Francesco Ceccarelli
Daniele Pascale Guidotti Magnani

THE BOLOGNESE PORTICO
ARCHITECTURE, HISTORY, AND THE CITY

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INTRODUCTION

On 28 July 2021, the porticoes of Bologna were recognized as a UNESCO World Heritage site. This exceptional milestone was reached at the end of a long process initiated by the municipal administration in 2003 (when Bologna was added to Italy's "tentative list") and reactivated on several occasions before 2018, when the work started to finalize the nomination in collaboration with the Ministry of Culture's UNESCO office.

We took up the candidacy of the Porticoes of Bologna because we were convinced that their inscription on the World Heritage List would not only lead to international recognition of the beauty and importance of our city, but also that the candidacy process itself would hold an important meaning for the citizens of Bologna in terms of the rediscovery, or the construction, of a shared civic identity.

Motivated by this conviction, we worked intensively on the revision of the layout and contents of the Nomination Dossier, in constant dialogue with the central and local offices of the Ministry of Culture, in consultation with the LINKS Foundation, with scientific support from the University of Bologna, with participation of all members of the Control Room (established on 18 November 2019),[1] and with the financial support of the Fondazione Cassa di Risparmio di Bologna.

The road to the inscription itself was short, but based on a long evolution of ideas, research, and projects between 2006 and today, and benefiting from our shared love for the city and from the professionalism and steadfastness of all the people who worked on the technical aspects of the nomination, which was overseen by Federica Legnani.

In January 2020, the Porticoes of Bologna were selected by the CNIU (Commissione Nazionale Italiana UNESCO—Italian National Commission for UNESCO) as Italy's nominee for the year 2021. Despite the many changes necessitated by the pandemic, the standard visit to the nominated site took place in September 2020, when the architect Olivier Poisson, sent by ICOMOS (International Council on Monuments and Sites), came to Bologna. From that moment and until the following spring, a close dialogue unfolded with the ICOMOS experts regarding the technical aspects of the Nomination Dossier and the Management Plan, which concluded with a discussion and a positive vote from the World Heritage Committee at the meeting in Fuzhou.

[1] The Control Room (Cabina di Regia), which signed the agreement that guarantees the definition, implementation, monitoring, and updating of the UNESCO Site Management Plan, includes—in addition to Comune di Bologna (Bologna's Municipal Government)—the Alma Mater Studiorum University of Bologna; the Regional Secretariat of the Ministry of Culture for Emilia Romagna; the Superintendence for Archaeology, Fine Arts, and Landscape for the Metropolitan City of Bologna and the Provinces of Modena, Reggio Emilia, and Ferrara; the Region of Emilia-Romagna; the Metropolitan City of Bologna; the Archdiocese of Bologna; the Banca d'Italia; the Fondazione Cassa di Risparmio in Bologna; the Fondazione del Monte di Bologna e Ravenna; the Chamber of Commerce, Industry, Crafts, and Agriculture of Bologna; the ACER—Azienda Casa Emilia Romagna of Bologna; the Provincial Command of the Carabinieri Legion of Emilia Romagna; and Bologna Welcome.

As is well known, the Nomination Dossier proposed a serial site consisting of 12 components, that is, of 12 sections of portico selected together with the urban areas to which they belong: Santa Caterina, Piazza Santo Stefano, the Baraccano, Via Galliera, the Pavaglione and Piazza Maggiore, Via Zamboni, Piazza Cavour and Via Farini, the portico of the Certosa, Strada Maggiore, the portico of the MAMbo, the portico of San Luca, and the portico of the Treno in the Barca district. This approach differs from the original one—which considered nominating the entire historic center of Bologna as a "city of porticoes"—for two reasons: first, because it allowed us to make a selection from the total of 62 kilometers of porticoes in the city as a whole (42 kilometers inside the old city walls, now the ring road); and second, because it connected the subject of the portico to a long period of urban history, from the twelfth century until the present day.

Much of the debate surrounding Bologna's candidacy focused on the appropriateness of this choice, which certainly did not intend to ignore the widespread diffusion of the porticoes throughout the city, nor diminish their role in shaping its very structure. Rather, the selection sought to grasp the significance and the challenges of a nomination with no equals among the UNESCO sites. To nominate the porticoes—which are private spaces for public use, parts of buildings and of more complex urban systems, and continuously changing palimpsests—is different than nominating an entire historic center, and thus different tools are needed to protect and valorize this type of heritage that is the very foundation of Bologna's city life.

For these reasons we agreed that it was appropriate to deviate from the idea of nominating the entire historic center and make a selection—intended as a compendium, not as a reduction—representative of the diversity and complexity of the idea of the portico in our city and thus capable of summarizing its peculiarities and challenges.

In making this selection, we decided to represent all the phases of development and transformation of the city, but also show the range of situations in which the portico contributed to shaping the urban form and influencing the practices and rituals of civic life.

This is how the nomination was born: it begins in the late Middle Ages and crosses every epoch of Bolognese history and many of the places that make up the city, starting with the earliest vernacular houses at Santa Caterina and including noble residences, places of worship and devotional paths, streets and squares, all the way to the modern features of the city, such as the communal bakery, the Certosa cemetery, the headquarters of financial institutions, etc.—all of them housed in porticoed buildings.

The selection closes around the same theme—that of the working-class residence—from which it started, which was reborn in Bologna after the Second World War through the exemplary construction of the portico of the Treno in the Barca district. It is significant that the center of this new district, built between 1957 and 1962 for around 40,000 inhabitants, was designed by Giuseppe Vaccaro in the shape of a long porticoed building, thus establishing an explicit link with the urban tradition and the model of sociability typical of Bologna.

This book presents Bolognese porticoes though a lens that goes far beyond the 12 components of the UNESCO site, expanding to embrace the entire city in which the porticoes are an essential infrastructural element.

Having provided a historical synthesis in the Nomination Dossier, Francesco Ceccarelli here moves from a compendium to an urban context that represents a true encyclopedia of the porticoes given their quantity and temporal continuity but also their formal variety, which makes them "an exceptional architectural patrimony." In his essay, Ceccarelli presents the Bolognese portico as a "structure that has been subject to perpetual reworkings through a continuous updating of the architectural language of its vaults and supports as well as its materials, adapting all around to the processes of urban transformation."

The architectural quality of the porticoes is at the center of the narrative, which aims to shed light on the "extraordinary formal variety of these structures built over the course of several centuries." The complexity and stratification of this extraordinary variety come across in the entries written by Daniele Pascale, which describe the buildings included in the 12 components of the UNESCO site.

Through the pages of this book, which considers the contributions and observations of the scholars and architects who have worked on Bologna throughout history, we come to understand that the interest in our city—

since the days of Leon Battista Alberti's sojourn—has always been directed toward its unique urban landscape, where the porticoes have a totalizing presence. And, if at the end of the eighteenth century Charles Percier wrote that "for an architect, there is enough in Bologna to turn one's head" ("Bologne, pour un architecte, il y a de quoi tourner la tête"), it is our hope that today it is also thanks to this volume that the beauty of the city and the quality of its buildings and public spaces can become even more evident to the readers, citizens, and tourists, to whom this book is dedicated.

Bologna, 30 November 2021

Matteo Lepore
Mayor of Bologna

Virginio Merola
Mayor of Bologna from 2011 to 2021

Valentina Orioli
Assessor in charge of the Porticoes of Bologna UNESCO nomination

Francesco Ceccarelli

THE BOLOGNESE PORTICO: AN EXCEPTIONAL ARCHITECTURAL HERITAGE

The portico is an essential infrastructural element in the city of Bologna and its design most tangibly expresses that fact. As architectural heritage of exceptional value, the portico has profoundly shaped the city's historical as well as contemporary appearance. The attempts to describe the pervasive presence of porticoes in Bologna's urban landscape, to understand their aesthetic, social, and cultural value, to study their genealogy, and to measure their overall extent have been numerous. Yet, we still have a rather fragmentary understanding of the 42 kilometers of covered walkways that have made the historic and urbanistic nucleus of Bologna one of the most unique and best preserved in all of Europe.

The emphasis placed on quantitative data (in order to underscore Bologna's primacy in terms of the comprehensive length of porticoed walkways in the city) and on the topic of the origins of the medieval portico (in order to try to verify its hypothetical evolution and its legal foundations) has overshadowed the study of the extraordinary formal variety of these structures built over the course of several centuries. In fact, Bologna's porticoes read as an open book of the city's complex history, which can be interpreted through a range of new questions and methodologies that go well beyond the impressionistic and the purely typological approaches characteristic of almost all the existing studies that have dealt with this problem for more than a century.[1]

First developed in an unplanned and illegal fashion during the High Middle Ages and recognized as an arbitrary extension of private property into the public space of the street, the Bolognese portico gained surprising acceptance by the end of the thirteenth century. By this time, it was so appreciated for its utilitarian and formal qualities that the municipal statutes made it mandatory for all new constructions starting in 1288.[2] From that moment onward, the porticoes gradually spread in a capillary fashion along the perimeters of the new streets, creating an unmistakably Bolognese urban landscape over the course of the subsequent centuries. This triumphal "march" of the Bolognese portico continued for a long time; it helped consolidate an indelible stereotype and a surprising image of the city, which was disseminated widely through travel literature and nourished by the conflicting opinions of travelers that oscillated between unconditional admiration and the bitterest of critiques.[3]

While the majority of Italian and European cities saw first a decline and then a progressive disappearance of the medieval portico from the urban stage after the middle of the fourteenth century (due to an unstoppable process of rectification and expansion of the streets, as well as to public order and new aesthetic sensibilities), Bologna made a different choice. There, by contrast, the permanence of the portico prevailed. The portico became a sign of civic pride, an expression of identity in civic architecture in service of an urban landscape on a "friendly" scale, where the Platonic idea of the city as a "parva domus" (small house) that resonated in the work of Leon Battista Alberti seemed to have found its ultimate realization.[4]

Though the practical, cultural, and juridical factors appear to have ensured the continuity of the portico throughout the entire early modern and modern era, its architectural forms, by contrast, experienced constant change. The Bolognese portico is, in fact, a truly unique architectural palimpsest, a structure that has been subject to perpetual reworkings through a continuous updating of the architectural language of its vaults and supports as well as its materials, adapting all around to the processes of urban transformation.

Studying the Bolognese portico: a historiographical overview

For the field of Bolognese urban history, the portico is an inevitable if treacherous topic, especially for those seeking to reconstruct its early phases and to identify the specific reasons for its establishment and longevity, both of which are poorly documented. The presence of medieval buildings with wooden porticoes within the contemporary urban fabric and the desire to understand their history in order to encourage their conservation and prompt their restoration has stimulated extensive research for over a century, which has helped define and consolidate a widely shared—albeit still conjectural—interpretative framework.

The works of Giovanni Gozzadini, Heinrich Sulze, Sergio Nepoti, and Brian Ward-Perkins, up to the most recent and decisive contributions by Francesca Bocchi, have greatly increased our understanding of the historic and cultural landscape of what could be called the "first wooden age" of the Bolognese portico, providing us with a substantial historical and archaeological record in support of various scholarly arguments, as well as with a point of departure for the study of the subsequent epochs in its history.

Count Giovanni Gozzadini was responsible not only for the first modern philological studies of Bolognese medieval architecture including the porticoes,[5] but also for a dynamic involvement in the process of safeguarding the city's oldest and most exceptional wooden buildings (in particular Casa Isolani **[1]** and Casa Grassi **[5]**). This contribution led to the recognition of the structures' historical and architectural value and eventually to their restoration, which was followed by analogous measures implemented by the Comitato per Bologna Storico Artistica on other medieval buildings in the city. The international echo of these initiatives in heritage protection soon attracted the attention of a young German scholar, Heinrich Sulze. Sulze wrote his doctoral thesis in architectural history on the topic of the medieval portico in Bologna, which successively led to the publication of the very first monograph on this theme (issued in Italian in 1928 with a rich documentary appendix), which remains to this day a precious resource for anyone wishing to pursue further research on this subject.[6]

Sulze's study was based on an in-depth analysis of previously unpublished archival documents from the late medieval period, which allowed him to formulate several interesting questions regarding the origin of the portico in the pre-communal period, starting with his observations on the protruding architectural elements that may have generated it. For Sulze, the wooden portico was initially nothing other than a crude support for the volumes dangerously projecting into the public space of the street—the so-called *sporti* (Fig. 1)—that sprang up throughout the city as a result of the disorderly and uncontrollable urban growth at the turn of the thirteenth century. Supported by brackets and designed to allow for the amplification of the private space on the upper floors of the buildings, the *sporti*, in Sulze's view, came to play

Fig. 1: Wooden *sporti* between Via Clavature and Via Drapperie.

a crucial role in what appeared to be the beginning of an evolutionary process of domestic living in the medieval period, constituting a clear precedent for the actual porticoes. Based upon a careful reading of architectural surveys and through his own intuitive understanding of structures of the principal projecting buildings in the central area of the city, he similarly concluded that the Bolognese portico did not derive from the analogous wooden structure found in Germany (*Fachwerk*). Instead, he saw it as an heir to the Roman building techniques,[7] in particular the *maeniana*—the structural overhangs supported by brackets that were used from the Republican period onward—of which he provided numerous examples from various archaeological sites including ancient Ostia and Pompei. The reference was, therefore, to very simple and often precarious structures similar to the parapets known in antiquity as *furcae* and *tibicines*[8] rather than to the more elegant *porticus* that adorned the principal public spaces of the urban *fora*, which had, in turn, inspired Renaissance architects who later modernized Bolognese porticoes. For Sulze, the surviving porticoes were nothing other than a "perfecting of wooden structures that were widespread in the medieval period."[9]

To further support his arguments, Sulze also relied on lexicographical and semantic research, which allowed him to recognize, decipher, and underscore the importance of specific terms from medieval Latin[10] that, in addition to clarifying the form-function nexus for some of the specific structures, were also useful for compiling a modern glossary of terminology relevant for Bolognese medieval architecture.[11] This way, he was also able to propose a more fitting definition of the very object of his study, which turned out to be not so much the portico itself, but rather the porticoed house: in the documents "the portico is not assessed as an independent structure, but is naturally included as an integral part of the building."[12] Sulze's great merit was also the fact that he carefully probed the medieval statutes during the course of his research (something that was also done by Sighinolfi before him, though less scrupulously),[13] paying special attention to the decree of 1288, which turned out to be of exceptional importance for the development of the Bolognese portico. With that ordinance, Bologna's communal government required that porticoes be built on the houses that did not have them on the streets where they were already present. This way, private property was made to serve the public in perpetuity, setting the foundation for an uninterrupted development of covered walkways that benefited the entire community.[14]

Our knowledge of the medieval portico in Bologna was greatly expanded at the end of the twentieth century thanks to the studies of Francesca Bocchi,[15] who not only deepened and brought into sharper focus the delicate questions concerning the legal status of the portico but also analyzed its social and economic functions in relation to the history of the city and its working classes. Bocchi's research was based on a growing corpus of archival documents, and it has been widely disseminated through publications, exhibitions, and conferences. For Bocchi, too, the Bolognese portico came into existence spontaneously during the High Middle Ages in the wake of a rapacious privatization of public space enabled by the lack of control by the local authorities. However, in her view, its full formation and diffusion came later, when it was recognized by the city government as an entity that could, over time, become very useful once it was limited to private property and made illegal on public land.

This development took place during the early communal era when Bologna underwent a period of urban growth that was both supported and regulated by the new offices of the municipal government and further catalyzed by a burgeoning urban culture. Starting with an analysis of the dynamics of urban settlement in the twelfth and thirteenth centuries—often centered around different forms of subdivision of plots regulated through long-term leases—Bocchi observed that the porticoes of Bolognese houses built in this period in the new areas of urban expansion were on the plots belonging either to private parties or to the Church.[16] As mentioned earlier, from the thirteenth century onward this phenomenon was additionally regulated through precise legal norms (Fig. 2). These rules, in particular the ones outlined in the Statues of 1288, made the portico obligatory for any new house that was to be built "in civitate vel burgis,"[17] or, according to Bocchi's interpretation, both inside the most ancient city nucleus (within the so-called Selenite circle of walls) and between the Selenite and the Torresotti circles of walls and all the way

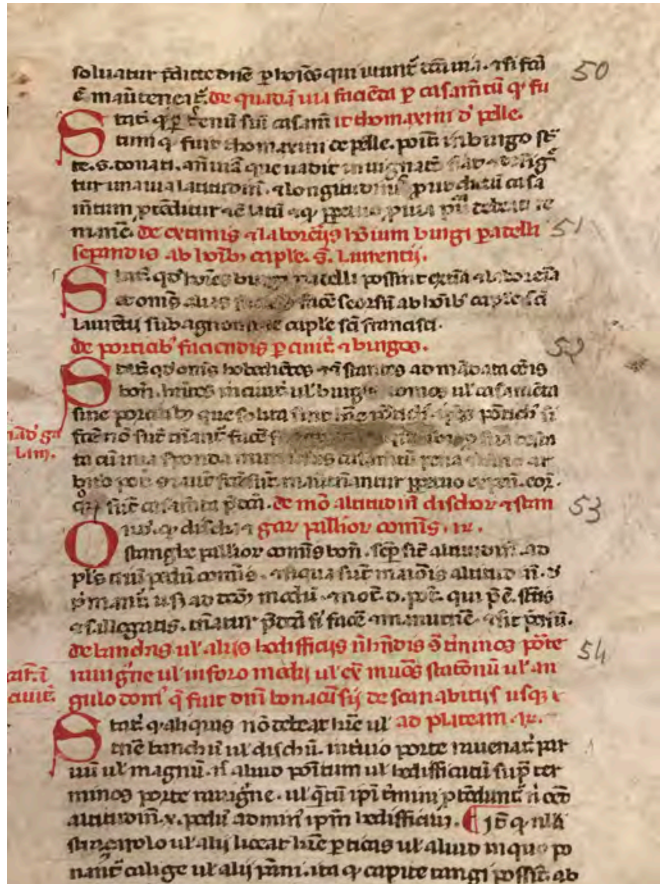


Fig. 2: *Statuti di Bologna*, vol. IX, f. 107*r* (1288).

up to the urban enclosure known as the Circla, which was in the process of being constructed at that time.[18]

From then on, there was a chain reaction. The juxtaposition of the mostly two-storied porticoed houses, built on narrow but deep plots generated a new type of urban landscape. Instead of facing the streets directly, the ground levels of these residences and their respective entrances found themselves sheltered by the endless covered walkways lining those streets and became sites for new and ever more advantageous social and economic activities. For example, protected by the portico, artisans could benefit from an open and functional space for their work in any season and from the new opportunities for exchange and sociability that enabled a greater, more fluid circulation of people and vehicles and a more expansive and thus beneficial display and storage of merchandise.[19]

The statutory stipulations mentioned above had decisive consequences for the city, both in terms of its physical organization and its civic identity. By imposing a law that put the private property of the portico into the service of the public, the Commune did not actually go against the will of its citizens. Rather, it came to regulate a longstanding custom and outlined the conditions for urban development that could be controlled through the use of an architectural typology already widely shared and appreciated by the public. As has been helpfully observed, "[t]he late thirteenth-century statute did not concern individual parts of the city, but rather it defined residential construction for the entire urban complex, establishing also that the maintenance of the portico—including the pavement—was in perpetuity the obligation of the property owners themselves."[20]

These norms proved extremely efficacious because they were not evaded by the citizens and because they provided a sense of continuity for the portico in both space, as evidenced by their ubiquitous presence throughout the urban street grid, and time, since these laws were adopted independently of any political change, ultimately demonstrating that "the portico became over time an element of civic *identity*."[21]

Fig. 3: Casa Isolani, Strada Maggiore 19.

The long-term adhesion to the principles of *aequalitas* and *medietas*—which were favored by the late medieval popular governments—may have contributed to the success of the portico over time given that they saw in the portico a way to level (if only in a formal sense) some of the social disparities. The ornamental elements of the façades and their heraldic insignia were hidden behind the uniform elevations facing the streets, which were—at least in theory—equal for all.[22] Renaissance and early modern architects later worked on improving these outdated structures through remodeling or rebuilding while still respecting an ongoing building habit that had, by then, become a proper civic tradition.

The diffusion of the medieval portico

Which were the porticoes referenced in the Statutes of the Commune of Bologna? What was their architectural design like, beyond the generic mention of this typology in the legal text? Though their contiguity along the Bolognese streets may give one an impression of uniformity, not all porticoes are actually alike; their great formal variety was likely there even in the earliest stages of their formation.

Originally constructed in wood with very simple joinery, the earliest medieval porticoes in Bologna were different in height, depth, and length, as well as in their structural system and the choice of materials. Only very few of these unique buildings have survived mostly intact to the present day, given their intrinsic fragility and the vicissitudes they have gone through over more than eight hundred years of history. Many wooden structures have been lost in the centuries of urban transformation, but among those that do endure there are still some that are extremely significant and representative of that initial phase.

Two of the most notable late medieval buildings in Bologna—Casa Isolani **[1]** (Fig. 3) and Casa Grassi **[5]**—are striking vestiges of residential architecture from the communal period, featuring very high porticoes with characteristic trident-shaped rafters (*sumentules*) that hold up a solid horizontal beam (*asenare*) carrying a flat ceiling. The first of these was restored in 1877 by Raffaele Faccioli,[23] while the second (Fig. 4) barely escaped total demolition thanks to the involvement of Giovanni Gozzadini. Gozzadini did not manage to prevent the destruction of at least half of the building, however, because it was seen as an obstacle to traffic despite the fact a project to restore the entire façade was also in the works (Fig. 5).[24]

There is very little surviving visual evidence documenting these types of soaring structures, of which the most prominent was likely the so-called Casa dei Geremei **[3]**. According to the chronicler Antonio Francesco Ghiselli, this building was different from all other Bolognese residences,[25] as it had a colossal wooden portico on six columns that

Fig. 4: Casa Grassi, Via Marsala 12.

Fig. 5: Project for the restoration of Casa Grassi (late 19th century).

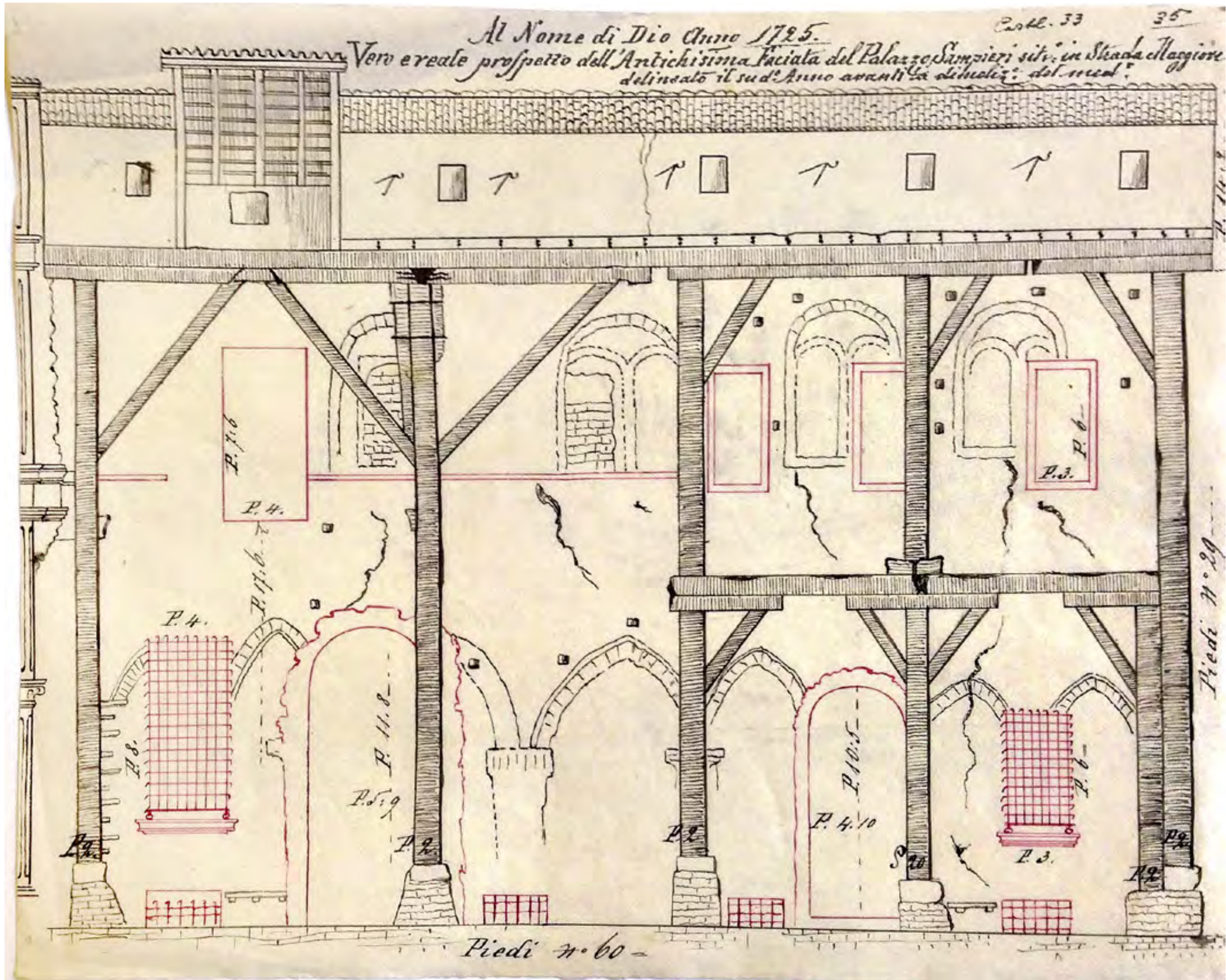


Fig. 6: The portico of Casa Sampieri in Strada Maggiore before its demolition (1725).

was demolished—to the astonishment of the citizens—in September of 1699 in order to widen Via Castiglione and make room for the modern façade of Palazzo Pepoli Nuovo. In this case, as well as in the demolition a few years later (1725) of the majestic portico of Casa Sampieri[26] **[2]** along Strada Maggiore (at today's number 34 and thus directly in front of Casa Isolani) (Fig. 6), the wooden supports were not replaced after being removed, thus leaving conspicuous lacunae in the city's visual continuum.[27]

The vertical development of porticoes on tall, square, and tapered *columne*[28] made from chestnut and softwood trunks (dendrochronological analysis has excluded the possibility that oak was used for them, as was believed for a long time)[29] followed a careful proportioning of the beams,[30] and, moreover, likely allowed for better defensive control from high up of the street area down below.[31] With its 8.25-meter tall wooden columns squared by an axe,[32] the portico of Casa Isolani is the tallest—and probably the most ancient—portico surviving today. It seems that its restoration did not involve any arbitrary rebuilding but was focused on preserving the portico's integrity through measured interventions that strengthened and partially replaced some of its most deteriorated components.

These magnificent wooden porticoes rivaled in height the portico of the Arcivescovado **[11]**, which

Fig. 7: Portico of the Arcivescovado, Via Altabella 6.

Fig. 8: Portico of Palazzo d'Accursio, or Palazzo della Biada.

Fig. 9: Porticoes in Via Santa Caterina.

was probably erected by a certain "Ventura *architectus*" during the first half of the thirteenth century using more massive brick columns with waterleaf capitals in sandstone, in imitation of the Cathedral of San Pietro.[33] The ample, cross-vaulted loggia,[34] which Francesco Arcangeli described as a surprising example of the "tall" Romanesque style, is probably the oldest surviving stone portico in the city (Fig. 7). Its slender, elegant, and imposing proportions must have influenced the design of several other buildings. At the end of the sixteenth century, Cardinal Gabriele Paleotti saw to its restoration, which did not alter its form except for the introduction of attic bases supporting the round shafts, demonstrating its venerable uniqueness.[35]

A structure with a similar portico, at least partially built in masonry and even taller, can be recognized even today in a building with the only surviving polystyle pillar extant at the southeastern corner of the structure between Via Colombina and Via de' Pignattari, next to the Basilica of San Petronio **[74]**. Though this has been identified as one of the supports of the external portico of the so-called "first Communal Palace," documented in the vicinity of the "curia Sancti Ambrosii," it was likely the product of a later palimpsest.[36]

The appearance of the portico of the first definitive official seat of the Commune ("palatium vetus," dating to the early thirteenth century) **[75]** remains conjectural. It occupied the north side of Piazza Maggiore, the location of the current Palazzo del Podestà, which was rebuilt at the end of the fifteenth century. It has recently been hypothesized that this nine-bay masonry portico on lowered rounded arches influenced the design of the portico of Palazzo della Biada ("palatium bladi," today Palazzo d'Accursio), also built by the communal government between 1293 and 1295 on the southwest corner of the square

[76]. Its composite pillars, characterized by an alternation of rustic sandstone blocks and layers of bricks, carry pointed arches (Fig. 8) and have attached half-columns with cubic Romanesque capitals, a reference perhaps to the model they aimed to imitate.[37] The restoration of this building by Raffaele Faccioli between 1885 and 1887 brought back the wooden ceiling, placed at an average height of 7.60 meters (equal to 20 Bolognese feet).[38]

Aside from these very tall buildings, the great majority of wooden porticoes created during the building boom of the thirteenth-century did not exceed three meters in height (the height prescribed since 1250 was, in fact, 7 Bolognese feet or 2.66 meters)[39] and had square columns that held up a flat ceiling ("lectum de maderiis"), as exemplified, even after restoration, by Casa Venenti [6] (Fig. 10) and Casa Rampionesi [7].[40] In the more humble buildings, the wooden columns rested on simple supports of bricks or unrefined plinths inserted into the ground, which served as bases that protected the wood from rotting. Sulze has demonstrated that the streets were often paved ("selegate"), but not so the floors inside the porticoes, which were often made in rammed earth and placed slightly higher than the streets.[41]

There are numerous traces of such medieval structures still preserved in Bologna in which, however, the original horizontal beams were subsequently faced with plaster and the oldest wooden supports

Fig. 10: Detail of the portico of Casa Venenti, Via Marsala 17.

Fig. 11: Portico of the so-called Casa del Conservatorio di San Leonardo in Via Begatto 19.

Fig. 12: Detail of the Romanesque archivolt under the portico of Case Tacconi Beccadelli, Via Santo Stefano 19.

rebuilt in masonry, albeit without their proportions being altered. The historical topographical analysis carried out using cartographic sources and archaeological surveys has confirmed the longevity of these porticoes, which were often built on the same grounds as those of the original houses (which were constructed in residential blocks developed during the thirteenth and fourteenth centuries). In fact, entire streets within the boundaries of the ancient Circla, such as today's Via Solferino **[15]**, Via Santa Caterina **[18]** (Fig. 9), Via San Carlo **[19]**, and Via San Leonardo **[21]**, among many others, still feature some remains of the trabeated wooden porticoes typical of the medieval city, which were once home to lower-income housing and artisans' shops.

It is important to remember that there are numerous vestiges of other protruding structures in the most ancient nucleus of the city of Bologna—volumes that were suspended or supported by rafters and brackets, which allowed the residential spaces to expand over the side streets and occupy public space through a play of overhangs that impacted the lighting and ventilation of those streets.[42] Known locally as *sporti*, these projecting elements are found mostly in the area without porticoes in the old city center—corresponding to the grid of ancient Roman *Bononia*—as well as along the narrow side streets of the urban expansion zone between the Selenite walls and the first circle of the Torresotti walls. This type of spatial distribution has allowed scholars to propose more ancient dating for those protruding structures as compared to the actual porticoes from the medieval era,[43] which, according to Heinrich Sulze, constituted a later stage in the portico's evolutionary process.[44] Destined to disappear from the first half of the sixteenth century onward, the brick *sporti* became, as we shall see, an important component in the articulation of the Bolognese street façade in the early modern period.

The process of abandoning the wooden supports in favor of modernizing the building façades occurred gradually, without continuity and through a number of overlapping phases.[45] For instance, in the Casa del Conservatorio di San Leonardo **[10]** (Fig. 11), restored in 1903, solid brick pillars and a pointed arch were efficiently added to the older wooden supports to help hold up the floor above. It is possible that this process of transformation of the structural elements was already underway between the thirteenth and fourteenth centuries, manifesting itself also in the building of porticoes with brick columns, stone bases and capitals, and cross arches. We find an echo of it in the decorative elements, such as in a fragment of a Romanesque archivolt extant in the thirteenth-century complex of Case Tacconi Beccadelli **[43]** (Fig. 12), where the area above the voussoirs includes motifs that reproduce the serial element of the portico, sculpted in terracotta and depicting arches on columns and roughly squared abacuses[46]—a sort of logo that translated the very idea of a continuous loggia into the molding relief.

Murelli and *tuate*

An important original element in the portico during the first phase of its transformation from wood to stone was undoubtedly the construction of a low wall separating the covered walkway from the street, designated in the sources as a *murello* (Fig. 13). A continuous *murello* was often embedded deep into the ground, where it functioned as part of the thick retaining wall of the large underground cellars, spaces that have still not been properly evaluated

Fig. 13: Detail of the *murello* of Casa Grassi, Via Marsala 12.

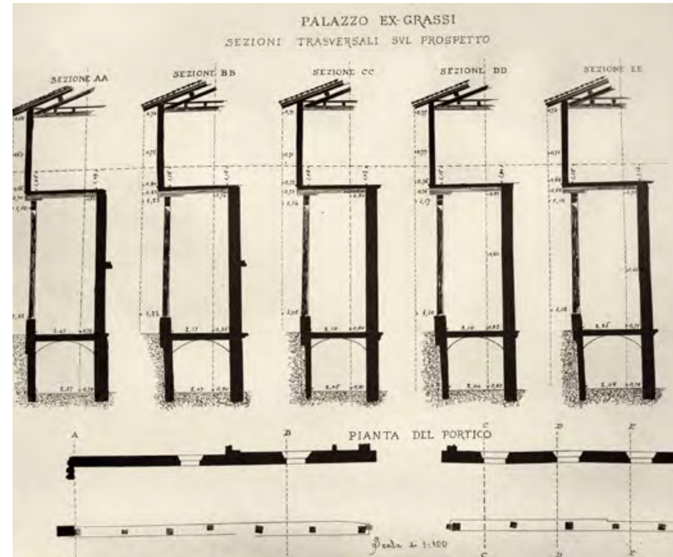


Fig. 14: Cross-section of the cellars of Casa Grassi.

with regards to the process of the formation of the portico where they must have played an important role. In fact, private property extended "usque ad sidera usque ad inferos," that is, both above and below the actual portico, and the more efficient use of these subterranean spaces proved strategic for a number of practical reasons—economic, logistical, health-related—from the first half of the fourteenth century on.

The attempts by the private property owners to receive some recompense for the loss of the front part of their lots to public use though the utilization of the areas under the porticoes led to the development of vaulted and walled underground spaces (known locally as *tuate*), whose depth and width stretched all the way to the street. The *tuate* also expanded in height, at times reaching above the street level and thus creating pedestrian platforms, or rather, proper hanging walkways. Over time, this type of utilization of the subsoil brought about major height differentials along the porticoed paths, and, with them, numerous jumps, ramps, and stairs. As a result, the *murello* often assumed the function of a guise hiding the various shifts in level and provided a sense of uniformity from one building to the next while at the same time highlighting the boundary between the public space of the street and the semi-private space of the portico.

The commonplace existence of the underground cellars, often discernible thanks to the presence of *murelli* along the street, can also be used as an indicator for establishing the various stages of the evolutionary process of the portico. Starting from this consideration of the subterranean spaces and including only the oldest examples, one can observe that in the cases where there are slender wooden *columne* (known locally as *stilate*) sitting upon squat prismatic bases in selenite (crystalline gypsum known since Roman times as *lapis specularis*) and placed on top of tall truncated pyramidal plinths (Fig. 15)—as in Casa Isolani in Strada Maggiore **[1]** (or the now lost Casa Sampieri **[2]** that stood opposite)—the buildings do not have underground cellars. By contrast, where analogous beams rise above continuous *murelli* (such as, for example, in Casa Grassi **[5]**), the buildings do have deep subterranean spaces (Fig. 14). In the latter case, the wall also delimits the property and signals a very different type of spatial and economic use than the house itself, in addition to being a potential clue for proposing a differentiated chronology for the two different types of portico (assuming that the porticoes sitting on top of the low walls—especially those with cellars—were more recent than those supported by wooden columns on pyramidal plinths).

With the passage of time, there were significant transformations in materials and architectural language of areas above the *murelli* as well, which mostly had to do with the physical redefinition of the columns themselves.

Fig. 15: Pyramidal plinths of Casa Isolani, Strada Maggiore 19.

Fig. 16: Columns of the portico of Palazzo Beccadelli, Via Santo Stefano 17.

Columne octangulae

A systematic process of transformation of the Bolognese portico was in place from the end of the fourteenth century and throughout the fifteenth century. In that regard, Sighinolfi and Sulze underscore the importance of a provision from 1363 that regulated both the height and the width of the portico (which were not supposed to be under 10 Bolognese feet) and, above all, proscribed that wooden supports had to be replaced by masonry ones.[47] Leon Battista Alberti, who spent part of his youth in Bologna attending the Studio (the ancient university), witnessed this extensive physical reconstruction of the city, which he wrote about—while praising both practical and aesthetic improvements of the portico—going so far as to recommend its use in his *De re aedificatoria*.[48]

During the early decades of the fifteenth century, the wooden supports were replaced by brick pillars or columns (initially, no stone shafts were used), which were mostly octagonal (*columne octangulae*) and more rarely decagonal. An exception—or rather an especially brilliantly executed hapax —is the refined portico of Palazzo Beccadelli **[42]**, with spiraling round columns, expertly carved in brick, which alternate between grooved and ridged ones (Fig. 16). Once these brick *columne* were introduced, the use of selenite decreased for both the capitals and the bases; from then on, the bases were made of sandstone and rested on octagonal plinths, and both the capitals and the bases were decorated with vegetal ornamentation featuring stylized waterleaf motifs. Significant examples, in addition to the residences in the Foro dei Mercanti (Case Seracchioli-Reggiani **[4]** in Piazza della Mercanzia 1 and 2), include Palazzo Lupari-Pezzoli **[40]**, Palazzo Gozzadini Zucchini **[46]**, Casa Gaddi Pepoli **[34]** (Fig. 18), and Palazzo Poeti **[37]**.

Fig. 17: Ribbed vaults of Palazzo dei Banchi, Piazza Maggiore.

Fig. 18: Casa Gaddi Pepoli, Via Castiglione 4.

Often separated from one another by a wide intercolumniation, these octagonal pillars supported low masonry arches (at least in an early phase), ensuring structural stability that enabled the system of vaults to extend over the entire ground floors of buildings. In this way, the new structural and formal elements began to enter the vocabulary of domestic architecture, which had been, up to that point, reserved exclusively for the most important religious and public buildings. For instance, the segmental arches of the portico in the courtyard of the Palazzo Apostolico (today's Palazzo Comunale) **[78]**, built by Fioravante Fioravanti between 1426 and 1435, became a model for the design of numerous porticoes of aristocratic residences.

Fig. 19: Brick *sporti* in Via de' Pepoli.

The use of the stone portico on polygonal columns quickly spread throughout much of the central area of the city, both inside and outside the Torresotti circle of walls. In addition to Via Santo Stefano and Via Castiglione, this new architectural idiom was diffused mostly along the radial streets that fan out from the Carrobbio of Porta Ravegnana and especially along Strada Maggiore, where the porticoes of Palazzo Gozzadini Reggiani Zacchia **[48]**, and Palazzo Guidalotti Alberani **[49]** can be cited as those that have survived almost intact until the present day.

These types of interventions also intensified around Piazza Maggiore with the building of the so-called Scuole Nuove di San Petronio (which were replaced a century later by the Archiginnasio) where, starting in 1437, new porticoed spaces were created right in front of the eastern side of the Basilica of San Petronio (itself under construction at that time) to meet the needs of the Studio. There was already a similar loggia, dating to 1427, in front of the adjacent Ospedale della Confraternita della Morte and another on the so-called "portico of San Petronio," which was begun in 1407 on the eastern side of Piazza Maggiore to regularize the space through the insertion of an architectural divider between the square itself and the area of the market behind it. The Gothic façade of this building was modernized in 1562 by Giacomo Barozzi da Vignola, who incorporated the fifteenth-century octagonal supports into the new Renaissance pillars of Palazzo dei Banchi **[83]** while keeping visible the original ribbed vaults under the portico (Fig. 17). Thus, by the middle of the fifteenth century, this most central area of Bologna presented a spectacular succession of regularized porticoes in masonry, which joined seamlessly with each to form a long covered walkway that would later come to be called—albeit not in the official toponymy—the Pavaglione. Even back then, no other European city could rival Bologna in terms of the overall length of masonry porticoes alongside city streets.

As mentioned above, the popularity of the new octagonal brick pillars led to the decline in the use of wood for the porticoes and was supplanted by terracotta and *macigno* (a local sandstone quarried in the Apennines at Bisano and Varignana) as well as iron.

Fig. 20: Portico of Palazzo Fiessi-Modiano, corner of Via Santo Stefano and Via San Giovanni in Monte.

Fig. 21: Façade of Casa Caccianemici, Via de' Toschi 11.

In fact, the new porticoes in masonry also required the use of metal rods capable of bracing together the entire wall structure, creating a sort of chain around the building that demonstrated their structural effectiveness.[49] In addition to master masons, blacksmiths thus also took part in the relaunch of this new type of porticoed architecture.[50]

Furthermore, this period also saw an increase in the dimensions of residential buildings, a result of a process by which housing "cells" were added to the sites initially settled by previous generations. Often, new palaces of larger families merged together and remodeled older residential units while creating wider street fronts. Bolognese architects and builders of the late Middle Ages began to devise original formal solutions for porticoed elevations that were larger, more coherent, and better proportioned, designed to continue the flow of the porticoes of the adjacent buildings but also to appear distinct from them.

Two principal solutions were adopted for the design of porticoed houses in Bologna at the turn of the fifteenth century. The first was to reinforce the corners of the façades with an engaged column attached to a pillar, while the second—often used in cases when there was a street on both ends of the building—was to place overhangs on brackets at each end, thus allowing for the extension of the façade onto the side streets using masonry *sporti*. This artful exploitation of the architectural elements that had been present in the urban fabric for a long time (i.e. the *sporti*) (Fig. 19), now reconfigured and decorated with clay and stone modillions, led to the creation of unusual and often highly refined portico-*sporto* combinations, such as those seen on Palazzo Fiessi-Modiano (Fig. 20) at the corner of Via Santo Stefano and Via San Giovanni in Monte (faithfully rebuilt after the war), where the portico consists of alternating round and octagonal supports.

In some cases, the projecting *sporto*—when not directly linked to the portico, but associated instead with the hanging arch—was used for fully autonomous façades, as in the case of the deep avant-corps

Fig. 22: View of Casa Berò, Via Rolandino 1.

a baldresca on the Casa Caccianemici **[26]** (Fig. 21), recalling some celebrated Ferrarese models.[51] Additional examples include the so-called Casa Berò **[28]** (Fig. 22), featuring a series of hanging arches on the two sides facing the street, and the building in Via Marchesana 1 **[27]**. Both examples demonstrate some of the formal solutions that were used, before becoming obsolete, until the first half of the sixteenth century. In one unusual case—that of Palazzo Caccialupi **[30]**—the fifteenth-century portico along today's Via Volturno displays a rare variant of these hanging structures, with individually unique capitals with protruding grooved modillions that hold up the upper floor, that appears almost as a hybrid of the portico and the *sporto* (Fig. 23).

Examples of façades with porticoes on the ground level and with upper floors projecting over the side streets through the use of *sporti*, must have been quite common in the city between the end of the fifteenth and the beginning of the sixteenth century. One surviving and easily recognizable (despite the subsequent transformations) example is Casa Conti **[29]** (Fig. 24). This type of solution was abandoned later on in order to further regularize the street front and because the sometimes exaggerated use of *sporti* had problematic consequences. Among them was the extreme reduction of the open space in the already very narrow side streets, creating dark, tunnel-like paths that could still be seen at the end of the nineteenth century along Via Castel Tialto and today only partially along Via Oberdan **[31]** (Fig. 25).[52]

Fig. 23: Portico of Palazzo Caccialupi in Via Volturno.

Religious porticoes

The proliferation of residential structures with porticoes in brick and stone between the late Middle Ages and the early modern period profoundly shaped the appearance of the city, consolidating the perception of it as a place with endless covered walkways alongside city streets. In this context, religious architecture also took part in the process of typological reinvention of the portico on an urban scale, adopting it to its own functional needs.

One of the most original late fourteenth-century structures in Bologna was undoubtedly the portico of Santa Maria dei Servi **[66]** (Fig. 26), built on the side of the church along the eastern axis of Via Emilia in the area of the first urban expansion outside the Torresotti walls. Begun in 1392, possibly according to the design of Antonio di Vincenzo, the architect of the Basilica of San Petronio,[53] the portico of the Servi stretches parallel to the nave of the late Gothic church, almost as a spacious and airy extension of its aisles to the outside. Its exceptional width (as compared to other contemporary porticoed structures) should probably be understood in relation to the need to protect the merchant stalls on market days. To construct it, the builders used a light cloister vault generated by the repetition of lowered large groin vaults supported by slender tripartite marble columns with waterleaf capitals and bases set on top of a solid *murello*. The bays of this elegant porticoed walkway were expanded on several occasions, exceeding over time the length of the church itself in the area of the apse and eventually, after the demolition of the church of San Tommaso in the mid-nineteenth century, transforming the original exonarthex into a larger regular quadriporticus.

Fig. 24: Casa Conti, Strada Maggiore 14.

Fig. 25: *Sporti* in Via Oberdan.

At the end of the fourteenth century, the Cathedral of San Pietro also had a portico on its façade; unfortunately, there are no surviving descriptions or images of this structure. It was soon removed and replaced with one of the earliest Renaissance works in the city, namely the portico built "more antiquo" by Pagno di Lapo Portigiani starting in 1467, known to us through the commission contract and some drawings **[67]** (Fig. 27).[54] Thanks to this artist from Fiesole ("architectus e lapidum intagliator et sculptor"), a student of Michelozzo, new Florentine architectural ideas made their way to Bologna, where they were subsequently reworked according to the local idiom.[55] In the magnificent portico attached to the Romanesque façade of the cathedral, Portigiani followed the Bolognese architectural tradition, but he also updated it with classical elements, employing a succession of nine ribbed and round-arched cross bays on high octagonal supports with composite capitals in Istrian stone placed atop a *murello*. This structure was reinforced at both ends with pillars made of serried uniform blocks of *macigno* stone, which subsequently found widespread use in the city at the end of the century.

The first use of circular columns holding up lowered cross vaults also dates to the middle of the fifteenth century. The shafts were sometimes monolithic, carved in sandstone and featuring a crude entasis, as in the portico of Casa Bonafè (later Sampieri) **[39]**, or they were made of shaped bricks with a curvilinear profile and finished with a light protective whitewash (known locally as *sagramatura*), as seen in Palazzo Sampieri Cospi **[36]**. In some cases, as in the house in Via del Carro 8 **[56]**, sandstone columns with refined Michelozzoesque capitals replaced the wooden medieval supports but kept the flat ceiling, with the horizontal beam (*asenare*) hidden by a tripartite architrave in stucco (Fig. 28).

The ornamental motifs on capitals and bases were mostly made in sandstone; as time went on, they were carved with ever greater richness and variety of classical motifs. As mentioned earlier, Corinthian and pseudo-Corinthian ornamentation gradually replaced the more conventional waterleaf motifs, often with

Fig. 26: Quadriporticus of the church of Santa Maria dei Servi.

accentuated rounded endings, while the bases took on a square shape instead of the earlier octagonal one.

The introduction of the round column was also accompanied by the progressive disappearance of the protective *murello* toward the street (as in the case of Cà Grande Malvezzi, built in 1466 **[33]**), probably in response to the better paving of the main city streets. Furthermore, starting in the mid-fifteenth century, perhaps in response to the portico of the Cathedral of San Pietro, round arches started to appear in the porticoes, which led to reduced intercolumniations and thus a more careful proportioning of the façades, with significant effects on the reorganization of interior spaces and floor heights. What continued to persist, however, was the lack of interest in using the classical orders on the façade as a whole or even simply on the upper floors of buildings.

A good example of this phase in the development of the portico is Palazzo Bolognini Vecchio **[41]** (Fig. 29), which, through partly remodeled in the eighteenth century, likely does not differ significantly from its original form realized by Pagno di Lapo Portigiani. The influence of the trans-Apennine architectural culture imported by Portigiani and other Florentine masters such as Antonio di Simone Infrangipani, soon extended to a wider use of sandstone, which came to be employed for the columns as well as for facing the surfaces of pillars.

The earliest spectacular examples of porticoes with stone or sandstone-faced supports, drawn from classical and classically inspired examples, date to the years of the building boom under the seignorial rule of Giovanni II Bentivoglio. They profoundly shaped the appearance of the city during the Renaissance through some of its most representative governmental and religious buildings, such as Palazzo del Podestà, the portico of San Giacomo Maggiore, and the Conservatorio delle Putte del Baraccano, which subsequently influenced many other private structures.

The nine arches of Palazzo del Podestà **[79]** (Fig. 30), probably remodeled according to a project by Aristotele Fioravanti—for which documents survive of a wooden model showing the renovation of the palace in 1472—introduced a monumental portico of Roman proportions to Bologna. The project recalled the Colosseum as well as the Benediction Loggia in the Vatican and the loggia of the church of San Marco in Rome but made no reference to the local architectural traditions. The grandiose pillars faced with sandstone ashlars carved *in modum rosarum* and built starting in 1489 constitute a unicum appropriate for a forum *all'antica* that the late fifteenth-

Fig. 27: Giuseppe Maria Mitelli, *The Renaissance portico of the Cathedral of San Pietro* (1677).

century architects were attempting to create in Bologna's Piazza Maggiore.[56]

A long ceremonial porticoed path, punctuated by slender fluted and cabled monolithic columns in sandstone with various Michelozzoesque capitals and an *all'antica*[57] frieze was constructed in 1477-81 on the side of the church of San Giacomo Maggiore to serve as an imposing triumphal path along Strada San Donato **[68]** (Fig. 31).[58] Built in the vicinity of the *domus magna* of the Bentivoglio (whose *architectus*, according to Borselli, was Pagno di Lapo Portigiani),[59] this portico was different from that of the now destroyed Bentivoglio palace, which was probably built in masonry and had columns similar to those of Casa degli Armigeri in the *corte d'onore* (today's Piazza Verdi) right in front (Fig. 32).[60] However, all virtual reconstructions of the magnificent princely residence of the Bentivoglio (which was demolished in 1507) are purely conjectural, thus challenging the imagination of the architectural historians with regard to the appearance of its portico.[61]

A very special case is the majestic portico of the Conservatorio delle Putte del Baraccano **[69]**, where *macigno* stone was used for the first time on a monumental scale for the colonnade to create a covered walkway that welcomed visitors entering Bologna through the Porta Santo Stefano. Dating to the last decade of the fifteenth century, this Bentivoglio-era portico moved away from monolithic supports and introduced a new type of column made from three pieces of sandstone, which were linked together to give an impression of great strength (Fig. 35). Two

Fig. 28: Detail of the portico of the house in Via del Carro 8.

cylindrical blocks of equal size were connected by a molded disc—a torus—that recalled the swelling of a classical entasis while also articulating the different parts of the shaft according to an anthropomorphic principle discussed in those same years by Francesco di Giorgio Martini in the Codice Torinese Saluzziano (Fig. 34).[62] This tripartite shaft (later replicated with slight variations in the portico of Palazzo Bonasoni **[59]** (Fig. 33) took up—albeit on a different scale and using classical moldings—the analogous fourteenth-century motif found in the small columns of the portico of Santa Maria dei Servi.

Another highly original spatial device connects this portico alongside Via Santo Stefano to the nearby church of Santa Maria del Baraccano attached to the Circla walls. A very high vault **[70]** was built there at the beginning of the sixteenth century (completed in 1524 and later transformed during the Baroque period) to frame the Renaissance portico of the church, consequently enriching the views of the street with unexpected perspectives (Fig. 36).

The porticoes of the Baraccano and that of San Giacomo Maggiore were both built on slightly elevated paths with respect to the adjacent streets, most likely to differentiate them as ceremonial walkways in service of buildings with religious and charitable functions. It should be noted, however, that in the case of the Baraccano, the elevation of the pavement level was the result of a volumetric "push" from below, conditioned by the underground cellars with large vaults carrying a platform with small windows that bring light and fresh air to the subterranean

Fig. 29: Palazzo Bolognini Vecchio (in the middle), Via Santo Stefano 16.

spaces below. This elevation of the floor level—and consequently of the entire portico—can be seen in other fifteenth-century buildings too, including Palazzo Fava [60] (Fig. 37) and Palazzo Ghisilardi [61], as well as in the adjacent fourteenth-century Palazzo Conoscenti [13] in today's Via Manzoni. It became even more frequent, starting in the early sixteenth century, in the numerous palaces of the senatorial aristocracy that were rebuilt on a monumental scale along the principal streets of the city, such as Strada Maggiore, Via Galliera, Via Castiglione, and Via Santo Stefano. In some cases, these rises were minimal, as in the portico of Palazzo Bolognini in Via Santo Stefano. More often, the elevated porticoes became high platforms that broke up the continuity of the long stretches of porticoed road and gave a sense of grandeur and regularity to the patrician residences. While the number of cases here is too extensive and too diverse to discuss in detail, one particularly telling example is Palazzo Vizzani in Via Santo Stefano [103], where the large underground cellars extend beyond the street level to create a sort of high podium with regular hopper windows carrying a Doric trabeated portico—unique in sixteenth-century Bologna—with a barrel vault inside.

The magnificence of the porticoes from the Bentivoglio era was also a result of the efforts to reorganize public space through the straightening of streets, widespread road paving, and targeted demolitions that, according to Girolamo Borselli,[63] led to the destruction of numerous wooden structures—including entire sections of portico and some protruding structures that "deformed and occupied" the central area of the city—and revealed a rapidly changing urban landscape.

Sixteenth-century transformations

Since the very beginning of the sixteenth century, following the reconquest of Bologna by Pope Julius II

Fig. 30: Palazzo del Podestà, Piazza Maggiore.

and with the subsequent decrease in the city's autonomy, the monumental stone portico *all'antica* spread even more extensively throughout the city, leading to the definitive abandonment of the earlier octagonal pillar. The impact of the more cutting-edge architectural language from Rome—and especially that of Bramante—can be observed in the priory palace of San Bartolomeo (today the portico of the church of San Bartolomeo) in Strada Maggiore **[85]** (Fig. 38), located next to the *trebbo* (arcaded structure encircling the base) of the Asinelli Tower, which was also equipped with a portico in 1488 **[80]** (Fig. 39).[64] Here, starting in 1515, the distinguished patron Giovanni Gozzadini commissioned an imposing portico on large arches carried by masonry pillars with refined figural decoration in *macigno*, now barely visible due to the disintegration of the sandstone over time.[65]

From then on, the city witnessed the construction of a succession of majestic buildings, where the portico became an occasion for formal experiments in antiquarian taste and resulted in many innovative designs. Among these are the 1528 façade of Palazzo Dal Monte **[86]** (Fig. 40), featuring free-standing and superimposed columns on pillars erected on a high podium,[66] and the street elevations along Strada San Donato (today's Via Zamboni) of the senatorial Palazzo Malvezzi Campeggi **[94]** as well as the palace of Cardinal Giovanni Poggi **[95]** (begun in 1549), with its dignified Doric colonnades. In fact, in this period the Doric order came to replace the Corinthian and the Composite, which had been used more extensively during the Bentivoglio era.

For all new buildings, the statutory rule that the property owners had to create covered walkways for public use alongside city streets remained implicitly in effect, in adherence with a custom that continued and intensified in Bologna just as it was abolished in other Italian cities for reasons of safety and public

Fig. 31: Portico of the church of San Giacomo Maggiore, Via Zamboni.

Fig. 32: Portico of the Casa degli Armigeri dei Bentivoglio, Piazza Verdi 3.

order. Moreover, the Bolognese championed an architectural ideal that privileged the separation of buildings from each other and favored perspectival framing of their façades. No longer used in residential architecture, the use of porticoes in other Italian cities was from then on limited to public buildings and squares.

Commenting on this very phenomenon in his 1855 *Cicerone*, Jakob Burckhardt highlighted a fundamental aspect of Bolognese Renaissance architecture, observing that the Bolognese urban landscape did not allow for the emergence of palaces as isolated blocks with architectural orders on the upper floors (as was the case in Florence or Rome), but consisted instead

Fig. 33: Portico of Palazzo Bonasoni, Via Galliera 21.

Fig. 34: Francesco di Giorgio Martini, *Codice Torinese Saluzziano 148*, f. 14*v* (detail).

Fig. 35: Portico of the Conservatorio delle Putte del Baraccano, Via Santo Stefano 119.

of a continuous fabric of buildings “stitched” together by an endless “Strassenhalle” (street hall).[67] Difficult to translate into other languages, the term “Strassenhalle” was later adopted by Heinrich Sulze, who described the very unusual coexistence and interpenetration of indoor and outdoor, and private and public spaces, of houses that spilled over into the city and “sidewalk[s] that [were] incorporated into the house[s].”[68]

Of course, there were some exceptions in Bologna, too. Some local patricians who, because of divergent architectural tastes or for ideological reasons decided to build or reconstruct their residences without porticoes, were a small minority but one well aware of this formal choice. In some particularly significant cases there are documented requests by patrons to receive an authorization to derogate from the obligation to build according to custom, a practice that confirms the persistence—even during the late Renaissance—of an old law from the communal era. Among these were the requests for the new Palazzo Bentivoglio (1519) in Borgo della Paglia (today Via Belle Arti 8) and for Palazzo Albergati (1519) in Via Saragozza, as well as for Palazzo Fantuzzi (1517) in Via San Vitale 23, where the patron explicitly expressed his desire to provide the building with “a beautiful façade” (“una bella fazzata”).[69] In other cases, the fact that the portico is missing along the main façade seems to be due to the fact that the entire street was narrow to the point of never having had porticoes on either side in the first place, as was the case with Palazzo Sanuti in

Fig. 36: Porticoes in Via Santo Stefano seen from the “voltone” (great vault) of Baraccano.

Via San Mamolo (today Via d'Azeglio 31), Palazzo Bocchi in Via Goito 16, Palazzo Boncompagni in Via del Monte 8, and Palazzo Fava in Via Marsili 6. In still other cases, such as with the later construction of a new façade of Palazzo Davia (Strada Maggiore 44), the suggestion to replace the pre-existing portico with a simple sidewalk was made by the architect, Bartolomeo Provagli, who was driven primarily by aesthetic considerations.[70]

Renovatio porticum

In the middle of the sixteenth century, in the wake of the great renovation projects of Pope Pius IV and his legate, Cardinal Pier Donato Cesi, the unifying role of the Bolognese civic portico became even more pronounced. The architect Antonio Morandi, known as Il Terribilia, employed the Doric order, which had been used only sporadically up to that point, for the porticoes of the Archiginnasio **[81]** (Fig. 41) and the Ospedale della Morte **[82]** as a design solution that could mediate the needs for public and symbolic representation with that of budgets and structural requirements. His intervention, part of a scheme to renovate the seat of the Studio through the creation of Palazzo del Archiginnasio (1563) in place of the earlier Scuole di San Petronio, involved the replacement of the long fifteenth-century portico on octagonal brick supports with smooth new columns in *macigno* while maintaining the original late Gothic groin vaults.[71] This was, once again, a hybrid solution that soon found a wide practical application given the need to restore the obsolete and stylistically outdated fifteenth-century octagonal columns and, above all, to eliminate once and for all the low walls separating the pedestrian walkways from the streets and squares.

Only a few years later, Domenico Tibaldi also took part in the refashioning of the Bolognese portico. Tibaldi designed the façades of Palazzo della Gabella Grossa (1574) **[84]** near Piazza del Nettuno and of Palazzo Magnani (1577) **[102]** in Strada San Donato and employed rusticated pillars and arches for the first time. In the latter building, he also superimposed a giant order of Composite pilasters and designed a façade that displays the influence of Bramante while remaining anchored in the Bolognese tradition.[72] This design was later adopted by Floriano Ambrosini for Palazzo Zani (1598) **[104]**,[73] and would, as we shall see shortly, become quite popular two centuries later during the Neoclassical era. Palazzo Malvezzi de' Medici **[101]** in Strada San Donato built according to a design by Bartolomeo Triachini starting in 1560, was the first senatorial residence in Bologna where the façade was based on a proper superimposition of the classical orders (Fig. 42), beginning with a rusticated portico articulated with Tuscan pilasters.[74]

Fig. 37: Portico of Palazzo Fava, Via Manzoni 2.

In the meantime (in 1567), the Vice Legate Giovan Battista Doria issued a call for "stone columns to be used for the porticoes" with the goal of not only "maintaining and preserving said porticoes, but also enlarging them and decorating them more

to beautify the city and provide a universal benefit" (Fig. 43).[75] With this provision, the governor demonstrated for the first time the explicit intention on the part of the city authorities to get involved in the safeguarding and architectural improvement of the existing porticoes, thereby accelerating a process of modernization that was challenging to bring to completion. Only a few years later, in the monumental fresco depicting the city of Bologna commissioned by Pope Gregory XIII) for the Sala Bologna in the Vatican, Lorenzo Sabatini painted an urban landscape full or arcades, which was topographically but not materially accurate. Sabatini carefully avoided representing the wooden porticoes—which were still largely present in the city center at that time—as if the effects of the decree issued seven years earlier had already been implemented everywhere (Fig. 44).[76] In actuality, the transformations envisioned by Doria required a long period of transition. It was only over the course of the subsequent

Fig. 38: Portico of Palazzo Gozzadini (today church of San Bartolomeo), Strada Maggiore 4.

Fig. 39: The porticoed *trebbo* of the Asinelli Tower.

decades and with great effort that his vision for a city that was homogenously modernized with stone porticoes could gradually become reality.

Thanks to the guidelines from the Assunteria di Ornato, the governmental agency entrusted with the task of supervising the functionality and appearance of the city, from the end of the sixteenth century the porticoes were regularly cleared of unauthorized materials while also being restored, reinforced, and frequently enlarged as well. This process proved to be slow and complex.[77] The failing or obsolete posts were substituted primarily with Tuscan and Doric columns, sometimes of slender and uncanonical proportions, which were almost always made of brick stuccoed to look like stone. It is interesting to note that the constant replacing of wooden ceilings inside the porticoes required builders to compensate with masonry vaults adjusted to a range of pre-existing conditions. For this reason, in social housing and in less prestigious areas of the city we often find the use of lowered arches of varying shapes.

More generally, along the main city arteries (above all Strada Maggiore, Via San Felice, and Via Santo Stefano), the portico became increasingly spacious, deep, and tall. This led to the redefinition of the proportions of the façades and the increase in the amount of natural light that could come into the covered walkways, thus allowing for larger windows on the ground floors and, in some cases, additional openings in the mezzanines, as was the case in Casa Bugami (c. 1675) **[107]**. However, the seventeenth-century reconstructions of the porticoed façades of numerous noble palaces also accentuated the issue of differences in elevation, already observed in regard to the constant ups and downs along the pedestrian paths. It should be noted that an analogous process did not take place on the neighboring residences. The long stretches of endless portico bays often followed a syncopated and irregular course that was shaped by the continuous alternation of low vaults and flat ceilings. To partially compensate for these irregularities produced by the forces of urban development, which could not be easily controlled by the municipal authorities, there were also attempts to use the refashioned portico as a way to illusionistically unify public space. For example, there were deep and regular perspectival axes such as the long Doric colonnade, completed in 1646, along the convent and apse

Fig. 40: Portico of Palazzo Dal Monte, Via Galliera 3.

of the church of San Francesco **[126]** in the homonymous *seliciata* (paved square), today Piazza Malpighi, which at the time exceeded in length all other porticoed paths *infra muros* linked to a single—in this case religious—building. Streets were also designed on a forced perspective to progressively reduce the height of the colonnades alongside gently sloping paths, as can still be seen along the southernmost stretch of Via Nosadella **[127]** (Fig. 45).

In this urban landscape filled with different visual stimuli that make it seem ever-changing, we should also mention the new porticoes of religious buildings designed to serve as perspectival backdrops for a number of roads leading from the center of the city toward its periphery. These were the porticoes of churches, oratories, and confraternities built close to the last

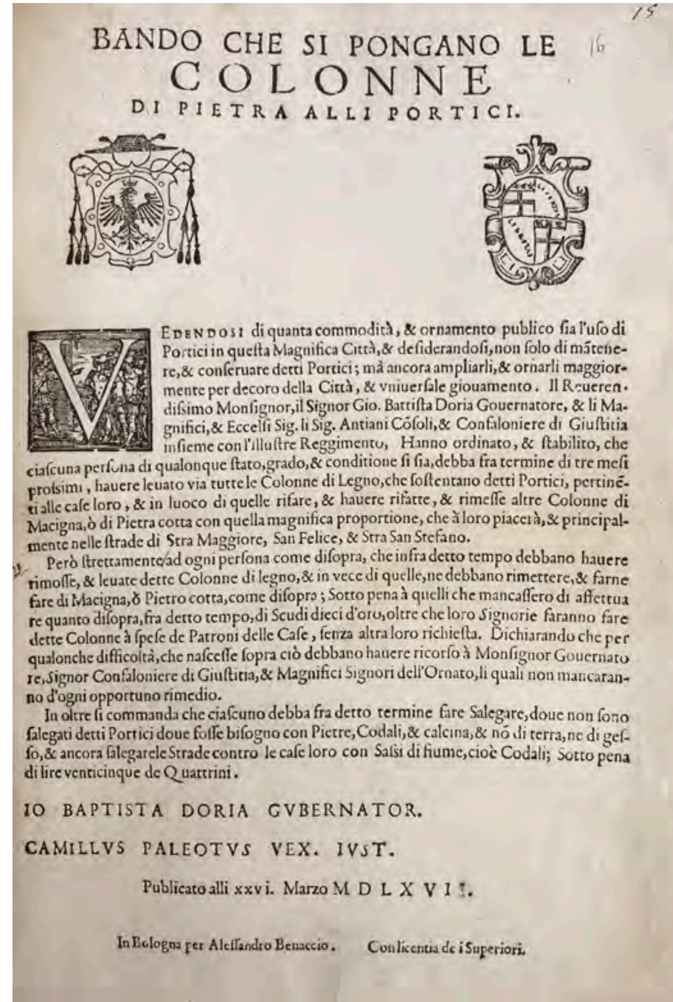
Fig. 41: Portico of the Archiginnasio, Piazza Galvani 1.

circle of walls to protect the sacred images along its perimeter and to offer shelter to the faithful. They also played a crucial role as pilgrimage destinations along important roads, thus enriching the development of the city in the Baroque era. This typology established itself during the period of the Counter-Reformation and found theoretical justification in the reformist policies of Cardinal Gabriele Paleotti, as well as in the writings and built projects of his most trusted architect, Domenico Tibaldi. This trend continued to proliferate until the late seventeenth century. Among its most significant expressions were the church of Santa Maria del Soccorso in Borgo San Pietro **[113]** (1584, destroyed in 1944), designed by Tibaldi himself; the confraternity of Santissima Trinità (1589), designed by Giovan Battista Ballarini; the church of Madonna della Pietà e di San Rocco **[111]** (begun in 1600), designed by Pietro Fiorini and Floriano Ambrosini; and the church of Santa Maria e San Valentino della Grada **[112]** (1632), designed by Antonio Paolucci. All these were buildings that echoed the model of the Bolognese porticoed residence but with the addition of a simple pediment. They were placed in such a way as to trace a symbolic, spiritual enclosure around the historic center, thus infusing the city walls with an element of sacredness.[78]

Covered roads

At the beginning of the seventeenth century, the Bolognese portico finally pushed beyond the Circla walls. A covered devotional road was, by the third decade of the century, created to extend *extra muros* the urban *via papalis* (Strada Maggiore) toward Rome. It thus became possible to reach the church

Fig. 42: Palazzo Malvezzi de' Medici, Via Zamboni 13.



BANDO CHE SI PONGANO LE
COLONNE
DI PIETRA ALLI PORTICI.

VEDENDOSI di quanta commodità, & ornamento publico ſia l'uſo di Portici in queſta Magnifica Città, & deſiderandoſi, non ſolo di mãtenere, & conſeruare detti Portici; mà ancora ampliarli, & ornarli maggiormente per decoro della Città, & vniuerſale giouamento. Il Reuerendiſsimo Monſignor, il Signor Gio. Battiſta Doria Gouernatore, & li Magnifici, & Eccelſi Sig. li Sig. Antiani Cõſoli, & Confaloniere di Giuſtitia inſieme con l'illuſtre Reggimento, Hanno ordinato, & ſtabilito, che ciaſcuna perſona di qualonque ſtato, grado, & conditione ſi ſia, debba fra termine di tre meſi proſsimi, hauere leuato via tutte le Colonne di Legno, che ſoſtentano detti Portici, pertinẽti alle caſe loro, & in luoco di quelle rifare, & hauere rifatte, & rimeſſe altre Colonne di Macigna, ò di Pietra cotta con quella magnifica proportione, che à loro piacerà, & principalmente nelle ſtrade di Stra Maggiore, San Felice, & Stra San Stefano.

Però ſtrettamente ad ogni perſona come diſopra, che infra detto tempo debbano hauere rimoſſe, & leuate dette Colonne di legno, & in vece di quelle, ne debbano rimettere, & farne fare di Macigna, ò Pietro cotta, come diſopra; Sotto pena à quelli che mancaſſero di affettuare quanto diſopra, fra detto tempo, di Scudi dieci d'oro, oltre che loro Signorie faranno fare dette Colonne à ſpeſe de Patroni delle Caſe, ſenza altra loro richieſta. Dichiarando che per qualonche difficoltà, che naſceſſe ſopra ciò debbano hauere ricorſo à Monſignor Gouernatore, Signor Confaloniere di Giuſtitia, & Magnifici Signori dell'Ornato, li quali non mancaranno d'ogni opportuno rimedio.

In oltre ſi commanda che ciaſcuno debba fra detto termine fare Salegare, doue non ſono ſalegati detti Portici doue foſſe biſogno con Pietre, Codali, & calcina, & nõ di terra, ne di geſſo, & ancora ſalegare le Strade contro le caſe loro con Saſsi di fiume, cioè Codali; Sotto pena di lire venticinque de Quattrini.

IO BAPTISTA DORIA GVBERNATOR.

CAMILLVS PALEOTVS VEX. IVST.

Publicato alli xxvi. Marzo M D L X V I I.

In Bologna per Aleſſandro Benaccio. Con licentia de i Superiori.

Fig. 43: *Bando che si pongano le colonne in pietra alli portici*, 23 March 1567.

of Santa Maria Lacrimosa degli Alemanni directly from the city center without ever stepping out into the open [128] (Fig. 46). The portico, designed by Floriano Ambrosini and built between 1619 and 1631, was in this case made fully independent of the buildings behind it: a continuous wall enclosed it on one side, while on the other it opened to the surrounding landscape. This was the first portico built on the land as an independent, linear structure and functioned as a ceremonial "covered road" for processions taking place under its arches. This typology was soon imitated in other apostolic legations in the Po River Valley, especially Comacchio.[79]

Several similar projects soon followed—among them the porticoes of Sant'Orsola (1665) [129] and San Gregorio dei Mendicanti (1667) [130]—but the construction of the exceptionally long portico of San Luca [131] overshadowed them all. Designed by Gian Giacomo Monti (1666) according to an earlier idea by Camillo Sacenti (1655), this devotional walkway was, following Crespi, "truly unique in the world."[80] Anchored at the Porta Saragozza (Fig. 47), it wound its way up along the steep spurs of the Colle della Guardia for about four kilometers and culminated in the Marian sanctuary at the summit. Developed as a pilgrimage route intended to promote a ritualized spiritual experience in the context of a sacred landscape, the portico of San Luca followed the model of the north Italian *sacri monti* of the Counter-Reformation. For this reason, it was conceived as a covered

Fig. 44: Lorenzo Sabatini, *Perspectival map of Bologna*, Vatican, Palazzo Apostolico, Sala Bologna, south wall.

ascent path with intermediate stations for the fifteen Mysteries of the Rosary, which followed the orography of this wide-ranging panoramic setting where nature and spirituality found a unique synthesis through architecture.

The layout of the portico of San Luca is divided in two parts: the first, built starting in 1674, unfolds in the plain (Fig. 48), while the second, built between 1676 and 1715, climbs up the hill toward the sanctuary rebuilt by Carlo Francesco Dotti. The great Meloncello Arch (1732) **[132]** unifies the two sections and creates a hanging colonnaded road junction of great scenographic impact (Fig. 49). Each of the two sections features a different type of portico. The flat part consists of a succession of 303 cross-vaulted bays supported by unadorned paired square pillars, with larger arches used in areas where the streets cut through the portico. The hill part—a sort of an "architectural rosary"—meets the challenges of the slope with long inclined sections interspersed with staircases and is covered with rampant vaults on massive square pillars placed on top of formidable foundations (Fig. 50). Octagonal tribunes are found at each end of the penitential route: a larger one (1675) at the start and two smaller ones near the façade of the sanctuary, evoking the shape of the ceremonial baldachins used when the sacred icon of the Virgin—object of centuries-long popular devotion—was brought down into the city (Fig. 51).

The long seventeenth-century devotional porticoes mentioned above, and especially the portico of San Luca, did not fully embrace the logic of the urban portico, which developed in the most original

Fig. 45: Porticoes in Via Nosadella.

Fig. 46: Portico of the Alemanni.

Fig. 47: Bernardo Minozzi, *Processione della Madonna di San Luca a porta Saragozza*, first half of the 18th century, Bologna, Palazzo Comunale.

way around the private residence, though they did make it their own. Through the repetition of arches that extended the urban experience past the limit of the city walls, these long devotional porticoes helped integrate those more distant elements, which carried great symbolic weight, into the city. Indeed, the ancient church of San Luca became a proper urban sanctuary—soon the most important one in the city—undoubtedly because of the binding nature of the portico, which created a perpetual link between the city and its sacred "satellite" and became a place for social interaction, religious devotion, and different types of sociability.

With the construction of the "covered road" of San Luca, the appearance and perception of the city changed as well. Especially in the eyes of the foreign visitors, Bologna increasingly became known for the uniqueness of its porticoes, which no other city seemed to possess,[81] especially in such a ubiquitous public way. In fact, it was precisely the distinctiveness of the walkway to San Luca that reinforced the idea that porticoes were something exclusively Bolognese,[82] which helped create and solidify a long-lasting image of the city.

Eighteenth-century academic culture in Bologna also left an important and singular mark on the colonnaded street labyrinths of the city, in particular as seen in the theoretical and practical investigations carried out masterfully by the members of the Galli Bibiena family in the fields of architectural design and perspectival illusionism. Echoes of their scenographic experiments and fantastical landscapes, can be found not only in the Meloncello Arch—built according to a design by Francesco Galli Bibiena **[132]**—but also in the portico of the new Teatro Comunitativo (or Teatro Comunale) **[135]**, constructed in 1763 on the site of the destroyed Palazzo Bentivoglio. Here, Antonio Galli Bibiena designed a project that offered two different options for the façade—one with rusticated columns and the other with smooth ones—to compensate for the "guasto" (ruin) of 1507, when the Bentivoglio palace was demolished, and mend the building's porticoed front along Via San Donato (Fig. 52). The solution that was chosen—the one with smooth and slender Doric columns—was the more conventional of the two. It was subsequently adopted for several other important building projects in those same years, such as the portico of Palazzo Agucchi by Carlo Francesco Dotti **[109]** and the portico of the new Seminario Arcivescovile (1772) in front of the Cathedral of San Pietro **[147]**, where, a few years earlier, the Renaissance arcade built by Pagno di Lapo

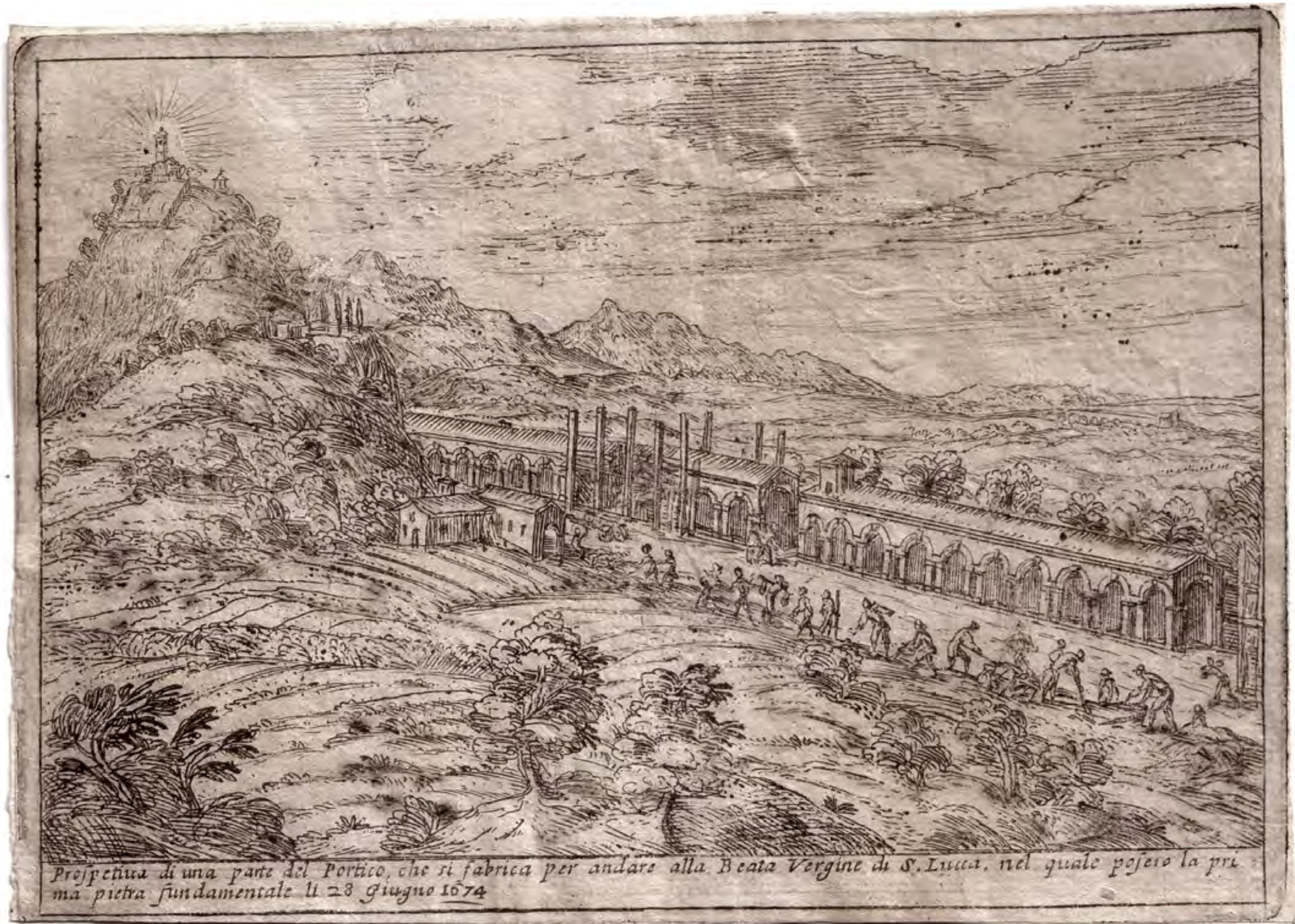


Fig. 48: *The portico of San Luca under construction* (early 18th-century print).

Portigiani was demolished during the reconstruction of the cathedral's façade.

The steady process of renovation of Bolognese house façades over the course of the eighteenth century involved growth both in terms of height, with a greater number of residential floors, and depth, due to the need for more utilitarian spaces on the ground level) and led once again to both formal and stylistic transformations of the portico. The classicist reaction to previous Baroque experiments brought about a return to late sixteenth-century (in particular Palladian and Tibaldesque) schemes, which were now reinterpreted in light of new construction techniques and local building materials by architects such as Raimondo Compagnini, Francesco Tadolini, and Angelo Venturoli. These men went on to instruct generations of architects and builders and thus left tangible and lasting signs in the urban fabric until the early decades of the nineteenth century.

Starting with the elegant portico of Palazzo Malvasia in Via San Donato from 1760 **[133]**, designed by Francesco Tadolini according to the instructions of his client and amateur architect Cesare Malvasia, there was an increasing use of arches on rusticated pillars. The impact of this design was soon seen on the façade of Palazzo Savioli (1778) by Giuseppe Jarmorini **[146]**, which featured smooth pilasters on pedestals; in the projects by Angelo Venturoli for the unfinished Palazzo Vassé Pietramellara (1791) **[142]**, where the two ends of the portico took the unusual form of wide *serliane* with arches and plaques (Fig. 53); and in the project for Palazzo

Fig. 49: Meloncello Arch, detail of the covered path to San Luca.

Hercolani in Strada Maggiore 45 (1791) [137],[83] which was later abolished in favor of a design featuring slender Doric columns.

"Le style de Bologne"

At the end of the eighteenth century, Bologna held an especially strong appeal for foreign visitors and above for all artists, becoming known as a destination that merited a longer stop on the way to Rome. In fact, the city was increasingly appreciated not only for its picture galleries and the reputation of its school of painting but above all for the richness and complexity of its post-medieval architecture, which began to be surveyed with passion and studied through a comparative method that contributed to the formation of a modern historical and critical approach to the city's heritage.[84] For many young architects, especially those from France, Bologna presented an opportunity for real discoveries, which helped broaden their horizons and nourish their creativity. The variety of architectural idioms seen on Bolognese churches and the elegance of the city's palaces undoubtedly aroused their interest. What fascinated them the most, however, was the originality of the urbanistic layout of the porticoes, which was perceived by many as a singular and distinguishing phenomenon rooted in Bologna's complex history.

"Bologne, pour un architecte, il y a de quoi tourner la tête" ("For an architect, there is enough in Bologna to turn one's head"), wrote Charles Percier to the

Fig. 50: Portico of San Luca, views of the section on the hill.

British artist John Flaxman in November 1791,[85] fully grasping the city's uniqueness. Percier also captured the Bolognese idiom in sketches and drawings that reveal his perceptive engagement with the local architecture. He was fascinated by the network of porticoed streets, the fact that Bologna had "toujours les rues en colonne" (all colonnaded streets) to the point that its appearance became fully cohesive and unitary. He understood this as being at the core of the city's identity, a real "style de Bologne."[86] The same was also true for his fellow countryman and colleague, Pierre-Adrien Pâris who, during his repeated visits to Bologna, described the porticoes very positively in terms of their practicality, elegance, and public magnificence. He also admired their extraordinary total length, the quality of their construction, and their clever use of materials.[87]

For many such late eighteenth-century "intelligenti di architettura," that is, art experts and connoisseurs, reflecting on the subject of the portico went hand-in-hand with a new sensibility toward public space that rose to the forefront during the Enlightenment. This was particularly evident during the period of Napoleonic reforms thanks to the much tighter building regulations and greater vigilance over the city's decorum promoted by the Deputazione all'Ornato (instituted in 1807), which was based on the idea of a rational approach to urban "beautification."[88] In this regard, it is significant that the majority of interventions evaluated by the Deputazione during the years of the Napoleonic Kingdom of Italy concerned the porticoes and their structural modernization according to predetermined schemes (Fig. 54), though there

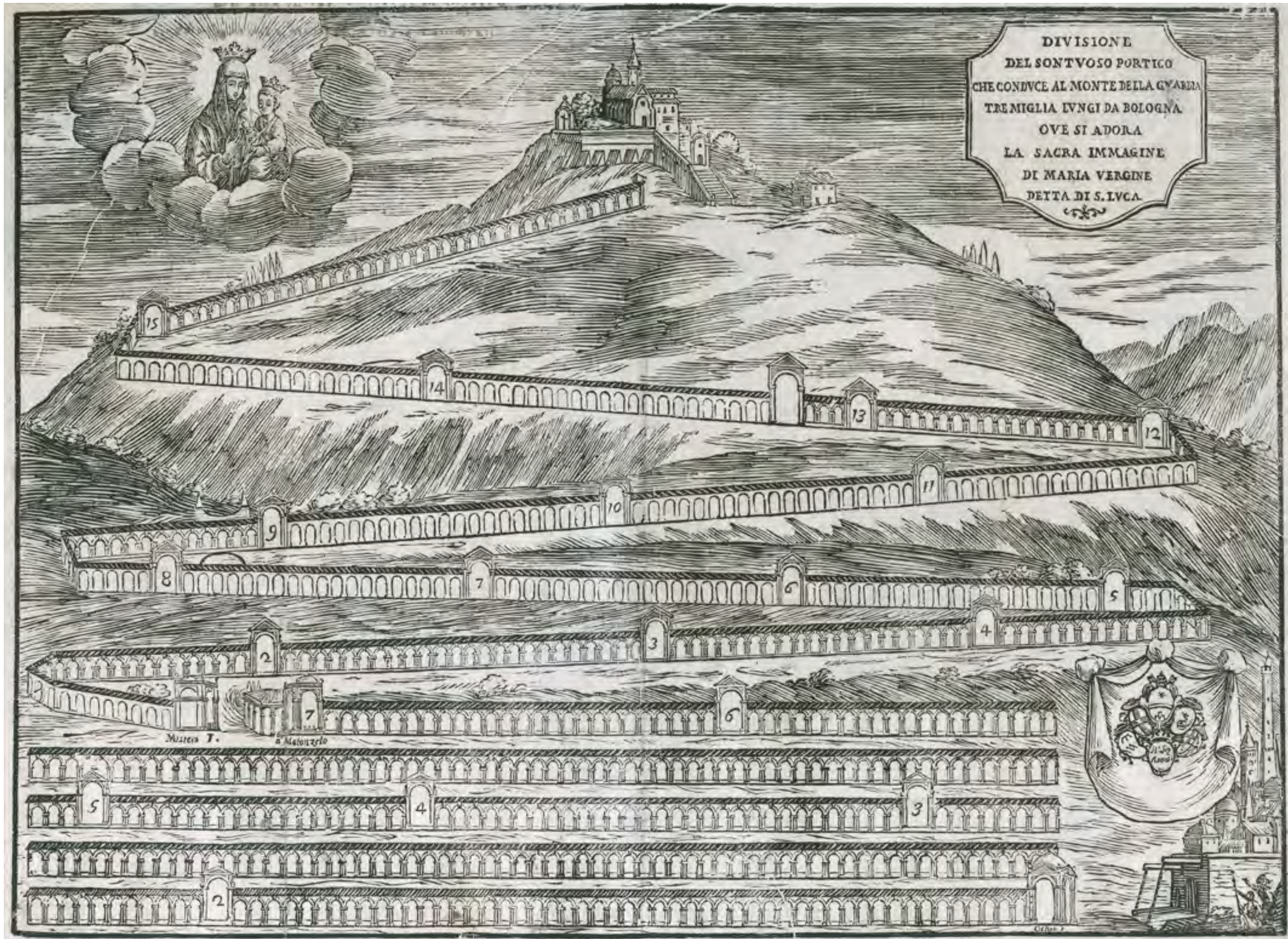


Fig. 51: *Portico of San Luca* (18th-century print).

was also no lack of projects to improve lighting and provide better pedestrian access. Mauro Gandolfi, the painter and architect responsible for almost all of the propagandistic apparatuses during the first phase of the French occupation, declared that during the Jacobin period he had made every effort to "replace as many steep staircases under the city's porticoes as possible, which were then without illumination and were thus causing the travelers to fall down precipitously."[89] Similarly, Giuseppe Giudicini took steps to implement an ambitious plan for "pubblica notturna illuminazione" (nighttime illumination of public space) in 1801, which made walking safer along all routes—both under the porticoes and in the seedy alleys—thanks to a system of nearly 700 oil-fueled lampposts arranged along the entire street grid inside the old city walls.[90]

Even one of the most complex and significant urban projects of those years, that for the first public cemetery in the city, inevitably drew inspiration from the portico as well. When in 1811 Ercole Gasparini tackled the project to design the expansion of the first public suburban funerary complex in the former monastery of the Certosa **[148]**, he did not limit himself to simply remodeling the old enclosures and designing the Capella dei Suffragi but sought instead to improve the link between the modern necropolis and the more ancient city of the living. His design solution was, once again, a very long "covered road" (Figs. 55-56), which, once "grafted" onto the portico of San Luca and adopting its typology with some minimal variations, became the new sepulchral road *all'antica*, based on the ancient Roman models, and a walkway of remembrance.[91]

Fig. 52: Antonio Galli Bibiena, *Double project for the façade of the Teatro Comunale in Bologna* (1757).

Fig. 53: Angelo Venturoli, *Façade of Palazzo Pietramellara* (c. 1790).

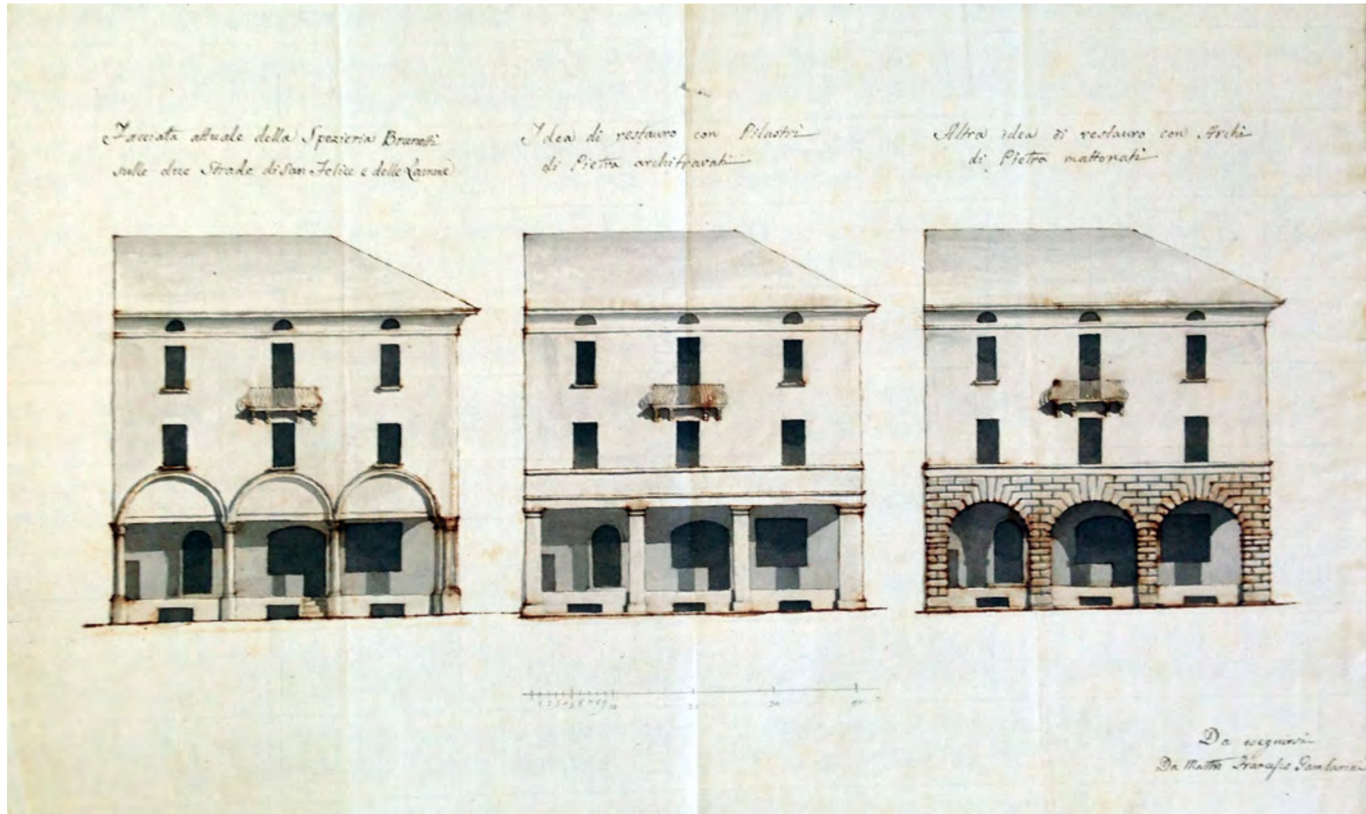


Fig. 54: *Options for different portico solutions for a house in Via San Felice* (1808).

The funerary chapels were thus not limited to the enclosed and modernized spaces of the old Certosa, but were also inserted into the long external portico with 160 bays, which reached the former monastery from the Meloncello Arch and thus tied its own meaning to the traditional one. Once again, the portico united the distant worlds and imbued them with an urban identity thanks to a walkway that was part of an organic and easily recognizable system.

The entire network of Bolognese porticoes *infra muros* was carefully surveyed and mapped for the first time during the Napoleonic era as part of a tax reform that led to the creation of the land registry and its maps (1811-14).[92] Thanks to this resource, today we have a record of the topographical distribution of the porticoes during their peak diffusion inside the city walls and, most importantly, before the traumatic urbanistic interventions of the post-Unification era that redefined their texture at least in part.

During the years of the papal Restoration, only limited works of maintenance and transformation of the city's porticoes took place. However, in the eyes of the educated and knowledgeable foreign travelers, especially the English, the porticoes began to attract more and more attention as historical objects that illustrated the uses and customs of the past.[93] Moreover, these visitors began to see the porticoes as significant architectural structures in their own right that enabled them to "read" the city and to probe its *genius loci*. The new picturesque aesthetic, drawn more to the experience of the urban landscape than to the exploration of individual buildings, showed greater appreciation for the variety and irregularity of the porticoed walkways than for their uniformity. It revealed a previously unknown sensibility toward the endless stretches of arcaded sightlines, as seen in the observations of details (Fig. 57) in the *Picturesque Tour of Italy* (1820)[94] by the English architect James Hakewill, and in the reportages of Lady Sydney Morgan in her book *Italy* (1821), where she claimed that Bolognese porticoes were an object of envy on the part of other Italian cities.[95] In fact, the

Fig. 55: P. Giglio, *Medal commemorating the laying of the first stone of the portico of the Certosa* (1811).

Irish novelist Morgan was so impressed by the state of conservation of the medieval center of Bologna that she ventured a comparison that has remained famous until today: “Bologna is to the middle ages, what Pompeii has been to antiquity, a monument of the manner of their domestic existence.”[96] It was precisely in the multifaceted residential fabric of the city and its culture of living that Lady Morgan recognized its exceptional value as a testament to the past, which did not go unnoticed by the subsequent generations. By contrast, in the view of Thomas Hope, the Bolognese portico deserved a place of pride among the “local peculiarities of architecture” thanks to its civic values and in particular because of the advantages it offered for the “public good” at the cost of the small incursions into the private property.[97] From that moment on, observations on the Bolognese portico did not fail to underscore, in addition to its physical texture, its *utilitas*—its social and immaterial values as well.

Fig. 56: Portico of the Certosa, porticoed bridge across the Reno Canal.

Finally, it was Jacob Burckhardt in the middle of the nineteenth century who addressed the topic of porticoed streets in a more systematic fashion, dealing with this subject as part of his rediscovery of Bolognese Renaissance architecture, with a significant historical and theoretical impact. For Burckhardt, Bologna was a "Hallenstadt," a city of porticoes *par excellence*, unique in its kind for both the variety of its buildings and for the quantity of picturesque street views that could be discovered there, which made it, in his view, one of the most surprising places in Italy.[98] Bologna was a city that could, among other things, aspire to become the capital—at least a temporary one—of the modern Kingdom of Italy, as Stendhal had once hoped for when referring to the geographic, cultural, civic, and urbanistic factors. In the end, he had to scale back his aspirations in light of the new political equilibrium that was reached in 1861.

The post-Unification portico

Immediately after the Unification of Italy, Bologna underwent a period of profound building transformations aimed at careful modernization and based on the reorganization of the pedestrian and vehicular traffic in some of the key areas of the city center. These efforts were driven by the reformist actions of the mayors Luigi Pizzardi and Carlo Pepoli and supported by the hands-on work of Coriolano Monti, head of the municipal planning office (Ufficio Tecnico), and his team of young collaborators.[99] The "great works" of those years included the widening of the road axis of the new Via Farini, which included the restructuring of the system of squares between the medieval Borgo Sàlamo and the church of San Domenico; the resizing of the final section of Via Saragozza in the vicinity of the Porta Saragozza (1859), designed by Enrico Brunetti Rodati in the neo-Quattrocento style; and lastly the approval, in 1862, of the porticoed straight of the so-called "Via Massima," intended to connect the new railway station with Piazza Maggiore[100] (prefiguring the later Via dell'Indipendenza, which was completed in 1888). All these interventions involved extensive demolitions of the medieval city fabric, followed by equally extensive renovation efforts to meet the new financial, commercial, and administrative needs of the city, as was the case in the area around today's Piazza Cavour.

The widening and realignment of the street axes brought the portico to the forefront once again through the redesign of public space, with different solutions employed for different expressive purposes. The new porticoes were marked by a historicist architectural language that was used, above all, for the spectacular palaces housing banks and financial offices; they were decorated in an opulent manner completely out of character with the local tradition. Principal among these projects were the vault decorations with grotesques (Fig. 58) painted by Gaetano Lodi under the portico of the Banca Nazionale (today Banca d'Italia) **[153]**,[101] and the polychrome marble sheets facing the entire building of the Cassa di Risparmio **[157]**, designed by Giuseppe Mengoni.[102] The porticoes of the numerous residential buildings in the vicinity of these new structures were also redesigned, adapting to the novel functions and needs of each site. Some examples include the colonnaded façade that regularized Palazzo Tacconi in the curvilinear stretch of Via Farini (1865) **[158]** (Fig. 59), and Palazzo Guidotti Magnani (1861) **[152]** and Palazzo Ratta Agucchi (1863-66) **[150]**, which adopted some of the stylistic features of Roman and Bolognese palaces of the fifteenth and sixteenth centuries, albeit with a simplified architectural language and a thriftier use of the building materials. The strong push for new building developments, driven by the period's real estate speculation, also manifested itself in the creation of ample and bright arcaded galleries built expressly to serve the modern commercial establishments. New shop windows replaced the traditional artisanal *botteghe* and further advanced the irreversible process of expulsion of the working classes and their activities from the central and most prestigious area of the city.

As an inevitable consequence of such traumatic actions of urban renewal—never before experienced with such intensity—there was also an increase in the number of initiatives aimed at deepening the knowledge about and the protection of the city's architectural heritage. Key among them was the establishment of the Deputazione di Storia Patria per la Romagna in 1861. The purpose of this historical society was not limited to simply illuminating the past

Fig. 57: James Hakewill, *Strada Maggiore*, from *Picturesque Tour of Italy* (1820).

through publication of documents and other primary sources, but it also involved a re-evaluation of history through the study of local architecture chiefly from the late medieval era. The latter was considered a tangible testament to the communal period, which was seen as the most glorious in Bologna's history. Fundamental in this regard was the archaeological research of Giovanni Gozzadini, who served for a long time as president of the Deputazione and was a pioneer in historical-topographical studies that paved the way for a modern history of the city. As mentioned earlier, Gozzadini's research on Bolognese medieval architecture was also the first to examine the structural characteristics of wooden porticoes, propose a dating for them, and create the conditions for the safeguarding and valorization of the city's built environment.

Dedicating himself to this latter undertaking to "research the medieval tradition" and bring it back through restoration was also Alfonso Rubbiani, an amateur architect who theorized "a building ethic on a friendly scale"[103] that could, in his view, counter the lacerating transformations of modernity. In order to fight against the demolitions proposed in the first urban master plan (approved in 1889), Rubbiani and Count Francesco Cavazza founded the Comitato per Bologna Storico Artistica,[104] an organization of uncommon intellectuals who sought to block indiscriminate demolitions by engaging in acts of urban "beautification" aimed at redeveloping the "lesser" urban fabric and at foregrounding vernacular architecture. Thanks to the activities of the Comitato, it was possible—at least during an early phase—to carry out targeted interventions on some of the most representative fourteenth-century structures in the city such as the Casa del Conservatorio di San Leonardo (1903) **[10]** and Casa Azzoguidi (1905) **[8]**, whose wooden porticoes were then permanently preserved (Fig. 60). Later on, the Comitato also proposed the reintroduction of wooden supports in

Fig. 58: Portico of the Banca d'Italia in Piazza Cavour.

Fig. 59: Portico of Palazzi Frati, Borotte, and Tacconi in Via Farini.

places where they had been replaced with masonry pillars, as in Casa Cari, Seracchioli, Pasi (Fig. 61), which was restored by Guido Zucchini on the eastern side of Piazza della Mercanzia between 1924 and 1928 **[169]**.[105]

Because of the cursory prescriptions contained in the 1889 Master Plan, large sections of the porticoed urban fabric disappeared already before the First World War, especially near the Montagnola, an area that had suffered the combined impact of the opening of Via dei Mille/Via Irnerio and of Via dell'Indipendenza **[162]** (Fig. 62). By contrast, there were only minor losses in the city center, along the axis linking the Mercato di Mezzo and Strada Maggiore (the ancient Via Emilia), where the portico appeared only after the construction of new office buildings—eclectic in style and featuring some of the first reinforced concrete structures—on the eastern side of Via Ugo Bassi and Via Rizzoli **[167]**. Previously, the streets in this area did not have porticoes on either side.

The street-facing portico was reintroduced during all of the new phases of urbanization *infra moenia*—in part because the building code still prescribed it according to a millennium-old custom—which now followed new road leveling (Fig. 63). The newly built structures often left something to be desired apart from a few isolated instances of quality designs. The eclecticism of the various architectural solutions, which were uncoordinated and often quite banal, was such that it generated long stretches of arcaded walkway devoid of any formal continuity but unified solely

Fig. 60: Detail of the decorated wooden ceiling of Casa Azzoguidi, Via San Nicolò 2.

through the typology of the portico. Extending from Via Irnerio to Piazza dei Martiri and from Canton dei Fiori to the stairs of the Pincio, the new system of porticoes was completely disconnected from their old medieval layout as well as wholly detached in character from the local tradition.

In the new areas of urban growth, envisaged in the 1889 expansion plan that extended beyond the Circla walls (which were subsequently demolished between 1902 and 1905), the portico was used primarily along the main radial street axes connecting the eastern and western parts of Via Emilia and through Via dell'Indipendenza into the new city quarter of Bolognina. These new developments did not function as a significant part of the peripheral areas' "connective tissue." Moreover, throughout twentieth century, there was also unregulated growth involving residential structures along the flat section of the devotional portico of San Luca. Multi-story buildings progressively clustered in this area, similarly to what happened around the "covered road" of the Alemanni, in the first section of the eastern Via Emilia (today Via Mazzini).

In the historic center, too, the transformations of the urban fabric were just as unrestrained and, at times, quite devastating during the interwar period. Starting in the 1930s, the intensive period of construction and the "demolition-restoration pickaxe" approach under Mussolini had truly disastrous consequences for some of the medieval porticoed *borghi* (quarters), which were razed to the ground to make room for the "new Bologna" of the fascist regime. At least two cases are emblematic in this regard: the first had to do with the renovation of the "city of learning" and the second with the opening of a new street artery connecting the train station to the city center.

Fig. 61: Guido Zucchini, portico of Casa Cari, Seracchioli, Pasi (1924-28), Piazza della Mercanzia 3.

Fig. 62: Porticoes in Via dell'Indipendenza.

With the bolstering of the modern university area in the northeastern quadrant of the city between the end of the First World War and 1935, dozens of medieval houses were demolished after having been derisively described as "tuguri e catapecchie" (hovels and slums) and considered incompatible with the new "area of the highest culture" that the rector of the university, Vittorio Puntoni, wanted to create.[106] During this process of gradual specialization of the university district, the historical layout of the Borgo di San Giacomo was entirely erased, along with a large part of Via Belmeloro, to "reorganize the buildings" of the Alma Mater and complete the project of "social reclamation" of the area between the new settlements and Via San Vitale.[107]

Just as traumatic was the disappearance of the Borgo delle Casse, whose porticoes were once home to numerous medieval *magistris lignaminis* (carpenters). This ancient settlement was demolished to make room for the "new" Via Roma in 1932 (renamed Via Marconi after the Second World War), as a prestigious and modern triumphal road lined with multi-story buildings that made a strong symbolic and representative impact (Fig. 64).[108] The attempt to plan a coherent overall design for the entire street by relying on a national ideas competition did not, however, produce desired results. Via Marconi reads like a sequence of fragmentary architectural "episodes," forever linked together by the new rationalist trabeated porticoes, which, even without replicating the spatial qualities of the medieval portico, still express their indebtedness to tradition.

With the end of the Second World War, much of the northwestern section of Bologna, including Via Roma, was heavily damaged in aerial bombardments by the Allies; the same was true for the area around the train station as well. The central and southern

Fig. 63: Road leveling in Via San Bernardino (1896-97).

parts of the city, home to the greatest concentration of significant architectural heritage, was less affected and the system of historic porticoes was damaged only in small segments; these were restored immediately after the war in accordance with a plan for urban reconstruction. Some construction sites, such as the one for the rebuilding of the portico of the fourteenth-century Loggia della Mercanzia [77], whose eastern side was damaged, provided an opportunity for experimentation with cutting-edge reconstruction techniques based on a meticulous practice of anastylosis, a process by which a monument is restored as much as possible using the original architectural elements. These efforts extended from minor to more high-quality buildings, such as Case Fiessi-Modiano [45] in Via Santo Stefano and others.[109] By contrast, the demolition and reconstruction approach prevailed for many of the most heavily damaged porticoed houses in Via Mascarella and Via del Borgo di San Pietro [173]. Here, the porticoes were always included, even when the old structures were replaced with new, more densely populated buildings.

This process of building substitution was based on the principle of compulsory inclusion of the portico for public use that had endured over time and had survived even in the most adverse of conditions. Moreover, these efforts have ensured a constant regeneration and even expansion of the system of porticoes over the last two centuries, a phenomenon evidenced in a comparison between the historic and modern maps. After the Second World War, the portico retained its functional and cultural characteristics and was rediscovered by Italian architects committed to examining issues of redevelopment of public space through organic "neighborhood units" and to searching for greater quality of life for the communities living in the new settlements. In Bologna, these issues continued to stimulate the work of some of the area's

Fig. 64: Porticoes in Via Roma, today Via Marconi. Virtual reconstruction of Bottoni's plan for Via Roma on a modern photograph of Via Marconi (3D model and photographic overlay by Andrea Carecci; base photograph by Luciano Leonotti).

Fig. 65: Portico of the CEP-Barca, called “the train”.

best architects tackling the design of street façades of individual buildings, as in the case of Giovanni Michelucci for the headquarters of the Institute of Mathematics **[174]**, or of Saverio Muratori for the ENPAS building **[175]**.[110] They were also relevant for the development of new working-class neighborhoods, above all the ones generated through the initiative of the INA Casa plans, such as the Due Madonne Village (1954-55) and the Barca district (1957-62) (Fig. 65). While the disjointed layout of the Due Madonne Village **[179]** referenced the portico in the long building that delineates Piazza Lambrakis,[111] in the Barca district the portico adds significant value in urbanistic terms, thanks to an architectural solution of great originality and compositional clarity. The Barca district resembles an ancient *borgo* organized around a slightly curved road flanked by a porticoed building of over 600 meters in length. Called “the train” **[180]**, this structure acts as a marker of the physical limits of the city, which it recalls though the qualities of its own particular kind of *urbanitas*,[112] according to which the portico dominates as an element of shared Bolognese identity.

It was not until the 1960s that local architects once again started to reevaluate the popular, simple urban porticoes, thanks to a more sensitive sense of historical and cultural awareness. In the *tuguri* (hovels) of the most degraded and seedy districts of the

city, architects rediscovered the generative "cells" of a longstanding evolutionary process and realized that those needed to be carefully safeguarded. The conservation plan for the historic center of Bologna (approved in 1969 and put into practice in 1973) translated this awareness into a planning tool, laying the foundations for their restoration and, more generally, for an active conservation of Bologna's historic architectural patrimony without exclusions and in full respect of the city's history.

With the realization of the PEEP (Economic and Social Building Plan) for the historic center through "preservative restoration" of five sections carefully selected for their typological characteristics in the area of several streets (such as Santa Caterina, Solferino, San Leonardo, and San Carlo), the process of physical destruction of the urbanistic traces of the past through uncontrolled growth over many decades was finally curbed. Moreover, this plan established a range of operational criteria and protective measures for the future, which wedded the notion of urban development to that of the respect for the sites' historical identity.[113] Just as the 1970 exhibition *Bologna Centro Storico* (Bologna, the Historic Center) masterfully illustrated these principles through the photographs of Paolo Monti, which testified to the exceptional state of conservation of the historic city center as well as to its fragility, the 1990 exhibition *I portici di Bologna e l'edilizia civile medievale* (The Porticoes of Bologna and Medieval Civic Architecture) was an occasion to highlight the uniqueness of the Bolognese portico and to historicize its origins in light of the new field research and latest archival discoveries.[114] Additional studies and an even greater awareness of the exceptional cultural and social value of this architectural heritage led to the addition of the porticoes of Bologna to the UNESCO Tentative List on 1 June 2006. They were finally inscribed on the UNESCO World Heritage List on 28 July 2021[115] during the 44th session of the World Heritage Committee (held in Fuzhou, China) in recognition of the "outstanding universal value" they have expressed and preserved over time for the urban civilization as a whole.

Notes

[1] For an analysis of the Bolognese portico in terms of its legal, typological, and architectural history, see Gozzadini 1875; De Frenzi 1905; Sulze 1921; Sighinolfi 1925; Sulze 1927-28; Rivani 1966; Packard 1982; Bocchi 1987; Bocchi 1990a; Bocchi 1990b; Bocchi 1995; Nepoti, Ward-Perkins 2009; Bocchi, Smurra 2015; Bocchi 2015; Ceccarelli 2015a; Ceccarelli 2015b; Bocchi, Smurra 2020.

[2] Cfr. Sulze 1920-21, p. 1; Sulze 1927-28, pp. 310-311; Fasoli, Sella 1939, p. 163; Bocchi 1990b, p. 84.

[3] Various travelers' accounts from the sixteenth century onward are cited in Sorbelli 1927-33; Schwarz 1972; Schwarz 1975; Ricci 1980; Roversi 1990; Corrain 2014.

[4] Alberti 1966, 64-65: "Quod si civitas philosophorum sententia maxima quaedam est domus et contra domus ipsa minima quaedam est civitas;" also Pisani 2019.

[5] See especially Gozzadini 1875.

[6] Sulze 1927-28.

[7] See Sulze 1927-28, p. 338, where he argues that the medieval portico in Bologna was "una reminescenza rudimentale delle antiche costruzioni in legno romane," challenging the arguments of Gozzadini, who believed that these wooden structures originated in the medieval period.

[8] *Idem*, p. 368.

[9] *Idem*, p. 305: "un perfezionamento delle costruzioni di legno tanto diffuse nel Medioevo."

[10] In particular, Sulze focused on the interpretation of architectural terms recurring in thirteenth-century documents that indicated protruding or hanging structures, such as *grunda*, *pergula*, *solarium,* and above all, *domus balchionata*.

[11] See Benati 1990.

[12] Sulze 1927-28, p. 367.

[13] Sighinolfi 1925: "il portico non è valutato come una costruzione di per sé, ma viene naturalmente compreso come parte inerente al fabbricato."

[14] *Idem*, pp. 396-397.

[15] See especially Bocchi 1990a; Bocchi 2015; Bocchi, Smurra 2020.

[16] On the monastic plots in the fourteenth century and on the development of late medieval Bologna, cfr. Fanti 1977.

[17] ASBo, Comune di Bologna, Governo, *Statuti*, vol. IX, rubr. LII, 1288, f. 107*r*. Transcribed in Fasoli, Sella 1939, vol. 2, p. 163: "*De porticibus faciendis per civitatem et burgos*. Statuimus quod omnes obedientes et etiam stantes ad mandata comunis Bononie habentes in civitate vel burgis domos vel casamenta sine porticibus que solita sunt habere portichus, ipsas portichus si facte non sunt teneantur facere fieri et compleri, silicet quilibet pro sua testata cum una sponda muri versus casamentum pena et banno arbitrio potestastis. Si autem facta sunt manuteneantur perpetuo expensis eorum cuius sunt casamenta predicta."

[18] Unlike Sulze's predominantly typological approach, Bocchi's research is based on a historical urban analysis that takes into account the different phases of the city's expansion between the fifth and fourteenth centuries. She focuses in particular on settlement dynamics during the most intensive phase of urban growth during the thirteenth century between the construction of the Torresotti walls in the mid-twelfth century and the last circle of walls, or Circla, started in 1226-27, when the matrix for the city's future development took shape.

[19] Bocchi, Smurra 2020, p. 91.

[20] Ascheri 2015, p. 270: "Lo statuto di fine Duecento non riguardò singoli punti della città, ma definì l'edilizia abitativa dell'intero complesso urbano, stabilendo anche che la manutenzione del portico, compreso il suolo, era *in perpetuo* a carico dei proprietari."

[21] *Ibidem*: "il portico è diventato nel tempo un fatto di *identità* cittadina."

[22] *Idem*, p. 271.

[23] Gozzadini 1877.

[24] Sulze 1927-28, pp. 313, 408; Zucchini 1959, p. 103.

[25] "Perfezionata la facciata del suo palazzo che viene molto vaga e galante […] ebbe di questi giorni un gran concorso di popolo per la curiosità di vedere a forza d'argani levate le grosse travi che facevano colonnato e il soffitto all'antico portico avanti la porta del medesimo palazzo, la quale, innalzata e resa più nobile, ricompensa dirò così quell'antica maestà figurata nella gran mole del portico, che nelle travi su le quali da più secoli si sostentava indicava à posteri i principi di una casa che, come distinta da tutte le altre, così ancora nella grandezza del suo composto, veniva ad autenticare la singolarità del proprio essere." A.F. Ghiselli, *Memorie antiche manuscritte di Bologna, raccolte et accresciute sino à tempi presenti,* BUB, Ms. 770, vol. LXI, c. 577, cit. in Lenzi 2005, p. 21, note 12. A plan of the wooden portico before its demolition is conserved in ASBo, Pepoli, *Mappe*, cart. 1, n. 18.

[26] BCAB, Gabinetto disegni e stampe, Raccolta Gozzadini, cart. 33, n. 35: Anonimo, *Al nome di Dio anno 1725. Vero e reale prospetto dell'antichissima faciata del palazzo Sampieri situato in Strada Maggiore, delineato in su detto anno avanti la dimolizione del medesimo*. The drawing is partially measured, and from the measurements shown it can be deduced that the five wooden *columne* (two of which were divided into two superimposed shafts), had a diameter of 76 centimeters (2 Bolognese feet) at the apophyge and were 11.02 meters (29 Bolognese feet) tall. The overall length of the portico was 22.80 meters (60 Bolognese feet), which is almost twice the length of Casa Isolani today.

[27] The pedestrian area facing Palazzo Sampieri in Strada Maggiore (which corresponds to the area of the medieval wooden portico demolished in 1725) is, in fact, also the only stretch of the street without portico, from the Carrobbio of Porta Ravegnana all the way to Via Guerrazzi. The concession granted by the Assunteria di Ornato to demolish the portico and place nine *fittoni* (stone barriers) to delimit the area of the ancient site is dated 23 April 1725.

[28] In medieval notarial documents, Bolognese porticoes are identified using the terms *columna, columpna, lignum*, referring to the supporting beams of the hanging floors (Sulze 1927-28, p. 331; Benati 1990, pp. 305, 315). Sometimes the term *capitellus* also occurs (Sulze 1927-28, p. 331; Benati 1990, pp. 300-301) in reference to the molded wooden elements resembling abacuses made up of *regoli* (small pieces of wood) that were nailed and placed between the vertical beam and the *asenare*, not unlike those visible today in the portico in Via de' Gombruti 7, which were originally made in the sixteenth, but replaced in the early twentieth century.

[29] Sulze 1927-28, pp. 360-361; Nepoti, Ward-Perkins 2009, p. 144.

[30] Some thirteenth-century notary contracts mentioned in Sulze 1927-28, p. 400, give precise indications regarding the dimensions of the support beams. For example, a contract from 1285 specifies that the supports had to have "grossitudinis ad pedem unum pedem" (a measure that is also confirmed for the beams used on Casa Grassi, while those for Casa Isolani have a rectangular base, with the longest side being 1.5 Bolognese feet in width), while another document from 1289 specifies that the *columne* to be used had to be 10 *once* wide on top, proof of a calculated tapering of the beams.

[31] Nepoti, Ward-Perkins 2009, p. 144.

[32] Sulze 1927-28, p. 405, which gives the comprehensive height of the portico of Casa Isolani as being 10.75 meters, while that of Palazzo Grassi measures 6.90 meters (the supports alone are 6 meters).

[33] Fanti 2002, p. 30.

[34] The height from the ground to the apex of the vault is 9.60 meters.

[35] Terra, Thurber 2002, p. 70.

[36] De Angelis 1993-94, pp. 67-76. This interpretation is questioned in Hubert 2000, p. 3, note 3, where the author hypothesizes that the pylon may have belonged to the church of Sant'Ambrogio, destroyed at the end of the fourteenth century.

[37] According to Hubert 2000, pp. 5-6, the use of stylistically outdated capitals at the time of the construction of Palazzo della Biada confirms its formal link with the older models used in the "palatium vetus."

[38] Frati 1879; Hubert 1993, pp. 17-21.

[39] Frati 1869, p. 188 (Statuta Comunis Bononiae, 1250, Libro I, rubr. XXVI): "Et porticus omnes civitatis et suburbiorum sint altitudinis VII pedum a terra supra, ita quod quilibet possit sub eis equitare, et ille cuius fuerit porticus teneatur ipsum elevare et non fodere et facere quod sit tante altitudinis usque ad kal. aprilis, in poena et banno trium librarum bon. medietas cuius sit accusantis."

[40] To give an idea of how irregular Bolognese porticoes actually were, Sulze consults later visual sources. He also notes that the recurring width of the most common porticoes was 6 Bolognese feet (2.28 meters) but is more uncertain about the distance—which was significantly shorter—between the vertical *ligna*, which a lease contract from 1290 records as being 3 Bolognese feet (1.14 meters). *Idem*, p. 387.

[41] Sulze 1927-28, p. 396.

[42] Gozzadini 1875, pp. 15-16.

[43] Sulze 1927-28, *passim*.

[44] Bocchi 1990b, pp. 77-79.

[45] Tuttle 1998, pp. 260-264.

[46] A similar motif can be seen in Padua, in a fragment of a voussoir under the portico of the building of Monte di Pietà, originally part of the Reggia Carrarese. In this case, the motif depicts a pointed arch, while in the Bolognese case it illustrates a succession of rounded arches.

[47] ASBo, Comune di Bologna, Governo, *Statuta Comunis Bononiae,* 1389, fol. 425 (transcription in Sighinolfi 1925, p. 704, note 2; Sulze 1927-28, p. 409):

"De porticibus factis et fiendis manutenendis in Civitate et burgis Bononie: Statuimus quod omnes et singuli habentes in Civitate vel burgis Bononie domos si congruenter possunt habere porticus ipsos si porticus facte non essent teneantur fieri facere et complere quilibet suam testam poena et banno quinque librarum bononinorum. Et nihilominus facere fieri compellantur. Si autem facte sunt manuteneantur perpetuo cum suis grondariis et stilicidiis versus stratam, ita quod non possint offendere transeuntes, expensis eorum quorum predicte domus sunt vel erunt seu ad quos pertinerent.

Si que vero domus de novo fierent debeant habere sufficientes porticus ex latere vie seu strate et in eis manuteneantur ut supra sub poena predicta. Et predicta pertineant ad offitium Notarii Stratarum Domini Potestatis. Et debeat esse quelibet Porticus de novo fienda altitudini decem pedum ed minus per totum et latitudinis decem pedum.

Porticus vero iam facte si fuerint latitudinis septem pexdum ad minus sine omni ingombramento, et octo pedum altitudinis ad minus per totum vero removeantur invito possessore. Si vero minus late vel alte esset tunc ad modum congruum reducantur arbitrio Notarii supradicti.

Que porticus libere et expedite teneantur sine aliquo imbrigamento, ita quod per eas pedes libere transiri possit sine impedimento bancarum, vel aliorum opponendorum, affixorum vel non affixorum vel laborantium saltem quatuor pedibus ed minus, pena qualibet vice viginti soldorum bononinorum pro quolibet affixos et decem soldorum bononinorum pro quolibet non affixo, seu laborante.

Et nihilominus appositum removeatur seu laborare probibeatur.

Et quilibet possit denunciare et accusare contrafacientes."

[48] Alberti 1966, 145*v*: "Atque viam quidem intra urbem, praeter id quod recte constratam et mundissimam esse oportet, bellissime ornabunt porticus lineamentis priles et hic atque hinc mutuo coequatas domus ad lineam et libellam."

[49] Tosco 2018, p. 38.

[50] It should be noted, however, that iron nails were used in earlier periods to insert reinforcement elements and above all to put together the various components of the wooden portico.

[51] This solution follows the one adopted for the protruding structures supported by half-columns still visible today in Ferrara in the courtyards of Palazzo Romei and Palazzo Muzzarelli Crema, as well as in the projecting element on Palazzo Costabili a San Francesco on Via delle Vecchie.

[52] There is no systematic or comparative study of the process of elimination of the *sporti* from the late medieval Italian cities. For observations regarding communal regulations of the *sporti*, see Schiaparelli 1908, pp. 44-51; and Sulze 1927-28, pp. 309-310, 379-380.

[53] Matteucci Armandi 2008, pp. 60-61.

[54] Terra, Thurber 2003, p. 216.

[55] Foratti 1933; Tuttle 1998, p. 264; Schofield, Sambin De Norcen 2018, pp. 10-15.

[56] On Palazzo del Podestà and its fifteenth-century reconstruction, see especially Benelli 2004, pp. 67-119.

[57] Ghirardacci 1912-1932, pp. 216, 223.

[58] *Il tempio di San Giacomo Maggiore in Bologna* 1967; Schofield, Sambin De Norcen 2018, pp. 99-105.

[59] Borselli 1911-29, p. 95; Schofield, Sambin De Norcen 2018, pp. 12-15.

[60] Schofield, Sambin De Norcen 2018, pp. 101-102.

[61] *Idem*, pp. 102, 147-153.

[62] Francesco di Giorgio Martini 1967, p. 62; Gargiani 2003, p. 366.

[63] Girolamo Borselli recalls, in particular, what happened in 1496—above all in the central area of the Mercato di Mezzo—as a result of Giovanni II Bentivoglio's wishes: "Verum in hac via, quae dicitur Forum de Medio, multae domus habebant ligna et edificia quaedam ad extra porrecta, quae viam deformabant et occupabant, omnia amoveri visa sunt, unde lignamina domus Scaporum et Ramponum ablata sunt." (Borselli 1911-29, p. 114). Similar considerations are also in Codro's *De Renovatione Bononiae*, cfr. Sulze 1927-28, p. 335.

[64] In the context of urban renewal under Giovanni II Bentivoglio, one should also mention the unique porticoed structure—the so-called *trebbo* (today mistakenly known as "rocchetta")—that surrounds the base of the Asinelli Tower, which was built in 1488 to control the busy Mercato di Mezzo.

[65] Ricci 2002a, pp. 70-75; Ricci 2002b, p. 306.

[66] Ricci 2003.

[67] Burckhardt 1855, p. 207.

[68] Sulze 1927-28, p. 321: "marciapiede che si incorpora alla casa."

[69] For the authorization to close the portico that predated the construction of Palazzo Bentivoglio in Borgo della Paglia, see Roversi 1986, pp. 40-41 or p. 14; for Palazzo Albergati, see *Idem*, p. 13; for Palazzo Fantuzzi, see *Idem*, p. 87, and Ricci 1993/2000, pp. 135-160.

[70] See the report of the architect Bartolomeo Provagli in the Archivio Davia Bargellini, Bologna, 80-758, fasc. 49 (1658). I would like to thank

Daniele Pascale Guidotti Magnani, who is currently researching this topic.

[71] Ceccarelli 2006, pp. 51-54.

[72] Bettini 2009.

[73] Ricci 2007; Danieli, Ravaioli 2011.

[74] Roversi 1986, pp. 117-125.

[75] BCAB, Fondo speciale Bandi Merlani, vol. I, n. 16: "si pongano le colonne in pietra ai portici" […] "mantenere e conservare detti portici, mà ancora ampliarli e ornarli maggiormente per decoro della città e universale giovamento."

[76] Cfr. Ceccarelli, Aksamija 2011, and especially Ceccarelli 2011a, p. 195. It is possible that this choice was made in order to present a "reformed" image of the city, consistent with the spirit of building renewal and urban decorum that marked Gregory XIII's urbanistic efforts starting with his *Constitutiones Aedificis* (1574), a legal cornerstone for the transformation of Rome at the end of the sixteenth century (on which see Ghizzoni 2003, p. 150).

[77] For a study of this phenomenon over a long period, see De Angelis, Roversi 1994.

[78] Ranaldi 2011. In addition to the churches mentioned here, one could also add Santa Maria del Piombo, which was enlarged in 1598, and Santa Maria delle Febbri o di Miramonte (from 1572).

[79] Ceccarelli 2003, p. 339.

[80] Foschi 1993; Giacomelli 1993; Ceccarelli 2003, p. 349.

[81] Sweet 2015, p. 47.

[82] *Ibidem.*

[83] The two projects by Angelo Venturoli are preserved in FCAVB, Archivio architetto Venturoli, Disegni sciolti, Cartella 7.

[84] Ceccarelli 2020.

[85] The letter, extensively discussed in Garric 2016 and Lui 2016, has been fully transcribed in Garric 2016, pp. 76-80. It is preserved in Oxford, Fitzwilliam Museum, Flaxman Letterbox, 61.

[86] The reference is, once again, found in the same letter to Flaxman: "[…] Immola [sic], ici commence le style de Bologne: tousjours les rues en colonnes, un théâtre assez extraordinaire, ainsi qu'à Modene. Bologne, pour un architecte, il y a de quoi tourner la tête. Vous la connaissez."

[87] BMB, Collection Pierre Adrien Pâris, Ms. Pâris 12, *Observations sur les monuments anciens et modernes de l'Italie*, f. 159*v*: "[…] il y a dans toute la ville des portiques la pluparts en colonnes au moyen desquels on va partout a couvert. Cela donne extérieurement un air de magnificence a cette ville qui fait plaisir […];" and: "Quoique plusieurs des villes dont j'ai parlé, surtout Padoue, ayent beaucoup de rues accompagnées de portiques, ils ne sont nulle part aussi multiplies qu'à Bologne. Il en résulte des rues moins larges, mais dans un pays où le soleil est aussi longtems sur l'horizon et si rarement voilé par les nuages, on sent que c'est une grande douceur que l'ombrage de ces portiques, qui dans la mauvaise saison, sont aussi un refuge pour les personnes à pied, contre la pluye et la boue. Ils sont généralement portés par des colonnes, la plupart executées en brique avec tant de precision, que recouvertes d'un enduit on les prend pour de la pierre."

[88] Ceccarelli 2020.

[89] Zanotti 1925, p. 147: "sostituire altrettanti piani inclinati a numerose gradinate sotto i portici della città, le quali per esser priva allora di illuminazione notturna cagionavano precipitose cadute ai viandanti."

[90] Ceccarelli 2020.

[91] Ceccarelli 2007; Ceccarelli 2020.

[92] Ceccarelli 2020.

[93] Sweet 2015, p. 50.

[94] Hakewill 1820: "But nowhere is the line preserved so unbroken, or indeed formed with such elegance, as at Bologna. The porticoes here, however, are by no means uniform in appearance, the arch sometimes rising from square pillars, sometimes from round; its shape various, elliptical, semi-circular, or pointed: there are places again where the entablature is carried throughout in one straight line, and supported by columns at regular intervals: but a degree of elevation sufficient to give elegance to the design is maintained, and what is more material, to allow the free admission of light and air." See also Sweet 2015, p. 49.

[95] Morgan 1821, p. 4: "The porticoes and pavement of Bologna were subjects of envy to other cities of Italy, and of admiration to their poets."

[96] Morgan 1821, p. 6; Sweet 2015, p. 50.

[97] Hope 1840, p. 447: "In Bologna, for the purpose of furnishing every street with a covered way for passengers on either side, it was required that every house should be preceded or supported, by a portico, which, joining on to that of the next, causes it to lose, in this disposition for the public good, its individual and private importance."

[98] Burckhardt 1913 (Letter to Max Alioth from Bologna, 13 August 1878): "Gestern bei der Einfahrt in Bologna in offener Droschke musste ich bekennen: diese Hallenstadt hat eine grössere Zahl schöner und malerischer Strassenanblicke als die vier bis fünf übrigen italienischen Grossstädte, die ihr ja an einzelnen Gebäuden überlegen sind." See also Sulze 1927-28, p. 411.

[99] Ceccarelli 2003, pp. 157-158, Pascale Guidotti Magnani 2011.

[100] Cfr. Alaimo 1990, pp. 37-117.

[101] For the building of the Banca d'Italia in Bologna, see Di Marco 1992; Pace 1999; Pascale Guidotti Magnani 2011.

[102] For the building of the Cassa di Risparmio in Bologna, see Roversi 1977; Guccini 1999; Pace 1999.

[103] Raimondi 2001, p. 24.

[104] On the work of the Comitato, see *Comitato* 1923 and *Centenario* 1999.

[105] Zucchini 1959, pp. 119-127.

[106] Zagnoni 1988, pp. 109-116.

[107] In addition to the physical identity of the neighborhood, the group identity of its residents was also destroyed. They were first moved into temporary accommodations and then into the *domus miserorum* built for them in the peripheral areas north of the city. Cfr. *Idem*, p. 113.

[108] Legnani 2001; Sintini 2016.

[109] On the war damage to the porticoed structures in Bologna, see Barbacci 1977. For the reconstruction of the Loggia della Mercanzia and Casa Machiavelli (or Fiessi-Modiano), see *Idem*, pp. 40-42, and 43.

[110] For Michelucci's Institute of Mathematics, see Inglese, Ferrari 2010. For the Enpas building, featuring lowered arches, see Tafuri 1982, p. 80; Bernabei, Gresleri, Zagnoni 1984, p. 179; Bellini 1997, p. 160.

[111] Bernabei, Gresleri, Zagnoni 1984, p. 172.

[112] Vaccaro 1962; Bernabei, Gresleri, Zagnoni 1984, pp. 187-189.

[113] *Bologna Centro Storico* 1970; Cervellati 1970; Cervellati, Scannavini 1973.

[114] Conceived and organized by Francesca Bocchi, the exhibition took place in Palazzo del Podestà between 26 April and 22 July 1990.

[115] https://whc.unesco.org/en/list/1650/. The nomination was developed by a scientific committee coordinated by the Comune di Bologna and consisting of the "Centro Gina Fasoli per la storia delle città" of the University of Bologna; Department of Architecture of the University of Bologna; and LINKS Foundation, Turin.

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OSTERIA
BOTTEGA

ATLAS OF PORTICOES

Daniele Pascale Guidotti Magnani

INTRODUCTION

In a city like Bologna, where the historical urban fabric is almost uniformly made up of porticoes, compiling an atlas of all of them may seem like an impossible task. Having abandoned the idea of meticulously cataloguing each individual portico—an undertaking that would have required a much larger platform (a website or an app, certainly not a book) and a multi-year effort—the decision was made to focus instead on a selection of architectural case studies considered the most significant for typological, formal, or historical reasons.

The approach in the atlas is essentially chronological: the entries have been divided into eight sections that focus on key periods of Bolognese architectural history between the Middle Ages and the twentieth century. The only exception was made for the porticoes around Piazza Maggiore, which span different historical periods, but represent the fundamental nucleus of Bologna's social, political, and economic history in historical and symbolic terms. The individual entries, which contain concise summaries of a typological, formal, and stylistic nature (but also consider changes in ownership of the buildings with which the porticoes are associated), are dedicated to the houses, palaces, and churches of indisputable value. Some are essentially unique (e.g., the portico of the Servi or that of Palazzo Vizzani), while others became exemplary models that were imitated in many other instances (e.g., the portico of Palazzo Magnani). Information on other buildings of considerable interest can be found in the introductions to the individual sections. The chronological approach was adopted as the most suitable for highlighting the similarities and relationships between coeval structures, thus providing a deeper historical synthesis. In this sense, it did not seem appropriate to use the groupings of porticoes by urban areas that was adopted for the UNESCO nomination dossier, which had a completely different purpose: to show the layered formation of architectural complexes in which there is tangible evidence of the close link between the city of Bologna and the portico that has existed for nearly a thousand years.

In most cases the photographs have been carefully chosen to illustrate the current state of the porticoes: Lucio Rossi's camera has provided comprehensive views, captured unusual observation points, and masterfully highlighted some lesser-known details. In certain instances, the photographic campaign was aided by the periods of isolation during the Covid-19 pandemic; only in a few cases (e.g., for the nineteenth-century porticoes) historical photographs were used to document the appearance of then newly constructed buildings.

With regard to the maps, the colors of the different indicators refer to the eight chronological sections, allowing one to immediately grasp the temporal sequence between buildings often located in close proximity to one another. To enhance legibility, the historic center was divided into four quadrants; a separate map is dedicated to the porticoes *extra moenia*.

A work of this kind is never complete: other porticoes could have benefited from detailed entries or mentions in the text. Hopefully, further studies and insights will complete the inevitable gaps: the inscription of Bologna's porticoes on the UNESCO World Heritage List will certainly favor future research on this remarkable patrimony.

MEDIEVAL PORTICOES

The origin of the medieval wooden portico has been widely debated. It is now believed—though not with absolute certainty—that it originated between the eleventh and the twelfth century, before the consolidation of the communal institution. Private individuals took advantage of a legal and power vacuum at the time, expanding their residences into the public space first by constructing the so-called *sporti* (overhanging elements) on the upper floors and later by creating covered walkways supported by wooden columns. With the founding of the Commune and thus the earliest attempts to regulate the use of public space, it was decided not to demolish the illegally built porticoes, but rather, given how useful they turned out to be, to incentivize their construction. The Statutes of 1288 obliged building owners to construct porticoes, but only on the streets where they were already present. In this case, the porticoes were built at the expense of the private owners and on private property, but with the obligation that they be accessible for public use. These regulations have governed the legal aspects related to the portico until the present day [Bocchi 2015, 14-16].

The structure of the earliest wooden porticoes was quite simple: a square chestnut wood pillar was placed on top of a truncated selenite pyramid, which helped protect the wood from moisture from the ground. With the help of two diagonal struts, the pillar carried a horizontal wooden element, which in turn supported the beams (called *asenare*). From there started the transverse framework consisting of running joists and short elements (known by the disputed term *sumentules*) placed above the *asenare*, which enabled the upper floor to extend beyond the line of the underlying pillars. Above it were planks that formed the floor of the upper story and also supported the exterior wall. The wooden structure often continued on the upper level as well, forming a three-dimensional framework that was not visible in its entirety due to the wall divisions. Everything was held together by wooden pegs; iron nails were used to fasten the decorative elements such as the *cantinelle* (painted wooden tablets used to cover the spaces between the joists) and the *capitella* (wooden strips used to decorate the upper parts of pillars) [Bocchi 1990, 201; Bertozzi 1994, 17-19].

Very few wooden porticoes still survive today. Some of them are striking in size and rise on two levels, such as the porticoes of Casa Isolani **[1]** and Casa Grassi **[5]**. Even more unusual was the destroyed portico of Casa Sampieri **[2]**, with columns that were shorter than those of Casa Isolani creating two distinct floors. The portico of Casa Cari (later Seracchioli) **[169]** belonged to this typology as well, but it has been heavily restored (especially the central pillar) at the beginning of the twentieth century [Zucchini 1959, 125-126]. It has been hypothesized that the slender proportions of these porticoes belonging to noble residences show the influence of the great portico of the Arcivescovado **[11]**, built by a certain master Ventura during the early thirteenth century. That was perhaps the first example of a true residential palace in Bologna, though its function was certainly mixed: the building was of major institutional importance as a seat of the bishop and his "court," which included the vicar (with his tribunal), as well as notaries, farmers, and other figures of administrative and economic relevance. Perhaps to mark this peculiarity, the portico of the Arcivescovado is supported by imposing brick columns with stone capitals. The wooden portico of Casa Geremei **[3]** (who were the most important clan on the Guelph side) must have been on par with it in terms of size [Ceccarelli 2015, 22-24].

The vernacular urban fabric consisted of much smaller wooden porticoes. Still surviving today (albeit restored) are the porticoes of Casa Venenti **[6]**; Casa Rampionesi **[7]**; Casa Azzoguidi **[8]**, which still has the *cantinelle* with heraldic decorations; and the so-called Casa del Conservatorio di San Leonardo **[10]**, which

Casa Venenti seen from Casa Grassi

features a notable mixture of wooden and stone pillars and a pointed arch on the narrow side of the building. There are also some interesting examples that testify to the persistence of the tradition of building with wood. Casa Gombruti **[23]** probably dates to the early sixteenth century and it is characterized by wooden pillars that support the lintel without the struts, but rather with the interposition of refined wooden brackets; the *capitella* with iron nails are also present. A similar structure, destroyed in 1876, was located in Via Galliera 11; it had a pointed arch, perhaps similar to the house in Via Begatto [Sulze 1928, 401]. Some remains of wooden porticoes are still visible in various parts of the city, with pillars often remade in brick (perhaps incorporating the original wooden ones). A typical wooden ceiling is still perfectly legible in Via del Pratello 55 **[25]**. In Strada Maggiore 3 **[9]**, there is a wooden ceiling with the original (though very tarnished) fifteenth-century *cantinelle* decorated with coats of arms [Sulze 1928, 402]. Traces of a wooden portico, possibly coeval with that of Casa Gombruti, can be found in Via Tagliapietre 12 **[24]**; here, paired brick pillars were probably constructed to hold up the beams while the wooden supports were being dismantled.

The reason why so few wooden porticoes survive today can be traced back to the desire of the city's papal governors to replace the wooden supports with stone or brick ones for reasons of safety and improved appearance. A 1568 decree by the Cardinal Legate Giovanni Battista Doria obliged private owners to implement this policy. However, his order was largely ignored: many wooden porticoes survived until the beginning of the nineteenth century and were revamped during the Napoleonic era [Ceccarelli 2020, 59]. Wooden porticoes must have existed, for example, on the streets where people of lower social classes lived. Bologna's urban fabric still retains the signs of plot divisions fostered by the religious orders, which consist of streets flanked by modest porticoed houses, often just 10 Bolognese feet wide. The monastery of San Procolo, for example, was responsible for the subdivision of the area east of Porta San Mamolo (Via Tovaglie, Via Solferino, Via Mirasole, Via Miramonte, and Vicolo del Falcone) and around Porta Saragozza (Via Santa Caterina). Several houses in these areas still have a wooden structure, though it may not be visible due to later wall additions. The monastery of Santi Naborre e Felice possessed several houses with wooden stilts in Via San Felice, which were subsequently replaced with brick columns. Other picturesque areas of lower-class urban development were those between Via San Vitale and Via Zamboni (Via Sant'Apollonia **[22]**, Via San Leonardo **[21]**) and those north of Via Riva Reno (Via San Carlo **[19]**, Via Polese **[20]**).

Portico of Casa Gombruti

Porticoes of Santa Caterina [18]

Via Santa Caterina 1-73

This street, formerly called "Via Pizzamorti," is a well-preserved example of vernacular architecture. Until a few years ago its humble houses were inhabited by the poorest strata of the Bolognese population: widows, prostitutes, workers, artisans, *birri* (police officers from the period of papal governance held in very low regard) [Guidicini 1868, 369-370]. The modest architectural forms of this portico housed a lively and diverse assembly of characters, providing a space for social interaction even in the conditions of great economic need and poor hygiene. The buildings seen here are a perfect example of artisan houses built during the development of this area during the late Middle Ages. The smaller ones have a single porticoed bay, usually about 3.8 meters wide (corresponding to 10 Bolognese feet), while the larger ones consist of two or three modules [*Bologna centro storico* 1970, 171]. The porticoes are supported by very simple square pillars with a modest relief in place of the base and the capital; often, these pillars enclose the original medieval wooden structure. In some cases, that wooden structure is visible in the ceiling or in the lintel, at times reinforced by a discharging arch whose profile emerges from the plaster. In one case (at number 29), one can even see the trellis frame of the building under the portico. The presence of the brick columns is due to the fact that, starting in the sixteenth century, papal legates gave orders to replace the wooden pillars with masonry ones for reasons of safety and fire prevention, but also for improved appearance. The area under the portico also reveals some traces of social life of the past: there are taverns, shops with wooden shutters, inscriptions, and devotional images. The east side of the street, which originally had a portico, was demolished in 1676 to make room for the expansion of the vegetable garden of the nearby monastery of Santa Maria degli Angeli, whose boundary wall still exists [Guidicini 1868, 369-370].

Casa Isolani [1] and Casa Sampieri [2]

Strada Maggiore 19 and 24

The presence of the Isolani family in this area is documented from 1374 [Guidicini 1870, 60], though the house itself is undoubtedly older. The portico of Casa Isolani is one of the rare cases—and certainly the most impressive one—of a medieval wooden portico that has survived until the present day. Built in the thirteenth century, it is a perfect testament to the earliest phase of development of the Bolognese portico: in a city concurrently experiencing both a demographic boom and a housing shortage, individual citizens sought to increase the size of their homes by illegally occupying parts of the public streets and erecting tall wooden pillars to hold up their new residential spaces [Bocchi 1990b, 79]. This process is clearly visible in Casa Isolani: the absence of a basement cellar suggests that the area of the portico was originally part of the street [Ceccarelli 2015, 26]. Three nine-meter-tall oak pillars are placed on top of brick and selenite bases; at the top, they are finished with diagonal struts that help support the long horizontal beams and the system of transverse joists that make up the ceiling of the portico. Above the portico, there is a simple residential floor, which was originally intended for servants or tenants. The home of the owners, by contrast, looked onto the area under the portico. The façade is the result of a restoration carried out by Raffaele Faccioli in 1877, who flanked the main (original) door with four small, pointed arches. The mullioned windows of the upper floor were built on the basis of some remnants of the original windows found during the cleaning of the façade. The three arrows lodged in the beams—now a great tourist attraction—are not a product of medieval battles but were placed there as goliardic tokens during the 1877 restoration [Zucchini 1959, 34]. The two tall supporting brick pillars that are still visible today were added in the twentieth century. In addition to its age, what makes this portico particularly interesting is the fact that, following recent restorations, one can now see the internal wooden structure of the building.

In front of Casa Isolani there is a simple façade of Casa Sampieri: pulled back with respect to the line of the neighboring façades, it is the result of the demolition of a portico that was once equally striking as the one across the street. The Sampieri portico was demolished in 1725, probably due to a bad state of conservation, but it is documented in a contemporary drawing [Ceccarelli 2015, 23]. It had two tall wooden pillars on the left, and a wooden portico on two levels on the right side. This division resulted from the building's peculiar history: originally, there were two separate houses there, both owned by Jewish families between the fifteenth and sixteenth centuries. The house on the left was acquired by the Sampieri family as early as 1542, while the one on the right became part of the family estate in 1653 [Guidicini 1870, 27]. The façade had pointed arches on the ground level and mullioned windows on the upper floor.

Casa Grassi [5]

Via Marsala 12

The house, of thirteenth-century origins, once belonged to the Canonici family, until it was acquired by the Grassi family in 1466, who enlarged it and decorated its interiors, while keeping the medieval portico. The Grassi also owned the houses at today's numbers 14 and 16, for which they built a portico in 1522 [Guidicini 1870, 178]; a few Renaissance capitals are still visible from that construction phase. When the family died out, the old section of the building was purchased by the state in 1865, which temporarily shored up the portico in anticipation of its likely demolition. Given the historical and architectural importance of the façade that, unlike the façade of Casa Isolani, has another *piano nobile* featuring pointed windows with fine terracotta ornaments, the façade was restored instead between 1897 and 1909. Nevertheless, the right side of the façade was demolished in 1910 to accommodate the traffic [Bertozzi 1994, 25-26], which resulted in the loss of four bays of the portico and of the *sporto* along the right edge. The upper section of the façade contains yet another wooden structure whose pillars rest on the ones below; however, this structure is not visible (as was the case in the old Casa Sampieri) because it is hidden behind the walls of the second floor, which protrude, as is customary, beyond the parameter of the pillars. The *murello* (low supporting wall) under the wooden pillars is nothing more than an extension of the retaining wall of the cellars below; this detail allows us to hypothesize that the Grassi portico postdates the portico of Casa Isolani **[1]** [Ceccarelli 2015, 26].

In front of the portico of Casa Grassi is the smaller and possibly later portico of the old Casa dei Venenti **[6]** [Guidicini 1870, 166].

SALA DA BARBA

THE FIFTEENTH-CENTURY RESIDENTIAL PORTICO

Following the initial phase of development of the Bolognese portico, which was characterized by the use of wood, the fourteenth century introduced brick columns and pillars for residential construction. The historic moment was very opportune: the great families that had made the Commune of Bologna flourish in the thirteenth century now began investing the earnings from their mercantile and banking activities into the building or renovation of private residences. This led to the construction of new porticoes, which generally featured octagonal pillars with waterleaf stone capitals supporting lowered pointed arches decorated with finely molded terracotta ornaments; a refined example is the late fourteenth-century Casa Pepoli **[34]**. The ceilings of the porticoes were still frequently made from wood beams and planks (e.g., Casa dalle Corregge **[32]**), but there were now also cases of cross vaults on round columns (e.g., Palazzo Cospi **[36]**). The portico of Ca' Grande dei Malvezzi **[33]**, begun in 1444, stretched across 16 arches (the number was expanded to 21 at the end of the sixteenth century) to denote the status of the patrons as the first family of Bologna. The arches are held up by columns with waterleaf capitals. An additional indicator of an earlier dating is also the presence of low walls (*murelli*) under the pillars; examples are preserved in Case Beccadelli **[42]**, Casa Fiessi-Modiano **[45]**, as well as the aforementioned Casa dalle Corregge. There are numerous examples of octagonal pillars throughout the city, including in smaller buildings, which continued to be used until the middle of the fifteenth century, as in the case of Casa dei Primaticci **[50]**, which has somewhat crude and flattened Corinthian capitals [Schofield, Sambin De Norcen 2018, 48], or the refined Casa Bolognesi **[38]**.

Casa Bolognesi

It is generally believed that the portico of Palazzo Bolognini **[41]** should be considered the first fully Renaissance portico in the city. Built in 1454 according to a design by the Florentine architect Pagno di Lapo Portigiani, it represents the first Bolognese application of the new forms and ideas developed in Tuscany by Filippo Brunelleschi and his followers. In actuality, the extensive renovations carried out in 1757 (the exact magnitude of which is difficult to assess) probably changed—at least in part—the original appearance of this portico. The portico of Palazzo dei Bentivoglio **[53]**, begun in 1460 according to a design by Portigiani for the patron Sante Bentivoglio, must have been similar to that of Palazzo Bolognini [Hubert 2001, 44]. A building of unparalleled magnificence, Palazzo

Bentivoglio was destroyed in 1507 and it is therefore hard to know how closely the architect followed the Tuscan idiom and how much he was inspired by the local tradition. Another important portico designed by Portigiani—that of the Cathedral, built in 1467—was also destroyed. In that case, and perhaps consistent with the patrons' wishes, the architect built octagonal pillars on top of the *murelli* in accordance with the late medieval custom. It is obvious that these examples of porticoes from the early stages of the Renaissance carry a considerable dose of formal and interpretative ambiguity.

A true diffusion of the Renaissance style in the Bolognese portico started in the 1480s. The surviving documentary evidence indicates that the preferred model was the internal courtyard of the Bentivoglio palace, rather than its façade portico, suggesting that the courtyard was built later and was therefore more stylistically up to date. In 1484, the first project for Palazzo degli Strazzaroli called for a portico with fluted columns in direct imitation of those found in the Bentivoglio courtyard; by contrast, the columns of the façade of the Bentivoglio palace were probably smooth [Schofield, Sambin De Norcen 2018, 84]. Between 1479 and 1482 the courtyard of Palazzo Bevilacqua was also completed using fluted columns [Bettini 2017, 50]. It may be possible to conclude that initially (in the 1460s) the Bolognese patrons preferred more sober elements for the external porticoes (e.g., smooth columns, in some cases still octagonal in shape), while from the next decade on they began to favor more refined solutions (fluted columns, historiated capitals, impost blocks), which had previously been reserved for

Historiated capital at Palazzo Bianchetti

Portico of Palazzo Ferraboschi

the more protected areas, such as the internal courtyards. One could almost hypothesize that, in parallel with the sumptuary laws introduced by the Cardinal Legate Bessarion (1453), which prohibited the ostentation of wealth in public, local patrons preferred to reserve the display of rich architectural ornamentation for the more private spaces such as courtyards.

Three porticoes are emblematic of this new trend: those of San Giacomo Maggiore **[68]**, Baraccano **[69]**, and Bastardini **[72]**, which will be discussed later. The capitals of the latter display a broad repertory of forms *all'antica*: the typical Corinthian scrolls have been replaced by winged Pegasi, cornucopias, and dolphins. This demonstrates that in Bologna the classical language of architecture also spread thanks to the porticoes, an architectural typology that was considered a carrier of disorder in other cities and was therefore often eliminated. The dissemination of classical forms in Bologna also relied on the drawings of artists who had travelled to the courts of central and northern Italy, such as Simone Ferrucci, Sperandio da Mantova, Francesco del Cossa, Ercole de' Roberti, and Amico Aspertini [Santucci 1993, 111; Matteucci 2008, 208].

Numerous porticoes were part of this milieu, many of them located along the street axis of Via Zamboni. This circumstance was no accident, since the families with closest links to the ruling one settled in the vicinity of the Bentivoglio palace. In fact, it is likely that political allegiances also led to close affinities in architectural and artistic tastes. Palazzo Bianchetti was restored by Francesco and Alemanno Bianchetti in 1497 [Guidicini 1869, 69] **[51]**. Its portico on seven arches was built in two chronologically close phases: the four arches to the north date to the first phase, while the three to south were built during the second. This distinction marked the subdivision of the building into two sections belonging to different branches of the family and was in earlier periods discernible in the upper part of the façade as well. Subsequently made to look uniform, the facade no longer bears the traces of the original terracotta decoration inspired by the Palazzo Bentivoglio [Schofield, Sambin De Norcen 2018, 152-153]. The original difference between the two parts of the building is visible today only thanks to the overlap of two different types of decoration of the terracotta voussoirs in the arches: the one on the right is richer, while the one on the left appears more basic. The capitals display great decorative variety (e.g., griffin heads, lions, rams, dolphins, eagles) similar to those on the portico of the Bastardini; given their temporal proximity, we can assume that they were made by the same stonecutters. The adjacent palace of the Ringhieri (Via Zamboni 11) was built in the mid-sixteenth century by reusing capitals from the Bentivoglio era [Guidicini 1869, 69]. The palace of the Ferraboschi **[54]** (later Zenzifabri and Scarselli [Guidicini 1869, 20)] can be dated to the last decade of the fifteenth century and was built by a family of Bentivoglio courtiers originally from Lombardy who excelled in the field of music in the sixteenth century. The slender columns of this portico make it one of the most graceful in the city, similar to that of Palazzo Felicini **[58]**. The elegant capitals recall the Florentine Michelozzian type with a cylindrical, fluted, and

House in Via del Carro 8

rudented calathus, surmounted by volutes supported by voluminous acanthus leaves. One of the capitals still carries a coat-of-arms of the Bentivoglio (albeit in ruinous state), a rare occurrence given the *damnatio memoriae* against the family and its symbols at the end of their reign; the name of the patron is inscribed on another capital. Palazzo Pannolini **[52]** has a portico on four arches (two columns are fluted and rudented) with Michelozzian capitals and impost blocks. Its model was clearly the portico of San Giacomo, with which it was likely coeval [Schofield, Sambin De Norcen 2018, 101] or of a slightly later date.

Of course, porticoes with *all'antica* decoration were not exclusive only to the Bentivoglio "citadel." Also notable are the cases of Palazzo Ghisilardi (before 1491) **[61]** and Palazzo Felicini (1497) **[58]**. Michelozzian capitals can also be found in various vernacular examples, such as the side portico of Casa Pandolfi da Casio [Guidicini 1869, 109] **[64]**, probably built before 1491, the year in which Francesco Pandolfini, brother of the poet Girolamo, sold it to the Gigli family. Other capitals of the same type can be seen on Casa Martelli **[62]**, where they are even placed on archaicizing octagonal pillars [Schofield, Sambin De Norcen 2018, 105] on a facade that still shows late Gothic tendencies. Also on octagonal pillars are the porticoes of Palazzo Gozzadini **[46]**, which has two very finely carved Corinthian capitals on the left side and others that were made more hastily on the right, a sign of either two distinct phases or two different teams of stonemasons; and Palazzo Bolognetti **[35]**, built before 1484, the year in which the upper part of the palace was destroyed by the collapse of the nearby Torre delle Perle (its rebuilding started only in the mid-sixteenth century and did not include the pillars of the portico).

The proliferation of pseudo-Corinthian capitals was offset by an almost total absence of the Ionic ones. Present in interior spaces, such as the cloister of the convent of Sant'Agnese, or outside the city, as in the courtyard of the castle of San Martino in Soverzano, there is only one case of the Ionic portico in the city itself, on the small Casa Refrigeri (probably before 1503) **[65]**, which was incorporated into the Servite convent of Sant'Omobono [Guidicini 1872, 75].

In addition to the surviving porticoes themselves, it is often possible to identify some *spolia* from the porticoes of Bentivoglio-era buildings. One example is the fifteenth-century capital with ram heads instead of volutes, which is used as a baptismal font in the church of Santi Gregorio e Siro and is believed to have come from the Case dei Ghisilieri [Santucci 1993, 55]. In the same church there are also other capitals used as supports for the altar. The four capitals inside the Casa de Maria (Via delle Belle Arti 19) may be the only remains of the palace of Antongaleazzo Bentivoglio that once stood on the site [Schofield, Sambin De Norcen 2018, 78-79]. The house in Via del Carro 8 **[56]** has very refined Michelozzian capitals, which, given the squat proportions of the columns, appear to have come from another building from the Bentivoglio era. The most famous case in this group concerns the capitals of the portico of Casa dalle Tuate **[57]**, even though their origin at the Bentivoglio palace is somewhat uncertain [Schofield, Sambin De Norcen 2018, 126].

Palazzo Beccadelli [42]

Via Santo Stefano 17

This highly refined portico is one of the last examples of late Gothic architecture in Bologna. Dating from the first half of the fifteenth century, many of its details (windows, decorative elements) recall the façade of the Palazzo Apostolico (now Palazzo Comunale), built by Fieravante Fieravanti in 1429 [Hubert 2001, 36-37]. The palace was the original residence of the powerful Beccadelli family; following a series of unfortunate events (the family was even exiled from Bologna at one point), the palace passed to other families—such as the Pepoli, the Aldrovandi, and the Bolognetti—before it was transformed into the senatorial residence of the Bovio [Guidicini 1872, 98], which led to numerous alterations of the interior and the façade. The *murello* on which the columns are set is one of the last remaining examples of its type in Bologna; in addition to providing protection from dirt and mud of the street, it was used as a place where the many postulants and supporters of the family could sit. The three lowered arches are supported by two columns and, at the ends, by pillars flanked by engaged columns, an element that continued to be used in Bologna even during the High Renaissance. The columns have elegant helical grooves, which were not made from a mold, but were sculpted on site and polished to achieve perfect edges. The capitals with leaves, which recall the Corinthian order, are still Gothic. The voussoirs are decorated with rectangular terracotta tiles that alternate between vegetal motifs, heraldic shields, the monogram of San Bernardino da Siena, and the monogram "TB," a reference to Tarlato Beccadelli, one of the most powerful members of the family. Under the portico there are still traces of a medieval portal made of bricks and blocks of selenite that predate the fifteenth-century reconstruction of the building, and a modest vestige of a fifteenth-century portal [Rivani, Rossi 1961; Rubbiani 1911].

Palazzo Bolognini Vecchio [41]

Via Santo Stefano 18

Already in 1416, the Bolognini acquired two houses in this area from the Ospedale di San Bovo, but only in 1451 did Francesco Bolognini receive an exemption from duties for a palace, whose portico was approved in 1455 by the Cardinal Legate Bessarion [Guidicini 1872, 61]. The portico of Palazzo Bolognini is a successful example of the transition from the late Gothic to the early Renaissance style in Bologna. It was built after 1454 by the master stonecutters Pagno di Lapo Portigiani and Antonio di Simone Fiorentino, as indicated in a contract for the execution of the columns [Hubert 2001, 38]. Portigiani was responsible for introducing a Florentine taste into Bolognese architecture and subsequently became the principal architect of the Bentivoglio era. The portico consists of six rounded arches supported by round brick columns with sandstone bases and capitals. The capitals show slight variations of the typical Corinthian shape and probably date from the 1757 reconstruction [Guidicini 1872, 61]. It was a common practice in Bologna to replace the deteriorated elements on buildings, which were often made of the fragile local sandstone. While in some cases the original forms were preserved even centuries later, in this instance the decidedly classical shape of the capitals likely did not match the original ones, which probably crowned the typical octagonal pillars. The internal corbels, on the other hand, were never replaced and thus present more archaic forms. The voussoirs are decorated with elegant bands of terracotta interspersed with circular elements [Hubert 2001, 38; Matteucci Armandi 2008, 117-119; Ravaioli 2016, 333]. Of note is the fact that the last column on the right does not correspond to the border between this palace and the adjacent one (Palazzo Bianchini), indicating that the Bolognini probably intended to purchase the neighboring property as well and continue construction at a later time.

Palazzo de' Bianchi [44]

Via Santo Stefano 13

This sumptuous portico is perhaps the only completed part of an ambitious project to redevelop the area by the family of the counts Bianchi at the end of the fifteenth century. The area was actually occupied by a "guasto," that is the ruins of demolished buildings that belonged to the Ospedale di San Bovo. The Bianchi leased this land in 1459 and subsequently purchased it in 1497 [Guidicini 1872, 100]. It is therefore likely that the portico was built after this date, which can be deduced from its stylistic characteristics as well. The three arches are supported by four very elegant, fluted columns, divided in half by a torus molding, an element typical of Bolognese medieval architecture preserved here on a building with a distinctively classicizing taste. The figural capitals were modeled on the Corinthian type, but the corner volutes were replaced with monstrous figures representing marine creatures hybridized with human heads. One should also note that the corner capitals have an ornamental band at the base, an element that was fashionable in Lombard architecture between the fifteenth and sixteenth centuries. The voussoirs are also very ornate, with a decorative motif consisting of three bands separated by small beads and reels. The ends of the portico are framed by rusticated pillars and corbels decorated in a more traditional manner, except for the one on the left, which features dolphins instead of the Corinthian volutes. There is a wrought iron element attached to the second column from the right, which was used to hold a torch, and a ring to tie the horses. For a long time, the façade of this building was limited to the portico; the upper floors were built much later, in 1824, in the Renaissance style.

Palazzo Poeti [37] and Palazzo Guastavillani [87]

Via Castiglione 23 and 22

The two palaces of the senatorial families Poeti and Guastavillani face each other at a short distance along Via Castiglione and are two perfect examples of the transition from the stark style of the very early Renaissance the more ornate style of the Bentivoglio era.

Palazzo Poeti, considered to be "on the level of the princes […] because of its magnificence" [Guidicini 1868, 339], was built in 1465 for Niccolò Poeti by the master builder Gaspare Nadi, with the assistance of the stonecutters Bartolomeo (from Venice) and Antonio di Giovanni (from Florence). The architectural design, however, is believed to be the work of Aristotele Fioravanti [Cuppini 1974, 312], as can be deduced from the pointed windows on the upper floor, which recall those of Palazzo Comunale. The portico features octagonal pillars surmounted by capitals with extremely stylized acanthus leaves. Similar to late Gothic porticoes, the arches are lowered; originally, their voussoirs were probably decorated in terracotta. There are faint traces of fresco decoration still visible under the portico: one recognizes a head of a poet with a laurel crown, which alludes to the family name Poeti and to the fantastical legends regarding their origins. The marble portal, created after the completion of the building (probably at the end of the fifteenth century) is very valuable. It is obvious that the portal comes from a different building or from a different part of this one, as evidenced by its unsuccessful integration: the architrave of the entablature has been cut at the ends to make room for the capitals of the pilasters; the pilasters themselves—fluted and rudented—seem too thin for the capitals.

The portico of Palazzo Guastavillani, on the other hand, is an example of the successful diffusion of *all'antica* capitals in the Bentivoglio era and the period immediately after. The façade was probably erected in 1517 and it was originally limited to the three arches toward Via de' Chiari. It was only in 1824 that the Guastavillani family purchased the adjacent houses of the Savignani (Via Castiglione 20) and built a uniform portico in imitation of the sixteenth-century one [Cuppini 1974, 300]. In this case, too, traces of heraldic insignia of the family, supported by an eagle, are preserved near the door.

Casa Saraceni [47]

Via Farini 15

The house of the Clarissimi was located in this area in the medieval period; they also built a tower, which is still visible despite its transformation into a roof terrace. These structures were purchased by Giovanni and Luca Sibaldini in 1397. At an unknown later date (but certainly prior to 1510), the house was bought by Giovanni Saraceni, who restored it. After that, it passed to the Cospi family (in 1575) and to the Garzoni family (in 1631) [Guidicini 1871, 256]. Casa Saraceni is a precious testament to the original appearance of the houses on the narrow streets that were enlarged in 1860 to form the modern Via Farini. It is, in fact, one of the most elegant examples of a late fifteenth-century façade, inspired by the façade of Palazzo Felicini and featuring a portico on the ground level and beautiful mullioned windows on the upper floor. The portico consists of seven bays supported by brick columns; originally, it only had five bays and the two bays on the east side were added later. With the creation of Via Farini, the floor level of the portico was raised considerably, and the columns lost their original sense of dynamism. The elegant capitals display pseudo-Corinthian forms and are all different from each other. There are elegant terracotta corbels inside the portico (some scholars believe that they were made by Sperandio Savelli, though there is no evidence for this attribution); especially interesting is the one decorated with a faun's head to the left of the portal. Built by the wealthy merchant Giovanni Saraceni, the façade of the palace has remained intact over the centuries. It underwent a minor restoration in 1931 by the engineer Augusto Baulina Paleotti, who limited himself to remaking two deteriorated columns and some of the terracottas. Of particular interest are also the wooden decorations that frame the openings of the shops under the portico, which are documented in early twentieth-century photographs [Buscaroli Fabbri 2008; Roncuzzi 2006].

Palazzi Fava [60], Ghisilardi [61], and Conoscenti [13]

Via Manzoni 2-4-6

The area now occupied by the fourteenth-century Palazzo Conoscenti (Via Manzoni 6) and more generally in the vicinity of Porta di Castello was once the site of the imperial fortress, which was demolished by the Bolognese in 1115. On its ruins, at the beginning of the fourteenth century the rich banker Alberto Conoscenti built a massive palace, which was so large for its time that it was appropriated by the Commune and given to Astrogio I Manfredi, the ruler of Faenza and the commander of the Bolognese troops against the Visconti [Guidicini 1869, 186]. The portico is still visible and consists of two pointed arches: the one on the right was later lowered, while the one on the left is still visible in its entirety, though it has been cut inside the portico by a later wooden ceiling. The pillars on the left consist of a square core flanked by engaged columns, a model that later became typical of the Bolognese portico. The corner pillar, by contrast, consists of a massive L-shaped pier made of rusticated sandstone blocks, flanked by a slender engaged column with alternating layers of brick and stone.

Palazzo Ghisilardi (Via Manzoni 4) was built before 1491 according to a project by master Zilio di Battista (one of the architects of the church of Madonna di Galliera across the street) as an extension of the contiguous Palazzo Conoscenti, which was already owned by the family of the patron, a notary by the name of Bartolomeo. The portico rests on seven arches (the last one on the right is unfinished) supported by elegant pillars consisting of a square core flanked by engaged columns. It is one of the most interesting and best-preserved Renaissance porticoes in Bologna: the sandstone capitals feature refined decorations (vegetal elements, dolphins, coats of arms) and the voussoirs are emphasized with richly decorated terracotta bands [Cuppini 1974, 298; Bettini 2004, 116-117].

Palazzo Fava (Via Manzoni 2) was built in 1584 by Filippo di Antonio Fava on the site of the earlier houses of the Fasanini family [Guidicini 1869, 185]. This is evident from the different styles on the façade. The portico is older (probably from the early fifteenth century) and has stone columns with late Gothic waterleaf capitals [Roversi 1986, 100].

Palazzo Felicini [58]

Via Galliera 14

The area now occupied by the palace was in 1381 the site of several houses owned by Plevale Stuppa. The building of the palace was initiated in 1494 by Bartolomeo Felicini and completed by his son Giovanni. A few years after its completion, in 1537, the palace was purchased by the Florentine Giovanni Paolo Pucci, a relative of the Bentivoglio. In 1561, Giulio Cesare and Marcantonio Fibbia bought the building, which subsequently passed to the Fabbri in 1746 and to the Pallavicini in 1820 [Guidicini 1869, 181]. Palazzo Felicini is probably the most important example of an early Renaissance palace in Bologna, as well as one of the best preserved [Cuppini 1974, 296]. The façade, which echoes that of the destroyed Bentivoglio palace, was built at the end of the fifteenth century and includes a long and airy portico supported by columns with Corinthian capitals. On the left, the beginning of the portico is marked by a pillar with an engaged column, crowned by a remarkable capital similar in type to the Corinthian; the capital is strigilated, with volutes springing from an abacus decorated with the egg-and-dart motif. On the right, the portico is unfinished, thus missing the corresponding pillar. The voussoirs are particularly noteworthy as well, featuring very fine terracotta decorations, different for every arch, which alternate between floral motifs, star motifs, and superimposed discs. Under the portico there is a beautiful portal coeval with the original structure, and ornate corbels, among which the two to the left of the portal stand out, with dolphins instead of the more typical volutes.

The portico is significant in terms of the history of historicist restorations in Bologna as well. It was restored in 1906 by the Comitato per Bologna Storica e Artistica, headed by Alfonso Rubbiani. On that occasion, the bricks of the columns—which were heavily damaged—were replaced, and the painted decorations under the arches were retouched. Moreover, thanks to Guido Zucchini's historical and heraldic research, the insignia on the capitals were sculpted anew. These include the heraldic emblems of the Felicini (the fern plant) and the Ringhieri (the goose), which had been erased during the French rule of Bologna in 1797 [Zucchini 1959, 75-76].

Palazzo Caccialupi [30]

Via Galliera 13-15

Palazzo Caccialupi is divided into two parts due to its complex hereditary and acquisition history. The section at today's number 15 was purchased in 1558 by Floriano Caccialupi; the section at number 13 was part of Carlantonio Caccialupi's inheritance in 1607, and in 1731 it belonged to Carlo Carlani, whose two marriages were both to famous singers, Antonia Merighi and Annunziata Garani. In the same period, the house at number 15 passed to the wealthy apothecary Gaetano Berselli, who rented it out to the famous contralto, Antonio Bernacchi (1685-1756) [Anzani, forthcoming] and later bequeathed it to the Marescotti in 1770 [Guidicini 1869, 201-202]. The palace was restored in 1906 by the Comitato per Bologna Storica e Artistica [Zucchini 1959, 78]. The portico is supported by columns with sober Corinthian capitals dating perhaps to a restoration/replacement campaign completed around the middle of the sixteenth century. The corbels under the portico, by contrast, display more graceful workmanship and probably date to the original construction phase, that is, to the second half of the fifteenth century. However, it seems exaggerated to attribute the parts in stone to Marsilio Infrangipani, author of the delicate sculptures in the courtyard of Palazzo Sanuti Bevilacqua, among others [Cuppini 1974, 291]. The most evident peculiarity of this building—a unique case in Bologna—is the integration of the portico and the *sporto*. Toward Via Volturno, the capitals merge with the consoles, which have the dual purpose of enlarging the narrow portico and expanding the spaces of the upper floors. They are decorated with vegetal motifs and an egg-and-dentil molding, which is a beautiful example of how a functional element could be refined with ornamentation derived from the classical repertoire.

In the first lunette under the portico, toward Via Galliera, there is an inscription from the 1570s that praises Rodrigo Pazos Figueroa, a Spanish jurist and rector of the Studio. This is a rare example of the graffiti written by the students following the election of a new rector in a climate of political rivalry between the pro-Spanish and pro-French factions [Paltrinieri 2016].

Casa dalle Tuate [57]

Via Galliera 6 – Via San Giorgio 1

The house, built by the Dalle Tuate family and soon thereafter transferred to the Piatesi thanks to the dowry of Dianora dalle Tuate, wife of Aldrovandino Piatesi, was sold to Filippo Aldrovandi in 1522. In 1621, the new owner of the house, Lodovico Mastri, received permission to replace the wooden pillars of the side portico with brick columns [Guidicini 1869, 181]. The details of the portico of the Casa dalle Tuate indicate that the construction period was very long. Two capitals on the left side stand out as more refined than the others, both in terms of their materials (they are made of white Istrian stone instead of sandstone) and their workmanship. The capital of the corner pillar, which in fact consists of two pieces (one square and the other semi-circular, crowning the engaged column), shows an interesting portrait of Giovanni Bentivoglio, ruler of Bologna from 1466 to 1506. The second capital, even more refined than the first, tops an octagonal pillar and includes four eagles instead of the usual Corinthian volutes; toward the street there is a profile of a crowned individual that the inscription above identifies as Emperor Augustus; the four corner shields, only one of which survives, depict a personal device with an eagle and the moto "NVNC MIHI," which can be associated with Annibale Bentivoglio, Giovanni II's eldest son. Given these clues, it is plausible that these architectural elements came from a Bentivoglio-era building, even if it is risky to link them directly to the destroyed Palazzo Bentivoglio itself [Schofield, Sambin De Norcen 2018, 122-126]. The image of Augustus, a clear reference to ancient Rome, was chosen because Giovanni Bentivoglio was seen as a great renovator of Bolognese architecture, just as Augustus had been of the Roman one [Matteucci Armandi 2008, 128].

The rest of the portico is decorated with octagonal sandstone capitals, of good workmanship but certainly not of the same level of quality as the two Bentivolesque examples. There are traces of medieval doors and windows under the portico, as well as Renaissance corbels and a beautiful portal with the coat of arms of the Dalle Tuate family. The corner pillar displays some interesting features: it has a stone ashlar in the middle, probably a remnant—made in the Baroque period—of the late Gothic torus molding that was still in use during the High Renaissance. Also noteworthy is the presence of the ashlar facing, which recalls the analogous corner element present on the portico of San Pietro and perhaps on the Palazzo Bentivoglio.

PORTICOES OF BUILDINGS WITH RELIGIOUS AND CHARITABLE FUNCTIONS BETWEEN THE MIDDLE AGES AND THE RENAISSANCE

By the end of the thirteenth century the residential portico had become an essential and emblematic element of the Bolognese urban fabric. However, it was only during the Renaissance that porticoes started to be added to churches and to other types of religious structures. There was, of course, the great portico of the Servi from the late Middle Ages, begun in 1392 **[66]**: that structure, built in several phases, gives a sense of coherence to the walkway along Strada Maggiore at a point where, given the length of the church, there had been an interruption in the portico. This portico is therefore of great value in urbanistic terms, and it is perhaps no coincidence that it may have been designed by Antonio di Vincenzo. It can be put in relation to two church porticoes in Padua: the portico of San Francesco Grande (which dates to the 1420s, at least in terms of its early construction phases) and the portico of the Servi, which was built around 1510 by reusing the small late Gothic columns from the original chapel of Sant'Antonio, which may confuse the viewer in terms of its dating.

The great portico of the Servi was not imitated for nearly a century. Only in 1467 did the cathedral itself get a façade portico—the work of Pagno di Lapo Portigiani—of which there is a trace in the first vault of the space to the left of the current eighteenth-century façade **[67]**. This imposing structure with a massive rusticated corner pillar (analogous to the one with a similar placement at the Palazzo Bentivoglio) and octagonal pillars set on top of the *murelli* was demolished in 1744 to make room for the new façade [Lenzi 2008, 25; Schofield, Sambin De Norcen 2018, 88-89]. It seems, however, that the two large convent churches located in spaces similar to that of the Servi—namely San Martino and San Giacomo, both of them next to arcaded streets—did not have porticoes in the Middle Ages. While San Martino has remained this way until today, the situation at San Giacomo changed between 1477 and 1481, when Giovanni II Bentivogilo had an elegant portico built there, which still survives **[68]**. In this way, he provided continuity to the system of porticoes that was taking shape around his palace, creating a covered ceremonial path that linked the palace of the ruler to the city center.

Portico of San Giacomo Maggiore

In addition to the portico of San Giacomo, Giovanni Bentivoglio also supported the building of porticoes on two other buildings managed by religious confra-

ternities dedicated to charitable work. These confraternities were congregations of citizens—often from the bourgeois classes—who played important social roles, such as housing pilgrims, caring for the sick, and providing comfort to those sentenced to be executed. Obviously, these types of primarily civic functions were accompanied by devotional and liturgical practices housed in the churches and oratories adjacent to those charitable institutions. Their porticoes were thus essential for providing the initial protection to the needy, but also ensuring their visibility and recognition on the urban level.

The portico of the Conservatorio del Baraccano **[69]** was built (at least the first seven arches) in 1491 and it displays a remarkable variety of capitals. However, the greatest profusion of historiated capitals is found in the last—and most impressive—of the great porticoes of the Bentivoglio era, that of the Ospedale dei Bastardini **[72]** from 1497 [Santucci 1993, 100].

It should be noted that already in this period the porticoes slowly began to appear outside the city walls. The portico of the church of the Annunziata, from the early sixteenth century **[73]**, stretches from the façade of the church toward the city walls; though its beginning section was not perfectly aligned with Porta San Mamolo, it certainly provided a pleasant shelter for the worshippers who wished to enter the church. We should also not forget that, starting in 1453, the day before the Ferragosto (i.e., August 14) was when the members of the Bolognese government went on a pilgrimage on horseback to the church of Madonna del Monte; it is likely that on that occasion large crowds of the faithful gathered in the shade of the portico to observe the procession.

Portico of the church of the Annunziata

Santa Maria dei Servi [66]

Strada Maggiore 41

The religious order of the Servi di Maria (Servants of Mary) was present in the area along Strada Maggiore since 1305. In 1392, the communal government grated the friars a stretch of public land on which to build a portico; the use of red and white stone was to be a tribute to the city's coat of arms [Guidicini 1870, 48]. The portico of Santa Maria dei Servi was unique in the Bolognese context of the late fourteenth century. In a city still dominated by wooden arcades, the friars of the Servite order decided to build a sumptuous portico supported by columns in white Istrian and red Veronese stone; a few years earlier, work had begun to expand the church under the charismatic direction of the *generale* of the order, Andrea Manfredi da Faenza, according to a project by Antonio di Vincenzo, architect of San Petronio. The involvement of these two figures in the building of the portico is not documented [Zucchini 1913, 21], but given the proximity of the two construction sites, it is very probable. To avoid exorbitant transportation costs, the columns were made from two cylindrical blocks of modest height joined by the typical torus molding, which became a decorative element imitated on other buildings in the city. The capitals, still late Gothic in character, carry lowered arches, which made it possible to create a very large and airy portico, unique in Bologna. The bays are perfectly proportioned according to the golden section ratio [Vignali 1998, 30; Matteucci Armandi 2008, 60-61].

The history of the portico of the Servi shows how the original fourteenth-century design continued to be respected over the subsequent centuries, demonstrating the longstanding admiration for this building. In fact, the portico was extended beyond the apse of the church in 1492 and again in the seventeenth century, and along the façade of the church between 1515 and 1521. Each time, the late Gothic forms were preserved. The characteristic quadriporticus was completed in the mid-nineteenth century; in fact, the church of San Tommaso once stood on the corner of Strada Maggiore and Via Guerrazzi, with a smaller quadriporticus than the current one. The church was demolished in 1849, but it is documented in eighteenth- and nineteenth-century engravings. The loggia was built by Enrico Brunetti Rodati between 1852 and 1855 according to Giuseppe Modonesi's project: for the columns, they recycled the blocks of red marble that originally came from Roman *stelae*, were reused in the medieval period to reinforce the bridge on the Reno and were later transferred to the building site of San Petronio [Zucchini 1913; 21-23]. In 1927, following the collapse of the last five bays toward Via dei Bersaglieri, the portico was rebuilt in its fourteenth-century form, demonstrating once again the extraordinary effectiveness and vitality of its original design [Supino 1927].

San Giacomo Maggiore [68]

Via Zamboni 15

There is no documented medieval portico for the church of San Giacomo Maggiore, which was begun in 1267. The current one was built between 1477 and 1481 by Giovanni II Bentivoglio, whose family had the right to be buried in the church for generations. The portico—one of the most significant of the Bentivoglio era and perhaps the first in which the ornamental refinements that had been realized in the inner courtyard of the palace were shown in a public place to the citizens—was created, according to documents, by the stonecutter Tommaso Filippi. Given the relative typological simplicity of the structure, it is possible that an architect was not involved. The portico has slender fluted and rudented sandstone columns. The capitals, while not deviating from the proportions of the Corinthian order, show a certain variety, probably caused by the presence of different stonecutters. Some of them reproduce the typical Michelozzian capitals with a fluted calathus, and the grooves themselves decorated with *scutuli*. Impost blocks are placed above the capitals, consisting only of the frieze and cornice (this solution is fairly common, and it is similar, for example, to the one used on Palazzo Riaro in Imola, or to the upper loggia of the ancient Palazzo Manfredi in the main square of Faenza). Above the voussoirs there is a very fine entablature, which, in addition to containing decorative elements typical of the Bolognese repertoire such as angel heads, also features a very rich frieze made of molded terracotta. The antiquarian nature of this decorative element is undeniable: it is certainly the first case of such a deliberate display of classical language in Bolognese architecture. The frieze contains a repeating pattern of shells with a head of an emperor inside, an element that invited panegyric comparison between the great figures of antiquity and the patron Giovanni Bentivoglio [Santucci 1993, 100; Schofield, Sambin De Norcen 2018, 59, 100]. The shell, a decorative element with a classical pedigree, was also the symbol of San Giacomo (St. James). The frieze thus melded together both ancient Roman and Christian symbols to perform an encomiastic function. It is worth noting that, due to the crubmliness of sandstone, the structure was heavily compromised, as described in Francesco Tadolini's restoration report from 1798. Significant parts of the portico were renovated in 1809 [Guidicini 1872b, 267-269] and again between 1826 and 1828, using the same Varignana sandstone employed in the original construction [Fanti 1983, 162-163]. The different levels of deterioration of the columns and, above all, of the capitals, are an indication of these projects [Piconi Aprato 1967, 61].

Baraccano [69]

Via Santo Stefano 131-135

The new Ospedale del Baraccano was begun in 1491 at the instigation of Giovanni Bentivoglio, who also decided to commission a long portico to better protect the pilgrims and travelers who were welcomed there as soon as they entered through the Porta Santo Stefano [Guidicini 1872, 72-74]. The first section of the portico was completed by 1500 and corresponds to the first seven columns counting from the great vault; the columns are characterized by a torus molding that divides the shaft in half, a medieval element that was widely used in the Renaissance as well. The capitals, of various shapes and richly decorated with putti, cornucopias, and ram heads, also bear the heraldic insignia of the Bentivoglio and of the families connected to them, such as the Salaroli and the Guidotti. The eight through the tenth columns date from an expansion campaign in the early sixteenth century, while the rest of the portico was completed by 1583. After the Bentivoglio rule ended, the capitals—less refined than the fifteenth-century ones—came to bear the insignia of the Confraternity of Baraccano [Fanti 1997, 38]. It should be noted, however, that even in the middle of the seventeenth century the last spans of the portico toward San Giuliano were still unfinished [Foschi, Giordano 2002, 38]; this is evidenced, for example, by the twenty-sixth capital, which has inverted scrolls typical of the late Baroque style.

The church of San Giuliano was the seat of a Vallombrosian monastery in the Middle Ages; around the middle of the fifteenth century this monastery was given *in commendam* and the second commendatory abbot was, from 1485, Anton Galeazzo Bentivoglio, son of the ruler of Bologna. He increased the monastery's revenues and commissioned the porticoed atrium that opens to the long portico of the Baraccano, replacing an earlier, smaller portico. This structure, consisting of

six cross vaults supported by slender Corinthian columns, is a unique example in Bologna of a two-aisled portico. The Bentivoglio coat of arms is still visible in the capitals facing the street, a rare occurrence given the *damnatio memoriae* that led to the removal of the majority of the Bentivoglio insignia after the end of their rule. The frescoes in the lunettes, with the coat of arms of Pope Gregory XIII, were commissioned at the end of the sixteenth century by Ridolfo Paleotti, nephew of Cardinal Gabriele Paleotti [Fanti 1997, 35-37].

Great vault of Baraccano [70]

Via del Baraccano

The church of Santa Maria del Baraccano, begun in 1401, is one of the many churches built on Bologna's city walls, in correspondence with the sacred images that were object of great popular devotion. This building received special protection from Giovanni Bentivoglio who, wishing to promote the cult of Madonna del Baraccano, commissioned a direct link to be built between the church and Via Santo Stefano. The resulting vault of colossal proportions is a work not only of architectural, but also of profound urbanistic significance. Begun in 1497 and completed in 1524, the structure consists of a large lunette vault on corbels that scenographically frames the façade of the church. Toward the street, the great vault was enclosed by Corinthian pilasters and decorated with clipei representing the Annunciation. This was, therefore, a façade that was both antiquarian and triumphal in character. There is a project for the reconstruction of the great vault from the first half of the sixteenth century, which shows it framed by a series of niches that recall the Arch of Janus in Rome; this unexecuted design introduced the ideas of Serlio, but the only names written on the back are those of the three master builders, among them Giulio Mascarino, father of the more famous architect Ottaviano Mascarino. In any case, the façade from the Bentivoglio era was completely redone in 1779 on the basis of a project by Giuseppe Jarmorini. The current arch is defined by tall Tuscan pilasters that support a curved pediment [Foschi, Giordano 2002, 29-30]; its appearance during the Renaissance can be reconstructed on the basis of an eighteenth-century engraving by Pio Panfili. In the center stands a terracotta *Madonna and Child* by Giovanni Lipparini.

The majestic vault, a favorite gathering spot of Bolognese artists between the sixteenth and seventeenth centuries (who even exhibited their works there), has one of the rare surviving examples of a rustic pavement made of small cobblestones, which has been recently restored [Foschi, Giordano 2002, 114-116].

Ospedale dei Bastardini [72]

Via Massimo d'Azeglio 41-45

The Ospedale dei Bastardini has had a long and complicated history: first mentioned in 1250, it was an institution managed by the Benedictine monks of the nearby monastery of San Procolo that took care of the pilgrims and the sick. From 1311 on, care of abandoned children is also documented, which later became the sole function of the Ospedale. Starting in 1450, it was managed by the lay association of Santa Maria degli Angeli, which was formed through a merger of four charitable confraternities. It is noteworthy that Giovanni Bentivoglio and his sons Anton Galeazzo, Alessandro, and Ermes are all documented as members of the confraternity. In 1494, this association was united with that of the Lombards, which also included numerous supporters of the Bentivoglio [Da Molin, Del Vescovo, pp. 77-80]. As a result, though it is not possible to confirm that Giovanni Bentivoglio himself was the patron of the portico (begun in 1500), it can certainly be assumed that he supported its construction. This is probably the most monumental of the porticoes from the Bentivoglio era thanks to its podium and tall columns; the incompleteness of the façade enhances the importance of the parts that were finished. At the corner with Via San Procolo the portico starts off with a rusticated pillar, its capital decorated with the confraternity's coat of arms bearing a swaddled baby. The corner pillar was probably modelled on the analogous element likely present at the Bentivoglio palace [Schofield, Sambin De Norcen 2018, 88-89]; as evidence of the success of this type of support, it is worth noting the presence of another pillar of its kind (but with lozenge-shaped ashlars) that can be seen a short distance away, at the corner between Via d'Azeglio and Via delle Tovaglie.

The capitals present a broad repertoire of *all'antica* forms: the typical Corinthian volutes have been replaced by winged Pegasi, dolphins, rosettes, monstrous heads, cornucopias, and griffins, in addition to the more usual pseudo-Corinthian forms. The corbels of the intradoses match the capitals in terms of fantasy. The ancient models for these forms are numerous. Pegasi were present on the famous capitals of the temple of Mars Ultor in Rome, while the dolphins—which derived from classical themes—were widely used during the Renaissance. A short distance from the Ospedale dei Bastardini, the courtyard of Palazzo Bevilacqua is also supported by columns with dolphins in the capitals [Bettini 2017, 80-81].

PORTICOES OF PUBLIC BUILDINGS BETWEEN THE MIDDLE AGES AND THE RENAISSANCE

The main square in Bologna encompasses almost a thousand years of urban history and for centuries it has served as a true civic and community forum, a stage for the social, political and economic life of the city. A fundamental role in its history has also been played by the porticoes, which can be read almost as an anthology of Bolognese architectural history between the Middle Ages and the modern era. Based on the events from Bologna's history, Richard J. Tuttle has identified three major phases of evolution of the Piazza Maggiore [Tuttle 2001, 15-40].

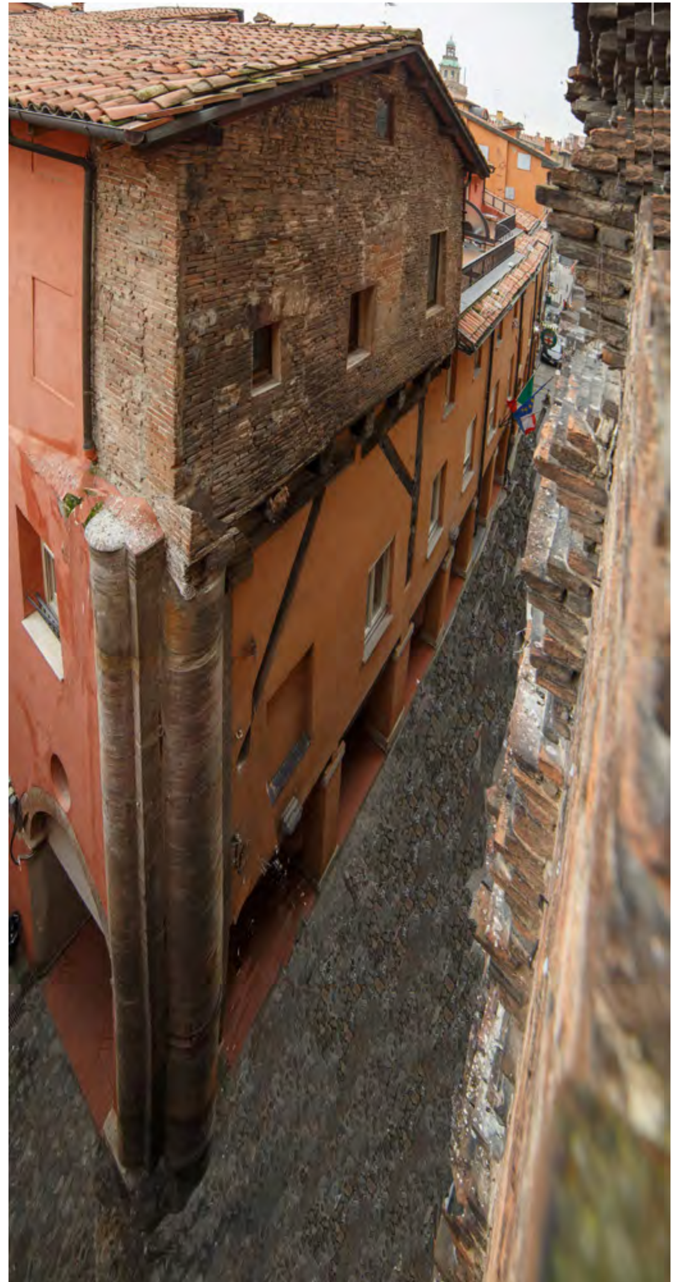
During the first, communal phase, the square was created and progressively enlarged to provide space for the "palatium vetus" **[75]**—today Palazzo del Podestà, built between 1200 and 1203. The conception of the square and the civic palace was quite extraordinary in the context of medieval Italy, forming an *all'antica* forum even before the Renaissance. On the ground floor, the palace had a large portico with nine arches, probably slightly lower than the current ones [Benelli 2004, 69-71]. The six-bay portico on pillars and pointed arches of today's Palazzo Comunale **[76]** is later;

Portico of Palazzo d'Accursio

this building was originally used for grain storage (Palazzo della Biada) and was created through a fusion of the ancient houses of the Accursi and other Ghibelline families, which already had a portico when they were acquired by the Commune in 1289. The present portico, of subtle elegance and uniform in appearance, dates back to 1293-95 [Hubert 2000, 5-7]. To underline the institutional value of the second portico, it is interesting to note that it was replicated, with few variations, in the courtyard of the palace (in Via Castiglione 6) built in 1344 by Taddeo Pepoli, the ruler of the city. The first nucleus (the left side of the façade) of Palazzo dei Notai was built in 1381; its pointed arches were probably open and formed a large loggia on the ground level. At a very short distance (Via de' Pignattari 9) there are traces of a very tall portico **[74]**, now incorporated into the wall, of a mixed structure: the typical wooden *stilate* (columns) flank a powerful polylobate brick pillar. Traditionally identified as the remains of the ancient seat of the Commune "in curia Sancti Ambrosii," this structure is probably the result of the destruction of the church of Sant'Ambrogio (to which the brick pillar once belonged) during the construction of San Petronio [Hubert 2000, 22, n. 3]. The wooden portico, therefore, is probably of a much later date (between the end of the fourteenth and the beginning of the fifteenth century). Between 1407 and 1412, a long loggia with ribbed cross vaults was built on the east side of the square, extending southwards to the current building of the Archiginnasio. At the beginning of the fifteenth century, the square was thus almost entirely surrounded by porticoes, with the major exception of the façade of San Petronio.

The Bentivoglio rule brought a great change to the square. Eager to leave a visual imprint of his power, Giovanni II had the façade of Palazzo del Podestà **[79]** completely renovated between 1483 and 1489. The new façade followed the system of classical orders, with engaged Corinthian columns framing the arches on formidable pillars. This was a decidedly different design from that of contemporary private porticoes, characterized by a thinner structure of arches on columns. A portico with distinctly antique characteristics was clearly preferred for the city's forum, albeit moderated through a profusion of decorations: the reference to the original *facies* of the Roman Basilica Emilia is evident in this case, which was also congruent with the commercial and judicial function of the Palazzo del Podestà. These features remained unique in Bologna and were taken up, paradoxically—at the fall of the Bentivoglio and as a sign of loyalty to the pope—in the construction of the portico of the Gozzadini family **[85]**.

The final phase of the construction of the porticoes around the square was the papal one. Thanks to



Remains of the palace "in curia Sancti Ambrosii"

the building efforts of the Vice Legate Pier Donato Cesi, the east side of the square was completely renovated and charged with new meanings. The solemn façade of the Banchi **[83]**, designed by Vignola, became a monumental backdrop that the papal legates and the city's government could see from the privileged viewing point of the windows of the Palazzo Pubblico. The portico extends to the south with the porticoes of the Ospedale della Morte **[82]** and the Archiginnasio **[81]**, designed by Antonio Morandi and supported by Doric columns, an element that was becoming typical of the porticoes of the private residences as well.

In terms of function, at least three important structures can be associated with these porticoes; though they did not actually overlook the square, they played an important role for the city's institutions and economy. The first is the portico of the Arcivescovado (Archbishopric) **[11]**, for reasons outlined above. The second is the Loggia della Mercanzia **[77]**, which was built starting in 1384 according to Antonio di Vincenzo's design and is characterized by the use of a formal and stylistic language of great magnificence. As its name suggests, this structure was something different than the porticoes discussed thus far: the word "loggia" generally indicates a detached building, a sort of baldachin open on multiple sides (as in the Florentine and Sienese examples). In medieval Bologna, the term *loze* was used to describe family loggias (buildings in which the most powerful clans gathered their families and clients) and those, as in this case, of public significance [Sulze 1927-28, 330]. The pillars are formed around a square core with semicircular sections (here defined by bundles of columns) at the ends: this solution, probably indebted to the original pillars of the Palazzo del Podestà and later used in various Renaissance cases, enables the expansion of the bearing section of the pillars and, at the same time, the inclusion of much thicker and more ornamental voussoirs. The capitals are decorated by overlapping rows of leaves and flowers associated with the late Gothic taste. In realizing this loggia, Antonio di Vincenzo probably had in mind the slightly earlier Loggia della Signoria in Florence, with which it shared some similarities regarding the form of the pillars and the capitals [Matteucci 2008, 39-42]. Lastly, there was the portico of the Gabella **[84]** to the west of the square. A portico was built in this area as early as 1499; that structure was completely rebuilt between 1574 and 1576 according to a project by Domenico Tibaldi. The original façade, documented in engravings and a model made by Tibaldi himself (now preserved in the Archivio di Stato di Bologna) consisted of flat pillars and arches with flat ashlars; the ashlars of the arch extended into the architrave and frieze of the entablature, in imitation of a motif used by Giulio Romano on his own house in Macel de' Corvi. Once the customs house was moved to the former convent of San Francesco, the building was sold in 1813 to Luigi Mattei, who commissioned Angelo Venturoli to rebuild the portico [Ricci 2007, 69-75]. The lines of Tibaldi's portico are still somewhat recognizable, though they have been significantly lightened and weakened.

Loggia della Mercanzia

Palazzo del Podestà [79]

Piazza Maggiore 1

The construction of Palazzo del Podestà as the seat of the Commune begun in 1201 with the acquisition of numerous houses on the north side of the square by the Commune; various elements of the medieval palace are visible on the back of the building (*polifore*, crenelations, cornices). A first renovation took place in 1442, when the architect Ridolfo Fioravanti received payment for the rebuilding of the stairs [Guidicini 1869, 397]. Due to the deterioration of the building, the ruler of Bologna, Giovanni II Bentivoglio, ordered an almost total reconstruction of the antiquated structure in 1472. A wooden model of the new building was made in the same year, on the basis of which work began in 1485 (though the shops were already demolished in 1483 to make space for the new portico) and concluded in 1489. The portico of the fifteenth-century palace had a disruptive effect on Bolognese architecture of the time; it was, in fact, a notable example of an *all'antica* building, with arches framed by engaged columns supporting a classical entablature. At the time, such façades were quite rare, especially in the Po Valley; the most direct precedent was the Benediction Loggia at St. Peter's in the Vatican (no longer extant), built by Rossellino according to a project by Leon Battista Alberti. It is, however, unclear who could have been an architect of such an innovative façade. Some seventeenth-century sources mention the name of Bramante, but it is more likely that the designer was Aristotele Fioravanti, a Bolognese architect and engineer who was so famous in his day that he was invited to Moscow as a court architect, where he died in 1485. It is certain that Fioravanti could not supervise the work; the construction phase was probably entrusted to the stonecutter Marsilio Infrangipani and his team [Benelli 2001, 60-62; Benelli 2004, 100-103; Tuttle 2001, 42-45]. Indeed, the building—and above all its portico—demonstrate the great importance given to the decorative motifs. Despite the degradation of the sandstone, the many decorative elements (above all the roses, but also the heraldic elements, the faces, etc.) on the diamond-shaped ashlars of the pillars do not cease to impress even today. It should be mentioned that as early as 1626 the merchants who were based here were obliged to repair the damages caused to the pillars and vaults when their shops were enlarged; also, some of the ashlars [Guidicini 1869, 397], as well as the Corinthian capitals of the engaged columns, were redone during a major restoration in 1849. Despite this, the façade of Palazzo del Podestà remains perhaps the greatest example of the influence of the classical language on Bolognese Renaissance architecture.

Archiginnasio [81]

Piazza Galvani 1

On the site of the current building of the Archiginnasio there was once a long loggia, built during the first half of the fifteenth century by the Fabbriceria di San Petronio. It housed workshops of artisans and booksellers on the ground floor, as well as large classrooms that were rented out to the Studio. In 1459 this loggia was extended [Guidicini 1871, 55]. This space was therefore intended for university teaching already a century and a half before Pope Pius IV decided to expand and renovate the long structure in 1561, making it the official seat of the university. The project was part of the initiatives undertaken by the pope and the Vice Legate Pier Donato Cesi, who wanted to create a series of functional buildings in the heart of Bologna, and at the same time transform the city center in a classical and Roman sense. The construction started in 1562; by 1563, the building was already set to host university instruction [Tuttle 2001, 158]. In 1565, Annibale Lambertini was compensated for having lost three shops there; to commemorate this fact, the Lambertini coat of arms was placed in the capital of one of the columns of the sixteenth-century portico, where it is still visible. In the subsequent decades, numerous wooden shops were illegally built between the columns of the portico; in 1604, the Fabbriceria di San Petronio ordered their demolition [Guidicini 1871, 55].

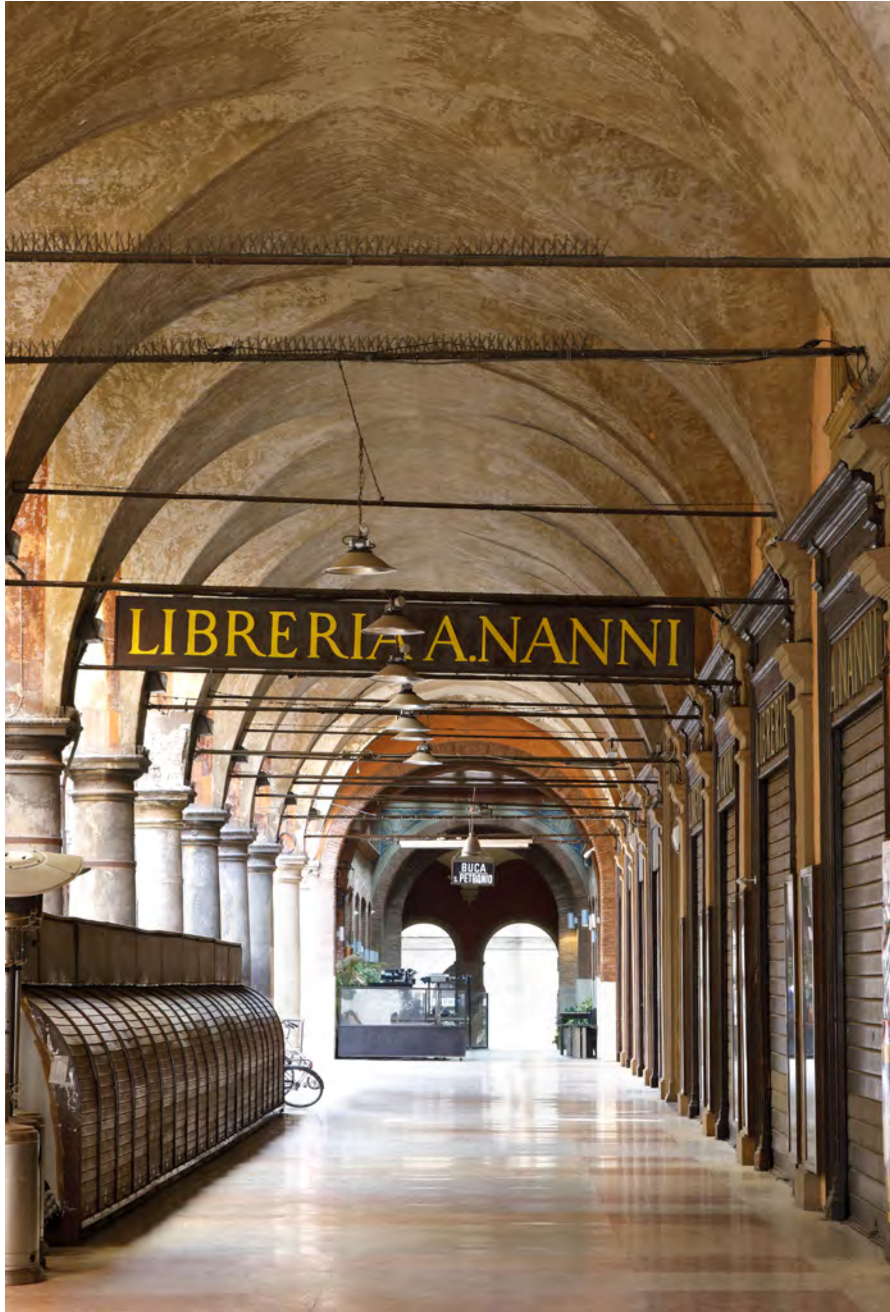
The design phase involved two architects: the Milanese Gabrio Serbelloni, a cousin of the pope, who worked with the university professors on issues regarding the use and location of the different spaces, and the Bolognese Antonio Morandi (known as Il Terribilia), who probably drew up the project and supervised the construction. The vaults of the fourteenth-century portico were partly preserved, while the octagonal pillars were replaced by massive sandstone Doric columns decorated with four rosettes in the necking. The last bay towards Via Farini still retains the pointed shape of the fifteenth-century phase; furthermore, along Via Farini it is possible to recognize the original portico, with octagonal pillars and parts of the low walls that separate the floor of the portico from the street [Ceccarelli 2006; Ceccarelli 2011].

The elaborate portal that leads into the courtyard was built between 1562 and 1563 by the stonecutter Andrea Carrara and includes various emblems relating to the cultural functions of the building (e.g., hourglasses, armillary spheres, musical instruments), as well as the coats of arms of Pope Pius IV, Cardinal Legate Carlo Borromeo, and Vice Legate Pier Donato Cesi.

Ospedale della Morte (Museo Civico Archeologico) [82]

Via dell'Archiginnasio 2

Ospedale della Morte, now home to the Archaeological Museum, shows only a few traces of its past. The construction of the Ospedale began in 1336 by an association of worshipers committed to charity; between 1350 and 1377, the original building was enlarged following the purchase of several houses [Guidicini 1870, 301-305; Baccilieri 1984, 101]. In the direction of San Petronio, the building was ennobled through the "old vaults," that is, a fifteenth-century portico above which was a suite of rooms rented out to professors of medicine, among others (a function complementary to the charitable work of the Confraternita della Morte). Another fifteenth-century portico, demolished at the end of the nineteenth century, ran along Via de' Foscherari (where one can still see a half-pillar with a leaf capital), while toward Via dei Musei there was the portico "del Cambio," still extant, built by the master builder Giacomo Pagino between 1524 and 1526 and later renovated in imitation of Il Terribilia's designs. Under this portico was the portal of the church of Santa Maria della Morte, which occupied the space now used as the atrium of the museum [Pascale Guidotti Magnani 2015]. During the second half of the sixteenth century, the Ospedale was affected by the major construction projects ordered by the Vice Legate Bartolomeo Cesi in the area surrounding Piazza Maggiore. In 1564, the members of the confraternity decided to build a new façade for their hospital, choosing as their architect Antonio Morandi (Il Terribilia), who was responsible for the adjacent building of the Archiginnasio. The sixteenth-century portico, precisely calibrated in terms of height and shape to match the bordering arcades, features large, rounded arches supported by stocky Doric columns in sandstone.



Portico of the Banchi [83]

Piazza Maggiore 2-4

At the beginning of the fifteenth century, the Commune of Bologna entrusted to the Fabbriceria di San Petronio the construction of a loggia that was to define and regulate the east side of the square. This structure was built between 1407 and 1412 [Guidicini 1869, 388] and it was simply placed against the existing buildings. It consisted of lowered arches on octagonal pillars, with two wider arches accommodating the crossing of the two streets, Via Pescherie Vecchie and Via Clavature. A series of windows was placed above the loggia and the façade was probably crenelated. This building, through possessing some stylistic value, was not seen as suitable for the grandiose project to redevelop the main city square as envisioned by the Vice Legate Pier Donato Cesi. He entrusted Jacopo Barozzi da Vignola—at the time the most important architect at the Roman court—with the task of designing a new façade, which was erected between 1565 and 1568. Vignola designed a majestic front: the ground level was articulated by a giant Composite order (which includes both the arches of the portico and the larger arches above the crossings of the two small streets); above, there are two floors articulated by a simplified order (*a fascie*) of stone bands. Vignola's project also called for two small clock towers and perhaps two large balconies supported by columns above the two larger arches. Had this been realized, the façade would have gained in dynamism. Nevertheless, the image projected by this façade is that of a triumphant theatrical set derived from Vitruvius. Vignola managed to create a powerful building *all'antica*, perfectly suitable for the kind of classical revival envisioned by the Vice Legate Cesi and Pope Pius IV [Tuttle 2001, 203-238; Pascale Guidotti Magnani, forthcoming]. Under the portico, however, Vignola retained the late Gothic ribbed vaults, incorporating the slender fifteenth-century pillars into the massive rectangular ones.

RESIDENTIAL PORTICOES OF THE HIGH RENAISSANCE AND THE BAROQUE

The fall of the Bentivoglio and the passage of Bologna under the papal rule had important consequences for architecture and urban planning. Palaces built *alla romana* (that is, without the portico, which was considered characteristic of the Bentivoglio era) became widespread in the 1520s. The great palaces of the High Renaissance in Rome—starting with Palazzo della Cancelleria—had imposing façades with pilasters, large windows, and monumental portals. The Bolognese families seized the opportunity to distance themselves from the past regime, abandoning the porticoes and creating façades that were more grandiose and more visible from the street. However, the obligation to build porticoes, enshrined in the Statutes of 1288, was still valid, and it was necessary to obtain a special dispensation from the Assunteria di Ornato to remove the existing arcades. This explains why only a few senatorial families had the opportunity to build a palace without a portico. Palaces constructed in this period are rare, but also among the most important of the Bolognese Renaissance; they include Palazzi Albergati, Fantuzzi, and Bentivoglio [Roversi 1986, *ad vocem*; Ricci 2001, *passim*]. There is no need to consider some other palaces without the portico in this group (e.g., Palazzi Bocchi, Boncompagni, Nascentori, and Ruini), since they are located in non-porticoed streets and the Statutes required the construction of new porticoes only on the streets that already had them. The practice of building palaces without porticoes diminished during the sixteenth century but it never fully disappeared. In fact, Palazzi Lambertini and Castelli [Roversi 1986, *ad vocem*], both in Via Nazario Sauro, date from the second half of the century and feature similar square ashlars on the windows that derive from those seen on the Fantuzzi and Bentivoglio palaces. The Roman influence, however, brought to Bologna not only the desire (which never quite took hold) to eliminate the porticoes, but also the attempt to modernize the traditional arches on columns with an injection of Bramantesque architectural forms. In this sense, the portico of Palazzo Gozzadini (today the church of San Bartolomeo) **[85]** is exemplary: the structure is supported by massive rectangular pillars that carry rounded arches. Toward the road, historiated pilasters have been applied to the pillars, displaying a typically Roman ornamental system of the orders framing the arches. In the case of Palazzo Dal Monte **[86]**, by contrast, the arches are framed by an order of columns.

Portico of Palazzo Bonasoni

View of Via Zamboni with the porticoes of San Giacomo Maggiore and Palazzo Malvezzi Campeggi

In parallel to this Romanizing trend, the Bentivoglio-style porticoes did not disappear. During the entire first half of the sixteenth century there was a proliferation of porticoes with Corinthian and pseudo-Corinthian columns: in addition to the aforementioned Palazzo Guastavillani (1517) **[87]**, there were also Palazzo Marescotti (1508) **[88]**; Palazzo Bolognini Nuovo (1521-25) **[89]**; Palazzo Scappi (1545) [90]; as well as some examples of vernacular architecture, such as Casa Grimani (first half of the sixteenth century) **[91]**. Two cases are of considerable interest. Palazzo Leoni **[92]** displays very fine Corinthian capitals and an underlying band—a form used widely in Lombardy at the end of the fifteenth century, but rare in Bologna (in addition to the cases mentioned above, another example can be seen in Strada Maggiore 58). The capital of the pillar at the corner of Vicolo Luretta also has interesting depictions of men in arms, which clearly derive from classical sources. Unfortunately, the dating of this portico is somewhat uncertain and, most of all, it is not clear whether it is coeval or earlier than the floor above it. If it were to be dated to the end of the fifteenth century (which would make it a *unicum* from the Bentivoglio era), the derivation from Mantegna of the *all'antica* figures in the capitals would need to be reconsidered [Santucci 1993, 115]. If, however, the portico were to be dated to the 1540s, it would not be out of the question to consider these capitals as the work of Girolamo da Treviso, who is mentioned in the chronicles as the designer of the building [Roversi 1986, 296]. There have been some inconsistencies regarding the attribution of the portico of Palazzo Bonasoni **[59]**. Some have suggested that it dates to the fifteenth-century construction phase [Roversi 1986, 240], given the similarities of some of the capitals with those on the portico of the Baraccano (the ones in which putti were used in place of the volutes) and the presence of the torus molding in the middle of the shafts. The sculptural style of the majority of the capitals, however, suggests a

sixteenth-century—if not later—reconstruction. In any case, this portico is indicative of the persistence of the Bentivolesque tradition in later years.

A progressive disappearance of the Corinthian capitals from the porticoes began around the middle of the sixteenth century. Thanks to the work of architects and master builders such as Antonio Morandi (Il Terribilia) and Bartolomeo Triachini, porticoes supported by Doric (with capitals featuring a necking decorated with rosettes) or Tuscan columns (with capitals featuring a smooth necking, or even without a necking altogether), often with a double entasis, became more common. The first example of this trend is probably Palazzo Malvezzi Campeggi (built shortly after 1549) **[94]**, which was designed—according to a traditional attribution—by Andrea and Giacomo da Formigine, whose style is recognizable in the rich decorative stonework on the façade [Roversi 1986, 112]. The grandiose façade of Palazzo Orsi **[96]** was built shortly before 1560. This very successful project by Antonio Morandi combines the Bolognese and Roman traditions with subtlety but also artistic license, framing the entire section of the portico with a well thought out application of the Doric order. From the same years is also the façade of Palazzo Vizzani **[103]**, whose powerful, trabeated Doric portico is unusual for the Bolognese context. Another notable example is the portico of Palazzo Poggi **[95]**. Beyond these palaces, which demonstrate great commitment to “proper” architectural design, porticoes with Doric or Tuscan columns spread like wildfire throughout the urban fabric until the end of the eighteenth century. Worthy of note are Palazzo Zambeccari **[99]**; the elegant Palazzo Pasi **[98]**, the work of Domenico Tibaldi; Palazzo Gessi **[97]**; and, at the end of the sixteenth century, Palazzo Tortorelli **[100]**.

One of the main innovations of Bramante and his school in the field of civic architecture—that is, the façade with rusticated arches on the ground level—started to be employed in Bologna during the second half of the sixteenth century. This type of structure is characteristic of some of the key designs in early sixteenth-century Roman architecture, such as Bramante’s Palazzo Caprini (1501-10) and Raphael’s Palazzo Alberini (1515-19). A hybrid example from the 1560s in Bologna is the façade of Palazzo Malvezzi de’ Medici **[101]**, with Tuscan pilasters superimposed on the rusticated pillars. Palazzo Magnani (begun in 1576) **[102]** and Palazzo Zani (1594) **[104]**, designed by Floriano Ambrosini and modelled after Palazzo Magnani, are even more obviously Roman in inspiration. In these examples, the façade is defined by a flat rustication (made of plaster-coated bricks) in the area of the portico and a giant order of pilasters that articulates the two upper floors. This same layout can also be seen in Palazzo dall’Armi (1613) **[105]**, where, however, the pillars are not rusticated but rather smooth.

After the building boom of the fifteenth and sixteenth centuries, the seventeenth and early eighteenth centuries were a period of relative stasis in residential construction. Only two senatorial palaces were built in the Seicento. The first, Palazzo Tanari **[106]** was constructed between 1632 and 1671; the main façade, which faces the Piazzetta della Pioggia, does not have a portico, almost as if continuing that limited tradition

Palazzo Agucchi

Portico of Palazzo Vizzani

initiated a century earlier by Palazzo Albergati. The side facing Via Galliera has a simple portico on slender Tuscan columns. In general, this building does not stand out for its originality, though it does present a distinctive sense of *chiaroscuro* modeling created by the accentuated elements in the upper windows. The traditional attribution of this building to Gian Giacomo Monti [Cuppini 1978, 319] seems risky if we consider the traditional organization of the façade, but it may become more plausible if its obvious scenographic impact (visible as foreshortening from the street and generated by the play of volumes in the windows) is also taken into account. The second, Palazzo Bargellini, is certainly one of the most remarkable private buildings in the city. As early as 1638, Camillo Bargellini obtained the permission to remove the pre-existing portico [BCABo, Gozzadini, 42, 138]; the result is a powerful façade *alla romana*, with a gently battered base and widely spaced windows that leave ample space for a grandiose portal flanked by two telamons carrying a balcony above the entrance. This building, completed in 1658, was the work of Bartolomeo Provagli [Cuppini 1978, 283].

Beyond these atypical examples, there were numerous porticoes that reworked the forms developed in the sixteenth century. Among those with Tuscan columns we find the very tall portico of Casa Bugami (c. 1675) **[107]**; the smaller one of Palazzo de' Bianchi (built by Giuseppe Ambrosi in 1745) **[108]**; and the adjacent (though much aerier) portico of Palazzo Agucchi (begun in 1746) **[109]** by Carlo Francesco Dotti, which further develops the forms of Palazzo Orsi **[96]** and features three superimposed orders of pilasters on the two ends of the façade. This type of arrangement continued to be used during the second half of the eighteenth century by Francesco Tadolini, such as in his design for the portico of the Seminario (1772) **[147]**, and for Palazzo Zagnoni (1764) **[141]**. This is curious given that in his other works Tadolini put himself forward as a fervent proponent of a neo-Cinquecento architectural language, as will be discussed later.

Portico of the monastery of the Angeli

The rusticated portico of Palazzo Isolani **[110]** is almost a forerunner of the late eighteenth-century revival of the model introduced on Palazzo Magnani. Also worthy of note is the case of Palazzo Bianconcini: the pre-existing portico on the site was demolished in 1772, giving way to a restrained façade designed by Tadolini. It is very likely that the portico that was demolished was of considerable architectural value, given that at the end of the fifteenth century this building served as Annibale Bentivoglio's *casino di delizie*; some very fine capitals in Istrian stone in the second courtyard date from the building's Renaissance phase [Schofield, Sambin De Norcen 2018, 73].

Palazzo Gozzadini (San Bartolomeo) [85]

Strada Maggiore 4

The Baroque church of San Bartolomeo—one of the masterpieces of the Counter-Reformation era in Bologna—was built starting in 1653 according to a design by Agostino Barelli [Nicoletti 2012]. However, the church is hidden behind an imposing portico with a completely different history. In 1506, following the fall of the Bentivoglio, Pope Julius II bestowed numerous favors on one his supporters, the treasurer and archdeacon Giovanni Gozzadini, making him the prior of San Bartolomeo. In 1512 Gozzadini decided to rebuild the church and incorporate it into a grandiose palace that was to be constructed under the Two Towers, in the very heart of the city. The request to enlarge the portico on public land dates to 1515 [Guidicini 1870, 31]. Gozzadini's project was certainly inspired by some of the cardinals' palaces in Rome that combined residential and ecclesiastical functions, such as Palazzo Venezia and Palazzo della Cancelleria. Even the forms of the portico are fully Roman: instead of the slender Bolognese columns there are massive pillars, and an order of Corinthian pilasters frames the arches. The dimensions of this portico are the largest in the context of sixteenth-century Bolognese palaces, which can be explained by the patron's grandiose career ambitions. However, Gozzadini was assassinated in 1517, leaving the palace unfinished. Given the current state of the field, it is not possible to determine the name of the architect of this imposing structure, which constitutes a notable attempt to reconcile the traditional forms of the Bolognese portico with the proportions of classical architecture [Ricci 2001]. The peculiarity of this portico, however, is its sculptural decoration. The Corinthian pilasters are decorated with candelabra carved in sandstone. Unfortunately, the crumbliness of this material has led to a slow deterioration of the ornamental elements, which are largely illegible today (however, they are illustrated in Agostino Mitelli's seventeenth-century engravings). These delicate decorations, the work of a large team of stonecutters, were possibly carried out under the direction of Andrea Marchesi da Formigine [Martelli 2011].

Casa Beccadelli [42]

Via Santo Stefano 15

In 1454, the merchant Francesco di Ghedino bought a house in this area from a certain Giovanni known as Il Beccaro; in 1473, he promised to sell the house to Achille di Ottaviano Beccadelli, whose family was likely responsible for the renovation of the façade. In 1713, Teresa Beccadelli left the house to Senator Antonio Bovio, whose nephew (also called Antonio) purchased it definitively from Giacomo Beccadelli in 1796 [Guidicini 1872, 99]. The façade of the second building in the picturesque row of Beccadelli houses stands out for the unusual shape of its portico: an *all'antica* façade, formed by a large triumphal-like arch on the ground level, acts as a base for the upper floor. This façade has no equal in Bologna and it is interesting to note that at the beginning of the nineteenth century Giuseppe Giudicini described it as a "house in the barbarian style," probably because it did not adhere to the typical Bolognese canon. The large arch is supported by two engaged columns attached to massive pillars; the spandrels between the pillars and the arch are decorated with clipei. The capitals in *macigno* stone are of the dolphin type; Roman in origin, this type was somewhat popular in the High Middle Ages and it spread throughout the Apennine peninsula during the Renaissance. These capitals follow the Bolognese examples of Palazzo Marescotti (1508) **[88]** and Palazzo Bolognini (1521-25) **[89]**. The dating of the building is therefore likely later than the 1520s: the façade was probably renovated by the Beccadelli in the *all'antica* manner (at least in terms of its aspirations); the family was quite attentive to the study of the classical past [Fragnito 1988, 72]. Despite this fact, the façade was attributed to Biagio Rossetti (who died in 1516) by Zevi [Zevi 1960, 330]; in light of the recent archival discoveries, that attribution can no longer be sustained [Pascale Guidotti Magnani 2018, 106-107].

Palazzo Bolognini Nuovo [89]

Via Santo Stefano 9-11

On the site of today's Palazzo Bolognini there were, since the thirteenth century, the old houses of the Pepoli and the Lambertini. In 1382, Bartolomeo and Giovanni Bolognini bought a house from the Pepoli; this first acquisition was followed by many others, eventually forming a considerable but heterogeneous property. The current palace was begun in 1493 on the side facing the Mercanzia; this must have been a building of a certain prestige if we consider the fact that, upon the return of the Bentivoglio in 1511, Giovanni II's son Alessandro lived there. It was only in 1521, however, that Taddeo Bolognini received permission to build a portico aligned with that of his neighbors. The portico was completed in 1525 by his son Francesco, as indicated on a plaque placed on the façade [Guidicini 1872a, 101-104]. In this initial phase, the work focused on the first six bays on the left. The design has been attributed to Andrea Marchesi da Formigine, while the capitals were carved, according to tradition, by Properzia de' Rossi and Giacomo della Nave. The copious terracotta decoration on the upper part of the façade is believed to be the work of Alfonso Lombardi and Niccolò da Volterra [Cuppini 1974, 288]. It is certain that the work on the palace continued until 1552, while the section of the portico toward the Mercanzia was built in 1602, without completing the façade above.

Despite the long time that took to complete it, this portico is a typical example of the "traditionalist" trend in Bolognese architecture of the early Cinquecento, which continued to use stylistic elements from the Bentivoglio era rather than embrace the new Roman idiom introduced by some of the pro-papal families.

In 1809 the entire façade underwent a massive renovation by Angelo Venturoli: while the portico remained untouched, the windows on the upper floor were enlarged and the Renaissance entablature with clipei one the second floor was replaced with square windows. The results of this restoration are not easy to see right away. Venturoli preserved the sixteenth-century character of the palace, retaining the many terracotta ornaments and the portico with pseudo-Corinthian capitals [Scannavini 1994, 87]. The façade deviates from this architect's more typical purely classicist style; here, he has carried out a successful update of the "undeveloped" forms of the original building, which was still rooted in the ideas of the Bentivoglio era. The original façade is depicted in one of Venturoli's own designs that belongs to the owners of the building. It shows some similarities with the nearby Casa Beccadelli **[42]**, above all in the shape of the windows on the upper floor (arched and framed by pilasters) and in the presence of clipei and dolphin-style capitals.

Palazzo Dal Monte [86]

Via Galliera 3

In 1517, university professor Panfilio dal Monte purchased a house from the brothers Antonio and Battista Vitali. In the same year and in the following one he was given some public land to rebuild it. Dal Monte sold the house to Vincenzo Fontana in 1550, whose heirs sold it to Alberto Angelelli in 1561. Roberto Angelleli sold it to Biagio Monari in 1744, whose son Stefano had it enlarged, and its interiors decorated between 1782 and 1787 [Guidicini 1869, 207]. The portico of Palazzo Dal Monte is a significant case of how the typical fifteenth-century Bolognese forms were rejected in favor of those inspired by the classical language. The palace was commissioned by a university professor during a period following the fall of the Bentivoglio, when Bologna returned under the papal rule.

The palace was perhaps built according to a design by Baldassare Peruzzi, who replaced the original *sporti* of the medieval house of the Vitali with a beautiful portico characterized by classical framing arches. The façade, which recalls Roman examples such as the triumphal arches of Constantine and Septimius Severus and the so-called "pool" of the Baths of Caracalla, is made even more monumental through its considerable elevation above the street level. The display of antiquarian culture on the façade clearly alludes to the intellectual echelon of its learned patron, making this small building stand out among all the buildings on the street [Ricci 2003]. The division of the façade into two levels (both in the Corinthian order), which allude to a double trabeated loggia, seems to evoke the Vitruvian description of loggias in the ancient *fora*, where the relationship between the lower and the upper orders had to be 4:3 (as is the case here) to create a greater sense of structural solidity and imitate the natural order. For all these reasons, it is highly probable that the palace was indeed designed by Peruzzi, while its execution can be attributed to the master builder Andrea Marchesi da Formigine, who also supplied the sandstone for the construction of the portico [Matteucci Armandi 2008, 249-250].

The area under the portico, on the other hand, displays a much more restrained aesthetic, with linear pillars supporting the arches and vaults. The portal dates to the renovation commissioned by Stefano Monari, the new owner of the building in the late eighteenth century, which led to the loss of the original portal carrying Panfilio dal Monte's coat of arms. The balcony above the main portal also dates from the same period and it has partly distorted the original dynamism of the entablature that projects above the columns [Roversi 1986, 255-256].

Palazzo Poggi [95]

Via Zamboni 33-35

The imposing palace that now houses the rectorate of the University of Bologna was built around the middle of the sixteenth century as the home of a powerful cardinal, Giovanni Poggi. The Poggi family had owned a house on the site since 1493, which probably occupied the first four bays of the portico towards Piazza Verdi. Though probably quite elegant, the original house was not suitable to become the residence of an influential member of the Roman curia. Alessandro Poggi, the brother of the cardinal and his representative in Bologna, purchased another house in 1542 from Giovanni Bovi and in 1549 obtained a section of public land on which to build the portico [Guidicini 1869, 59]. The construction of the palace—which, in addition to the original house involved five other houses to the east—started that year [Lenzi 1988]. The portico is characterized by an alternation of Doric columns and pillars that highlight the beginning and the end of the portico and frame the central portal. With pronounced volumes that produce a strong *chiaroscuro*, these pillars serve as bottom frames for the windows above (which feature geometric forms such as hexagons, rhombuses, and ellipses) to simulate a stone joint. This unusual decoration can be linked to the areas of influence of the architect Sebastiano Serlio, both local and French. Elegant Doric windows can be found under the portico. According to the sixteenth-century chronicler Pietro Lamo (1560), the palace was designed by the Bolognese architect Bartolomeo Triachini; according to later sources, however, the cardinal's architect was Pellegrino Tibaldi. Today, the latter hypothesis seems to hold only for the courtyard of the palace, with its distinctly Roman architectural idiom, while the attribution to the Bolognese architect is still valid for the portico [Cuppini 1974, 82-83].

The construction of the palace continued in 1572 under Ludovica Pepoli, widow of Cristoforo Poggi, but the building remained unfinished. In 1711, the Poggi heirs sold the palace so that it could become the seat of the Academy of Sciences (1712). An imposing library building, designed by Carlo Francesco Dotti, was added to the sixteenth-century core at that time. The portico that continues the arcades of Palazzo Poggi to the east is more sparingly decorated, featuring four simple Tuscan columns framed by pillars at the ends [Ceccarelli 1988].

Palazzo Vizzani [103]

Via Santo Stefano 43

The Vizzani owned a house in the area currently occupied by the palace as early as 1537; subsequently, they bought three additional houses nearby. Elisabetta Bianchini, widow of Camillo Vizzani, together with her sons Giasone, Pompeo, and Camillo, had the family houses demolished to build a large palace. The construction began in 1559 and was already nearly finished in 1562. The design of the building has traditionally been attributed to Bartolomeo Triachini, which seems possible if we consider some of the flaws present in the design of the façade. Triachini was a very practical master builder, but he did not have real training in classical architecture. Scholars have often speculated about a possible involvement of Galeazzo Alessi in the design phase, but that hypothesis now seems to have been rejected. Instead, it is possible that Tommaso Laureti intervened in the design of the top floor; he also painted the famous perspectival vault in the main *salone*, which has been lost. The portico, raised on a podium that hides the cellars (as was customary in Bologna), is very innovative for the local context: this is, in fact, the only monumental trabeated portico in the city. The Doric order that articulates the ground floor, featuring an architrave with two *fasciae*, is of a type commonly used in Bologna since the beginning of the sixteenth century, starting with the portal of Palazzo Albergati [Strozzieri 2019, 15-39]. During the eighteenth century the palace passed to the Lambertini family, who expanded it all the way to the corner with Via Rialto. The construction of the right side of the façade dates to this phase (1761) [Guidicini 1872, 87], in which the trabeated portico—this time supported by rusticated pillars flanked by Doric half-columns—was used once again. The extension was designed by Giuseppe Civoli [Pascale Guidotti Magnani 2019, 115].

Palazzo Magnani [102]

Via Zamboni 20

The Magnani family owned some houses in the area since 1441; their real estate holdings increased thanks to purchases made in subsequent years. By 1494, following the example of the nearby Palazzo Bentivoglio, the original nucleus of houses was renovated and unified by a vaulted portico on six arches [Roversi 1986, 128]. This first palace, which must have been quite respectable, was completely rebuilt between 1576 and 1592 at the behest of Lorenzo Magnani.

The grandiose layout of the façade, designed by Domenico Tibaldi, is scrupulously divided in two parts: on the lower floor, the five arches of the portico are defined by a massive rustication made of sandstone slabs that cover the brick structure; the upper story is articulated by an elegant giant order of Composite pilasters that encompass the *piano nobile* and the mezzanines. The idea for a rusticated portico was not completely new in Bologna: Tibaldi had previously used it for the portico of the Gabella Grossa, as well as for the porticoed loggias of the courtyard of the Archiginnasio and for one of the cloisters at San Procolo. Here, it was employed for the first time on a private palace. In terms of such partitioning of the façade, the models were principally Roman, such as Bramante's Palazzo Caprini. However, possible Venetian influences should not be ignored either, including Palladio's Palazzo Porto Festa. The arch with pentagonal ashlars, however, was used for the first time on the so-called Arch of Drusus on the Via Appia in Rome (from the third century AD), though the projecting ashlars that break into the entablature above are an invention of Giulio Romano [Bettini 2009, 70-82; Ricci 2007, 71]. The portico of Palazzo Magnani, which directly influenced the almost contemporary Palazzo Zani, had the greatest influence in the mid-eighteenth century, thanks to the popularity of Francesco Algarotti's neo-Cinquecento theories.

Palazzo Isolani [110]

Via Santo Stefano 16

In 1500, the Fiessi family owned a “noble house” here, with a marble fountain in the courtyard and a private chapel; in the same year, the property was sold to the Lupari family. In 1701, the Isolani inherited the palace from the Lupari, merging it with the ancient residence of their family in Strada Maggiore [Guidicini 1872, 62]. The imposing palace was built by the Isolani starting in 1708 according to a design by Giuseppe Antonio Torrito to replace the Renaissance palace of the Lupari [Cuppini 1974, 302]. The work proceeded slowly and the *piano nobile* was not habitable until 1778. Moreover, the project has remained unfinished as the two planned wings were never built: the first, towards the south-east, would have completely replaced the nearby Palazzo Bolognini, while the second, towards the north-west, would have made the current generic façade much more monumental. As for the first wing, the Isolani took possession of the Bolognini palace only in the nineteenth century, while in the second wing one clearly sees the toothed bricks intended for its future expansion [Galeazzi 2011]. The façade is characteristic of a design process that—even during the Baroque period—did not abandon the forms typical of the sixteenth century: the portico is supported by square brick pillars covered with plaster to imitate stone ashlars; instead of the bases and capitals, simple square blocks give the whole building a more rustic and austere character. The same type of decoration continues under the portico, with bands of ashlars highlighting the arches—an element taken from the work of Domenico Tibaldi, such as his Palazzo Magnani and the courtyard of the Arcivescovado.

SAN LUCA AND DEVOTIONAL PORTICOES OF THE BAROQUE ERA

By the second half of the sixteenth century Bologna was almost fully porticoed. Residential porticoes continued to be the most prevalent, but along with them porticoes adjacent to religious buildings also begin to spread in a capillary fashion throughout the city. In addition to the well-known examples from the Bentivoglio era it is likely that less magnificent porticoes were also built in front of the many parish churches. This practice was strongly incentivized during the Counter-Reformation, probably to encourage greater participation of citizens in religious events, even in inclement weather. Among the cases that are still preserved today are the churches built in the city walls. They were often small devotional structures created to protect the sacred images painted directly on the fourteenth-century walls. These churches were managed by confraternities that proliferated under Cardinal Gabriele Paleotti's protection. In addition to engaging in devotional practices, the members of the confraternities were often involved in charitable activities. The large porticoes constructed in front of their churches—which are often bigger than the churches themselves—fulfilled the role of welcoming and protecting the devout and the needy.

The first portico of this kind was that of the church of the Baraccano **[69]**, which dates to the first half of the sixteenth century. During the second half of the sixteenth century, Domenico Tibaldi built the portico, the church of Santa Maria del Borgo di San Pietro, and the oratory right above it [Ranaldi 2011], with a very simple façade defined by flat pilasters. Unfortunately, this church was destroyed during the Second World War. The elegant façade of the church of Santa Maria delle Febbri di Miramonte **[115]** has also been attributed to Tibaldi, with three arches framed by Corinthian pilasters. This interesting building was also the victim of substantial transformations during the Napoleonic era, when its portico was destroyed [Ceccarelli 2021, 58]. Also noteworthy is the pseudo-portico of the church of Santa Maria della Trinità, built in 1589 by Giovanni Battista Ballerini, which has Ionic pilasters that frame the arches. The construction of porticoed churches in the walls continued during the seventeenth century as well: still extant today are the porticoes of Santa Maria del Piombo (1611) **[114]**, San Rocco (1614) **[111]**, and Santa Maria e San Valentino della Grada (1632) **[112]**. It should be noted that, in most of these cases and in the cases that will be discussed shortly, there is a second floor on top of the portico, which generally housed an oratory for the confraternity members. The façades of these churches

Santa Maria e San Valentino della Grada

Portico of San Domenico (pre-1874 photo)

were, therefore, quite similar to those of the residential buildings. In fact, it seems that the Bolognese architects did not find it necessary to develop a different architectural typology for the porticoed church, adopting that of the porticoed residence.

Churches with porticoed façade were widespread in the more central areas of the city as well, and it is perhaps no coincidence that Andrea Palladio, at a time when he was commissioned to design the façade of San Petronio (1572-79), presented a proposal that featured an enormous classical pronaos, comparable in size only to Michelangelo's design for the façade of St. Peter's in Rome (1562). This portico *sui generis* was not Bolognese in character at all, but rather derived from Palladio's studies of ancient temples [Ackerman 2010, 65-67]. Without going into too much detail on this unexecuted project, it should be noted that the phenomenon of porticoed churches became quite prevalent during the Counter-Reformation. Carlo Borromeo himself, in his publication on ecclesiastical architecture, dedicated a paragraph to churches with porticoed façades, mandating that such porticoes had to be simple and unadorned [*Instructiones fabricae et suppellectilis ecclesiasticae* 1577, p. 96], a recommendation only partially followed in Bologna. The façade of the church and small hospital of Santa Maria delle Laudi **[116]**, an outstanding work by Domenico Tibaldi, dates to 1583. Giulio della Torre, a collaborator of Tibaldi, was inspired by its design of pilasters framing the arches of the portico and the presence of the classical order on the second floor for his own slender façade of Santa Cristina (1602) **[124]**. Also from 1583 is the portico of the church of Santa Maria della Carità **[117]** by Pietro Fiorini; here, pillars carry trabeated elements on the sides and an arch in the center, thus forming a *serliana* motif. The *serliana* portico was subsequently adopted by Domenico Tibaldi, to whom we owe the elegant façade of the church of the Buon Pastore (1585) **[118]**, with a portico supported by paired Doric columns, and also by Francesco Martini, who designed the nearby church of the Cappuccine (1641) **[119]**.

During the seventeenth and eighteenth centuries, churches built *ex novo* or those that were restored almost inevitably featured the façade portico. The process of mimetic adaptation to the porticoed urban fabric now seemed a matter of fact: the porticoes of the churches provided continuity to the covered walkways that lined the streets; the eye of the spectator was not distracted by their façades, but rather made to perceive a sense of perspectival unity created by the unbroken line of porticoes. It seems that even parish priests and religious orders followed the ancient rule from the Statutes of 1288 that ordered the construction of porticoes on the streets that already had them. Some examples include the porticoes of Santa Maria della Pietà (1600) **[123]**, Santa Maria Maggiore (1664) **[120]**, Sant'Ignazio (1728-35) **[121]**, and Madonna della Pioggia (1730) **[122]**. It is interesting that even a church of such great importance in terms of the city's religious history as San Domenico was outfitted with a porticoed façade **[125]**: this structure, built by Carlo Francesco Dotti in 1728, was an extension of the building's Renaissance protyrum, which had been preserved intact, including its Corinthian columns. The whole was demolished by Alfonso Rubbiani in 1874.

In addition to the projects mentioned above, the long portico of San Francesco **[126]**—realized next to the convent to create a new urban backdrop for the long Seliciata di San Francesco (today's Piazza Malpighi)—also deserves a mention. This important building was begun in 1588 in the north section, hiding from view the medieval apse of the church and the tombs of the Glossatori; for this reason, that segment of the portico

Portico of San Francesco (late 19th-century photo)

was later demolished by Alfonso Rubbiani in 1886. An imposing vestibule was built in 1624, which provided access to the church from the back, in axial alignment with Via Porta Nova [BCABo, Gozzadini, 42, 35]. The following year, the south section of the portico (still extant) was initiated and eventually completed in 1648. In the span of sixty years, the Franciscans thus created an urban infrastructure that almost exclusively served the visitors to their church. As the location of the lumber market, the *seliciata* (paved square) was, in fact, an extremely chaotic place and the portico enabled the faithful to reach the church under a sheltered walkway while contemplating the frescoes with episodes from the life of St. Anthony painted by some of the best masters of the Bolognese school. The nuns of the Angeli were likely inspired by the portico of the Franciscans when they built, in 1745, the long portico that served as a façade of their convent, which constitutes a long section of the west side of Via Nosadella **[127]** [*Bologna centro storico* 1970, 150-151].

From the beginning of the seventeenth century, the practice of creating devotional porticoes that facilitated access to churches located outside the city walls also became more common. The portico of the church of the Annunziata **[73]**, from the early sixteenth century, can be considered an early example of this trend. The portico of the Alemanni, built between 1619 and 1631 by the Carmelites of the church of Santa Maria Lacrimosa **[128]**, is much more developed. The very simple design of the portico has been attributed to Floriano Ambrosini. In this case, too, the rationale was purely devotional: the portico ensured a continuous "flow"

Portico of the Mendicanti

of worshippers into the church, even in bad weather, which in turn guaranteed more generous offerings and donations to the Carmelites. Located along the Via Emilia, the portico also acted as an extension of the ceremonial route of the Strada Maggiore, announcing this major characteristic of the Bolognese urban fabric from afar. The portico of the Mendicanti **[130]** was connected to the portico of the Alemanni in 1667; it was placed perpendicular to it. Not far away, there was also the shorter portico of Sant'Orsola, which runs alongside Via San Vitale outside the homonymous gate **[129]**. Two similar structures built in nearby towns were probably inspired by these Bolognese examples: the long portico of the Cappuccini in Comacchio (begun in 1647), and the portico of the Crocifisso in Ferrara (begun in the mid-eighteenth century, but never completed and later destroyed).

Religious motivations thus contributed to the development of the portico—a distinctly urban element—outside the city as well. The best example of this trend was undoubtedly the portico of San Luca, begun in 1674 **[131]**. This project, which was much more involved that the portico of the Alemanni, took several decades to complete, due mostly to the difficulties posed by the section constructed on the hill. Despite this, the portico of San Luca immediately became an unavoidable part of the Bolognese urban landscape. Its success can be measured by its almost total uniqueness: while hillside devotional paths punctuated by chapels were relatively common (e.g., the Lombard *sacri monti*, or the Seven Churches at the Villa Duodo in Monselice), coherent structures that allowed the faithful to reach a sanctuary on top of the hill protected from the elements were much rarer. In addition to San Luca, the only comparable case is the portico of Monte Berico in Vincenza, initiated in 1746 and thus significantly later than the Bolognese example.

The hill section of the portico of San Luca [131]

Via di San Luca

The portico of San Luca, perhaps the most distinctive of all Bolognese porticoes, was the extraordinary product of the popular devotion to the Madonna di San Luca coming together with an economic push by all of the city's social classes to create a structure that is rather basic in terms of its formal language, but extremely original on the territorial and landscape level.

By the beginning of the seventeenth century, the cult of the Madonna di San Luca had weakened. A nun by the name of Olimpia Boccaferri tried to rekindle it by commissioning the construction and restoration of a few chapels dedicated to the Mysteries of the Rosary that dotted the Colle della Guardia. This devotional path was therefore quite similar in conception to the *sacri monti* in Lombardy and Piedmont, which allowed pilgrims to pause during their ascent to the sanctuary to meditate on the life of Christ and Mary. To bring this project to a conclusion, in 1655 the surveyor Camillo Saccenti unsuccessfully proposed connecting the chapels by means of a portico. In 1666, a committee of high-ranking individuals was formed, which included the famous architect Gian Giacomo Monti. Monti designed a new project with wider arches, road crossings marked by classical pediments, and a triumphal entrance tribune. The stretch of the portico in the plain was begun in 1674, while the section on the hill was initiated in 1676. The latter was particularly complex due to the unstable terrain and the steep slope present in some parts; for this reason, it was not completed until 1715. It differs from the stretch in the plain by the fact that the supports of the arches consist of massive rectangular pillars, instead of the paired square ones that characterize the flat stretch

of the portico; toward the outside, however, the pillars in both sections look very similar [Bernabei 1988; Fanti, Roversi 1993; De Angelis 2005]. The last section of the portico on the hill, which has a long staircase, connects to the façade of the sanctuary. While the idea to equip Bolognese church façades with porticoes was not new, here it produces a rare scenographic effect. Two pentagonal tribunes, inspired by the starting arch of the portico at Porta Saragozza called the Bonacossi Arch (itself inspired by Il Terribilia's cistern at the Palazzo Pubblico), enable the ascent. The tribune on the left is directly connected to the portico, while the one on the right contains a spiraling staircase. Between the two tribunes is a portico on several levels, articulated by concave and convex curves. An even higher platform with Ionic pilasters and a triangular pediment serves as the actual façade of the church.

The portico includes fifteenth chapels dedicated to the Mysteries of the Rosary that, despite all the damage suffered over the past centuries, still contain important frescoes by Bolognese eighteenth-century painters, such as Nicola Bertuzzi and Ubaldo Gandolfi.

Meloncello Arch [132]

Via Saragozza, Via Porrettana

At the end of the construction of the two "arms" of the portico of San Luca—the first in the plain and the second on the hill—there arose a problem of how to connect them. This was a tricky issue, because it was necessary to provide shelter to pilgrims even at the point where the devotional path intersected with the Saragozza road, and at the same time allow for the traffic to flow uninterrupted on the road itself. In 1714, several Bolognese architects were invited to submit proposals for this delicate junction. Carlo Francesco Dotti was the only one to present an idea that addressed both issues. His first project for the Meloncello Arch called for an overpass that would have allowed pilgrims to pass above the road; at the same time, the lateral spaces of the overpass were to be used as carriage houses for the carriages of the wealthy wishing to tackle the last part of the pilgrimage route on foot. For these reasons, the official commission was entrusted to Dotti. However, his initial project was rather simple, with a diagonal crossing over the road surmounted by a dome. According to a handwritten note by Dotti himself, the final project, dated 1718, was realized by adapting a project of another, unnamed architect. It is known that Francesco Bibiena had presented a grandiose proposal, which was considered unbuildable because it was too expensive. It is therefore possible that the design of the arch—which is extremely scenographic and somewhat different from Dotti's other works—was due, at least in terms of its general formulation—to Bibiena's genius [Ceccarelli 2000]. The plan is also an ingenious innovation compared to the 1714 project: the arch is perpendicular to the street axis, which makes it look like a monumental city gate and a scenic backdrop to the street. In addition, it can also be used as a benediction loggia. Of course, this arrangement created some problems regarding its connection to the existing portions of the portico. Dotti solved the problem by using a curvilinear path, which was asymmetrical but also extremely dynamic thanks to the continuously changing views and the shifting relationships between light and shadow. In elevation, the arch consists of a lower rusticated floor intended to serve as an overpass, and a grandiose benediction loggia above, which is framed by Ionic half-columns interrupted by ashlars. In the center and in the four internal corners we find the coat of arms of the Monti Bendini family, who financed the work. Above, the view toward the sky is mediated by a double pediment: one triangular and more sculptural, and the other curved and less volumetrically pronounced [Matteucci Armandi 1969, 25-27, 73-84; Matteucci Armandi 1993].

PORTICOES BETWEEN THE LATE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

The Baroque architectural language of Dotti and even more that of Torreggiani was but a short episode in the long architectural history of Bologna, a city in which the stylistic elements drawn from the High Renaissance continued to be of great significance throughout the seventeenth century as well. Around the middle of the eighteenth century a critique of the Baroque style began to take shape, facilitated by the presence in the city of Francesco Algarotti, who, in his essay *Sopra l'architettura* (1756), laid the foundations for the diffusion of an architectural idiom that was functional and indebted to classical forms. Algarotti had managed to convert a large number of young Bolognese architects to his ideas, among them Mauro Tesi, Carlo Bianconi, Francesco Tadolini, Giuseppe Jarmorini, and Raimondo Compagnini. The sponsor of this informal group of classicists was the count and senator Cesare Malvasia. In fact, Palazzo Malvasia (1760) **[133]** was the testing ground for some of the new trends promoted by Algarotti. Though designed by a team consisting of Malvasia himself, Jarmorini, and Tadolini, the execution was the work of Tadolini alone. The result reads as a reinterpretation of Domenico Tibaldi's Palazzo Magnani: the ground floor is defined by a massive, rusticated portico, refined in the center by half-columns carrying a balcony. The two upper stories are articulated by an order of Corinthian pilasters, which gather in the middle to support a triangular pediment. The façade was supposed to connect with its very model—the Palazzo Magnani **[102]**—through the gradual replacement of the latter's Renaissance columns, which are still visible on the side of the palace, and of those of Palazzo Pannolini **[52]**. In front of Palazzo Malvasia rose yet another important example of sixteenth-century architecture—Palazzo Malvezzi de' Medici **[101]**. Tadolini was subsequently entrusted with the construction of the nearby Palazzo Malvezzi Locatelli **[134]**, which had the same type of portico. It should also be noted that already in 1755 Antonio Galli Bibiena had proposed a sumptuous, rusticated portico (on columns rather than pillars) for the Teatro Comunale **[135]**. With these projects—which were only partially completed—the Strada San Donato would have been almost completely transformed according to a neo-Cinquecento aesthetic.

Of a younger generation, Angelo Venturoli also designed various porticoed buildings with rusticated pillars. The most interesting example is that of Palazzo Pietramellara **[142]**, which complicates the Tadolinian models with two *serliane* at the ends. A similar rusticated portico, but including only three bays, was built by Venturoli in 1791 for Palazzo Gotti **[136]**. These two architects modified their revival of sixteenth-century forms in other ways as well. The portico of the Seminario (1772) **[147]** and that of Palazzo Zagnoni (1764) **[141]**, both by Tadolini, adopted the Tuscan column, an element typical of Il Terribilia. The same can be said of the portico of Palazzo Hercolani (1785) **[137]** by Venturoli: the portico, conceived as an extension of the preexisting one, seems too low in relation to the height of the façade above it. At the turn of the nineteenth century, the model of the rusticated portico still seemed to be the most popular one, producing cases such as Palazzo Alamandini-Pallavicini **[144]**, Palazzo Leonesi **[143]**, and Palazzo Savioli **[146]**. By contrast, instead of rusticated pillars, the portico of Compagnini's Palazzo Merendoni **[145]**, features pillars with Tuscan pilasters.

Almost a manifesto of an anti-Baroque trend, the rusticated portico was adopted in the Napoleonic era as an element of urban decorum. The porticoed façade of the palace that belonged to the powerful minister Antonio Aldini stands out in this regard **[138]**. Moreover, the Deputazione all'Ornato, established in 1807, prescribed its use in several cases when permission was requested to renovate the old wooden porticoes [Ceccarelli 2020, 59]. Of interest here is the Albergo del Corso **[140]**, begun in 1802 by Francesco Santini. The portico is supported by rusticated Tuscan pillars that carry lintels decorated with masks in stucco.

Teatro Comunale [135]

Piazza Verdi 1

The area now occupied by the Teatro Comunale was in the fifteenth century the noblest and most prestigious part of the palace built by Sante and Giovanni Bentivoglio as their family residence and as the headquarters of their seignorial court. This palace was celebrated by the chroniclers as one of the most magnificent palaces of Italy and it had a portico (toward today's Piazza Verdi) built by the Tuscan architect Pagno di Lapo Portigiani. The first real estate acquisitions by Sante Bentivoglio in this area date back to 1459; the Casa degli Armigeri dei Bentivoglio—which are still extant in front of the theatre on the opposite side of the square—were built, with a portico, in 1487 [Guidicini 1869, 26]. Uniformly surrounded by porticoes, the square must have resembled an ancient forum. The palace was demolished in 1507 at the end of the Bentivoglio rule; since then, this area has been called a "guasto" (ruin). More than two centuries later the Bolognese senate decided to build the new Teatro Comunale on the site, which was to replace the old Teatro della Sala (still extant in the Palazzo del Podestà) and the private Teatro Malvezzi, which had burned down in 1745. The choice of the site was practical—this was a large and isolated area awaiting redevelopment—but it may have also been due to the fact that for a few decades there was already another important cultural institution in the nearby Palazzo Poggi—the Academy of Sciences, the nucleus of the modern university. In 1755, the design of the new theatre was entrusted to Antonio Galli Bibiena, a member of an illustrious dynasty or architects and stage designers. Bibiena presented a project with two possible solutions for the porticoed façade: the first proposed a grandiose rusticated layout, while the second—which was simpler—was closer to what was actually built, with slender Doric columns on pedestals and rounded arches with voussoirs decorated with three continuous bands that twist around the capitals to create a single decorative motif. Because of financial constraints the upper floor of the façade was not built, leaving the portico covered by an enormous temporary roof for almost two centuries [Ceccarelli 1998]. After the Unification of Italy, the chief municipal engineer, Coriolano Monti, proposed a project for the completion of the façade based on the designs of the Bibiena. It was only in the 1930s that the terrace, seen on the building today, was built [Bergamini 1998].

Palazzo Pietramellara [142]

Via Farini 14

The Vassé Pietramellara family began buying property in Borgo Sàlamo in 1518, when the university professor Giacomo Pietramellara acquired a house that had once belonged to the Ruffini. The family subsequently expanded its holdings by purchasing other neighboring houses; in 1555, they initiated a construction project to unify the various buildings. However, their real estate acquisitions continued in subsequent decades, until 1670, when the Pietramellara finally managed to take possession of the entire area now occupied by the palace [Guidicini 1871, 331-333]. Gian Giacomo Monti's design of the two stone portals overlooking the internal courtyard, only one of which survives today, can thus be dated to shortly after this moment. In any case, it is certain that the portico of the palace continued to look completely discontinuous, a sign of the ongoing presence of the old houses, which were unified only internally and not yet on the outside.

This situation must have felt quite unsuitable for a family that had, over time, managed to join the senatorial ranks. For that reason, in 1790 the Marquise Angela Zambeccari, as guardian of her younger son Pietro Lorenzo Pietramellara, undertook an ambitious renovation of the façade. The project was entrusted to Angelo Venturoli who proposed three preliminary designs. The amount of public land to be occupied by the new façade was determined in 1791 through an expert assessment by the municipal architect Gian Giacomo Dotti. From the plan attached to Dotti's report it is clear that the existing portico at that point still consisted of wooden pillars placed on top of low brick walls. The spacing between the pillars was uneven, likely a vestige of the pre-existing houses. In one of his reports Venturoli himself testified that "most of this façade sits on wooden columns, which form a portico toward the street, and these are not aligned" ("la maggior parte di questa facciata è assicurata sopra colonne di legno, che formano il portico sulla strada, e queste sono fuori di piombo"). This ruinous state was further exacerbated by an earthquake that had recently taken place. On 26 March 1791, the Assunteria di Ornato granted the permission for the new façade. Already in 1791, however, the family's financial difficulties interrupted its construction; the unfinished façade was sold to the Rusconi in 1820 (Biancani 2009).

Venturoli proposed a façade in which one recognizes the neo-Cinquecento influences already tested out by Tadolini at Palazzo Malvasia **[133]**. The central part consists of a portico with a "fake" rustication supported by square pillars. On this base rise two floors unified by a giant order of Corinthian pilasters. Due to an unfortunate building history, the main elevation is now interrupted in the middle of the windows of the *piano nobile*. At the edges of the façade Venturoli moved away from the model of Palazzo Malvasia by including two *serliane* on square pillars, which frame the portico in a perspectival manner. These *serliane* are decorated with terracotta tiles made by Giacomo de Maria that illustrate key episodes from the history of the family. Above them, Venturoli had hoped to continue the rusticated facing all the way up to the cornice. This detail would have given the façade a greater sense of monumentality, as was the case with the side façade of Tadolini's Palazzo Malvasia (where, however, it is not very visible due to the narrowness of the street).

Casa Rossini [139]

Strada Maggiore 26

In the area now occupied by the distinguisher residence of Gioachino Rossini is documented a house with a pharmacy shop of the dal Calice family in 1388. The house, which became the property of two members of the Jewish community, burned down in 1503 during an anti-Semitic riot. In 1504, its ruins were purchased by the Mantachetti family who went on to rebuild the house and then sell it to the Barbieri in 1583. The building was bought by the Formaglieri in 1680 and by the professor Carlo Zanardi in 1795 [Guidicini 1870, 25-27]. In 1822, Zanardi sold it to Rossini, who intended to transform it into a residence for his family. The building—by then in poor condition—was completely restored by the architect and set designed Francesco Santini between 1824 and 1829, with Rossini himself getting involved with numerous suggestions and requests [Rossini 1996, 279-281; Rossini 2000, 263-264, 298-299; Rossini 2004, 358-359, 363, 379, 399, 401, 409, 421-422, 427, 431]. The architectural language used by Santini is fully in line with the neo-Cinquecento idiom introduced in Bologna by Francesco Tadolini and Angelo Venturoli. In adherence with this model, the base of the building—which comprises the portico—appears massive, while the upper stories look more elegant with pilasters and aedicular windows. The portico rests on square pillars decorated with fake ashlars made of plaster that appear more prominent in the keystones. Rustication is also found on the internal walls of the portico where it frames the arched windows. The ribbed vaults are decorated with an oculus at the top. The frieze above the portico includes the Latin motto "NON DOMO DOMINUS SED DOMINO DOMUS" to suggest a modern bourgeois philosophy of living according to which it is the house that must adapt to its owner and not the other way around [Pascale Guidotti Magnani 2018]. Rossini had the section of the portico that once flanked the small square of San Michele dei Leprosetti closed; traces of this structure are still visible inside [Morini 1916].

Portico of the Certosa [148]

Via della Certosa, Via P. de Coubertin

In 1800, in the midst of the Napoleonic era, the ancient monastery of the Certosa was transformed into a public cemetery. This happened after several attempts made during the papal reign to create new cemeteries outside the city, and a few years before the edict of Saint-Cloud (1804), which definitively banned the unsanitary practice, common until then, to bury the dead in the churches [De Angelis 1993]. The new cemetery was quite far from the city center and there was a problem of how to create a safe and sheltered path to it. The architect and engineer Ercole Gasparini, responsible for the earliest changes to the ancient monastery, proposed that a new portico be constructed starting from the Meloncello Arch in order to take advantage of the existing section (in its flat stretch) of the portico of San Luca. Thanks to charitable donations from the citizens, the first stone of the portico was laid in 1811. The Guidi Arch—an element similar to the general lines of the portico, though larger—was built in 1818 to enable the crossing of the Sant'Isaia street. This arch was demolished in 1934 due to modern traffic requirements [Brighetti 1981]. Gasparini died in 1829 not having seen his project finished. The triumphal arch on Via Saragozza was built in 1831; monumental in proportions but sober in form, it is the result of the changes made to the original project by the chief municipal engineer, Luigi Marchesini. The reliefs are the work of Giovanni Putti and Cesare Gibelli. One of the plaques commemorates the fact that Ugo Bassi's was shot there by the Austrians in 1849. The last stretch of the portico to be realized was the one near the Reno Canal; the bridge, originally planned by Gasparini to feature monumental forms, was eventually conceived as an elegant Ionic colonnade. The portico follows the example of the portico of San Luca, with arches supported by very simple pillars (here they are single; at San Luca they are double) interspersed with larger arches framed by Ionic pilasters and surmounted by pediments to appear less monotonous. Gasparini's project was an original contribution to the ongoing debate on cemetery architecture. In fact, he envisioned that the portico could be transformed into a "burial gallery," that is a loggia surrounded by tombstones and larger burial chapels. A similar structure had not been conceived in any other European context: its intention was to replicate the appearance of the suburban roads of ancient Rome that were dotted with tombs and mausolea [Ceccarelli 2007].

The nineteenth-century portico is interrupted by the imposing structure of the Torre di Maratona, built starting in 1926 as a monumental entrance to the Littorial, the new sports complex commissioned by the mayor Leandro Arpinati in the wake of the city's demographic growth and to provide an appropriate setting for various celebrations during the fascist regime. The work was entrusted to the chief engineer of the Casa del Fascio in Bologna, Umberto Costanzini, but the design aspect was the work of Giulio Ulisse Arata who was responsible for the layout of the soaring four-arch portico supported by brick pillars [*Norma e Arbitrio* 2001].

POST-UNIFICATION AND TWENTIETH-CENTURY PORTICOES

The period of papal Restoration in Bologna was one of stasis compared to the vibrant years under the Napoleonic rule. On the one hand, the realm of free economic initiative contracted with the reinstatement of papal control; at the same time, the central government failed to dedicate itself to important urbanistic initiatives. For example, the railway to Piacenza, which heralded a major reconfiguration of the urban fabric, was inaugurated only in 1859, just a couple of years before the Unification of Italy. It is interesting to note that the earliest post-Unification projects took place in the oldest nucleus of the center of Bologna, taking root in the network of historic streets.

After the referendum that decided on the union of the Pontifical Legations and the Kingdom of Sardinia, on 13 February 1860 the city government invited an expert from Perugia, Coriolano Monti, to direct the municipal planning office (Ufficio Tecnico); he remained in Bologna until 1866. Monti acted decisively: surrounded by a young and capable team of *tecnici*, he pushed for the opening of new streets, as well as the straightening and expansion of the existing ones. His work was inspired by the principles developed by Haussmann in Paris and Förster in Vienna; in the early years of the Kingdom of Italy, Bologna aspired to become its temporary capital, even though it probably did not have the necessary financial and organizational capabilities. Monti combined the desire for bourgeois grandeur with a style that, as much as it was possible, stayed true to the historic urban fabric familiar to the citizens of Bologna. Typical of his designs was an extensive use of plaster and surface wash in the shades of red, the reuse—whenever possible—of the old architectural elements, the revival of traditional architectural forms, and the study of historic architecture, especially that from the sixteenth century.

The work of the Ufficio Tecnico moved in different directions and focused on the renovation of several urban nodes. The area of the modern Via Farini and Piazza Cavour was the site of a project that had already started during the final years of the papal rule. Count Enrico Grabinski, owner of the monumental Palazzo Ranuzzi, wished to connect his own residence to the city center by means of a newly created straight road. This street (now Via Garibaldi) was clearly speculative in intent: Grabinski expected to see an increase in the value of public properties, which he had purchased cheaply in order to transform them into bourgeois dwellings. This new artery, however, entered a maze of narrow medieval streets. For this reason, Monti had to design another new street (now Via Farini), which, by cutting through the historic urban fabric from east to west, replaced four preexisting streets (Via dei Libri, Borgo Sàlamo, Via Ponte di Ferro, and Via di Miola) and linked the street of San Mamolo (the modern Via d'Azeglio) to the system of squares in the center (Piazza Galvani), up to the street of Santo Stefano. Born in the service of private speculation and certainly not a major solution to the growing traffic in the city (which was becoming denser in the vicinity of the train station), this new street was nevertheless a test for the practical application of Monti's *modus operandi*.

The property owners harmed by the widening of the street received compensation and the possibility to add additional floors to their properties: those new façades were mostly designed by Monti and his team. Along the new Via Farini Monti built the imposing façade of Palazzo Agucchi **[150]**, whose design consists of a giant order of pilasters framing the simple arches of the portico on the lower level, and a second giant order of engaged Corinthian columns articulating the *piano nobile*. This arrangement references the façade of Palazzo Strazzaroli—a prominent product of the Bentivoglio era—but also the ancient house of the Dolfi family, no longer visible today but located adjacent to the new façade alongside the street of San Mamolo. In doing so, Monti showed his interest in adapting his designs to the local forms. A similar spirit of adaptation, but put into

practice through different formal means, can be seen in the reconstruction of Palazzo Guidotti **[152]**. Here, Monti reused the sixteenth-century capitals of the portico when renovating the typical Renaissance pillars with square cores flanked by engaged columns. The long curvilinear façade of Palazzo Tacconi **[158]** acts as a scenic conclusion to the layout of the new street. Conceived as a simple covering of the backs of the buildings overlooking Piazza Santo Stefano, it assumes a formal independence through a gentle succession of slender Tuscan columns taken from the Bolognese vocabulary of the early modern era.

Other architects worked along Via Farini as well. The talented Giuseppe Mengoni was entrusted with the construction of the façade of Case Galloni e Poggi (today Palazzo Cavazza) **[151]**, where the use of a dark stone for the classical elements such as the columns made a decisive break from the typical Bolognese materials. It is no coincidence that Monti, as chief municipal engineer, asked the young Mengoni to make several adjustments to this project. Even more disruptive was the idiom adopted by Mengoni for the Cassa di Risparmio **[157]**. With its bombastic cladding in white and pink stone, this building departs decisively from the traditional Bolognese building methods. Antonio Zannoni, one of the designers working for the Ufficio Tecnico who planned the side façade of Palazzo Pizzardi **[149]** adopted some of Mengoni's instances of monumentality, but also presented them through a more local lens by following the principles of his superior, Monti. The palace, whose main façade (on Via d'Azeglio) takes up the sixteenth-century proportions of the earlier Palazzo Legnani, has a very tall portico alongside Via Farini, which is plastered and decorated with stuccoes colored like the typical Bolognese ornamental terracottas.

In order to make the new Via Farini intersect in a satisfactory manner with Count Grabinski's new street, Monti designed a new square *piazza* with a

Palazzo Ratta Agucchi (late 19th-century photo)

Palazzo Cavazza (late 19th-century photo)

garden in the middle (today Piazza Cavour). He dedicated considerable attention to this space; in fact, the main façades of Palazzo Guidotti **[152]** and the Banca d'Italia **[153]** face the square. Built by Antonio Cipolli, who received the commission directly from Rome, the Banca d'Italia building presents a façade of monumental ambitions, which are, however, disrespected by the disproportionately sized pediment and by the pilasters of insufficient depth used to articulate the building's three floors. A phantasmagoria of frescoed decorations painted in the vaults of the portico by Fortunato Lodi makes up for these defects. The other palaces around Piazza Cavour are more successful projects of Antonio Zannoni. The Palazzina Bottrigari **[154]** stands out for its upper loggia supported by a giant Corinthian order, a three-dimensional interpretation of late sixteenth-century Bolognese buildings. Palazzo Silvani **[155]**, on the other hand, reads like an incongruous adaptation of Florentine Renaissance palaces. It is noteworthy, however, that the facing Palazzo del Banco di Napoli **[156]** appears perfectly aligned with Monti's design methods, even though it is a much later work (1924-26) by Attilio Muggia.

Monti paid attention to other parts of the city center as well. He renovated Palazzo Vignoli **[161]**, a building of great importance given its location at the start of the future Via dell'Indipendenza, an axis of direct connection with the railway station. In this case, too, Monti acted with respect for what was already there: the rusticated portico replicates the one built in 1815 by Angelo Venturoli in imitation of the portico on the adjacent Dogana (customs house) designed by Domenico Tibaldi in 1573-75. In the area of Porta Saragozza, Monti enlarged and standardized the modest houses located on the north side of the street by building three large porticoed structures for public housing with a view to restoring and making the poorest parts of the city center more sanitary **[160]**.

Palazzo Pizzardi (late 19th-century photo)

Tenement in Via Saragozza (late 19th-century photo)

Headquarters of the publishing house Zanichelli

Institute of Mathematics

It should be noted, however, that this intervention did not directly affect the "nerve centers" of the city that were in the process of being modernized, but was more of a "face lift" in an area that was of great public interest for the local population given that it was the point of entry into the city of the annual procession of the Madonna di San Luca.

The projects described above were for Monti an element of distraction from what he rightly considered to be his main objective: namely, the creation of a straight street connecting the city center with the train station. A competition for this project was announced on 7 February 1860; among the various proposals submitted, the one by Monti was selected in 1862. It envisioned the creation of a new street (rather than the expansion of the medieval Via Galliera). In this way, in addition to preserving the Renaissance palaces along Via Galliera, Monti set out to create new porticoed buildings that were expressly dedicated to commerce and to the residential needs of the new bourgeois class. The definitive project was not approved until 1883, at which point Monti had already been dead for three years [Sintini 2017]. The construction dragged on until 1888, supervised by various *tecnici*. The final result was a pastiche in which some pre-existing porticoes (such as those of the Seminario Arcivescovile and of the Monte di Pietà) were combined with new creations, some of which followed Monti's style and others went in the historicist direction, referencing the Middle Ages and the Florentine Renaissance **[162]** [Bettazzi 2017]. The street concludes, to the north, with the portico and the monumental staircase of the Pincio **[163]**, designed by Tito Azzolini and Attilio Muggia and inaugurated in 1896.

The twentieth century opened with the demolition of the Mercato di Mezzo. The new Via Rizzoli, created

in 1909, is defined to the south by the striking porticoed structures built in the 1920s that are characterized by a banal neo-Renaissance layout **[167]**. More original is the 1913-15 Palazzo Ronzani **[168]** built by Gualtiero Pontoni in reinforced concrete and in an eclectic style. The enlargement of Via Ugo Bassi in 1927 came in the wake of these projects; it, too, was defined by imposing arcaded buildings, which, however, appear extraneous to the Bolognese tradition in terms of their forms and materials. The project for the construction of Via Roma (today's Via Marconi) is later: this new artery, designed to be built on the grounds of the ancient *borgo* delle Casse (which had low porticoed houses), was considered essential for the creation of a second rapid connection to the train station. The competition for it was launched in 1936, but it did not produce a winner. The municipality decided to entrust the project *ex aequo* to six designer teams coordinated by Marcello Piacentini. The result is an urbanistic and architectural plan that oscillates between the Stile Littorio and international Modernism; of some interest are the turreted forms of Palazzo del Gas **[170]** and Palazzo Lancia **[171]**, both of which have porticoes [Legnani 2001; Sintini 2016]. The east side of the road was built after the Second World War in a somewhat prosaic manner, though the original plan called for a sort of a garden city, with tall residential blocks surrounded by greenery (following the example of Le Corbusier's *Ville Radieuse*) and connected to the main road by means of a long and low porticoed building. The most interesting portico from the fascist era is not located on the Via Roma, however: it is the headquarters of the publishing house Zanichelli **[172]**, designed by Luigi Veronesi in 1935-36 as part of a more ambitious project that also envisioned an arch straddling Via Irnerio [Bernabei, Gresleri, Zagnoni 1984, 148].

After the Second World War, the need for widespread reconstruction led to the diffusion—even in the historic center—of new structures that were not always well integrated with the ancient city fabric. An exception are, above all, two buildings designed by renowned architects who sought to reconcile the modern architectural language with historic forms of Bolognese architecture. The ENPAS building **[175]**, constructed between 1956 and 1957, was the object of a bitter polemic; at a time when the language of modernism predominated, its designer, Saverio Muratori, did not hesitate to rework both ideas and materials that he saw (perhaps in a generic sense) as being typical of the Bolognese tradition—most obviously the portico, but also the brick and the slender four-light windows (*quadrifore*).

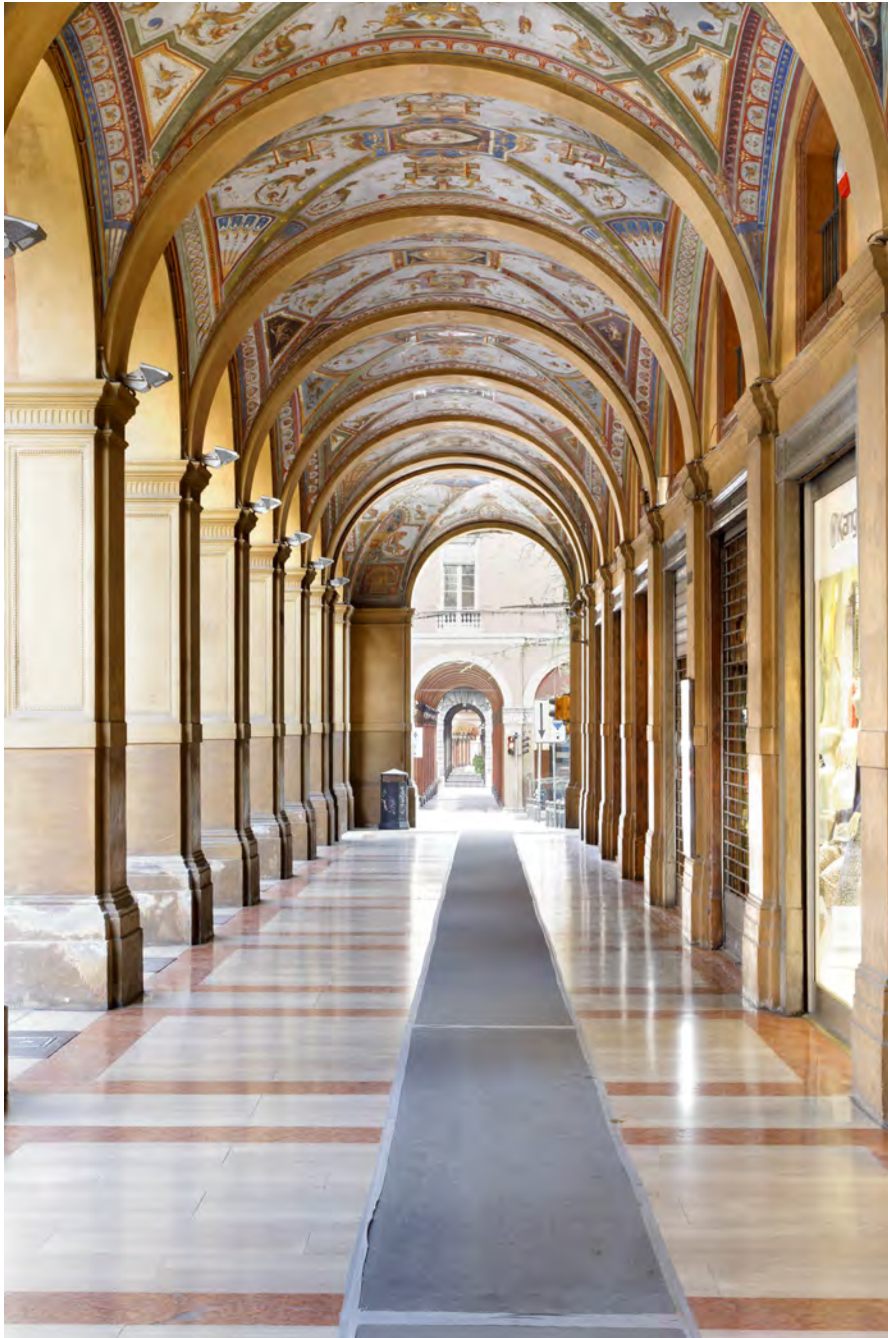
The Institute of Mathematics **[174]**, designed by Giovanni Michelucci in 1960, is a thoughtful revival of porticoes of Casa Isolani **[1]** and Casa Grassi **[5]**, with the portico supported by diagonal struts in reinforced concrete. The *sporto* on third floor recalls the ancient *balchiones* of medieval houses.

Outside the old city walls, the new post-war buildings often made use of the portico as an element that referenced Bolognese identity. This is particularly evident in the imposing porticoes along Via Saffi **[178]** and Via Matteotti **[177]**, each a continuation of a major historic street artery, namely Via San Felice and Via Galliera. Much more interesting, however, is the Barca district, designed by Giuseppe Vaccaro, which referenced historic vernacular buildings with porticoes in the center of Bologna.

Banca d'Italia [153]

Piazza Cavour 6 – Via Farini 7

The western side of Piazza Cavour is dominated by the imposing bulk of the palace of the Banca d'Italia, designed by the Neapolitan architect Antonio Cipolla [Gottarelli 1978, 87]. Some modest buildings had previously been present in his area, including the church of Sant'Andrea degli Ansaldi (demolished in 1809) and Palazzo Zanchini, built in the late eighteenth century according to a design by Gian Giacomo Dotti [Pascale Guidotti Magnani 2011, 35-37]. The newly founded Banca Nazionale bought all the pre-existing buildings in 1861 with the intention of building its Bologna headquarters on the site. The three-story façade in an elegant neo-Renaissance style features a large portico on pillars. The central bays are articulated with engaged columns while the corner ones rest on thicker pillars overlaid with pilasters.



The most striking aspect of the portico is the decoration of its vaults. This was the first important project of the academic painter Gaetano Lodi who painted frescoes in a figural neo-Renaissance idiom as part of a broader quest to identify a national style of painting during the early post-Unification years. The decoration consists of a rich array of grotesques that include griffins, centaurs, racemes, garlands, masks, and birds, with a palette ranging from calm pastels to Pompeian red. To glorify the Unification of Italy, each vault of the portico depicts episodes from national history—both ancient and recent—as well as scenes of geographical and natural explorations and discoveries, and images of various Italian cities and their coats of arms.

Cassa di Risparmio [157]

Via Farini 22

On the corner of Via Castiglione and Ponte di Ferro stood the houses of the Dal Giglio in 1365; they were purchased by Giovanni di Donato da Bergamo (later known as Formagliari) in 1416. Members of this family expanded their property by buying a house from the Guidotti in 1548; they sold it to the Guastavillani in 1640, who built a theatre there. The building subsequently returned to the Formagliari and was purchased by the Marquis Giuseppe Zagnoni in 1777. The theatre burned down in 1792 and was never rebuilt [Guidicini 1871, 251]. The Cassa di Risparmio, previously headquartered at Palazzo del Podestà, decided to create a larger and more modern seat for their bank in this area, which was at the time occupied by modestly sized houses as well as the ruins of the Teatro Zagnoni. Following an unsuccessful ideas competition, in 1867 the project was entrusted directly to Giuseppe Mengoni, a young but already well-known architect who had designed the Galleria Vittorio Emanuele in Milan. Mengoni created a building that was in sharp contrast to the Bolognese tradition, with colossal proportions and a rich cladding of marble and colored stones. Furthermore, the portico was built using cutting-edge technologies, such as reinforced concrete [Bergonzoni 1990]. The portico of the Cassa di Risparmio is an important example of the eclectic style featuring grandiose and bombastic forms designed to demonstrate the wealth and social status of the premier banking institution in modern Bologna. It is characterized by tall pillars with sumptuous leaf capitals and rounded arches. The ceiling of the portico is flat and decorated with stucco ornaments that frame large (originally gas) lamps. The prominent windows under the portico have wrought iron grilles featuring an elegant geometrical design. Mengoni's architecture, initially rejected by Bolognese intellectuals, came to be appreciated for the idea of modernity that it brought to Bologna after the Unification [Roversi 1997; Bergonzoni 1998].

Palazzo Guidotti [152]

Via Farini 9 – Piazza Cavour 1

The earliest real estate investments in this area by the Guidotti date back to 1382, when Filippo Guidotti bought one large and two small houses from Giovanni Greci. Other neighboring houses were purchased between 1411 and 1454 and then unified between 1454 and 1457 by Giovanni Guidotti and a master mason called Nicolò [Guidicini 1871, 334]. The portico epitomizes two different moments in Bolognese urban and architectural history. Built by the Guidotti family over a protracted period (1524-39), it was never completed. In the nineteenth century the portico still had two late Gothic arches on octagonal pillars with waterleaf capital, perhaps remnants of earlier structures that were later incorporated into the palace. The upper section of the façade had always been unfinished. When a narrow street called Borgo Sàlamo was widened to create the new Via Farini (1861-65), the façade of the building was set back a few meters, leading to the demolition of the portico. Some of the sixteenth-century capitals, however, were preserved at the behest of the owners of the new façade designed by Coriolano Monti; in fact, some sandstone capitals bearing the dates of 1524 and 1539 (the beginning and the end of construction) with the name of Annibale Guidotti (the owner of the palace in that period) and the coat of arms of the family are still visible alongside Via Farini. For this reason, the pillars have retained a typical Renaissance shape with square bases flanked by two engaged columns [Pascale Guidotti Magnani 2011, 37-38]. The two late Gothic capitals mentioned above were not preserved, however, and they were substituted by Monti with capitals that imitate the sixteenth-century ones: located to the right of the portal, they stand out for their better state of conservation. The arched windows under the portico, designed by Monti, were replaced by shops in the early twentieth century. Alongside Piazza Cavour, on the other hand, where there had been no portico, a portico was now built on polystyle pillars with innovative capitals featuring vegetal and animal elements and relief portraits of members of the family (Francesco, a Bolognese senator between 1851 and 1856, and his son Annibale, commissioner of the new portico). On one of them is the only remaining portrait in Bologna of the architect Coriolano Monti [Gottarelli 1978, 96-97; *Norma e Arbitrio* 2001, 397-399]. The presence of the portrait has been interpreted as a sign of a cordial collaboration between the patrons and the architect who, by contrast, had a somewhat tense relationship with other property owners along Via Farini. To the left of the medallion with Monti's portrait we find the signature of Augusto Viallet, the sculptor who made the capitals in painted terracotta.

Forno del Pane [166]

Via Don Giovanni Minzoni 14

The building of the former communal bakery (Forno del Pane) is located in an area that was once the site of the vegetable gardens watered by the Cavaticcio Canal; the Porto Navile was created there in the mid-sixteenth century.

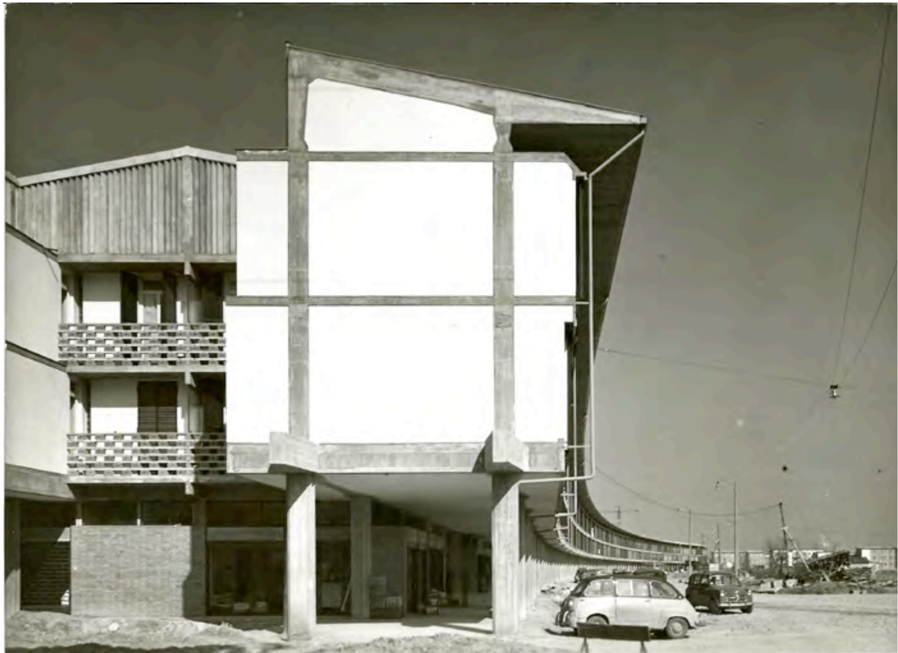
In 1914, aided by the slogan "bread and the alphabet," Francesco Zanardi became the first socialist mayor of Bologna. The social conditions in the city—aggravated by the outbreak of the First World War—saw large swaths of artisan and worker populations thrust into poverty. Among the initiatives implemented by Zanardi was the creation of a communal bakery, which was designed by the engineer Renzo Bedetti. The original building (without a portico) was made of brick with decorative elements executed in reinforced concrete.

During the fascist period, the building was enlarged to the west according to a project given to the engineer Carlo Tornelli and approved in 1927. The façades were completely reshaped, perhaps to erase the reference to the building's previous socialist management. The new building was completed in 1930 but its activities ceased in 1936. It came to be used for similar functions after the Second World War (until 1958) with the establishment of the Cooperative di Consumo del Popolo di Bologna. Later on, its functions became more diversified, ranging from lodging for the displaced, a school, a warehouse, and an office, until its most recent redevelopment into the seat of the MAMbo.

The trabeated portico is supported by massive square pillars decorated with ashlars, with very simple bases and capitals in concrete. Two large, rounded arches, set at the height of the bases of the pillars, are located at the center of the façade: this is a solution inspired by the portico of Palazzo Ronzani **[168]**, designed by Gualtiero Pontoni in 1914. The entire complex has been returned to its original form thanks to a project developed by the architectural firm Arassociati (Marco Brandolisio, Giovanni da Pozzo, Massimo Scheurer, Michele Tadini), established in Milan in 1997. The members of the firm had collaborated for more than ten years with Aldo Rossi, whose expressive language they absorbed. Their Bolognese projects (the Manifattura delle Arti at the former Macello—designed together with Rossi in 1993—and the adjacent Forno del Pane) display their interest in design on an urban scale and in the relationships that link new buildings to their settings. The external façades of the Forno were restored with philological rigor in pursuit of an interest in the historic forms of the city, in line with Aldo Rossi's ideas.

Portico of the CEP-Barca district [180]

Piazza Giovanni XXIII



After the Second World War, Bologna, just like other Italian and European cities, had to face the problem of housing many people who had lost their homes in the bombings as well as accommodating numerous immigrants from the south who moved to the cities of northern Italy. At the national level this emergency was managed through the INA-casa plans, which spearheaded the construction of neighborhoods with subsidized housing. In Bologna, this gave rise to several new city quarters planned by major local and national architects. In particular, the CEP (Coordinamento Edilizia Popolare) district of Barca (1957-62) was designed by Giuseppe Vaccaro, an architect from Bologna but with a long career in Rome and other Italian cities behind him. Vaccaro arranged the residential blocks around a three-story spine, which was slightly curved and almost 600 meters long (it is popularly called "Treno" or "train" because of this shape). An easily recognizable urban symbol, the Barca is also a structure on the scale of the human that rejects the colossal rhetoric found in other residential neighborhoods constructed in those years. The fundamental idea behind the project is the revival of the idea of a long portico on pillars along the entire length of the spine, which links it to the long Bolognese tradition. The spine is made up of a succession of H-shaped elements that each contain four apartments and delineate small courtyards onto which the more private spaces look out. The domestic aspect is suggested through the mixing of industrial elements (e.g., a reinforced concrete structure that stands out against the light-colored plaster), handcrafted details (e.g., sliding wooden shutters), and more traditional formal elements (e.g., pitched roofs and the projection of the residential floors beyond the supporting pillars, almost like a modern version of the medieval *sporti*). The portico demonstrates its full functionality here, but also its adaptability to a new context—in this case one of urban periphery—that is completely different from the original one. Moreover, by expanding to include the small internal courtyards and shrinking in the areas of the shops, this portico demonstrates a successful fusion of different functions (residential, commercial, social) in a building that is at once innovative and historically anchored [Palmieri 2002; Lupano 2005].

RECTORE FRANCISCO SENAT
ANNO DOMINI CIↃIↃCLXVII

LIST OF PORTICOES

Medieval porticoes

1. Casa Isolani: *Strada Maggiore 19*
2. Casa Sampieri: *Strada Maggiore 24* [destroyed]
3. Casa dei Geremei: *Via Castiglione 7* [destroyed]
4. Case Seracchioli-Reggiani: *Piazza della Mercanzia 2*
5. Casa Grassi: *Via Marsala 12*
6. Casa Venenti: *Via Marsala 17*
7. Casa Rampionesi: *Via del Carro 4*
8. Casa Azzoguidi: *Via San Nicolò 2*
9. Portico in Strada Maggiore 3/2
10. Casa del Conservatorio di San Leonardo: *Via Begatto 19*
11. Arcivescovado: *Via Altabella 6*
12. Palazzo d'Accursio: *Piazza Maggiore 6*
13. Palazzo Conoscenti: *Via Manzoni 6*
14. Porticoes in Via delle Tovaglie
15. Porticoes in Via Solferino
16. Porticoes in Via Mirasole
17. Porticoes in Via Miramonte
18. Porticoes in Via Santa Caterina
19. Porticoes in Via San Carlo
20. Porticoes in Via Polese
21. Porticoes in Via San Leonardo
22. Porticoes in Via Sant'Apollonia
23. Casa Gombruti: *Via de' Gombruti 7*
24. Portico in Via Tagliapietre 12
25. Portico in Via del Pratello 53-57

The fifteenth-century residential portico

26. *Sporti* of Casa Caccianemici: *Via de' Toschi 11*
27. *Sporti* of the building in Via Marchesana 1
28. *Sporti* of Casa Berò: *Via Rolandino 1*
29. Portico and *sporti* of Casa Conti: *Strada Maggiore 14*
30. Portico and *sporti* of Palazzo Caccialupi: *Via Galliera 13–15*
31. *Sporti* in Via Oberdan: *Via Oberdan 3*
32. Casa dalle Corregge: *Via Oberdan 18*
33. Cà Grande Malvezzi: *Largo Trombetti 4*
34. Casa Gaddi Pepoli: *Via Castiglione 4*
35. Palazzo Bolognetti: *Via Castiglione 1*
36. Palazzo Cospi: *Via Castiglione 21*
37. Palazzo Poeti: *Via Castiglione 23*
38. Casa Bolognesi: *Via Castiglione 47*
39. Casa Bonafè (later Sampieri): *Via Santo Stefano 1*
40. Palazzo Lupari-Pezzoli: *Via Santo Stefano 7*
41. Palazzo Bolognini Vecchio: *Via Santo Stefano 18*
42. Case Beccadelli: *Via Santo Stefano 15–17*
43. Case Tacconi Beccadelli: *Via Santo Stefano 19*
44. Palazzo de' Bianchi: *Via Santo Stefano 13*
45. Case Fiessi-Modiano: *Via Santo Stefano 25*
46. Palazzo Gozzadini Zucchini: *Via Santo Stefano 36*
47. Casa Saraceni: *Via Farini 15*
48. Palazzo Gozzadini Reggiani Zacchia: *Strada Maggiore 38–40*

49. Palazzo Guidalotti Alberani: *Strada Maggiore 50*
50. Casa dei Primaticci: *Via de' Castagnoli 1*
51. Palazzo Bianchetti: *Via Zamboni 9*
52. Palazzo Pannolini: *Via Zamboni 18*
53. Palazzo dei Bentivoglio (now site of Teatro Comunale): *Piazza Verdi 1* [destroyed]
54. Palazzo Ferraboschi-Scarselli: *Via Zamboni 38*
55. Casa degli Armigeri dei Bentivoglio: *Piazza Verdi 3*
56. Portico in Via del Carro 8
57. Casa dalle Tuate: *Via Galliera 6 – Via San Giorgio 1*
58. Palazzo Felicini: *Via Galliera 14*
59. Palazzo Bonasoni: *Via Galliera 21*
60. Palazzo Fava: *Via Manzoni 2*
61. Palazzo Ghisilardi: *Via Manzoni 4*
62. Casa Martelli: *Via delle Tovaglie 7*
63. Portico in Via Tagliapietre 14
64. Casa Pandolfi da Casio: *Via Porta Nova 2*
65. Casa Refrigeri: *Via Santo Stefano 105*

Porticoes of buildings with religious and charitable functions between the Middle Ages and the Renaissance

66. Santa Maria dei Servi: *Strada Maggiore 43*
67. Cathedral of San Pietro: *Via dell'Indipendenza 9* [destroyed]
68. San Giacomo Maggiore: *Via Zamboni 15*
69. Conservatorio delle Putte del Baraccano: *Via Santo Stefano 119*
70. Great vault of Baraccano: *Via del Baraccano 2*
71. Santa Maria del Baraccano: *Piazza del Baraccano 2*
72. Ospedale dei Bastardini: *Via d'Azeglio 41-45*
73. Santissima Annunziata: *Via San Mamolo 2*

Porticoes of public buildings between the Middle Ages and the Renaissance

74. Palazzo "in curia Sancti Ambrosii": *Via de' Pignattari 11 - Via Colombina*
75. "Palatium vetus": *Piazza Maggiore 1* [destroyed]
76. "Palatium bladi," today Palazzo d'Accursio: *Piazza Maggiore 6*
77. Loggia della Mercanzia: *Piazza della Mercanzia 4*
78. Courtyard of Palazzo Apostolico (today Palazzo Comunale): *Piazza Maggiore 6*
79. Palazzo del Podestà: *Piazza Maggiore 1*
80. "Trebbo" of the Asinelli Tower: *Piazza di Porta Ravegnana*
81. Archiginnasio: *Piazza Galvani 1*
82. Ospedale della Morte (today Museo Civico Archeologico): *Via dell'Archiginnasio 2*
83. Palazzo dei Banchi: *Piazza Maggiore 2-4*
84. Palazzo della Gabella Grossa (later portico of the Dogana): *Via Ugo Bassi 1*

Residential porticoes of the High Renaissance and the Baroque

85. Palazzo Gozzadini (today church of San Bartolomeo): *Strada Maggiore 4*
86. Palazzo Dal Monte: *Via Galliera 3*
87. Palazzo Guastavillani: *Via Castiglione 22*
88. Palazzo Marescotti: *Via Barberia 4*
89. Palazzo Bolognini Nuovo: *Via Santo Stefano 9-11*
90. Palazzo Scappi: *Via dell'Indipendenza 3-5*
91. Casa Grimani: *Via San Vitale 49*
92. Palazzo Leoni: *Via Marsala 31*
93. Portico in Strada Maggiore 62
94. Palazzo Malvezzi Campeggi: *Via Zamboni 22*
95. Palazzo Poggi: *Via Zamboni 33*

96. Palazzo Orsi: *Via San Vitale 28-30*
97. Palazzo Gessi: *Strada Maggiore 20*
98. Palazzo Pasi: *Via Castiglione 11*
99. Palazzo Zambeccari: *Via Barberia 22*
100. Palazzo Tortorelli: *Via Val d'Aposa 7*
101. Palazzo Malvezzi de' Medici: *Via Zamboni 13*
102. Palazzo Magnani: *Via Zamboni 20*
103. Palazzo Vizzani: *Via Santo Stefano 43*
104. Palazzo Zani: *Via Santo Stefano 56*
105. Palazzo dall'Armi: *Via IV Novembre 5*
106. Palazzo Tanari: *Via Galliera 18-20*
107. Casa Bugami: *Via San Felice 20*
108. Palazzo de'Bianchi: *Via Santo Stefano 71*
109. Palazzo Agucchi: *Via Santo Stefano 75*
110. Palazzo Isolani: *Via Santo Stefano 16*

San Luca and devotional porticoes of the Baroque era

111. Church of Madonna della Pietà e San Rocco: *Via Calari 4*
112. Santa Maria e San Valentino della Grada: *Via Calari 10*
113. Santa Maria del Soccorso: *Mura di Porta Galliera 6* [destroyed]
114. Santa Maria del Piombo: *Piazza Carducci 5*
115. Santa Maria delle Febbri di Miramonte: *Mura di Porta Castiglione 19* [destroyed]
116. Ospedaletto di Santa Maria delle Laudi: *Piazza Malpighi 1*
117. Santa Maria della Carità: *Via San Felice 64*
118. Church of the Buon Pastore: *Via delle Lame 83*
119. Church of the Cappuccine: *Via delle Lame 107*
120. Santa Maria Maggiore: *Via Galliera 10*
121. Sant'Ignazio: *Via delle Belle Arti 54*
122. Madonna della Pioggia: *Via Riva di Reno 124*
123. Santa Maria della Pietà: *Via San Vitale 112*
124. Santa Cristina: *Piazzetta Giorgio Morandi 2*
125. San Domenico: *Piazza San Domenico 13* [destroyed]
126. Portico of San Francesco: *Piazza Malpighi 15-21*
127. Monastery of the Angeli: *Via Nosadella 47-55*
128. Portico of the Alemanni: *Via Mazzini 1-65*
129. Portico of Sant'Orsola: *Via Massarenti 1* [destroyed]
130. San Gregorio dei Mendicanti: *Via Albertoni 15*
131. Portico of San Luca: *Via Saragozza 81-237; Via di San Luca*
132. Meloncello Arch: *Via Porrettana 1*

Porticoes between the late eighteenth and early nineteenth centuries

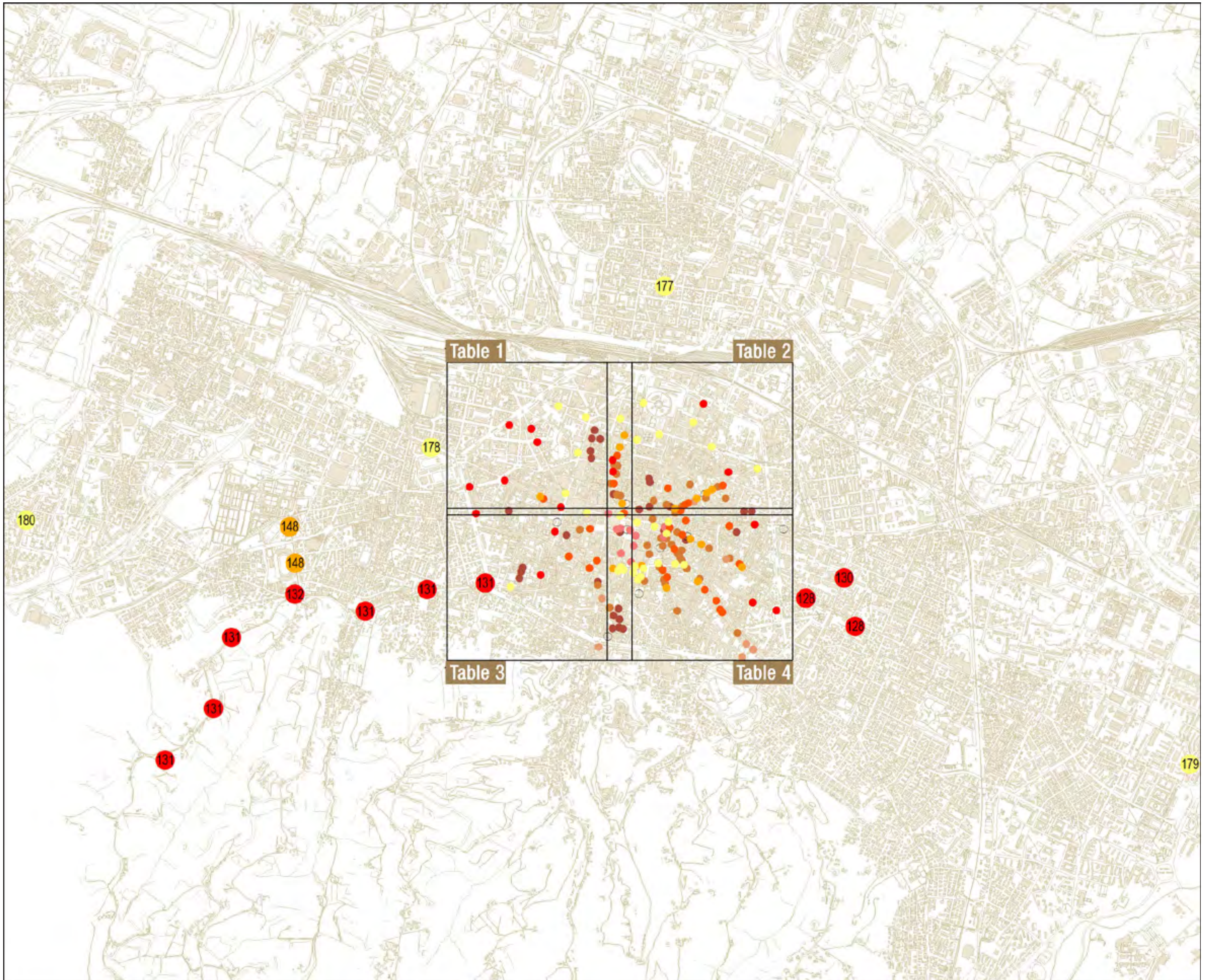
133. Palazzo Malvasia*: Via Zamboni 16*
134. Palazzo Malvezzi Locatelli: *Via Zamboni 24-26*
135. Teatro Comunitativo (Teatro Comunale): *Piazza Verdi 1*
136. Palazzo Gotti: *Via Zamboni 34*
137. Palazzo Hercolani: *Strada Maggiore 45*
138. Palazzo Aldini: *Strada Maggiore 34*
139. Casa Rossini: *Strada Maggiore 26*
140. Albergo del Corso: *Via Santo Stefano 35*
141. Palazzo Zagnoni: *Via Castiglione 25-27*
142. Palazzo Vassé Pietramellara: *Via Farini 14*
143. Palazzo Leonesi: *Via Carbonesi 1*
144. Palazzo Alamandini-Pallavicini: *Via San Felice 22*
145. Palazzo Merendoni: *Via Galliera 26*
146. Palazzo Savioli: *Via Galliera 40*
147. Seminario Arcivescovile: *Via dell'Indipendenza 6-8*
148. Portico of the Certosa: *Via della Certosa 10-14; Via de Coubertin*

Post-Unification and twentieth-century porticoes

149. Palazzo Pizzardi: *Via Farini 1*
150. Palazzo Ratta Agucchi: *Via Farini 2-6*
151. Case Galloni and Poggi (today Palazzo Cavazza): *Via Farini 3*
152. Palazzo Guidotti: *Piazza Cavour 1; Via Farini 9*
153. Banca d'Italia: *Piazza Cavour 6*
154. Palazzina Bottrigari: *Piazza Cavour 3*
155. Palazzo Silvani: *Piazza Cavour 4*
156. Palazzo of the Banco di Napoli: *Via Farini 12*
157. Cassa di Risparmio: *Via Farini 22*
158. Palazzo Tacconi: *Via Farini 28-32*
159. Palazzina in Santa Tecla: *Via Santo Stefano 23*
160. Tenement in Via Saragozza: *Via Saragozza 63-71*
161. Palazzo Vignoli al Canton de' Fiori: *Via dell'Indipendenza 2/1*
162. Porticoes in Via dell'Indipendenza
163. Portico of the Pincio: *Via dell'Indipendenza 71*
164. Porticoes in Via Irnerio
165. Porticoes of Piazza dei Martiri
166. Forno del Pane: *Via don Minzoni 14*
167. Porticoes in Via Ugo Bassi and Via Rizzoli
168. Palazzo Ronzani: *Via Rizzoli 1*
169. Casa Cari, Seracchioli, Pasi: *Piazza della Mercanzia 3*
170. Palazzo del Gas: *Via Marconi 10*
171. Palazzo Lancia: *Via Marconi 30*
172. Publishing house Zanichelli: *Via Irnerio 34*
173. Porticoes in Via del Borgo di San Pietro
174. Institute of Mathematics: *Piazza di Porta San Donato 5*
175. The ENPAS building: *Via dei Mille 9*
176. Office building: *Piazza di Porta Ravegnana 2*
177. Porticoes in Via Matteotti and Piazza dell'Unità
178. Porticoes in Via Saffi
179. Portico of the Due Madonne district: *Piazza Lambrakis 1-2*
180. Portico of the CEP-Barca district called "Treno": *Via Tommaseo 2-10; Piazza Giovanni XXIII 10-21; Via Baldini 1-9*

MAPS

edited by Maria Grazia Fini



Medieval porticoes
The fifteenth-century residential portico
Porticoes of buildings with religious and charitable functions between the Middle Ages and the Renaissance
Porticoes of public buildings between the Middle Ages and the Renaissance
Residential porticoes of the High Renaissance and the Baroque
San Luca and devotional porticoes of the Baroque era
Porticoes between the late eighteenth and early nineteenth centuries
Post-Unification and twentieth-century porticoes
Destroyed porticoes

Porticoes outside the city walls

128. Portico of the Alemanni
130. San Gregorio dei Mendicanti
131. Portico of San Luca
132. Meloncello Arch
148. Portico of the Certosa
177. Porticoes in Via Matteotti and Piazza dell'Unità
178. Porticoes in Via Saffi
179. Porticoes of the Due Madonne district
180. Portico of the CEP-Barca district

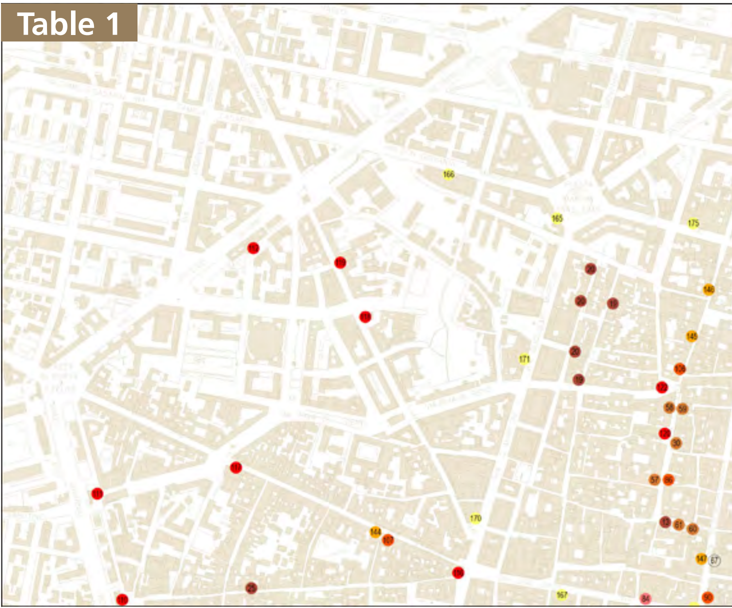


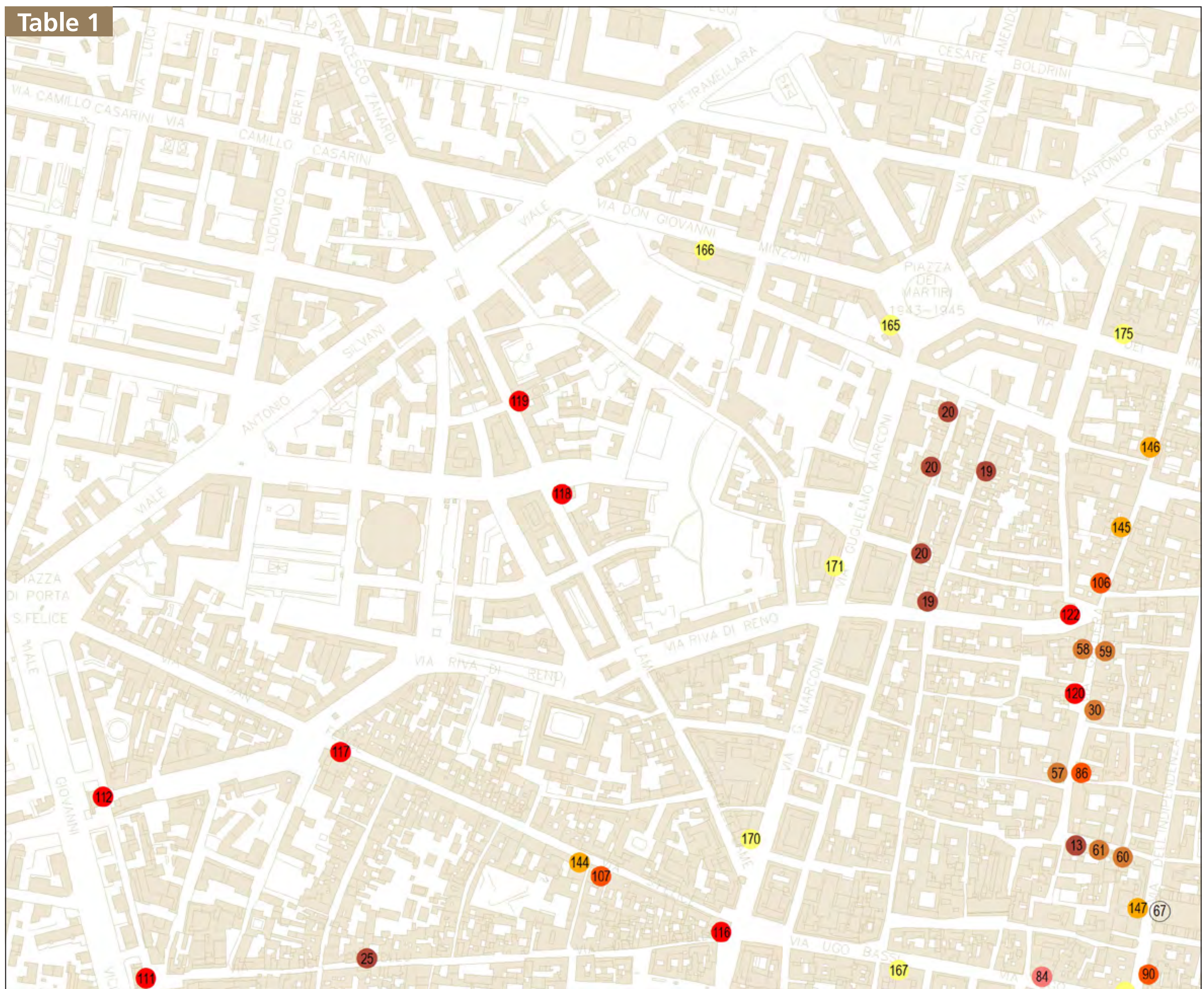
Table 2

Table 3

Table 4

Summary table of porticoes mentioned in this volume

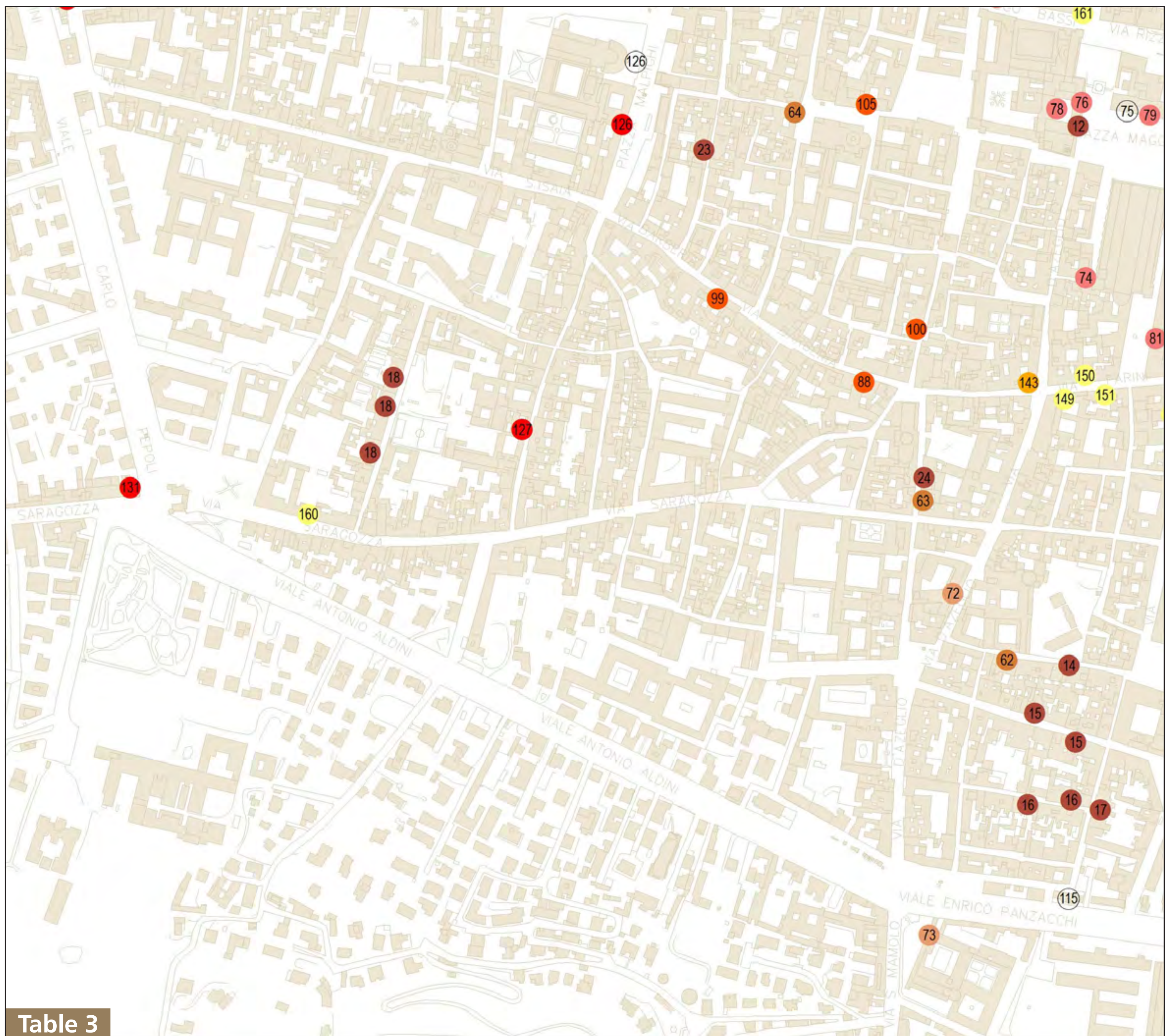
Table 1



13. Palazzo Conoscenti
19. Porticoes in Via San Carlo
20. Porticoes in Via Polese
25. Portico in Via del Pratello 53-57
30. Palazzo Caccialupi
57. Casa dalle Tuate
58. Palazzo Felicini
59. Palazzo Bonasoni
60. Palazzo Fava
61. Palazzo Ghisilardi
67. Cathedral of San Pietro
84. Palazzo della Gabella Grossa
86. Palazzo Dal Monte
90. Palazzo Scappi
106. Palazzo Tanari
107. Casa Bugami
111. Madonna della Pietà e San Rocco
112. Santa Maria e San Valentino della Grada
116. Ospedaletto di Santa Maria delle Laudi
117. Santa Maria della Carità
118. Church of the Buon Pastore
119. Church of the Cappuccine
120. Santa Maria Maggiore
122. Madonna della Pioggia
144. Palazzo Alamandini-Pallavicini
145. Palazzo Merendoni
146. Palazzo Savioli
147. Seminario Arcivescovile
165. Porticoes of Piazza dei Martiri
166. Forno del Pane
167. Porticoes in Via Ugo Bassi and Via Rizzoli
170. Palazzo del Gas
171. Palazzo Lancia
175. The ENPAS building

Table 2

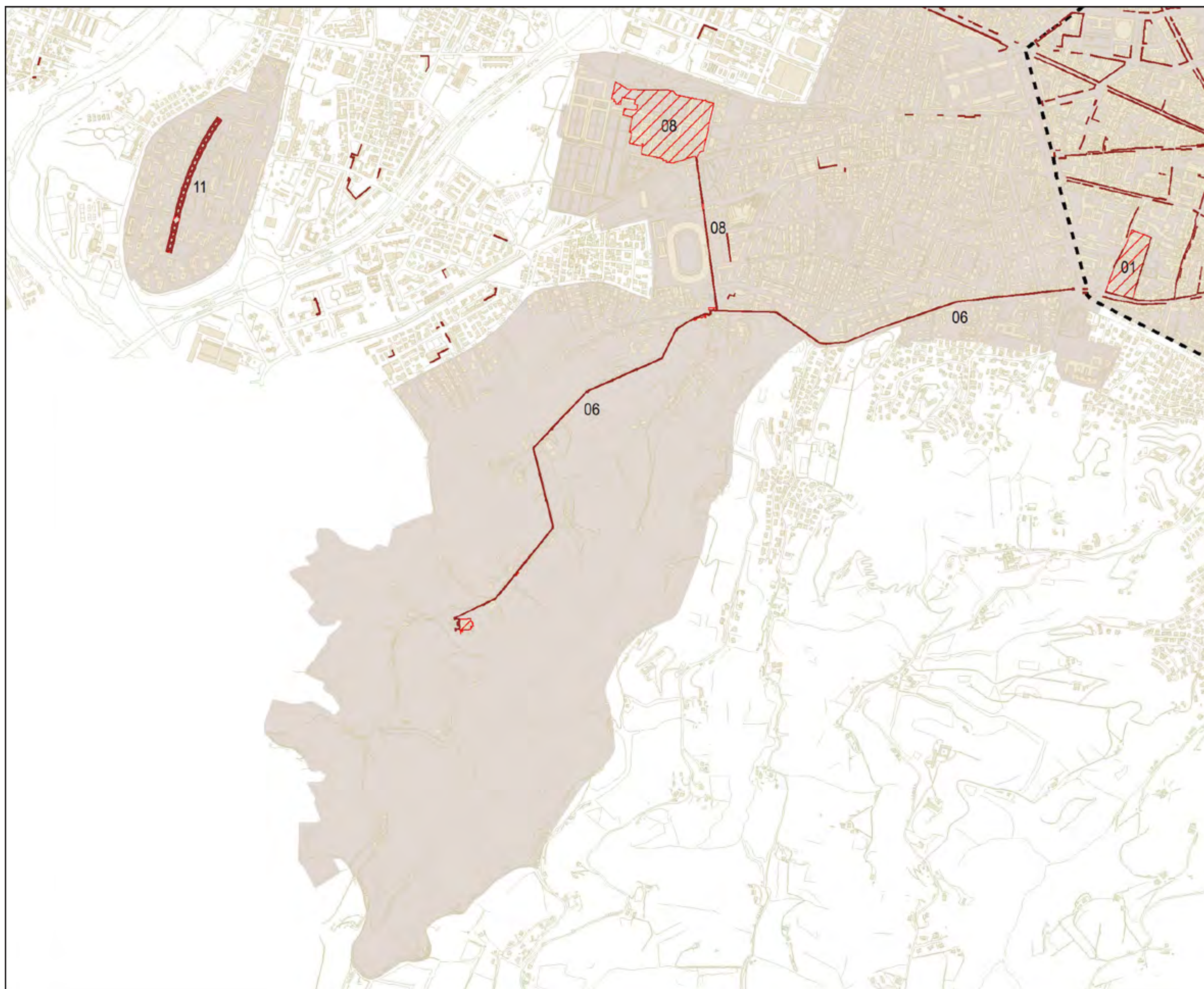
5. Casa Grassi
6. Casa Venenti
7. Casa Rampionesi
8. Casa Azzoguidi
11. Arcivescovado
21. Porticoes in Via San Leonardo
22. Porticoes in Via Sant'Apollonia
32. Casa dalle Corregge
33. Cà Grande Malvezzi
50. Casa dei Primaticci
51. Palazzo Bianchetti
52. Palazzo Pannolini
53. Palazzo dei Bentivoglio
54. Palazzo Ferraboschi-Scarselli
55. Casa degli Armigeri dei Bentivoglio
56. Portico in Via del Carro 8
68. San Giacomo Maggiore
92. Palazzo Leoni
94. Palazzo Malvezzi Campeggi
95. Palazzo Poggi
101. Palazzo Malvezzi de' Medici
102. Palazzo Magnani
113. Santa Maria del Soccorso
121. Sant'Ignazio
133. Palazzo Malvasia
134. Palazzo Malvezzi Locatelli
135. Teatro Comunitativo
136. Palazzo Gotti
162. Porticoes in Via dell'Indipendenza
163. Portico of the Pincio
164. Porticoes in Via Irnerio
172. Publishing house Zanichelli
173. Porticoes in Via del Borgo di San Pietro
174. Institute of Mathematics



12. Palazzo d'Accursio
14. Porticoes in Via delle Tovaglie
15. Porticoes in Via Solferino
16. Porticoes in Via Mirasole
17. Porticoes in Via Miramonte
18. Porticoes in Via Santa Caterina
23. Casa Gombruti
24. Portico in Via Tagliapietre 12
62. Casa Martelli
63. Portico in Via Tagliapietre 14
64. Casa Pandolfi da Casio
72. Ospedale dei Bastardini
73. Santissima Annunziata
74. Palazzo "in curia Sancti Ambrosii"
75. "Palatium vetus"
76. "Palatium bladi"
78. Courtyard of Palazzo Apostolico
79. Palazzo del Podestà
81. Archiginnasio
88. Palazzo Marescotti
99. Palazzo Zambeccari
100. Palazzo Tortorelli
105. Palazzo dall'Armi
115. Santa Maria delle Febbri di Miramonte
126. Portico of San Francesco
127. Monastery of the Angeli
131. Portico of San Luca
143. Palazzo Leonesi
149. Palazzo Pizzardi
150. Palazzo Ratta Agucchi
151. Case Galloni and Poggi
160. Tenement in Via Saragozza
161. Palazzo Vignoli al Canton de' Fiori

Table 4

1. Casa Isolani
2. Casa Sampieri
3. Casa dei Geremei
4. Case Seracchioli-Reggiani
9. Portico in Strada Maggiore 3/2
10. Conservatorio di San Leonardo
26. *Sporti* of Casa Caccianemici
27. *Sporti* in Via Marchesana 1
28. *Sporti* of Casa Berò
29. Portico and *sporti* of Casa Conti
31. *Sporti* in Via Oberdan
34. Casa Gaddi Pepoli
35. Palazzo Bolognetti
36. Palazzo Cospi
37. Palazzo Poeti
38. Casa Bolognesi
39. Casa Bonafè
40. Palazzo Lupari-Pezzoli
41. Palazzo Bolognini Vecchio
42. Case Beccadelli
43. Case Tacconi Beccadelli
44. Palazzo de' Bianchi
45. Case Fiessi-Modiano
46. Palazzo Gozzadini Zucchini
47. Casa Saraceni
48. Palazzo Gozzadini Zacchia
49. Palazzo Guidalotti Alberani
65. Casa Refrigeri
66. Santa Maria dei Servi
69. Conservatorio delle Putte del Baraccano
70. Great vault of Baraccano
71. Santa Maria del Baraccano
77. Loggia della Mercanzia
80. "Trebbo" of the Asinelli Tower
82. Ospedale della Morte
83. Palazzo dei Banchi
85. Palazzo Gozzadini
87. Palazzo Guastavillani
89. Palazzo Bolognini Nuovo
91. Casa Grimani
93. Portico in Strada Maggiore 62
96. Palazzo Orsi
97. Palazzo Gessi
98. Palazzo Pasi
103. Palazzo Vizzani
104. Palazzo Zani
108. Palazzo de' Bianchi
109. Palazzo Agucchi
110. Palazzo Isolani
114. Santa Maria del Piombo
123. Santa Maria della Pietà
124. Santa Cristina
125. San Domenico
129. Portico of Sant'Orsola
137. Palazzo Hercolani
138. Palazzo Aldini
139. Casa Rossini
140. Albergo del Corso
141. Palazzo Zagnoni
142. Palazzo Vassé Pietramellara
152. Palazzo Guidotti
153. Banca d'Italia
154. Palazzina Bottrigari
155. Palazzo Silvani
156. Palazzo of the Banco di Napoli
157. Cassa di Risparmio
158. Palazzo Tacconi
159. Palazzina in Santa Tecla
167. Porticoes in Via Bassi and Via Rizzoli
168. Palazzo Ronzani
169. Casa Cari, Seracchioli, Pasi
176. Office building

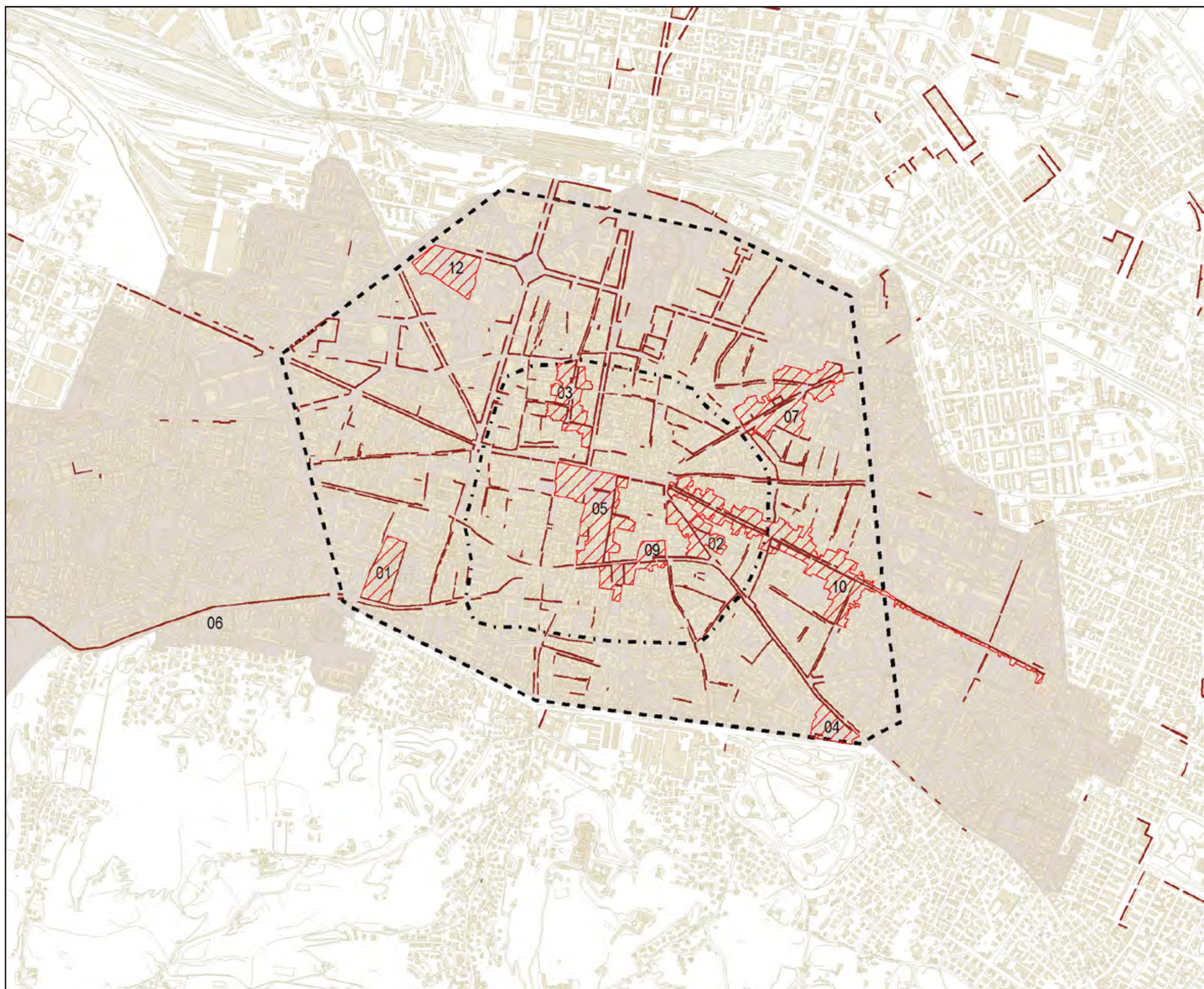


The UNESCO serial site: the porticoes of Bologna

On 28 July 2021, the porticoes of Bologna were inscribed on the UNESCO World Heritage List on the basis of criterion IV of the World Heritage Convention ("to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history"). This is a "serial site" that consists of twelve components containing large stretches of porticoed streets and their surrounding architectural fabric located within the municipality of Bologna.

The twelve components are representative of a thousand-year-old architectural type that took root in this city unlike in any other one. Due to particular legal, economic, and cultural circumstances, from the twelfth century onward the portico spread in a capillary fashion along the perimeters of the new streets, creating a unique urban landscape over the course of the subsequent centuries and filling it with an extraordinary variety of architectural solutions.

At every stage of its urbanistic evolution, Bologna revisited the idea of the portico and reinvented its formal language. The excellent state of conservation of its ancient historic center has ensured the portico's duration over time. For this reason, inside the historic city and in its immediate suburban areas, the many architectural variants of the portico are still visible unlike in any other urban environment. Along the 62 kilometers of porticoed streets within the municipal borders we find examples of all the different types of residential and non-residential portico developed over the course of more than a thousand years of history.



Components of the UNESCO serial site:

01 - Santa Caterina and Saragozza
02 - Santo Stefano and Mercanzia
03 - Galliera
04 - Baraccano
05 - Pavaglione, Banchi, and Piazza Maggiore
06 - San Luca
07 - University and Academy of Fine Arts
08 - Certosa
09 - Cavour, Farini, and Minghetti
10 - Strada Maggiore
11 - "Treno" in the Barca district
12 - MAMbo

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ASCBo: Archivio Storico Comunale di Bologna
BUB: Biblioteca Universitaria di Bologna
BCAB: Biblioteca Comunale dell'Archiginnasio di Bologna
BMB: Bibliothèque municipale, Besançon
FCAVB: Fondazione Collegio Artistico Venturoli, Bologna

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