

The City that Lost the Hip in its Hop:

Breaking Through the Boundaries of Heritage Conservation

By

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The City that Lost the Hip in its Hop

Breaking Through the Boundaries of Heritage Conservation



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ABSTRACT

This thesis begins by taking a critical look at Bologna's heritage conservation policy which deems the entire historic center as a complete entity that must be preserved. We explore the potential negative effects the policy has had on the city and the Bolognesi who appear reluctant to leave their contemporary mark on it. This causes Bologna to become divided and potentially irrelevant to contemporary society. The exploration and suggested solution, in the form of a project, is inspired by Hip Hop culture and its practices. Hip Hop at its core, is about expressing, layering and sampling, people's different voices and identities, allowing the culture to be continuously personalized and therefore relevant. The proposed project aims to initiate and encourage a dialogue between the contemporary citizens and their city. It is proposed that the dialogue will begin to break the boundary set up around the historic center of Bologna.

The chosen site for the project is an ex-military site, STAVECO, which has been closed to the public for over two centuries. Recently it has been acquired by the city and classified as a heritage site, making it a perfect starting point for the dialogue between past and present.

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PROLOGUE

The future is built on the present and the present is built upon the past. This is a concept we are well familiar with, it is how we learn. In school, in order for us to gather the basics of history, mathematics and science, amongst other things, each year's lessons builds up on the knowledge acquired from lessons in previous years. Over time lesson plans may be tweaked, once in a while a new textbook may be published and at times classes may be added and removed. However what remains the same is the concept of slowly building up knowledge on previous experience. This is what most learning theorists define learning as.¹ However to forcefully hinder the layering of experience can result in underdevelopment of knowledge. It is for this reason that schools update their educational material. Different times require and demand schools to teach different information in order to stay relative.

Remember the days when computers first started showing up in schools, or when the internet first appeared in school libraries? Those were the days of learning how to type using touch typing books and teachers demonstrating how to use a search engine and setting up email accounts. In my case the year was 1997, the engine was *Altavista*, the email was *Hotmail*, and it was all done on a now prehistoric *Macintosh* computer. As home computers and access to the internet increased so did people's comfort levels with the tools. Type lessons and introductions to emails are done now in lower grade levels and eventually they will not be needed at all

in school curricula. As pupils are increasingly learning such things at a younger age and at home, schools adapt by moving beyond a basic introduction. It would be counter-productive if schools were to dedicate an entire class to increase typing speed when the students already spend a great deal of time chatting, *Tweeting* and *Facebooking*. Likewise it would be counter-productive if a school curriculum totally overlooked technology, expecting students to be able to be efficient without a well-rounded understanding of these essential tools.

I am not suggesting that old methods and tools should be completely replaced as soon as new ones arrive. There will still be room for older methods even as new ones continue to be developed. For example, as electronic technologies increase in popularity, there will be less and less demand for printed material such as books. But that is not to say that hardcopies should be dismissed completely. They will continue to be around and rightfully so. Older generations will use them out of habit, comfort and perhaps nostalgia, while the young will gravitate towards printed material out of curiosity and understanding of the past. The new does not totally eliminate the old; it adds an additional layer. As long as there is still a demand for the old, it should be accessible. When there no longer is a need, the old becomes part of the past, something to be remembered, not forced into use. Old technologies, no longer used, become artifacts.

The concept of layering information to gain knowledge applies to everyday life as well. Similar to the example of education plans, we constantly need to build on previous knowledge and adjust the type of experiences we have in order to remain relevant to our ever-changing society and environment. As we grow and

change we require our environment to stay relevant to us so that we can continuously gain new experiences from it and continue to learn. If this sort of layering does not occur new experiences will be limited and people will not be able to gain new knowledge from their environment. In an environment that resists change, the present is forced to remain in the past and the future will have no new knowledge or experience to be built on. The end result is that society's progress is stifled by its environment. To escape becoming irrelevant, the society living in a static environment will disconnect itself from that environment. This is the danger faced by cities that place conservation as a top priority within large areas of the city. These conservation laws tend to create a disruptive divide between the city's contemporary existence and its preserved heritage. To avoid a divide between citizens and such a city, the city has to either convert itself into a museum, or allow new layers representing its contemporary citizens to be added on. "Static cities" have to be re-introduced to the idea of celebrating the layering of information and let go of the idea that everything should remain as it once was. In fact the entire notion that the past can be conserved should be questioned. Is there a need to attempt to keep things untouched in order to celebrate them or can they be celebrated by allowing it to move forward and be part of shaping the present and future? Is a city at risk of losing its past if it allows itself to move forward? Where can one draw inspiration from to move forward without forgetting the past?

(ENDNOTES)

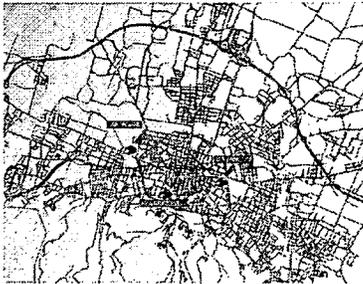
1 ROBERT SÁLJO, A WELL-RESPECTED EDUCATIONAL PSYCHOLOGIST (WRITE WHO HE IS) THEORY OF LEARNING COULD BE DESCRIBED AS "A PROCESS BY WHICH BEHAVIOUR CHANGES AS A RESULT OF EXPERIENCE." MERIAM, B. SHARAN AND ROSEMARY S. CAFFARELLA "LEARNING IN ADULTHOOD. A COMPREHENSIVE GUIDE" SCHOLARS PORTAL JOURNALS: HUMAN RESOURCE DEVELOPMENT QUARTERLY 4.4 (1993): P. 422-426 Web. 15 Nov. 2011 p.124



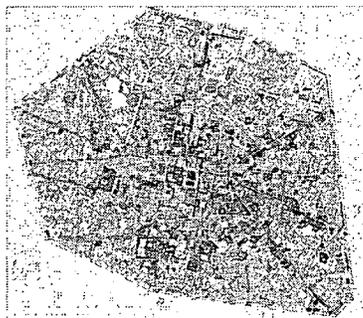
CITY OF BOLOGNA

"KAPPA SIGMA: HISTORY OF THE KAPPA SIGMA FRATERNITY." WASHINGTON COLLEGE. WASHINGTON COLLEGE, N.D. WEB. 8 FEB. 2012. <[HTTP://KAPPASIGMA.WASHCOLL.EDU/HISTORY.PHP](http://kappasigma.washcoll.edu/history.php)>

INTRODUCTION



MAP OF BOLOGNA
"TOSCA PROJECT (ATC BOLOGNA)." ACT. 20 APR. 2001.
WEB. 23 MAR. 2011. <[HTTP://WWW.ATC.BO.IT/TOSCA/
TOSCAEV11MAP1.HTM](http://www.atc.bo.it/tosca/toscaev11map1.htm)>



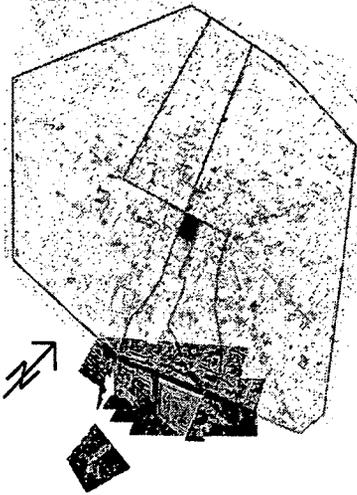
MAP OF BOLOGNA'S HISTORIC CENTER
DANGVUCHINH. GOOGLE SITES. N.D. WEB. 23 MAR. 2011.
<[HTTPS://SITES.GOOGLE.COM/SITE/CHINHANGVU/GOOGLE-
EARTH/ITALY-ON-GOOGLE-EARTH/BOLOGNA-ON-GOOGLE-
EARTH](https://sites.google.com/site/chinhdangvu/google-earth/italy-on-google-earth/bologna-on-google-earth)>

Bologna, a city commonly known for being one of Italy's best preserved cities, is an example of a city which places a high priority on heritage conservation within its historic center. Bologna seems to have a tendency to forget that the current, or rather contemporary, society has a rightful place within it as a permanent feature. Bologna's resistance to change has to a degree stifled its citizens as they cannot add layers of information about themselves on the physical fabric of the historic center with ease. In turn future generations suffer because there will be few additional layers expressing a more recent past to be experienced and learned from. Instead of encouraging a pride in the present that is built up on the past, what is constantly being experienced and internalised is that the past is more valuable than the present. This has caused continuous boundaries to be placed around large portions of the city which is classified 'untouchable' as part of the city's heritage.

Bologna has emphasised preserving its heritage to such an extent that it appears its people have actively stopped thinking outside the 'historic box'. The laws set in place, to protect the historic center of Bologna, have entered the subconscious of society, and are now part of the peoples self-administered set of boundaries. Those boundaries are most obvious in such things as Parkour or Graffiti, which in essence are about challenging their physical environment, as they conform to the untouchability of the city's

historic center. The tension between heritage and contemporary life is literally written on the walls of every temporary, re-paintable surface in the form of rudimentary graffiti. How can this tension be reduced and boundaries be broken so that contemporary citizens can become a permanent part of the city of Bologna?

As an exploration to how this can be done, inspiration was taken from Hip Hop, a culture that celebrates and thrives on being manipulated, personalized and being adopted by other cultures as a subculture. Hip Hop's legacy is about taking what is available and making it into something that represents 'you'. There are rules that pertain to Hip Hop, but there is plenty of room to bend and shape them to one's liking. At the end of the day Hip Hop has the capability to represent you while representing the larger Hip Hop family. Lawrence Krisna Parker, more commonly known by his stage name KRS One, is a rapper, Hip Hop pioneer and cultural advocate from Brooklyn New York. He refers to Hip Hop as a relative movement, a movement that is relative because it is created by a group's ability to break through social barriers and to reinvent their culture allowing marginalized voices to be heard in the form of creative expression.¹ One of the marginalized voices in Bologna is that of the contemporary society. Bologna may have made its historic center irrelevant in favour of heritage conservation. If Bologna welcomes new layers to be added on to its city fabric, it will not necessarily result in erasing its past, it will just include its present. The aim of this thesis is to bring the issue to light and suggest a method, in the form of an architectural project, which will help break through the boundaries set up around Bologna's heritage. In effect, giving Bologna back the Hip to its Hop.



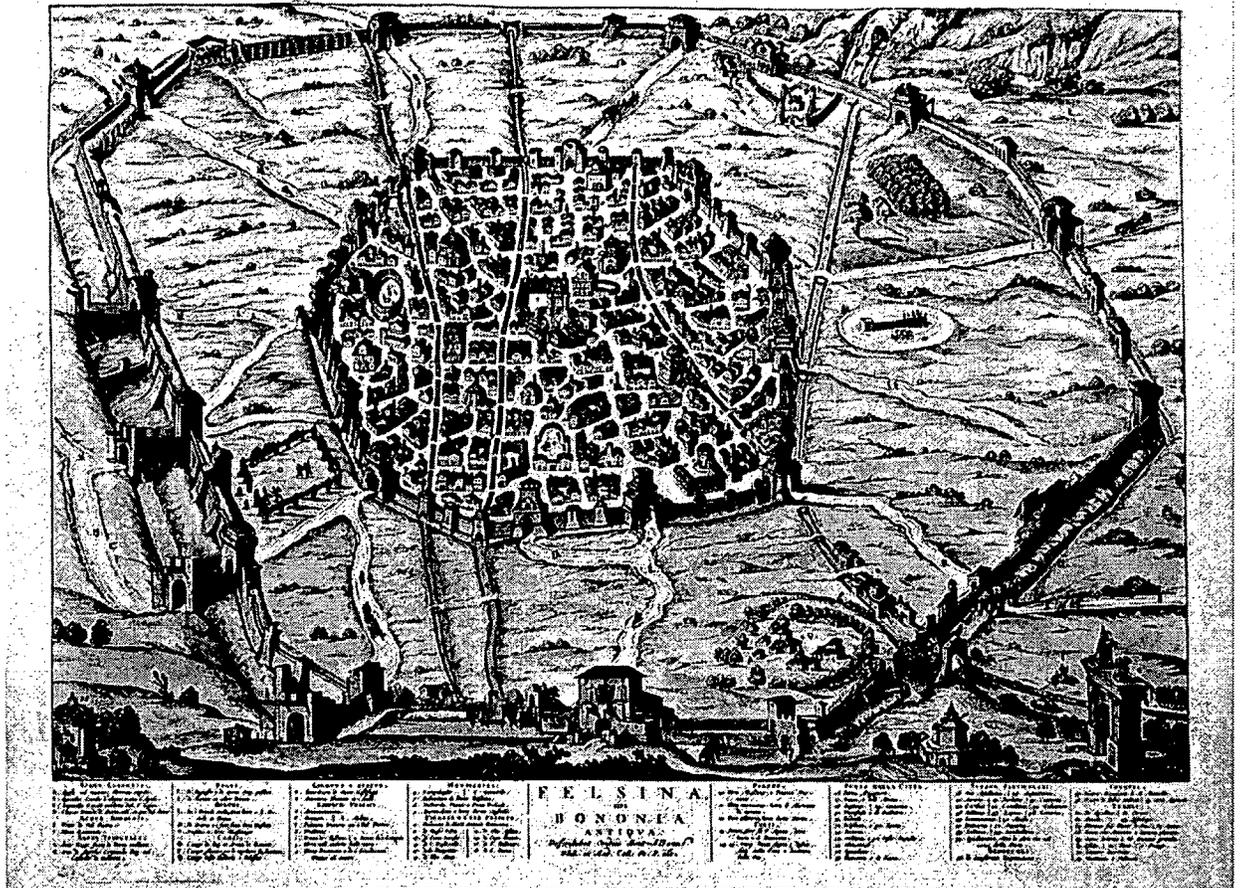
BOLOGNA AND STAVECO
STAVECO

DANGVUCHINH, GOOGLE SITES. N.D. WEB. 23 MAR. 2011.
<<https://sites.google.com/site/chinhdangvu/google-earth/italy-on-google-earth/bologna-on-google-earth>>

The location of this project is crucial to its success as the Bolognesi are inherently protective of their historic center. The idea of layering and permanently exhibiting the contemporary has to be introduced slowly and strategically. The chosen location is known as STAVECO. It is a site that has not been visited by the general public in over two centuries. As the part of the history of STAVECO is about inaccessibility, the mere fact that the city of Bologna is planning on opening it up and developing the site for the public, requires them to break some of the boundaries placed around the notion of heritage and the past. As the wheels are already in motion, this is the perfect site to start the dialogue between past and present.

(ENDNOTES)

1 KRS-ONE AND MARLEY MARL. "HIP HOP LIVES" HIP HOP LIVES. KOCH RECORDS, 2007. CD.



OVIDIUS MONTALBANUS, FELSINA SIVE BONONIA ANTIQUA, 1640

"THE CITIES OF ITALY." FLORENCE PRINTS N.D. WEB. 8 FEB. 2012 <[HTTP://WWW.FLORENCEPRINTS.COM/USACITTA_ITALIA.HTM](http://www.florenceprints.com/USACITTA_ITALIA.HTM)>

A HISTORY WORTH CELEBRATING, A HERITAGE WORTH REMEMBERING



PORTICOS. BOLOGNA. PETANQUE & PASTIS N.D. Web. 4
 SEP 2006 <HTTP://PETANQUEANDPASTIS.TYPEDAD.COM/UY_
 WEBLOG/BOLOGNA_EMILIAROMAGNA/>

Bologna has a majestic past which its citizens have a right to be proud of. It has always been and continues to be an important city. Today the city is in part identified by its glorious churches, numerous cultural events and fairs attended by people around the world, and its world famous gastronomy. Bologna's charm, fame and heritage are mostly associated with the history and medieval architecture of its historic center and its thirty-eight kilometers of portico covered sidewalks that have been classified as a world heritage site by UNESCO.¹

Located at the foot hills of the Apennine Mountains on land that was at one time covered by the ocean, Bologna's land is rich in neutrinos and minerals.² The first people to settle the land were Indo-Europeans, but it was not until the iron age (10th century BCE) that the area gained significant importance as it became center for metal and agriculture.³

Taking advantage of the rich land the Roman Empire set up a colony on the land and named it Bononia. Because of its location and accessibility to Rome and other important cities, Bononia became the location of the empire's main military base.⁴ They built Via Emilia which was an important transport road connecting Bologna to Rimini and the ocean.⁵ This route is still very important as it continues past Bologna and connects important cities such as Modena, Parma, Piacenza and Milan to the ocean. Bologna is still a main connection hub as trains travelling between cities such as

Venice, Milan, Rimini, as well as Rome and Florence make stops or have connections in Bologna. ⁶

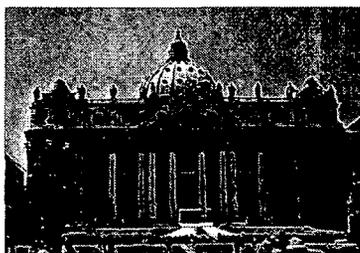


ITALO TRAIN ROUT MAP BETWEEN TORRINO, VENICE AND SALERNO
 TERRAMETRICS,"ITALY" GOOGLE MAPS.COM. GOOGLE.COM
 WEB. 26 NOV. 2011 <HTTP://MAPS.GOOGLE.CA>



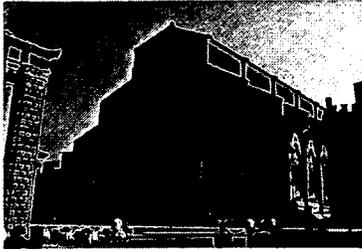
MAP OF ITALY SHOWING CONNECTION BETWEEN RIMINI BOLOGNA MODENA, PARMA, PIACENZA AND MILAN
 TERRAMETRICS,"ITALY" GOOGLE MAPS.COM. GOOGLE.COM WEB. 26 NOV. 2011 <HTTP://MAPS.GOOGLE.CA>

Bologna also has a legacy of being a wealthy city. Its financial success has been greatly attributed to its frugal fabric industry, agricultural endeavours and – being the home to the oldest Universities in Europe – to its large out of town student population. Bologna’s power was gained through its financial success but also through its strong ties to governing bodies including its on again off again relationship to the Vatican.⁷ Today the city is the home of the provincial government for the region of Emilia.⁸

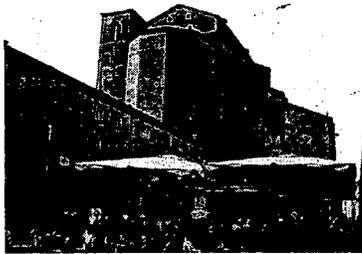


BASICLICA OF ST. PETER, ROME

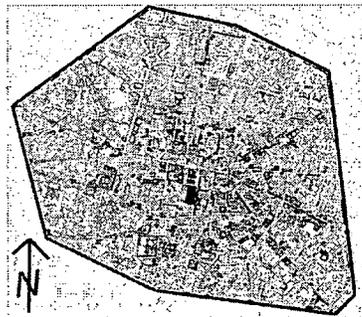
In an effort to celebrate their importance the citizens of Bologna, in 1390,⁹ set out to build the largest cathedral in the world, surpassing St. Peter’s Basilica in Rome. The project was initiated and partially planned, built and funded by the citizens of Bologna.¹⁰ The Basilica was a symbol celebrating Bologna as a Republic state and its new found freedom from the Papacy. It was appropriately



BASILICA OF SAN PETRONIO FACADE. 1390. BOLOGNA. "TERRORIST ATTACKS THWARTED IN ITALY: BOLOGNA, GIOVANNI DA MODENA, ISLAM, ITALY, SAN PETRONIO, WAR ON TERROR" NEVER YET MELTED. N.D. WEB. 29 SEP. 2011. <[HTTP://NEVERYETMELTED.COM/CATEGORIES/SAN-PETRONIO/](http://neveryetmelted.com/categories/san-petronio/)>



BASILICA OF SAN PETRONIO FROM PIAZZA GALVANI. 1390. BOLOGNA. PETANQUE & PASTIS N.D. WEB. 4 SEP 2006 <[HTTP://PETANQUEANDPASTIS.TYPEPAD.COM/MY_WEBLOG/BOLOGNA_EMILIAROMAGNA/](http://petanqueandpastis.typepad.com/my_weblog/bologna_emiliaromagna/)>

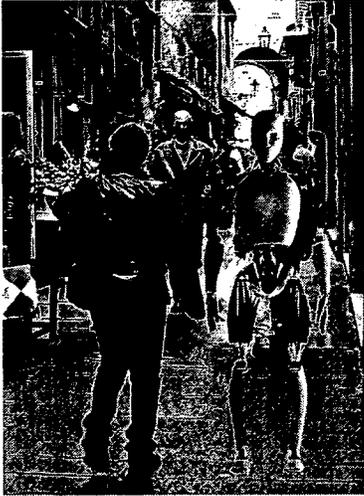


BOLOGNA HISTORIC CENTER
■ BASILICA OF SAN PETRONIO
ĐANGVŨCHINH. GOOGLE SITES. N.D. WEB. 23 MAR. 2011. <[HTTPS://SITES.GOOGLE.COM/SITE/CHINHANGVU/GOOGLE-EARTH/ITALY-ON-GOOGLE-EARTH/BOLOGNA-ON-GOOGLE-EARTH](https://sites.google.com/site/chinhdangvu/google-earth/italy-on-google-earth/bologna-on-google-earth)>

named San Petronio after the patron saint of the city. The Vatican and governing bodies in Rome were weary of the project and the Basilica's completion,¹¹ both because of its physical magnitude and because the project was never approved by the Vatican. Rome effectively put a stop to the completion of the basilica by requesting that the first university campus be built on a site just to the east of the Basilica of San Petronio. Consequent creating the first university campus in Europe and one of the first in the world.

The request for an official university camps was twofold. The Vatican was weary of the subject matters being taught which, at that time, predominantly consisted of secular law. Prior to the university having a campus, teachers and students would meet in public places making it hard for the Church any to put any sort of regulation in place as to what was taught. Placing the university campus so close to a predominant church would ensure that the academic discourse could be monitored by the Vatican. The other reason for the placing the campus so close to the basilica was that it physically hindered already planned expansions of the Basilica.^{12,13} The cathedral remains unfinished to this day and the university campus, now a museum and library, is still to the Basilica's east side flanked on either side by shops and cafés.

Clearly the Bolognesi have reason to be proud of their past. Micro-histories have enriched the culture and created the desire to preserve this heritage through the conservation of its physical remains. These efforts are understandable however, their success is questionable as the obvious assumption is the past can be



BOLOGNA STREET WITH NS 5

BARUČIA, AJDIN. "MAKING OF THE NS 5" 3DTOTAL. 9 DEC. 2009. 2 APR. 2012 <http://www.3dtotal.com/index_tutorial_detailed.php?id=776&catDisplay=1&rcPos=1&page=3#.T4WtLHLY_A>

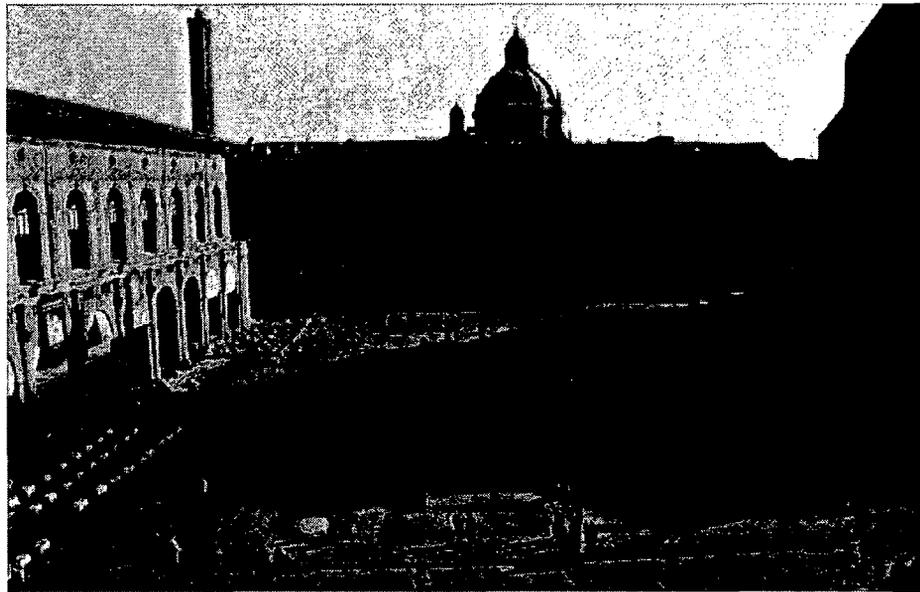
conserved or even preserved. This can of course be challenged. Is it possible to conserve or preserve the past when its surrounding context has and will continue to change? And what then does this imply in any conservation or preservation strategy?

(ENDNOTES)

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- 2 RENZO RENZI. HISTORY OF BOLOGNA'S PLACES, CITY AND PROVINCE. PROVINCIA DI BOLOGNA ASSESSORATO AL TURISMO. 1997. N. PAG.
- 3 *Ibid*
- 4 *Ibid*
- 5 *Ibid*

- 6 *Ibid*
- 7 NAOMI MILLER. RENAISSANCE BOLOGNA: A STUDY IN ARCHITECTURAL FORM AND CONTENT. NEW YORK: P. LANG. c1989. PRINT. P.6
- 8 *Ibid*
- 9 RENZO, RENZI. HISTORY OF BOLOGNA'S PLACES, CITY AND PROVINCE. PROVINCIA DI BOLOGNA ASSESSORATO AL TURISMO. 1997. N. PAG.

- 10 NAOMI MILLER. RENAISSANCE BOLOGNA: A STUDY IN ARCHITECTURAL FORM AND CONTENT. NEW YORK: P. LANG. c1989. PRINT. P.6
- 11 RENZO, RENZI. HISTORY OF BOLOGNA'S PLACES, CITY AND PROVINCE. PROVINCIA DI BOLOGNA ASSESSORATO AL TURISMO. 1997. N. PAG.
- 12 CLAUDIO SGARBI. JAN.- APR. 2011
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PIAZZA MAGGIORE, BOLOGNA

"PIAZZAS OF ITALY" ULTIMATE ITALY: ONLY THE BEST OF ITALY. ULTIMATE ITALY N.D. WEB. 24 OCT. 2011 < [HTTP://WWW.ULTIMATEITALY.COM/PIAZZAS-ITALY/PIAZZA-MAGGIORE-BOLOGNA.HTML](http://www.ultimateitaly.com/piazzas-italy/piazza-maggiore-bologna.html) >

Past: Our cradle, not our prison, and there is danger as well as appeal in its glamour. The past is for inspiration, not imitation; for continuation, not repetition.

-Israel Zangwill |¹

Heritage generally refers to a selective and embellished past that generally helps create the identity of the present. We often look at our past in order to define who we are today. We place a great deal of value on our past because our present, taken out of historic context, might not be meaningful. Without reference to a past, our future will be disconnected and perhaps nothing more than a random sunrise and sunset. Therefore if the concept of the past is erased there might not be any hope of a future. This is because there is a direct correlation between where we come from, who we are and where we are going. For this reason, following the general consensus, heritage is of the past, and is considered accurate depiction of that past, it is something which represents where we came from and is often highly valued because of it. However, the general consensus about heritage being of the past might be inaccurate and has to be addressed.

According to Barbara Kirshenblatt-Gimblett, a professor of Performance Studies at New York University, "... heritage produces something new in the present that has recourse to the past."² In other words, heritage does not exist until it is created in the pres-

ent. Heritage is often something new simply taking inspiration from the past. Krishenblatt-Gimblet argues that “[h]eritage ... gives buildings, precincts, and ways of life that are no longer viable for one reason or another a second life as exhibits of themselves....”³ This implies that buildings, precincts, and ways of life no longer of original use, have to refrain from being what they used to be only to become something new; at the same time they should display what they use to be in order to be viewed as valuable once again. This argument does not seem so unreasonable; however, it raises a question of authenticity. If ‘heritage’ is something new that only takes inspiration from the past, how much can it be relied on in terms of accuracy to the past and history?

David Lowenthal, a professor of geography, in an article entitled *Fabricating History*, argues that the concept heritage is different from the concept of history. According to Lowenthal history, though it has its flaws, aims at looking at factual events in the past whereas “[h]eritage uses historical traces and tells historical tales.” He continues by saying that “heritage everywhere not only tolerates but thrives on historical error. Falsified legacies are integral to group identity and uniqueness.”⁴ Lowenthal maintains that “[h]eritage is not a testable or even plausible version of our past; it is a declaration of faith in that past...Prejudiced pride in the past is not the sorry upshot of heritage but its essential aim.”⁵ In other words heritage is a made up version of our past. So why do we place so much value on it and why do we feel so attached to it?

Lowenthal answers this question by suggesting that “[t]ime makes liars of us all”. He states that we all have a tendency to retool our own past in order to give it more legitimacy.⁶ We therefore accept others retooling our past as long as it is done so in a good light. ‘Heritage’ does not need to be accurate to create “... identity and affirms [the people’s] worth.”⁷ It is enough for heritage to simply be a representation of a group in order to offer them a vital and glorified identity. Heritage in this way is used to set people apart from one another and to create civic and cultural pride.⁸ For these reasons heritage, regardless of its falsities, becomes integral to a group’s existence. According to Lowenthal “... [Tampering] with the received story of any people’s past is dangerous, because it disturbs the sanctified version that makes the present bearable”⁹ Having pride in one’s past raises people’s confidence in themselves and their people. Efforts should be made to conserve people’s heritage. This of course can be done without entering the prison Zangwill is referring to and turning an entire community into a static museum. Room has to be given to the present allowing them to make an impression, for without the present the future will be disconnected from the past.

LIFE IN AN EXHIBIT

Britannica Encyclopaedia proposes “[t]he term art conservation [as] denot[ing] the maintenance and preservation of works of art and their protection from future damage and deterioration.”¹⁰ and the term “Art restoration, by contrast, [to] denot[e] the repair or renovation of artworks that have already sustained injury or decay and the attempted restoration of such objects to something ap-

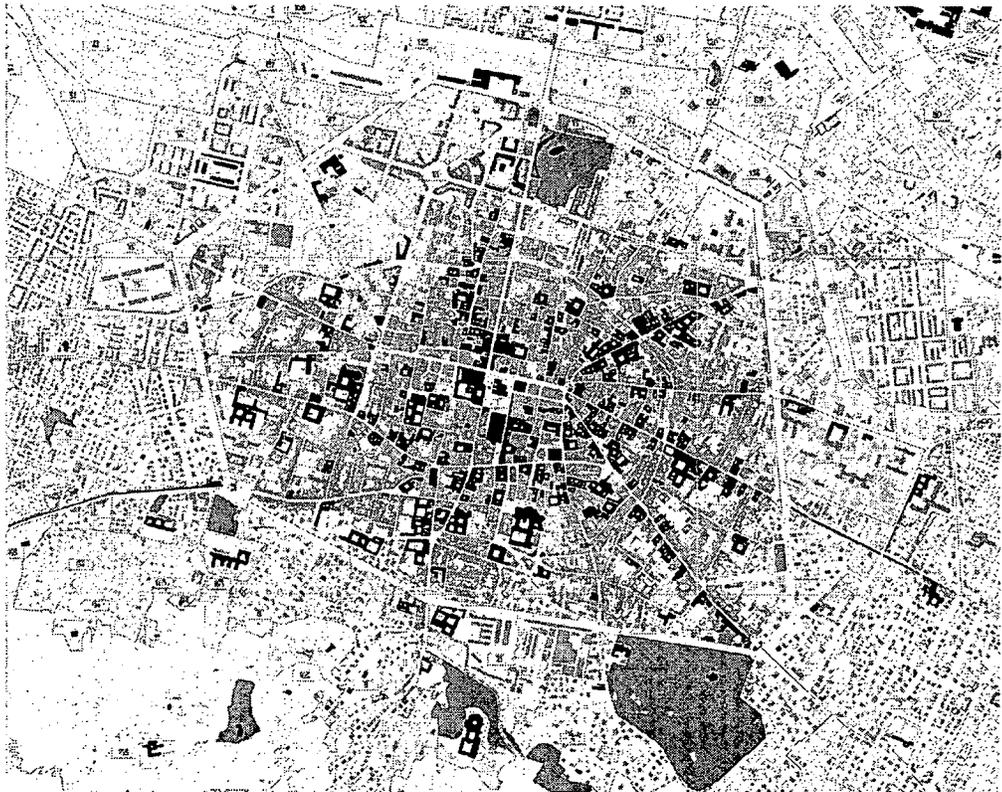
proaching their original undamaged appearance.”¹¹ By association, ‘conservation’ refers to the maintenance and preservation of an object, and ‘restoration’ refers to the repair of an object that has already been damaged in order to bring it back to its ‘original’ undamaged state. Today, the city of Bologna’s approach to city planning is very much centered on the preservation and conservation of its heritage. There is a clear hesitation, even rejection, with the notion of Bologna as a new city. By the term *new city* I do not mean that Bologna’s existence as a city is new, but rather that Bologna is not the same city it was centuries or even decades ago. The city has changed and it continues to change despite the efforts made by city policies to keep Bologna’s heritage alive through the conservation of its historic center.

The majority of building inside of the Viale fall under article 57 of the RUE, (Regolamento Urbanistico Edilizio) Bologna’s town planning and building regulations, which deals with Buildings of historical interest in built areas of the city.¹² The regulations indicate that almost all of the historic city falls under some sort of conservation law, whether it be of an old building or one that is of contemporary or modern nature. These regulations are extremely strict when dealing with exterior elements and spaces. Interiors have a little more flexible regulations. For the most part alterations in interiors are accepted as long as the structure remains the same; elements which are architecturally and artistically unique or important are not damaged, and the exterior is not altered in the process.¹³ Bologna’s city planning strategy has not always been formulated in this manner as the city constantly evolved and altered as demands changed.

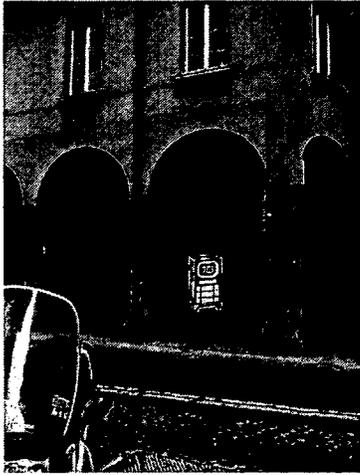
RUE
REGOLAMENTO URBANISTICO EDILIZIO

Disciplina dei materiali urbani
e classificazione del territorio
Foglio 56 - scala 1:2000

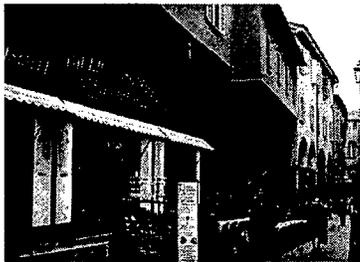
2. Norme C.T.U. in vigore	
Art. 10	Norme di attuazione dell'art. 10 del D.P.R. n. 370 del 28.2.1977
Art. 11	Norme di attuazione dell'art. 11 del D.P.R. n. 370 del 28.2.1977
Art. 12	Norme di attuazione dell'art. 12 del D.P.R. n. 370 del 28.2.1977
Art. 13	Norme di attuazione dell'art. 13 del D.P.R. n. 370 del 28.2.1977
Art. 14	Norme di attuazione dell'art. 14 del D.P.R. n. 370 del 28.2.1977
Art. 15	Norme di attuazione dell'art. 15 del D.P.R. n. 370 del 28.2.1977
Art. 16	Norme di attuazione dell'art. 16 del D.P.R. n. 370 del 28.2.1977
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Art. 18	Norme di attuazione dell'art. 18 del D.P.R. n. 370 del 28.2.1977
Art. 19	Norme di attuazione dell'art. 19 del D.P.R. n. 370 del 28.2.1977
Art. 20	Norme di attuazione dell'art. 20 del D.P.R. n. 370 del 28.2.1977
Art. 21	Norme di attuazione dell'art. 21 del D.P.R. n. 370 del 28.2.1977
Art. 22	Norme di attuazione dell'art. 22 del D.P.R. n. 370 del 28.2.1977
Art. 23	Norme di attuazione dell'art. 23 del D.P.R. n. 370 del 28.2.1977
Art. 24	Norme di attuazione dell'art. 24 del D.P.R. n. 370 del 28.2.1977
Art. 25	Norme di attuazione dell'art. 25 del D.P.R. n. 370 del 28.2.1977
Art. 26	Norme di attuazione dell'art. 26 del D.P.R. n. 370 del 28.2.1977
Art. 27	Norme di attuazione dell'art. 27 del D.P.R. n. 370 del 28.2.1977
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Art. 29	Norme di attuazione dell'art. 29 del D.P.R. n. 370 del 28.2.1977
Art. 30	Norme di attuazione dell'art. 30 del D.P.R. n. 370 del 28.2.1977
Art. 31	Norme di attuazione dell'art. 31 del D.P.R. n. 370 del 28.2.1977
Art. 32	Norme di attuazione dell'art. 32 del D.P.R. n. 370 del 28.2.1977
Art. 33	Norme di attuazione dell'art. 33 del D.P.R. n. 370 del 28.2.1977
Art. 34	Norme di attuazione dell'art. 34 del D.P.R. n. 370 del 28.2.1977
Art. 35	Norme di attuazione dell'art. 35 del D.P.R. n. 370 del 28.2.1977
Art. 36	Norme di attuazione dell'art. 36 del D.P.R. n. 370 del 28.2.1977
Art. 37	Norme di attuazione dell'art. 37 del D.P.R. n. 370 del 28.2.1977
Art. 38	Norme di attuazione dell'art. 38 del D.P.R. n. 370 del 28.2.1977
Art. 39	Norme di attuazione dell'art. 39 del D.P.R. n. 370 del 28.2.1977
Art. 40	Norme di attuazione dell'art. 40 del D.P.R. n. 370 del 28.2.1977
Art. 41	Norme di attuazione dell'art. 41 del D.P.R. n. 370 del 28.2.1977
Art. 42	Norme di attuazione dell'art. 42 del D.P.R. n. 370 del 28.2.1977
Art. 43	Norme di attuazione dell'art. 43 del D.P.R. n. 370 del 28.2.1977
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Art. 68	Norme di attuazione dell'art. 68 del D.P.R. n. 370 del 28.2.1977
Art. 69	Norme di attuazione dell'art. 69 del D.P.R. n. 370 del 28.2.1977
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Art. 90	Norme di attuazione dell'art. 90 del D.P.R. n. 370 del 28.2.1977
Art. 91	Norme di attuazione dell'art. 91 del D.P.R. n. 370 del 28.2.1977
Art. 92	Norme di attuazione dell'art. 92 del D.P.R. n. 370 del 28.2.1977
Art. 93	Norme di attuazione dell'art. 93 del D.P.R. n. 370 del 28.2.1977
Art. 94	Norme di attuazione dell'art. 94 del D.P.R. n. 370 del 28.2.1977
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Art. 96	Norme di attuazione dell'art. 96 del D.P.R. n. 370 del 28.2.1977
Art. 97	Norme di attuazione dell'art. 97 del D.P.R. n. 370 del 28.2.1977
Art. 98	Norme di attuazione dell'art. 98 del D.P.R. n. 370 del 28.2.1977
Art. 99	Norme di attuazione dell'art. 99 del D.P.R. n. 370 del 28.2.1977
Art. 100	Norme di attuazione dell'art. 100 del D.P.R. n. 370 del 28.2.1977



REGOLAMENTO URBANISTICO EDILIZIO MAP OF BOLOGNA'S HISTORIC CENTER SHOWING CONSERVATION
 "DISCIPLINE OF URBAN MATERIALS AND LAND CLASSIFICATION" *IPERBOLE. LA RETE CIVICA DI BOLOGNA*. COMUNE DI BOLOGNA 20 APR. 2009. Web. 2 sep. 2011 <<http://urp.comune.bologna.it/PortaleSIT/PortaleSIT.nsf/a3843d2869ca2055c1256e63003c8c4e/bef5c58ea38c9506c12575a100334253?OpenDocument>>



PORTICOS. BOLOGNA



THREE DIFFERENT TYPES OF SECOND FLOOR EXTENSIONS IN BOLOGNA

One example of how Bologna's city fabric evolved over time is the creation of the porticos which are so admired and cherished today. Though there were many reasons for the initiation of porticos in Bologna, the main one relates to the high demand of housing created by the growing student population in the city. As the university culture grew in Bologna so did the number of out of town student. It became common practice for the Bolognesi to rent out rooms to these students. As demands were high, property owners started expanding their homes to accommodate more students. The extensions were often done in the form of an extrusion on the second floor which effectively created a portico covered sidewalk on the main floor.¹⁴ Soon the porticos became part of the city's morphology and were in high demand as shop owners and their customers preferred the covered sidewalks. The city gave into the demand and made porticos a mandatory design element for all new construction. Today the porticos are a famous element in the Bolognesi fabric and they reflect an interesting part of Bologna's history. However, it has to be remembered that their existence is attributed to major alterations that once took place in the city.

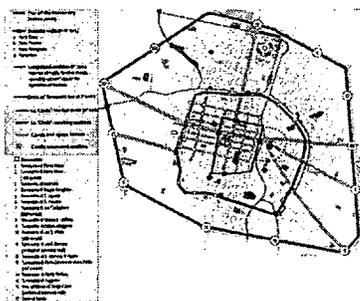
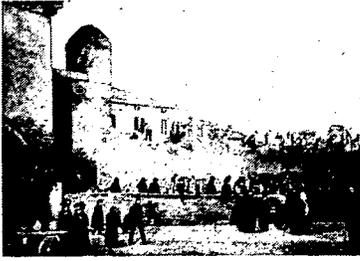


DIAGRAM OF HISTORIC WALLS OF BOLOGNA. HISTORY OF BOLOGNA'S PLACES, CITY AND PROVINCE. PROVINCIA DI BOLOGNA ASSESSORATO AL TURISMO. 1997. PRINT N. PAG

Another example of how Bologna's evolution has given shape to today's historic center can be shown through the study of its city walls. There are some debates over how many walls there have been throughout the years, but scholars and historians most commonly agree on three walls. The first wall, known as the circle of the four crosses of San Petronio, or wall of Selenite was built in late 5th early 6th century. The second wall was created in ca. 1055-1070 but developed over time as towers and gates were added on between the years 1116 and 1123. This wall was known as the



DEMOLITION OF BOLOGNA'S THIRDS WALL
UNKNOWN, UNKNOWN, N.D. BOLOGNA: CENTRO STORICO.
By RENZO RENZI. BOLOGNA: ALFA, 1970 PRINT P. 45.



THIRD WALL OF BOLOGNA BEFORE ITS
DEMOLITION
UNKNOWN, UNKNOWN, N.D. BOLOGNA: CENTRO STORICO.
By RENZO RENZI. BOLOGNA: ALFA, 1970 PRINT P. 43.

circle of Torresotti and was demolished in 1162 leaving behind only fragments and a few gates which are still in existence today. The third wall started in 1327 and was completed between 1371 and 1390. It developed along fortification towers and trenches created in 1206.¹⁵ The shape of the current historic center was established over time as the walls were torn down and rebuilt.

The third wall remained until 1900 when it was torn down as an attempt to unify the historic city center with the newer suburbs that had sprung up due to the increase in industry in the north.¹⁶ The unification was unsuccessful even though only small fragments of the wall were left standing. There remained a clear separation between the historic center and the rest of Bologna. It is true that housing and retail extended past the wall but the construction of the six lane boulevard, known as the Viale, following the walls' eight kilometer path managed to replace the role of the boundary which was once created with a physical wall.

The demolition and recreation of the walls and the porticos to some extent surely demonstrate how the Bolognesi have a history of adapting their city to the circumstances at hand. Even the demolition of the last wall, though unsuccessful in its mission, shows a willingness to move forwards and let the city evolve into a new era. This notion was challenged when the separation between the historic center and the city outside of it was intentionally emphasized in 1969 as a plan for the preservation and conservation of the historic center (created by city planner Leonardo Benevolo as a revision to the 1955 city plan) was approved by the city.^{17,18} The separation between 'new' (the city outside of the Viale) and the 'old'

(the city with in it) was put in place for the benefit of the conservation of Bologna's heritage. What sparked the strong desire to 'save' the historic center from further alterations?

"In the postwar years, what has been called the "rise of the urban conservation movement" was in no way a locally limited phenomenon. Between the end of the 1950s and the beginning of the 1960s, the need to shift from the restoration of individual and isolated buildings to the preservation of entire urban complexes of historical value began to be considered particularly urgent in several European countries. Italy was in the foreground of this tendency."

DE PIERI, FILIPPO, AND PAOLO SCRIVANO. "REPRESENTING THE "HISTORICAL CENTER" OF BOLOGNA: PRESERVATION POLICIES AND REINVENTION OF AN URBAN IDENTITY." THE FREE LIBRARY 22 SEPTEMBER 2004. Web. 2 Dec. 2011

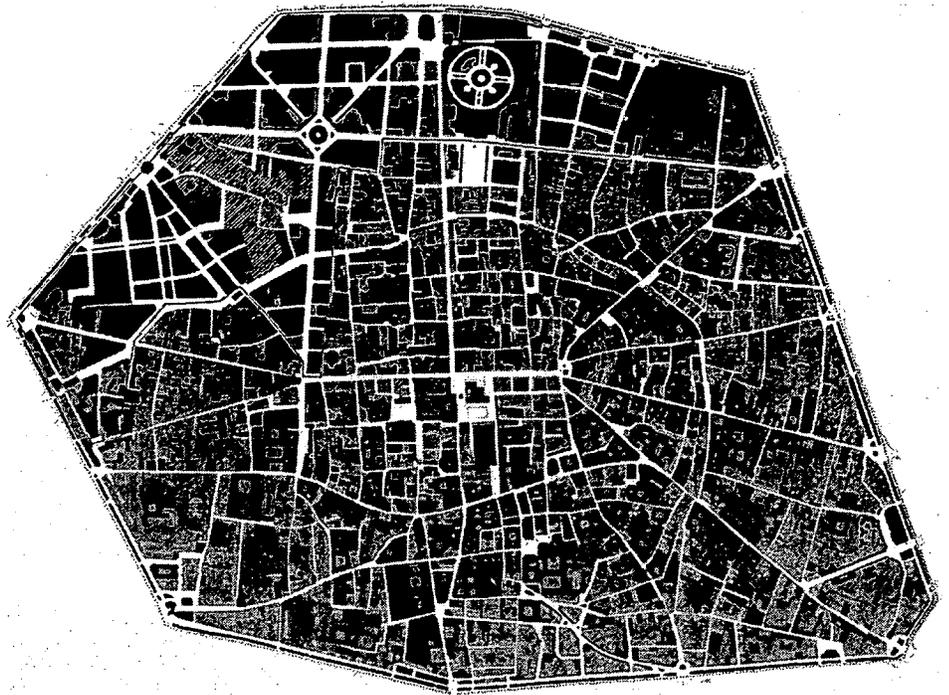
Bologna was severely damaged during the Second World War leaving a great deal of buildings in ruin and others damaged to various degrees. This sparked a great deal of attention towards the conservation and preservation of the city fabric and its heritage. As the Italian economy picked up, so did construction, furthering the concern that the construction of new buildings would ruin the fabric of Bologna's historic center and the heritage it represents. As these concerns were widespread throughout the entire county, cities started passing reworked preservation laws in the late 1960's and early 1970's. In Bologna, Benevolo made a clear distinction between the historic center, which was to be conserved, and what were the outskirts, a separation reinforced by the Viale.^{19,20} The separation was based on careful readings of the existing buildings, which deemed the selected area, the historic center almost in its entirety, a "unique monument."²¹ Thus the principle of conservation and restoration became law and intended to build a future based on "exploiting the sentiment of the past"²² The historic center was approached as a unified urban organism and extensive restoration work was done on the entire city. Benevolo's goal was to preserve the traditional typology of the center, not only in terms of buildings and monuments but by also encouraging people living in the historic center to continue living there.^{23,24}

LA COMPAGINE FISICA

- **QUARTIERI SCHEMATICI**
- **QUARTIERI CONSERVATI**
- **REABILITATO e Aree di Conservazione**
- **REQUALIFICAZIONE con nuovo ordine**
- **REQUALIFICAZIONE con ricostruzione**
- **REQUALIFICAZIONE senza ricostruzione**
- **ABITATO P.P. senza ordine Piano Esistente**
- **Manifestata Esistente**

IL SISTEMA DEL VERDE

- **aree verdi centrali di pertinenza agli edifici di categoria 1a, 2a**
- **aree verdi centrali di pertinenza agli edifici di categoria 3a, 4a**
- **edifici verdi centrali centrali centrali**
- **aree verdi e giardini pubblici centrali**
- **perimetri centrali centrali**
- **centrali centrali centrali**

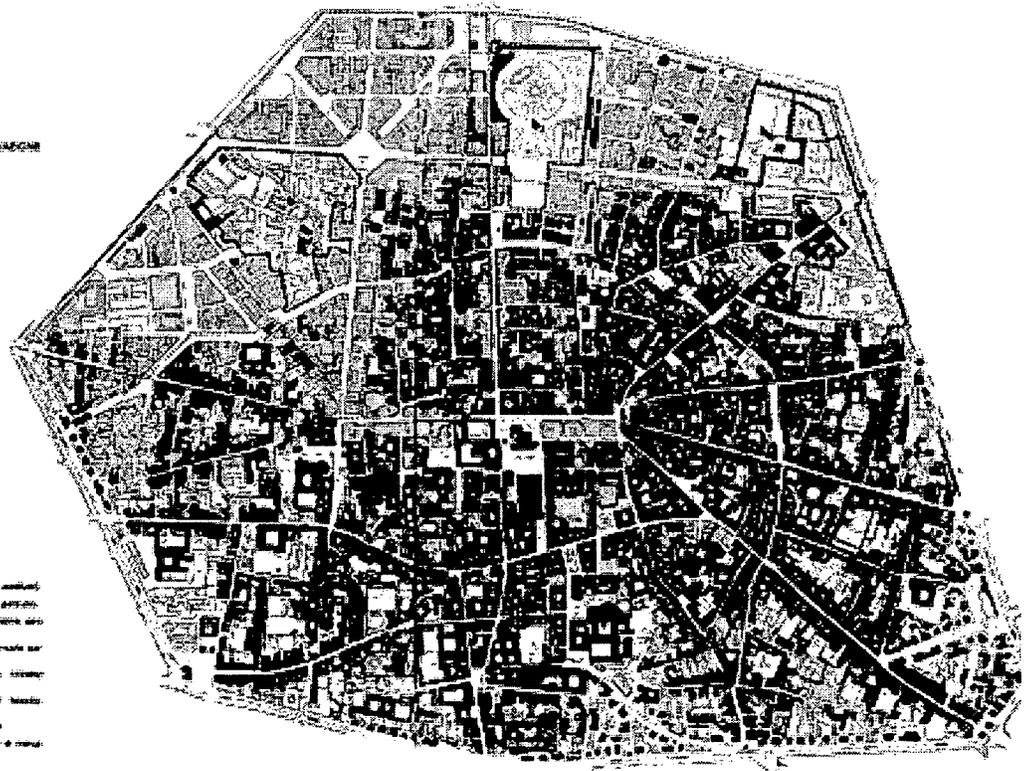


CONSERVATION PLAN 1985

"PRG 1985" *IPERBOLE, LA RETE CIVICA DI BOLOGNA*. COMUNE DI BOLOGNA, N.D. Web 18 NOV. 2011 <<http://www.comune.bologna.it/MOSTRALAVORIPUBBLICI/PAGINE/128.7662/>>

PIANO OPERATIVO DELLA CONSERVAZIONE

- **Categoria 1a - Edifici centrali centrali**
- **Categoria 1b - Edifici centrali centrali**
- **Categoria 2a - Edifici centrali centrali**
- **Categoria 3a - Edifici centrali centrali**
- **Categoria 4a - Edifici centrali centrali**
- **Spazi verdi centrali centrali**
- **Centrali centrali centrali**
- **Centrali centrali centrali**

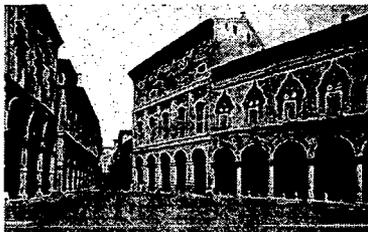
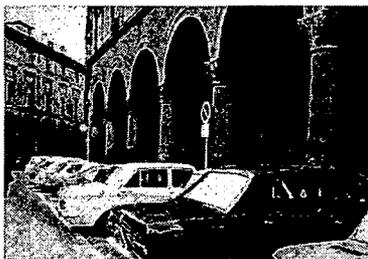
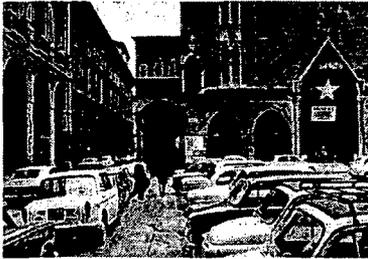


CONSERVATION PLAN 1970

UNKNOWN, *PIANO OPERATIVO DELLA CONSERVAZIONE*. N.D. BOLOGNA: CENTRO STORICO. BY RENZO RENZI. BOLOGNA: ALFA, 1970 PRINT P. 175.

Benevolo's intention was not to keep the city frozen in the past but rather to create a historic city fit for modern times.²⁵ His intentions may have been honorable but the reality is that he created a divided city. Gustavo Giovannoni, an Italian architect and engineer, in a book entitled *Vecchie citta ed edilizia nuova* (Old Cities and New Building), points out that "surviving old cities are almost always unfit to become the cent[er] of new ones"²⁶ because the 'old city' cannot accommodate many amenities required by the new city and therefore requires a level of decentralization. This is true in Bologna's case as well. The old city, with its narrow winding roads and medieval buildings, could not accommodate most of the amenities required by its new society.²⁷ What could not fit the language of the historic center was put outside of it thus creating a distinct separation between the two areas. This divide is discussed by Filippo De Pieri, an architectural historian specializing in the 19th and 20th century, and Paolo Scrivano, an architectural and urban planning historian, in their article entitled "Representing the [']historical cent[er'] of Bologna: preservation policies and reinvention of an urban identity."²⁸ They maintain that Benevolo's plan created "a fracture...between the [']modern city['] and the [']city of the past[']" and that "[n]o continuity [can] be found between these two opposite urban models: their spatial forms and organizational principles [are] irreducibly different."²⁹ Classifying the historic center in its entirety as a 'unique monument', rendering it untouchable, only solidifies the divide. Benevolo seemed to be aware of these issues as he moved towards glorifying heritage and reinforcing the separation instead of trying to unify the city as a whole.

28 Same as 27 and 26



LA CITTA "GARAGE"
MONTI PAOLO. LA CITTA "GARAGE". N.D. BOLOGNA: CENTRO STORICO. BY RENZO RENZI. BOLOGNA: ALFA, 1970 PRINT P. 190-197.

In May 1970 an exhibition, entitled *Bologna Centro Storico* (Bologna's Historic Center), was held under the supervision of Benevolo to help establish the conflict between the historic center and the modern (or contemporary) city.³⁰ Paolo Monti, the official photographer hired for the project, spent a great deal of effort taking pictures of Bologna's historic city-scape, buildings and their courtyards, and significant monuments of the city. On the day, 8 August 1969, Monti set out to photograph the city, accompanied by an entourage of police and city workers delegated with the task of clearing streets of vehicles, pedestrians and store signs. Monti's images visually reinforced to the public what was defined as the historic center. De Pieri and Scrivano argue that by removing all contemporary elements from his frame, Monti depicted "the nostalgic image of a city untouched by modernity, full of hidden secrets and architectural surprises, a city that only the glance of the flâneur could fully appreciate."³¹ In a section of the exhibition titled *La Citta "Garage"* (The Garage City), Monti juxtaposes images of various streets with and without cars as an implicit indication that Modernity has no place within the historic fabric of Bologna.



LA CITTA "GARAGE" INTRODUCTORY IMAGE
MONTI PAOLO. LA CITTA "GARAGE". N.D. BOLOGNA: CENTRO STORICO. BY RENZO RENZI. BOLOGNA: ALFA, 1970 PRINT P. 189.



-  Telecamere SIRIO
-  Telecamere RITA
-  Telecamere area T
-  Telecamere zona Università
-  Impianti STARS
-  Piazzole CAR SHARING
-  Postazioni C'ENTRO IN BICI
-  Ricarica auto elettrica
-  Interscambio con bus: parcheggio GRATIS per utenti ATC
-  Interscambio con taxi: parcheggio GRATIS per utenti TAXI
-  Interscambio bicicletta: parcheggio GRATIS per chi deposita la propria bici
-  Parcheggi scambiatori
-  Altri parcheggi
-  Svincoli tangenziale
-  A14 casello fiera
-  ZTL (zona traffico limitato)
-  area T
-  zona Università

Nelle glomate di limitazione alla circolazione:

-  percorsi consentiti
-  parcheggi raggiungibili

LTZ MAP INDICATING VEHICULAR ACCESSIBILITY TO THE HISTORIC CITY "MOBILITY AND STREETS." *IPERBOLE, LA RETE CIVICA DI BOLOGNA*. COMUNE DI BOLOGNA. 29 NOV. 2010 WEB. 17 NOV. 2011 <[HTTP://WWW.COMUNE.BOLOGNA.IT/MEDIA/FILES/MAPPA_ZTL_20112012.PDF](http://www.comune.bologna.it/media/files/mappa_ztl_20112012.pdf)>

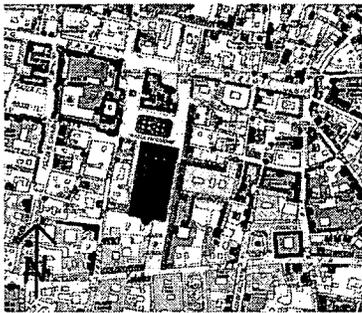
Over the years the fracture has remained and the implied boundary of the Viale has become a boundary which borderlines on the physical. The dense traffic road is noisy and not very pedestrian friendly. Crossing it is comparable to crossing an obstacle between two distinct entities. Living inside the historic center means you are in the social hub of the city but disconnected from certain amenities. Living outside means you are alienated from the social center as access to it is limited. In addition to having to cross the Viale, the traffic laws of Bologna establish large restrictions on residence living outside of the historic center when it comes to driving within the center.

The footprint of the last wall, with the help of Benevolo's regulations, seems to have made an imprint in the minds of the Bolognesi as they continue to interact with the Viale as if the physical wall was still there. The distinction of the historic center and the 'new' city has ensured that Benevolo's monumental treatment of the historic center continues.

SIDE-EFFECTS; NOT DISCLOSED

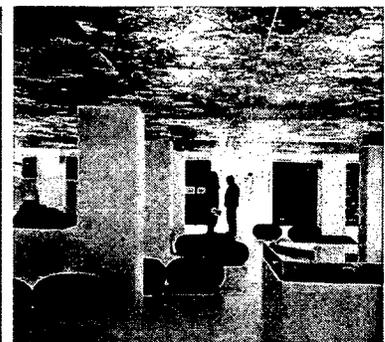
Conservation and preservation are top of the list in the city's bylaws but that does not necessarily mean that the historic city is better for it. As individual property owners are responsible for the maintenance of their own property, many restorations done on private buildings are visibly done with low budgets and/or with poor taste and little to no regard for the relevance of the technique. Many other buildings are newer, post-World War Two, where construction imitates the language of the historic building using new construc-

tion materials resulting in confusing and awkward buildings. The city seems to have a higher tolerance for poor restorations and new buildings posing as old ones than for recognisable new construction within the historic center. Permanent new structures which are recognizably contemporary within the historic center have a tendency to be rejected.

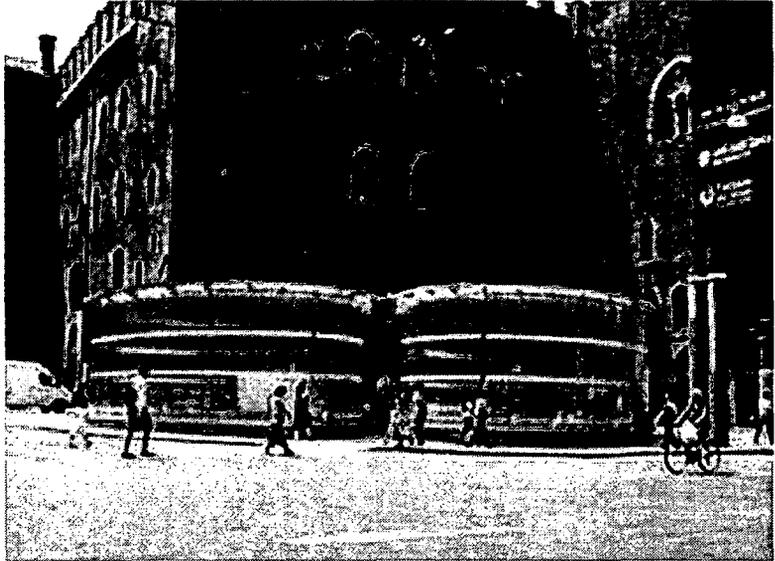


BOLOGNA HISTORIC CENTER
 ■ BASILICA OF SAN PETRONIO
 ■ PALAZZO DI RE ENZO
DANGVICH/PH. GOOGLE SITES. N.D. WEB. 23 MAR. 2011.
 <[HTTPS://SITES.GOOGLE.COM/SITE/CHINNDANGVU/GOOGLE-EARTH/ITALY-ON-GOOGLE-EARTH/BOLOGNA-ON-GOOGLE-EARTH](https://sites.google.com/site/chinndangvu/google-earth/italy-on-google-earth/bologna-on-google-earth)>

In 2003, Mario Cucinella Architects designed and executed the revamping of the Rizzoli underpass into the E-Bo art pavilion and its above ground entrance.³² The glass and steel structure was not well received by the citizens because of its overtly contemporary language and was shortly - after its erection - disassembled and removed from Palazzo di Re Enzo. The E-Bo center may have been too contemporary too quickly. Perhaps if there had been a chance to alter the design into something less overwhelmingly contemporary, there might have been a chance that people could grow to accept it. However, that opportunity was not given. The rejection of Cucinella's design reflects Bologna's resistance to the permanently new in the 'old'. Bologna's general mindset places heritage preservation in the front seat with, it appears, little concern or patience for alternative solutions to the city's fabric.

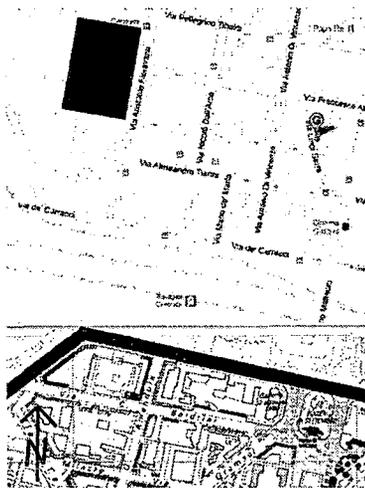


DE CALAN, JEAN. "CITY HALL EXHIBITION ON PROJECTS." PROJECTS. EUROFAGONCORSI BETA. 1 AUG. 2007. WEB 3 DEC. 2011
 <[HTTP://EUROFAGONCORSI.COM/PROJECTS/13131-PADIGLIONE-ESPOSITIVO-SUI-PROGETTI-DELLA-CITT](http://europaconcorsi.com/projects/13131-Padiglione-Espositivo-Sui-Progetti-Della-Citt)>

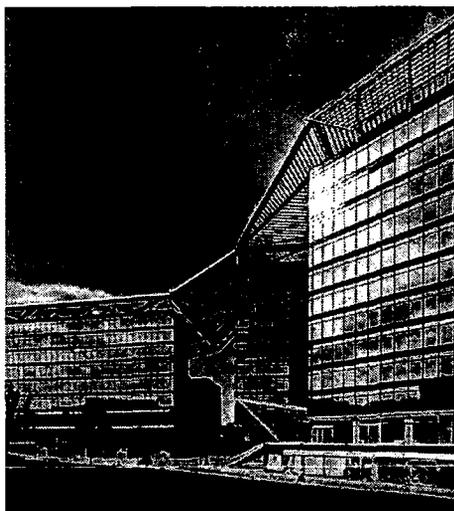


E-Bo BY MARIO CUCINELLA
 DELLA BADIA, LAURA. "MARIO CUCINELLA W-BO. BOLOGNA." FLOORNATURE. N.D. WEB. 7 APR. 2011. <[HTTP://WWW.FLOORNATURE.COM/PROJECTS-COMMERCE/PROJECT-MARIO-CUCINELLA-E-BO-Bologna-4314/](http://www.floornature.com/projects-commerce/project-mario-cucinella-e-bo-bologna-4314/)>

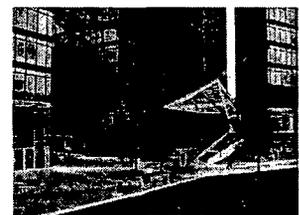
There is less of an issue taken with contemporary buildings being constructed outside of the Viale as that is considered the 'new' city. The buildings constructed beyond the Viale are mostly built after the 1900s. Overtly contemporary buildings such as Bologna's City Hall, explicitly glass and steel construction, continue to be built outside of the Viale. This continues to create a divide between the new and the old. Sure it could be argued that placing the city hall complex outside of the historic center was a move towards the unification of the city.



BOLOGNA HISTORIC CENTER
 BASILICA OF SAN PETRONIO
 DANGVÜCHIH, GOOGLE SITES. N.D. WEB. 23 MAR. 2011.
 <[HTTPS://SITES.GOOGLE.COM/SITE/CHINNDANGVUI/GOOGLE-EARTH/ITALY-ON-GOOGLE-EARTH/BGLOGNA-ON-GOOGLE-EARTH](https://sites.google.com/site/chinndangvui/google-earth/italy-on-google-earth/bglogna-on-google-earth)>
 MAP DATA GOOGLE, TELE ATLAS 2012.



NEW HALL OF BOLOGNA
 UNKNOWN. "BOLOGNA CIVIC OFFICES." PROJECTS. MARIO CUCINELLA ARCHITECTS. N.D. <[HTTP://WWW.MAROCUCINELLA.COM/INDEX.PHP?%3Fid=19&PROJID=64.HTML](http://www.marocucinella.com/index.php?%3Fid=19&projid=64.html)>



BOLOGNA CITY HALL
 FOA, STEFANO. "STEFANO FOA'S PHOTOSTREAM" FLIKER. 4 DEC. 211 WEB. 16 JAN. 2012
 <[HTTP://WWW.FLICKR.COM/PHOTOS/STFNF/](http://www.flickr.com/photos/stfnf/)>

The fact remains that the historic center is continuously separated from permanent elements which are overtly contemporary in their design. Placing city hall outside of the historic center sends a message of exclusion instead of unification. It reinforces that the new (and all things related) do not belong in the historic city center as a permanent structure. Why was the unification of the city not chosen to be done through the acceptance of the contemporary language in the city center? Why was the old city hall not expanded with an extension which represented the contemporary people of Bologna? Why did the new structure have to be placed away from the old instead of right in the middle of it as a symbol of unity between Bologna's past and the acknowledgment of its present?

The irony is that the historic center, in addition to reasons argued by Lowenthal and Kirshenblatt-Gimblett, is filled with new elements: electric lights, traffic signs and lights, as well as electric store signs, park benches, fences and patios can be seen throughout the city. The existence of these elements has played their own part in making Bologna a new city rather than an old one. But they seem to be ignored by the general public as new interventions in the city.

Why is this so? The answer lies in Lowenthal's theory about heritage being an integral part in creating an identity of a group. Lowenthal clearly states that tampering with a group's heritage is a dangerous endeavour. The rejection of the new in the 'old' is a form of defence mechanism for the Bolognesi who want to keep their heritage alive. If Bologna is to be looked at with honest eyes, it will be clear that a lot of what is preserved to be old

and thus valuable is only done so due to the illusion of heritage. Certainly it is important to keep some of the illusion alive, but at the same time it is unnecessary let the illusion overpower the development of the entire city.

The respected Spanish writer, poet and literary critic Luis Garcia Montero's view on preservation reveals an alternate and refreshing attitude towards the treatment of the past.³³ The description he gives in his essay entitled *The Actuality of the Past* is worth a long citation:

"The present is a meditation on the past. This does not mean that we are condemned to live in observance of the rules of bygone days, in compliance with the shadows that the bulk of time loads on our backs. What happens is more like the opposite. The past depends on us, needs us, forms part of the imagination of the present...the gaze, the ear, and the skin of today think the past, a past that forms part of the present, a past that is actuality, the actuality of the past. In its deep sense, then, any kind of restoration turns out to be impossible. Social and political systems that attempt to restore a custom, an ideology, a system, abandon themselves to the lie, creating a hypocritical distance between the official representation and the real existence, forcing a kind of costumbrismo of nostalgia that not only paralyses the present but falsifies the past. The only way of becoming sensitised to history is to read its traces and interpret them from the present. Rendering homage is a commitment to reality, not a restoration of what has disappeared."³⁴



HOMAGE TOWER
UNKNOWN. "TORRE DEL HOMENAJE" ARCHIVE. PUBLIC SPACES. ND. WEB. 10 FEB. 2010 <HTTP://WWW.PUBLICSPACE.ORG/EN/WORKS/E166-TORRE-DEL-HOMENAJE>



HOMAGE TOWER
UNKNOWN. SUBTILITAS. TUMBLR. 25 MAR. 2010 WEB. 8 SEP. 2011 <HTTP://SUBTILITAS.TUMBLR.COM/POST/472871954/ANTONIO-JIMINEZ-TORRECILLAS-TORRE-DEL-HOMENAJE>

The essay is referring to a specific work done by architect Antonio Jimenez Torrecillas entitled Homage Tower, a project which set out to 'restore' a historically significant tower in Huescar, Spain. The tower was originally used as a military surveillance and defence post by the kingdom of Granada. According to Montero, Torrecillas does not emphasise the historic purpose of the tower but rather

the notion of the tower itself. He states that “[a] tower, whether in times of love or war, whether it is a familiar image or a tourist stop, is, more than anything else, an invitation to the gaze.”³⁵ Torrecillas’s design focuses on the visual vantage point given to the viewer by the tower.³⁶



HOMAGE TOWER

GRANADA, JESUS. "ANTONIO JIMENEZ TORRECILLAS." ARCHILOVERS, THE SOCIAL NETWORK/BETA. N.D. WEB. JUN. 6 2011. <[HTTP://WWW.ARCHLOVERS.COM/P9706/TORRE-DEL-HOMENAJE](http://www.archlovers.com/p9706/TORRE-DEL-HOMENAJE)>

Montero’s point is that today people see and experience their environment differently than people did decades before them, mainly because their contemporary reality has changed over time. This is perhaps only natural as everything around us including cars, cell phones and computers have changed how we interact with each other and our environment. Ultimately our behaviour and environment reflect the contemporary way of life and perception. We cannot simply be replicas of our ancestral past; new layers are added with each action, choice and day. Our environment surely should reflect this development as it coexists alongside the past. Here I use ‘development’ not as a notion of a progression towards

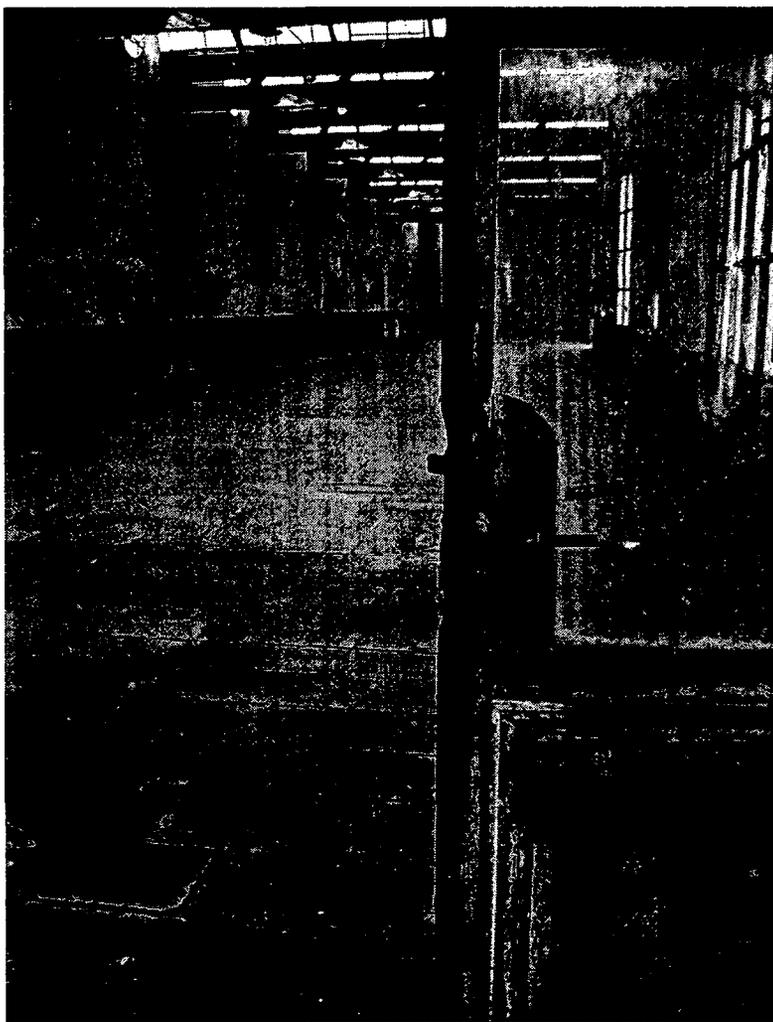
something better but just simply as a progression, a change which layers on top of the previous and at times replaces its predecessor completely. Occasionally the change that occurs can cause more harm than good, though this should not hinder the progression but rather alter its direction. If evolution is constantly occurring, the elements that are negative can be phased out quickly -through trial and error - leading the progression towards progress. Even so, eventually what was an asset and seen as progressive in one era will prove to be useless or, even worse, regressive in another. Once this happens the evolution process will continue to find the next stage and move on. If there is nostalgia towards bygone days, there may be a need to keep a few samples but surely not submerge oneself in it in order to protect it. There is a place for heritage within a city, but not to the detriment of the people living in it. Should the Bolognesi fear their interactions with their city? After all it is their city and should reflect who they are today. How can this boundary be overcome and replaced by acceptance and celebration of the layers added by new generation in order to generate a deeper and richer heritage moving the city into the future?

(ENDNOTES)

1 "ISRAEL ZANGWILL." BRAINYQUOTE. BOOKRAGS MEDIA NETWORK. N.D. WEB. 14 SEP. 2011
 2 BARBARA KIRSHENBLATT-GIMBLETT. "THEORIZING HERITAGE." ETHNOMUSICOLOGY 39.3 (1995): 367-380 JSTOR. WEB. 25 OCT. 2011 P. 369-370
 3 IBID P. 370
 4 DAVID LOWENTHAL. "FABRICATING HERITAGE." HISTORY AND MEMORY 10 (1998): 5-24 PROJECT MUSE: TODAY'S RESEARCH. TOMORROW'S INSPIRATION. WEB. 3 NOV. 2011. P. 7-11
 5 IBID P. 7-8
 6 IBID. P. 16
 7 IBID P. 8
 8 IBID. P. 9-10
 9 QTD. IN DAVID LOWENTHAL. "FABRICATING HERITAGE." HISTORY AND MEMORY 10 (1998): 5-24 PROJECT MUSE: TODAY'S RESEARCH. TOMORROW'S INSPIRATION. WEB. 3 NOV. 2011. P. 9
 10 SAME AS THE BRITANNICA FOOT NOTE
 11 "ART CONSERVATION AND RESTORATION." ENCYCLOPEDIA BRITANNICA. ENCYCLOPEDIA BRITANNICA ONLINE. ENCYCLOPEDIA BRITANNICA, 2011. WEB. 8 NOV. 2011
 12 COMUNE DI BOLOGNA. "REGOLAMENTO URBANISTICO EDILIZIO" IPERBOLE, LA RETE CIVICA DI BOLOGNA. 2009 WEB. <HTTP://URP.COMUNE.BOLOGNA.IT/PORTALETERRITORIO/PORTALETERRITORIO.NSF/D31DA69F1A22D084C125706F0046B2AA63E0B0B9A05836BC12575A10027975D/\$FILE/RUE%20IN%20VIGORE_20MAGGIO09.PDF>

13 IBID
 14 RENZO, RENZI. HISTORY OF BOLOGNA'S PLACES, CITY AND PROVINCE. PROVINCIA DI BOLOGNA ASSESSORATO AL TURISMO. 1997. N. PAG
 15 NAOMI MILLER. RENAISSANCE BOLOGNA: A STUDY IN ARCHITECTURAL FORM AND CONTENT. NEW YORK: P. LANG. C1989. PRINT. P. 13-19
 16 RENZO, RENZI. HISTORY OF BOLOGNA'S PLACES, CITY AND PROVINCE. PROVINCIA DI BOLOGNA ASSESSORATO AL TURISMO. 1997. N. PAG.
 17 LUISA, BRAVO. "MIRROR OF MODERNITY: THE POST-WAR REVOLUTION IN URBAN CONSERVATION" DOCOMOMO_INT. N.P. N.D. WEB. 2 DEC. 2011.
 18 VALERIO, GIANCASPRO. "REVITALIZATION OF HISTORIC TOWN CENTERS: BOLOGNA, PLAN FOR THE PRESERVATION OF THE HISTORIC CENTER, PIERLUIGI CERVELLATI AND OTHERS, SINCE 1969" POLIS URBAN CONSULTING. 2 NOV. 2011
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 21 IBID
 22 IBID.
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 24 VALERIO, GIANCASPRO. "REVITALIZATION OF HISTORIC TOWN CENTERS: BOLOGNA, PLAN FOR THE PRESERVATION OF THE HISTORIC CENTER, PIERLUIGI CERVELLATI AND OTHERS, SINCE 1969" POLIS URBAN CONSULTING. 2 NOV. 2011

25 LUISA, BRAVO. "MIRROR OF MODERNITY: THE POST-WAR REVOLUTION IN URBAN CONSERVATION" DOCOMOMO_INT. N.P. N.D. WEB. 2 DEC. 2011.
 26 QUD. IN FILIPPO DE PIERI. AND PAOLO SCRIVANO. "REPRESENTING THE "HISTORICAL CENTER" OF BOLOGNA: PRESERVATION POLICIES AND REINVENTION OF AN URBAN IDENTITY." THE FREE LIBRARY 22 SEPTEMBER 2004. WEB. 2 DEC. 2011
 27 FILIPPO DE PIERI., AND PAOLO SCRIVANO. "REPRESENTING THE "HISTORICAL CENTER" OF BOLOGNA: PRESERVATION POLICIES AND REINVENTION OF AN URBAN IDENTITY." THE FREE LIBRARY 22 SEPTEMBER 2004. WEB. 2 DEC. 2011
 28 IBID
 29 IBID
 30 IBID
 31 IBID
 32 "PROJECTS" MARIO CUCINELLA ARCHITECTS. N.D. WEB. 7 APR. 2011.
 33 "BIOGRAFIA" LUIS GARCIA MONTERO. MANZA WEB-BLOG CORPORATIVOS. N.D. WEB. 17 NOV. 2011
 34 LUIS GARCIA MONTERO "THE ACTUALITY OF THE PAST" IN FAVOUR OF PUBLIC SPACE: TEN YEARS OF THE EUROPEAN PRIZE FOR URBAN PUBLIC SPACE. ED. MAGDA ANGLES. BARCELONA: CENTRE DE CULTURA CONTEMPORANEA DE BARCELONA AND ACTAR, 2010. 99-101 PRINT. P.99
 35 IBID P.100
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NO TRESPASSING, PRIVATE HERITAGE



AMERICAN DISABILITY ASSOCIATION
 ADVERTISEMENT CAMPAIGN
 DALSTRA, RINDERT. "ADA: MOUNT EVEREST."
 CREATIVECRIMINALS. 28 Nov. 2011 Web. <[http://](http://creativecriminals.com/ambient/ada-mount-everest/)
creativecriminals.com/ambient/ada-mount-everest/>

Boundaries can exist in many forms. Ian Borden, in his essay "*Machines of Possibility*", suggests three categories. The first is defined as "a very physical boundary", of which walls or fences are examples.¹ The second boundary type is more subtle as it is "a self-administered turn-site... [It is] boundary as [a] psychological mirror, an architecture of surveillance made not from CCTV or a surveillance camera but from precise design, a specific spatial and mental condition, and a human subject, you and I, as we negotiate the [passage]."² The third category is "boundary as an ambush, a sudden and unwanted invasion of body space that cannot be avoided."³ Borden describes advertisements on the risers of stairs an example of the third form of boundary. However, the definition seems to go beyond unavoidable posters and ads. The argument can be extended to smells and sounds that exist around us; anything which we cannot escape.

Borden's explanation of boundaries can be used as a metaphor for the restrictions and laws set around heritage conservation and preservation efforts in Bologna. The heritage protection law acts as the physical boundary, it is the line which cannot legally be crossed without permission. The self-administrative boundary is expressed in the attitude of the citizens towards the law. There is a level of negotiation that occurs when deciding whether to accept the city as a museum or to defy it. In the circumstances where the

law is accepted and celebrated by the citizens, the negotiation occurs between the belief that a building is what it was centuries ago, and the reality that the alterations done to it, as the large storefront windows which showcases contemporary furniture has turned the building into something new. These types of negotiations are the self-administered *turn-sites* where one has to decide how frank one should be about the physical representations of heritage. If the fallacies which heritage bases its existence on is accepted, one cannot get away from the fact that the building is no longer the historic artifact we thought it was. This acknowledgment causes the falsities of heritage to become the boundary which cannot be avoided. It causes heritage to lose some of its novelty and the illusions of heritage which surrounds us becomes an unfortunate invasion which cannot be escaped.

Many cultures place great monetary and psychological value on objects that connect the present to a past. Museum institutions attest to this. As mentioned in the previous chapter, Lowenthal suggests that this is done in part to explain and give more value to the present and that it is an important element of a society's identity.⁴ But within a city setting where should the line be drawn when it comes to what gets identified as heritage and saved, and what does not and gets altered or replaced? In Bologna the heritage conservation has consumed a greater part of the historic center. As this area acts as the social center of the city, that means that the heart of the city is to a degree disconnected from contemporary life as it tries to distinguish itself from it. People have adapted themselves to living in a museum setting, as they censor their activities within the historic center. This censorship is evident in activities which are

***Piece:**

Short for masterpiece. An artistic and complex form of writing featuring stylized letters, colours, depth, and a variety of designs.

FELISBRET, ERIC. *GRAFFITI*. NEW YORK. NEW YORK: ABRAMS, 2009. PRINT. P. 331

****Tag:**

Short for masterpiece. An artistic and complex form of writing featuring stylized letters, colours, depth, and a variety of designs.

FELISBRET, ERIC. *GRAFFITI*. NEW YORK. NEW YORK: ABRAMS, 2009. PRINT. P. 331

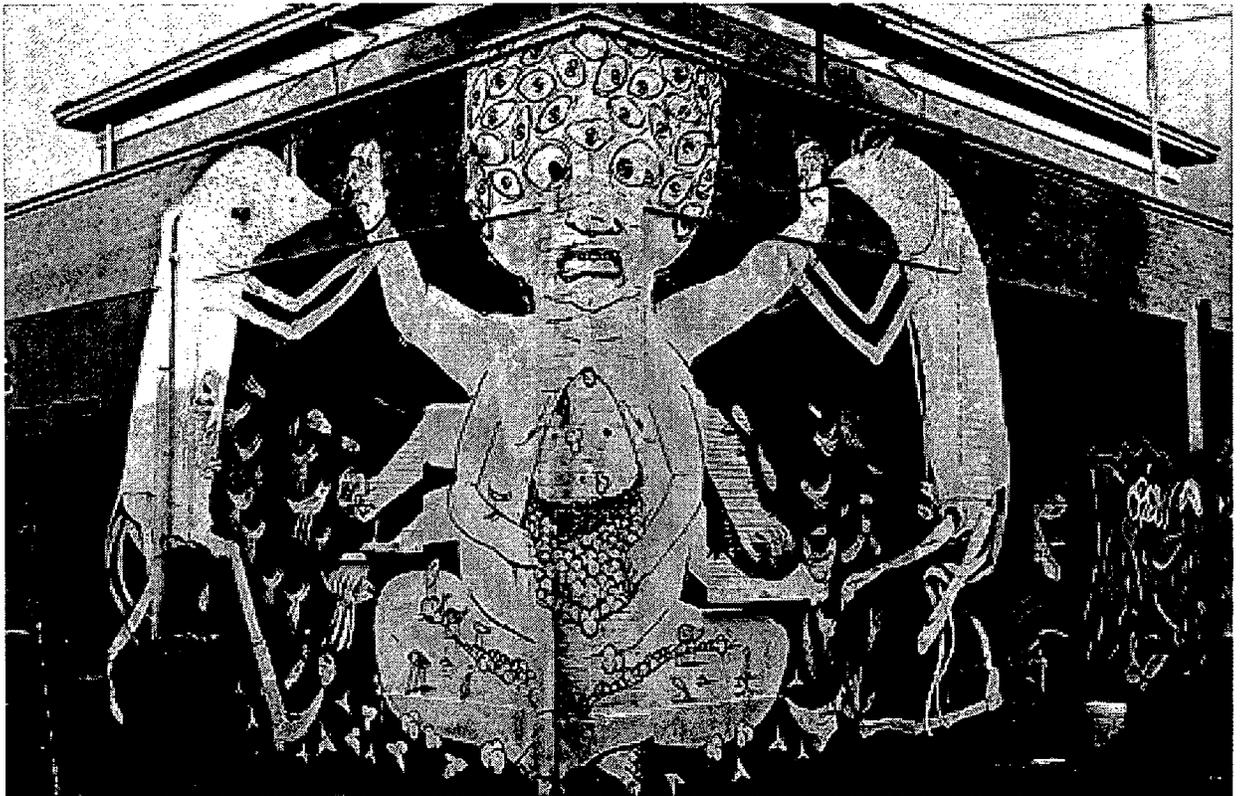
contemporary in nature, those which rely heavily on self-expression in the public realm. Even so there are many festivals within the historic center which celebrate the contemporary: the displays, lights, and stage sets are temporary and ultimately send the message that the historic center can only be borrowed by the present as it actually belongs to the past. There is a struggle between contemporary people and the historic city center. *Traceur* people who partake in Parkour are active in Bologna, but their interactions with the city predominantly occur outside the historic center, on buildings which are distinguishably newer rather than within the center of the city. Even people whose self-administrative judgment has prompted them to challenge the boundary that is heritage, show restraint in doing so. *Graffiti* writers are active within the city center, but their work depicts a great deal of restraint. There are few *pieces*¹ or even developed *tags*². This in part has to do with the strict laws against *graffiti*, but if someone is bold enough to break the law why not exhibit a greater amount of skill? The Bolognesi could be encouraged to leave their mark on their city, to affect their city with a physical presence that represents them. How can this be encouraged within the Bolognesi culture and city? Perhaps looking at a culture which has grown by encouraging personalization and continuous layering of various elements, can be an inspiration to Bologna's predicament.

(ENDNOTES)

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2 *IBID* P.7

3 *IBID* P.7



BLU STREET ART BY BLU

BLU, UNKNOWN. "COLORFUL ART WRITERS: 10 OF THE BEST GRAFFITI ARTISTS." WEB URBANIST LOCAL DESIGNS TO GLOBAL DESTINATIONS, N.D. WEB. 3 FEB. 2011 <[HTTP://WEBURBANIST.COM/2009/09/17/COLORFUL-ART-WRITERS-10-OF-THE-BEST-GRAFFITI-ARTISTS/?REF=SEARCH](http://weburbanist.com/2009/09/17/colorful-art-writers-10-of-the-best-graffiti-artists/?ref=search)>

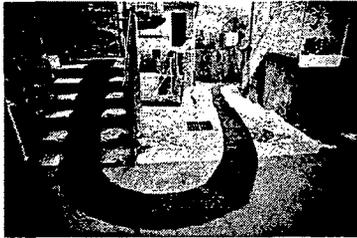
*Hip means to know
It's a form of intelligence
To be hip is to be up-date and relevant
Hop is a form of movement
You can't just observe a hop
You got to hop up and do it
Hip and Hop is more than music
Hip is the knowledge
Hop is the movement
Hip and Hop is intelligent movement
Or relevant movement...*

- Krs One | 1

Hip Hop, now a global culture, started as a fringe subculture in the New York City borough of The Bronx. Initially Hip Hop was a subcultural reaction to ruthless living conditions created due to the economic, social and political situation of the late 1960's and 1970's. Youth saw DJ-ing, MC-ing, *Graffiti* and Break Dancing as outlets and often alternatives to crime, violence, drugs and prostitution. At its core Hip Hop creates an outlet and gives a voice to people by taking what is available, even if it is nothing, and making it into something expressive, beautiful and their own. Hip Hop allows for different personalities to shine through as the culture celebrates the creative ways in which conventions are challenged, altered and personalized. This is part of the reason why people around the world have increasingly taken Hip Hop and made it their own subculture. It does not mean that Indian or Brazilian Hip Hop are any less Hip Hop than the Hip Hop that comes out of New York, it just means the flavour of Hip Hop is different in each corner of the world. The four elements of Hip Hop: D-jaying, Mc-ing, Breakdancing (referred to as breaking), and

“Street art is more about interacting with the audience on the street and the people, the masses. Graffiti isn’t so much about connecting with the masses: it’s about connecting with different crews, it’s an internal language, it’s a secret language. Most graffiti you can’t even read, so it’s really contained within the culture that understands it and does it. Street art is much more open. It’s an open society.”

QDT. IN LEWISOHN, CEDAR. STREET ART, THE GRAFFITI REVOLUTION. NEW YORK: ABRAMS 2008. PRINT. P. 15



THE GREEN CARPET
UNKNOWN "STREET ART UTOPIA." WEB, 7 MAR. 2012
<[HTTP://WWW.STREETARTUTOPIA.COM/?P=7514](http://www.streetartutopia.com/?p=7514)>

Graffiti writing (referred to as ‘writing’), encourage self-expression and development through the sampling of what is available. DJ’s sample from different music, mix them together and manipulate them to make new music. MC’s are poets who create lyrical music with spoken speech patterns, rhythms, and vernacular which pertain to who they are, where they come from, and how they express themselves. Break dancers push human mobility to levels beyond traditional gymnastics taking cues from other forms of dance, fighting techniques, and everyday human movement. *Graffiti* writers, known simply as writers, create public works of art with what is available to them be it a marker and a mailbox or a spray can and a train. *Graffiti*, though different, eventually evolved into a phenomenon known as street art which emphasises on an interaction with the audience on the street rather than being an “insider” gesture for other artists or writers. What the participants of hip hop engage in is layering their own personalities and experiences on hip hop so that it represents them. This keeps the subculture evolving and relevant.

HIP HOP ITALIANO

Italian Hip Hop started at the end of the 1980’s in cultural community centers known as Centri Sociali (Social Centers)² keeping with the rebellious quality of hip hop culture. The social centers started forming in the 1970, at a time of national turmoil, in Northern Italy in industrial cities such as Bologna. They were organized by politically active students, workers and people from the peripheries of cities wanting to have the same privileges as people who lived within the cities.³ These groups would occupy and squat in aban-

doned buildings within the historic centers which were considered, and are still for the most part, the center of the city. The occupation of the centers symbolized, in part, their political cause which was not strictly based on the primary rights to housing, jobs and education but spanned wider to include comforts which were offered to wealthier people living with in city centers.⁴ Though there were variations and phases within these social centers, their political views sampled from the ideals of the *Situationists*, *Dadaism* and *Liberation Marxism*.⁵ The centers held frequent social gatherings to discuss current and political events. They also had art shows, film screenings and parties of varying scales. Though the music of choice was initially punk, Hip Hop's ability to 'spread the word' and include the public eventually made its way into the social centers. Italian Hip Hop often samples from many different kinds of music including Italian pop, punk and American main stream Hip Hop. Their themes are often political and often resonate with southern culture which values respect and honour.⁶



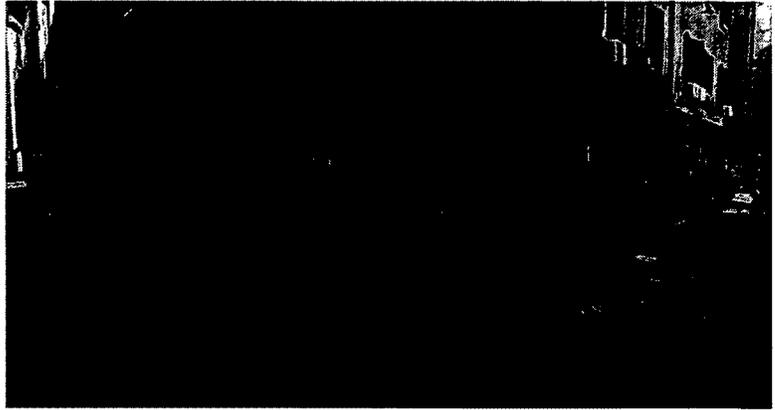
BOLOGNA HISTORIC CENTER
 ■ BASILICA OF SAN PETRONIO
 ■ ORATORIO SAM FILIPPO NERI
 DANGVICHINH, GOOGLE SITES, N.D. WEB. 23 MAR. 2011.
 <[HTTPS://SITES.GOOGLE.COM/SITE/CHINHANGVU/GOOGLE-EARTH/ITALY-ON-GOOGLE-EARTH/BOLOGNA-ON-GOOGLE-EARTH](https://sites.google.com/site/chinhdangvu/google-earth/italy-on-google-earth/bologna-on-google-earth)>

In Bologna, few of the social centers remain from the very large and powerful groups which once occupied the city. At a book talk held in Oratorio Sam Filippo Neri which the one of the three remaining centers in Bologna and the only one located in the historic center. (Teatro Polivalente Occupato, Centro Musicale Sandellara). I was told a story by Giuseppe Guardo, one of the members and organizers of the center. He narrated how at one point the social center was so powerful that they had occupied the ground floor of a nearby abandoned building to force the government to renovate it and reinstate it as social housing instead of selling it. The squatters remained inside the building until the center's demands were met. Guardo explained how, at that time, the now famous *graffiti* artist Blu was a part of the social center. To show his support for the ef-

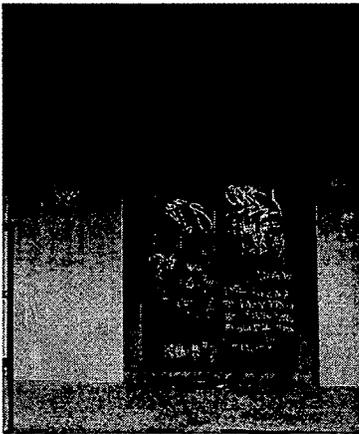
forts in saving the building he had painted a massive mural on its side. Any remnants of that work have long been painted over, but the message was sent and the memory of the work remains.



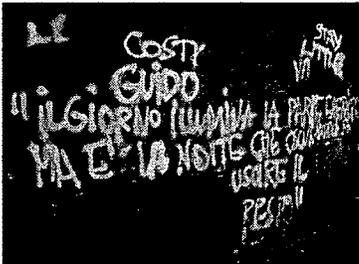
BOLOGNA TAGS



BOLOGNA TAGS



BOLOGNA TAGS



BOLOGNA TAGS

Blu is still an active artist. His work can be seen around the world and online in the form of animation. However in his home town of Bologna, his work is hard to find especially in the historic center. That is not to say that there is no *graffiti* in the city. In fact, it is quite the opposite; *tags* can be found on almost every wall and object in the city, even with in the historic center. Before discussing the *graffiti* of Bologna any further however, we have to discuss *graffiti* itself. Without a clear understanding of the culture it is hard to be able to analyze the work done in Bologna.

GRAFFITI AND THE BOLOGNESI

Graffiti, from its origins in cave paintings, have consisted of carvings and markings on surfaces in order to tell a story. In fact the word *graffiti* is derived from, *graffito*, meaning an image or text scratched onto a surface.⁷ In Hip Hop culture writers take pride in their skill, their chosen location and the visibility of their work. If I was to sum up the goal of a *writer* in one word it would be 'challenge'. Challenging oneself to create better, more, and in areas that

*****Throw Up:**

A quickly executed piece consisting of an outline with or without a thin layer of spray paint for fill-in.

FELSBRET, ERIC. *GRAFFITI*. NEW YORK. NEW YORK: ABRAMS, 2009. PRINT. P. 331

will shock and amaze. These works can be in the form of a large complex pieces, tags, or throw ups***, either way writers gain their fame based on their willingness to challenge themselves and how successful they are in doing so.

The bulk of the work seen consists of tags. Tags that, for the most part, are not extensively developed in terms of style. Tags that consistently exist on easy to reach surfaces that can easily be painted over, cleaned or are removable. These statements holds true for the other forms of graffiti found within the historic center as well. When it comes to the quality and the location of the tags the writers seem somewhat uninspired. Perhaps if one looks beyond the human scale of the work, and the large quantity of pedestrian works, what becomes evident is the magnitude of work that exists in the city. The efforts of the writers to leave a mark on their city cannot be ignored. The story writers seem to be telling about their city is a story of restraint rather than artistic expression. The writers are challenging the untouchability of their environment instead of challenging the positioning of their work or their skills. Unlike most other cities where graffiti is illegal due to vandalism of private property, writers in Bologna exhibit restraint probably due to the fact that their work is not simply done on private property but also because it is valued as heritage. Churches and buildings with stone walls are typically not written on. The unwritten code between writers in Bologna seems to include a level of restraint for other elements which resonates with of the untouchability of the historic center and a consciousness in regards to heritage. There is a shyness to the quality of the work and the locations which they can be found on. The restraint seems to have reduced most of graffiti in Bologna's historic center to 'simple' markings on walls.

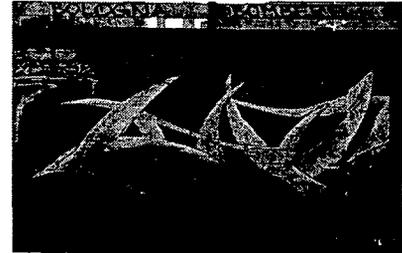


BOLOGNA

■ BASILICA OF SAN PETRONIO

■ LEGAL GRAFFITI WALL

DANGVUCHINH, GOOGLE SITES, N.D. WEB, 23 MAR, 2011. <<https://sites.google.com/site/chinhdangvu/google-earth/italy-cn-google-earth/BOLOGNA-CN-GOOGLE-EARTH>>



GRAFFITI ON LEGAL GRAFFITI WALL IN BOLOGNA

If one was to walk through the streets of Bologna's historic center one would be tempted to jump to the conclusion that there are few talented or artistic *writers* in the city. This could not be further from the truth. In fact there are *pieces* that depict plenty of skill. So where are these *pieces* hiding? They are very orderly tucked away from sites remotely valuable in terms of heritage. There is a series of legal *graffiti* walls on a bridge wall, just north of the historic center on the other side of the Viale. It is here that the large *pieces* can be found. There is not an abundance of work but enough to show that Bologna has talent.



AZINELLI TOWER BOLOGNA



BOLOGNA HISTORIC CENTER

■ BASILICA OF SAN PETRONIO

■ AZINELLI TOWER

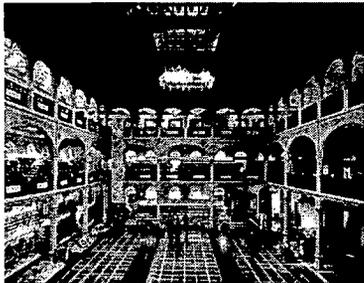
DANGVUCHINH, GOOGLE SITES, N.D. WEB, 23 MAR. 2011.
 <<https://sites.google.com/site/chinhdangvu/google-earth/italy-gn-google-earth/bologna-gn-google-earth>>

What the work on the legal *graffiti* walls show is that the Bolognesi *writers*, though talented, will refrain from showing their skill inside of the historic center. Why such inspired work on such uninspired surfaces hidden behind trees? Why not bring the art and contemporary culture into the heart of the city? It does not have to be a permanent addition to the city. An accepted aspect of *graffiti* is that it is ephemeral in nature. What is written can quickly be painted over or removed. Writers accept this as inevitable when it comes to their work. The writer's work will most likely only be visible for a short period of time as it would most likely be quickly removed or painted over. What will stand the test of time may not be the art itself but the act of creating it, and the affect it, had on people for the short time it was visible. For example, if an artist was to write on a landmark or a visible surface like the Azinelli tower it would not matter that the work was removed shortly after. People would remember the large work of art that appeared on the tower over night. Even after the work would be removed, people would remember the work because it would have questioned the preciousness of the artefact, and because the method of painting so high off the ground will most likely always be left to the imagination. If for nothing else, people would remember the work because it would be controversial and because it challenged the preciousness of heritage.

However, what is significant about the *graffiti* culture in Bologna is that there is one. The writings on the walls and doors of the city are a clear breach in the boundary that is heritage conservation. The writers of bologna may show a level of hesitation in their style, but the fact that they do any work at all is a powerful statement, even if the statement shows a level of contradiction. On the

"The most recent restructuring works maintained the layout of the pre-existing structures and the stratification of the constructions accumulated over seven centuries of urban history. Today, the Salaborsa once again gives witness to the centrality and importance of this site in its new role as library, treasure-trove of knowledge and multi-media center."

UNKNOWN "SALA BORSA" BOLOGNA WELCOME. IPERECLE, LA RETE CRICA DI BOLOGNA. N.D. WEB. 12 FEB. 2012 <HTTP://WWW.BOLOGNAWELCOME.COM/EN/PLACES-TO-SEE/SUGGESTED-ITINERARIES/PARAMS/PERCORSO_8/LUGHI_476/REF/SALABORSA>



SALA BORSA
"BOLOGNA, FIERA" BOLOGNAFIERA. N.D. WEB. 12 FEB. 2012 <HTTP://WWW.BOLOGNAFIERA.IT/EN/CITTA>

"The last renovation of the Sala Borsa respects the existing architecture of the system and the stratification of buildings that formed in seven centuries of urban history. Today, in excavations visible beneath the crystal, the path winds back through time along the walkway hanging from the structure and guides us along a path of great charm and historic charm. Parameter from the mighty walls of the tank Renaissance Terribilia, bypassing the pavements and foundations of the Roman basilica, along the walls of the medieval tower house, the tank can be seen that the star was at the center of the garden, to testify once again centrality of place in its new destination library, place of knowledge and culture plurimediale contemporary."

"STORY" BIBLIOTECA SALABORSA. N.P. N.D. WEB. 12 FEB. 2012 <HTTP://WWW.BIBLIOTECASALABORSA.IT/DOCUMENTI/8016>

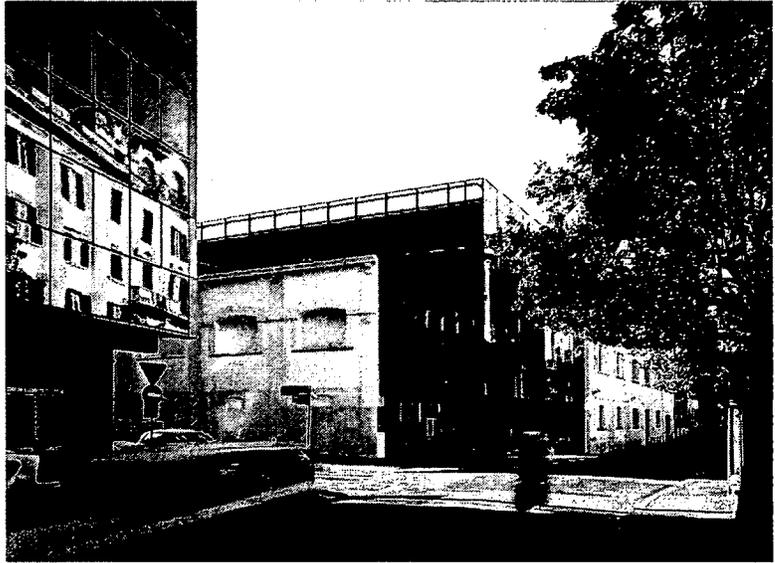
one hand there is hesitation of crossing the boundaries of heritage, on the other hand the effort is being made to cross it by creating new layers of information on top of certain parts of the untouchable past. The truth, as explained by Montero, is that the boundary is being crossed in the city every day with cars, store signs and with people's contemporary experience and outlook.⁸ The writers bring attention to this fact by leaving their mark on the city in ways which cannot be ignored. This is unsettling for people as it challenges the common misconception that the city has not changed, even though there is an abundance of evidence of it throughout the city. For example, many interiors have completely new looks, personalities, and functions. An example of this is Sala Borsa the urban center of Bologna. It is positioned in the heart of the historic center just off of Piazza Neptuno. Sala Borsa is used as a popular gathering space, exhibition space and a library by the entire city. The building has undergone many interior reinventions to accommodate for its various functions throughout history which include a fortress, stock exchange headquarters and a basketball stadium.⁹ In fact the structure only dates back to the 1880s.¹⁰

The current library was opened in 2001 and is very well received by the citizens of Bologna. The contemporary alterations to the building, which have always been considered an important and central part of the city, are accepted. In fact, generally, people feel that the Sala Borsa renovations are respectful of Bologna's heritage. Could it be enough that the current layout is said to remain true to the buildings pre-existing structure and that the designer has taken care to exhibit archeological finds? The structure may be similar to the previous structure, but the building itself is not the

same; it is new in its materials and purpose, for reasons discussed by Montaro previously. The design and the delivery of the renovations takes advantage of the flexibility offered within heritage and its approach towards historical accuracy.

Bologna is open to contemporary intervention as long as they can be convinced it is not depleting their physical heritage. Interior alterations seem less daunting while explicit contemporary alterations to exteriors are approached with more hostility. Perhaps because exterior alterations are usually quite substantial and harder to ignore by the general public. Whatever the reason, what this suggests is that (like the work of the Bolognesi *writers*) the rest of Bologna is struggling with contradictions in their desire to situate their heritage in a contemporary life. People argue that the city is conserved, while at the same time they are open to contemporary interventions such as the interiors and exceptions made for store fronts, street signals, and lights. If contemporary intervention can be successful on interiors, why should they not be successful on the exterior as well?

The French architect Odile Decq has masterfully managed to celebrate the past alongside the present by fitting a distinctly contemporary expansion within a historic building in her design for the Museo d'Arte Contemporanea Roma (MACRO) in Rome. The museum sits within what was once the Peroni brewery, a local beer factory. Decq has positioned the old and the new side by side, allowing for the differences between the two to be distinctly articulated in one unified building.^{11, 12} In effect Decq has layered past and present in such a way that the past has become part of the present.



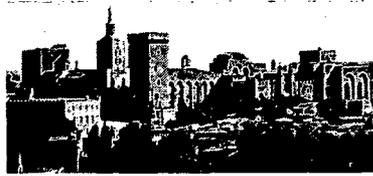
"MACRO, MUSEUM OF CONTEMPORARY ART." PROJECTS. ODILE DECO BENGT CORNETTE ARCHITECTS. N.D. WEB. 7 OCT. 2011 <http://www.odbc-paris.com/web/index.php?id_cat=4&id_contenu=15&lang=lang1&p=projet_phare>

Decq's treatment of heritage can be seen as a discourse between heritage and the contemporary, the sort of discourse which takes place within Hip Hop culture when it is adopted by another culture as a sub-culture. A similar discourse could consciously take place within Bologna in order to resolve the contradictory struggle between the contemporary and the past. Instead of attempting to shun and ignore the contemporary, Bologna has an opportunity to integrate its glorious heritage with its wonderful present without feeling guilt that their heritage is being destroyed by the latter. Surely, Bologna will become more relevant to its citizens if they are allowed to leave their mark on the city, instead of living with the illusion that they live in a city that has stayed true to what it was hundreds of years ago and therefore should not be touched. Why rob future generations of having pride in the Bologna of today? Should people not be able to look back and be able to recognise the foot prints of the late 1900's, early 2000's in a city that is unified as one? As it stands, the historic center, the social hub of the city

and the area which is most often the only representation of the city on tourist maps, will have few significant representation of today's people. To break out of this cycle, heritage surely has to refrain from being an absolute boundary. How this boundary can begin to be breached is answered turning to Richard Sennett's definition of a *border*.

BORDERING THE BOUNDARIES

In "The Craftsman", Richard Sennett illustrates the difference between cell walls and cell membranes in organisms. He suggests that even though "both [walls and membranes] resist external pressures to keep intact the internal elements of the cell,... they do so in different ways. The cell wall is more purely exclusionary; the membrane permits more fluid and solid exchange."¹³ Sennett extends this concept to boundaries and borders, where the former functions similar to a cell wall and the latter to a cell membrane. Sennett describes an ecological border as "...a site of exchange where organisms become more interactive. The shoreline of a lake is such a border; at the edge of water and land organisms can find and feed off many other organisms...an ecological border, like a cell membrane, resists indiscriminate mixture; it contains differences but is porous. The border is an active edge."¹⁴ The boundary of Bologna's heritage should have an active border which allows for exchange to take place between contemporary culture and what the city has deemed to be of historic value and therefore part of the city's heritage. This border does not have to establish itself as a border surrounding the historic center, but rather it should break and spread into the historic center in order to become a border around the notion of heritage.



AVIGNON
"AVIGNON" BRYN MAWR COLLEGE. N.D. WEB. 30 MAR.
2012 < [HTTP://WWW.BRYNMAWR.EDU/AVIGNON/](http://www.brynmawr.edu/avignon/) >

In Bologna the exchange between past and present in the border between heritage and the contemporary has potential for a great deal of interesting and creative activity. This becomes clear as Sennett expands the theory of boundaries and borders to the city, suggesting that walls around cities though usually were quite intense boundaries, on occasion became active sites of trade and activity. He uses Avignon as an example "...inside Avignon's walls there grew up by the sixteenth century uncontrolled, unregulated housing; outside, informal markets selling black market or untaxed goods nestled against the stones; foreign exiles and other misfits gravitated towards the walls, far from the controls of the center... such walls functioned more like cell membranes, both porous and resistant."¹⁵ The activity that took place in the periphery of Avignon's walls were not intended to take place but were more non programmatic market places that sprung up due to demand. The border leaves room for interpretation; thus the border between heritage and the contemporary should, to a certain extent, be re-determined by the people of Bologna and their activities.

Sennett suggests that we build boundaries far easier than we arrange borders because the former is deeply rooted in our past. "From its origins, the center of European cities has been more important than its periphery; courts, political assemblies, markets, and the more important religious shrines have been located in the city center."¹⁶ It is only logical that boundaries were set up to separate the important from the not so important. He suggests that this has painted "the center as a place where people are most likely to share."¹⁷ It is understandable why this was, and still is to some extent, when the center is the most accessible location. However, as Sennett points out, it does not necessarily mean that exchange cannot occur in other locations,¹⁸ especially as a city grows in size.

Sennett also points out that the periphery is more likely to attract a more diverse and colourful exchange,¹⁹ as seen in Avignon where the “civilized” people from within the wall gather to exchange with the “uncivilized” from outside of the walls. It is this sort of exchange that can benefit and enrich Bologna as well as mediate between the duality of its heritage and contemporary existence. By inviting the new to interact and exchange with the old, the layers can be added to the city's heritage, bringing Bologna's historic center back to being relative within its contemporary existence. The interaction between heritage and the contemporary that would take place within a border could potentially increase the vibrancy of Bologna's future heritage day by day. Borden's description of borders can hold true, as seen with MACRO; the old can still remain distinctly old while the new stays distinctly new.

Bologna would benefit from a conscious and deliberate interchange between past and present on the streets of Bologna. However, the initial interaction cannot occur at just any location in the city if it is to be well received. If the shock is too great the rejection will be equally as great as seen with the Cucinella's E-Bo design. The exchange has to start in a location where it will neither overwhelm people nor be insignificant to them. It has to occur in an area where it would seem natural for the border to start taking shape. The goal is to inspire further interaction, not to infuriate and offend the Bolognesi. The site has to be close to, or just on the edge of, the historic city. If the chosen site is too far from heritage sites the point will be missed. If it is right in the middle of an area which truly holds civic pride like Piazza Maggiore, the discourse will be too aggressive. The exchange should give the site a new

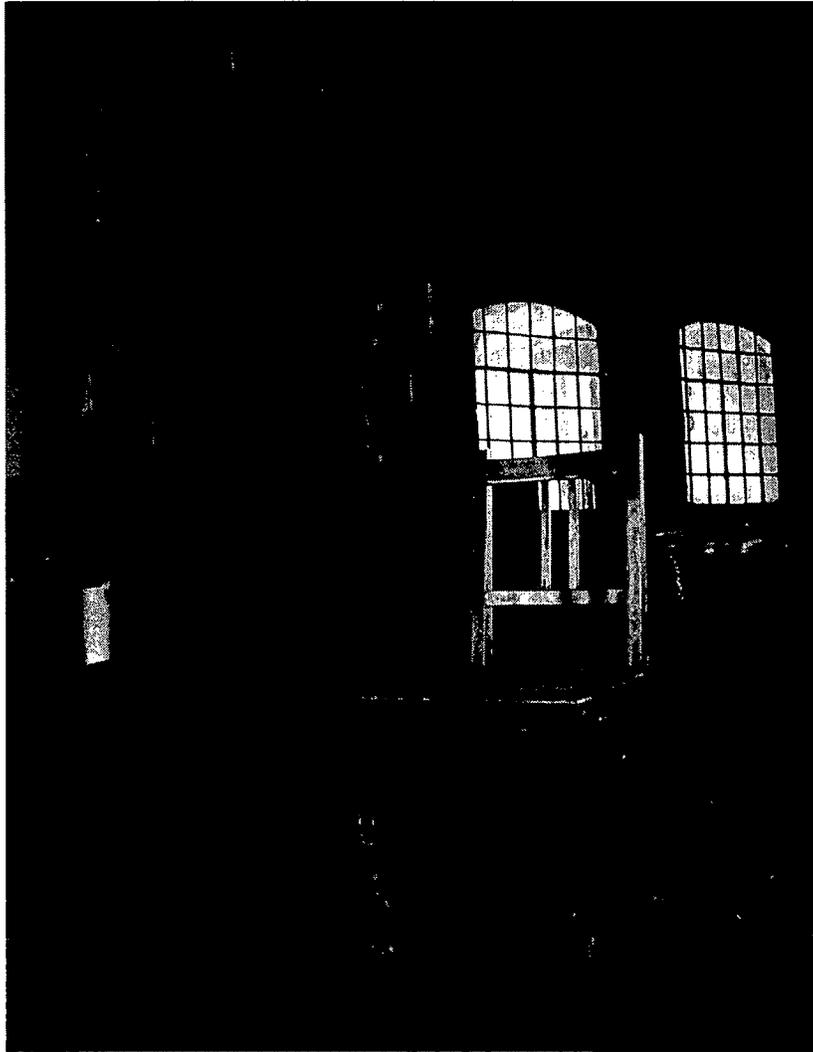
life and refreshing vibrancy, getting the Bolognesi to enjoy mingling with their heritage and see the interaction in a positive light. The perfect site to start a dialogue between old and new we suggest here is STAVECO, an ex-military site located just south of the historic center. Once a border-like interaction has been established in this area, dialogues between past and present can occur with less hesitation in the historic center.

(ENDNOTES)

1 KRS-ONE AND MARLEY MARL. "HIP HOP LIVES" HIP HOP LIVES. KOCH RECORDS. 2007. CD.
 2 STEVE WRIGHT. "A LOVE BORN OF HATE": AUTONOMIST RAF IN ITALY" SCHOLARS PORTAL JOURNALS: THEORY, CULTURE & SOCIETY 17.3 (2000) 117-135. WEB 8. NOV. 2011 P. 117
 3 VINCENZO RUGGIERO. "NEW SOCIAL MOVEMENTS AND THE 'CENTRI SOCIALI' IN MILAN" SCHOLARS PORTAL JOURNALS: THE SOCIOLOGICAL REVIEW 48.2 (2000) 167-185 WEB. P. 170-171
 4 *IBID* P. 170
 5 *IBID* P. 171
 6 CONTINUUM ENCYCLOPEDIA OF POPULAR MUSIC OF THE WORLD: VOLUME 1, MEDIA, INDUSTRY AND SOCIETY

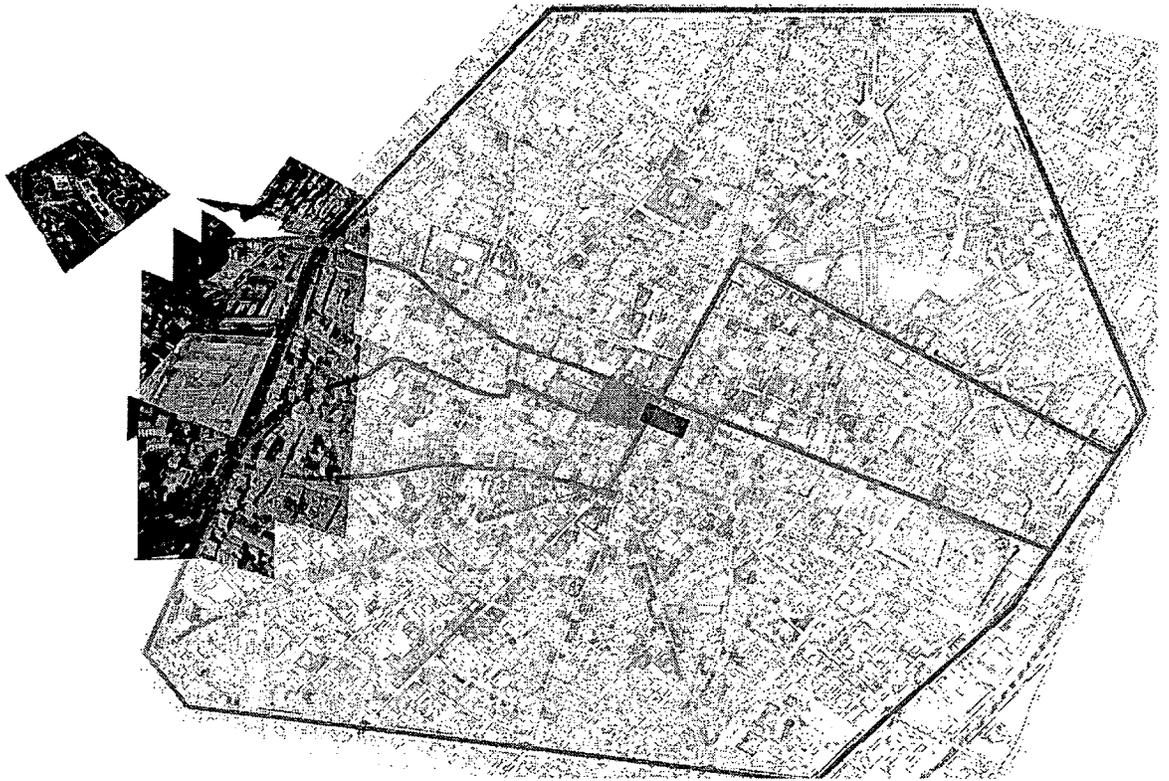
7 CEDAR LEWISOHN. STREET ART, THE GRAFFITI REVOLUTION. NEW YORK: ABRAMS 2008. PRINT. P. 15
 8 LUIS GARCIA MONTERO " THE ACTUALITY OF THE PAST" IN FAYOUR OF PUBLIC SPACE: TEN YEARS OF THE EUROPEAN PRIZE FOR URBAN PUBLIC SPACE. ED. MAGDA ANGLES. BARCELONA: CENTRE DE CULTURA CONTEMPORANEA DE BARCELONA AND ACTAR, 2010. 99-101 PRINT. P.99
 9 "STORY" BIBLIOTECA SALABORSA. N.P. N.D. WEB. 12 FEB. 2012 <[HTTP://WWW.BIBLIOTECASALABORSA.IT/DOCUMENTI/8016](http://www.bibliotecasalaborsa.it/documenti/8016)>
 10 *IBID*
 11 "ODILE DECO: THE NEW WING OF THE MACRO MUSEUM IN

ROME" DESIGNBOOM. N.P. N.D. WEB. 7 OCT. 2011.
 12 "MACRO. MUSEUM OF CONTEMPORARY ART." PROJECTS. ODILE DECO BENoit CORNETTE ARCHITECTS. N.D. WEB. 7 OCT. 2011
 13 RICHARD SEHNETT. THE CRAFTSMAN. NEW HAVEN: YALE UNIVERSITY PRESS, 2008. PRINT. P. 227
 14 *IBID* P. 227
 15 *IBID* P. 228
 16 *IBID* P. 229
 17 *IBID* P. 229
 18 *IBID* P. 229
 19 *IBID* P. 229



PROJECTING THE CONTEMPORARY IN BOLOGNA

STAVECO is located south just outside of the Viale, at the foot of the Apennine Mountains just as it picks up altitude. It has been blocked off from access to the general public for over two centuries making the notion of boundary part of its identity. In the past the land between Port Castiglione and Porta San Mamolo was divided in two by the Aposa River. The land east of the river was owned by independent and private owners whereas the land to the west acted as the gardens for the Frati Minori Osservanti della SS. Annunziata, a convent which is still active today. With Napoleon's arrival into Bologna in 1796,¹ part of the land west of the Aposa was used to construct military barracks and a hospital. The placement of Napoleon's military base was so strategically strong that the land retained its military function even after his departure. As Bologna's expansion spread past the historic city walls, the need for military protection became more severe resulting in a military expansion in 1866. This expansion took over the remaining land west of the Aposa which belonged to the convent. In 1880 the need for an ammunition factory spread the expansions east and crossed the Aposa.²



■ BASILICA OF SAN PETRONIO

▨ STAVECO

DANGVUCHINH, GOOGLE SITES, N.D. Web, 23 MAR. 2011. <[HTTPS://SITES.GOOGLE.COM/SITE/CHINHANGVU/GOOGLE-EARTH/ITALY-CN-GOOGLE-EARTH/BLOGNA-CN-GOOGLE-EARTH](https://sites.google.com/site/chinhdangvu/google-earth/italy-cn-google-earth/bologna-cn-google-earth)>

At the end of the First World War, most of the ammunition factories were closed and the city was considering regenerating the site as part of Bologna's expansion. Those plans were buried as the Second World War reignited the need for the military factories. The eastern side of the site once again became an active military base, and this time it was used to lodge German soldiers. Bologna's strong connection to military activities caused the city to be heavily bombed and severely damaged. Strangely enough the attacks were not as severe on the military base. With the end of the Second World War, the city started their rehabilitation. The site retained its military function but instead of focusing on ammunition production, the factories were now used as repair shops for armoured vehicles. The current name, STAVECO, is short for Stabilimento Veicoli da Combattimento (The Establishment for Combat Vehicles) and comes from this period. The site, both east and west, have been heavily used by the military for various purposes throughout the years. The western side still houses a Carabinieri base. The eastern half, the area known as STAVECO, ceased to be property of the military in 2003 and was handed over to the municipality of Bologna. Eight years later, STAVECO, unoccupied and undeveloped, lays in ruin and is completely overrun by nature. There have been many proposals and suggestions as to what to do with the land however, no tangible action has been taken thus far. ³

To most Bolognesi, the site is out of sight and far from mind. Its 87,000 meters squared land mass holds little to no memories for the Bolognesi as a whole; people have hardly seen any parts of it. The only part which is accessible is a relatively small area that consist of a parking lot and a tennis priave club. The only other sig-

nificant interaction the city has had with the site is visual. By this I refer to the areas of Staveco which are visible from Via Alessandro Codivilla and what can be seen from the Viale (solid walls and a large vacant administrative building). Because no one has used the site for so long, few care much for it; to most, the land is simply unknown and unknowable.

STAVECO, being unavailable for such a long period has deeply associated the area with the notion of boundary. All three of Borden's boundary types; physical, self-administered and boundary as ambush, accompany the site and pose potential difficulties in its future development. The absence of the site in the memory of the Bolognasi has caused STAVECO to be associated with unavailability and restriction. Even if the site became open to the public, people would question their rite of passage. This is of course reinforced with the amount of physical barriers which are placed around the site.



DECAY IN STAVECO
 COMUNE DI BOLOGNA, "QUARTIERE SANTO STEFANO,
 QUADERNO STAVECO N. 1. LA CITTA' PROIBITA."
 (FERBOLE, LA RETE CIVICA DI BOLOGNA. 2008 Web. 16
 FEB. 2011 <[HTTP://WWW.COMUNE.BOLOGNA.IT/
 QUARTIERESANTOSTEFANO/STAVECO/QUADERNO1.PDF](http://www.comune.bologna.it/quartieresantostefano/staveco/quaderno1.pdf)>

The physical boundaries consist of the walls surrounding the site and the security checkpoints which exist at the few entrances that can be found. The western end of STAVECO is still under strict guard as it is a Carabinieri complex. The convent, situated just west of the Carabinieri, is mostly restricted to the general public with only a few exceptions such as the church attached to it. STAVECO's un-welcoming surrounding adds to the site's detachment from society. The Viale acts as a metaphoric physical bound-



STAVECO AREA
 ■ CONVENT PARROCCHIA SS. ANNUNZIATA
 A PORTA PROCLA
 ■ CARABINIERI
 ■ STAVECO
 ■ PARKING
 ■ TENNIS CLUB
 ■ VIALE ENRICO PANZACCHI
 ■ VIA ALESSANDRO CODIVILLA
 RUE-CTC-56. MAP. COMUNE DI BOLOGNA. AUTOCAD
 2012.

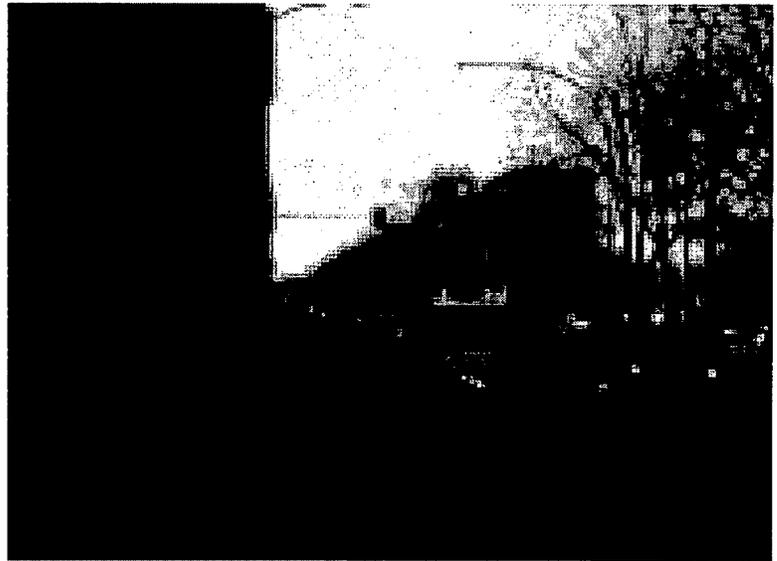
ary. The high speed high traffic six lane road is loud, unpleasant and too abrasive to cross casually. This holds true throughout the city, however in this location it is extremely emphasised as there is very little reason to cross the street from the north to the south between Port Castiglione and Porta San Mamolo. The sidewalk on the STAVECO side of the street effectively reinforces that pedestrians have no business in the area. The side walk is narrow, fitting only one pedestrian, sandwiched between over bearing walls ranging from two meters to fifteen meters in high on one side and the uncompromising Viale on the other. The divide caused by the Viale is created through the ever-present sound, smell and sight of cars and reinforces the street as a physical boundary but also one that cannot be escaped. In addition to these elements and additional layer of boundaries has been added to the site since the city acquired it. Even so there is a huge disconnect between STAVECO and the citizens of Bologna, the city, in light of future development plans on the site, has already deemed most of the buildings as heritage sites and requested their preservation.



VIEW b: STAVECO



VIEW c: STAVECO

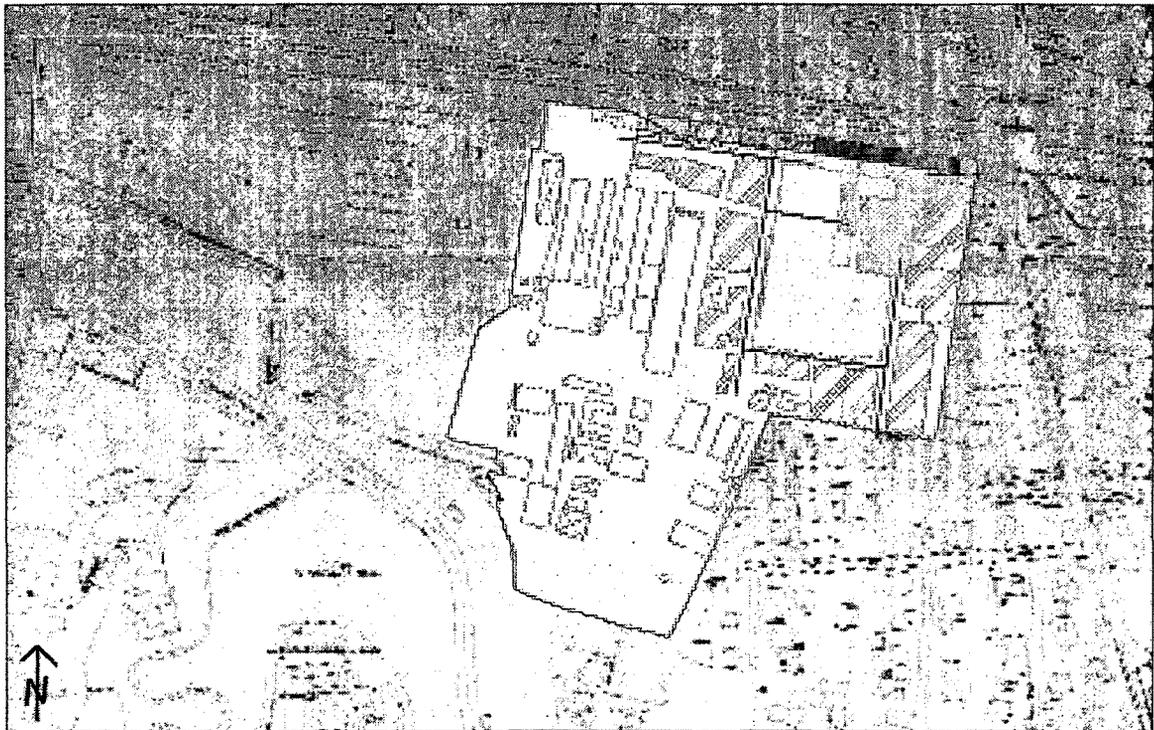


VIEW a: SIDEWALK BETWEEN OLD ADMINISTRATIVE BUILDING AND THE VIALE.



STAVECO CURRENT CONSERVATION PLANS
 SURFACE CONSERVATION
 BUILDINGS PROPOSED FOR CONSERVATION
 INTERIOR RECOVERY
 UNKNOWN "INDAGINE INTERESSE CULTURALE_QGI ALLEGATO E3 - PVBOA007_A0_4095." COMUNE DI BOLOGNA. PDF

As described, STAVECO poses a number of challenges in terms of boundaries. These challenges mainly relate to the accessibility and relate-ability of the site and have to be resolved in order for STAVECO to be successfully integrated into the city fabric. The boundaries have to be broken down. Accessing the site has to be as effortless and pleasant as possible. People have to feel comfortable entering the site and feel like STAVECO belongs to them rather than to the military or the past. The success of STAVECO development is important if it is to be part the seminal move towards creating a dialogue between heritage and the contemporary. It has to create an integrated identity which identifies with Bologna's contemporary citizens without expelling their past. The STAVECO Doctrine will describe the parameters which will be set in place to encourage STAVECO's success.



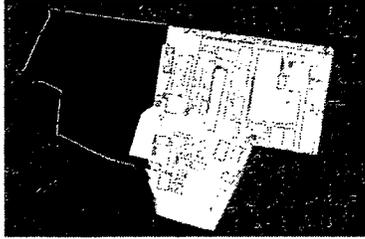
STAVECO
 COMMUNITY CENTER
 PIAZZA STAVECO
 COMMERCIAL
 RESIDENTIAL
 COMMUNITY ACTIVITY SPACE
 OFFICES FOR THE ADMINISTRATIVE BOARD OF STAVECO
 CIRCULATING MARKET
 EXHIBITION SPACE
 MECHANICAL ROOM
 MAIN ACCESS ARTERIES
 "RUE-CTO-56." MAP. COMUNE DI BOLOGNA. AUTOCAD 2012.

THE STAVECO DOCTRINE

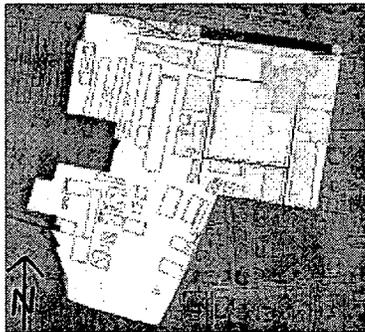


INTERACTION OF BOLOGNESI IN THE STREET

In addition to addressing the issues regarding boundaries, the STAVECO project has to incorporate elements from Bolognesi fabric which are well suited to a public and private realm. Such things as the pedestrian streets lined with stores and residential apartment units create a bustling street life adding a beautiful vibrancy to the city. These types of streets could be built on the site with the small addition of green spaces mixed in the equation. Open air markets which can be removed as needed and be used as multi-use spaces which will continuously bring a breath of fresh air to the dynamics of the site. STAVECO should also incorporate a mix of residential, commercial and recreational buildings. It can also house secular, spiritual, and educational institutions. There should be private, public and the in-between spaces spread out throughout the site. The elements within STAVECO which are already considered successful such as the parking lot and tennis courts should remain. The style of the lot and location can be altered as long as there is plenty of room for parking. The tennis club can remain in its current location; additional programming can be structured around the club accordingly. STAVECO does not need to be built as a replica of a medieval city, but the elements which are successful with in the already established city are considerably valuable. If done right, STAVECO can be a successful part of the overall city, as well as a stepping stone towards unifying the city's past, present, and future as a harmonious whole rather than contradictory forces.



CARABINIERI EXPANSION
 "RUE-CTC-56," MAP. COMUNE DI BOLOGNA. AutoCAD
 2012.



STAVECO PROGRAMMING FOR INITIAL PHASE

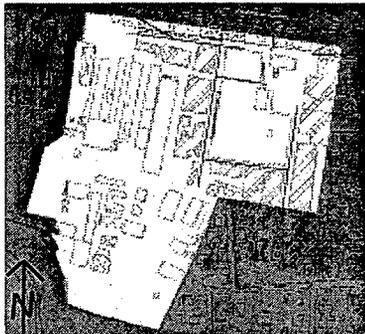
- COMMUNITY CENTER
- PIAZZA STAVECO
- COMMERCIAL
- TENNIS CLUB
- COMMUNITY ACTIVITY SPACE
- OFFICES FOR THE ADMINISTRATIVE BOARD OF STAVECO
- CIRCULATING MARKET
- EXHIBITION SPACE
- MECHANICAL ROOM
- MAIN ACCESS ARTERIES

"RUE-CTC-56," MAP. COMUNE DI BOLOGNA. AutoCAD
 2012.

The first step in achieving a successful site involves bringing people to the site, introducing them to STAVECO and getting them excited about the entire project. The second step is to get them to come back. The third is to create more of a permanent presence of the Bolognesi on the site. The fourth step is to slowly continue expanding the site in a similar pattern, taking care to establish what sort of programming is required at the time of each expansion. The expansions can feed into the carabinieri complex, and eventually occupying the entire area. STAVECO's development should be a process that occurs over time, slow layering different programs and structures as required and requested by the citizens and inhabitants of the space. It should not be based on one master plan which is done by a particular group of people at a particular time. Getting people involved and excited about the site and its development is important. One way to create excitement is to include the community in the development of the site through participatory design and planning. Another is through organized events that take place on the site. As part of the aim is to unify the city, old and new, the events have to incorporate more than just STAVECO and its surrounding. The events have to engage the entire city as a unified whole.

To initiate this tradition, the first event will be a city wide scavenger hunt which starts off in Piazza Maggiore and winds through the historic city, the northern part of Bologna, and end, in the STAVECO town square which will be known as *Piazza STAVECO*. The scavenger hunt will be part of the opening ceremonies of STAVECO and will act as the initial reveal and introduction to

the site. At this point STAVECO will have a functioning community center, shops, cafés, restaurants and bars as well as the offices for the Administration Board of STAVECO who are in charge of the planning and development of STAVECO and the unification of Bologna's past and present. STAVECO will open as a social gathering space. However, it is not enough just to label an area 'social gathering space' since people do not just gather somewhere because the title of the area suggests they should. There has to be a reason for them to do so. This is where STAVECO's community center comes into play. The community center will organize day and night activities which will take place within STAVECO on a regular basis. These events will include such things as dance classes, children's play time and movie nights. As people gather for specific events they will familiarize themselves with the site and the amenities it offers. People will find a favorite shop or restaurant worth visiting again. As people familiarise themselves with STAVECO the more likely it is that it will become part of the city's social center.



STAVECO INITIAL RESIDENTIAL PHASE
 ■ COMMERCIAL
 ■ RESIDENTIAL
 ■ MAIN ACCESS ARTERIES
 "RUE-CTO-56," MAP. COMUNE DI BOLOGNA, AUTOCAD 2012.

Once people have warmed up to STAVECO as an extension of their city, housing can be planned and established on the site. The housing available should be a mix of social, affordable, and high-end so that people from all walks of life can enjoy the site and feel like it belongs to them. If the area is associated with an higher end clientele it will exclude the middle, lower and student classes. This of course is true in reverse as well. The housing developments will not take shape in form of clusters but rather as part of the commercial and social fabric already established in STAVECO.

STAVECO will continue to be developed through the use of the four step process. However, as the programmatic functions of various expansion projects will alter, so will the methods of achieving the four steps. For example if a sports arena was to be built near the tennis club, the introduction could be a city wide tournament that takes place in various venues around the city including the one on STAVECO. What would bring people back is the ability to continue using the venue for sports in the future. The permanent presence that could be established would be businesses that cater to sports, such things as chiropractic' offices, sports supply shops and hotels for out of town guests who come for tournaments. The hotels will also cater to the close by hospital which already has a demand for temporary accommodations, currently families who are visiting relatives in the hospital have little to no options for accommodation in the area.

Organizing events that creates interaction between the citizens of Bologna and all areas of their city is not enough to break apart the divide within the city and create a dialogue between past and present. This has to be done through the design approach of the city, not just STAVECO. Finally we propose treating STAVECO, in particular the home to the Administration Board of STAVECO and the Unification of Bologna's past and present, in such a way that the dialogue is initiated; through designing a program, the contemporary is projected back onto Bologna's fabric.

(ENDNOTES)

1 MILLER, NACHI. RENAISSANCE BOLOGNA: A STUDY IN ARCHITECTURAL FORM AND CONTENT. NEW YORK: P. LANG. c1989. PRINT. P. 8

2 COMUNE DI BOLOGNA. "QUARTIERE SANTO STEFANO. QUADERNO STAVECO N. 1. LA CITTÀ PROIBITA." IPERBOLE, LA RETE CIVICA DI BOLOGNA. 2008 WEB. 16 FEB. 2011

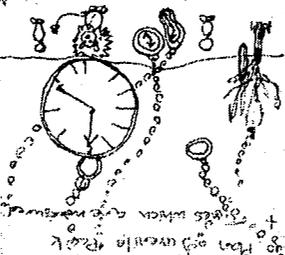
3 IBID

FREE TO EXPERIENCE THINGS WHICH ARE ETERNAL



12

Times that are slow prevent the ability to move things & stay off walls in this station



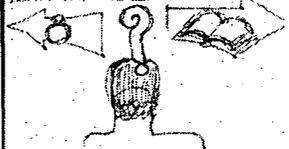
Times which are quick would explain the new safe



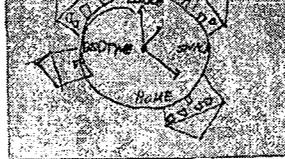
Times that are dumbas prevent the ability to do things and stay off balcon in this piazza



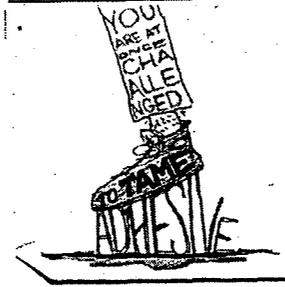
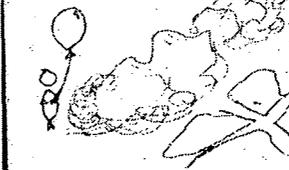
NOT YET ENCOUNTERED THINGS WHICH ARE PART TO LEARN. HIGHER EXPERIENCED, BUT - HIGHER THAN FEEL BY - LIFE CHANGING.



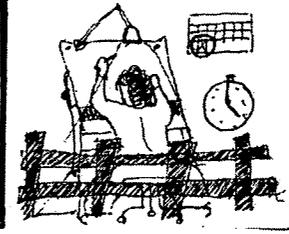
Times that are slow prevent the ability to cope things & stay off balcon in this piazza



TO DISCOVER A DIFFERENT FRANKS MUST YET ENCOUNTERED STREET



LOVELY TIMES WHICH ARE MEASURED TO PLAN



EXQUISITE CITY

If people are to adjust and move beyond the fear of losing their past and their heritage they have to be reassured that their identity is not under threat. Once permanent interventions in the historic center are not viewed as damaging towards heritage and Bologna's identity, the Bolognesi may once again take active ownership of their space. This is a drastic change in ideology and cannot be expected to happen quickly. A new sort of interaction with the historic city and a new outlook on the notion of heritage will have to be introduced slowly and strategically into the historic center. The change can be initiated through a series of 'constructed situations' as defined by the Situationist International (SI).¹

In June of 1985 in the first issue of the *Internationale Situationniste*, the publication issued by the SI, the SI, under the direction of Guy Debord, defined a constructed situation as "[a] moment of life concretely and deliberately constructed by the collective organization of a unitary ambience and a game of events."² Debord, sees the construction of situations as the method to make people critically conscious about their everyday life so that they can go on to live their life as they truly want to. In an article Debord declares that "the concrete construction of momentary ambiances of life and their transformation into a superior passional quality"³ is central to ideas of the SI. If critical thought can be evoked in everyday life through a constructed situation, STAVECO should then, in part, be

a medium for constructed situations in order to engage people in critical thought about their ideologies in regards to heritage conservation.

EXQUISITE CITY:

ONE PLAYER PICKS A CARD FROM FOUR DIFFERENT PILES. THE FIRST PILE CONTAINS VERBS, SECOND CONTAINS ADJECTIVES, THE THIRD CONTAINS A PROGRAMMATIC FUNCTION SUCH AS *SCHOOL* OR *BENCH*, THE FINAL PILE CONTAIN STATEMENTS ABOUT A CITY. THESE STATEMENTS ARE, IN PART, TAKEN FROM IAN BORDEN'S OUTLINE OF WHAT EACH CITY REQUIRES AS DESCRIBED IN "MACHINES OF POSSIBILITIES."

ONCE THE CARDS ARE CHOSEN, THE PLAYER SELECTS A SUITABLE LOCATION FOR THE PROGRAMMATIC FUNCTION WITHIN STAVECO. THE PLAYER THEN CREATES A SENTENCE USING THE FOUR CARDS THEY PICKED.

ALL OF THE PLAYERS ARE THEN REQUIRED TO SKETCH OUT A VISUAL REPRESENTATION OF THE SENTENCE FOR THE CHOSEN LOCATION.

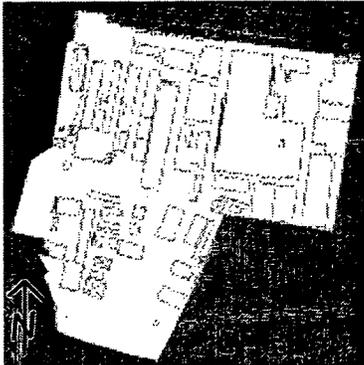
THE CARDS TAKEN FROM THE ADJECTIVE, VERB AND PROGRAMMATIC FUNCTION PILES ARE PUT AWAY. THE CARDS CONTAINING BORDEN'S CITY REQUIREMENTS ARE PUT BACK INTO THE PILE IN ORDER TO BE REDRAWN DURING ANOTHER TURN.

THE PROCESS IS REPEATED UNTIL THE PLAYERS AGREE THAT STAVECO IS DEVELOPED.

IF PLAYERS RUN OUT OF VERBS, ADJECTIVES OR PROGRAMMATIC FUNCTION BEFORE THEY AGREE ON STAVECO'S COMPLETION, THEY CAN WRITE THEIR OWN CARDS AND CONTINUE THE GAME USING THEIR OWN WORDS.

BORDEN, IAN. "MACHINES OF POSSIBILITY." INAUGURAL PROFESSORIAL LECTURES. BARTLETT SCHOOL OF ARCHITECTURE. UCL, LONDON. 21 OCT. 2004

What would STAVECO look like if it was to be developed by people who had the freedom to think critically and creatively about how their city is constructed without the strict boundaries that are established around heritage? To further explore this idea the Exquisite City, a game inspired by Mattel's Apples to Apples was created. The Exquisite City forces participants to think outside of the traditional box within the real context of STAVECO. Participants of the game have a tendency to produce conceptual results such as "Times that are linear prevent the ability to lose things and stay off beat in this piazza" or "To imagine a different street not yet encountered". The game allows for the imagination to take an active role in developing the site and its many possibilities. No matter how outrageous the results of each round, people have an easier time embracing the outcome since it is created from their own minds. Once the ideas are planted, regardless of how obscure or conceptual, the boundary that dismisses outside of the box thinking starts breaking down and a border starts to take shape where reality exchanges ideas with the imagination in a game of possibilities. This exercise may be a start in getting people think about different possibilities within their environment however, it is a long way away from getting people to accept contemporary intervention in the historic center. The challenge is that the real world means real consequences, and people are more cautious to suggest such things as "Adhesive streets where one is at once challenged to get lost". It is not impossible to break the boundary; it just requires a game set in

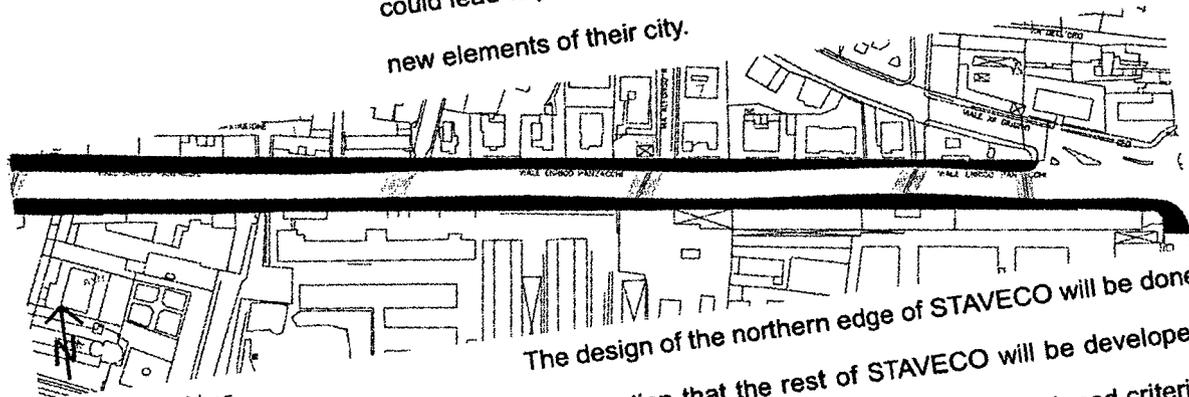


NORTHERN EDGE OF STAVECO
"RUE-CTC-56." MAP. COMUNE DI BOLOGNA. AUTOCAD
2012.

reality. If the northern edge of STAVECO and what used to be its administrative building,⁴ is redesigned and repurposed to induce a game that opens up a dialogue between heritage conservation and contemporary society, the boundary could start to be broken down and turned into a border.

Before the northern edge is explored it is important to take into consideration that the success of any project within STAVECO depends on people actually wanting to cross the Viale and visiting the site. If people do not cross over to STAVECO the efforts of developing the site goes to waste. That is in part the role of the STAVECO Doctrine. However, even with the Doctrine in place, the Viale has to be addressed as it can no longer act as an invasive boundary separating the 'new city' from the 'old city'. It has to be approachable and function as a city street which can be casually crossed. For these reasons the section of the Viale stretching between Porta Castiglione and Porta S. Mamolo, known as Viale Enrico Panzachi, will undergo some design changes. The six lane speed way will be reduced to four, two lanes in each direction. Speed will be reduced in this section and additional traffic lights and crosswalks will be added. The existing median will be removed to make room for wider sidewalks on either side of the Viale. The road itself will no longer be a straight path, it will laid out in a slight wave pattern. The surface will also be paved with textured concrete as to bring attention to the fact that this section of the Viale differs from the rest of it. Provided that these elements are successfully executed, the Bolognesi will be more likely to visit STAVECO regularly and develop a connection with the site. If that occurs, STAVECO's public spaces will most likely begin to be included in the list

of public spaces which are as valuable to the Bolognesi as the cherished public spaces within the historic center. This of course could lead to people developing stronger ties to and acceptance of new elements of their city.



The design of the northern edge of STAVECO will be done with the assumption that the rest of STAVECO will be developed further and successfully based on the previous mentioned criteria. It is here, with in the old administrative building of STAVECO that the new offices for the planning and development of STAVECO and the unification of Bologna's past and present will be located.

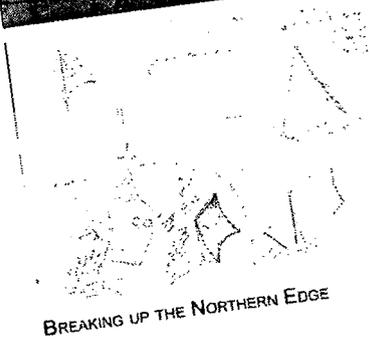
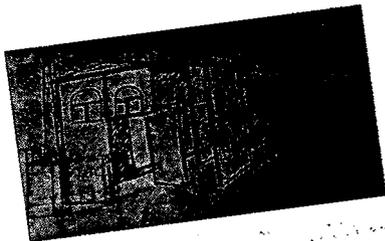
CHANGES TO THE VIALE
 ■ SIDEWALK
 ■ CROSSWALK
 ■ TRAFFIC LIGHT
 -CTC-56.* MAP. COMUNE DI BOLOGNA. AutoCAD
 2012.



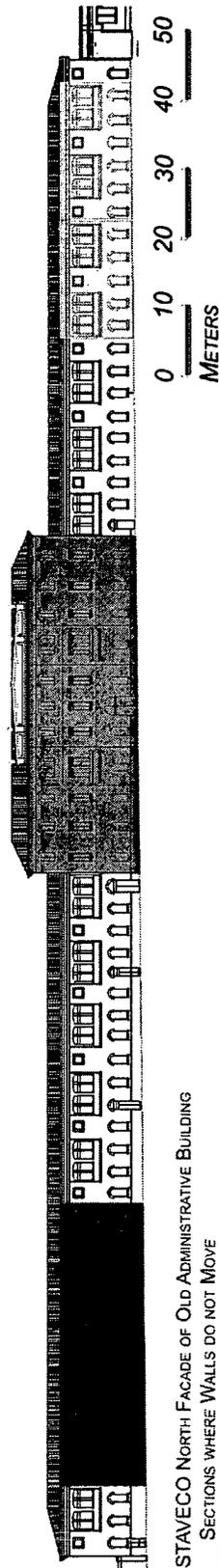
STAVECO SIDEWALK

THE NORTHERN EDGE

The administrative building is an effective part of the physical boundary between STAVECO and the rest of the city sprawling to the north. Spanning two hundred fifty meters in length and up to fifteen meters in height, it is one of the most substantial wall sections surrounding STAVECO. Consequently the administrative building is one of the few distinct elements of STAVECO which the citizens of Bologna have a familiarity with and can recall as part of their visual memory of the site. That being said, the building has been vacant for decades. Due to its dire state, the building is inaccessible to everyone including surveyors who have only been able to access and document the building's exterior.⁵ What has been established about the building's construction is that its exterior walls constructed out of masonry and that the roof is of constructed out



BREAKING UP THE NORTHERN EDGE



STAVECO NORTH FACADE OF OLD ADMINISTRATIVE BUILDING

- SECTIONS WHERE WALLS DO NOT MOVE
- EXHIBITION WALL PANELS ARE PUSHED OUT TO THEIR FULL EXTEND DURING NEW EXHIBIT OPENINGS
- CENTRAL PORTION WALL PANELS ARE PULLED IN TO THEIR FULL EXTEND DURING LECTURES
- COMMUNITY ACTIVITY SPACE WALL PANELS ARE PUSHED OUT TO THEIR FULL EXTEND DURING FREE COMMUNITY EVENTS
- UNKNOWN. "BOB004442-004" COMUNE DI BOLOGNA. 2007

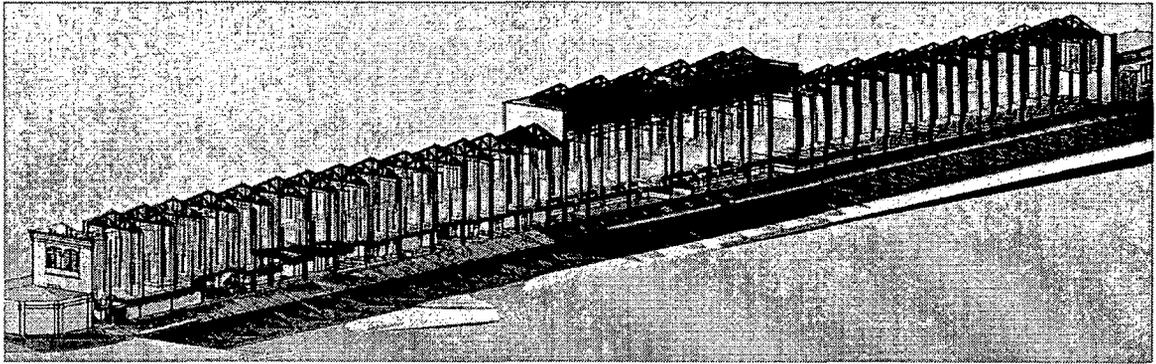
of wood.⁶ People of Bologna have not been able to enter the building, thus they have most likely never had an opportunity to form a deep connection to it.

The aim of STAVECO's development is to blur the lines between the historic center and the newer developed areas and in turn break through the boundaries of heritage conservation. Therefore the old administrative building can no longer be the physical and psychological boundary it is today. Instead it has to become the first border between STAVECO and the historic center, a border where a playful discourse between the current and the past creates a situation which introduces the city as belonging to the present. Because of its location and the low attachment people have to the administrative building, it is an excellent venue for a discourse intending to break down the boundary created due to the overwhelming effort of heritage conservation.

To remove part of or even to create passages through a building which hold such presence and dominance as a turn site would be a symbolically strong gesture of opening STAVECO to the people. However, removing the wall is an aggressive act which would most likely be resisted and not well adapted to. People could see the act as an attack on their heritage and in turn their identity. The administrative building has to be treated with certain sensitivity. In order for people to have an easier time accepting contemporary manipulation of their heritage, they have to actively partake in how STAVECO and its buildings are altered. As experienced with the Exquisite City, people have more of an open mind when they are a part of the creative proses. Acceptance is crucial if the reper-

posed administrative building is to help connect the Bolognesi to STAVECO, introduce interactive play and discourse with heritage and bring critical thought to the issues of untouchability of the historic center and the commitment to extensive heritage conservation.

NOSTALGIA CONFRONTED IN THE FORM OF AN INTERIOR



EXPOSED INTERIOR OF THE NEW OLD ADMINISTRATIVE BUILDING

The goal of reprogramming and reutilizing the old administrative building is to help bridge the gap that has grown between the contemporary citizens of Bologna and their city in favor of preserving their heritage. This gap will be bridged by encouraging and promoting citizens to put their own mark on their city. The building will house the administrative headquarters for efforts promoting the bridging between 'new' and 'old'. The administrative headquarters will organize events and construction projects around the city making sure to create connections between the historic center and the rest of the city. The programmatic organization of the new building will include exhibition space, a circulating market, administrative offices that include battery reboot stations and an info center, and a community activity space.



- OLD ADMINISTRATIVE BUILDING
 - COMMUNITY ACTIVITY SPACE
 - OFFICES FOR THE ADMINISTRATIVE BOARD OF STAVECO
 - CIRCULATING MARKET
 - EXHIBITION SPACE
 - MECHANICAL ROOM
 - MAIN ACCESS ARTERIES
- "RUE-CTC-5B." MAP. COMUNE DI BOLOGNA. AUTOCAD 2012.

As mentioned before there are no new surveys done about

the interior, but the city of Bologna has acquired floor plans from the military. These floor plans will be represented loosely in the new design of the building. The first floor and mezzanines will be 'recreated' out of site cast concrete. The second and third floor plans of the administrative building will only be represented by their walls which will be replaced by acrylic panels suspended from the rafters as light fixtures. As nobody really knows what the actual makeup of the interior should be and since heritage is released from having to answer to facts, some liberties will be taken in deciphering of the floor plans. The decision to represent the floor plans is a conscious effort to bring people's attention to the falsehood of heritage. People will likely feel a sentiment towards what they want to view as an insight into what the building might have looked like. However, they will be forced to recognize that the walls which at once time separated spaces and broke the line of site have been altered so that the interior of the old administrative building is now predominantly an open space. Secondly they will have to acknowledge that the materiality of the interior is completely different. The acrylic panels on the second and third floors would have been solid walls and not visible from the ground level as there would likely have been solid floors holding them up. The first floor is now made up of site cast concrete, glass and steel. Thirdly at one point the question may arise as to how one would have got access to the second and third floors as the recreated floor plan no longer has any staircases that reach either level.

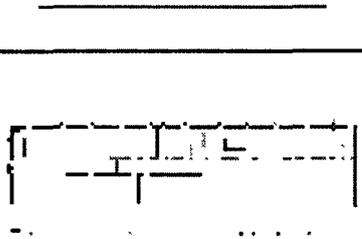


VIEW 1: OLD ADMINISTRATIVE BUILDING
 VIEW 2: CENTER OF OLD ADMINISTRATIVE BUILDING
 VIEW 3: OLD ADMINISTRATIVE BUILDING
 VIEW 4: OLD ADMINISTRATIVE BUILDING
 UNKNOWN, "SCHEDA 1-2EST." COMUNE DI BOLOGNA. PDF

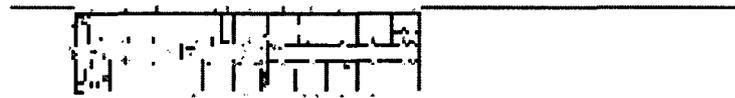
-  COMMUNITY ACTIVITY SPACE
-  OFFICES FOR THE ADMINISTRATIVE BOARD OF STAVECO
-  CIRCULATING MARKET
-  EXHIBITION SPACE
-  MECHANICAL ROOM
-  PIAZZA STAVECO
-  SIDEWALK

RUE-CTC-56. MAP. COMUNE DI BCGLOGNA. AUTOCAD 2012.

ROOF



3RD FLOOR AFTER



3RD FLOOR BEFORE



1ST FLOOR AFTER



1ST FLOOR BEFORE



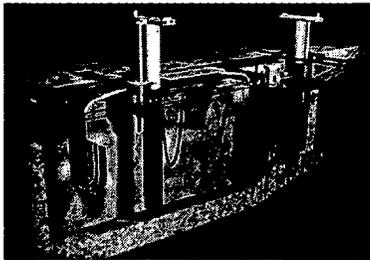
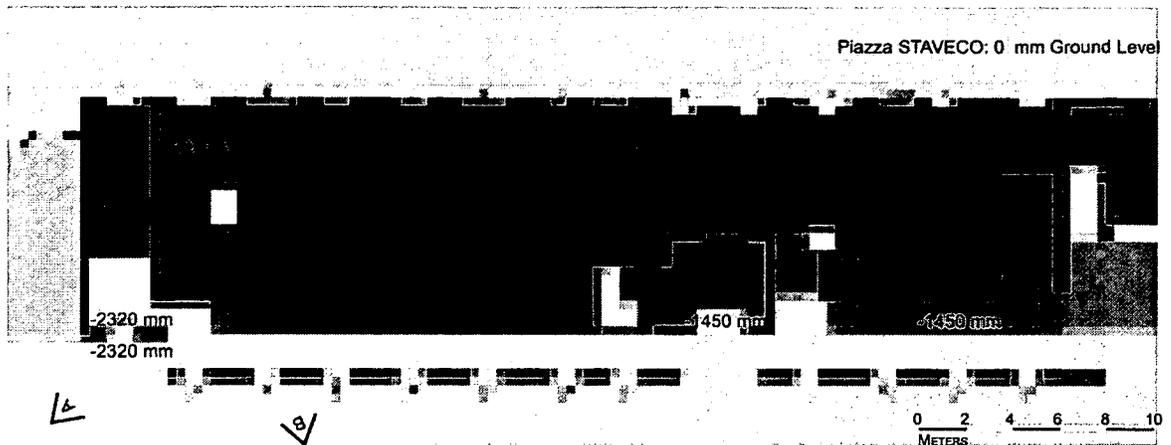
1ST FLOOR AFTER



1ST FLOOR BEFORE

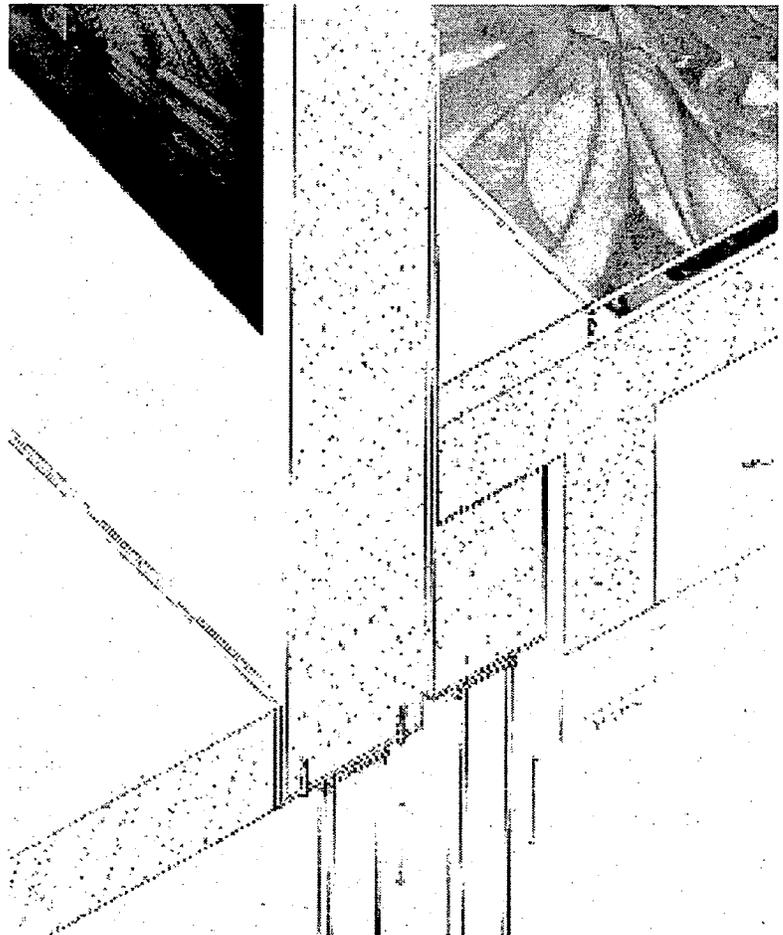


EXHIBITION SPACE:



IN-GROUND LIFTS WILL BE USED TO ALTER WALL SEGMENTS.
[HTTP://WWW.ROTARYLIFT.COM/LIFTS_HEAVY.ASPX](http://www.rotarylift.com/lifts_heavy.aspx)

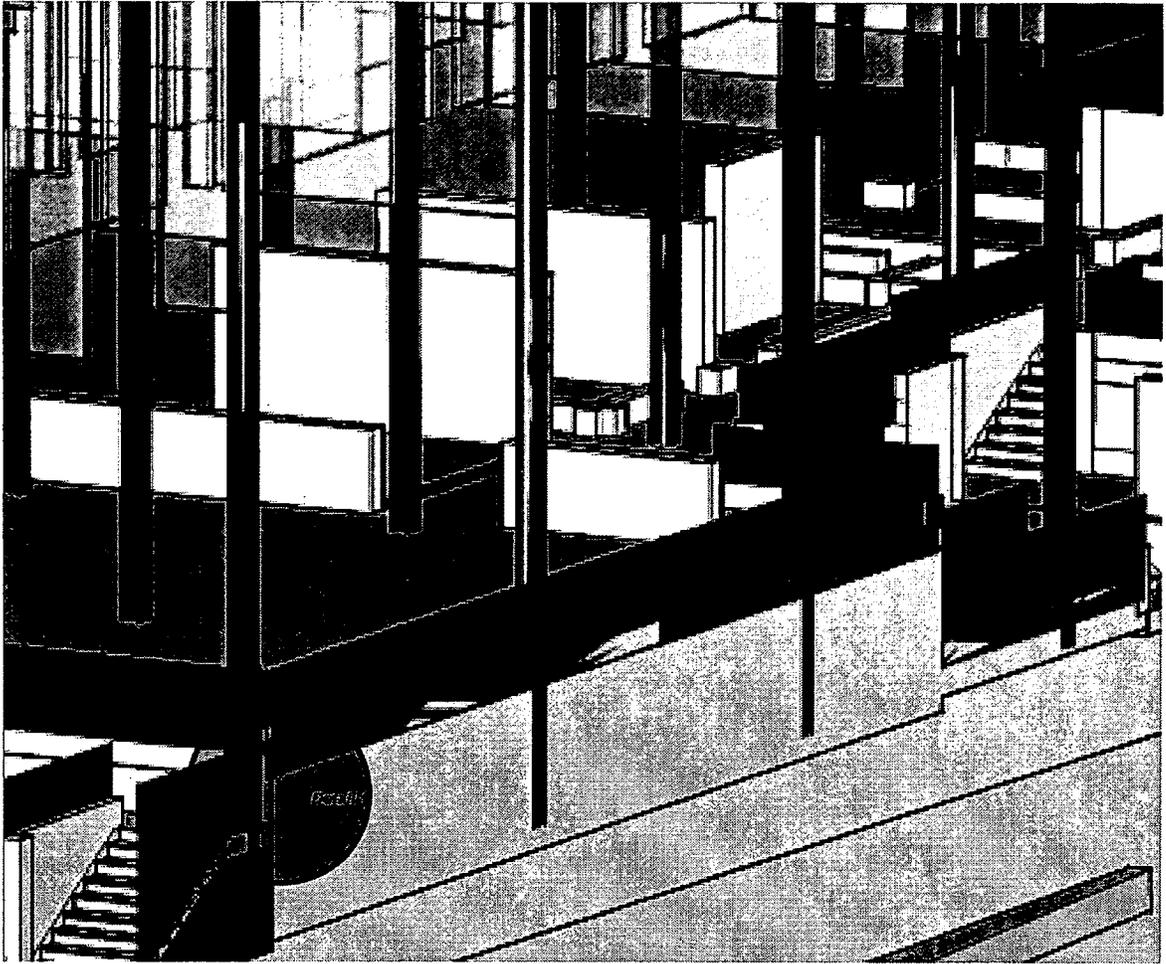
This area will exhibit work done by the Bolognesi, people of all ages and all types of art. Exhibition space will be rented out by the administrative board of STACECO. People who want exhibition space will have the opportunity to sign up online. A sample of the art and statement of intent will be required by the artist which will be posted on the Administrative Board's website. The citizens of bologna will then have an opportunity to vote for the exhibition they are interested in.



DETAIL 1: EXHIBITION SPACE FLOOR DETAIL

The flexibility of the exhibition space will allow for any form of artistic expression and medium whether it is film, sculpture, music, performance, print or paint. The different exhibitions will be accommodated in four different ways. Firstly the wall extrusions on the exhibition floor will have the flexibility to be leveled with the ground or be pushed out to any height up to three meters. The walls can act as traditional gallery walls that can either hold art or be projected on. Secondly the floor of the exhibition area will act as an exhibition space. The top layer will be glass, the bottom layer will be the concrete floor which will be capable of exhibiting thin format and digital art. Thirdly the floor itself can be used as performance space or a surface for sculptural displays. Lastly art can be suspended from the rafters of the building.

In addition to this rotating arts program, the Administrative Board of STAVECO will organize exhibitions which focus on architectural and city planning projects around the city. These exhibitions can range in theme from competitions showcasing public city interventions to private renovation and constructions projects. These exhibitions will be advertised on the web and around the city. Competitions will take the voice of the citizens in mind as their votes will be taken into account for public projects.



VIEW A: EXHIBITION SPACE WITH DETAIL 1 ON PAGE 75



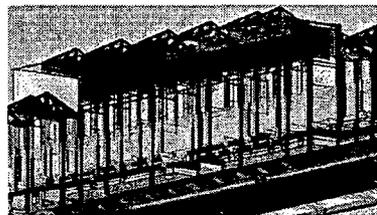
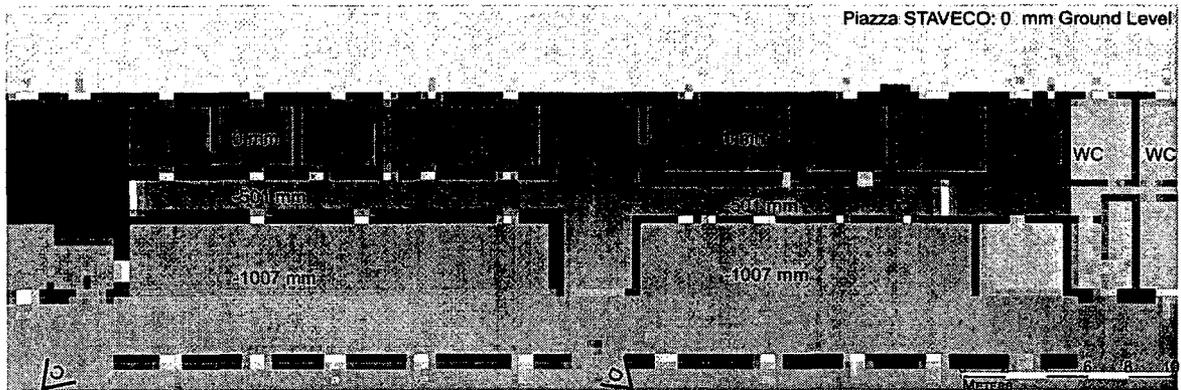
VIEW B: EXHIBITION SPACE



VIEW 2: CENTER PORTION OF OLD ADMINISTRATIVE BUILDING
 UNKNOWN, "SCHEDA 1-2EST." COMUNE DI BOLOGNA, PDF

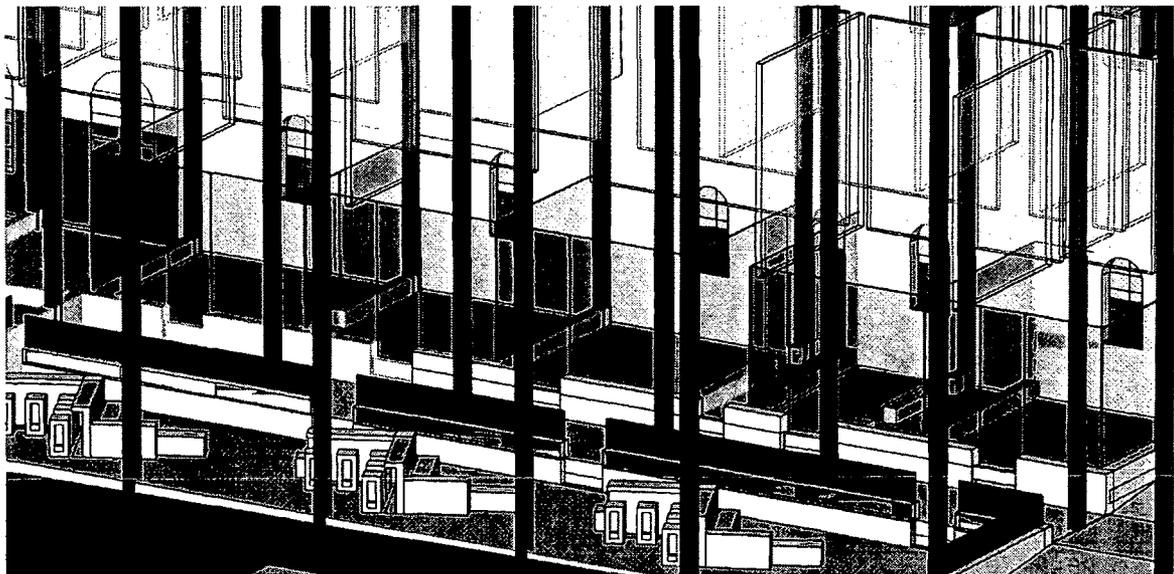
OFFICES FOR THE ADMINISTRATION BOARD OF STAVECO

The Administrative Board of STAVECO is the seminal project for initiating Bologna's new attitude towards conservation. It will be treated as such in its design as it will be displayed as a special gem. The offices will be located in the center portion of the old administrative building. The three story high ceiling with the white and red acrylic panels differentiates this area of the building from the rest.



VIEW C: CENTER PORTION OF THE OLD ADMINISTRATIVE BUILDING

There will be eight new offices in this central space. The walls will be sliding glass panels with inlaid shades. The shades will be made from the weathered corrugated steel panels of the old STAVECO buildings. The offices, like the wall segments of the building will be able to be retracted into the ground in order to create a stage for discussion panels and presentations.

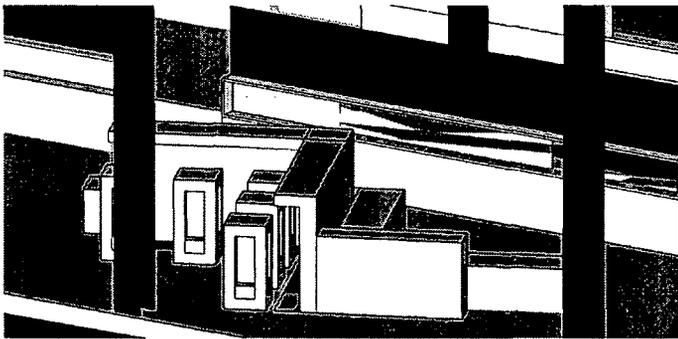
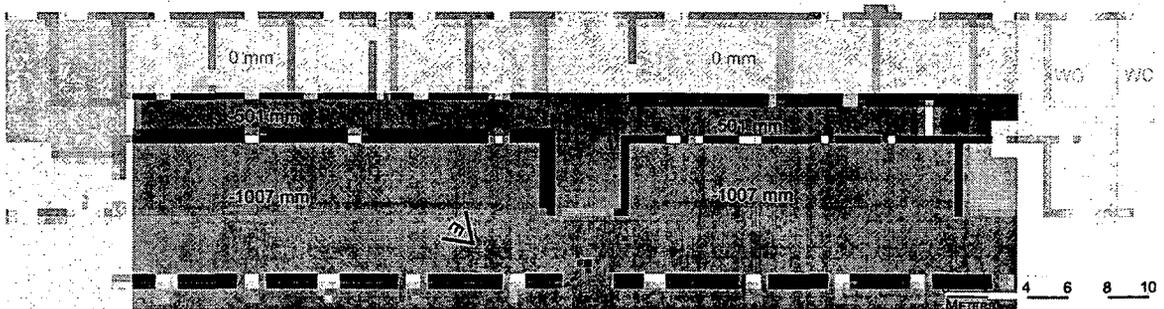


VIEW D: CENTER PORTION OF OLD ADMINISTRATIVE BUILDING OFFICES, INFORMATION AND RECHARGE STATION

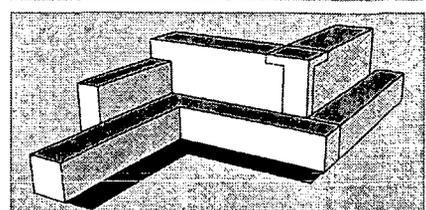
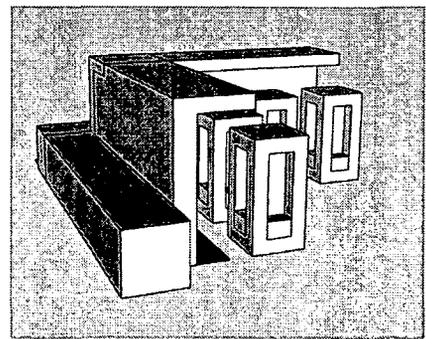
INFORMATION AND REBOOT CENTER

The central section of the building will also, in addition to offices, house the information and reboot center for the entire city. The area will offer free wifi, one of many hot spot zones that will be spread around the city, and an open air library which will house donated books. All of the information provided at the information center will also be accessible online. In addition to providing this information resource to the city, this area will double up as meeting spot and open air "work" station. The entire area will be equipped with electrical outlets. The recharge stations will bring people to the site and encourage them to linger for a few minutes which will be ample time to take a look at what's happening around the city.

Piazza STAVECO: 0 mm Ground Level

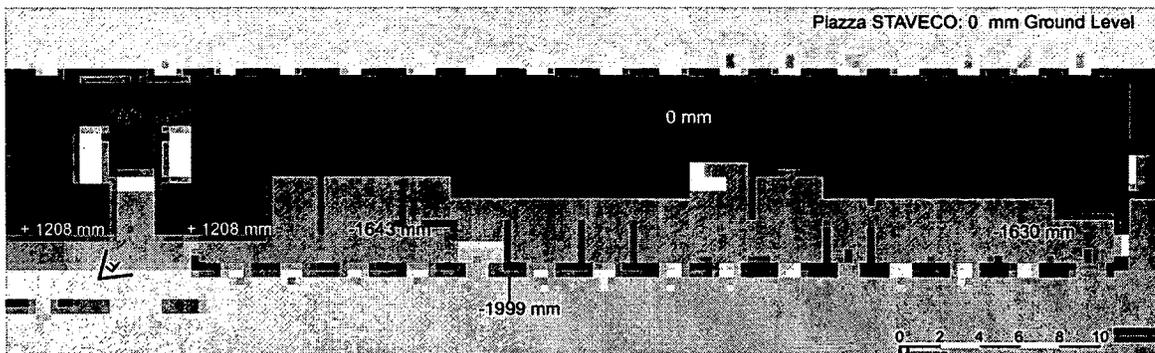


VIEW E: RECHARGE STATION AND INFORMATION STATION



CIRCULATING MARKET

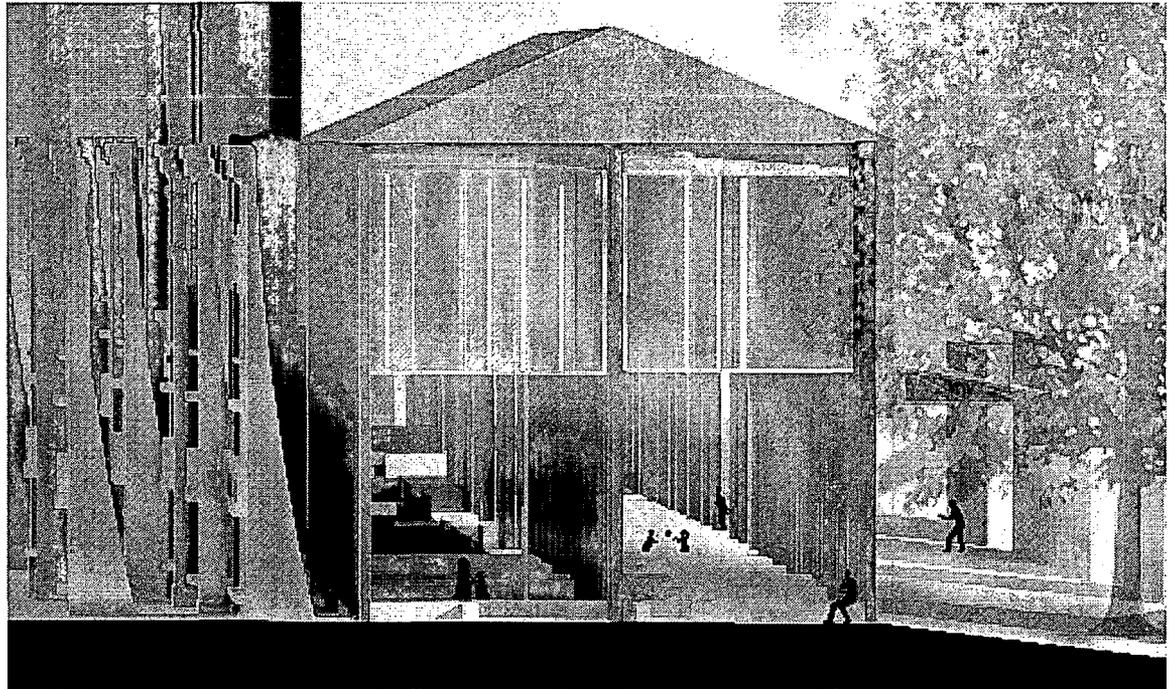
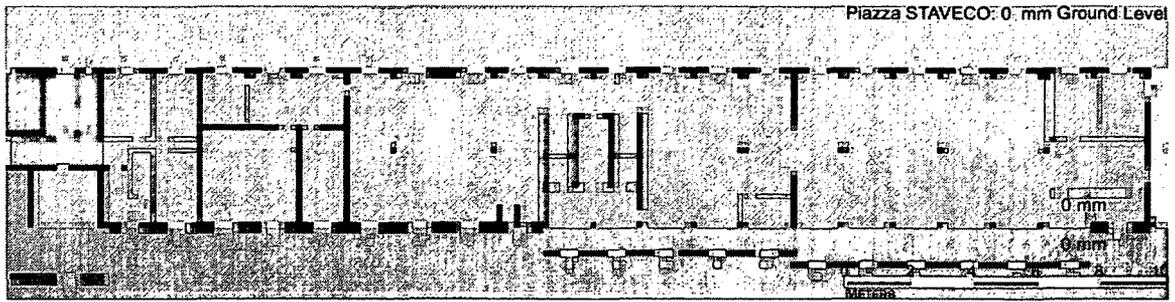
Food and markets are central to Bolognesi social interaction, it brings people out and together. Having a rotating market, which provides a variety of types of vendors, such as raw food, cooked food, crafts, and nick knacks will bring a variety of people to the site and keep the environment interesting and exciting. Local restaurants will have an opportunity to showcase their food in seasonal food shows.



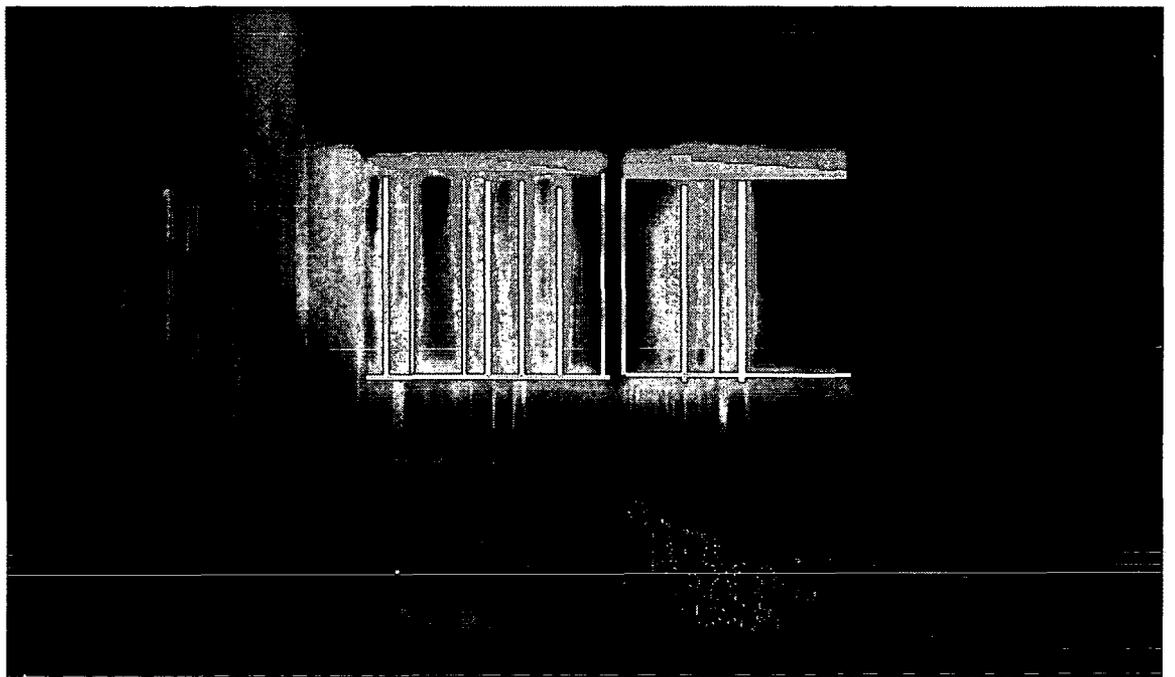
VIEW F. CIRCULATING MARKET SPACE

COMMUNITY ACTIVITY SPACE

The community activity space will remain open and clutter free for the most part and will be the venue for community events and activities such as movies nights, dance classes and community yoga. All the events will be organized by the Administrative Headquarters and advertised through the information center's website.



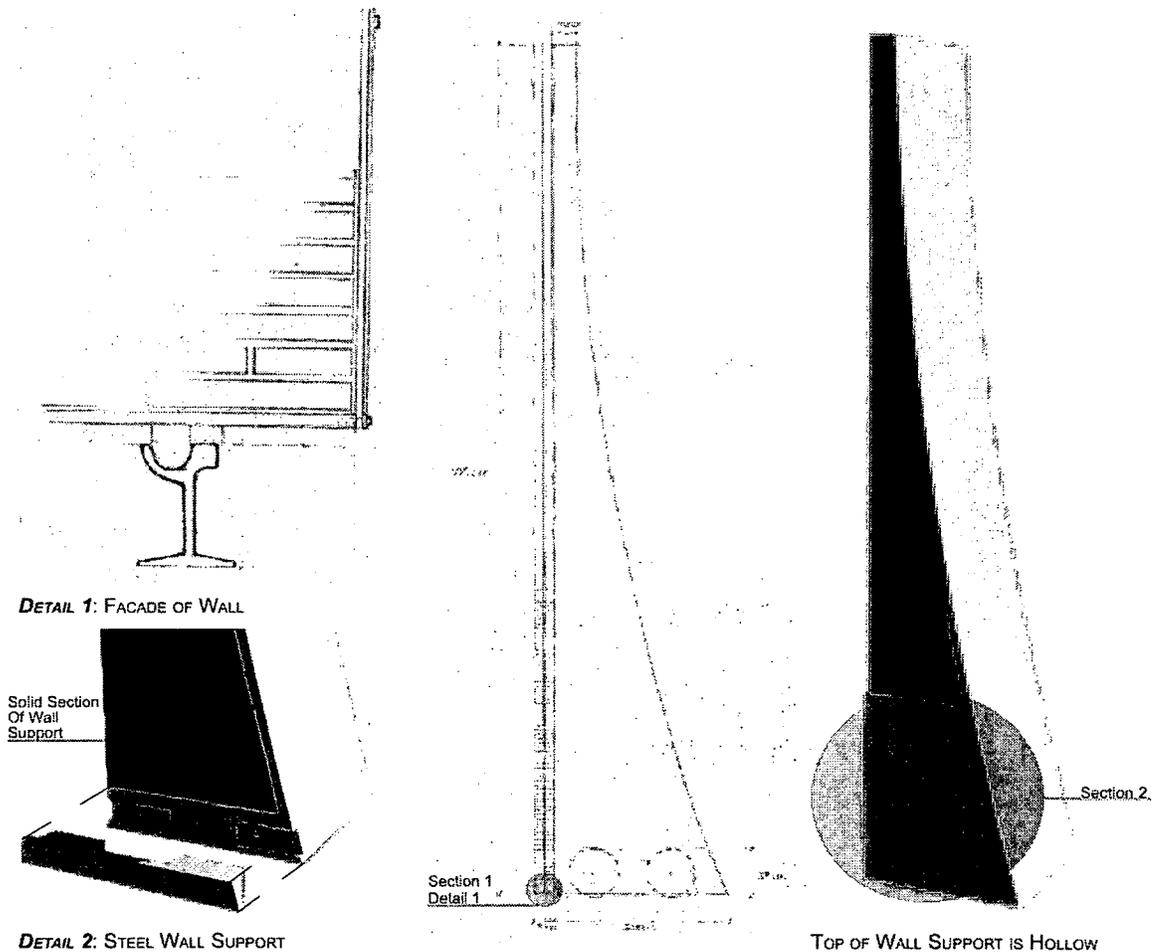
VIEW G: COMMUNITY ACTIVITY SPACE DURING THE DAY

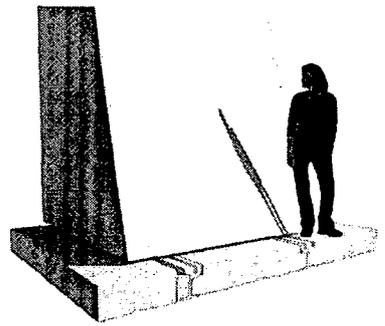
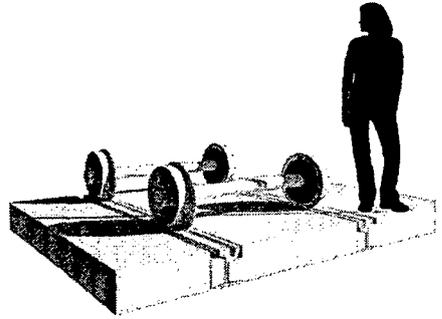
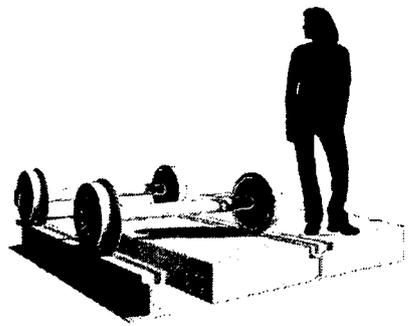
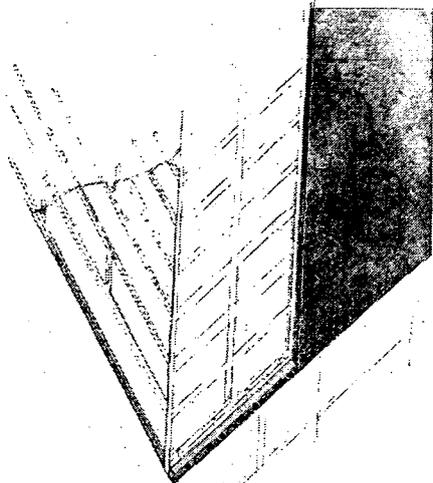


VIEW G: COMMUNITY ACTIVITY SPACE DURING THE NIGHT

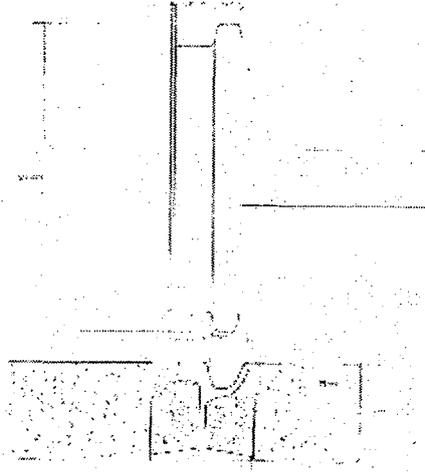
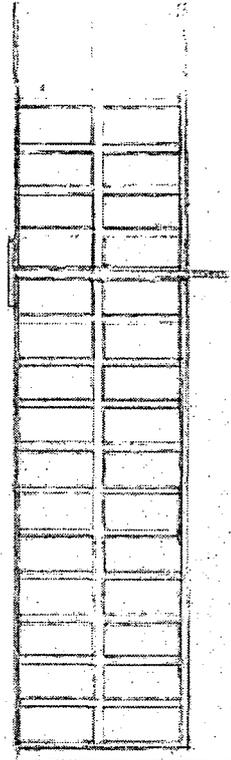
NOSTALGIA CONFRONTED IN THE FORM OF AN EXTERIOR

The north wall, the wall which the city holds some attachment to, will be the stage for the dialogue between the heritage and contemporary culture. Taking note of the exact location of each brick, window and door on the wall, the wall will be carefully deconstructed. It will then be reconstructed in segments on panels which will be erected to simulate the original wall. These panels will be placed on tracks which will allow people to push them in and out, deliberately breaking up and altering the façade in an act of play.



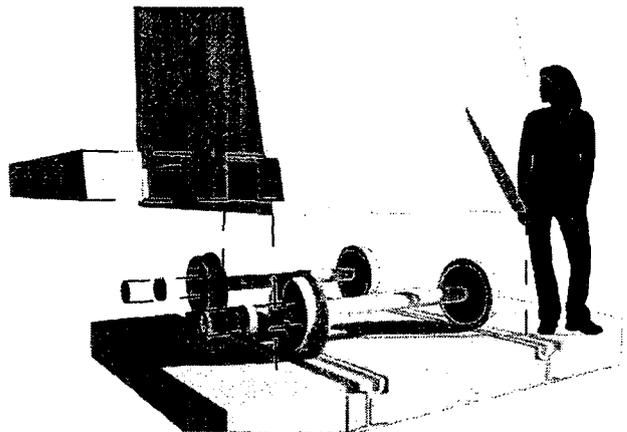
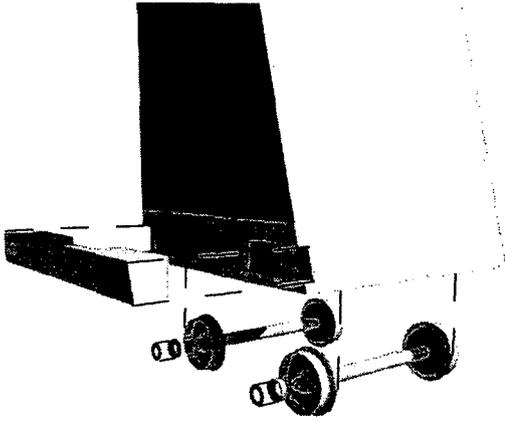


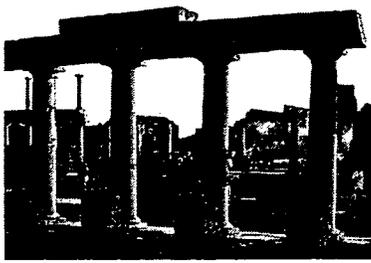
DETAIL 1: CORNER OF WALL



SECTION 1: WALL SUPPORT AND WALL CONNECTION

WHEEL DETAIL

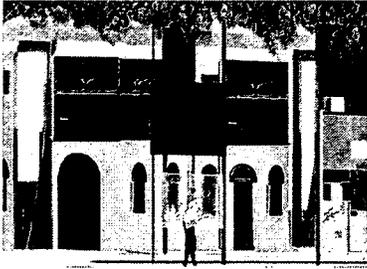




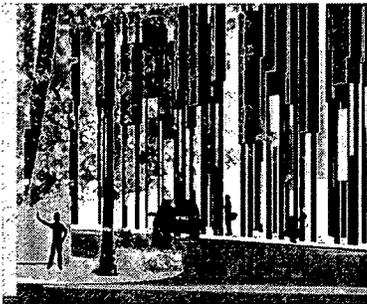
PRESERVED COLONADE, POMPEII

Once the panels are created, the wall will no longer be the original wall, as the only thing original about the panels are the bricks, windows and doors. The wall itself was created by different hands for a different purpose, and with different mortar. The only way the façade and the building can remain 'truthful' to its 'original' state, is if people convince themselves that the new walls are the same walls as before. This sort of conscious self-deception in the name of heritage conservation happens repeatedly world-wide as ancient ruins are reassembled and fawned over even if the reconstruction methods are not hidden from view.

As people push and pull the wall panels of the northern edge to reinvent the image of the wall time and time again, their connection to the wall will shift and the wall will no longer be viewed as the wall of the past, a static heritage; but rather a heritage which can be layered upon and enriched for future generations. Giving the power of creating the image of a heritage building to the Bolognesi will most likely be empower them and not offend them. The act of touching the wall and the mass to alter the building's façade will be a step towards breaking the boundaries placed around heritage. People are now welcome to take an active part in defining their own heritage and identity. If by chance one day nostalgia kicks in, the Bolognesi can push all of the wall panels back to their initial position, ignore the steel supporting the walls and once again partake in a conscious deception that the wall is what it was decades ago. The obvious illusion of originality in the new wall compares to the more subtle ones discussed by Montero.

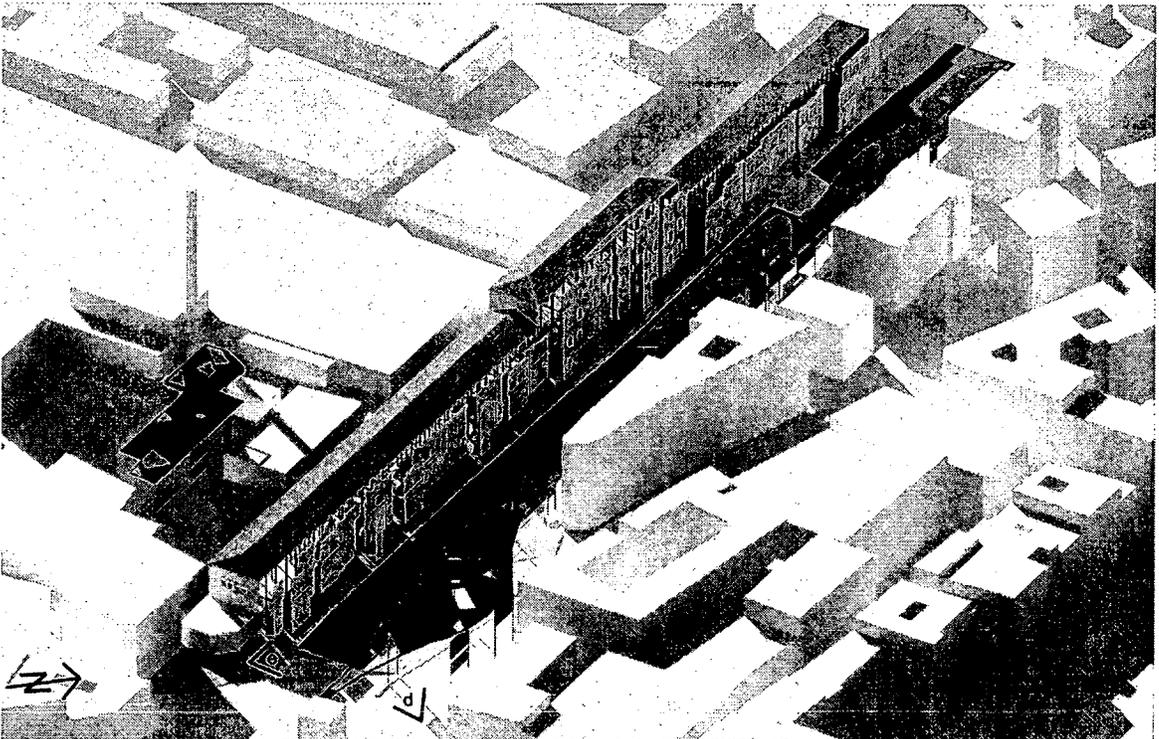


View d: COUNTER WEIGHTS

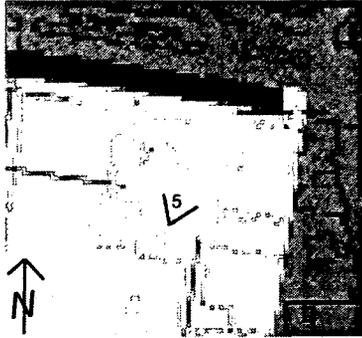


View e: COUNTER WEIGHTS

As the wall panels are made up of solid and heavy materials the task of pushing a panel will be a substantial one. To make the task of pushing a panel feasible for a small group of people the walls will be counterweighted. The counterweights will serve two purposes. As already stated, the first purpose of the counterweights will be to lighten the load of the wall. The second purpose will be to bring down the acrylic light panels down to a reachable height so that people can write or carve into them. The light panels will move up and down as the wall panels are pushed in and out adding another layer to the game. After a period of time the acrylic panels on the counterweights will be reattached to the rafters of the administration building and a new one will be brought down and attached to the counterweight. The counterweights will be placed strategically in the vicinity of the administrative building. Some will be placed on the interior courtyard of STAVECO others will be placed on the sidewalk on the other side of the Viale.



OLD ADMINISTRATIVE BUILDING FROM ABOVE
 ■ PIAZZA STAVECO
 ■ COUNTERWEIGHTS



STAVECO PROGRAMING FOR INITIAL PHASE

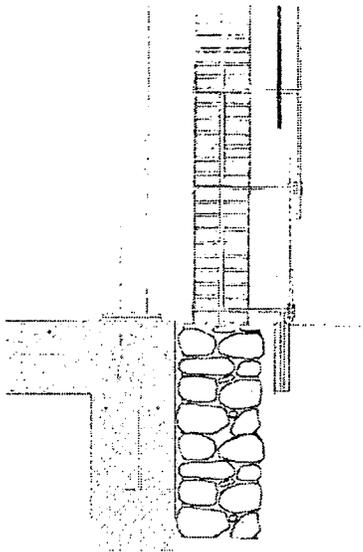
- COMMUNITY CENTER
- PIAZZA STAVECO
- COMMERCIAL
- OFFICES FOR THE ADMINISTRATIVE BOARD OF STAVECO
- CIRCULATING MARKET
- EXHIBITION SPACE
- MECHANICAL ROOM
- MAIN ACCESS ARTERIES

"RUE-CTC-56." MAP. COMUNE DI BOLOGNA. AutoCAD 2012.

Inviting people to leave a physical mark expressing their lives, continuously adds a new layer to their heritage strengthening the bond between past and present. Though the markings will be made on continuously new surfaces and materials, the panels will be part of the identity of an old building. In effect, the new materials will be introduced as representatives of the original building. As there is little or no previous recollection of the old interior and therefore no attachment to it, people will be less likely to reject the new interior. Once the new has been marked by the Bolognesi, they will hold on their surface a piece of Bologna's history and heritage making them part of the past. Therefore, the new continuously creates an opportunity for the contemporary to continue their existence once it becomes part of the past. Once all of the acrylic panels have handled by the Bolognesi and served their purpose as light panels within the administrative building they will be reattached on the back facade of the old administrative building, thus continuously altering the facade facing Piazza STAVECO.



VIEW 5: ACRYLIC PANELS ON THE BACK WALL OF OLD ADMINISTRATIVE BUILDING



BACK WALL OF OLD ADMINISTRATIVE
BUILDING WITH ACRYLIC WALL PANEL
CONNECTION BASED ON A TYPICAL MASONRY

The development of STAVECO should ideally be an ongoing process with many architects, planners and citizens having a role in layering new structures and programmatic functions over time, constantly reinventing and repurposing the site. Even the administrative building will have to prepare to be repurposed at some point. The concrete will crack and seeds will eventually germinate in those cracks. The steel will weather and rust, people's hand prints of the people will leave permanent marks, the windows may break and the doors may deteriorate. The day may come when the new administrative building will no longer be useful to the citizens of Bologna. At that time the building will have to take on a new role and change accordingly.

(ENDNOTES)

1 "DEFINITIONS: INTERNATIONALE SITUATIONNISTE #1 (JUNE 1958)", SITUATIONIST INTERNATIONAL ONLINE. TRAN. KEN KNABB. N.P. N.D. WEB. 18 APR. 2011

2 *IBID*

3 GUY DEBORD. "REPORT ON THE CONSTRUCTION OF SITUATIONS AND ON THE INTERNATIONAL SITUATIONIST TENDENCY'S CONDITIONS OF ORGANIZATION AND ACTION" SITUATIONIST INTERNATIONAL ONLINE. TRAN. KEN KNABB. N.P. N.D. WEB. 18 APR. 2011.

4 "AREA EX STAVECO + CASERMA D'AZEGLIO (ALIQUOTA)" INFORMATION MEMORANDUM. COMUNE DI BOLOGNA. 2010

5 *IBID*

6 UNKNOWN. "INFORMATION MEMORANDUM_06+13 STAVECO+D'AZEGLIO_29-12-10." COMUNE DI BOLOGNA. PDF 2008

POSTSCRIPT

Bologna's conservation efforts have attempted to preserve a historic fabric within the content of a contemporary and ever-changing society. As discussed throughout this thesis, preservation of the past is in reality impossible, the mere change in the object's context changes its meaning. Bologna's attempts at preserving their historic center has seemingly created a growing gap between its citizens and their city. In a lecture given by Patrizia Gabellini, a consultant to Bologna for their new vision for the city, it becomes clear that the goal of the new city is "a pleasant city to live in, and welcoming to those arriving there (populations who will share its spaces), inviting people to stay (young people in particular).¹ However, one could argue that in order for people to want to stay in the city they have to be able to feel as if it belongs to them. Bologna should put out an effort in breaking through the boundaries set up around its heritage. People should feel welcome to evolve their city into something which reflects who they are today, instead of trying to conform to a city which is trying to be what it centuries ago.

The proposed project and program for STAVECO aims at initiating a dialogue between a contemporary Bologna and the 'preserved' Bologna. As the stories and personalities of the Bolognesi are layered within the old administrative building and on its constantly altering surface, the building becomes a celebrated sampling of the city and its inhabitants. The project is intended as a seminal project encouraging people to physically touch and alter their historic environment. The proposal engages both the historic center and area outside of it as an initiative to connect the

two, but also to encourage people to continue breaking the self-administered boundaries that exist around heritage in the historic center. Once people start to claim the right to add their own layer being added on to Bologna historic fabric, the heritage conservation law which states that the entire historic center is a “monumental entities” (SOURCE) can be changed. At that point another heritage conservation model, such as the one initiated in France,¹ should be considered where only parts of the city is deemed as heritage sites. The reality is that time does not stand still and neither do the things which exist within its realm.

(ENDNOTES)

¹ PATRIZIA, GABELLINI, URBAN PLANNING AND DESIGN "PROJECT BOLOGNA" N.p. n.p. 8 JUN 2009 Web 11 May 2011
<[HTTP://WWW.LABORATORIORAPU.IT/UPD/Download/C109_09.06.08_GABELLINI/L10_PROJECTING%20BOLOGNA.pdf](http://www.laboratoriorapu.it/UPD/Download/C109_09.06.08_GABELLINI/L10_PROJECTING%20BOLOGNA.pdf)>

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