giuseppe De Finetti, represents the destruction of buildings that Milan experienced during the Second World War. In particular, what is underscored is the damage to the area within the Spanish walls. As regards the area that is the subject of the competition, it should be noted how the damage from the war involved some of the buildings in a considerable way, such as the Castello, the Teatro dal Verme, or partial portions of the building fabric, but did not compromise in a substantial way the urban structure, like in other parts of the historical center, which has come down to our days just as it was built starting at the end of the nineteenth century.



The Albertini Plan 1931

The plan for 'urban growth' done by Albertini in 1931 was designed for a city of two million inhabitants and represents reaching the operative and theoretical limits of the Beruto Plan. The plan extends the criteria for an 'academic' planning of roads and blocks up to the saturation of the city territory, but also deals with themes of infrastructures leading toward the surrounding territory: the ring road highway, the port on the canal, the reform of the railway infrastructure in part inherited from the Pavia-Masera Plan in the passage from a system of pass-by stations to a system of terminal stations. In particular, this change broke the 'circle' of the train beltway with the elimination of the station between the Campionaria Fairgrounds and Parco Sempione, to allow the urban system of Castello-Parco Sempione-Corso Sempione to consolidate as a potential new center between the city of the ramparts (Bastioni) and the area to the Northeast.



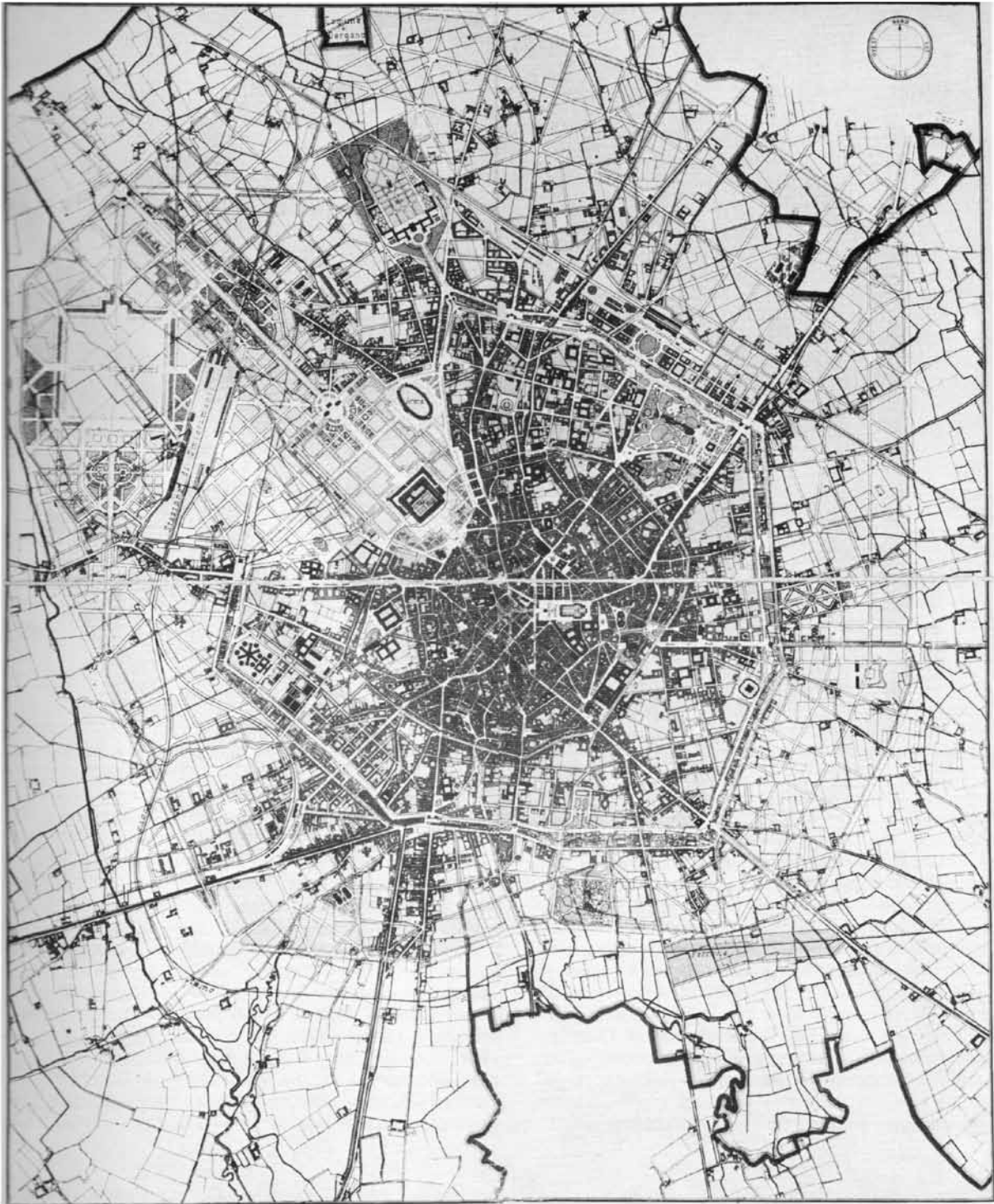
The Pavia-Masera Plan 1912

This regulatory plan applies to a city that by now has reached 600,000 inhabitants. The 'second belt' between the circle of the Navigli (canals) and the Bastioni (ramparts) is in the process of being completed quickly, like the urban parts found to the east of the city provided by the previous Beruto Plan. This plan adopts and extends the Beruto Plan's system of circuits, even if with less success than the preceding plan. This is because when it is implemented, it will encounter obstacles with the criteria that see limits to the 'modern' settlement models in constructing urban blocks, just like the need to integrate the building fabric with large urban systems and with the infrastructures. As regards the area that is the subject of the competition, the map of the Masera Plan reveals the state of completion of the urban part around the Castello and Parco Sempione as the implementation of the preceding plan.



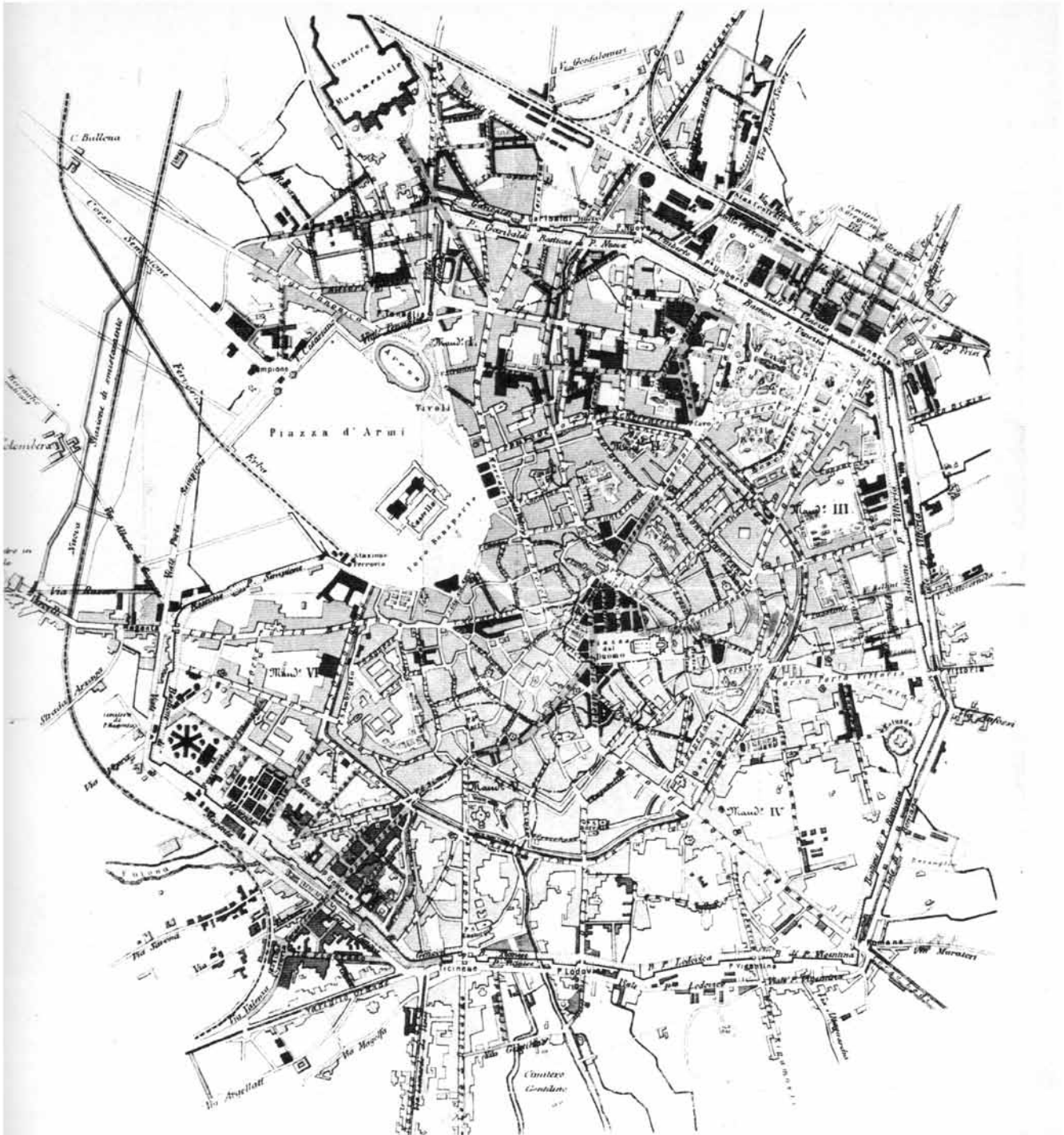
After the Beruto Plan

This map, published by the bookseller Vallardi in 1897 from the 'present and future' Milano collection, shows the urban completion and the measures of the Beruto Plan in its second version in 1889, where specifically in the area that is the subject of this competition, in addition to making lots out of the ex-Piazza d'Armi and the areas around the Castello, what is proposed is Parco Sempione and the hemicycles of Foro Buonaparte. In particular, the map shows here how the following were almost completely finished: the hemicycles of Foro Buonaparte, Parco Sempione, the grafting of Corso Sempione into the half-moon shaped fabric around the Arco della Pace (Arch of Peace), via XX Settembre – conceived from 'urban villas' – pivoting on Parco Sempione that passes over, with a commendable landscape solution, the stretch of trenches of the Ferrovie Nord (Northern Railway lines), and the system of rectilinear streets conceived of at the beginning of the nineteenth century and implemented with the Beruto Plan that run from piazza Duomo to the Castello.



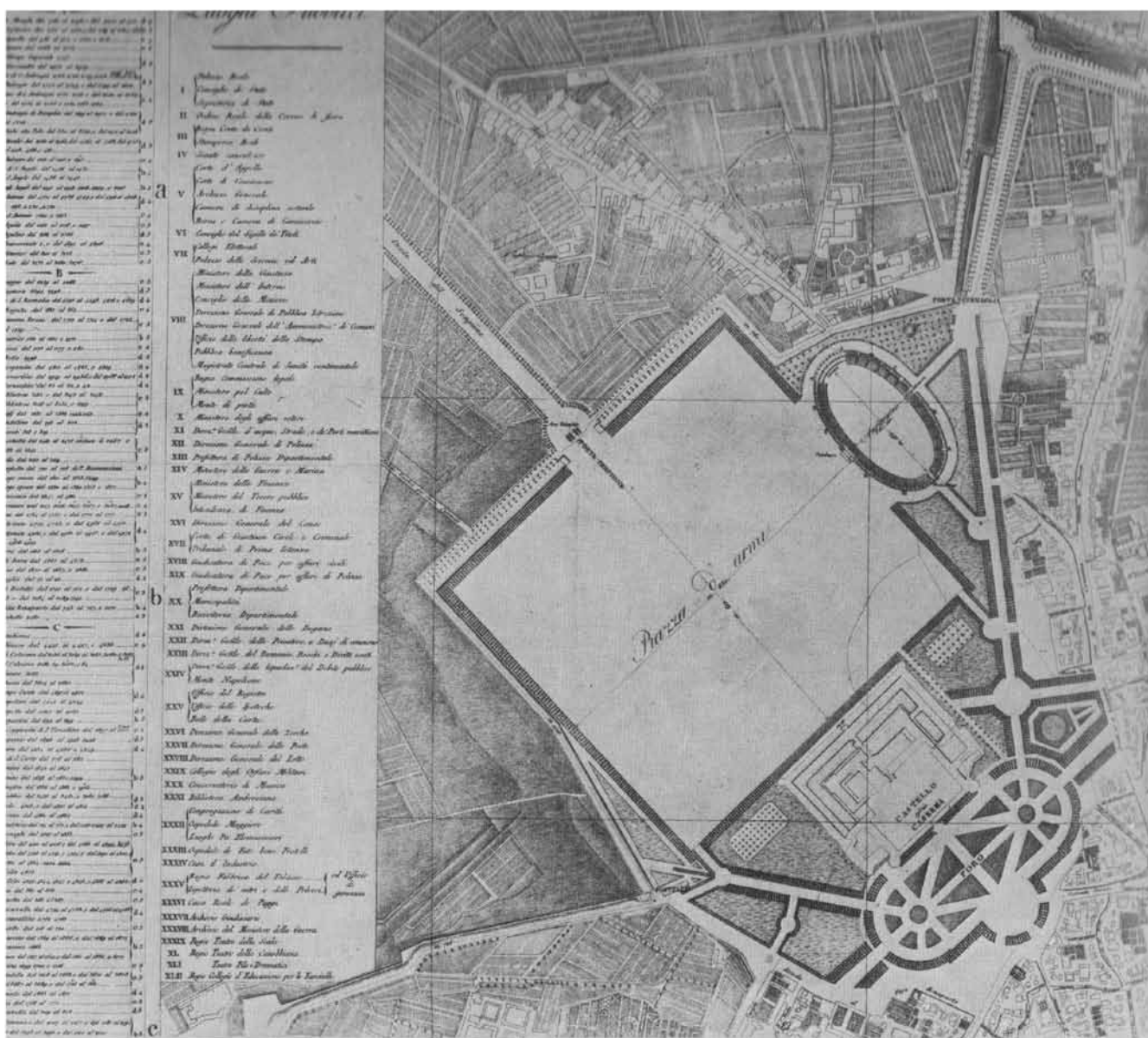
Beruto Plan 1884

Taking inspiration from urban planning approaches adopted previously in other European and German cities, the Beruto Plan sets out a system of urban axes that are sometimes the continuance of the existing historical axes. Elements of construction of the public space articulate the building continuity provided for by the large size city blocks, which were suitably reduced in his second version in 1888 to the scale of local investors. As regards the urban sector that is the subject of this competition, the Beruto Plan provides for moving Piazza d'Armi, the parade grounds, to the Northeast and in the 1884 version represented in this map, a dense network of roads defining highly crowded residential blocks. In the 1889 version, instead, Parco Sempione and the hemicycle of Foro Buonaparte in their current configuration will be imagined in the place of the ex-Piazza d'Armi.



The modernization of the city

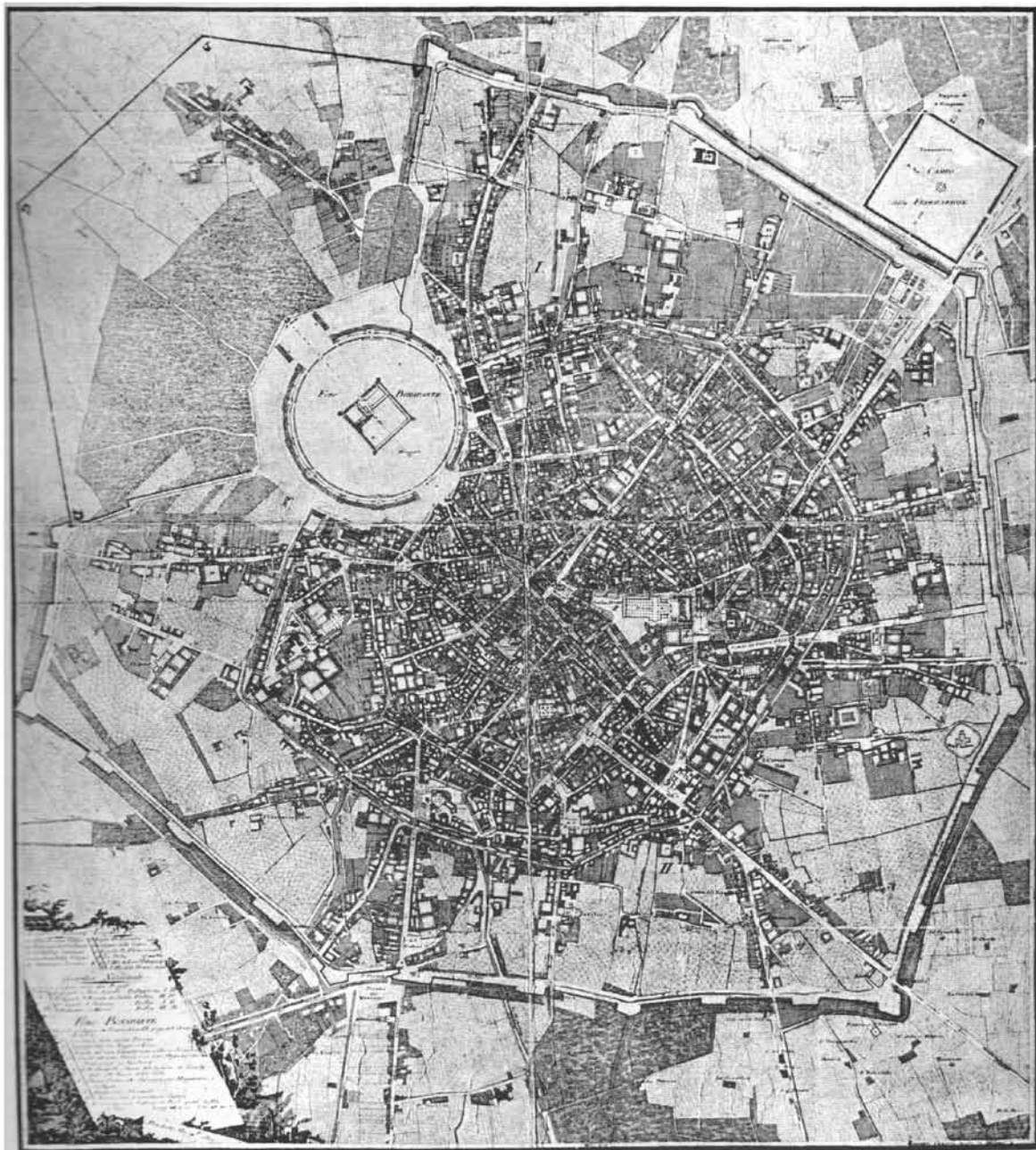
This map designed for the volume *Technical Milan from 1859 to 1884* constitutes a topographic synthesis of most important transformation works done in the city in the period after the Unification of Italy. The city is transformed by the presence of the railways that generates the impulse for new areas like those of porta Genova and Lazzaretto, and by other pushes for modernization that requires positioning systems such as the station, the slaughterhouse, the prisons, the markets, and the new cemetery. But above all, in this period, the Mengoni project for defining Piazza Duomo with the Galleria found on the North side is started. The Castello in this period is still isolated in Piazza d'Armi and prevalently tied to the system of the military city, despite the previous projects.



From the military citadel to civic monument

The city planning operations in the Napoleonic area around the Castello are well represented in this map done by Brera Astronomers in 1810, the underscores the reorganization by Canonica in 1806-09. The Castello, which had become a big barracks, freed of the fortifications that had configured it as an autonomous citadel, becomes a transition between the military city and the civic city. The arrangements opposite the medieval city take up again the transformation begun on the Bastioni (ramparts), that from a system of fortifications that served only for defense becomes a sort of internal tree-lined ring road broken at intervals by grassy flower beds.

Also Campo di Marte is flanked by a boulevard and surrounded by a quadruple row of trees. To the Northwest, the axis of corso Sempione takes off from the Arco di Trionfo (Arch of Triumph) by Cagnola from 1807, then called the Arco della Pace, and then heads toward the countryside as a future axis of urban construction, ideally oriented toward Paris. To the Northeast, the Amphitheatre, then called the Arena, built in wood in 1803 and three years later in stone.



Milan, the capital

The aspiration of Milan to propose itself as a 'capital city' appears in this map, done by Pinchetti in 1807. The Castello, symbol of the Milan of the Visconti, now becomes the symbolic center of a great open space in the project of Antolini in 1801, probably influenced by the visions of Ledoux. A theoretical space of exchange between the medieval city, gravitating to the Duomo and the territory surrounding it, it establishes itself as a virtual center of the new city that is to come.

While not actually being created, this project shifts the center of gravity of the urban growth in the years to come in an ideal way. The need to integrate the city that has yet to be created and the existing city is well represented by the system of rectilinear streets of the 1807 Plan of the Commission of Ornamental Design that starts up the theme of grafting between the two urban parts. Starting from the reconfiguration of the public spaces, at the same time as the reorganization of the system of roads, the straight roads of the current via Dante and via Orefici are designed, up to brushing against the spaces of Piazza Duomo. The model, while still in a minor tone, are the Parisian projects of the end of the eighteenth century, adopted later also for the great works done by Haussmann.

The area reserved for the Competition may be organized into several environments both for the presence of multiple factors of differentiation that are present in this part of the city linked to the uses of the space, as well as for its complex creation over time, that while in the uniformity of the overall whole, is specific for the typological differentiations of the urban space. For this reason, the area of the design was subdivided into two parts, as indicated in the table “Perimeter of the design area” attached to the PDD.

As is specified in the legend to the table, there are two perimeters:

- Piazza Castello: the garden spaces in front of the Castello and the tree-lined space between the two open hemicycles built on Largo Cairoli (Perimeter 1, for which the ‘Design’ is requested)
- Foro Buonaparte: Foro Buonaparte and the road network and the tree-lined flower beds between the building hemicycles connecting Piazza Castello (Perimeter 2, for which only the ‘Guidelines’ are requested).

In the table, the recently created Piazza Castello bike path is indicated; it is asked that this be maintained just as it is asked that the statue to Giuseppe Garibaldi in Largo Cairoli, the tram tracks and the fountain in front of the Castello also be maintained. It should be noted that in the table, the green area of Foro Buonaparte is indicated, the tract that goes from via Arco to via Tivoli, of recent creation.

As indicated in the chapter “Goals and themes” of this document, the principles that should guide the designs for the competition are *Simplify, Integrate, Hybridize*, with the goal of shaping an open, contemporary space – made of new pavements, green areas with the enhancement and recovery of existing flowerbeds with trees, urban furniture, illumination – able to express the ‘long term’ role of public space, suited to the monumental values of this part of the city, but also open to contemporary rituals for use on the part of citizens and tourists. Given the removal of the Expo Gate at the end of the International Exhibit of the Milan Triennale in 2016, which will conclude in December 2016, it is considered desirable to recreate the continuity of urban space in these areas with the system of via Dante, piazza Cordusio, Piazza Duomo, paying particular attention to recovering and broadening the flowerbeds with trees. The entrants are expressly asked to reflect on the formal and conceptual contents of this type of urban space and at the same time to consider the functional aspects linked to the fact that it is a complex infrastructure for the presence of systems both on the surface and underground (see the tables for the underground services attached here).

It is noted that the definitive design project will be subjected to an evaluation by the Superintendence for Architecture and Landscape for Lombardy. The chapter “Restrictions for monuments” and the documentation attached identify the criteria for said restrictions.

Given the complexity of the area for the design and the typological difference and the use of different environments, entrants are asked to produce design answers starting from the specificity of the places, following the criteria of differentiation already identified in this document, expressed in the two perimeters with the objective furthermore of giving a formal and functional synthesis to the urban whole outlined as the area of the competition. In particular, also starting from the different articulation of the type of ‘boulevard’ as expressed in the form of a ‘landscape boulevard’ for Piazza Castello and an ‘urban boulevard’ for Foro Buonaparte, the following themes for the project may be identified:

Piazza Castello (Perimeter 1 - Design)

Starting from the typology of ‘landscape boulevard’ and its strong hybrid characteristics between urban space and garden, the entrants are asked to reflect on the following themes:

1. redefine the garden spaces facing the Castello

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2. conceptualize the urban spaces for use that is 'prevalently' pedestrian, in the concept of hybridizing different uses (for pedestrians, for cyclists, for vehicles, public transportation and parking or stopping), like moreover are already present in the boulevard typology, to allow for flexibility in use over time and access for emergency vehicles and maintenance vehicles. In particular, it is suggested that entrants think of criteria of flexibility, considering that the urban space must be conceived of for the 'long term' while the spaces for stopping and movement of vehicles could be linked to measures taken by the city administration even only temporarily
 3. conceptualize the overall whole as an urban 'stage' suitable for accommodating qualified temporary events for the collective revitalization of the public space, for example the granting of the use for the temporary Fair "Oh Bej Oh Bej" (attached please find the blueprint map of how the space is utilized), or other selected, qualified events for public participation
 4. envision substituting the current 'kiosks', designing guidelines for a new type of 'kiosk' (roughly for the sale of soft drinks, flowers, books, etc.) to be conceived of as removable structures, in a contemporary form, integrated with the design of the overall whole and the existing monumental context. Said kiosks do not call for the entrance of customers. Possible outside places to sit should be considered; they should be removable for storage during periods that the structures are closed. Said kiosks, for a maximum number of 13, are to be deployed according to criteria chosen by the entrant. The cost of the kiosks is excluded from the overall amount of the costs associated with work in the chapter 'Construction costs', but the estimated cost per item should be indicated separately
 5. use, in general, lasting materials for easy maintenance, suitable to the existing monumental context. For the pavement, also think of the types of material that may be easily refurbished following work of partial demolition and refurbishing for possible repairs in the underground services
 6. use varieties of trees and vegetation typical for the urban landscape in Milan, that are easy to maintain and suitable for expressing the spirit of a civic space of monumental value. It should be remembered that the cost for managing public garden space in Milan is equal to 1.00 euro/sq meter/year
 7. conceive the criteria for illumination and lighting design that minimize use of visible devices (light posts, flood lights, etc.) for illumination engineering concepts that are more integrated with the design of the open spaces
 8. design elements of urban furniture (places to sit, garbage receptacles, parking posts, etc.) to be integrated as much as possible in the design of the open spaces in the belief in the principle of simplification mentioned above
 9. conceive of a coherent arrangement for parking and stopping of vehicles for residents and visitors, in coherence with the open space designed, maintaining the number of spaces as it appears in the attached table (the paid parking spaces for cars may be increased or decreased by 10%)

The design solution proposed should moreover correspond to the principles described at Article 7.3.1.4 "Areas for Privileged Pedestrian Traffic" of the PUMS (*the Urban Plan for Sustainable Mobility, trans. note*) – Document of the Plan – of which the text is reported here:

"7.3.1.4 Areas for Privileged Pedestrian Traffic" of the PUMS The Areas for Privileged Pedestrian Traffic were

introduced by the legislation for drafting, adopting and implementing traffic plans issued by the Ministry of Public Works Zone – Gazzetta Ufficiale of June 24, 1995. This constitutes a reinforcement of the concept of an environmental island to be implemented in cases in which there is the intention to attribute general priority to pedestrian traffic with respect to vehicle traffic. Institution of the Areas for Privileged Pedestrian Traffic is thus characterized as a provision that is particularly effective for regulating areas belonging to a dense urban fabric where it appears necessary to increase safety for weaker users and improve the usability of the functions and urban services (residential, commercial, recreational, etc.), by privileging them with respect to the circulation of vehicles. Areas for Privileged Pedestrian Traffic are implemented by resorting to the norms of the Rules and Regulations of the Road, that is to say, as to the specific characteristics of the context, through provisions about Pedestrian Areas, Zones of Limited Traffic, No Transit areas, Speed Limit Zones, or reorganization of traffic flow”

(see also the ‘Directives for the drafting, adoption and implementation of urban traffic systems, issued by the Ministry of Public Works – Gazzetta Ufficiale of June 24, 1995’ attached to the PDD).

Foro Buonaparte (Perimeter 2 – Guidelines)

Starting from the typology of ‘urban boulevard’ and its current completeness in terms of building, entrants are asked to reflect on the following themes:

1. maintain the current system of traffic circulation for private and public transportation (see the document ‘Making Piazza Castello Pedestrian’ and the attached tables from the PUMS)
2. reduce as much as possible the presence of signs, horizontal and vertical street signs, elements of urban furnishings and advertisements
3. conceptualize the works of completion, of partial substitution and of extraordinary maintenance for sidewalks, pavements, flower beds and plantings with the goal of recovering and enhancing the historical strips of garden. Possible hypotheses for modification of broad portions of the pavement should be evaluated by the entrants also from an economic point of view, considering the limit on expenses indicated in the chapter ‘Construction Costs’ of this document
4. conceptualize the elements of urban furnishings (seats, garbage bins, parking barriers railings, etc.) as integrated as possible in the design of open spaces in the belief in the principle of simplification mentioned above, and integrated in the criteria adopted for the area of Piazza Castello (Perimeter 1)
5. use durable materials of easy maintenance for continuity of existing materials or even with materials called for in the area of Piazza Castello (Perimeter 1) with the goal of making a significant transition between the two environments. For the pavements, think also of the types of material that can be easily refurbished following work of partial demolition and refurbishing for possible repairs in the underground services
6. use varieties of trees and vegetation typical for the urban landscape in Milan, that are easy to maintain and suitable for expressing the spirit of a civic space of monumental value, and prevalently as a work of integration to the trees that already exist. It should be remembered that the cost for managing public garden space in Milan is equal to 1.00 euro/sq meter/year
7. provide for the substitution of the current outdoor spaces and public spaces, designing the guidelines for new types, understood as removable structures in contemporary forms, integrated to the overall design and the existing monumental context. Said structures should substitute the existing ones and

comply with possible new requests on the part of the commercial activities present, integrated with the criteria adopted for the area of Piazza Castello (Perimeter 1)

8. conceptualize a coherent layout for the stopping of vehicles for residents and visitors coherent with the open space planned, also integrated in the area of Piazza Castello (Perimeter 1), keeping the number of parking places as it appears in the table attached (the paid parking places for cars may increase or decrease by 10%)
9. in the planning of the guidelines for the open spaces of Largo Greppi in front of the Piccolo Teatro Strehler, entrants are asked to take maximum care to maintain the existing trees of great quality and value

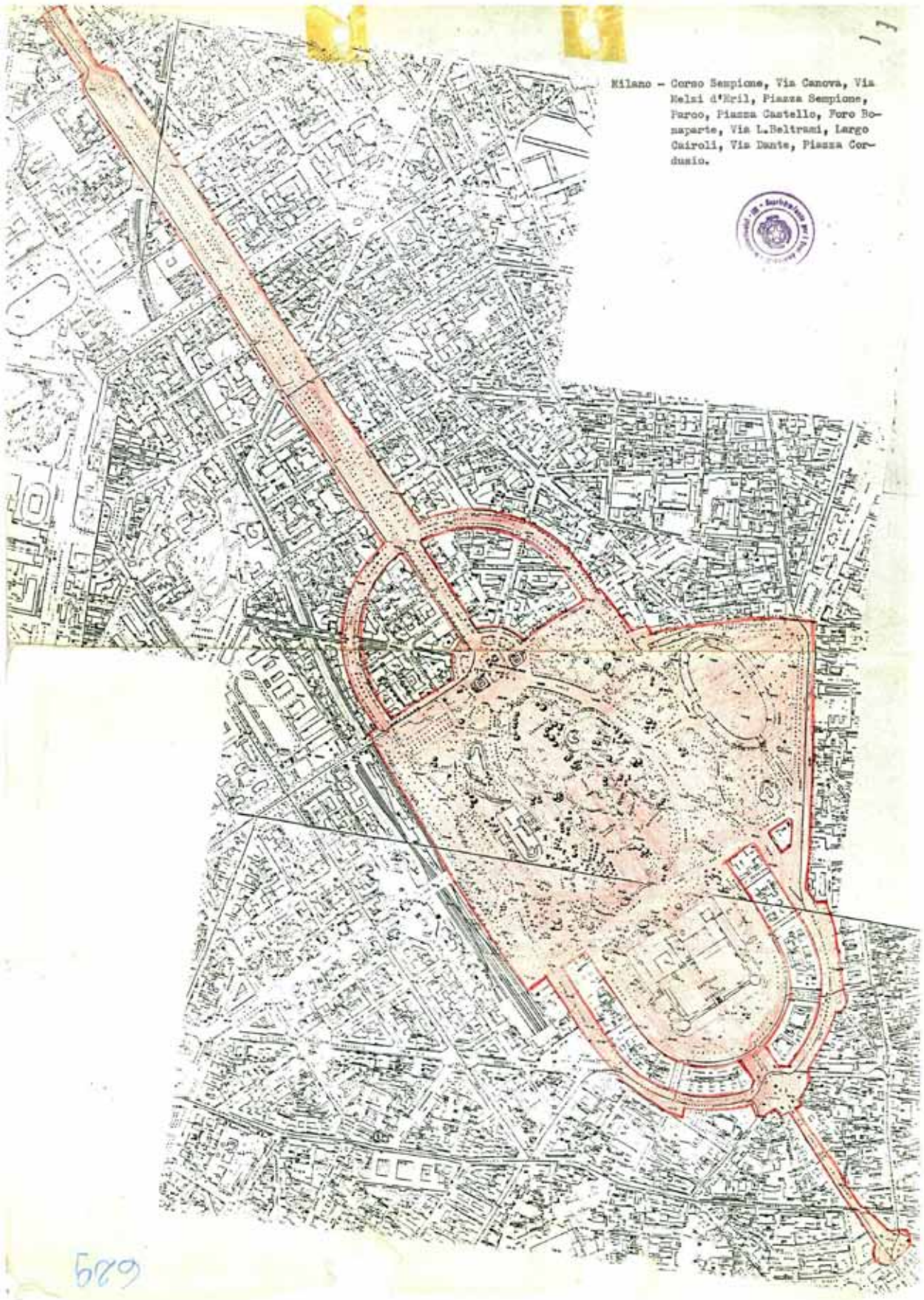
The projects should give special attention to the identity of the place and respect the restrictions, in particular in accordance with Law 1089/1939 *"Protection of Things of Artistic or Historical Interest"* and Law 42/2004 *"Code for Cultural Heritage and Landscape in accordance with Article 10 of Law n. 137 of July 6, 2002."* Following, the provision is reported, under the care of the Superintendence for the Environmental and Architectural Heritage of Milan, of December 27, 1986, related to *"Milan – Corso Sempione, Via Canova, Via Melzi d'Eril, Piazza Sempione, Parco, Piazza Castello, Foro Bonaparte, Via L. Beltrami, Largo Cairoli, Via Dante, Piazza Cordusio"*:

"It is announced that the real estate areas called Corso Sempione, Via Canova, Via Melzi d'Eril, Piazza Sempione, Parco, Piazza Castello, Foro Bonaparte, Via L. Beltrami, Largo Cairoli, Via Dante, Piazza Cordusio, belonging to this Agency, constitute an inseparable asset with the monuments that appear there, and assume interest as described by Article 1 of Law 1089 of June 1, 1939 and thus must be considered a part of the lists described, provided for by Article 4 of the cited law in that the areas of the Castello with the piazza of the same name, Foro Bonaparte, Via Dante and Piazza Cordusio, the Parco, Piazza Sempione with the street of the same name, constitute an overall whole of elements that were the protagonists of very important urban planning changes in the Nineteenth and Twentieth Centuries, and are proof deriving from the projects by Antolini, Canonica, the P.R. of 1807 studied by the Commission D'Ornato and the Beruto Plan.

Moreover, the great international arterial road of the Sempione on the axis of the gate Porta del Barco, from the Filarete tower and Via Dante, with the Arco della Pace and its toll booths and the space of the current Park constitute a perspective composition of remarkable urban planning and monumental importance" (see the "Blueprint attached to the provision of December 27, 1986).

In addition to the "declared" restrictions, it should be noted that the place is to be considered "cultural heritage" in accordance with Article 10 of the Code: *"Cultural heritage assets are those things, both real estate and other forms of property, that belong to the State, Regions and other territorial public agencies, as well as any other agency or public institute and private juridical subjects or persons that are non-profit, that display artistic, historical, archeological or ethno-anthropological interest."* The Code refers to restrictions that are not declared but that subsist for the existence of certain conditions such as: 1) being a place or real estate of important historical/artistic interest; 2) being public property; 3) being more than 50 years old.

The potential definitive project shall be subject to the regulations and indications formulated by the Superintendence for Architecture and Landscape of Lombardy. Where the entrants' design proposals contemplate proposals for excavation/breaking of the ground in the Piazza, the project will have to be evaluated by the competent Superintendence for the Archeological Heritage of Lombardy.



Milano - Corso Sempione, Via Canova, Via
Melzi d'Eril, Piazza Sempione,
Parco, Piazza Castello, Foro Ro-
naparte, Via L. Beltrami, Largo
Cairoli, Via Dante, Piazza Cor-
dusio.



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Blueprint attached to the provision of December 27, 1986

6. CONSTRUCTION COSTS

The total cost of the work to be performed must be kept at 12 million (twelve million) euros, excluding kiosks, outside spaces, public spaces (as indicated in the chapter 'Design guidelines'), and excluding possible adaptations of underground systems not strictly linked to the realization of the design project.

The works that are the subject of the design are classified in the "Building" Category in accordance with Ministerial Decree n. 143 of October 31, 2013:

- With the functional use of "Furnishings, Supplies, Related Outfitted External Areas", ID. E.19, "Furnishings with Unique Elements, Urban Parks, Outfitted Recreational Parks, Gardens and Historical Squares, Works for Renewal of Landscape and Environment in Urban Areas";
- With the functional use of "Existing Buildings and Objects", ID. E.22, "Maintenance work, restoration, conservation and renovation or renewal of buildings and objects with historical and artistic interest subject to protection in accordance with Law 42/2004, or if of particular importance."

For ID. E.19 a maximum cost of one million eight hundred thousand euros is provided for, while for ID. E.22 an expense of ten million two hundred thousand euros is budgeted.

The professional services that are here described represent the overall whole of the commitment needed to create the works, while the materials requested of entrants to the Competition are those described at points 8 and 10 of the Competition Notice.

| SERVICES REQUESTED ACCORDING TO DECREE 143/2013 | | | | |
|---|---|------|------|--|
| CODE | SERVICES | E.22 | E.19 | |
| Phase: b. I) PRELIMINARY DESIGN | | | | |
| Qbl.01 | Drafts, blueprints, diagrams (art.17, comma1, letter a), b), e), d.P.R. 207/10-art.242, comma 2, letter a), b), c) d) d.P.R. 207/10) | 0,09 | 0,09 | |
| Qbl.02 | Summary calculation of cost, budget for the project (art.17, comma 1, letter g), h), d.P.R. 207/10) | 0,01 | 0,01 | |
| Qbl.12 | Full coordinated design project – Integration of specialist services (art.90, comma 7, Law 163/06) | 0,02 | 0,02 | |
| Qbl.13 | Study for insertion urban planning (art.164, Law. 163/06 - art.1, comma 2, letter l), at XXI | 0,03 | 0,03 | |
| Qbl.16 | First indications and provisions for outline of Safety Plan (art.17, comma 1, letter f) d.P.R. 207/2010) | 0,01 | 0,01 | |
| Phase: b. II) DEFINITIVE DESIGN | | | | |
| QbII.01 | General and technical reports, Diagrams, Calculations for structures and systems, possible Report on resolution of interference and Report on material management (art.24, comma 2, letter a), b), d), f), h) d.P.R. 207/10-art.26, comma 1, letter i) d.P.R. 207/10) | 0,23 | 0,23 | |
| QbII.03 | Procedural guidelines for description and services (art.24, comma 2, letter g), d.P.R. 207/10) | 0,01 | 0,01 | |
| QbII.05 | Price list and possible analysis, Estimate of meters, Budget, (art.24, comma 2, letter l), m), o), d.P.R. 207/10) | 0,07 | 0,07 | |
| QbII.06 | Study for insertion in urban plan (art.24, comma 2, letter c), d.P.R. 207/2010) | 0,03 | 0,03 | |
| QbII.08 | Outline of contract, Special technical document for contract bid (art.24, comma 3, d.P.R. 207/10 - art.164, Law 163/06 - art.8, Attachment XXI)[1] | 0,07 | 0,07 | |
| QbII.17 | Full coordinated design project – Integration of specialist services (art.90, comma 7, Law163/2006-(art.3, comma 1, letter m), d.P.R. 207/10) | 0,05 | 0,05 | |
| QbII.19 | Landscape report (Law 42/2004) | 0,02 | 0,02 | |
| QbII.23 | Update of early indications and provisions for drafting of PSC(art.24, comma 2, letter n), d.P.R. 207/2010) | 0,01 | 0,01 | |

| Phase: b. III) DESIGN PROJECT TO BE CARRIED OUT | | | | |
|---|----------|--|------|------|
| | QbIII.01 | General and specialist report, Diagrams, Calculations for execution (art. 33, comma 1, letter a), b), c), d), d.P.R. 207/10) | 0,07 | 0,07 |
| | QbIII.02 | Construction and decorative details (art.36, comma 1, letter c), d.P.R. 207/10) | 0,13 | 0,13 |
| | QbIII.03 | Estimate of meters, Budget, Price list and possible analysis, Chart of percentage weight of quantity of labor (art. 33, comma 1, letter f), g), i), d.P.R. 207/10) | 0,04 | 0,04 |
| | QbIII.04 | Outline of contract, special expenses for contract bid, time chart (art.33, comma 1, letter l), h), d.P.R. 207/10) | 0,02 | 0,02 |
| | QbIII.05 | Plan for maintenance of work (art. 33, comma 1, letter e) d.P.R. 207/10) | 0,02 | 0,02 |
| | QbIII.06 | Full coordinated design project - Integration of specialist services (art.90, comma 7, d.lgs. 163/2006) | 0,03 | 0,03 |
| | QbIII.07 | Safety Plan and coordination (art. 33, comma 1, letter f), d.P.R. 207/2010) | 0,10 | 0,10 |
| Phase: c. I) IMPLEMENTATION OF WORKS | | | | |
| | Qcl.01 | Direction of works, assistance with test, acceptance trials (art.148, d.P.R. 207/10)[1] | 0,32 | 0,32 |
| | Qcl.02 | Liquidation (art.194, comma 1, d.P.R. 207/10)-Balance sheet and technical accounting liquidation (Reg. CE 1698/2005 e s.m.i.) | 0,03 | 0,03 |
| | Qcl.03 | Check on updating project materials, updating of manuals for use and maintenance (art.148, comma 4, d.P.R. 207/2010) | 0,02 | 0,02 |
| | Qcl.04 | Coordination and supervision of office for direction of works (art.148, comma 2, d.P.R. 207/2010) | 0,02 | 0,02 |
| | Qcl.05 | Office for direction of works, for every person in charge with qualification of operational director (art.149, d.P.R. 207/2010) | 0,10 | 0,10 |
| | Qcl.06 | Office for direction of works, for every person in charge with qualification of construction site inspector (art.150, d.P.R. 207/2010) | 0,06 | 0,06 |
| | Qcl.10 | Accounting for works, lump sum (art.185, d.P.R. 207/10) | 0,09 | 0,08 |
| | Qcl.12 | Coordination of safety in execution (art.151, d.P.R. 207/2010) | 0,25 | 0,25 |
| Phase: d. I) CHECKS AND TRIALS | | | | |
| | Qdl.01 | Technical administrative trial (Part II, Title X, d.P.R. 207/10) | 0,10 | 0,08 |

In reason of what is provided for at comma 2 of article 9 of Law n 27 of March 24, 2012 as has been modified at article 5, comma 1, of Law 134/12, the comparison with the regulations in force prior to Decree 143/13 entering into force entails verifying correspondence with the precedent classifications.

With reference to Law 143/49 and the criteria of application of that law in relation to DM 4/4/2001, the Classes and Categories "I/d" and "I/e" were considered correspondent referring to Building of Gardens and Buildings of an artistic or monumental nature.

COMPARISON AND SUMMARY OF TWO HYPOTHESES OF HONORARIUM

| | DM 143/13 | DM 2001 | Applicable Prices |
|--------------------------|----------------|----------------|--------------------------|
| Preliminary | € 164,376.94 | € 169,650.27 | € 164,376.94 (*) |
| Definitive | € 493,130.83 | € 423,883.75 | € 423,883.75 |
| Implementation | € 318,480.33 | € 349,889.25 | € 318,480.33 |
| Direction of works | € 565,045.74 | € 612,132.33 | € 565,045.74 |
| Testing during building | € 95,981.30 | € 45,630.00 | € 45,630.00 |
| Safety in design | € 113,009.15 | € 216,580.49 | € 113,009.15 (**) |
| Safety in implementation | € 256,838.97 | € 435,973.72 | € 256,838.97 |
| Accounting and measure | € 88,494.15 | € 150,250.68 | € 88,494.15 |
| | € 2,095,357.40 | € 2,403,990.49 | € 1,975,759.03 |

(*) including services related to safety in preliminary design and study for insertion in urban plan

(**) excluding services related to safety in preliminary design and study for insertion in urban plan

Taxes to be added: (4%) and IVA 22%



**Central Division Development of the Territory
General Urban Planning Sector**