

Istituto Comprensivo Monte Grappa, Bussero (Milan)

Architect Piermarini in Milan:

Touristic itinerary on the tracks of Neoclassicism



GIARDINI PUBBLICI INDRO MONTANELLI

PORTA VENEZIA

PALAZZO DI BRERA

VILLA BELGIOIOSO

CORSO VENEZIA

PALAZZO BEL GIOIOSO

TEATRO LA SCALPIAZZA SAN BABILA

PIAZZA SAN BABILA

S. BABILA

PIAZZA DUOMO

PIAZZA FONTANA

PALAZZO REALE

TEATRO LIRICO GIORGIO GABER

PALAZZO GREPPI

Data di acquisizione delle immagini: 15 Set 2007

45°28'04.51" N

9°11'49.56" E

120 m elev

2.20 km Alt

2009 Google

NEOCLASSICISM

Following the influence of the Enlightenment, during the last decade of the seventeenth century, a radical change in art developed and Neoclassicism was born. This style, once again taking up old models, was meant to show order and severity in art and restore grace and moral values which characterises classical works.

In Italy Neoclassicism flourished, above all in Milan and in Lombardy in the period between the Austrian and French dominance when beautiful villas were constructed, amongst which the Royal Villa in Monza, built by Giuseppe Piermarini for the Archduke Ferdinand of Habsburg, is the absolute masterpiece. With the passing of time the architecture became more and more grandiose meeting propagandist demands and thus recovering models from Roman Empire architecture. This style took the name “Empire Style”.

ROYAL VILLA OF MONZA



The villa was built by the architect Archduke Giuseppe Piermarini in only 3 years starting from 1777.

Once finished, it went well over the expectations of Maria Teresa of Austria who had commissioned it, as that of a country villa, for her son Ferdinand, the governor in her place in Lombardy.

The complex is centred around the main building in the shape of a U. From the central body, with the most imposing façade towards the garden, it is lengthened, closing the court of honour, two wings of the same height, ending with two lower cubic volumes: the Chapel and the Horse shed.



The Royal Villa Chapel is one of the structures not to have undergone any radical transformations in time in comparison with the original designs by Piermarini.



The internal decorations bear the signatures of great artists, amongst whom is the painter Andrea Appiani, whilst the stucco work in the entertainment rooms are from Albertolli.



The Villa's English garden was the first to be created in Italy based upon Piermarini's project following the suggestions from Archduke Ferdinand himself who, returning from Vienna, brought some drawings inspired by this new fashion.



NEOCLASSICISM IN MILAN

In Milan, all projects went through the hands of Piermarini, who was in charge of supervising the city's urban layout. This was also a new and revolutionary experience: Up until 1770 the city had grown in a untailored way. Giuseppe Piermarini the imperial architect in 1770 and from 1784 to 1796 supervisor of the construction of the city, was given the task of either building or renovating various buildings of the nobility.



THE ORIENTAL GATE or Porta Venezia

Reigning over the city was Maria Teresa of Austria, one of whose sons was to be married and settled in Milan as the new governor. Obviously the architect Piermarini immediately started working on constructing an adequate residence for the illustrious newlyweds, including a city residence and a country villa.

Regarding the villa, the new site in Monza was quickly defined and the avenue from Loreto which directly links the Oriental Gate, today known as Porta Venezia, with the roundabout in Monza and the villa.

There were, however, many attempts and indecisions regarding the city residence.

Today, thanks to the bourgeoisie and their grand carriages for which the gate was designed, cars can easily pass through the avenue of Porta Venezia.

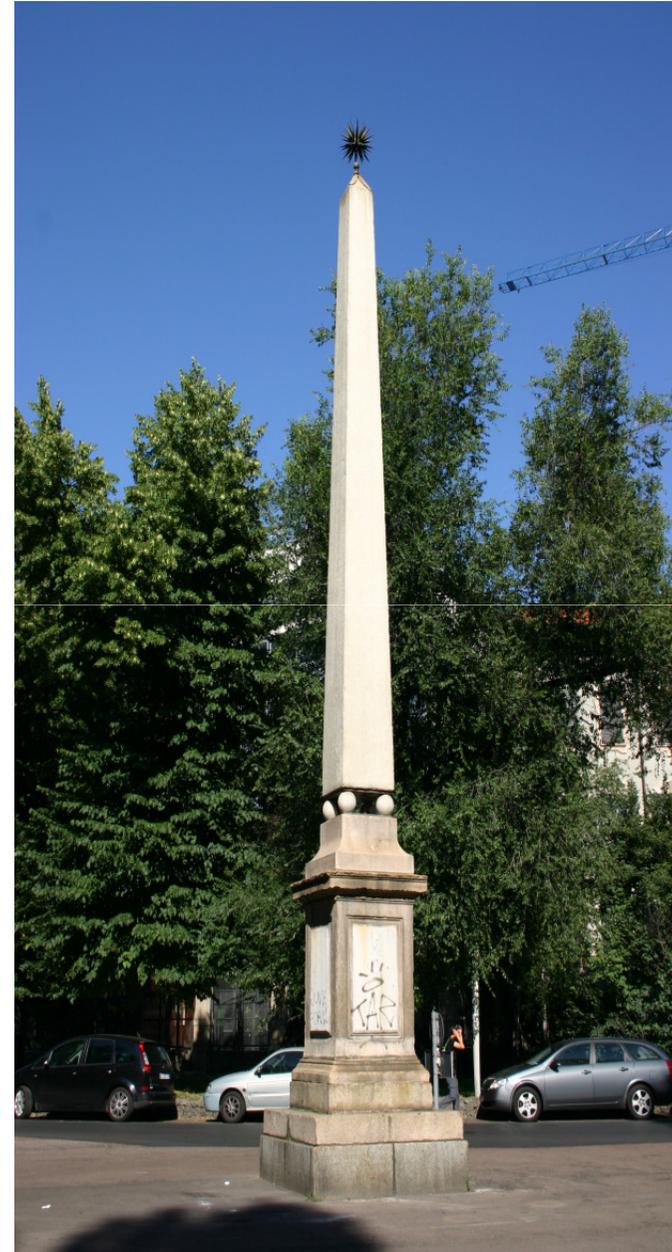
By doing this the centre of the elegant life moved towards the Oriental Gate, and all the nobles wanted their own residences in this avenue. The creation of a worthy achievement for the Oriental Gate was for a long time unsolved. It was advised against building other gates as had been done in other areas of Milan, in order to keep the natural setting represented by the mountain chains.



It was only finally decided in 1828 to build two monumental structures now known as bastions, which more than the architecture, the complex of the statues and the raised markings which adorn the monument is interesting for the tailoring of the works and the iconographic programme.

THE PUBLIC GARDENS

After the death of Maria Teresa it was thought to bestow on Milan, like Vienna, not only public schools and a public library, but even a garden. The project was passed on 29th November, 1783 and the works to design the gardens which comprised of land occupied at that time by the basilica of San Dionigi and the Carcanine Convent were started immediately.

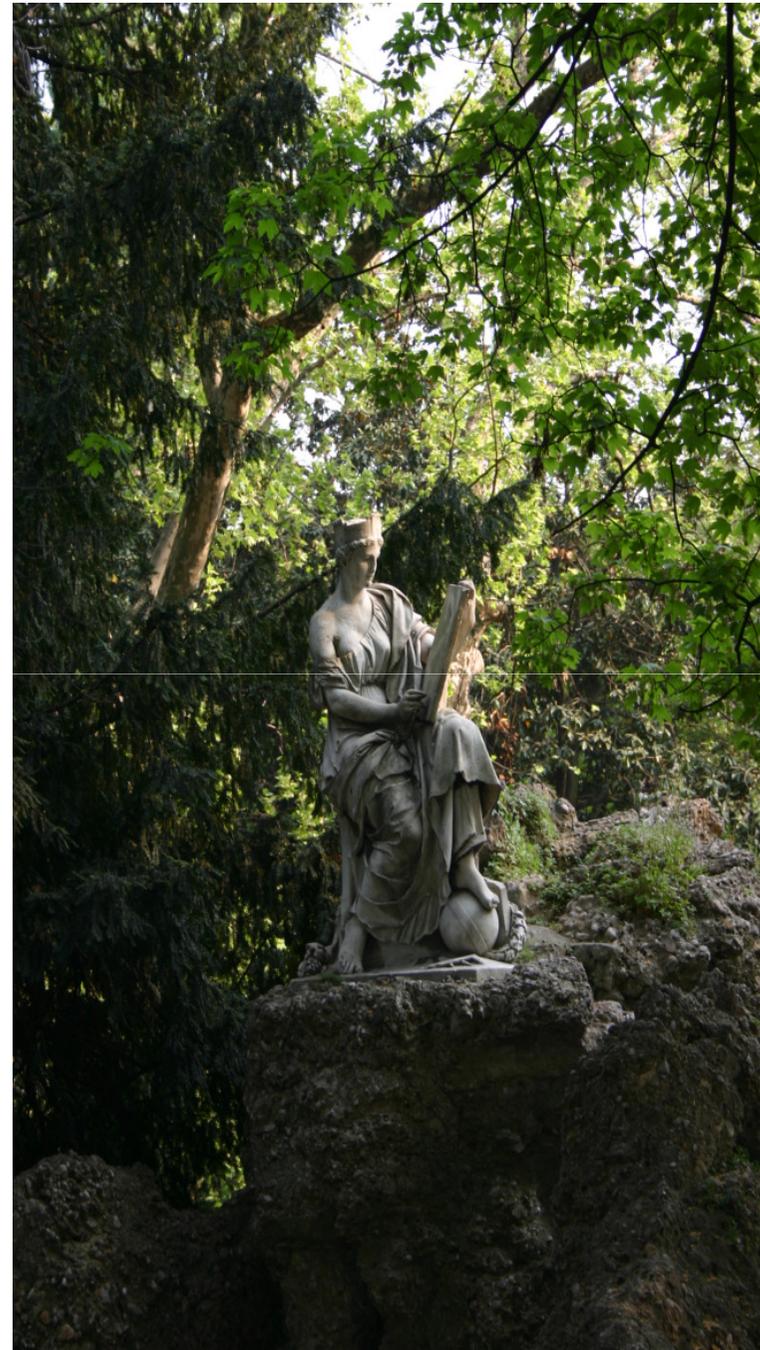


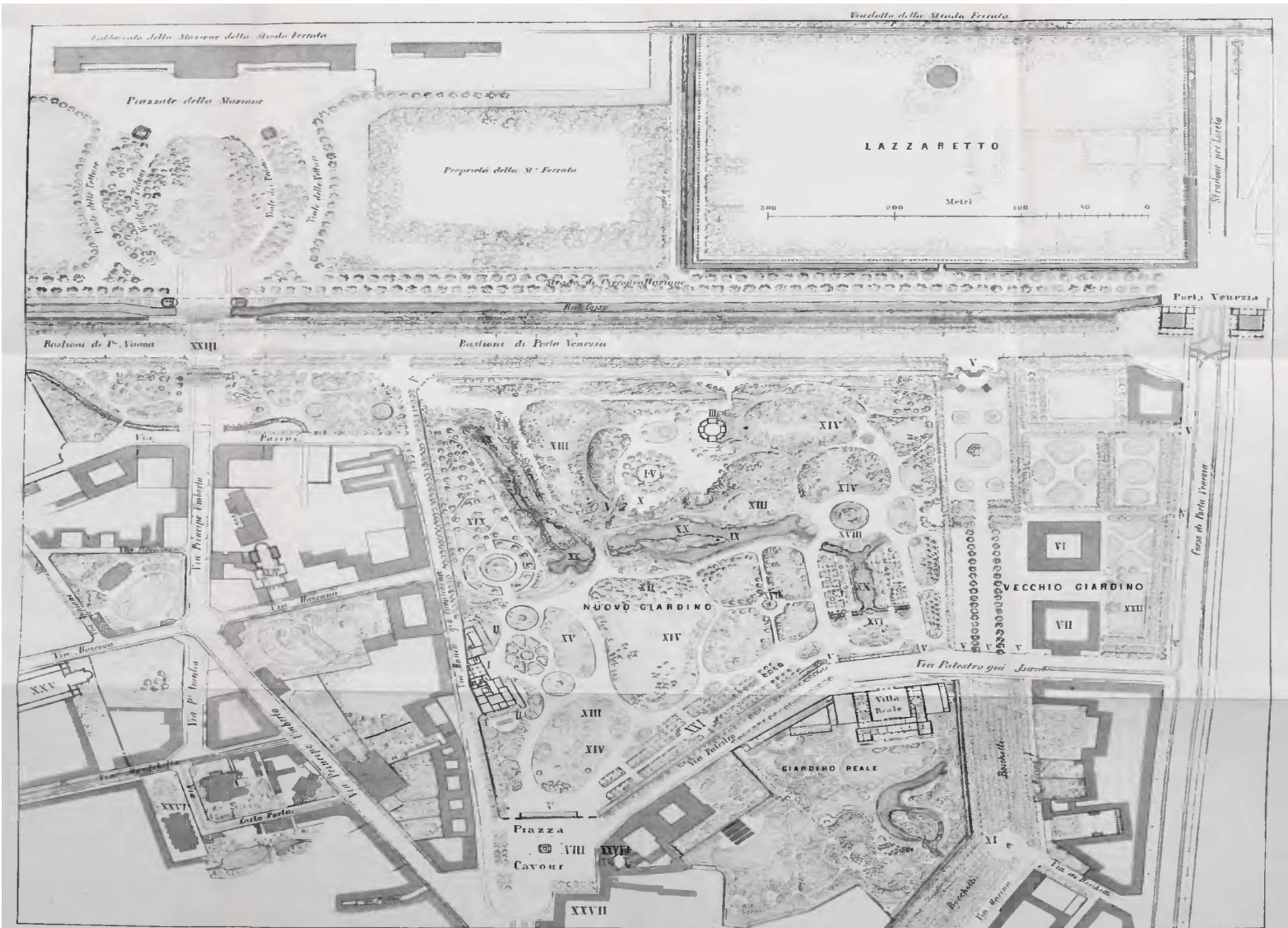
In 3 years the works had been completed. The garden was built with two French designed passageways, one between the woods and the bastions and the other parallel to the avenue. A closed set of steps were built at the top of an elegant fencing network of pillars topped by huge vases. Half-way up the avenue, Piermarini placed the old cross in the form of an obelisk enhanced with a new pedestal. The arrival of the French in 1796 destroyed the atmosphere of the gardens: the woods which became known as the “Sacred Wood” were decorated with a series of monuments dedicated to the memory of the fallen during the war and poets.



With the return of the Austrians the atmosphere became gloomier; the Salon was closed, playing was not allowed in the gardens because the regulations prohibited it.

After this period new reforms were put into place: amongst these were a moat in front of the Royal Villa giving continuity between the Villa and the garden, the creation of a natural history museum in place of the Salon and, more recently, the creation of the zoo and the Planetarium.





PLANIMETRIA DEL NUOVO COL VECCHIO GIARDINO E DELLA NUOVA PORTA CHE ACCEDE DALLA CITTÀ ALLA STAZIONE CENTRALE DELLA STRADA FERRATA

Belgioioso Bonaparte Villa

The Belgioioso Bonaparte Villa is a rare example of a villa within the confines of the city. The neoclassical structure was built by Leopold Pollack, one of Piermarini's students between 1790 and 1796 for Ludovic Barbiano of Belgioioso and has housed the Modern Art Gallery since 1921.



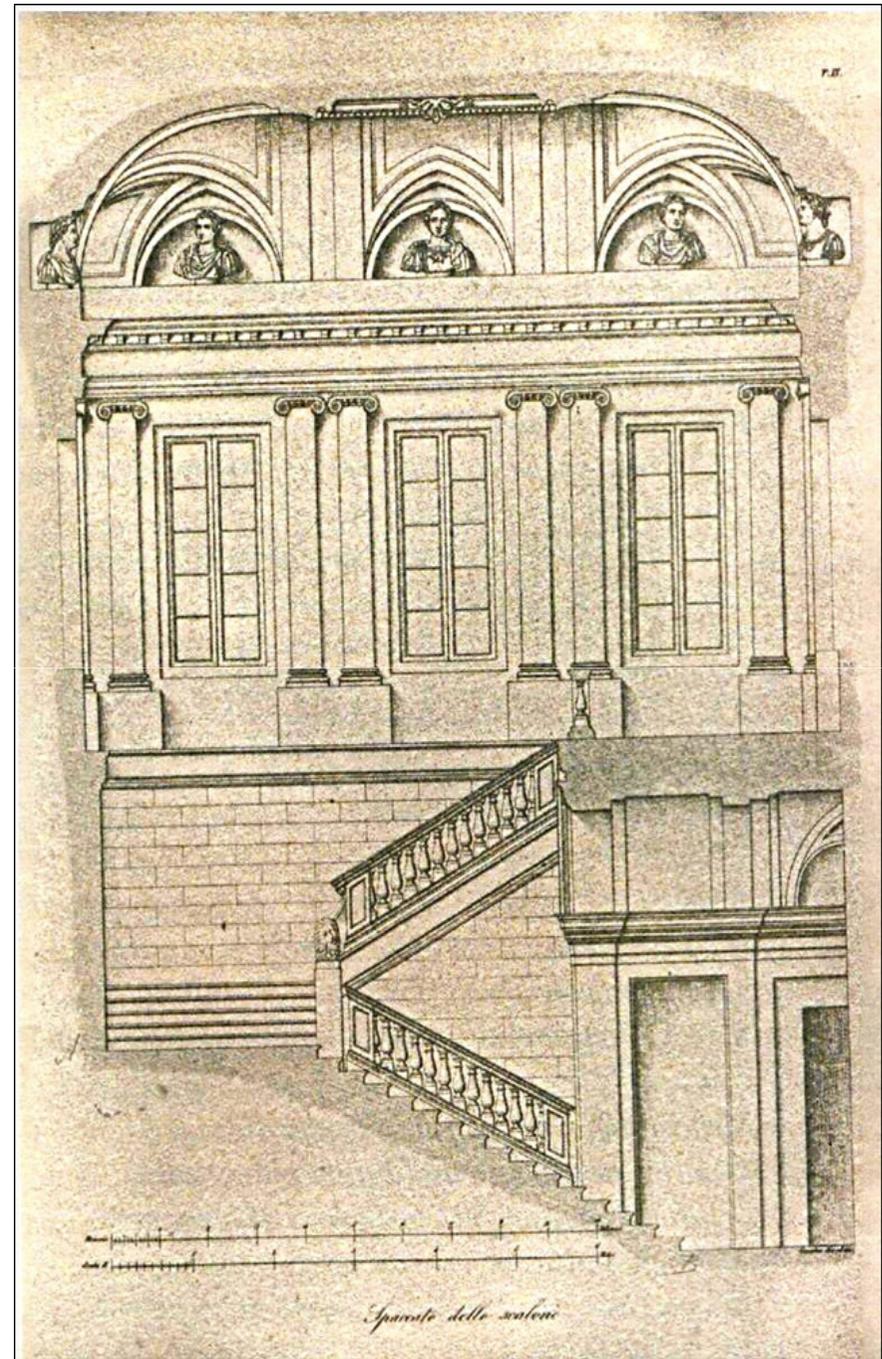
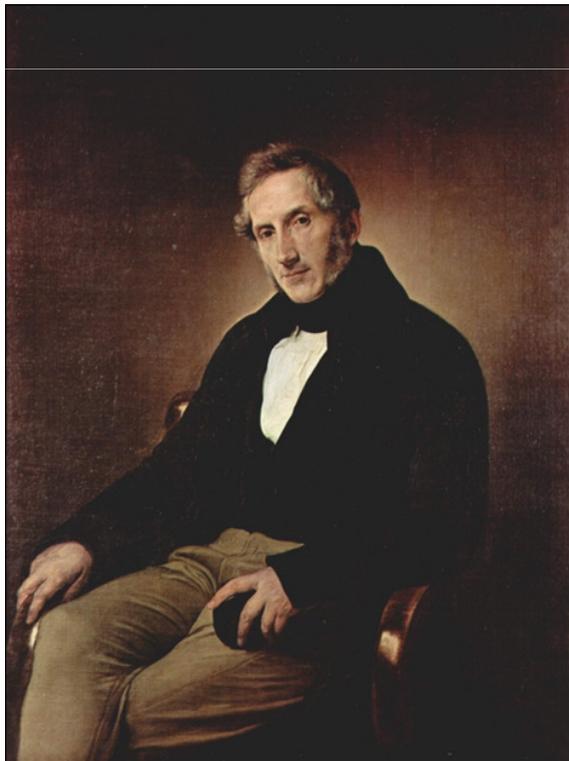
The villa was developed on three levels: ground floor, aristocratic floor and mezzanine and has a twofold appearance. The front part was developed with two lateral wings, whilst at the rear there are hollowed out columns, dominated by two pediments and enriched by bas-reliefs and mythological subject depicted statues.



The journey starts on the ground floor with works from the neoclassical period: paintings, bas-reliefs, sculptures like that of the Ebe of Canova's original chalk one.



Now we enter the grand and beautiful rooms of the Royal Villa by ascending the monumental royal stairway where historical Romanticism paintings and sculptures are displayed (such as the portrait of Alessandro Manzoni by *Francesco Hayez*) of *Scapigliatura* and *Realism*.



In the second room, the ballroom, the wooden framed floral pavement which is reflected in the ceiling and the gilt framed large mirrors can be seen.

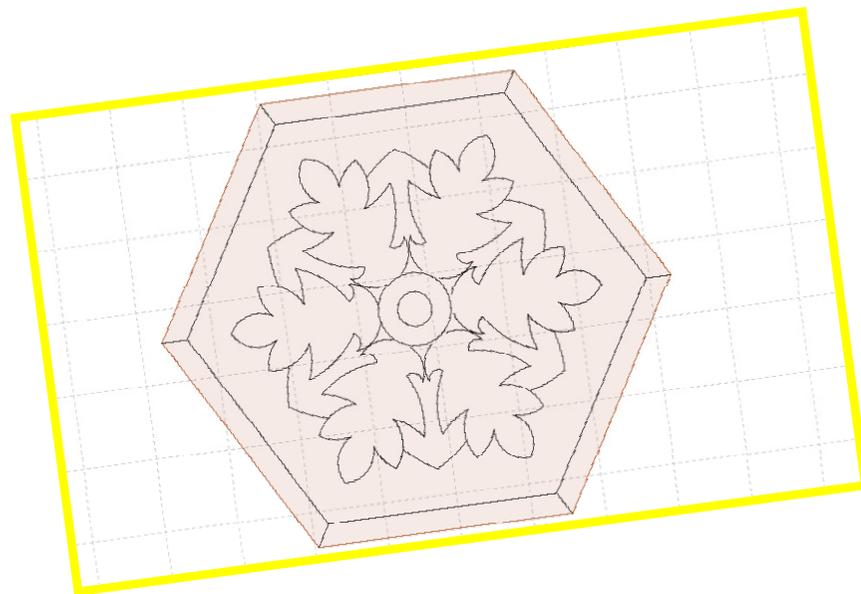


Feature flooring motif of Villa Belgioso



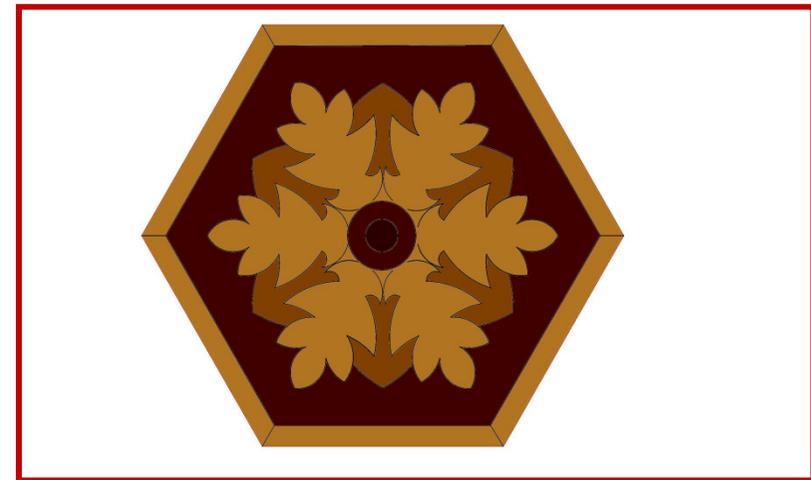
Photograph

Elaboration
using GeoGebra



Rosette D6
Symmetry axis: 6
It matches itself **6 times**
 60° , 120° , 180° , 240° , 300° , 360° .

Colouring using Paint



Next you go into the “sculptured wood” room where you can admire the grand ceiling frescos by A. Appiani, *Parnassus*, the marbled paving, the crystal chandeliers, mirrors and sculptures.



The end of the museum route is marked by the painting “The Fourth Estate” by Pelizza da Volpedo, symbolising the working classes.



The Royal Villa Garden

The garden with its independent entry, using Via Palestro, was designed by Architect Pollack between 1790-93 upon the commission by Belgioioso. Specifically lavishly important as it was the first example of an English garden in a city and inspired by Monza's villa garden by Piermarini. There are statues and structures and in particular a "temple of love".





PIAZZA FONTANA

At the request of Maria Teresa of Austria, the first public fountain of Milan was erected in what was originally the Archbishop's garden and fruit and vegetable market. Both the Piazza and the fountain were referred to as "the Verziere" (the Cabbage patch). Around 1790 there was a new feature to the square: the project involved the renovation of adjacent buildings and the repaving with a fountain in the centre.



Even if today it is only as a pure decorative feature, at that time its function was a precious water reserve. Inaugurated in 1782 it comes under the period of neoclassical art at the end of the seventeenth century.

The works entrusted by Count Carlo of Firmian to the “Royal Empire architect”, Giuseppe Piermarini (1734-1808) who was flanked by the sculptor, Giuseppe Franchi from the Brera Academy. Three pink granite Bavarian baths are arranged one on top of each other. Giuseppe Franchi’s sculptures are made out of Carrara marble.





THE ARCHBISHOP'S PALACE

Under the commission of the Archbishop Filippo Visconti the facade was restored by Giuseppe Piermarini at the end of the XVIII century, more precisely in 1784. The noted architect had to incorporate and adapt his style to the pre-existing architectural elements. He began with a new line of windows with squared frames and simple lintel on the ground floor and modified those on the upper floor to triangular tympana which although keeping the Tebaldi portal still today gives a plastic quality tone to the construction



THE ROYAL PALACE

The Royal Palace has antique origins. Originally known as **Palazzo del Broletto Vecchio** it was the government residence during the Middle Ages.

Used more and more as a festive courtyard life, Luigi Vanvitelli was called to Milan to plan a new court palace for the nominations and solemn receptions in 1769 of Maria Teresa of Austria's son, Archduke Ferdinand's installation as governor.

The well known architect of Reggia di Caserta retired and suggested as his replacement his student Giuseppe Piermarini from Foligno who, from 1770 to 1779, radically transformed the old building into a beautiful royal palace.



Piermarini's restructuring was so radical that during the course of the restoration work carried out in this century some vestiges have emerged from the Azzone Visconti palace. The most relevant intervention was the opening of the largest courtyard, through the demolition of the wing facing the Cathedral thus forming a U shaped "cour d'honneur" defining two "arms" of different lengths both to the east and to the west.

Illustrious artists celebrated the kings and emperors glories enriching the palace with magnificent works of art, portraits, paintings and furniture. In 1920 the Royal Palace became the property of the Italian state and was opened to visitors. The 1943 bombings destroyed part of the building and only today after twenty years of painstaking renewing and renovating projects, can we see the complete restoration of the Royal Palace of Milan.



ROYAL PALACE



The Royal Ducale Theatre built in a wing of the Royal Palace was destroyed by a fire.

THE CANNOBIANA THEATRE

Archduke Ferdinand proposed to provide the town of Milan with two theatres: the main “noble” one to be erected in the vicinity of the court on the S. Maria church courtyard of the Scala, which is the actual Scala Theatre, whilst the second, “popular” one was built on the site of the Cannobiane school.

The Scala was the “big theatre” with the second one being the “small theatre”.

Both projects, similar to each other in the typology of Italian theatres with a horseshoe plan and various platforms and galleries were given to Piermarini.

The new theatre known as “the Cannobiana” was inaugurated a year after the Scala Theatre.

Today the theatre is known as the “Giorgio Gaber Lirico Theatre”.