

## I. Naming Places

### The Monumental Structure of the City

Lamberto Amistadi

Cities exist in the moment in which they are represented as well. And the representation must not be understood only as a description or classification, but also as an interpretation and characterization. Its drawing depends on a series of choices, on an act of voluntary determination which upon the selection of certain signs, excludes others; it is a work of de-codification and recodification that leads to the construction of what Giuseppe Samonà called an "intentional image."

At the CIAM of 1933, Le Corbusier gave instructions that established a „language of description“ with which to redesign 33 cities. The instructions included redrawing the city according to an interpretative grid based on the fundamental functions of living, working and free time, with circulation as a connective element. If the language of description is functionalist in nature, the resulting city will be a „functional city.“ If, on the contrary, the language of description is formulated starting from the indissoluble link between architecture and the city and on the meaning of cities according to the Aymonian meaning of their vocation to be transformed while remaining the same, then their permanent elements - that is, the primary urban facts and monuments - become the cornerstones of a city of architecture and the intention becomes to represent the figurative structure of the city.

It is the individuality of urban facts that makes a city a specific fact. There are many churches, but there is only one Basilica of San Petronio in Bologna. Monuments are not simple buildings but places, the quality of which is fully manifested only in their relationship with the city. By establishing a difference and a hierarchy between primary urban facts on the one hand, and the building fabric on the other, the Italian tradition of urban studies has successfully established the working relationship between permanence and transformation, avoiding both the quagmires of a conservative position, and the superficiality of the avant-gardes of the „tabula rasa.“ From this point of view, the drawing of the city can only be a work that proceeds by addition, „gradually“ by adding unity of meaning starting from that which is defined, accomplished, and stable, and emerges for its difference from the building fabric, that is, the primary urban facts, monuments and more generally that which can be indicated with a proper name: Piazza Maggiore, Basilica of Santo Stefano, Porta San Vitale, St. Jacob Pilgerkapelle, St. Marien Kirche, Hallenbad Elisabethhalle, etc., inside a specific city, Bologna and Aachen.

The space of the representation is populated by the entity-forming taxonomy constituted by the nomenclature of the urban project that the subject has consolidated in the course of its historical experience and through which the correspondence between city and architecture is re-established, so that a city can be described and represented through the list of churches, monasteries, palaces, towers and gates that delimit the parts of which it is composed.

The drawing thus becomes an instrument of knowledge through which to practice urban planning as an „art of discovery.“

The name of the monuments reveals and discloses their *raison d'être* within the history of the city and their link with the events of men. Thus two individual episodes of Bolognese religious construction can be seen in the design of the sanctuary of the Beata Vergine del Soccorso and the Church of San Rocco, but it can also be noted that the two monuments are the poles of a rite - the procession that annually commemorates the end of the plague of 1527. Or the monuments can be considered the witnesses of the city's transformation over time. When drawing the church of Santa Maria della Visitazione at Ponte delle Lame, it is not only the position of a somewhat anomalous building, abandoned at the center of the intersection between two roads, that is indicated. By inserting its name in a list, naming it, the reason for that strange location is recalled to the collective memory: that is, it was in fact a bridge and Bologna was once crossed by a canal and who knows, perhaps even more than one.

But this drawing not only has a representative value (that is, it is not a question of depicting the face of the Madonna, as Le Corbusier says about the strategic value of the planimetry);

the drawing which interests us is that particular symbolic-strategic form of drawing, the type that makes Giorgio Grassi and Aldo Rossi discuss it in the report for the project of the San Rocco district in Monza, discussing a drawing in which "the general case, the law governing the drawing, is still legible." This type of drawing of the city insinuates itself directly into the dialectic between permanence and transformation that we have mentioned, that is, between existing and design.

In this case, the law presiding over the plan governs the transformative possibilities of the city. Taking into account the permanent characteristics included in its monumental-figurative structure, the re-drawing re-actualizes the solutions belonging to the course of historical evolution which are considered a-historically and re-introduced into the circle of present and future possibilities.

In the drawings of Bologna and Aachen on a scale of 1:10.000 (1:33.333 in the atlas), the grid of the streets constitutes a sort of „basso continuo“ above which the monumental figures of the countryside town stand out as „large fragments loaded with history“: geo-morphological emergences - mountains, woods, waterways, urban parks - the consolidated core of the historic city according to its different stages of development and main arteries, understood as the generatrices of the plan, the geometric-structural axes inside, around, and along which the building fabric of the city has grown.

The central part, the oldest core of the consolidated fabric, is purposely left blank and its shape appears as the countershape of the internal limit of the subsequent medieval expansion. This expedient favors the interpretation and consideration of the logic with which the primary urban facts are placed relative to the aforementioned parts, the same logic that Gianugo Polesello called „positional“: the Cathedral of Bologna or the Church of San Petronio at the intersection of the cardo and decumanus, the Convent of San Francesco or the Patriarchal Convent of San Domenico along the edge of the Cerchia dei Mille, or 12th-century city walls, but also the crown of the Wehrturm that circumscribes the historic core of Aachen or the Schinkel Pavilion - the Elisenbrunnen - close to the monumental area of the city.

Constants with this logic emerge in both case studies. The figures are placed at the limit of the parts according to different possibilities: on the inner or outer limit of the central core, along the limit/edge of the late medieval expansion according to an elementary topology that accounts for the structural character these figures assume in the urban composition.

The 1:2.000 scale drawings (1:6.666 in the atlas) establish a meaningful comparison between the consolidated historic center of the city and the periphery, which are described using the same classification filter. The comparison shows how the difference should not refer so much to a different building density - which also exists - as to a considerable difference in density that is semantic, so to speak, i.e., of significant urban facts.

On the other hand, that which applies to the project of the historic center applies even further to the redrawing of the urban peripheries, of the spaces of the „extended city“ where traces within an open and multi-perspective structural plot are found and recognized: rhythm, “interesting distances,” “positional logic,” transparencies, green rooms, thresholds, edges, clearings. The rediscovered elements, the verticality of bell towers, towers and pylons, the compact patches of woods, the sinuous lines of rivers, the nuclei of historic cities, residential districts, production areas constitute the text on which and with which to build the project and take on a narrative role in the composition of the city.

It is for this reason that this intertwining between significant architecture and the city can rightly be called the narrative structure of the city. The term structure emphasizes that the relationship between objects is more important than the objects themselves. Roland Barthes says that - especially in our time - the most important thing is not to invent original objects, but to establish original relationships between existing objects.

At the beginning we discussed figurative structure. Here the term „figure“

must be understood in its double meaning, as both a rhetorical figure as understood by Alan Colquhoun in „Form and Figure“ or Giulio Carlo Argan in the essay „The city in the thought of Leon Battista Alberti's thought,“ and in a gymnastic-choreographic sense: that is, of the work they carry out in the city, of the configurations they assume in presiding over the redefinition of settlement forms, in the role they play in organizing a sequence of experiences endowed with meaning.

UNIBO Alma Mater Studiorum Università di Bologna

Main Coordinator: Lamberto Amistadi

Scientific Staff: Ildebrando Clemente, Francesco Saverio Fera, Gino Malacarne, Filippo Bagagli, Francesco Mirri

Students: Luca Biondi, Martina Calamelli, Chiara Colleluori, Alessandro D'Aloisio, Francesca Di Salvo, Chiara Giannotti, Margherita Mazzarini, Laura Meloncelli, Sofia Saragoni

# I. Naming Places

The Monumental Structure of the City

Bologna  
scale 1:33.333 (original scale 1:10.000, plan size 90x90cm)









## I. Naming Places

### The Monumental Structure of the City

#### CHURCHES

001 - Basilica di S. Francesco  
002 - Basilica di S. Martino  
003 - Basilica di S. Pietro nella Metropolitana  
004 - Basilica di S. Maria Maggiore  
005 - Cattedrale di S. Petronio  
006 - Chiesa dei Santi Gregorio e Siro  
007 - Chiesa della Madonna di Galliera e S. Filippo Neri  
008 - Chiesa dello Spirito Santo  
009 - Chiesa di S. Maria delle Pugliole  
010 - Chiesa di S. Barbaziano  
011 - Chiesa di S. Giorgio in Poggiale  
012 - Chiesa di S. Giovanni Battista dei Celestini  
013 - Chiesa di S. Nicolò degli Albari  
014 - Chiesa di S. Salvatore  
015 - Ex Chiesa di S. Colombano  
017 - Chiesa di Santa Maria delle Laudi  
018 - Oratorio e Chiesa di Santa Maria della Vita  
019 - Chiesa dei Santi Filippo e Giacomo  
020 - Chiesa di San Donato  
021 - Chiesa di Santa Maria della Pioggia (già di San Bartolomeo di Reno)  
023 - Chiesa di Santa Maria Regina dei Cieli o Madonna dei Poveri  
024 - Chiesa dei Santi Bartolomeo e Gaetano  
025 - Basilica di San Giacomo Maggiore  
026 - Chiesa della Beata Vergine del Soccorso  
027 - Chiesa di San Benedetto  
031 - Chiesa di Santa Maria e San Domenico della Mascarella  
032 - Chiesa di Sant'Ignazio  
033 - Chiesa di Santa Maria Maddalena  
034 - Chiesa di Santa Maria della visitazione al Ponte delle Lame  
035 - Cripta di San Zama  
036 - Chiesa di San Nicolò di San Felice  
037 - Chiesa di San Vitale a Agricola in Arena  
038 - Chiesa di Sant'Isaia  
039 - Chiesa di San Mattia  
040 - Basilica di Santo Stefano  
041 - Basilica di Santa Maria dei Servi  
042 - Chiesa di San Giovanni in Monte Oliveto  
043 - Chiesa di Santa Lucia  
044 - Chiesa di San Paolo Maggiore  
045 - Chiesa di San Clemente del Collegio di Spagna  
047 - Chiesa di San Procolo

048 - Chiesa di San Domenico  
049 - Chiesa della Santa  
050 - Chiesa di Sant'Antonio Abate  
051 - Oratorio dello Spirito Santo  
052 - Chiesa di Santa Caterina di Saragozza  
053 - Chiesa del Sacro Cuore di Gesù  
054 - Chiesa di San Cristoforo  
055 - Parrocchia di San Girolamo dell'Arcoveggio

#### MONASTERIES

100 - Abbazia Celestini  
102 - Convento dei Santi Gregorio e Siro  
103 - Convento di S. Francesco  
104 - Convento di S. Giorgio in Poggiale  
105 - Convento di S. Martino, Chiostro dei Morti  
106 - Convento di S. Salvatore  
107 - Monastero dei Monaci Eremitani Gerolimini  
109 - Vescovato  
111 - Convento delle Convertite dei Santi Filippo e Giacomo  
113 - Convento di Sant'Ignazio (Pinacoteca Nazionale)  
114 - Convento e Cripta dei Santi Naborre e Felice  
115 - Complesso di Santo Stefano (Sancta Hjerusalem)  
116 - Convento di Santa Maria dei Servi  
117 - Complesso di San Giovanni in Monte  
118 - Museo della Santa  
119 - Convento di Sant'Antonio Abate  
120 - Convento di San Procolo  
121 - Convento Patriarcale di San Domenico  
123 - Convento di San Giacomo Maggiore  
125 - Convento della Madonna di Galliera  
126 - Convento di S. Mattia  
128 - Convento di Santa Margherita

#### MEDIEVAL TOWERS – GATES

200 - Porta Nuova  
201 - Torre Accursi o dell'Orologio  
202 - Torre Agresti  
203 - Torre Alberici  
204 - Torre Azzoguidi o Altobella  
206 - Torre Catalani  
208 - Torre dalle Perle  
209 - Torre degli Asinelli  
210 - Torre Galluzzi  
211 - Torre Garisenda

212 - Torre Ghisilieri  
213 - Torre Guidoagni  
214 - Torre Lambertini  
215 - Torre Lapi  
216 - Torre Prendiparte o Coronata  
217 - Torre Ramponi  
220 - Torre Uguzzoni  
221 - Porta Lame  
222 - Torresotto di Porta Govese  
223 - Torre dell'Arengo  
224 - Torresotto San Vitale  
225 - Torre degli Oseletti  
226 - Torresotto di Strada Castiglione  
227 - Porta Mascarella

#### PALACES

426 - Palazzo d'Accursio  
431 - Palazzo del Podestà  
437 - Palazzo Re Enzo

#### THEATERS - CINEMAS

501 - Cineteca Bologna  
503 - Teatro Comunale  
504 - Teatro Arena del Sole  
505 - Teatro Testoni  
506 - Cinema Excelsior

#### COLUMNS - STATUES

600 - Colonna dell'Immacolata  
601 - Colonna della Beata Vergine del Carmine  
603 - Statua di Luigi Galvani  
604 - Statua di Marco Minghetti  
605 - Monumento a Giuseppe Garibaldi  
606 - Statua di San Domenico  
607 - Tomba di Rolandino de' Passeggeri  
608 - Colonna della Madonna del Rosario  
609 - Memoriale della Shoah

#### FOUNTAIN - WELL

700 - Fontana del Nettuno  
701 - Pozzo dei Desideri

#### GARDENS

800 - Parco della Montagnola  
801 - Giardino Jimi Hendrix  
802 - Parco Andrea Pazienza  
803 - Parco Lunetta Mariotti  
804 - Parco di Villa Angeletti  
805 - Giardino Maraini d'Italia

#### PORTICOES

#### URBAN FACILITIES

901 - Palazzo Bonaccorso  
902 - Stazione di Bologna Centrale  
903 - Ex-mercato ortofrutticolo Navile

#### WATERCOURSES

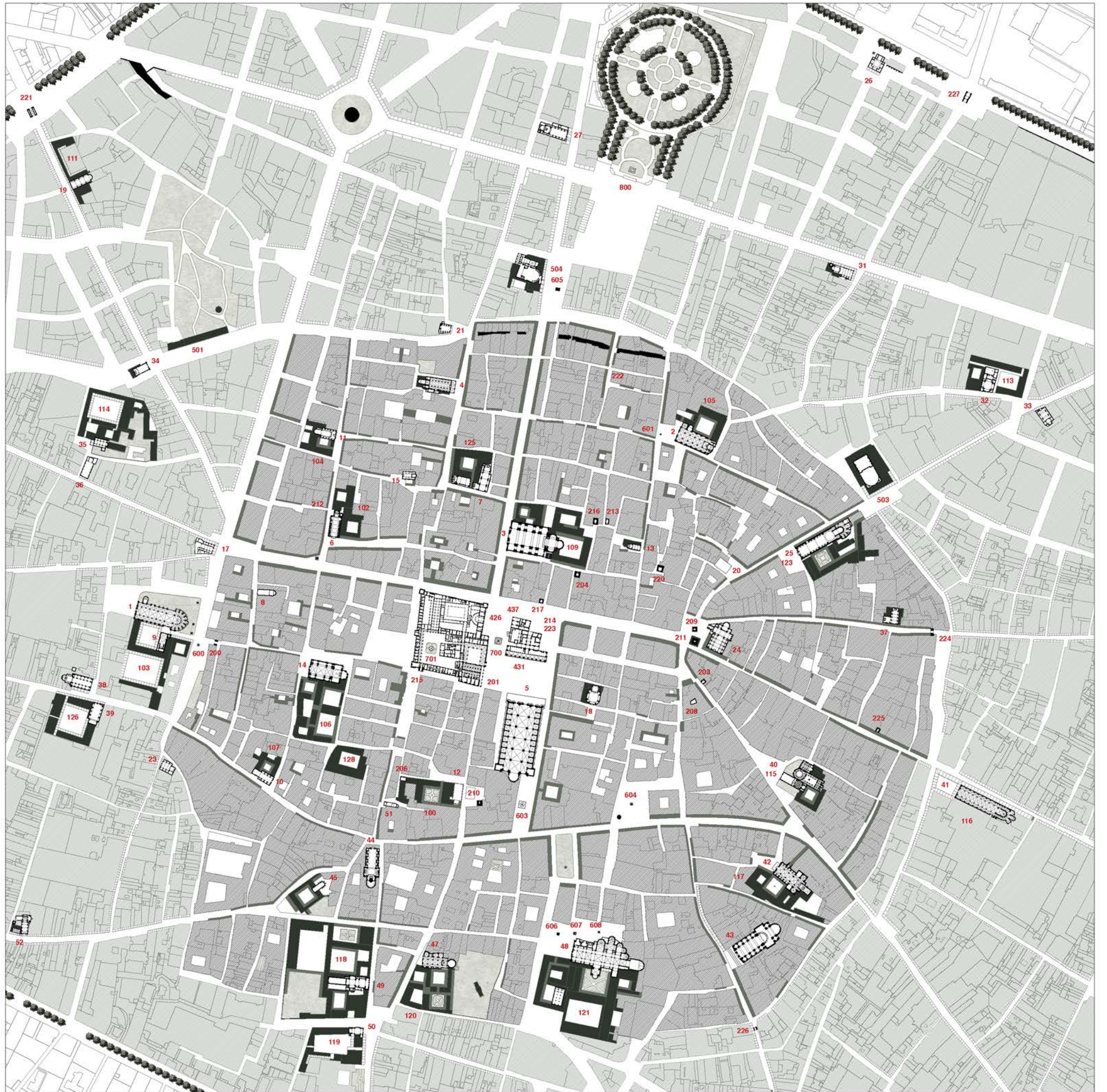
#### RAILWAYS

Bologna, city center

scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)









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- 006 - Chiesa dei Santi Gregorio e Siro
- 007 - Chiesa della Madonna di Galliera e S. Filippo Neri
- 008 - Chiesa dello Spirito Santo
- 009 - Chiesa di S. Maria delle Pugliole
- 010 - Chiesa di S. Barbaziano
- 011 - Chiesa di S. Giorgio in Poggiale
- 012 - Chiesa di S. Giovanni Battista dei Celestini
- 013 - Chiesa di S. Nicolò degli Albari
- 014 - Chiesa di S. Salvatore
- 015 - Ex Chiesa di S. Colombano
- 017 - Ex Chiesa di Santa Maria della Laude
- 018 - Oratorio e Chiesa di Santa Maria della Vita
- 051 - Oratorio dello Spirito Santo

#### MONASTERIES

- 100 - Abbazia Celestini
- 102 - Convento dei Santi Gregorio e Siro
- 103 - Convento di S. Francesco

- 104 - Convento di S. Giorgio in Poggiale
- 105 - Convento di S. Martino, Chiostro dei Morti
- 106 - Convento di S. Salvatore
- 107 - Monastero dei Monaci Eremitani Gerolimini
- 109 - Vescovato
- 128 - Convento di Santa Margherita

#### MEDIEVAL TOWERS – GATES

- 200 - Porta Nuova
- 201 - Torre Accursi o dell'Orologio
- 202 - Torre Agresti
- 204 - Torre Azzoguidi o Altobella
- 205 - Torre dei Carrari
- 206 - Torre Catalani
- 207 - Torre Conoscenti
- 208 - Torre dalle Perle
- 209 - Torre degli Asinelli
- 210 - Torre Galluzzi
- 211 - Torre Garisenda
- 212 - Torre Ghisilieri
- 213 - Torre Guidoagni
- 214 - Torre Lambertini
- 215 - Torre Lapi
- 216 - Torre Prendiparte o Coronata
- 217 - Torre Ramponi
- 218 - Torre Scappi

- 219 - Torre Toschi
- 220 - Torre Uguzzoni

#### SENATORIAL PALACES

- 300 - Palazzo Aldrovandi
- 301 - Palazzo Ariosti
- 302 - Palazzo Armi / Marescalchi
- 303 - Palazzo Beccadelli / Pellegrini
- 304 - Palazzo Bolognetti
- 305 - Palazzo Boncompagni
- 306 - Palazzo Boschetti / Caccialupi (Ghisilieri)
- 307 - Palazzo Buoi (Bovi)
- 308 - Palazzo Caccialupi (Ghisilieri) / Ghisilieri (Malvasia)
- 309 - Palazzo Caccianemici
- 310 - Palazzo Caprara
- 311 - Palazzo Davia
- 312 - Palazzo Dondini Ghiselli
- 313 - Palazzo Felicini (Fibbia)
- 314 - Palazzo Gessi / Sassoni
- 315 - Palazzo Ghisilardi
- 316 - Palazzo Grassi
- 318 - Palazzo Lodovisi (Tubertini)
- 319 - Palazzo Monti (poi Salina)
- 320 - Palazzo Paltroni
- 321 - Palazzo Pepoli Nuovo
- 322 - Palazzo Pepoli Vecchio
- 323 - Palazzo Scappi
- 324 - Palazzo Spada
- 325 - Palazzo Castelli
- 327 - Palazzo Volta / Torfanini
- 328 - Palazzo Zambeccari

#### OTHER PALACES

- 400 - Archiginnasio
- 401 - Casa Azzoguidi
- 402 - Casa Bertalotti poi Buriani
- 405 - Casa Castelli
- 406 - Casa Castelli 2
- 408 - Casa Conoscenti
- 409 - Casa del Mutilato
- 410 - Casa Garbagni
- 411 - Casa già del Conte Scarselli
- 412 - Casa già del Volta / Palazzina Pepoli
- 413 - Casa Landi già Galvani
- 414 - Casa Salina già Allamandini

- 415 - Case Berracchioli già Reggiani e Lari
- 416 - Gabella Nuova già Palazzo Mattei
- 417 - Casa Locatelli
- 418 - Monte del Matrimonio
- 419 - Museo Civico Archeologico / Ospedale della Morte
- 420 - Palazzo Belloni
- 421 - Palazzo Bocchi
- 422 - Palazzo Bonasoni
- 424 - Palazzo Canton de' Fiori
- 425 - Palazzo Caprara 2
- 426 - Palazzo d'Accursio
- 428 - Palazzo de' Notaro o del Registro
- 429 - Palazzo de' Toschi
- 430 - Palazzo della Cassa di Risparmio
- 431 - Palazzo del Podestà
- 432 - Palazzo della Mercanzia
- 433 - Palazzo Fava
- 434 - Palazzo Gaudenzi già Dal Monte Palace
- 435 - Palazzo Gnudi
- 436 - Palazzo Mazzacurati già Felicini
- 437 - Palazzo Re Enzo
- 439 - Palazzo Sampieri

#### THEATERS - CINEMAS

- 500 - Cinema Medica
- 502 - Teatro Auditorium Manzoni

#### COLUMNS - STATUES

- 600 - Colonna dell'Immacolata
- 601 - Madonna del Carmine
- 602 - Statua di San Petronio
- 603 - Statua San Luigi Galvani
- 604 - Statua di Marco Minghetti

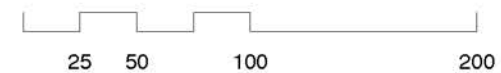
#### FOUNTAIN - WELL

- 700 - Fontana del Nettuno
- 701 - Pozzo dei Desideri

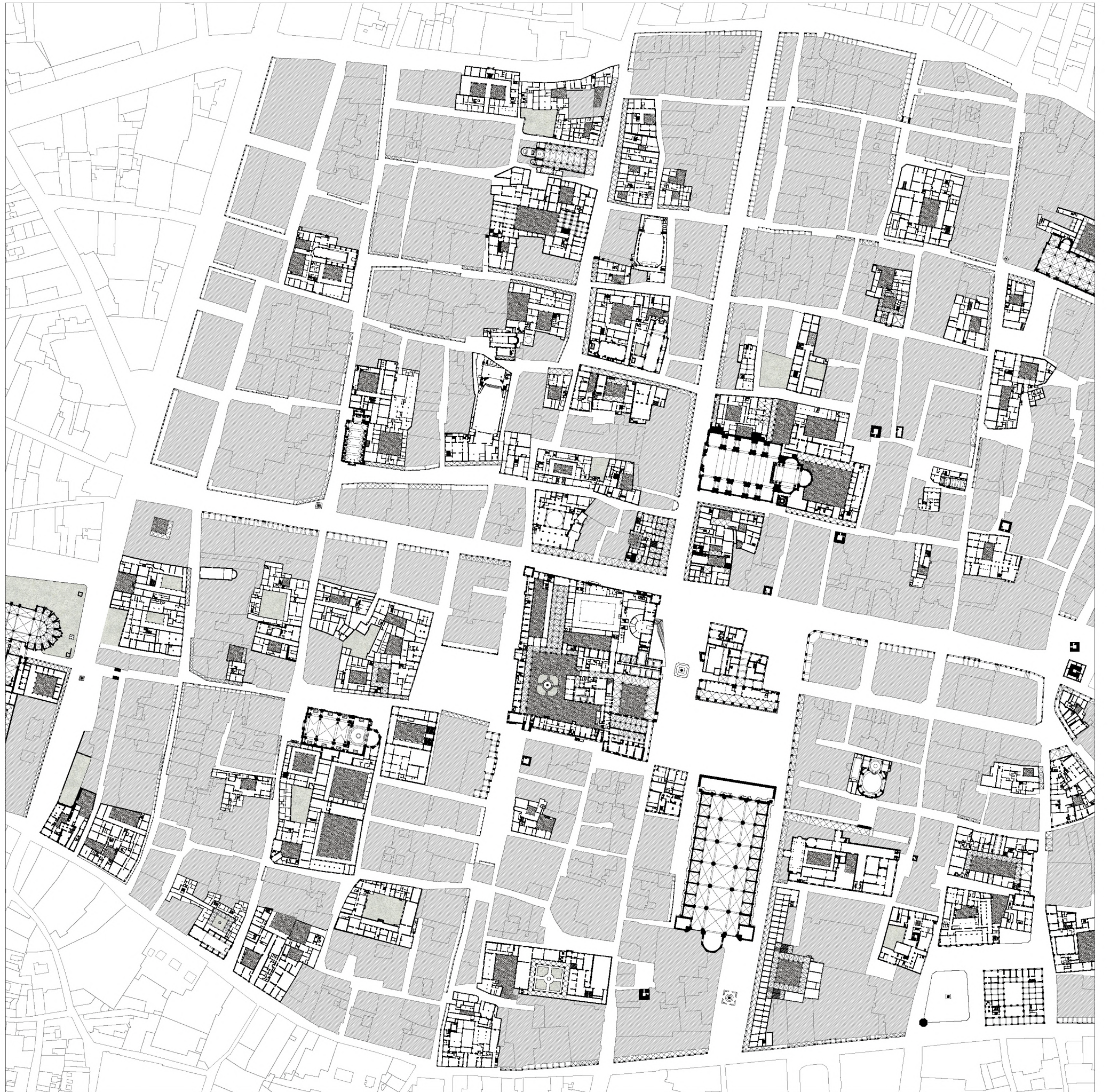
#### PORTICOES



Bologna, historic old town  
scale 1:3.333 (original scale 1:1.000, plan size 90x90cm)







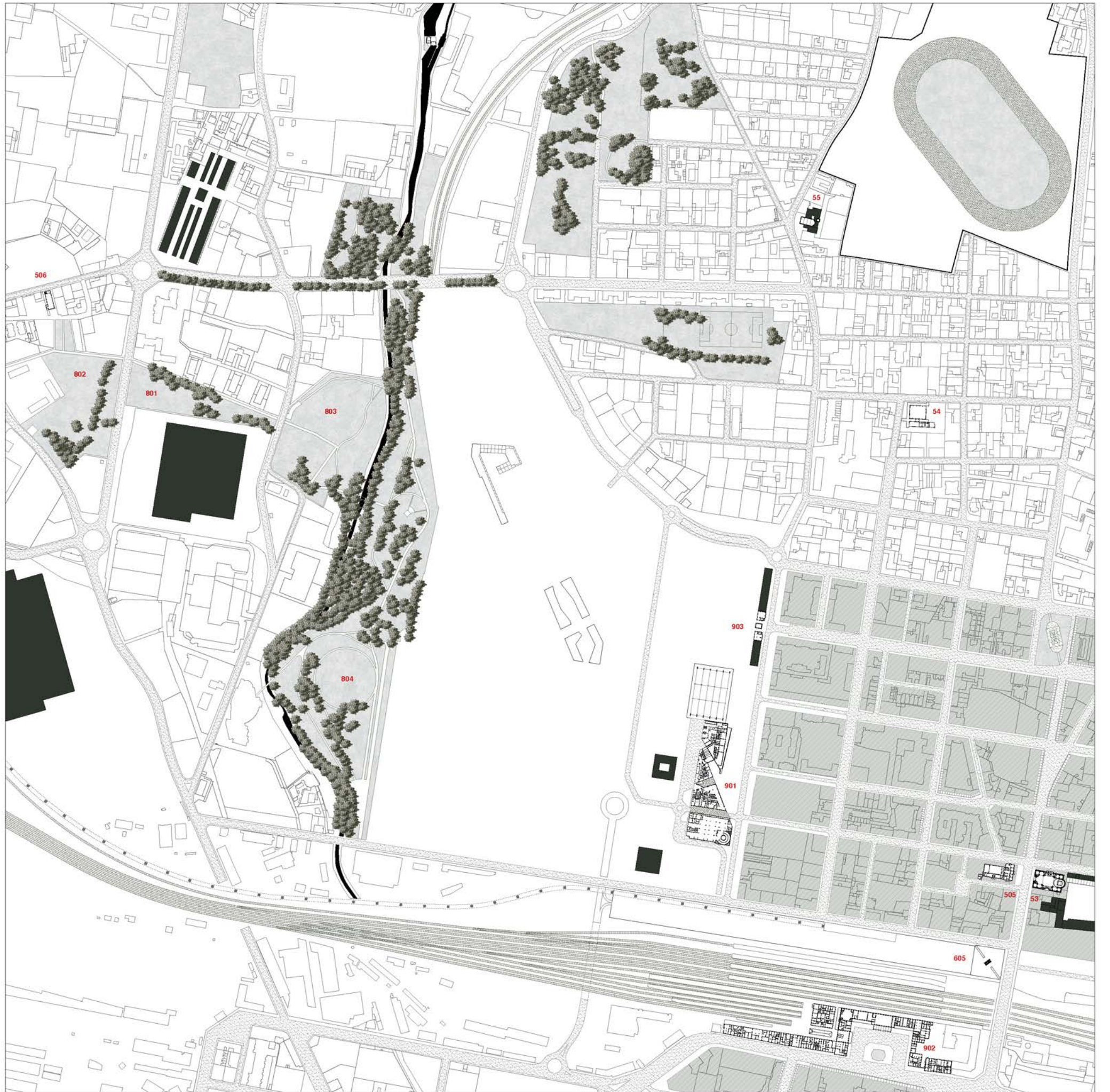


# I. Naming Places

The Monumental Structure of the City

Bologna, Bolognina  
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)







# I. Naming Places

The Monumental Structure of the City

Aachen  
scale 1:33.333 (original scale 1:10,000, plan size 90x90cm)







## I. Naming Places

### The Monumental Structure of the City

#### CHURCHES

- 001 - Aachener Dom
- 003 - Bilal Moschee
- 006 - Heilig-Kreuz-Kirche
- 009 - Jüdische Gemeinde Aachen
- 012 - St. Adalbert Kirche
- 013 - Griechisch-Orthodoxe Kirchengemeinde  
St. Michael / St. Dimitrios
- 014 - St. Foillan Kirche
- 015 - St. Jacob Pilgerkapelle
- 016 - St. Marien Kirche
- 017 - Ökumenische Citykirche St. Nikolaus
- 018 - St. Paul Kirche
- 019 - St. Peter Kirche
- 020 - Theresienkirche
- 021 - St. Katharina Kirche

#### MONASTERIES

- 100 - Alexianer Kloster
- 102 - Armen-Schwwestern vom hl. Franziskus
- 103 - Domschatzkammer Aachen

#### MEDIEVAL TOWERS – GATES

- 200 - Langer Turm
- 201 - Wehrturm am Lavenstein
- 202 - Marienturm
- 203 - Marschierort
- 204 - Pfaffenturm
- 205 - Ponttor

#### PALACES

- 400 - Rathaus
- 401 - Hallenbad Elisabethhalle
- 402 - Elisenbrunnen

#### THEATERS - CINEMAS

- 501 - Theater Aachen

#### COLUMNS - STATUES

- 601 - Charlemagne Statue
- 602 - Kreuzigung
- 603 - Kaiser Friedrich Denkmal

#### FOUNTAIN - WELL

- 700 - Hotmannspief
- 701 - Kugelbrunnen
- 702 - Röhrenbrunnen

- 703 - Kreislauf des Geldes
- 704 - Hühnerdieb

#### PORTICOES

#### PARKS - GARDENS

- 800 - Veltmanplatz
- 801 - Stadtpark
- 802 - Monheimsalle
- 803 - Suermondt Park

#### URBAN FACILITIES

- 900 - Universität RWTH Aachen
- 901 - Hauptbahnhof

#### RAILWAYS

Aachen, city center  
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)









# I. Naming Places

The Monumental Structure of the City

Aachen, Driescher Hof  
scale 1:6.666 (original scale 1:2.000, plan size 90x90cm)

