1. **Identification of Property**

1.a. **Country**

The nominated property is composed by twelve component parts and involves one country: Italy.

1.b. **State, Province or Region**

The nominated property involves one Italian region: Emilia-Romagna.

1.c. **Name of Property**

The Porticoes of Bologna.

1.d. **Geographical coordinates to the nearest second**

The total area of the Nominated property is 52.18 ha.
The total area of the buffer zones selected is: 1123.81 ha.

Coordinates of the central point of the whole Nominated property: 11°19’31,658”E 44°29’35,755”N.

The following tables illustrate the Id for each of the twelve components parts, as well the localization and area.

Please note:
- The geographical coordinates mark the center point of each component part of Property.
- Data requested in section 1.f of the Operational Guidelines (area of the single component parts) are already included in the following tables of chapter 1.d.

<table>
<thead>
<tr>
<th>Id n°</th>
<th>Name of the component part</th>
<th>Belonging to a local system</th>
<th>Region</th>
<th>Coordinates of the central point of component part</th>
<th>Area of Nominated component part (ha)</th>
<th>Area of the buffer zone (ha)</th>
<th>Map n°</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Santa Caterina e Saragozza</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>11°19’55,321”E 44°29’29,311”N</td>
<td>2.67</td>
<td>1089.37*</td>
<td>1.e.2.7.</td>
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<tr>
<td>02</td>
<td>Santo Stefano e Mercanzia</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>11°20’52,268”E 44°29’32,311”N</td>
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<td>1.e.2.8.</td>
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<tr>
<td>03</td>
<td>Galliera</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>11°20’30,854”E 44°29’50,089”N</td>
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<td>1089.37*</td>
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<tr>
<td>04</td>
<td>Baraccano</td>
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<td>Emilia-Romagna</td>
<td>11°21’15,929”E 44°29’6,818”N</td>
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<td>1089.37*</td>
<td>1.e.2.10.</td>
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<td>05</td>
<td>Pavaglione, Banchi e Piazza Maggiore</td>
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<td>Emilia-Romagna</td>
<td>11°21’8,316”E 44°29’25,979”N</td>
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<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
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<tr>
<td>08</td>
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<td>09</td>
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<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>11°20’41,417”E 44°29’28,867”N</td>
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<td>10</td>
<td>Strada Maggiore</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>11°21’11,489”E 44°29’29,582”N</td>
<td>10.99</td>
<td>1089.37*</td>
<td>1.e.2.16.</td>
</tr>
</tbody>
</table>
The components of *The Porticoes of Bologna* are situated in the Emilia-Romagna region, in Italy. Maps from 1.e.1.1 to 1.e.1.3 give an overview of the localization of the property *The Porticoes of Bologna* in a wider context. The boundaries of the Nominated property and buffer zone can be found on figures from 1.e.2.1 onward.

The same maps are available in wider formats in the Cartographic Atlas annexed to the Nomination Format.

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*Buffer zone shared by the eleven components of The Porticoes of Bologna.*

<table>
<thead>
<tr>
<th></th>
<th>The porticoes of Bologna</th>
<th>Emilia- Romagna</th>
<th></th>
<th></th>
<th></th>
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<tbody>
<tr>
<td>11</td>
<td>Treno della Barca</td>
<td>11°17'5.747&quot;E 44°29'43.049&quot;N</td>
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<td>36.25</td>
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</tr>
<tr>
<td>12</td>
<td>MamBo</td>
<td>11°20'9.231&quot;E 44°30'8.536&quot;N</td>
<td>3.25</td>
<td>1089.37*</td>
<td>1.e.2.18.</td>
</tr>
</tbody>
</table>
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Print Scale: 1:12,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: February 2021
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Print Scale: 1:1,500
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: February 2021
1.2.5. Santo Stefano e Mercanzia_Component 02

Print Scale: 1:1,800
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: February 2021
1.e.2.6. Galliera_Component 03

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Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: February 2021
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Print Scale: 1:1,500
Projected coordinate system: UTM-WGS84
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Date: February 2021
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Date: February 2021
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Nominated component (10.99 ha)
Other components of the property
Buffer zone

Print Scale: 1:9,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: February 2021
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Nominated component (1.33 ha)
Buffer zone
Other components of the property

Print Scale: 1:3,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: February 2021
MamBo_Component 12

Print Scale: 1:2,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: February 2021
The nomination of
THE PORTICOES OF BOLOGNA
To the UNESCO WORLD HERITAGE LIST

I PORTICI DI BOLOGNA
CANDIDATURA UNESCO

NOMINATION FORMAT

January 2020
THE PORTICOES OF BOLOGNA

Nomination Format
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THE PORTICOES OF BOLOGNA
World Heritage List UNESCO Nomination

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Site Manager

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Valentina Orioli, Councillor for Town Planning and Building Regulation, Environment, Protection and Renovation of Historical City, Porticoes UNESCO Nomination
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Alberto Aitini, Councillor for Urban Security, Commerce, Local Police, Civil Defence, Public Estate and Parks Maintenance Relation with the City Council

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Introduction

In compliance with paragraph 127 of the Operational Guidelines, the WHL nomination “I Portici di Bologna” was sent to the Secretariat of the Convention, by 30th September 2019, in order to receive comment and review.

On the basis of the “DRAFT NOMINATION COMMENT AND REVIEW” document, the review was carried out, up to the current version of the application file. In fact, as a step of the Nomination Process the draft document was submitted to a technical analysis, and the useful comments allowed to reviews and complete the Nomination Format.

In particular, corrections and revisions are as follows:

1.e The cadastral maps have been completed with the street names. Also, the definition of topographic elements present on the ground has been improved. The boundary of Buffer Zone A has been split on a series of maps at the scale of 1 : 15,000.

3.2.b The inner comparative analysis has been implemented considering the other important porticoed street in Bologna: the choice of the 12 component parts was made considering some other most representative ones. Some of them cannot be compared with any other porticoes in the city, while others have similar features with analogous urban components. The comparative analysis between Porticoes with similar features resulted in the choice of those which are more authentic and in better state of conservation and maintained their original function.

3.3 The Brief Synthesis has been implemented with a summary of the attributes that convey the potential Outstanding Universal Value. The statement of authenticity has been drafted according to the Operational Guidelines’ suggestions. The Protection and Management Requirements have been explained.

5.e The Management Plan has been attached to the document. The detailed analysis of the management plan has been inserted within the paragraph, indicating the overall objectives of the management of the Nominated serial property and how these are planned to be implemented and by whom (including a visual chart of the governance method).

5.j The explanation of the staffing level has been included in the chapter.

6. The key indicators chosen has been listed in table form, indicating periodicity of the review and the location where the records have been kept.
Identification of Property
1. Identification of Property

1.a. Country

The nominated property is composed by twelve component parts and involves one country: Italy.

1.b. State, Province or Region

The nominated property involves one Italian region: Emilia-Romagna.

1.c. Name of Property

The Porticoes of Bologna.

1.d. Geographical coordinates to the nearest second

The total area of the Nominated property is 7.67 ha.
The total area of the buffer zones selected is: 1123.81 ha.

Coordinates of the central point of the whole Nominated property: 11°19’47” E – 44°29’34” N.

The following tables illustrate the Id for each of the twelve components parts, as well the localization and area.

Please note:

- The geographical coordinates mark the center point of each component part of Property.
- Data requested in section 1.f of the Operational Guidelines (area of the single component parts) are already included in the following tables of chapter 1.d.

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<th>Coordinates of the central point of component part</th>
<th>Area of Nominated component part (ha)</th>
<th>Area of the buffer zone (ha)</th>
<th>Map n°</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Portici residenziali Santa Caterina</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>E 11°19’58” N 44°29’29”</td>
<td>0.20</td>
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</tr>
<tr>
<td>02</td>
<td>Piazza porticata di Santo Stefano</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>E 11°20’53” N 44°29’32”</td>
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<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
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<td>0.63</td>
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<tr>
<td>04</td>
<td>Edificio porticato del Baracciano</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
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<td>1089.37</td>
<td>1.e.2.10.</td>
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<td>07</td>
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<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
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<tr>
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<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>E 11°18’39” N 44°29’34”</td>
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<tr>
<td>09</td>
<td>Portici di piazza Cavour e Via Farini</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
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<tr>
<td>10</td>
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<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>E 11°21’10” N 44°29’32”</td>
<td>1.69</td>
<td>1089.37</td>
<td>1.e.2.16.</td>
</tr>
<tr>
<td>11</td>
<td>Edificio porticato del quartiere Barca</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
<td>E 11°17’5” N 44°29’43”</td>
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</tr>
<tr>
<td>12</td>
<td>Edificio porticato del MMiBo</td>
<td>The porticoes of Bologna</td>
<td>Emilia-Romagna</td>
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<td>0.33</td>
<td>1089.37</td>
<td>1.e.2.18.</td>
</tr>
</tbody>
</table>

*Buffer zone shared by the eleven components of The Porticoes of Bologna.
1.e. Maps and plans, showing the boundaries of the nominated property and buffer zone

The components of *The Porticoes of Bologna* are situated in the Emilia-Romagna region, in Italy. Maps from 1.e.1.1 to 1.e.1.3 give an overview of the localization of the property *The Porticoes of Bologna* in a wider context. The boundaries of the Nominated property and buffer zone can be found on figures from 1.e.2.1 onward.

The same maps are available in wider formats in the Cartographic Atlas annexed to the Nomination Format.

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1.e.1. Localization and identification of the property

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[Map of Italy showing the regions Lombardia, Veneto, Emilia Romagna, and Toscana, with Bologna highlighted in yellow.]
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Section 02

Print Scale: 1:12,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
Section 03

Print Scale: 1:12,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
Section 04

Print Scale: 1:12,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
1.e.2.3. The Porticoes of Bologna (Buffer zone B)
1.2.4. Portici residenziali Santa Caterina_Component 01

Print Scale: 1:1.500
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
Identification of the Property

1.e.2.5. Piazza porticata di Santo Stefano_Component 02

- Nominated component (0.31 ha)
- Buffer zone
- Other components of the property

Print Scale: 1:1.000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
Identification of the Property

1.e.2.7. Portico del Baraccano_Component 04

- Nominated component (0.23 ha)
- Buffer zone
- Other components of the property

Print Scale: 1:2,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
1.e.2.8. Portici commerciali del Pavaglione e dei Banchi_Component 05

Print Scale: 1:2,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
IDENTIFICATION OF THE PROPERTY

1.e.2.9. Portico devozionale di San Luca_Component 06

Print Scale: 1:6.500
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
1.e.2.10. Portici accademici di via Zamboni_Component 07

Print Scale: 1:2.000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
1.e.2.11. Portico della Certosa_Component 08
Portici di Piazza Cavour e Via Farini_Component 09

Print Scale: 1:2,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
1.e.2.13. Portici trionfali di strada Maggiore_Component 10

Print Scale: 1:6,000
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
1.e.2.15. Edificio porticato del MAMbo_Component 12

Print Scale: 1:1,500
Projected coordinate system: UTM-WGS84
Base map: municipality of Bologna, CTC 2016
Date: January 2020
1.f. Area of Nominated property and proposed buffer zone

Data requested in section 1.f of the Operational Guidelines (area of the single components) are already included in the tables of chapter 1.d.
Description

2
2. Description
2.a. Description of the Property

The Porticoes of Bologna consist of a considerable system of continuous porticoes which are specific to the city of Bologna.

The Nominated serial Site’s boundaries have been drawn to include all those areas or attributes which are a direct and tangible expression of its Outstanding Universal Value. Twelve zones have been selected within porticoed interconnected walks, according to a representativeness criteria. They describe the whole Bolognese porticoed system, showing the different chronological phases, architectural style, technical features, social and urban functions.

The twelve components are:
- Portici residenziali di Santa Caterina
- Piazza porticata di Santo Stefano
- Strada porticata di Galliera
- Portico del Baraccano
- Portici commerciali del Pavaglione e dei Banchi
- Portico devozionale di San Luca
- Portici accademici di via Zamboni
- Portico della Certosa
- Portici di piazza Cavour e via Farini
- Portici trionfali di Strada Maggiore
- Edificio porticato del quartiere Barca
- Edificio porticato del MAMbo

The buffer zones are two. The first one (Buffer zone A) includes the historical core of the city and of the neighbouring areas, including part of the hilly area of the city:

- **Ambiti storici (Historical areas)**. Construction interventions on buildings will be regulated by the Urban Building Regulations. In consideration of the type of protection to which each property is subject, and may be exclusively conservative, with the confirmation of the current relationship between volumes and open spaces.
- In general, the interventions shall be only conservative and confirm the building permits that are required for each type of intervention. Actions of a transformative nature can only be admitted for interventions of public interest with specific derogating measures that are included in the Poc.

- **Ambito pianificato consolidato (Consolidated planned area)**. In the specialized consolidated areas of widespread qualification, the main purpose is the improvement of urban quality and livability, including the strengthening of the pervasive quality of public space, including the reinforcement of the quality of both public spaces and infrastructures. Any substantial transformation can only be allowed if any public interested is involved. In this case it is possible to deviate from the Municipal Operational Plan measures.

- **Zone di particolare interesse paesaggistico-ambientale (Areas of particular landscape and environmental interest)**. Areas of particular landscape-environmental interest are defined in relation to particular morphological and/or vegetative conditions, particular connotations of naturalness and/or biological diversity, features of reduced anthropization.
- The primary purpose of the protection is to maintain, recover and enhance their landscape and ecological connotations.
- Interventions that enable the public enjoyment of protected areas are allowed: the construction of parks whose equipment, where not existing, are mobile or removable and precarious; paths and rest areas for pedestrians and for non-motorized means of transport; tree-lined areas of new plant and equipment mobile or removable and precarious in existing clearings.
- **Aree naturali protette (Protected natural areas)**. Protection aims at the conservation of the natural and historical - cultural landscape and its enhancement for the socio-economic promotion of resident communities.
The second one (Buffer zone B) includes the component n. 11 following the heritage protection on the modern heritage. In particular:

- **Agglomerati d’interesse documentale del moderno (Agglomerations of modern documentary interest).** In this kind of agglomerations the allowed building interventions are: “ordinary maintenance”, “extraordinary maintenance”, “restoration and conservative repairs”, “building renovation”, after favorable evaluation of the Commission for the Architectural and Landscape Quality. Inside the area the "Treno" is considered a building of historical and architectural modern interest: interventions of “ordinary maintenance”, “extraordinary maintenance”, “restoration and conservative repairs” are allowed.

For further information, please refer to paragraph 5.b.5.

**Fig. 2a.1. Representation of the porticoed sections on the entire Bolognese territory. 62 km of porticoes were counted in total.**

The aforementioned components’ time frame spans from the XII Century to the present. It covers a particularly long period during which the portico as architectural element of the city was progressively adopted, developed and preserved by its population. By the end of the XIII Century, the construction of porticoes at the ground level became a mandatory requirement for every new or transformed building. Since then, the portico began to emerge as a pattern in the making of the city.

The property is fully included within the municipal boundaries of Bologna, the capital city of the Emilia Romagna region. The area is located in the southern part of the Po river Valley, nearby the hilly landscape of the Tosco-Emilian Apennines, between the river Reno and the river Savena, located West and East of the city respectively.

The municipality of Bologna lies between 29 and 54 m.a.s.l. for the urban zone and reaches 280 m.a.s.l. for the Colle della Guardia, which overlooks the city from the top.

**BOLOGNA: URBAN ANALYSIS**

The urban structure of Bologna clearly shows the different phases of development of the city, from the Roman period to our days. Until the beginning of the XX Century the extension of the city was enclosed within the city walls, which had represented for six hundred years the border between the
The approval of the first plan for the extension of the city in 1889, a by-product of which was the demolition of the city walls which started in 1900, engendered a growth of the city, in particular along the Via Emilia, following an east-west direction.

The ancient city centre shows distinct evidences of the Roman period (189 B.C.) through its road structure composed by orthogonal and parallel streets. Archaeological excavations have revealed 7 cardo and the 9 decumanus of the ancient Roman urban planning, as well as the ancient route of the Via Emilia (1st century A.C.) lying below the current via Rizzoli and via Ugo Bassi (2015).

Vestiges of the early medieval city are still evident today. It was smaller than the Roman town and enclosed in the Selenite walls. The typical radial road structure which spreads out from the central Porta Ravegnana dates back to this period, and it counts the following arteries: together with the pre-existent via Emilia to Rimini, there are the via San Vitale to Ravenna, the via Castiglione to Castiglione dei Pepoli. Likewise, the layout of the Torresotti walls is still noticeable in the urban shape of the city. They were destroyed a century after their construction. In their place, above the wall moats, roads and places were later constructed (Aldrovandi e Malpighi).

Conventionally, the historical city centre is considered to be the area included in the Circla, the most recent city walls build in the XIII Century, which nowadays coincides with the current Circonvallazione (ring road).
Large empty unbuilt spaces persisted inside the perimeter of the XIII century walls. From the second half of the 19th century large rectilinear streets were built over those spaces, as an expression of the ensuing modern era.

After 1969, following the approval of a very innovative urban plan which considered the whole historical city centre of Bologna as a “single monument”, the ancient city has been subject to a series of proactive policies aimed at the protection and enhancement of its architectural and urban heritage.

Over the course of the XX Century urban growth proceeded speedily incorporating the surrounding villages in the countryside. The expansion of the city was driven by the need to respond to contemporary demands, such as post war reconstruction (Piano di Ricostruzione, 1948) or the significant migration inflows associated with local industrial development (Piano Regolatore Generale, 1958).

The General Urban Development plan of 1958 led to the rapid construction of new housing in the outskirts of the city, which today result to be poor in public facilities such as parkings, parks and public spaces and other infrastructures. The neighborhoods of Barca, Fossolo, Beverara, Corticella, Pilastro, Casteldebole and Pescarola are an exception as they were part of the 1964 Social Housing Plan (Piano di Edilizia Popolare) and today are the outer suburbs of the city.

Since the mid-80s, as a consequence of the Urban Development Plan of 1985 (effective from 1989), efforts have been made in order to recompose the urban structure of the suburbs and to direct new urban development towards already urbanized areas.

**THE PORTICOES: ARCHITECTURAL TYPES**

The portico’s system in Bologna results from the exceptional interrelationship between the urban needs and the building techniques. The design of the ancient city is strongly influenced by the portico as an architectural element.

Bolognese porticoes are located both inside and outside the ancient city centre perimeter, for a total linear length of 62 km. This is a significant quantity which, among many other factors, further explains the outstanding universal value of the porticoes in the urban and architectural form of Bologna.

The porticoes of Bologna can be divided in different categories, depending on their position in the urban - architectural structure:

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**Fig. 2a.3 Representation of the 4 categories of the architectural types**

**Porticoed roads**

This category is very common within the oldest part of Bologna, where the use of the porticoes had first been developed and widely used (e.g. Portici trionfali di Strada Maggiore, Portico del Baraccano, Portici residenziali di Santa Caterina). The elevations of adjacent porticoed buildings show a great variety of building techniques and façade decorations, reflecting the social status of the owners (e.g. Strada porticata di Galliera, Portici accademici di via Zamboni).
Porticoed square

The porticoes act as a filter between the private building and the adjacent open space of the “Piazza” (square), while the covered passages are often used for commerce or as sheltered walk. The porticoes are wide and have tall vaults (e.g. Portici commerciali del Pavaglione e dei Banchi, Portici di piazza Cavour e via Farini). Porticoed squares are the only places where it is possible to appreciate the whole facade design, which, as previously mentioned, had a representative function of the owner’s social status (e.g. Piazza di Santo Stefano).

Porticoed path

Porticoed paths serves as a connection between the city centre and extramoenia sites, that is those outside the city proper (e.g. portico devozionale di San Luca, portico della Certosa). A full wall on one side of the route and a long succession of arches are sporadically interrupted to allow intersection with other porticoed paths. Unlike porticoes incorporated into urban buildings, porticoed paths are structurally independent. Their origin dates back to the XVII Century as covered passages that led from the city centre to a place of worship. Their structure remains clearly distinguishable even where they have been used as a basis for later buildings.
Porticoed buildings

This category includes buildings which do not form a structural continuum with other buildings, therefore they are not part of a comprehensive system of covered walks like in many other parts of the city.

Porticoed buildings as isolated structures are usually located in peripheral areas where the portico as architectural feature constitutes a symbolic connection with the traditional city centre identity. Typically, these are recent structures (e.g. Edificio porticato del MAMbo) built of reinforced concrete (e.g. Edificio porticato del quartiere Barca).

Bolognese Porticoes as a whole can be described through their structural and decorative elements. Structural elements are classified in vertical components (columns and pillars) and horizontal components (arches and entablatures). Capitals, bases, arched lintels and mouldings are considered as a decorative apparatus. Caps have high architectural - sculptural value and thus represent the most significant formal feature of porticoes. At the same time, they provide information about their period of construction.

The Porticoes: Typological Catalogue

From the Middle Ages to the present days the porticoes in Bologna have undergone an evolutionary process. Unlike the great porticoed street of the Hellenistic tradition, where the porticoes had achieved architectural identity and monumental consistency, porticoes in Bologna developed as a mere functional construction practice in response to increasing building works and consequent urban needs.
The most ancient porticoes in Bologna have various sizes (width and height) since they hosted disparate activities. For example, if porticoes were used both for pedestrian and horseback passage, they used to have a greater height, while their width was related to the transit of carts and market stalls.

Beside its commercial and socializing function, the portico is a well defined architectural feature, often incorporated in a building and only sporadically meant as an independent structure. Below are some details of the constituent characteristics of porticoes.

![Diagram of the elements characterizing the portico structure.](image)

**Type I: wooden portico**

Wooden porticoes are the earliest form of sheltered passage which emerged in Bologna. Few examples of this type have survived centuries of urban changes to this day. The “portici di Via Santa Caterina” and the “casa Isolani” in Strada Maggiore are examples of wooden porticoes that still persist, although they significantly differ in their construction period and building typology.

The most ancient wooden porticoes have simple beam ceilings. The vertical structural element is a tapered wooden pillar, squared, that stands on a stone dado.

The intrados of the portico is defined by a horizontal wooden beam which supports the floor above through a series of parallel joists overhanging the façade. This type of architecture used to inform of the noble status of family residences (Casa Isolani, strada Maggiore).

![The wooden porticoes of Bologna are a direct, rare and precious documentation of the medieval building systems.](image)

In more recent times, and in less prestigious residences, the portico simply consisted of pillars placed on a brick base that supported a wooden beam.
Almost all of the preserved wooden porticoes are the result of parcelling plans carried out by private citizens or religious orders in a process of urban expansion dating back to the Middle Ages.

In the historical center of Bologna, in particular in the surroundings of Santa Maria Maggiore, other examples of wooden porticoes are still preserved. In some locations of the more ancient quarters of the city, like down the alleys branching off Strada Maggiore, one can appreciate some extruded wooden structures that rest on strong ledges called sporti.

Fig. 2a.10. Casa Isolani, Strada Maggiore, n.19. Source: Municipality of Bologna

Fig. 2a.11 Palaces in via Clavature in Bologna. They still have the extruded wood. Source: Municipality of Bologna

Fig. 2a.12. Via Santa Caterina. Source: Municipality of Bologna
Type II: stone and brick portico

Stone porticoes are the most common typology in Bologna as they cover a longer time span. This is noticeable in the different design styles and forms, which reflect the changing architectural models and aesthetic preferences over the centuries.

Differences in the height of pillar bases can frequently be observed. The reasons lies in the existence of old underground vaulted cellars which expanded upwards above the ground floor, producing a difference in the height of the overhead pillars.

![Image of a portico in Bologna]

A low partition wall erected between the street and the vaulted portico points to the presence of underground cellars. Windows were open in the low wall to ensure daylight in hypogean spaces.

Vertical elements along the street edge exhibit a variety of forms and materials. Most ancient pillars are made of brick and have an octagonal section. In many cases they have a wide intercolumniation and support a series of masonry depressed arches and groin vaults. Brick columns have sandstone bases and capitals, often decorated with fitomorphic figures or stylized water leaves.

![Image of columns in Piazza Santo Stefano]

In stone porticoes iron is employed in the making of tie-rods which clamp the structure together. Over time, the use of circular columns became common. The shaft could be monolithic (e.g. Portico
del Baraccano, Portico del Pavaglione, Portico dei Banchi) or made of bricks, shaped in a curvilinear profile (e.g. Palazzo Beccadelli in piazza Santo Stefano or Palazzo Caccialupi in via Galliera). Ornaments are sculpted on sandstone bases and capitals, and they derive from classical tradition. Where circular columns are used, there is no separation wall between the covered floor and the road surface. Arches are rounded, therefore reducing the intercolumniation. In strada Maggiore, the Portico dei Servi is a remarkable sight as it is located above the street level with marble columns standing both along the roadside and under the porticoes, supporting wide groin vaults.

In a further stage of development, the stone portico is characterized by the use of monolithic columns in doric or Tuscan style, such as in the Portico del Pavaglione. In less central areas, supposedly monolithic columns made of bricks coated with plaster are often found. These porticoes are more spacious, tall and bright.
In more recent stages of development, the use of masonry pillars became common to support both vaulted arcades or flat ceiling porticoes. The majestic extramoenia porticoes, with their succession of groin or sail vaults, are an example of vaulted portico on masonry pillars, while porticos in Via Farini and in the Palazzo della Cassa di Risparmio are an example of flat ceiling porticoes resting on arches. Generally, the floor of the portico lays at road level level except from the Portico di San Luca, which stands raised from the road surface due to orographic reasons.
Type I: reinforced concrete portico

Reinforced concrete is a construction technology that integrates the tensile weakness of concrete, which in itself has high compressive strength, with steel. Used on a large scale since the beginning of the twentieth century, reinforced concrete is also used in structures with a portico on the ground floor as in a renowned building in the neighborhood of Barca and in the building of the MAMbo complex. In this type of portico, the lower horizon is at street level and the reinforced concrete pillars support the floor built on site and made up of bricks and reinforced concrete.

Fig. 2a.20. Monolithic columns of the Pavaglione portico.

Type III: reinforced concrete portico

Reinforced concrete is a construction technology that integrates the tensile weakness of concrete, which in itself has high compressive strength, with steel. Used on a large scale since the beginning of the twentieth century, reinforced concrete is also used in structures with a portico on the ground floor as in a renowned building in the neighborhood of Barca and in the building of the MAMbo complex. In this type of portico, the lower horizon is at street level and the reinforced concrete pillars support the floor built on site and made up of bricks and reinforced concrete.

Fig. 2a.21. Transversal view of the building called the "Train" in the Barca district.

The porticoes: urban role analysis

Over the centuries, Bolognese porticoes have played an important role within the city life hosting a variety of different activities and functions. Among of the twelve selected components, each portico plays a peculiar role, which is connected to its location and to the purpose it was erected for.

In general, there are five main categories in which the porticoes could be identified, but each of the components represents a particular function inside the city.
As far as residential buildings are concerned, porticoes should be considered as part of the architectural design of the entrance, thus reflecting the social status of the owner.

There are four residential components, each displaying a different architectural typology according to urban context and property type.

- the **portici residenziali di Santa Caterina** (component 01), are located outside the perimeter of the ancient town walls of the XII century Torresotti era. Now, as in the past, they provide an important community public space at the ground level of humble residential buildings;

- the **Piazza Porticata di Santo Stefano** (component 02), traditionally hosted the city’s merchants. However, they were confined to the open space while the sheltered space under the porticoes was primarily designated for the nobility promenade;

- the **edificio porticato del quartiere Barca** (component 11), was built in the post-war period as a response to major housing needs. It stands in a peripheral neighborhood and it plays a pivotal urban role as it houses shops and services at the ground floor.

In Bologna, even churches and worship places have porticoed facades which are part of the Bolognese porticoes’ continuum.

- the majestic and imposing **portico del Baraccano** (component 04), was the ancient place for reception and shelter of pilgrims and travellers, therefore it had both a charitable and a religious function connected to the monastery;

- the **portico devozionale di San Luca** (component 06), was erected as a sheltered connection between the distant Santuario della Madonna della Guardia and the ancient city centre. For two hundred years the porticoed path has been used for processions accompanying the annual descent to the city of the sacred image of the Virgin Mary, which is then traditionally displayed in the Bolognese San Pietro Cathedral in the month of May. The portico is also travelled by worshippers, often as a vow, a clear demonstration that the original devotional function of this portico is still prominent;

In the city many places are significant as they represent events, functions, ceremonies that take place or were held between the porticoes or under them. For example, the components that have a ceremonial function are:

- the **strada porticata di Galliera** (component 03), is the ancient northern access road to the city, on the path that lead to the cathedral of San Pietro. Porticoes along this street shows the wealth and taste of the aristocratic families that built them;

- the **portico della Certosa** (component 08), was built to allow the residents to go to the Cemetery of the Certosa without getting wet in rainy days, or to be sheltered from the heat in the during summer months. Originally it was conceived as a funerary road, almost as if it would imitate the classical image of Roman extra-urban roads.
• The portici trionfali di Strada Maggiore (component 12), lay on the Via Emilia, one of the most ancient and important roads of Bologna. Their great variety in styles and functions gives to the component a unique character. The majesty of the porticoes reflects the pride of the owners in being part of a grandiose scenography on the very road which used to be travelled by the Popes visiting from Rome.

Over the centuries, porticoes in Bologna developed into privileged spaces for crafts and commercial activities, thus their construction became common even in public buildings design. The portici commerciali del Pavaglione e dei Banchi (component 05), located in the central squares of Bologna, still play the commercial role they were originally built for, as they accommodate shops and crafts. As for the Portico del Pavaglione, its commercial function has always been interwoven with the cultural function of the buildings overhead.

The Portici di Piazza Cavour e via Farini (component 09), are the symbol of the nineteenth century urban demolitions and renewals. They are flanked by decorated buildings which accommodate financial institutions, both public and private. The road and the square were therefore the set to show the new financial and modern prowess of the nascent Italian State.

Bologna is home to the oldest university in Europe. Ever since the Middle Ages it has been a reference point for culture. For the most part it is located in the via Zamboni area:

• the portici accademici di via Zamboni (component 07), can be considered as an open air corridor connecting departments, classrooms, libraries, study halls. Here the portico shelters a meeting place between students from different cultures, nationalities and backgrounds attending university during the academic year.
• the ancient bakery, now converted into the Museo di Arte Moderna di Bologna (MAMbo) takes a central role in the cultural life of the whole city. Located within the cultural district Manifattura delle Arti, the MAMbo (component 10), focuses on knowledge sharing and on the culture of communications.

**THE PORTICOES: SOCIAL ANALYSIS**

Porticoes in Bologna have always been considered as a common space for its residents. They have a connecting function between private and public space and act as a filter between the inside and the outside. Porticoes are the elected space to accommodate trading activities.

As a consequence of a jurisdiction that has persisted over centuries, a private building owner is charged with the construction of the portico, ceding a portion of its property for public use. This particular situation wouldn’t have been possible without the uninterrupted support of the community, who had shared the basic prerequisites and recognised the collective benefits of the porticoes. A civic awareness which value both the system of public sheltered walks and the urban image that descends from it, where the continuity of the façades takes precedence over the single architecture.

Every component has a proper social value/significance, often maintained over time:

- The portico of the Edificio porticato del MAMbo certainly plays an important and acknowledged social role, which has been maintained to this day. During World War I it was a place of great significance, for it was there that the population would receive their daily ration of bread. It was a sheltered place where Bolognese gathered to buy the barilini, small loaves of bread that were baked inside the building. Even though bread is not produced there any more, the Portico del MAMbo still has a social function, since it is possible to take a break under the portico and have a glance at the museum rooms and exhibitions.

- The Portici accademici di via Zamboni have a strong cultural identity related to the presence of the University and the municipal theatre. They represented the place where the great academic conversations took place. Under the institutional porticoes of via Zamboni, young people from different nationalities currently meet, study, have a conversation, enjoy a meal. They mingle every day with residents and tourists.
The porticoes located in the neighborhood of the edificio porticato del quartiere Barca represent a place of social interaction and connection among residents. With a length of approximately 500 metres, the portico accommodates commercial activities and tiny green spaces. Together with the adjacent park, the porticoes of Barca are a great public space which, over time, is re-establishing the central role that was originally planned for them, leaving behind a bad reputation period that usually connote suburbs located in the outskirts of cities.

A similar situation can be observed in the portici residenziali di Santa Caterina. They are older than the ones of Barca, however their original vocation is common. At time of its construction, via Santa Caterina was located in a peripheral area of the city, and its development was part of a new residential district for the lower classes. The portico was thus used as a supplementary space for the house or the workshop. Here the portico has always been a meeting place for residents.

The residential portico on the strada porticata di Galliera is instead located on a privileged route that lead those arriving from the North to the Bolognese cathedral of San Pietro. Porticoes are erected on both sides of the road. Processions usually took place there, during which aristocrats as well as working-class people spruced up for the occasion carried sacred objects. They conveyed a message of faith and paid homage to the city.

The portico devozionale di San Luca was expressly erected to shelter the processions from the city to the Santuario della Madonna della Guardia. Since the beginning of the XIII Century it accommodates the same function, in fact the procession still take place every year in the spring.

Devotional, commercial and political functions blend together in the Piazza Porticta di Santo Stefano, a place that accommodates the market, the senatorial residences and the Complesso delle Sette Chiese.

The portico del Baraccano is the one that best represents the charitable function, as it was originally a pilgrim shelter of which we have record since 1416. It was managed by the Compagnia del Baraccano, whose charitable work was addressed to the elderly, wayfarers and orphans.

The Portico della Certosa has a funerary function. Small shops connected to the cemetery, such as florists, marble workshops and funeral services, prove a social aspect that is still relevant in our time. A different social function can be noticed in the segment of porticoes flanking the adjacent Bologna stadium. Even though there are no commercial activities, the porticoes shelter the typical movement of people connected to football matches.

The portici di Piazza Cavour e via Farini represent a social ambivalence. If, on the one hand, they are the ideal place for the promenade, combining elegance with architectural refinement, on the other hand they represent a shelter for the homeless. This particular aspect is celebrated in a very popular song entitled “Piazza Grande”, by a famous Bolognese singer, Lucio Dalla. The homeless use the porticoes as a place to exchange experiences or to rest, in a city which can offer numerous city-run homeless shelters.

The Portici commerciali del Pavaglione e dei Banchi, located in the central squares of Bologna, today accommodate shops and boutiques. Their initial commercial function is thus maintained and it is nurtured by a growing local tourism, along with the traditional cultural role connected to the Biblioteca dell’Archiginnasio and the Museo Civico Archeologico both located in the buildings above.

The portici trionfali di Strada Maggiore represent all the functions described above: commercial exchanges, charitable activities, cultural exchanges, religious processions. Ownership diversification reflects a situation from the past that continues to occur today in similar ways. A mix of public and private properties arranged along the main road is now house to museums (Museo Civico d’Arte Industriale, Galleria Davia Bargellini, Museo Internazionale and Biblioteca della Musica) or university facilities. Ancient historical buildings have been restored and reused for this purpose and the street todays attracts visitors and students from the city and beyond.
2.a.1. Portici residenziali di Santa Caterina

Ardita, fantastica, formosa, plastica, nella sua architettura, trecentistica e quattrocentistica, di terra cotta, con la leggiadria delle loggie, dei veroni, delle bifore, delle cornici. Che incanto doveva essere tutta rossa e dipinta nel Cinquecento! *

(G. Carducci, 1888)

*(thus the famed National Poet of XIX century Italy, Giosuè Carducci, celebrated the visual impact of the Santa Caterina porticoes, mulling over what wonder they must have been in the XVI Century )
Localization
Porto – Saragozza district

Architectural category
Porticoed street

Time frame
XII - XIII

Urban role
Minor residencial: small domestic and residential spaces

The component of Santa Caterina, within the overall system, represents the original function of the portico: the extension of the house towards the street to increase its volume and the creation of a filter space between the street and the shops on the ground floor. It is one of the oldest features that, despite the phases of layering of the city and the changes in the building behind it over the centuries, has maintained its original layout.

Nominated component part
The selection includes the porticoed space in front of the houses facing the street, as well as the street itself, from street number 1 to number 73, that is, the entire porticoed stretch of the street. This is a series of lots in which the residences and their porticoes are built in a non-homogeneous manner. It is possible to perceive and walk along a continuous porticoed space that exceeds two hundred metres in length and extends for almost the entire length of the street.

Nominated component
(2007,88 sqm)
The portico of via Santa Caterina is located in the Porto - Saragozza district and extends in length from via Ca' Selvatica to via Saragozza. The street selected is a straight road with a late medieval layout that has preserved the settlement structure and the architraved architecture of the wooden *portico*, two characteristics of these residences since their foundation.

The selected component consists of the road and a low *portico* resting on masonry pillars. The road, which is about 140 metres long and 5 metres wide on average, is now completely paved and has a large continuous wall on the opposite side of the *portico*, corresponding to the boundary wall of the old convent.

The residences located above the portico are a perfect example of the artisan home: the smaller ones consist of a single span generally around 3.8 meters wide, while the larger ones are the result of the aggregation of several modules that never exceed the three homogeneous spans. The pillars supporting the *portico* have a square base with a parallelepiped in relief to replace the base and the capital. Both the colouring and the continuous flooring make it possible to perceive a covered walkway, the result of a single urban project.

The intended use of this area of the city of Bologna is residential. In fact, the portico in Via Santa Caterina is considered by those who live there not only as a place of passage, but also as a place of work and social life, where the spaces linked to the houses on the upper floors are used for commercial and leisure activities. It is in fact a covered space for domestic use in which the inhabitants gather, chat, spend time, almost as if it had been designed to be a courtyard for the poorest strata of the population that are reflected in its modest architectural forms.
The decorative element is reduced to a minimum in the component because of its “poor” working class architecture, but what is not missing is the religious element that appears at the beginning of the street: a shrine with a votive Madonna is located at the intersection with Via Cà Selvatica. In the mid-nineteenth century it was thought to be a devotional vow to watch over the lives of the inhabitants against the spread of cholera.

At number 59, an ex-voto plaque with a similar intention was affixed with the following inscription: “SIA LODATO GIESU’ CRISTO E MARIA AMEN M. A. P. A DI XIXI 7MBRE 1728” to thank for a miraculous divine intervention on the people of the neighbourhood.
2.a.2. Piazza porticata di Santo Stefano

Bologna è una città adorna di belli e larghi portici e di un grande numero di sontuosi palazzi. *
(M. De Montaigne, 1895)

*De Montaigne, eminent philosopher of the French Renaissance, praising Bologna’s porticoes and palaces)
Localization
Santo Stefano district

Architectural category
Porticoed square

Time frame
XIII - XIV

Urban role
Residential-trade: residential and commercial urban space

The porticoed square of Santo Stefano is one of the few spaces of the medieval city born with a devotional function, then become a strong commercial location, which has been joined by the residential function linked to the important representative buildings that have gradually been built around this triangular open space. The portico is therefore a filter element between the use of public open space and that of private enclosed spaces.

Nominated component part
The selected component includes the entire Piazza Santo Stefano and its porticoes belonging to the buildings in front of it, at street numbers 9, 11, 13, 15, 17 on the south side and 16, 18, 20 on the north side. On the north side only the buildings facing the square have been selected.

Nominated component
(3063.54 sqm)
Piazza Santo Stefano is one of the most loved places in the city. The square, often used for cultural events and antique markets, is dominated by the Basilica of the same name and is surrounded by the porticoes of the noble palaces that overlook it, of medieval and Renaissance origin. In addition to highlighting the monumental church, the width of the space allows the visitor to see the buildings in all their beauty.

The square is paved with pebbles and, at the churchyard, with slabs of stone. The difference in level that distinguishes it is perceived, but can be overcome thanks to its shape in a basin and three steps, at the point of maximum depth (next to the church).

The northern backdrop consists of Casa Berti with frescoes by Gaetano Gandolfi, Palazzo Isolani and the fifteenth-century Palazzo Bolognini Isolani, inside which a courtyard called Corte Isolani...
leads directly to Strada Maggiore. The southern wing includes the sixteenth-century Palazzo Bolognini Amorini Salina.

The component best expresses the dual function, one closely linked to the space of the square, the other connected only to the buildings. The portico, on the other hand, acts as a filter between the two spaces: the private one, closed, elegant and the open one, public, a place of exchange, meetings and sociality.

The double religious and noble function is underlined by an architectural detail that strongly characterizes this place: the containment wall, which originally served to protect the covered passage where the citizen would have walked quietly without the risk of stumbling, getting dirty or bump into horses or carts. In addition, the diaphragm wall often extended deep into the ground, corresponding to the mighty retaining wall of the cellars below the portico.
Below we proceed to a summary description of the main buildings of the component.

**PALAZZO SALINA-AMORINI-BOLOGNINI, via S. Stefano, 9-11**

The portico system consists of eleven columns and two semi-columns at the two ends of the building. They are surmounted by as many Corinthian-inspired capitals, with elements in a classically composite style characterized by zoomorphic figures, on which they set the arches of the facade and the cross vaults of the portico. The arches are connected both longitudinally (to each other according to the front of the facade) and transversally (to the perimeter masonry of the ground floor of the building) by metal chains. In the pendentives between the arches and the stringcourse, there are thirteen rounds that house as many terracotta protomes. The portico is characterized by the elevation of the floor with respect to the square, with obvious hopper window to ventilate the cellars built under the portico itself.

*Fig. 2.a.2.4. Map showing the buildings (house numbers) that will be described*  
FONT: LINKS Foundation
The porticoed system is composed of three arches supported by four fluted columns, divided in half by a bull shaped molding. The figured capitals are modelled on the Corinthian style, but the angular volutes are replaced by monstrous creatures representing hybridized sea figures with human heads. The angular capitals have a band under-capitel. The arched rings have a three-band motif separated by beads and fusarole. The sub-portico is defined at the ends by ashlar pillars and corbels decorated in a more canonical way, except for the one on the left, with dolphins that replace the Corinthian volutes. On the second column from the right, there is a wrought iron element that was used to support a torch and a ring to tie the horses. A significant feature of this building is the overhanging element on the right side above via de' Pepoli: this feature went from being a projecting element to becoming over time an additional portion of the building, expanding its surface. This is also evident from the line of the façade that is not maintained compared to the second building on the same street, which is about fifty centimeters shorter than Palazzo de’ Bianchi.
The porticoed system is composed of two semi-columns flanked by broad abutment in exposed masonry, above which there are as many rectangular mirrors. These semi-columns support an imposing arch and, in the pendentives between the arch and the above-mentioned mirrors, there are two round ones called clipei. The capitals are made of dolphin-like stone. This porticoed system serves as a base for the upper floor, separated by a stringcourse. The facade is entirely made of exposed brick and symmetrical with respect to a hypothetical central axis, with three windows each bordered by a system of 2 pilasters and surmounted by a dedicated tympanum. The crowning feature of the house is 3 round holes in the attic floor. The portico is made up of a single cross vault, connected to the previous and subsequent sections by lowered arches.
The porticoed system is composed of quadrangular brick pillars covered with plaster that simulates a rusticated stone. Instead of the bases and capitals, simple quadrangular blocks are inserted, giving the whole Palace a rustic and severe character. In the sub-portico this decoration continues, with bands of ashlers that highlight the sub arches. This porticoed system serves as a base for two upper floors, separated by a stringcourse at each level. Each floor is marked by five hinged windows, surrounded by a rusticated frame and a plastered portion as well as by a tympanum overhanging the first floor. There are also six pilasters on the facade. The cornice is decorated.
The portico system is composed of three lowered arches supported centrally by two columns, and by two pillars flanked by semi-columns at the opposite ends. These columns and semi-columns are defined by helical grooves, sculpted on site; the leafy capitals echo the Corinthian type. The arched lintels are decorated with square terracotta tiles that alternate plant motifs, heraldic shields, the monogram of San Bernardino da Siena and the TB monogram placed above some tiles of the windows on the noble floor. In the portico there are evident traces of the medieval portal made of bricks and blocks of selenite, as well as a modest remnants of the fifteenth-century portal. The columns of the portico system are set on a low wall separating the portico from the street, one of the last examples left in the city. This porticoed system serves as a base for the mezzanine and the two upper floors, which show 3 ogival windows (partly covered by three new rectangular openings) and decorative elements in the stringcourse. The portico is characterized by a retaining wall that separates the portico from Piazza Santo Stefano.
The portico system consists of six round arches supported by round brick columns with sandstone bases and capitals: the latter show slight variations of the typical Corinthian shape. On the other hand, the internal corbels have more archaic shapes. The lintels of the arches are decorated with elegant terracotta bands interspersed with circular elements. Noteworthy is the fact that the last column to the right does not correspond to the boundary between this Palace and the adjacent one (Bianchini).

The portico system consists of two columns and a semi-column, the latter coupled with a masonry abutment at the right end of the pedestrian path. Each column is built on a local base in relation to the ground, while the pseudo-Corinthian capitals have round arches with decorative elements in terracotta. This system serves as a base for the two upper floors whose external facade has been left in exposed masonry style. Both floors display three windows each marked by a band with moldings in terracotta. In the sub-portico, on the other hand, the wooden entrance door to the town hall is decorated with volutes in its own padding, to the sides of which there are two windows embellished with wall paintings located in the enclosed wall surfaces.
2.a.3. Strada porticata di Galliera

«Ancora una città antica e tenebrosa sotto un cielo luminoso; con pesanti portici che coprono i marciapiedi delle strade più vecchie, e arcate più leggere e più allegre nella parte nuova della città».

(C. Dickens, 1844)

*Charles Dickens, the celebrated British novelist, describing his feeling of amazement when observing the diversity of the Bologna porticoes, in 1844*
Localization
Porto – Saragozza District

Architectural category
Porticoed street

Time frame
XV - XVI

Urban role
Ceremonial-processional: ancient access road to the city

Overall, the component expresses the monumental character that is related to the residences of illustrious families. In them, the portico assumes specific and unique declinations, mostly referable to the Renaissance period, but often reworked in later periods

Nominated component part
The selected component includes via Manzoni, which consists of the street with the completely porticoed south side, and via Galliera. This starts at via Parigi and ends at Piazzetta della Pioggia. This section has been chosen because it is the original one, in fact, in correspondence to the Piazzetta della Pioggia there were the ancient walls of the city, before their expansion in the fourteenth century. The porticoed spaces runs discontinuously on both sides of the street, including the porticoes of the noble palaces at street numbers 1, 3, 13, 15, 17, 19, 21 on the east side and 4, 8, 12, 14, 16 on the west side. The porticoes at the corner with Via S. Giorgio (numbers 1 and 16) and the Casa Castelli in Via Parigi 2 are also included.

Nominated component
(6279,80 sqm)
The selected section includes the porticoed passages and the road section of Via Galliera, in its Renaissance style, i.e. from number 1 to Piazzetta della Pioggia. It also includes via Manzoni (south side) and via San Giorgio (street and porticoes related to the corner buildings Torfanini and Casa dalle Tuate).

This configuration finds its reasons in the fact that until the late nineteenth century Via Galliera was the road to access the center of Bologna from the north. Therefore, it was identified by the nobility of the time as a privileged place to locate their residences and to show off prestige.

To date, the road is paved and with the peculiarity of not being perfectly straight but to follow the course of the buildings and its porticoes. In addition, the paved surface is not always level, and this is overcome by numerous steps that underline the difference in height of the floors of the porticoes.

Along the way the facade of the church of Santa Maria Maggiore, recently under renovation, is also porticoed, adapting to the practice in use for residential spaces.

Having become marginal in modern times with the opening of the adjacent and heavily trafficked Via dell’Indipendenza, Via Galliera preserves its airy section intact and, as you walk along it, you can perceive an atmosphere of tranquility due to the scarce traffic and the reduced number of commercial premises. In fact, almost all the palaces that were once residences of noble families have changed in use: this is the case of Palazzo dal Monte, now a university space; of Palazzo Bonasoni, today home of the Institute for Cultural and Natural Artistic Heritage; or, on Via Manzoni, of Palazzo Fava and Ghisilardi, now respectively an exhibition space and a civic museum.
Below we proceed to a summary description of the main buildings of the component.

Fig. 2.a.3.3. Map showing the buildings (house numbers) that will be described
The first stretch of portico included in the component, starting from the south, is that of Casa Castelli, an elegant residence built during the fifteenth century at the intersection of Via Parigi and Via Porta di Castello. The residence is noteworthy because it has a Gothic facade that differs from the Renaissance style of the rest of the street, with richly decorated mullioned windows, returned to their former glory after a restoration in 1949.
The Palazzo Fava has origins in Middle Ages, but the current structure takes shape in the Renaissance with the restoration work required by the Fava family who came into possession of the premises in 1546. The portico, instead of the typical wooden stilts of the Romanesque period, was built with brick columns and ogival arches. The palace is set on a large portico of seven arches raised above the street level. Although the portico has still been preserved in Gothic style, the decoration of the brick facade develops horizontally. It is enlivened by moldings that act as a threshold to the windows of the main floor, all profiled by jambs and trabeations in sandstone, topped by a cymatium woven with volutes and pods of beans, the symbol of the Fava family. In the rooms on the main floor you can admire the frescoes by Annibale, Agostino and Ludovico Carracci, made in 1584, and other illustrious interpreters of the poetics of Carracci.

Palazzo Ghisilardi is one of the best examples of late 15th century stately building. The portico is set on seven arches (the last one to the right is unfinished) supported by pillars made up of a quadrangular nucleus and side by side semi-columns. This is an interesting and well preserved example of Renaissance porticoes in Bologna: the sandstone capitals have refined decorations (plant elements, dolphins, coats of arms) and the lintels of the arches are highlighted by rich bands decorated in terracotta. The compositional choices are linked to the traditional making of the medieval master bricklayers, able to solve the architectural problem of the design in an elevation: the proportioning of the prospectus is strictly related to the dimensions of the site.
This is located a few meters from the large complex of Palazzo Ghisilardi-Fava, at the southern corner between Via Galliera and Via Manzoni Casa Conoscenti. It connects the two streets thanks to a portico with ogival arches raised about one meter above the floor of the street. It is interesting to note that the two spans of the portico are not in a vault-like shape like the others on the road, but retain the wooden roof. The design of the facade appears asymmetrical with respect to the adjacent Fava palace: a pair of double lancet windows on the second level can be seen, in the middle of which a circular opening can be noticed, the result of recent interventions. The pillars on the left consist of a quadrangular nucleus flanked by semi-columns, a model that would later become typical of the Bolognese portico. The corner pillar, on the other hand, is made up of a massive L-shaped septum made of ashlar-shaped sandstone, flanked by a slender semi-column characterized by the alternation of stone and brick courses.
The portico of Palazzo Dal Monte represents a significant case in which the typical 15th century Bolognese models are rejected to give way to a building with a flavour inspired by the classical style. It is thought that the palace was erected on a design by Baldassarre Peruzzi, replacing the original spurs of the medieval house of the Vitali family with a beautiful portico characterized by arches framed by the classical order. The elevation, which is based on Roman examples such as the triumphal arches of Constantine and Septimius Severus or the so-called pool of the Baths of Caracalla, is further monumentalized thanks to the significant rise over the street level. The display of antiquarian culture unfolded on this facade clearly alludes to the culture of the original patronizer, Panfilo Dal Monte, doctor of the Bolognese studio. The portico has five arches supported by masonry pillars, against which slender columns are leaning in a composite order. Over them runs a trabeation where the windows of the main floor are set, in turn surmounted by curved sandstone decorations. The whole structure is framed by composite semi-columns that form an extension of the lower ones and support the frieze that crowns a composition of great elegance. The underpass, on the other hand, is characterized by a much more sober aesthetics, with linear pillars supporting arches and vaults. The portal dates back to the late eighteenth century as does the balcony overlooking the main portal.
Built in the first half of the sixteenth century (the date 1544 appears in the capitals), it was completely renovated in 1737 by a design by Alfonso Torreggiani who was careful to keep the main traits of the sixteenth-century portico. The facade of the Palace was frescoed with a representation of the foundation of Rome by Prospero Fontana (unfortunately lost decoration), and the interior rooms were decorated by Nicolò dell’Abate. This last cycle depicting the events of Orlando Furioso (an epic XVI century poem by Ludovico Ariosto) is of great value and is preserved in the National Picture Gallery. From an architectural point of view, the sixteenth-century portico with ten arches based on composite capitals and round columns of large diameter and the main floor with openings decorated with balustrades and stucco motifs "a orecchia" are particular.
The portico of the Casa dalle Tuate shows in its details the signs of a long construction history. On the left of the portico there are two capitals that are much more refined than the others, both in terms of material (they are made of white Istrian stone instead of sandstone) and workmanship. The angular pillar, actually composed of two pieces (the straight one and the one superimposed on the semi-column), shows an interesting portrait of Giovanni Bentivoglio, lord of Bologna from 1466 to 1506. The second capital, of even more refined workmanship, stands on an octagonal pillar and has four eagles to replace the volutes of the Corinthian capital; facing the road there is a crowned profile, which an inscription identifies with the Emperor Augustus. The image of Augustus, a clear reference to Romanity by Giovanni Bentivoglio, is chosen because Giovanni was the great renovator of Bolognese architecture, as was Augustus for Roman architecture. The rest of the portico is decorated with octagonal sandstone capitals of discreet workmanship but not of the same level as the two Bentivoleschi capitals. Under the portico you can see some traces of medieval doors and windows, Renaissance corbels and a beautiful portal on which you can recognize the coats of arms of the family from the Tuate. The angular pillar still shows, in the center, a stone concio, probably chiselled in the Baroque period and the remnant of the bull molding of late Gothic origin still in use in the middle of the Renaissance. The side portico on Via San Giorgio, on the other hand, is dated seventeenth-century and was built by replacing the original wooden supports with octagonal Doric pillars.
One of the most important religious buildings in Bologna is the Basilica of Santa Maria Maggiore. The current configuration derives from projects of 1464 and 1665 that led respectively to the extension of the aisles towards Via Galliera with the reversal of the liturgical orientation, and to the addition of the porticoed front that appears slightly behind the non-porticoed facade of Palazzo Aldrovandi. The three arches are the largest to be found in Via Galliera, and rest on pillars decorated with pilasters; a protruding cornice separates them from the two upper orders topped by a tympanum.
The Caccialupi palace is divided into two parts due to complex heirdom, but also buying and selling, events. The portico is supported by columns with sober Corinthian capitals, perhaps dating back to a replacement work carried out around the mid-sixteenth century; the corbels of the underpass, however, show a more graceful workmanship probably carried out in the first phase of construction of the palace, that is, the second half of the fifteenth century.

The most evident peculiarity is the mixture - the only case in Bologna - between the system of the portico and the system of the sport: towards Via Volturno, in fact, the capitals are flanked by shelves that have the dual purpose of expanding the narrow portico and at the same time to have larger size rooms on the upper floors. These shelves are decorated with vegetable elements and a molding with ovoli and dentils: it is a fine example of the ennobling of a functional element with ornaments taken from the classical language.

In the first lunette of the portico, towards via Galliera, there is an inscription dating back to the late sixteenth century praising Rodrigo Pazos Figueroa, Spanish lawyer and rector of the university. It is a rare testimony of the graffiti realized by the students of the Studium in the occasion of the new rector’s election, in the context of political rivalry between pro-Spanish and pro-French factions.
The elegant Palazzo Felicini, located at the crossroads with via Riva di Reno, was built by the homonymous family of bankers between 1400 and 1500. It is one of the best examples of the early Bolognese Renaissance, with a brick façade and terracotta decorations on the arches of the portico and on the trabeations of the main floor and the mullioned windows of the same. The prospectus is similar to the destroyed Palazzo Bentivoglio. On the left the beginning of the portico is marked by a pillar with a semi-column leaning against it, surmounted by a remarkable capital of a type similar to the composite one, with volutes coming out of an abacus with ovoli and lancette. To the right, the portico is incomplete, which means that there is no equivalent pillar. The arches’ lintels are also particularly remarkable, with terracotta decorations, which differ from one arch to another, alternating with decorative floral elements, stars and superimposed discs. In the underpass you can see a beautiful portal. It is contemporary to the construction of the palace. There are also ornate corbels, among which the two on the left of the portal stand out, with dolphins in place of the typical volutes.
The Bonasoni family bought the building that took its name in the mid 1500s and entrusted the renovation work to the creator of the Archiginnasio, Antonio Morandi. The raised portico with seven arches is asymmetrical and has several irregularities attributable to pre-existing fifteenth-century features. The collars in the middle of the columns are very particular, and they are similar to those of the Baraccano in via Santo Stefano. The decorations of the capitals have been superimposed on the pre-existing portico, inspired by the Roman drawings of Aspertini, considered among the most valuable examples of Bolognese urban sculpture.
2.a.4. Portico del Baraccano

I portici cominciano con almeno due cose che contano: il senso del rifugio, il senso di un luogo che accoglie, e il senso di un luogo che è ovunque. Di portici ce ne sono di tanti tipi: gli archi diversi, i sensi diversi dei colori, delle luci che il sole disegna, il senso stesso dei rumori che i portici danno: ovatta tutto il portico, e lo rende più intimo. Così come intima diventa l’esperienza che chi vi vive sperimenta tutti i giorni, e cioè il fatto di essere all’interno di una sorta di piccolo salotto lungo disteso e pervasivo nella città.*

(Alessandro Vanoli, 2018)

*In 2018 Alessandro Vanoli, a contemporary Italian historian and writer, commented on the Bologna porticoes highlighting how they make one feel protected, welcome, and how their presence is so outstandingly extensive in the city. He’s particularly struck by the many sensations, both physical and emotional, that these porticoes left with him, like “being in a long, pervasive sitting room everywhere in the city”.

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**Localization**
Santo Stefano district

**Architectural category**
Porticoed street

**Time frame**
XV

**Urban role**
*Devotional-welfare: welfare role has been maintained till today.*

The porticoed area of the Conservatorio del Baraccano is included in the serial site as an example of urban environment with high scenographic value. The continuity of the portico, which extends over a hundred meters, is exceptional.

**Nominated component part**
The perimeter includes the portico of the Conservatorio delle Putte and the double colonnade that connects it with the S. Giuliano church. The large vault is also included. It leads to the Sanctuary of the Madonna del Baraccano from via Santo Stefano, where there are three steps that connect the street level to the floor of the portico.

**Nominated component**
(2334,26 sqm)
The Conservatorio del Baraccano overlooks via Santo Stefano with a long portico that merges into a high 15th century vault. The latter frames, in an offset perspective, the façade of the homonymous Marian Sanctuary behind it.

The long portico includes twenty-eight arches made over more than two centuries. It rests on columns that have narrow shafts in correspondence of the entasis, with a characteristic stone disk. In addition, the capitals are decorated in different ways: the first ten by cornucopias, acanthus leaves, animals and cherubs accompanied by the symbol of the Bentivoglio family dating back to the origins of the building; the subsequent capitals are Baroque in style, date back to the seventeenth century and present the emblem of the Conservatory, consisting of three mountains with an overlapping cross. The portico is about thirty centimeters higher than the street level and it can be defined as monumental (given the size of the bays that exceed seven meters in height).
The double-portico that linked the Conservatory to the church of San Giuliano is also included in the component. The western part of the building houses a small theatre, whose entrance is under the arch that leads to Via del Baraccano. Before the reconstruction of 1836, the facade above the portico appeared painted with fake architecture, made by the painter Mauro Tesi (1730 - 1766) in the second half of the eighteenth century. Some traces were recovered in 1975 and transferred to canvas. The portico of the Baraccano is a unique urban setting, which favors the perspective views produced by the modular trend of its twenty-eight spans that are spread over one hundred and twenty meters.
2.a.5. Portici commerciali del Pavaglione e dei Banchi

Nel 1880 fu restaurato Palazzo de’ Banchi, di fronte a Palazzo Comunale. Con questo restauro furono tolte le ultime antiche forme delle botteghe, che ancora si aprivano colla cosiddetta ribalta, e le buche, che erano spaziosi magazzini sotterranei quasi tutti di stoviglie, con l’apertura a livello del pavimento negli intercolumni del portico, chiamato “delle fioraje” (...). Quel portico è sempre stato tra i più affollati, delle serve per i ritrovì amorosi e dagli eleganti… per lo stesso motivo!*

(Alfredo Testoni, 1905, Bologna che scompare)

*In 1905 Alfredo Testoni, renowned Bolognese poet and playwright, while commenting in his text “Bologna che scompare” on restoration works done to this portico, poked fun at the site by calling it “one of the most crowded ones by servants that wanted to make out and by the rich… for exactly the same reason!”
**PORTICI COMMERCIALI DEL PAVAGLIONE E DEI BANCHI**

**Localization**
Santo Stefano district

**Architectural category**
Porticoed square

**Time frame**
Half of the 16th century

**Urban role**
*Commercial-central: main city squares and exchange center.*

The portico represents the connection space between the square and the public building, where commercial activities and shops still remain in the rooms on the ground floor of the sumptuous palaces that serve as a backdrop to the main city squares.

**Nominated component part**
The selected area is located in Piazza Galvani and in the porticoes that connect the former with Piazza Maggiore, i.e. the portico del Pavaglione and the portico dei Banchi. In particular, the selected component includes: Piazza Galvani and the porticoes that overlook it (belonging to the Archiginnasio building, at street number 1, which also continues along the side of the Palace in Via Farini); Via dell’Archiginnasio, which connects Piazza Maggiore to Piazza Galvani and the porticoes that overlook it (numbers 2 and 4); a part of Piazza Maggiore, in front of the Portico dei Banchi and the portico itself (corresponding to street numbers 2, 3, 4) are also in the perimeter of the component.

**Nominated component**
*(7273,52 sqm)*
Production, merchandise, trade and exchange have always been organically linked with society, but above all with the physical, political, social and productive structures of the city, and, last but not least, with culture and art. The selected component is located lengthwise between Piazza Galvani and Piazza Maggiore, an area that has been characterized since the Middle Ages by an extraordinary urban merchant system that is still particularly lively and important today. Despite the profound alterations and modifications to the urban and building structures in the following century, the area...
has not lost its original vocation as the commercial heart of Bologna, but it has also developed a strong cultural, institutional and service interest for the city.

The Galvani and Maggiore squares develop longitudinally and are flanked on one side by the porticoes and on the other by the monumental church of San Petronio that runs almost the entire length that separates the two squares. Piazza Galvani owes its name to the XVIII Century scientist Luigi Galvani, the discoverer of animal electromagnetics.

The porticoes on Piazza Galvani and Piazza Maggiore, in terms of physical and formal unity, are divided into the portico dei Banchi and the Pavaglione, but from a historical point of view they could be divided into four parts: the portico dei Banchi e della Vita (the portico dei Banchi), and the portico della Morte e dell'Archiginnasio (the portico del Pavaglione).

The portico dei Banchi delimits Piazza Maggiore on the western front. The building in its entirety is majestic on the elevation with a first level defined by a giant composite order, which includes both the arches of the portico and the large arches crossing two minor roads; above, two floors rise, enclosed by a simplified order of stone bands. The image conveyed by this facade is that of a triumphant theatrical scene with a strong reference to ancient architectures. In the portico, on the other hand, the late-Gothic ribbed vaults are evident, incorporated by the slender fifteenth-century pillars inside the massive rectangular pillars.

The Pavaglione portico, instead, consists of 41 round arches, supported by sandstone columns with Tuscan capitals. In continuity with the covered walkway one can access to via de' Foscherari. The underpass is cross vaulted, while the floor is in red stone of Verona. For the entire extension of the prospectus, above the arches, runs the string-course and there are the openings to the rooms of the main floor, rectangular in shape and surrounded by a frame. To crown the elevation, there is a series of shelves that support the overhanging eaves.
The commercial porticoes of Pavaglione and dei Banchi are the best expression of the Bolognese Renaissance period, where the classical porticoes are not only used for representative purposes but also welcome dynamic commercial and cultural exchange activities.

Fig. 2a.5.5. Portico del Pavaglione. Internal view. Source: Bianchi-Comune di Bologna.

Fig. 2a.5.6. Portico del Pavaglione. External view. Source: LINKS Foundation.
The building that since 1801 has housed the civic library of the same name, is the result of a series of renovations and readaptations of previous buildings located in a particularly dense urban area and always inhabited since ancient times. Since the Middle Ages its rooms were intended to house part of the activities of the Studio. From 1449 to the 19th century, the fair of folicles or silkworms was held every year from May to August in the spaces in front of it. The name of the tent that sheltered the benches, called Pavaglione, gave its name to that square (later named after Luigi Galvani). At the behest of Pope Pius IV, the "Scuole" palace was renovated between 1561 and 1564, while the houses and shops in front of it were demolished to give greater perspective to the new facade. The walls, vaults and ceilings of the internal portico, of the two staircases, of the upper loggia and of the classrooms are adorned with noble coats of arms and memories dedicated by the students to the illustrious professors.

On the first floor on the western side, in correspondence with the long portico below, 10 classrooms are aligned between 2 magnificent classrooms placed at the end of a long corridor: to the north that of the Artists, used as a reading room of the library; to the south that of the Legislators, also known as the "Stabat Mater" in memory of the homonymous work by composer Gioachino Rossini, directed here in 1843 by Gaetano Donizetti. The upper loggia leads to more than four classrooms and, above the Bulgari chapel, to the Anatomical Theatre which was the room where surgical anatomy was taught. It was designed in 1637 by Antonio Paolucci, known as the Levanti, and it's entirely covered with fir wood.

The building suffered considerable damage during the bombardments of the Second World War, however, a great work of reconstruction and restoration has allowed us to re-propose the building itself as it was originally.
2.a.6. Portico devozionale di San Luca

A Sempre più bruma, anche al sole, tra le quinte di colline, che velano lo sguardo, sulla scena, del teatro della Guardia, dove chi sale a pregare, trova la Donna, che ha occhi di lacrime e risa e insieme sembrano affacciarsi alla balaustra per lo spettacolo dell’infinito.*

(P. Lorenzetti, 2012)

*P. Lorenzetti, a contemporary Italian poet, celebrates in verses the emotions he felt as he was visiting the devotional Portico di San Luca, in 2012
Localizzazione
Porto district – Saragozza, along the eastern slope of Mount della Guardia

Architectural category
Porticoed path

Time frame
XVII - XVIII

Urban role
Devotional-religious: covered religious devotional path

The role played by the component of St. Luke is to represent a ceremonial and devotional function. The porticoed route was built to connect the city of Bologna to the Sanctuary of the Blessed Virgin of San Luca at the top of Monte della Guardia.

Nominated component part
The perimeter includes the porticoed route from the Meloncello Arch to the Sanctuary of the Blessed Virgin of San Luca, including the porticoed portion on the facade of the church itself.

Nominated component
(8340,50 sqm)
The porticoed route of San Luca runs along the eastern side of Monte della Guardia, south-west of Bologna, and physically and visually connects the city with the Sanctuary of the Blessed Virgin of San Luca, which the portico surrounds on the front in a symmetrical manner. Walking along the portico towards the top of the hill, you can get to know the Bolognese territory in a real and immediate way; gradually, perspective scenarios open up towards the city and its surrounding space, capturing its characteristics and monumental emergencies traits, but also the meandering trends of the rivers and roads in a regular and orderly alternation. The route not only marks a line of connection between the city and the rural space, but it is also an element that interrupts the continuity of the hilly green, clearly visible also from the plain.

Fig. 2.a.6.1. View of the city of Bologna from the portico of San Luca. Source: G. Bianchi – Comune di Bologna

Starting from the Arco Bonaccorsi at Porta Saragozza, the portico of San Luca measures 3,796 meters and consists of 666 arches, leading to the top of Colle della Guardia. It can be divided into two long stretches, one on the plain, which consists of 316 arches and is 1.52 km in length along via Saragozza, and one climbing the hill. These two are welded together by the acrobatic Arch of Meloncello.

The Arco del Meloncello is an original scenographic backdrop of baroque taste and at the same time an extremely functional solution to the problem of joining the two sections of the portico. The Arch consists of an overpass for pilgrims, supported by a base with lowered arches, through which the pedestrian and vehicular traffic of via Saragozza can flow undisturbed. The loggia above it is stylistically and morphologically connected to the portico that hosts it. Particular emphasis is given to the central tribune, which has a barrel-vault framed by a giant order of Ionic columns, flanked by pilasters, similar to the motif of the base below. At the center of the entablature stands the copper coat of arms of the Monti Bendini family, also painted four more times inside the loggia, demonstrating the family’s great economic commitment for the construction of the structure.

Fig. 2.a.6.2. Arco del Meloncello. External view from via Saragozza. Source: G. Bianchi – Comune di Bologna

The porticoed route along the side of the hill of the Guardia is composed of 350 arches and marked by 15 chapels with the "Mysteries of the Rosary".
The construction is a simple and functional sequence, which is based on the repetition of a basic module for each round arch, which at one end is open on the street and at the opposite end is closed by a continuous wall and cross vaulted, supported by rectangular twin pillars. The walls of the portico are 44.3 cm thick and 3.80 m high; internally they are plastered in white with yellow squares, and are animated by the presence of richly frescoed lunettes.
The cross vault is made of flat bricks, while the flooring is made of Lucerne stone, which is very resistant to wear. The internal structure is made of brick while the capitals and volutes are made of sandstone. The external façade of the portico is "sagramato" (a final surface treatment characteristic...
of the Bolognese area) which involves covering the wall face with a thin layer of plaster vigorously rubbed with a wet brick, so that the wall absorbs the reddish colour.

The roof is made of wood, covered with tiles. The mostly similar size of the spans creates a succession of full and empty spaces that make the structure uniform in its development. The only element of difference is found in the 15 chapels of the Rosary where a large arch, richly molded and surmounted by a triangular tympanum, draws attention to the stages of the votive journey.

Under the arches, the aedicules have a frontal kneeler surmounted by an iron grid to protect the frescoes.

The porticoed route of San Luca joins the relationship between sanctuary, city and countryside in a single whole, summarizing the salient features of Bologna's culture and tradition; a perforated gallery that allows you to capture both the city and the countryside below, while the direct frontal view is marked by the gradual succession of arches in a rapid change of perspective.

**Fig. 2.a.6.7. Internal view of the portico di San Luca. Source: LINKS Foundation**
At the end of the construction of the two arms of the portico di San Luca, that of the plain and that of the hills, the problem of their unification arose: the problem was difficult, because it was a question of providing shelter to pilgrims even at the point where the devotional route intersected the Road of Zaragoza, and at the same time to allow transit along the aforementioned road without interruptions.

In 1714, Bolognese architects were commissioned to provide projects for this delicate junction. Carlo Francesco Dotti was the only one to present an idea that addressed both problems: his first project for the Meloncello arch is an overpass that allows pilgrims to flow over the road; at the same time, the lateral spaces of the overpass can be used as a shed for the carriages of the wealthy who want to tackle the last stretch of the pilgrimage on foot. For these reasons, the official task was entrusted to Dotti himself; the first project, however, was rather simple, with a diagonal crossing of the road, surmounted by a dome. According to a handwritten memoir by Dotti himself, the final project, dated 1718, was carried out by adapting a project by another architect, not appointed. However, it is well known that architect Francesco Bibiena had presented a grandiose project, rejected because it was too expensive. It is therefore possible that the design of the arch,
so spectacular and in part different from the other works of Dotti was actually derived from Bibiena’s project.

The plan is also an ingenious innovation compared to the project of 1714: the arch is in fact orthogonal to the road axis, thus constituting a sort of monumental city gate and a scenic backdrop of the road itself. In addition, it can also be used conveniently as a loggia of blessings.

Of course, this arrangement creates some problems with regard to the connection to the existing porch portions: Dotti solves the problem through a curved and asymmetrical path, but extremely dynamic thanks to the continuous variability of views and the relationship between light and shadow. On the elevation, the arch consists of a lower level, ashlar, intended as an overpass; above it rises the grandiose loggia of blessings, framed by Ionic semi-columns interrupted by ashlays. In the center and in the four internal corners stands the coat of arms of the Monti Bendini family, who financed the work. Above, the relationship with the sky is mediated by a double tympanum, one more triangular and one softer curvilinear.

The Meloncello arch is one of the most brilliant examples of Bolognese Baroque architecture, but without any doubt it is part of the city's typical construction methods.

Right: Map of the Arch known as the Meloncello in Bologna FONT: Biblioteca Comunale dell’Archiginnasio, Cart. Gozz. 23, n. 193bis.
2.a.7. Portici Accademici di via Zamboni

Una strada bolognese non è una strada normale. I portici fanno sì che le strade di Bologna abbiano quasi l’aspetto di cattedrali. Con una navata centrale a cielo aperto, e a sinistra e a destra, separate da una fila di pilastri, due navate laterali coperte, con volte a botte o a crociera e pavimenti in granito. *

(Ada Duker, 2015)

*In 2015 the Dutch artist Ada Duker stated that the porticoed streets of Bologna stand out from any normal road by resembling, each of them, a sort of walkable cathedral.
**PORTICI ACCADEMICI DI VIA ZAMBONI**

**Localizzazione**
Santo Stefano district, via Zamboni

**Architectural category**
Porticoed street

**Time frame**
XVII - XVIII

**Urban role**
Institutional-academic: new architectures for culture and education

The component of Via Zamboni represents porticoes that are part of public-institutional architecture, dedicated to culture and education. For over 200 years, Via Zamboni has been at the center of the city's student life. It also hosts the Municipal Theatre (Teatro Comunale), one of the most important in Italy for its architecture and musical offer.

**Nominated component part**
The selected area extends for almost two hundred metres on the southern side of Via Zamboni, including the portico surrounding the Teatro Comunale (Largo Respighi, 1) and the portico of the Palazzo Poggi complex, between Via San Giacomo to the north and Via Belmerolo to the south. In addition to the covered areas, the perimeter also includes the road in front of Palazzo Poggi (from street number 27 to 35), continuing to the western limit of the Theatre building and branching off into the two transverse roads, Via del Guasto and Largo Respighi, ending at the end of the portico on both east and west sides of the Theatre.

**Nominated component**
(2881 sqm)
The selected section extends from Piazza Verdi to Piazza Puntoni and includes the large buildings of the Teatro Comunale and Palazzo Poggi. The contemporary features of via Zamboni are intimately linked to the history of Bologna, marked by the collaboration between the municipality and the university. The porticoed section selected is in fact peculiar both from the formal point of view, as an expression of eighteenth-century architecture, and from the social point of view, a place of exchange and meetings for hundreds of young people who hang out at the spaces of the Alma Mater (the university) at all hours.

Fig. 2.a.7.1. Section of Via Zamboni at Palazzo Poggi. The street is narrow and has porticoes on both the right and left sides; the porticoes are interspersed with small squares that allow an integral view of the buildings, such as the Municipal Theatre. Source: Municipality of Bologna.

Fig. 2.a.7.2. Via Zamboni is a dynamic meeting place both for the presence of numerous students in the area, and for the presence of cultural institutions such as the Municipal Theatre. Source: LINKS Foundation.

It is the most significant representation of an Enlightenment portico which takes up the classical models. It is characterized, from its origin to the present day, by its academic function and it contributes to the whole system in being Bologna’s main place for academic intellectual exchange.
The composition of the nominated portico and in particular of Palazzo Poggi, whose classical ornamentation is certainly an element for excellence, has a greater artistic value.

Teatro Comunale, Largo Respighi, 1

The portico of the Teatro Comunale (Municipal Theatre) has slender Doric columns on pedestals, characterized by a lintel with three continuous bands that turn over the capitals to form a single decorative motif, and 12 round arches. In the facade under the portico there are the openings, consisting of 2 main symmetrical entrances, respectively located at the fifth and eighth arches, and 8 windows aedicule. Above the portico there is a large terrace, designed by Umberto Rizzi in the 30s of the last century.
The portico of Palazzo Poggi is characterized by the alternation of Doric columns (with an attic base and rosette capital, an antiquarian reference to the Theatre of Marcellus in Rome) and pillars that underline the beginning and end of the portico and frame the central portal. These pillars, which are highly chiaroscuro and well defined at a volumetric level, are characterized, like the pallets of the upper windows, by geometric figures (hexagons, rhombuses, ellipses), to simulate a stone salesman: this curious decoration is linked to examples of the Serlian environment, both local and French (wooden inlays of the choir of St. Dominic, decorative elements of the school of Fontainebleau). Under the portico there are elegant Doric windows, the eastern part is characterized by a more rarefied use of decorations, with four simple Tuscan columns framed at the ends by pillars.

The overlapping orders of the two levels have a crowning frieze at the top in which decorative shelves alternate with oculi for lighting. Along the entire facade, the decorations, especially the geometric ones, embellish the parapets of the windows and the ends of the palace, and appear much more marked in their plasticity than those of the nearby Palazzo Malvezzi. The classical language is proposed even more clearly in the internal courtyard which, although not a chosen part of the component, is interesting because it is preserved in the original version, which provided for the four sides each marked by five modular bays divided by double pilasters.

From the pictures you can see that the eleven spans of the initial nucleus are not identical but have, in the center, an arc of access slightly advanced compared to the others, which is still framed by a pair of pilasters. Source: Francesco Ceccarelli.
BOLOGNA, UNESCO CREATIVE CITY OF MUSIC

In 2006, Bologna was designated UNESCO Creative City of Music in the Creative Cities Network (UCCN), in the Music cluster.

The UNESCO title recognizes a widespread creative fabric of musical production and enjoyment, articulated in festivals of international importance and in a continuous cultural offer. The important classical music seasons, the many events in the field of music (Angelica, Pianofortissimo, Musica Insieme, Bologna Festival, Regia Accademia Filarmonica, A Summer Musical Festival, RoBoT, Orchestra Mozart Festival etc.), with rock bands (Skiantos and Gaznevada), jazz (Bologna Jazz Festival), festivals for children (Festival dello Zecchino d'Oro etc.) are all part of this project. The presence of singers-songwriters (Gianni Morandi, Francesco Guccini, the late Lucio Dalla etc.) and youth groups (Cesare Cremonini etc.) make up a unique musical landscape.

The presence of singers-songwriters (Gianni Morandi, Francesco Guccini, the late Lucio Dalla etc.) and youth groups (Cesare Cremonini etc.) make up a unique musical landscape.

The network of UNESCO Creative Cities allows Bologna to activate international exchanges, stimulate the growth of local production through comparison with other cities, promote the Bolognese music sector and encourage wider access to musical expression and the most innovative cultural phenomena.

To date, there are 31 Creative Cities for Music, and more precisely: Adelaide (Australia); Almaty (Kazakhstan); Amarante; Idanha-a-Nova (Portugal); Auckland (New Zealand); Bogotá; Medellín (Colombia); Bologna; Pesaro (Italy); Brazzaville; Kinshasa (Congo); Brno (Czech Republic); Chennaj; Varanasi (India); Daegu Metropolitan City; Tongyeong (South Korea); Frutillar (Chile); Gent (Belgium); Glasgow; Liverpool (United Kingdom); Hamamatsu (Japan); Hannover; Mannheim (Germany); Kansas City (USA); Katowice (Poland); Kingston (Jamaica); Morelia (Mexico); Norrköping (Sweden); Praia (Cape Verde); Salvador (Brazil); Seville (Spain).

The Municipality of Bologna currently leads the coordination of the 9 Italian Creative Cities that consider creativity and innovation as key tools for the cultural, social and economic development of their territory: Bologna and Pesaro for Music, Fabriano and Carrara for Handicrafts and Popular Art, Parma and Alba for Gastronomy, Rome for Films, Turin for Design.

On the left, the Bologna UNESCO City of Music logo; in the centre, the Teatro Comunale; on the right, the Padre Martini Conservatory
La Certosa di Bologna, anche se collocata fuori porta, è un luogo che non è fuori della città, ma è dentro la città, le appartiene e la partecipa."

(R. Roversi, 1995)

*“The Certosa of Bologna, despite its peripheral location, is not a place we consider outside our city. It is part of it, it belongs to it and lives with it.”*
**Localizzazione**
Porto-Saragozza district, Via della Certosa, via P. de Coubertin

**Architectural category**
Porticoed path

**Time frame**
XIX

**Urban role**
*Cerimonial-funerary: covered cemetery route*

The role played by the portico of the Certosa within the portico system is to represent the cemetery and devotional function. The 400 m long portico route was built to connect the Certosa cemetery with the city centre, physically connecting with the portico of San Luca, in a covered continuum.

**Nominated component part**
The perimeter includes the porticoed route in its complexity, from the Meloncello Arch to the entrance to the cemetery (monumental entrance in via della Certosa 16).

**Nominated component**
(2713.51 sqm)
The porticoed route of the Certosa develops south-west of Bologna and physically connects the main city cemetery with the city center, thanks to its joining the portico of San Luca. The neoclassical portico is a long covered path, which evokes the ancient Roman funerary roads: it was in fact planned to become a real tumulary gallery, like those inside the cemetery enclosure.

The portico measures 570 meters and has a depth ranging from 3.80 to 4.00 meters, the average height at the ridge is about 6.50 / 7.00 meters. The arches are 148, all vaulted except for 16 dome vaults. The sail arches are on average 2.85 meters wide and are framed by rectangular pillars whose sides measure about 0.65 x 0.45 meters. The vertical structures of the internal walls are made of mixed masonry, composed of stone, pebbles and lime mortar. In some places, from solid bricks and / or strips, the pillars are made of masonry, the vaults are made of solid brick walled plaster, the ionic capitals and the keystones are sandstone. The roof is double-pitched with brick tiles. The flooring is in Lucerne stone, very resistant to wear and tear, as is that of the portico of San Luca.

The portico starts in via Saragozza with a triumphal arch and three arches in connection with the Meloncello. It is possible to notice the rhythm that foresees, every 9 sail arches, 1 dome arch with a stone keystone, surmounted by a tympanum and framed by Ionic pilasters. After about 230 meters, the rhythm of the 9 arches is interrupted by the presence of the Marathon Tower, which is the main entrance to the Dallara Stadium. In essence, 6 of the ancient vaults are replaced by a trabeatic block slightly protruding on the outer edge of the porch, consisting of 4 large arches with brick pillars 13 meters high.

After the Marathon Tower, the rhythm resumes at regular intervals until the intersection with Via Andrea Costa (6 sail arches to the south and 5 sail arches to the north, after the intersection). Even after this interruption, the rhythm remains regular, until the contraction to 8 arches just before the end of the porch, which corresponds to the imposing bridge loggia over the Reno Canal, characterized by large ionic columns and a high trabeation with rectangular mirrors.
Behind the portico of the Certosa, in the stretch south of via Andrea Costa, there is, as already mentioned, the Municipal Stadium Dallara. The stretch to the north, open under the portico, accommodates the shops of activities closely related to the cemetery, especially florists and tombstones makers.
Fig. 2.a.8.6. Seat of the great sporting competitions, but also symbolic place of the fascist physical education, the Littoral (so called by the litorio beam) was wanted by the podestà Leonardo Arpinati. The stadium, to which other sports facilities are attached, including two swimming pools, was an incentive for building expansion in this area. Source: LINKS Foundation

Fig. 2.a.8.5. Torre di Maratona, external and internal view. Source: LINKS Foundation
The sports facility, initially known as "Littoriale" was born as the first real Italian stadium and was a model for those who followed. Until then, in fact, the stadiums were fields with grandstands mounted on scaffolding.

On June 12, 1925 the first stone of the building was laid, wanted by the fascist hierarch, Leandro Arpinati (later podestà of Bologna). The project for the large sports complex (it had two swimming pools next to it) was designed by the engineer Umberto Costanzini (1897-1968), head of the Technical Office of the Casa del Fascio, and the architect Giulio Ulisse Arata.

On 29 October 1926 Arpinati was able to set the "end of work" date, about a year after the laying of the first stone. Two days later, on the morning of October 31, 1926, in front of all the city authorities, the Littoriale stadium was inaugurated by Benito Mussolini, who scenically entered the stadium on his horseback. In the late afternoon of the same day Mussolini was the object of an attack perpetrated by the fifteen year old anarchist Anteo Zamboni, who shot him missing him: the young man was killed at the site of the failed attack by the Fascio squadrist.

On 29 May 1927, in front of about 55 000 spectators, the Littoriale was inaugurated with the international football match between Italy and Spain, in the presence of King Vittorio Emanuele and the infant Alfonso.

The stadium was built under the name of "Stadio Littoriale". Its walls, made with the typical red brick and arched windows, made it an exceptional building for the time. A further note of character was added with the construction of the tower of Marathon. It was completed on 29 October 1929 at the intermediate portion of the eastern grandstand of the stadium, on the opposite side of the covered grandstand.

Symbol of the competition and of the athletes' resistance, it was designed by Giulio Ulisse Arata and raised in the place where the execution of Ugo Bassi took place. 42 metres high and 42 metres wide, it is divided into six levels with two intermediate panoramic terraces that open on the first two levels of the turiform structure, while on the third level the lighting control room for the entire sports facility was built. The various floors are connected by a series of stairs, to which were then added two elevators, one internal and one external to make it easier to climb to the top.

On the tower's flagpole was placed a statue representing the winged Victory with a littorio beam and an imposing Regia Marina flag with a surface of 100 m², while in the niche of the monumental arch facing the inside of the stadium was located the equestrian statue of Mussolini, made by Giuseppe Graziosi.

The Littoral Stadium was an international level field, one of the largest and most modern of the time, and so it was chosen in 1934 for the final phase of the World Championships, and then remain one of the best Italian fields, although changing its name in the Municipal Stadium at the end of the war.

2.a.9. Portici di Piazza Cavour e via Farini

Se la guardi così, camminandoci dentro, Bologna sembra tutta portici e piazze ma se ci vai sopra con un elicottero è verde come una foresta per i cortili interni delle case, che da fuori non si perdono. E se ci vai sotto con una barca è piena di acqua e di canali che sembra Venezia.*

(C. Lucarelli, 1997)

*“If one walks embedded in the city of Bologna she looks entirely made up of squares and porticoes, but if one flies over her in a helicopter she turns as green as a forest because of the host of secluded gardens in her houses. And if one navigates her underground canals she turns into a little Venice.”
**Portici di Piazza Cavour e via Farini**

**Localization**
Santo Stefano district, piazza Cavour, via Farini

**Architectural category**
Porticoed square

**Time frame**
XIX

**Urban role**
*Institutional-representative: city square and institutional and representative street*

In Via Farini and Piazza Cavour, signs of nineteenth-century interventions aimed at representing the new unitary state of Italy are still evident today.

**Nominated component part**
The selected area consists of both Piazza Cavour and the porticoes in front of the buildings that overlook it (numbers 1, 2, 3, 4, 5), and Via Farini and the porticoes corresponding to the buildings at numbers 7, 9, 11, 13 and 22.

**Nominated component**
(8390,41 sqm)
The section for this component begins in Via Farini at number 9, includes the entire square porticoed Piazza Cavour and ends in Via Farini 22 with the porches of the palace of the Cassa di Risparmio (the Savings Bank). The peculiarity of the square is the Italian-style garden in Piedmontese style, the porticoes here relate to a small green area, particularly neat and tidy.

![Fig. 2a.9.1. Via Farini, view at the height of piazza Minghetti. Source: Comune di Bologna](image)

The portico therefore relates to a particular space not found in other components of the city, precisely because it is a place of recreation, where the garden and vegetation are as dutifully cared for as the facades all around.

![Fig. 2a.9.2. Piazza Cavour. The porticoes surrounding a square that is unique within the entire fabric of the city of Bologna, or a square with a garden. This space is the manifestation of a nineteenth-century taste coming from other places that, however, Bolognese architects customize by positioning the most characteristic element of the city's porticoes. Source: Comune di Bologna.](image)
Via Farini is a paved road, with two lanes, with a total length of 500 meters (of which 260 in the selected component), and an average width of 8 meters. The passage is restricted to authorized cars, taxis and buses.

Via Farini and Piazza Cavour are the area of elegance, good taste, walking and of the great architects of the time. Once a degraded and infamous area, a meeting point for the underworld, whose alleys hosted sordid taverns in addition to the most famous meeting house in Bologna, today this same area is defined as the "quadrilateral of fashion" and as such is experienced daily by both the inhabitants and the many tourists visiting the city.

Fig. 2.a.9.3. Via Farini. The majesty of the palaces is increased by the numerous shops and craft shops that embellish the walks of Bolognese of colors and ornaments. Source: LINKS Foundation
The following buildings overlook these spaces and are described below.

![Map showing the buildings (house numbers) that will be described](image)

**Palazzo Guidotti, Piazza Cavour, 1 – Via Farini, 9**

The porticoes of Palazzo Guidotti overlook Piazza Cavour and part of Via Farini. The original layout of the portico dates back to the first half of the 1500s, as can be seen from the dates engraved on the capital at the corner of Via Farini and Piazza Cavour and on that of the seventh pillar in Via Farini.

During the urban transformations of the second half of the 19th century, Coriolano Monti conceived a late neoclassical front, with pillars that recall the typical forms of the Bolognese Renaissance: a quadrangular soul flanked by two semi-columns in Via Farini, polystyrene pillars in Piazza Cavour. Monti partly reused the capitals of the previous construction; the completely new ones are distinguishable by the date of execution and various dedications: on one of them there is the only remaining portrait in Bologna of Coriolano Monti.
The western side of Piazza Cavour is dominated by the imposing bulk of the Palazzo della Banca d'Italia. The three-storey façade is characterized by the elegant neo-Renaissance style and by the large portico on pillars. The central bays are emphasized by semi-columns, while the angular ones are defined by thicker pillars and twin pilasters. The decoration is made up of a rich apparatus of grotesques embellished with griffins, centaurs, racemes, garlands, masks, birds with a palette that goes from calm pastel colors to Pompeian red. To better glorify the unification of Italy, each segment of the porch represents episodes of national history, both ancient and recent, explorations and geographical and natural discoveries, cities of the Italian peninsula and their coats of arms.
The portico of the Cassa di Risparmio represents an important example of an eclectic style, with grandiose and magniloquent forms, capable of demonstrating the wealth and social role of the first banking institution in modern Bologna. The palace and its portico are in contrast with the models of Bolognese architecture because they are colossal in size and rich in coatings made of marble and colored stones. The portico is characterized by high pillars, surmounted by sumptuous leafy capitals and round arches. The ceiling of the portico is flat and decorated with stuccoes that frame large lamps originally powered by gas. Under the portico there are large windows closed by wrought iron grilles with an elegant geometric design.
The facade was designed by the engineers Maccaferri, Grandi and Gualandi in 1870. The portico, with thirteen round arches, and all the walls of the ground floor fascia, are marked with a stone ashlar simulation. The upper facade is in exposed bricks, listed, and is divided horizontally into three parts, marked by stringcourses that embrace the pallets in elevation. The windows are framed by thick edges and, on the main floor, are surmounted by curvilinear cymatiums. The pilasters, which detach from the first floor, are decorated with bands in "pinocchino" (round river gravel bound with a mixture of fluid cement); particularly imposing is the cornice at the top which, starting from a band with ovoli and shelves, supports the strong overhang of the eaves.

The unfinished facade, behind which today's Galleria Cavour opens, dates back to 1791 and is the work of Angelo Venturoli: it is decorated with bas-reliefs in terracotta, the work of Giacomo De Maria, referring to facts and illustrious figures of the Pietramellara family.
A work of 1865 by Antonio Cipolla, it has an interesting design on the façade with powerful ashlars that surround the windows and affect the entire floor of the portico, and that seem to recall, in their shapes and materials, models of the Florentine Renaissance. Today only the casing remains of the original body.

It was rebuilt in 1927 by Attilio Muggia on a former house of the Fantuzzi family. It was restored in 2017 by the restoration company Leonardo.
Designed by Antonio Zannoni with the aim of completing the side of the square occupied by Palazzo Guidotti and characterized by the striking contrast between the simple pillars of the portico on the ground floor and the giant Corinthian columns of the upper loggia, which have no equal in the city.
Bologna ha le strade dritte, larghe, coperte di portici, per le quali si può camminare d’ogni ora, poiché non vi si sente l’ardore del sole, né vi è pericolo di essere bagnati dalla pioggia.*

(A. Schott, 1622)

*In 1622 the Belgian historian Franciscus Schott wrote of his appreciation for the straight, wide and porticoed streets of Bologna where one can walk at any time day and night, and fully protected from the heat of the sun or the wet of the rain.
Localizzazione
Santo Stefano districts

Architectural category
Porticoed street

Time frame
XII-XX

Urban role
Cerimonial-triumphal: main city access road

The role played by the component is that of a triumphant way as privileged access by the Popes visiting the second city of the Papal State: porticoes were fundamental elements in the pompous setting that welcomed them at their entrance.

Nominated component part
The selected area includes Strada Maggiore and its porticoes. On the ancient Via Emilia, porticoes from all periods can be found in a continuous variegated succession, demonstrating the fact that even in the event of the replacement and reconstruction of individual buildings, the portico element is continually re-proposed with renewed forms and materials.

The road is selected from its beginning, at the square of Porta Ravegnana, to the end, at the square of Porta Maggiore. The porticoes that are included in the selection begin at street number 4 and end at number 104, on the north side, and begin at number 1 to number 81, on the south side. Buildings at street numbers 44, 80 and 82 are excluded as they do not have a portico, while the completely porticoed churchyard of the Basilica dei Servi at n. 43 is incorporated.

Nominated component
(16869,18 sqm)
Strada Maggiore extends from Piazza di Porta Ravegnana - where the 2 internationally acclaimed Asinelli and Garisenda medieval towers are located - to Porta Maggiore, now also known as Porta Mazzini. This is the ancient route of the Via Emilia, a Roman consular road which at the city of Bononia (ancient Rome’s name for Bologna) diverted its course to settle on the preexisting decumanus maximum, now Via Rizzoli and Via Ugo Bassi. The component is a real palimpsest, as the porticoes that are found here are an expression of different eras and styles. From the ancient wooden porticoes of medieval origins to the remakes in the style of the 20th century, the portico element has been continually re-proposed here, innovated and varied, in original forms that cannot be found anywhere else in the city. The porticoed routes to the south are basically without interruption, while the ones to the north contain long caesuras and are uneven in many aspects: the size of the arches, the types of vertical supports (columns and pillars), the roofs, the surface treatments, the flooring, the relationship with the road and the presence of multiple activities. And despite all these differences, the impression is that of a continuum, of a compactness that in reality is only perceived.

Currently Strada Maggiore is paved with thick slabs of basalt. The recent paving work has made it possible to recover the old basics (thick basalt slabs) cut by hand and repositioned for a long stretch from Piazza di Porta Ravegnana to the Church of Santa Caterina, while in the final stretch new mechanically made slabs have been laid. Below is a description of some of the most representative buildings in this component.
The portico of S. Maria dei Servi is unique in the Bolognese panorama of the late fourteenth century. The sumptuous portico is supported by columns in white Istrian stone and red Verona stone, made up of two cylindrical blocks of modest height, joined by the characteristic bull-shaped molding that becomes a decorative element. The late-Gothic capitals support lowered arches, which make it possible to create a very wide and airy portico, unique in the Bolognese context; the bays are perfectly proportioned according to the ratio of the golden section.
The baroque church of S. Bartolomeo stands on the site of the unfinished priority palace of the Gozzadini family, begun by Andrea da Formigine in 1517, of which only the majestically shaped portico remains, with 8 arches along Strada Maggiore and another 6 on the west side, and the massive sandstone portal. The forms of the portico are fully Roman; you can see massive pillars instead of the slender Bolognese columns and especially noticeable is the presence of an order of Corinthian pilasters that frames the arches. The peculiarity of the portico is, however, its sculpted decoration: the Corinthian pilasters are in fact decorated with candlesticks carved in sandstone. Unfortunately, the friability of this material has led to the slow decay of the ornaments, now largely unreadable.
The short stretch of portico between via Caldarese and via Castel Tialto is an interesting example of the coexistence of the portico and the sporti: the two lowered arches facing the main road are flanked by two sporti that partially occupy the air space of the two minor roads. This is a spatial differentiation, but it also highlights the different prestige of the facade on this Bolognese ceremonial road par excellence. The current shape of the house probably dates back to the mid-fifteenth century or the years immediately following, when the building was owned by a family of moneychangers, the Counts. The two arches of the portico, with their low profile, still refer to late Gothic examples; it is possible that originally they were supported by octagonal pillars, later replaced, perhaps for structural reasons, by the current rectangular pillars. The lateral spurs were probably made at the same time as the portico: it should be noted, in fact, that the terracotta lintel that originally decorated the arches also extended onto the spurs, as is evident in the historical iconography. The rich end cornice of the facade is typically fifteenth-century; it also includes the portions of the walls supported by the spurs, confirming that the facade was conceived in a single phase. A useful comparison is given by the Tortorelli house (Strada Maggiore, 17), where there are still octagonal pillars and a terracotta lintel similar to that visible in this house, but the left side of the facade was later incorporated into the pillar. In the house of Strada Maggiore 11, however, you can still see the sporto left of the facade, which is advanced compared to the porch thanks to a series of protruding beams.
The portico of Casa Isolani is one of the rare cases, and certainly the most imposing, of a medieval wooden portico preserved to this day. The three nine meter high oak pillars are based on brick and selenite bases and are completed at the top by diagonal struts that help to support the long horizontal beams and the system of transverse beams that define the ceiling of the portico. Above, a simple dwelling rises, originally intended for servitude or for rented spaces. It is supposed to be one of the few still visible examples of an unauthorized porticoed building, as it does not have a basement floor.
Palazzo Sanguinetti is located in Strada Maggiore 34 and since 2004 is home to the International Museum and Library of Music. The original nucleus of Palazzo Sanguinetti dates back to the beginning of the 16th century and belongs to the Loiani family. When the building was purchased in 1569 by the brothers Ercole and Giulio Riario it was further enlarged. The further enlargement of the building took place around 1798 by the Aldini family.

The architect Giovanni Battista Martinetti, in fact, added to the current building part of the neighbouring house containing a medieval tower that belonged to the Oseletti family. The large sixteenth-century hall, which was located in correspondence with the two larger rooms of today's music museum (the Virtues Room and the Party Room), is divided and lowered into two rooms. In 1832 the Palace became the property of the famous tenor Domenico Donzelli, who hosted Gioacchino Rossini during the renovation of his house, which was also located in the main street a few meters away. In 1870 it became the property of the Sanguinetti family, the last owners of the Palace before its donation to the Municipality.
2.a.11. Edificio porticato del quartiere Barca

L’architettura può esprimere i caratteri più essenziali e profondi della cultura attuale e formularli in sintesi d’arte? Se no, il suo interesse decade. Se sì, questo è il suo massimo compito. Alla luce di queste finalità se ne debbono ricercare i massimi valori.*

*Renowned Bolognese architect Giuseppe Vaccaro, 1896-1970, ponders whether architecture in its very essence can actually be artistic production. He hopes so and actually defines art as architecture’s ultimate goal.
### EDIFICIO PORTICATO DEL QUARTIERE BARCA

<table>
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<tr>
<th><strong>Localizzazione</strong></th>
<th>Borgo Panigale-Reno district</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Architectural category</strong></td>
<td>Porticoed buildings</td>
</tr>
<tr>
<td><strong>Time frame</strong></td>
<td>XX</td>
</tr>
<tr>
<td><strong>Urban role</strong></td>
<td>Social residential: new architectures for working class housing</td>
</tr>
</tbody>
</table>

The portico is also a constant element in Bolognese post-war urban expansion, characterized by the emergence of new suburban districts of the city. The long building called "the Train" in the Barca district is a clear example of a contemporary use of the portico.

**Nominated component part**

The selected area includes the two sections of the building in its entirety, including the porticoes and the section of Via Evangelista Torricelli that separates the two architectural bodies.

**Nominated component**

(13254,11 sqm)
To underline the importance of the building for the district, the initial project involved the construction in front of it of three intercommunicating pedestrian squares, which the main public buildings would face (civic center, market, church and churchyard). Part of these structures was not subsequently built, and today in front of the east elevation of the building a large area of public greenery opens (gardens of Piazza Giovanni XXIII), renovated in 1997.

The building is the center of the neighborhood, both from the point of view of figurative and collective life. The building is slightly curved and extends for about 600 meters, consists of three floors above ground with a central spine porch intended to house the floors 2-3 and with shops on the ground floor.

At ground level, the structure is set back from the facade level, counterbalanced by the strongly protruding roof. The space left free by the base on the ground floor is occupied by the portico, a reference to Bologna's covered promenades, which houses shops and the entrance to the stairwells.
enclosed by a glass wall, interspersed with patios with gardens. The first and second floors are for residential use.

The horizontal development of the train is the result of the linear composition of equal modules, with a ‘H’ plan, which constitute the basic housing unit of four apartments on each floor served by a single stairwell: kitchen and bathroom overlook internal square shaped cloisters. The latter are closed, sloping down towards the ground but very well lit, both from below and from the progressive expansion upwards of the courtyards themselves. Only in the portions of the headboard of the ribbon building do these appear ‘dissected’.

A distinctive element of the building are the full-height openings on the first and second floors, to which are attached sliding shutters in painted wood, drawn on vertical rectangles and tightened within the horizontal recourses of the two overlapping floors. Running along horizontal tracks, hidden by architect Vaccaro in the concrete beams, the panels are almost suspended, marking the fronts and further accentuating their horizontal extension. In addition, on the convex front of “the Train” there are balconies, placed in correspondence of the living rooms.

![Perspective view of the building. The domestic dimension is suggested by the mixture of industrial elements (the concrete structure that stands out against the light plaster), handcrafted details (sliding wooden shutters) and formal elements taken from the traditional vocabulary (pitched roofs and protrusions of the floors of residence compared to the edge of the pillars, almost a modern version of the medieval ‘sporti’). Source: LINKS Foundation](image)

The roof, seen in cross section, has a discontinuous course between the full body and its splitting near the space inside the court, and is marked on the outer fronts by a strong line of shadow due to the retreat of the volume of the attic. The load-bearing structure is made of concrete and set on a modular scheme: the complex, like all the buildings of the Barca district, is set on a grid of 4.90 x 4.90 meters.

The external brick cladding is in the form of a cassette, with an external wall of a UNI brick head alternating with a double UNI and an internal sheet wall (wall partition consisting of a UNI brick recursive cassette wall alternating with a double UNI).

Therefore, the beams, pillars and floors are all unified. The concrete frame emerges in the side elevation, on the finished plastered infill.
2.a.12. Edificio porticato del MAMbo

Oggi chiamiamo arte qualcosa che non sarebbe nulla al di fuori della provenienza e quindi della prospettiva, dell’orizzonte nel quale ci muoviamo. Come faremmo noi oggi a riconoscere qualcosa se non all’interno di una tradizione, di un incrocio di pratiche? Per questo il museo risulta sempre impegnato in un discorso di definizione dell’arte, ma per essere tale non può mai essere un luogo del tutto arbitrario. Deve continuamente indagare non solo il proprio futuro ma anche la propria provenienza.*

(G. Maraniello, 2012)

*In 2012 art historian Gianfranco Maraniello wrote that in contemporary times we call art something that is clearly placed within a time and place frame of reference and a tradition. Museums continuously define this, but they must themselves investigate their own provenance and future.
EDIFICIO PORTICATO DEL MAMBO

Localization
Porto-Saragozza district

Architectural category
Porticoed buildings

Time frame
XX

Urban role
Public-institutional: cultural building open to the public

The portico of the MAMbo is an example of recovery and regeneration of an initially industrial building, but always with a strong social value.

Currently it is the connection between the city and the cultural district called Manifattura delle Arti, a sort of entrance porch that welcomes visitors upon their arrival.

Nominated component part
The selected area includes the building that houses the Museum of Modern Art, matching its external perimeter, including the portico on the facade.

Nominated component
(3288.89 sqm)
The porticoes of the MAMbo building (Museo d'Arte Moderna e Contemporanea di Bologna) show more than others how, despite the passage of time and the change of use of a building, the porticoed element is a constant that goes beyond the function that architecture has. In fact, the building passes from the productive function, ex Forno del Pane, to the cultural function, preserving the portico as the main element for the exchange and relationship with the city and society. MAMbo is not by chance the gateway to an entire cultural district: it is located on the border of an urban area called Manifattura delle Arti, a new cultural center, which houses within several factories and factories restored and re-functionalized, the Film Library, the Department of Philosophy and Communication of the University, the Laboratories of Arts of DAMS, a kindergarten and residential complexes. Therefore, the Manifattura delle Arti, following the process of development and transformation to which it has been subjected, is a real cultural district, an important resource not only for the city.

Fig. 2.a.12.1. MAMbo's porticoed building. The architraved portico is supported by massive square pillars decorated with ashlars, with very simple bases and concrete capitals. Source: Comune di Bologna

An interesting feature is the special plastic decoration of the facade under the porch. It is noted that the pillars, but in particular their bases, have a remarkable and unusual relief, as well as evidently not very functional, unequivocal indication that originally there was no porch, but that this facade directly faced the road. The portico, added later, has replicated the composition of this facade, taking up the cadences, the geometries and the decorative apparatus.

Fig. 2.a.12.2. Ex-Bread Oven, Northeast facing facade. Source: Francesco Ceccarelli.

The rhythm that marks the composition is symmetrical and provides 6 spans trabeate, the first of the large arches, another 3 spans trabeate, the second arch and finally the last 6 spans trabeate. The
trabeations are supported by massive pillars with a rectangular plan in imitation ashlar, placed on high pedestals, on which are also set the round arches, whose width is at least twice the span of the trabeation. A similar system can be found in the city in Palazzo Ronzani, more or less contemporary, the latter, however, with a portico from the beginning. A high cornice, which reaches as far as the window shutters, separates the portico from the floor above, but in correspondence with the arches the cornice is reduced to a thin, slightly projecting stringcourse.

On the whole, the impact from the outside is that of a massive portico, the low shuttering of the arches does not help to lighten the sense of heaviness already produced by the large pillars in faux ashlar. However, when you walk along it, the great height of the flat ceiling gives a sense of greater lightness, which has been increased by the recent intervention of positioning large transparent windows, which visually connect the inside and outside of the museum, reinforcing an ideal link between the MAMbo and the city.

The two large arched openings, when they were built, were certainly functional to the operations of loading and unloading of the various goods produced or stored inside the building and the addition of the porch made it even more convenient to carry out these operations as it protected from the rain and provided shade.

The MAMbo, has an extension of almost 10 thousand square meters, including a spacious room 38 meters long, 12 meters wide and over 15 meters high. Above the two chimneys, an example of archaeological memory, to which are added a series of structural arches, which encourage spatial arrangements even of considerable size. On the intermediate floor there is the room called Manica lunga, where the arches present in the original facade of 1917 have been recovered.

Fig. 2.a.12.3. The MAMbo, a porticoed building. West elevation. Source: Francesco Ceccarelli
CULTURAL DISTRICT OF THE MANIFATTURA DELLE ARTI

The MAMbo is located within the space of the Cultural District of the Manifattura delle Arti, which is an exemplary case of cultural reuse of disused spaces. During the first expressions of interest in the 1990s, disused industrial areas were designated as empty spaces, since they were considered to lack the initial functions for which they had been created. The lack of the intended use that characterized the typicality of the structure was therefore highlighted, as was the absence of the intrinsic value of the container and of the area itself that housed it. This idea was subsequently abandoned in favour of a more realistic view of these territorial realities in the city. These spaces have been defined as full, since they are full of meanings, such as: collective and individual memories, symbolic values linked to local history and artifacts, including finds of industrial archaeology and history of architecture. The space occupied by the Manufacture of the Arts is now one of the largest cultural poles in Europe, given the extent on which it develops. Unlike the Renaissance period, in which the commercial and manufacturing activities carried out were of fundamental importance for the city's economy, today the area appears completely renovated both in appearance, following a recovery and redevelopment plan designed by the architect Aldo Rossi, and for its function of use, as it is destined to be the beating heart of the culture and artistic innovation of the city of Bologna.
2.b. History and Development

The system of Bolognese porticoes, as an element that characterizes the urban structure, originated in the Middle Ages and its evolution is closely linked to that of the city that governed its development, to the point of making it an essential element in the construction of new buildings and in the layout of new roads.

Therefore, the following section will illustrate the different stages of growth of the city of Bologna in parallel with its historical and political events and then the history of the morphological development of the portico.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>189 BC</td>
<td>Foundation of Bononia (Bologna) as a &quot;Latin&quot; colony.</td>
</tr>
<tr>
<td>I cent.</td>
<td>Maximum development of Roman Bologna.</td>
</tr>
<tr>
<td>III-IV cent.</td>
<td>Demographic decline, political instability.</td>
</tr>
<tr>
<td>V-VI cent.</td>
<td>The city, involved in the resistance to the barbarian invasions, protects itself by building the selenite walls. The main sites of Christian worship (the cathedral and St. Stephen's) were consolidated and expanded. Maximum decadence and urban contraction.</td>
</tr>
<tr>
<td>X-XI cent.</td>
<td>Economic and commercial development. The development of urban activities is accentuated, with demographic growth and expansion of the inhabitants also towards the west. Tracing of a new circle of walls called the Torresotti. The Studium was founded.</td>
</tr>
<tr>
<td>XII cent.</td>
<td>Origins and consolidation of municipal autonomy. Accomodation of hydraulic engineering works and first development of the portico.</td>
</tr>
<tr>
<td>1211</td>
<td>First regulatory statutes on the use of the portico.</td>
</tr>
<tr>
<td>1226-1380</td>
<td>Construction of the Circle, the last circle of walls.</td>
</tr>
<tr>
<td>1288</td>
<td>The mandatory construction of the portico is confirmed in new statutes.</td>
</tr>
<tr>
<td>1303-1506</td>
<td>Accommodation of streets and squares including Santo Stefano and Strada Maggiore.</td>
</tr>
<tr>
<td>1306-1511</td>
<td>Bologna is governed by the Bentivoglio family.</td>
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<tr>
<td>1582</td>
<td>Gregory XIII elevated the episcopal chair of Bologna to archiepiscopal and metropolitan status.</td>
</tr>
<tr>
<td>1674-1774</td>
<td>Construction of the portico of San Luca.</td>
</tr>
<tr>
<td>1714</td>
<td>Foundation of the Institute of Sciences.</td>
</tr>
<tr>
<td>1763</td>
<td>Inauguration of the new Municipal Theatre.</td>
</tr>
<tr>
<td>1796</td>
<td>Napoleon's troops enter the city.</td>
</tr>
<tr>
<td>1799</td>
<td>Occupation of Austro-Russian troops.</td>
</tr>
<tr>
<td>1803</td>
<td>Moving the cemetery outside the walls of the Circla to the Certosa.</td>
</tr>
<tr>
<td>1805</td>
<td>Napoleon, who became Emperor and King of Italy, visited Bologna with Giuseppina.</td>
</tr>
<tr>
<td>1888</td>
<td>The Esposizione Emiliana, the first major exhibition in Bologna, is inaugurated.</td>
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<tr>
<td>1889</td>
<td>First City Planning Plan.</td>
</tr>
<tr>
<td>1902</td>
<td>On 20 March, the walls began to be demolished, starting with those near Porta Santo Stefano.</td>
</tr>
<tr>
<td>1904</td>
<td>First electric tramways with 9 trams connecting Piazza Maggiore with the railway station.</td>
</tr>
<tr>
<td>1943-1945</td>
<td>World War II: bombing of the city of Bologna.</td>
</tr>
<tr>
<td>1948</td>
<td>Reconstruction plan.</td>
</tr>
<tr>
<td>1958</td>
<td>General master plan, construction of new extra-moenia neighborhoods.</td>
</tr>
<tr>
<td>2000</td>
<td>Bologna European Capital of Culture.</td>
</tr>
</tbody>
</table>

**Bologna: History of Urban Transformations**

*From Roman Bononia to the period of the municipalities*

In 189 B.C. the Romans, following a series of bloody battles with the Gallic tribes, conquered the Po Valley establishing a series of Latin colonies including Bononia. They organized the colony in an area corresponding to the cone formed by the Aposa torrent, tracing the fundamental axes of the new settlement in perfect adherence to the morphology of the ground. The mesh was composed of the 7 cardines, the roads going from south to north, coincided with the slope of the conoid, to favour a natural outflow of water and 9 decumani, going from east to west. The maximum decumanus, corresponding to today's via Rizzoli and Ugo Bassi, will be merged into a couple of years later by the consular via Emilia, which at this point deviates its route to be on the main axis of the pre-existing Latin settlement. In an underground passage of today's Bologna one can still see blocks of trachetitis of Roman roads, in particular of the Via Emilia. In Roman times, the portico was not yet
an urban element, although it cannot be excluded that it was present in some public or private buildings.

The great crisis of the ancient world, culminating in the end of the empire and the establishment of the Roman-Germanic kingdoms (V-VII century), has not spared Bononia, which suffered the same decline as the other cities along the Via Emilia. The crisis was mainly economic and demographic, to which were added natural events that contributed to the worsening of the situation in an irreversible manner. The population, now decimated, retired to the most comfortable urban spaces, between the current via Orefici and via Farini. During this period of economic decline, a first circle of walls was built using Selenite (fifth and eighth centuries), blocks of plaster from the nearby

Fig. 2.b.1 Reconstruction of roman Bologna

Fig. 2.b.2 Print of 1651 by Carlo Zenero showing Felsina and Ancient Bologna (Biblioteca Comunale dell'Archiginnasio, Bologna, Raccolta Gozzadini, Goz.3 128)
quarries of Monte Donato. In the walls of Selenite, up to 6 meters high, there were probably only 2 doors, one of which was Porta Ravegnana. Already in the 8th century, outside the walls, especially in the eastern part, some roads were traced (still in existence) pointing towards the plain (Strada San Donato), towards Ravenna (Strada San Vitale), towards Tuscany (Via Santo Stefano) and the mountains (Via Castiglione). Along with the ancient Via Emilia, these form the characteristic fan converging towards Piazza di Porta Ravegnana, the only access to the city.

After the Lombard conquest and a series of vicissitudes, in 898 Bologna became part of the Italian Kingdom.

In the 10th century the signs of economic recovery became more and more evident with a generalized population growth, a more intense agricultural exploitation, the development of specialized manufacturing activities and, consequently, the expansion of old and new urban markets. From year to year, urbanization became more and more consistent and significant. The protagonists of this event were above all the families of country landowners who invested their earnings in the purchase of a house in the city, devoting themselves to artisan production and trade. A direct consequence was the substantial change in the structure of the city’s society, which saw the introduction of a new social class more inclined to trade and exchange.

Other protagonists of this process of expansion were the monastic orders and therefore the foundation of numerous monasteries of the suburbs. They expanded and consolidated their patrimonial property, merging with purchases and exchanges the land obtained through donations and bequests, until they formed extensive estates in which the crops were organized, the harvest, the storage and transport of products. Even among the laity, the city was now perceived as a place of a more intense life rich in opportunities, capable of attracting people and goods from different backgrounds and far away. In this way, not only were dependencies and exchanges revitalized, essential for any further urban expansion, but the long process of redefining a Bolognese territory began, which, starting from the suburban belt, would extend its extension and limits, aiming to trace the surface of the diocese.
The struggle for investiture characterised the entire 11th century: the great ideological, moral and religious battle involving Popes and emperors also had repercussions on the city of Bologna, where the empire was represented by the officials and vassals of Matilde di Canossa. During her life, Matilde did not allow any form of autonomous government to take place in any of the cities in which she ruled (Reggio, Modena, Bologna, Ferrara). When she died (1115), the Bolognese attacked and destroyed the Castle, the seat of her government. The bloody rebellion of the population was forgiven by Emperor Henry V, who granted the citizens (concives) some important concessions through a famous diploma dated 15 May 1116, a document that was considered the birth certificate of the first autonomous municipality.

It is probably by the end of the 11th century that the first towers also began to appear: the oldest and richest families built them, both for political reasons and as a sign of prestige. Among them, the tower of the Asinelli was placed just in correspondence of Porta Ravegnana, a nodal point where also an important market was present.

During the struggle against the emperor Frederick Barbarossa (mid-12th century) who wanted to take away the political autonomy of the municipalities, a new urban fortification was built: Cerchia dei Torresotti. These walls, built in a circular pattern, were intended to protect the villages that grew outside the walls of Selenite and all the main roads connecting with the territory. Important hydraulic engineering works also date back to this period: the water of the Reno, regulated by the Casalecchio lock, was brought to the city through the excavation of the Navile canal. Those waters, which still flow under the Via Riva di Reno, were the driving force behind the wheels of the mills (Via delle Moline) and the port facilities along the canals (Via del Porto).

Bologna's fame grew exceptionally in the 12th century, with the birth of the first University in the Western world: the Studium. The European appeal developed by this institution brought to Bologna a rather high number of students and an intensification of exchange activities. At the same time, the presence of so many foreigners constituted a housing emergency, so much so that the Municipality established a sort of fair rent for housing to be rented to students. Therefore, the house-related problem also had an impact on politics. In order to increase the volume of the buildings on the upper floors, at the end of the 13th century there was an uncontrolled construction of porticoes, which sometimes invaded private areas and often even public areas (streets and squares). The problem became relevant especially in the more recent urban areas, between the circle of Selenite and that of Torresotti. In 1211 the political authority began to regulate the use of this architectural structure; it did so in particular at the time when the road network began to be repaired following the demolition of the walls of Selenite. Initially, the construction of porticoes and other protruding and unauthorised buildings occupying the roads, i.e. public land, was prohibited. Then, in 1288 a statute’s radical reversal of policy established that all new houses should be equipped with a portico and that existing houses that lacked one should be obliged to add it.

In the years 1226-1227, about seventy years after the construction of the walls of the Torresotti, because of the strong demographic development, it became necessary to design a new circle of walls, large enough to contain even a part of the countryside, so as to ensure food supply in case of a siege. The circuit of the new walls, called Circla, measured about seven kilometres and was completed only around 1380. The construction of the new city walls did not entail the immediate demolition of the previous ones, which not only maintained for a period their defensive functions, but remained standing for a long time in large stretches, influencing the subsequent urban developments.

The tracing, the raising and the slow completion in masonry of the third circle defined one of the most persistent aspects of the forma urbis of Bologna, the perimeter contour that for centuries has enclosed the city and that today defines the perimeter of the historic centre.

The Bologna of Bentivoglio

The shape of the city, the full-empty ratio and the demographic data constitute the most stable elements of the Bolognese urban history, from the 15th century to the second half of the 19th century. The internal articulation of the city's fabric, on the other hand, underwent significant changes over this long period of time. The Bentivoglio family ruled in Bologna between 1401 and 1506: the most active exponents were Sante (1446-1462) and Giovanni II (1462-1506). The Bentivoglio family promoted an important activity of transformation of the city: they built the churches of Santa Maria di Galliera and Baraccano and enlarged the Palazzo Pubblico. The city took on a more Renaissance
aspect, compared to the Gothic aspect it had previously had, due above all to the use of terracotta, which was very common perhaps because of the lack of marble quarries and durable materials in the area. The complex of works attracted many architects, painters, sculptors and decorators to Bologna; some of them (including the figures of Domenico Tibaldi, Bartolomeo Triachini, Antonio and Francesco Morandi known as the Terribilia, Scipione Dattari) were involved on several occasions by the aristocracy and the high ecclesiastical hierarchies. They all played a crucial role in creating new and modern layouts for villas and palaces, between the city and the countryside. The great senatorial families, in order to show off their wealth, built prestigious urban and rural residences, decorated churches and noble chapels, monastic or confraternal seats, such as in Via Galliera and Piazza Santo Stefano. Although there was an innovative spirit in the city, the portico element always remained a constant in all new buildings in reference to the medieval statutes that imposed its use.

**Bologna under Papal domination**

As a result of turbulent political events, Bologna came under Papal rule in 1506. For Bologna it was a period of great urban transformations, which formally appeared in continuity with the Bentivoglio intentions, but with different objectives. During the sixties of the sixteenth century Pope Pius IV decided, through the action of the cardinal legate Carlo Borromeo and his deputy legate Pier Donato Cesi, to donate a new monumental image to the city of Bologna. Between 1562 and 1563 the construction of the Palazzo dell’Archiginnasio began, conceived as the definitive and unitary seat of the Bolognese Studium (early name for Bologna University) which, since its creation, had remained dispersed between various locations. At the end of the century, a solution was sought for the façade of San Petronio, the large church in the centre of the city that had remained unfinished (and still is to this day): various proposals were presented, including those by Terribilia, Giulio Romano and Palladio. The name of the Vice-Lieutenant Cesi is also linked to Bologna by the fountain of Neptune, designed by Giambologna, the facade of the Palazzo dei Banchi, the Ospedale della Morte, the opening of streets such as today’s Via Urbana and the total rearrangement of Piazza Maggiore.

The main objective was to increase the embellishment of Bologna. During this period numerous academies were founded, some with general cultural intentions, others addressed to specific areas, such as the Accademia degli Incamminati, which gave rise to the painting school of the Caracci and the Accademia Filarmonia, founded in 1666. Despite the competition of the great universities beyond the Alps, the Bolognese Studium was still able to keep pace in some disciplines such as Medicine, Astronomy, and Physics.

**Bologna between the 17th and 18th centuries**

A new phase of vitality in architecture began in the eighth decade of the seventeenth century and even more so after the mid-eighteenth century, when the Age of Enlightenment was manifested in great works of architecture with extra-moenia porticoes. Concerning the former historical stage, the most important example is the very long portico of San Luca: a purely counter-reformation work, aimed at exalting the Marian cult and reminiscent of the ancient Roman-Hellenistic porticoed sacred streets. In this case, private and public interests merge: in fact, the owners of the extra-moenia lands were allowed to build behind and above the portico. In this period another extra-moenia portico was built, that of the Alemanni, a continuation of the great Strada Maggiore that led to a large religious complex. Therefore, in the seventeenth-eighteenth century, the city of Bologna was enriched in the form of two significant extensions outside the walls, which transformed the relationship between the city and the countryside. Within the walls, instead, processes were initiated to improve public furnishings with the construction of new structures for communal life and relationships. An example was the construction of the new public theatre by Antonio Galli, known as the Bibiena. The location of the intervention of Bibiena gave the impetus to the settlement in the area of artistic and cultural activities of high level. This trend will be accentuated in the Napoleonic era and is still today one of the most conspicuous cases of functional specialization in Bologna.

**Bologna: the modern urban planning**

Napoleon's entry into Bologna in June 1796 interrupted papal domination for almost twenty years. The French made numerous improvements to the urban structure: the ring roads outside the walls were arranged in tree-lined avenues; the role of the area around the Municipal Theatre consolidated
a role suited to the arts: the Musical High School, the Academy of Fine Arts and the Picture Gallery, located in the Jesuit complex of Sant'Ignazio, were installed there.

In 1801, even before the edict of Saint-Cloud (1804), the cemetery was moved to the suburban area of Bologna, in the old Certosa, and the funerary porticoed route was built so that it linked to the devotional route of San Luca. During the Napoleonic period, the Reno river was also reclaimed, which allowed the city to expand up to its banks a century late.

From 1858-59 onwards, numerous actions were carried out in the urban fabric of Bologna, in line with those implemented throughout Europe. Extensive parts of the built city were demolished and redesigned, regardless of whether monumental medieval or baroque fragments remained within them. The forma urbis defined in the late Middle Ages began to fray, and was then completely discarded at the beginning of the twentieth century. In the period between 1860 (plebiscite of annexation of the provinces of Emilia to the Savoy kingdom) and 14 March 1861 (proclamation of the Kingdom of Italy) numerous and important works were started in Bologna. Among them, those in Via Farini, Piazza Cavour and Via dell'Indipendenza, the great road that connected the station (the new gates to the nineteenth-century cities) to Piazza Maggiore, creating a perspective scene that highlighted the fountain of Neptune by Giambologna.

From 1876 a building regulation sanctioned some minimal parameters of hygiene and building homogeneity. Shortly afterwards the studies for the first general town-planning plan started, were finished in 1885 and became a law of the State in 1889. The plan consisted of two parts, one properly known as the "City Development Plan", therefore relating only to the intramural area, the other called the "External Extension Plan" and intended to increase the area of Bologna from 400 to 850 hectares. On that occasion, the Municipality guaranteed itself the legal instruments to acquire land and houses inside and outside the walls.

Starting in 1902, after the enlargement of the customs walls, the slow demolition of the urban walls of the Circla began. Instead of the walls, a ring of wide streets was built, flanked by buildings that were almost never porticoed.

The 20th century in Bologna

In 1909 the demolitions for the creation of via Rizzoli began. The First World War greatly slowed down the work, which started again immediately after with the great works of urban disembowelment, but, by the end of the '30s, Bologna had already fully adapted to the image of a modern European city. As a counterbalance, the result of these demolitions was the expulsion of the humblest classes from the gentrified areas, generating a problem the authorities then tried to solve in 1906, when the City Council established the Autonomous Institute of Popular Houses (I.A.C.P.). The social housing, designed by the Institute, was presented as bourgeois housing, but with fewer services and were located in areas not yet urbanized. Therefore, the construction of self-sufficient districts provided with social and welfare services was imposed. Social housing was a privileged field of intervention for new architects and engineers. In 1934 a company called "Case Popolarissime" was set up which, thanks also to the cost containment due to the growing industrialization and standardization of building production, solved a large part of the housing crisis.

At the end of the Second World War, the city was strongly hit by the bombings of 1943 and 1945, so much so that 43.2% of the available spaces needed reconstructive intervention. The housing emergency was also increased by the arrival of refugees and the return of displaced persons. The building expansion that followed the approval of the Reconstruction Plan was free from any form of control and above all indifferent to the morphological comparison with the existing city. In 1949, when the unresolved problems of housing and territorial reorganization imposed urgent measures at national level, Law no. 43 of 1949, known as the Fanfani Law, was promulgated. It established the INA-Casa management, with the intention of using the building activity as a tool to stem unemployment and making public intervention a support for the private one.

In the meantime, urban growth proceeded at a pace amplified by migratory movements, through the work of the I.A.C.P. and cooperative organizations. Throughout the 1960s there were brief indications concerning new neighbourhoods, to be organised in the form of "organic residential communities" of eight to twelve thousand inhabitants. These were made autonomous in terms of the so-called "primary units" of service provided, or "centers of life", consisting of schools,
kindergartens, playgrounds, churches, markets, decentralized municipal offices. For the first time, social housing districts were strategically proposed as autonomous centres from a demographic point of view, part of an organic urban development of the city.

**European Capital of Culture - Bologna 2000**

Towards the end of the 1980s, studies and research were carried out on the evolution of cultural policies in the city of Bologna. With respect to these transformations, two processes of particular relevance were initiated: firstly, a renewed commitment to theoretical reflection on the aims and characteristics of cultural policies; secondly, a greater demand for methodological and professional content on operators who, within local and state institutions, carried out managerial and operational tasks and functions in the sector. Hence the idea to nominate Bologna as European Capital of Culture for the year 2000. The "Bologna 2000" programme (with a total budget of around €34 million) includes numerous cultural events, exhibitions, celebratory exhibitions, with the main theme being "Culture and Communication". Among the planned projects were: "Il progetto naturale" (the nature project), an exhibition on sustainable Italian architecture connected to a series of events on the topic of bioecological housing in Italy and Europe; "le Città dell'infanzia. Bologna, a city of art and culture of childhood and for childhood", a theatrical project aimed at young people, and "Science and Cultural Heritage: a possible adventure" or a day of study dedicated to science applied to the protection and preservation of cultural heritage. Analysing the results obtained during the candidacy phase and during the period that accompanied and followed the event, Bologna underwent a change in its forma urbis, in particular with the creation of spaces for culture within disused urban industrial plants and/or otherwise emptied spaces in the city. One of these was the creation of the Manifattura delle Arti, a project that was born with the programming of Bologna 2000 and led to the transformation of an ancient commercial and manufacturing area into a single cultural district. This aggregated different cultural institutions belonging to both the Municipality and the University.
**THE FORMATION OF THE PORTICOES IN BOLOGNA**

The first evidence of a house with a portico on its façade dates back to 1041. This is a small house overlooking Strada Maggiore (the ancient Via Emilia), located just outside the walls of Selenite. It was built on a plot measuring 3.42 x 11.4 meters, including a small space at the back that also included a portico built on private land, without invading the public road. This type of building is found in the suburban plots of land owned by large ecclesiastical bodies (monasteries, episcopes), which by canon law could not alienate their property. Thus, the plots remained the property of the ecclesiastical body and were assigned in emphyteusis at a very modest rent for the duration of 99 years, but with the obligation to build the house, which became the property of the emphyte. This is a very old system, which originally concerned only rural land.

At the same time, within the walls of selenite, the lack of space was making it impossible to provide answers to the growing housing needs, made worse by the arrival in the city of people from the countryside, free or servitude. The extension of the houses on the upper floors, and the need to support the floors, generated an invasion of spaces to the detriment of the roads, although it pleased the rural population. The latter took up the custom of applying structures to the facades as protection from the weather and as space for the peasant family. Therefore, it was above all the houses of the new villagers who built such structures.

Regarding the ownership of the land on which the portico stood, the mixture of such different legal situations within the same urban body began to express, in those responsible for the management of the city, a need for order. Above all, attempts were made to govern the situation of the illegal porticoes in the oldest part of the city, where buildings that did not comply with the regulations could not be demolished.

From the mid-13th century all the unauthorized porticoes were regularized; then, through the statute of 1288, the portico was actually made obligatory. While in other cities it was mandatory to eliminate the porticoes in order to gain space, in Bologna a private asset became public property, extending to the entire city community. The statutes regulated the porticoes’ management in detail throughout the thirteenth century and beyond: they had to measure at least 7 feet, about 2.70 meters, so that one could ride a horse under them, and the citizens were required to ensure maintenance and decoration. From that statute till today, Bologna preserves in its long porticoes a very varied abacus of types and styles that, in their complexity, accurately describe every single historical phase in which they were built.

In the public squares (Piazza di Porta Ravegnana, Piazza Maggiore, Campo del Mercato) pickets and traced the lines that separated the public space from that of the porticoes were put into place. Existing sports invading the air space of the squares were measured. From that moment on, it was no longer possible to advance the projections any further. In fact, it was definitively sanctioned “that all citizens of Bologna who had houses or building areas without porticoes located in porticoed streets, had to build one even if the house had not yet been built. The maintenance of already existing porticoes had to be carried out in perpetuity by those to whom the house belonged».

In the 15th century, a systematic transition from the wooden portico to the stone one began. The process of abandoning wooden supports and modernising the facades of buildings and houses would have occurred gradually. An important component of the innovation of the portico, during the first phase of stone transformation of these structures, was undoubtedly represented by the construction of a wall separating the covered path and the road. This continuous wall often extended deeply into the ground and corresponded to the retaining wall of the cellars below. The private property, in fact, included the portico itself (which was for public use), and the volume above and under the floor of the portico. The presence of the cellars below was a sort of compensation for the loss of space on the roadside for public use. The search for private spaces led to the formation of underground rooms that extended in depth, in width up to the roadway and in height up to emerging above the street level, with the effect of creating raised walkways.

Between the fourteenth and fifteenth centuries the architectural language was transformed and above the parapets walls rose pillars in shaped bricks, almost always with an octagonal section. With the spread of these new supports, the use of wood declined completely, initially replaced by terracotta, stone and iron. The new masonry porticoes, in fact, needed metal tie rods capable of tightening the masonry structures by chaining the building. In the second half of the fifteenth century, the use of
Porticoes supported by circular columns and the disappearance of the protective wall towards the road became more common.

At the end of the 16th Century, the shift from wood to stone was regulated with a wood ban in 1567 that read: “Il Bando che si pongano le colonne di pietra alli portici”: «Vedendosi di quanta commodità, e ornamento pubblico sia l’uso di portici in questa Magnifica Città, e desiderandosi, non solo di mantenere, e conservare detti portici; ma ancora ampliarli, e ornarli maggiormente per decoro della Città, e universale giovamento. […] hanno ordinato, e stabilito che ciascuna persona di qualunque stato, grado, e condizione sia, debba fra termine di tre mesi prossimi, havere levato via tutte le Colonne di Legno, che sostentano detti portici e in loco di quelle rifare e rimesse altre Colonne di Macigno, o di pietra cotta […]» (in short: Being porticoes not just a handy and orderly solution to public movement but also a decorous element for the prestige of this Magnificent City, we decree that they be not just preserved but also increased in numbers. From now on building owners are compelled to substitute wooden columns with stone ones).

From this regulation emerged the new look of the city, made up of long stretches of well-built porticoes, with trabeation or arches, paved with durable and resistant materials. The portico, which had become a structural element of the building, officially assumed the function of protecting the underlying commercial activities. In this period the portico became also an architectural element designed and built independently to establish a direct link to convents and suburban places of worship. In the seventeenth century, in fact, began the construction of the long portico extra-moenia of San Luca, which with innovative engineering techniques made up for the acclivity of the ground to reach the top of the hill della Guardia. In this case, the porticoed element abandons the slender monolithic columns and is equipped with sturdy pillars supporting arches and vaults. The sturdy masonry porticoed routes continued to be built throughout the 19th century, with the construction of the long funerary portico of the Certosa to the south-west of the Circla.

Over time, the porticoes were fought against or favoured: they were fought as bearers of urban irregularities, narrowing the roadsides and therefore obstructing to traffic, or as obstacles to hygiene; they were favoured as advantageous shelters against the weather, places where the public and private spheres were mixed, where meetings were held and where small artisan activities took place. But above all, the portico was consolidated as the privileged place for merchant activities and as such was taken as a recurrent module in the design of the new parts of the city.

Starting from the 20th century, the spread of concrete gave rise to a wide variety of applications and experiments, with a progressively widespread use on a large scale, strongly characterizing the architecture of the city of Bologna and in particular its porticoes. The first two decades of the twentieth century were characterized by the birth of a new architectural ‘poetics’ based on the explicit use of reinforced concrete structures kept visible. The use of the new material led to a progressive abandonment of the vaulted conformation of the porticoes and saw the transition to the architraved structures as dictated by the new structural requirements. An exceptional and advanced application of reinforced concrete to a porticoed building occurred in the post-war period in the nascent Barca district, on the western outskirts of Bologna. In this building, reinforced concrete immediately proved itself to be the material that best gave shape to the modern architectural language, where the porticoes, unlike those in masonry, were able to follow a curvilinear trajectory for more than 600 meters.

The Artists Who Have Influenced and Exported the Porticoed Model

Pagno di Lapo: In 1451 Pagno reached Bologna where he worked on the decoration of the chapels of the San Petronio Basilica. Then, from 1454, he made the project for the Palazzo Salina Amorini Bolognini, in Piazza Santo Stefano, also building the portico and the portal.

In addition to working in the churches of San Giacomo Maggiore and San Domenico, in the mid-fifteenth century the construction of Palazzo Bentivoglio, located in correspondence of the current Municipal Theatre, began. The building was completely porticoed but it was destroyed in 1507. The Bolognese influence sees him as a protagonist in several construction in Florence, such as that of the church of San Lorenzo. When he returned to Bologna in 1467, he was commissioned to build the lost portico of the San Pietro Cathedral.
Donato Bramante: Bramante's presence in Bologna is certain, as he is credited with the cordoned staircase of the Palazzo d'Accursio from the end of the 16th century. The particularity of the porticoed city has influenced his production. It is evident that the portico was a characteristic element of the author's production: Tempietto di San Pietro in Montorio (Rome), Chiesa di Sant'Ambrogio (Milan), Santa Maria della Pace (Rome), sanctuary of the Beata Vergine dei Miracoli (Saronno), Palazzo Ducale (Vigevano).
Albrecht Dürer: in a letter to his friend Willibald Pirckheimer written by Venice around October 13, 1506, the painter expressed his intention of going to Bologna to learn the art of "heimlicher perspectiua". This was an essential moment in Dürer's long stay in Italy. The model he learned in Bologna was exported by him throughout Europe.

Francesco Galli from Bibbiena: after working as an architect in Piacenza, Parma and Rome, he became the ducal architect of the city of Mantua. He lived in Genoa and Naples before being called to Vienna at the Hofburg Palace by Emperor Leopold I of Habsburg, where in 1700 he built the great comedy hall that later became the Burgtheater, the court theater.
In 1687 and 1703, with the help of Ferdinand, he frescoed the interiors of Villa Paveri Fontana in Collecchio; again with his brother, in 1696, he decorated the Sala degli Stucchi and the galleries on the main floor of the Rocca Meli Lupi in Soragna.

In Bologna he devoted himself to scenography and quadrature, without neglecting architectural activity. He provided drawings for the Meloncello arch (1718) and for the altar of the church of S. Maria di Galliera.

Later he built the theatre of the city of Nancy, the Teatro Filarmonico of Verona, which was called the best Italian theatre, and the Teatro Alibert in Rome, now lost.

His last position saw him return to Bologna as director of the Accademia Clementina.

Ferdinando Galli da Bibbiena: Trained in Bologna, he first studied painting, then quadrature and perspective, performing, between 1674 and 1675, under the guidance of Giacomo Torelli, the scenography for the theater of Fortune in Fano. Between 1678 and 1684, he designed the decorations for the ballroom of Palazzo Fantuzzi in Bologna, with a loggia on the walls, open towards a garden, seen from three sides in normal perspective, while in the fourth he suddenly slipped in an angled direction. Among the various works, it is important to remember his three treatises on architecture and perspective, including *L’architettura civile preparata su la geometria e ridotta alle prospettive* (Civil Architecture Prepared on Geometry and Reduced to Perspectives), of 1711, where the View by Corner is theorized, a device used for the first time in Bologna by Marcantonio Chiarini in 1694, which allows a different view of the theatre scene from that of the Baroque period, when the backdrop scene was built according to a point of escape on a central axis. The new system made it possible to create a theatrical backdrop, built through a series of perspective lines, independent from those of the hall. In this way it was possible to have both a better visibility from every point of the room and a greater possibility of fantastic processing given by the creation of an infinite space, beyond the proscenium, which has become a simple premise, and no longer an integral part of the theater scene.

Giuseppe Mengoni: among the works that can be ascribed to the mid-nineteenth century is the Palace of residence of the Cassa di Risparmio di Bologna (1867), a basic element, inspired by a large porticoed project, that of the living room of the Milanese bourgeoisie, for which he designed a monumental gallery connecting Piazza del Duomo and the adjacent Piazza della Scala, a large royal loggia, various buildings with porticos and a palace called Independence, overlooking the Cathedral.
Pier Luigi Nervi: graduated at the University of Bologna, he was influenced by the porticoed model of which he imitates the static aspect of the point element used, with architraves or arches, in a modular way, determining open and practicable spaces. The leitmotif of all Nervi's work is in fact its static nature. He said: "As always in all my design work I have found that the static suggestions interpreted and defined with patient work of research and proportioning are the most effective sources of architectural inspiration. For me this rule is absolute and without exception". In this sense, the Bolognese school can no longer be anything but a driving force.

Aldo Rossi: his architecture presents the porticoed model in numerous projects: Casa Aurora in Turin, Teatro Carlo felice in Genoa, Unità Residenziale, Zona Vialba in Milan, Unità Residenziale, Zona Villette Sud in Paris, Complesso Alberghiero E Ristorante Il Palazzo in Fukuoka, but also the MAMBo in Bologna. The influence of the portico model seems to have been part of his production and still influences the school of architecture he founded.

**THE PORTICO AS A PERMEATING URBAN ELEMENT: THE CONTRIBUTION OF THE STATUTES**

The key element that allowed the maintenance of the portico in Bologna was the Statute of 1288: the attempts to regulate its use were completed in the thirteenth century with the first major city statute that regulated the social and community life of Bologna. It sanctioned the diffusion and the definitive recognition of the portico as an emblematic element of the city of Bologna. The 13th century was in fact an era in which the conditions for the promulgation of various legislative
instruments were outlined, especially in Italy. For the most part they can be compared with others from different geographical areas in terms of their intentions and content, but at the same time they reveal elements typical of the reference society. Elements that, as in the case of Bologna, have been able to deeply mark urban development.

It is useful to compare this Statute with others in Europe, to highlight the specificities of the case and to deepen the reasons why Bologna is today the most representative city for the porticoes.

The examined statutes cover a wide range of issues, such as criminal law, commercial law or the definition of the structure of city government. They were selected on a geographical basis, trying to include elements from a comparable area and on a chronological basis, considering statutes that took shape between the thirteenth and fourteenth centuries.

The first part of the table below provides general information on the codes under consideration, detailing the generic attributes (name, reference area, form of government, year of promulgation). The second part of the table focuses on building practice and the tools to regulate it. This choice was made to focus the comparative analysis on the issues, measures and impacts useful for a comparison with Book X of the Bologna Statutes. The latter contains measures comparable to modern building regulations. Specifically, the attributes refer to: themes divided into seven categories (urban expansion, fire and attack safety, hygiene and decorum, aesthetics, respect for public space, private property, control authorities); main measures adopted by the statute regarding the regulation of urban space; reason for which the statute was designed; impact on the urban form.

<table>
<thead>
<tr>
<th>Name - Concerned area - year</th>
<th>Form of government</th>
<th>Issues</th>
<th>Main measures</th>
<th>Purpose</th>
<th>Impact on urban form</th>
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<tbody>
<tr>
<td>1) Statutes of Bologna - City of Bologna - 1288</td>
<td>Formally controlled by the Church, the city has municipal structure</td>
<td>Hygiene-decor, urban expansion</td>
<td>Obligation to build and maintain porticoes</td>
<td>Responding to housing emergencies, encouraging passage and trade, affirming the &quot;sovereign citizen state&quot;</td>
<td>Diffusion of the portico as a model on an urban scale</td>
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<tr>
<td>2) Costituto of Viterbo - City di Viterbo - 1251</td>
<td>Municipality</td>
<td>Respect for public space, aesthetics</td>
<td>Banning of proferli</td>
<td>Prepare the city for the papal settlement</td>
<td>Permanence of most of the proferli</td>
</tr>
<tr>
<td>3) Costituto volgare - City of Siena - 1309</td>
<td>Government of the Nine, flanked by municipal structure (Mayor and Captain of the People)</td>
<td>Respect for public space, aesthetics</td>
<td>Removal of overhangs along the main streets and squares</td>
<td>Promoting the passage, giving prestige to the city</td>
<td>Replacing the overhangs with multi-arched windows (e.g. Piazza del Campo)</td>
</tr>
<tr>
<td>4) Statuto del Capitano del Popolo e del Potestà – City of Florence - 1322-1325</td>
<td>Oligarchic Republic</td>
<td>Urban expansion, aesthetics</td>
<td>Construction of orthogonal streets, banning of &quot;fortified family complexes&quot;</td>
<td>Affirm the power of the municipality, give prestige to the city</td>
<td>Foundation of new villages (Ognissanti), opening of &quot;complexes&quot; and noble palaces in the city (Palazzo dei Cerchi)</td>
</tr>
<tr>
<td>5) Liber Consuetudinum Mediolani – City of Milan - 1216</td>
<td>Municipality</td>
<td>Hygiene-Decor, urban expansion, respect for private property</td>
<td>Obligation to dispose of slurry underground, regulation of polluting activities</td>
<td>Preventing epidemics, responding to housing emergencies</td>
<td>Construction of a first sewage system</td>
</tr>
<tr>
<td>6) Assizes of Buildings - City of London - XIII cent. -1302</td>
<td>City ruled by a Mayor elected by the corporations</td>
<td>Safety (fires), hygiene-decoration</td>
<td>Replacement of straw and wood with stone, ceramic, terracotta</td>
<td>Preventing fires (e.g. 1136 fire) and epidemics</td>
<td>Evolution of materials and construction techniques, construction of a first water network</td>
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<td>Description</td>
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<td><strong>7) Las Siete Partidas</strong> - Kingdom of Castile - 1256-65</td>
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<tr>
<td>Kingdom (ruled by Alfonso X)</td>
<td>Supervisory authority, respect for public space and private property</td>
<td>Establishment of the figure of the <em>Notary</em>, regulation of easements, compensation, intended use</td>
<td>Merging proscriptive customs (&quot;Islamic law&quot;) with written and prescriptive codes (Roman law)</td>
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<td><strong>8) Ordenanzas de Toledo</strong> - Kingdom of Castile - Late 13th, 14th century</td>
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<tr>
<td>Kingdom</td>
<td>Supervisory authority, respect for public space and private property</td>
<td>Establishment of the figure of the <em>Alarife</em>, control of <em>sobrados, poyos, adarves</em> (cul de sacs)</td>
<td>Controlling the development of the city, encouraging the transition</td>
<td>Gradual appropriation of the <em>adarves</em>’ spaces by private individuals. Regularisation of the road system</td>
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<tr>
<td><strong>9) Hexabiblos</strong> - Byzantine Empire, later Ottoman Empire - 1385</td>
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<tr>
<td>Empire</td>
<td>Respect for public space and private property, security, urban expansion</td>
<td>Establishment of minimum distances between buildings, maximum heights, balcony limitations, solutions to structural problems</td>
<td>Formalize what is expressed by the <em>Zenon's Edict</em> (474-479 AD), and by <em>Julian’s “laws”</em> (534 AD)</td>
<td>Indirect impact: <em>Hexabiblos</em> is the basis for the civil codes of Anatolia and the Balkans</td>
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The statute of Bologna is part of a particularly prolific period for the promulgation of regulatory instruments: those listed are only a part of the statutes that date back to the period between the beginning of the thirteenth and the end of the fourteenth century, when the municipal states were emerging.

Previously, the protection of the interests of the Sovereign, of the landowners and of the aristocratic classes did not need certain references, while the protection of public interests, or rather of the merchants and craftsmen, was so complex that it required clear and articulated rules to be established. In Bologna, in particular, the arts and crafts organisations were so powerful as to structure forms of self-government in the city and to sanction the abolition of serfdom a few years earlier.

Around 1256 Alfonso X King of Castile, in the context of the slow re-conquest of the Iberian Peninsula already under Muslim rule, elaborated the Siete Partidas, merging in a single code the "Islamic law", prevalently customary, and the written Roman law. In Byzantium, the Hexabiblos was the meeting point between ancient norms, such as those contained in Zenon's Edict of the fifth century AD, and the civil codes of the Balkans, which have been for more than six centuries the main legal reference for the whole Middle East.

In general, between the 13th and 14th centuries, populations growth, concentrated mainly in cities, made it necessary to control settlement methods: one example is London, whose Mayor issued several measures on building regulation that are called the Assizes of Building.

Many of the statutes contain common themes, particularly as regards fair treatment for citizens, prevention of epidemics and fires, or the defence of the city in the event of enemy attacks. One of the main concerns is precisely the prevention of the spread of fire, a real scourge at a time when wood was the main material for buildings often roofed with straw. There were many devastating fires, especially in northern Europe, one of the most infamous being in London:

“Memories of these terrible fires must have provided the moving motive for Fitz-Aylwyn’s Assize, (…) setting up a standard of construction for party walls which was followed subsequently by rules for external walls”. [Knowles and P.H. Pitt, The history of building regulation in London 1189-1972, p.7]

While fire safety regulations are the main part of the Assizes of Buildings, in the statutes of the city of Bologna they do not have equal importance, but we note indications to this effect in the section LVII of the X book Sulla pena per chi ha una casa coperta di paglia o chiusa da canne entro la circla della città di Bologna which prohibits the use of straw and rods being particularly flammable materials.
Hygiene and decorum are also often recurrent topics, as in Milan: the Liber Consuetudinum Milani, which dates back to 1216, aims to form an orderly city and able to ensure the health of its ever increasing inhabitants:

“The Milanes Statutes of thirteen century aim to make Milan a well-ordered city, in which the health of the citizens would be protected, by identifying dumps outside the city for the waste products of dirty trades”. [Besim S. Hakim, Mediterranean urbanism, historic urban/building rules and process, p.41]

In Bologna, too, the Statutes explain in large parts the procedures and activities prohibited for the health and decorum of the city, such as the disposal of sewage, the discharge of pollutants on public roads, the breeding of animals. These themes are dealt with in Book X, in sections II to XVI, from IX to XXIV, from LXVIII to LXXI. An example is section III to prevent polluted waters from escaping to the surface, which reads as follows:

“Ordiniamo che il notaio del signor podestà su richiesta di chiunque sia tenuto debba a fare in modo di verificare ovunque nella città di Bologna o borghi ove corrano in qualche tempo di pioggia o in altro le acque che escono da alcune cloache o androne, (…) così che non siano viste né ne esca fetore” (briefly: The authorities are called upon to make sure that sewage or polluted waters do not spill into the open.) [Statuti di Bologna, libro X, rubrica LXXI]

As can be seen, such rules not only defined what should be avoided, but also the person in charge of the control. At this juncture he is the notary public of Mr. Podestà, but the description of the entire poly-administrative apparatus of the city is contained in book I which is entitled on the podestà, on his staff and on the Council of the Eight hundred accompanied by book II, on the Council of the Two Thousand, on the election of the officers of the City, their oaths, the rules relating to their offices. Even if they do not specifically concern the process of diffusion of the porticoes, these two books are extremely useful to understand the reason for the definition, given by different scholars, of a city “controlled by the productive classes organised in the arts and represented by popular Guelfism” [Rolando Dondarini, Gli Statuti di Bologna del 1288. Una ricerca storica in chiave attuale, p.34]

Other legislative instruments listed in the table dealt with the definition of authorities for monitoring the application of building regulations and in particular to settle disputes. The Alarife, figure in charge of the control provided for by the Ordenanzas de Toledo, had to have exceptional qualities:

“They shall possess the following attributes: loyal, of good reputation, and not greedy, knowledge of geometry and understanding engineering and its subtleties; the ability to judge disputes.” [Besim S. Hakim, Mediterranean urbanism, historic urban/building rules and process, p.74]

The Alarife, among others, had the fundamental task of ensuring that the city's defenses were in the best condition. They should in no way be affected by maintenance defects, nor should they be affected by the construction of private structures which rely on them without authorisation. Article 2 of the Ordenanzas de Toledo reports precisely on this:

“The first task of the Alarife, after their appointment, is to inspect the defensive wall of the town for anything that may affect the integrity of the wall.” [Besim S. Hakim, Mediterranean urbanism, historic urban/building rules and process, p.74]

This is echoed in the city of Bologna as follows:

Affermiamo anche che il signor podestà sia tenuto a mantenere le vie che sono tra le fosse della città o della circla e fuori (…) e recuperarle da chiunque le avrà occupate che non le avesse di diritto.” (briefly: It is stated that the authority must ensure the practicability of the routes in and around the city walls.) [Statuti di Bologna, libro X, rubrica XXXII]

The circla were the city walls already mentioned above.

The measures were almost always in the form of prohibitions and, not by chance, one of their aims was to prevent the positioning of commercial counters, access stairs, sports of various kinds that occupied the road in different forms. The defence of public space is absolutely one of the topics that can be found in almost all the statutes. In this regard, the one in Florence admonishes:
“No one should place tables or benches outside his shop in the via Calimana from the old market to Ponte Vecchio, unless they are no wider than one “braccia.” [David Friedman, Palaces and the street in the late-medieval and Reinassance Italy, p.73]

Even in Bologna, people were well aware of the importance of allowing free passage for the movement of people and goods, especially in the streets with a commercial function:

“Stabiliamo che nessuno debba ingombrare o tenere ingombrata la piazza del comune con tavoli, banchi, chioschi, fasci di stuoe o di frasche.” (We decree that no one must encumber the municipal square with kiosks, tables, bundles of fabric or wood.) [Statuti di Bologna, libro X, rubrica I]

Even more specific appears the continuation of the same text that highlights one of the purposes of the porticoes: to give sellers the possibility to display their products even in adverse weather:

“E che il portico del palazzo del comune (…) sia e rimanga sgombrato per tutto il tempo per comodità degli uomini che vogliono vendere frumento, in modo che con tempo piovoso possano tenere il frumento in tale porto.” (The portico of the municipal building be always left unhindered for the benefit of the wheat merchants, particularly in rainy days.) [Statuti di Bologna, libro X, rubrica I]

The statutes also contain prescriptive rules on how to carry out a specific construction project, for example regarding dimensions, materials and construction techniques. There were several possible reasons for these directives, first and foremost practical ones. It was often necessary to fix the minimum dimensions of the road section to allow the passage of wagons or men on horseback, as happened in Bologna, even in reference to the porticoes:

“Inoltre decretiamo che tutti i portici o travi di portico delle case della città, dei borghi e dei suburbi siano dell’altezza di sette piedi almeno dalla terra in su non scavando terra.” (All porticoes and porticoes’ beams in this city and in its suburbs must be at least 7 feet high.) [Statuti di Bologna, libro X, rubrica X]

This is a reminder of Article 26 of the Ordenanzas de Toledo:

“Any owner building such a construction must allow a height clearance under sobrados that would allow a knight in full armor to pass through.” [Besim S. Hakim, Mediterranean urbanism, historic urban/building rules and process, p.79]

In other cases, the prescriptive rules were the result of many centuries of building experience, as for the part of the Hexabiblos that contains practical information on structural problems dating back to the entire period of the Roman-Byzantine Empire. In others, the aim of the standards was not to conform to building customs, but to local aesthetic ideals. Examples of such prescriptions were found, in the Italian context, in Florence, Volterra and Siena, where the prestige of the Municipality seemed to pass through the abandonment of the overhangs (those portrayed in large numbers by Ambrogio Lorenzetti in the two frescoes of the Buon Governo and the Cattivo governo) in favour of coplanar facades with elegant multi-lit windows.

“We also rule and order that if any house or palace should be built on the Campo Market Square, that if these houses or palaces should face onto the Campo, then these facades should be built with windows divided by colonnettes, and have no overhanging structures.” [Besim S. Hakim, Mediterranean urbanism, historic urban/building rules and process, p.187]

In the same way, Florence wanted to organize the city in a spatially ordered way. Since the middle of the 13th century, the regulations required that the new buildings be aligned with the adjacent properties and that they have a rectilinear facade on the street.

The Bolognese Statute of 1288 differs from the others when it comes to decoration, since none of the twelve books contained indications of an expressly aesthetic nature. In other words, it does not seem that building a sumptuous, or visually homogeneous, image was one of the first concerns of the code promoters. On the contrary, it is possible to note that most of the measures were technical-operational in nature and aimed at improving the health, defence and economy of the city. In the 52nd column of the tenth book we read that:

“Stabiliamo che tutti i soggetti e i sottostanti agli ordinamenti del comune di Bologna che abbiano nella città o nei borghi case o casamenti senza portici che sono soliti avere portici, tali portici se non
All citizens falling under the Bolognese municipal rules and who own a non-porticoed property, must build one.” [Statuti di Bologna, libro X, rubrica LVII]

This is the crucial point for the system of porticoes in Bologna as we know it today: the transition from a rule that involves prohibition of the porticoes themselves in the statutes of Bologna prior to the one under consideration, to one that instead involves imposition. This requirement was not limited to providing specifications on how to supplement the existing or how to carry out the building work, but established in all respects the mandatory construction of a new porticoed element in each new house, or, even retroactively, the addition of one to existing non-porticoed houses.

This form of obligation, which is already highly significant from a legislative point of view, suggests further observations. First, the provision did not concern public space, nor the public space for private use on which the legislature could legitimately impose its own directives, as in the case of the Ordenanzas de Toledo. The latter allowed for the construction of sports, provided that they were correctly sized:

“No building can extend its roof projection beyond a distance of one-third of the street with. This rule applies to projections from buildings across the street, which the allows the middle one-third of the street open to the sky for air circulation and to allow rain-water.” [Besim S. Hakim, Mediterranean urbanism, historic urban/building rules and process, p.78]

In Bologna the application of this rule foreshadowed a unique condition that was that of a road section in which the porticoed passages on the ground floor belong to private individuals but are for public use. As Slater-Pinto pointed out (Terry R. Slater, Sandra M.G. Pinto, Building Regulations and Urban Form, 1200-1900), in most European cities the codes that were established at the end of the 13th century aimed at a better definition, and a clear distinction, of private space from public space. In this sense, the 1288 statute took the opposite direction, which could be compared, in a unique case at European level, to the laws of Islamic inspiration in which the public-private division of property appeared less clear-cut. These laws, in fact, recalled the custom of leaving a free space of about one meter, between the outer wall of the houses and the road, to be used either for the placement of benches or for the construction of overhangs on the upper floors. This space, called fina, unlike the case of Bologna, was obtained from public property, a sort of “space of tolerance” for private use.

Another fundamental aspect is that the portico measure was not only accepted, but even bottom-up promoted: a large section of the population (the orders of the trades) was willing to “pay the duty” of a reduction in the covered area available in exchange for a series of advantages. These advantages were first practical and immediate, such as the possibility of circulating indoors and having a filter space between inside and outside the shop; then there were also indirect benefits of an economic nature, because the porticoes allowed more and better sales. But the most important advantage was of a political nature: the establishment of the porticoes as common elements was tantamount to giving concrete form to the idea that in the city of Bologna private interests could not prevail over public ones and no building had to distinguish itself from the others. It was an explicit acknowledgement of the fact that citizens were interdependent, that the well-being of the city depended on each of them, and the care of the portico was a mandatory contribution to urban decorum.

The statutes of 1288 sanctioned the transformation of the portico from an unwelcome building element to a model repeated on an urban scale, which is absolutely not a foregone conclusion. In Viterbo, for example, even though the statutes of 1251 had banned the proferli imposing their removal, these are still widely present in the Lazio (name of its region) city. Moreover, unlike Bologna, it was a top-down measure, which aimed to eliminate an element of disturbance to the uniform image of the city, but which continued to be useful for defensive and prestige issues.

This analysis shows that none of the statutes examined had the effects that the 1288 statutes had in Bologna. In many other cases they have influenced urban development, putting order in morphology, and have contributed to the evolution of building techniques, but for short periods and without giving rise to a typical building tradition. Only in Bologna, the Statute mentioned above has grafted a custom to build porticoes that has never been interrupted, and that has led to have in the city a real catalogue of all the declinations that this element can take.
2.b.1. Portici residenziali di Santa Caterina

The first documentation on the origin of the name dates back to 1296 when the place-name Burgo (street) S.Catherina was found in the estimations, accompanied by another name: Pizaimorti. This wording continues to appear in the 1395 census for the salt gabella (tax), as well as in the writings of various subsequent historians. The church of Santa Caterina di Saragozza already existed in 1256 and is mentioned in a will of that year cited by engineer and historian Giuseppe Guidicini. The specification "of Zaragoza" was added to avoid confusion with the other homonymous church in Strada Maggiore. It is not certain, however, the reason for the disappeared name "Pizza i Morti": XVIII Century author and historian Giovanni Zanti tells us that due to a plague almost all the inhabitants of this district died so that the tragic event remained in the wording, while the Solaroli assumes that in this area lived the gravediggers of Bologna.

Guidicini in “Cose nobili della città di Bologna” reminds us that the street was inhabited by "hungry wolves, prostitutes, gravediggers, shopkeepers and craftsmen" which testifies to the popular character of the street since ancient times. In 1568 it was reported that "the meretricians were allowed to live from the middle of the road upwards". We also have evidence that the street during
the eighteenth century was called Borgo degli Sbirri (the cops) because those who were responsible for public order lived there.

What is certain is that the road was always identified as Borgo di Santa Caterina, or Borgo di Santa Caterina di Saragozza (Guidicini) until the toponymical reform of 1873/78, when Borgo was suppressed and only Via Santa Caterina remained.

Various sources, one which is the Gregorian Cadastre of 1835, allow us to verify the maintenance of the morphological structure: that is the characteristic sequence of residential narrow and long lots, each half occupied by the house, often with a patio for lighting reasons, and for the other half by the inner courtyard.

The protection of the original architectural typologies and the continuous maintenance of the structures culminated with the interventions proposed by the plan of the historical center of Bologna in 1973, elaborated thanks to studies carried out by the working group directed by professor Leonardo Benevolo and promoted by the councilor Pier Luigi Cervellati. The typological methodology was here applied with scientific rigour to entire parts of the city such as Via San Carlo and Via San Leonardo, so much so that the Bolognese recovery plan has been taken as an example in many other Italian and European cities. The houses with wooden architaved portico were considered until then "minor construction", that is, of little historical urbanistic value.
On the contrary, these parts of the city were then re-appreciated. A particularly significant example was the centuries-old fabric that, in the case of Santa Caterina, is found only on one side of the road, while on the other side there is the fence wall of the matrix convent structures.

Fig. 2.b.1.3 Via Santa Caterina, 20th century, Cineteca di Bologna
Fig. 2.b.1.4 Carlo Monti, Via Santa Caterina, in Censimento fotografico del centro storico di Bologna, 1969-70, 795/41 (Fototeca IBC)
2.b.2. Piazza porticata di Santo Stefano

The large space in front of the basilica of Santo Stefano includes a square and porticoes running along the street of the same name, and is one of the most beautiful places in Bologna.

In the city, until the thirteenth century, there were three locations where trading took place, one of these was the market of St. John the Baptist in the Beccadelli treble, later renamed Santo Stefano square.

In 1303, historian Guidicini informs us, the Beccadelli treble was enlarged by demolishing several buildings and was then paved. This intervention was carried out thanks to the contribution of private citizens who lived in the area. Guidicini also tells us that in the middle of the renovated square there was a large oak tree, surrounded by seats used by local notables to meet and stay in the shade. In about 1335, the oak tree was chopped down as an affront to the Beccadelli family during a popular uprising.

Over the following centuries and up to the present day, the Santo Stefano square has undergone various transformations, due in particular to the steepness of the terrain that converges towards the main entrance to the Basilica, located at the lowest point. Changes in height, sudden modifications or continuous inclined planes have had a decisive influence on the relationship between buildings and the open spaces; the various solutions that have followed one another over time have also changed the role of the portico, which is the fulcrum of this relationship.

The historical iconography documents various solutions aimed at protecting the entrance to the Basilica, until the intervention carried out in 1934, probably following the restoration of the sacred building. A difference in level was created between the main floor of the square and the actual churchyard, connected by a staircase of 7 steps. To protect the cantilever, of considerable height, an iron balustrade was installed, supported by octagonal stone pillars.

In 1991 Luigi Caccia Dominioni’s project was inaugurated, which created a large continuous basin, without any height jumps, thus eliminating the staircase and the balustrade, and also replacing the pebble flooring.

Below we proceed to a historical description of the main buildings of the component.
The construction of the senatorial palace was decided in 1493 by Giovanni Bolognini. However, the work was not undertaken until 1513 and continued until 1551, with the construction of the first six arches of the left sector of the building, the rear body, the staircase and the courtyards. On the other hand, the right sector was built in the 17th century. The architectural part and the capitals are attributed to Andrea Marchesi da Formigine and Properzia de’ Rossi, while the terracotta heads that adorn the facade bear the signature of Alfonso Lombardi and Nicolò da Volterra. The project to downsize the building, commissioned in 1809 to the Bolognese architect Angelo Ventuoli by the Marquis Antonio Amorini Bolognini, involved various changes in the proportion of the building's floors: the lowering of the first cornice, the lengthening of the windows on the main floor and the elimination of the upper cornice. Finally, a series of small windows was inserted, between which were placed the ovals that enclose the heads by Lombardi. In addition, the two allegorical figures with the coats of arms of Bologna and the Bolognini were painted by Giuseppe Pedretti at the sides of the two entrance doors. The building was finally completed in 1884.
The present portico is perhaps the only part of an ambitious project for the development of the area promoted by the family of the Bianchi Counts at the end of the fifteenth century. The area was in fact occupied by a “failure”, that is, the ruins of demolished buildings, owned by the hospital of San Bovo. The Bianchi family probably built the portico shortly after 1497, as is deducible from its stylistic characteristics. For a long time, the facade of the Palace was limited to the portico: the upper floors were in fact made only in 1824 in Renaissance style.
The facade of the Beccadelli House is unmatched in Bologna and it is interesting to note that Giuseppe Guidicini, at the beginning of the nineteenth century, defined it as a “barbarian-style house”, probably because it did not adhere to the typical Bolognese forms. From a historical point of view, the capitals in the boulder of the dolphin type, used to surmount the columns, are of Roman origin, and had a certain fortune in the early Middle Ages and then again found success in the Renaissance in much of the Italian peninsula. In particular, these capitals take up the Bolognese examples of Palazzo Marescotti (1508) and Palazzo Bolognini (1521-25). The exact dating of the building seems to have been done in the 1920s: the facade was perhaps renovated following an old-fashioned language (at least in its aspirations) by the Beccadelli family, who were rather attentive to the study of the Classics.

Despite this, the facade was attributed by the late architectural historian Bruno Zevi to Biagio Rossetti even though, in the light of recent documentary acquisitions, this hypothesis loses its substance.

In the nineteenth century the building housed the Hotel La Pace and in the twentieth century the Villani photographic studio. The complex was restored in 1904 by Alfonso Rubbiani on behalf of the Committee for Historical and Artistic Bologna.
This portico system is one of the last examples of late Gothic Bolognese architecture. It presumably dates back to the first half of the fifteenth century (about 1420) because of various details, such as windows and decorative elements that it shares with the facade of the Apostolic Palace (now Palazzo Comunale), built by Fieravante Fieravanti in 1429. The palace was the original residence of the powerful Beccadelli family, as evidenced by the TB monogram with the initials of Tarlato Beccadelli. Following the unfortunate events of this family, which was exiled from Bologna, the palace passed on to many other families, until it was transformed into the senatorial residence of the Bovio family in 1621. From 1707, it was decided to radically rearrange the house, causing numerous changes in the interior, the elevation and variation of the facade towards the courtyard, with the inclusion of Roman tombstones reminiscent of Gens Bovia. The wall on which the columns are set, in addition to providing shelter from dirt and mud from the road, was also a seat for postulants and supporters of the family. In 1961 the house was subject to philological restoration.
The imposing Palace was built by the Isolani family from 1708 on a project by Giuseppe Antonio Torri, who already owned the ancient Palace on Strada Maggiore. The latter replaced the Renaissance one of the Lupari family, although work proceeded slowly and only in 1778 did the main floor become habitable. Moreover, the project remained unfinished and the two planned wings never materialized then: the first, towards the south-east, would have completely replaced the nearby Palazzo Bolognini, while the second, pointing north-west, would have given a more monumental appearance to the prospectus still visible.

As far as the first wing is concerned, the Isolani only came into possession of the Palazzo dei Bolognini in the 19th century, while the second wing is clearly marked by the re-shape grips in bricks. The elevation is characteristic of a way of designing that, even in the middle of the Baroque period, does not abandon forms typical of the sixteenth century.
The portico of Palazzo Bolognini is a successful example of the passage from the late Gothic to the early Bolognese Renaissance. It was built after 1454 by the stone masters Pagno di Lapo Portigiani and Antonio di Simone Fiorentino, as is indicated in a contract for the construction of the columns. The first was responsible for the introduction of Florentine taste in Bolognese architecture and later became the main architect of the Bentivolesco period. The capitals underwent a reconstruction in the eighteenth century. In the Bolognese construction practice, in fact, it was common practice to replace the damaged parts, made with fragile local sandstone: in some cases the original forms were maintained even centuries later, while in this case they probably chose decidedly classical forms that did not belong to the original factory, perhaps characterized by octagonal pillars.
The Basilica of Santo Stefano overlooks the square of the same name, named after the first Christian martyr Stefano, and is part of the complex known as the "Seven Churches". The millenary basilica, which today has the dignity of a minor basilica, is made up of a complex and original articulation. In it, the various sacred buildings adjacent to each other aim to be constituted as "Sancta Jerusalem Bononiensis", that is to say as the reconstruction of the sacred places of Jerusalem linked to the passion of Christ. From Piazza Santo Stefano you have an overview of the complex, which includes the facades of the three churches of the Crocefisso, the Sepolcro and the Santi Vitale and Agricola. The group, despite the different types present and the interventions made on them over the centuries, shows a consolidated stylistic homogeneity that makes the monumental Romanesque complex the most interesting in the city. Tradition dates its foundation back to the beginning of the fifth century AD, leading it back to the patron saint of the city, the then bishop of Bologna Petronius, who also wanted to be buried in this place. However, an earlier building dating back to the 1st century AD, identified as a temple in honour of the Egyptian goddess Isis, built near a spring still visible in the Basilica of the Santo Sepolcro, has been documented on site. This source will later be associated, for the purpose of re-proposing the holy places to Christianity, with that of the Jordan River. It was probably on the structure of this pagan temple that the original building of Christian worship was created, then developed over the centuries to give life to the current complex. Inside, more precisely in the second church of polygonal shape, in a cell surmounted by an altar with pulpit, was located until the year 2000 the tomb of the protomartyr San Petronio, bishop of Bologna from 431 to 450 and current protector of the city. The Church of Saints Vitale and Agricola dates back to the fourth century AD and preserves the sarcophagi of the two martyrs, moved to the church from Sant'Ambrogio in 392 and that became the first patron saints of the city. The Church of the Crucifix, instead, dates back to the XI century AD and also contemplates the presence of an underground crypt. Little remains of the original structure today: the complex suffered devastation during the invasion of the Hungarians at the beginning of the tenth century and was largely rebuilt by the Benedictines in the early years of the eleventh century AD. The traditional "Seven Churches" were then reduced to four by means of restorations carried out between the end of the 19th century (1880) and the first decades of the 20th century. In addition to the Chiesa del Calvario and the chapels of the Chiesa del Crocifisso e dei Santi Vitale e Agricola, the superfetations (except for the "cappellone" of the XVII century A.D.) were also eliminated. The Santo Giardino or Cortile di Pilato was enlarged by adding an arch and rearranging the facade of the "Martyrium". It was at this time that the 'style' facade of the Church of Saints Vitale and Agricola was also built.
2.b.3. Strada porticata di Via Galliera

The origin of the road name "Galliera" is ancient: the current urban layout perfectly follows an ancient Roman road called "Galeria", whose name replicates that of the town of Galliera (castrum Galeria) situated along the plain north of Bologna. The estimates of 1296-97, in fact, mention the "Burgus Galerie" (an area comprising Via Galliera) as an obligatory route to waterways that would eventually lead to the town of Galliera where there was an ancient river port connected directly with Italy’s largest river, the Po. The road gave access to the Cathedral of St. Peter already present in the early Christian era.

The area has been affected by a dense stratification of ancient structures: at the current Via Manzoni the presence of the first urban circle of selenite stone and of the fortifications attested to it has defined in a stable way the configuration of the place. The planimetric difference in level, which is accentuated in the final part up to the crossroads between Via Manzoni and Via Galliera - to then become a real climb in correspondence with Via Porta di Castello - denounces the layout of the buildings after the destruction in 1115 of the Castle (Palatium), seat of imperial power.

An important building project was undertaken between the 15th and 16th centuries by the wealthiest Bolognese families, who created spaces that manifested their status in society. The means to achieve this goal was to hire the most famous architects of the time, to afford great care to the shapes and structures. The portico, in line with town planning regulations, was always present in the architectural structure, except for Palazzo Aldrovandi Montanari, located at number 8. The latter is an example of a building that freed itself from its surroundings: the portico present until the eighteenth century was incorporated into the private space and replaced by a monumental facade designed by Torreggiani. The project was only possible thanks to the intercession of the cardinal who commissioned it and was willing to pay a fine. This singular action of eliminating the portico from a building, contrary to the Bolognese Statute, is an example of the use of an architectural decision meant to show off the power of a private entity over public rule (as it happened also for the Davia Bargellini palace in Strada Maggiore).

Until the nineteenth century, Via Galliera was the noblest street in Bologna because it was an obligatory route for all visitors entering from the north. Subsequently, with the toponymical reform of 1873-78 and the creation of Via dell'Indipendenza, Via Galliera was restricted to its current extension and divided into two sections generating the present Via Manzoni.

Below we proceed to a historical description of the main buildings of the component.
Palazzo Fava stands on the remains of some old houses that belonged to the notary Bernardo Fasanini, destroyed by fire in 1516. The restoration of the magnificent new palace was commissioned by Filippo Fava to two architects, probably Antonio and Francesco Morandi, called the Terribilia, in 1546. The new building was completed in the 80s of the sixteenth century and has all the characteristics typical of a Renaissance residence.

In 1584 Filippo Fava commissioned the young Ludovico, Annibale and Agostino Carracci to decorate the hall and the rooms on the first floor. In 1686 Nicolò Maria Fava housed in the Palace the seat of the Accademia degli Accesi; in the early 1700s Pietro Ercole Fava promoted the Accademia Clementina, whose first meetings were held in the Palace. Towards the end of 1700 the original branch of the Fava family died out, the palace was passed on to Count Niccolò Fava who merged it with the nearby Palazzo Ghisilieri, then the Fava Ghisilieri family died out. After having passed to the Medica family, in the 1970s the building became the seat of the Institute of Artistic, Cultural and Natural Heritage of the Emilia Romagna Region; from the 1980s the building was almost abandoned until 2005, when it was purchased by the Fondazione Cassa Risparmio in Bologna, restored and finally opened to the public as an exhibition building in January 2011.
The first archival information reports the presence of a house in the name of the heirs of Bettino Cattani of Budrio around 1390. After several changes of ownership, in 1428 it was given in perpetual emphyteusis to the Ghisilardi. In 1478 the notary Bartolomeo Ghisilardi began the replacement of all the pre-existing houses on a project by master Zilio di Battista (one of the architects of the church of the Madonna di Galliera in front of him). In 1810 the Fava family bought the entire property and began a series of works, modifications and transformations. In 1915, on the initiative of the Bologna Historical and Artistic Committee, restoration work was carried out on the main façade whose windows had been altered, restoring the design of the mullioned windows, according to the model of the surviving mullioned window which had been hidden since the original project. Between 1923 and 1925, the building, which had already become the property of the municipality and given to the Fascist party, was the subject of an extensive series of works, transformations and integrations in style under the guidance of the architect Giulio Arata and destined for the house of the Fascio (the Fascist party). In 1964, when the donation was acknowledged, the palace became part of the public heritage of the municipality and is now the seat of the medieval civic museum.
On the area occupied by the fourteenth-century Palazzo Conoscenti (Via Manzoni, 6), and in general on the area gravitating around Via Porta di Castello, stood the imperial fortress, demolished in 1115 by the Bolognese. At the beginning of the fourteenth century, the rich banker Alberto Conoscenti had a large palace built on its ruins.
The palace was commissioned by Panfilio Dal Monte, Doctor of Art and Medicine at the Studio, in the period following the fall of the Bentivolesco regime and the return of Bologna under papal rule. The palace was erected perhaps on a design by Baldassarre Peruzzi. Between 1782 and 1787 the building was completely modified inside by Giovanni Storni, on behalf of the new owner Stefano Monari. On that occasion, Gaetano Gandolfi frescoed in the staircase the Rape of Deianira (1783-84).
Purchased by Bartolomeo Torfanini in 1526, over the centuries the property has passed into several hands, in many cases thanks to bequests from which were also benefiting public and private welfare institutions, especially religious, including the Hospitals of Life and Death, the Work of the Shameful Poor and the Putti of Santa Croce. It was built in the first half of the 16th century, as evidenced by some capitals with the date engraved 1544. In 1737 the building underwent renovation works by Alfonso Torreggiani who nevertheless respected the 16th century portico. Inside there are rich wooden ceilings and wall friezes. In 1924 a cycle of frescoes with stories from "Orlando Furioso" painted by Niccolò dell'Abate was brought to light. In 1967 these frescoes were detached and transferred to the Pinacoteca Nazionale.
Palazzo Felicini, Via Galliera, 14

In 1497 Bartolomeo Felicini started, in an area previously occupied by several houses owned by Plevale Stuppa, the building of the palace that was finished by his son Giovanni. In the following centuries, the building was bought by the Pucci, Fibbia and Fabbri families, and then passed on to Count Pallavicini in 1920.

The portico is significant for the history of historical restorations in Bologna: it was restored in 1906 by the Committee for Historical and Artistic Bologna, headed by Alfonso Rubbiani; on that occasion, the bricks of the columns, which had been heavily damaged, were replaced and the decorations painted in the subporticoes were retouched. Moreover, thanks to the historical and heraldic research of Guido Zucchini, the coats of arms of the capitals were re-carved, showing the heraldic emblems of Felicini (the fern plant) and of the Railings (the goose); these emblems had been cancelled during the French domination over Bologna (1797). It seems that Leonardo da Vinci, following King Francis I of France, resided in this palace.

Palazzo Bonasoni, Via Galliera, 21

It stands on the ancient houses of the Caccianemici dall'Orso, an important site mentioned in the name of the adjacent road. In 1399 the building block was sold to the Villanova family, who in the following century added a portico on Via dell'Orso, closed in 1454, with the expertise of Aristotele Fioravanti, Nicolò and Domenico Scardovi. Galeazzo Bonasoni, who bought the building from the Dina family in the mid-16th century, came from the toga nobility. Originally from San Giovanni in Persiceto and Castel d'Argile, but with a branch in Carpi, the Bonasoni family gained citizenship in 1472, distinguishing themselves with Giovanni di Antonio, professor of canon law at the university, and with their sons, especially Galeazzo, who in 1544 was awarded the title of knight and palatine count by Charles V. A will of 1556 mentions both the purchase and the works for the "ornate palace" in Via Galliera, referred by critics to the master of the Archiginnasio Antonio Morandi, known as the Terribilia, for affinity with the prospectus of Palazzo Orsi made in 1560. It is currently the seat of the Institute for Artistic, Cultural and Natural Heritage of the Emilia-Romagna Region.

Source: www.collezioni.genusbononiae.it. BRI 02631 a BRI 02633 - Bologna, Via Galliera: Palazzo Felicini, poi Fibbia Pallavicini, ora Calzolari
The church was built by the Bishop of Bologna at the end of the 12th century in a place where a convent of Benedictine nuns already existed. Historian Guidicini reports that Innocent IV approved with his Bull this collegiate church in 1244, and then the Chapter began to appoint the Priors. The Chapter was suppressed in 1798.

In 2012, it suffered considerable damage as a result of an earthquake. In 2019 a major restoration and repair project was completed.
2.b.4. Portico del Baraccano

The Monumental Complex of Baraccano is a set of historical buildings of civil and religious nature that is located in an area overlooking the Margherita Gardens (the largest city park). The complex includes the sanctuary of the Madonna del Baraccano and a series of civil buildings along Via Santo Stefano and around Piazza del Baraccano.

The church and the entire complex are named after a barbican, the watchtower that stood near the entrance to Porta Santo Stefano.

The building on Via Santo Stefano was commissioned by Giovanni II di Bentivoglio. Since 1416, the spiritual company of Baraccano had been running a shelter for pilgrims, its main tasks being to provide charity and assistance to old people, orphans and wayfarers. At first the company met in an oratory near the church of Baraccano which, between 1491 and 1497, was rebuilt and expanded thanks to public and private donations. A few years later, in 1497, the large arch framing the Shrine was added and completed definitively in 1524. In the early sixteenth century, the spiritual company of Baraccano transformed the shelters into the Conservatory of Putte, maintaining the welfare function but changing the methods as it welcomed, educated and used the domestic and craft skills of poor girls and orphans to ensure them a dowry and future social inclusion. In 1779, based on a project by Giuseppe Jarmorini, the part of the large arch towards Via Santo Stefano was restored in Baroque style and a sculpture of a Madonna and Child was added.
This passage with a tympanum rests on large pilasters and represented, since its conception by the Bentivoglio family, the desire to unify the two main elements of the complex with a very high portico over seven metres wide. Initially, there was also another dirt passage of reduced width from Via Santo Stefano to Piazza del Baraccano in correspondence with what is now number 119, which, however, was walled up during the twentieth century. In fact, observing the cadastral plans until the early 1800s, it can be seen that the Conservatory, now perceived as a single body on Via Santo Stefano, was instead divided into two parts by the passage in question: the stretch towards the Church of San Giuliano was provided with a continuous porch only in 1726, while the northern porch was already completed. It’s been established that the current homogeneous layout of the facade has been achieved thanks to a project by the architect Angelo Venturoli dating back to the early 1800s, of which we have come across several drawings.

The architect worked in Bologna at the turn of the century, mainly adapting pre-existing buildings to the neoclassical style, including that of Baraccano. The project included the reorganization of the rooms, the insertion of a new monumental staircase, the increase of beds up to one hundred units and of course the redesign of the facade. In 1864 the Conservatory of Putte del Baraccano became the property of the Pious Educational Institutes, which also included the orphanage of San Bartolomeo and Santa Maria Maddalena, the Conservatory of Santa Croce and San Giuseppe united, that of San Gioacchino and Anna and that of SS. Annunziata. The Conservatory of Baraccano continued its activity until the middle of the 20th century, when the ecclesiastical institutions of assistance and charity was closed down and their tasks were taken over by the State. The complex was thus purchased by the Municipality of Bologna and after a period of restructuring the building was used as the headquarters of the District.

The link between the Baraccano complex and the city has always been very strong, not so much for the undoubted architectural quality, as for the role it played in the life and imagination of its inhabitants. The small aedicule present before the construction of the church, in fact, has been a place of worship for married couples since the fifteenth century. On the other hand, the building of the former Conservatory is synonymous with charity and piety, which, thanks to the offerings of the Compagnia del Baraccano made up of nobles, merchants and ordinary citizens, accommodated and educated young, poor and orphaned Bolognese. Generations of girls have in fact studied, learned a trade and finally got married in this very complex.

Fig. 2.b.4.3 Madonna del Baraccano in a picture taken in the XX century. Source: Biblioteca dell’Archiginnasio, anonimo, sec. XX, FotoBo, n.1423.
2.b.5. Portici commerciali del Pavaglione e dei Banchi

Having opened the large space of Piazza Maggiore (Bologna main central square) through a forced expropriation of houses in 1200, the Mercato de platea quickly became a place of meeting and exchange of ideas, demands, individual and collective interests, but also the highest expression of civil and social moods and ideal tensions of the Bolognese people.

From the beginning of the 1400s, all the interventions insisting on the blocks that make up the eastern front of Piazza Maggiore had as their main objective both the completion of the square and, above all, the financial enhancement of the buildings present.

The buildings already existing on this elevation belonged to the medieval building typology, mostly in wood, with porticoes supported by pillars of squared trunks. Acquired by the Bankers, they were demolished and replaced with new buildings in masonry, in Gothic style; a new portico was also built, with vaults crossed by ribs (later also preserved by Vignola, a prominent architect of the Roman court). Under the portico the Bankers opened their offices and it was from these "banks" that the portico took its name. In fact, what to the visitor looks like a seamless palace is actually a composition of several ones that stretches from Via degli Orefici to Via dei Musei, and whose name,
Banchi, tells us that this was the place where the main Bolognese money exchanges (the “banchi”) were located.

The exchange was fundamental until the end of the fourteenth century because in Bologna there were different coins in circulation, from imperial to local coins of other cities.

The construction of the portico dei Banchi is of particular urban interest because it completed the face of Piazza Maggiore without gutting more properties, and limiting itself to covering the pre-existing architecture, thus showing considerable attention to the existing building.

The renovation of the facade of the Banchi was not only motivated by aesthetic reasons but was also an urban initiative aimed at creating an axis mainly for commercial and financial use, in an area where the most prestigious economic and cultural functions of the city had been established for some time. Here, in fact, there were numerous public credit and pledge institutions and even more numerous were the activities of banks, carried out by private individuals in shops and homes. It also housed the headquarters of Confraternities and Companies.

A first large loggia was built between 1407 and 1412 against pre-existing buildings: it consisted of arches lowered on octagonal pillars, with two wider arches to allow the crossing of the lateral streets Pescherie Vecchie and Clavature. Above the loggia there was a sequence of windows and probably the facade was completed by a row of battlements. The houses were mostly owned by the Ospedale della Vita.

This loggia, although of a certain stylistic value, was not very suitable for the great idea of redevelopment of the central square of the city wanted by the vice-legate Pierdonato Cesi. He therefore entrusted Jacopo Barozzi da Vignola, at the time the most important architect of the Roman court, with the task of designing a new facade. Vignola's project dates back to 1548. A severe famine that hit the city in 1551 forcibly delayed all the construction work and the project of Vignola was postponed and was carried out when the cardinal de’ Medici became Pope. The initial project emphasized the outlet in the square of the two streets of Clavature and Pescherie with two clock turrets, which were later in execution camouflaged in the facade and underlined only by the highest and most imposing archway. The building module that was used to proportion the elements of the architectural composition is the square one, which produces large and airy buildings that move away from the vertical schemes of the Gothic which is proportioned instead on the triangle. The
construction of the majestic facade and the regular porticoes below continued for several years and ended only in 1580, as mentioned in the archive documents of the Hospital of S. Maria della Vita. The new facade also affected the buildings adjacent to the old fifteenth-century portico, both towards Via Orefici and towards the Ospedale della Morte, thus forming a long architectural backdrop, even outside the square itself.

Fig. 2.b.5.4 The design of the Pavaglione portico. Source: Bologna, Biblioteca Comunale dell'Archiginnasio, sezione manoscritti, Dis. AA.VV., cart. 11, n. 8

The portico which extends from via dei Musei to via Farini as a prolongation of the portico of Palazzo dei Banchi, consisted of two properties: the first section, between via de' Musei and via de' Foscherari, belonged to the Ospedale della Morte, from which the portico takes its name, while the second section, from via de' Foscherari to via Farini, belonged to the Palazzo dell'Archiginnasio, where the portico is called “del Pavaglione”. The name Pavaglione probably derives from the name of the marquee that repaired the silkworm benches of the fair. It must be noted that Bologna was the largest producer of silk in Europe for over 4 centuries until the mid-1700s. Another hypothesis about the origin of the name of the portico is again linked to the silkworm market: in some ancient notices the notary in charge of sales is indicated as "notarius papilionis" from "papilio", the name of the silkworm that has become an adult.

The Ospedale della Morte was located above the portico of the same name under which there were numerous shops, some of which had rooms on the first floor for residential use. It was founded by a confraternity in 1336 for the care of the sick and wounded, and then to give comfort to those sentenced to death.

With the Napoleonic suppression of the religious orders, in 1801 the seats in Piazza Maggiore of the Ospedali della Vita e della Morte (Hospitals of Life and Death) were vacated, and they moved out of the city to find a single seat in the new Ospedale Maggiore.

The great interventions wanted by Pius IV, the legate Carlo Borromeo and the deputy legate Pier Donato Cesi, to transform Bologna in the classical and "Roman" sense had begun with the construction of the new seat of the Studio (early name for our university), then named the Archiginnasio. The institution of the Schools of San Petronio, matured in the political climate of the Council of Trento, had as its objective to unify the offices of the Studio that were scattered in various parts of the city. For the realization of the schools of legists and artists, an area already occupied by houses where lessons had been held for over a century and a half was identified, even though it was the same area destined to the enlargement of the Church of San Petronio, which was then made definitively impossible.
In 1561 Antonio Morandi, known as Terribilia, was commissioned to rebuild the portico and part of the building above it, and swiftly in 1563 the palace was ready to host the lessons. In the portico below, partly to recover the huge expenses incurred for the construction of San Petronio, shops were opened for rent. In 1803, on Napoleon's order, the seat of the University was transferred to Palazzo Poggi, seat of the Institute of Arts and Sciences in via Zamboni. In 1808 the Government ceded the building of the Archiginnasio to the Municipality, so that it could house the Pious Schools, but by the time the Municipality decided to build special rooms for these schools, the Archiginnasio had already become the location of the Municipal Library, that still to this day occupies almost the entire Palace. The book heritage preserved here is the sum of the contributions of many bookshops belonging to suppressed religious corporations; in 1811 it was enriched with books left by Abbot Antonio Magnani. The books, brochures and manuscripts are arranged in eighteen rooms, in which artistic objects, such as watercolours, busts, statues, wooden and stucco construction projects, etc., are also kept. In the room of the Mathematical Sciences, Gaetano Donizetti conducted in 1842 the Stabat Mater of Gioacchino Rossini.

![Fig. 2.b.5.5 Piazza Maggiore, in the background the porticoes of Banchi. Source: Bologna, Cineteca, 20th century](image)

At the end of the 19th century, under the arches and among the most famous historical shops one could find the Caffè del Pavaglione and the Zanichelli bookshop, a meeting point for the illustrious poet Giosuè Carducci among many other intellectuals and prominent Bolognese figures.
Fig. 2.b.5.6 Fascism also used the porticoes of the city, using them as a frame for the parades and celebrations of the city (in the photo, Piazza Maggiore). Source: Nino Comaschi, Cineteca di Bologna

Fig. 2.b.5.7 Plan of the Piazza Galvani and Piazza Maggiore areas. The portico is indicated and continues. From the drawing you can see the porticoes surrounding Piazza Maggiore and Via del Pavaglione (now Via dell'Archiginnasio), which in the 16th century project would have been interrupted by the eastern part of the transept. If the church of San Petronio had been built as the original project, the continuity of the portico would have been lost.
Fig. 2.b.5.8 Portico del Pavaglione. Source: Bologna, Cineteca, 20th century
2.b.6. Portico devozionale di San Luca

The history of the portico of San Luca is closely linked to the devotion of the Bolognese people to the sacred image of the Blessed Virgin, kept inside the sanctuary at the top of Monte della Guardia that this portico climbs all the way up. To understand the birth and development of this great work it is essential to frame it from a historical and devotional point of view. Since the year 1000, Monte della Guardia has been the seat of a hermit's foundation created by Angelica Bonfantini which was the guardian of an image of the Virgin that, tradition has it, was created by the evangelist Luca.

Fig. 2.b.6.1 View of the Colle della Guardia. Start of the portico. Source: Bologna, Biblioteca dell'Archiginnasio, Cartiglio Gozzadini 43, n. 28

The city's cult of the Virgin Mary was gradually established until 1433 when, on the initiative of Graziolo Accarisi, a member of the City Council of the Elderly, celebratory voyages of the ancient image to the city began. In 1459 Accarisi himself was the author of a chronicle in which he narrated the legendary arrival of the icon from Constantinople, carried by a Greek pilgrim at the time of the Crusades. As worship intensified, the processions became an annual event and, from 1476, at the behest of John II Bentivoglio, were moved from the first Sunday in July to the month of May, during the Minor Rogations, where religious and popular celebrations were held to obtain protection for the crops and from natural disasters. Until the 17th century, the route began at the Sanctuary on Monte della Guardia, where a group of members of the Confraternity of Santa Maria della Morte went to pick up the image, then descending into the city along the via di Casaglia to reach the mouth of the valley of the Rio Meloncello and continuing along via Saragozza. The entrance to Bologna was solemn and spectacular. The procession of the Ascension from the Sanctuary to the city not only physically repeated the experience of the ascent as a devotional event to the Madonna, but was also an exceptional competition of communities and devotees from both the aristocratic and peasant world.

Between the sixteenth and seventeenth centuries, the city faced a period characterized by repeated production crises, famines and epidemics, which gave rise to political, economic and social conflicts. This is also the Counter-Reformation period in which there is a religious recovery that is also expressed through the development of a building activity of a devotional nature, and with an intensification of the Marian cult. The fulcrum of devotion moves from the city centre to the
surrounding hills, in isolated areas where ancient abbey hermitages are located. Places far away that become little by little reachable thanks to the construction of roads suitable to accommodate processions and devotional practices. Therefore, devotion to the Blessed Virgin of St. Luca is constantly increasing, fuelled by the repeated legend of the miraculous migration. At this moment Bologna becomes the protagonist and destination of many pilgrimages that make it a “holy city” almost as much as Jerusalem and Rome. The devotional model that was established in Bologna at the beginning of the seventeenth century is based on the consolidation of the legend “Lucana” (see evangelist Luca above) and the coronation of the same as a national cult, through the inclusion of the image of Mary in the coins of minting. The presence of the image of the Blessed Virgin of St. Luca on the coins, even those of small minting, had a mainly jurisdictional purpose; the religious myth thus becomes a civil myth, merging political, civil and religious needs. In this context of values and needs, as well as experiences of faith, from the seventeenth century on the need to make the procession at different times of the year takes shape. Therefore at the same time impressive monumental achievements such as the portico that links the city to the shrine and the grandiose reconstruction of the shrine itself by the public architect Carlo Francesco Dotti (1670-1759) are carried out.

Between the 17th and 18th centuries, with the help of both public and private funding, the portico of San Luca was built, a covered ceremonial route that leads from the city walls to the hilly Sanctuary, about 4 km long. The route was marked by the expert Gianantonio Conti, and in 1655 Camillo Sacenti and the senate architect Ercole Fichi drew up a first project, the result of new knowledge in architecture and engineering. The impressive advances in science allowed its development to follow the acclivity of the ground and to stabilize the dissenting landslides. In 1673 a committee was formed to raise funds for the portico, and the following year with the laying of the foundation stone construction work began.
In 1676 the three hundred arches of the first section, which go from Porta Saragozza to Meloncello, were completed. Subsequently, Giampaolo Sacchi was in charge of the climbing part of portico making its way up the hill. In 1675 the first eight arches were built from the top of the hill towards the valley, an endeavor that was completed only in 1715 under the direction of Giovanni Antonio Conti. On that occasion a medal was coined. In 1717, for the first time, the Virgin Mary was carried in procession under the portico. From the eighteenth century until today there have been no significant interventions on the structure of the climbing portico, if not to preserve and keep in good condition its structure, preserving its appearance and function. A major restoration project has started in 2019, financed with funds from the Ministry of Cultural Heritage and Activities.

Fig. 2.b.6.3 Devotees people under the porch of San Luca. Source: Bologna, Cineteca, Early 20th century.
FINANCING OF THE CONSTRUCTION WORKS OF THE PORTICOED ROUTE OF SAN LUCA

The construction of the porticoed route of San Luca was a choral undertaking that involved all the citizens of Bologna, from the noble aristocratic families to the poorest classes of society. The completion of the portico, in fact, was a central moment that saw the manifestation of solidarity between the classes and the affirmation of new forms of dialogue and civil collaboration. The organizing committee promoting the great project urged the devotion of the faithful so that they could contribute financially to the construction of the arches of the monumental path.

The committee therefore placed great emphasis on monitoring and publishing the offers, often collected through religious initiatives (processions) and secular ones (popular festivals and festivals), or others on a voluntary basis. The exhortation to donate was continuous and constant. One of the ways in which the invitation to donate was disseminated was through the printed notice, which encouraged taxpayers to join in participating in the fundraising. The money was deposited at each parish or at the Municipality, each of which collected the offers and kept updating the registers that were deposited with the treasurer of the Municipality or of the parish itself. The latter, in turn, were required to pay the funds to the Fabbrica dei Portici by making the registers available to the Senate: one to the public archive and one to the archives of the Curia.

Walking through the portico it is possible to notice how under each arch there is a memorial of the donors that flows like a book along the entire route to the Sanctuary. It is precisely from the variety of contributions that the social and economic differences of the population participating in the enterprise can be deduced: donors from the upper classes also sponsor long stretches of arches, while the lower classes finance even just one arc.

Often several people gather under the image of a confraternity or a group created to bring together several taxpayers belonging to the same social class. In this race for sponsorship, the aristocrats naturally took first place, in particular the senatorial families and the authorities to whom the first bows were reserved so that they could serve as an example for merchants and companies of arts and crafts and for religious companies. While on the one hand the arches of the rich are decorated with frescoes, coats of arms and titles in festoons and scrolls, on the other hand the people, who could not afford substantial financial contributions, financed very simple and poorly decorated arches that bear the words "for devotion" often accompanied by a reproduction of the Virgin Mary.

Among the categories of donors are artists, students and employees, peasants and servants of noble families, and many city and county parishes. There are also about seventy arches financed out of devotion by scattered and anonymous faithful who had put together their offerings.

The remarkable participation in the project of the most varied associations, religious and secular, outlines the picture of the multifaceted society of Bologna. The construction of the portico was not only a great architectural and artistic undertaking, but also had a strong civic connotation.
2.b.7. Portici Accademici di via Zamboni

The perimeter of the component of the Academic Porticoes of Via Zamboni includes porticoes that are heterogeneous in terms of their period of construction (from the 16th to the 20th century) but which in the 18th century managed to keep homogeneity in their design. For this reason, despite their diversity, they are the most representative of the eighteenth-century porticoes of the city.

The ancient name of this street was Strada San Donato, already known in the XI century as stratha sancti Donati. It is home to the University of Bologna, the oldest university in the Western world founded in 1088 and known to have played a pioneering role in teaching techniques. The capital of Emilia, thanks to the presence of this ancient University, took on the name of "Bologna La Dotta" (Bologna The Learned).

The name of the street remained the same (i.e. Strada San Donato) until 1867, when a council resolution of June 12th changed its name to Via Zamboni. This act was intended to commemorate the unfortunate Bolognese revolutionary Luigi Zamboni who, in 1794, together with Giovanni Battista de Rolandis, attempted an insurrection against the papal government. That attempt ended tragically with the hanging of de Rolandis and the suicide of Zamboni in his cell. San Donato, which gave the street its ancient name, is the Saint to which the church at number 10 is dedicated.

In the first centuries of the millennium this area, being outside the second circle of walls, the so-called Torresotti, was actually countryside, until the ancient noble family of Bentivoglio decided to establish its centre of power here, building a grand palace and many factories to serve. The work, strongly desired by Geneva, was begun in 1460 by her husband Sante Bentivoglio and was completed by her son John II. According to the reporters, the main facade that led to the road San Donato measured 30 meters, while the sides exceeded 140 meters in length. On the ground floor there was a large portico, with capitals and gilded cornices, which is why the Palace was called the Domus Aure. The Palace was demolished in 1507 by a popular uprising fomented by the rival families of the Bentivoglio family, in particular the Marescotti, and with the approval of Pope Julius II.

Fig. 2.b.7.2 Municipal theatre FONT: Bologna, Cineteca, early-20th century
A few years later, the Poggi family, whose prestige was strongly asserting itself in the city, received authorisation from the Bolognese senate to extend their residence on the San Donato road, not far from the ruins of the Bentivoglio family. Giovanni Poggi had obtained the position of cardinal and had the necessary wealth to plan a large-scale intervention, probably entrusted to the architect Pellegrino Tibaldi who adopted the style in vogue for the construction of the patrician residences in the city. The sixteenth-century system was revised and supplemented by interventions in the eighteenth century that marked a milestone in the evolution of the complex both from the architectural point of view and from the organizational-functional one. The ownership of the building passed in fact to the municipality that decided to set up the Institute of Sciences there after a substantial donation of material belongings by Count Marsili. In view of the transition from a residence to a place of study and training, it was decided to build a tower that served as an astronomical observatory slightly further south than the inner courtyard of the former Palazzo Poggi, but even more significant was the construction of a library to serve the Institute. A first project foresaw to integrate it in the loggia of the noble floor, while a second hypothesis was realized in 1741 with the construction of a new volume that was placed adherent to the north-east side of the same inner court. Francesco Dotti’s design was to respect the plan of the pre-existing orientation, while developing in height with greater freedom the spaces of the rooms intended to preserve the volumes. The attention to the existing was also evident in the facade where there are three new porticoed arches in order to respect the sixteenth-century language and at the same time to break away from it, thanks to a slight advancement. In fact, although the volume is considerably higher than the others, the elevation on the street is divided into levels (column base quote, the arches, but also the windows and the frieze) at the same height of the adjacent ones, which does not show the differences in internal organization. Dotti’s intervention was limited to three arches, but it is particularly interesting because it shows a recognition of the value of the sixteenth-century setting just two centuries after its creation.

In 1755, following a series of events that had led to the closure of some theatres in public and private buildings, the Municipality decided to proceed with the construction of a stone theatre, just in place
of the vacant space generated more than two centuries earlier by the destruction of Palazzo Bentivoglio. It is significant that the procurement was entrusted to one of the most fashionable architects who worked at the Habsburg court. However the design of the baroque theatre was too ambitious in its twelve arches, in the double architectural order, in the facade cladding, so as to remain on paper for almost two centuries.

Meanwhile, in 1756 the Library of the nearby Palazzo Poggi was completed, and other works began. The first work was carried out by Francesco's son, Gian Domenico Dotti, who in 1759 extended the Institute, which needed more and more space as far as Via Borgo San Giacomo through an L-shaped body with a portico, but this was never carried out in the end.

When in 1805 Napoleon gave the order to transfer the Studium, which was located in the Palazzo dell'Archiginnasio, above the portico of Pavaglione, the choice of Palazzo Poggi was a natural consequence of the fact that it had long been a place dedicated to the sciences and the arts. During the 19th century, the connection with Palazzo Malvezzi was made and, above all, the façade on Via Zamboni was completed in 1931. Due to the saturation of the lot, which was called to house all the university buildings, it was then necessary to insert two wings that flanked the original nucleus of Palazzo Poggi and the Library. They took the place of minor residential buildings at the corners of via Zamboni and via S. Giacomo to the north, and between via Zamboni and via Belmeloro to the south. This led to the completion of the facade of the block that responds to the desire to restore it and make it uniform in appearance as well as in function.

### ALMA MATER STUDIORUM, THE HISTORY OF BOLOGNA UNIVERSITY

Bologna University, founded in 1088, is possibly the oldest university in the Western world, and this is its chief claim to fame. It’s also been a precursor in teaching techniques. Its emblem carries the ancient Latin motto Alma Mater Studiorum, that means "The Mother that Nurtures the Studies". Historians agree on the foundation date, that was definitively confirmed by a XIX Century commission presided over by the great Bolognese poet Giosuè Carducci. The oldest university in Europe was born as a free and secular organization of students, who would personally choose and pay their teachers. These students grouped up in mutual help colleges according to their nationality (the Latin nationes), then subdivided into the ‘before the mountains and beyond the mountains’ subnationes. In the XII Century there were already 17 subnationes in the former group and 14 in the latter. The earliest seat of the university, the Palazzo dell’Archiginnasio (today’s Municipal library), displays some 6,000 students’ crests.

In 1158 Federico I promulgated the Costitutio Habita (o Authentica Habita) that established the university as a place for knowledge free from external power’s patronage or control. Before the end of the XV Century the university’s curricula expanded beyond logics, rhetoric and grammar, to include jurisprudence, theology, ancient Greek and Hebrew studies, medicine, philosophy, arithmetic, astronomy and experimental science. The Seventeenth Century is often remembered as Bologna university’s golden era, when for example medicine was taught by Dr Marcello Malpighi, himself a former student in Bologna. Also, for the first time students employed microscopes for the study of anatomy.

The fame of this university was a magnet that brought to Bologna some of the most illustrious scholars. During its more than nine Centuries of history Bologna university was attended by the likes of Dante Alighieri, Francesco Petrarca, Guido Guinizelli, Cino da Pistoia, Cecco d’Ascoli, Re Enzo, Salimbene da Parma, Coluccio Salutati, and then Tommaso Becket, Paracelso, Erasmo da Rotterdam, Papa Niccolò V, Raimondo di Petafort, Albrecht Dürer, San Carlo Borromeo, Torquato Tasso, Carlo Goldoni. Other notable students were Pico della Mirandola and Leon Battista Alberti, while Niccolò Coperjino came here to study Papal Jurisprudence.

1888 saw the grandiose celebrations of Bologna university’s eighth centenary with the participation of representatives from all the universities in the world, who honored its illustrious tradition and celebrated the quality of its teachings. The university remained at the top of research and training until the First World War, when other European universities became more prominent. Today Bologna university lists 23 faculties (departments) for as many disciplines in different fields, offering one or more top grade graduate courses and hosting more than 80,000 students. Primary objective of all faculties is to define, organize and coordinate teaching activities of the different courses, that are supplemented by summer or winter schools open to international participants for one to four weeks in duration. The latter are a meeting point for worldwide academics of international repute that bestow international and Bolognese students unique learning experiences, something reminiscent of Bologna university’s ancient role in the XVII Century. Lately the Athenaeum has been structured along the Multicampus model: 5 campuses in the Emilia Romagna region and one in Buenos Aires, Argentina.
THE LYRICAL-CONCERT TRADITION OF THE MUNICIPAL THEATRE

The construction of the Teatro Comunale in Bologna dates back to 1755. The first performances took place in 1763, thanks to the scenic transposition of the opera "Il trionfo di Clelia", written by Pietro Metastasio and set to music by Christoph Willibald Gluck. The following year (1764), there was the premiere of the opera "Alessandro nell'Indie", written by Pietro Metastasio and set to music by Gregorio Sciroli. About one hundred years later (1867), we remember the Italian premiere of "Don Carlo" according to the translation proposed by Angelo Zanardini and conducted by Angelo Mariani. In 1869 it hosted the "Solemn Mass" composed by Gioacchino Rossini and conducted by Emanuele Muzio. In the 19th century the Bolognese
theatre and its orchestra achieved international fame, first with performances of Rossini's operas, then with those of Donizetti, Bellini and Verdi. It was the prelude to a further opening to the European musical world and to the extraordinary relationship that was established with Richard Wagner whose works were performed in Italy for the first time in Bologna. In 1871 "Lohengrin", directed by Angelo Mariani of Ravenna, was staged. Subsequently it staged "Siegfried" and "Twilight of the Gods", both conducted by the Hungarian Anton Seidl (1883), "Tristan and Isolde" conducted by the campanian Giuseppe Martucci (1888), and "Parsifal" led by the Modenese Rodolfo Ferrari (1914), first representation not only for Italy, but also for Europe, excluding the Bavarian city of Bayreuth. This attention to the works of the German composer led the City Council of Bologna to decide to award him honorary citizenship in 1872.

During the 1800s, the Felsineo theatre was the venue for the musical performance of 20 works by the master from Pesaro, Gioachino Rossini, who stated that Bologna "is my second homeland and I glory in being, if not by birth, by adoption, his son". In 1873 there was the first performance of "Il mercante di Venezia" by the Sienese composer Ciro Pinsuti, followed by the great success of the performance of "I Goti" conducted by Stefano Gobatti from Rovigo. Five years later (1878) the first performance of "La creola" by the Vicenza composer Gaetano Coronaro, conducted by the Veronese maestro Franco Faccio, took place. At the beginning of the 20th century, in 1905 the opera "Cassandra" set up by Vittorio Gneucci and conducted by Arturo Toscanini was performed, as well as in 1910 the lyrical tragedy "Semiràma" by the Bolognese composer Otorino Respighi, of which the poem for voice and orchestra called "Aretusa" was also played in 1911. Finally, in 1921, the first performance of the work of the Neapolitan composer Franco Alfano, "Sakintala", was also performed. Subsequently, in the 1930s, 7 works by the composer Vincenzo Bellini from Catania were presented to the audiences.

In 1931 a fire caused serious damages to the theatre, where the metal curtain, providentially lowered after the general rehearsal of Ermanno Wolf Ferrari’s "Smart Widow", prevented the fire from destroying the hall of the Bibiena. The theatre would be closed for restoration for two years. In 1935, to protect the room, in addition to a new metal curtain a water-based fire-fighting system was installed powered by a high tank that rises like a tower on Via del Guasto. The facade of the theatre has been modified and completed above the ancient portico, according to a project by the architect Umberto Rizzi. On November 11, 1935, the Teatro Comunale reopened its doors with a performance of Bellini's "Norma", directed by Gino Marinuzzi.

The Bolognese maestro Alessandro Molinari Pradelli and the Swiss pianist Paul Baumgartner were entrusted with the reopening of the Municipal Theatre in 1946 after the war. The successful concert programme included Brahms and Beethoven. Molinari Pradelli has been described by Adone Zecchi as "a director of birth, race, instinct". Today the Theatre hosts shows and concerts signed by great personalities such as Pier Luigi Pizzi, Luca Ronconi, Bob Wilson, Pier’Alli, Werner Herzog and Calixto Bieito. The Theatre avails itself of the collaboration of 95 orchestral professors and 70 choir artists and produces about 80 opera performances and 30 symphonic concerts in one season.
In addition to serving Bologna and the Emilia-Romagna Region, the Theatre has become known abroad through tours in Japan (in 1993, 1998, 2002 and 2006), as well as through participation in major international festivals such as in Aix en Provence in 2005 and in Savonlinna in 2006.

Double design for the Theatre Facade by Antonio Bibbiena (Bologna, Biblioteca Comunale dell’Archiginnasio); Facade soon after the opening (1793; Bologna, Biblioteca Comunale dell’Archiginnasio)
2.b.8. Portico della Certosa

In 1800 the Departmental Commission of Health of the Rhine, chaired by Dr. Luigi Pistorini, decided, for reasons of public health and under the pressure from periodic epidemics, to use as a municipal cemetery the suppressed monastery of the Certosa. The ancient monastery of the Certosa was transformed into a public cemetery in the middle of the Napoleonic age, to solve the hitherto usual unhygienic practice of burying the dead in churches’ graveyards. Several attempts to create new extra-urban cemeteries had already been made in the pontifical age, but this choice was only made as a result of the edict of Saint-Cloud (1804).

The portico of the Certosa was born from an idea of the architect and engineer Ercole Gasparini, the maker of the first adaptations of the ancient monastery, who proposed the construction of a portico starting from the Arch of Meloncello and joining with the cemetery, so as to take advantage of the already existing flat route of the portico of San Luca as a link with the city centre.

On 15 September 1811 the first stone was solemnly laid by the Vicar General of the Archdiocese, Monsignor Benedetto Conventi, in the presence of the Prefect of the Department of the Rhine and State Councillor, Luigi Querini Stampalia. In the Notice to the Citizens of the Podestà of Bologna, Count Cesare Bianchetti states that “a majestic building would be built that would connect the Arco del Meloncello with the municipal cemetery”. For the occasion a medal was coined with the profiles of Napoleon and Marie Louise and, on the other side, details and excerpts of Gasparini’s projects for the cemetery and the portico itself. In 1818 the Guidi arch was erected, which, reproducing the general lines of the portico, was of large dimensions and allowed the crossing of the road of S. Isaia, now via Andrea Costa.

The architect Gasparini died in 1829 without being able to see the end of his work. In 1831 a triumphal arch was built on Via Saragozza, monumental in its proportions but sober in form, the result of changes made by the chief engineer of the Municipality, Luigi Marchesini, to the original project. The bas-reliefs are the handiwork of G. Putti and C. Gibelli. Worthy of consideration is the fact that the portico designed by Gasparini was an innovative example of architecture for burial sites’ use, that fit with extreme originality into the debate on cemetery architecture then underway. In fact, the architect had predicted that the portico could also be transformed into a ‘tumulary gallery’, that is, a loggia overlooked by tombstones and larger sepulchral chapels. In no other European cities was such a structure designed so as to replicate the classical image of the suburban roads of the Roman era, punctuated by tombs and mausoleums.
In 1849 Ugo Bassi and Giovanni Livraghi, two fundamental figures of the city's Risorgimento (the era of Italian unification, late XIX Century), were shot under this portico near arch 67 by the Austrians. The last part of this architectural endeavour crosses the Reno Canal with a bridge that

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**Fig. 2.b.8.2** In Stories and memories of Bologna. View of the portico that connects the Meloncello Arch to the Certosa Cemetery at Via De Coubertin. More than 700 metres long, it was built to connect the cemetery - established in 1801 - to the city and the sanctuary of the Blessed Virgin of San Luca. The area on the right will be occupied in the twentieth century by the Stadium of the Littorial, now Renato Dall'Ara. Source: Bologna, Cineteca

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**Fig. 2.b.8.3** Project for the portico of the Certosa with indication of the levelling of the ground. Source: Dis. AA.VV., cart.2, n. 547 A/B. Manuscripts Section. Archiginnasio Library

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In 1849 Ugo Bassi and Giovanni Livraghi, two fundamental figures of the city's Risorgimento (the era of Italian unification, late XIX Century), were shot under this portico near arch 67 by the Austrians. The last part of this architectural endeavour crosses the Reno Canal with a bridge that
was initially planned by Gasparyan in monumental forms but was finally conceived as an elegant Ionic colonnade.

In 1925 the construction of the Dollar Stadium began and in 1926, on a project by Giulio Ulises Arcata, the Marathon Tower was built. In 1934 the Arco Guide was demolished because its presence on the ancient road Sant'Isaia prevented the transit of the Tramway that had become essential to carry the public to the Stadium.

During the war, after the air raids of 1943 - 45, the portico adjacent to the Stadium was transformed into accommodation for those who had lost their homes. Each arch, after being closed on the street front, became a small flat: in total 94 families found refuge there.
Fig. 2.b.8.6 The Municipal Stadium Dall’Ara (formerly Littorale): view from above, 1929/34. In the background the Cemetery of the Certosa. Source: Collezioni CaRisBo, Fondo Brighetti.
2.b.9. Portici di Piazza Cavour e via Farini

The post national unification period, until the beginning of 1900, was particularly lively for Bologna. Here, as in many other Italian cities and hand in hand with the reorganization of the great European capitals (Paris, Vienna, for instance), a fundamental urban restructuring took place, supported both by a new emerging speculative market and by a renewed impetus dictated by a hygienist positivism. The main creator of this transformation was Coriolano Monti, but also Antonio Zannoni, Antonio Cipolla and Giuseppe Mengoni.

The construction of Via Farini dates back to 1860, immediately after the evacuation of the city by the Austrian troops. The route originates from a careful urban planning operation that unified and rectified four consecutive road sections. Among them, the stretch from Piazza Galvani to Piazza de' Calderini, which was called Via degli Ansaldi because there were the houses of the homonymous family and the church of S. Andrea degli Ansaldi. Another name was Schools because for a long time, before the construction of the palace of Archiginnasio, many of the schools of the Bolognese Studium lay scattered around it.

Piazza (square) Cavour was designed to give the buildings of the new national and local institutions, in particular the banks, the right breathing space and dignity. The area of the square was originally occupied by Palazzo Labella and Casa Benati, which ended on Via Sbissagianelle, a continuation of the current Via de' Poeti. In January 1860, a few months before the actual annexation of Bologna to the Kingdom of Sardinia, Commissioner Luigi Carlo Farini entrusted the project of Cavour square to the chief engineer of the municipality Coriolano Monti. Monti established the regular shape of the square and the obligatory presence of the porticoes. In 1870, Pietro Ceri from Turin was appointed to design a garden in the middle of it. According to the canons of the time, he created a regular-shaped garden square with flowerbeds and paths surrounded by a gate. In 1902 the half-length statue of Cavour himself by Carlo Monari was placed there.
Below we proceed to a historical description of the main buildings of the component.

### Palace of the Bank of Italy, Via Farini, 7

Source: www.collezioni.genushononiae.it. MICH. 0323 - Bologna, corner between via Farini and Piazza Cavour: the Palace Bank of Italy

The western side of Piazza Cavour is dominated by the imposing bulk of the Palazzo della Banca d'Italia, designed by the Neapolitan architect Antonio Cipolla between 1861 and 1864. Previously, here were some buildings of modest size, in addition to the already mentioned church of S. Andrea degli Ansaldi, demolished in 1809. The Zanchini building, erected in the late eighteenth century to a design by Gian Giacomo Dotti, was also destroyed.

The elegant portico has rich decorations on the vaults, the first important work by the academic painter Gaetano Lodi who painted the frescoes according to a neo-Renaissance figurative taste, in search of a national style particularly felt at the dawn of Italian Unification.
The portico of the Cassa di Risparmio (the Savings Bank) represents an important example of eclectic style, with grandiose and magniloquent forms, capable of demonstrating the wealth and social role of the first bank in modern Bologna. The Cassa di Risparmio, previously located in Piazza Maggiore in the Palazzo del Podestà, decided to build larger and more modern headquarters in this area, occupied by small houses and especially by the ruins of the Zagnoni Theatre, built in the seventeenth century and burned down in 1792.

After a competition of ideas that had no effect, in 1867 the project was entrusted directly to Giuseppe Mengoni, the young but already famous architect of the Galleria Vittorio Emanuele in Milan. He designed a building in stark contrast to the models of Bolognese architecture for its colossal proportions and rich cladding in marble and coloured stones; in addition, some innovative techniques were used in this portico, such as reinforced concrete. Mengoni's architecture, initially opposed by Bolognese intellectuals, was later also appreciated for the idea of modernity it brought to Bologna after the Italian Unification.
This *portico* embodies two different moments of Bolognese urban and architectural history. Built by the Guidotti family over a rather long period of time (1524-1539), it was never completed: even in the nineteenth century it kept two arches in late Gothic style, a trace of previous buildings. On the occasion of the enlargement of the narrow road called Borgo Salamo for the opening of the new via Farini (1861-65), the facade of the building was moved back a few meters, causing the demolition of the *portico*. Some of the sixteenth-century capitals, however, were preserved in the new facade designed by Coriolano Monti at the behest of the owners: along Via Farini, sandstone capitals carrying the dates 1524 and 1539 and the coats of arms of the Guidotti are still visible.
2.b.10. Portici trionfali di Strada Maggiore

Strada (road) Maggiore follows the ancient Via Aemilia, a consular road traced in the second century B.C., to connect Piacenza to Rimini and therefore to the Adriatic Sea.

Precisely because it is the urban stretch of the ancient consular road, Strada Maggiore has always maintained an important role in the urban fabric.
In the papal era it was the road that allowed one to reach Rome without leaving the Church State: the route in fact enabled the traveller to reach Rimini and then to connect with the Via Flaminia that reached all the way to Rome. Therefore through Porta Maggiore - which was the most beautiful and largest of all the city gates of the 13th century and was the starting point of the homonymous road - Popes, emperors and kings made their entrance into Bologna. Along the same path travelled the caravans of merchants and pilgrims on their way to the Eternal City or to the centres of Romagna and the Marche (two local regions).

It is no coincidence that some of the most interesting and beautiful civil and religious buildings in Bologna were built on Strada Maggiore. The itinerary itself, marked by this street, has an environmental suggestion, to which the wide arches of the old porticoes contribute, as well as the variety of the colonnades and of the architectural scenographies framed by them in a rhythmic play of lights and shadows.

The history of the road and its porticoes is explained through the history of some sacred and secular monuments that overlook the two sides of the road. Often linked to them are shreds of the history of the city, families and religious orders that built them.

The baroque church of S. Bartolomeo, one of the masterpieces of the Counter-Reformation in Bologna, was built from 1653 on a project by Agostino Barelli. In 1506, at the fall of the Bolognese Bentivolesco regime, Pope Julius II favoured one of his protectors, the treasurer and archdeacon...
Giovanni Gozzadini, giving him the position of prior of S. Bartolomeo. He decided to rebuild the church in 1512 and to incorporate it in a grand palace to be built under the Two Towers, in the heart of the city. Gozzadini's project was certainly inspired by some Roman cardinal palaces that combined residential and ecclesiastical functions, such as Palazzo Venezia or Palazzo della Cancelleria.

Another important ecclesiastical portico is the portico dei Servi, which shows how the original fourteenth-century design has been respected over the centuries, proof of the admiration that this structure has always caused. The portico was extended beyond the apse of the church in 1492 and in the seventeenth century, and still along the facade of the church between 1515 and 1521, always respecting the late Gothic forms. The characteristic four-sided portico was completed in the mid-nineteenth century: at the corner of Strada Maggiore and Via Guerrazzi was in fact the church of S. Tommaso, with a four-sided portico of more modest dimensions than the present one. The church was demolished in 1849, but it is still visible in the eighteenth and nineteenth century engravings. Between 1852 and 1855 the loggia, now visible, was built on a project by Giuseppe Modonesi. Also, in 1927, after a collapse that affected the last five bays towards Via dei Bersaglieri, the portico was
restored in its fourteenth-century forms, demonstrating once again the extraordinary effectiveness and vitality of the original design.

In addition to the most important religious porticoes, there were many noble houses ones, such as the porticoes of the houses Sampieri, Poggi, Socini, Garagnani, and Talon up to the house built in 1824-1827 by the composer Rossini.

Giuseppe Garibaldi also arrived in Bologna in 1860 along Strada Maggiore.

Strada Maggiore is the only street in Bologna that has remained with the generic urban name "Strada". This name was formalized with the plaques in 1801 for all twelve main streets that led from the centre to the gates of the city.
2.b.11. Edificio porticato del quartiere Barca

Following the Second World War, Bologna was faced with the painful consequences of the bombardments that designed a precarious and desolate urban landscape, scattered with rubble and a displaced population to be relocated. Faced with the urgent need for reconstruction, stylistic concerns had to give way to more concrete functional requirements. The past catastrophe required timely solutions, to be implemented under equally disastrous economic conditions. The great post-war reconstruction led to the introduction in the new extra-urban districts of diversified architectures that possessed constructive languages often far from the Bolognese typologies. The most ambitious building programmes of the IACP (the Bolognese Institute for working class housing) concerned the design of cheaper building districts on peripheral areas purchased for this purpose, as happened with the settlements of the Barca district.

It was one of the most important urban expansions in a large area provided for by the then General Regulatory Plan. The settlement was facilitated by a joint operation between the Municipality and IACP, which in the two-year period 1954-56 had “a land acquisition program aimed at the formation of a large public domain”: the district was carried out within the framework of the Coordinamento Edilizia Popolare (CEP) and the INA-Casa plan. Construction began in 1957 and lasted for several phases, from 1962 until the mid-eighties. The design was entrusted to a group coordinated by the architect Giuseppe Vaccaro, originally from Bologna, but who had moved to Rome for years.

The district covers about 43 hectares and is characterized by a low population density, large green spaces and has a strong recognisability at the level of soil and urban design. The area chosen, at the level of the countryside at the time, was bounded to the west by the River Reno; moreover, the presence in the area of some immovable high-voltage power lines and their buffer strips conditioned the layout of the district.

The district developed around the curved spine road axis of via Tommaseo/via Leonardo da Vinci, flanked on one side by the so called “Train”, a very long porticoed building for residential and commercial use. Around it, the residential spaces are arranged according to a chessboard concept and consist of different
types of buildings: in addition to the Train, there are buildings in a line of 2-3 floors above ground in the shape of an H, six residential buildings of 9 floors and some one- and two-family buildings. All houses are organized in “neighborhood units”, equipped with collective services. Wanting to unify the construction details of the various buildings as much as possible, Vaccaro decided to leave the brick wall parameter, as well as the load-bearing structures in reinforced concrete, in plain sight. The repetition of wooden frames (designed for this specific project) is another example of the process of unification and standardization of construction elements. In the eastern area of the district are located public facilities: a parish complex, kindergartens, schools, markets, an outpatient clinic, a municipal delegation, sports facilities, public gardens.

Only a part of the initial overall project was actually completed: of the 40,000 inhabitants expected, the district ended up hosting about 11,000, and not all the collective equipment originally designed were built. Originally inhabited mainly by immigrant workers from the agricultural province of Bologna and Emilia, in recent years the Barca district has seen an increase in the resident population, with the arrival of university students and foreign immigrants.
2.b.12. Edificio porticato del MAMbo

The building of the Forno del Pane (today the MAMbo museum), designed by the municipal engineer Rienzo Bedetti, was built in 1915-17 as a municipal bakery at the behest of Francesco Zanardi, the first socialist Mayor of the city. In this way Zanardi wanted to counter speculative operations around what was then the staple food of the less well-off classes, at a time when the war impoverished the population even more. The large building had as its base a rectangle measuring 60 x 26 meters, was made entirely of brick and was only externally decorated with prefabricated elements in concrete, characterized by large decorative glass windows. In February 1917, the Forno began an intense production activity, almost covering all the city's needs, with considerable benefits, especially from a social point of view.

In the years 1928-29, during the fascist period, the building was subject to an enlargement action wanted by the Mayor Leandro Arpinati. The project by the engineer Carlo Tornelli led to the creation of the portico, leaning against the pre-existing facade, of which it takes up the composition and the decorative apparatus in full. The huge expansion was necessary to accommodate the Autonomous Authority of Consumption in its headquarters, which produced wine, ice, meats and butter.

During the Second World War, the building, unused since 1937 after the bankruptcy of the Autonomous Authority of Consumption, was hit by bombing and partially damaged. After the end
of the conflict, it returned to be the seat of the Authority, which had been re-founded and at the head of which was placed Francesco Zanardi himself.

It was then used as a middle school, as a workshop of the Fioravanti professional institute and as seat of municipal offices, as well as being rented to private activities.

It was only in the second half of the 1990s that the project of recovery and transformation into a museum began, lasting a full 12 years of demolitions, recovery, reframing of the overall structure and final building of the present museum. The intervention was conceived in the Master Plan of the Cultural District of the Manifattura delle Arti drawn up by the architect Aldo Rossi in 1997, just before his death.

![Fig. 2.b.12.3 Elevation of the building. beginning of the 20th century. Source: Archivio storico della città di Bologna](http://www.arassociati.it)

![Fig. 2.b.12.4 plan of the project drawn up for the Manufacture of the Arts. Source: http://www.arassociati.it](http://www.arassociati.it)
Justification for Inscription
3. Justification for Inscription

3.1.a. Brief synthesis

i) Summary of factual information

The porticoes of Bologna constitute the object of this nomination to the World Heritage List. This is a serial site consisting of 12 components located within the Municipality of Bologna in both central and peripheral areas.

Bologna’s porticoes in their entirety are particularly representative example of an architectural typology of global interest; the portico is in fact an element adopted for centuries throughout the world, but finds its most complete representation in Bologna.

From the 12th century to the present, Bologna has re-proposed the portico in its buildings, its streets and squares, making it the characteristic element of its urban landscape.

The site is located within the municipal boundaries of Bologna, the Emilia Romagna county seat, located in the southern reaches of the Pianura Padana, close to the first hillside of the Tuscan-Emilian Apennines, between the mouth of the Reno river valleys and the Savena torrent. They flow through Bologna longitudinally, respectively to the west and to the east. The altimetry of the municipal territory ranges from 29 above sea level to the 54 in the urban area, up to about 280 at the Colle della Guardia, which dominates the city.

The 12 components, selected from the 62 km of Bolognese porticoes, according to their representativeness, summarize the whole system. They compose a representative set of typologies, architectural features and urban and social functions in a very large chronological time frame. In fact, the original and substantial contribution to the overall series’ OUV is demonstrated by each of them.

The 12 components are the following:
- Portici residenziali di Santa Caterina
- Piazza porticata Santo Stefano
- Strada porticata di Galliera
- Portico del Baraccano
- Portici commerciali del Pavaglione e dei Banchi
- Portico devozionale di San Luca
- Portici accademici di via Zamboni
- Portico della Certosa
- Portici di piazza Cavour e via Farini
- Portici trionfali di Strada Maggiore
- Edificio porticato del quartiere Barca
- Edificio porticato del MAMbo

The time span considered (from the 12th century to the present) illustrates the truly vast architectural and historical evolution in which porticoes established their unique presence in our city, becoming its distinctive element. The construction of porticoes has been made compulsory since the end of the 13th century, becoming an inevitable part of any transformation or new urban development.

The 12 components that make up the serial site have also been selected based on the high degree of authenticity and integrity of each, as well as for the specific adherence to the criteria of the nomination, for their historical and architectural importance, for the excellent state of and for the excellent conditions of accessibility and public enjoyment they provide.

ii) Summary of qualities

The public portico, as a model of a particularly active social life at any time and in any climatic condition, finds in Bologna an exceptional representation from the chronological, typological and functional point of view.
It is a very ancient model, already present in the Greek and then Roman cities and later revisited from the Middle Ages to the contemporary. The ancestral use of the portico as an architectural element in which sociability developed has been a long lasting experience over the centuries in Bologna.

Thanks to the particular regulatory apparatus and the definition of the portico as a private property for public use, the porticoes in Bologna have been able to resist for a long period of time and become an expression and element of city identity.

The main element that underlines the authenticity of the portico is a jurisdiction that has been in force for more than seven centuries. Thanks to this legislation, the portico has become a constant element, changing over time and therefore reappearing with different architectural types.

In fact, the Municipal Statute of 1288 established, for each new house built from that moment on, the inclusion in the project of a masonry portico. The porticoes were connected to the ground belonging to the property of the building. The maintenance of the porticoes was a legal obligation of the owners, but they were available for the whole community. This standard is still in force today.

Furthermore, in the streets of the city that were already partially porticoed if a restructuring intervention was planned or a new building was erected, the portico was a mandatory requirement.

Hence the pervasive diffusion of the porticoes, present as architectural elements on the ground floor of all types of buildings and representing the public urban space for the integration of the community. Uninterruptedly, from the Middle Ages to the present day, the portico has become the "binding" urban orientation of a city in which secular and religious spaces, private homes, (belonging to all social classes) and commercial and productive places are perfectly integrated and still preserved today. This is thanks both to a system of tutelage that protects integrity and to an absence of pressure on the heritage itself.

The attributes/features that define the OUV are:

- The chronology in question is very broad. A long span of time: almost a millennium of portico history is represented in an urban context of absolute importance at national and international level (for example for the presence in Bologna of the oldest university in Europe).
  
  It should be noted that the history of the portico is not complete, in fact the phenomenon of transformation and development of its architectural model within the city continues to this day

- The portico represents a constitutive model of the city, for which it stands out globally and thanks to which it assumes a distinctive character, a model in which the citizen recognizes himself, becoming a identity and omnipresent permeating element.

- There is a functional variety of the portico, linked to what happens both in the building behind it, and in the public spaces in front (streets, squares), but also due the destinations reached by the porticoes themselves.

- The urban social use of the portico is also of great interest: it represents a Community involvement within the urban planning process that shapes the city.

- The typological variety is identified in a single city: the portico was born as an unauthorized element to respond to the demographic increase within Bologna. Becoming mandatory, its building and preservation became compulsory, which is why today there are so many types distributed over a long period of time. Bologna is a huge catalog of porticoed elements that could be individually filed. Of all these there are 12 particularly representative traits, as they summarize the 42 km of total length: in them you can find all the typological, architectural, technical, technological features present on the entire urban area of Bologna.

In addition to the intrinsic characteristics of the portico element, the following are also the physical attributes necessary to give value to the OUV.
The generic definition of portico is as follows: *the covered space on the ground floor of a building, supported by regularly-spaced columns or piers and usually open on the front side of the building. It can be either an ornamental element on the facade or sides of a building, or a covered walkway along the city streets or around the squares. It is usually measured in linear metres.*

On the basis of this definition it can be deduced that the significant and characteristic elements are:

- **Vertical supports**: upright structural elements, with a sustaining function for overlaying architraves, jack-arches and arches. Among them, a *pillar* is a prismatic vertical element, a *column* is a circular cross section pillar, a *parasta* is a pillar embedded in the wall and slightly projecting from its surface.

- **Arcade**: modular structural element, made up of two vertical supports (piers or columns) under an arch or a jack-arch or an architrave. The arcade is usually referred to as one part of the portico facing the street, but it's also one of the inside arches, meant as the ones perpendicular to the street.
  
  It is measured in linear metres on two dimensions:
  - width, given by the distance between the central axes of the two vertical supports;
  - height, given by the distance from the arcade grade plane up to the extrados of the arch / jack-arch / architrave.

- **Bay**: modular volumetric section of a portico, including, from the street front of the building, to the arcade and its projection into the inner wall of the portico.
  
  It is measured in cubic metres considering three dimensions:
  - width, given by the distance (from wall to wall) between the two vertical supports;
  - height, given by the distance from the arcade floor level up to the intrados (soffit) of the ceiling;
  - depth, given by the distance (from wall to wall) between the the vertical supports facing the street and the inner wall of the portico.

- **Tie rod**: metal or (rarely) wooden bar, used to resist tension and neutralize the horizontal components of the forces transmitted by the arch or the vault onto vertical supports. A tie rod can be external, when placed in an arch facing the street, or internal, when placed under the portico, inside the bay, connecting the external arcade to the wall of the building.

- **Planking level**: footstep with a paving in different materials according to the period of realization, uniform in its development. The traditional ones are: *smoothed concrete or cement screed, cobblestone, brick floors, venetian pavement*.

- **Opening**: all the empty part of an arcade element, in the front view.
  
  It is measured in square metres, on two dimensions:
  - width, given by the distance between the two vertical supports;
  - height, given by the distance from the arcade grade plane and the intrados of the arch / jack-arch / architrave.

  The **lunette**, in particular, is the top part of the arch opening, corresponding to the half-moon shaped empty space of the arch alone. When the top part of the opening is a jack-arch or an architrave, there is no lunette.

- **Peduccio (corbel)**: a sort of bracket, made of stone or brick material, jutting from the inner wall of the portico, with the function to carry the weight of an arch springer or a vault crossing.

- **Stretch or section**: a portion of portico, of varying length, marked by continuity in forms and size and therefore perceived as united. It is usually measured in linear metres.

  The elements that may cause discontinuity and consequently mark the interruption of a stretch and the start of a new one, are many and need to be treated individually.
Generally speaking, they are given by road crossings, shift of the inner axis, change in the floor level, different structure of the portico’s ceiling; change in the architectural order, in the bay supporting elements or in the type of opening in the front view (entablature or arch).

In this context, the citizen takes over the management of the construction and maintenance of the portico by sacrificing private space for public use; the permanence of jurisdiction through different eras and administration would not have been possible without strong community support. In Bologna, a collective sensitivity has developed for an urban image in which the continuity of the facades and porticoed paths prevails over the individual architectures.

3.1.b. Criteria under which inscription is proposed

CRITERION II
Exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.

The portico, open space of public usage, place of excellence for social life, relationships and exchanges, finds in Bologna, an exceptionally complete and representative expression of all urban functions, in the set of selected components.

As a multicultural, international and multi-ethnic place of expression, encounter and confrontation, Bologna, and its porticoes, have long represented a propelling center of models emulated at international level, aided by the role of its University in the dissemination of knowledge.

In particular, this continuous and constant exchange has allowed the diffusion and the continuous re-proposal of the architectural porticoed model all over the world. Numerous architects, painters, sculptors and artists in general who visited Bologna to study or for pleasure, worked on the porticoes and lived in them, experiencing their liveliness and activism, and thereafter they took this element elsewhere in Italy and in the world, in every historical period.

The Bolognese portico has the characteristic of being a private property element intended for public use. Bologna is much richer than any other city in the world of this public space, built and maintained at private expense and destined for collective use and common practicability. It is an area of excellence in social relations, integration and exchange, in which the main protagonists of the city (citizens, migrants and students) live and share time and ideas, relationships and thoughts.

It is an architectural model but also a social one, a reference point for a sustainable urban lifestyle, where civil and religious spaces and residences of all social classes are perfectly integrated: a place of continuous interchange of human values that permeates and shapes city life.

Those who passed by Bologna over the centuries have appreciated and praised the porticoes, which is why the porticoed model was continuously exported elsewhere in Italy and in Europe.

A basic element is the University’s presence in Bologna since the 11th century. The liveliness that characterizes the city and its porticoes has always been strongly determined by the presence of the students who animate these places, making them their own, presenting them in their future projects, as happened for the most important Renaissance treatises.

In this sense, the number of testimonies on the Bolognese porticoes is significant. They are found in the production of numerous artists who did in fact export the porticoed model throughout the world.

The first of these is Leon Battista Alberti, who attended law courses, simultaneously cultivating his love for many other artistic disciplines. He lived the Bolognese porticoes daily, appreciating their practicability and beauty, so much to recommended their use in different passages of the Re Aedificatoria, an architectural treatise conceived on the Vitruvian model of international importance, printed in 1485 and divided into 10 books dealing with construction of buildings and cities.

Serlio composed a treatise of widespread diffusion too. It helped spread the classicist language and the new Mannerist tendencies throughout Europe. This is “The Seven Books of Architecture by Sebastiano Serlio from Bologna”, whose individual books were published from the 1537, in an irregular order.
It was the first architectural treatise mainly based more on a practical than theoretical spirit, and the first to codify the five orders in detail. It is distinguished by the great importance given to the numerous images, resulting an important and anticipatory stage, not only in the history of architectural treatises, but also in the history of printing in general. It spread the Italian Mannerist language throughout Europe, offering a vast repertoire of images and design solutions. In the title of the work Serlio’s birth and long training in Bologna are highlighted. The city and its porticoes are part of that cultural, architectural and stylistic richness that has been disseminated internationally through the press.

The Bolognese model can also be found in the writings and works of another treatise’s writer: Jacopo Barozzi, known as Vignola. He trained in Bologna as a perspective painter, he soon became interested in architecture and worked in Bologna both on San Petronio and on the Palazzo dei Banchi, of which he designed the façade and the portico.

The Bolognese influence and the experience of the portico is the basis of his first treatise published in 1562. It spread throughout the world, with the title "Rule of the five orders of architecture", in which the typical elements constituting the portico are illustrated one by one: the capitals, the columns, the frieze, the intercolumnio, the stylobate, the plinth, the pedestal, etc.

With "The four books of architecture" of 1570 Palladio condensed the experiences of much of his activity as an architect: it represents on the one hand a worthy crowning, on the other, a tool of self-promotion. The Bolognese influence is also clear in this case: Palladio works and is stationed in the porticoed city for several years (proposing a project to complete San Petronio church), so as to bring the porticoed model back to his works, both public and private: the more significant example is the Palladian Basilica, to which the author dedicates space in book III, a completely porticoed building on the ground floor, of which Palladio underlines the social and commercial usefulness in his writing.

The importance of the portico element is also underlined in book II, in which, while describing the planning of the city, Palladio suggests: «to separate the place where to walk from that for the transit of coaches and beasts; the streets should be made up of porticoes on both sides under which citizens can go shopping without being bothered by the sun, rain or snow».

The sixteenth-century treatises are therefore elements of diffusion of the porticoed model at international level. The influence of the Bolognese period on scholars is witnessed by the sources, so much so that each of them shows the portico model as an example of an architectural typology and of the city planning.

The Bolognese model’s influence is also clear in other sectors over the centuries: painting (A. Dürer intentionally visits Bologna to learn the rules of perspective from the city), scenography (Francesco and Ferdinando Galli from Bibbiena bring the porticoed model and the perspective of their city all over the world thanks to the spreading of the Bolognese scenographic model), but above all architecture, thanks to the influence of architects who were formed, lived or worked in Bologna (from Pagno di Lapo Portigiani to Bramante, from Giuseppe Mengoni, up to Pier Luigi Nervi) but also arrived in the city causing an external contamination of the porticoed architecture (as Aldo Rossi). To know more see Chap. 2.b.

It is certain that the city, being porticoed almost in its entirety, has stimulated reflections and insights that elsewhere would not have been possible.

In addition to the University, the role of the Grand Tour in exporting the portico model outside of Bologna must be highlighted, which involves scholars of the 18th-19th centuries who often placed the vivacity of the Bolognese model in their notebooks. An example are the drawings of Charles Percier (1764-1838).

His works are a remarkable testimony of how cities and their buildings presented at the end of the 18th century for foreign visitors, and it is curious to note that the core of Bologna is the most important of his travel notebooks. In representing the personal perception of identifying characteristics of the visited cities, in a letter from Paris in November 1791 to John Flaxman (1755-1826), a notable figure in British and European neoclassicism, he declared that in Bologna, «for an architect, there is enough to make him dizzy», identifying the quintessence of the “Bologna style” in the porticoes system.
And it was this concept that inspired the construction of the Rue de Rivoli, one of the few totally porticoed Parisian sections, together with his colleague Pierre François Léonard Fontaine, contributing with this project to the birth and development of the Empire Style.

**CRITERION IV**

Be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

The series of Bologna’s porticoes, selected in the context of the porticoed system that permeates the old historical city and it is a significant presence in the contemporary one, represents in an exemplary manner an architectural typology of ancient origin and wide diffusion, never abandoned until today, but in continuous change through precise historical periods of the town’s transformation.

The series exemplarily represents, in the various chronological, typological, technological and functional declinations, a variety of porticoed building typologies, widespread among the houses of the working class and the aristocratic residences, the public and religious buildings, which were developed in the centuries from the 12th to the contemporary era. A wide range of materials and styles were employed, and still are today as a result of the city’s expansion and mutations over time.

The portico is an architectural object with ancient origins, an ancestral element of the communities’ life, in which social activities are carried out and it is distinguished by the public–private union. It is an element already present in Greek and Roman civilizations. In the medieval city it assumes the connotation of a functional architectural object to the demographic expansion, a device chosen to solve the problem of land use, without occupying extra urban surface. The first examples are small projections (sporti) which become little by little more pronounced, with a few meters of overhang, and which therefore require support on the ground. It is a practice that spread throughout Europe in the medieval period but which ceased to be exercised in the thirteenth century, except in Bologna.

Here, in fact, something extraordinary must be highlighted: the decision to maintain the existing porticoed surfaces and to make mandatory, recognizing the value of the portico itself within the urban context, the construction of porticoes when erecting new buildings. With the statute of 1288 which imposes what has been described up to now, Bologna becomes the city that, not only recognizes in the portico element an important urban value, but somehow chooses it as its identity element, which will characterize it through the centuries until the contemporary period.

Chronologically, the city acquires its strong porticoed identity connotation with a real network of covered passages, in eight significant historical phases that correspond to changes of urbanization throughout Europe: in Bologna, the portico takes on a strong identity connotation and develops in parallel with the urban changes that can also be seen at the international level: the city in the Communes period, the Renaissance city, then Baroque city and Enlightenment city, the city in the Napoleonic period and that of the birth of modern urbanism, the post-war city, the post-industrial city.

- The first phase corresponds with the affirmation of the Communes; Bologna witnesses for the first time the recognition of its status as a Commune on May 15, 1116, when Emperor Henry V granted Bolognese "concives" (citizen) a series of prerogatives with a diploma, traditionally considered the first official document foreshadowing a municipal organization. For the city this is the period of strong expansion in urban spaces, in which the portico is born as an unauthorized element (Palazzo Isolani in Strada Maggiore) to solve the problem of housing emergency (Santa Caterina) due to the increase of students coming from all over Europe to attend the University (first established at the end of the 11th century).

- The second phase, corresponding to the first Renaissance period (late 15th-16th centuries), is characterized by a city in which the humanistic idea of the rediscovery of Greek and Roman classicism breaks out. In Bologna, after the Statute of 1288 and its subsequent additions, the porticoes are enhanced for their functional characteristics and, in contrast with the other Italian cities, they were never demolished for reasons of decorum. Indeed, the Bolognese portico becomes a perfect field of experimentation for a new way of doing architecture that seeks to bring back to life forms and proportions of ancient architecture.
The idea of giving to the city an orderly and rational form, making it a symbol of the artistic and philosophical conception of the whole Renaissance, slowly matured in the works of the 15th century treatise writers, starting with Leon Battista Alberti, who worked as a student and teacher in Bologna. In this way, new spaces of representation were born in the city, a large scene in which the building can make a fine show of itself to perform as a leading actor in the great theater of the city, be it public or private (via Galliera and via Manzoni, Portico del Pavaglione and Portico dei Banchi, Strada Maggiore).

- The third, seventeenth-century phase, is permeated with the **aesthetics of the Baroque**, which prefers a scenographic vision of the city and often tends to arouse wonder in those who move through urban spaces. Baroque art has as its main purpose that to amaze: in architecture with luxurious and imaginative decorations, in painting and sculpture with complex and lively compositions. An example is the Meloncello arc, as a monumental beginning of the devotional itinerary towards the Sanctuary of the Madonna of San Luca. Therefore the Bolognese portico begins to expand not only outside the walls, but also in building types that until then were lacking, like the churches. The major customers are the Roman Catholic Church, the sovereigns, the princes and civil institutions, as well as the Bolognese aristocracy (the Senate) and the bourgeoisie, both through architecture and painting.

- The fourth phase is the eighteenth century, the century of the "Enlightenment", in which the in-depth study of the sciences and the desire to spread knowledge lead, in 1751, to the publication of the Encyclopédie by Diderot and D’Alembert. In Bologna there are new and important cultural institutions, such as the Clementina Academy (for the study of the arts) and above all the Academy of Sciences (for the study of mathematics and physics, natural sciences, modern medicine in the Palazzo Poggi in via Zamboni), in parallel with the creation of similar academies in the great European capitals, such as Paris, London, Berlin, Petersburg.

- The French Revolution and the Napoleonic era (fifth phase) accelerated and pushed to extreme consequences the process of laicization of the city, already started in the previous phase. The confiscations of ecclesiastical assets began as early as 1789 and profoundly changed the appearance of the city: a considerable amount of buildings changed use and ownership: one part was sold to private individuals, another remained State-owned and turned into barracks, depots, prisons, hospitals.

- In 1810 Napoleon, reuniting the previous laws on the subject, mandated the closure of all establishments, corporations, congregations, communities and ecclesiastical associations of any nature and denomination. A particularly significant aspect of this secularization process concerns burials: the Saint-Cloud Edict (12 June 1804) decreed that cemeteries were placed outside the city walls, not only for hygienic-sanitary, but also ideological- policies requirements.

- In Bologna, the Certosa cemetery was constructed even in 1801 (three years before the edict) reusing the structures of the Carthusian monastery built from 1334 and suppressed by Napoleon himself in 1796. In this period the papal dominion and the Senate of aristocratic families gave way to a laic regime. This had considerable repercussions at an urban level too (Montagnola park, tree-lined promenade along the walls, new palaces and new villas of the rising bourgeoisie, Casa Rossini in Strada Maggiore).

- The sixth phase corresponds to the **birth of modern urbanism**: Paris is the reference model of these transformations, with the radical reorganization of its urban layout conceived by Baron Haussmann, appointed Seine prefect on June 23, 1853. From the second half of the century XIX, many other major European cities profoundly changed their appearance: a new
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conception of the city was born through great urban demolitions, the design of road system suitable for faster mobility, the creation of public green spaces, the hygiene regulations.

From this point of view, significant actions of transformation of the historical urban network are present in Bologna too, but the portico continues to distinguish all new buildings, with the aim to satisfy and prioritize new commercial functions. Important examples in Bologna are the porticoes of via Indipendenza, and especially those in via Farini and piazza Cavour, built immediately after the Unification of Italy, also with a propaganda intent.

• The seventh phase, the post-war phase (second half of the 20th century), began with the approval of the law n. 43 of February 28, 1949 wich saw the INA-Casa Plan enter into force: with this provision the Italian State intended to increase employment, realizing public residential buildings, destined in particular to the working classes. In that period the city was bombed, it had to eliminate war damage and return to its ancient splendor, often even re-proposing the destroyed porticoes. It was a growing city, in which the need for reconstruction and an inflow of migration, with its consequent demographic growth determined the birth of the suburbs. In this case, the transformations of the city were caused by a destructive event, the war. The architectural echoes of the modern movement (which has its masters in Le Corbusier, Mies van der Rohe and the Bauhaus) started to be present in Bologna too, with the creation of new districts marked by constructive rationality and use of innovative materials (reinforced concrete, steel) to provide a home for the new inhabitants of the city and for the evacuee from the destroyed bombed districts.

An important example is the quartiere Barca, in which the architect Giuseppe Vaccaro combined the elements of modernism with the Bolognese porticoes tradition. This is the most representative example of all those buildings that are outside the historical centre and that preserve the portico as an identifying element of the city and of Bolognese society (see Chap. 2.a). Actually, in the contemporary spreading of the town, even without the constrain of building the portico, this ancient model is repeated, even if not in an extensive manner, especially where the reference models for urban expansion are traditional and not imported from the abroad (the number of porticoes in the contemporary city has risen to twenty kilometres, to which all those used exclusively for private purposes should be added.).

• In the contemporary age the construction of the portico remains both in new buildings and especially in architectures affected by restoration work. It is the eighth phase of the post-industrial city (end of the 20th century) is characterized by recovery interventions and urban regeneration: the inactivity of productive buildings inside the city, the depopulation of some urban residential areas, the abandonment of unused public spaces afflicted most of the European cities that were facing the problem of their re-functionalization. A case in point is the Musée d’Orsay (Paris), transformed from a railway station into an art museum. Some of the other great European examples are: the Lingotto and the OGR in Turin, Bovisa and BASE in Milan, Les Halles in Paris, the Matadero now Casa del Lector in Barcelona, the Löwenbräu area in Zurich, the Centrale Monte Martini in Rome. In Bologna the work of renewing old industrial structures started in the wake of these European experiences, such as today’s MAMbo that was carved out of an early 20th-century building called Forno del Pane, and the adjacent Quartiere delle Arti.
These stages are all recognizable within the city and have representation in the various components.

Bologna can be considered the city of porticoes par excellence: the portico permanence is evident. It reappears in all architectural typologies. In fact, 62 km of porticoes have been counted throughout Bologna.

Although they share the basic conception, they are different for dating, morphological context, role in the system and above all for functional aspects, which are described in all their facets (minor and representation residential, institutional, cultural, religious, commercial).

This functional and social value is connected to the porticoes and, once again, extremely diversified according to the areas of the city, the historical period in which they arose, the ownership and the urban transformation during the construction of the porticoed building in question. The choice to catalog the porticoes on the basis of the kind of activities inside, the building to which they belong, or the urban space on which they overlook or merge is significant, since it allows us to highlight how much the portico is an essential element in Bologna society.

Often, in the case of porticoed squares, the use of porticoes is closely connected to what happens in the open space in front. The portico is the part facing it, regardless of the building's own function: since the Middle Ages Piazza Santo Stefano represents from the Middle Ages an identity place for the Bolognese and the porticoes of the large representative residential buildings become places for encounters, conversations or simply strolling open to all social classes; the commercial function of the Portico del Pavaglione e dei Banchi has remained the same as that of the piazzas Galvani and Maggiore from the fifteenth/sixteenth century; the large porticoes that overlook the piazza Cavour are closely linked to the aim of expanding the public spaces of the city.

The porticoed streets are formed by independent but joint buildings, where the citizen passes from one portico to another, such as those in via Galliera - via Manzoni and Santa Caterina: these residences are not part of a single unitary project, but they were built in a rather precise and concise chronological arc, determining sections of the city in which the aligned porticoed buildings create a homogeneous porticoed street with a recognizable function.

A key example is the Strada Maggiore, in which chronologically, typologically and functionally different buildings are seamlessly aligned, determining the origin of a long and recognizable porticoed street. Portico del Baraccano also fits into this category, overlooking one of the most important streets of Bologna, the Via Santo Stefano. It is porticoed on both sides and characterized by an architectural breakthrough with strong scenographic value: one of the porticoes fuses into a big vault that leads to the church of the Madonna del Baraccano.

Furthermore, the porticoed buildings are recognized within the city for their unique and important architectural or symbolic value for citizens: two examples are the porticoed building of the popular quartiere Barca, and the MAMBO museum, a place of excellence in which the public portico is “permeable” for the visual access to the collection inside the building.

The portico is an architectural element that, as an intrinsic component in most cases, dialogues with the building of which it is a part or with the opposite urban spaces (streets or squares). The exceptions are represented by those sections in which the portico itself is not an integral part of a building but becomes architecture on its own.

This is the case of the portico di San Luca or the Certosa’s one, two components realized as porticoed paths, made specifically to reach important and significant places for the city: the sanctuary of the Madonna di San Luca and the Certosa cemetery.

The architectural aspect is closely linked to the technological elements and materials, identifying through the choice of the 12 components. There are substantial differences in a city where the portico is the distinctive element: columns, pillars or even semi-columns leaning against the pillars, monolithic or split pillars, at street level or elevated level, with containment walls, horizontal architraves or arched structures, rib, dome, flat or barrel vaults (for more details see Chap. 2.a).

The typological uniqueness of the Bologna porticoes is linked to a gradual maturation of technological skills and a change in the uses and functions of the city spaces, which has allowed new examples of porticoed structures to be added to the urban fabric.
The exceptional constructive importance is evidenced by the porticoed structures themselves: in particular, the most modern architectures have significantly designed the contemporary city, making the portico itself the common thread running between the historical city and the modern and then contemporary one.

3.1.c. Statement of Integrity

The twelve components, which make up the serial site as a whole, provide a complete representation of the site, including all the attributes and features necessary to support the exceptional universal value.

Each element contributes individually to the definition of the exceptional universal value of the site. The twelve components have been selected on the basis of attributes that, in an overall reading, give idea of the complexity of the porticoed system.

The set of components fully shows the complexity of the design criteria, building materials, architectural techniques and languages in vogue in the various historical phases. Bologna and its porticoes don’t suffer from adverse effects caused by development: the protection measures at all levels allow the maintenance of urban integrity and no other pressures that may be adverse are evident (cf. chapter 4.b).

In its totality, the series integrally restores the chronological arc that characterized the continuity of construction and maintenance of the portico in the city of Bologna: the birth of the model (12th-13th century), its different declinations depending on the urban spaces in which it stood and the historical period in which it was built (14th-19th century), and the resumption of an ancient model to identify the architecture, first modern, then contemporary (20th century).

The areas have adequate delimitation in order to ensure the representation and preservation of the values as well as integrity of the site. Each nominated component is located within a buffer zone; they include: in the first case, 9 components (being seated in the historic centre); in a second one other 2 areas, from the Certosa to the sanctuary of Madonna di San Luca, and in the last case acting as a buffer zone for the portico of the quartiere Barca, in a peripheral area. The latter is going to protect the so-called "minor" architecture that, however, represents a specific historical period with typical typological characteristics to be protected.

The buffer zones contribute to guarantee the integrity of the nominated property, in particular the visual integrity of the perimeter of the component “portico of San Luca”.

The components were instead traced according to a specific criterion: the relationship between the portico and the surrounding urban area. If the portico is closely linked to what happens on the square or street in front of it, the perimeter has involved both the porticoed area and the facing road portion (Piazza Santo Stefano, Via Galliera and Via Manzoni, Pavaglione e Banchi, Via Zamboni, Piazza Cavour and Via Farini, Strada Maggiore). Where the porticoed route is almost exclusively connected to the construction of the portico and the road has been developed later, the perimeter only included the porticoed area (Certosa, Baraccano and San Luca). Finally, in the case where the portico is closely linked both to the history and the function of the building, rather than to what happens in front of or around it, the perimeter is meant to include the entire architecture (quartiere Barca and MAMbo).

Functional integrity of all the urban roles associated with the porticoes have been maintained in most of the site components, even considering the transformations and developments of the city over the centuries. So, the selection of the components can fully represent the different social functions, giving a complete image of the history of Bolognese life over the centuries. Any portico in Bologna is intended for public use, from the Middle Ages to the present day. This is due to the fact that the porticoes of via Santa Caterina have represented and still embody an open space, lived by the residents of the small lots, where sharing and socialization are provided by the presence of associations, old taverns and devotional elements closely linked to the district’s beliefs and historical traditions. Also the porticoes of Piazza Santo Stefano have always been considered as an "urban salon” accessible to any citizen, regardless of his/her social rank; the same holds true for a walk under the elegant porticoes of via Galliera that have maintained their strong representative role,
although it lost the senatorial road function, proposing remarkable institutional seats (for instance, the Carabinieri Command Station, the UNICEF headquarters, the Institute of Artistic-Cultural-Natural Heritage of Emilia-Romagna, and the UNESCO Centre in Bologna). Similarly, the portico del Baraccano has always been dedicated to welcoming and supporting the community: from the beginning as today, all the buildings that it connected were and are dedicated to different forms of hospitality by the Church and the Conservatory; today, the House of Associations offers community services for the elderly, adults and families. Likewise, while maintaining the commercial function, the portico del Pavaglione’s role as a covered passage through the city centre of Bologna is also authentic; it is both a place for walking par excellence and also for culture, originally due to the presence of the University and for the Civic Archaeological Museum and the Archiginnasio Library today. The porticoes of San Luca and Certosa still maintain their religious and ceremonial characterization; also the university attitude of via Zamboni, since the creation of the Academy of Sciences, is the same today as it was in the past, maintaining the social ferment and the exchange of ideas both in the street and in Piazza Verdi, two landmarks that open up right in front of Bologna’s largest Theatre. All of this functions increase over the centuries, perhaps reaching their apotheosis in the second half of the 20th century, but they are still strong and characterize these city spaces. Equally, the representative function created after the Italian Unification with the construction of Piazza Cavour and Via Farini is still maintained today (the Bank of Italy, the Intesa San Paolo headquarters, the CARISBO Foundation, the Palazzo Cassa di Risparmio); the quartiere Barca was born as a popular district and has remained so, with spaces for sociality and sharing; the public function of MAMBO has been maintained over time. In fact, while varying the intended use, the latter building has always maintained its public utility, once as a large “bread oven” and later as a re-functioned museum, later. Finally, Strada Maggiore is one of the most important access roads to Bologna, which maintains the characterization of the triumphal Papal road that continues unperturbed until Rimini and connect also the hinterland to the sea.

The structural integrity is another verified element in the selected components, both from the urban and architectural point of view. The urban structure as a whole has maintained its original layout and is easily found even in the selected porticoes: the original construction characteristics are identifiable, although they have undergone restoration or reconstruction over the centuries. In general, the set of existing legislation in Italy, made up of national, regional and local protection laws, contributes to the correct conservation and enhancement of the porticoes, sometimes as separate elements, sometimes as a portion of a of a larger whole (see chapter 5.b-d).

On the other hand, the porticoed architecture has maintained its original characteristics over time. These are ancient Greek and Roman building modules, taken from Renaissance studies and cyclically re-proposed over the centuries. This is reflected in Bologna and the present selection is strongly representative of the maintenance of this module, proposed again over the centuries.

Visual integrity is also connected to this aspect. On a suburban level, the component of the portico di San Luca is close to the hill protection, both preserving its original naturalistic aspect and maintaining a view of the city from Monte della Guardia. On an urban level instead, the visual quality is particularly preserved by the manual “Porticoes. Instruction for care and use” that regulates the usage of any accessory elements of the portico, therefore maintaining its visual integrity (e.g. flower boxes, outdoor areas, displays, curtains, etc. See chapter 5.c).

The preservation of the assets has been guaranteed by their ongoing continuity of public use, while maintaining private property. So, private citizens took care of the maintenance of the porticoes over the centuries. The efficiency of the Municipality of Bologna and of the Soprintendanza should also be underlined, which has allowed a general excellent state of conservation (as shown in chapter 4.a).
3.1.d. Statement of Authenticity

The breadth of this extraordinary documentary heritage is fundamental not only to demonstrate the authenticity of the site, but also to reconstruct the multiple connections between players involved: namely the builders and the owners, and the regulatory context in which they operated. They assume a leading role in the project and in the context in which they are inserted.

Fig. 3.1.d.1 The Campione of the Hospital of Santa Maria della Vita was the property register that the institution used for the management and administration of its properties. In addition to the description and the income, each property was represented in detail with a drawing. Various fishing assets, silk spinning machines, exchange exercises are depicted.

It is possible to argue that Bologna's porticoes are the most significant example in the world of a "catalogue" of an architectural element that has been transformed over time and space, and represents the most significant citizen heritage in terms of quantity and quality.
An exceptional documentary, bibliographic and iconographic heritage illustrates the entire life cycle of the city, from its origins to the present day. It illustrates how Bologna has always had new porticoed areas, according to the new urban transformations that have changed the city over time.

The extraordinary correspondence between documentary sources (indirect ones) and architectural in situ works (direct ones) confirms with certainty both the authenticity of each single component and the context in which it is inserted. Moreover, it corroborates their role played in the system and all the attributes/features that contribute to the universal value of the site.

Additionally, the presence of such a documentary heritage is the basis for the site conservation, allowing to maintain the conditions of authenticity both of the individual components and the system as a whole.

In particular, what contribute to demonstrate the authenticity of the site are:

- the documentary material of the State Archives of Bologna. It preserves the documentation produced by the governing bodies of the city from the Middle Ages until the fall of the Ancient Regime (1796), and from the Papal State’s peripheral offices to the period of the Italian State, almost to the present day. Furthermore, numerous other public, private and ecclesiastical archives have been preserved since the 10th century. Fifteenth-century manuscripts, in which the historical iconography represents the medieval wooden porticoes and their functions, are also significant, as well as the ancient database containing reproductions and descriptions of the citizens’ properties in 1296-97. In particular, the basic source is the Campione of the Hospital of Santa Maria della Vita, in which the miniatures illustrate the state of the art of the Bolognese porticoes during the Middle-Ages.

- the photographic archives of the Cineteca di Bologna. In addition to possessing an extensive filmographic, graphic and sound archive, it is engaged in a wide project aiming to illustrate a photography history of Bologna, making available to the public more than 800,000 images. Among these, numerous black-and-white images depict the Bolognese porticoes, including the selected components: in fact, 180 pictures illustrate episodes of everyday life, events or just the architecture within the 12 properties. For examples the video documentary "Guida per camminare all’ombra" (Guide for walking in the shade), which presents a complete catalogue of porticoes (see Annexes).

- the materials uploaded on the Emilia-Romagna’s geoportal. In this one, it is possible to consult both geo-referenced historical maps and aerial images of the city of Bologna, verifying the urban shape and its components over the centuries. In particular, one can analyse maps from the sixteenth century onwards, historical land registers, aerial photographs taken both by the Royal Air Force in Emilia-Romagna (1943-1944) and by the Italian Military Geographic Institute (1931-1937). Latter are among the first and most important documentary acquisitions made by the Institute of Cultural Heritage in order to establish an archive of historical cartographic evidences in the Emilia-Romagna Region.

Fig. 3.1.d.2 Historical photographs of the porticò del Pavaglione and the porticò del Baraccano archived at the Cineteca di Bologna.
JUSTIFICATION FOR INSCRIPTION

Fig. 3.1.d.3 The porticoed elevation of the bread oven archived within the Municipal Historical Archive of Bologna.

- the documentary material of the Historical Archive of the City of Bologna. It is a cultural institute in which is possible to study institutional life aspects or particular issues related to the city’s history and events from the Middle Ages to the present day. It hosts consultable collections of remarkable historical and cultural value and of interest to the local story. In particular, folders containing documents on the construction and transformation of MAMbo, as well as on the restoration of the portico of San Luca, carried out in the nineties.

Fig. 3.1.d.4 Drawing of the Meloncello Arch (Archiginnasio Library, manuscript section, Cart. Gozz. 23, n. 194).

- the objects exhibited at the Civic Archaeological Museum. It collects about 16,000 medals from various collections, including those depicting the portico of San Luca and the portico della Certosa. The first ones have on one side, the Madonna of San Luca and, on the other one, the porticoed hilly pathway to the sanctuary, dating back to the construction year 1717; the latter instead, intend to commemorate the laying of the first stone, occurred in 1811.
- the bibliographic material contained in all the libraries of the city, in particular the University Library, the Municipal Library of Archiginnasio, and the Salaborsa Library.
- the surveys (metric, photogrammetric, 3D) and a current photographic documentation, both collected by the Department of Architecture and translated into 3D models of most of the Bolognese porticoes.
• thematic insights on the Bolognese porticoes. Extensive iconographic and photographic repertoires illustrate the web pages of cultural associations, local historians and, more generally, amateurs of the theme.

In the Archiginnasio (which contains about 850,000 volumes and brochures), the original nucleus of the collections consists of book collections of conventual libraries, received by the Municipality of Bologna after the suppression of religious corporations. These documents are fundamental for a specific research on the porticoes because of the representations of civic and religious properties, mostly depicted with a portico and characterized by a precise function.

Among the monographs, there are about 2,500 editions dating back to the fifteenth century (incunabula), about 15,000 editions of the sixteenth century (cinquecentine) and about 120,000 other ancient books (until 1830).

The conspicuous collections of manuscripts (about 8,500) range from the 10th to the 16th - 19th centuries. The original nucleus, coming from the libraries of the religious corporations suppressed in the Napoleonic age, has gradually grown thanks to purchases and donations of learned collectors and prominent Bolognese citizens (e.g. Magnani, Venturoli, Mugnoz, Palagi, Ercolani, Minghetti, Pallotti, Gozzadini, Rusconi, De Marinis, Malvezzi de’ Medici, etc.).

The collection of the Gabinetto - drawings and prints - is composed of thousands of drawings, prints and photographs that are particularly important for the study of Bolognese iconography, as well as its artistic life and urban history. They have been fundamental for the reconstruction of the history of the selected porticoed components.

Internationally renowned scholars, administrative technicians, and cultural associations agree on the authenticity of the site and have embraced an ongoing multidisciplinary debate on the hypothetical nomination in advance, in order to highlight case-study of porticoed cities comparable with Bologna (among others, F. Bocchi, R. Smurra (eds.), The porticoes of Bologna in the European context, 2015).

Given all these elements, the high level of authenticity of each component of the site as a whole is indisputable.

**Form and design:** the urban development of the porticoed system in its 12 components is perfectly legible, as the original layout of each component. The on-site material evidences still correspond faithfully to the stages of the city development. Moreover, the current porticoes are faithful to the original project and maintain the same characteristics; their authenticity has been carefully preserved even where restoration work have been necessary.
Materials and substance: the skillful use of durable materials, primarily stone, has allowed the constructive preservation during the centuries. This approach has ensured an extraordinary state of conservation of most of the selected porticoes. However, as Bologna was one of the most bombed Italian cities during the Second World War, it has undergone quite extensive restoration work, which has always been aimed at maintaining its original authenticity, as happened with the Portico dei Servi in Strada Maggiore.

Use and function: functional authenticity has always been maintained; thanks to the legal Statute of 1288, the portico element has been maintained from the end of the 13th century until today. The public function of the covered porticoed area is in fact a constant over the centuries, even though it is privately owned. The original residential function of the porticoes of Santa Caterina is the same as it is today, where the main owner being ACER (regional body for the management of public housing). Similarly, the religious connection with the tradition of piazza Santo Stefano is still evident, where the palaces of the renowned Bolognese senatorial families adapt the ancient plot to preserve one of the oldest and most important church in the city, Santo Stefano, which is part of a large religious complex named “The Seven Churches”. Likewise, the representative role of via Galliera and Manzoni is still visible, even though it has assumed a role of minor importance compared to its origins; today, there are residences of high economic and artistic value, inhabited mostly by the upper middle class of Bologna. Also the commercial role of the covered space of Pavaglione is still maintained as it stretches from piazza Galvani to Piazza Maggiore with shops and markets; although the typology of its shops below has changed, its commercial function is the same as originally intended, in the days when there were mostly bookshops linked to the University. In this perspective, the religious role of the Baraccano is the same as its origins too: underlined by the scenic architectural composition of the porticoes on via Santo Stefano, the church is still the destination of many Bolognese spouses who seek the blessing of the Lady. Equally, the role of devotional portico that leads to the sanctuary of San Luca has remained over time. Also the function of the portico of the Academy, assumed in the eighteenth century by the porticos of via Zamboni, has been maintained and considerably intensified. Correspondingly, the cemetery route of the portico of the Certosa still remains the same as ever; in piazza Cavour and via Farini, the representative function created after the Italian unification is maintained too, with the construction of the square and some buildings on the street (after demolishing the existing ones), in particular for the constant presence of the Bank of Italy headquarters. The portico of quartiere Barca was born as residential and has remained so.

On the other hand, the original function of the porticoes of the Forno del Pane, closely connected to the productive aspect of the building, has not been maintained over time. However, the current MAMbo is a key element within an urban lot as it was originally, but regenerated, re-functionalized, and called “Manufacture of the Arts”. It is a container for artistic and cultural production accessible to citizens, no longer related to the production of main food commodities, but to the education and dissemination of knowledge. Its functional transformation has therefore considered an enlightening use, without distorting the intrinsic public value of the building.

Strada Maggiore is particularly significant to testify to the high level of authenticity: the buildings overlooking it represent different historical periods in which the types and construction techniques have differed. Their combination on this long road is a constructive example of these porticoed architecture over time, which in Bologna wanted / had to maintain the portico element since the thirteenth century.

Traditions, techniques, and management systems: technologically interesting solutions have been found over the centuries to meet certain needs or solve urban problems, as the retaining walls in piazza Santo Stefano, the portico above the street level (via Manzoni), the portico surmounted by a panoramic terrace (Theatre, via Zamboni), and the portico around the churchyard (Portico dei Servi, Strada Maggiore). All elements have been maintained over time, although in some cases they are no longer necessary.

The porticoes are architectural objects that relate both to the surrounding public space and to the building they are part of.

Moreover, as has been pointed out several times, the public-private management system (private property, public use) has been maintained and implemented over the centuries.
The traditional aspect is particularly tied to some peculiarities, such as in San Luca, in which the annual tradition consists in the processional descent of the icon of the Blessed Virgin from San Luca to the city. Similarly, the Baraccano’s one has newly married couples visiting the church and asking the Lady for marital peace during the wedding day.

**Spirit and feeling:** the portico is the scene where the community enjoys self-recognition and many city activities take place. It is the pathway of walking, commerce, socializing, and also eating. These are the spaces mentioned in songs, films, poems and fiction in general, from 18th century travellers (M. Misson) to contemporary songwriters (L. Dalla, F. Guccini), from 19th century writers (G. Carducci, C. Dickens) to 20th century painters (G. Morandi). There are many associations active in the city, including the “No TAG Bologna”, social cooperatives, associations and municipality that want to prevent, and intervene on, degraded surfaces and also promote educational / communication activities useful to remove graphic vandalism. This is a significant example of how citizens are dedicated to the city and involved in its protection.

### 3.1.e. Protection and management requirements

**Protection.** Manifolds are the existing protection tools that make plausible the success of further initiatives planned for the UNESCO nomination to protect the porticoes in their historicity and socio-cultural functions, for urban liveability and tourist enjoyment.

Precise monumental constraints are inserted in a large-scale framework, at regional, national and European level. At the Regional one, the Regional Law no. 24/2017 “General regulations on the protection and use of the territory”; for the Italian State, the Legislative Decree no. 42 of 22/01/2004 “Code of Cultural Heritage and Landscape”; finally, for the European Union, the “European Landscape Convention” adopted by the Committee of Ministers of the Council of Europe in Strasbourg on 19 July 2000.

The Regional Law governs the historic centre in accordance with the following principles:

a) it is forbidden to modify the traits that characterize both the road system and the building structure;

b) it is forbidden to modify even isolated artefacts that constitute historical or cultural testimony, as well as identity factors of the local community;

c) significant changes to the current uses are excluded, in particular when intended to modify residential, craftwork and small local retailers ones;

d) areas and spaces that have remained free for collective urban use, as well as those pertaining to historical settlement complexes, cannot be made buildable.

For example, the Code for Cultural Heritage and Landscape (Legislative Decree No. 42 of 22/01/2004, Part Two - Cultural Heritage) regulates the protection of many of the assets in the nomination, as public properties bounded ope legis, which benefit of the highest level in protection established by the national legislation. The constraint essentially entails an essential duty of conservation and, as a safeguard measure, it is obligatory that all activities on the building be authorized by the competent Soprintendenza.

Some of the other porticoes belonging to the selected components have been protect by ministerial or regional provision of “declaration of notable public interest” (art. 136) as landscape.

However, not all of them have yet been submitted to the procedure of “declaration of notable public interest” yet; consequently, some privately-owned assets are not protected by an ad hoc obligation. In any case, these are isolated cases (only 3 of the 12 overall components, but already enjoy high levels of protection as laid down by municipal legislation, see Section 5.b).

In any case, the level of protection is very high, thanks to planning and protection measures at municipal level. They begin in the distant past, when the portico begins to appear predominantly within the urban fabric.

In fact, it is a collective rule in Bologna to build and protect the porticoes from 1288, when a municipality notice established that all new houses should be built with the portico or that it should be added, where it was missing, to the existing houses. It is an element that becomes a compulsory burden for those who build in the streets and main squares of the city; their maintenance and
management remain under the responsibility of the individual proprietor of the porticoed buildings, while the City set the rules of construction, usage and decoration to protect the urban quality and the collective usability of these spaces. These rules, still applied today, have allowed the development of a network of porticoes in most of the historic city, as well in the modern and contemporary city, century after century. For instance, after the Second World War, the new peripheral “villages” for social housing were designed with a central network of porticoes: cases are the "Train" of the quartiere Barca, designed by Giuseppe Vaccaro, and also the District Fair. Latter is the beating heart of the Bolognese economy, designed in the 1960s by Kenzo Tange and structured around a porticoed square.

The protection of the historic centre of Bologna dates back to 1969, when the "Plan of the Historic Centre" was adopted and definitively approved in 1973. It was the first detailed urban plan that provided for the integral protection of a large historic centre in its entirety, composed both by the monumental parts and by the popular buildings of lesser architectural value. This plan served as a treadmill for a movement of ideas capable of progressively overcoming the cultural attitude, until then dominant throughout Europe, which provided for the protection of monumental buildings only.

The protection plan was immediately followed (1972) by the Plan for Economic and Popular Building in the Historic Centre, the so-called "Cervellati Plan" named after the Councillor in office at the time. It provided for the building and social recovery of the poorer and degraded parts of the centre, safeguarding its social and historical characteristics. A plan that had cultural resonance even outside Europe.

Today, the "Single Territory Charter" is the document that implements municipal urban planning (PSC, POC, RUE), pursuant to Article 19 of Regional Law 20/2000. Moreover, it fully coordinates the requirements relating the land use rules, its resources and the territorial, landscape and environmental constraints that derive from the supralocal plans, the single administrative measures or the legislative provisions.

The UNESCO nomination concerns city areas that has placed the conservative values of the historical heritage as a basis for building a sustainable future, also in its recent Metropolitan Strategic Plan. The aim of a high quality life for a million residents and for more than three million tourists present in the Bolognese area every year, has to consider the protection and enhancement of the historical social role of the porticoes as one of the most robust elements of identity and challenging commitments, in line with the goals of half-a-century civic choices made by the Bolognese administrations.

In order to protect the individual components of the nominated property, buffer zones have been identified. They connect all the traits and different types of porticoes in the property, using a single perceptive and usable path; in fact, they allow both a better unitary protection and a homogeneous enhancement thanks to a high symbolic value and a technological potential. The latter are in terms of managerial effectiveness/efficiency of the property protection and, also, to support the reception and enjoyment of visitors from all over the world.

Actions for the protection and enhancement of the porticoes are already being implemented through the involvement of local, regional and national institutions with the full support of the resident community: economic, social and cultural associations, cooperative and non-profit structures. These are expressions of voluntary work and the basic commitment of citizens, as well as the cultural and professional operators. The city's collective commitment to the porticoes is testified by the actions carried out since 2007, the year of the first UNESCO nomination, to date. A summary of these good practices is as follows:

- pilot worksites, which refer to the Manual prepared by the Soprintendenza of Bologna. They intend to provide a scientifically, accurate, and consistent working method for the restoration and removal of graphic vandalism;
- the "Progetto portici" of the Municipality of Bologna. It intends to favour, free of charge and with technical support, the cleaning and decorative implementation of the porticoes by individual owners or associates. With reference to the indications formulated by the Soprintendenza, these actions are conducted after signing specific commitments (memoranda of understanding) with the Municipality of Bologna;
- the "Bologna civica" project. It involves inhabitants promoting a sense of citizenship and the protection of urban spaces for public use (starting with the porticoes), with particular reference to the "Bologna pulita" protocol;

- the PAN.DO.RA project, for the removal of graphic vandalism. It provides for the cataloguing of tags for each building and the activation of a cleaning service for dirty walls;

- the adoption of a kilometre of portico promoted by the Municipality of Bologna. It has seen companies working closely with groups of citizens in the recovery and restoration of porticoed tracts, flanking both awareness actions on the proper use of these areas and concrete actions against degradation. For example, in 2013-14, the civic crowdfunding "A step for San Luca" has allowed to collect more than 339,000 euros thanks to the contribution of more than 7,000 donors for the restoration of the porticoes.

At municipal level, it is also worth noting the implementation of the UNESCO Decree to remedy the need to intervene in the historic centres in order to improve the impact of trade by 2019. The objective is to protect the old shops and allow the change management rather the type of activity.

The protection of the Buffer Zone is divided in the two different areas:

1. **Buffer zone A.** The selected area includes the Ambito pianificato consolidato specializzato (planned consolidated specialized area) of the Cemetery and Stadium zone; it continues on the perimeter referred to Immobili vincolati ai sensi dell’art. 136 del D. Lgs. 42/2004 - Elementi naturali e paesaggistici (Restricted Buildings - natural and landscape elements), until it meets and matches the perimeter of the restrictions Zone di particolare interesse paesaggistico-ambientale (Areas of particular landscape-environmental interest) and Aree naturali protette – Paesaggio naturale e seminaturale protetto Colline di San Luca (Protected natural areas - The Colline di San Luca natural and semi-natural protected landscape).

The perimeter then goes north-east following the ridges of the hills until it meets the perimeter of the area Ambito storico-quartiere giardino (Historical area - garden district), tracing its southern limit, then it meets another urban area, the Ambito Storico Specializzato (Specialized Historical Area) of Porta Saragozza and traces its entire perimeter until it reaches the southern limit of the Nucleo antico -ambito storico – nucleo di antica formazione (Ancient nucleus - historical area - nucleus of ancient formation). Along Via Mazzini and thus including another Ambito storico-quartiere giardino’s limit.

Moreover the boundary comprehends the Tessuto compatto Est - ambito storico - tessuto compatto (Compact fabric East - Historical area - Compact fabric) of the Municipal Structural Plan,

- **Ambiti storici (Historical areas).** Construction interventions on buildings will be regulated by the Urban Building Regulations, also in consideration of the type of protection to which each property must be subject, and may be exclusively conservative, with the confirmation of the current relationship between volumes and open spaces. In general, the interventions will be directly implemented, with the building permits that are required for each type of intervention. Actions of a transformative nature can only be admitted for interventions of public interest with specific derogating measures that are included in the Poc.

- **Ambito pianificato consolidato (Consolidated planned scope).** In the specialized consolidated areas of widespread qualification, the main objective is the improvement of the conditions of urban quality and livability, including the strengthening of the quality of public space, and that of the infrastructures for the urbanization of settlements.

- **Zone di particolare interesse paesaggistico-ambientale (Areas of particular landscape and environmental interest).** Areas of particular landscape-environmental interest are defined in relation to particular morphological and/or vegetative conditions, particular connotations of naturalness and/or biological diversity, conditions of reduced anthropization. The primary purpose of the protection is to maintain, recover and enhance their landscape and ecological peculiarities.
Interventions that allow the public enjoyment of protected areas are approved: the construction of parks whose equipment, where not existing, are mobile or removable and precarious; paths and rest areas for pedestrians and for non-motorized means of transport; tree-lined areas of new plant and equipment mobile or removable and precarious in existing clearings.

- **Aree naturali protette (Protected natural areas).** The aims of the protection are the conservation of the natural, historical-cultural and landscape heritage and the enhancement of this heritage for the socio-economic promotion of resident communities.

2. **Buffer zone B.** The selected area includes the perimeter of the Agglomeration of modern documentary interest, according to the Urban Building Regulations. On this kind of agglomerations the allowed building interventions are: "ordinary maintenance", "extraordinary maintenance", "restoration and conservative restoration", "building renovation", after favorable evaluation of the Commission for the Architectural Quality and the Landscape. Inside the area the "Treno" is considered a building of historical and architectural modern interest: interventions of "ordinary maintenance", "extraordinary maintenance", "restoration and conservative restoration" are allowed.

**Management.** The site components present different owners and managers who are entrusted with the management of individual assets. The ownership of the nominated porticoed tracts can be public, or religious bodies, cultural and financial institutions (particularly in the monumental parts of the city), and private, especially in the most commercial and popular parts of the urban fabric. All the assets included in the selection are surveyed and part of a protection system that has its cornerstones in the many actions (described below) undertaken by the municipal administration over the years.

During the nomination process, a "Stering Committee" and an internal operational structure of the Municipality of Bologna have been identified.

The Stering Committee has been institutionalized as a steering committee for the project, with the participation of all the institutions and socio-economic forces of the city. Specifically, the Stering Committee is coordinated by the Municipality of Bologna and composed of: Municipality of Bologna, Emilia-Romagna Region, Metropolitan City of Bologna, Regional Secretariat of the Ministry of Cultural Heritage and Activities and Tourism for Emilia-Romagna, Soprintendenza Archeologia Belle Arti e Paesaggio per le province di Bologna, Modena, Reggio Emilia e Ferrara (Superintendence of Archaeology, Fine Arts and Landscape for the provinces of Bologna, Modena, Reggio Emilia and Ferrara), Alma Mater Studiorum - University of Bologna, Archdiocese of Bologna, Fondazione Del Monte, Fondazione Cassa di Risparmio in Bologna, Chamber of commerce, industry, handicraft and agriculture of Bologna, Bank of Italy, Emilia-Romagna Public Housing Agency of Bologna (ACER), the Command of Emilia-Romagna Carabinieri Legion, Bologna Welcome.

In particular, a designated office has been created, as a technical and operational body, which deals with the issues closely related to porticoes and the management, enhancement, protection of the hypothetical future UNESCO site.

In this context, the Municipality has pushed for the adoption of a specific Memorandum of understanding that will be signed by all the active forces of the city, under the aegis of the Stering Committee. Representatives of all the types of property involved are also members of this protocol. The aim is to ensure the sustainability and durability of the protection and enhancement commitments.

The Management Plan, details of which are given in the specific attached document, is intended as a coordination tool aimed at effectively protecting the "outstanding universal value" of the heritage for the benefit of current and future generations. It aims to rationalise and integrate resources and actions into a process of protection and development. The Management Plan has been elaborated with carefully attention in extending its field of interest also to the buffer zones and to the relative reference territories.
3.2. Comparative Analysis

3.2.a. Comparative analysis with similar properties

The following paragraphs aim to analyze the theme of the portico, demonstrating its universality, and worldwide distribution, from antiquity until today. A series of locations will then be presented in which the presence of the portico in some way connotes the same places and is representative of the variations that the portico element assumes throughout the world, starting from its areas of origin, dating back to the Classical civilization, and then spread to many other cultures and geographical areas.

In addition, the WHL will be analyzed to understand whether or not this element is represented within the List. Therefore, a path will be proposed to examine the significant values linked to the portico, so as to define its characteristic attributes/features and the physical attributes, according to a U-V-O process. From the demonstration of the universality of the theme (U), we proceed towards the definition of its values (V), arriving at the end to establish the most representative place: the one in which we find the greatest representation of all the features identified, thus presenting outstanding characters (O).

This path of analysis of the fundamental characteristics, through the continuous comparison with similar or different elements and sites, allows to define the real Outstanding Universal Value, through the recomposition of the elements. The structure of the comparative analysis foresees such a structure:

In particular, if we want to demonstrate the universality of the portico as an architectural element, we will highlight its presence in the construction of the city from the second millennium BC to the present day and its spread throughout the world as a basic building element. Therefore, time and space become the criteria on which to demonstrate the universal value.

Before defining the values associated with this architectural element, it will be necessary to identify the most representative porticoed sites in the world, so as to compare them and evaluate their main characteristics. First of all, this comparison will be made by considering WHL sites that present the portico in the properties, in order to identify those that consider this architectural element as basic and founding the OUV.
Once the absence of sites whose exceptionality depends on the portico has been verified, the porticoes will be analysed by geographical areas: the world, Europe and Italy.

From this analysis the main characteristic values of the porticoes will be deduced. From these, the key attributes/features for a final comparative analysis will be identified. Bologna will be compared with the most similar and representative porticoed sites in the world. This comparison will bring out the absolute primacy of Bologna, where each portico has values, which will be identified, totally responding to those attributes chosen for comparison.

THE PORTICO: A UNIVERSALLY RECOGNISED ARCHITECTURAL ELEMENT

The existence of porticoes, even monumental ones, is already found in the 2nd millennium B.C. in the palaces of the Egyptian, Hittite and Aegean civilizations. From these archaic, but sometimes grandiose, prototypes, the classical Greek and Roman portico evolved. It provided the model for Christian buildings and medieval and Renaissance architecture. The portico model was then reproduced up to the present day.

Porticoed routes were widespread in Asia Minor and North Africa. They are often monumental, symbols of the wealth of cities such as Antioch, Apamea, Palmira, Leptis Magna and Timgad, but also much more modest, simply intended for traders grouped by type of goods sold, almost as a prelude to the future covered Middle-East "Suk".

The architraved portico was used in wooden temples in the Ancient Far East and then in Pharaonic Egypt. In Mesopotamia (el-Ubeid, Ur, Kish, Mari) already in the fourth millennium the portico was structured on several levels or folded on itself to delimit internal spaces (sanctuaries of Tello and Uruk) with an ornamental and religious function. In Saqqarah, at the beginning of the third millennium, in the mastaba of Djoser, the access to the temple was flanked by a monumental portico. In Greece, the porticoed courtyards were often the junction of the different wings of the Cretan residences (for example, the palace of Phaistos).
There is also the type of balcony porch, designed to allow wide views, or the Mycenaean portico-megaron, with a large fireplace in the center, in the middle of the house where they held banquets and aedico-Rapsodic representations for the landlord and his guests.

In the classical age, the portico is present in the Greek temples in the form of a pronaos and peristyle and it is widely used in sanctuaries (temple of Apollo in Miletus, portico of the Athenians against the temple of Delphi, portico of Echo in Olympia) and it served as a link between the various buildings.

Here people walked away from the sun and rain and here sacred objects were sold; sometimes, however, it defined a sacred enclosure where there was an altar. In the Hellenistic period, the portico was built on two levels, as in the portico of Athena at Pergamon and that of Attalo at Athens, where the overlapping of orders was used with an effect of progressive lightening upwards; around the market squares (see Miletus and Priene) porticoes were developed for the sale of goods, to carry out bargaining and to allow walking.

The reference element in Greek culture was the stoa, a typical structure of ancient Greek architecture, consisting of covered passages or porticoes for public use in a building of elongated rectangular shape that had one of the long sides open and colonnaded, generally facing a square or a street, while the other side was closed by a wall; the roof could be sloping or terraced, or the building could be raised by repeating the scheme of the lower floor.

In the stoa the buildings were open to the public: merchants could sell their goods, artists could show their works of art, and religious meetings could also be held there.

Similarly, in Roman times, the portico surrounded the foro, of which Vitruvius prescribed its proportions and structure in detail: the porticoes connected the various buildings and allowed for a sheltered walk, favouring meetings, negotiations and, in general, all the activities linked to the role of the foro as the political, economic and religious centre of the city. The function of the portico is also linked to the gymnasiuums and spas, as well as to the porticoed streets, especially in Imperial Rome, where they promote commercial functions and activities of meeting and exchange.

Fig. 3.2.a.1 The stoa of Attalo in Athens. This impressive stoa was built by King Attalus II of Pergamon. It has a two-storey colonnade and, in the past, was the most important commercial center of the agora.

Even on a private level it was, in Roman architecture, an important element: the peristyle surrounded the garden or courtyard in the center of the house, usually decorated with fruit trees, water features and small pools. In Christian religious architecture churches were often surrounded by porticoes that
shielded them from the streets. From the peristyle comes the cloister that is often attached to churches, convents and abbeys, developed in medieval times.

It is clear that, from the beginning, the porticoes embodies spaces of sociality (such as market areas, public squares, nymphae) being covered spaces that, like a filter, connected the exterior to the interior, private, exclusive spaces.

In general, the world of classical Mediterranean antiquity was particularly rich in monumental porticoes, more often supported by architraves rather than arches. Since the Middle Ages, however, the portico has lost its monumental function and instead it assumed the opposite function of a city element, initially with an unauthorized nature. (Compare with chap. 2.b).

Today there are porticoes and porticoed cities all over the world. The American continent has porticoed models, particularly in Latin America, where colonialism has brought the model of Spanish and Portuguese cities. In North America there are often large representative buildings with porticoed elements, whose architectural references are European, as well as those of the great Asian capitals or Australia.

In Africa there are very old or very recent portico models, brought to the continent by European colonialists.

In Europe there are various models of porticoes: this is the continent where the tradition of porticoed architecture has never been abandoned, because, since the Greek ancestral model, it has always played an important role in the construction of buildings throughout the continent.

**COMPARATIVE ANALYSIS**

**THE PORTICO IN THE WORLD HERITAGE LIST AND IN THE TENTATIVE LIST**

Among the sites already on the World Heritage List, there are many with porticoes inside, but in none of them the portico element is identified as the “key element” to support the OUV. The same is for other site that appear now in the national Tentative List.

However, it will be presented here that outside Europe, the sites with porticoed elements belong to America and Africa most of all, where the European model has been exported overseas.

The same observation is valid for the sites in the Tentative List which, as for those already registered, have an OUV that is not linked to the values attributable to the porticoes, even though they have porticoed elements within their components.

In particular, the sites hereunder analyzed are those candidates as historical centres, to verify whether the porticoes have been highlighted as elements that characterise their urban formation.

**Historic Centre of Florence, Italy (1982).** In the historical centre of Florence, the porticoes are episodic, subordinate to the magnificence of the architecture. Loggias are widespread (porticoed structures without a building above). In general, the historic center of Florence is the result of the extraordinary social, urban and creative ferment that characterized the city between the fifteenth and sixteenth centuries and that took shape in churches, buildings and artifacts of immeasurable value. Florence had an enormous influence on the development of architecture and the figurative arts in Italy and later in Europe. However, there are no outstanding values linked to the porticoes, even though there are porticoed buildings (Ospedale degli Innocenti, Corridoio Vasariano, Loggia dei Lanzi) that represent international architectural models.

**Venice and its Lagoon, Italy (1987).** In Venice, the square and the small square of San Marco are characterized by the presence of porticoes. The episodic case suggests that the function is here of representation, linked to courtly spaces. Elsewhere, the portico stands out, but more as a punctual element, linked to particular buildings and not as an element characterizing the streets and squares of the city. Therefore, it is not an exceptional element, nor of particular value for the exceptional construction of this place.

**Historic Centre of Roma, Italy (1990).** A great porticoed element par excellence is the colonnade of St. Peter's. It surrounds the square according to an ingenious Bernini device concerning the arrangement of the columns: the alignment of the columns of the hemicycles is calculated on the
rays of an ellipse. It is a symbolic monument of the Italian Baroque, but also one of the most classical architectures built after the Renaissance, an example of Bernini's interpretation of classicism. The choice of the free column with trebatement offers a sculptural image, of roundness and spatial fullness. However, this is an isolated case in Rome, where the porticoed element is certainly not permeating and does not in any way characterize the OUV of the UNESCO site; rather, it is used for representative buildings, solemn, as a decorative element and not as a module for urban development.

**Residences of the Royal House of Savoy, Torino, Italy (1997).** The royal residences included in the World Heritage list date back to a chronological moment: 17th-18th century. The porticoed spaces considered are treated and enhanced only as connecting elements between the residences within the city circuit, while the more social and functional values are not examined in the identification of the OUV of the Savoy Residences.

**Historic Centre of Neaples, Italy (1995).** For the Piazza del Plebiscito in Naples, Bianchi built an exedra portico in a semicircle, without continuity towards the rear of the Pizzofalcone district, so as to give the square a more courtly and monumental tone. It is an episodic element, characterizing a small part of the historic center of the city, which, in general, hardly ever has porticoed elements.

**Old City of Berne, Switzerland (1983).** The ancient city of Bern is an example of an urban centre that has consistently maintained its medieval structure over the centuries, responding at the same time - through the continuous renewal of its built heritage - to the complex capital requirements of a modern state. The portico is a permeating element, characteristic of the centre, but the time span of construction is limited.

**Hanseatic City of Lübeck, Germany (1987).** The city was founded in the twelfth century and served as an important commercial center for northern Europe. It has been a focal point for maritime trade until today, particularly with the Nordic countries. Despite the damage during the Second World War, the monuments of the old town, the churches and the salt deposits remain unchanged. The porticoes characterize some of the representative buildings, such as the Town Hall, but are not considered a basic element for the transformations of the city, although this is a place of trade and exchange.

**Historic Centre of Prague, Czech Republic (1992).** In the description of the site the porticoes are mentioned in the Gothic houses in the Romanesque nuclei around the Old Town Square. They are in the old town but also in the Malá Strana district. However, they only refer to an ancient chronological phase, corresponding to the Middle Ages.

**Historic Centre of Telč, Czech Republic (1992).** Telč has a triangular square with a commercial function. It is surrounded by well-preserved Renaissance buildings with a dazzling variety of facades. They all have a portico on the ground floor, but this element does not characterise the exceptional universal value of the site.

**Historic Centre of Vienna, Austria (2001).** The historic centre developed and transformed over the centuries, making it one of the most important capitals in Europe. The portico is evident in some of the most important representative buildings: the theatre, the town hall, the university, the parliament. However, it does not characterize the OUV of the Austrian capital.

**Old Havana and its Fortification System, Cuba (1982).** Registered for criteria iv and v, it is a serial site characterized by the urban fabric, created between the sixteenth and nineteenth centuries, and the fortifications, among the oldest and largest stone existing in the Americas. Inside the historic centre of the city there are many buildings of great architectural value, especially around its squares, which are enhanced by houses and residential buildings in a more popular or traditional style. Taken as a whole, they provide a general sense of architectural, historical and environmental continuity that makes Old Havana the most impressive historic centre in the Caribbean and one of the most remarkable on the American continent. The porticoes strongly characterize this development: there are many representative typological varieties, as they are elements permeating the city.

**City of Cuzco, Perú (1983).** Registered for criteria iii and iv, it is a serial site made up of the historical centre and some city squares.
The city of Cuzco maintains the spatial organization and most of the buildings of the ancient capital of the Incan Empire and the Viceroyalty. Along its streets and squares, it shows its original urban and architectural features. Despite the urban growth, the sectors that make up the imperial Inca city are recognizable, including the ancient stone structures and their advanced construction technique. These structures define and enclose streets and canchas (housing units), on which stood colonial and republican houses, monasteries and churches. Inside of them all their architectural components and works of art have been kept intact. The porticos only partially characterize the site: they are evident in the Plaza Mayor, but they cannot be considered an urban constituent element.

**Historic Centre of Lima, Perù (1991).** Registered under criterion iv, the historic center of Lima, known as the “Ciudad de los Reyes” was founded by the Spanish conqueror Francisco Pizarro in 1535. Lima was the political, administrative, religious and economic capital of the Viceroy of Peru and the most important city of Spanish domains in South America. The porticoes mark the Plaza Mayor, but are not a permeating element in the historic center.

**Historical Centre of the City of Arequipa, Perù (2000).** Inscribed with criterion i and iv, it represents an integration of European and indigenous construction techniques and characteristics, expressed in the admirable work of the colonial masters and the Criollo and Indian bricklayers. This combination of influences is illustrated by the city's robust walls, arches and vaults, courtyards and open spaces, and the intricate Baroque decoration of its facades. The porticoes distinguish this place, in particular the Plaza de Armas. However, they are not an element permeating the city.

**Historic Centre of Mexico City and Xochimilco, Messico (1987).** Registered for Criteria ii, iii, iv and v, this is a serial site representing the Spanish capital in the New World. It is characterized by a chessboard layout, the regular spacing of squares and streets, and by the splendor of religious architecture (Cathedral, Santo Domingo, San Francisco, San Jeronimo, etc.) as well as civil (palace of the Marquis de Jaral de Berrio). The portico is a characteristic element but not permeating as it is present only in the major squares.

**Historic Centre of Morelia, Messico (1991).** Registered for criteria ii, iv and vi, Morelia's Old Town is an exceptional example of urban planning that combines Spanish Renaissance ideas with Mesoamerican experience. More than two hundred buildings reflect the city's architectural history, through the use of pink stone architectural elements, the numerous porticoes (in the main squares) and the imposing towers and domes covered with azulejos that dominate the city.

**Historic Centre of Puebla, Messico (1987).** Inscribed by criteria ii and iv, Puebla, founded in 1531, has preserved its great religious structures such as the cathedral of the sixteenth-seventeenth century and valuable buildings such as the ancient archbishop’s palace, as well as a series of houses with walls covered with tiles (azulejos). The new aesthetic concepts resulting from the fusion of European and American styles were adopted locally and are peculiar to the Baroque quarter of Puebla. The porticoes characterize only the most important areas.

**Antigua Guatemala, Guatemala (1979).** In less than three centuries the city, built on a grid inspired by the Italian Renaissance, has acquired a number of remarkable monuments. Founded in the 16th century, it has a large porticoed square where there are examples of porticoes built employing different materials, types and modules (wood, stone, masonry, lintel, arch), in buildings with various functions (residential, commercial, institutional).

**Brasilia, Brasile (1987).** Brasilia, registered with criteria i and iv, was created from scratch in the centre of the country in 1956. City planner Lucio Costa and architect Oscar Niemeyer wanted each element to be in harmony with the overall design of the capital. The official buildings, in particular, are innovative and imaginative. The portico is often present, but it is presented as a modern architectural element.

The other sites considered for comparison are in the Tentative List:

**Padova Urbs Picta. Giotto, the Scrovegni Chapel and the 14th century painting cycles, Italy.** Padua is a strongly porticoed city. However, the candidacy in the Tentative List proposes, as universal value, that one linked to Giotto's production. Although the cycle of frescoes is contained in architectures of great value, sometimes characterized by porticoes, the values of the latter do not emerge, but only the historical-artistic importance of Giotto's production is clear.
**Historic centre of Pavia and Chartreusea, Italy.** Pavia is a porticoed city, registered as a historic centre on the Tentative List, characterized by phases of transformation from the Roman era onwards. However, the porticoes are not mentioned for their importance in the composition of the city, but only as a decorative element, as well as the loggias of the Visconti castle, a closed element, private space, overlooking the inner courtyard.

**Les passages de Bruxelles / Les Galeries Royales Saint-Hubert, Belgium.** The passages nominated in the Tentative List can be considered as "descendants" of the portico. Many values of the porticoed elements are also found in passages throughout Europe. However the universal value of Brussels is the representation of a precise historical period of architectural development and monumental arts, urban planning and landscape creation that characterizes the whole of Europe. It is therefore a very limited chronological representation.

**Historical Lisbon, Global City, Portugal.** The historic city of Lisbon, on the Tentative List, is an exceptional place for cultural exchanges throughout its history. The Pombaline district, on the other hand, (also in the Tentative List) represents a precise historical moment in which a single model of reconstruction was applied to a portion of the city that was devastated by a terrible earthquake in 1755. The Praça do Comércio is also part of it, completely porticoed. However, it is representative of a single portion of the city, and of a precise historical moment (eighteenth century).

**The Historic Centre of Sibiu and its Ensemble of Squares, Romania.** The urban and architectural form of Sibiu represents the important political, religious and economic role that the city has played for almost six centuries. The three interlocking squares in the upper town (Huet, Kleiner Ring, Grosser Ring) and the succession of small squares and streets in the lower town are of particular importance. Although everything is characterized by covered connecting passages, they are not the elements that characterize the OUV of the site, which is instead presented for its exceptional political and religious role.

**Historical city of Izamal, Mexico.** Its inscription in the Tentative list is closely linked to the representation of the Mayan culture. However, the portico is a strongly present element, but with a function more similar to the cloister, rather than as a covered city passage.

Therefore, even if the portico is an important element in the analysed sites, it doesn’t seem to be playing a relevant role in any nomination for exceptionality, and this element, in most cases, is not even considered in the writing of the OUV and the criteria, nor in the more descriptive chapters of the dossier.

From the analysis above, it is clear that there are porticoes and porticoed cities all over the world. However, it is possible to identify precise geographical areas on which it is possible to make appropriate and separate reasoning.

**The Portico in the Extra-European Context**

**South America.** Many porticoed sites are located in Latin America. It represents that area of the world in which European conquerors, in particular, relied on a rigid system of colonial expansion. It contributed to the flow of enormous quantities of wealth from the immense spaces of South America, conquered in the sixteenth century, to Europe.

Colonial architecture was born in the seventeenth century, as a result of colonialism and imperialism; it derives from European influences that built, where pre-Columbian peoples live, new cities. Particularly in Latin America, the colonialism exported from Europe the Baroque style, which would leave traces in local architecture until the nineteenth century, as in the case of the Cathedral of Mexico City.

Sometimes the colonizing peoples, emigrating, preserved the unchanged styles of the motherland; more often, however, they assimilated typical elements of the new land. Therefore, colonial constructions have frequently introduced autonomous elements, devising original solutions that are closely linked to the special social and geographical situation of the place. Shapes and materials may vary, compared to the country of origin of the settlers, due to the availability of raw materials and to the climate. Wood can, for example, replace marble in the construction of columns and capitals, while windows can vary considerably in size due to climatic differences.
It is a colonial architecture that developed over the centuries, but that originated in the seventeenth century, which is why the porticoed elements are never pre 1600.

They are porticoes in different materials and shapes, which, in most cases, refer to the large European porticoed squares, reproduced in the "major squares" of colonial cities.

Some sites belonging to this continent have been mentioned in the previous selection of sites in WHL. In most of them, porticoes are not attributes for the OUV. Brasilia is representative of a limited historical period. In Peruvian sites, it is mainly found in representative porticoed squares, and is presented with a single homogeneous architectural and functional typology. The same situation applies to the Guatemalan or Mexican sites. In Mexico there are other important cities that have different forms of portico, such as Guadalajara or Merida:

- Guadalajara, Mexico: the city has squares and porticoed streets, consisting mostly of institutional, representative, commercial and residential buildings. The construction module and the materials used for its realization are variable. The period of construction is rather recent, not prior to the seventeenth century;
- Merida, Mexico: the main square overlooked by the cathedral is porticoed (on two sides). The other facing buildings are representative, commercial and residential. The module and materials are variable. The period of construction is quite recent, not prior to the seventeenth century.

![Fig. 3.2.a.2 A bird's-eye view of the Guadalajara and des Armas squares, totally porticoed, and of the Plaza Grande of Merida, in which the porticoes on the ground floor are identified.](image)

It is also evident in these examples that the portico characterizes the squares of representation. The only truly representative site for an entire urban portico system is that of the Cuban capital, which is presented below with a specific in depth information box.
In the ancient city there are many representative typological varieties. The portico is an element that permeates the city, under which various activities are carried out. The different functions make this element characteristic of the city, even though it has a limited chronological period of construction.

Comparison with Bologna by attributes/features:

Chronology: the period of construction is limited (XVII-XX century).

Spreadness: element permeating the city, in particular there are very large porticoed squares, characterizing the city centre.

Function: porticoes with commercial, representative, residential or institutional functions.

Sociality: it is a place of exchanges

Typology: the porticoed system is homogeneous (in terms of style and adopted materials)
North America: In general, the American continent is famous for its numerous examples of architecture that were generated after the era of colonialism. Regarding the colonization of the United States, this type of building had the greatest expansion between the seventeenth and nineteenth centuries, using for example the schemes of rural architecture of the British Isles or, for more representative buildings, those of neoclassicism. In addition, other European settlers, such as the Dutch and the French, also developed their own styles in North America.

The streets with “light” porticoes in New Orleans

The American continent is not able to express in the best possible way all the values represented by the portico of the European area. It is representative of a model of the old continent or, in any case, of a limited chronological range. North America has in fact porticoed cities, where the porticoes date back to a much more recent historical moment, always taking as a constructive model the European one (New York, Chicago, San Francisco, Montreal, Toronto, Los Angeles, New Orleans). Similar considerations are possible for Australia (Sydney, Melbourne) and the Far East: In the first case the reference model is the English one, since the continent was colonized at the end of the 13th century; in the second case the observations are more complicated.

The Ganges in Niigata, situated in the northe-East area in Japan. They are wooden structures, built to protect the passersby. In Asmara, on the other hand, the porticoes are the result of European colonialism.

The original porticoed structures that characterized Asian cities, such as the Japanese Ganges, were all made of fictitious materials, usually wood. They have been maintained over time, through their
faithful reconstruction over the centuries. Other types of porticoed structures, on the other hand, refer to European models that are somehow used for contemporary buildings in Asia (Tokyo, Seoul, Hong Kong, Singapore).

Africa: Colonial architecture also characterizes the African continent, where Europeans brought the porticoed model and reproduced it in the cities of colonial origin: Ghardaya (Algeria), Tripoli (Libya), Benghazi (Libya), Asmara (Eritrea), Massawa (Eritrea).

In Bengasi and Tripoli the porticoed buildings are similar to the rationalist Italian architecture.

In particular the Italian rationalist model was exported to African colonial cities, where porticoed buildings appeared such as the INA Palace by T. Rossi, the Government Palace, still in Tripoli, by Florestano Di Fausto, the Berenice cinema theatre by Marcello Piacentini in Benghazi.

The European Context as a Geographical Area of Reference

On the basis of the above considerations, having to face the choice of sites to compare, the European context has been considered as a privileged reference area for comparison, as it is the one that, due to its cultural and geographical influence, shows more similarities with Bologna. It should be noted that in some cases the presence of the portico along the urban network of the city is widespread, which is why there are very different formal, chronological and functional characteristics.

For this reason, in the choice of sites, the priority was given to this permeating aspect of the portico in the city, deciding not to include places of limited size or where the portico functions as an episodic characterizing and generating element of the urban structure (Vienna, Lübeck, Budapest). The analyzed sites are listed below, highlighting the exceptionality of the porticoes in each of them, and comparing them with the site that is the subject of this nomination, to understand the minor or major representativeness of the porticoes themselves.

The sheets listed below are:

- Lugano
- Bern
- Winchester
- Monpanzier
- Arras
- Paris
- Strasbourg
- Auvillar
- Evora
- Lisbon
- Aranjuez
- Barcelona
- Avilés
- Segovia
- Telč
The ancient city of Lugano has porticoes of various types. The city has Medieval origin, but there are no traces of porticoes from that period. There are elements dating back to the Baroque period and then to the eighteenth century, such as those of Independence Street or Reform Square; however, these are isolated cases because the portico does not develop for an entire urban pathway but only at some buildings of great significance. The characteristic of these public spaces is to be regulated like any other open space (squares, street enlargements, parks) and to be able to host only free events, intended for public use.

Comparison with Bologna by attributes/features:

**Chronology:** circumscribed chronological arc.

**Spreadness:** much smaller spatial extension of the porticoed paths.

**Function:** the porticoes have different functions (commercial, representative, institutional)

**Sociality:** they are public space devoted exclusively to public functions.

**Typology:** lack of continuity of the covered portico space.
The ancient city of Bern is an example of an urban center that has consistently preserved its Medieval structure through the centuries, responding to the complex capital requirements of a modern state through the continuous renewal of the built heritage, at the same time.

Founded in the 12th century on a hill surrounded by the river Are, Bern developed following an urban planning that in the various phases of expansion has preserved the Medieval structure: wide and well defined streets, used for the market, a regular division of parcels, an advanced water transport infrastructure. The buildings in the oldest part, built in different periods, include fifteenth-century porticoes and fountains of the 16th century.

The porticoes in Bern, with a total extension of 6 km of covered routes, are now a prominent part of the urban landscape, forming continuous sequences of porticoed spaces on both sides of the main streets of the city center. The construction of the portico was allowed only in the larger streets and generally in the marketplaces.

Historically built with a commercial vocation to serve the market, the porticoes in Bern are usually characterized by the presence of cellars below the porticoed space, originally used as a warehouse for exposed goods at the ground floor, which is accessed by bulkheads that open on the road. The porticoes were part of the house and built individually by the owners, an aspect that is reflected in the juxtaposition of different forms and architectures in adjacent buildings. The only architectural requirement concerned the building materials, and thus the solidity of the building. The porticoed building was a sign of social and political distinction.

Comparison with Bologna by attributes/features:

**Chronology**: circumscribed chronological arc.

**Spreadness**: much smaller spatial extension of the porticoed paths.

**Function**: porticoed paths built with a commercial function connected to the shops.

**Sociality**: Today, as well as in the past, the porticoes are part of the city's identity.

**Typology**: the porticoes were built individually by the owners but in an homogeneous way.
Winchester is an ancient city that dates back to Roman conquered Britain, historically both royal and ecclesiastical capital, as well as a regional center of commerce and crafts. The urban system is developed around the High Street, the central axis and market-commercial center of the city; starting from the 14th century, a row of buildings with ground floor porticoes and shops arose, occupying the public space of the street. In this row of houses, the levels above the ground floor protrude above an open-access portico for public use, known as "Pentice Walk", which extends for a total length of 75 m.

The "Pentice" in Winchester was probably born in steps, with the collaboration of homeowner neighbors. In this crowded and highly commercial part of the High Street, the Pentice Walk had a clear purpose: to protect buyers from traffic and the weather. The owners of the Pentice's homes and their porticoes had probably calculated that by providing private space for public use, they would increase the customer flow and improve the earnings.

From the 13th century, Winchester's "Pentice" represents an exemplary but not unique case of a widespread phenomenon in England that has registered the creation of covered walkways with the aim to provide favorable conditions for trade.

Comparison with Bologna by attributes/features:

CHRONOLOGY: circumscribed chronological arc.

SPREADNESS: very limited linear extension of the covered pathway.

FUNCTION: commercial and residential (residential buildings along a porticoed road).

SOCIALITY: any activity takes part under the portico because their original function was to protect buyers from traffic and weather.

TYPOLOGY: absence of typological variety.
Charterized by an urban structure typical of the *bastides*, Monpanzier is articulated with a regular plan around a central square (Place des Cornières), historically a place of exchange, trade and for exercising justice. In the south-west of France, the porticoes were built in a period of urban momentum and are often located in the central market square, the economic and political heart of the city. The square is a space bounded by main streets running along its perimeter, which is bordered by twenty-three porticoed buildings built between the 13th and 17th centuries. Moreover, in the town centre there is an *halles* covered with a wooden structure intended to host the market. The pointed arches in the porticoes are supported by stone pillars and covered by wooden slabs. Therefore, the function of the *portico* is mainly commercial, serving the market. Above the *portico*, a room is used as a warehouse for goods exposed to the ground floor.

Legally, the porticoes were built individually by the owners. Pitched roofs emphasize individual ownership with relevant differences at the level of the roof line and shows the structural importance of the side walls. It is the responsibility of the community to maintain the flooring, while it is up to the owner to preserve the facades, with their architectural differences. This explains the lack of aesthetic unity of the porticoes.

*Comparison with Bologna by attributes/features:*

**Chronology:** circumscribed chronological arc.

**Spreadness:** compared to Bologna, the importance of the site is due to the "picturesque" combination of individual porticoed architectures in an area limited to the central square only and not to a porticoes system.

**Function:** porticoes with a commercial function to serve the shops and the market.

**Sociality:** place of exchanges because of the economic and political function of the porticoed square, the heart of the city.

**Typology:** porticoes with a commercial function to serve the shops and the market.
**Arras, France**

Founded in the Middle Ages, the town has important squares completely porticoed. The urban design makes them homogeneous and of great impact. They are a wonderful example of 16th-17th century Flemish architecture.

The Grand Place and the Heroes Square are the fulcrum around which the historic centre develops.

The squares are surrounded by four-storey houses with characteristic Flemish style stepped roofs, joined together by long porticoes on the ground floor. The buildings are mostly residential with commercial functions located on the ground floor. The neo-Gothic town hall building, positioned in Heroes Square, is also porticoed.

There are no other examples of porticoes in the city centre.

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**Comparison with Bologna by attributes/features:**

**Chronology:** no other construction phases are represented, apart from the XVI-XVII century phase

**Spreadness:** porticoes are limited to the central square of the city.

**Function:** porticoes with commercial and residential functions; institutional for the presence of the town hall.

**Sociality:** the sociality is linked to the function present in the only city center in which the porticoes are.

**Typology:** the structure of the porticoes is homogeneous (in terms of style and materials used).
Charles Percier (1764-1838), one of the greatest French architects in the Napoleonic era, together with his colleague Pierre François Léonard Fontaine were inspired by the porticoes seen in the Italian cities during the Grand Tour. They proposed a grandiose and unitary architectural project, entirely with porticoes of great impact.

At the end of the 18th century, in fact, the construction of the Rue de Rivoli began, contributing to the birth and development of the Empire style, in addition to the Rue de Castiglione. This street ends in Place Vendôme, without porticoes but with the same form and drawing of the access route already mentioned.

Another Parisian portico, of previous origins, is Place de Vosges, the first royal square in Paris. Built by Henry IV, with identical buildings on four sides, this square is one of the first examples of rational urban planning in France. It was inaugurated in 1612.

On the ground floor, there are porticoes, and in the middle of the square, there is a garden.

The square became a privileged place for the aristocracy and kept the name Place Royale until the French Revolution.

Comparison with Bologna by attributes/features:

**Chronology:** limited time frame of reference.

**Spreadness:** they are in city’s streets and squares, in the historic center.

**Function:** limited functions under the porticoes; the main is the representative one.

**Sociality:** they are places of urban embellishment, not for social exchanges.

**Typology:** very limited extension of the covered path and absence of typological variety.
The historic centre of the city shows porticoed architecture. In part one can recognize the plugging of the portico with glass elements. Two large squares (place Gutenberg and place Kléber), for instance, are characterised by these types of buildings.

However, the great connecting road known as street of Porticoes (rue des Porticoes) presents a very varied catalogue of porticoed architecture, mostly referring to the medieval-Renaissance period.

Even in the more recent formation-transformation areas, the portico is a characteristic element. For example, Rue de la Division Leclerc features recent porticoed buildings, part of an urban expansion project dating back to the late nineteenth century.

**Comparison with Bologna by attributes/features:**

**CHRONOLOGY:** a vast chronological reference period, but it is not a constant element in all chronological phases (e.g. no baroque porticoes are present).

**SPREADNESS:** linear extension of the covered path on some street and in the two main squares.

**FUNCTION:** mixed functions under the porticoes. The portico little by little ceases to be a public place and is privatised.

**SOCIALITY:** In the ancient porticoes the exchanges (commercial) take place, in the representative squares the portico is only a passage space.

**TYPOLOGY:** different types of portico are present in the city. The module often is not respected in the linear develop of the street. Only in the porticoed squares there is a homogeneous design.
**Auvillar, France**

Founded on a rocky spur, the Gallo-Roman village of Auvillar was originally an oppidum. It dominates the Garonne valley in south-west France, is a tourist and artistic center of the Occitan region. It is also a stopover along the Santiago de Compostela route. It is settled around the main square, characterized by the unusual circular shape dedicated to the covered cereal market, the latter supported by Tuscan columns. The ancient medieval half-timbered houses have a masonry portico, with round arches.

*Comparison with Bologna by attributes/features:*

**Chronology:** chronological reference period limited to the Middle Ages (period of re-proposition of the model).

**Spreadness:** limited extension of the porticoes within the urban area.

**Function:** residential and commercial function.

**Sociality:** the market area was realized completely porticoed in the Medieval period, for the support of the trade exchanges.

**Typology:** porticoed city’s streets and squares, in the historic center.

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**Évora, Portugal**

Rua da República is the starting place of a porticoed route that leads to the Praça do Giraldo, which continues the porticoed section on only one of the four sides. From the latter, the route continues along Rua João de Deus, a road with a double portico on the opposite side. The module is typically medieval. There are alternating pointed arches with round ones. The prevailing material is stone, arranged in large blocks at the base on which it sets the masonry walls.

*Praça do Giraldo, Évora.*

*Comparison with Bologna by attributes/features:*

**Chronology:** chronological reference period limited to the Middle Ages.

**Spreadness:** limited extension of the porticoes within the urban area.

**Function:** residential and commercial function.

**Sociality:** the porticoed square was realized to host the weekly market.

**Typology:** porticoed city’s streets and squares, in the historic center.
LISBON, PORTUGAL

One of the few porticoed areas in Lisbon is the Praça do Comércio, built after the terrible earthquake of 1755 that destroyed the buildings previously present in this district. With a quadrangular shape of 170 m x 170 m, the square is completely porticoed, with uniformity and homogeneity of the materials and the building module. It is very broad and has mostly institutional functions. Therefore, it represents a unitary urban design that wanted to value the public space created through the portico.

Originally it was the king's palace, then it became a square and was later used as a parking lot. Today, it is once again one of the largest and most impressive squares in Europe. Despite its name, Praça do Comércio is not a commercial area: an outcome of elegant symmetries and neoclassical virtuosities, this large pedestrian area is the symbol of the renovation of Baixa, one of Lisbon's historic districts. Commissioned by the Marquis of Pombal, Prime Minister of King José I, it has three sides flanked by stately homes and one open towards the Tagus River. Very close to the main port, once teeming with ships leaving for or arriving from distant countries, the square was for centuries the main gateway to the city.

Praça do Comércio (Terreiro do Paço) in Lisbon.

Comparison with Bologna by attributes/features:

CHRONOLOGY: limited chronological reference period (XVIII century).

SPREADNESS: porticoed square; limited extension of the porticoes in the city.

FUNCTION: residential and commercial function.

SOCIALITY: the role of the portico as a place for exchanges and meetings between cultures, near the harbour and the sea in general.

TYPOLOGY: there is only one typology according to the urban project of the square.
AVILÉS, SPAIN

Both in the oldest parts of Calle Galiana and in the porticoed square of Ayuntamiento, as well as in the Plaza de Sabugo, the city identifies a series of evident phases of urban transformation, in which the portico represents a constant element with different characteristics. It is present both in large representative buildings and in institutional ones (e.g. the town hall), but also in the covered passages of residential, commercial and social areas in the small-town squares.

Avilés. The residential porticoes of Calle Galiana and the Sabugo square, a meeting place.

Comparison with Bologna by attributes/features:
CHRONOLOGY: a rather varied chronological arc is represented.
SPREADNESS: the portico is not an element permeating the entire historic center.
FUNCTION: only covered passage spaces for the ancients cases. Commercial function in the more recent ones.
SOCIALITY: the portico is an identity element of the city because was repeated in a series of evident phases of urban transformation.
TYPOLOGY: there are many features and varieties of models, materials, styles, and types of portico.

SEGOVIA, SPAIN

The old town is made up of streets that still maintain the medieval layout, made up of civil and religious buildings with different architectural styles. Even the porticoes are still visible in the Plaza Mayor, equipped with institutional buildings but also a place of commerce and trade.

The portico of Plaza Mayor in Segovia.

Comparison with Bologna by attributes/features:
CHRONOLOGY: a rather varied chronological arc is represented.
SPREADNESS: portico is not an element permeating the entire historic center (sporadic element (squares).
FUNCTION: residential, commercial and institutional functions.
SOCIALITY: the portico is an identity element of the city because was repeated in a series of evident phases of urban transformation.
TYPOLOGY: there are many features and varieties of models, materials, styles, and types of portico.
The Royal Site of Aranjuez is a complex of royal buildings located some forty kilometres south of Madrid. The current appearance of the site is the result of an extensive program of transformation of the royal residences located around Madrid that the new Bourbon kings undertook after the War of the Spanish Succession (18th sec.). It provided for the renovation of Austria's severe dwellings and the change of court ceremonial. Many Italian painters and architects, particularly from Emilia, were active in these extension works.

The porticoed pathways surmounted by terraces in the Royal Site of Aranjuez.

The porticoed pathways that today characterize both the Royal Palace and the service buildings of Aranjuez are the result of the ambitious General Plan for the Real Site of Aranjuez. Proposed by the Piacentine architect Giacomo Bonavia to the King Ferdinand VI in 1750, this Plan aimed to unite the old nucleus to the new city. The idea of connecting the squares adjacent to the Royal Palace by porticoes, which support terraces, has a double purpose. The first aimed to offer useful covered pedestrian paths that would also become privileged places from which to attend various events; the second one, instead, to give a more noble and grandiose dimension to the Royal Residence.

Adjoining the buildings, the porticoes of Aranjuez are uniform and substantially the same. They present a sequence of round arches, supported by large, simple pillars with a rectangular section. They are also suitable to support ample terraces, designed to accommodate the large public who gathered for festive events.

Comparison with Bologna by attributes/features:
CHRONOLOGY: the porticoes are the result of a modernization process desired by the sovereign at a given time.
SPREADNESS: limited extension of the porticoes within the urban area.
FUNCTION: representative function of the Royal power, but also a place for exchanges and meetings between cultures.
SOCIALITY: only a limited social class could attend the porticoed space.
TYPOLOGY: uniformity of materials and design; porticoed pathways are structures leaning against buildings supporting terraces, and not protruding buildings.
Among the few porticoed areas of Barcelona is the Plaça Reial, in the Gothic Quarter. Between 1842 and 1848, a convent that was later converted into a theatre was founded on what is now known as Plaça Reial. It was designed in neoclassical style by Francesc Daniel Molina i Casamajó in the nineteenth century as a representative square. It is directly connected to the Rambla by Carrer de Colom, which is also fully porticoed.

Today it has a strong commercial and aggregative vocation.

La Plaça Reial of Barcelona.

The portico of Plaça Reial and Carrer de Colom, Barcelona.

**Comparison with Bologna by attributes/features:**

**Chronology:** limited chronological reference period.

**Spreadness:** limited extension of the porticoes within the urban area.

**Function:** residential and representative buildings, but also a commercial function.

**Sociality:** today it is a space with an aggregative vocation.

**Typology:** uniformity of the typology because of the limited extension of the porticoes in the city (Royal Square).
Telč, Czech Republic

Standing on a hill, the houses of Telč were originally built of wood. After a fire at the end of the 14th century, the city was rebuilt in stone and surrounded by walls.

The old town of Telč has a medieval triangular market square surrounded by Renaissance and Baroque representative residential buildings. These houses are connected by a continuous portico. Their facades are characterized by a great diversity in the choice of decorative elements. However, the porticoes have a continuity due to the repetition of the module and the model: round arches rest on mostly lithic pillars.

Comparison with Bologna by attributes/features:

CHRONOLOGY: porticoed square dating back to the Renaissance period (a single historical reference period).
SPREADNESS: the portico is not an element permeating the entire historic centre.
FUNCTION: residential and representative function. Limited representation of other urban functions.
SOCIALITY: the original vocation was the market square, where trade exchanges took place.
TYPOLOGY: uniformity of the typology because it is part a unique urban project.

4. The Italian Context

Among the Italian porticoed sites, those comparable to the Bologna’s one are identified by the extension of the porticoes (Padua, Turin and Cuneo), by the representation of the model in precise chronological phases (Mantua, Cava dei Tirreni), by the importance of the model (Florence, Vicenza), and by dignified architecture (Milan).

The criterion of not including episodic elements (Naples, Rome, Venice), as they are minimally representative, remains valid.

The scheduled sites are listed below:
In Padua, the porticoes form a branched network that extends into the city centre, for a total length of about 12 km. Padua took on its present appearance as a porticoed city in the Middle Ages. In that period, in the face of an increase in population also due to the presence of the University that favoured a considerable influx of students and professors, it was necessary to increase the living space. The city took on a look very similar to Bologna and it is assumed that this resemblance is due to the University. Direct daughter of Bologna, it seems natural that books, miniatures and costumes came from that city, along with the doctrine and the masters, having a direct impact on city life and its architecture.

In ancient times the development of the porticoes was much greater than today, reaching a length of over 20 kilometres. At the beginning of the 15th century came the domination of Venice and Padua became part of its Republic. Consequently, many of the noblest families in the city, in order to give greater prominence to their palaces, decided to eliminate a fair part of the porticoes. This was possible because Padua had not a specific jurisdiction to regulate the conservation or the new construction of the porticoes.

The extension of the porticoed grid is about 12 kilometres.

**Comparison with Bologna by attributes/features:**

**Chronology:** there is no legislative continuity regarding the porticoes from the Middle Ages to the present day. On the contrary, from the 13th century onwards, the Padua porticoes became the object of demolition, while in Bologna their construction was encouraged. This has led to the elimination of some models no longer found today.

**Spreadness:** the *portico* is an element permeating the entire historic centre.

**Function:** residential and representative function. The porticoes are fully part of the urban landscape of Padua, as a permeating element.

**Sociality:** the population identifies the historic center of the city with the portico element.

**Typology:** it has more similarities than anywhere else with Bologna in terms of construction range, types, variety and length of the porticoed pathways.
The design of the facades of the main streets in the historic centre is characterized by a uniform presence of the portico on the ground floor, a peculiarity that makes Turin count a total of 18 km of porticoed pathways.

The construction of the porticoes in Turin is related to the desire to give physical forms to the identity and dynastic project of the sovereign, through substantial urban transformations. They were the expression of that European "Culture of the capitals" which, between the second half of the sixteenth century and the following one, brought about profound socio-economic changes in the cities destined to be seats of government. They were accompanied by significant transformations in the architectural image of the city, too.

Accordingly, in Turin, a process of urban renewal began, it was planned and was rigorously pursued by the sovereign. It provided for large and regular blocks, wide squares delimited by uniform elevations, a regularisation of spaces as well as straight routes; the design of continuous facades was punctuated by a regular screening of the public porticoes, which subordinate the individual architecture to the urban scale of intervention.

These interventions are significant for the formation of the morphology and structure of the city. With a strong symbolic value linked to the representation of power and magnificence, they characterize and qualify the urban system.

It is an urban network of 18 kilometres of porticoes.

Comparison with Bologna by attributes/features:

**CHRONOLOGY:** limited period of construction (the porticoes are the result of a renovation desired by the sovereign).

**SPREADNESS:** there is a significant extension of the city's porticoed routes (18 km).

**FUNCTION:** representation of the power.

**SOCIALITY:** the population identifies the historic center of the city with the portico element.

**TYPOLOGY:** it has significant similarities with Bologna in terms of construction range, types variety and length of the porticoed pathways.
Cuneo, relative to its small size, is one of the most porticoed cities in Italy for the length of its porticoes, equal to 8 km. The porticoes feature solemn and homogeneous arches, built following a well-defined architectural design. Walking under the porticoes of Cuneo, one will discover the characteristic town-shops, the elegant boutiques, the inviting cafés and the pastry shops.

The porticoes that run through the city centre, about 8 km long, play an important role in the life of the city. They connect the main streets together and allow for walking, even on days when the weather is bad.

They include a great variety of structures and compositions and, depending on their historical matrix, are divided into 3 types:

- medieval, seventeenth and eighteenth-century porticoes and the baroque portico (Via Roma and historic centre);
- nineteenth-century porticoes (Piazza Galimberti);
- post-war porticoes (Corso Nizza and perpendiculars).

It is an urban, porticoed network with a length of 8 km.

Comparison with Bologna by attributes/features:

**Chronology:** there are important development urban stages, from medieval, to the post-war ones.

**Spreadness:** there is a significant extension of the city's porticoed routes (8 km).

**Function:** Commercial, representative, institutional function.

**Sociality:** the population identifies the historic center of the city with the portico element.

**Typology:** they include a great variety of structures and compositions and, depending on their historical matrix, are divided into 3 main types.
The porticoes in Mantua flank the main streets and constitute an identifying element of the city. It is an exceptional example of Renaissance urban planning carried out on a pre-existing city. These are mainly Renaissance porticoes, supported by columns with capitals from different periods and of various origins. They are linked to the presence of the house-workshop, elongated houses with two or three floors and arranged next to each other. On the ground floor, in correspondence with craft shops or commercial enterprises, the street view is framed by the portico, a mediating element between the private and public spheres.

The porticoes were originally owned by private individuals who ran their own commercial activities there. Each arch corresponded to a different workshop and the capitals still have different decorations, indicating the activities that took place there.

Via Broletto and Corso Umberto are the streets that have the most extensive porticoed routes in the city. As for via Broletto, the porticoes have medieval origins and the size of the span was respected during the subsequent renovations, so much so that still today we find the same wall sizes. Concerning Corso Umberto, there are Renaissance porticoes built between 1444 and 1484 by the marquises Ludovico and Federico Gonzaga, reusing pre-existing columns. For this reason, the porticoes of Corso Umberto present a varied series of capitals, bases and shafts in which the columns show different characteristics from each other.

**Comparison with Bologna by attributes/features:**

**Chronology:** limited construction period.

**Spreadness:** smaller spatial extension of the porticoed pathways.

**Function:** they were originally owned by private individuals who ran their own commercial activities there.

**Sociality:** the identity of the place doesn’t correspond with the portico element.

**Typology:** these are mainly Renaissance porticoes.
The presence of a porticoed pathway that crosses and organizes the longitudinal structure of the ancient village has earned Cava dei Tirreni the nickname of “Bologna of the South”.

The urban development of the village, characterized by a valley road between two high hills, is related to the maritime trade. This activity was developed over the centuries by the Benedictine monastery thanks to the possession of the ports of Fuenti in Vietri and Castellabate in Cilento, in addition to the fishing rights on the Amalfi coast.

The construction of the porticoed village started in the 14th century; however, in the middle of the 15th century it became larger, thanks to its commercial attractiveness. In this period, the urban layout of the porticoed warehouses of the so-called Borgo Grande took shape.

The construction of the shops and the porticoes in front of them is not the result of a single plan; rather, the factories are built according to the needs of the various commercial activities implanted here from time to time. For this reason, the spacing of the pillars, made of cutting stone, and the height of the vaults are very irregular.

The continuous evolution of the village over the years has meant that the types of porticoes is very varied, with different arches and vaults. Therefore, they represent the evolution of the artistic styles through the centuries.

Comparison with Bologna by attributes/features:

**CHRONOLOGY**: short construction time span.

**SPREADNESS**: limited length of the porticoed pathways and connected to a restricted construction period.

**FUNCTION**: commercial destination.

**SOCIALITY**: the population identifies the historic center of the city with the portico element.

**TYPOLOGY**: very varied types of the porticoes, with arches and vaults all different from each other and rich in peculiarities.
The UNESCO perimeter area of the historic centre of Florence includes porticoes and loggias for public use. However, the porticoes, although characterized by high constructive and formal quality, are episodic elements of secondary importance compared to the grandiose architecture of the city. It is worth mentioning the portico of the Uffizi with the adjoining Vasari Corridor, the latter being the only Florentine porticoed walkway. An imposing and harmonious sixteenth-century structure that surrounds the courtyard of the Uffizi, it is built to serve the seats of the Grand Duchy Magistracy. There is also another famous portico, the 'Spedale degli Innocenti' in Piazza della Santissima Annunziata. Additionally, there are numerous porticoed loggias in the city: these are separate structures, often detached from buildings, that are articulated only on a ground floor. The space above is not occupied by edifices and they create covered spaces for commercial purposes.

Comparison with Bologna by attributes/features:

- **Chronology:** short construction time span.
- **Spreadness:** there are no comparable porticoed pathways by length of the network of Bolognese porticoes.
- **Function:** public, in connection with trade and shop activity, but also institutional and representative.
- **Sociality:** the identity of the place doesn’t correspond with the portico element.
- **Typology:** the porticoes in Florence are episodic, subordinate to the magnificence of the architecture, linked to a building rather than a urban project.
The project for the porticoed walkway was drawn up by the architect Francesco Muttoni. The construction of the porticoes began in 1746; while those of the first section, from the Monte Berico Sanctuary to the Christ Chapel, were completed in a couple of years, the ones of the second segment, from the Christ Chapel to the base, were completed only around 1780.

The porticoes are 700 metres long with 150 arches, divided into groups of 10. Each of them has a short shelf in the shape of a small chapel, symbolising the 15 mysteries and the Hail Marys of the Rosary. From a religious point of view, the porticoes were intended to prepare the pilgrims' souls for prayer and devotion. To this end, Muttoni used a sober scamozziano neoclassical style, especially in the chapels. The repetitive architectural alignment descends from an Enlightenment rationalism typical of Vicenza during the eighteenth century.

Comparison with Bologna by attributes/features:

**Chronology**: short construction time span.

**Spreadness**: long extrurban porticoed route, but much shorter length of the porticoed pathways.

**Function**: devotional.

**Sociality**: the identity of the place doesn’t correspond with the portico element.

**Typology**: homogeneous but shorter porticoed solution.
In Milan, the typical porticoed area is the central one, in correspondence of Piazza del Duomo. In it, buildings in eclectic style have a covered passage, encircling the three sides of the square. The system of covered passages, unified by the marble flooring, starts from Piazza Scala and ends with a tour of the city centre. There are some interruptions near the radials that depart from the square. The wide rectangle delimited by the covered passages was, since ancient times, the sacred space on which the first buildings of the cathedral group were settled.

The Vittorio Emanuele Gallery, a typical nineteenth-century gallery with a metal dome 37.5 m in diameter, is also worth noting.

Behind the Duomo, the entire Corso Vittorio Emanuele II is porticoed, with porticoed buildings mostly dating back to the twentieth century.

Comparison with Bologna by attributes/features:

CHRONOLOGY: representation only of the most recent chronological phases (from the nineteenth century onwards).

SPREADNESS: porticoed walkway limited to the heart of the historic centre.

FUNCTION: representative.

SOCIALITY: the identity of the place doesn’t correspond with the portico element.

TYPOLOGY: homogeneous porticoed structure on the square, heterogeneous along the street.

From the comparison of these sheets it can be seen that the criteria used to compare sites refer to 5 different categories: time, space, function, use, conformation. From these, the values that characterize the most representative porticoed sites are clear: the vast chronology, the extension of the portico inside and outside the city, the diversity of the functions of the covered spaces, the social use that derives from the public nature of the portico, the wide catalogue of architectural typologies represented. From these considerations it is possible to identify the 5 fundamental attributes/features, useful to compare Bologna with the other porticoed sites. They will be explained below.
IDENTIFICATION OF THE VALUES THAT CHARACTERIZE THE OUV
The five basic attributes/features: the chronological, typological and functional criteria, the portico as a permeating and social element.

From the carried out analyses, five fundamental values emerge - that synthesize the importance of the portico from different points of view - as an element characterizing a large part of the history of humanity.

The chronology of reference is very broad: considering first the Middle Ages as a starting point, while the end corresponds to the contemporary era. In this span of time, not only the portico is a constant element in the city, but it takes on different forms, dimensions and functions.

One of the intrinsic values of the porticoes’ presence is the following: the portico as a permeating urban element, that is, an object that has determined the growth, development and shape of the city.

THE PORTICO AS AN URBAN PERMEATING ELEMENT OR AS AN EPISODIC CASE
In some sites the portico is only an additional element of the building, unique and representative. In these cases, the social value of the portico does not always emerge, precisely because of its legal nature: while the cases of Piazza del Plebiscito in Naples or Piazza del Popolo in Rome maintain their public nature, it is not the same for the villas and private residences (Royal Palace in Madrid or Aranjuez), where private property does not allow the performance of many of the alternative functions related to the public porticoes. They do not constitute the urban design, but they are rather episodic cases, referring to a client and a specific architect, remaining closely linked to the functionality of the building itself.

Rarely it’s presented in the form of a porticoed path: instead they are porticoes created specifically to provide a covered route to reach a specific destination, usually suburban, which is why the portico does not relate to other architectures (portico of the Sanctuary of Monte Berico in Vicenza).

From a material point of view, the functionality of the portico depends on the relationship with both the building behind and the urban space in front of it. The functionality is variable: there is the religious one, the ceremonial one, the institutional one (public or private), the residential one (minor and representative) and finally the commercial one.

In general, the covered porticoed space is experienced by the entire community, usually maintaining its own private nature, making it a living place.

THE SOCIAL THEME OF THE PORTICOES
The portico has always been recognized as a social space, a physical place characterized by a collective use that serves as a framework for the realization and interpretation of sharing actions, where each subject is connected to others. These spaces have a role of connection between private and public; they act as a filter between “outside and inside” and are the privileged place to host exchange activities.

After the analysis of possible sites with values similar or superimposable to those of the porticoes, the selected case studies are those strongly characterized by a “social space”, considered as a physical place where exchanges and relationships take place; at the same time they are architectural elements that identify the image of the city.

Significant examples, in this sense, are the thermal sites, where the baths themselves were from ancient Rome, and in some cases are still today (Bath, Budapest, Vichy, Montecatini, Baden Baden), places of exchange, sociality, culture, although their main function is the medical one. However, unlike the porticoes, these are closed buildings, have no permeability and do not allow any exchange between inside and outside: they are neither democratic nor inclusive. There are exchanges of an intellectual nature, but not commercial, devotional or religious.

The commercial element is instead personified in particular by the Suq, of which Damascus is the most representative city. They have strongly influenced the urban development of Islamic cities. The original clear function has actually been contaminated by different activities, such as political propaganda, cultural exchange, walking, etc.. However, their re-proposition is not so widespread, as they are found only in the Islamic Mediterranean area.
Another consideration that emerges from the analysis of the different porticoed locations in the world is as follows: the porticoes present different morphological characteristics. There are different physical attributes linked to the porticoes: the vertical supports (pillars, columns, parastas), the arcade, the bay, the tie rod, the planking level, the opening, the peduccio, the section, depending on both the historical period of reference and the property or function.

Each chronological phase in fact is characterized by porticoes with different languages, styles, decorations and materials.

<table>
<thead>
<tr>
<th>MACRO-CATEGORY</th>
<th>ATTRIBUTES/FEATURES</th>
<th>REPRESENTATION OF FEATURES/ATTRIBUTES IN THE SITE &quot;THE PORTICOES OF BOLOGNA&quot;</th>
<th>SELECTED CRITERIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRONOLOGY</td>
<td>1. LONG SPAN OF TIME</td>
<td>Chronological continuity in the construction of the porticoes in the city of Bologna from the twelfth to the twentieth century.</td>
<td>Criteria (iv). The series of Bologna's porticoes, selected in the context of the porticoed system that permeates the old historical city and it is a significant presence in the contemporary one, represents in an exemplary manner an architectural typology of ancient origin and wide diffusion, never abandoned until today, but in continuous change through precise historical periods of the town’s transformation. (…).</td>
</tr>
<tr>
<td>SPREADING</td>
<td>2. PERMEATING ELEMENT</td>
<td>In the porticoed cities, it is the modular element whose repetition generates the largest urban structure. The portico in Bologna is a phenomenon on an urban scale: the widespread extension of the porticoed streets characterises the entire urban network.</td>
<td>Criteria (ii). The portico, open space of public usage, place of excellence for social life, relationships and exchanges. (…). A multicultural, international and multi-ethnic place of expression, encounter and confrontation, Bologna, and its porticoes, have long represented a propelling center of models emulated at international level.</td>
</tr>
<tr>
<td>FUNCTION</td>
<td>3. FUNCTIONAL VARIETY</td>
<td>Urban space as a place of social exchange in the different declinations related to urban functions (Commercial, Cultural, Devotional, Institutional, Recreational). In Bologna, urban social use is very deep-rooted, strong and present in all the different functional urban typologies.</td>
<td></td>
</tr>
<tr>
<td>USE</td>
<td>4. URBAN SOCIAL USE</td>
<td>The porticoes are mainly privately owned spaces for public use. In Bologna, this is ensured by a Statute that regulates the construction and management of the portico from 1288 to the present day.</td>
<td>Criteria (iv). The series of Bologna’s porticoes, selected in the context of the porticoed system that permeates the old historical city and it is a significant presence in the contemporary one, represents in an exemplary manner an architectural typology of ancient origin and wide diffusion, never abandoned until today, but in continuous change through precise historical periods of the town’s transformation. (…).</td>
</tr>
<tr>
<td>TYPOLOGY</td>
<td>5. TYPOLOGICAL VARIETY</td>
<td>Starting from the invariant &quot;portico&quot; element, its use generates different types or architectural structures: porticoed streets, porticoed squares, porticoed paths and porticoed buildings. In Bologna all these categories are widely present and characterized by various constituent elements: different vertical structures (pillars, columns, parastas), different horizons (arch or architrave, barrel, dome, sail, flat roofing).</td>
<td></td>
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</tbody>
</table>

The criteria for analysing the different types of porticoes are those mentioned above: the portico in the long pan of time, the portico as a permeating element, the portico with different functional variety, the portico with an urban social use, the portico with typological variety.
After these considerations, there are few sites all over the world, which give back a wide and varied porticoed catalogue, so as to represent the functional, chronological and typological differences of the element.

The previous comparison table has been carried out considering sites with as many characteristics as possible to underline the exceptional value for which the nominated property site is considered more representative.

The comparison is made with reference to the main values, indentified in 5 macro-categories that, within them, identify five specific attributes/features. They have emerged from the discussion so far. They will be the basis for the definition of the OUV of the proposed site.

**CONCLUSIVE COMPARATIVE ANALYSIS**

**Demonstration of the exceptionality of Bologna compared to similar sites**

From the analyses carried out so far, it is clear that, although the portico is a theme of universal importance, it is best represented in the European area. Moreover, the criteria selected, with which to identify each of its identifying characteristics, are present in only some of the sites described so far.

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>SITE</th>
<th>1. LONG SPAN OF TIME</th>
<th>2. PERMEATING ELEMENT</th>
<th>3. FUNCTIONAL VARIETY</th>
<th>4. SOCIAL URBAN USE</th>
<th>5. TYPOLOGICAL VARIETY</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALY</td>
<td>Bologna</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td></td>
<td>Padua</td>
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<tr>
<td></td>
<td>Turin</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td></td>
<td>Mantua</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td></td>
<td>Aviles</td>
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<td>✓</td>
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<tr>
<td></td>
<td>Strasbourg</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td></td>
<td>Paris</td>
<td>✓</td>
<td>✓</td>
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<td>Bern</td>
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</tbody>
</table>
The most representative sites of the portico element are in particular Padua, Turin and Mantua. The first two are cities where the unitary urban design is recognizable. It provided for the realization of the porticos in a homogeneous way, in a large parts of these cities, reaching a very significant internal linear development. In the last one we recognize the importance of the portico as a generator-constructive element of the city itself.

At the international level, however, it is more difficult to identify cases in which the porch is so widely spread. However, Paris, Strasbourg, Aviles, Bern and Telč are significant cases in which the porch element has a particularly important value in urban or suburban development, through one or more historical moments of urban transformation.

The previous table shows these most representative sites in order to demonstrate the absolute predominance of the Bologna site over all the others, as the attributes/features that support the OUV are fully represented.

CONCLUSIONS

The portico element is an extremely widespread architectural typology, as shown by the comparative analysis, certainly present in large representative cities, such as economic or institutional capitals, but often also in small villages. The extension of the porticoes of Bologna and the continuity of their construction over the centuries allows the city to present the most complete and varied catalogue of porticoed elements in the world, presenting a model that has often been exported. In particular, the twelve components in their entirety represent an extraordinary range of porticoed elements that differ both in their architectural language and in their period of origin, as well as in their function, urban role and in their relationship with the surrounding spaces.

In contrast to many European cities where the portico is chiefly a support for the artisans and merchant structure or accompanies the axes that collect the major traffic, in Bologna it becomes a constructive element of habit. It is linked to the house, to the way of walking and living, to the civil convention that each owner devolves a part of his private property to the community and undertakes to maintain it. This statement is also validated by the use of the word itself: the English language has had to be enriched by an Italianism, accepting the term portico as it is used by Italians, whose meaning does not correspond to the usual portico (colonnade, gallery, porch).

In particular, the repetition of the portico element to such an extent is due to a unique combination of architectural, legal and environmental factors. The public portico - understood as a system that innervates the historical and contemporary city - is proposed again in typological, morphological and functional terms, becoming a paradigm of a particularly active social life and relationships that assume exemplary expressive forms that characterize the entire urban landscape.

The site completes the panorama of the porticoed architectural heritage currently on the World Heritage List, both from a chronological and typological point of view. The fact that it is a serial site means that the assets are able to represent in a complete way the construction path of this type of architecture in the different phases of transformation of the city and consequently of architectural experimentation. This starts from the primitive medieval structures to the more mature realizations of the 18th-19th century, up to the return to the porticoed model as an element of identity in more recent centuries.

Therefore, the nominated property adds to the World Heritage Assets a catalogue of exceptional testimonies of an architectural element that had never been before represented within the WHL.
3.2.b. Comparative analysis between the components

The twelve components that compose the serial site are necessarily sufficient for the complete explanation of the values of the Bolognese porticoed system, as each of them makes a specific contribution to the justification of the Outstanding Universal Value as a whole, in a substantial, scientific and easily identifiable and comprehensible manner.

Each of the selected components is expressive in a particular way of the attributes of the candidate site, in an exemplary way, placing itself in a relationship of complementarity with the other components and, therefore, with the whole.

Each of them can be considered as an urban unit with its own characteristics, corresponding to the attributes/features identified in support of the OUV.

Thanks to the combination of these 12 components, the site of Bologna, characterized by the constant presence of the portico in all its urban and suburban extension, is able to represent in a complete way both the spreading of the portico within the city, and:

- the division into chronological phases corresponding to the most significant moments of transformation and change in the history of European cities, identified by universally recognised chronological stages;
- the different social and functional contexts that have determined various uses of the portico, all simultaneously present within the urban area;
- the completeness of a construction path linked to various design experiments at different times in history and that evolves over almost a millennium, strongly affecting the morphology of the city, the architectural types, the materials used and the construction techniques.

The selection shows the superimpositions of these attributes/features in each component, which never happens in the same way as the previous one. In particular, it is a question of superimposing chronological periods, functions and different types, creating a significant catalogue of the most representative elements of the Bolognese porticoes.
Division into chronological phases

As explained in the chapter 3.1.b, eight phases have been chronicled in the history of the porticoes in Bologna, corresponding to internationally recognized historical phases, namely:

- the **affirmation of the Communes**: Bologna’s status as a Commune was recognised on May 15, 1116. For the city it is the period of urban spaces in strong expansion, in which the portico is born as an abusive element (as Palazzo Isolani in *Strada Maggiore*) to solve the problem of housing shortages.

- the first Renaissance period (late XV - XVI), is characterized by a city in which the humanistic idea of the **rediscovery of Greek and Roman classicism** breaks out (as *via Galliera* and *via Manzoni, Portico del Pavaglione and dei Banchi*).

- affirmation of the **aesthetics of the Baroque**, which prefers a scenographic vision of the city, as the Meloncello arc, as a monumental beginning of the *porto devozionale di San Luca*.

- the century of the "**Enlightenment**", in which the in-depth study of the sciences and the desire to spread knowledge leads, in 1751, to the publication of the Encyclopédie by Diderot and D’Alembert. In Bologna new and important cultural institutions see the light of day, such as the Academy of Sciences (for the study of mathematics and physics, natural sciences, modern medicine in the Palazzo Poggi in *via Zamboni*).

- the French Revolution and the **Napoleonic era** (fifth phase) accelerated and led to the extreme consequences the process of laicization of the city, already started in the previous phase. In Bologna, the *Certosa* cemetery was established as early as 1801 (three years before the edict) reusing the structures of the Carthusian monastery built from 1334 and suppressed by Napoleon himself in 1796.

- the **birth of modern urbanism**: significant actions of transformation of the historical urban network are present in Bologna, as in many other European cities. In particular *via Farini* and *piazza Cavour* were built immediately after the Unification of Italy, also with a propaganda intent.

- the **post-war phase** (second half of the 20th century): in that period the city was bombed, it had to repair war damage and return to its ancient splendor, often even re-proposing the destroyed porticoes or realizing new ones. An important example is the *quartiere Barca*, in which the architect Giuseppe Vaccaro combined the elements of modernism with the Bolognese portico’s tradition.

- the contemporary age of the **post-industrial city** (end of the 20th century) is characterized by recovery interventions and urban regeneration: the inactivity of productive buildings inside the city, the depopulation of some urban residential areas, the abandonment of unused public spaces afflicted most of the European cities that were facing the problem of their re-functionalization (in Bologna see MAMbo).
Different social and functional contexts

These are the three variables on which the comparison of the 12 components has been set. In particular, there are **five main functions** linked to the porticoes inside the city, each of which is represented in the table with a different colour: Residential (minor and representative), Devotional, Commercial, Institutional, Cerimonial.

The generic functions are then characterized by social uses that characterize the porticoed traits in a different way. In the selection of the twelve components it is possible to notice that, despite the fact that the generic functions are repeated in two or more chosen components, the specific ones, determined by the social urban use, are all differentiated.

This characterization derives from the relationship of the portico with the surrounding urban spaces: the urban role covered by the porticoed space, in fact, often is detached from the architecture of which it is part, becoming an offshoot of the open space in front of it, relating much more frequently with what happens in the street or square rather than with what happens inside the buildings above the portico itself. These specific functions are explained in the chapter 2.a and they are:

1. Portici residenziali di Santa Caterina: Minor residential
2. Piazza porticata di Santo Stefano: Residential-trade
3. Strada porticata di Galliera: Ceremonial-processional
4. Portico del Baraccano: Devotional-welfare
5. Portici commerciali del Pavaglione e dei Banchi: Commercial-mercatal
6. Portico devozionale di San Luca: Devotional-religious
7. Portici accademici di via Zamboni: Institutional-academic
8. Portico della Certosa: Cerimonial-Funerary
9. Portici di Piazza Cavour e via Farini: Institutional-representative
10. Portici trionfali di St. Maggiore: Cerimonial-triumphal
11. Edificio porticato del quartiere Barca: Social residential
12. Edificio porticato del MAMbo: Public-institutional
The architectural types

Instead, the porticoed categories are 4, previously described in paragraph 3.1.b and 2.a: Porticoed roads (buildings with independent porticoes but aligned along a straight street); Porticoed square (the use of porticoes is closely connected to what happens in the open space in front of it, regardless of the building's function of which the portico is the part overlooking the ground floor); Porticoed path (created specifically to reach important and significant places for the city; the portico is not an integral part of a building but becomes architecture itself); Porticoed building (they are recognised within the city for their unique and important architectural or symbolic value for the citizens).

In the previous scheme it is evident how each component symbolizes something different: the intersection of the chronological, functional and architectural data (for which 4 categories have been identified) is always represented in a different way. However, components with the same functions are characterized by different historical periods and architectural categories, and vice versa.

Each component has been selected because of different others factors, such as the state of conservation, the historical-architectural importance, the artistic quality. In particular, each of them has a different peculiarity and has been considered the most representative of the entire urban context, after a careful comparison with other similar cases, as explained below:
The scheme exemplifies the qualities characterizing each component, in order to clarify the specific contributions of each component to the potential universal value of the entire series. The combination of the different attributes/features is continuous and variable: each component is never characterized by the same combination of attributes, which is why they are considered to be the most representative.

- **Component 1, Portici Residenziali di Santa Caterina** (residential Santa Caterina porticoes) is the most significant representation of a wooden architrave portico that has maintained over time the medieval layout at the urban level over time and contributes to the whole system for its original residential function with popular vocation.

Many other blocks in the historic centre have the same origin in the late Middle Ages, when large country areas enclosed inside the 13th century city walls were split into smaller parts. Some of these blocks, including Santa Caterina, were the subject of the well-known urban regeneration plan in the 1970s. As the documentation of this plan clearly shows, some of the blocks had been severely damaged during the war, creating some gaps. In such cases, the urban fabric was repaired and the gaps were filled with new buildings that resumed the formal features of the old ones but used current building techniques. To this end, the components that most resemble the Portici residenziali di Santa Caterina, because of this typological restoration, are Via San Carlo, Via Solférino and above all Via San Leonardo, but not in Via Santa Caterina, which is the most representative because retained its authenticity.
- Component 2, Piazza porticata di Santo Stefano (Santo Stefano porticoed square) is the most significant example of a Bolognese area of late medieval origin, completely porticoed, representing the division between the porticoed space of the most illustrious Bolognese families’ residential architecture, as opposed to the space-square. The component contributes to the whole system for its multifunctionality that determines the identification of citizens from all walks of life in the same porticoed square.

To this end, the component that most resemble the Piazza porticata di Santo Stefano is the Church of San Giacomo Maggiore. It dates back to the late Middle Ages as well, but the square in front - Piazza Rossini – is not as monumental as Santo Stefano, nor it can be called porticoed square as it does not have porticoes on all fronts.

Fig. 3.2.b.2. Piazza Rossini. The experiment of making it a pedestrian zone was successful. The municipal administration has therefore decided to eliminate the parking area in favour of pedestrians.
Component 3, Strada porticata di Galliera (Galliera porticoed road), is the most significant representation of a Renaissance city access axis characterized by a continuous porticoed scenery flat, and it contributes to the whole system for its residential function of representation.

To this end, the component that most resemble the Strada porticata di Galliera is Via Castiglione. It has been an important access road to the city from the south over the centuries. Several important Renaissance palaces overlook both streets, but the urban role of Via Castiglione is less important from the perspective of the city’s internal routes. In fact, ancient Via Galliera included present-day Via Manzoni and started from the St. Peter City’s Cathedral. Unlike Via Castiglione, the porticoes of the most important buildings in Via Galliera encompass the side fronts on secondary streets and help to create a wider scenario.

Component 4, Portico del Baraccano (Baraccano portico) is the most significant representation of a classic portico, architecturally designed as a scenic cross-section of the city, and contributes to the whole system in being the porticoed place of assistance par excellence in the city.

To this end, the components that most resemble the Portico del Baraccano is on Via D’Azeglio, the complex of the former Ospedale dei Bastardini. It is another ancient charitable institution, displays an impressive Renaissance portico, which is comparable with Portico del Baraccano in respect to style, building period and height difference with street level. However, despite being an important building overlooking Via D’Azeglio, the Ospedale dei Bastardini does not possess the urban scenographic value the Baraccano can boast. Moreover, the building is disused at present and its state of conservation is certainly worse than the Baraccano’s one.

Component 5, Portici commerciali del Pavaglione e dei Banchi (Pavaglione and Banchi commercial porticoes) is the most significant representation of a sixteenth-century commercial portico and contributes to the whole system to be a place of passage and exchange from its birth until today. Being in an extremely central place of the city, it can be considered the most representative porticoed section, given also the very high degree of conservation. In this respect, the component that most resembles the Portici commerciali del Pavaglione e dei Banchi is the Palazzo D’Accursio’s porticoes, that is not as is not linear and continuous as that of the Pavilion, nor is it characterized by a conspicuous passage below.

This component displays characteristics that have no equal within the entire city network, for its historical and artistic value, urban role and state of preservation. These porticoes share both the sixteenth-century architectural language and an extremely central and important location. Moreover, they should be recognized as the longest stretch of porticoes belonging to single civil buildings present within the city.
- **Component 6, Portico devozionale di San Luca** (San Luca devotional portico) is the most significant representation of an extra-urban baroque portico with a strong and evident landscape value and contributes to the whole system for its devotional nature, not to mention the engineering skills used for its construction, for a length of more than 3 kilometers.

In this regard, the component that most resembles the Portico of San Luca is the Portico degli Alemanni, in respect to its chronological features and urban role. The Portico degli Alemanni was built between 1619 and 1631; 167 arches stretching over 650 metres connected Porta Maggiore to the Sanctuary of S. Maria Lacrimosa, now the parish church of Santa Maria degli Alemanni. At present, the Portico degli Alemanni cannot display its original homogeneity any more. As time went on, new buildings changed the underlying porticoes and adapted them to the latest style; currently the portico belongs to the urban context. The Portico of San Luca climbs up the Colle della Guardia and is a prominent landmark, visible from outside the city; it possesses a great landscape value the Portico degli Alemanni has always lacked.

- **Component 7, Portici accademici di via Zamboni** (via Zamboni academic porticoes) is the most significant representation of an Enlightenment portico which takes up the classical models. It is characterized, from its origin to the present day, by its academic function and it contributes to the whole system in being Bologna’s main place for academic intellectual exchange.

The central part of the via Zamboni has been chosen as the most representative of the academic function, as it is the first seat of the University after its detachment from the seat in Piazza Galvani. The Theatre is then the most representative building of the cultural ferment in a purely university area of the city. Not far from the component of Via Zamboni, in via Belle Arti, the former Jesuit novitiate and the church of Sant’Ignazio house the Pinacoteca Nazionale, the Academy of Fine Arts and the Accademia Clementina. In the early 1700s, the Accademia Clementina and the Institute of Sciences both enjoyed the protection of Count Luigi Ferdinando Marsili, and both had their headquarters in Palazzo Poggi, which had been acquired by the Bolognese Senate for this purpose. In 1804 the Accademia was moved to its current location, leaving Palazzo Poggi to the University. This is why the portico of Via Belle Arti has a similar role to that of via Zamboni.

The former complex of Sant’Ignazio was built between 1728 and 1735 to the design by Alfonso Torreggiani and is characterized by a long portico, in which tall Doric columns support round arches. The continuity of the portico is interrupted by the facade of the former church, identifiable by three arches on double columns and by the upper part with a central window and a triangular crowning tympanum. The composition of the nominated portico and in particular of Palazzo Poggi, whose classical ornamentation is certainly an element for excellence, has a greater artistic value than the portico of the Accademia, which is characterized by very simple decorative elements.

*Fig. 3.2.b.5 Portico degli Alemanni. Source: www.emiliaromagna.beniculturali.it*

*Fig. 3.2.b.6 Portico via Belle Arti.*
- **Component 8, Portico della Certosa** (Certosa porticoes) is the most significant representation of a cemetery portico of the nineteenth century and it contributes to the whole system to be clearly being a major representative of the extra moenia portico, suitable for connecting the city walls with the suburbs, maintaining over time its cemetery vocation but also its original form.

To this end, the components that most resemble the Portico della Certosa is the Portico degli Alemanni. Before the construction of the portico of the Certosa began, in the opposite part of the city in 1667 the Portico dei Mendicanti had been built on a project by Bartolomeo Belli, in order to connect the Ricovero dei mendicanti, now Ospedale Sant'Orsola, with the Portico degli Alemanni. Comparing the two porticoes, The Portico della Certosa is longer and has a more important urban role as it connected the Basilica of San Luca and the Certosa, already used as a city cemetery. The Portico dei Mendicanti is incorporated within a denser urban fabric, which makes it definitely less useful as a connecting route, even today, and essentially less known than the Portico della Certosa.

- **Component 9, Portici di Piazza Cavour e Via Farini** (Piazza Cavour and via Farini porticoes) is the most significant representation of a new urban space of nineteenth-century origin on which the major institutional buildings, still with porticoes, want to face. It contributes to the whole system being a set of porticoes particularly decorated and embellished at the sculptural level, symbol and result of post-unification urban transformations.

In this regard, the component that most resembles the Portici di Piazza Cavour e via Farini is Via dell’Indipendenza. Actually, the great demolitions of the 19th century also characterised the important porticoed street of Via dell’Indipendenza.

This, although representative of a certain historical period, does not include any public garden, another key element that marks the role of via Piazza Cavour – Via Farini. Via dell’Indipendenza was constructed over a long time, during which the unitary design of the original project got lost, producing the eclectic mix of styles, dimensions and functions we witness today. On the contrary, the unitary design of Piazza Cavour is still visible today; its buildings are in a good state of conservation and retain their original function.
JUSTIFICATION FOR INSCRIPTION

Component 10, Portici trionfali di Strada Maggiore (Strada Maggiore triumphal porticoes) is the most significant representation of the entry axis to the city, totally porticoed in which all the phases of development of the portico model, from the Middle Ages to the contemporary age, are summarized and presented. It contributes to the whole system in representing the homogeneity of the portico along a road with a strong triumphal vocation.

In this regard, the component that most resembles the Strada Maggiore is its continuation on the other side of the city: via San Felice. The urban section of Via Emilia is characterized by a monumental appearance on its eastern side along Strada Maggiore. On its western side, along Via San Felice, things are different: a few important palaces overlook this street but they remain isolated episodes within a varied urban conurbation. In fact, Via San Felice has never had a specific vocation and it has never gained the marked character that Strada Maggiore has displayed through the centuries.

- Component 11, Edificio porticato del quartiere Barca (Porticoed building of Barca district), is the most significant representation of a residential building realised in reinforced concrete and it contributes to the whole system for being the greatest example of the historical porticoed model outside the city walls, in the modern expanding city.

Outside the historical centre, long sequences of porticoed buildings and streets were built in the 20th century and are still built today, an evidence of the persistent relevance of porticoes to Bologna. Pilastro is a peripheral district of Bologna, which extends at the eastern end of the residential area.

This district, like Barca, was conceived at the beginning of the 1960s to accommodate immigrants whose number was rapidly growing at the time. One of the most famous architectural elements of the district, the so-called "Virgolone", was built in those years. A building some hundred meters long, with a characteristic curved front, it gives the whole complex the shape of a comma. Despite some similar features, the building of the Barca district is more representative because the portico element has a strong social meaning, it hosts a large number of commercial activities and helps building a sense of community.
- **Component 12, Edificio porticato del MAMbo** (MAMbo's porticoed building), is the most significant representation of a monumental architrave portico and it contributes to the whole system because of its strong social vocation, as a public building that has been able to transform itself while maintaining its institutional vocation and original characteristics.

A few years before the construction of the Forno del Pane, in 1887, another industrial furnace, a Hoffmann continuous cycle kiln, was built on the northern outskirts of the city: the Galotti Brickworks"Al Battiferro", which at that time was the largest plant for the production of bricks in Bologna. In this type of kiln, the cooking chambers were surrounded by a porticoed ring which at the time was also used as a shelter for materials.

In the same years when the restoration of the Forno del Pane was carried out in order to relocate the Modern art gallery, the Museum of Industrial Heritage was also transferred to the recovered old furnace. In this case however, also in the consideration of its suburban context, the portico was closed and incorporated into the exhibition area, thus losing its characteristic of being a filter element between the inside and the outside.

*Fig. 3.2.b.11 The porticoed building of the Fornace Galotti. Source: /www.bibliotecasalaborsa.it*
3.3. Proposed Statement of Outstanding Universal Value

a) Brief synthesis

The serial property of *The porticoes of Bologna* is the one with the most representative porticoed system in the world. It is a catalogue representing all the historical and consequently architectural phases that have taken place, of which the selected 12 components are the most notable and prestigious outcomes.

These components, selected from the 62 km of Bolognese porticoes located in both central and peripheral areas, according to a criterion of representativeness, summarize the whole system. They compose a representative set of typologies, architectural features and urban and social functions in a very large chronological time frame. So in summary the attributes that convey the property’s OUV are the 5 just listed: long span of time, permeating element, functional variety, typological variety, social urban use.

The public portico, as a model of a particularly active social life at any time and in any climatic condition, is a very ancient model typology of global interest, an element adopted for centuries throughout the world. It finds in Bologna an exceptional and complete representation from the chronological, typological and functional point of view.

It is an architectural model but also a social one, a place of integration and exchange, in which the main protagonists of the city (citizens, migrants and students) live and share time and ideas, relationships and thoughts. It is a reference point for a sustainable urban lifestyle, where civil and religious spaces and residences of all social classes are perfectly integrated: a place of continuous interchange of human values that permeates and shapes city life.

This is the reason for which people who passed by Bologna over the centuries have appreciated and praised the portico, which is why the porticoed model were continuously exported elsewhere in Italy and Europe.

Furthermore in Bologna the porticoes are the exceptional result of a urban planning rules’ system. It has favoured the creation of an architectural typology that has been declined in a different way in the city of Bologna over the course of nine centuries. The maintenance of the legislation regulates the use, management and construction of the porticoes in the current body of legislation and the willingness to propose the portico model even where the modern expansion of the city does not imply the respect of the thirteenth-century Statute.

Finally, the social and community aspect is what distinguishes these covered spaces that were born as, and still remain, private property for public use. For these reasons, the community, but also the visitors, have always recognized and still recognize today the porticoed element as an identifying element of the city.

b) Justification for criteria

**Criterion ii:**

The portico, open space of public usage, place of excellence for social life, relationships and exchanges, finds in Bologna, an exceptionally complete and representative expression of all urban functions, in the set of selected components.

As a multicultural, international and multi-ethnic place of expression, encounter and confrontation, Bologna, and its porticoes, have long represented a propelling center of models emulated at international level, aided by the role of its University in the dissemination of knowledge.

In particular, this continuous and constant exchange has allowed the diffusion and the continuous re-proposal of the architectural porticoed model all over the world. Numerous architects, painters, sculptors and artists in general who visited Bologna to study or for pleasure, worked on the porticoes and lived in them, experiencing their liveliness and activism, and thereafter they took this element elsewhere in Italy and in the world, in every historical period.
Criterion iv:

The series of Bologna’s porticoes, selected in the context of the porticoed system that permeates the old historical city and it is a significant presence in the contemporary one, represents in an exemplary manner an architectural typology of ancient origin and wide diffusion, never abandoned until today, but in continuous change through precise historical periods of the town’s transformation.

The series exemplarily represents, in the various chronological, typological, technological and functional declinations, a variety of porticoed building typologies, widespread among the houses of the working class and the aristocratic residences, the public and religious buildings, which were developed in the centuries from the 12th to the contemporary era. A wide range of materials and styles were employed, and still are today as a result of the city’s expansion and mutations over time.

**c) Statement of integrity**

The 12 components that compose the serial property, as a whole, guarantee a complete representation of the property, including all the attributes and features necessary to support its Outstanding Universal Value.

The component parts succeed in fully representing the different social functions related with the implementation tools that characterize the design criteria, the building materials, the architectural techniques.

The chronological integrity is represented by the series that integrally restores the chronological arc that characterized the continuity of construction and maintenance of the portico in the city of Bologna (from the 12th to the 21st century).

The functional integrity of all the urban roles associated with the porticoes have been maintained even considering the transformations and developments of the city over the centuries.

The structural integrity is also verified, both from the urban and architectural point of view. The urban structure as a whole has maintained its original layout and is easily found even in the selected porticoes: the original construction characteristics are identifiable, although they have undergone restoration or reconstruction over the centuries. In general, the set of existing legislation in Italy, made up of national, regional and local protection laws, contributes to the correct conservation and enhancement of the porticoes, sometimes as separate elements, sometimes as a portion of a of a larger whole, also contributing to the maintenance of the visual integrity.

There is no evidence of pressure that damages the integrity.

**d) Statement of authenticity**

Each component of the serial property is illustrated by historical iconography, paintings, engravings, design drawings, as well as many vintage photographs that increase the knowledge of form and design, construction techniques, materials, sometimes even the identity of the designers. The vast documentary heritage illustrates how Bologna has always had new porticoed areas, according to the new urban transformations that have changed the city over time. The extraordinary correspondence between the past collaborates to affirm the role of the components in the system and how these things, with their features, contribute to the universal value of the property.

The urban development of the porticoed system in its 12 components is perfectly legible, as the original layout of each component. The on-property material evidences still correspond faithfully to the stages of the city development. Moreover, the current porticoes are faithful to the original project and maintain the same characteristics; it allows to keep their authenticity even where restoration work have been necessary.

The skilful use of durable materials, primarily stone, has allowed the constructive preservation during the centuries. This approach has ensured an extraordinary state of conservation of most of the selected porticoes. However, as Bologna was one of the most bombed Italian cities during the Second World War, it has undergone quite extensive restoration work, which has always been aimed at maintaining its original authenticity.
Functional authenticity has always been maintained; thanks to the legal Statute of 1288, the portico element has been maintained from the end of the 13th century until today. The public function of the covered porticoed area is in fact a constant over the centuries, even though it is privately owned.

The porticoes are architectural objects that relate both to the surrounding public space and with the building they are part of. The public-private management system (private property, public use) has been maintained and implemented over the centuries.

This characteristic is reflected in the authenticity of the "spirit and feeling" by the significance that the porticoes had and still have today for the community as a place of excellence for social life, relationships and exchanges.

e) Requirements for protection and management

The property is completely protected by a set of measures deriving from laws and from planning at different levels.

At national level, the Code for Cultural Heritage and Landscape regulates the protection of many of the building in the property as public heritage which benefit of the highest level in protection established by the national legislation. This measure essentially entails an essential duty of conservation and, as a safeguard measure, it is obligatory that all activities on the building be authorized by the competent Soprintendenza, territorial office of the Ministry for the cultural heritage and activities and for tourism. Some of the other porticoes belonging to the selected components have been identified by the Code as areas of “notable public interest” from the landscape point of view.

The Regional Law no. 24/2017 governs the historic centre in accordance with some main principles: not to modify the road system, the historical building, the maintenance of the uses, not to build in areas, collective spaces and historical settlements.

Locally, the level of protection is very high, thanks to planning and protection measures at municipal level. It has ancient origins, when the portico has begun to appear predominantly within the urban fabric. In fact, it is a collective rule in Bologna to build and protect the porticoes from 1288, when a municipality notice established that all new houses should be built with the portico and it should be. Their maintenance and management remain under the responsibility of the individual proprietors of the porticoed buildings, while the City set the rules of construction, usage and decoration to protect the urban quality and the collective usability of these spaces.

The property’s governance system is covered by a "Stering Committee", coordinated by the Municipality of Bologna, in which the main bodies and parties responsible for management, protection and enhancement of the property, signatories of a specific Memorandum of Understanding, the "Stering Committee" participated in the preparation of the property management plan and is responsible for its implementation, monitoring and updating.

The Municipality of Bologna has also set up a dedicated office which, from the technical-operative point of view, deals with the issues closely related to porticoes and management, enhancement, protection of the property, in coordination with the the contacts of the Stering Committee.

The Municipality has prepared guidelines “Porticoes. Instruction for care and use” that regulate the usage of any accessory elements of the portico, therefore maintaining its visual integrity.
State of Conservation and factors affecting the Property
4. State of Conservation and factors affecting the Property

4.a. Present state of conservation

4.a.1. The general state of conservation of the property

The property “I Portici di Bologna” displays a good state of conservation, thanks to preventative actions and protection measures carried out through time. Some critical aspects can be found on a general level as well as in relation to single components, which however do not impair the state of conservation of the property as a whole.

The constant care of the owners, the citizens’ awareness of their heritage and the presence of administrations ready to enact safeguard policies made it possible to preserve this exceptional urban layout, where the portico has been the distinctive feature of Bolognese tradition through the centuries.

The persistence of porticoes in Bologna for centuries, in their various typological, morphological and functional modifications, implies a series of conservation projects, restorations, consistent changes of the original use, resulting in an impressive catalogue, ranging from the late 19th century restorations (which must not be considered as fakes but as the genuine expression of a century deeply interested in the past, whose main representative on a large-scale international level was Alfonso Rubbiani) to the definition of restoration work in line with the latest theories. The decorative patrimony of the porticoes was listed in 1984: 618 files made it possible to catalogue 3274 capitals, 2820 corbels, 881 semi-capitals, 512 pilasters, 478 voussoirs, made and decorated both in stone and cotto. This widespread decorative display is constantly under maintenance and cleaning.

Looking at the 12 components as a whole, neither structural disruption nor alarming decay phenomenons emerge. The main factors that might alter the state of conservation are: surface deposition, which has sometimes activated biologic decay processes, caused also by graffiti vandalism, and the state of flooring. These three aspects deserve a further investigation.

SURFACE DEPOSITION

Whenever restoration work is needed on the surface of the building’s facade, including the portico, the first step is to delimit a portion on which both field testing and laboratory analyses are carried out. Sample surveys are made of three materials: stone, brick and concrete. In porticoes where wood is still present (ancient buildings such as the Casa Isolani) a particular attention will be paid to decide on the best way to preserve such a delicate organic material.

Field testing include several types of experiments in order to define which clearing substances and tools should be used and their laying time, which materials should be used to obtain a lasting reinforcement, which water-resistant materials should be applied to protect the surfaces.

Sample surveys are documented taking pictures that can be used by the relevant bodies for protection who have to express themselves before the restoration work begins.
The presence of graffiti is a problem for the great majority of middle-size and big cities in Italy, including Bologna.

Graphic vandalism is just a visible effect of social issues and can therefore neither be fought against nor eliminated by simply removing it from walls, stones and plasters of our cities. It can only be faced by a variety of enduring, extensive and integrated actions, with the co-ordination of all the institutional authorities in charge. “Prevention” must be the watchword.

However, the mere removal of the disfiguring effects of graphic vandalism is necessary. An important protocol of understanding regarding these “ex post” interventions was signed on October 6th, 2009, by the Municipality of Bologna, Direzione Regionale per i Beni Culturali e Paesaggistici and Soprintendenza per i Beni Architettonici e Paesaggistici, which are, each in a different way, the institutions in charge of the city’s decorum and the protection of buildings of historical and artistic interest. The agreement’s purpose is to provide the works of graphic vandalism removal with basic requisites and to ensure operating accuracy and uniform quality standards.

The removal of graffiti includes surface cleaning, painting and the application of a protective product to ensure that, in case of further graphic vandalism, only a superficial cleaning will be needed.

After collecting data on former interventions, a technical team singled out some buildings and used them for research in two main areas: materials historically used for surface finisings (plasters, stone in particular sandstones etc.) and materials used to write the graffiti (spray paint, varnishes, markers etc.). The first results of the co-operation were:

- field tests on antagonists substances, their application time, their possible variants and simplifications. At this stage the team tested also protective products, aimed at making it easier to remove effectively the almost inevitable subsequent fouling
- preparation of guidelines intended to provide operators with information on the following subjects: how to identify graphic vandalism, how to operate on sound surfaces as well as on surfaces that show one or several kinds of degradation prior to recent vandalism, how to decide if a protective product should be applied after removing graffiti. Is is understood and clearly stated that any intervention, however simple it may seem, is always a specialized one, and therefore must be performed by qualified personnel, trained in the restoration of cultural property
- drafting of reliefs and creation of databases
- simplification of authorization processes: specialized operators have to fill in action tabs as a technical final report after the removal has been carried out. These tabs are then to be sent by the owners to the Municipality and to the Soprintendenza per i Beni Architettonici e Paesaggistici as an evidence that the quality standards required by the protocol have been fulfilled.
PAVEMENTS

Since the construction of porticoes became compulsory, their selciato pavement was also imposed. The owners had to maintain it, but the obligation was usually disregarded, to the detriment of safe passage and cleanliness.

Many notices emphasized the problem from the 16th century onwards, imposing the duty of maintenance, on pain of a heavy fine (1592), the prohibition of passage for those who might damage the pavement with barrows, animals or other devices (1637), the obligation to pay damages with pebbles or bricks (1710).

In the notices it was established that the pavements should be repaired with "salegati" (cobblestone) or "cooked stones" (bricks) placed vertically. In the first case standing cobbles were laid on a well compressed straight surface of sand and lime mortar and the gaps were filled with non-covering fluid mortar. As an alternative, bricks were also used, placed vertically or horizontally or on a flat surface and then smoothed.

There are several pavements made with huge slabs of Veronese marble (for example in the Portico del Pavaglione), but also many "Venetian" pavements. These two options are easily perishable (due to the splitting of a vein in the first case, and to the opening of a crack in the second).

The portico of San Luca was repaved in dark gray stone in 1863; a Luserna stone was laid, replacing once and for all the cobblestone pavement. In the Fabbriceria archive (ASL, Bologna) chronicles and drawings are preserved that bear witness to all the interventions that have taken place on the portico’s floor since the nineteenth century.

Directions for the care of the floors, as well as of other parts of the porticoes, in order to ensure a good state of preservation, are reported in the document "PORTICI INSTRUCTIONS FOR CARE AND USE", prepared by Assessorato Economia e promozione della Città, Turismo, Relazioni Internazionali, Agenda Digitale e Assessorato Urbanistica, Città storica e Ambiente, Dipartimento Riquipalizzazione Urbana, Settore Piani e Progetti Urbanistici e U. I. Tutela e Gestione del Centro Storico.

In fact, paving maintenance is the simplest, most immediate action of preservation within the reach of every citizen. This is why the Municipality has published good practices for the conservation of these elements, with a bottom-up approach.

These practices concern cleaning, which is important for hygiene and decorum, but also the most effective way to guarantee a good ordinary maintenance.

Another subject is the safety of thresholds: they can be made in different ways, depending on the type of porch flooring, but the most suitable one is a stone slab as long as the distance between the central axes and as wide as the base of the columns and pillars.

If originally the edge was slightly higher than the treading surface of the portico, the difference in level might be maintained; otherwise it is necessary to avoid anything that might cause stumbling.

In the case of continuous porticoes, in a sequence of buildings that are homogeneous for their importance and architectural style, it is always recommended to have the same or as similar flooring as possible, in order to emphasize the continuity of pedestrian paths.

Brick thresholds, Venetian pavements and pavement boundary between different properties.

Rubber and tiles of any shape and material are unsuitable pavements for any type of portico, therefore in case of intervention they must be replaced with other floors, depending on the building and its context.

Over the years, the most significant interventions have involved specialized restoration companies.
POST-WAR RESTORATIONS

The concern for the preservation of the Italian artistic heritage from the damage of the impending war was the basis of the 1939 legislation which alerted Soprintendenze to complete the inventory and cataloguing of Italy’s monumental assets and established criteria for the protective “armouring” of monuments. In Bologna, the Soprintendente in charge was Armando Vené, who took note of the ministerial directives and prepared a list of the movable and immovable property to be protected, integrating it with a rich photographic documentation that he sent to Rome in September 1939, together with a plan of operational safeguard projects. These projects contained specific indications of the needs and of the strategies to be used for the protection of monuments, such as the type of reinforcement to be used for vaults or supporting structures, the methods to build protective covering for portals, picture galleries, frescoes, altar-pieces and stained-glass windows that could not be moved. Appropriate coating projects were compiled for sculptural assets against bombs; moving of precious paper material was scheduled to safer locations, holding racks were designed and strategies of protection from shrapnel and moving rubble were devised.

The photographs depict the protections adopted in Bologna against air raids during the Second World War. On the left the main entrance door to the Basilica of San Petronio, on the right the wooden structure protecting the fountain of Neptune. Source: Photographic Archive of the Soprintendenza of Archeology, Fine Arts and Landscape of Bologna.

Among the damaged buildings there were:

- Church of Santa Maria dei Servi: in the raid of September 1944, a bomb damaged its right side, knocking down the remains of a mullioned window in the sixth chapel on the right, damaging its walls and vaults. Three arches of the convent’s cloister were also impaired. The most urgent repairs were carried out immediately, adding rods to the arches of the main nave, and the windows were rebuilt;

- Archiginnasio: struck during the raid on January 29th, 1944, which destroyed the courtyard, the Cappella dei Bulgari, the Teatro Anatomico and some decorated nearby halls. The Soprintendenza and the Civil Engineering Corps worked to recover parts of pillars and arches, cornices, capitals, tombstones and coats of arms that decorated the building. The frescoes and the marble of the altar from the Cappella dei Bulgari were saved while, in the Teatro Anatomico, skilled carpenters reconstructed the wooden structures and sculptors restored the splendid statues;

- Sanctuary of the Madonna di San Luca: in the air raid of October 12th, 1944, some bombs knocked down a section of portico, damaging the central part of the facade as well. Some bombs fell on the esplanade in front of the Sanctuary and their splinters hit the walls of the church that were restored after the war;

- Via Zamboni: one of the most famous stately buildings in sixteenth-century Bologna, Palazzo Malvezzi-Campeggi, attributed to Formigine, was hit in different parts; in Piazza Rossini bombs fell on the “GB Martini” Conservatory of Music, a former Augustinian convent;

- Via Galliera: the debris of ruined buildings obstructed the entrance to Via Monari, while the Institute of S. Vincenzo di Paola and the sixteenth-century Palazzo Conforti (later the property of the Army Corps) were severely damaged, both inside and on the facade, along the five spans of the portico;

- Strada Maggiore: some buildings with structural parts from the 16th century were heavily damaged.

Only later, in the early Fifties (thanks also to a greater amount of available funds from the State and other sources), architects, engineers and highly skilled artisans were involved in restoring the original features to the monuments, using innovative restoration techniques and re-using the ancient materials, recovered among the rubble, so that the remakes might be adherent and respectful of the original architectural and artistic typology. In Bologna, in fact, the shared approach was to preserve the urban image and therefore the image of the single building. Therefore, interventions aimed at restoring the characteristic features of the building as they had been in its former integral unity, following the ancient planimetric and volumetric scheme and
filling the gaps created by the war. The original appearance was deduced from surveys, photographs and studies on the recovered material; every rebuilt part was treated so as to distinguish it both materially and chromatically from the original surviving parts. As a whole, the various intervention operations took into account two basic aspects:

1. the implementation of a dynamic-active type of restoration, in order to reuse and enhance the asset, giving it back its function;
2. the creation of a passive-conservative restoration, in order to protect and maintain the damaged monuments

Local workers were engaged in reconstruction and used all the necessary resources to preserve the urban memory and the historical identity of Bologna. They used techniques that were still experimental and untested, especially in structural interventions, giving particular attention to the formal artistic features of each monument, taking care of the materials in detail, as well as of the different phases of recovery and repositioning of ornamental parts. The greatest care was taken in affixing identification markings on the restored or tampered parts, in order to leave to posterity a clear signal of the intervention. This procedure was supported by the Soprintendente in charge Alfredo Barbacci, who, referring to the second principle of the Athens Charter (1931), intended to relocate the remains of a damaged monument in accordance to archival graphic and photographic documentation that legitimized the restoration, even when the part to be recomposed exceeded the standing one.

The images show how Palazzo Conforti in via Galliera looked before and after the bombing and how it looks today, after the restoration and reconstruction of the damaged parts. In the current photo it is clear that the porticoes and the surface finishings retain the ancient appearance without hiding the restoration work. Source: left, Genus Bononiae, photographic archives, Brighetti fund, BRI 02668; centre, Cineteca di Bologna; right, LINKS (April 2019).

As a consequence of the choices of the post-war period, today it is still possible to enjoy the original appearance of Bologna, since where the work of the restorers succeeded in preserving not only the artistic value, but also the historical, social, psychological values of the damaged monuments.

The state of preservation of the site "I Portici di Bologna" - and of the historical centre in general - is the result of the choices and actions indicated by the PEEP Centro Storico plan of 1973, which led to the conservative restructuring of some sections of the ancient urban fabric.

These choices were the basis of the new planning instruments designed to manage the transformation of the municipal territory, introduced by the Regional Law 20/2000. Such instruments were completed in 2009 and consist of the Piano Strutturale Comunale (PSC), the Piano Operativo Comunale (POC) and the Regolamento Urbanistico Edilizio (RUE). These three instruments are designed in an integrated approach whose core is the PSC, a master plan outlining the strategic choices of planning and development of the territory, protection of its physical and environmental integrity.

The presence of historic preservation regulations established by the Ministero per i Beni e le Attività Culturali e per il Turismo (Ministry for Cultural Heritage and Activities and for Tourism) guarantees not only the safeguard of the site but also correct methods of intervention when necessary. The Soprintendenza per i Beni Architettonici (a peripheral branch of the Ministero per i Beni e le Attività
Cultural e per il Turismo) has in fact the function to authorize, supervise and monitor all the works of conservative rehabilitation, restoration and extraordinary maintenance that concern the assets liable to preservation restrictions., ensuring the use of materials and techniques consistent with the recommendations of restoration charters as well as of national and international conservation principles.

Furthermore, the activities of cleaning and vigilance on porticoes by the local administration help to maintain a good state of general preservation of the site, by means of regular routine maintenance (or extraordinary interventions where necessary). Regulations of the Municipality establish that:

- porticoes are subject to public use;
- it is prohibited to transform porticoes into enclosed spaces, although they are an integral part of the shape of buildings and volumes;
- original porticoes and pavements belonging to buildings of historical and architectural interest have to be preserved and restored;
- decorum and cleanliness must be maintained in porticoed areas subject to public passage and all causes of structural and visual alteration must be removed;
- in new buildings, the size of porticoes has to be adequate to the function of a covered public path and proportionate to the building’s measures, and the continuity of the porticoed system must be safeguarded.

Focusing on the problems that can be solved with routine and constant maintenance, the most widespread issues are the deterioration of floor surfaces and the so-called "tags", which often disfigure the portico's vertical surfaces. The Municipality's constant commitment to these problems has been outlined in the brief analysis above.

Thanks to constant planning and regular interventions, the great facades restorations have been carried out. Maintenance interventions are timely scheduled in order to keep the buildings in excellent condition and to avoid frequent major interventions. For these reasons the general state of preservation of the site is very high.

4.a.2. The state of conservation of specific components

Since the property is formed by a series of component parts, it is necessary to discuss the state of conservation of individual components, sometimes specifying the actions carried out on the individual buildings.

4.a.2.1. Portici residenziali di Santa Caterina
The state of preservation of the component Portici di Santa Caterina is good. Over the years many interventions on the external surface have been carried out. Evidence of this is given by the comparison between historical and current photos. It is also remarkable that original colors have been maintained and the wooden elements have been preserved, even if they have lost their static function. In general, maintenance carried out over the years has led to a good state of preservation.

Another element that has not been modified is the façade, which in most cases retains its original shape and dimensions. The same cannot be said for gutters, some of which are in white plastic. It would be desirable to replace them with brown ones, consistent with the original building.

4.a.2.2. Piazza porticata Santo Stefano
The square underwent massive restoration work that was completed in 1991. The churchyard created in 1934, which divided the square into two parts, one for pedestrians and the other for road traffic, has been eliminated. The new altimetrical configuration allows access to the church without steps.

The buildings overlooking the square are in a perfect state of preservation, although the facades are not very recent (the most recent ones date back to 2011 for house number 13 and to 1991 for house number 16). It can be noted that maintenance is careful and constant.

4.a.2.3. Portico del Baraccano
The Baraccano architectural complex, whose conditions were worsened by the 2012 earthquake, is now in a state of intermediate conservation. For this reason the Municipality, the Archdiocese, the University of Bologna, Fondazione Carisbo, Quartiere Santo Stefano and Asp Città di Bologna have
undertaken a collective action for the restoration of these buildings. A Memorandum of Understanding for the Recovery of the Sanctuary and the enhancement of its context has been signed.

Works will begin to restore the church and to rehabilitate the urban context around it, based on the close relationship between the Sanctuary, the city walls, the former convent and the portico that opens onto Via Santo Stefano, thus emphasizing the nature of a peculiar part of the city’s historical and social heritage.

4.a.2.4. Strada porticata di Galliera

On via Galliera the general state of conservation is high. Many buildings have recently undergone restoration work:

- House number 1: Palazzo Filippini has undergone important restoration of the external façade in 2014, whereas the restoration of internal spaces and wall paintings dates back to 2005. Today the whole building displays an excellent state of conservation;

- House number 4: in Palazzo Torfanini the columns of the portico have been restored in 2017, while the last general restoration of the building dates back to 1991;

- House number 10: restoration of the church of Santa Maria Maggiore was completed in June 2019. Its static safety had been seriously compromised by the earthquake in 2012, so much so that in 2013-14 an important intervention of consolidation had to be undertaken: eight micropiles were inserted at a depth of about ten meters below each pillar. The façade and the portico have also been cleaned and restored

- House number 14: Palazzo Felicini underwent an exemplary restoration in 1998. Made possible by the munificence of only one of the owners of the building, the intervention included: a study of the state of conservation, sampling and analysis of the materials, identification of their areas of origin and production, chemical, petrographic and physical analysis, preparatory study of intervention, which aimed only at cleaning, without opposing to positive oxidation and carbonation phenomena. This procedure became the source of later studies and set the precedent for operational practice;

- House number 17: rehabilitation and restoration work on the building, which has an exclusively residential function, ended in 1994;

- House number 19: the building would need some work on the facade, where surface should be cleaned, cornices and vertical stone elements should be restored. On the other hand, the color of the walls under the portico, the grilles on the windows and the flooring are in excellent state of conservation.

The restoration and conservative rehabilitation of the building called Casa Castelli at 4, Via Parigi, date back to 1991. A former restoration in 1940 had brought to light the original windows.
At 6, Via Manzoni, restoration was carried out on the façade and on portico’s vaults, as well as static consolidation. In 2005, reconstruction work on the portico’s pavement rebuilt the original Venetian flooring.

Also Palazzo Fava, at number 2, has undergone a recent restoration on the occasion of its reopening to the public in 2016, with experts in different sectors co-operating. In particular, an intervention protocol for the restoration of the wall paintings was developed by the restorers of the Opificio delle Pietre Dure, supported by diagnostic analyses carried out at the scientific laboratory of the Opificio itself. The structural consolidation works on the portico date back to 2012, when the props affixed in the 1980s were removed.

In 2011 Via Manzoni was pedestrianized, so as to free the porticoed facade from the parked cars and allowing passers-by to admire the portico and the facades directly from the road.

4.a.2.5. Portici commerciali del Pavaglione e dei Banchi

Fig. 4.a.2.2 Restoration work on the Archiginnasio Building in June 2019

A call for tenders for the "consolidation of the sandstones of the Archiginnasio - intervention to secure and restore some architectural and decorative elements of the façade and the loggia", was published in April 2018: Work has been undertaken in 2019.

Fig. 4.a.2.3 Restoration work on the Palazzo dei Banchi in 1998

The twentieth-century restorations of Palazzo dei Banchi date back to 1929, when consolidation, repair of the vaults and straightening of the pillars took place. In the last restoration in 1998, attention was paid to the patches made in 1929, drawing a map of materials and degradations, testing each
operation with the appropriate samples. The owners joined an association to carry out the restoration of the building. A three-year maintenance program has been set up.

4.a.2.6. Portico devozionale di San Luca
The Committee for the restoration of the portico of San Luca was born in 1988 and includes the Archdiocese of Bologna, the Municipality of Bologna, the Santuario della Beata Vergine di San Luca, and the Porto-Saragozza district. After the major restorations of the 80s, the Committee, which has its headquarters in the Porto-Saragozza district, has restored a hundred porticoes on via Saragozza since the beginning of the 2000s, with the contribution of the Municipality of Bologna, a Foundation, several companies and single citizens. The restoration work on the portico of San Luca is scheduled for the second half of 2019. It will involve approximately one and a half kilometers of the uphill section, making it safe and restoring degraded surfaces. The Ministero per i Beni e le Attività Culturali e per il turismo and Emilia-Romagna Region have financed this operation with 4.5 million euros. Work started in September 2019 and the Archdiocese, which is the portico’s owner, confirmed that they wish to leave it as open as possible to the public. Work is expected to finish in September 2021.

4.a.2.7. Portici accademici di via Zamboni
The Municipal Theatre of Bologna is in a good state of conservation. At the end of 2017, the interventions financed by the Municipality for extraordinary maintenance and functional and structural adaptation were completed. Since the theatre stands in a very busy city area, where the Bolognese nightlife is very lively, it shows some degradation due to intensive use: parts of plaster are coming off, graffiti affect the wall surface under the portico, leaflets and posters are often attached on the columns. The Venetian flooring is in a good state of conservation, but in the thresholds facing Piazza Verdi some stones are flaking. The City Council has scheduled restoration work that includes the replacement of sandstone slabs under the portico and of cast-iron side grilles, floor resurfacing with Venetian pavement, placement of lights on the ground.

In June 2019 the call for tenders was launched for an international competition of ideas to renovate the Municipal Theatre, in particular to rethink the internal and external public spaces of the Theater, Via del Guasto, Largo Respighi, in the heart of the university area.

Palazzo Poggi is in good condition at present. The first major restoration dates back to 1931, with the facades as its object. The most recent restoration work on the building took place between 1997 and 2000.

4.a.2.8. Portici della Certosa
The Portici della Certosa have undergone a recent restoration: after a geometric relief, degraded elements were singled out and on-site repair intervention was carried out. The damaged roof was dismantled and and a new one was reconstructed with the same structure and materials of the existing one.

Fig. 4.a.2.4 Restoration work on the portico roofing on Via de Coubertin
Furthermore, in 2019 restoration, cleaning and superficial consolidation work of all the decorative elements was carried out, grilles and gates were restored and the walls were repainted.

4.a.2.9. Piazza Cavour e via Farini
The site includes nine different buildings, some of which have undergone major restoration work. In particular in Piazza Cavour:

- House number 3: the building is in a good state of conservation, unlike the building next door, Palazzina Bottrigari, which needs restoration. In fact, it suffers from degradation caused by rising damp, graffiti and meteorological events which over time have left marks on the wall surface;
- House number 4: the building that houses Banca Intesa San Paolo (Palazzo Silvani) is in excellent condition: it is not affected by any kind of degradation;
- House number 6: the portico of building where Banca d’Italia has its headquarters is in excellent condition. The pictorial decorations of the vaults are vivid and clean. They were last restored in 1984. The maintenance of the building is in fact constant, as shown by the annual processing and intervention binders that the owners regularly hands over to the Soprintendenza (consolidation of internal structures, restoration of interior wall paintings, replacement of frames, facilities, removal of graphic vandalism, adaptation of parapets, adaptation of disabled access). Notably, after the first pilot restoration in 2001, the external façade was restored in 2005. In 1996 all the iron gates with brass studs under the portico were restored.
- In 2017, projects for a pilot project to restore the entire façade were handed over. Is is expected to take place in the next few years.

In via Farini:

- House number 9: It is evident that the daily maintenance keeps Palazzo Guidotti in a good state of conservation. However it is likely that within a couple of years also the wall surfaces of this building will need an extraordinary cleaning and refreshing;
- House number 11: Palazzo Zambeccari is in an excellent state of conservation (via Farini 11), as well as the building in Via Farini 22, headquarters of Cassa di Risparmio in Bologna
- House number 22: the building housing Cassa di Risparmio is more than one hundred and thirty years old. It underwent maintenance work several times, due not only to the wear and tear of time, but also to growing banking activities. Maintenance operations on the facades date back to 1899-1900; in 1928 the portico, which had suffered from profound injuries, was put in safety. Other restoration works date back to 1937, the year of the centenary of the building. Extraordinary maintenance work was carried out both internally and on the roofs. In particular, in 2003, 2007 and 2009, a cherry picker was used to inspect the facade closely and to monitor its state of conservation. Inspections made it clear that a restoration was needed, which finally took place in 2011.

4.a.2.10. Portici trionfali di Strada Maggiore
The state of conservation of this component is very variable due to the large number of buildings included. However the average state of conservation is very high and there are no evident elements of degradation. The restoration works are all quite recent. Here are some of the most important ones:

- Casa Isolani underwent a restoration curated by architect Marina di Mottola in 1995;
- Casa Rossini (house number 26) underwent a restoration of the façade in 1994);
- the church parish of the Saints Bartolomeo e Gaetano underwent cleaning and structural consolidation after the earthquake in 2012;
- Palazzo Hercolani (house number 45) is in excellent condition, The restoration project was first financed in 1988, but the renovation work began in 1989 and was completed in 1992, when the Faculty of Political Sciences moved to this place;
- the portico of the Basilica dei Servi has a very light structure, with polychrome white and red marble columns. After the completion on the church front in the 19th century, the portico appears today as a very elegant quadrangle. The columns support the vaulted sequence thanks to rods, but this is a delicate balance, always threatened both by natural degradation of the stones and by the intense vehicular traffic that almost "grazes" the structure. The part owned by the municipality will be subject to consolidation work in 2020.
4.2.11. **Edificio porticato del quartiere Barca**
The state of conservation of the building of the so-called “Treno” is good: interventions have been carried out on the facades, replacing the shutters and repainting the surfaces. The reinforced concrete used for the building's load-bearing structure shows no signs of deterioration. Portico maintenance is appropriate.
In 2017, the porch lighting system was renovated by replacing the old luminaires with the latest-generation LED.
The maintenance of the internal green courtyards by the inhabitants of the building itself is underway. Furthermore, in 2019 social gatherings prepared the presentation of small works done by the students of local schools to decorate the spaces for public use.

4.2.12. **Edificio porticato del MAMbo**
The state of conservation of this building is excellent. The last interventions on the building replaced the frames on the ground floor. The wall surface, the pavement and the portico’s structure are not in the least degraded, as the MAMbo is a rather young space, dating back to the end of the 90s.

*Fig. 4.2.5 Securing the balconies and cornices on the facade of the Bank of Italy Building awaiting restoration. Right, the renovation and restoration works of the former Forno del Pane, now MAMbo.*

Many of the components have been recently restored, which is why the state of conservation of the individual components is mostly excellent.
4.b. Factors affecting the property

The property "I Portici di Bologna" is an integral part of the urban area of Bologna, therefore the assessment of the pressures acting on the site actually refers, in most cases, to pressures acting on the whole territory itself.

For each pressure type, both the state of affairs and the possible solutions (in progress or at design stage) are discussed, with reference to the players involved, in order to highlight how the pressures are managed.

Development pressures (i) and environmental pressures (ii) in the case of Bologna are strongly correlated.

(i) Development pressures

Development pressures acting on the property affect all 12 components across the board. They are reported below following to the Pressure / Solution scheme.

Traffic

Pressure: traffic and the movement of people and goods are elements deserving attention, as Bologna is an important national and international hub both for motorway transit and rail transport, not to mention G. Marconi Airport and the Central station of Bologna. Here, more than 20,000 daily passages linked to High Speed are reported (Source: RER, Indagine Redas Estate 2014) while the airport is the seventh in Italy in number of passengers, with over 8,000,000 passes/year and the fifth for freight transport (47,000 t/year) (Source: Aeroporto di Bologna, Profilazione dell’utenza 2014). The Bologna motorway junction is very busy, with the passage of over 58,000,000 vehicles/year with 102,000 light vehicles/day and 57,000 heavy vehicles/day (Source: Società concessionarie, Flussi su tratte elementari 2016. Elaborazioni TPS Pro).

A closer relationship with the protection of porticoes can be seen in the city’s vehicular traffic, which affects both the conservation of the asset (as the pollutants deriving from the traffic are a source of material degradation), and the use of the territory by tourists and residents.

Solution: in order to cope with this problem, the Urban Sustainable Mobility Plan (PUMS) was implemented. This is a strategic plan that directs mobility towards sustainability principles, with a medium-long time horizon, and which involves checks and monitoring at predefined time intervals. It also develops a vision of the mobility system and correlates and coordinates with the sectoral and urban plans on a superordinate and municipal scale (Compare with chapter 5.d)

As far as the effects on the future UNESCO site are concerned, the plan’s most important goals are accessibility (ensuring a high level of accessibility to the territory), air healthiness, limitation of air pollution, livability and quality of life.

Among the concrete goals, a 40% reduction in greenhouse gas emissions due to traffic is expected by 2030, through a 28% reduction in the use of cars and motorcycles and the incentive to use public transport and bicycles.

Tourism

Pressure: tourism will be dealt with thoroughly in paragraph (iv) in relation to the evaluation of tourist flows and their management policies. In any case, with reference to tourism development pressures, attention must be paid to the following facts:

- BolognaFiere - Bologna Exhibition Center which covers a total area of 375,000 square meters, including indoor and outdoor areas, is an important attractor of dedicated tourist flows. In particular, during some specific fairs, (for example Cosmoprof, the world's leading trade fair for the entire cosmetics and professional beauty industry with over 3,000 exhibitors), the number of visitors rises abruptly, with consequent impacts on the city itself;

- Fico Eataly World, the largest food park in the world that, with an extension of 10 indoor hectares, 2 hectares of open air fields and stables, 40 dining venues, 6 classrooms, 6 large educational routes, theater and cinema, etc. is becoming a national and international reference...
point for the agri-food industry and food and environmental education. In 2018 it welcomed about 3,000,000 visitors;

- Ducati Museum is located in Borgo Panigale district, dedicated to the history of the famous Ducati motorcycle industry, where it is also possible to visit the production plant of the homonymous motorcycles. It is a "niche" tourist attraction but it attracts about 40,000 visitors a year;

- Bologna's football team plays in the highest division of the Italian Championship (Serie A), namely the Bologna Football Club 1909; it plays home matches at the local stadium "Renato Dall'Ara". The stadium's capacity is 36,462 seats; this pressure acts mainly on the Portico della Certosa, but the perimeter of the buffer zone guarantees the presence of public spaces and outflow areas which guarantee adequate management of overcrowding.

**Solution** the Municipality of Bologna is aware of the considerable tourist flows gravitating in its territory and is working on planning and strategic management of the phenomenon, in order to guarantee a high quality experience for tourist on the one hand and a livable city that preserves its own heritage on the other.

In particolare, come esplicitato al punto (iv), la città di Bologna ed il sistema metropolitano in generale, sono dotate di numerosi strumenti legislativi e programmatori per una gestione adeguata del turismo, tra cui ad esempio “Le linee di indirizzo pluriennali della Destinazione turistica Bologna metropolitana”. Tali strumenti, nel loro complesso, garantiscono una compatibilità tra fenomeno turistico e conservazione del sito.

**Population density and soil consumption**

**Pressure:** the city of Bologna has a population density of 2,773 inhabitants / km², a value in line with the trends of the Italian municipalities of central Italy.

It is necessary to monitor the consumption of land in the suburban areas.

**Solution:** land consumption is kept under control by the “Carta di Bologna per l’Ambiente” ("Bologna’s Charter for the Environment") which is part of the Bologna Metropolitan Strategic Plan 2.0 and identifies urban regeneration and the reduction of land consumption as the fundamental elements of the sustainable development of territory. This instrument, in particular, aims at averting further land consumption, promoting building regeneration interventions, strengthening connections with the strategic hubs of the territory, enhancing environmental safety and social inclusion and increasing urban green areas (goal of 45sqm / inhabitant to be reached by 2030).

**Student seasonality**

**Pressure:** The presence of students attending the Alma Mater Studiorum University is a very strong one, with about 85,000 admissions / year, coming both from Emilia-Romagna region and from the rest of Italy. It is a valuable element for the city but, in terms of pressure, the strong seasonality of these presences (linked to the Academic calendar) must be kept under control.

**Solution:** Students are deeply involved in Bologna's social life, demonstrating the fact that they are a cultural and social asset for the city itself. Consider, for example, the participatory planning activities included in the ROCK project, wherea part of the University Architecture Department collaborates daily with the municipal administration for the design of open spaces in the university area of Via Zamboni, so as to regenerate the area.

**Vandalism**

**Pressure:** Bologna is strongly affected by the phenomenon of writers, to be kept under control in the historic center. Starting from the assumption that every writing, drawing or tag is the visible manifestation of a social issue, it is necessary to work for a long-term educational strategy, able to restore a correct value system and respect for the common good by all citizens.

**Solution:** many institutions are trying to manage this pressure, experimenting new methods and intervention techniques. In particular, in the context of the partnership between the peripheral structures of the Ministero per i Beni e le Attività Culturali and the Municipality of Bologna, the Direzione Regionale per i Beni Culturali e Paesaggistici dell'Emilia-Romagna assumed the task of
guiding an experiment aimed at issuing guidelines for the treatment of the surfaces of buildings located in the historical context that were published in 2010 (see chapter 4.1).

**Buskers**

**Pressure:** the presence of buskers on the one hand can contribute to the city’s cultural life, but on the other it might affect the usability of the historic center, and therefore needs to be regulated.

**Solution:** in this regard, the regulation of the Municipal Police of the Municipality of Bologna on street musicians is comprehensive and well-structured. It states that the activity of the street musicians is allowed for a maximum of 60 minutes in the same place, meaning by “the same place” the same street, square or adjoining street/square, according to the guidelines defined by the City Council.

In Piazza Maggiore a special area called “Bologna city of Music for street music” has been established. In this area, street and musical artists can perform, also with amplification and/or percussions. Artists are selected through an annual public notice by the Ufficio Musica, which can also use the collaboration of external experts in order to enhance the quality and the management of this musical proposal, respecting the freedom of expression and creativity that characterizes the Bolognese civil tradition.

**Commercial activities not compatible with the context**

**Pressure:** porticoes are a passage space and therefore the location of many shops; a typological problem arises with non-compliant commercial activities such as, for example, internet points, money changes, money transfers, phone centers and “buy gold” activities, as well as problems relating to the positioning of dehors.

**Solution:** to cope with this problem, the Municipality issued a Trade Regulation in the wake of the so-called “UNESCO Decree”, which allows mayors to identify areas of particular archaeological, historical, artistic and landscape value in which specific regulations can be adopted for commercial activities which are not compatible with the needs of protection and enhancement of cultural heritage. This decree applies in the ancient core of the historic city of Bologna.

To these actions the new regulation for the construction of dehor has been added, which by providing practical design, use and management indications, aims at making the presence of such structures less troublesome.

**Nightlife**

**Pressure:** the presence of nightlife is a source of disturbance and discomfort among residents, especially in summer, and a deeply felt topic for people living in the areas of Piazza Verdi and Via del Pratello-Piazza San Francesco.

**Solution:** in this regard, the Municipality is working for optimal management of the phenomenon by means of redevelopment plans which, for example in via San Felice, have led to excellent results. The Municipality also issued progressive ordinances in order to limit this phenomenon. Among these, in Piazza Verdi shops that sell alcohol must close at 10 pm and alcoholics can’t be brought outside the premises after 7.00 pm, while in Via del Pratello the consumption of alcoholics outside the premises and music are forbidden from 5 pm to 6 am in the summer months until November.

**New projects: Dall’Ara Stadium**

**Pressure:** project of the new Dall’Ara Stadium requires particular attention. The new stadium will be completely covered, with a roof terrace, shopping malls, a restaurant and a cafeteria, without losing its sporting vocation. This will be a major financial commitment for the Municipality that has budgeted 30 million. Works will start in 2020; the cover will be in aluminum and the capacity will go from 31,000 to 27,000 spectators, while the press stand with 108 seats will go down to 90. All sectors will be accessible for disabled people and at least 500 square meters will be reserved for events.

**Solution:** from the point of view of managing impacts on the territory, the Strategic Environmental Assessment, a possible Environmental Impact Assessment and the city planning variation will guarantee the sustainability of the intervention. The project does not raise any concerns regarding
the conservation of the building itself since the stadium is a bound property; the project was approved by the Soprintendenza which guarantees the maintenance of the original brick structure.

**Unexploded bombs**

**Pressure:** it is useful to report the presence in the city territory and in the whole Province of unexploded bombs related to the bombings that occurred during the Second World War

**Solution:** this a delicate issue, managed by the competent authorities, first and foremost the Army’s bomb disposal experts. Only in 2017 about 3,000 clearance interventions were carried out, 24 of which were considered complex ones involving the evacuation of thousands of citizens.

**Abusive vendors**

**Pressure:** illegal sellers can be found mostly in the historic center, where tourist flows are present.

**Solution:** the phenomenon is a careful managed and supervised by the competent Authorities, such as Vigili Urbani and Guardia di Finanza.

(ii) **Environmental pressures**

The environmental pressures acting on Bologna are often closely related to the development pressures that have just been discussed. To complete what has been said, it is useful in this paragraph to address two issues: air pollution and waste management, problems now present in all urban agglomerations.

**Air pollution**

**Pressure:** due to human activities such as traffic and heating systems, it is a problem both for human health and for material degradation affecting porticoes and buildings, usually due to specific pollutants (SO₂, NOₓ, O₃).

**Solution:** In the face of numerous exceedances of the legal limits that testify to the persistence of this problem, many actions of evaluation, containment and management of the phenomenon have been implemented. In particular, the Municipality of Bologna and Arpae Emilia Romagna (Regional Agency for Environmental Protection) have been ensuring constant monitoring of many pollutants for years; moreover, containment policies have been devised, such as the establishment of the ZTL (Limited Traffic Zone) in the city’s historic center, the establishment of traffic stop Sundays, the incentive to use public or sustainable means of transport such as the bicycle (as indicated by the aforementioned PUMS).

Since 1999, the Municipality has been carrying out, in collaboration with Arpae, air quality monitoring campaigns to integrate the data recorded by the fixed network, with several purposes: planning and monitoring of the plans (Traffic Plan, Municipal Structural Plan), monitoring of the effects of some temporary decisions on mobility (establishment of 30km7h areas), verification of the impact produced by industrial activities (Sintexcal, Valli Zabban), monitoring of existing construction sites and infrastructures or on which new projects are planned (Airport, Tangenziale-autostrada system). Since 2011 the monitoring has been carried out by a mobile laboratory owned by the Municipality which, thanks to agreements with Arpae, allows the planning and implementation of annual or biennial campaigns in the municipal area. The campaigns carried out and their results can be seen on an interactive map on the Municipality's website that shows all the places where measurements, both periodic and permanent, were taken.

**Noise pollution**

**Pressure:** Bologna, like any urban agglomeration, shows a level of noise pollution deriving from the city’s ordinary activities, to which specific situations must be added (for example concerts, sporting events, etc.). This it is a pressure under control that does not raise any concern

**Soluzione:** the Municipality of Bologna has adopted a strategic acoustic map and an action plan as well as an acoustic classification of the city area itself.
In particular, the Action Plan identifies the interventions and actions aimed at avoiding and reducing environmental noise. It was adopted by the Municipality of Bologna with Municipal Council Resolution n. 296/2018.

These instruments, as a whole, guarantee an adequate noise pressure management.

**Waste**

**Pressure:** with regard to urban waste, Emilia Romagna in general and the city of Bologna in particular have always been among the most virtuous areas in Italy, with separate collection rates between 65% and 75% varying between Municipalities. This demonstrates the successful outcome of the Regional Waste Management Plan, whose goal is to reach the threshold of 73% of separate collection of solid urban waste in 2020.

**Solution:** in the center of Bologna, separate collection is based on home collection of plastic, paper and undifferentiated waste and underground waste storage system for organic waste, glass and metals. Thanks to this system classic waste bins have disappeared.

Moreover, work has been carried out to establish adequate timetables for the collection of waste in order to avoid long standstill of waste bags in the streets, so as not to affect the image of the porticoes.

(iii) **Natural disasters and risk preparedness**

Bologna is not subject to specific natural disasters, except those that affect many areas of central Italy, such as earthquakes and problems related to flood events and soil subsidence.

**Seismic events**

**Pressure:** as far as earthquakes are concerned, the history of Bologna presents some significant phenomena due to the presence of seismogenic structures in the eastern zone (in the Forlì area) and in the south (Mugello).

More than 110 seismic events were registered with intensity above the damage threshold from the 13th century to May 2012, when an earthquake of Magnitude 7 on the Mercalli scale occurred - a very strong event, with damage to the buildings as defined by the scale itself.

With reference to current regulations, Bologna is classified as zone 3 as far as the seismic risk is concerned, that is "an area that can be subject to strong but rare earthquakes”.

**Solution:** the stability of porticoes is a factor of primary importance for the safety of the population and the preservation of the city's history. The houses of the ancient center are often very close to each other and, in case of a seismic event, streets may represent a non-viable place: porticoes therefore become the only possible corridor to reach open spaces. The analysis of the seismic behavior of porticoes produces a wide range of situations and highlights some critical issues that need attention. In spite of this, on the whole, the mathematical models used to simulate seismic actions give a positive and comforting result; it is evident that the artifacts are in good conditions, thanks to careful conservation policies.

**Floods**

**Pressure:** in relation to floods, Italy is increasingly subject to this problem, since more and more episoders of extreme weather phenomena are occurring due to climate change.

According to Istat data, updated in June 2018, relating to the "Map of the risks of Italian Municipalities", in the province of Bologna almost 100,000 people live in areas of "high hydraulic danger", to which we must add 550,000 more people living in areas considered of "medium" hazard.

In February 2019, for example, heavy rains hit the city of Bologna and the surrounding areas: the Reno river overflowed causing one death and considerable inconvenience to the population.

The problem of floods is all the more pressing due to the fact that Bologna has numerous canals buried in its territory: the Bolognese canal system was created with the aim of connecting the city
with the Po river and supplying water and mechanical energy to the city’s factories. The main canals, still existing today, are almost completely buried in the city area.

**Solution:** in the face of these problems, there are many institutions that deal with it and a set of tools available for protection and prevention. The most significant of these is the Flood Risk Management Plan for the Emilia Romagna Region, a new planning tool envisaged in EU legislation by Directive 2007/60 / EC on the assessment and management of flood risk, implemented in the Italian legal system with the Legislative Decree 49/2010.

**Subsidence**

**Pressure:** the territory of the Province of Bologna is strongly affected by the phenomenon of subsidence, with a lowering recorded in the Bologna area of about 1.5 cm a year.

**Solution:** Emilia-Romagna Region, aware of the criticality of the phenomenon, has realized through ARPA Emilia-Romagna and in collaboration with the University of Bologna, the Regional Network of Subsidence Control since the end of the 90s. This consists of a network of high precision leveling lines integrated with a network of GPS measurement stations that monitor the phenomenon in real time.

(iv) **Responsible visitation at World Heritage sites**

In these last years, Bologna has established itself as an Italian tourist destination of great interest, both for national and foreign tourism. More than 50% of visitors come from abroad, with a marked growth from America, Europe and Asia.

According to the portal “Statistics” of the Emilia-Romagna Region, in 2017 presences in Bologna were 2,986,733, while in 2016 they were 2,587,122 (source: https://statistica.regione.emilia-romagna.it/servizi-online/statistical-self-service/tourism/turismo_messaggio/turismo_messaggio). Tourism, however, can bring not only positive impacts on the territory, but sometimes also negative ones, especially in terms of the need to protect existing resources and maintain the OUV over time.

Hence the need to create adequate planning and management: sustainability policies increasingly represent a possible response to the complexity and sometimes the inadequacy of contemporary development scenarios, especially those related to tourism.

An important step in this direction are the *Linee di indirizzo pluriennali della Destinazione turistica Bologna metropolitana*” (multi-year guidelines of Bologna Metropolitan Area tourist destination “), approved by the Metropolitan Council, which provide the strategic reference document to promote the Bologna area as a single asset of nature, culture and experiences.

They also define the tourist development guidelines in Bologna and in the metropolitan area, together with the tourism product lines to be supported.

Emilia-Romagna Region’s Regional Law 4/2016 has modified the regional tourism system by establishing Tourist Destinations: these are vast Areas aimed at enhancing the tourist destinations of the territory and their special characters, which exceed the unitary enhancement model of tourism products. One of such Tourist Destinations is the Metropolitan City of Bologna.

In the aforementioned document the medium-term goals for the Bologna tourist destination are explained, including:

- to strengthen the positioning and penetration of the "Destination Bologna Metropolitan Area (DBM)";
- to building and stimulate local sub-systems so that services, proposals, experiences, initiatives, etc are developed;
- to increase membership of DBM Municipalities to international brands and networks that select and reward those that pursue key concepts such as sustainability, authenticity, safety;
- to collect, monitor and disseminate indicators to show guests and residents the improvements made on each issue;
- to increased the average stay;
to increase the number of companies and/or employees in tourism-related activities;

- to guide territorial and tourism policies to achieve commitment and objectives through ongoing projects;

- to make funds from different origins (local, regional, national community) converge to support Strategy and Destination projects.

In this context, great importance is given to cultural tourism.

Culture is for Bologna the core of attractiveness and resources (museum system, specific attractors, figurative arts, creative industries, exhibitions and cultural events), which must be systemized in a more organic way through organizational integration.

This represents a transversal line to all the regional tourism planning, to be strengthened by putting museum realities and events of the whole Destination in a network, involving territorial districts in the supply building process. In this context, agreements with Modena, Ravenna and Ferrara must also be considered for the integrated offer of excursions and guided tours within the marketing and promotional activities.

At an operational level, the "tourist card" already active at a metropolitan level becomes the crucial tool to highlight excellence, suggest thematic routes, promote discovery visits to resources, in the city and in the metropolitan area, outside the traditional circuits.

In 2006 Bologna received the recognition of Creative City for music by UNESCO.

Since then, the city has participated in the Creative Cities Network, an international network that brings together large and medium-sized cities divided into different categories of merit in the creative sectors (music, cinema, digital arts, design, gastronomy, folk crafts and literature).

### Thinking of Bologna in terms of Tourism Carrying Capacity

The nomination for a UNESCO property brings with it a growing need for protection and enhancement of cultural heritage, to be integrated as well as possible with an expected increase in tourist flows.

Hence the possibility of conducting assessments in terms of Tourism Carrying Capacity (CCT), with the aim of knowing what the effects produced in Bologna by tourism may be, as regards both conservation and maintenance of functional integrity and economic and social development.

Loading Capacity is a concept based on measurement of the level of sustainable use of a given resource; if this tool is applied to the evaluation of tourist phenomena, it becomes complex, as many environmental and socio-economic factors interact with the tourist destination, many of which depend on the subjective perception of tourists and the host community.

The evaluation of the CCT is proposed as a project to be implemented in the Management Plan, according to the method developed by the Ministero per i Beni e le Attività Culturali e per il Turismo, whose purpose is, passing through a series of evaluations - compilation of the registry file of the good, calculation of CCT indicators and analysis of results - to define management guidelines for the future.

This methodology is certainly innovative with respect to its application to a historic center. It includes the cataloging of the collected data and the evaluations carried out according to different elements of the CCT, linked to specific issues that combine to constitute the degree of "acceptance" of an asset.

### (v) Number of inhabitants within the property and the buffer zone

The components that are part of the property of the Portici di Bologna correspond to spaces for public use, therefore the inhabitants insistent on the single components are null.

In order, however, to return an exhaustive picture with respect to the resident population, it was decided to broaden the assessment framework by referring to the census areas that related to porticoes.

The table below shows, for each component, the number of the precise cell referred to the census area whose inhabitants are calculated. The buffer zone’s results are shown separately. Finally, the total number is returned with respect to the two areas.
The result of this analysis and the cartographic references of the census areas considered refer to the year 2017 (source Istat).

<table>
<thead>
<tr>
<th>id</th>
<th>Componente</th>
<th>Celle</th>
<th>Residenti</th>
<th>mq</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Portici residenziali Santa Caterina</td>
<td>1980, 1979</td>
<td>731</td>
<td>48.380</td>
</tr>
<tr>
<td>2</td>
<td>Piazza porticata di Santo Stefano</td>
<td>1229, 1223, 1227, 1222, 1226</td>
<td>548</td>
<td>57.400</td>
</tr>
<tr>
<td>3</td>
<td>Strada porticata di Galliera</td>
<td>684, 681, 685, 683, 687, 697, 689</td>
<td>1.024</td>
<td>89.525</td>
</tr>
<tr>
<td>4</td>
<td>Portico del Baraccano</td>
<td>1245, 1298</td>
<td>560</td>
<td>73.880</td>
</tr>
<tr>
<td>5</td>
<td>Portici commerciali del Pavaglione e dei Banchi</td>
<td>1214, 1213, 1218, 1208</td>
<td>310</td>
<td>72.530</td>
</tr>
<tr>
<td>6</td>
<td>Portico devozionale di San Luca</td>
<td>1821, 1884, 1883, 1882</td>
<td>596</td>
<td>925.241</td>
</tr>
<tr>
<td>7</td>
<td>Portici accademici di via Zamboni</td>
<td>1501, 1502, 1529, 1528, 1500</td>
<td>367</td>
<td>67.227</td>
</tr>
<tr>
<td>8</td>
<td>Portico della Certosa</td>
<td>1782, 1821, 1819</td>
<td>204</td>
<td>101.950</td>
</tr>
<tr>
<td>9</td>
<td>Portici di piazza Cavour e via Farini</td>
<td>1256, 1254, 1250, 1218, 1255, 1221, 1220, 1252, 1253</td>
<td>352</td>
<td>70.494</td>
</tr>
<tr>
<td>10</td>
<td>Portici trionfali di Strada Maggiore</td>
<td>1541, 1542, 1540, 1545, 1545, 1228, 1230, 1231, 1232, 1224, 1554, 1546, 1544, 1225, 1226, 1547, 1227, 1550, 1549, 1552, 1551, 1235, 1236, 1239, 1539</td>
<td>4.020</td>
<td>323.376</td>
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<tr>
<td>11</td>
<td>Edificio porticato del quartiere Barca</td>
<td>839, 838</td>
<td>535</td>
<td>24.104</td>
</tr>
<tr>
<td>12</td>
<td>Edificio porticato del MAMbo</td>
<td>624</td>
<td>0</td>
<td>6.062</td>
</tr>
<tr>
<td></td>
<td>Buffer Zone A</td>
<td>-</td>
<td>94.161</td>
<td>11.538.471</td>
</tr>
<tr>
<td></td>
<td>Buffer Zone B</td>
<td>-</td>
<td>4.747</td>
<td>462.409</td>
</tr>
<tr>
<td></td>
<td>Buffer Zone totale</td>
<td>-</td>
<td>98.908</td>
<td>12.000.880</td>
</tr>
</tbody>
</table>
### Representation of selected census areas for the components

<table>
<thead>
<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td>10</td>
<td>Portici trionfali di Strada Maggiore</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Edificio porticato del quartiere Barca</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Edificio porticato del MAMbo</td>
<td></td>
</tr>
</tbody>
</table>

**Representation of selected census areas for the buffer zones**

| Buffer Zone A | Buffer Zone B |
Protection and Management of the Property
5. Protection and Management of the Property

5.a. Ownership

The property subject to nomination lies within the administrative territory of the Municipality of Bologna.

The general feature of the system of porticoes in Bologna, which includes the 12 components selected to compose the serial site, is to be private goods but for public use. This is why in Bologna the portico is traditionally considered as a “coomon good”. This attitude has deep historical roots dating back to the end of the 13th century, when the portico was imposed in all new urban constructions.

In particular, in Book X of the Statute of 1288 (*Urban regulation and public works to be done and maintained*) seventy-two sections promulgated prescriptions and prohibitions concerning public hygiene, maintenance of water and sewage pipes, locks and city walls, squares, roads, bridges and provisions on the construction of porticoes.

Among these, heading 52 *Of the porticoes to be built in the city and in the suburbs* states:

"We order that all the subjects to the ordinances of the Commune of Bologna that have got buildings without porticoes in the city or in the neighbourhoods, where houses usually have porticoes, should build and complete such porticoes if they have not been made, each for its façade with a single bank of the wall towards the building under penalty and banishment to the will of the Mayor. If then they are made, they must be maintained in perpetuity at the expense of the owners of the aforementioned buildings”.

This provision, namely the obligation to construct the portico and the definition of the ownership, has been incorporated in the subsequent statutes and in the urban planning regulations up to recent times and is still in force.

For Bologna the need to take care of its porticoes is therefore a responsibility of the individual owners, in compliance with the guidelines established in *Portici. Istruzioni per la cura e l’uso* (Porticoes, Instruction for care and use, see Annex 1) by the Municipality, which is responsible for coordination and also defines the main physical attributes related to the portico elements.

In general terms, the categories of property identifiable on the site are attributable to:

- Public property
- Private property (residents/traders/companies)
- Foundations and Banking Institutions property
- Property of ecclesiastical bodies
- Property of the University of Bologna

In order to better understand the real ownership structure, the following are specific elaborations for each component. They allow to understand the percentage subdivision of the different types of identified properties. The data relating to the property have been obtained from the New Italian Urban Cadastre.
The component presents a subdivision of the property, that are divided into public (Municipality of Bologna) and private subjects.
The ownership structure of the selected component is entirely attributable to private individuals.
Almost all of the ownership of the component is attributable to private entities. The presence of some public and ecclesiastical properties is highlighted.
The ownership structure of the component is divided between two types of subjects: Public Body (Municipality of Bologna) and Ecclesiastical Body.
The ownership structure is articulated. The largest percentage of the concerned buildings is privately owned. There is also a substantial part in public ownership (City of Bologna) and in foundations and banking institutions ownership.
The ownership structure of the selected component is entirely attributable to the ecclesiastic entities.
The ownership of the selected component is mainly private. A portion is divided between public property, ownership of foundations and banking institutions, ecclesiastical property and property of the Alma Mater Studiorum University of Bologna.
The ownership structure of the selected component is entirely attributable to public entities.
The ownership of the component is divided between private property for a significant percentage and foundations and banking institutions.
The ownership structure is articulated. The largest percentage of the concerned buildings is privately owned. There is also a substantial part in public ownership (City of Bologna) and in ownership of foundations and banking institutions.
The selected component is characterized by a totally public property.
The selected component is characterized by a totally public property.
5.b. Protective designation

The property proposed for enlisting is protected by a set of legal protection measures that, on different levels, act for the preservation of its physical attributes and its characteristics related to use and the status of "common good".

In fact, the set of measures includes both legislative provisions and projects or programmes pertaining to territorial planning.

Legislative provisions allow the maintenance of the property's state of conservation, which is excellent from the architectural and urbanistic point of view; planning tools govern possible transformations and contribute to the preservation of the environmental and landscape value of the reference framework, at the same time promoting the enhancement and better use of the assets.

Planning processes are fundamental to integrate and coordinate the actions of the different subjects involved in the protection of assets.

In the following paragraphs the characteristics of the system of legislative provisions (5.b.1) and of the planning system (5.b.2) will be illustrated in general; afterwards (5.b.3) the specific measures in force on the 12 components of the serial site and in the buffer zone will be dealt with.

5.b.1. Legislation for the protection of cultural goods and landscape at Community and National level

According to Article 9 of the Constitution, the Italian Republic "Protects the landscape and the historical and artistic heritage of the Nation", thus placing the protection of cultural heritage and the landscape among its fundamental principles.

On a national level, the normative text which allocates the protection of cultural heritage and landscape to the Ministero per i Beni e le Attività Culturali e per il Turismo the task of protecting, conserving and enhancing the Italian cultural heritage through its peripheral offices is the Legislative Decree n. 42 of 22 January 2004 “Codice dei beni culturali e del paesaggio” (“Code of cultural and landscape heritage”).

The Codice dei beni culturali e del paesaggio has gathered and coordinated in a single text all the previously applicable requirements, changing some of them.

The Codice dei beni culturali e del paesaggio provides for the distinction between protection activities, of exclusively state competence, and enhancement activities, of state and regional competence.

On the subject of protection, the Codice dei beni culturali e del paesaggio in article 3 states that:

"1. The protection consists in the exercising of the functions and in the discipline of the activities directed towards identifying the assets of the cultural heritage and ensuring its protection and conservation for public fruition purposes, on the base of adequate surveys.

2. The exercising of protection functions is expressed also through measures aimed at conforming and regulating rights and behaviors related to the cultural heritage."

Article 6 of the Codice dei beni culturali e del paesaggio provides a description of enhancement activities:

"1. Enhancement consists in the exercising of the functions and in the discipline of the activities directed towards promoting the knowledge of the cultural heritage and ensuring the best conditions of use and public fruition of the heritage itself, also by disabled persons, in order to promote the development of culture. It also includes the promotion and support of cultural heritage conservation interventions. With reference to landscape, enhancement also includes the redevelopment of buildings and areas subject to compromised or degraded protection, or the realization of new coherent and integrated landscape values.

2. Enhancement is carried out in ways compatible with protection and such as not to prejudice its needs."
3. The Republic favors and supports the participation of private individuals, single as well as associated, in the enhancement of cultural heritage.

The Ministero per i beni e le attività culturali e per il turismo implements the provisions of the Code also through the Superintendencies, peripheral bodies which carry out a complex activity of valorization on the archaeological, architectural and landscape heritage of the local territories. The Segretariati distrettuali carry out tasks of coordination and administrative support of the Superintendencies, exercising inspection functions and, among other things, preparing programs and plans aimed at implementing the requalification, recovery and enhancement of the areas subjected to protection, in agreement with the Regions.

Article 2 of the Codice dei beni culturali e del paesaggio states that the Italian cultural heritage is "made up of cultural heritage and landscape assets" and gives the following definitions:

- Cultural heritage: "immovable and movable things which, under Articles 10 and 11, have artistic, historical, archaeological, ethno-anthropological, archival and bibliographic interest and other things identified by law or based on the law as evidence of civilisation values";
- Landscape assets: "the buildings and areas indicated in article 134, constituting an expression of the historical, cultural, natural, morphological and aesthetic values of the territory, and other assets identified by law or based on the law".

With regard to cultural heritage, articles 10 and 11 clarify the things that are the object of protection: “the immovable and movable things belonging to the State, the Regions, other territorial public bodies, as well as to every other institution and public institute and to private non-profit legal entities, including therein ecclesiastical institutions civilly recognized, which have artistic, historic, archaeological or etno-anthropologic value”. A great part of the property is covered in these categories.

In the case of assets owned by Regions, Provinces, Municipalities, other public bodies and private non-profit legal entities (Article 10 paragraph 1), the Codice dei beni culturali e del paesaggio provides for a specific procedure of verification of cultural interest in Article 12. In the case of assets belonging to private individuals, the affixing of the restriction results from the declaration of cultural interest referred to in article 13 of the aforementioned decree; this is a procedure that provides the transmission of identifying and descriptive data on immovable and movable property for the assessment process on the part of the competent offices of the Ministero. This procedure is started ex officio (usually for public properties) or on request formulated by the subjects to whom the things belong (usually for private property).

As far as interventions on cultural heritage are concerned, the Codice dei beni culturali e del paesaggio states that "cultural assets cannot be destroyed, deteriorated, damaged or used for purposes that are not compatible with their historical or artistic character or that could adversely affect their preservation”.

Possible interventions can be carried out directly by the State through its local authorities (Superintendencies) or in any case must be authorized and supervised by them (Article 21).

The Codice dei beni culturali e del paesaggio has been set on the dictates of the previous legislation for the protection of cultural heritage and landscape, taking into account the European Landscape Convention, adopted on October 20th, 2000 in Florence and entered into force on March 1st 2004 (STCE n.176). The European Landscape Convention aims at encouraging public authorities to adopt policies and measures at local, regional, national and international level for landscape protection, management and planning throughout Europe. It concerns all the landscapes that determine the quality of people's living environment.

Notably, as far as landscape assets are concerned, the buildings and areas of significant public interest identified in article 136 are subject to protection provisions:

- the immovable things that have substantial fetaures of natural beauty, geological singularity or historical memory, including monumental trees;
- the villas, gardens and parks, not protected by the provisions of Part Two of the Convention, which stand out for their uncommon beauty;
• the complexes of immovable things that make up a characteristic appearance having an aesthetic and traditional value, including the historical centers and nuclei;
• scenic beauty and all those views or viewpoints, accessible to the public, from which the spectacle of those beauties can be enjoyed.

This type of measure of landscape protection is present on the extra-urban component of the devotional portico of San Luca. In particular, the measure with which the property was placed under protection was the Declaration of considerable public interest of the Monte della Guardia area, located within the municipalities of Bologna and Casalecchio di Reno, according to the Ministerial Decree of November 10, 1953, as considered a complexe of immovable things and scenic beauty and viewpoints.

With regard to the protection of landscape assets, the Codice dei beni culturali e del paesaggio in Chapter IV “Control and Management of assets subject to protection”, establishes first of all that «the owners or holders, in any capacity, of properties and areas of landscape interest protected by the law,... cannot destroy them, nor can they introduce changes that adversely affect the landscape values being protected ” (article 146) and introduce the landscape authorization procedure with the aim of verifying the compatibility of the works on buildings or restricted areas. Any work involving alteration or modification of the state of places and the external appearance of buildings must be previously authorized by the Authority in charge of the protection of the bond. This authorization can only be issued on the basis of detailed documentation accompanying the project for which one is are applying (Article 146).

5.b.2. Legislation for the protection of cultural heritage and landscape at regional level

Legislation at regional level integretas into the restriction system on cultural heritage and landscape dictated by the Codice dei beni culturali e del paesaggio.

In Emilia-Romagna from January 1st, 2018 the Regional Law December 21st 2017, n. 24 came into force, laying down the "Regional regulations on the protection and use of the territory" which establishes the regional regulations on territorial governance, protection of the environment and the ecosystem and cultural heritage, in compliance with the fundamental principles of state legislation and with European laws.

The objectives of the law are to govern the transformation of the territory, guaranteeing the protection and enhancement of the environmental and landscape characteristics, but above all of the historical and cultural elements.

Most of the selected components are located in the historic center of Bologna. The law requires that the municipal planning tools identify the historical settlement system and define its perimeter. The law also entrusts the municipal planning instruments with the identification of the peculiar elements and the potential for qualification and development, as well as of the possible factors of abandonment or social, environmental and building degradation in the historical areas. Furthermore, a specific provision is made within the general discipline, aimed at integrating safeguard and redevelopment policies of the historic center with the needs of its revitalization and re-functionalization. Porticoes are undoubtedly the peculiar element of the city of Bologna, the one that best identifies both its architecture and its urban landscape.

In the regulations about the historic center the regional law establishes that:
• it is forbidden to modify the features that characterize road and building network as well as the isolated artifacts that constitute historical or cultural evidence and dentity factors of the local community;
• any significant change to the current intended use is not permitted, especially for buildings whose intended use is residential, commercial or handicraft
• areas and free spaces destined to collective urban uses as well as those belonging to historical settlement cannot become buildable.
5.b.3. Planning instruments

In general, territorial and urban planning in the Italian regulatory framework is structured in processes of a hierarchical nature that envisage a higher supra-local level (regional and provincial level) which defines programmatic and strategic instruments for transformations and sets the objectives, to which the instruments for territory implementation and management are subordinated in the local area (municipal level) are subordinated.

In summary, the selected property, as a whole, is subject to protection measures and conservation according to:

- legislation for the protection of cultural heritage and landscape at a EC, national and regional level;
- regional, provincial and municipal level governance instruments.

More specifically, the following planning instruments guarantee the protection of the nominated property.

**Regional and provincial planning**

- Regional Territorial Plan (Piano Territoriale Regionale, henceforth PTR) approved by the Legislative Assembly with Resolution n. 276 of February 3rd 2010 and the contextual Regional landscape territorial plan (Piano Territorale Paesistico Regionale, henceforth PTRP), theme section on landscape value
- Territorial Provincial Coordination Plan (Piano Territoriale di Coordinamento Provinciale, henceforth PTCP) approved with Resolution of Provincial Council No. 19 of March 30th 2004.

**Municipal planning**

- Municipal Structural Plan (Piano Strutturale Comunale, henceforth PSC) entered into force on September 10th 2008;
- Building Regulation (Regolamento Urbano Edilizio, henceforth RUE) entered into force on May 20th 2009;
- Guidelines for interventions in the areas of the historic center with porticoes “Portici, instructions for the care and use ”;
- Regulation on the occupation of public land for outdoor refreshment areas attached to public concerns;
- Regulation on collaboration between citizens and administration for the care and the regeneration of urban common goods.

In the following paragraphs, the protection measures aforementioned will be analyzed in detail following a hierarchical order that starts from the European community to reach the scale of the single building.

**Regional Territorial Plan and Regional Landscape Territorial Plan**

The Regional Territorial Plan (PTR), pursuant to Article 23 of the Regional Law n. 20/2000 is the programming tool by which the Emilia-Romagna Region defines the objectives to ensure the development of the territory, increase the competitiveness of the regional territorial system, guarantee the reproducibility, the qualification and the enhancement of social and environmental resources.

The PTR in force aims at offering an overview of the future of regional society, towards which to guide the programming and planning choices of the institutions. It also wants to ensure a framework for the activities of public and private actors involved in the development of regional economy and society. For this reason, it was decided that the PTR should not be plainly a normative instrument, but that it should foster innovation in the governance within an open and shared relationship with local institutions.

The plan was approved by the Legislative Assembly with resolution no. 276 of February 3rd, 2010 pursuant to regional law n. 20 of March 24th, 2000 and represents the strategic plan for sustainable development of the regional system as well as the necessary reference for the integration of policies
on the territory and for the action of the Region and of the Local Authorities. In this design, Bologna is the capital of a strong metropolitan region which must have the ambition to succeed and be recognized as one of the main regional capitals of Europe.

Bologna is among the six Italian cities with the highest degree of development of metropolitan functions; it is the medium-sized Italian city with the strongest international projection; it is considered by the European Territorial Transformation Observatory among the potential metropolitan areas of development and therefore at the level of a "European regional capital". This development does not exclusively concern material structures or the distribution of functions, but is above all a cultural development.

Within this strategic vision of the relevant territorial role that the city of Bologna is assuming, we must include the regional decisions concerning the enhancement of the landscape and cultural heritage, regulated by the Regional Landscape Territorial Plan (PTPR), approved with Deliberation of the Regional Council n. 1338 of January 28th 1993.

The objectives set by the protection instrument are summarized as follows:

- to guarantee the environmental quality of the territory, as a response to a demand related to a widespread need for a higher quality of life (aesthetic function);
- guarantee the possibility of an active use of the anthropic and natural environment (social function);
- to guarantee the preservation in the territory of signs and testimonies representing the identification of the population with their own history and traditions (cultural function);
- to guarantee, through sectoral planning, territorial security (structural function).

![Figure 5.1: PTPR 1993 Landscape Protection Excerpt Table. Selected components are shown on the map. Portici of San Luca are located in a "Zone of landscape interest", Art.19.](image)

With the PTPR, based on a detailed survey and analysis of the characters and landscape, natural and historical values of the territory, different protection levels have been identified and articulated, with associated regulations, directives and guidelines, set in the Implementation Technical Standards (NTA).

Consequently the plan identified the zones and elements subject to the protection system, classified as:

- Areas and structuring elements of the territory’s shape (Apennine ridge system, Forest and woodland system, Agricultural areas system, Coastal system, Coastal and sandy areas...
redevelopment areas, Areas for the protection of the environmental features of lakes, reservoirs and watercourses, Areas of particular landscape and environmental interest;

- Areas and elements with specific historical or naturalistic interest (Areas and elements of historical-archaeological interest, historical urban settlements and historical non-urban settlement structures, Zones and elements of historical and testimonial interest, Areas of naturalistic protection).

The city of Bologna is identified as a historic urban settlement. As can be seen from the synthetic cartography, the Municipality of Bologna and the selected components include areas for the protection of the surface water system, regulated by art. 28 of the plan, as well as areas and elements of landscape and environmental interest, regulated by art. 19 of the plan.

The protection measures introduced in the area that involves part of the municipal territory and also directly the component identified by the Devotional Portico of San Luca, envisage specific measures aimed at preserving hydro-geological, landscape, naturalistic and geomorphological assets.

The theme of landscape protection at regional level has been the subject of major debate in recent years, as, at the end of 2015, the Region and the Segretariato Regionale del MIBACT per l’Emilia-Romagna signed the institutional agreement for the regulatory compliance of the Regional landscape territorial with the Codice dei beni culturali e del paesaggio. In December 2016 the Technical Scientific Committee was set up, consisting of representatives of both Emilia-Romagna Region and the Ministero per i beni e le attività culturali e per il turismo, with the task of coordinating the work and proceeding to the joint implementation of the adjustment of the instrument. It is a broad commitment, aimed at giving those who live and work in the area certainties both of the perimeter of the protected areas and of the interventions compatible with the preservation, enhancement and possible recovery of their landscape values.

**Provincial Territorial Coordination Plan**

Also at provincial level the planning choices contribute to the protection and conservation of the selected components.

The Provincial Territorial Coordination Plan was approved by Resolution of the Provincial Council No. 19 dated March 30th 2004. The plan has among its main objectives that of integrating and coordinating the different aspects characterizing the landscape and the built territory in relation to both general and specific objectives of enhancement and environmental protection, in order to establish a single framework of cognitive and regulatory reference of the provincial area.

In particular, for the municipal area of Bologna, the strategies and regulations defined with the objective of protecting the historic and landscape resources are relevant and operative, in order to guarantee the permanen recognition of the identity of the territory and to promote its knowledge.

The protection does not usually affect only the formal or monumental characteristics of the territory, but also the conservation and recognizability of its "functions" linked to the increase and qualitative growth of cultural diversity and the measures devised to minimize the "consumption" of environmental and human resources, promoting activities compatible with the persistence of its characters.

Most of the selected components are located in the Historic Center, which is valued by the PTCP as a focal point of the urban, cultural and commercial quality offer, for the population of the whole metropolitan area, for city users as well as for tourism. This requires the safeguarding and recovery of a greater quality of the system of public and collective spaces, through the reduction of traffic pressure and of the level of acoustic and atmospheric pollution, the overcoming of phenomena of physical and social degradation, the restoration of liveability and liveliness of public and private urban spaces and the increase in safety and pleasantness for walking and cycling.

The TCP provides for the protection of areas that connect different parts of the historical center, through the application of typological restoration, supported by appropriate documentation.

The safeguarding of the elements and/or areas that still bear witness to the historical settlement connections is also regulated.
The PTCP also identifies the network of historic roads in the selected area, including open spaces and urban squares, the still legible pertaining elements, indicatively: bridges and bridge-dams, tunnels, galleries, pillars and shrines, oratories, fountains, milestones, parapets, retaining walls, roadmen’s houses, historic service buildings (hospices, post offices, hotels, customs), guard posts (sentry boxes and the like), religious buildings (sanctuaries) military buildings (fortresses, towers, etc.), overpasses, underpasses, railway and tramway service buildings, furnishings (isolated signs, signs attached to buildings, writings, public lighting, civil artifacts for water supply, water drainage, etc.), electrical substations, warehouses for the storage of goods, stairways or steps, sidewalks and docks, vegetational furnishings (hedges, rows of trees, plants on crossroads, etc.). Portcoes are included in the historical roads system.

The historic roadway cannot be suppressed or privatized or in any case alienated and closed, except for security reasons and public safety; the pertaining elements must also be safeguarded. If these are pointlike (such as pillars, shrines and similar), in case of modification or transformation of the road axis, may also find a different location, consistent with the previous historical and functional perception of the place.

5.b.4. Municipal level planning tools

In the overall strategic and planning scenario, the Emilia-Romagna Region has given Municipalities the responsibility to define a territorial and urban planning that enables them to promote:

- the economic, social and cultural development of the population;
- the improving of the quality of life;
- the conscious and appropriate use of non-renewable resources.

The tool that the Municipality of Bologna has devised to achieve these goals is the Municipal Structural Plan (PSC), which came into force on September 10th 2008, which establishes the general guidelines to guide urban development and protection measures by means of two more operational instruments: the Municipal Operational Plan (POC) and the Urban Planning Regulation (RUE). In the case of Bologna these three instruments were devised in an integrated way: starting from the Structural Plan a general discussion arose on the guidelines for the protection and development of the territory, which are then articulated and clarified in the other two instruments.

The strategic guidelines characterize the choices of the Structural Plan and are transposed into precise urbanistic directions that can be summarized as follows:

- Protection and recovery of environment and landscape
- Priority given to restructuring and urban regeneration
- Central role of public transport and integration of various forms of sustainable mobility
- Targeted and articulated social housing
- Provision of public spaces and reinforcement of neighborhood centers
- Morphological quality
- Integration of functions and uses

These strategic choices are divided into three systems: mobility, public city and environment. The design of each system translates the general strategy of the Plan and reflects the higher-level sectoral policies. The system, in its turn, refers to the sectoral planning tools that belong to the Municipality.

The public city system, which is particularly important for the protection and enhancement of the selected components, integrates the equipment and services for public use of supra-municipal level; it recognizes the importance of offer diversification, its adherence to the types of demand expressed by the various metropolitan population groups and is concerned with creating relationships between what already exists and the new that must be achieved; all these factors are prerequisites for public spaces to become places of life in public, recognized and cared for by inhabitants.

The planning tools at the municipal level are analyzed below.
The Municipal Structural Plan (PSC), which came into force in 2008, recognizes and imagines Bologna as a city that is:

- European: playing an active role in networks linking European cities, open without diffidence to exchanges that nurture economy and culture and help to build new forms of coexistence among many populations searching for a safe harbor in the city.
• Metropolitan: for its polycentric nature, namely the presence of many different territorial and social situations, both in the municipal area in the surrounding metropolitan area. Valuing differences and strengthening ties become crucial strategic guidelines.

• Sustainable: from the point of view of environment, mobility, accessibility to housing and services, coexistence.

The PSC introduces decisive innovations in the context of Bologna, such as the transition to a regime of soils ruled by equalization rules, the structural dimension of environmental sustainability, the use of a procedure based on monitoring and evaluation. It uses urban design and planning exploration as an important material for the assessment and the governance of the city’s transformations.

The PSC creates the conditions to achieve the enrichment and the qualification of the system of equipment and collective spaces through the new acquisitions of public areas and the regulation of transformations. The PSC also directs its choices and sectoral policies towards the consolidation of the public funding system, which guarantees the quality of living spread in every part of the inhabited city.

The framework of rules is characterised by the introduction of urban strategies in the regulatory structure, in relation to the comprehensive systems that allow the city to work properly (mobility infrastructure for integrated, sustainable accessibility, equipment of collective interest for social quality, ecologic equipment for environmental quality) and the Areas for which the plan indicates homogeneous urban planning policies.

The selected components fall mainly in the urban structured area characterized by layout and buildings of historical value (historical areas).

The goals pursued for these city portions are:

• to maintain the role of functional and symbolic centrality for the urban and metropolitan territory, adapting its scope to the changing social and geographical conditions, and favoring the improvement of habitability;
• to direct changes in the use of buildings towards residence, services and compatible activities;
• to maintain and qualify the cultural and recreational offer;
• to redevelop open public spaces and porticoes;
• to ensure the permanence and safeguard the recognizability of urban fabric and artifacts with historical and testimonial value

The component Edificio porticato del quartiere Barca is located within a planned consolidated area, namely a part of the territory built following the implementation of prior planning instruments, whose full execution has produced areas with services and supplies in sufficient quantities and with adequate performance levels, consequently the plan sets the goal of maintaining good quality features.

Finally, the component Portico Devozionale di San Luca falls partly in non-urban rural areas where the plan has the overall aim of integrating policies to safeguard the natural, environmental and landscape value with the development policies for sustainable farming.

Urban Planning Regulations

The Urban Planning Regulation (RUE), which came into force on May 20th 2009 and underwent subsequent modifications, is the instrument that contains the rules for interventions on the existing building assets and for the improvement of the widespread urban and environmental quality of the territory. The Regulation is complemented by some documents that serve as guides, repertoires of compliant design solutions, tips, best practices catalogue. They act as orientating texts and implementation tools for the design and protection of the built and open space.

In particular, in RUE the term “interface” is used for all those elements that govern the relationships between buildings and areas for public use, characterizing the urban context.

Among these elements, porticoes are indicated as a fundamental element for the quality of urban and rural landscapes.
In newly constructed areas and interventions on the existing built space, the Regulation pinpoints the performance of the interface elements that preserve the qualifying characteristics of both rural landscape and the urban context.

Article 54 of the Regulation describes the relationship between private and public spaces, as well as spaces for public use.

In the Urban Territory, in fact, the interface elements (porticoes, fences, gates, driveways, canopies, shelters, awnings, marquees, signs, commemorative exhibits, tombstones and cartouches) facing the public space must have shapes, materials and colors suitable for the context and capable of giving an overall image of order and care.

In new construction projects it is necessary:

- to establish the dimensions of the portico according to its function of covered public path and proportionate to the measures of the building, with attention to connections in continuity with existing porticoes;
- to provide access to driveways preferably from secondary roads;
- to position the elements for protection from atmospheric agents in correspondence of the pedestrian accesses to the areas pertaining to public and private buildings and the entrances to the buildings themselves;
- to adopt stylistic solutions compatible with gates and doors, excluding however inclined slopes and the use of masonry and tile elements.

In the interventions concerning existing interface elements, in addition to the performances indicated for those of new construction, the following operational indications are prescriptive:

- to preserve and restore or recover the original flooring of the porticoes that belong to buildings of historical-architectural interest without changing floor levels, even if they are at different levels from those of the street they overlook;
- to maintaining order and cleanliness of the floors of the porticoes undergoing public passage, eliminating promptly all the causes of alteration, such as swelling, discontinuities, injuries, depressions, etc. It is the responsibility of building owners to ensure conditions of decorum and hygiene with the periodic maintenance and cleaning of all interface elements;
- to ensure a safe fruition of the public space with which interfaces relate directly. Interface elements in the urban territory must be placed in such a way as not to create obstacles or interferences and treated in a way to reduce dangerous situations;
- to use non-slip materials for the paving of the porticoes and public walkways;
- to position the sidewalks subject to public use in areas pertaining to the buildings;
- to size and position canopies and shelters for protection from atmospheric agents in correspondence of pedestrian accesses to areas belonging to public and private buildings and entrances to the buildings themselves, so that they do not jut out on public property.

Interventions must integrate the aggregation of buildings in the urban and environmental context, enhancing the quality elements and reducing or mitigating the possible negative effects.

In the project and in the construction of new aggregates of buildings it is necessary:

- to enhance the spatial and visual relationships with the surroundings, considering the pre-existing elements, the mesh of the paths, the morphological, environmental, typological and historical-testimonial characters. In particular, to ensure the views of elements of major merit or importance (naturalistic or historical-documental) and design the aggregate’s edge creating visual, physical and functional relationships;
- to favor the formation of recognizable places through the organization of built and open spaces, also in relation to the possible placement of commercial and service activities;
- to place buildings and open spaces adequately, taking care of their exposure with respect to the sun and climate agents, defending them from the presence of pollution sources;
- to seek the physical, functional and visual continuity of open spaces and to consider their relationships with any open spaces and services of public use located in the surroundings;
to design buildings and open spaces with the aim of making the intended uses easy, compatible and comfortable, with attention to the practices and habits of the possible recipients.

Throughout the historic city, the rooms on the ground floor of the buildings overlooking the porticoes, must not be used as garages; where their size allows it, they can be used as accesses to internal courtyards or shared garages.

5.b.5. Specific protective measures

Protective measures applicable to the 12 components of the serial site

The following is a summary of the protective measures specific for each component, deriving from the implementation of the regulatory provisions dictated by the Codice dei Beni Culturali e Paesaggistici and by the territorial planning.

The whole of these prescriptions affect the porticoed system of Bologna and contribute to safeguarding its visual integrity.

The reference legislation for the protection of cultural heritage and landscape is the Decreto Legislativo 42/2004 - Codice dei Beni Culturali e del Paesaggio. The national legislation is juxtaposed to the local legislation. Actually, the instruments for the governance of territory that are considered below for the analysis of the protection system are: the Municipal Structural Plan, the Building Planning Regulations, the Table of Restrictions.

The principal kind of restriction are:

1. Buildings of historical and architectural interest
2. Cultural heritage subject to declaration pursuant to art. 13 Decreto Legislativo 42/2004
3. Areas subject to indirect protection provisions pursuant to art. 45 Decreto Legislativo 42/2004
4. Type II Historical Road network
5. Areas with high archaeological potential
6. Areas with medium archaeological potential
7. Areas with low archaeological potential

The 1st, 2nd and 3rd restrictions are linked to buildings of historical interest that constitute architectural emergencies, among which buildings recognized as cultural assets by the national legislation in force. The purpose of protection is the preservation of their value in the urban context and landscape of reference.

The 4th restriction comprehends streets (as well as the squares and other public spaces and pertinent elements) that maintain historical characters still legible. The layout of these roads coincides with that found on the occasion of the formation of the "Land Registry" of 1931.

The 5th restriction represents the areas in which the urban layout of the pre-Roman and Roman ages is recognizable, characterized by multi-layered contexts with a high probability of archaeological findings. Any intervention that requires excavation and / or soil movement is subject to preliminary surveys, carried out in agreement with the competent Soprintendenza per i Beni archeologici.

The 6th restriction represents peripheral areas, if compared to those where the urban layout of the pre-Roman and Roman ages is recognizable, where the probability of archaeological findings is to be verified in the light of the information acquired and updated by Soprintendenza per i Beni archeologici. Any intervention that requires excavation and / or soil movement is subject in advance to the competent Soprintendenza per i Beni archeologici, which may subordinate the intervention to preventive archaeological investigations.

The 7th restriction represents the areas characterized by a rarefaction and a poor stratification of archaeological occurrences. Every project for the construction of large infrastructures or which substantially modifies the structure of the territory must previously be submitted to the competent Soprintendenza per i Beni archeologici, which may subordinate the intervention to preventive investigations.
The constraint is not specific to each building, but concerns the road and the subsoil. This street maintains historical characters still legible.

In particular, the site of the historical road system cannot be suppressed or privatized or in any case alienated or closed except for security reasons and public safety. Roadside elements such as pillars and shrines must be safeguarded. It is preferable in any case to maintain historical toponyms, if still in use. The vegetational endowment along the roads is to be safeguarded, strengthened and/or restored, also for the purposes of the naturalistic connection of the ecological network.

Any possible intervention must preserve or restore the historical structure, with regard to the layout, the arrangement of the appurtenances, the use of materials for the pavement and the road surface, avoiding enlargements and modifications of the altimetric pattern of the road sections and of longitudinal developments.

In the square there are many buildings of historical interest that constitute architectural emergences, among which buildings recognized as cultural assets by the national legislation in force.

They are in a particular important area in which the urban layout of the pre-Roman and Roman ages is recognizable, characterized by multi-layered contexts with a high probability of archaeological findings. Moreover, the square itself is protected with a special constraint, not only as an area of high archaeological potential. For this reason the placement of any temporary or permanent artifact of contrasting form with the buildings of relevant historical-artistic interest is not admitted, since it would be prejudicial to the conditions of decorum and environment of the monumental complexes facing the component in via Santo Stefano.
Every building on the street is protected: interventions and modifications of the uses must be based on the criterion of restoration and compatibility of use with the restrictions imposed by the building’s structure.

Any intervention that requires excavation and/or soil movement is subject to preliminary surveys, carried out in agreement with the competent protection offices. The archaeological findings are also recent: during the restoration of the church of Santa Maria Maggiore, a medieval stone cross was found underground.

The type II historical road network is one in which historical-testimonial values prevail over the functional characteristics; any possible intervention must preserve or restore the historical structure, with regard to the layout, the arrangement of the appurtenances, the use of materials for the pavement and the road surface, avoiding enlargements and modifications of the altimetric pattern of the road sections and of longitudinal developments.

The Baraccano complex is protected, both the architectural parts both the garden and green square at the rear of the building. The punctual constraint has also been put on the voltone under the portico, as an architecture of particular value.

The street via Santo Stefano is for sure one of the most important urban artery of ancient origins: for this reason it is part of the Historical Road network.
Component 05_ Portici commerciali del Pavaglione e dei Banchi

The porticoed buildings facing the two squares are bound. In particular the Palazzo dei Banchi presents a constraint exclusively on the façade and, consequently, on the portico on the ground floor. This determines a protection from the transformations can be applied to the interior of the building.

The area is located at the original nucleus of the historic city, which is why the potential to find archaeological finds is very high.

Component 06_ Portico devozionale di San Luca

The punctual constraint, in addition to the church, was placed on the entire portico, from the Arco del Meloncello to the sanctuary. Furthermore there is also a landscape protection, while these areas are characterized by a rarefaction and a poor stratification of archaeological occurrences.

The uphill road is historic, it is an ancient area on which they have built the covered route and, as such, to be protected.
These are buildings of historical interest that constitute architectural emergences, among which buildings recognized as cultural assets by the national legislation in force. The purpose of protection is the preservation of their value in the urban context and landscape of reference.

These are the areas in which the urban layout of the pre-Roman and Roman ages is recognizable, characterized by multi-layered contexts with a high probability of archaeological findings. In particular for the presence of the Bentivoglio Palace destroyed in the sixteenth century.

It is an historical road network, corresponding with the exit road from the city, from the San Donato gate.

Many of the buildings along the street have an historical interest and, consequently, a specific constrain. The street has ancient origin. It corresponds with the Via Emilia, so the probability of archaeological findings in the surrounding is high. Anyway the historical characters and direction is still legible and must be conserved.

The type II historical road network is one in which historical-testimonial values prevail over the functional characteristics; any possible intervention must preserve or restore the historical structure, with regard to the layout, the arrangement of the appurtenances, the use of materials for the pavement and the road surface, avoiding enlargements and modifications of the altimetric pattern of the road sections and of longitudinal developments.
The areas are of high archaeological potential because they correspond with the ancient nucleus of the city, even if the actual impostation is from the XIX century.

The facades on the street and on the piazza are of particular value and therefore to be protected.

Many of the buildings along the street have an historical interest and, consequently, a specific constrain. The street has ancient origin. It corresponds with the Via Emilia, so the probability of archaeological findings in the surrounding is high. Anyway the historical characters and direction is still legible and must be conserved.

The type II historical road network is one in which historical-testimonial values prevail over the functional characteristics; any possible intervention must preserve or restore the historical structure, with regard to the layout, the arrangement of the appurtenances, the use of materials for the pavement and the road surface, avoiding enlargements and modifications of the altimetric pattern of the road sections and of longitudinal developments.
Component 11_ Edificio porticato del quartiere Barca

The archaeological potential is not high as the area is peripheral to the original core of the city, however, the building appears to be bound as a modern heritage, due to its architectural value. The architect and the technological innovation of its construction are the causes of its protection, so building interventions and modifications of the uses of protected buildings must be based on the criterion of restoration and compatibility of use with the restrictions imposed by the building’s structure.

Component 12_ Edificio porticato del MAMbo

While awaiting the verification of historical interest in publicly owned buildings dating back to more than 70 years, they are nevertheless recognized as cultural assets. The purpose of protection is the preservation of their value in the urban context and landscape of reference.

The building is in a multi-layered context with a high probability of archaeological findings. The historical viability is linked to the organization of the suburban area of the city in the end of the XIX century.
The Porticoes of Bologna (Buffer zone A).

Ambiti storici (Historical areas). Construction interventions on buildings will be regulated by the Urban Building Regulations, also in consideration of the type of protection to which each property must be subject, and may be exclusively conservative, with the confirmation of the current relationship between volumes and open spaces.

In general, the interventions will be directly implemented, with the building permits that are required for each type of intervention. Actions of a transformative nature can only be admitted for interventions of public interest with specific derogating measures that are included in the Poc.

Ambito pianificato consolidato (Consolidated planned scope). In the specialized consolidated areas of widespread qualification, the main objective is the improvement of the conditions of urban quality and livability, including the strengthening of the quality of public space, and that of the infrastructures for the urbanization of settlements.

Zone di particolare interesse paesaggistico-ambientale (Areas of particular landscape and environmental interest). Areas of particular landscape-environmental interest are defined in relation to particular morphological and/or vegetative conditions, particular connotations of naturalness and/or biological diversity, conditions of reduced anthropization.

The primary purpose of the protection is to maintain, recover and enhance their landscape and ecological peculiarities.

Interventions that allow the public enjoyment of protected areas are approved: the construction of parks whose equipment, where not existing, are mobile or removable and precarious; paths and rest areas for pedestrians and for non-motorized means of transport; tree-lined areas of new plant and equipment mobile or removable and precarious in existing clearings.

Aree naturali protette (Protected natural areas). The aims of the protection are the conservation of the natural, historical-cultural and landscape heritage and the enhancement of this heritage for the socio-economic promotion of resident communities.

The Porticoes of Bologna (Buffer zone B).

Agglomerati d'interesse documentale del moderno (Agglomerations of modern documentary interest). On this kind of agglomerations the building interventions admitted are: "ordinary maintenance", "extraordinary maintenance", "restoration and conservative restoration", "building renovation", after favorable evaluation of the Commission for the Architectural Quality and the Landscape. Inside the area the "Train" is considered a building of historical and architectural modern interest: interventions of "ordinary maintenance", "extraordinary maintenance", "restoration and conservative restoration" are allowed.
5.c. Means of implementing protective measures

Bologna is developing a series of regulations and guides that provide citizens and operators with tools and information useful for the care and the correct use of the characterizing elements of the city’s historic center and therefore affecting also the selected components.

In particular the manual "Portici. Istruzioni per la cura e l’uso" (Porticoes. Instruction for care and use) is reaching the final formal steps before actual entry into force. The document is part of a broader framework of actions undertaken by the Town Council, whose aim is to facilitate and coordinate interventions on porticoed spaces, even when they do not imply building works.

The manual is organized in tables divided into 9 sections, in order to facilitate a quick and direct consultation starting from the single problems.

The topics of the manual concern the use of porticoes in relation to the needs of commercial activities and public establishments, temporary installations for special and seasonal occasions, the installation of accessories for domestic and private users, the needs of the various types of mobility, the preparation of construction sites and scaffolding, hygiene and cleanliness and define specific methods of intervention.

The following is a summary of the operational indications defined with regard to the porticoes.

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>DESCRIPTION OF OPERATIONAL MEASURES FOR PROTECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>MERCHANDISE RACKS</td>
<td>The display of goods under the porticoes can take place in special structures located in the area in front of the window of the corresponding business. They must always allow pedestrian usability (free space in front at least 1.50 m wide); must be removed when the shop closes; must have a metal support structure with wooden or metal shelves and adhere to the shop’s window, raised from the ground and not higher than 1.35 m.</td>
</tr>
<tr>
<td>DOOR AND WINDOW FRAMES</td>
<td>Under the porticoes, the windows of the premises that host commercial, professional and public activities remain visible even during closing time. Therefore window frames are equipped with shatterproof glass and shutters; if they are of the roll-up type, they must be open-mesh or micro-perforated in galvanized and painted steel with vertical sliding. The roller shutter box should protrude as little as possible, never more than 5 cm flush with the wall. The lighting of the shop windows is guaranteed by lights placed inside the premise and never by lights turned towards the windows positioned on the pillars, the columns or the ceilings of the porticoes.</td>
</tr>
<tr>
<td>PLANTERS</td>
<td>Plant containers (vases) and flowers (planters) can be placed under the porticoes (next to the interior walls or in the portico’s opening, without obstructing ventilation grilles), placed on the ground for decorative purposes and provided that their proper maintenance is ensured. The planters should be small, never more than 0.50 square meters and can be between 0.50 and 1.20 m. high.</td>
</tr>
<tr>
<td>SIGNS FOR PUBLIC UTILITY SERVICES, BARS, RESTAURANTS, HOTELS AND PLACES OF PUBLIC ENTERTAINMENT</td>
<td>Public utility services (chemist’s, post offices, tobacconists), public establishments, accommodation businesses and places of public entertainment may have a flag sign at the site of the activity. The flag signs can never be placed under the portico, but only outside it. Hotels, restaurants, pizzerias or similar and venues for public shows, meeting or entertainment (cinemas, dance halls, discos, and services with relevant night-time activities) may include the installation of flag signs only in the context of an overall design project.</td>
</tr>
<tr>
<td>DEHORS</td>
<td>Dehors can be organized also under or adjacent to the porticoes. There are 3 types based on their positioning and layout :</td>
</tr>
</tbody>
</table>
**Type A** if it consists exclusively of tables, chairs and sunshades;

**Type B** if it has lateral boundaries, exclusively self-supporting, without any fixing either to the ground or to columns or pillars. The setup of dehors on the streets or in the squares adjacent to the porticoes can also include sunshades as well as tables and chairs; it can be equipped with platforms, to create a floor in continuity with the floor level of the porticoes or to regularize any disconnections of the road surface, and display lateral delimitations;

**Type C** if fixed cover structures are provided. This type can never be installed adjacent to the porticoes.

On all parts of dehors, writings with the characteristics of signboards are allowed, but they must not be bright or illuminated messages. The objects making up the dehors (tables, chairs) set up under the porticoes cannot be stacked in spaces for public use during closing time.

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### PROFESSIONAL PLATES

Plates are placed at the entrances to the buildings where studies, offices and other professional and service activities are located. The plates, with maximum dimensions of 297 x 420 mm (A3), can be: brass plates, stainless steel or cor-ten, flat or deep-drawn; slabs in gray or treated sandstone; transparent glass plates. All must be frameless, preferably monochrome engraved.

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### CURTAINS

Curtains can only be installed under the extrados of the portico’s ceiling itself and never above the portico’s opening on the street front. The curtains in the upper part of the portico’s arches are fixed and can have a central opening. Hanging curtains must always be vertical, must not have any outreach close as Roman blinds. Awnings’ lower edge (or valance) cannot be higher than 35 cm, it must always have a smooth finish (never scalloped or fringed), as well as the lower edge of hanging curtains. Curtains and awnings must be in the same solid color, according to the shades shown in the recommended palettes. Trademarks and denominations of the activity can be inserted only in the valance or in the hanging curtain. The characters of the writings cannot be higher than 20 centimeters and can be white on a rust color background or rust-colored or dark brown on an off-white background.

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### BOOTHES

Booths are advertising and information stations for social, cultural, institutional and political purposes. The height must not exceed 120 cm from the ground, the width must always be less than that of the portico’s opening. The support structure and the uprights can be covered with sheets of non-plasticized fabric, or with wood or cardboard panels. Under the porticoes, booths can only be placed adjacent to the inner wall or in the empty space of the opening, without leaning against columns, piers and any low walls.

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### STREET VENDORS

Street vending facilities are usually placed under or next to the porticoes: stalls selling small items, sweets, flowers and roasted chestnuts. Columns and pillars must always be visible. The electrical systems at the service of these structures, both temporary connections to the electricity supply and generators, must not constitute a hindrance (they must be concealed and removed at the end of the sales activity, together with the structures themselves).

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### DECORATIONS

Illuminations, festoons and decorations set up for festivities and civil and religious celebrations must be free of any advertisement: Their anchorage system must be made with bare iron wire, they must be safe and as hidden as possible. As soon as the festive period ends, each decoration must be completely and timely removed: all the new supports have to be removed, taking care to repair any damage to the walls, even small ones, repainting where necessary. In particular, all the plant elements are eliminated, especially electrical ones; no flying cables, obsolete and useless, are allowed to remain under the porticoes.

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### PAVILIONS AND GAZEBOS

Modular structures such as pavilions and gazebos are used during events for demonstration, display and sale of products and goods or for holding events and shows. Placement of pressure-operated structures or inflatable gazebos is never permitted. When pavilions and gazebos are positioned on roads or
squares in adherence or in proximity to porticoes without a wall (at a distance of less than 3 meters), their dimensions are defined in relation to the portico itself, so as not to block the view completely. The height must not exceed the maximum height of the portico, as well as the width. Columns and piers are always left free to view. If the structures are positioned in adherence to the porticoes, the walking surface must never form an architectural barrier.

**BANNERS**

The cloth and the characters on banners are always monocromatich, respectively red and white or ivory. If the banner is hanging from an internal or external tie rod, dimensions must be such as not to hinder in any way the passage and the perception of the continuous porticoed path.

**SUPPORTS AND EXHIBITION PANELS**

In case of temporary exhibitions, the necessary supports can be placed under the porticoes, consisting of wooden trestles or metal grids (maximum height 2 meters) which must be self-supporting, without any anchors or ballasts, never leaning against piers and columns, leaving always a free space of 1.50 m for pedestrians.

**PLANT COMPONENTS**

The visual impact of technological systems connected to both public and private networks must be minimised in every single component, in particular cables, large and small volumes which will be undergrounded whenever possible. Only in exceptional cases and for justified reasons is their housing allowed under the porticoes, preferably in correspondence with piers, but not with columns. The presence of boxes hanging from ceilings or walls is never permitted. The meters are preferably housed in special niches within the walls. The doors covering the niches will be positioned respecting the warp of the facade and must be in cast iron with natural coloring or in sheet metal appropriately painted in the same color as the facade. Old push-button panels, in line with the wall, in metal or stone, are preserved and restored, while new ones, preferably placed in the door’s moulding, must respect the warp of the facades.

Anti-intrusion, surveillance and public security cameras, both public and private, should preferably be placed inside the porticoes and should be small and be mounted on brackets with short racks or arms. Domed models are preferable, since they ensure a lower visual impact and a better defense against tampering. The microcells for mobile telephones are small, they can therefore be placed in the inner walls of the porticoes.

**DRIVEWAYS**

If new driveways are to be built with access from the porticoes, the flooring of the corresponding section must be made with suitable stone materials, according to the typical pavement of historic Bolognese streets, such as slabs of stone or porphyry cubes, with dimensions 4-6 cm laid in fan pattern. If it is necessary to connect the levels between the portico and the street, a stone junction kerb must be provided. The closing of the compartments destined to the shelter of private cars is realized with balancing or sectional doors, preferably in wood. Flashing lights, photocells and electrical systems are embedded in the frame so as not to interfere with the masonry parts of the portico.

**BOLLARDS**

Bollards are single or multiple elements used to create barriers to frequent and not occasional transit of cycles and motorcycles under the porticoes. They can be defined by their shape and material: sandstone without collar and base; metal with single tube, with base and top in cast iron, suitable mainly for minor or modern architectures. Barriers for the protection of pedestrians are always to be avoided. Bollards are located both to protect the portico’s opening and near road junctions, where a building ends and the continuity of the porticoes is interrupted. It is necessary to avoid placing the dissuasion elements on large pre-existing stone slabs and fixing them with foundations or dowels.

**RAMPS FOR OVERCOMING**

Ramps for overcoming architectural barriers are installed, temporarily and without causing any damage to the flooring and other parts of the portico, to allow access to their homes for the disabled. In order to be installed, the ramp must be located along the inner wall in a parallel direction to that of the porticoes and must not interfere with other entrances or windows; its length
### ARCHITECTURAL BARRIERS

is equal to or less than 2.50 m excluding the landing. Furthermore, a free space of at least 1.50 m for the public passage must be guaranteed. When the ramp is no longer necessary, it has to be removed and the former state of the places is carefully restored.

### CONSTRUCTION SITES

Construction sites are temporarily fenced areas, where the necessary operations for the renovation, restoration and maintenance of the porticoes or of the entire building are carried out. Scaffolding is a temporary structure at the service of the construction site. They must be as small as possible and ensure decorum of the building subject to intervention, as well as of the neighboring ones. They are shielded by anti-dust sheets of uniform color and possibly integrated by graphic elements recalling the underlying architectures. Fences are made of modular mesh wire panels to avoid being an improper element of isolation in the urban context. The yard fence is always free of advertising, but may contain the name and logo of the company that is carrying out the work.

### FLOOR CLEANING

The cleaning of the porticoes’ floors is important not only for hygiene and decorum, but also as the most effective system to ensure good maintenance. Ordinary cleaning consists of sweeping and washing the surfaces, while “extraordinary” cleaning, to be scheduled at regular intervals, consists of removing the residues of chewing gum and tar, which is done with special long-handled scrapers, followed by a washing with a high-pressure cleaner. Non-hazardous and non-aggressive detergent products must be used, in concentrations that guarantee the effectiveness of the removal of the main dirt stains of various types. Using a lance nozzle allows to clean areas that are difficult to reach, such as the bases of piers and columns.

### INTERVENTIONS

Porticoes have to withstand vehicle transit only at the driveways. They must not suffer from winter frosts and large summer heats and the formation of stagnant water after the rains must be avoided. The aesthetic and decorative aspects find their matrix in architectural elements: in the rhythm of the, in the alternation of full and empty spaces, in the presence of pedestrian and vehicular entrances, in the juxtaposition of buildings with different architectural styles. The outer edge is usually a stone threshold whose width and length are defined by the ground base of columns or piers. In the case of continuous porticoes it is always preferable to have the same or similar flooring, in order to emphasize the continuity of the pedestrian paths. Historical floors, whether in cobblestone or brick, must be recovered as much as possible. Rubber and tiles are unsuitable floors for any type of portico, therefore they must be replaced with other types, depending on the building and the context. Venetian pavement, if well laid, is very durable and easy to maintain and clean. In the maintenance interventions on porticoes’ flooring, whenever the flooring is incongruous or damaged or worn and cannot be recovered, it is advisable to consult the sheets on architectures, which associate the characteristics of the building with the most consistent floors, remembering that it is also recommended to favour uniformity in the case of continuous porticoes.

### OPENINGS FOR VENTILATION OR ACCESS TO UNDERLYING ROOMS

In the porticoes of historic and monumental buildings, enlargements and new openings must be avoided, unless they are necessary to install new heating systems with greater energy efficiency. The enlargement and the new openings in a single portico section must form a whole as homogeneous as possible in shape, dimensions and materials of the covering grid. Each opening, new or enlarged, must interact with architectural elements. The covers must be connected to the existing pavement, avoiding seals that protrude along the perimeter. The covering grids on the floor must be made of galvanized steel, with heel-proof non-slip meshes and equipped with a special net against insects. The lids of trapdoors must be in watertight and non-slip galvanized steel sheet and must not be cracked.
The document also contains information on racks, carpets and floor elements, bird deterrents, banners, roll-ups, totems and displays, window stickers, business signs. See the attachment in the Annexes book "Portici Instructions for Care and Use".

The City of Bologna also promotes, facilitates and coordinates the interventions of the owners of the porticoed areas.

With regard to the elimination of the disfiguring effects caused by graphic vandalism, an important role is played by the collaboration between multiple parties on different and complementary fronts, to achieve appropriate city decorum and to protect buildings of historical or artistic interest. In 2009, a joint agreement was signed between the Municipality of Bologna, Direzione Regionale per i Beni Culturali e Paesaggistici e Soprintendenza per i Beni Architettonici e Paesaggistici, aimed at providing the works of graphic vandalism removal with basic requisites and to ensure operating accuracy and uniform quality standards. (cnf Chap. 4.a.1). The Protocol is now being reviewed and updated. See the attachment in the Annexes book “Common Protocol - Supervision”.

More specifically, the joint actions that the signatories are pursuing are aimed at:

- allowing widespread interventions of cleaning, protection and subsequent maintenance on damaged facades to be carried out, also by single citizens, helping to encourage interventions with appropriate methods within the historical urban fabric as actions of general interest;
- identifying forms of control and dictate specific intervention and protection methods;
- ensuring that work is carried out by qualified companies that guarantee the cleaning is made in accordance with best practice.

Individual owners can benefit from facilitations in relation to maintenance activities, in particular for the renovation of the pavements and for the removal of graphic vandalism. Citizens can organize themselves to take collectively care of a section of portico and enhance it, with interventions that should not conflict with either public use or private ownership of the property, signing a collaboration agreement with the Municipality. Such agreements have been established by the Regulation on collaboration between citizens and Municipality for the care and regeneration of urban common goods, which includes a specific provision in art. 14 for the shared management of private spaces for public use, such as porticoes.

Article 14 of the regulation states that:

1. The collaboration agreement may concern the shared management of a private space for public use.
2. Active citizens take care of the space, for a predefined period, to carry out all the interventions and activities indicated in the agreement.
3. Active citizens cannot carry out activities or interventions that conflict with public use or private ownership of the property.
4. The possibility of shared management of the same good by a plurality of active citizens is guaranteed. The Municipality promotes the possibility for owners or businesses to join in partnerships, consortiums, cooperatives, neighborhood or area foundations representing at least 66% of real estate or businesses which stand on private space for public use.

More than 30 collaboration agreements have been signed involving porticoes, ten of which are currently active.

The particular attention paid to the protection of the ancient core of the historic city and of the porticoes is also determined by the constant research by the Municipal Administration of specific measures to govern the problems that develop in the socio-economic context of reference and that are in incessant trasformation.

In June 2019 a Regulation was approved for the control of commercial activities in urban areas of particular cultural value.

The Regulation intends to pursue the protection of urban areas of particular historical, artistic, architectural and environmental value interest of the city of Bologna, with particular reference to the
ancient core of the historic city, defining a series of rules for a period of three years from the date when the regulation itself entered into force.

In more detail, the establishment of new activities belonging to the types listed below is prohibited:

a. retail trade in fixed places of goods belonging to the food sector;

b. food and beverage administration in any form;

c. craft / industrial production, preparation and / or sale of products belonging to the food sector;

d. "money change", "phone center", "internet point" and "money transfer" activities, practised in an exclusive or prevalent way;

e. warehouses and storage rooms used for commercial activities;

f. wholesale and retail "cash for gold" activities;

g. retail sales activities carried out by means of automatic devices placed in special rooms exclusively used for this purpose;

h. authorized activities for the collection of bets and / or the installation of equipment for cash prizes, in accordance with the Consolidated Law on Public Security.

Exceptions can be made for special projects initiated and approved by the Municipality, also on the initiative of private individuals, and after a confrontation with Associations and Neighborhoods, aimed at preserving and / or regenerating the urban environment, including the support for the setting of qualified commercial services qualified in harmony with territorial functions.

The Regulation introduces rules to guarantee the quality of the display of the products for sale: they must be placed exclusively on shelves and equipment and cannot be placed on the ground. The display of goods on architectural parts, such as columns, piers and tie rods of the porticoes, and on the threshold of the premises, is not allowed. Furthermore, it is not possible to leave empty crates or cartons outside the premises, in particular under the porticoes (except for the cases to be collected according to the urban waste collection sheets).

The owners or holders of unoccupied commercial premises or of licenses not yet established or suspended must also be careful: the Regulation states that they have the obligation to keep the entrances to the premises clean (shutters and windows in the first place); to remove any posters, flyers, various notices, newspaper sheets, posted on the walls belonging to the premises; remove unused plant components.

The Regulation states that the City Board, after consultation with the Superintendent, may identify venues where craft and commercial activities take place as a collective expression of cultural identity, ensure the promotion and protection of these historical businesses by means of incentives and other forms of support. Moreover, to protect the permanence of the historical businesses, the Municipality will identify the requirements to determine the prohibition of transformation of the activity. See the attachment in the Annexes book “Unesco Protocol”.

5.d. Existing plans related to the region and the proposed property is located (eg, regional or local plan, conservation plan, tourism development plan)

In addition to supra-local and local level governance tools, the selected components are included in numerous plans and projects for territorial development, conservation and tourism development at different scales.

Large area strategic planning

On the basis of Law 56/2014 (the so-called Delrio Law) on January 1st 2015, the Metropolitan City of Bologna was established, to which the identification and coordination of development strategies for the entire metropolitan area is assigned, as its first essential function through the development of a Strategic Plan. Starting from autumn 2015, the Metropolitan City of Bologna, together with the Unions of Municipalities, has decided to start the development of this new instrument through a process of listening and confrontation with the territory: the Metropolitan Strategic Plan (Piano Strategico Metropolitano, henceforth PSM 2.0).
With the aforementioned strategic tool, the Metropolitan City of Bologna aims at achieving a unified identity by operating in constant connection, exchange and agreement with the administrators of individual Municipalities and Unions, according to a movement that connects the suburbs and the center, canceling the distances, making each place the center of the whole territory, through three fundamental dimensions: sustainability, inclusiveness and attractiveness.

Figure 5.3: Structural Scheme of Metropolitan Strategic Plan

These three dimensions are pursued as a priority in a cohesive and coordinated manner between the various sectoral policies, and give substance to an integrated action both vertically, between the different levels of government, and horizontally, seeking the contribution and the coordinated action of private, economic and non-economic forces. They are:

<table>
<thead>
<tr>
<th>I. Metropolitan Bologna: sustainable, responsible and attractive</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Urban and environmental regeneration</td>
</tr>
<tr>
<td>III. Mobility</td>
</tr>
<tr>
<td>IV. Manufacturing, new industries and training</td>
</tr>
<tr>
<td>V. Culture, knowledge, creativity and sport</td>
</tr>
<tr>
<td>VI. Schooling and education</td>
</tr>
<tr>
<td>VII. Health, welfare, wellness</td>
</tr>
</tbody>
</table>

Among the sectoral policies, some will have a positive impact on the nomination procedure and specifically the following:

1. Metropolitan Bologna: sustainable, responsible and attractive; a genuine tourist destination. In these last years Bologna has asserted itself as a favorite destination for tourism, especially for foreigners, as confirmed by the fact that foreigners account for over 50% of the visitors coming to the city. This growth has been constantly at double rates compared to the national ones and has led Bologna Metropolitana to become, in the regional context, the area with the greatest number of people employed in touristic services and in the related sector. This positive dynamic, however, involves differential developments, with areas that in recent years have undergone
substantial declines, and several, both actual and potential, criticalities. As a matter of fact, unease begins to emerge in the city, deriving from the disproportionate concentration of tourist flows, which can lead to situations of imbalance and incompatibility between tourism growth and integration in the social, economic and territorial fabric. Bologna Metropolitan Tourist Destination, launched in 2017, will face these issues through a unified programming action, capable of identifying sustainable tourism as a conveyor for the economic and social development of the territory. Moreover, the redistribution of flows from the City to metropolitan territories will guarantee a tourist growth compatible with the identity of Bologna Metropolitan, enhancing an authentic and original natural and cultural landscape within which a collective urban identity lives and is nourished. In this sense, the multi-year strategic lines on which the Destination is already operating are already defined in a framework of objectives that provide for the definition of products and the identification of reference tourist markets, together with the development of a local entrepreneurial system able to accommodate the new tourists.

2. Mobility. The strategic objective on mobility in the metropolitan area of Bologna is the 40% reduction of climate-changing emissions by 2030 (a goal that means that approximately 440,000 trips by car and motorcycle a day should change to other sustainable transport modes: Local public transport, bike and walking). These highly challenging goals must be based on a new way of planning mobility, focusing not only on travel, but also on improving the quality of life in cities and the territory. Furthermore, we must aim very carefully to maintain a virtuous balance between the effectiveness and efficiency of the mobility system and urban planning and territorial developments.

In compliance with established principles, the plan defines the necessary measures so that walking may regain the dignity that it deserves and become, therefore, the most common and natural way to move. The following objectives are therefore proposed:

- the diffusion of mixed use areas where rules and spatial planning claim new rights for pedestrians;
- the creation of wide pedestrian zones spread throughout the territory in order to create new central areas;
- the creation of pedestrian walkways without interruptions and barriers, starting from home-school routes, to help a change in the general opinion, in which driving is no longer perceived as simpler and safer than walking;
- the arrangement of beautiful pedestrian paths, because quality is safety;
- the contrast to the intrusiveness of cars in the spaces of exchange and relationship, removal of cars from the entrances of schools and other "valuable" places also through the definition of policies and targeted interventions for parking.

3. Culture, knowledge, creativity and sport. The cultural dimension is particularly relevant in this phase of identity building of the Metropolitan City, where public policies for culture aim both at enhancing the traditional cultural heritage and at promoting active and widespread forms of creative production capable of strengthening social cohesion.

The objectives that the PSM sets for this profile are:

- overcoming the fragmentation of actions, defining common priorities, and mitigating the existing dimensional, financial and managerial heterogeneity in the Bologna metropolitan area;
- systematic integration between the different cultural institutes (museums, libraries and theaters), creating real opportunities for common action and a constant and structural co-design between them. In this sense it is necessary to supply a subsequent integration also with places of worship, private clubs and associations, monumental complexes and routes, cultural centers that convey knowledge not only for the artistic qualities of buildings, but even more so for the activities that take place there;
- enhancement of the assets and of the cultural offer through the network and institutional communication activities, exploiting on the one hand the innovative technological resources in an open source perspective, integrating infrastructures and data, simplifying the management and production of content, promoting economies of scale; on the other hand moving forward to forms of integrated communication;
- promotion of creativity and culture among young people, supporting their different talents, creative energy and capacity for innovation in training and leisure time, also through new
technologies, planning specific training and partnerships between cultural and creative sectors and youth aggregation associations.

**Mobility planning in the city environment**

For some years the Municipality of Bologna has been engaged in an action to contain the negative effects caused by traffic, first of all traffic congestion and air pollution, through the planning of urban mobility.

With the approval in 2006 of the General Plan of Urban Traffic (Piano Generale del traffico urbano, henceforth PGTU), a reorganization process was started aimed at “obtaining the improvement of traffic conditions and road safety, the reduction of noise and atmospheric pollution and energy saving, in accordance with existing urban planning instruments and with transport plans and in compliance with environmental values, establishing the priorities and timing of implementation of the interventions”.

The local objectives of the PGTU essentially concern the control of local criticalities through the reduction of the number of vehicles circulating in specific areas, the solution of congested situations, the selection of the types of vehicles in circulation, the regularization of traffic flows (constant dynamic regime of the engines).

In detail, with regard to the protection and management of the components, the plan aims at preserving the historic part of the city through a range of actions to maintain its accessibility and livability. To achieve this result it was established that the traffic flow involved in the limited traffic zone (Zona a traffico limitato, henceforth ZTL), is channeled as much as possible, that is directed towards those roads, especially outside the ZTL itself, which are more suitable for supporting private traffic.

These actions are aimed at limiting misuse of the historical centre by car, motorcycle and commercial vehicles.

In order to contain vehicle traffic volumes and to make traffic more free-flowing, regulation tools must be used, capable of acting on the capacity of penetration routes, adapting it to the reduced capacity of the most internal areas of the city without creating accumulations in areas where they cannot be managed and are not tolerable from an environmental point of view.

The complete activation of all SIRIO gates, together with the adoption of measures to control traffic flows in correspondence of some accesses currently unattended (and therefore used as by-passes) and with the use of automatic surveillance systems on some strategic road sections, will allow to improve the management of accessibility to the ZTL.

These interventions allow to guarantee a better coverage of the accesses and exits from the ZTL and to limit the crossing of the city centre. After introducing a limitation to the access of four-wheeled vehicles, the aim is to use the same tools mentioned above also to carry out some significant interventions to make the effects of two-wheel drive less impacting on pedestrians and cyclists (even in terms of road safety) and on the city itself, in particular in its central areas, regulating access to the "T" zone (and, consequently, to the areas with mainly pedestrian traffic) and subsequently to the ZTL, according to a logic that favors the use of more ecological means. It is believed that the regulatory provisions of 2-wheel motor vehicles can lead to the achievement of the following objectives regarding circulation in the historic center:

- progressive inhibition until the almost total elimination of transits in the "T"; decrease in the pre-euro motor vehicle fleet, prohibiting their circulation in the ZTL;
- reduction of approximately 10,000 motorbike trips per day through regulatory and control measures (SIRIO and RITA);
- consequently, the modal share in city journeys is going to be reduced by 1%, going from 10.6% to 9.6%. With regard to the distribution of goods in urban areas, reference is made to what is described in the specific paragraphs on logistics, which illustrate the measures that are accompanying the complete reorganization of goods delivery in the city with the aim of reducing the externalities produced by it.
In November 2018, the City started the procedure for revising the municipal mobility strategy, with the adoption of the Urban Plan for Sustainable Mobility (henceforth PUMS).

The general objective is to make the Metropolitan City of Bologna more attractive through high levels of urban quality and livability in order to strengthen the cohesion and attractiveness of the territorial system as a whole and the international role of its capital.

The goal of the PUMS Plan envisages, by 2030, a 40% reduction in traffic emissions compared to 1990, as proposed by the European Union, to guarantee compliance with the Paris Climate Agreements. The ambitious goal of the Plan is in turn developed on a qualitative level into four general objectives that the PUMS pursues: accessibility, climate protection, healthiness of the air, and road safety. These four goals contribute to the fifth general objective, which aims to make the City of Bologna more attractive and livable.

The PUMS identifies the instruments and actions aimed at pursuing the following strategies:

- walking as first choice;
- bicycle as a choice of competitive mobility;
- a better distribution, consistency, usability, and frequency of the public transport network (SFM, tram and bus);
- reduced and sustainable private mobility;
- promotion and coordination of low-impact quality logistics.

**Planning of tourism development in the city environment**

The municipal administration has defined the guidelines with a deadline of 2021 for management and territorial tourism marketing.

With these strategic lines, the Municipal Department for Culture and City Promotion has been identified as the major structure which is responsible for developing and updating the administration's tourism strategy through the creation of ad hoc projects and research, carried out thanks to the high professionalism of the municipal staff currently present in the staffing plan. The Department also has the following tasks:

- to supervise and reinforce projects related to city networks such as Eurocities, Unesco creative cities and others, in collaboration with the International Relations Office and European projects of the Municipality, also presenting candidatures to national and international calls and notices;
- to manage and expand the International press Office and all the whole planning of relations with foreign media (specialized in tourism or not), including educational tours and hospitality;
- to develop and manage thematic projects dedicated to enhancing the cultural and immaterial heritage for national and international tourism promotion;
- to monitor data and statistics relating to local tourist flows in collaboration with other municipal offices, the Chamber of Commerce and the Metropolitan City offices;
- to supervise the relationships and projects among institutions of different levels such as the Chamber of Commerce, the Metropolitan City, the Emilia-Romagna Region, the Ministero per i Beni e le Attività Culturali e per il Turismo, the European Commission, and other bodies;
- to manage and implement the site https://www.bolognawelcome.com/

**5.e. Property management plan or other management system**

In order to guarantee the conservation of the property and its values, it was deemed necessary to identify an integrated management system. For this purpose a specific Management Plan was drawn up, which identifies the strategic development objectives and the operational methods for their pursuit.

The Management Plan is intended as a moment of synthesis and a coordination instrument for property management.
The Management Plan, details of which are given in the specific attached document, is intended as a coordination tool aimed at effectively protecting the "exceptional universal value" of the heritage for the benefit of current and future generations. It aims to rationalise and integrate resources and actions into a process of protection and development. The Management Plan has been elaborated with carefully attention in extending its field of interest also to the buffer zones and to the relative reference territories.

During the nomination process, a Steering Committee and an internal operational structure of the Municipality of Bologna have been identified.

The Steering Committee makes use of the technical - scientific and procedural support of the UNESCO Office at the Regional Secretariat of the MIBACT, the subject of coordination at national level for the implementation of the Convention.

The Steering Committee is convened by the Municipality of Bologna and meets at least twice a year.

The convocation includes the agenda of the topics to be addressed in the meeting, whose minutes are drawn up by the municipal office and will then be distributed to all the components.

Each member of the Steering Committee may request the Municipality of Bologna to call for further collegial meetings for specific purposes.

The Municipality of Bologna makes its premises available for the conduct of the Steering Committee’s meetings.

The composition of the Steering Committee is an expression of the local community which is involved in the Portico network, with reference to 4 areas of competence: conservation, care intervention, promotion, research and monitoring. Most members of the Steering Committee own porticoes located in one or more components of the serial site, but many of them play further roles that derive from their institutional status.

The members of the Steering Committee are: public bodies responsible for government of the territory and for heritage protection (Municipality of Bologna, Emilia – Romagna Region, Metropolitan City of Bologna, local offices of the Ministry of Cultural Heritage and Activities and Tourism: Regional Secretariat and Soprintendenza of Archeology, Fine Arts and Landscape for the Metropolitan City of Bologna and the Provinces of Modena, Reggio Emilia and Ferrara), local representatives of national institutions (Bank of Italy and Command of Emilia-Romagna Carabinieri Legion), economic stakeholders, in some cases with philanthropic purposes (Chamber of Commerce, Industry, Crafts and Agriculture of Bologna, Cassa di Risparmio in Bologna, Fondazione del Monte di Bologna e Ravenna, Bologna Welcome) and the most important local institutions in both religious and social spheres (Archdiocese of Bologna and ACER – Emilia - Romagna Public Housing Agency of Bologna) and in the areas of knowledge (Alma Mater Studiorum - University of Bologna).

In this context, the Municipality has pushed for the adoption of a specific Memorandum of Understanding that will be signed by all the active forces of the city, under the aegis of the Steering Committee. Representatives of all the types of property involved are also members of this protocol. The aim is to ensure the sustainability and durability of the protection and enhancement commitments, necessary for the UNESCO nomination, over time.

The Bologna Municipality is the reference entity for the site the Porticoes of Bologna and it has been identified as site manager. It is the owner of certain components, sometimes in co-ownership, and has extensive tasks of protection not only of public property, but also of private property, which it exercises with regulatory rules.

The Municipality of Bologna, which is the contact point for the nominated site, leads the Steering Committee with an office (Enhancement of the Historic Urban Landscape and the Porticoes) to facilitate its full activity. It provide for all coordination needs and technical-operational activities, for the purpose of implementing and monitoring the Management Plan of the nominated site.

The Steering Committee has designated the Municipality of Bologna as the site manager for the nominated property. The Municipality set up a dedicated office to facilitate the Control Room’s full operativeness, in particular with reference to:
monitoring the implementation of the Management Plan and the governance system;
- coordination of common guidelines and action plans;
- preparation of the Management Plan updates;
- monitoring the site's state of conservation and local coordination for the preparation of reports in the event of the State of Conservation Process (SoC);
- organization of any advisory or reactive monitoring missions, within the SoC framework;
- exercise of the periodic report, in coordination with the subjects involved in the management of the site and with the national contacts;
- collection and transmission of preventive information about relevant restoration projects or new buildings potentially interacting with the Outstanding Universal Value and carrying out of Heritage Impact Assessment, when necessary;
- preparation of proposals, implementation and monitoring of projects financed by Law n. 77 of February 20th, 2006, ("Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, included in the World Heritage List, placed under the protection of UNESCO");
- participation, through specific projects, in the transnational cooperation between World Heritage sites placed under the protection of UNESCO;
- implementation and coordination between public and private stakeholders;
- promotion and coordination of studies and research.

The office is located at the headquarters of Piazza Liber Paradisus, and currently counts four employees: three architects and an administrative officer.

Fig 5.4 The chart shows in a visual way how the management of the site works.
5.f. Sources and levels of finance

The sources of funding available for the nominated property are very varied, deriving from both public and private resources.

In fact, resources from the Community Funds (European Union), from the State and from territorial Government Bodies operate at different scales (Region, Provinces and Municipalities). Among the latter, the Region is undoubtedly the body that has the widest available funds and distributes them, dividing them among the different sectors of competence.

Specific resources for Italian UNESCO sites

There is a specific source of funding for Italian UNESCO sites. The Law of February 2006 20th, n. 77, “Special measures for the protection and use of Italian sites of cultural, landscape and environmental interest, included in the «World Heritage List»”, placed under the protection of UNESCO, provides a series of financial incentives for projects aimed at protecting and enhancing the Italian UNESCO sites, as well as elements of the Intangible Cultural Heritage (Convention for the Safeguarding of the Intangible Cultural Heritage, 2003).

Art. 2) of the Law gives priority to intervention projects for the protection and restoration of cultural, landscape and natural assets included in the perimeter of recognized Italian UNESCO sites, if these interventions are subject to funding according to the laws in force.

Furthermore, it establishes specific support measures to interventions aimed at the compatible management of Italian UNESCO sites and at a correct relationship between tourist flows and cultural services offered by the site. These support measures take the form of financial contributions which are granted after analyzing the requests for funding on the basis of the calls for tenders (which takes place annually), to the interventions aimed at:

a) the study of specific cultural, artistic, historical, environmental, scientific and technical issues relating to Italian UNESCO sites, including the development of management plans;

b) the provision of cultural assistance and hospitality services for the public, as well as cleaning, waste collection, control and security services;

c) the creation, in areas adjacent to the sites, of parking areas and mobility systems, provided they are functional to the same sites;

d) the dissemination and enhancement of the knowledge of UNESCO Italian sites within educational institutions, including support for educational trips and cultural activities of schools;

d-bis) the enhancement and dissemination of the enological heritage characterizing the site, in the context of the promotion of the overall traditional enogastronomic and agropastoral and woodland heritage.

Specific resources for the city environment

The Municipality of Bologna is activating various projects that will allow the financing of numerous specific interventions on the urban fabric, characterized by a strong civic participation:

- District Laboratories 2019. A complex process that is aimed at implementing "collaborative policies" on a city scale, while at the same time emphasizing the specificities of the different territorial contexts, and adopting different participation instruments. The process was taken charge of by the Urban Imagination Office team of Urban Center Bologna, which activated a multi-professional coordination group, which has the task of supporting the process, identifying adequate instruments to dialogue and co-design with citizens and in collaboration with the City Districts. In year 2019 one million euro have been allocated for requalification projects of the areas identified by each district and an one million Euros has been added, on a trial basis, to implement actions meeting the top rated needs, which will cover the whole neighborhood. This means that citizens will be asked to cast two votes: the first one on the redevelopment projects proposed by themselves (related to squares, gardens, streets, buildings) and the second one to identify the benefits of the community projects and actions (such as educational, sports or environmental projects) and choose the...
priorities that will be the basis of future calls for tenders or collaboration agreements for each district. The process includes several phases: meetings with the most active associations and communities in the neighborhood and public assemblies. It will also be possible to contribute online by filling in a questionnaire on the website partecipa.comune.bologna.it.

- #ROCKBologna is a three-year project (May 2017 - May 2020) promoted by the Municipality of Bologna and the University of Bologna to contribute to the regeneration of the University area (ZONE – U) through the instruments of knowledge, participation and space transformation. The project was ranked first in the European announcement Horizon 2020, in the "Climate - Greening the Economy in response to the Cultural Heritage call as a driver for sustainable growth" axis, obtaining a total of 10 million euros, of which 2 are destined to Bologna. The project intends to demonstrate how the historical centers of European cities can be considered extraordinary living laboratories where new models of urban regeneration guided by cultural heritage (tangible and intangible) can be experimented and innovative and non-conventional financing mechanisms can be activated with a view to circular economy.

- The first transformation actions resulted in the transformation of Piazza Scaravilli from a parking lot into a dynamic garden, through the Malerbe project, and in the daily opening of the Respighi Foyer of the Teatro Comunale for reading, listening and informal study activities.

Fig 5.5 The Malerbe project has transformed the Respighi square (Foyer of the Teatro Comunale) for reading, listening and informal study activities.

5.g. Sources of expertise and training in conservation and management techniques

There are many public and private bodies that have specific skills in the conservation and enhancement of the architectural heritage of the porticoes.

For example, the territorial offices of the Ministry for Cultural Heritage and Activities and for Tourism are worth mentioning:

- The Direzione regionale per i beni culturali e paesaggistici del Emilia Romagna
- The Soprintendenza Archeologica, Belle Arti e Paesaggio per la città metropolitana di Bologna e le province di Modena, Ferrara e Reggio Emilia
- The Soprintendenza archivistica e bibliografica dell’Emilia Romagna.
In these offices, which have competence over all the landscape, architectural, archaeological, historical-artistic and archival assets of whoever they belong to, there are expert technicians in the different sectors (landscape architects and restorer architects, art historians, archaeologists, archivists) as well as designers, cartographers, photographers and many other technical figures.

For some specific functions we can also refer to the institutes and central offices of the Ministry, among which we mention in particular:

- The Central Institute for Cataloguing and Documentation (ICCD) based in Rome, defines the standards and tools for cataloguing and documentation of the national archaeological, architectural, artistic-historical and ethnoanthropological heritage in collaboration with regional technical organisations; it is institutionally responsible for the General Cataloguing Informative System (SIGECweb), the national system of acquisition and integrated management of knowledge of Italy’s cultural heritage. (cfr. www.iccd.beniculturali.it).

- The Higher Institute for Conservation and Restoration (ISCR), the historical structure founded in Rome by Cesare Brandi in 1939, provides scientific and technical consultation to the organs linked to the Ministry, as well as the Regions, for the conservation and restoration of the cultural heritage; it manages, coordinates or participates in restoration works, throughout the national territory and also abroad, for particularly complex interventions or those carried out for research purposes or educational purposes for the world-renowned Restoration Academy (SAF); moreover, it promotes projects to experiment methods and materials for conservation, and participates in setting up regulations and technical specifications regarding conservation and restoration interventions; this variety of disciplines comes from the various competences that produce the scientific knowledge to preserve the artistic heritage. (cfr. http://www.icr.beniculturali.it);

- The Factory of Semi-Precious Stones in Florence (OPD), the result of a long, illustrious tradition of a modern and articulated activity, is home to the second most important state school of Italian restoration and has a number of restoration laboratories, a highly specialised library, a very rich archive and a climatology research centre (http://www.opificio.arti.beniculturali.it);

- l’ENEA Agenzia nazionale per le nuove tecnologie, l’energia e lo sviluppo economico sostenibile, (National Agency for New Technologies, Energy and Sustainable Economic Development) is a public body, endowed with qualified instrumental and human resources, which operates in the fields of energy, the environment and new technologies and which, for some years, has also been dealing with cultural heritage, both in terms of seismic protection and in terms of applications of sustainable technologies on heritage (http://www.enea.it).

Concerning the availability of specialist competences and training in conservation techniques, we should also remember some more national organisations, within which some highly specialised figures work in research in the cultural heritage sector, such as the CNR National Research Council, Italy’s largest public research body; established in 1923, it carries out training, promotion and coordination activities regarding research in all scientific and technological sectors (http://www.cnr.it). The Institute for the Conservation and Valorisation of Cultural Heritage (ICVBC) operates here, established in July 2001 from the merging of the three CNR Study Centres on the “Causes of Deterioration and Methods of Conservation of Works of Art” (instituted from 1971). As far as conservation techniques and methodologies are concerned, organisations such as the ICCROM - International Centre for the Study of the Preservation and Restoration of Cultural Property, established in Rome in 1959, are available. Its creation is the result of a proposal presented at the General Conference of UNESCO in New Delhi in 1956. (http://www.iccrom.org ). At a regional level there are various training institutes, the University of Bologna, the University of Ferrara, the University of Modena and Reggio Emilia, the University of Parma, which offer numerous level II and III training courses on the conservation of cultural heritage, the restoration and enhancement of architectural, landscape and environmental heritage, and territorial and landscape planning.
5.h. Visitor facilities and infrastructure

**Tourist offer**

The accommodation facilities and administration exercises offered to incoming tourists are mainly concentrated in the area of the Municipality of Bologna.

Official data of the Emilia Romagna Region Statistical Service for the year 2018:

<table>
<thead>
<tr>
<th>Area</th>
<th>Exercise</th>
<th>Rooms</th>
<th>Bed places</th>
<th>Bathroom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Municipality of Bologna</td>
<td>1178</td>
<td>9535</td>
<td>18538</td>
<td>9385</td>
</tr>
<tr>
<td>Municipalities in the Province of Bologna</td>
<td>999</td>
<td>9970</td>
<td>20033</td>
<td>9479</td>
</tr>
</tbody>
</table>

The following table describes the type of accommodation on offer.

<table>
<thead>
<tr>
<th>Municipality of Bologna</th>
<th>Type and classification of accommodation establishments</th>
<th>Exercises</th>
<th>Rooms</th>
<th>Bed places</th>
<th>Bathroom</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Hotels</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 star Hotel</td>
<td>8</td>
<td>186</td>
<td>338</td>
<td>155</td>
</tr>
<tr>
<td></td>
<td>2 stars Hotels</td>
<td>10</td>
<td>223</td>
<td>457</td>
<td>223</td>
</tr>
<tr>
<td></td>
<td>3 stars Hotels</td>
<td>38</td>
<td>1682</td>
<td>3190</td>
<td>1729</td>
</tr>
<tr>
<td></td>
<td>4 stars Hotels</td>
<td>35</td>
<td>3847</td>
<td>7492</td>
<td>3967</td>
</tr>
<tr>
<td></td>
<td>5 stars Hotels</td>
<td>1</td>
<td>127</td>
<td>232</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>Tourist residences</td>
<td>2</td>
<td>316</td>
<td>454</td>
<td>327</td>
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<tr>
<td></td>
<td>Total</td>
<td>94</td>
<td>6381</td>
<td>12163</td>
<td>6541</td>
</tr>
</tbody>
</table>

**EXTRA-HOTELS**

<table>
<thead>
<tr>
<th>Farmhouses</th>
<th>5</th>
<th>35</th>
<th>69</th>
<th>37</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leased accommodation managed in an entrepreneurial manner</td>
<td>695</td>
<td>1181</td>
<td>2781</td>
<td>1126</td>
</tr>
<tr>
<td>Bed and breakfast</td>
<td>354</td>
<td>616</td>
<td>1223</td>
<td>573</td>
</tr>
<tr>
<td>Campsites and equipped areas for campers and caravans</td>
<td>1</td>
<td>212</td>
<td>700</td>
<td>116</td>
</tr>
<tr>
<td>Holiday homes</td>
<td>27</td>
<td>982</td>
<td>1333</td>
<td>887</td>
</tr>
<tr>
<td>Youth Hostels</td>
<td>2</td>
<td>128</td>
<td>269</td>
<td>105</td>
</tr>
<tr>
<td>Total</td>
<td>1084</td>
<td>3154</td>
<td>6375</td>
<td>2844</td>
</tr>
<tr>
<td>Total exercises</td>
<td>1178</td>
<td>9535</td>
<td>18538</td>
<td>9385</td>
</tr>
</tbody>
</table>

**Municipalities in the Province of Bologna**

<table>
<thead>
<tr>
<th>Type and classification of accommodation establishments</th>
<th>Exercises</th>
<th>Rooms</th>
<th>Bed places</th>
<th>Bathroom</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOTELS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 star Hotel</td>
<td>23</td>
<td>266</td>
<td>469</td>
<td>227</td>
</tr>
<tr>
<td>2 stars Hotels</td>
<td>42</td>
<td>591</td>
<td>1079</td>
<td>597</td>
</tr>
<tr>
<td></td>
<td>3 stars Hotels</td>
<td>4 stars Hotels</td>
<td>5 stars Hotels</td>
<td>Tourist residences</td>
</tr>
<tr>
<td>--------------------------</td>
<td>---------------</td>
<td>---------------</td>
<td>---------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><strong>3 stars Hotels</strong></td>
<td>92</td>
<td>2574</td>
<td>4817</td>
<td>2619</td>
</tr>
<tr>
<td><strong>4 stars Hotels</strong></td>
<td>35</td>
<td>3088</td>
<td>6091</td>
<td>3359</td>
</tr>
<tr>
<td><strong>5 stars Hotels</strong></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Tourist residences</strong></td>
<td>5</td>
<td>316</td>
<td>130</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>197</strong></td>
<td><strong>6584</strong></td>
<td><strong>12589</strong></td>
<td><strong>6868</strong></td>
</tr>
</tbody>
</table>

**EXTRA-HOTELS**

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Farmhouses</td>
<td>152</td>
<td>907</td>
<td>1963</td>
<td>917</td>
<td></td>
</tr>
<tr>
<td>Leased accommodation managed in an entrepreneurial manner</td>
<td>211</td>
<td>638</td>
<td>1374</td>
<td>606</td>
<td></td>
</tr>
<tr>
<td>Bed and breakfast</td>
<td>413</td>
<td>882</td>
<td>1750</td>
<td>778</td>
<td></td>
</tr>
<tr>
<td>Campsites and equipped areas for campers and caravans</td>
<td>10</td>
<td>731</td>
<td>1880</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>Holiday homes</td>
<td>7</td>
<td>185</td>
<td>315</td>
<td>198</td>
<td></td>
</tr>
<tr>
<td>Youth Hostels</td>
<td>7</td>
<td>38</td>
<td>139</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>Refuges (alpine or hiking)</td>
<td>2</td>
<td>5</td>
<td>23</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>804</strong></td>
<td><strong>3391</strong></td>
<td><strong>7467</strong></td>
<td><strong>2615</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Total exercises</strong></td>
<td><strong>1001</strong></td>
<td><strong>9975</strong></td>
<td><strong>20033</strong></td>
<td><strong>9483</strong></td>
<td></td>
</tr>
</tbody>
</table>

An important component of the accommodation offer in the municipality of Bologna is made up of rented accommodation managed in an entrepreneurial way. They are often the most convenient and economical solution for families and young people who wish to visit the city.

For the provincial area, the number of bed and breakfasts is particularly relevant, a type of business that adapts well to the most varied needs by offering a minimum service of catering.

The average number of beds per exercise describes the candidate area as being characterized by medium size structures (with an average of about 18 beds), especially if we compare the municipal area of Bologna (15.7 beds per exercise in 2018) and the provincial area of Bologna (20 beds per exercise). This difference is mainly due to small houses with few beds or private homes.
Museums and open to the public monuments

In addition to the architectural heritage linked to the city of Bologna and its porticoes, the tourist offer is also based on the presence of museums and historical monuments. The city offers tourists the opportunity to buy the tourist card "Bologna Welcome Card" (https://www.bolognawelcome.com), which saw a technological renewal at the end of 2018.

The card can now be purchased online, it is sent via email directly to the tourist in an electronic box so as to allow use in a fully digital version. It is now divided into two types, Easy and Plus and the offer has been enriched with new services and a renewed catalogue of museums.

The most important Bologna’s museums are:

- Pinacoteca Nazionale di Bologna, one of the most modern and important at a national level, gathers in its thirty exhibition rooms artists such as Giotto, Raphael or Titian, excellent examples of Bolognese and Emilian art.
- Museo Civico Archeologico, represents, at a local level, the development from Prehistory to the Roman Age with a precious collection of Egyptian Antiquities.
- Museo Civico Medievale that describes the turbulent history of the City showing bronze statues, armor, artifacts, books and monumental tombs.
- Museo Morandi (inside the MAMbo) where are collected the works, paintings and book heritage of the author Giorgio Morandi.
- MAMbo (Musei di Arte Moderna) where the history of Italian art from the second post-war period to the present day is retraced and, with a continuous increase in the patrimony guaranteed by restorations, new acquisitions, donations and loans, the Collection continues to be the subject of research.
- Museo per la memoria di Ustica, made by Christian Boltanski in memory of the 81 victims of the plane that was shot down on 27 June 1980.
- Museo Civico d’Arte Industriale e Quadrieria Davia Bargellini composed of two distinct patrimonial nuclei, the Davia Bargellini picture gallery and the Industrial Art Collections, whose fusion in the museum rooms was to give life, in the intentions of the creator, to a real furnished apartment of the eighteenth century in Bologna.
- Museo Civico del Risorgimento e Museo di Casa Carducci established in 1893 to trace the history of Bologna from the French Revolution to the end of the First World War.
- Museo del Patrimonio Industriale (fornace Galotti) which is located in the northern outskirts of Bologna, in a former furnace along the Navile, the city’s ancient navigable canal.
5.i. Policies and programmes related to the presentation and promotion of the property

The Bologna Welcome website (www.bolognawelcome.it) offers an online platform to inform tourists about the various initiatives in the area, you can see maps with guides of the main places of interest and you can acquire information and buy the Bologna Welcome Card directly online.

In the last part of the year, some offers in the Bologna Welcome catalogue were particularly appreciated: as far as the city is concerned, guided tours of the crypts and underground areas were very popular, allowing visitors to discover an unusual and mysterious Bologna and Bologna Taste, a guided tour of the city enriched by tastings of typical products. As far as the metropolitan city is concerned, the Transappenninica, a trip aboard a historic steam train in the heart of the Bolognese Apennines, was a particular success.

Now Bologna Welcome has been involved by the municipality to realize events in order to diffuse the values of the nomination, a social media campaigns, a promotional video, a porticoes’ dedicated merchandising.

Moreover it is preparing an urban furnishing system, the realization of maps and dedicated signage system, a shared images collection.

All these actions have been indicated inside a Communication Plan that Bologna Welcome has edited. The communication plan is thought of as a choral work that preaches the value of porticoes not only in its contents but also in the method of performance.

5.j. Staffing levels and expertise (professional, technical, maintenance)

The Municipality of Bologna has suitable competent professional figures working in the management and protection of the cultural heritage and the territory.

Since Bologna is a "living" site, there are many stakeholders who interact with the protected cultural heritage. Among the interests projected on the territory by citizens and businesses we can distinguish:

- active, or direct, interests: those of the actors involved in the management and enhancement of the cultural asset and who will, therefore, be directly involved in the processes and activities of site management, and

- passive or indirect interests: those of the actors who derive material or immaterial benefits from the UNESCO site. The actors belonging to this category derive usefulness from the fact that the porticoes are protected and valued, since their activity depends to a large extent, or because they believe that the protection of the porticoes is a social value to be spread. It is a category of actors that can be of help in supporting the actions of protection, conservation and enhancement by spreading the local culture, informing about the values of the site, sensitizing the population to respect the cultural resources of the site.

As far as the actors of the territory are concerned, we can distinguish between:

- institutional actors, who testify to the public or collective interest;
- economic actors, a group made up of the various local business sectors, which pursue mainly private interests and operate on the market interacting in some form with the heritage represented by the porticoes;
- social and cultural actors, a middle ground between the two previous categories of actors: while acting independently, for the most part with private forms, the actors of this group do not pursue the interests of individuals or profit. Often they aim to safeguard and enrich the territory and cultural heritage.
<table>
<thead>
<tr>
<th>Actors</th>
<th>Direct interests</th>
<th>Indirects interests</th>
<th>Direct and indirect interests</th>
<th>Main contribution to the site management</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Institutional actors</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Bologna Municipality</strong></td>
<td>x</td>
<td></td>
<td>Direct management</td>
<td></td>
</tr>
<tr>
<td><strong>Soprintendenza</strong></td>
<td>x</td>
<td></td>
<td>Knowledge, protection and cultural valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>MIBACT</strong></td>
<td>x</td>
<td></td>
<td>Cultural and economic valorisation, communication</td>
<td></td>
</tr>
<tr>
<td><strong>Città Metropolitana Bologna</strong></td>
<td>x</td>
<td></td>
<td>Cultural and economic valorisation, communication</td>
<td></td>
</tr>
<tr>
<td><strong>Privates</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Bank foundations</strong></td>
<td></td>
<td>x</td>
<td>Conservation, cultural and economic valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Chamber of Commerce</strong></td>
<td></td>
<td></td>
<td>Cultural and economic valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>SMEs</strong></td>
<td></td>
<td>x</td>
<td>Cultural and economic valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Tourist operators, restaurants and hotels</strong></td>
<td>x</td>
<td></td>
<td>Cultural and economic valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Corporates associations</strong></td>
<td></td>
<td>x</td>
<td>Cultural and economic valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Small businesses</strong></td>
<td></td>
<td>x</td>
<td>Cultural and economic valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Condominiums</strong></td>
<td>x</td>
<td></td>
<td>Conservation, cultural valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Diocesi</strong></td>
<td></td>
<td>x</td>
<td>Knowledge, protection and cultural valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Social and cultural actors</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Social cooperatives</strong></td>
<td></td>
<td>x</td>
<td>Cultural valorisation, communication</td>
<td></td>
</tr>
<tr>
<td><strong>Citizens associations</strong></td>
<td></td>
<td>x</td>
<td>Conservation, cultural valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Education system</strong></td>
<td></td>
<td>x</td>
<td>Cultural and economic valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>Museums</strong></td>
<td>x</td>
<td></td>
<td>Cultural valorisation, touristic promotion</td>
<td></td>
</tr>
<tr>
<td><strong>UNESCO Club</strong></td>
<td></td>
<td>x</td>
<td>Cultural and economic valorisation, communication</td>
<td></td>
</tr>
<tr>
<td><strong>Local media</strong></td>
<td></td>
<td>x</td>
<td>Communication, touristic promotion</td>
<td></td>
</tr>
<tr>
<td><strong>Sport associations</strong></td>
<td></td>
<td>x</td>
<td>Cultural and economic valorisation</td>
<td></td>
</tr>
<tr>
<td><strong>University</strong></td>
<td></td>
<td>x</td>
<td>Knowledge, protection and cultural valorisation</td>
<td></td>
</tr>
</tbody>
</table>

The peripheral organs of the Ministry for Cultural Heritage and Activities and for Tourism (MIBACT) are the Superintendents, regulated by Legislative Decree 22 January 2004 n. 42, on "Code of cultural heritage and landscape", with tasks in the field of territorial field of cultural heritage, landscape, museum, archives and the like. Generally the superintendents concerned with the protection of cultural heritage of a specific territory, often, but not always, on a regional basis. The superintendents are directed by a supervisor who has responsibility for the actions of protection.
and is supported by an office, which can have different degrees of complexity depending on the characteristic of the object of protection.

The HICR (Higher Institute for Conservation and Restoration) supports the MIBACT from the scientific and technical viewpoints during complex restoration interventions.

The activities of Superintendents are conducted to identify assets, as well as in the protection of assets, or control, through specific permits. It also deals with the heritage, namely the promotion and development of cultural activities necessary to spread the values of assets.
Monitoring
6. Monitoring

Monitoring is the stage of verification of the effectiveness of conservation policies and management of the property with the aim to safeguard the OUV.

In order to make the monitoring program as operational as possible, it is important to work with two complementary tools:
- the monitoring programme in the Nomination Form, featuring a closer vision of the good itself, its intrinsic characteristics and its OUV;
- the monitoring programme in the Management Plan, in which the individual projects are evaluated.

The purpose of the monitoring is to analyze how the value of the site is maintained over time and how the various planned actions are able to meet the needs of protection and conservation of the value itself.

This "double check" (in the Nomination Form and in the Management Plan) aims to provide updated data on the progress of strategies and on deviations from expectations, so as to allow the modification of any strategies, if necessary. In addition, the monitoring plan aims to evaluate the trend of the resources present in the site so as to ensure its conservation and protection over time and to mitigate any negative impacts.

The information collected during the monitoring phase can also become useful material for stakeholders, thanks to which they can have an updated picture of the situation.

However, for a monitoring programme in order to be truly capable of fulfilling the functions set out above, it is essential that it respects these characteristics:

- it must be repeated over time, so as to be able to make a comparison year after year of the different phenomena analyzed and thus allowing to give rise to a trend that analyzed over time provides information about the changes that have occurred in the territory;
- each chosen indicator must be associated with a so-called "zero point", against which to assess changes over time and significant trends; this reference value derives from on-site evaluations or from the analysis of data collected for the compilation of official reports, sector documentation, etc.;
- priority should be given to assessments produced by the checking and monitoring systems that the authorities have established over time, in order to be able to count on data as reliable as possible.

The territory of Bologna, as we have seen in paragraph 4.b Factors affecting the property, is subject to numerous activities of monitoring and control of the impacts on the territory borne by agencies and institutions, a factor that preludes an effective and useful monitoring program of the dossier.

For example, the presence of ARPAe Emilia Romagna (Regional Agency for Environmental Protection), which deals, among other activities, with environmental prevention and control and with the organisation and management of the regional information system for environmental monitoring in relation to environmental factors, can only be a fundamental support for data collection and interpretation.

The monitoring programme proposed for the site is based on the Periodic Reporting. In particular, the choice of the phenomena to be monitored and the indicators to be used was made by referring to the indication of the paragraph 4 of the Periodic Reporting, “Factors Affecting the Property”.

The factors are grouped into 13 headings:

1. Buildings and Development
2. Transportation Infrastructure
3. Services Infrastructures
4. Pollution
5. Biological resource use/modification
6. Physical resource extraction
7. Local conditions affecting physical fabric
8. Social/Cultural uses of heritage
9. Other human activities
10. Climate change and severe weather events
11. Sudden ecological or geological events
12. Invasive/alien species or hyper-abundant species
13. Management and institutional factors

These 13 categories constitute the link between the monitoring of the Nomination Form and the monitoring of the Management Plan, as highlighted in this diagram.

**Figure 6.1 – Link between Monitoring Actions**

<table>
<thead>
<tr>
<th>Safeguard of OUV</th>
<th>Factors Affecting the Property by Periodic Reporting</th>
<th>Projects of the Management Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phenomenon to be monitored</td>
<td>13 categories</td>
<td>Actions aimed to safeguard of OUV</td>
</tr>
</tbody>
</table>

The methodology used to choose the indicators is simple: first the factors relevant for the property were chosen and then the indicators able to monitor such factors were defined.

As already mentioned, for these specific aspects related to the projects on the site, please refer to the Monitoring Plan included in the Management Plan.

In order to better respond to the site's monitoring needs, some evaluations are carried out on a large scale (for example, in order to assess the tourist trend, the reflections refer to Bologna in general), and in other cases it is necessary to go to a specific level of detail for each portico element that is part of the site (a specific evaluation for each properties is a compulsory choice, for example, in the evaluation of the state of conservation).

### 6.a. Key indicators for measuring state of conservation

Starting from the aspects defined in the previous paragraph, the Key Indicators proposed for monitoring the Nomination Form are shown below. These indicators, together with a description of them in terms of periodicity and location of records, constitute the central element of the monitoring programme.

Only some of the 13 factors listed above were deemed significant for the Bologna case (9 factors by Periodic Reporting were considered); the Key Indicators selected meet the following characteristics:

- they are simple, clear, controllable and verifiable;
- they are representative of the phenomenon to which they refer;
- where possible, the chosen indicators are quantitative;
- they are repeatable in space and time;
- where possible, they are part of existing databases.

In particular, an overall reading of the results achieved on the various fronts will lead to a picture of the trend in the state of conservation of the asset, the identification of the strengths and weaknesses of the system and the definition of possible solutions.
<table>
<thead>
<tr>
<th>Factors Affecting the Property by Periodic Reporting</th>
<th>Phenomenon to be monitored</th>
<th>Indicator</th>
<th>Location of Records</th>
<th>Periodicity</th>
<th>Scale for the evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Buildings and Development</strong></td>
<td>Commercial development</td>
<td>Number of activities in the Old Town not appropriate (money transfer, phone center etc.)</td>
<td>Camera di Commercio di Bologna</td>
<td>Biennial</td>
<td>Old town</td>
</tr>
<tr>
<td><strong>Transportation Infrastructure</strong></td>
<td>Accessibility to the Old Town and traffic</td>
<td>Number of actions and incentives for sustainable mobility</td>
<td>Actions foreseen by the “Piano Urbano della Mobilità Sostenibile”</td>
<td>Biennial</td>
<td>Municipal territory of Bologna</td>
</tr>
<tr>
<td><strong>Pollution</strong></td>
<td>Air pollution</td>
<td>Trend of pollutants in the urban environment (PM10, PM2.5, SO2, NOx, O3).</td>
<td>Measurements made by the Municipality of Bologna and Arpae</td>
<td>Annual</td>
<td>Municipal territory of Bologna</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presence of policies to reduce air pollution (YES/NO)</td>
<td>Actions foreseen by the PUMS</td>
<td>Annual</td>
<td>Municipal territory of Bologna</td>
</tr>
<tr>
<td></td>
<td>Household rubbish</td>
<td>Adequate management of separate waste collection (YES/NO)</td>
<td>Municipality of Bologna – Area Culture and Relations with the University</td>
<td>Annual</td>
<td>Municipal territory of Bologna</td>
</tr>
<tr>
<td><strong>Social and cultural uses of heritage</strong></td>
<td>Community involvement and awareness of heritage</td>
<td>Number of local, public and private associations involved in the nomination process</td>
<td>Workgroups and modalities of involvement described in paragraph 3.1.</td>
<td>Annual</td>
<td>Municipal territory of Bologna</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Number of meetings to disseminate the principles of the nomination</td>
<td>Management Plan</td>
<td>Annual</td>
<td>Municipal territory of Bologna</td>
</tr>
<tr>
<td><strong>Tourism</strong></td>
<td>Satisfaction of the tourist following the visit</td>
<td></td>
<td>Bologna Welcome</td>
<td>Biennial</td>
<td>Municipal territory of Bologna</td>
</tr>
<tr>
<td>Monitoring</td>
<td>Cultural tourism</td>
<td>Other human activities</td>
<td>Climate change and severe weather events</td>
<td>Sudden ecological or geological events</td>
<td>Management and institutional factors</td>
</tr>
<tr>
<td>------------</td>
<td>----------------</td>
<td>----------------------</td>
<td>--------------------------------------</td>
<td>----------------------------------------</td>
<td>-------------------------------------</td>
</tr>
</tbody>
</table>
| Number of tourists compared to residents | Data collected by the Metropolitan City | Annual | Municipal territory of Bologna | Number of tickets sold at the Museums of Bologna | Data collected by the Metropolitan City | Annual | Municipal territory of Bologna | Level of knowledge of the cultural value of Bologna by tourists | Data to be collected by surveys in the Bologna Welcome info point | Biennial | Municipal territory of Bologna | Deliberate destruction of heritage (vandalism, graffiti) | Number of degradation episodes (collapses, cracks, graffiti) | Municipality of Bologna | Annual | Single properties | Containment of the deterioration of the Porticoes | Number of restoration and cleaning projects supported by the Municipality of Bologna | Municipality of Bologna | Annual | Porticoed system in general | Flooding | Number of actions aimed to reduce risk | Actions foreseen by the “Piano di gestione del rischio da alluvioni” | Biennial | Municipal territory of Bologna | Subsidence of the soil | Subsidence centimeters/year | “Rete Regionale di Controllo della Subsidenza” | Annual | Municipal territory of Bologna | Earthquake | Number of seismic events | Data collected by “Istituto Nazionale di Geofisica e Vulcanologia” | Annual | Municipal territory of Bologna | Projects of the management plan | Work in progress and respect of the timetable | Municipality of Bologna: Office “Valorizzazioni e del Paesaggio” | Annual | Single project foreseen in the PdG
### Other elements: safeguard of OUV

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<th><strong>Achievement of the objectives set for each project (YES/NO)</strong></th>
<th><strong>Municipality of Bologna: Office “Valorizzazione e del Paesaggio Urbano Storico e dei Portici”</strong></th>
<th><strong>Annual</strong></th>
<th><strong>Single project foreseen in the PdG</strong></th>
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<th>Trend in the state of conservation of each properties</th>
<th>Visual monitoring - Soprintendenza</th>
<th>Annual</th>
<th>Single properties</th>
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| Comparison of the state of preservation over time | State of conservation described in paragraph 4.a and data available from the Soprintendenza archives. | Annual | Single properties |
| Maintaining the OUV over time | Number of restoration, maintenance, etc. actions implemented to maintain the OUV for each individual properties | Annual | Single properties |

### 6.b. Administrative arrangements for monitoring the property

The setting up of the monitoring programme provided for in the dossier is an integral part of the nomination process and will become a fundamental action for the maintenance of the OUV over time when “the Porticoes of Bologna” will become UNESCO site.

The structure that will take care of the monitoring is the same identified as responsible for the management of the UNESCO site itself.

Once the nomination procedure has been completed, the first action in terms of monitoring to be implemented will be the definition of the “zero point” of all indicators; afterwards, it will be necessary to provide for a data collection over time and a comparison of the performance achieved.

### 6.c. Results of previous reporting exercises

The Porticoes of Bologna is not yet a UNESCO site, so there are still no monitoring reports explicitly focused on the maintenance over time of the OUV.

Having said that, as highlighted in the dossier itself, there are numerous institutions and bodies that deal with collecting and evaluating data relating to the territory in general and to the specific urban system of Bologna.

It therefore follows that there are grounds (both in terms of available data and skills) to ensure the effective performance of the planned monitoring programme.

In the field of tourism, for example, the regional statistical system collects data on tourist arrivals and presences, period of stay, origin, type of accommodation.

Tourism monitoring at large will be carried out by Bologna Welcome.

The state of conservation of the cultural heritage is constantly monitored by the Soprintendenza. Moreover, the University of Bologna has established a sort of baseline of the components of the property, thanks to the 3d relieves composed by photogrammetry and laser scanning.
In addition, ARPAe Emilia Romagna continuously gathers and annually elaborates data on environmental (air, water and soils) as well as acoustical components, and to electromagnetic pollution.

Furthermore, the National Institute of geophysics and volcanology collects data about environment, volcanoes, earthquakes in order to monitor the territory.

With particular attention to the UNESCO theme, it is important to emphasize that Bologna has been “Città Creativa della Musica” since 2006; the city of Bologna presented a Monitoring Report in 2016 and an update in the years 2017 – 2018 in which there are interesting indications in relation to the activities undertaken.

A best practice model of monitoring programme is available in the actions of the ROCK project (Regeneration and Optimization of Cultural heritage in Knowledge and creative cities), funded by the European Union's Horizon 2020 research and innovation program. Among the various activities carried out, the use of innovative technologies to monitor the tourist flows in Via Zamboni is considered an important step to improve the management of touristic flows.
Documentation
7. **Documentation**

7.a. **Photographs and audiovisual image inventory and authorization form**

All the pictures below are attached in digital format on CD-ROM.

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<td>Via P. C. Boggio, 61 – 10138 Torino</td>
<td>Tel: +39 011 22 76 150</td>
<td>yes</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>12_Edificio porticato del MAMbo</td>
<td>Digital</td>
<td>View of the main entrance of the MAMbo</td>
<td>10/2018</td>
<td>Martina Ramella</td>
<td>Via P. C. Boggio, 61 – 10138 Torino</td>
<td>Tel: +39 011 22 76 150</td>
<td>yes</td>
<td></td>
</tr>
</tbody>
</table>
7.b. Text relating to protective designation, copies of property management plans or documented management system and extracts of the other plans relevant to the property

The following documents and rules, that has been mentioned before, are attached in digital format on the enclosed CD-ROM.

1. Management Plan
2. Map representing all the porticoes in the territory of the Municipality of Bologna
3. Memorandum of understanding for the creation of the Steering Committee
4. Portici. Istruzioni per la cura e l’uso (Porticoes. instructions for care and use)
5. Memorandum of understanding between the Municipality of Bologna and the Soprintendenza for the protection of the historical centre from vandalism (with Guidelines)
6. Video documentary by Renzo Renzi “Guida per camminare all'ombra” (1954)

7.c. Form and date of most recent records or inventory of property

The whole site, as well as individual territories that compose it, has been subject of numerous studies and publications, as you can see from the substantial bibliography (7.e). There are also some databases and catalogs relating to the components, which are summarized below.

The Superintendencies for Architectural Heritage and Landscape (local detachments of the Ministry for Cultural Heritage and Activities and for Tourism) operate in the areas of the Italian components, and have paper and digital inventories related to movable and immovable property under constraint protection. The record cards, differently structured according to the different types of assets, are processed in line with the national standards defined by the Central Institute for Cataloguing and Documentation of the Ministry (www.iccd.beniculturali.it).

The Italian Episcopal Conference (C.E.I.) carries out a considerable activity of filing on the historical-artistic assets owned by the ecclesiastical bodies. The Municipality has a historical-building archive in which the buildings within its administrative territory are listed, but above all there are also libraries (Sala Borsa and Archiginnasio) that possess materials from the heritage of Bologna. Finally, the State Archives and private archives have always updated inventories of historical documents (texts, maps, images) relating to the components subject to application.

Many information linked to the site The Porticoes of Bologna are present in the web site www.comune.bologna.it/portici/.
7.d. Address where inventory, records and archives are held

Comune di Bologna
Address: piazza Maggiore 6, 40124 Bologna
Tel: +39 051 219 3111
Mail: protocollogenerale@pec.comune.bologna.it
Website: www.comune.bologna.it

Soprintendenza Archeologia, belle arti e paesaggio per la città metropolitana di Bologna e le province di Modena, Reggio Emilia e Ferrara
Address: via IV Novembre 5, 40125 Bologna
Tel: +39 051 645 1311
Fax: +39 051 645 1380
Mail: sabap-bo@beniculturali.it
Website: www.sabap.bo.beniculturali.it

Istituto per i beni artistici, culturali e naturali della Regione Emilia-Romagna
Address: via Galliera 21, 40121 Bologna
Tel: +39 051 527 6600
Fax: +39 051 232 599
Mail: direzioneibc@regione.emilia-romagna.it
Website: www.ibc.regione.emilia-romagna.it

MUSEUMS:

MAMbo-Museo d’Arte Moderna di Bologna
Address: via Don Giovanni Minzoni 14, 40121 Bologna
Tel: +39 051 649 6611
Fax: +39 051 6496637
Mail: info@mambo-bologna.org
Website: www.mambo-bologna.org

Museo Civico Archeologico
Address: via dell’Archiginnasio 2, 40124 Bologna
Tel: +39 051 275 7211
Fax: +39 051 266 516
Mail: mca@comune.bologna.it
Website: www.museibologna.it/archeologico

Museo Civico Medievale
Address: via Manzoni 4, 40121 Bologna
Tel: +39 051 219 3930 – +39 051 219 3916
Fax: +39 051 232 312
Mail: museiarteantica@comune.bologna.it
Website: www.museibologna.it/arteantica/luoghi/62013/id/36155

Museo Civico del Risorgimento
Address: Piazza G. Carducci 5, 40125 Bologna
Tel: +39 051 225 583
Mail: museorisorgimento@comune.bologna.it
Website: www.museibologna.it/risorgimento
Museo della Storia di Bologna
Address: via Castiglione 8, 40125 Bologna
Tel: +39 051 199 36370
Mail: msb@genusbononiae.it
Website: www.genusbononiae.it/palazzi/palazzo-pepoli

LIBRARIES:
Biblioteca Universitaria di Bologna
Address: via Zamboni, 33/35, 40126 Bologna
Tel: +39 051 208 8300
Fax: +39 051 208 8385
Mail: bub.info@unibo.it
Website: www.bub.unibo.it

Biblioteca Comunale dell'Archiginnasio
Address: piazza Galvani 1, 40124 Bologna
Tel: +39 051 276 811
Fax: +39 051 261 160
Mail: archiginnasio@comune.bologna.it
Website: www.archiginnasio.it

Biblioteca Salaborsa
Address: piazza del Nettuno 3, 40124 Bologna
Tel: +39 051 219 4400
Mail: bibliotecasalaborsa@comune.bologna.it
Website: www.bibliotecasalaborsa.it

ARCHIVES:
Cineteca di Bologna
Address: via Riva di Reno 72, 40122 Bologna
Tel: +39 051 219 4820
Mail: cinetecadirezione@cineteca.bologna.it
Website: www.cinetecadibologna.it

Archivio di Stato di Bologna
Address: piazza Celestini 4, 40123 Bologna
Tel: +39 051 223891 - +39 051 239 590
Fax: +39 051 220 474
Mail: as-bo@beniculturali.it
Website: www.archiviodistatobologna.it

Archivio storico del Comune
Address: via Giuseppe Tartini 1, 40127 Bologna
Tel: +39 051 500 401
Fax: +39 051 503 723
Mail: asc@comune.bologna.it
Website: www.comune.bologna.it/archiviostorico/luoghi/115:6336

Archivio storico Città Metropolitana di Bologna
Address: via della Rondine 3, 40123 Bologna
Tel: +39 051 644 8303
Mail: marialetizia.bongiovanni@cittametropolitana.bo.it
Website: www.cittametropolitana.bo.it/archiviostorico
7.e. Bibliography

L. F. Garric, Charles Percier, 1764-1838 Architecture et design, Paris 2017
S. Frommel, J. Garric, a cura di, I disegni di Charles Percier 1764-1838: Emilia e Romagna nel 1791, Roma 2016
F. Bocchi, F. Ceccharelli, R. Smurra, I portici di Bologna nel contesto Europeo, Bologna, Luca Sossella, 2015
E. Riccomini, I portici di Bologna, Bologna 2013
F. Ceccharelli, D. Lenzi, a cura di, Architettura e arte a Bologna nel Cinquecento, Venezia 2011
A. Sorbelli, Il meridiano artistico: colonne, archi e capitelli dei portici di Bologna, Bologna 2007
A. Santucci, Il mirabile artificio: colonne, archi e capitelli dei portici di Bologna, Bologna 1998
F. Bocchi, Bologna e i suoi portici: storia dell’origine e dello sviluppo, Bologna 1997
F. Bocchi, a cura di, I portici di Bologna e l’edilizia civile medievale, Casalecchio di Reno 1990
F. Bocchi, a cura di, L’edilizia civile bolognese tra medioevo e rinascimento, Casalecchio di Reno 1990
G. Cippini, a cura di, I palazzi senatorii a Bologna: architettura come immagine del potere, Bologna 1974

Portici residenziali di Santa Caterina

G. Guidicini, Coxe Notabili della Città di Bologna ossia Storia Chronologica de’ suoi stabili sacri, pubblici e privati, Bologna 1868.
C. Lasarolla, Origine di tutte le strade sotterranee e luoghi riguardevoli della città, Bologna 1743.
A. Banchieri, Origine Delle Porte, Strade, Borghi Contrade, Vie, Viazzoli, Piazzole, Salicate, Piazze, e Trebi dell’Illustissima Città di Bologna con i loro Nomi, Pronomi, e Cognomi, Bologna 1635.

Piazza Porticata di Santo Stefano

A. Rubbiani, In piazza S. Stefano. Le case Beccadelli-Bovi-Tacconi, in «Bologna Bella», 4 (s.d. 1911?)

**STRADA PORTICATA DI GALLIERA**

G. Roversi, Palazzi e case nobili del ’500 a Bologna. La storia, le famiglie, le opere d’arte, Bologna 1986.

**PORTICO DEL BARACCANO**

P. Foschi, F. Giordano (a cura di), Il Conservatorio del Baraccano. La storia e i restauri, Bologna 2002.
CENTRO DI DOCUMENTAZIONE E INFORMAZIONE DEL QUARTIERE GALVANI, Il conservatorio del Baraccano: l’antica istituzione e il recupero attuale, a cura del centro di documentazione e informazione del quartiere Galvani, Bologna 1980.

**PORTICO DEVOZIONALE DI SAN LUCA**

L. Cipriani, Il disegno del portico di San Luca a Bologna, Bologna 2005
I. Cassoli, La Madonna di San Luca e il suo santuario in Bologna, Bologna, 1998
A. M. MATTEUCCI, Carlo Francesco Dotti e il santuario della Madonna di San Luca, in M. FANTI, G. ROVERSIO (a cura di), La Madonna di San Luca in Bologna: otto secoli di storia, di arte e di fede, Bologna 1993, pp. 146-161.


A. M. MATTEUCCI, Carlo Francesco Dotti e l’architettura bolognese del Settecento, Bologna 1969.

A. CLERI, Guida al Portico di San Luca dal Meloncello al Santuario, Bologna 2008

PORTICI ACCADEMICI DI VIA ZAMBONI


PORTICO DELLA CERTOSA


C. DE ANGELIS, I portici di San Luca e della Certosa e porta Saragozza: un sistema costruito per la città e il territorio, in M. FANTI, G. ROVERSIO (a cura di), La Madonna di San Luca in Bologna: otto secoli di storia, di arte e di fede, Bologna 1993, pp. 174-183.


C. DE ANGELIS, I portici di San Luca e della Certosa e porta Saragozza: un sistema costruito per la città e il territorio, in Mario Fanti e Giancarlo Roversi (a cura di), La Madonna di San Luca in Bologna: otto secoli di storia, di arte e di fede, Bologna, Cassa di Risparmio in Bologna, 1993, pp. 175-184.

PIAZZA CAVOUR E VIA FARINI


**PORTICI TRIONFALI DI STRADA MAGGIORE**

A. VIANELLI, Le strade e i portici di Bologna: un itinerario affascinante nei quartieri del centro storico tra antiche vie e palazzi secolari in un susseguirsi di suggestive rispocerte, Roma 2002.

**EDIFICO PORTICATO DEL QUARTIERE BARCA**

M. CASCiATO, G. GRESleri (a cura di), Giuseppe Vaccaro: architetture per Bologna, Bologna 2006.
V. PALMIERI, Progetti e costruzioni per la residenza, in M. MULAZZANI (a cura di), Giuseppe Vaccaro, Milano 2002, pp. 51-66.

**EDIFICO PORTICATO DEL MAMBO**

P. FURLAN, Mettiamo in prima linea il pane quotidiano, Rivista Scuola Officina, luglio-dicembre 2018, n. 2, pp. 4-9.
*Mambo, Bologna, Italy*, in «Area: rivista europea per la cultura del progetto: architettura, design e comunicazione visiva», n°103, 2009, pp. 78-83.
*MAMBO, Museo d’Arte Moderna, Bologna, Italy*, The plan, n°2, ottobre 2007, pp. 115-118.
*La nuova sede dell’Ente Autonomo dei Consumi*, "Il comune di Bologna", settembre 1928.
*Sistemazione e ampliamento del forno comunale*, "Il comune di Bologna", settembre 1928.

**INTERNATIONAL LEGISLATION**

COE, European Landscape Convention (Florence, 2000).


**ITALIAN LEGISLATION**

Royal Decree-Law No 3267 dated 30 December 1923 “Reorganisation and Reform of Forests and Mountain Land”.

The Constitution of the Italian Republic (Costituzione della Repubblica Italiana).


Law No. 77 dated 20 February 2006 concerning Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, included in the "World Heritage List", placed under the protection of UNESCO.


**ONLINE RESOURCES**

http://www.mambo-bologna.org/identitaestoria/Storiaedificio/


http://www.arassociati.it/progetto/mambo-museo-darte-moderna-di-bologna/

https://www.bibliotecasalaborsa.it/cronologia/bologna/1917/91

https://www.bibliotecasalaborsa.it/cronologia/bologna/1917/5i_insedia_lente_autonomo_dei_consumi

https://www.bibliotecasalaborsa.it/cronologia/bologna/1918/visita_ufficiale_del_re#top

https://www.bibliotecasalaborsa.it/cronologia/bologna/2007/1549#top

https://www.originebologna.com/viedacqua/canale-cavaticcio/

https://www.storiaememoriadibologna.it/forno-del-pane-mambo-museo-darte-moderna-di-bologn-2886-luogo
Contact Information of responsible authorities
8. Contact Information of responsible authorities

8.a. Preparer

LINKS Foundation - Leading Innovation & Knowledge for Society
Address: via Pier Carlo Boggio, 61 10138 Torino
Tel: +39 011 227 6150
Mail: info@linksfoundation.com
Website: www.linksfoundation.com

8.b. Official local institutions/agencies

STATE PARTY:

Ministero per i Beni e le Attività Culturali e per il Turismo
Ministry for Cultural Heritage and Activities and for Tourism
Address: Via del Collegio Romano, 27 00186 Roma
Tel.: +39 06 6723 2433/2002
Fax.: +39 06 6723 2705
Mail: sg@beniculturali.it
Website: www.beniculturali.it

STEERING COMMITTEE:

Comune di Bologna (Coordination/Site Manager)
Municipality of Bologna
Address: Piazza Liber Paradisus 10, 40129 Bologna
Tel.: +39 051 219 5661
Mail: protocollogenerale@pec.comune.bologna.it
Website: www.comune.bologna.it

Segretariatoregionale del Ministero per i beni e le attività culturali per l'Emilia-Romagna
Regional Secretariat of the Ministry of Cultural Heritage and Activities for Emilia-Romagna
Address: Strada Maggiore, 80 - 40125 Bologna
Tel.: +39 051 429 8211
Fax: +39 051 429 8277
Mail: sr-ero@beniculturali.it
Website: www.emiliaromagna.beniculturali.it
Soprintendenza Archeologia Belle Arti e Paesaggio per le province di Bologna, Modena, Reggio Emilia e Ferrara
Address: Via IV novembre 5 - 40123 Bologna
Tel.: +39 051 6451311
Fax: +39 051 227 170
Mail: sabap-bo@beniculturali.it
Website: www.sbapbo.beniculutrali.it

Regione Emilia-Romagna – Istituto per i beni artistici, culturali e naturali della Regione Emilia-Romagna
Address: Via Galliera 21 - 40121 Bologna
Tel.: +39 051 5276600
E-mail: direzioneibc@regione.emilia-romagna.it
Website: http://ibc.regione.emilia-romagna.it

Città metropolitana di Bologna
Address: Via Zamboni, 13 - 40126 Bologna
Tel.: +39 051 659 8111
Mail: cm.bo@cert.cittametropolitana.bo.it
Website: www.cittametropolitana.bo.it

Alma Mater Studiorum - Università di Bologna
Address: Via Zamboni, 33 - 40126 Bologna
Tel.: + 39 051 209 9945
Fax: +39 051 208 6103
Mail: segpror@unibo.it
Website: www.unibo.it/it

Arcidiocesi di Bologna
Address: Via Altabella, 6 - 40126 Bologna
Tel.: +39 051 648 0611
Mail: ordinario.diocesano@pec.chiesadibologna.it
Website: www.chiesadibologna.it

Fondazione Del Monte
Address: via delle Donzelle,2 - 40126 Bologna
Tel.: +39 051 296 2511
Mail: segreteria@fondazionedelmonte.it
Website: www.fondazionedelmonte.it
Fondazione Cassa di Risparmio di Bologna
Address: via Luigi Farini, 15 – 40124 Bologna.
Tel.: +39 051 275 4111
Fax: +39 051 2754499
Mail: info@fondazionecarisbo.it
Website: www.fondazionecarisbo.it

Camera di Commercio Industria Artigianato e Agricoltura di Bologna
Address: Piazza Mercanzia, 4 - 40125 Bologna
Tel.: +39 051 609 3111
Fax: +39 051 609 3451
Mail: cciaa@bo.legalmail.camcom.it
Website: www.bo.camcom.gov.it

Banca d’Italia
Address: Piazza Cavour, 6 - 40124 Bologna
Tel.: +39 051 643 0111
Fax: +39 051 263 925
Mail: bologna.segreteria@bancaditalia.it
Website: www.bancaditalia.it

ACER – Azienda Casa Emilia-Romagna di Bologna
Address: Piazza della Resistenza, 4 - 40122 Bologna
Tel.: +39 051 292 111
Fax: +39 051 554 335
Mail: info@acerbologna.it
Website: www.acerbologna.it

Comando Legione Carabinieri Emilia-Romagna
Address: Via dei Bersaglieri, 3 - 40125 Bologna
Tel.: +39 051 2005041
Fax: +39 051 2005040
E-mail: legermurb@carabinieri.it
Website: www.carabinieri.it
Bologna Welcome

Address: Piazza Nettuno, 1 - 40124 Bologna
Tel: +39 051 6583111
Mail: bolognawelcome@bolognawelcome.it
Website: www.bolognawelcome.com

8.c. Other local institutions/agencies

Comitato per il restauro del portico di San Luca

Address: Via Pietralata, 58/60 – 40122 Bologna
Tel: +39 051 555 165
Mail: segr.comportsluca@gmail.com
Website: comitatoperilrestaurodelporticodisanluca.it

Quartiere Santo Stefano

Address: Via Santo Stefano 119
Tel: +39 051 219 7011
Fax: +39 051 709 5047
Mail: urpsstef@comune.bologna.it

Quartiere Reno – Borgo Panigale

Address: via Marco Emilio Lepido 25/2 | via Battindarno 123
Tel: +39 051 6418211 / +39 051 6177811
Fax: +39 051 402350 / +39 051 6194120
Mail: urpborgopanigalereno@comune.bologna.it

Quartiere Porto – Saragozza

Address: via dello Scalo 21 | via Pietralata 58/60
Tel: +39 051 525 811 / +39 051 526 311
Fax: +39 051 525 802 / +39 051 553 300
Mail: urpviadelloscalo@comune.bologna.it, urpvia21aprile@comune.bologna.it

Istituzione Bologna Musei

Address: via Don Minzoni 14, 40121 Bologna
Tel: +39 051 649 6611
Mail: istituzionebolognamusei@comune.bologna.it

Istituzione Biblioteche Bologna

Address: Piazza Maggiore 6, 40121 Bologna
Tel: +39 051 276 801 / +39 051 219 4517
Mail: anna.manfron@comune.bologna.it

Fondazione Innovazione Urbana

Address: piazza Maggiore 6, 40124 Bologna
Tel: +39 051 219 4455
Mail: info@fondazioneinnovazioneurbana.it
Website: www.fondazioneinnovazioneurbana.it
MAMBO-Museo d’Arte Moderna di Bologna
Address: via Don Giovanni Minzoni 14, 40121 Bologna
Tel: +39 051 649 6611
Fax: +39 051 649 6637
Mail: info@mambo-bologna.org
Website: www.mambo-bologna.org

Museo Civico Archeologico
Address: via dell’Archiginnasio 2, 40124 Bologna
Tel: +39 051 275 7211
Fax: +39 051 266 516
Mail: mca@comune.bologna.it
Website: www.museibologna.it/archeologico

Museo Civico Medievale
Address: via Manzoni 4, 40121 Bologna
Tel: +39 051 219 3930 / +39 051 219 3916
Fax: +39 051 232 312
Mail: museiarteantica@comune.bologna.it
Website: www.museibologna.it/arteantica/luoghi/62013/id/36155

Museo Civico del Risorgimento
Address: Piazza G. Carducci 5, 40125 Bologna
Tel: +39 051 225 583
Mail: museorisorgimento@comune.bologna.it
Website: www.museibologna.it/risorgimento

Museo della Storia di Bologna
Address: via Castiglione 8, 40125 Bologna
Tel: +39 051 1993 6370
Mail: msb@genusbononiae.it
Website: www.genusbononiae.it/palazzi/palazzo-pepoli

Museo della Madonna di San Luca
Address: Piazza di Porta Saragozza, 2/a - 40123 Bologna (BO)
Tel: +39 051 644 7421
Fax: +39 051 644 0975
Mail: info@museomadonnasanluca.it
Website: http://www.museomadonnasanluca.it

Biblioteca Universitaria di Bologna
Address: via Zamboni, 33/35, 40126 Bologna
Tel: +39 051 208 8300
Fax: +39 051 208 8385
Mail: bub.info@unibo.it
Website: www.bub.unibo.it

Biblioteca Comunale dell'Archiginnasio
Address: piazza Galvani 1, 40124 Bologna
Tel: +39 051 276 811
Fax: +39 051 261 160
Mail: archiginnasio@comune.bologna.it
Website: www.archiginnasio.it
Biblioteca Salaborsa  
*Address*: piazza del Nettuno 3, 40124 Bologna  
*Tel*: +39 051 219 4400  
*Mail*: bibliotecasalaborsa@comune.bologna.it  
*Website*: [www.bibliotecasalaborsa.it](http://www.bibliotecasalaborsa.it)

Cineteca di Bologna  
*Address*: via Riva di Reno 72, 40122 Bologna  
*Tel*: +39 051 219 4820  
*Mail*: cinetecadirezione@cineteca.bologna.it  
*Website*: [www.cinetecadibologna.it](http://www.cinetecadibologna.it)

Archivio di Stato di Bologna  
*Address*: piazza Celestini 4, 40123 Bologna  
*Tel*: +39 051 223 891 / +39 051 239 590  
*Fax*: +39 051 220 474  
*Mail*: as-bo@beniculturali.it  
*Website*: [www.archiviodistatobologna.it](http://www.archiviodistatobologna.it)

Archivio storico del Comune  
*Address*: via Giuseppe Tartini 1, 40127 Bologna  
*Tel*: +39 051 500 401  
*Fax*: +39 051 503 723  
*Mail*: asc@comune.bologna.it  

Archivio storico Città Metropolitana di Bologna  
*Address*: via della Rondine 3, 40123 Bologna  
*Tel*: +39 051 644 8303  
*Mail*: marialetizia.bongiovanni@cittametropolitana.bo.it  
*Website*: [www.cittametropolitana.bo.it/archiviostorico](http://www.cittametropolitana.bo.it/archiviostorico)

Archivio storico dell'Università di Bologna  
*Address*: via Irnerio 49, 40126 Bologna  
*Tel*: +39 051 209 9874 (contact of the Scientific Manager Prof. Roberto Balzani)  
*Mail*: roberto.balzani@unibo.it  
*Website*: [www.archiviostorico.unibo.it](http://www.archiviostorico.unibo.it)

8.d. Official website

[www.comune.bologna.it/portici](http://www.comune.bologna.it/portici)
Signature on behalf of the State Party
9. Signature on behalf of the State Party