



# Milan

PLACES TO VISIT





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# Milan

## PLACES TO VISIT



Libraries



Historic Attractions



Religious Buildings



Sports Amenities



Monuments of Antiquity



Museums



The Navigli Canals



Stately Buildings



Parks &amp; gardens



Squares



City Gates



Scenic Spots



Exhibition spaces



Theatres and Auditoriums



Villas



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## Libraries

- ★ Palazzo dell'Ambrosiana – Biblioteca Et Pinacoteca
- ★ Ca' Granda Università degli Studi di Milano  
Palazzo Moroggia Museo del Risorgimento
- ★ Castello Sforzesco
- ★ Palazzo dell'Arte  
Museo Civico di Storia Naturale  
Conservatorio di Musica "G. Verdi"  
Palazzo Sormani-Andreani  
Università Cattolica del Sacro Cuore  
Villa Litta Modignani  
Palazzo Lombardia
- ★ Palazzo di Brera – Pinacoteca  
Palazzo del Senato  
Parco Sempione



## Historic Attractions

- Galleria Vittorio Emanuele II
- ★ Ca' Granda Università degli Studi di Milano
- ★ Castello Sforzesco  
Università Cattolica del Sacro Cuore  
Stazione Centrale  
Cimitero Monumentale



## Religious Buildings

- ★ Duomo  
Santa Maria Annunciata in Camposanto (Palazzo della Veneranda Fabbrica)  
Sant'Alessandro (Piazza Sant'Alessandro)
- ★ Santa Maria presso San Satiro  
Santa Maria dei Miracoli  
San Nazaro Maggiore  
Santo Sepolcro (Piazza San Sepolcro)
- ★ Santa Maria Annunciata (Ca' Granda Università degli Studi di Milano)  
San Giovanni in Conca  
San Babila (Piazza San Babila)  
San Bernardino alle Ossa  
San Simpliciano  
Santa Maria della Passione
- ★ Sant'Ambrogio  
San Sigismondo (Cortile della Canonica di Sant'Ambrogio)  
San Vittore al Corpo  
San Maurizio al Monastero Maggiore  
Santa Maria delle Grazie
- ★ San Lorenzo Maggiore
- ★ Sant'Eustorgio  
Abbazia di Chiaravalle  
Certosa di Garegnano





### Sports Amenities

Arena Civica  
Ippodromo di San Siro  
Stadio San Siro  
Lido di Milano



### Monuments of Antiquity

- Remains of the Roman theatre (Piazza degli Affari)
- Remains of the Roman Forum (Piazza San Sepolcro)
- San Vittore al Corpo
- Palazzo Imperiale
- ★ San Lorenzo Maggiore
- Colonne di San Lorenzo
- ★ Sant'Eustorgio
- Anfiteatro & Antiquarium "Alda Levi"



### Museums

- ★ Arengario - Museo del Novecento
- Palazzo della Veneranda Fabbrica - Museo del Duomo
- ★ Museo Teatrale (Piazza della Scala)
- Gallerie d'Italia (Palazzo Brentani)
- Gallerie d'Italia (Palazzo Anguissola)
- Alessandro Manzoni's House
- ★ Museo Poldi Pezzoli
- ★ Palazzo dell'Ambrosiana - Biblioteca & Pinacoteca
- Museo Studio Francesco Messina
- Palazzo Morando - Costume Moda Immagine
- Palazzo Moroggia - Museo del Risorgimento
- ★ Castello Sforzesco
- Acquario Civico
- ★ Triennale Design Museum (Palazzo dell'Arte)
- Villa Reale - Galleria d'Arte Moderna
- Museo Civico di Storia Naturale
- Museo Bagatti Valsecchi
- Villa Necchi Campiglio
- Planetario "Ulrico Hoepli"
- Rotonda della Besana MUBA Museo dei Bambini Milano
- Museo della Scienza e della Tecnologia
- Museo Archeologico
- ★ Cenacolo Vinciano (Santa Maria delle Grazie)
- Museo Diocesano
- Casa-Museo Boschi Di Stefano
- Villa Clerici
- Palazzo della Permanente
- ★ Palazzo di Brera - Pinacoteca
- Museo di San Siro (Stadio San Siro)



## Navigli Canals

Naviglio Pavese  
Naviglio Grande  
Naviglio Martesana



## Stately Buildings

- ★ Arengario – Museo del Novecento  
Palazzo Reale  
Palazzo della Veneranda Fabbrica  
Palazzo Marino  
Palazzo Brentani  
Palazzo Anguissola  
Palazzo della Ragione  
Palazzo dei Giureconsulti  
Palazzo della Borsa (Piazza degli Affari)  
Palazzo Trivulzio (Piazza Sant'Alessandro)  
Palazzo Arcivescovile  
Torre Velasca  
Palazzo Carmagnola – Piccolo Teatro  
Palazzo Morando – Costume Moda Immagine  
Palazzo Moriggia Museo del Risorgimento
- ★ Palazzo dell'Arte  
Palazzo Sormani-Andreani  
Palazzo Litta  
Palazzo delle Stelline  
Grattacielo Pirelli  
Palazzina Liberty  
Università Luigi Bocconi  
Casa di riposo per musicisti "Giuseppe Verdi"  
Palazzo Lombardia
- ★ Palazzo di Brera – Pinacoteca  
Palazzo del Senato



## Parks & Gardens

- Villa Reale – Galleria d'Arte Moderna  
Palazzina Liberty  
Villa Litta Modignani
- ★ Palazzo di Brera – Pinacoteca  
Anfiteatro & Antiquarium "Alda Levi"  
Parco Sempione  
Giardini di Porta Venezia  
Parco delle Basiliche  
Giardino della Guastalla



## Squares

- ★ Piazza del Duomo
- ★ Piazza della Scala  
Piazza dei Mercanti  
Piazza Cordusio  
Piazza degli Affari  
Piazza Sant'Alessandro  
Piazza San Sepolcro  
Piazza San Babila  
Piazzale Luigi Cadorna



## City Gates

- Archi di Porta Nuova  
Arco della Pace  
Porta Romana  
Porta Ticinese Medievale  
Porta Garibaldi  
Caselli di Porta Venezia  
Porta Ticinese





## Scenic Spots

- ★ Duomo
- Torre Branca
- Grattacielo Pirelli
- Palazzo Lombardia



## Exhibition Spaces

- Palazzo Reale
- Palazzo Brentani
- Palazzo Anguissola
- Palazzo della Ragione
- Palazzo dei Giureconsulti
- ★ Castello Sforzesco
- ★ Palazzo dell'Arte
- PAC – Padiglione d'Arte Contemporanea
- Rotonda della Besana MUBA Museo dei Bambini Milano
- Palazzo delle Stelline
- Villa Clerici
- HangarBicocca
- Palazzo della Permanente
- Palazzo Lombardia



## Theatres & Auditoriums

- ★ Teatro alla Scala (Piazza della Scala)
- Santo Sepolcro (Piazza San Sepolcro)
- Palazzo Carmagnola – Piccolo Teatro
- Teatro Dal Verme
- San Simpliciano
- Piccolo Teatro Strehler
- Arena Civica
- ★ Teatro dell'Arte (Palazzo dell'Arte)
- Santa Maria della Passione  
& Conservatorio di musica "G. Verdi"
- San Maurizio al Monastero Maggiore
- Teatro Litta (Palazzo Litta)
- ★ Santa Maria delle Grazie
- Palazzina Liberty
- TAM – Teatro degli Arcimboldi



## Villas

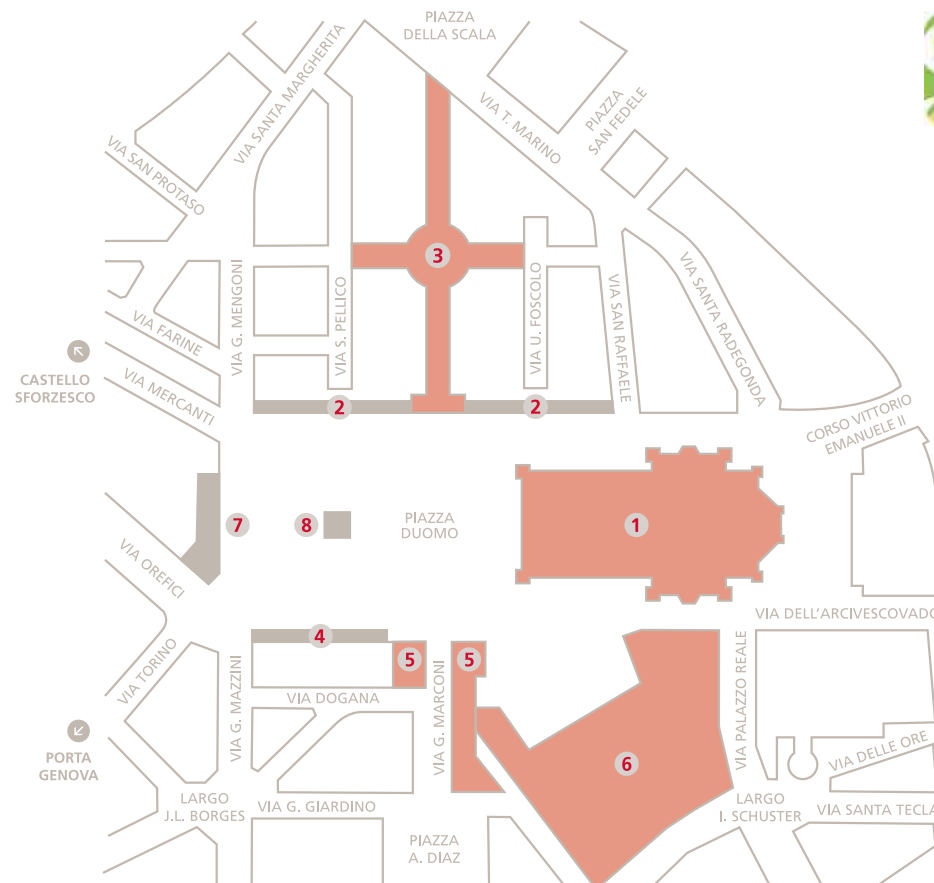
- Villa Reale – Galleria d'Arte Moderna
- Villa Necchi Campiglio
- Villa Litta Modignani
- Villa Clerici

## Piazza del Duomo

- 1 Duomo
- 2 Portici Settentrionali
- 3 Galleria Vittorio Emanuele II
- 4 Portici Meridionali
- 5 Arengario
- 6 Palazzo Reale
- 7 Casa Galli e Rosa
- 8 Monumento a Vittorio Emanuele II



Piazza del Duomo



## Piazza del Duomo



The current appearance of the square, the hub of Milanese life at the very heart of the city, is the result of the partial implementation of plans by Giuseppe Mengoni beginning in 1865.



The decision to create a large, symmetrical open square entailed the demolition of a number of important historical houses (the 15th-century *Coperto dei Figini* and the *Rebecchino* block). Today's huge square, dominated by the façade of the **Cathedral (1)**, is lined by buildings designed by Mengoni: the Palace of the **North Arcade (2)** (1873), which incorporates the triumphal arch leading into the **Victor Emmanuel II Gallery (3)**, and the Palace of the **South Arcade (4)**, which ends with the twin pavilions of the **Arengario (5)** (1937-56) that flank the southern entrance to the square. The left-hand pavilion, adjoining the **Royal Palace (6)** now houses the *Museum of the 20th Century*.



Opposite the cathedral is the **Galli & Rosa Building (7)** (1873), more commonly known as *Palazzo Carminati*. Mengoni – who tragically fell to his death from the scaffolding on the Gallery in 1877 – envisaged another building here which would have reduced the depth of the square.

The **Monument to Victor Emmanuel II (8)**, aligned with the main cathedral door, was created by sculptor Ercole Rosa in 1878 but not brought here until 1896. This large bronze equestrian statue represents the king at the Battle of San Martino during the *Risorgimento*; the reliefs on the plinth show Franco-Piedmontese troops entering the city in 1859.

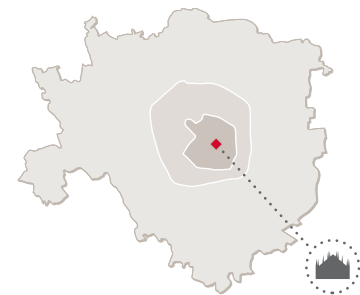
The parvis and the paving of the square are by the architect Piero Portaluppi (1926-29).



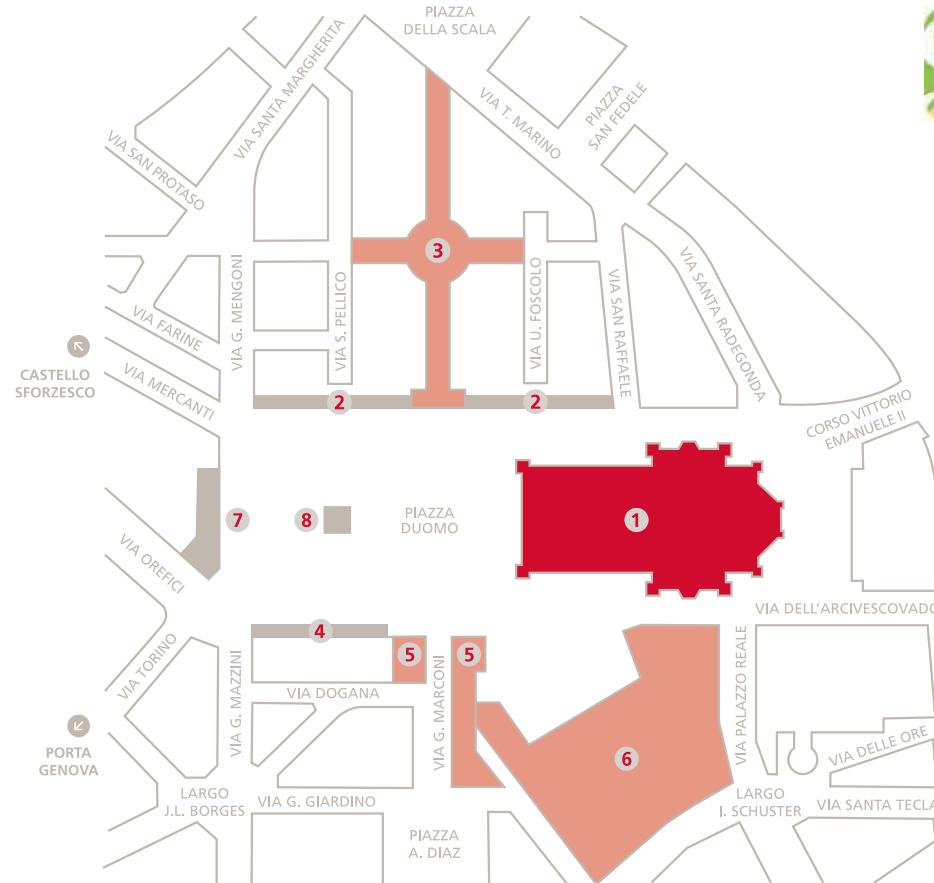
## Piazza del Duomo



- 1 Duomo
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Piazza del Duomo



## Duomo



Milan **Cathedral** is the monumental symbol of the city. Construction began in 1386 on the site of the ancient basilica of Santa Maria Maggiore, by order of Bishop Antonio da Saluzzo and Duke Gian Galeazzo Visconti.

The complexity of the architectural structure, its exceptional size (158 metres long, 93 metres wide at the transept), the wealth of sculptural detail (over 3,400 statues, 135 spires, 52 polystyle pillars with monumental capitals), the use of prized Candoglia marble (quarried near Lake Maggiore and brought here by canal) and the prolonged and chequered history of its construction make it one of the most significant expressions of late Gothic culture.

The first part to be completed was the apse; its magnificent stained-glass windows were created in the early 15th century. In the late 1400s engineers Amadeo and Dolcebuono completed the lantern, to which

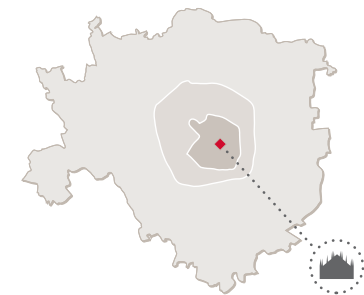
Francesco Croce added the main spire (1765-69), crowned in 1774 by the celebrated *Madonnina*, the gilt copper statue of the Virgin Mary which stands 108.5 metres off the ground. The façade, eventually completed in the early 19th century by order of Napoleon Bonaparte, was designed by Giuseppe Zanoja and Carlo Amati, who retained the 17th-century doorways and added Neo-Gothic buttresses topped by spires. The Latin-cross interior has a central nave with four side aisles and a three-aisled transept, a deep presbytery with ambulatory, polygonal apse and two rectangular sacristies.

In the crypt are the *Burial Chapel of Saint Charles* and the *Cathedral Treasury*. A doorway on the inside of the main façade leads down to the Paleo-Christian archaeological excavations (4th century).

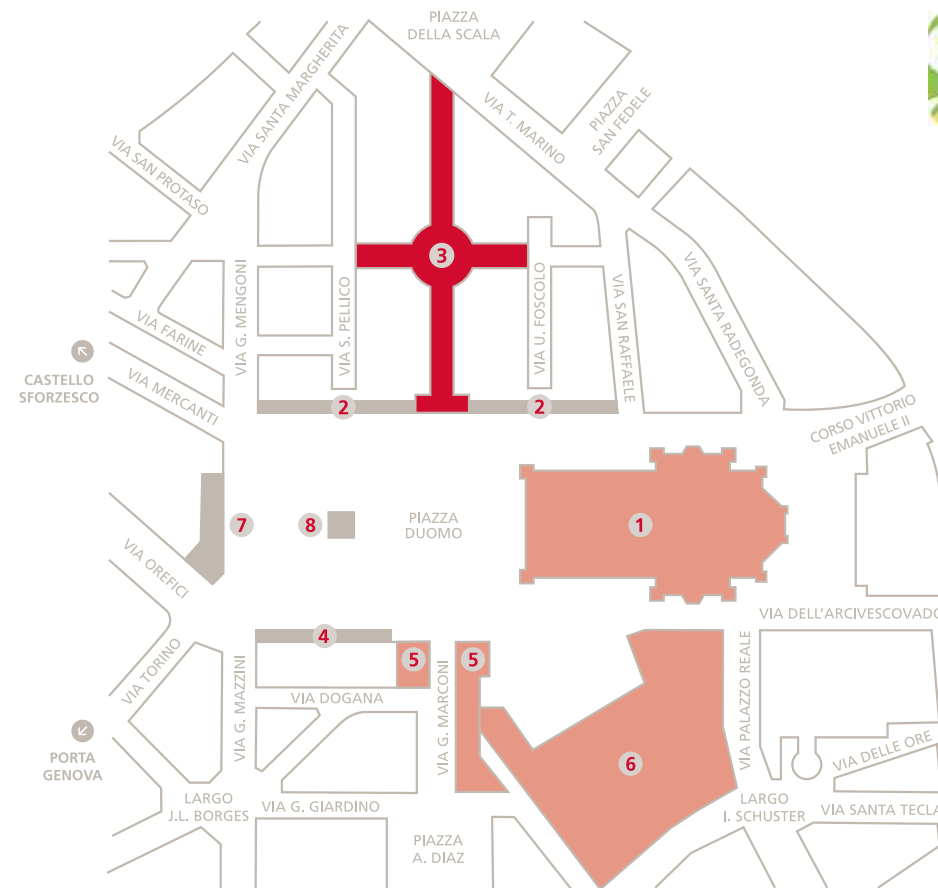


## Piazza del Duomo

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Galleria Vittorio Emanuele II



## Galleria Vittorio Emanuele II



Considered one of the most representative architectural accomplishments of the city, the **gallery** named after King Victor Emmanuel II is a favourite meeting place for the people of Milan.

Designed by Giuseppe Mengoni, winner of the final stage of the competition to redevelop Piazza Duomo, it was begun in 1865 and was in its day a highly innovative structure in functional and visual terms. This new public walkway between the city's cathedral and its opera house was given a large glazed ironwork roof (14.5 metres wide and 32 metres high), with buildings facing onto it designed in an eclectic Neo-Renaissance style.

The two main entrances are marked by imposing triumphal arches.

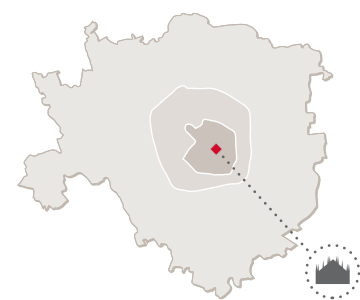
The dome over the so-called "Octagon", the point where the four arms meet at the centre, measures 39 metres across. The mosaic paving beneath it is decorated with the crests of the House of Savoy and of the four cities that served as the capitals of the Kingdom of Italy (Milan, Turin, Florence and Rome).



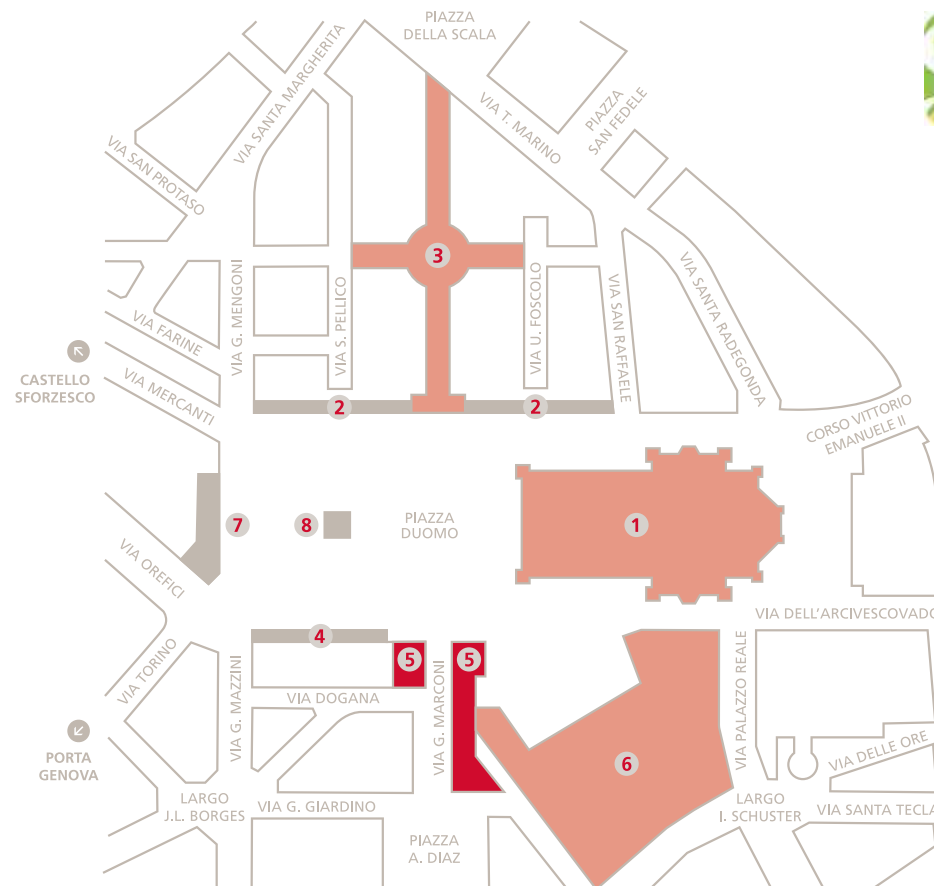
## Piazza del Duomo



- 1 Duomo
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- 5 Arengario
- 6 Palazzo Reale
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- 8 Monumento a Vittorio Emanuele II



Via Marconi, 1



## Arengario – Museo del Novecento



Designed by architects Griffini, Magistretti, Muzio and Portaluppi and built between 1939 and 1942, the **Arengario** embodies the monumental ambitions of the Fascist period. It completed the development of Piazza Duomo with the creation of a new architectural feature on the side leading to Piazza Diaz.

The twin pavilions, which stand directly opposite the entrance to the Gallery, are clad in white marble and have two tiers of round arches, a recurring theme in metaphysical art; the bas-reliefs above the rectangular doorways are by Arturo Martini.

The right-hand building adjoins the Palace of the South Arcade; the one on the left, which has its own monumental flight of steps, was built after the demolition of the "long wing" of the Royal Palace.

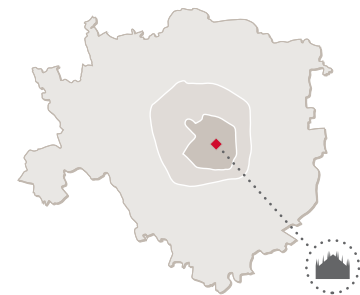
Since 2010 it has housed the **Museum of the 20th Century**, with rooms displaying works spanning the 1900s in their entirety, from Futurism to *Arte Povera*. A large spiral staircase connects the underground station entrance with the panoramic terrace overlooking the square.



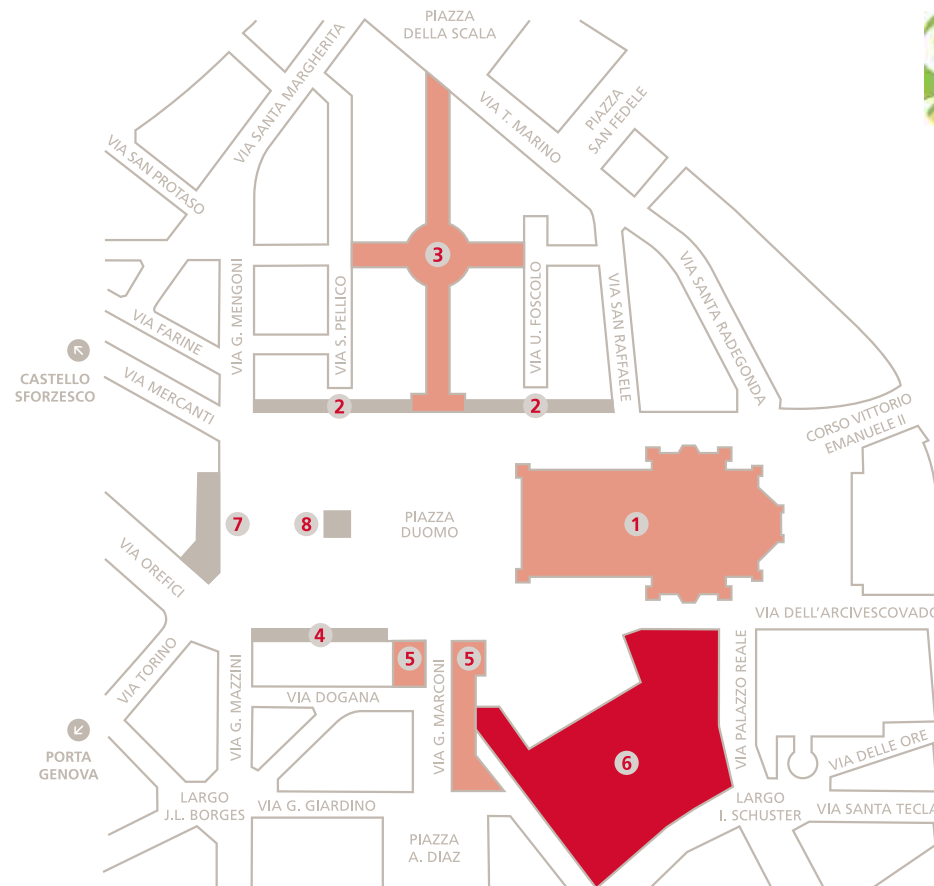


## Piazza del Duomo

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Piazza del Duomo, 12



## Palazzo Reale



The **Royal Palace**, now a museum and exhibition venue, stands on the site occupied at the time of the medieval communes by the *Broletto Vecchio*, the first seat of civil power.

Under seigneurial rule the building became the residence of the Visconti family, and in 1330 Azzone Visconti had the palace rebuilt around two courtyards, one of which survives. In 1467 the ducal court moved to the Sforza Castle. The palace became the seat of the ruling Spanish powers in 1535 and of the Austrian authorities in 1707.

The building as it appears today is the result of work done by Giuseppe Piermarini (1772-78), who demolished the part nearest the cathedral and turned one courtyard into an open square, with the palace's Neo-Classical façades as its backdrop.

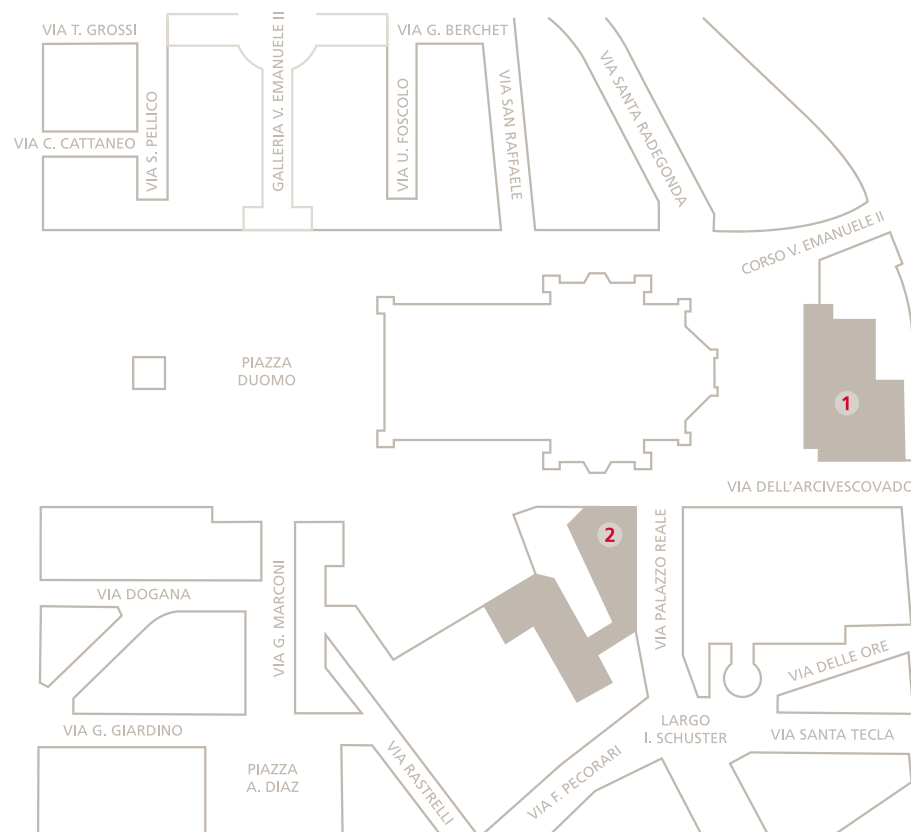
The royal apartments and the monumental staircase were renovated, and the *Caryatid Hall* was built in the area left by the court theatre following its destruction by fire in 1776. This hall was damaged in the air raid attacks of 1943 and restored in 2000.



- 1 Palazzo
- 2 Museo del Duomo



Piazza del Duomo, 18



## Palazzo della Veneranda Fabbrica



Designed by Pietro Pestagalli and built between 1841 and 1853, the **palace (1)** stands on the ancient *Campo Santo*, an enclosed burial area which after the opening of the cathedral construction site was occupied not only by a cemetery but also by craftsmen's homes, storehouses and workshops. The elegant Neo-Classical façade facing the cathedral apse has giant Corinthian semi-columns over a rusticated base with rounded arches. A large centrepiece clock by Giuseppe Vandoni was installed over the entablature in 1865.

The building incorporates the small octagonal church of *Santa Maria Annunciata in Camposanto*, built in 1616 on the site of a 15th-century chapel dedicated to Santa Maria Religi and completed by Francesco Croce (1725-42). The 16th-century bas-relief depicting the *Annunciation* on its altar is by Pellegrino Tibaldi.

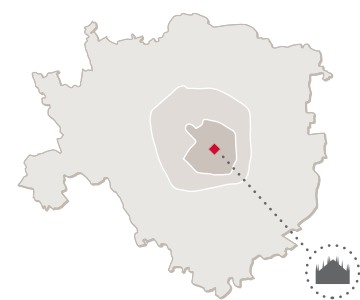
The building is home to the *Veneranda Fabbrica del Duomo*, the venerable institution founded by Gian Galeazzo Visconti in 1387 and charged with the task of raising the funds needed for the design, construction and upkeep of the new cathedral.

To this day the *Fabbrica* is kept busy maintaining and restoring the great edifice as well as running the *Historical Archive*, which brings together documents regarding the construction process and related artistic developments, the *Music Chapel*, which has provided the music for the cathedral's religious services since 1402, and the **Cathedral Museum (2)**, in the left-hand wing of **Royal Palace**, which displays a collection of sculptures, drawings, paintings, models, stained glass and sacred vestments from the cathedral.

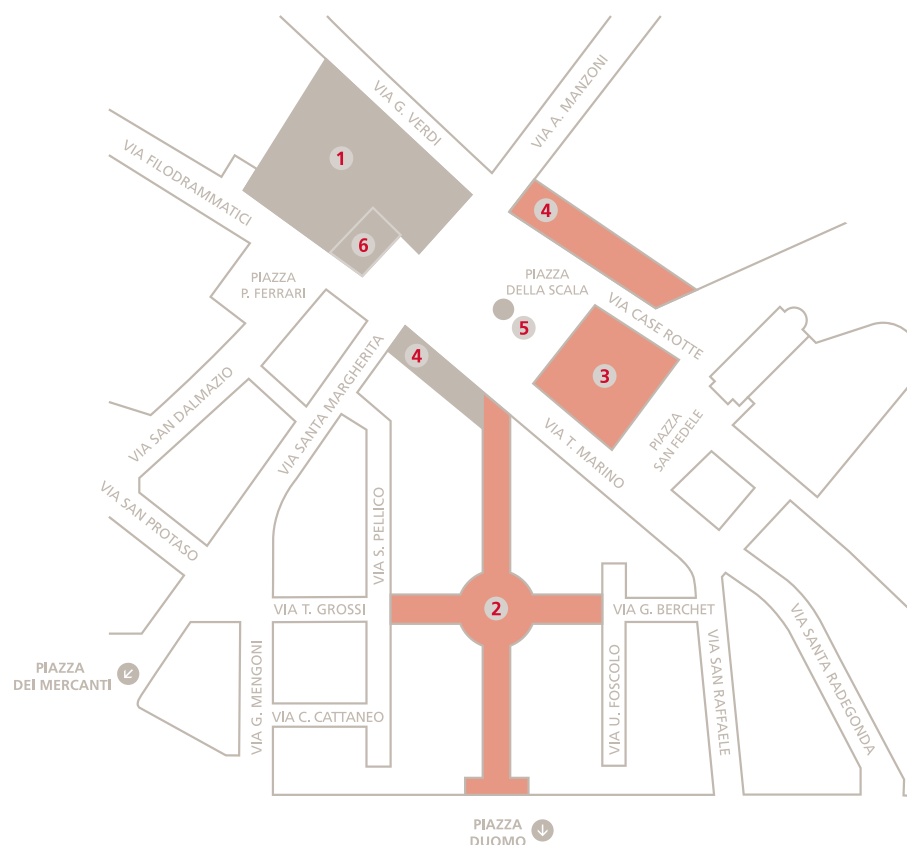


## Piazza della Scala

- 1 Teatro alla Scala
- 2 Galleria Vittorio Emanuele II
- 3 Palazzo Marino
- 4 Banca Commerciale Italiana
- 5 Monumento a Leonardo da Vinci
- 6 Museo Teatrale



Piazza della Scala



## Piazza della Scala



The **square** was created in 1858 by demolishing a densely built-up area that had occupied the site since the Middle Ages. Facing onto it are three of the city's most important works of architecture: **La Scala Opera House (1)**, **Victor Emmanuel II Gallery (2)** and **Palazzo Marino (3)**, seat of the City Hall, with a period façade by Luca Beltrami (1892), who also designed the two **Banca Commerciale Italiana (4)** buildings. At the centre of the square, which was redeveloped in 2000, is the **Monument to Leonardo da Vinci (5)**, by Pietro Magni (1872).

The **Teatro alla Scala**, built in 1776 to a design by Giuseppe Piermarini on the site of the 14th-century church of Santa Maria della Scala (following the fire which destroyed the theatre inside the Royal Palace), is one of Europe's most prestigious opera houses. In keeping with traditional Italian theatre design, the auditorium is in a horseshoe arrangement, with four

tiers of boxes, two galleries and a deep stage. The front of the building has a portico known as the *Carriage Gallery*, a rusticated ground-floor level, a first floor with pilaster strips and paired semi-columns, and a tympanum adorned with bas-reliefs. The opera house was extensively redesigned in 2002-04 by Mario Botta, who raised the fly tower and created a new elliptical structure containing various theatre facilities.

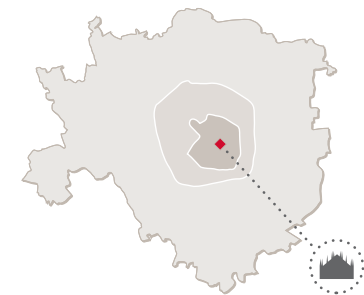
The inaugural opera in 1778 was Antonio Salieri's *Europa Riconosciuta*, a performance of which also marked the reopening in 2004. Since 1951 the opera season has always begun on 7th December, the day Milan celebrates its patron Saint Ambrose.

The **Opera House Museum (6)** presents a wide range of items relating to the activities of the opera house.

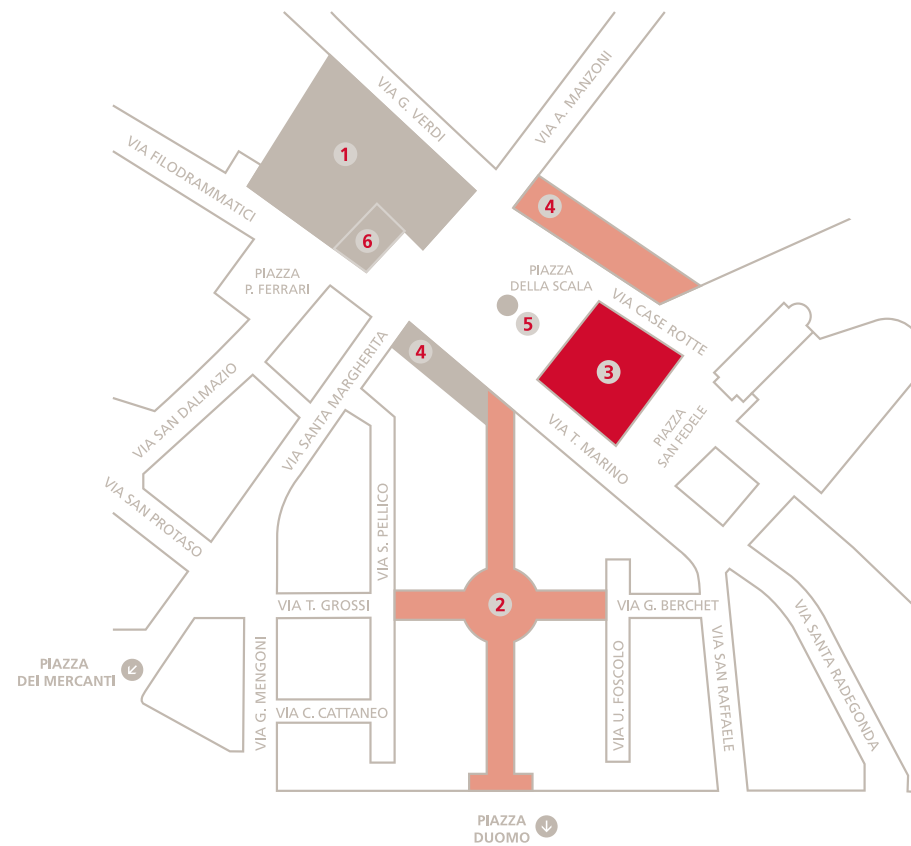


## Piazza della Scala

- 1 Teatro alla Scala
- 2 Galleria Vittorio Emanuele II
- 3 Palazzo Marino
- 4 Banca Commerciale Italiana
- 5 Monumento a Leonardo da Vinci
- 6 Museo Teatrale



Piazza della Scala, 2



## Palazzo Marino



The origins of the palace, now Milan's City Hall, date back to 1553, when Genoese banker Tommaso Marino took over a large central area of the city to build himself a sumptuous residence.

Galeazzo Alessi designed the building and in 1572 completed the side overlooking Piazza San Fedele, using Michelangelo-style elements such as broken tympana in a system of columns, pillars and pilaster strips with herms in three distinct tiers. The building remained unfinished until 1872, the year in which the municipal authorities began the reconstruction of the façade on Piazza della Scala, designed by Luca Beltrami.

The two main features of this palace, which occupies an entire block, are the Courtyard of Honour and the Alessi Chamber. The *Court-yard* portico has paired Tuscan columns and a loggia; it elaborately decorated with a wealth of sculptural elements in an ultra-ornate Mannerist style; refurbishment of the *Alessi Chamber* in 2002 recreated the 16th-century appearance of the hall, destroyed in 1943.



Today, Palazzo Brentani and the adjacent Palazzo Anguissola house the 19th-century section of the *Gallerie d'Italia-Piazza Scala*, a new Milanese exhibition centre designed by the architect Michele De Lucchi.





Via Manzoni, 10



## Palazzo Anguissola



This refined example of a **Neo-Classical mansion** was built by Carlo Felice Soave between 1775 and 1778 for Count Antonio Anguissola. The Ticino architect transformed an existing construction and added an inner garden with large niches, ornamental vases and fountains.



In 1817, the lawyer Giovanni Battista Traversi became its new owner and asked Luigi Canonica to refurbish it once again. Four constructions were built on the Via Manzoni side, arranged around an elegant square courtyard with rounded corners in the Doric order.



The main façade, with a granite basement, is dominated by a giant order of Corinthian pilasters and ends in a rich frieze.

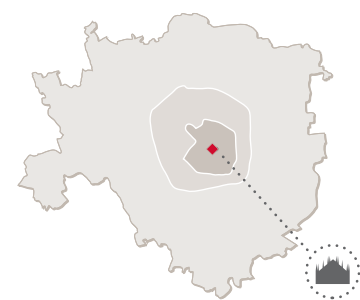
The interiors are outstanding and decorated with stuccowork, gilding, imitation marble and mirrors – all produced by master Milanese craftsmen of the times.

Since 2011, the Palazzo has been an exhibition venue for the *Gallerie d'Italia-Piazza Scala*, housing its 19th-century art collection.

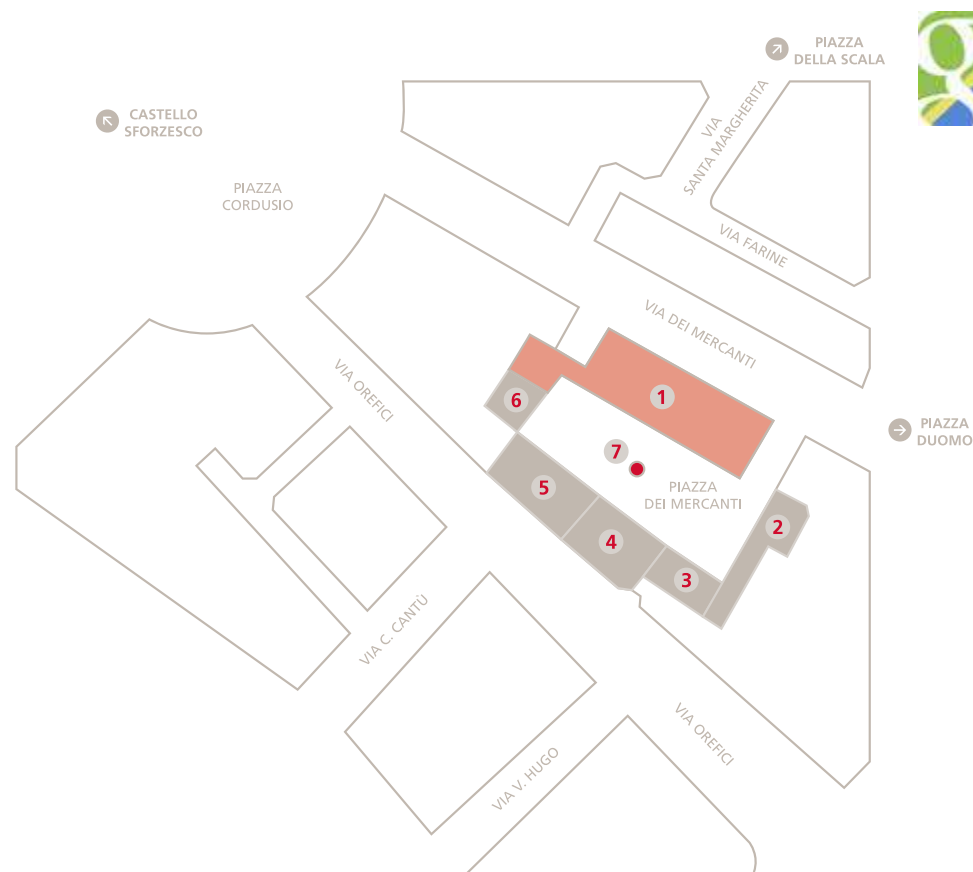


## Piazza dei Mercanti

- 1 Palazzo della Ragione
- 2 Residenza del Podestà
- 3 Palazzo della Banca Popolare di Lodi
- 4 Loggia degli Osii
- 5 Scuole Palatine
- 6 Casa dei Panigarola
- 7 Vera da pozzo



Piazza dei Mercanti



## Piazza dei Mercanti



The centre of public power in the city from the age of the communes to the 18th century, **Merchant's Square**, or the *Broletto Nuovo*, was created from 1228 onwards to replace the old market near **Royal Palace**. It was square in shape and closed off on all sides by mostly porticoed buildings housing the main magistrates' offices, law courts, prisons, commercial institutions and universities.

The complex was a miniature citadel accessed through six gateways, only two of which survive. At the centre of the square stood the Judges' Hall, today's **Palazzo della Ragione (1)**. In the second half of the 19th century two of the gateways were demolished to create Via dei Mercanti. As a result, the area ceased to be a protected enclosure and instead became a space connecting the Cathedral with Piazza Cordusio.

The buildings that today overlook what remains of the medieval square are mostly remodelled: the housing built in 1873 in place of the **Residenza del Podestà (2)**; the Neo-Gothic **Palazzo della Banca Popolare di Lodi (3)**, built in 1872 by G. B. Sormani; the **Loggia degli Osii (4)**, commissioned by Matteo Visconti in 1316 and restored by G. B. Borsari and A. Savoldi in 1904, with the famous *Parlera*, the balcony from which decrees and sentences were read out; the **Scuole Palatine (5)**, built by Carlo Buzzi in 1644-45; and the **Casa dei Panigarola (6)**, the home of a family of notaries, radically modified by Luca Beltrami's restoration of 1899. The 16th-century **well (7)** in the centre of the square replaced the *Pietra dei Falliti*, the stone on which offenders were exposed to public ridicule and abuse.

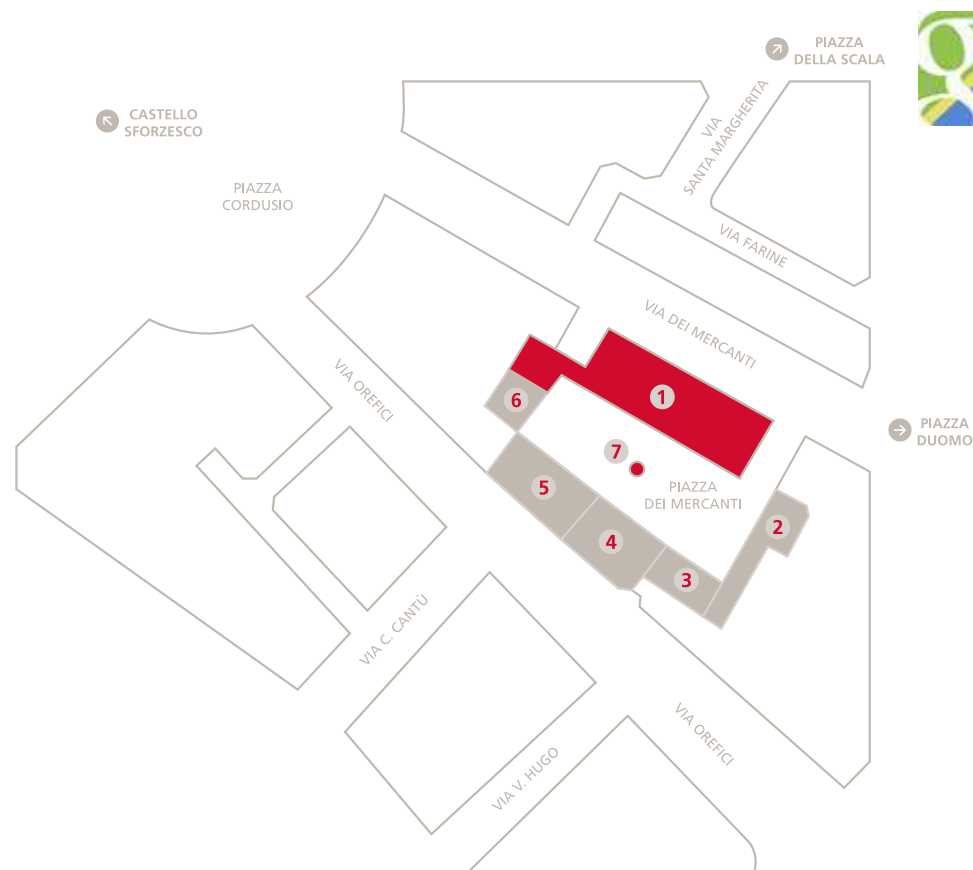


## Piazza dei Mercanti

- 1 Palazzo della Ragione
- 2 Residenza del Podestà
- 3 Palazzo della Banca Popolare di Lodi
- 4 Loggia degli Osii
- 5 Scuole Palatine
- 6 Casa dei Panigarola
- 7 Vera da pozzo



Piazza dei Mercanti, 1



## Palazzo della Ragione



Built in 1228–33 for podestà Oldrado da Tresseno, this is one of Lombardy's most important **public buildings** from medieval times, when it was the seat of city justice. During Austrian rule an extra storey with a row of elliptical windows was added by Francesco Croce and it became a notarial archive (1773–1961).

The structure is relatively simple: a large ground-floor portico with round arches on stone pillars and a vaulted ceiling (which replaced the previous wooden ceiling in 1771–73), and an upper floor with a large, single chamber (50x18 metres) whose beams were replaced in 1726. The stone and brick façades have elegant three-light terracotta windows.

An equestrian statue of the founder occupies a niche on the side facing the square. A stone bas-relief on one street-side arch depicts a sow half covered with wool, around which a legend explaining the origin of the city's name (*Medio-lanum*, or "half wool") is based.

The palace was restored in the 1980s and is now used for temporary exhibitions.





Piazza dei Mercanti, 2

## Palazzo dei Giureconsulti



Built by Vincenzo Seregni in 1561 with money donated by Milanese Pope Pius IV, the building completely transformed the northern side of Merchants' Square.

It was first used as the College of Noble Doctors (or Jurisconsults) – a school for lawyers and magistrates where Milanese aristocrats trained for government office – but later became the home of the *Tribunale di Provvisione*, the city's foremost administration body.

Much altered by demolition and rebuilding work over the centuries, it subsequently served as the Stock Exchange, the Telegraph Exchange and the Banca Popolare di Milano, before finally becoming the seat of the Chamber of Commerce in 1912.



The front of the building has a portico with paired columns supporting rounded arches. The windows under the entablature and cornice are flanked by classical herms.

The statue of *St. Ambrose Giving a Blessing* beneath the clock tower is by Luigi Scorzini (1833).

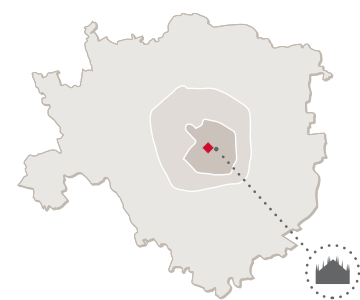
The elaborate relief work is inspired by nearby *Palazzo Marino*, designed by Galeazzo Alessi.





## Piazza Cordusio

- 1 Palazzo delle Assicurazioni Generali
- 2 Casa Dario-Biandrà
- 3 Palazzo del Credito Italiano
- 4 Magazzini Contratti
- 5 Palazzo della Borsa
- 6 Statua di Giuseppe Parini



Piazza Cordusio



## Piazza Cordusio



Often referred to simply as "Cordusio" (from *Curia Ducis*, a Longobard term indicating the presence of an ancient ducal court), this elliptical piazza is one of Milan's showpiece squares: the very heart of the business district of the city that has been Italy's financial and commercial capital since unification.

It was laid out between 1889 and 1901. Several main thoroughfares meet here, one of them being the new Via Dante completed in 1890 under the Development Plan drawn up by engineer Cesare Beruto. Piazza Cordusio is the hub of two sequences of public spaces created in the late 19th century: one running from the Sempione Park to the Sforza Castle and along Via Dante, the other leading off in the opposite direction along Via dei Mercanti to Piazza Duomo and the Victor Emmanuel II Gallery.

The square's exuberantly eclectic architecture is a blend of mannerist elements and Baroque fragments. The imposing **Palazzo delle Assicurazioni Generali (1)** (1897-1901), featuring a large mosaic niche and lofty dome, is by Luca Beltrami, who also designed the neighbouring building, **Casa Dario-Biandrà (2)** (1900-02). Luigi Broggi was the architect of **Palazzo del Credito Italiano (3)** (1901-02) and of **Magazzini Contratti (4)** (1901-03), one of Milan's first reinforced concrete buildings. Also by Broggi is the **Palazzo della Borsa (5)** (1901), of which only the façade survives, the interior having been turned into the city's central post office (1981-82).

The large bronze **statue of Giuseppe Parini (6)** on the Via Dante side is by sculptor Luigi Secchi (1899).





Piazza degli Affari



## Piazza degli Affari



**Piazza Affari** was created as part of the reconstruction programme carried out under Fascist rule. In 1927 whole blocks of this part of the old city were demolished to make way for a new piazza.



The square is dominated by *Palazzo della Borsa*, the Milan Stock Exchange (previously located in Piazza Cordusio). The building, built between 1929 and 1932, is also known as *Palazzo Mezzanotte* after its architect, whose inspiration for this austere, monumental edifice was classical Rome. The travertine front of the 36-metre-high building features four huge



columns, with high-reliefs and statues at the base and above the entablature (allegorical representations of the *Four Elements*, by Leone Lodi and Geminiano Cibau).

Inside the building, the main *Trading Hall* (where verbal bids and offers were made using the "open outcry" method) is a huge plaza-style space with a glazed roof. Remains of a 1st-century Roman amphitheatre can be seen beneath the building.



## Piazza Sant'Alessandro

- 1 Sant'Alessandro
- 2 Scuole arcimbolde
- 3 Palazzo Trivulzio



Piazza Sant'Alessandro



## Piazza Sant'Alessandro



The complex of **Sant'Alessandro (1)** dates back to 1590, when the Barnabites bought a large section of the city centre to construct a new church and a college. Work began in 1602, with the laying of the foundation stone by Cardinal Federigo Borromeo. The design is by Barnabite Lorenzo Binago: inspired by the work done by Bramante and Michelangelo for St. Peter's Basilica in Rome he adopted the plan of a Greek cross set inside a square. After Binago's death in 1629, the construction site was taken over by Francesco Maria Richini, who created the apsed presbytery. The interior, with central nave and two side aisles, features five hemispherical domes, the central one of which, held up on a large drum with windows, was built by Giuseppe Quadrio in 1693. The façade, set between two lofty bell towers, has a lower section decorated with Corinthian columns and pilasters, and an upper section (1710), whose curving contours exemplify the Lombard barocchetto style.

The **Arcimboldi Schools (2)** building has a courtyard with arches on paired columns, a 17th-century façade overlooking Piazza Sant'Alessandro and a long rusticated front on the Piazza Missori side.

### Palazzo Trivulzio (3)

This building, renovation of which (1707-13) is attributed to Giovanni Ruggeri, formerly housed the Trivulzio Collection and Library, now in the Sforza Castle. The 15th-century doorway on the far wall of the courtyard is from Casa Mozzanica, a house that opened onto present-day Corso Vittorio Emanuele II, but which was demolished in 1830 to make way for the De Cristoforis Gallery.





Via Torino 17-19



## Santa Maria presso San Satiro



This Milanese Renaissance gem stands near a late-Byzantine sacellum dedicated to St. Satyrus, which still exists and is connected to the north transept. This small sanctuary is a cruciform building, now called the *Cappella della Pietà*, and was part of a 9th-century basilica complex. Bramante played a decisive role in the design of the church, which was built between 1476 and 1486.

The interior is small and yet manages to exude a classical monumentality: it takes the form of a three-armed cross and features a barrel-vaulted ceiling, pillars and rounded arches. One of the most remarkable aspects of the interior is the magnificent choir: an architectural trompe l'oeil based on the pictorial principle of foreshortening to create the illusion of a fourth arm, which could not be built because of the street (Via Falcone) running behind the church. The octagonal sacristy (1483) is Bramantesque, but was altered in the 19th century. The façade, begun by Giovanni Antonio Amadeo in the late 15th century, was entirely rebuilt in 1871.







Via Gerolamo Morone, 1

## Casa di Alessandro Manzoni



Bought in 1813, this was the **Milan residence** of Italian poet and novelist Alessandro Manzoni, who after a stay in Paris lived here for around sixty years until his death in 1873, during which time the house became one of the liveliest literary and intellectual salons of the 19th century. Organised around a courtyard with porticoes on two sides, it faces onto Piazza Belgioioso, its façade decorated with terracotta friezes by Andrea Boni in 1865.

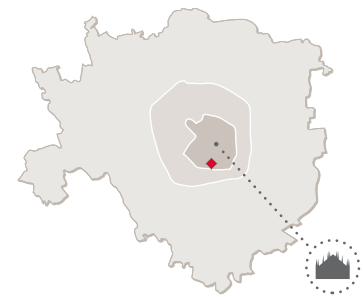


Since 1937 it has been home to the *National Centre for Manzoni Studies*, which in the 1960s promoted the restoration of the master apartment, now the *Manzoni Museum*. The ground-floor study and bedroom, still with their original furnishings, contain some 3,000 books belonging to the writer. Rare editions of Manzoni's works are exhibited to the public in the upstairs gallery. On display elsewhere in the house are family portraits and paintings, signed documents, correspondence and other Manzoni memorabilia.

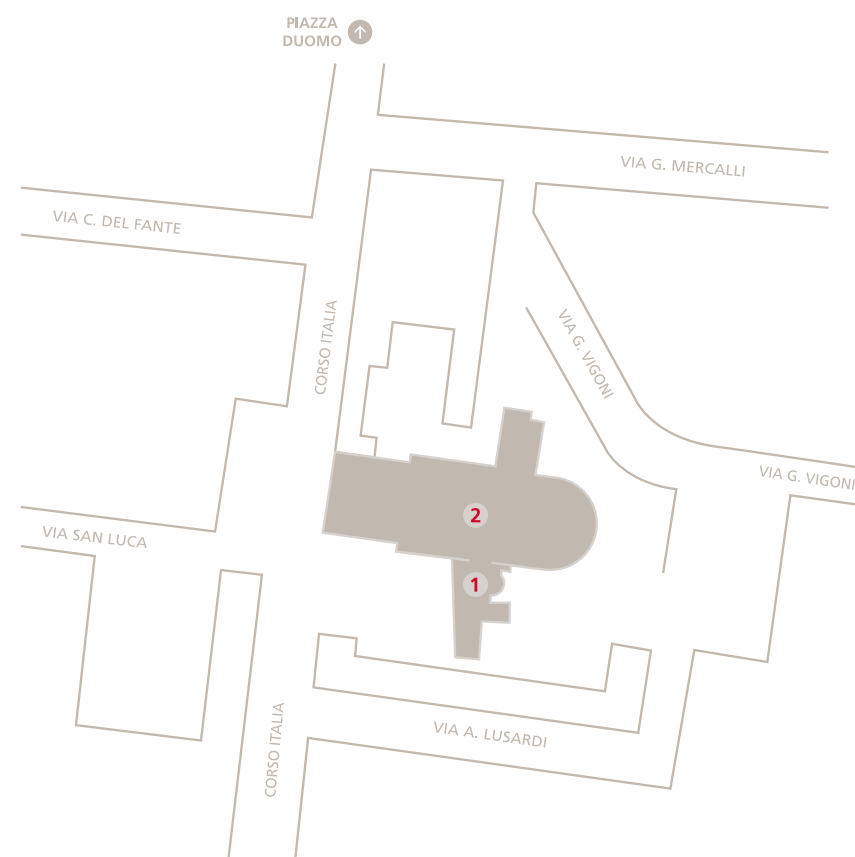


## Chiesa di Santa Maria dei Miracoli

- 1 Chiesa di San Celso
- 2 Santuario di Santa Maria presso San Celso



Corso Italia, 37



## Santa Maria dei Miracoli



The **complex of Santa Maria dei Miracoli** comprises the **Church of St. Celsus (1)** and the **Shrine of St. Mary at St. Celsus (2)**. The Church, which is of ancient origin, was rebuilt in 996 near a Benedictine monastery and redesigned in the 11th century in the Romanesque style, as a basilica with three aisles and a single apse.

The present façade, set further back than the original, is the result of remodelling work by Luigi Canonica (1851-54). The imposing Lombard Romanesque bell tower on the right is one of the oldest in the city. The Shrine was created after 1490 to replace a late Gothic chapel (1429-39), which had become too small to accommodate the increasing numbers of pilgrims flocking here to venerate the miraculous image of the Virgin.

In 1497 Giovanni Antonio Amadeo and Gian Giacomo Dolcebuono were commissioned to build the dome – decorated with terracotta statues by Agostino de Fondutis – and the polygonal lantern, which on the outside displays typical two-light openings separated by a central column. In 1505 Cristoforo Solari began work on the portico in front of the church, the earliest example of mature Classicism in Milan. This brickwork structure, clad in white marble on the street front, is interesting for its unusual bronze Corinthian capitals. The church was enlarged under Cesare Cesariano (from 1513) and Cristoforo Lombardo (from 1528) with the construction of the ambulatory and the two side aisles. In 1563 work began on the façade, which was designed by Galeazzo Alessi, with later additions by Martino Bassi.





Piazza San Nazaro in Brolo, 5

## San Nazaro Maggiore



Construction of this ancient church, originally the *Basilica Apostolorum*, began in 382 on the site of a cemetery on *Via Porticata* (today's Corso di Porta Romana). One of four extra-mural basilicas founded by Saint Ambrose, it was consecrated in 386 with relics of some of the apostles and dedicated to Saint Nazarius in 395.

Ambrose created a cruciform structure with a single nave, one of the first of its kind in western Europe. Destroyed by fire in 1075, it was rebuilt in the Romanesque style over the walls of the Paleo-Christian structure. The basilica was radically modified in the 16th century on the instructions of Charles Borromeo, and again in the 19th century by Pietro Pestagalli, who created a rigid Neo-Classical interior that was removed during post-war restoration (1946-63).

Entrance to the church is through the *Trivulzio Chapel* (1512-50), the only documented work of architecture by Bramantino, an austere and unusually lofty mausoleum designed for the condottiere Gian Giacomo Trivulzio.







Via Alessandro Manzoni, 12



## Museo Poldi Pezzoli



This remarkable **museum** is home to one of the most exceptional art collections of the 19th century. In 1850 nobleman Gian Giacomo Poldi Pezzoli decided to set aside one apartment of his family palace as a place in which to display his collections.

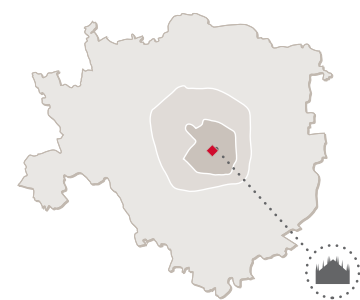
The renovation project, designed by Giuseppe Balzaretto, created a sequence of rooms decorated in different period styles. In keeping with the eclectic fashion of the time, these spaces were intended as elegant backdrops for the display of ancient artworks and objets d'art.

The museum opened in 1881, two years after the death of its founder and in accordance with the terms of his will. It was badly damaged in the air raid attacks of 1943, but after careful restoration reopened to the public in 1951. The magnificent collection includes masterpieces by Pollaiuolo, Botticelli, Giovanni Bellini, Mantegna, Piero della Francesca, Tiepolo and Guardi, along with some 3,000 other items (glassware, porcelain, weaponry, carpets, tapestries and timepieces).

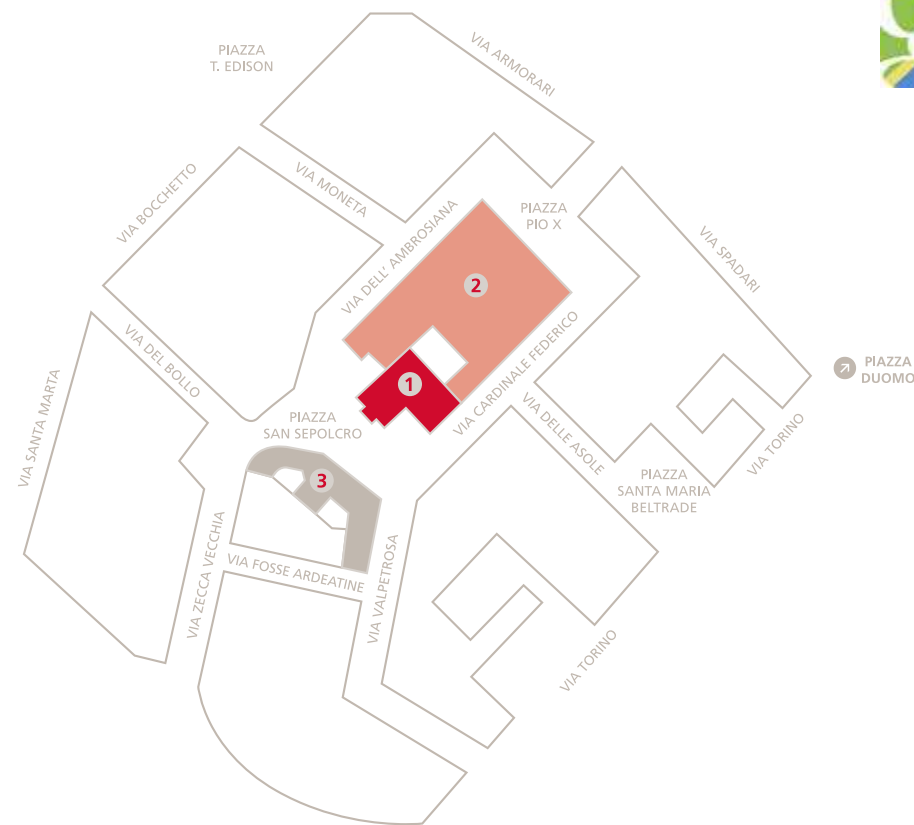


## Piazza San Sepolcro

- 1 Chiesa del Santo Sepolcro
- 2 Biblioteca Ambrosiana
- 3 Palazzo Castani



Piazza San Sepolcro



## Piazza San Sepolcro



**Piazza San Sepolcro**, together with the Ambrosiana complex, corresponds to the area occupied in the Roman era by the Forum, the centre of city life on which the two main roads (the cardo and the decumanus) converged. The way the area is laid out today suggests that there has been a grid-style network of streets here since Roman times.

The **Church of Santo Sepolcro (1)** was founded in the 9th century but reconstructed immediately after the First Crusade (1096-99) in imitation of the Church of the Holy Sepulchre in Jerusalem. A number of celebrated sketches by Leonardo da Vinci still exist showing the Romanesque church with three aisles, matronea and a crypt.

A floor of marble slabs found among the slender columns of the crypt probably belonged to the ancient Roman forum.

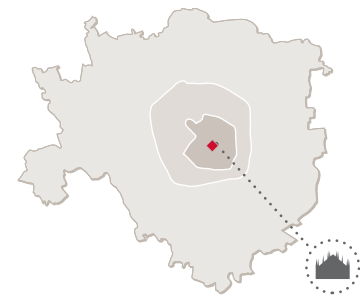
Cardinal Federigo Borromeo commissioned Aurelio Trezzi to remodel the interior of the church and in 1605 the original pillars were replaced by eight granite columns with Corinthian capitals, and the matronea were removed. The façade, which was redesigned in the 18th century, was remodelled in the Lombard Romanesque style by Gaetano Moretti and Cesare Nava in 1894-97.

Other features of the square include the **Ambrosiana Library (2)** (with its temple-like entrance) and **Palazzo Castani (3)**, the doorway and parts of the courtyard of which are all that remains of the original 15th-century building, now with an 18th-century façade. In 1937 it was the headquarters of the Fascist Federation; during this period Piero Portaluppi designed the new east wing and tower.

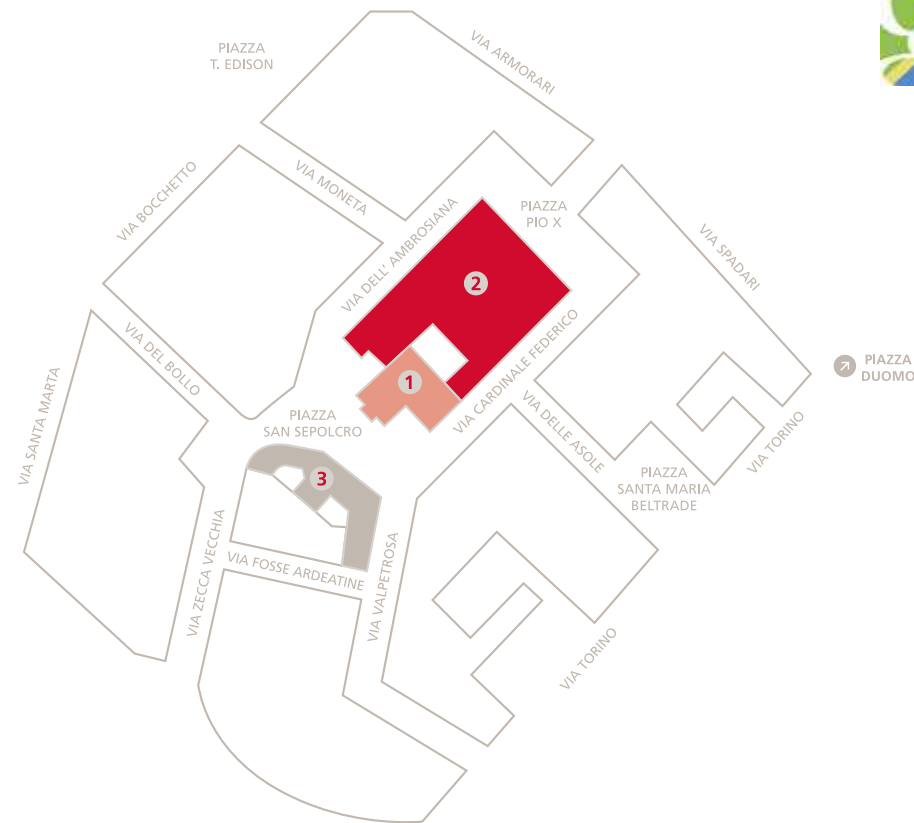


## Piazza San Sepolcro

- 1 Chiesa del Santo Sepolcro
- 2 Biblioteca Ambrosiana
- 3 Palazzo Castani



Piazza Pio XI, 2



## Palazzo dell'Ambrosiana Biblioteca & Pinacoteca



Constructed on the site of the ancient Roman forum, this building houses one of Milan's most important cultural institutions: the **Ambrosiana Library** and **Art Gallery**.

It was founded in the early 16th century by Cardinal Federigo Borromeo, who wished to create a large public library that could accommodate the remarkable collection of printed texts, manuscripts and codices brought by his emissaries from Europe and the Orient.

The original core, accessible from what is now Piazza San Sepolcro, was begun in 1603 by Lelio Buzzi and Francesco Maria Richini, and is dominated by the *Sala Federiciana*, a monumental reading room. Around 1611, the founder ordered the construction of a new building to house an art academy and a gallery of paintings, and his own personal collection was moved there in 1618.

This became the core of the *Pinacoteca*, which today boasts an extraordinary collection of works by such masters as Botticelli, Leonardo da Vinci, Raphael, Titian, Caravaggio and Brueghel. Additional space became necessary as subsequent purchases and bequests were made, and in the 19th century the section facing onto Piazza Pio XI was created, along with the grand Neo-Classical courtyard (turned into a reading room by Ambrogio Annoni in 1923). Following air-raid damage in 1943, the building was restored and refurbished, most recently in 1997.

The library contains some extremely rare items, including Petrarch's *Virgil* illuminated by Simone Martini, Leonardo da Vinci's *Codex Atlanticus* and ancient *Syriac versions of the Bible*.

The building is also the home of the *Accademia Ambrosiana*.





Piazza Fontana, 2

## Palazzo Arcivescovile



Milan has had a **bishops' palace** since late Antiquity. This edifice, built along the original Roman walls, formed part of the ancient episcopal complex. Rebuilt after the destruction wrought by Barbarossa (1162-74) it was transformed again in the late 14th and early 15th centuries, as the remains of windows still visible on the side facing the Cathedral show. Between 1569 and 1604 the grand courtyard was designed by Pellegrino Tibaldi for the cathedral canons, with rusticated loggias on two levels.



The elegant entrance court (the *Cortile dell'Arcivescovado*) was built in the late 17th century and partly reconstructed in 1899. In 1784 Giuseppe Piermarini gave the façade overlooking Piazza Fontana a more uniform set of windows and retained Tibaldi's 16th-century doorway. The building houses the Curia, the archbishop's apartments and all the main offices of the Ambrosian Diocese. The rooms inside also contain an extensive collection of paintings.





Piazza Velasca, 5



## Torre Velasca



A symbol of Italian post-war architecture, the **Velasca Tower** is a prominent feature of the Milan skyline: a monumental tower block with a deliberately top-heavy design that is immediately recognisable when it appears in the background.

The 106-metre-high building, erected by Studio BBPR between 1951 and 1958, marks a departure from traditional modern skyscraper design by making a figurative reference to the medieval tower and borrowing from the architectural styles of the past. The structural grid system that

covers the entire building is the work of Arturo Danusso: the vertical ribs on the lower section turn into outward-angled brackets under-propping the larger volume above: a reinforced concrete support system that is a characteristic feature of the overall design. The upper section is residential; the "stalk" that holds it up houses offices and professional studios.

The name recalls one of the Spanish governors of the Duchy of Milan, Juan de Velasco, to whom the site on which the tower now stands was dedicated.

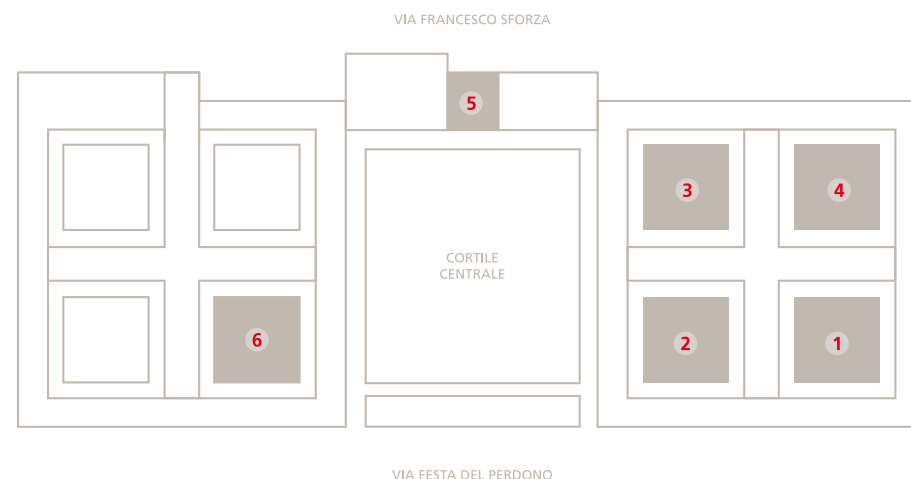


## Ca' Granda

- 1 Cortile dei Bagni
- 2 Cortile della Farmacia
- 3 Cortile della Ghiacciaia
- 4 Cortile della Legnaia
- 5 Chiesa di S. Maria Annunciata
- 6 Aula Magna



Via Festa del Perdono, 7



## Ca' Granda Università degli Studi di Milano



Originally Milan's central hospital, **Ca' Granda** (or "Big House" in dialect) has been the home of **Milan State University** since 1958 and is one of the city's largest and most interesting monumental complexes.

Founded on 12 April 1456 by Francesco Sforza, it took the place of a number of small hospitals and holy places within the city walls. It is the work of Tuscan architect Antonio Averlino (better known as *Il Filarete*), whose novel layout is based on two crosses set inside squares, each creating four courts. The work was continued by Guiniforte Solari (1465-81), who completed the brickwork portico along Via Festa del Perdono – with round arches and pointed paired windows above – and the **Baths (1)** and **Pharmacy (2)** courtyards (1467-73) with double loggias; the so-called **Ice Store (3)** and **Wood Store (4)** courtyards date back to 1486-88.

The south cross, originally used in the Sforza age as a hospital ward, is now occupied by a library; the late 18th-century north cross contains lecture rooms, with elegant entrances on several levels; in the early 17th century Francesco Maria Richini created the large central porticoed courtyard (leading to the **church of Santa Maria Annunciata (5)**) and completed the main façade, with brickwork paired windows inside rounded arches and a Baroque entrance. The façade ends at the Neo-Classical wing, which has a dark red plasterwork finish.

Damaged during the 1943 air raids, the complex was restored from 1953 by Liliana Grassi and Piero Portaluppi, who reconstructed the demolished sections, restored the two crossings and built the new north wing and **Aula Magna (6)**, the Main Assembly Hall.





Piazza Giuseppe Missori



## San Giovanni in Conca



This **church**, probably named after the large depression (or "conca") in which it stood, was erected over the remains of a lavish Roman residence and was a major place of worship in the 5th and 6th centuries. Rebuilt in the late 11th century with the same single-hall layout, it was redesigned as a three-nave interior in the second half of the 13th century, when a lantern was added. In the 14th century it was the chapel and mausoleum of the Visconti and contained the tomb of Bernabò, a grand sarcophagus sculpted by Bonino da Campione (1363), now part of the ancient art collection in the Sforza Castle.

When Via Mazzini was laid out in 1879, the aisles were shortened and the façade set back. What remains of the Romanesque apse has stood in the middle of the road since 1949, when the church was all but demolished to make way for another new thoroughfare. The Romanesque crypt, divided into seven cross-vaulted aisles, is accessed from this isolated ruin. The façade has been recreated on the Waldensian church in Via Francesco Sforza.





Via Rovello, 2

## Palazzo Carmagnola – Piccolo Teatro



In 1415 the **palace** was given by Filippo Maria Visconti to Francesco Bussone, the condottiere and Count of Carmagnola immortalised in the Manzoni tragedy of the same name. After passing into the hands of the Dal Verme family, it was later confiscated by Ludovico il Moro as a gift for courtesan Cecilia Gallerani, the subject of Leonardo da Vinci's famous portrait *Lady with an Ermine* (1489-90).

It has two courtyards: a small square court towards Via Rovello (featuring a Bramantesque portico with six round arches on each side, and monochrome wall paintings) and a larger, much-remodelled one on the Via Broletto side.



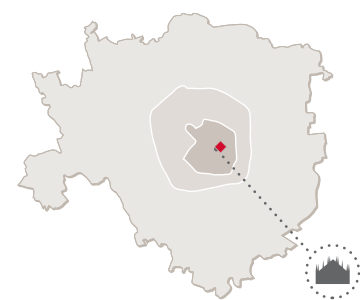
In 1786 the city authorities moved into the building and renamed it *Broletto Nuovissimo* to distinguish it from the earlier seat in Piazza Mercanti.

Since 1947 the left-hand wing of the complex has housed the **Piccolo Teatro**, Italy's first repertory theatre, founded by Giorgio Strehler and Paolo Grassi. The small auditorium, renovated by architects Rogers and Zanuso in 1952 and restored in 2008-09, is now dedicated to Paolo Grassi.



## Piazza San Babila

- 1 Palazzo del Toro
- 2 Complesso Snia-Viscosa
- 3 Edificio per abitazioni, uffici e negozi
- 4 Palazzo per uffici e negozi
- 5 Fontana
- 6 Chiesa di San Babila
- 7 Colonna del Leone



Piazza San Babila



## Piazza San Babila



Until the 1930s the space in front of the church of San Babila was a crossroads that lay at the point where the *Porta Orientale* (or "Eastern Gateway") once stood. The perimeter of the **square** was the outcome of a series of urban-planning proposals, unified in the 1934 Development Plan.

The buildings that now line the square are: to the west the **Palazzo del Toro (1)** (1935-1939), by E. Lancia and R. Merendi, incorporating the Nuovo Theatre and the Toro Gallery; to the north the **Snia Viscosa Complex (2)** with the Snia Tower (1935-1937) by A. Rimini (famous as Milan's first ever skyscraper); and to the east a **residential, retail and office building (3)** (1939-1948) by G. Ponti, A. Fornaroli, E. Soncini, G. Casalis, G. De Min and A. Rimini. The southern side was completed later with a **retail and office building (4)** (1954-1957) by L. Mattioni.

The current layout of the square was designed by L. Caccia Dominioni in 1997: the space, with its pyramid-shaped **fountain (5)** and large ornamental pool is the starting point for the long pedestrian thoroughfare that runs all the way to the Sforza Castle.

The **Church of San Babila (6)**, built in the 11th century over the remains of an earlier place of worship, was remodelled between 1598 and 1610 by A. Trezzi. Between 1881 and 1906 P. Cesa Bianchi restored its Neo-Romanesque appearance by eliminating the late 16th-century additions, thereby reviving its "pure Lombard forms".

Outside the church stands the 17th-century **Lion Column (7)**, which bears the emblem of the *Porta Orientale* district.





Via San Sisto, 4/A

## Museo Studio Francesco Messina



The deconsecrated church of San Sisto has housed the Studio-Museum of sculptor Francesco Messina since 1974.

The small, single-nave church building, with two apses and a rounded, two-tier façade, owes its appearance to a series of changes made between the late 16th and early 17th centuries, whereas the interior was redesigned by the sculptor himself.

After using the space as his own studio, Messina bequeathed to the city over 80 sculptures and 26 graphic artworks produced from the 1930s onwards, and these remain on show in the church as a reminder of the artistic activities conducted here.



On the ground floor are plaster casts, statues, bronzes, wax models and polychrome terracotta items; in the basement are watercolours, pencil and pastel crayon drawings and lithographs.

Works include *Portraits of Pietro Marussig* (1929) and of *Salvatore Quasimodo* (1937), gilt bronze models for the monument to Pius XII in St. Peter's in Rome (1963) and a *Portrait of Cardinal Ildefonso Schuster* (1941).





Via Sant'Andrea, 6

## Palazzo Morando – Costume Moda Immagine



The plain façade of this typical 18th-century aristocratic Milanese residence contrasts sharply with the refinement of its porticoed courtyard and interiors. It was bequeathed to the City of Milan in 1945 and subsequently used as a venue for major exhibitions.

From 1963 to 1995 it housed the *Museum of Contemporary History*, a major collection of exhibits covering the two World Wars and the Resistance Movement, now in Palazzo Moriggia.

The downstairs spaces are now used for fashion and lifestyle exhibitions. On the first floor is an art gallery and the so-called "monumental apartment", filled with a collection of remarkable ancient garments from the Sforza Castle's costume collection. The paintings, mostly from the Luigi Beretta collection, document the history of the city from the 17th to 19th centuries and offer an intriguing glimpse of various locations and buildings that no longer exist. The richly decorated rooms of the apartment are filled with furnishings, paintings, porcelain and a range of household items.





Via Verziere, 2

## San Bernardino alle Ossa



This **church** of medieval origin stands on the site of an ancient cemetery which occupied the garden known as the *brolo*.

Rebuilt several times (it was destroyed by the collapse of the old bell tower of Santo Stefano in 1642 and by fire in 1712), the building, designed by Carlo Giuseppe Merlo, was finished in 1754.

It has a central floor plan and dome with elliptical oculi. The imposing octagonal lantern dominates the square. An atrium leads to the Ossuary Chapel, a square chamber with frescoed ceiling in which every architectural detail is clad with human bones.



Reconstructed in the late 17th century to the original medieval design, the chapel has its own front, built in 1776, which faces onto the narrow Vicolo di San Bernardino, formerly known as *Dead Man's Alley* (a reminder of the cemetery that once occupied the site).

The rectory, built in 1937 after some of the old houses facing onto Verziere were pulled down, is by Ferdinando Reggiori and contains a small garden open to the public.





Via San Giovanni sul Muro, 22

## Teatro Dal Verme



Located just off the crescent-shaped avenue Foro Bonaparte, this is one of the first examples in Milan of a **theatre** intended for a range of different kinds of performances.

Designed by architect Giuseppe Pestagalli, it was built in 1871-72 for Count Francesco Dal Verme and is an imposing but not excessively monumental building: its isolated position and "pavilion-style" design enhance the elaborate architectural volumes, which are late Neo-Classical in style and feature arches framed by pilaster strips.



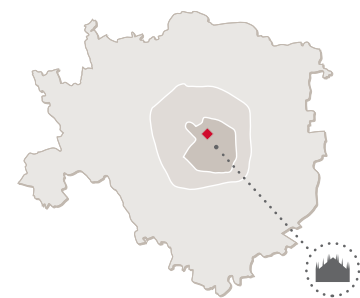
The original auditorium had a large dome-shaped glass and iron skylight and was a cross between an Italian-style theatre with a horseshoe of galleries for the audience and a circus-style arena. Following the damage caused by bombing in 1943, the theatre was extensively redesigned and a new roof added.

It re-opened in 2001 after a lengthy restoration process, now with a new main auditorium seating 1,400, a second 200-seat hall and a choir hall on the top floor under the new copper roof.

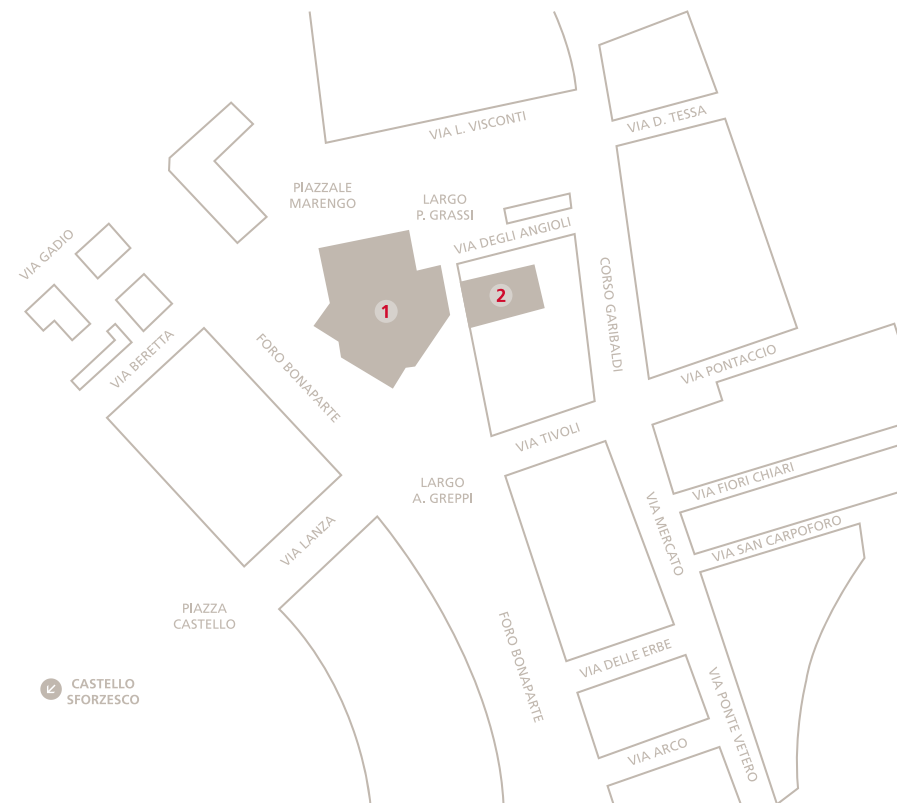


## Piccolo Teatro Strehler

- 1 Teatro
- 2 Piccolo Teatro Studio Expo



Largo Antonio Greppi, 1



## Piccolo Teatro Strehler



The **theatre (1)** is named after the celebrated stage director Giorgio Strehler, who founded the *Piccolo Teatro di Milano* with Paolo Grassi. Together with the nearby *Piccolo Teatro Studio Expo* (to which it is connected by an underground passageway) it serves as a major focus of cultural activity in the city.

Designed by Marco Zanuso and Pietro Crescini, it is organised for all types of performing arts productions, in accordance with Strehler's wishes. It was inaugurated in 1998 with a performance of Mozart's *Così fan tutte*, just weeks after Strehler's death. The building takes the form of two squares set at 45° to each other; the large 970-seat auditorium inside has a spacious gallery and a semi-octagonal parterre. The imposing fly tower that rises out of the elaborate all-brick building is topped with a copper pyramid.

The use of shed roofs for the services volumes and brass fittings inside create a factory-like effect and convey the idea of a popular theatre.

The **Piccolo Teatro Studio Expo (2)** was created inside the old *Teatro Fossati*, a theatre built during the *Risorgimento* by Fermo Zuccari (1858-59). The new interior (1984-87) was also designed by Zanuso and Crescini, who retained Andrea Boni's ornate terracotta façades on Corso Garibaldi and Via Rivoli. The new space, used as an actors' studio and for experimental theatrical productions, takes the form of a horseshoe-shaped brickwork auditorium that lends itself to productions of different kinds, with no clear distinction between stage and audience. It is surrounded by an interesting system of railinged galleries – a reference to the appearance of Milan's traditional popular housing blocks.





Piazza San Smpliciano, 7



## San Smpliciano



According to tradition, the ancient *Basilica Virginum* was founded on the road to Como outside the walls by Saint Ambrose, and completed by his successor Smplicianus, after whom it was then named.

One of the most important early **Christian complexes** in the city, the original building (possibly inspired by the Basilica of Constantine in Trier) had a nave with apse and transept. A portico ran along the front of the church and down the sides (where chapels now stand) as far as the transept.

The large hall probably acquired its side aisles in Longobard times (7th century). Romanesque features added in the 11th-12th centuries include the vaulted ceiling (in place of the original wooden beams), a new apse, pillars dividing the transept into two parts, the crossing tower, the main entrance and the bell tower. The 19th-century paintwork on the walls, ceilings and pillars was removed during restoration in the 20th century.

The Neo-Romanesque façade (1870) is by Maciachini. The grand apse fresco of the *Coronation of the Virgin* (1515) is by Bergognone.





Via Borgonuovo, 23

## Palazzo Moriggia Museo del Risorgimento



An early example of the Milan Neo-Classical style, built in 1775, the **palace** was designed by Giuseppe Piermarini for the marquis Giovanni Battista Moriggia.

Built over an existing complex belonging to the monastic order of the Humiliati Friars and facing onto the aristocratic Via Borgonuovo (known in earlier times as the *Contrada de' Nobili*), it has a three-storey street front with a central section decorated with Doric and Ionic pilaster strips on the lower and upper sections respectively. The entrance, which opens

onto an elegant porticoed courtyard, is framed by two Tuscan columns supporting a balcony. The building was bequeathed to the City of Milan by Rosa De Marchi; since 1951 it has housed the **Risorgimento Museum**, an extensive collection of paintings, sculptures and other items recounting the history of Italy from 1796 to 1870, with a series of educational displays. A specialised library covers the period from the 18th century to the present day. The archive includes the Agostino Bertani, Carlo Cattaneo and Cesare Correnti bequests.







Piazza Cavour



## Archi di Porta Nuova



Together with the medieval Porta Ticinese, these **two arches** flanked by shortened towers are all that remains of the walls built from 1171 onwards after Frederick I Barbarossa's siege of the city.

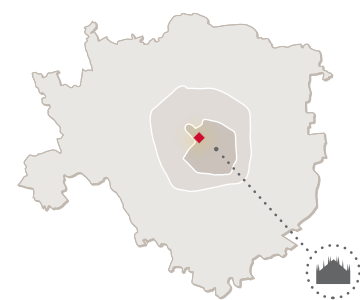
Made using marble salvaged from Roman buildings, the gateway was reinforced and embellished under the rule of Azzone Visconti (1330-39). The votive tabernacle on the outer side (with statues of the *Madonna and Child between Saints Ambrose, Gervase and Protase*) dates back to this time.

With the construction of new bastions in 1548-60, the complex lost its defence function and was partly built over. However, the arches survived various demolition plans and in 1861, during a time of renewed interest in medieval monuments, underwent extensive restoration: the private houses that surrounded them were removed and two pedestrian passageways were created (and widened in 1931). Fine Roman sculptures, later removed to the Archaeology Museum and replaced by copies, were also added.

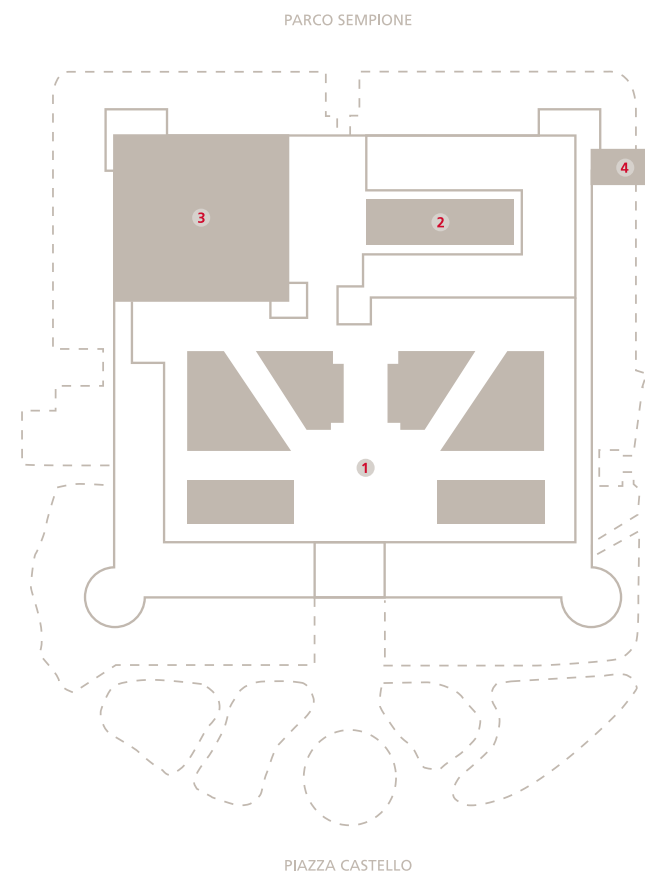


## Castello Sforzesco

- 1 Piazza d'armi
- 2 Corte Ducale
- 3 Rocchetta
- 4 Ponticella



Piazza Castello



## Castello Sforzesco



The **castle**, an imposing symbol of Milan under the Sforza dynasty, is the most monumental vestige of the city's ancient defence system. The original core, built by Galeazzo II Visconti between 1358 and 1368, was a fortification designed to defend *Porta Giovia*, a medieval gateway.

Enlarged in the 14th and 15th centuries, the castle was rebuilt after the Ambrosian Republic interlude (1447-50) by Francesco Sforza (1450-66) as a square fortress with four towers at the corners. Architect Antonio Filarete, who devised the idea of a main front facing the city with a central tower (the original collapsed in an explosion in 1521), was succeeded by Bartolomeo Gadio, who completed the two large round, rusticated towers. After the death of Francesco Sforza the castle became a ducal residence: Galeazzo Maria Sforza (1466-76), Gian Galeazzo Sforza (1476-94) and

Ludovico il Moro (1494-99) all held a dazzling court here. Leading artists of the day such as Bramante and Leonardo da Vinci worked on the main parts of the castle, including **Piazza d'Armi (1)** (the parade ground), the **Ducal Courtyard (2)** (with the so-called Elephant Portico), the **Rocchetta (3)** (a defence citadel around an arcaded court) and the **Ponticella (4)** (the bridge connecting to the *Ghirlanda* defence walls).

Used as a barracks under Spanish (1535-1706) and Austrian (1706-96) rule, it suffered substantial damage in the Napoleonic age and was not restored until 1904, when Luca Beltrami rebuilt the Filarete Tower and carried out other work to restore the original appearance of the castle complex, which today houses the *Civic Museums*.





Viale Giorgio Byron, 2

## Arena Civica

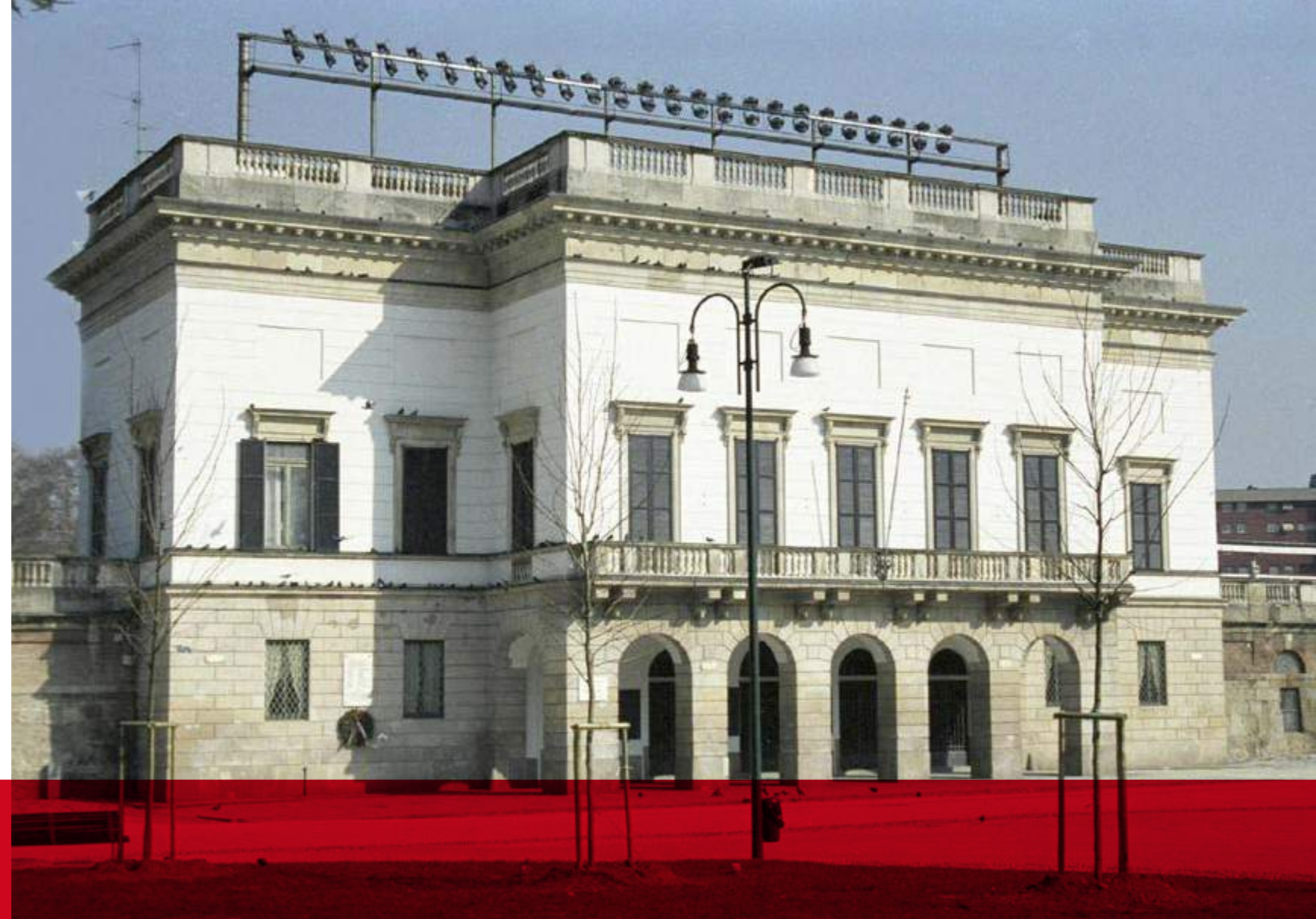


Designed by Luigi Canonica as part of a monumental city redevelopment programme, the **arena** was built in 1806 using materials salvaged from the demolished castle fortifications.

The elliptical amphitheatre, which measures 238 by 116 metres and could originally hold 30,000 people, was once used for grand public displays, including the famous *naumachie* (re-enactments of naval battles for which the central space was filled with water).

It has four entranceways: to the north-west the *Porta delle Carceri*, with ten blind arches and two towers; to the north-east the *Porta Libitinaria*, named after the "*libitini*", who in ancient Rome dealt with dying gladiators; to the south-east the *Porta Trionfale*, a grand gateway with four Doric columns and tympanum decorated with a bas-relief by Gaetano Monti; and to the south-west the *Pulvinare* or *Royal Loggia*, with eight Corinthian columns, accessed through a five-arched portico.

Today the facility, which in 2002 was renamed after the late journalist and writer Gianni Brera, is used for sports competitions, concerts and other cultural events.







Via Gerolamo Gadio, 2

## Acquario Civico



The **Civic Aquarium**, built on the edge of Sempione Park by Sebastiano Locati, is the only surviving building of those constructed for the World Expo of 1906 in Milan.

Now also housing a marine biology station and largely rebuilt after World War II, it is one of the most exquisite examples of liberty architecture in Milan, with elaborate *art nouveau* designs featuring majolica tiles decorated with aquatic-themed motifs. In pride of place over the entrance is a statue of the sea-god Neptune, sculpted by Oreste Labò.



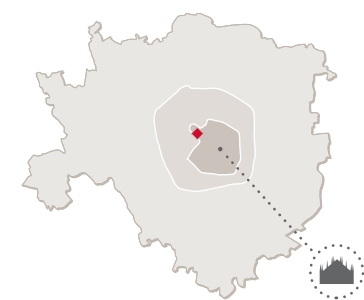
Following restoration to mark its centenary in 2006, the aquarium now boasts a large collection of freshwater and seawater tanks containing over 100 different forms of underwater life, presented to visitors through informative displays.

The library, which is open to the public, has one of Italy's most prestigious collections of marine biology publications. Part of the *Milan Science Museum Group*, the aquarium also runs a range of research and educational activities through courses and lectures.

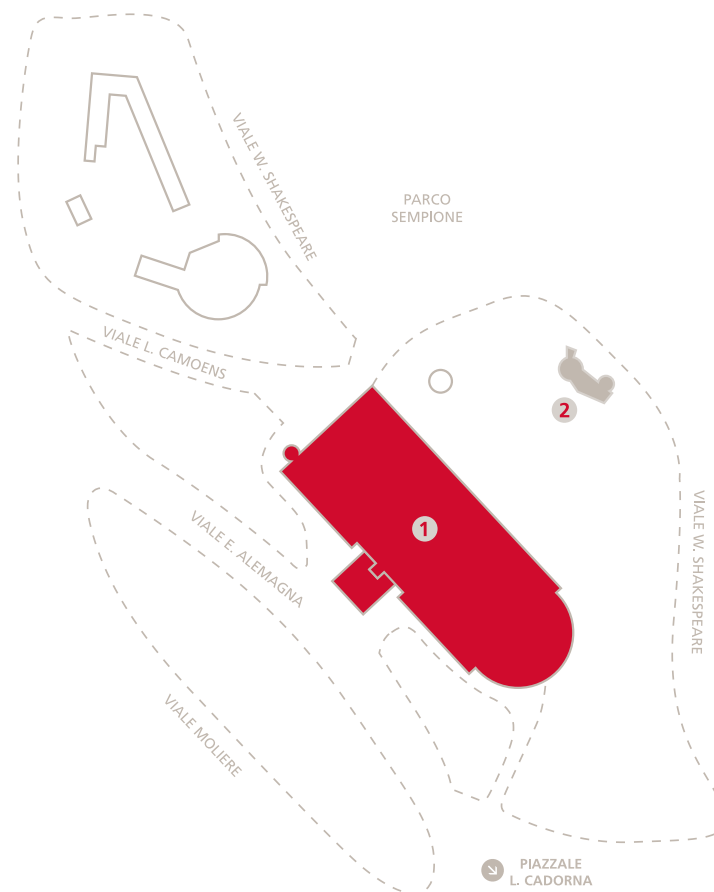


## Palazzo dell'Arte

- 1 Palazzo
- 2 Bagni Misteriosi



Via Emilio Alemagna, 6



## Palazzo dell'Arte



The **Palazzo dell'Arte (1)** was built by Giovanni Muzio between 1931 and 1933 thanks to a bequest by senator Antonio Bernocchi, who wished to create a permanent home for the Triennale International Exhibitions of the Decorative Arts previously held in Villa Reale in Monza.

The building, positioned on the opposite side of the park from the Arena, midway between the Sforza Castle and the Arch of Peace, houses the *Fondazione La Triennale di Milano*, an Italian institution for architecture, urban planning, design, decorative and visual arts and crafts, fashion, and industrial and audio-visual production.

The floor-plan is rectangular and terminates in an apse-like structure. The long sides have an entrance porch facing Viale Alemagna and a portico overlooking the park, the backdrop to Giorgio De Chirico's painted sculpture **Bagni Misteriosi (2)** (1973).

The brickwork exterior, punctuated by windows of various shapes and sizes, made the construction a reference point for Muzio's later works and for modern architecture in Milan. The interior comprises a central space dominated by a monumental staircase and surrounded by a series of display spaces used as the venue for temporary exhibitions on various themes. The ground floor leads to the *Galleria dell'Architettura*, created by Gae Aulenti in 1994 and also used for temporary exhibitions.

In 2007, the *Triennale Design Museum* designed by Michele De Lucchi opened. Here a different display by a different curator is presented each year.

The Palazzo dell'Arte complex also houses the *Teatro dell'Arte*, a theatre that has been restored to its original state and is once again connected to the main building.





Viale Luigi Camoens

## Torre Branca

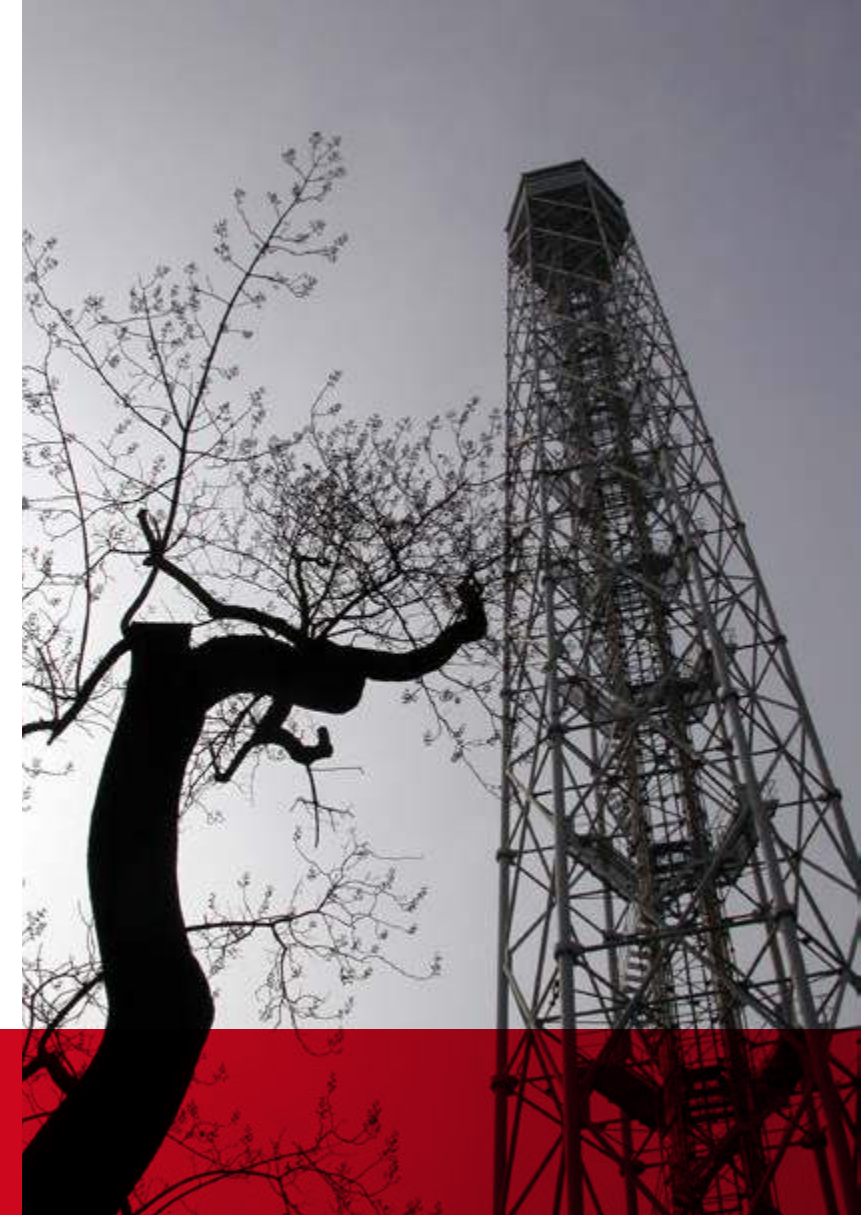


In 1932 Milan's city authorities commissioned Gio Ponti to design a tower that would stand next to the new Palazzo dell'Arte.

Constructed in just two and a half months and erected in conjunction with the fifth Triennale (1933), it is made of steel tubing, is hexagonal in shape and tapers upwards to a height of 108.6 metres with a belvedere at the top that offers remarkable views of the city and beyond in all directions. Its metal structure is anchored by a system of support stays to a reinforced concrete base. Statics calculations were made by Ettore Ferrari with project management by Cesare Chiodi.

Between the wars it was considered a significant architectural and technical accomplishment, at the forefront of Italian civil engineering.

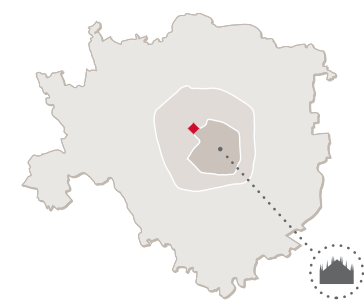
Originally called *Torre Littoria* and then *Torre del Parco*, it was closed in 1972 but reopened to the public in 2002 after being restored and made accessible by the Milan-based Fratelli Branca liquor distillery.



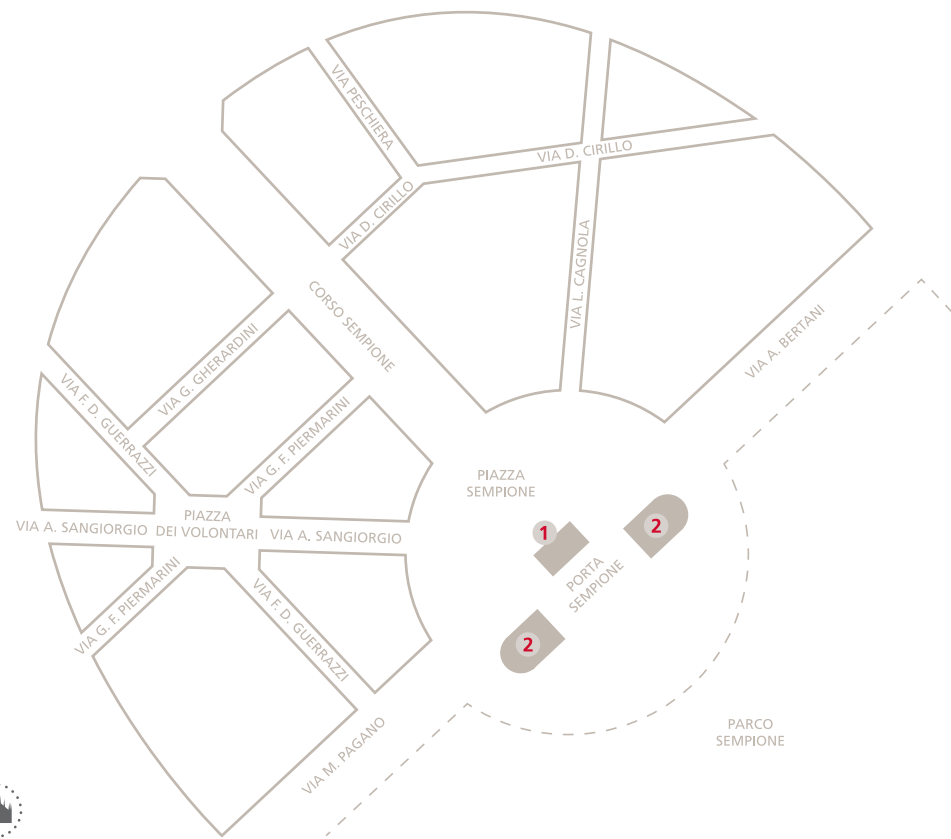


## Arco della Pace

- 1 Arco
- 2 Caselli daziari



Piazza Sempione



## Arco della Pace



The **Arch of Peace (1)** is one of Milan's most important Neo-Classical monuments. Together with the **tollhouses (2)** at either side, it forms the final flourish of the *Strada del Sempione*, the road built when Milan was under Napoleonic rule to connect the city with Paris. Construction of the arch began in 1807: Luigi Cagnola's design comprises a central triumphal archway flanked by two smaller arches, along the lines of the ancient *Arch of Constantine* and the *Arch of Septimius Severus* in Rome, but also imitating more recent archways such as the *Arc du Carrousel* in Paris. With the fall of Napoleon in 1814, work was interrupted and did not resume until 1826 at the request of Emperor Francis I of Austria, eventually reaching completion in 1838, five years after Cagnola's death. What was originally to have been a "Victory Arch" celebrating Napoleon's imperial accomplishments was later restyled "Arch of Peace" to mark the end of a period of bloody wars in Europe.

The main structure is made of Baveno granite; the decorations are in Crevola d'Ossola and Ornavasso marble. Both sides have fluted Corinthian columns on high plinths. The entablature features a recessed central section and a frieze decorated with garlands. The upper section, whose inscriptions were replaced in 1859 to celebrate independence, is surmounted by the imposing *Sestiga della Pace* (a bronze six-horse chariot), flanked by four *Victorias on Horseback*. Above the entablature are embodiments of northern Italy's four main rivers: the Po, the Ticino, the Adige and the Tagliamento. The bas-reliefs mainly illustrate episodes of the French Restoration.

Restoration work carried out by the Historical Monuments Department was completed in 2010.





Via Palestro, 16



## Villa Reale – Galleria d'Arte Moderna



This **villa**, one of the most noteworthy examples of Neo-Classical architecture in Milan, was built between 1790 and 1796 as the grand residence of Count Lodovico Barbiano di Belgiojoso.

Bequeathed by the Italian Republic to Napoleon Bonaparte in 1802, it subsequently became the residence of the viceroy of Italy Eugene Beauharnais. Giuseppe Piermarini was originally commissioned to design the villa, but decided instead to entrust the task to one of his best pupils, Leopoldo Pollack.

Despite its city-centre location, it has the feel of a suburban villa, with a courtyard of honour accessed from the street through a three-arched rusticated wall. The main block, dominated by four imposing Ionic columns, is flanked by two lower wings with octagonal vestibules.

The side facing onto the garden is more elaborate, with Ionic columns and corner pilasters on a rusticated base and two protruding side blocks topped by tympana. The façades are adorned with bas-reliefs depicting mythological scenes in an iconographical scheme devised by the poet Giuseppe Parini.

The garden (1790-93), the first in Milan designed in the English style, features an ornamental lake, a wooded area, a botanical trail and various sculptures. The villa itself houses the **Civic Modern Art Gallery**, which boasts an extensive collection of paintings and sculptures from the Neo-Classical age to the 20th century, including the Grassi Collection of works by 19th and 20th century Italian and foreign artists, and the Vismara Collection, with paintings by Matisse, Picasso, Renoir, Morandi and Sironi.





Via Palestro, 14



## PAC – Padiglione d'Arte Contemporanea



**Milan's Contemporary Art Gallery**, which opened in 1954, stands in the old stable area of Villa Reale, to which it is connected by a rectangular courtyard and a shared front overlooking the gardens.

Badly damaged in the Via Palestro bomb attack of 27 July 1993, it was rebuilt in 1996 by Ignazio Gardella (the architect who designed the original gallery in the 1950s) and his son Jacopo.

The exhibition spreads over three levels: a series of parallel rooms around the outer perimeter wall; a lower gallery (originally intended as

a sculpture hall) with a large glass wall looking out onto the park; and an upper gallery, accessed by an elegant staircase in reinforced concrete near the entrance.

The side overlooking the park, punctuated by slender metal pillars, is clad in the upper section in dark red ceramic tiles over which is a grille that can be lowered to close the area off.

The *Seven Sages* sculpture outside is by Fausto Melotti (1981).





Corso Venezia, 55

## Museo Civico di Storia Naturale



Erected between 1888 and 1893, this building was designed by Giovanni Ceruti to house the city's new **Natural History Museum**, an institution established in 1838 when the municipality acquired the natural history collections of Milanese nobleman Giuseppe De Cristoforis and of botany professor Giorgio Jan.

It was seriously damaged in 1943, when air-raid attacks destroyed a large part of the collection and library, and did not re-open to the public until 1952. Today, thanks to the extent and quality of its displays, along

with its research activities, it is one of the most important natural history museums in Italy.

There are five permanent exhibitions: mineralogy, palaeontology, human natural history, invertebrate zoology and vertebrate zoology. Of particular interest are the reconstruction of a tyrannosaurus and the many ecology and fauna dioramas.

The building is Neo-Romanesque in style, with much use made of ornamental terracotta and ironwork structures.







Via Gesù, 5

## Museo Bagatti Valsecchi



Organised around two communicating courtyards between Via Santo Spirito and Via Gesù, this palace houses one of Europe's most important **museum-homes**.

In the late 19th century, noblemen Fausto and Giuseppe Bagatti Valsecchi decided to construct a house along the lines of the noble residences of 16th-century Lombardy. The two brothers, who were directly involved in its design, furnished every room with Renaissance artefacts, so that all parts of the house "...not only the main rooms, should have an ancient feel, with everything contributing harmoniously to the overall effect".



The two courtyards have a *Madonna and Child with Saints* attributed to Bonino da Campione (14th century) and a bas-relief of the *Madonna Protecting the Cathedral of Santa Maria Maggiore* (15th century).

Among the masterpieces inside are a sculpted wood *Valtellina Bed*, a *Santa Giustina* by Giovanni Bellini and other works by Zenale and Giampietrino.

Today's museum, which opened in 1994, is part of the *Milan Museum-Homes* circuit.





Via Mozart, 14



## Villa Necchi Campiglio



The **villa**, designed by Piero Portaluppi, was built for the family of industrialist Angelo Campiglio, his wife Gigina Necchi and his sister-in-law Nedda between 1932 and 1935 and subsequently redesigned inside by Tomaso Buzzi.

It is owned by Italy's *Heritage Foundation (FAI)*, which painstakingly restored the property and opened it to the public as part of the *Milan Museum-Homes* circuit.

Set in a large garden with swimming-pool and tennis court, the main house comprises a series of ground-floor reception rooms, from which a grand staircase leads up to the master bedrooms. Among the lavish decorations, exquisite furnishings and elegant ornaments are a number of proto-rationalist architectural features – including a large corner bow-window – thanks to which the building ranks as a remarkable example of the transition from traditional to modern home design.

The villa also contains two major art bequests: the *Claudia Gian Ferrari Collection* and the *De' Micheli Collection*.





Corso Venezia, 57

## Planetario "Ulrico Hoepli"



A gift to the city by Swiss publisher Ulrico Hoepli, who lived in Milan, the **Planetarium** was designed by Piero Portaluppi and constructed in the Public Gardens between 1929 and 1930.

Its main feature is the large copper-clad hemispherical dome, which measures 20 metres in diameter and rests on an octagonal base. The entrance is designed as a classical *pronaos* with four Ionic columns at the top of a short flight of steps. The hall inside, still fitted with the original (and highly practical) swivel chairs, can seat 375. The cityscape around the base of the dome reproduces the Milan skyline of the 1930s.



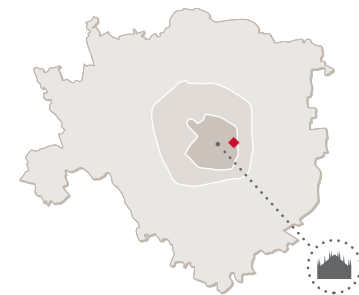
The exterior is clad in *Cecco di Albino* and *Crevola d'Ossola* stone, with plasterwork bands.

Renovated following war damage in 1943 and modernised several times over the years to update the sophisticated systems which create the reproduction of the night sky projected onto the inside of the dome, Milan's Planetarium is one of Italy's foremost educational institutions in the field of astronomy and astrophysics.



## Santa Maria della Passione e Conservatorio di musica "G. Verdi"

- 1 Chiesa
- 2 Conservatorio di musica



Via Conservatorio, 12



## Santa Maria della Passione & Conservatorio di musica "G. Verdi"



In 1485 Milanese noblemen Daniele Birago presented the Lateran Canons with a vast piece of land for the construction of a monastery and **church (1)** in which to preserve the *Madonna della Passione*, a fresco held in great veneration in that period. Building work began in 1486 under the direction of ducal engineer Giovanni Battagio. The chosen layout was an octagon with four arms leading off from it and four exedrae created by superimposing a Greek cross onto a central chamber, an arrangement of great symbolical significance. The work was continued by Cristoforo Lombardo, who in 1530 added the dome (which reached a height of nearly 50 metres) and a monumental two-tiered octagonal lantern. From 1573 onwards Martino Bassi further transformed the church with the creation of three naves and side chapels that produced an elongated design more in keeping with Counter-Reformation principles.

Inside are important paintings from the Lombard school (16th-17th century); Giuseppe Rusnati's Baroque façade was added between 1692 and 1729. The scant remains of the 15th-century monastery (largely rebuilt in the 16th and 17th centuries) include the *Chapter House*, frescoed by Bergognone.

In 1807, the old convent became the home of the **Music Conservatory (2)** (now named after Giuseppe Verdi), one of the world's foremost institutions for musical studies. The complex comprises the square cloister, with a Tuscan-column portico attributed to Cristoforo Solari and rebuilt by Ferdinando Reggiori between 1947 and 1959, a *Small Hall* for chamber music, a *Large Hall* for orchestra and choir concerts, and a *Library*, Lombardy's Music Archive since 1816.





Corso di Porta Vittoria, 6



## Palazzo Sormani-Andreani



One of the most prestigious noble residences in Milan, this **palace** was built in the early 17th century for Cardinal Cesare Monti and enlarged and remodelled in 1736 by Francesco Croce.



It is organised around a rectangular courtyard, with a portico on two sides, and is trapezoid in shape. The façade has a central protruding section in the late Baroque style, and is topped by a striking curved pediment. The façade to the rear, which overlooks what is left of the English garden designed by Leopoldo Pollack, was added in 1756 by Benedetto Alfieri. With its imposing pilaster strips supporting a top floor with balustrade, it prefigures the Neo-Classical style in its design.

The monumental staircase inside leads up to the *piano nobile*: the series of paintings in the *Sala del Grechetto* includes *Orpheus Taming the Animals* (mid-17th century).

The building, renovated in 1956 by Arrigo Arrighetti, now houses the *Central Municipal Library*, and boasts a large collection of books, manuscripts, periodicals and audio-visual materials.





Via Enrico Besana, 12

## Rotonda della Besana MUBA Museo dei Bambini Milano



The **Rotunda**, usually referred to as the Rotonda della Besana after the street in which it stands, was built in the early 18th century as the cemetery for the nearby *Ospedale Maggiore*.

Previously also known as the *Foppone*, or "large pit", it now serves as a major exhibition venue.

At the centre stands the church of San Michele, built by Attilio Arrigoni (1695-1700) in the form of a Greek cross and no longer used for religious functions. The porticoed perimeter wall was designed by Carlo Francesco Raffagno and completed by Francesco Croce in 1731.

The outside is plain brick, with arches over pilaster strips and large windows; the portico on the inside forms a continuous raised walkway comprising four main exedrae alternating with four smaller ones with paired columns.

When the cemetery closed at the end of the 18th century, various plans for its use were drawn up, none of which ever came to fruition, including one by Luigi Cagnola and Simone Cantoni (1809) to turn the Rotunda into a Pantheon of the Italic Kingdom, which would have been the burial place of illustrious figures.





Piazza Medaglie d'Oro

## Porta Romana



This is the only surviving **gateway** of ten in the Spanish walls (the third set to encircle the city after the Roman and medieval walls) built between 1548 and 1560 for governor Ferrante Gonzaga and demolished following the approval of the development plan of 1884.

This so-called "Roman Gateway", designed by Aurelio Trezzi, was built in 1598 to mark the visit to Milan of Margaret of Austria, who was betrothed to Philip III of Spain.

Inspired by the imperial arches of ancient Rome, it was the first gateway in the defence system created for celebratory purposes.

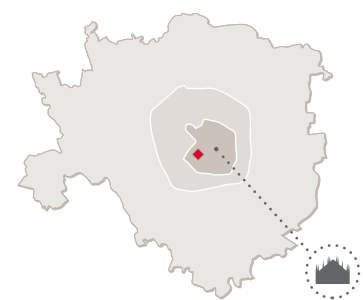


The side facing away from the city, which recalls the architecture of Sanmicheli in the Veneto, blends Doric and rusticated features: the two pairs of columns framing the arch appear as a column of chunky blocks holding up the elaborate entablature, the frieze of which has alternating triglyphs and metopes decorated with bas reliefs. The two small side arches have now been bricked up. The panel on the gateway's upper section bears the now barely visible dedicatory inscription.

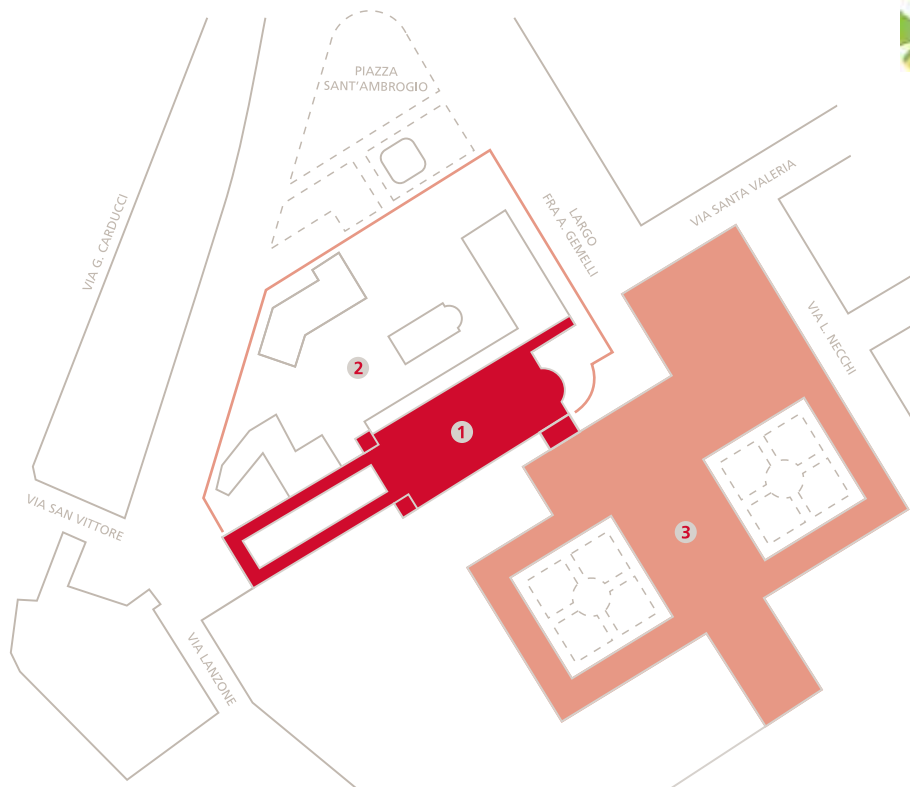


## Sant'Ambrogio

- 1 Basilica di Sant'Ambrogio
- 2 Cortile della canonica
- 3 Università Cattolica del Sacro Cuore



Piazza Sant'Ambrogio, 15



## Sant'Ambrogio



The ancient *Basilica Martyrum*, built by Saint Ambrose between 379 and 386 on the site of a cemetery outside Porta Vercellina, became the burial place of Sts. Gervase and Protase and of St. Ambrose himself (397). In 789, a Benedictine monastery was established here.

The original structure, with central nave (separated from the two side aisles by columns) and a single apse, was profoundly transformed by changes made between the 9th and 12th centuries. Although the current appearance is to a large extent the result of 19th-century restoration work, the basilica can still be considered the foremost expression of the Lombard Romanesque style. The nave is made up of four square bays, the first three with ribbed cross-vaulting, the last topped by an octagonal dome, concealed on the outside by the lantern.

For each main bay there are two smaller bays in the side aisles, with cross-vaulting and *matronea*; the arrangement creates an interesting sequence of alternating polystyle pillars of two different sizes.

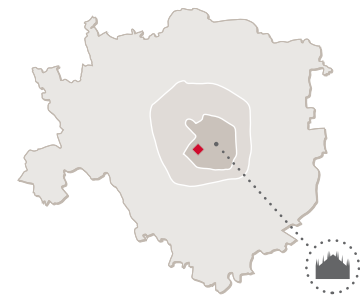
The church's treasures include a 9th-century *Ciborium*, the *Golden Altar* (a masterpiece from the Carolingian age, 835 ca.) and the **Sacello di San Vittore in Ciel d'Oro**, a chapel with a hemi-spherical gold mosaic-clad dome (5th century).

The large atrium outside the basilica is a rectangular **quadriporticus** (11th century) with polystyle pillars and double-archivolt arches. One side forms part of the church façade, whose upper section is a loggia with arched openings under a pointed roof. The bell tower on the right is the so-called *Monk's Tower* (9th century); the *Canon's Tower* on the left (12th century) was completed in 1889.

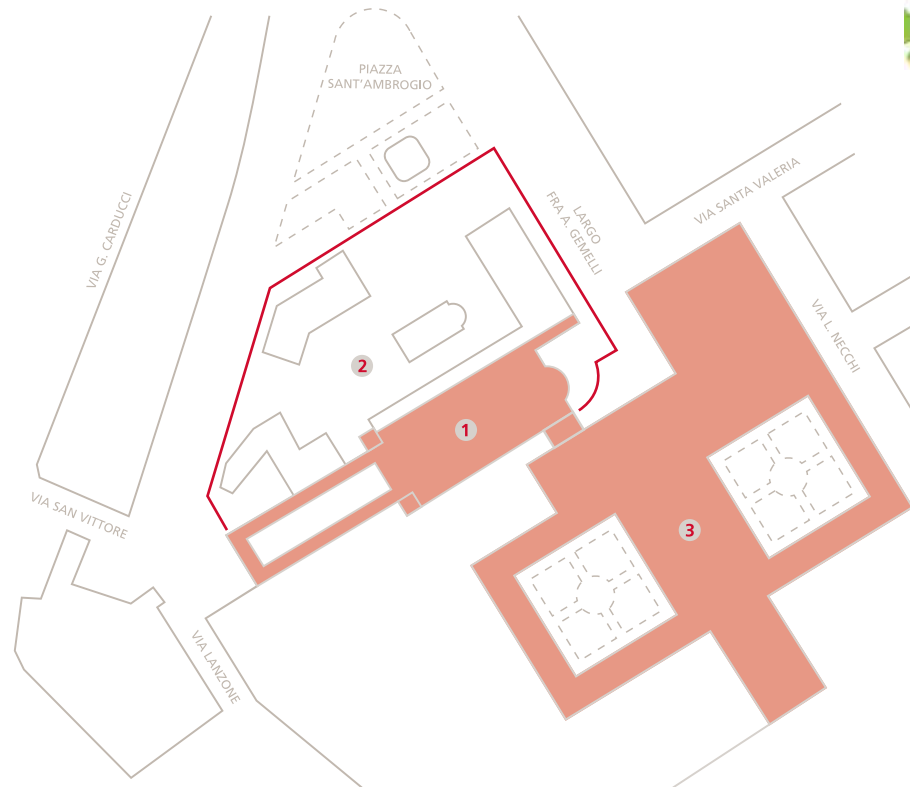




- 1 Basilica di Sant'Ambrogio
- 2 Cortile della canonica
- 3 Università Cattolica del Sacro Cuore



Piazza Sant'Ambrogio, 15



## Cortile della Canonica di Sant'Ambrogio



This **Courtyard** was built by Bramante between 1492 and 1497 for Ludovico il Moro, who wished to create a new manse for the secular clergy of Saint Ambrose.

It was probably intended as a square enclosure, but was never finished, the only completed side being the one adjoining the basilica; the second side, designed at the end of the 15th century, was reconstructed by Ferdinando Reggiori following the damage done by bombing raids in 1943.

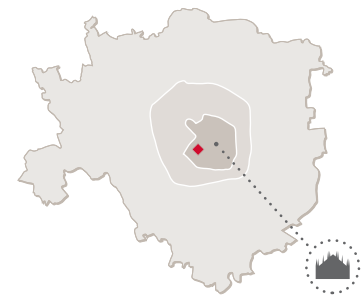
The portico's brick arches stand on columns with Corinthian capitals which give way to a large triumphal arch at the doorway into the basilica. Classical in design and complete with wall pilasters, this soaring archway cuts into the volume above the portico. The corner and giant arch are complemented by so-called "ad tronchonos" columns, sculpted to resemble tree trunks.

Opposite the portico stands the small 11th-century *Church of San Sigismondo*.

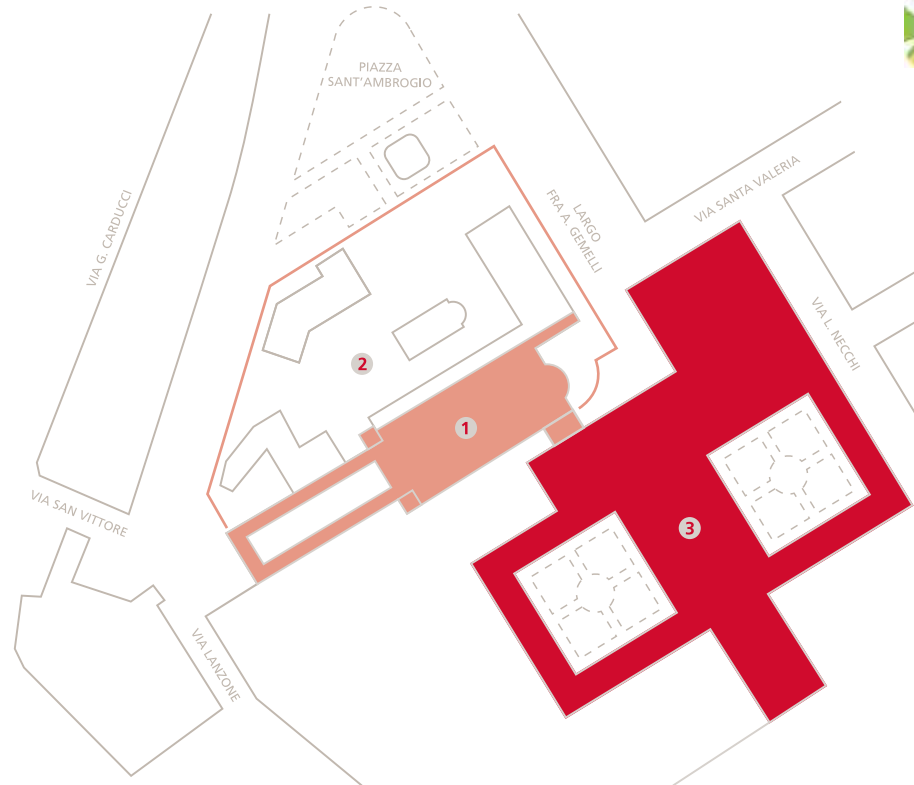




- 1 Basilica di Sant'Ambrogio
- 2 Cortile della canonica
- 3 Università Cattolica del Sacro Cuore



Largo fra Agostino Gemelli, 1



## Università Cattolica del Sacro Cuore



The **Catholic University of the Sacred Heart**, founded by Father Agostino Gemelli in 1921, was designed by Giovanni Muzio in the 1930s and 1940s. The project combined the ancient Cistercian monastery of Saint Ambrose with a series of new academic and services buildings: an entrance block, the *Augustinianum* and *Ludovicianum* men's college, the *Marianum* women's college, a new lecture theatre complex, cafeteria, laboratories and library.

The modern additions, while blending in with the ancient structures, are distinct from them thanks to their characteristic use of unfaced brickwork and marble. The complex is organised around two large cloisters– one Doric, the other Ionic – built in the 16th and 17th century together with the refectory (now the main assembly hall, or *Aula Magna*) and designed by Bramante. The grandeur of the layout, the elegance and lightness of the design solutions and the "experimental" use of the classical idiom make this one of the most important examples of Milanese Renaissance architecture and a turning-point in monastery design.



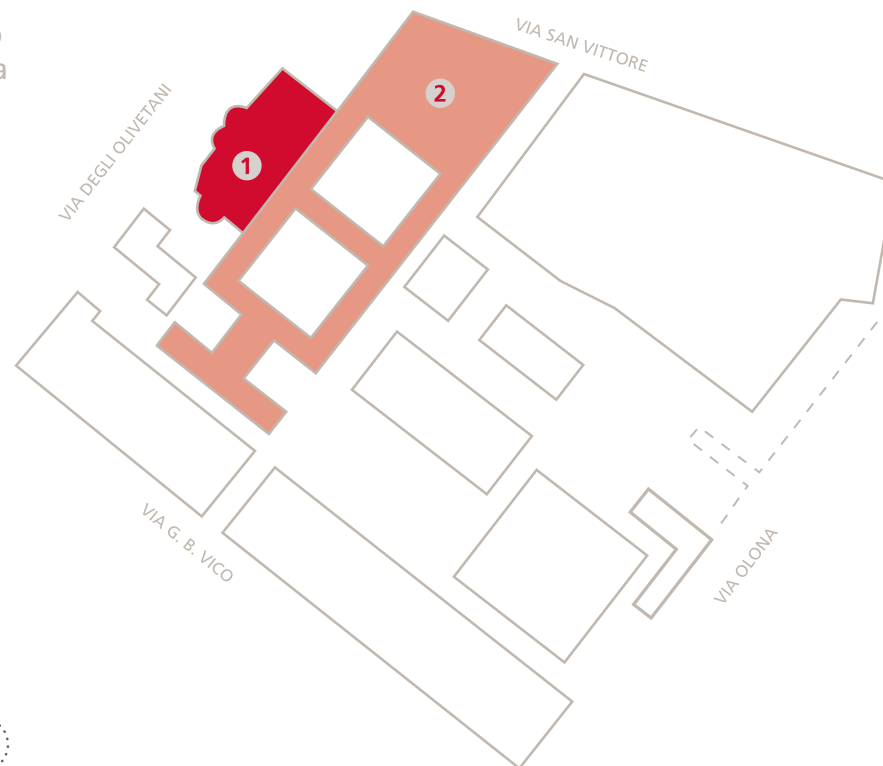


## San Vittore al Corpo

- 1 Basilica
- 2 Ex Monastero – Museo Nazionale della Scienza e della Tecnologia



Via San Vittore, 25



## San Vittore al Corpo



In the 4th century AD, the area of San Vittore al Corpo was occupied by a group of Paleo-Christian burial places and by the *Imperial Mausoleum*, known up until the 16th century as Saint Gregory's Rotunda. Remains of the foundations of the ancient octagonal building with semi-circular niches are visible beneath the façade of the basilica. The original core of the present-day church dates back to the 8th century, when an existing building was enlarged to house the relics of saints Victor and Satyr.

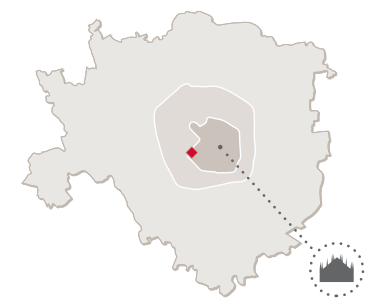
In 1508 the Olivetan monks began remodelling the entire Benedictine complex, which had been founded shortly after the year 1000 by archbishop Arnolfo II. The design of the church is the outcome of a long debate between the fathers who commissioned its construction and the leading architects of the day, including Vincenzo Seregni and Galeazzo Alessi. When the **basilica (1)** was rebuilt (work began in 1560) it faced

in the opposite direction to its medieval predecessor. It has a main barrel-vaulted nave with side aisles divided off by pillars, a high dome and apsed presbytery. The incomplete façade has a lower row of Corinthian pilaster strips which were to have aligned with the portico that was never built, and a large semi-circular window above. The former *Monastery of San Vittore*, which now houses the **National Museum of Science and Technology (2)**, is organised around two large square cloisters built between 1553 and 1587 with design contributions from Seregni and Alessi. Remains of the fortified *Imperial Mausoleum* are visible in the cloisters. The monastery was suppressed in 1804 and used until 1940 as a military hospital, then as a barracks. Heavily damaged by bombing in World War II, it was restored by Piero Portaluppi and Ferdinando Reggiori (1949-53), who redesigned the surviving parts as museum spaces.

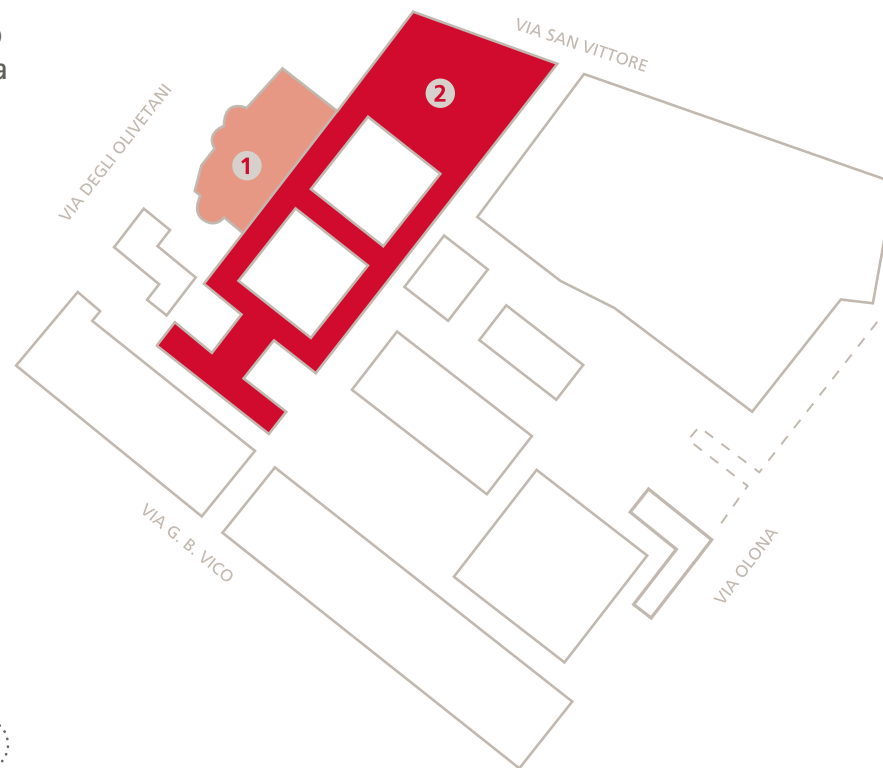


## San Vittore al Corpo

- 1 Basilica
- 2 Ex Monastero – Museo Nazionale della Scienza e della Tecnologia



Via San Vittore, 21



# Museo della Scienza e della Tecnologia



Housed in the former monastery of San Vittore and renovated between 1949 and 1953 by Piero Portaluppi and Ferdinando Reggiori, this is the museum that most closely reflects the technical and productive spirit of the city of Milan. Its extensive collections, bequeathed by leading institutes and industrial groups, trace the history of scientific development through some 10,000 exhibits presented in 40,000 square metres of space.

It comprises various permanent displays, temporary exhibitions, workshops and interactive areas. In other large halls the history of rail, air and sea transport is traced with actual locomotives, aircraft and sea vessels, including the two-masted, 50-metre-long Ebe training ship. The famous Enrico Toti submarine has been displayed outside the railway hall since 2005.

The museum's Leonardo da Vinci Gallery houses a noteworthy collection of accurately reconstructed wooden models of machinery designed by Leonardo the scientist and inventor.





Via Brisa



## Palazzo Imperiale



This archaeological site consists of the foundations of various rooms with apses arranged around a circular space that were part of a 3rd/4th-century complex belonging to the city's **imperial palace**, which was directly connected to the nearby circus, the impressive games arena that stood along the western section of the city walls. The remains are among the few surviving vestiges of the period in which *Mediolanum* was capital of the Western Roman Empire (286-402 AD) and official residence of the emperor.

Mentioned by Saint Ambrose, (bishop of Milan from 374 to 397) and by the poet Ausonius (4th century), the *palatium* was not one building but a group of residences and courtly reception spaces covering a large area between Porta Vercellina and Porta Ticinese.

Today, the name of the church of San Giorgio al Palazzo in Via Torino serves as a reminder of the great palace's location, as do various fragments found in Piazza Mentana and Via Santa Maria Valle.





Corso Magenta, 15

## San Maurizio al Monastero Maggiore & Museo Archeologico



The **church of San Maurizio** and its adjoining cloister, now the Archaeology Museum, are all that remains of the Monastero Maggiore, the oldest and largest female convent in the city, built between the 8th and 9th centuries close to the walls and near the Roman circus, which was partly demolished in 1864-72 when Via Ansperto and Via Luini were opened up.

The present church, begun in 1503 on the site of the earlier place of worship, has a single nave and is divided into two distinct areas by a screen extending up to the large rib-vault ceiling. The first hall, entered from the street, was where the faithful gathered; the second, connected to the rest of the convent, was reserved for the nuns and is occupied by a large 16th-century wooden choir. Along the side walls, with its dual row

of pilasters, are ten barrel-vaulted chapels over which is an elegant matroneum with Serlian motif, a popular architectural feature of later years.

The walls are decorated with one of the most important fresco cycles from 16th-century Lombardy, mainly by Bernardino Luini and his followers. The façade (1574-81) was completed in 1896; the eastern side of the building was redesigned by Angelo Colla (1872).

The **Archaeological Museum**, entered through a large Baroque doorway, is divided into five sections: Greek, Etruscan, Roman, Gandhâra and Early Medieval. It has an extensive collection of items and incorporates sections of the 4th-century city walls, with two late-Roman towers, one polygonal (the *Ansperto Tower*), the other square (possibly part of the carceres of the circus and used as a monastery bell tower).







Corso Magenta, 24

## Palazzo Litta



**Palazzo Litta** was built by Francesco Maria Richini for Bartolomeo Arese, president of the Milan Senate. Works commenced under Richini's supervision in 1648 but were halted when Arese died (1674) and not completed until 1760, with a grand staircase by Carlo Giuseppe Merlo and a façade by Bartolomeo Bolli. The mansion was renowned in the 18th century for the magnificent receptions hosted by the family, which had by then married into the Visconti Borromeo and Litta families. The mansion takes its present name from the latter.

The building was substantially altered in the late 19th century and again after bombing in 1943.

The façade features a mix of Mannerism, with male sculptures for structural support or decoration and the late-baroque/Rococo styles, with linear and curvilinear mouldings and the Litta coat-of-arms at the top of the building. The courtyard is one of the finest of the Lombard 18th century and was designed by Richini. The interiors are renowned for their décor, with mirrors, stuccowork, tapestries and *trompe l'oeil* frescoes, some by Giovan Antonio Cucci. The former chapel now houses the Litta theatre.







Corso Magenta, 61

## Palazzo delle Stelline



The building stands on the site of the ancient Benedictine monastery of Santa Maria della Stella, suppressed by Carlo Borromeo and transformed in 1578 into an almshouse.

The construction of the building that survives today, ordered by Federico Borromeo, was begun in 1585. It is designed around a main courtyard, which is rectangular in shape (eleven arches by thirteen) and on two levels: a portico of Doric columns supporting rounded arches on the ground floor and a loggia of arches and pillars on the floor above. In the second half

of the 18th century the building was used as a girls' orphanage. In 1844 two smaller courtyards were added to the main court.

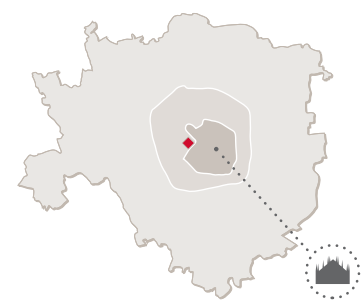
The complex is now the home of the *Stelline Foundation*, which runs congresses and exhibitions. The park adjoining the building is the site of the famous "Leonardo Gardens": vineyards which Ludovico il Moro gave to Leonardo da Vinci in return for the considerable amount of work he did for the ducal court.



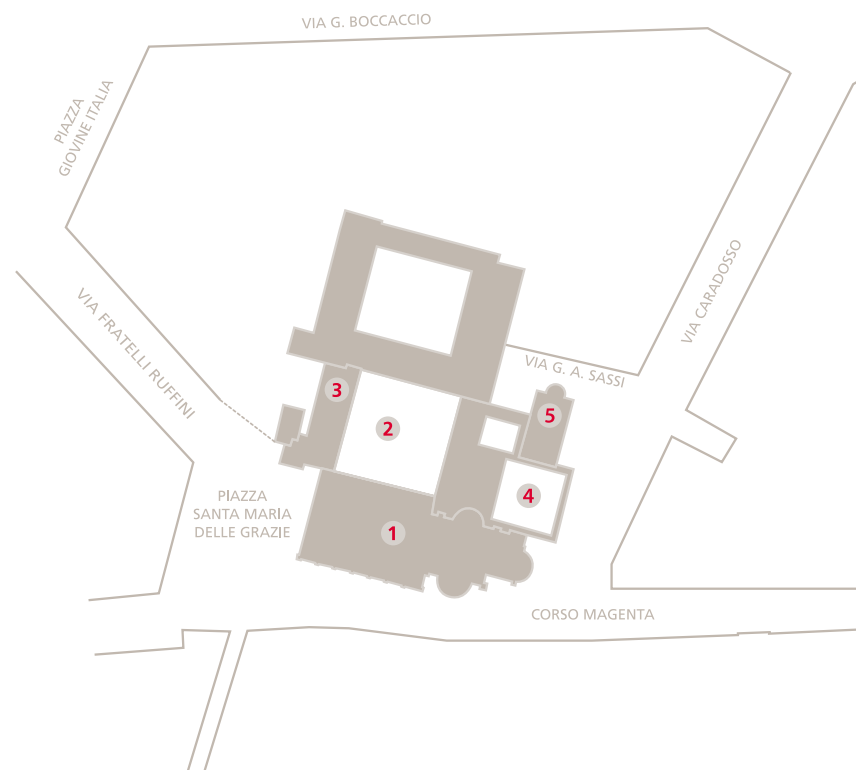


## Complesso di Santa Maria delle Grazie

- 1 Chiesa
- 2 Chiostro "dei morti"
- 3 Refettorio
- 4 Chiostroino
- 5 Sagrestia vecchia



Piazza di Santa Maria delle Grazie



## Santa Maria delle Grazie



A UNESCO World Heritage Site since 1980, the complex is formed of a **church (1)**, the **cloister "dei Morti" (2)**, a **refectory (3)**, another **smaller cloister (4)** and **old sacristy (5)**. It was built in the second half of the 15th century as the new Milan base of the Dominican friars. Construction of the church commenced in 1463 to a project by Guiniforte Solari, who designed the front block in late-Gothic style with a nave and two aisles covered by frescoed, pointed cross vaults and side chapels. The gabled façade and right side are in brick and divided by buttresses that frame pointed single-light windows beneath oculi.

Terminated in 1487, the church was remodelled in Renaissance style by Ludovico Sforza, who had earmarked it as his mausoleum. Bramante was commissioned with the project and added a large apsed cubic space covered by a hemispheric dome to Solari's nave and aisles.

The interior presents features typical of Bramante but the exterior remains closer to Lombard tradition, particularly the dome lantern with 16 sides and 32 two-light windows, completed by Amadeo. Bramante is also attributed with the elegant small cloister, with its cotto arch profiles, and the adjacent *old sacristy*.

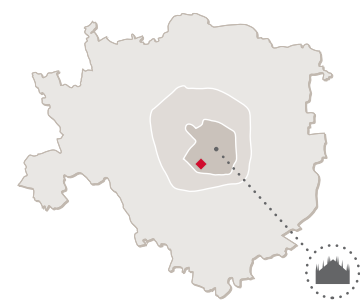
The refectory is a large rectangular space on the west side of the *cloister "dei Morti"* and features Leonardo da Vinci's immeasurably famous *Last Supper* (1495-97), a masterpiece in the history of painting and an expression of the artist's desire to explore the *"conflict of the soul"*.

On the opposite wall is a *Crucifixion* fresco by Giovanni Donato Montorfano (1495).



## Piazza San Lorenzo

- 1 Basilica di San Lorenzo Maggiore
- 2 Colonne di San Lorenzo
- 3 Porta Ticinese Medievale



Corso di Porta Ticinese



## San Lorenzo Maggiore



This central-plan church is of particular significance in the history of western architecture. It was built between the late 4th and early 5th centuries outside the city walls on the road to *Ticinum* (present-day Pavia), not far from the Roman circus and amphitheatre, from which the large stone blocks used for its foundations were taken.

It was probably a palatine **basilica**, linked to the nearby imperial palace, like San Vitale in Ravenna. Despite being extensively rebuilt after damage by fire and the collapse of the vault, it retained its original layout: a 24-metre-square hall with exedrae on the four sides (each pierced by five arches) and a surrounding ambulatory topped by *matronea*. The four square corner towers are designed to counteract the lateral thrust of the dome.

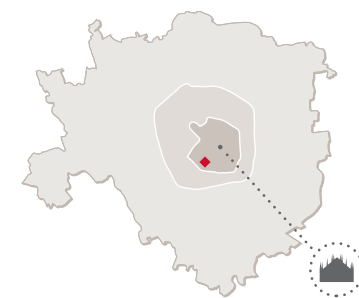
Adjoining the main quatrefoil structure are three octagonal sacella of different sizes: to the south the Chapel of St. Aquilinus, a 4th-century imperial mausoleum with semicircular and rectangular niches, an umbrella dome and a vestibule (some of the remarkable original mosaic decorations survive); to the east the Chapel of St. Hippolytus, a Greek-cross *martyrium* with a hemi-spherical dome, built to contain the remains of saints Lawrence and Hippolytus; and to the north the Chapel of St. Sixtus, similar to but slightly smaller than the mausoleum of St. Aquilinus and with a square atrium.

The basilica was radically remodelled twice: in the late 11th and early 12th centuries in the Romanesque style, and in the 16th century by Martino Bassi, who created the large octagonal dome, set on a tall drum decorated with paired pilaster strips.

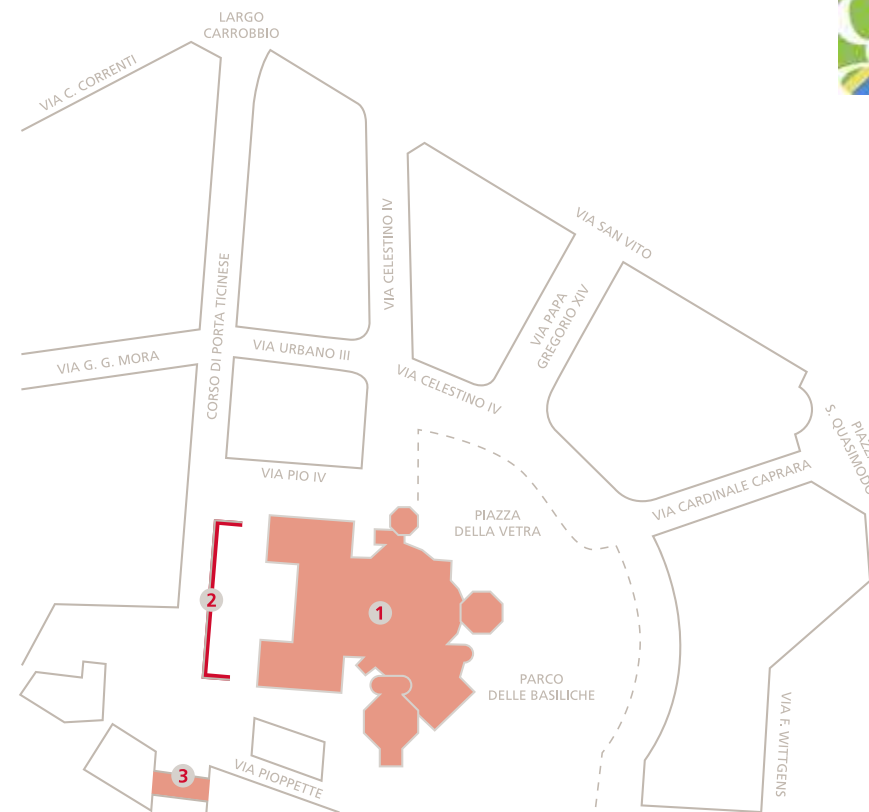


## Piazza San Lorenzo

- 1 Basilica di San Lorenzo Maggiore
- 2 Colonne di San Lorenzo
- 3 Porta Ticinese Medievale



Corso di Porta Ticinese



## Colonne di San Lorenzo



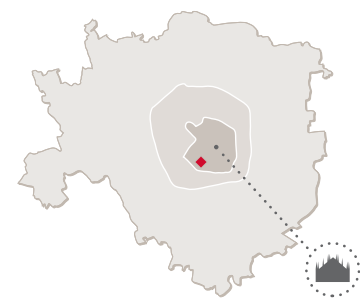
The majestic **colonnade** is all that remains of the architectural system that once connected San Lorenzo Maggiore to the *Via Ticinensis*, the old Roman road to Pavia. It was originally part of the huge quadriporticus that stood before the basilica, entered through a colonnaded portico from the street.

The sixteen 8.5-metre Corinthian columns came from a nearby building, possibly a pagan temple, from the imperial age. They rest on a stone stylobate and have at their centre a brick arch marking the position of the ancient entranceway.

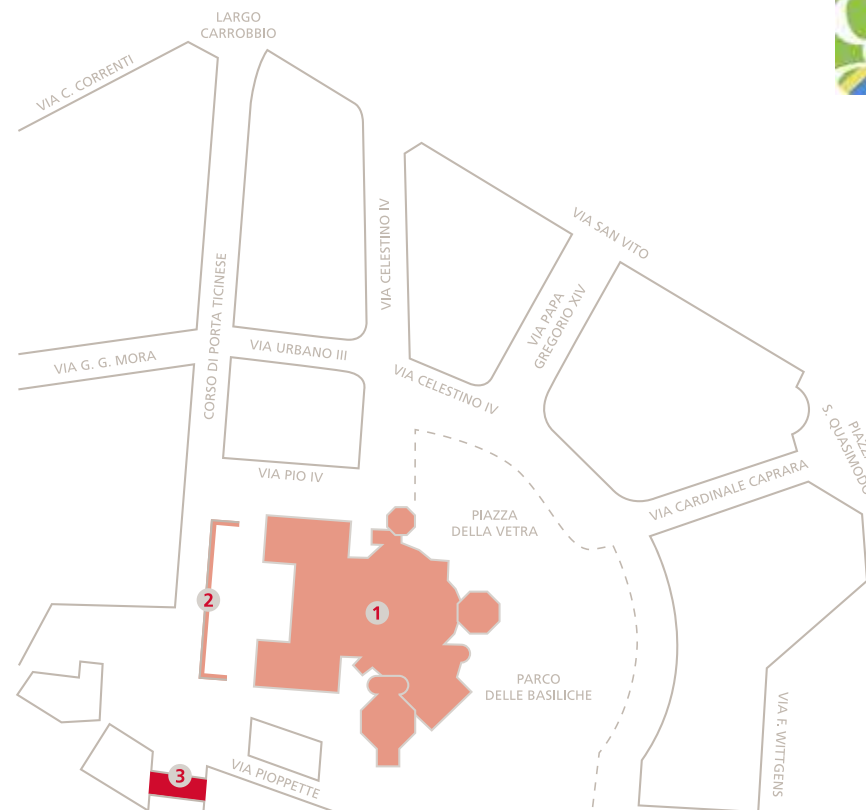
The parvis of the church, created in the 1930s by demolishing the houses that once occupied the space within the quadriporticus, is flanked to the left and right by the rectories, designed by Aurelio Trezzi (1623-1625) and completed by Francesco Maria Richini. The statue of *Emperor Constantine* at the centre is a copy of the bronze original now in the Basilica of San Giovanni in Laterano in Rome.



- 1 Basilica di San Lorenzo Maggiore
- 2 Colonne di San Lorenzo
- 3 Porta Ticinese Medievale



Corso di Porta Ticinese



## Porta Ticinese Medievale



Situated at the point where Corso di Porta Ticinese meets the ring road that was once a canal, this **gateway** was created in the city walls in 1171 and is one of only two to survive (the other being the *Arches of Porta Nuova*).

It was rebuilt by Azzone Visconti after 1329 and restored by Camillo Boito in 1861-65. It originally had two brick towers (one is now partly demolished) and a single central rounded archway of stone.

The changes made in the 19th century – one of the first reconstructions of an ancient monument in Milan – involved the demolition of houses abutting the structure and the creation of two side passages with pointed arches; the crenellations added by Boito are no more than a picturesque medieval fantasy.

The tabernacle above the central arch on the outside of the gate features reliefs from the workshop of Giovanni di Balduccio depicting an *Enthroned Madonna and Child*, *St. Ambrose Kneeling to resent a Model of the City*, *St. Lawrence*, *St. Eustorgius* and *St. Peter Martyr* (14th century).





Piazza Sant'Eustorgio, 1



## Sant'Eustorgio



One of the oldest and most illustrious churches in the city, it was founded either by the 4th-century bishop St. Eustorgius, or more probably by his successor Eustorgius II in the 6th century.

The Paleo-Christian edifice, traces of which remain under the apse, was rebuilt twice in the Romanesque style, first towards the end of the 11th century and later around 1190 after the siege of Barbarossa, who transferred to Cologne the relics of the Three Kings, formerly preserved here.

The basilica was later taken over by the Dominican order (1216-20) and radically altered between the 13th and 14th centuries, with the construction of the south transept, the main crossings, the noblemen's chapels along the south aisle (although the first three, most notably the Brivio Chapel, are 15th century) and the bell tower. At this stage it had the

character of a "hall church", in which the nave, side aisles and chapels appear as a single space.

Alterations made in the 17th and 18th centuries were eliminated by restyling work done in the 19th century, including the façade, restored by Giovanni Brocca in 1862-65. The most recent alterations (1952-66) restored the church's original Lombard-Romanesque forms.

Behind the apse stands the Portinari Chapel, a Milan Renaissance masterpiece built between 1462 and 1468 for Florentine nobleman Pigello Portinari. The design is inspired by Brunelleschi's Old Sacristy in Florence, but the stone and brick decorations are in a typical Lombard style.

The interior, which consists of two square domed chambers, is embellished with beautiful frescoes by Vincenzo Foppa (1468) and contains the *Tomb of St. Peter Martyr*, by the sculptor Giovanni di Balduccio (1336-39).







Corso di Porta Ticinese, 95

## Museo Diocesano



The **museum** is housed in the former Dominican monastery adjoining the Basilica of Sant'Eustorgio; it was built in the 13th century and remodelled in the early 17th century by Girolamo Sitoni. Its two cloisters (one with Tuscan columns, the other with paired Ionic columns) were restored by architect Lodovico Barbiano di Belgiojoso and were opened to the public in 2001.

The museum boasts some 600 items: paintings, sculptures, vestments and sacred furnishings from churches in the Ambrosian diocese, covering a time-span from the 4th to the 19th centuries.



The paintings, many of which came from the Archbishop's Palace, provide valuable insights into the cultural leanings of Ambrose's successors.

Among the notable collections are the *Fondi Oro*, panels with gold backgrounds from 14th/15th-century Tuscany, and the Marcenaro, wooden sculptures from northern Europe, Liguria and central Italy. The *Monti*, *Pozzobonelli*, *Visconti* and *Erba Odescalchi* collections feature works by illustrious Lombard painters.





Piazza Duca d'Aosta



## Stazione Centrale



**Milan's Central Station**, the iconic point of entry into the city for anyone arriving by train, dominates Piazza Duca d'Aosta and provides a backdrop to the northward view along Via Vittor Pisani. This is one of Europe's biggest railway stations and Italy's second largest in terms of numbers of passengers passing through.

The colossal stone edifice, the terminus for a lengthy section of elevated railway running into the heart of the city, was built by Ulisse Stacchini (1927-31). It combines a variety of eclectic and liberty features with an austere Roman-style monumentality and is adorned with sculptures commissioned by the Fascist regime.

The central 215x50-metre front of the building, which is lower at the two sides, comprises the main covered entrance area, known as the *Galleria delle Carrozze* after the horse-drawn carriages that once drew

up there. Inside the immense hall (lit by skylights), grand staircases take passengers up to the main 25-metre-high concourse and platform area. Opposite the side leading to the trains are the old waiting rooms, now used as shops.

The platforms are covered over with five iron and glass arches: the central arch has a span of 72 metres and is 33.5 metres high. Opposite platform 21 – sadly remembered as the departure point for trains to Nazi concentration camps – is the *Royal Pavilion*, featuring classical-style architecture.

A major redevelopment project between 2005 and 2010 linked the *Galleria delle Carrozze* to the metro station below, and created new moving walkways to connect the new ticketing centre to the main concourse and the retail outlets.





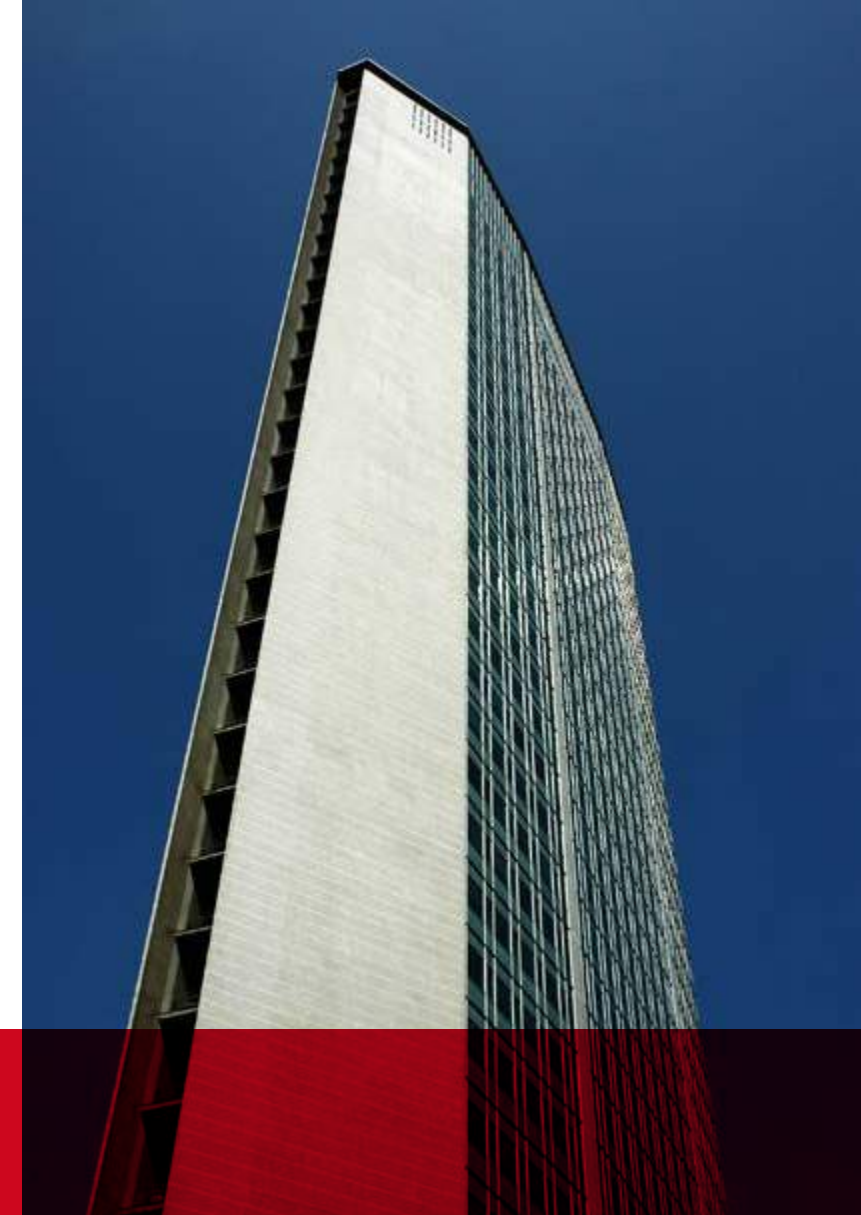
Via Fabio Filzi, 22

## Grattacielo Pirelli



An undisputed masterpiece of modern Italian architecture, this **landmark skyscraper** is emblematic of Milan's post-war economic boom. Designed by Gio Ponti, with structural consultancy by Arturo Danusso and Pier Luigi Nervi, it was built between 1955 and 1960 as the headquarters of Pirelli Industries.

At a height of 127 metres, it was at the time one of Europe's tallest reinforced concrete buildings, displaying a balance between form and structure that has yet to be surpassed. With its polygonal floor plan, similar in shape to a diamond, it soars like a slender blade effortlessly into the sky.



Clad in small ceramic tiles, the building is characterised by vertical cuts at the two narrowed sides and large glazed surfaces separated by tapering pillars on the two façades.

Since 1978 it has housed the offices of Lombardy's regional authorities. It was badly damaged when a light aircraft crashed into the building in 2002 and was restored in the two years that followed. The belvedere on the 31st floor affords a magnificent view over the city.





Via Giorgio Jan, 15

## Casa-Museo Boschi Di Stefano



Housed in a building designed between 1929 and 1931 by Piero Portaluppi, this **museum** was created by Antonio Boschi and Mariada Di Stefano, a married couple who, from the 1920s onwards, spent fifty years putting together what was to become one of Milan's foremost collections of 20th-century art.

Displayed in a continuous sequence that leaves hardly a free space on the walls of the various rooms are works by artists ranging from the Futurists to the exponents of so-called Informal Art in the late 1950s.



One room is devoted entirely to the *Novecento Italiano*, with landscapes, still lifes and portraits, while others feature works by Fontana, Sironi, Morandi and De Pisis.

The large corner drawing room is given over to artists who lived for a time in Paris, such as De Chirico, Campigli and Savinio. The last room, formerly the master bedroom, is devoted to Informal Art and ends with two large *Achrome* works by Piero Manzoni.





Largo Marinai d'Italia



## Palazzina Liberty



Designed in 1908 by architect Alberto Migliorini, this construction was originally the central hall of the fruit and vegetable market which operated from 1911 to 1965 in an area of over 70,000 square metres that is now a city park. It contained a café-restaurant and was a popular meeting spot as well as the place where traders haggled over prices.

When the market was relocated to Via Lombroso, the structure remained in a state of complete abandonment until 1974, the year in which it was taken over by Dario Fo's theatre company and the space was reorganised for stage performances.

In the 1980s the city authorities began a lengthy restoration process, which was finally completed in 1992.

The pavilion, now the official home of the *City Wind Ensemble* and a venue for concerts and other cultural events, is an elegant example of Liberty architecture: simple in layout (a two-apsed rectangle), generous in its glazed surfaces and rich in its floral relief work and delicately-coloured ceramic decorations.





Via Guglielmo Roentgen, 1

## Università Luigi Bocconi



One of the city's most highly acclaimed and monumental works of contemporary architecture, the **Bocconi University** extension (2002-08) by the Irish studio Grafton Architects was created to house a new main assembly hall, together with research centres and other university departments and offices.

The solid look of the exterior (clad in Lombard stone) and the elaborate system of multi-level public spaces inside calls to mind various architectural creations around Europe but also references Milan's courtyard tradition.

The complex is made up of a row of buildings facing onto inner courts, whose generous glazed surfaces are interspersed with opaline elements.

The street fronts, which are solid and windowless, have jutting sections that create an interplay of light and shadow. The building on the corner of Viale Bligny and Via Röntgen is dominated by the protruding volume of the Assembly Hall, with an underground foyer visible through the glazed section beneath.







Via Sant'Arialdo, 102



## Abbazia di Chiaravalle



The name Chiaravalle comes from *Clairvaux*, a locality in the French region of Burgundy where one of the five foundation abbeys of the Cistercian order were built. St. Bernard of Clairvaux founded this **abbey complex** outside Milan in 1135; construction began between 1150 and 1160.

The church follows the standard Cistercian plan in the shape of a Latin cross with central nave and two side aisles, transept and rectilinear apse adjoined by smaller chapels.

The traditional Lombard brickwork exterior is dominated by a tower (1329–40) of tiered octagons pierced by two-light windows and loggias.

The cloister, largely rebuilt during 19th-century restoration work, leads to the monastery spaces (refectory, kitchen, chapterhouse, dormitory). Nothing remains, however, of the large cloister built in the 15th century by Bramante, which was demolished in 1862 to make way for the railway.

A portico was added to the gabled façade in 1625. Inside is a walnut choir by C. Garavaglia (1645); the frescoes date from the 16th and 17th centuries.





Piazzale Cimitero Monumentale

## Cimitero Monumentale



The creation of **Milan's monumental cemetery**, built by Carlo Maciachini between 1863 and 1866, testifies to the new, more celebrative approach to funeral proceedings in post-unification Italy. With its characteristic bands of two-tone marble, it is a fascinating example of eclectic architecture in which aspects of the Pisan Romanesque and Lombard Gothic styles blend into a single, uniform composition.

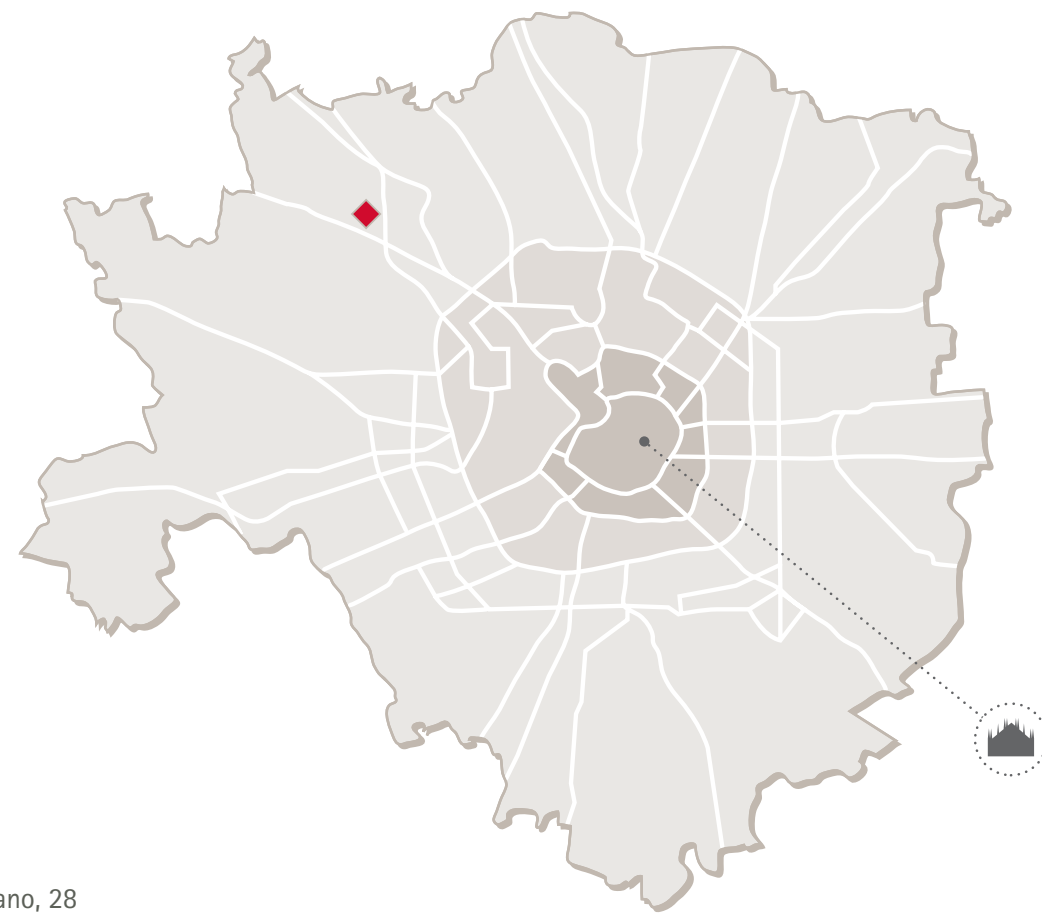
Contained within a boundary wall, it features two side galleries which meet at the central monumental entrance: the *Famedio* or civic pantheon.



This space, with a floor-plan in the shape of a Greek cross, contains tombs, statues and plaques commemorating illustrious Milanese citizens. Alessandro Manzoni's grand sepulchre, for example, is positioned beneath the octagonal dome.

Located along the main path through the cemetery are the Ossuary and the Crematorium Temple. All around are tombs, shrines and sculptures that tell an intriguing story of artistic developments in Milan from the late 1800s to the present day.





Via Garegnano, 28



## Certosa di Garegnano



This **Carthusian monastery**, founded in 1349 by Giovanni Visconti, lord and archbishop of Milan, was built outside the ducal park, near the town of Garegnano.

Work began on the church, the small cloister and part of the large cloister in 1357, the year in which Petrarch described the monastery as a "*nova sed nobilis*". The monks' cells are organised around the large cloister, finished between the 15th and 16th centuries but demolished in 1885: the site is now occupied by a motorway link.

The surviving structures date back to the late 16th century: the entrance leads to a three-lobed courtyard dominated by the façade of the church (attributed to Vincenzo Seregni and Galeazzo Alessi but not completed until 1608) and by the large arch preceding the courtyard of honour. The single-nave church, with barrel vaulting and two square chapels near the entrance, is decorated with Daniele Crespi's *Scenes from the Life of St. Bruno* (1620-29) and with frescoes by Simone Peterzano (1578-82) in the apse and presbytery.





Viale Affori, 21



## Villa Litta Modignani



Construction of the **villa**, built for Marquis Pier Paolo Corbella, began in 1687 with the redevelopment of a residence that previously belonged to archbishop Giovanni Visconti (1350).

Surrounded by a centuries-old park at the point where two thoroughfares meet – one framing the front of the building, the other a continuation of Viale Affori – it is made up of a main three-storey block and two lower side wings.

It is entered through a five-arched portico, a feature repeated on the side overlooking the park.

The interiors still display some of the ancient opulence: of particular interest on the *piano nobile* (renovated in 2006) is the *Salon of the Arts*, with a fine painted wood ceiling and fragments of fine trompe l'oeil decorations, including friezes on the themes of music, painting, sculpture and poetry.

The small private chapel, with walls and ceiling entirely frescoed, contains an 18th-century painting (Lombard school) depicting the *Madonna Venerated by Saints*. The villa complex now houses Affori's library and other local services.





Via Giovanni Terruggia, 14



## Villa Clerici



This **villa**, which is remarkably large and sumptuous for an out-of-town residence of the time, was designed by Francesco Croce in 1722 for silk merchant Giorgio Clerici.

It consists of a central block and two side wings terminating in chapels dedicated to St. Theresa and St. Anthony respectively. The central court is elegantly laid out as an Italian garden, which creates a distinct break between the road and the actual villa. The huge park at the back is adorned with groups of sculptures and other eye-catching features set among the trees.

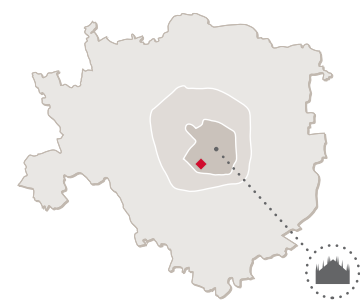
The villa is entered through a three-arched portico with paired columns; the statues on the corners of the staircase balustrade echo those of the family palace in the centre of Milan. One of the most attractive rooms is the *Hall of Mirrors*, with elegant trompe-l'oeil paintwork and an exquisitely decorated coffered ceiling.

Since 1955 the villa has housed the *Gallery of Contemporary Religious Art*, which boasts an extensive collection of works on sacred themes by 20th-century artists.



## Rete dei Navigli

- 1 Naviglio Pavese
- 2 Naviglio di Bereguardo
- 3 Naviglio Grande
- 4 Naviglio Martesana



Alzaia Naviglio Pavese, 2



## Naviglio Pavese



The **Pavia Canal (1)**, which as its name suggests connects Milan with the city of Pavia, was not completed until the Napoleonic period. It begins at the canal basin known as the *Darsena*, under the so-called *Trofeo Bridge*. Locks enable it to negotiate differences in level at various points along its 33-km route, culminating in the visually striking sequence at the point where the canal flows into the Ticino river.

When the canal opened to navigation in 1819, Milan was finally connected via the Ticino and Po rivers to the Adriatic Sea. This project, which began in the 15th century with the construction of the **Bereguardo Canal (2)** (connecting the **Naviglio Grande (3)** to the Ticino near Pavia) and the **Martesana Canal (4)** (for which Leonardo da Vinci devised a system of locks to allow the waters of the Adda river to flow into Milan's

canal ring), made the city a crossroads between continental Europe and the Mediterranean.

Today, the banks of the two canals in the "navigli" district are lined with a whole host of trading concerns, art and craft workshops, bars and night clubs, making it one of the most vibrant parts of the city.

The hub of "navigli" life is the *Darsena* basin, created in 1603 as an inner city dock. It is fed by the waters of the *Naviglio Grande* and the Olona river (now underground) and in turn feeds the *Naviglio Pavese*. The city's inner canal ring, which was covered over in 1929-30, also flowed into this basin through the Viarenna lock (present-day Via Conca del Naviglio).



## Rete dei Navigli

- 1 Naviglio Pavese
- 2 Naviglio di Bereguardo
- 3 Naviglio Grande
- 4 Naviglio Martesana



Alzaia Naviglio Grande, 2



# Naviglio Grande



The **"Big Canal"**, as its name translates, has been a navigable waterway since the 13th century, and is the largest hydraulic engineering project ever undertaken in Lombardy. It connects the Ticino river with Milan via the town of Abbiategrasso; a number of noble villas (16th-19th centuries) stand at various points along its banks.

A busy trading route in the Visconti and Sforza age, it played a major role in the construction of the city: the Candoglia marble used for Milan Cathedral, pink Baveno granite and other types of stone (as well as sand and wood) were brought down from Lake Maggiore and conveyed along the canal into the city through a system of locks to the circular canal created out of the moat around the medieval walls. This navigable ring, completed in the mid-15th century and known (still today) as the *Cerchia dei Navigli*, was lined with a whole series of warehouses and

open storage yards. Marble destined for the cathedral was loaded onto barges marked with the letters A.U.F. (*ad usum fabricae*), assuring them duty-free passage through the excise barriers on their way to the lake of Santo Stefano (covered over in 1857, but remembered in the name of a nearby street, Via Laghetto).

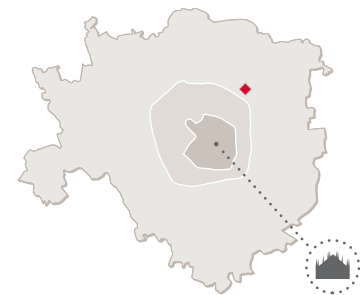
A whole host of craft shops and manufacturing works (tanneries, textile factories, paper mills) lined the canal banks from medieval times onwards.

The old stone slabs once used by local washerwomen can still be seen in the picturesque Vicolo Lavandai. Further down the *Alzaia* (north bank) stands the church of Santa Maria delle Grazie al Naviglio, rebuilt in the Gothic style by Cesare Nava between 1899 and 1909.

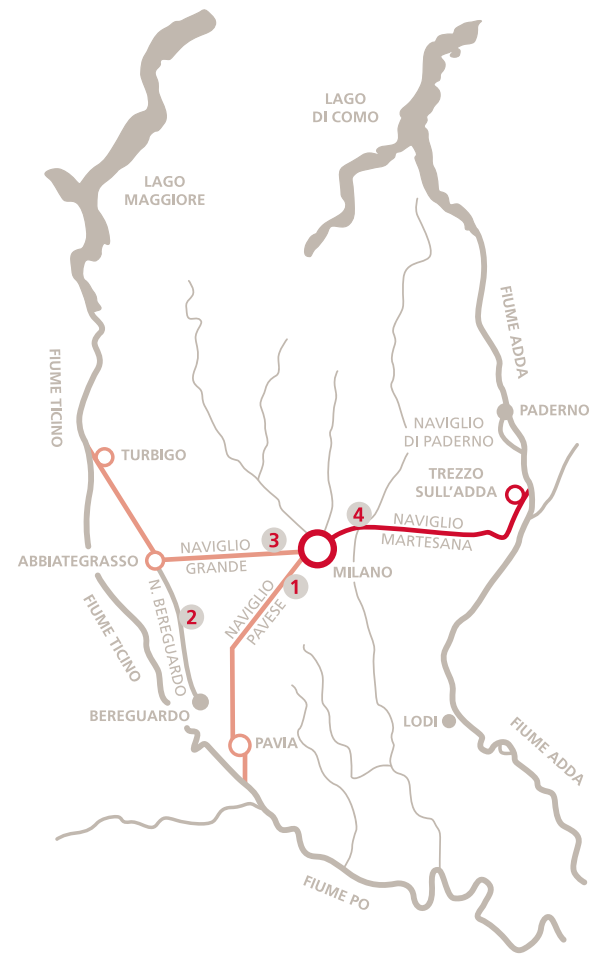


## Rete dei Navigli

- 1 Naviglio Pavese
- 2 Naviglio di Bereguardo
- 3 Naviglio Grande
- 4 Naviglio Martesana



Via Tirano



# Naviglio Martesana



Francesco Sforza initiated the construction of the **Naviglio Martesana**, also called the Naviglio Piccolo, in 1457. The waterway is named after the area it crosses, where a people known as *gens Martecia* settled prior to the year 1000.

Built for the transport of "millstones, olive presses, spinning mills and paper mills", the canal originates at Trezzo sull'Adda, northeast of Milan, only to reach the city approximately 40 km later, linking it to the River Adda and Lake Como.

Navigable since 1482, Ludovico Sforza inaugurated its connection to the ring of canals and the Porta Ticinese basin in 1496. Leonardo da

Vinci is said to have worked on the project. Boats arrived in Milan after a journey lasting seven and a half hours, and returned to Trezzo, towed by horses, in twelve.

Following works to partially cover it, completed in the 1960s, the open-air section of the Naviglio Martesana ends at the *Cassina de' Pomm* in Via Melchiorre Gioia, also the location of what is known as the *Bridge Panfiss*, so called because the bridge was once crossed by workers of the Branca candle factory, who had permanent jobs and guaranteed wages (pan – pane – bread and fiss – fisso – fixed in Italian).





Via Chiese, 2

## HangarBicocca



A dynamic cultural space given over to contemporary art, the **Hangar-Bicocca** is a modern, mixed-purpose venue for visual-arts events and exhibitions.

The building that originally manufactured coils for electric train engines stands in the former Breda complex and comprises three great pillared halls that retain their early industrial appearance and can accommodate large-scale installations. One of the halls features the permanent *Seven Celestial Palaces* installation (2004) by the artist Anselm Kiefer.



The entrance block, with its series of pitched roofs, contains public amenities: the HB Kids Room, a multipurpose space and an eatery. In the garden is Fausto Melotti's monumental *La Sequence* sculpture (1981), restored and put on permanent display in 2010.

Its constant experimentation, promotion and research activities have made it an urban hotbed of artistic talent.





Via dell'Innovazione, 20



## TAM – Teatro degli Arcimboldi



Inaugurated in January 2002 during the closure of La Scala Opera House for restoration and refurbishment, the **Arcimboldi Theatre** is now a major performing arts venue in its own right.

The name comes from the old Milanese family who built the suburban villa known as the *Bicocca degli Arcimboldi* near here in the second half of the 15th century. Designed by Gregotti Associati, the theatre is a prominent feature of the major urban redevelopment scheme in the former industrial area of Bicocca and is one of the largest theatres in Europe, with seating for almost 2,400.

The building has a reinforced concrete structure with a light-coloured plaster finish that contrasts with its black granite base.

The simple, compact building is based on a sequence of three volumes: the 40-metre-high fly tower, the fan-shaped auditorium (with double stalls and two tiers of galleries) and the foyer, illuminated by the diagonal glass wall which forms the front of the theatre facing onto the plaza outside.





Piazzale Luigi Cadorna

## Piazzale Luigi Cadorna



**Piazzale Cadorna** is a major junction on the western edge of Foro Buonaparte. Its present appearance is the result of an urban-design project by the architect Gae Aulenti.

Completed between 1997 and 2000, during the construction of the *Malpensa Express* line to the airport, this regenerated a busy point of access to the city centre, an interchange for railway services to the north-west and the Red and Green metro lines.

Vehicular flows converging on the square circulate around a single large roundabout with a fountain in the centre. An iron and glass roof supported by rows of bright-red columns shelters pedestrian movement around the kiosks, taxi-stand and metro entrances.



The Stazione delle Ferrovie Nord building dating from 1956 was refurbished with the addition of a curtain wall of panels and square metal window modules. Another roof, level with the adjacent buildings, further enriches the design of the façade.

In the centre of the square is the steel and fibreglass "*Needle, Thread and Knot*" (2000) sculpture by the artists Claes Oldenburg and Coosje Van Bruggen in which a huge needle with multicoloured thread plunges into the ground, only to re-emerge in the fountain on the roundabout. Paying homage to Milan's industriousness and fashion world, its sinuous forms also reference the old Visconti family coat-of-arms featuring a serpent.





Piazza Michelangelo Buonarroti, 29



## Casa di riposo per musicisti "Giuseppe Verdi"



Overlooking the square featuring Enrico Butti's *Monument to Giuseppe Verdi* (1913), the Casa di Riposo per Musicisti G. Verdi was built between 1895 and 1899 at the express wish of Verdi, who commissioned the design to Camillo Boito, brother of the famous librettist Arrigo.

Founded as a **retirement home for struggling musicians and singers**, the building was inaugurated in 1902. The architect adopted a severe Romanesque-revival style that appears to distance itself from the Eclectic excesses: a façade in unfaced brick with elegant two- and three-light windows rising above a high plain basement.

A large rectangular courtyard leads to a crypt containing the tombs of Verdi and his second wife Giuseppina Strepponi, and decorated with mosaics to designs by Lodovico Pogliaghi. The home's small chapel is above the crypt.

The interiors are scattered with musical instruments for residents' use, most significantly the large *Salon of Honour* and the *Arab Room*, conserving a piano played by the Maestro.

A small museum displays works of art, mementoes and furnishings from his homes in Genoa and Sant'Agata (Busseto).





Via Filippo Turati, 34

## Palazzo della Permanente



The home of Milan's historic institution, the *Società per le Belle Arti ed Esposizione Permanente*, this is one of the city's leading **exhibition centres** and a venue for major events and talks, promoting and disseminating artistic heritage in a packed cultural programme.

All that survives of the 19th-century Renaissance-style building, designed by Luca Beltrami and seriously damaged by bombing in 1943, is the street façade in red Verona stone preceded by an elegant tripartite entrance surmounted by a loggia with three arches.

Achille and Piergiacomo Castiglioni and Luigi Fratino refurbished the exhibition spaces (1951-53) and added a new tower featuring narrow, evenly spaced windows between stringcourses in unfaced reinforced concrete. The complex includes history archives and a museum with an art collection of more than 300 paintings and sculptures, as well as numerous drawings and engravings.







Piazza Città di Lombardia, 1



## Palazzo Lombardia



The large complex is the **headquarters of the Lombard Regional Council** and a major chapter in the urban regeneration of the Garibaldi-Repubblica area. It extends over an area of 33,700 m<sup>2</sup>, flanked by Via Melchiorre Gioia, Via Restelli, Via Galvani and Via Algarotti.

The project was completed between 2007 and 2010 by Pei Cobb Freed & Partners, Caputo Partnership and Sistema Duemila, giving rise to what has been defined as a "slice of the city" consisting in a tower approximately 161 m. tall and four lower, curvilinear buildings.

The tower is one of the tallest in Italy and stands out against the city skyline as a new icon of Milan's regional government. The lower blocks were inspired by the mountain ridges of Lombardy and their sinuous

forms generate a complex system of public spaces, most notably the central Piazza Città di Lombardia. The latter, with its transparent roof, is an events venue. Apart from the ends, clad with slabs of Ceppo stone, all the fronts feature a "double glass-skin" that allows control of the sun's rays by means of sun blinds in the cavity.

A special focus on energy saving led to the installation of photovoltaic panels and heat pumps that draw water from the aquifer.

As well as housing the regional administration offices, the large complex contains exhibition and shopping spaces, meeting and conference rooms, libraries, archives, gardens, an auditorium and other areas for public use.





Via Brera, 28



## Palazzo di Brera – Pinacoteca



Built as a Jesuit college, the grandiose Palazzo di Brera is now home to the famous **Pinacoteca di Brera** – one of Italy's major museums – and other prestigious city cultural bodies: the **Accademia di Belle Arti**, **Biblioteca Nazionale Braidense**, **Osservatorio Astronomico**, **Museo Astronomico**, **Orto Botanico** and the **Istituto Lombardo Accademia di Scienze e Lettere**.

The Palazzo was built on the site of the church of Santa Maria in Brera (1229-1347) and the adjacent convent of the Humiliati, suppressed in 1571. After initially being directed by Martino Bassi (1573-1590), in 1627 the works were entrusted to Francesco Maria Richini who produced a radical transformation design, not implemented until after 1651.

The new building, with a brick and stone front, was inspired by Pellegrino Tibaldi's Collegio Borromeo in Pavia. It is organised around an elegant

rectangular courtyard with two orders of arches on coupled columns, linked to a double flight of monumental steps.

After the suppression of the Society of Jesus (1773), the college was passed to the Austrian government, which upgraded its existing institutions – observatory, library and botanical garden – and added the Accademia di Belle Arti (1776) and the Società Patriottica (1776-78), later the Istituto Lombardo di Scienze (1797), commissioning the extension works to Giuseppe Piermarini.

Under French rule, Brera received works from suppressed churches and convents, which formed the first nucleus of the Pinacoteca (1806), later expanded with subsequent acquisitions. A bronze sculpture of Napoleon I, produced to a model by Antonio Canova, was placed in the centre of the courtyard in 1859.





Piazza XXV Aprile

## Porta Garibaldi



The northern point of access to the city, the **gate** stands in the middle of Piazza XXV Aprile and was built by the architect Giacomo Moraglia between 1826 and 1828.

The present Neo-Classical arch was originally dedicated to Franz Joseph I of Austria to commemorate his visit to Milan in 1825 but subsequently named after Giuseppe Garibaldi in recognition of his victory against the Austrians at San Fermo (1859) during the Second Italian War of Independence.

A triumphal single-span Doric arch is flanked by two squared pedestrian passageways and it is surmounted by four allegorical statues linked to the Lombardy rivers: the Po, Ticino, Adda and Olona.



The gate is built in stone from Viggiù, a town in the province of Varese famous for its fine rock and the two customs houses flanking the gate were completed six years later (1834).

The site was frequently the scene of uprisings, including the devastating workers' revolts of 1898. A state of siege was declared in Milan and General Fiorenzo Bava Beccaris, entrusted with full powers, implemented a harsh repression.





Piazza Guglielmo Oberdan



## Caselli di Porta Venezia



The Porta Orientale gateway, renamed Porta Venezia in 1860, was set in the Spanish walls and principally served defensive purposes. It was replaced by **two customs houses** – built in Neo-Classical style by the architect Rodolfo Vantini (1827-28) – to control merchandise entering and leaving the city and as a worthy entrance to the city, but without a Roman archway.

The twin, square-plan buildings flank the roadway and were previously linked by a gate. They are adorned with a large number of statues and bas-reliefs, the latter depicting scenes from local history and by leading artists of the times, including Abbondio Sangiorgio and Pompeo Marchesi.

Today, the buildings separate Corso Venezia from Corso Buenos Aires. They were restored in the early 2000s by the Associazione dei Panificatori di Milano e Provincia, or bakers' association, which opened the *Casa del Pane* to promote bread and baking by providing apprentice and refresher courses, as well as housing a library (Biblioteca del Pane e dell'Alimentazione) and themed displays.





Piazza XXIV Maggio



## Porta Ticinese



The southern point of access to the city, the **gate** stands in the middle of Piazza XXIV Maggio and is one of Milan's most significant Neo-Classical works, created by the architect Luigi Cagnola between 1801 and 1814.

Known as "Porta Marengo" under French rule to celebrate Napoleon Bonaparte's eponymous victory, it was given its current name in 1815 and dedicated to Peace.

Built in pink granite from Baveno – a town on Lake Maggiore – using the Ionic Order as described by Vitruvius, the gate dominates the square.

Two arches open in its side walls and inside is a coffered vaulted ceiling with splendid cross ribbing. Standing independently and to its north are two porticoed customs houses once linked by a gate with imitation rustication render.

Major city landmarks are located around the gate: to the east, the Darsena, Naviglio Grande and Naviglio Pavese, with their respective tow-paths, and, to the north on Corso di Porta Ticinese, the basilica of Sant'Eustorgio, the Mediaeval Porta Ticinese, the columns of San Lorenzo and the basilica of the same name.





Via Senato, 10



## Palazzo del Senato



A grandiose and solemn expression of the principles of the Counter-Reformation, Cardinal Federico Borromeo commenced the construction of Palazzo del Senato on the site of an existing monastery in 1608. It originated as the seat of the *Collegio Elvetico*, an institution founded by St Charles to train the Swiss clergy.

Designed and built by Aurelio Trezzi and Fabio Mangone, the complex develops around two spectacular, monumental courtyards featuring two orders of architraved loggias – the lower one Doric and the upper one Ionic – set on tall pedestals linked by balustrades.

The rigorous classicism of the courtyards contrasts with an original concave façade by Francesco Maria Richini, (1632) a forerunner of a subsequently dominant baroque theme.

After the suppression of the *Collegio Elvetico*, the building became first the *Palazzo di Governo* under the Austrians (1786) and then the *Palazzo del Senato* during the Kingdom of Italy (until 1814). Since 1872, it has housed the *Archivio di Stato di Milano*, one of Italy's foremost archives conserving a valuable heritage of key documents. Opposite is the bronze sculpture *Mère Ubu* donated to the city by the artist Joan Mirò.





Via Edmondo De Amicis, 17

## Anfiteatro & Antiquarium "Alda Levi"



As indicated by the name of the nearby Via Arena, a **Roman amphitheatre** hosting gladiators' games and naval battles (*naumachia*) stood on this site. Built in the 1st century AD, it was located outside the city for motives of public order. It had three arched tiers and was covered by a *velarium*, to protect spectators from the sun as in the Coliseum in Rome. The amphitheatre was abandoned in Christian times when the games were prohibited. In the 5th century, numerous blocks of stone from the building were recycled for the foundations – open to the public – of the basilica of San Lorenzo and in Longobard times the remains may have been fortified to serve defensive purposes.

The area is now home to a few surviving stretches of wall and has been turned into the Parco dell'Anfiteatro.

The **Antiquarium** is a museum dedicated to the archaeologist Alda Levi and it exhibits finds made in loco, one of the most interesting being the stele of the gladiator Urbicus, who died at the age of just 22 in combat during the 3rd century AD, when Milan was the capital of the Western Roman Empire.







Piazza del Cannone



## Parco Sempione



The **Sempione Park** extends over approximately 40 hectares on the road that runs between the Duomo and the Passo del Sempione through the Arch of Peace.

Construction commenced in 1890 to a design by Emilio Alemagna and it subsequently housed the pavilions of the 1906 World Fair. It is a typical English park featuring watercourses, paths and small rises such as Monte Tordo, where the library now stands. Its numerous arboreal species include holly, common beech, Atlas cedar, Himalayan and Californian cedars, northern red oak, lime and a selection of maples.

Of special interest are an equestrian monument of Napoleon III by Francesco Barzaghi and the "Ponte delle Sirenette", a bridge featuring four statues.



Forged in the Dongo ironworks to a drawing by Francesco Tettamanzi in 1842, it is thought to be the first metal bridge ever constructed in Italy and was moved here from what is now Via Visconti di Modrone after the Navigli canals were covered over.

Sculptures in the park include the *Storia della Terra* by Antonio Paradiso, *Accumulazione musicale e seduta* by Arman and *Bagni misteriosi* by Giorgio De Chirico.

Around the park's perimeter are iconic Milan landmarks such as the Castello Sforzesco, Arena Civica, Arco della Pace, Triennale, Torre Branca and the Acquario Civico.





Corso Venezia, 55



## Giardini di Porta Venezia



Extending over approximately 17 hectares, the **gardens** lie at the centre of Corso Venezia, Via Palestro, Piazza Cavour, Via Manin and the Porta Venezia ramparts.

Created in the late 18th century to a design by Giuseppe Piermarini, they were the city's first public gardens and their "French" design is visible in the geometry of the flowerbeds, the long tree-lined avenues, the steps linking the gardens to the ramparts and the railings interspersed with Neo-Classical vases.

The original layout was altered by Giuseppe Balzaretto and Emilio Alemagna between 1857 and 1881 with the addition of water basins,

waterfalls, rises and simulated rocks. Note in particular the enlargement of the pond and the replacement of the Piermarini steps with a dual flight of steps to the ramparts enclosing a waterfall.

Between 1890 and 1915, statues were introduced and the east and west boundaries extended to include the Museo Civico di Storia Naturale, the zoo (dismantled in the late 1980s) and the Planetarium.

Since 2002, the Gardens have been named after the journalist Indro Montanelli (1909-2001) who appears in a statue by the sculptor Vito Tongiani at the Piazza Cavour entrance.





Piazza della Vetra



## Parco delle Basiliche



The Parco delle Basiliche extends over an area of four hectares parallel to Corso di Porta Ticinese, linking the Basilica of San Lorenzo to that of Sant'Eustorgio.

Its history began in 1925 with a variation to the Urban City Plan that called for the regeneration of the marshland behind San Lorenzo. It was, however, after the war that the area around the basilica apses became green public space, with the connotation of "archaeological promenade".

The project drawn up by the architects Pier Fausto Bagatti Valsecchi and Antonio Grandi in 1956 included the earthing over of Via Molino delle Armi and the construction of an artificial lake but was never fully implemented.

For the Great Jubilee in 2000, the park was upgraded with perimeter railings and a main path linking the two parks, separated by Via Molino delle Armi. It was dedicated to Pope John Paul II in the same year. Since 2001, the cloister of the Basilica of Sant'Eustorgio has housed the Museo Diocesano, accessed from Corso di Porta Ticinese.





Via Francesco Sforza, 25

## Giardino della Guastalla



Created to an Italian design for Paola Ludovica Torelli, Countess of Guastalla, in 1555, the **gardens** extend over approximately one hectare. They were opened to the public in 1939 after a restoration project by the City of Milan entrusted to Renzo Gerla, for the architecture, and the engineer Gaetano Fassi, for the botanical selection.

The numerous arboreal species found in the gardens notably include the silver maple, common beech, tulip tree, trifoliate orange, Atlas cedar and the small-leaved lime.



Of special interest is a catalpa – also known as the "cigar tree" for the shape of its fruits – with an imposing trunk and asymmetric foliage that resembles a vegetable sculpture.

Inside the garden are a baroque-style fishpond, replacing the original 16th-century lake, a 17th-century aedicula containing a polychrome terracotta and stucco sculptural group featuring *Mary Magdalene Assisted by the Angels* and a small Neo-Classical temple by Luigi Cagnola.





Via Ippodromo, 100



## Ippodromo di San Siro



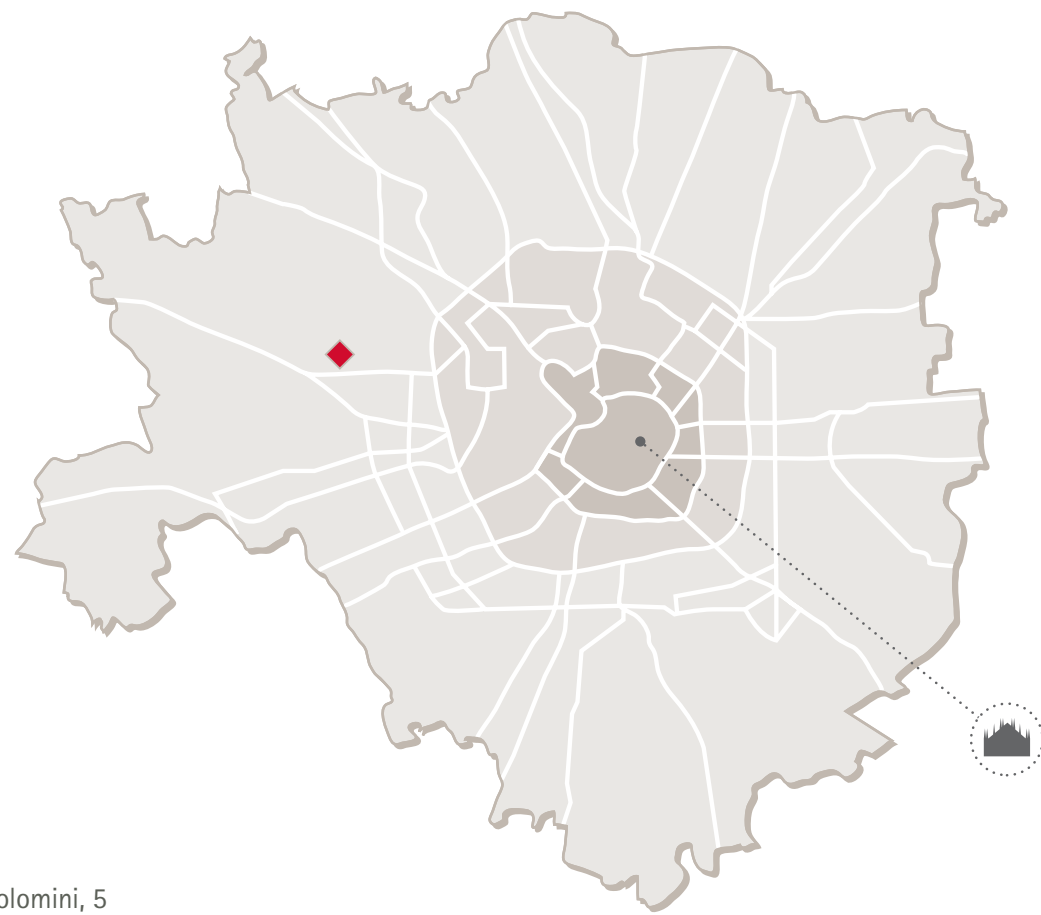
The San Siro district has always been at the heart of sports in Milan. Since 1926 it has been home to the football stadium and between 1976 and 1985 featured a sports complex of the same name, which was closed and subsequently demolished as a result of damage caused by an exceptional snowfall.

By 1888 the area had a race-course, built by the engineer Giulio Valerio, to which races previously held in Piazza Andrea Doria and Piazza d'Armi, behind the Sforza Castle, were moved. The present structure was constructed in the 1920s to a design by Paolo Vietti-Viola and was divided into an area for flat racing, with grass and Art-Nouveau stands, and one for harness racing.

The flat race track, Trenno training track and stables are all listed under Cultural Heritage protection.

In 1999, a large bronze horse standing more than seven metres high was placed in the area in front of the flat race track's secondary stands. Produced in the USA under the supervision of the sculptress Nina Akamu, it is based on Leonardo da Vinci drawings for an equestrian monument dedicated to Francesco Sforza.





Via dei Piccolomini, 5



## Stadio San Siro



The **San Siro stadium** originally took its name from the surrounding district but, in 1980, was renamed after Giuseppe Meazza, a great Milanese football champion who played for the Inter and Milan teams in the 1920s-40s.

After being constructed in 1926 and subsequently enlarged for the 1990 World Cup competition, an architectural innovation was applied in the construction of a third ring and the roof via insertion of eleven independent, load-bearing supports. The architects Giancarlo Ragazzi, Enrico Hoffer and the engineer Leo Finzi were responsible for the project.

The terraces offer excellent views of play and the third ring commands a fine vista over the city.

Since the 1970s it has been a venue for major concerts by leading Italian and international artists.

Gate 14 leads to a museum illustrating the history of Milan's two football teams, displaying the cups, jerseys, photographs and newspaper articles that have accompanied their respective football successes.





Piazzale Lorenzo Lotto, 15



## Lido di Milano



The Lido di Milano was constructed to a design by the engineer Cesare Marescotti in the mid-1920s.

Opened in July 1930, it promised "pleasurable bathing" and formed part of an urban design to transform the area into a "city of sport". The amenity revolved around two large, irregularly shaped and connecting pools partially separated by a jetty with a flashing beacon. There were also imitation rocks, a flowering islet linked to the shore by a bridge, Venetian style lamps for a lagoon atmosphere and a covering of sand.

The central pavilion housed a restaurant and cafe and featured a terrace and a revolving crystal/iron dance floor.

The Lido was not the envisaged success and in 1933 it was purchased by the City of Milan which, in 1936, took over its management and shifted the focus to sporting activities. The new formula worked and the Lido became one of the local population's favourite attractions.

It now has indoor and outdoor tennis courts, five-a-side football pitches, an open-air space for basketball, three gyms, a swimming pool with slides and a children's park.