

A CURA DI SILVIO SAN PIETRO
TESTI DI MATTEO VERCELLONI

An abstract painting depicting a stadium. The composition is dominated by large, overlapping geometric shapes. A large green area represents the field, outlined in white. To the left, there are blocks of red, blue, and yellow. The background features grey and blue tones with dark, rectangular shapes representing windows or seating. The overall style is expressive and modern.

1990
STADI
IN ITALIA

EDIZIONI
L'ARCHIVOLTO
LIBRERIA GALLERIA

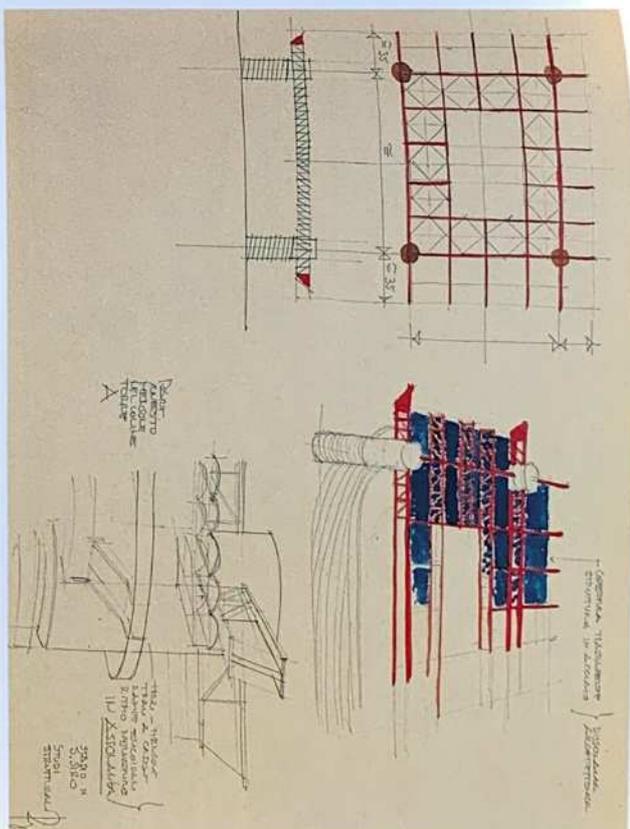
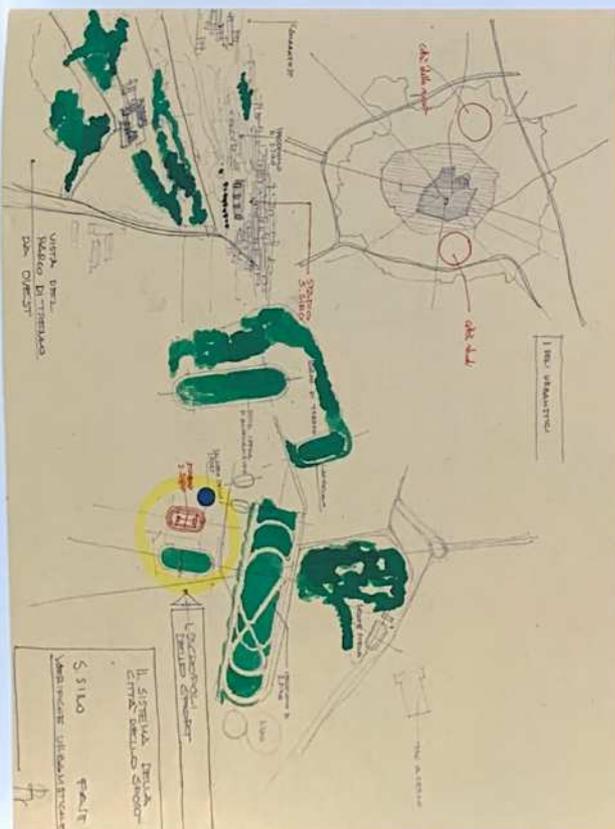
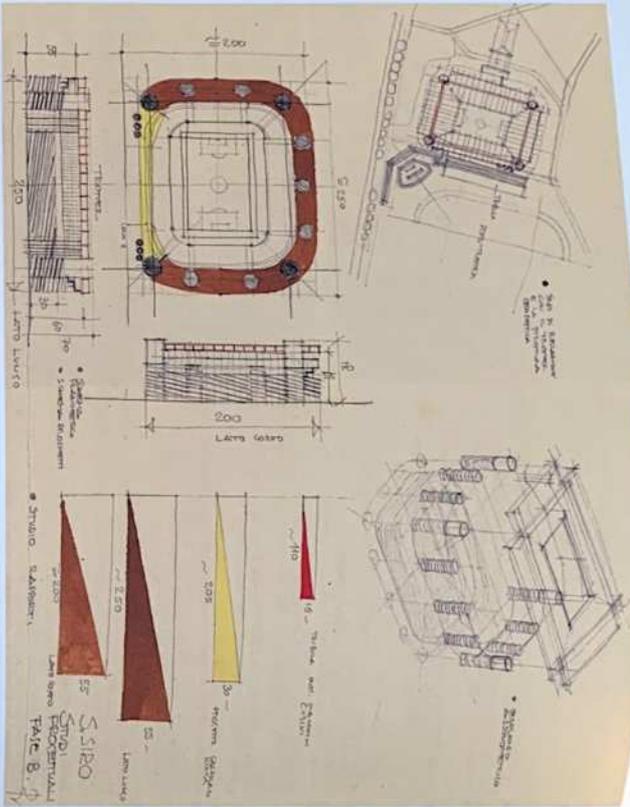
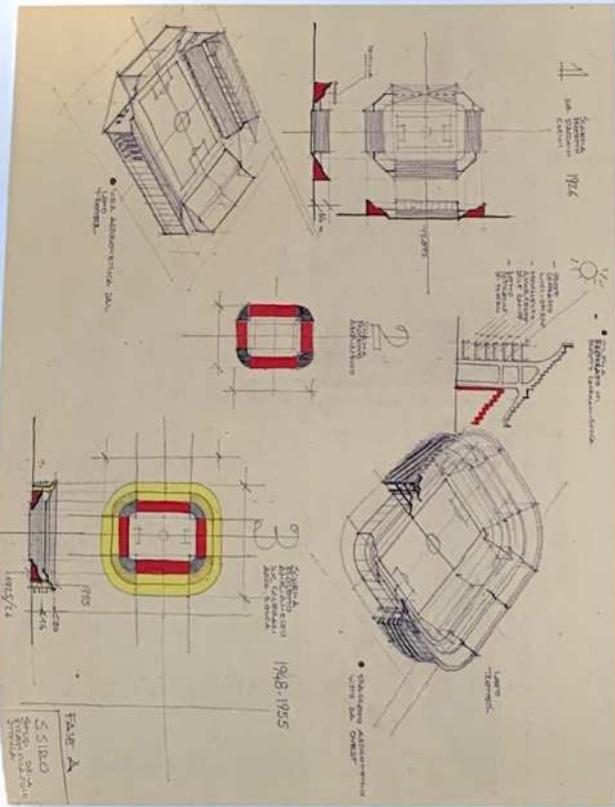
MILANO

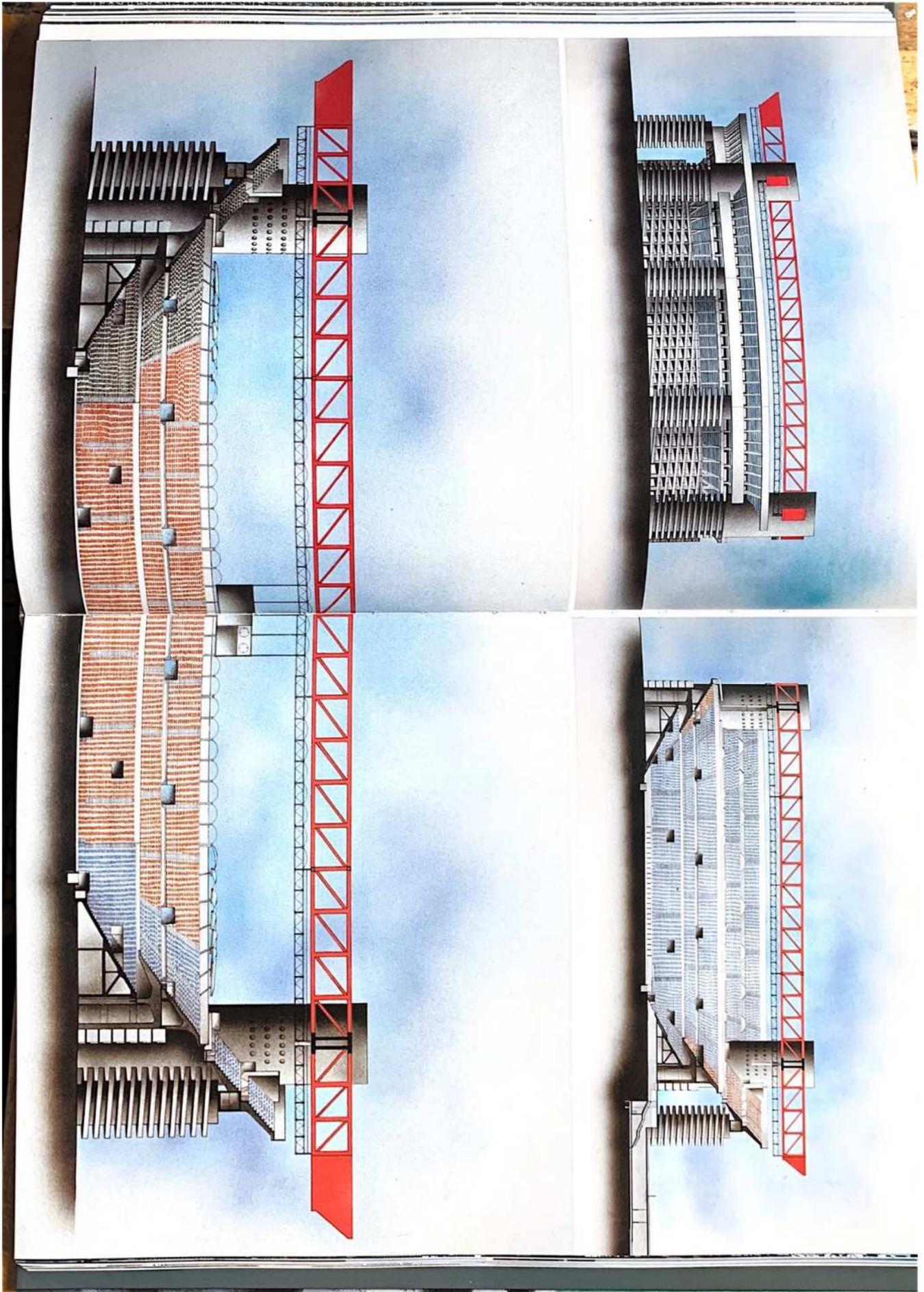
via Piccolomini, 5 (zona San Siro)

GIUSEPPE MEAZZA

Giancarlo Piretti, Enrico Berio (Edilgard Project)







Nelle due pagine precedenti

Sezione ordinaria.
Veduta generale del modello.

■ Veduta generale del modello.
■ Veduta laterale del modello.

A destra
■ Veduta aerea generale del cantiere.

On the two previous pages

□ Detailed view of the model.

□ Lateral view of the model.

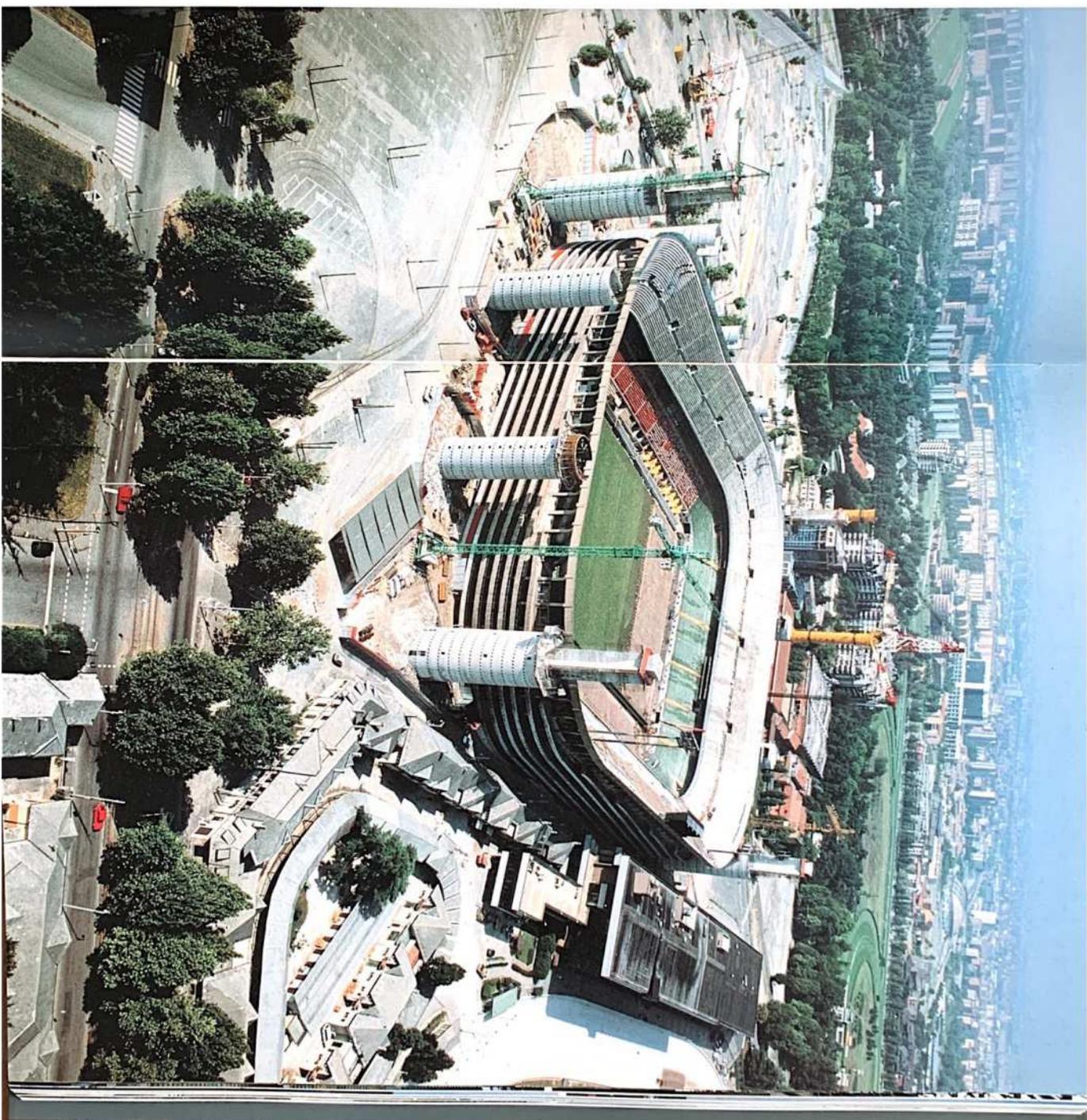
□ Aerial view of the building site.

Right

long and has an overhang of almost 9 metres. The stand in fact, becomes a veritable 'open-air theatre'. In his article, 'Racecourse architecture in Italy', published in 'La Cultura Moderna, Natura ed Arte' (Nov. 1928), Marescotti describes the new collection of buildings as like a village within the city. 'The picturesque main stand and the very pretty stables [...] form a group of black and white cottages that look like a village that has suddenly been conjured up in the centre of Milan. It is a healthy, joyful village with pointed blue Norman roofs and light green window shutters with rustic wood hatching on the tiny white facades'. And, by 1925, the green area of San Siro had not only the two race tracks but also the Trieno training tracks, various stables and other sports structures — to all of which was added the Milan Lido in 1930. Thus, 'skilful mise-en-scène of the pleasures of bathing' was designed by the engineer Cesare Marescotti, and backed onto the trotting-track. In her article in 'San Siro - The history of a stadium' (Milan 1989), Ornella Selvavolta says that the new system of swimming pools in the Milan Lido was intended 'to create an aquatic leisure facility that combined something of the holiday resort and the picturesque beauty sport - where one could perhaps relax or hold a party'. Quite apart from the architectural seductions of this bathing resort, which makes together elements of Mies van der Roep's art and elements of the fun-park, the Lido was yet another sports and leisure facility, and so helped to determine the character of the area. The countryside of San Siro in the Porta Magenta district was by now a veritable Sports City.

The first San Siro football stadium

The sporting facilities in the area were completed in 1925 by Alberto Cugini's football ground — designed for a sport which the 1926 Milan Guide tells us originated in Italy — even if it has been re-imported from England. 'The plan was for four stands in reinforced concrete, with roofing in iron and asbestos sheeting. The architecture was ephemerally functional, with no formal or stylistic pretensions. The only exception was the facade (which may have been designed by the architect of Milan Central station, Ulfsee Szechtm), which covered the reinforced concrete structure with a symmetrically articulated facing in artificial dressed stone. A characteristic of this first stadium (opened on Sept. 19, 1926) was its broken outline due to the fact that the stands were not continuous. The corners of the ground were closed either by a low curved wall or



PROGETTO E REALIZZAZIONE

PROGETTO ARCHITETTONICO E DIREZIONE ARTISTICA

arch. Giancarlo Ragazzi, arch. Enrico Hoffer, (Edilnord Progetti spa, Milano)

PROGETTO STRUTTURE E DIREZIONE LAVORI

ing. Leo Finzi, Studio FNC

COLLAUDO STRUTTURE IN CEMENTO ARMATO

ing. Antonio Migliacci

COLLAUDO STRUTTURE METALLICHE

ing. Giulio Ballio

DIREZIONE LAVORI

ing. Aldo Malchiodi

DIREZIONE LAVORI MUNICIPALE

ing. Giovanni Salvi, ing. Giulio Stua,
geom. Giancarlo Meroni

IMPRESE DI COSTRUZIONE

Associazione temporanea di imprese
IRSS Imprese Riunite San Siro:
Lodigiani spa (capogruppo), Milano;
Torno spa, Milano; Ernesto Frabboni
spa, Bologna; Edilmediolanum spa,
Milano

STRUTTURE METALLICHE

Belleli spa, Mantova (gru e macchine
semoventi); Ponteggi Dalmine spa,
Milano

IMPIANTI TECNOLOGICI

Redi Electric spa, Milano; Siemens
spa, Milano; Milano Termica spa, Mi-
lano; Petrochemical spa, Milano

RIFACIMENTO TERRENO DI GIOCO

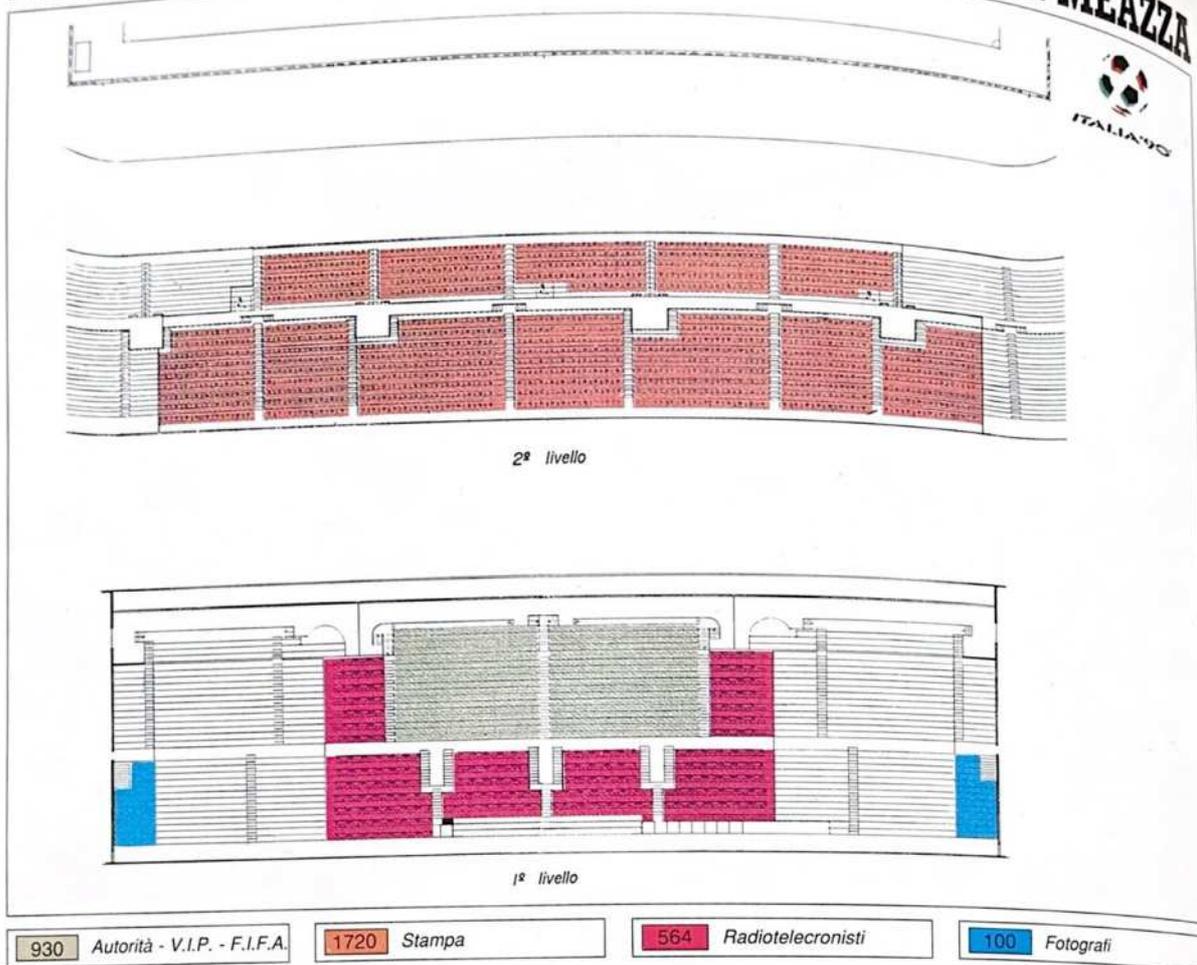
Peverelli spa, Fino Mornasco (CO)

CONSULENZA AGRONOMICA

prof. Fabio Veronesi

MILANO

GIUSEPPE MEAZZA



Ubicato nel settore urbano che Ferdinando Reggiori definiva *Città dello Sport*, lo stadio di San Siro sorge nel 1925 su progetto dell'ingegner Alberto Cugini con facciate disegnate presumibilmente da Ulisse Stacchini (progettista della Stazione Centrale di Milano).

La forma rettangolare dello stadio subì poi una serie di modifiche e ricostruzioni; da ultimo quelle realizzate nel 1955 su progetto dell'ingegner Ferruccio Calzolari, con le caratteristiche rampe avvolgenti inclinate che, oltre a distribuire razionalmente il pubblico, disegnarono la facciata secondo il motivo tuttora esistente di aggetti e rientranze marcati dall'alternanza dei chiari e scuri.

La vocazione dello stadio milanese a definirsi come un'*architettura bambola russa* (le diverse architetture, nella loro stratificazione cronologica, sono ancora presenti nella serie di *addizioni, completamenti, incastrati*) è mantenuta anche dal progetto di ampliamento per i Mondiali '90, senz'altro l'operazione più spettacolare e macchinosa nel panorama dei dodici interventi per i Campionati del Mondo.

Ora lo stadio appare come una gigantesca macchina per lo spettacolo sportivo, che mantiene la condizione già ottimale di 60.000 spettatori seduti nella parte vecchia dell'impianto e ne aggiunge 20.000 con la creazione di un terzo anello a forma di ferro di cavallo, sostenuto da undici torri cilindriche indipendenti dall'architettura preesistente (30 m di dislivello da coprire con una rampa a dodici spire). Le torri avvolgono lo stadio ospitando le rampe di accesso alle nuove gradinate, servizi e locali di ristoro.

Le quattro torri angolari, di dimensione maggiore di quelle perimetrali, contengono come le altre ascensori e servizi, si prolungano oltre il nuovo anello e sostengono l'immensa copertura formata da quattro enormi travi d'acciaio a traliccio di colore rosso, gigantesche strutture su cui poggia un sistema reticolare spaziale in alluminio, dove sono inserite le volture in policarbonato translucido, a totale protezione degli spalti.

Situated in a sector of Milan which Ferdinando Reggiori dubbed the *sport city*, the San Siro stadium was built in 1925 to designs by the engineer Alberto Cugini, with facades presumably conceived by Ulisse Stacchini (who also designed Milan's Central Station).

The stadium's rectangular form later underwent a series of alterations and rebuilding, the last of which were realised in 1956 by the engineer Ferruccio Calzolari, with the characteristic sloping outer ramps which, in addition to insuring an even distribution of the public, gave the stadium its current deeply grooved facade of alternating light and dark bands.

The successive layers of additions, completions and grafts have earned San Siro stadium the title of 'architectural Russian doll'. The latest scheme continues the tradition, and is by far the most spectacular of all the twelve stadium designs for the World Cup.

Today the stadium resembles a gigantic machine for sports events, keeping the optimum capacity of 60,000 seated in the old part. An additional 20,000 are now catered for in the upper U-shaped set of tiers raised on eleven cylindrical towers set back from the original construction (a spiral ramp of twelve complete turns takes the public up the 30 m gradient from bottom to top). The towers wrap round the stadium and house the access ramps to the new terraces, service facilities and refreshment points.

The four corner towers, larger than those around the perimeter, house lifts and other services and protrude outside the new casing, supporting an immense roof structure formed by four enormous red steel lattice beams, which support a reticular aluminium system into which the vaulted translucent polycarbonate sheeting, covering the entire terrace area.