

# Minimum Documentation Fiche

composed by regional working party of LOMBARDIA, Italy

## 0.1 Picture of site



0.2 depicted item: QT8 – on the left, pavilion for exhibits and conferences (Piero Bottoni); on the right, Ina-casa housing development (Petro Lingeri and Luigi Zuccoli)  
source: photo Daniele Garnerone  
date: 2007

## 1. Identity of urban scheme

### 1.1 current name of urban scheme

QT8

### 1.2 variant or former name

Quartiere Sperimentale della VIII Triennale di Milano (Experimental Urban Development of the VIII Triennale di Milano)

### 1.3 number & name of street

Via Diomede, Via Marco Cremosano, Via Renato Serra, Viale Giovanni Cimabue, Via Alcide De Gasperi, Via Antonio Sant'Elia

**1.4 town**

Milano

**1.5 province/state**

Lombardia

**1.6 zip code**

20148

**1.7 country**

Italy

**1.8 national grid reference**

45.486207, 9.13704 - 45°29'10.3"N 9°08'13.3"E

**1.9 classification/typology**

Neighborhood Unit

**1.10 protection status & date**

None. The City Council has approved the request for historic district status for the QT8 area in November 2013.

**2. History of building****2.1 original brief/purpose**

1945: The Special Commissioner for the 1947 Eighth Triennale, Piero Bottoni, envisions a plan to create a model residential community. It follows the idea, formulated with Giuseppe Pagano and Mario Pucci at the end of the 1933 Fifth Triennale to create, alongside the exhibit, a permanent housing development that would represent the post-war need of a building 'houses for all'.

**2.2 dates**

1945-1947: through a series of iterations, the first plan is completed by a commission appointed by Piero Bottoni: Ezio Cerruti, Vittorio Gandolfi, Mario Morini, Gino Pollini, Mario Pucci, Aldo Putelli and Piero Bottoni. It accounts for 13,000 residents.

1947: while the construction begins, the initial model, photos and diagrams are exhibited at the Eight Triennale.

1947-1950: Piero Bottoni and Ezio Cerruti develop a second solution. In order to achieve a higher living density, they envision a variety of building typologies and taller units (accommodating about 18,000 residents) and also a plan for expansive green spaces. This new approach will eventually lead to the design of the Monte Stella, which will replace the hills that were part of the initial designs.

1951: during the Ninth Triennale, a show of sample furniture designed for low-income households is hosted inside the tall Ina-casa building, which was designed by Pietro Lingeri and Luigi Zuccoli and built between 1949 and 1951.

1953: Piero Bottoni conceives a third plan, working alone. The footprint of the neighborhood is increased and the star-shaped towers are added. The Monte Stella becomes a fundamental item in the layout of the northern area.

1953 - 60's: the construction of residential buildings continues. The envisioned plan is not completed however. Most notably, the civic center, which was designed for the central area,

does not get built. At the end of the 60's, the Monte Stella is finished.

### **2.3 architectural and other designers**

Urban planners : Piero Bottoni, Ezio Cerruti, Vittorio Gandolfi, Mario Morini, Gino Pollini, Mario Pucci and Aldo Putelli.

Partners (green areas planning): Piero Porcinai and Vittoriano Viganò.

A number of notable prominent architects of the time have been involved in the design of the individual buildings (along with various artists and decorators); in alphabetical order:

Alberto Adorno, Arrigo Arrighetti, Ildo Avetta, Giuseppe Belloni, Carlo Biaggi, Piero Bottoni, V. Brini, Luigi Caccia Dominioni, Renato Camus, Anna Castelli Ferrieri, Luisa Castiglioni, Ezio Cerutti, Paolo Chessa, Ciro Cicconcelli, Giancarlo De Carlo, Francesco Diomedea, Ireneo Diotallevi, Vittorio Gandolfi, Eugenio Gentili Tedeschi, Pietro Lingeri, C. Lissoni, Carlo Lucci, Vico Magistretti, Augusto Magnaghi, Ippolito Malaguzzi Valeri, V. Marchetti, Maurizio Mazzocchi, Fabio Mello, Renato Menghi, Giulio Minoletti, Vincenzo Montaldo, Gianemilio Monti, Aldo Montù, Gabriele Mucchi, Leonardo Musso, Emilio Pifferi, Gio Ponti, Aldo Putelli, Alberto Ressa, Mario Righini, Ernesto Nathan Rogers, Augusto Romano, Giovanni Romano, Maurizio Sacripanti, Alberto Scarzella Mazzocchi, Ezio Sgrelli, Ettore Sottsass jr., Ettore Sottsass sr., Maurizio Tedeschi, Mario Terzaghi, Mario Tevarotto, Luigi Vagnetti, Vittoriano Viganò, Carlo Villa, Marco Zanuso, Luigi Zucconi

### **2.4 others associated with building**

### **2.5 significant alterations with dates**

There have been significant modifications to many individual buildings. However, the district as a whole still preserves its character. Some demolitions have also been reported.

### **2.6 current uses**

The area maintains its original residential zoning. There have been a few exceptions, for example, the covered market, which is currently abandoned. The infrastructures that were originally built still serve the neighborhood to this day.

### **2.7 current conditions**

Modifications, private initiatives and adaptations are clearly visible in some buildings, which makes a historical reading of the artifacts quite difficult.

## **3. Description**

### **3.1 general description**

The QT8 district sits on an area of about 940,000 sqm; it is located in the northwest part of the city, next to the San Siro Hippodrome and the Lido park and aligned with the course of the Olona river. It's closely connected to the road network that converges on Milano from the suburbs. QT8 currently has 16,300 residents, and was designed to host 18,000.

It is divided into four residential areas, with two streets acting as the main axis. In the middle, we find the space where the civic center should have been with its galleries, theater and restaurants. It was never completed. The church of Santa Maria Nascente, the covered market and the subway station were built in the surrounding space. The church, with its round layout, is one of the most iconic buildings of the QT8. It was constructed between 1947 and 1955 and designed by Vico Magistretti and Mario Tedeschi.

The street system is hierarchical. Hi-speed roads surround the neighborhood, which is then crossed and divided by two main streets; smaller roads connect the residential blocks, and pedestrian paths give access to the individual units.

The consistency of the planning is evident throughout the QT8; at the same time, the single buildings display quite a variety of solutions - this freedom is largely due to a special building code that was designed specifically to fit the neighborhood. The height of the buildings varies between the two stories of the smaller homes inside the blocks to the eleven stories

of the higher apartment buildings at their edges. Different building types are found; one or two family homes, detached or linked together in rows of townhouses, and apartment blocks, organized in parallel blocks and high-rises. Generally, the buildings are orientated to take advantage of the heliothermic response and maximize illumination and energy savings. Despite the variations applied to the original design, which had envisioned more areas dedicated to public buildings, QT8 still enjoys a sizable presence of community services, mostly for children and for primary education, along with a few other public structures, such as the 'Casa della Madre e del Fanciullo' and the 'Triennale pavilion'. The latter was built in 1951 and designed by Piero Bottoni, it was meant to provide an exhibit space to showcase the evolution of the neighborhood, but also to serve as a covered area for children to play. Since the beginning, a major feature of the planning included the prominence of green spaces and special attention was paid to the relationship between residents and nature: gardens are embedded in each single block and an interrupted public park runs throughout the neighborhood all the way to the Monte Stella. Monte Stella is actually a manmade hill, built upon the grounds of abandoned mine ruins and filled with debris from bombed building and earth derived from the QT8 construction excavations; it is 45 m in height (half of what was originally envisioned) and had become an iconic presence not just for QT8 but for the town of Milano.

### **3.2 construction**

It was part of the original vision to use the construction as a means to experiment new building techniques, most notably prefabrication and industrial assembly. At least 12 new technological solutions have been iteratively tested and compared against traditional systems.

### **3.3 context**

QT8 sits on an area that had been already identified as an expanding suburb, and thus, closely connected to the major road network of the city. Also, the vicinity of both the Lido park and of the Hippodrome provided a determining factor in choosing the location, their presence effectively guaranteed that a green belt would be preserved around the neighborhood.

## **4. Evaluation**

### **4.1 technical**

QT8 displays significant innovative and technical solutions: in particular, prefabrications and industrial assembly, which at the time were cutting-edge building methodologies, and also modern environmental infrastructures.

It is also worth to mention the presence of high-rises (i.e. the eleven stories building with external staircases and landings designed by Pietro Lingeri and Luigi Zucconi), which were the first types of this kind ever built in Italy.

### **4.2 social**

A notable feature of the neighborhood is the attention given to the life quality of its residents; a specific awareness was given to providing housing opportunities for households of all incomes, extensive green areas and public services (even though only partially completed). This makes QT8 a quintessential model for urban design attentive to social needs. Among other initiatives, it is worth to mention the construction of one of the first houses for war veterans and the homeless (which became a model for similar buildings that were designed as part the Italian reconstruction) and the first playground facility in Milano.

### **4.3 cultural & aesthetic**

The value of QT8 lies in the dialogue between different types of buildings, in the continuity between buildings and the green space and also in the relationship between the neighborhood and the city.

#### 4.4 historical

QT8 is not simply a successful example of design and execution, but it became a model community, and a reference for the evolving residential architecture in Milan. It also prominently represents the idea of rationalism and the approach to urban design of the CIAM. What is also notable is the number of the important architects that were involved throughout the decades with its design and construction.

#### 4.5 general assessment

The overall design of the neighborhood exhibits uncommon qualities, which were already recognized at the time of its conception. The main difference with similar international examples is that QT8 is not just a mix of different parts: the individual buildings merge into the character and landscape of the neighborhood seamlessly and they establish a dialogue with it, without overpowering it. QT8 stands out as a key example of the urban planning culture of the 1900's; its relevance is multi-faceted, spanning from its layout and variety of building typologies to the technological and architectural solutions employed to even furniture designs.

### 5. Documentation

#### 5.1 principal references

BOTTONI, Piero, 'Il nuovo programma della Triennale di Milano', Metron, Italy, n. 3, October 1945, pp. 39-43

BOTTONI, Piero, 'Il quartiere sperimentale QT8', T8 ottava Triennale di Milano. Catalogo guida, Milano; 1947; pp. 235-268

'Il quartiere sperimentale QT8 della Triennale di Milano', Metron, Italy, nn. 26-27, August-September, 1948, pp. 13-76

BOTTONI, Piero, 'Quartiere sperimentale Triennale QT8', Edilizia moderna, Italy, n. 46, June 1951, pp. 59-74

GIUFFRIDA, M., 'QT8 il quartiere sperimentale modello della Triennale', Vitrum, n. 20, June 1951, pp. 38-44

BOTTONI, Piero, QT8, il quartiere sperimentale della Triennale di Milano, Milano; Editoriale Domus; 1954

GRANDI, Maurizio, PRACCHI, Attilio, Milano. Guida all'architettura moderna, Bologna; Zanichelli; 1984; pp. 195, 229-250

MORANDI, Corinna, 'Da Piazzale Lotto a via Cilea: sperimentazioni e industrializzazioni al QT8 e al gallaratese', BORIANI, Maurizio, MORANDI, Corinna, ROSSARI, Augusto, Milano contemporanea. Itinerari di architettura e urbanistica, Torino; Designers Riuniti; 1986; pp. 269-276

MENEGHETTI, Lodovico, Quartiere sperimentale della ottava Triennale QT8 a Milano 1946-53, in CONSONNI, Giancarlo, MENEGHETTI, Lodovico, TONON, Graziella, Piero Bottoni. Opera completa, Milano; Fabbri Editori; 1990; pp. 340-344

POLANO, Sergio, Guida all'architettura italiana del Novecento, Milano; Electa; 1991; ISBN 8843535145; pp. 128-129,

GRAMIGNA, Giuliana, MAZZA, Sergio, Un secolo di architettura milanese dal Cordusio alla Bicocca, Milano; Hoepli; 2001; ISBN [8820329131](#); pp. 208-209, 269, 338, 345, 373

TONON, Graziella, 'QT8: urbanistica e architettura per una nuova civiltà dell'abitare', CIAGA', Graziella Leyla, TONON, Graziella, (editors), Le case nella Triennale. Dal parco al QT8, Milano; Electa; 2005; ISBN 883703802X; pp. 34-103

GARNERONE, Daniele, SIRBec Fiche n. ARL - 3m080-00092, from:  
<http://www.lombardiabeniculturali.it/>

**Archives:**

Archivio Piero Bottoni, Milano (<http://www.archiviobottoni.polimi.it/>)  
Archivio ALER, Milano  
Archivio Civico, Milano  
Archivio Storico, Triennale, Milano

**5.2 visual material attached**

**Images cleared for copyright**

The Church of Santa Maria Nascente, 1947-55, Vico Magistretti and Mario Tedeschi (photo Daniele Garnerone, 2007) file: QT8\_001.jpg

On the left Pavilion for exhibits and conferences, 1951, Piero Bottoni; on the right, Ina-casa housing development, 1949-1951, P. Lingeri and L. Zuccoli (photo Daniele Garnerone, 2007) file: QT8\_002.jpg

Ina-casa housing development, 1949-1951, Pietro Lingeri and Luigi Zuccoli (photo Daniele Garnerone, 2007) file: QT8\_003.jpg

Ina-casa housing development, 1949-1951, Pietro Lingeri and Luigi Zuccoli (photo Daniele Garnerone, 2007) file: QT8\_004.jpg

“Casa in lotteria”, via Cremosano, 1947-48, Technical Office City of Milano (photo D. Garnerone, 2007) file: QT8\_005.jpg

One of the “star shaped” towers, via Cimabue (photo Francesca Varalli, 2014) file: QT8\_006.jpg

House in via Cremosano, R. Camus (photo Daniele Garnerone, 2007) file: QT8\_007.jpg

Row houses in via Cassino (photo Daniele Garnerone, 2007) file: QT8\_008.jpg

School in via Terzaghi, 1949-1959, Arrigo Arrighetti (photo Daniele Garnerone, 2007) file: QT8\_009.jpg

Incis House in via P. Bertinoro, 1953-1958, Piero Bottoni (photo Daniele Garnerone, 2007) files: QT8\_010.JPG and QT8\_011.jpg

Monte Stella (photo Daniele Garnerone, 2007) files: QT8\_012.jpg

**Images not cleared for copyright**

Historical photo: southwest view from Monte Stella (photo in Archive Piero Bottoni, published in CIAGA', Graziella Leyla, TONON, Graziella (editors), Le case nella Triennale. Dal parco al QT8, Milano; Electa; 2005; p. 74) file: QT8\_013.jpg

Historical photo, aerial: view, summer 1950 (photo in Archive Piero Bottoni, published in CIAGA', Graziella Leyla, TONON, Graziella (editors), Le case nella Triennale. Dal parco al QT8, Milano; Electa; 2005; p. 67) file: QT8\_014.jpg

Second plan, model, January 1951 (photo in Archive Piero Bottoni, published in CIAGA', Graziella Leyla, TONON, Graziella (editors), Le case nella Triennale. Dal parco al QT8,

Milano; Electa; 2005; p. 86) file: QT8\_015.jpg

Third plan, model, 1958 (photo in Archive Piero Bottoni, published in CIAGA', Graziella Leyla, TONON, Graziella (editors), Le case nella Triennale. Dal parco al QT8, Milano; Electa; 2005; p. 87) file: QT8\_016.jpg

QT8, 1991, Technical Office ATM (published in CIAGA', Graziella Leyla, TONON, Graziella (editors), Le case nella Triennale. Dal parco al QT8, Milano; Electa; 2005; p. 100) file: QT8\_017.jpg

### **5.3 rapporteur/date**

Francesca Varalli, May 2014

## **6. Fiche report examination by ISC/R**

name of examining ISC member: date of examination:

approval:

working party/ref. n°: NAI ref. n°:

comments: