

Learning from Bologna: Heritage Planning in Italy

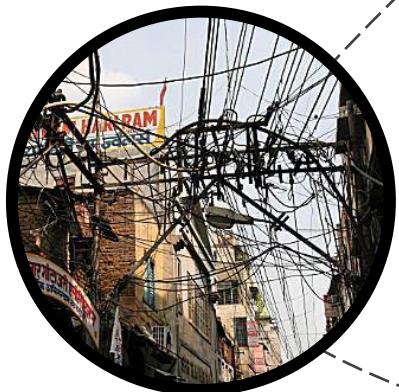
flirting with urban heritage



Born in Bologna



Master in Architecture
Unife - Ferrara



Master Thesis
Shahjahanabad, Delhi



EnsapBX
Bordeaux



Cultural heritage
Jericho Master Plan, PAL

Ph.D. at UdeM
technical assistance and
urban heritage

The premises

“ [...]..there wasn’t enough evidence to point to the historical value of the home, whether it be architectural value or an indication that Payson conducted important work at the residence.”

“ [...] neighbors who wanted to protect the aesthetic of their street, those who felt **Payson’s** legacy was historically significant to the neighborhood, and another set of neighbors and Berkeley locals who decried attempts to block housing.”

“The landmarking commission has dealt with similar conflicts over development in the past and Adams on Thursday tried to distance landmarking from the zoning and housing process, but several speakers said landmarking **can’t happen in a vacuum.**”

Landmarking fails for 130-year-old Berkeley house in passionate debate over housing, history

Those in favor spoke about the house’s beauty and charm, but others raised the issue of a Bay Area housing crisis and exclusionary neighborhoods.



The premises

Forget about “monument, landmark”

Forget about “preservation”

Forget about “Washington slept here”

Forget about “neighborhood character”

Forget about “identity, architectural style”

Forget about “aesthetic, charm”

The roots of the American approach : historic preservation

*A municipal
entreprise:*

New York City's
*landmarks
preservation law*

New Orleans's
*French Quarter
conservation
district*

*landmarking as a
reaction to
threatened
buildings*

*The demolition of Penn
Station building, NYC
(1963)*
Source: NYT



The roots of the American approach : Historic preservation

Historic preservation

From Wikipedia, the free encyclopedia

This article is about the preservation of cultural heritage. For cultural heritage as a concept, see Cultural heritage. For vocation and practice of managing cultural heritage, see Cultural heritage management.

Historic preservation (US), **heritage preservation** or **heritage conservation** (UK), is an endeavor that seeks to preserve, conserve and protect buildings, objects, landscapes or other artifacts of historical significance. It is a philosophical concept that became popular in the twentieth century, which maintains that cities as products of centuries' development should be obligated to protect their patrimonial legacy.^[1] The term refers specifically to the preservation of the built environment, and not to preservation of, for example, primeval forests or wilderness.^[2]

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What is missing !?

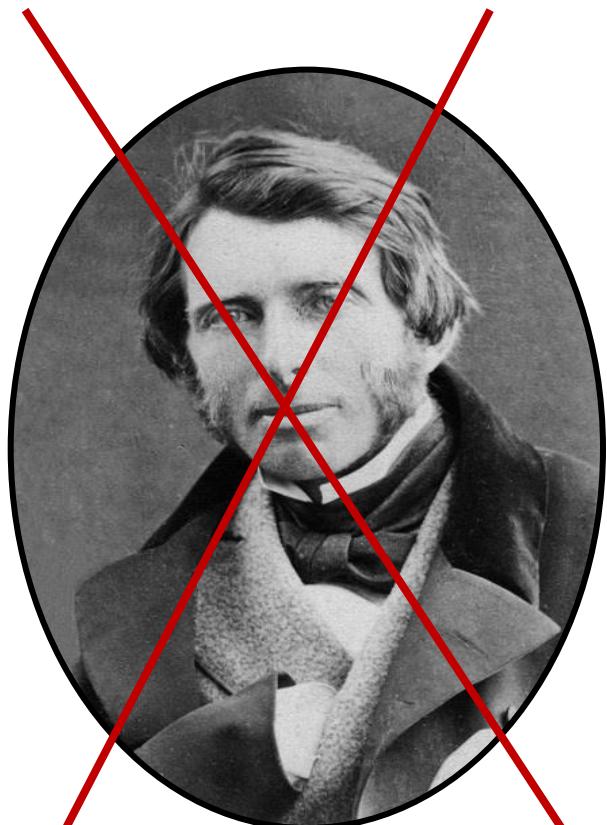
Built heritage and its preservation: the 19th century roots

Camillo Boito

Philological restauration



Too decadent !!



John Ruskin

Picturesque, ruinism

Eugène E. Viollet-le-Duc

Stylistic restauration

Historical fake !!

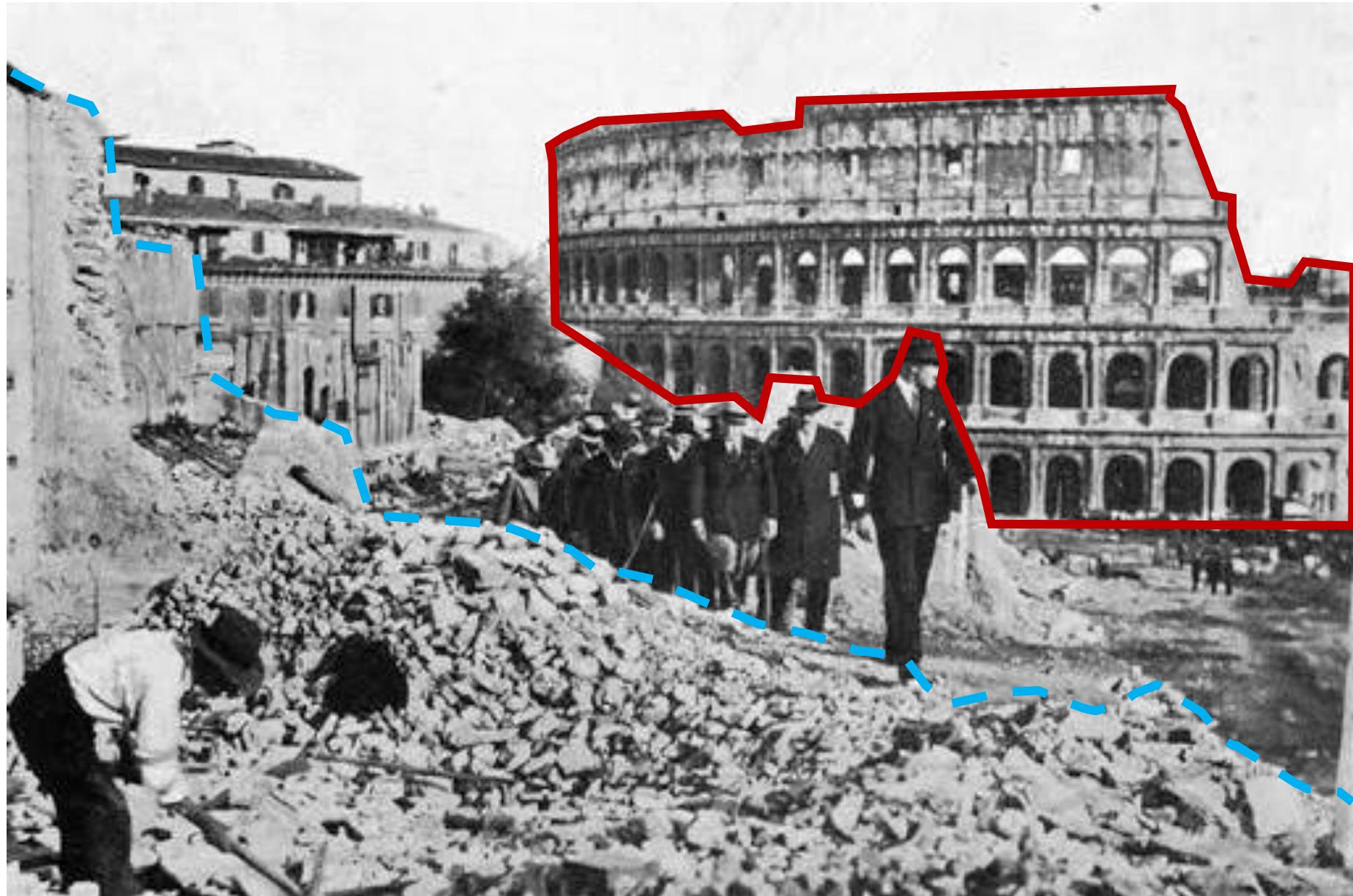


Heritage and urban planning in Italy

Major monuments are protected since the 18th century, more systematically since 1902...

... but this is not the case for the minor or vernacular heritage that is frequently demolished in city's modernisation schemes

*The demolition of Borgo Alessandrino to make room for Via dei Fori Imperiali, Roma (1930s)
Source: Folla*



The fast urbanization of post-war years

The 1948 constitution

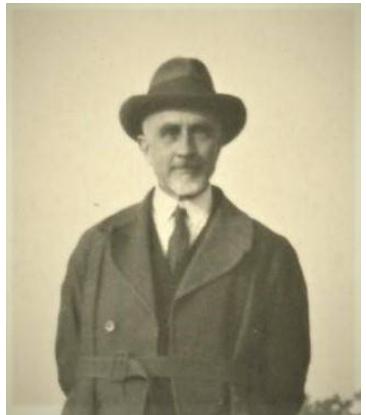
Article 9. “*The Republic shall promote the development of culture, and scientific and technical research. It shall safeguard the natural beauties and the historical and artistic heritage of the Nation*”



*Typical 1950-60s intensive development at the periphery of Rome
Source: Archivio Cederna*

The theoretical foundation of heritage planning in Italy : the typo-morphological approach

- Beyond the *monument* concept
- How to integrate the industrial and pre-industrial city?
- Take into account the importance of *minor or vernacular heritage* in defining the quality of the historic urban environment
- Not only a tool of preservation but a *tool of urban design*



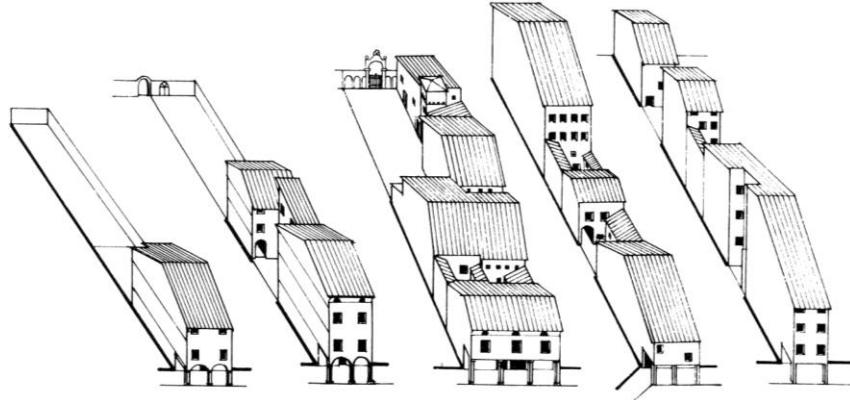
Gustavo Giovannoni



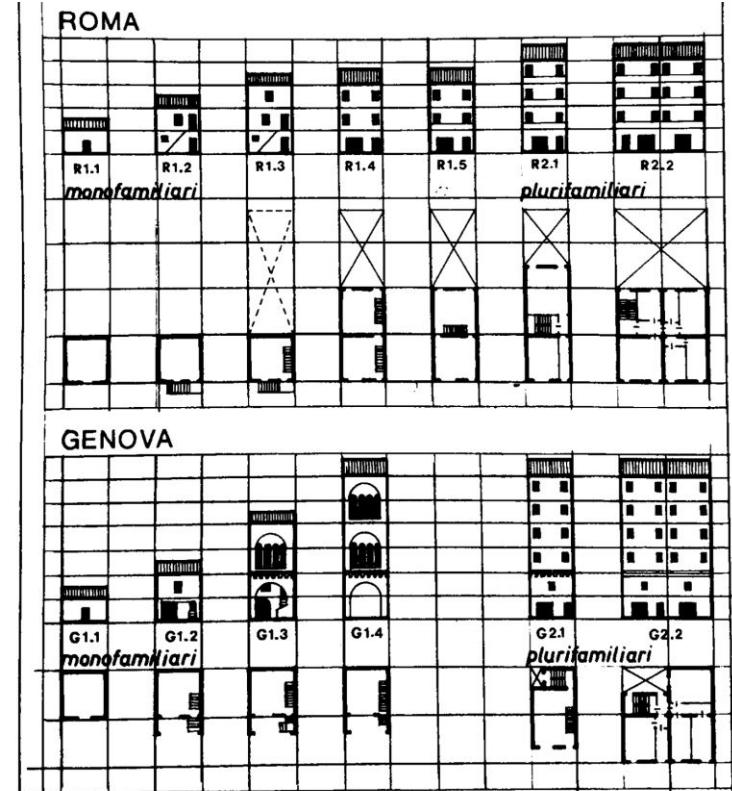
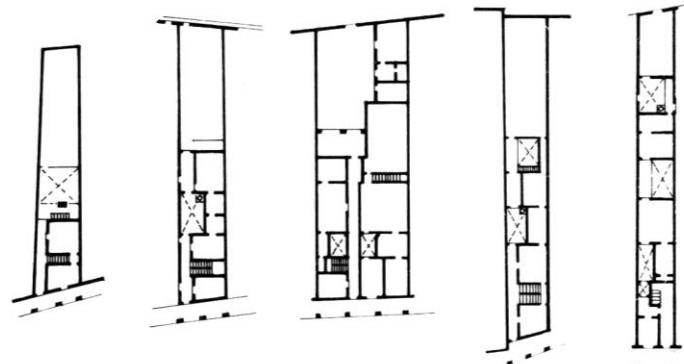
Understanding the hidden logic behind the evolution of the basic components of the city's fabric : *processual morphology*

the parcel and the building as the basic modules, patterns of modularity and densification through saturation **over time...**

*Typological studies
of the elongated
plot at different
level of saturation*
Source: Conservation Plan
of Bologna



*Studies on the
evolution of the
basic urban cell*
Source: Conservation Plan
of Bologna



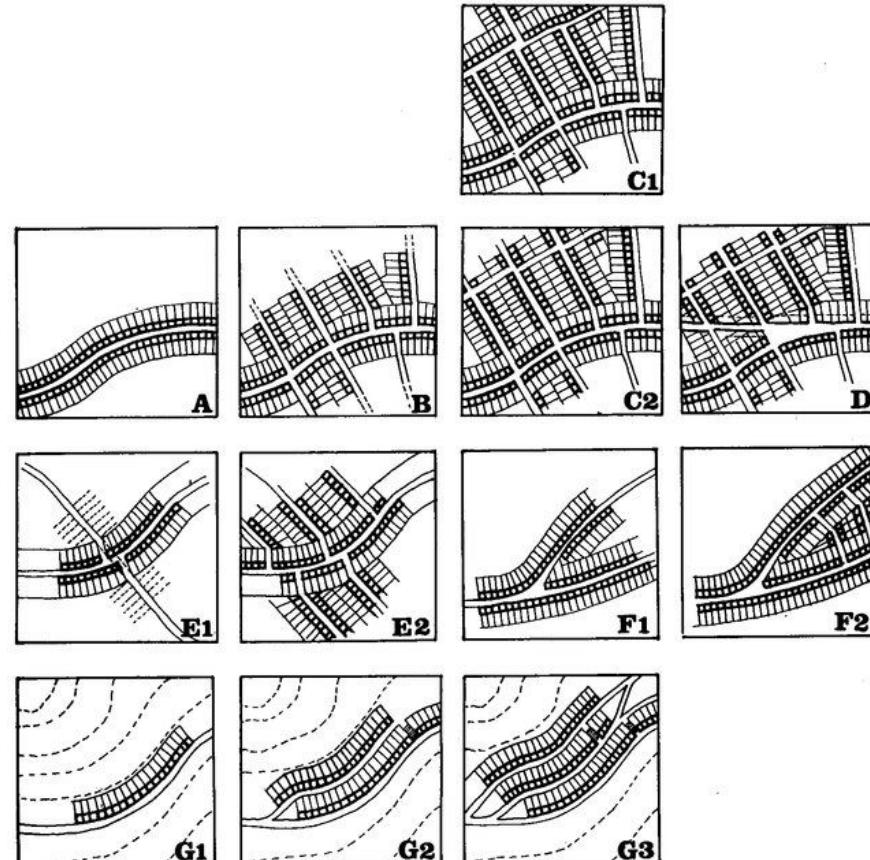
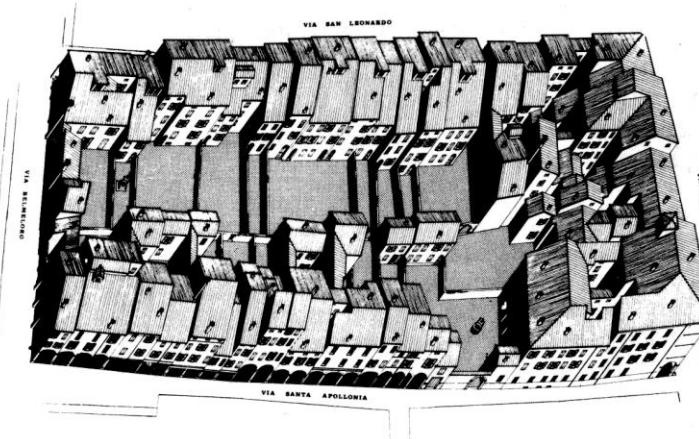
Understanding the logic behind the evolution of the basic components of the city's fabric : *processual morphology*

....their aggregation in blocks, the urban process of densification along primary, structural, saturation roads, etc.

The aggregation of the base "module" in a block

Source: Conservation Plan of Bologna

Studies about the different pattern of saturation of the urban environment
Source: Caniggia, Maffei.
"Lettura dell'edilizia di base"



Toward the 1969 Bologna conservation plan. Early experiences



Assisi's walled city detailed plan
Giovanni Astengo
1959
Source: IAUV - Archivio Progetti

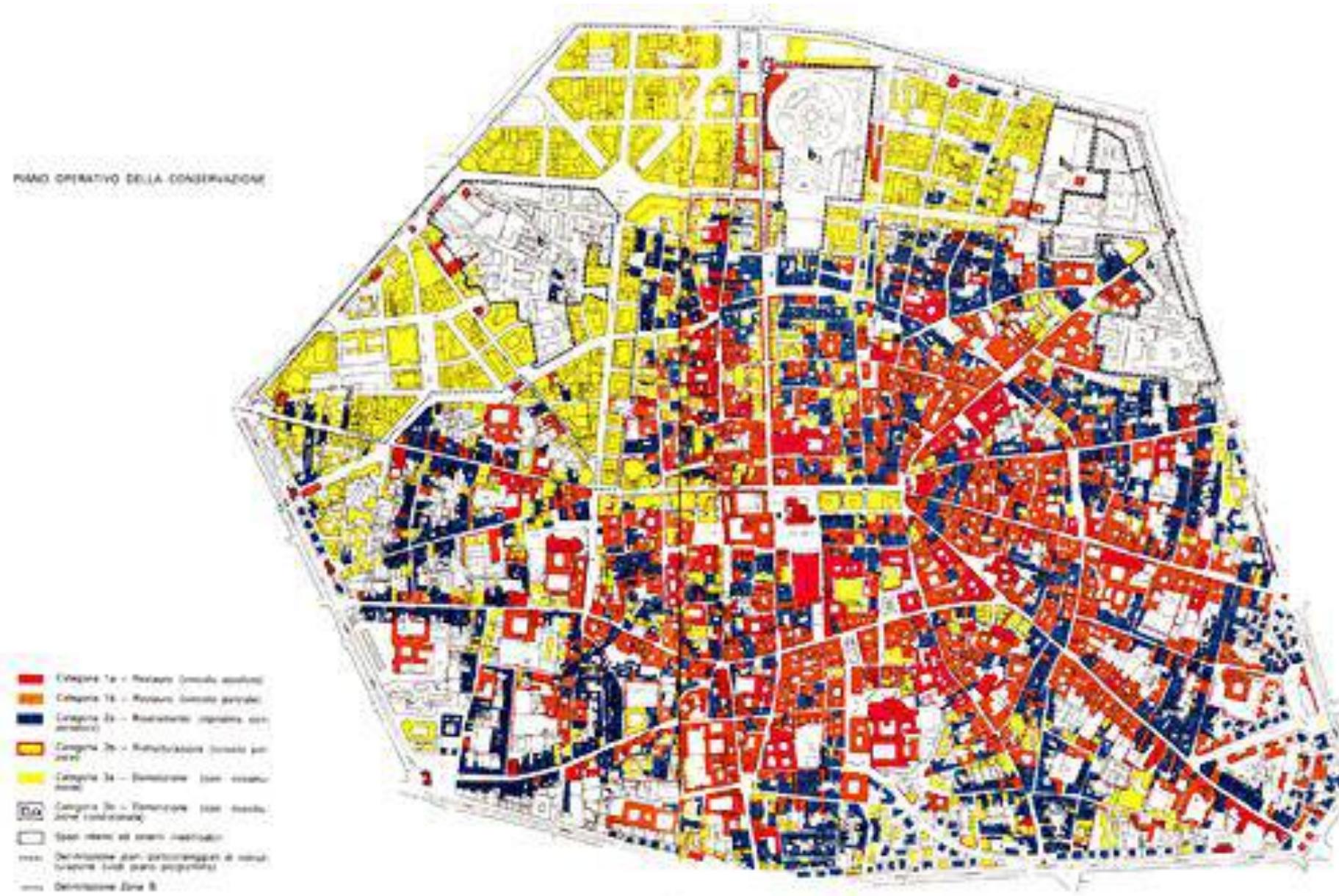
Bologna. Toward the 1969 conservation plan



The 1955 Piano Regolatore Generale (Masterplan)
Source: Comune di Bologna



Bologna. The 1969 conservation plan



Bologna : the 1973 PEEP plan

*Using the PEEP** legal tools to reuse and restore dilapidated housing blocks in low income neighborhood. A typomorphological approach is used to renovate the built fabric*

***PEEPs are operational plans giving cities the power to expropriate land at reduced prices for social housing*

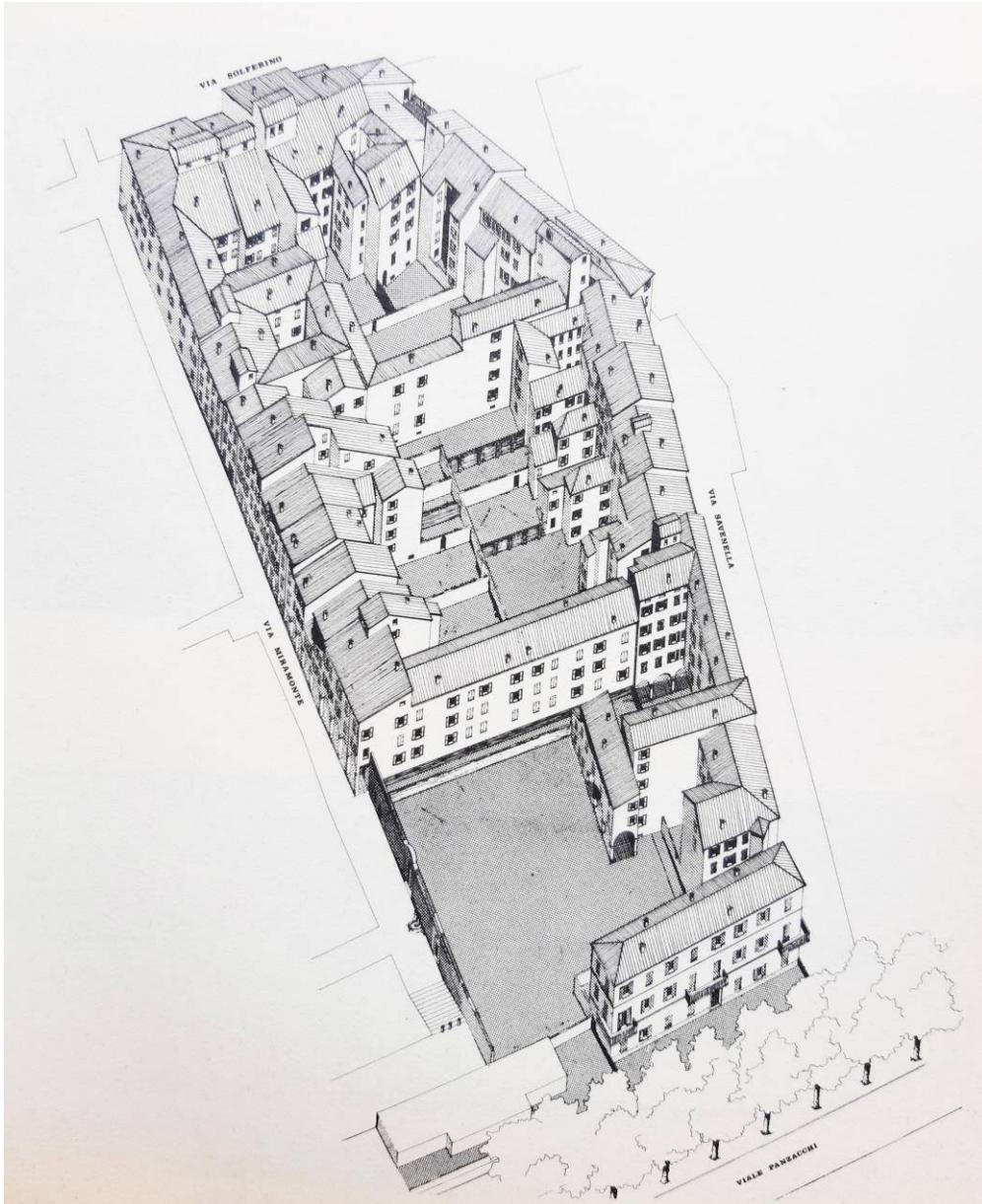
*Areas targeted by the 1973 PEEP plan, Bologna
Source: Comune di Bologna*



Bologna : the 1973 PEEP plan

*Via Mirasole
One of the areas
renovated under the
1973 PEEP plan*

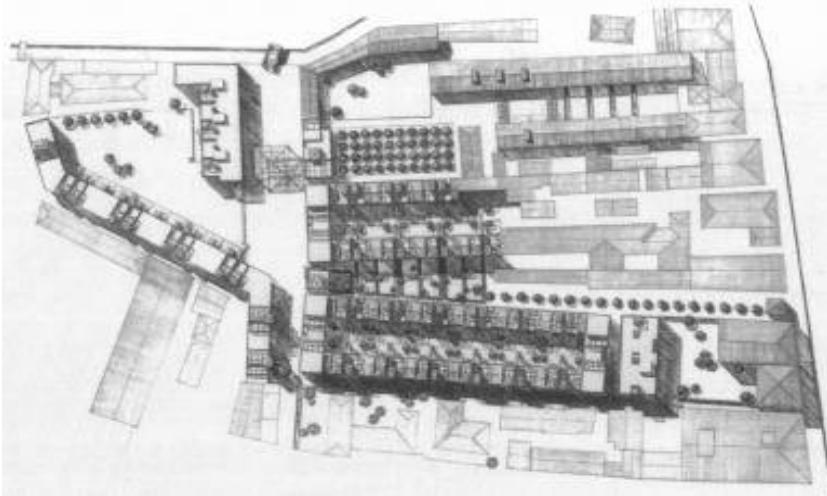
*Areas tageted by
the 1973 PEEP plan,
Bologna
Source: Cervellati 1973*



Not just a tool for preservation but also for modern city design

*Ex Staffa
neighborhood
Venice
1981-2001*

Gregotti e associati



Not just a tool for preservation but also for city design

*Mazzorbo social
housing
Venice
1980-97*

Giancarlo de Carlo



Largely a globally renowned “success-story”...

During the 1970-80s, this approach has become the norm in almost every historical city in Italy and it spread, to some extent, to France, Spain, South America and the Middle East



*Sana'a, Yemen
Quito, Ecuador*



...not very much known in North America (with exceptions)...

An example of application of the typo-morphological approach at the urban scale in Québec

Plan d'Implantation et d'Intégration Architecturale (PIIA) of Saint-Eustache
Courtesy of Danielle Labb  

La maison qu  becoise
Typologie architecturale de la ville de Saint-Eustache

D. Composition architecturale

La disposition sym  trique des lments architecturaux est le mode de composition dominant des faades principales de la maison qu  becoise.

Nombre de travées

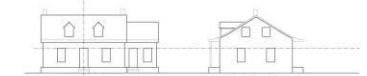
La faade principale des maisons qu  becoises est g  n  ralement divis  e en trois trav  es dans lesquelles les deux fen  tres, dispos  es sym  triquement de part et d'autre de l'axe central, entourent la porte (A). Lorsque le plan du b  timent est plus large, deux fen  tres suppl  mentaires sont ajout  es aux extr  mit  es de mani  re  conserver la sym  trie (B). Ainsi, le nombre de trav  es demeure impair.

Quelques cas de maisons qu  becoises dont la composition est asym  trique ont t   observ  s. Le mode de composition de ces cas est vari  e mais poss  de comme caract  ristique commune la disposition de la porte  l'ext  rieur de l'axe central (C).

Alignement des ouvertures

Le linteau des ouvertures est align   horizontalement. Lorsqu'il y a des lucarnes, elles sont rarement align  es aux ouvertures du rez-de-chauss  e. De m  me, les fen  tres de la faade lat  rale ne sont pas align  es verticalement mais il demeure fr  quent que leur disposition demeure sym  trique.

A) Composition sym  trique de la faade



B) Composition sym  trique de la faade avec 3 trav  es



C) Composition asym  trique



E. Mat  riaux de rev  tement
Fondations : La pierre est le principe mat  riaux des fondations

Toiture : Le bardage de bois, la tôle  la bague et la tôle  la canadienne sont les mat  riaux utilis  s en toiture.

La maison d'inspiration fran  aise

Typologie architecturale de la ville de Saint-Eustache



A. Histoire et caract  ristiques principales

D  s la fin du 18e siècle, plusieurs adaptations de la maison d'inspiration fran  aise se r  pondent dans les habitats urbains et ruraux qui se prot  gent contre le froid et l'humidit  . De plus, au cours du 19e siècle, la disponibilit   de certains types de mat  riaux, comme la pierre de taille et les planches de bois, augmente ce qui permet l'utilisation de nouvelles m  thodes de construction. C'est ainsi que se d閏veloppe une maison qu  becoise qui sera le type architectural dominant de 1800 a 1850.

La maison qu  becoise se reconnaît principalement par sa toiture  deux versants dont la lani  re recourb  e se prolonge pour former une galerie  l'avant. Le rez-de-chauss  e de cette habitation est sur  lev   afin de prot  ger contre le froid provenant du sol en hiver. Finalement, sous l'influence n  oclassique anglaise, la composition architecturale de la maison qu  becoise devient plus rigoureuse avec la sym  trie de la disposition des ouvertures et l'utilisation de quelques motifs d'ornementation classique.

B. l  ments  retenir et recommandations :

- Les maisons qu  becoises se distinguent par la forme de leur toiture  deux versants dont la lani  re recourb  e se prolonge pour former une galerie. Cette derni  re devrait rester visible comme la volumet  rie principale du b  timent. Les agrandissements devraient tre compris comme des petits volumes secondaires.
- L'alignement des ouvertures, leur disposition sym  trique sur la faade principale ainsi que l'encadrement classique des ouvertures sont les caract  ristiques de la composition architecturale de l'ornementation. Il devrait rester pr  sents lors de r  novations.
- Le clin de bois, la pierre, la brique et la tôle sont les mat  riaux dominants. Le vinyl, l'aluminium et le bardage constituent des mat  riaux de remplacement non souhaitable sauf si leurs d  tails de construction imitent avec satisfaction les pr  c  dents.

La maison qu  becoise

Typologie architecturale de la ville de Saint-Eustache

F. Ouvertures

Fen  tres

Les types de fen  tres dominants au rez-de-chauss  e sont la fen  tre  battants  petits carreaux (12 carreaux par battant) et la fen  tre  battants  grands carreaux (3 carreaux par battant). De mani  re moins fr  quente, on retrouve des portes simples avec imposte ainsi que des portes simples encadr  es par des fen  tres lat  rales.

À l'  tage, on retrouve une fen  tre de dimension carr  e qui poss  de 9 ou 4 carreaux selon le type de fen  tre  battants qui est install   au rez-de-chauss  e.

Mati  raux des ouvertures

Les portes et fen  tres sont en bois. Il semble que la couleur traditionnelle des ouvertures soit le blanc.

A) Fen  tre  petits carreaux



B) Fen  tre  grands carreaux



C) Porte simple



D) Porte simple avec imposte



E) Porte avec fen  tre lat  rale et imposte



G. Ornancement

Encadrement des ouvertures :

Les portes et fen  tres sont soulign  es par un encadrement en bois, form  e de motifs classiques (pilastre, fronton...). Les volets d'ornementation sont rares.

Couronnement :

Aucun él  ement ornemental souligne la rencontre du mur et de la toiture.

Autres d  tails :

L'ornementation des maisons qu  becoises est sobre et se concentre autour de l'encadrement classique des ouvertures et des lucarnes.

Mat  riaux de remplacement :

Le clin de vinyle, les fen  tres d'aluminium ou de PVC et le bardage d'asphalte sont des mat  riaux de remplacement couramment utilis  s. En raison de la simplicit   de leur d  tail constructif et de leur faible pr  sage ces mat  riaux diminuent g  n  ralement la qualit   architecturale des b  timents.

Sept. 2008

B 2

B. Localisation

Sur les chemins anciens comme les rues Saint-Eustache et Saint-Louis ainsi que les rues bordant les champs agricoles.

Secteurs : identifier les secteurs patrimoniaux concern  s

C. Volum  trie

Mod  le de base

Variante

Forme du plan :

Le plan est de forme carr  e ou l  g  rement rectangulaire.

Hauteur :

La maison qu  becoise poss  de 1 1/2 tages et son rez-de-chauss  e est sur  lev   par rapport au niveau du sol.

Forme de la toiture :

La toiture poss  de deux versants dont la lani  re (projection de la toiture au-del   de la muret de la faade) est recourb  e.

Pr  sence de saillies :

La galerie avant, dont la toiture est form  e par la lani  re recourb  e de la toiture, est la principale saillie. Il est aussi t  r de noter que la toiture poss  de fr  quemment deux lucarnes.

Variante :

La maison qu  becoise sans lucarne et sans garde-corps poss  de la principale variante identifi  e. En l'absence de lucarne, l'  tage sous les combles est clair   par des fen  tres disloc  es dans le plan de la toiture.

Agrandissement :

Il est fait au moyen de deux types d'agrandissement lat  ral ou arri  re. Ces deux poss  dent une toiture  deux versants recourb  s (A et B),  un seul versant (C) ou  la Mansart (non-illustr  e). Parfois, l'agrandissement lat  ral est parfois r  alis   par le prolongement de la toiture principale (D).

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Possibilit  s d'agrandissement

A) Ajout lat  ral avec toiture  deux versants



B) Ajout arri  re avec toiture  deux versants



C) Ajout arri  re avec toiture  un seul versant



D) Ajout par prolongement de la toiture principale



Sept. 2008

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13 @ 25m

40 @ 11m

25 @ 2m

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... but with many trade-offs

The major trade-off is a sometimes very conservative approach to urban heritage opposing the insertion of modern architecture in historical context.

*The idealized image
of the Italian city*
“Allegoria ed Effetti del
Buono e del Cattivo
Governo”
Ambrogio Lorenzetti
1338-1339



... but with many trade-offs

Though, the debate is open, and many thinks Italian cities aren't and should not be museums

Arata **Isozaki's** pergola for the secondary entrance of Uffizi. Works will finally start next year, 21 years after the Japanese architect won the design competition



Can a similar approach work in Berkeley ? (or elsewhere in the US)

The answer is probably YES and NO

- In Italy, densification is less important: historic fabric is already dense and compact, often even more than post-WWII expansions
- Processual morphology, as a tool to organize urban heritage planning, works at its best in deeply stratified environments
- General population growth is low, there is less pressure for more housing
- In Italy there is a diffused expertise in dealing with heritage among practitioners, developers, the public administration, developed over a century

What lessons can be retained for Berkeley ? (or elsewhere in the US)

- Switch to a proactive approach: identify what is worth preserving. Not on a building by building base, but as comprehensive urban planning strategy taking into consideration all the connected aspects (i.e. need for densification)
- Avoid fetishizing single buildings, their particular history or characteristics, etc.
- The accent is on the qualities of the historic urban environment, not on the single buildings
- Pay more attention to the overall urban quality of new developments (do not make us all regret what we lost) and how they can improve the built environment

Thank you!
Questions?

marco.chitti@umontreal.ca

116-year-old brown-shingle home moved through the streets of Berkeley

This brown-shingle duplex had to be moved to make way for the construction of the 205-unit Acheson Commons complex.

