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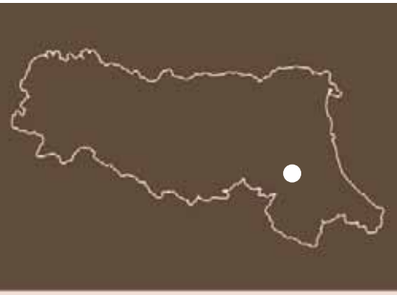

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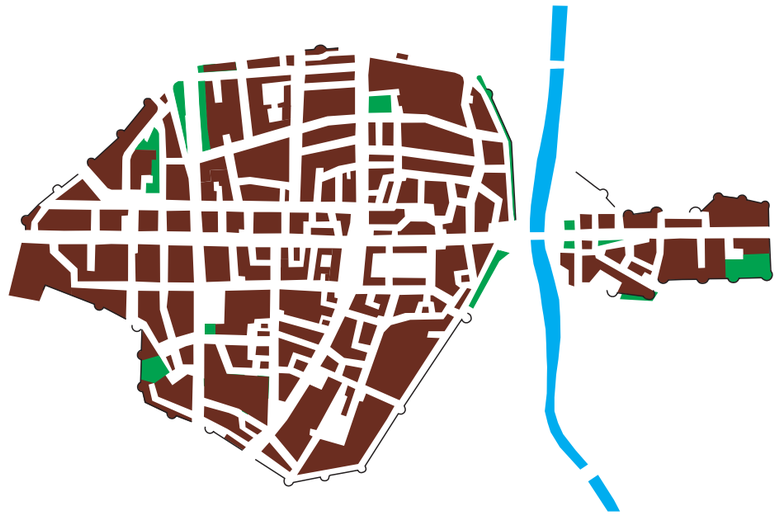
FAENZA

A STRATEGIC PLAN
FOR THE HISTORIC CITY CENTRE

PARTICIPATION AND SUSTAINABILITY

Ennio Nonni
Roberta Darchini



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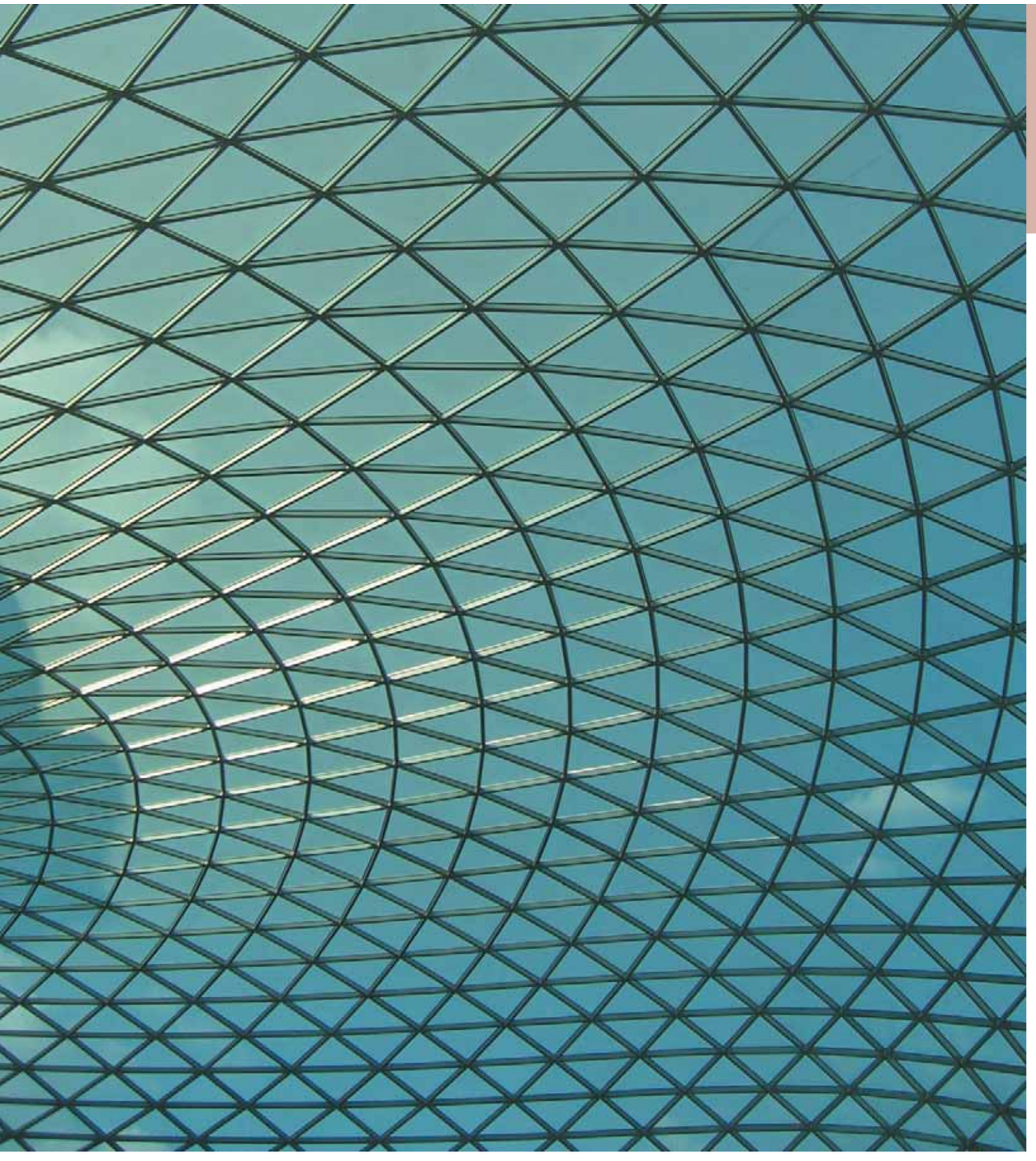
Presentation

Since 1998 when it abandoned the traditional town planning format pursued in Italy, Faenza has attempted to reinvent a new urban model of sustainable living, designed to suit the qualitative expectations of the citizens. Rather than being founded on theoretical planning, it became established on tangible development strategies. After 10 years of innovative experiments in a process which is still underway, the positive results obtained include sustainability, quality and urban aesthetics. In fact today the city of Faneza is a national reference point for innovation and creativity with regard to the development of bio-urbanistics, bio-architecture and sustainable development. Thanks to the European Hist.Urban project, this "STRATEGIC" document has been drafted and shared in a joint effort aimed at implementing and experimenting with town planning strategies and the guidelines set out in the General Town Development Plan, also with regard to the redevelopment of the Historic centre. It is the first time that the city of Faenza has tackled this subject in an organic manner; traditionally speaking plans focus chiefly on the external parts, and merely aim to preserve the old centre in general. Faenza Municipality has always been in favour of recuperating its centre, and has provided incentives at various levels; proof of this is a town centre of undeniable quality, part of which has been restored with the crucial effort invested by private individuals from the post-war period to the present. Yet a further qualitative leap is now needed to ensure that public funds are provided at regular intervals, in the absence of an overall programme. This proposal is also a process which is already underway, made up of day-to-day issues and large-scale projects: a further reference point for confirming the direction in which the quality and innovation are heading. In particular, with an end to obtaining a sustainable tool which places the emphasis firmly on the citizen and sustainable development in the planning stage, for the first time this project is setting out to define the guidelines and methods used for the bio-construction techniques applied to the old centre, and to create an organic set of solutions for improving environmental performance levels overall as well as in individual buildings. These will harness environmentally friendly technologies, and as a result will spread awareness of the advantages in the short-to-mid range in terms of environmental wellbeing and economic plus points. This document sets out to devise an innovative operative method that moves closer to the needs of the inhabitants, and one that defends quality, sustainability and aesthetics whilst at the same time creating the bases for what might one day become a regulatory reference point for designing and renewing historic centres and sustainable planning at a European level.

The Mayor
Claudio Casadio

Councillor for Local Policies
Donatella Callegari



The glass covering of the British Museum in London. With correct proportions and in areas that are closely controlled (such as the public courtyards of museums, internal courtyards of hotels etc.), large glass coverings can be a way to increase the appeal and range of services offered in the historic centre. The compatibility is gauged through the quality and innovation of the project and the perception of conservation carried out in public squares and streets.

The Strategic plan as an alternative to traditional planning

1.

ENNIO NONNI

The past: intervention categories and little else besides

The dramatic impact of the construction transformations that took place in post-war Italy resulted in a considerable change to the skyline in historical town centres; to a far greater extent than the Fascist constructions, the indiscriminate licences continued to apply the most harmful aspects of rationalism devoid of imagination or means to the historical hearts of cities right up to the end of the '70s. As a result, the layout of historic centres lost its nineteenth-century unitariness and pleasant appearance, differences that still maintained coherence and variety of details. As far as the town centres were concerned, the dark years were between the '50s and the '70s.

These were the conditions which, in 1968, led to the first national law prohibiting the increase in volumes of the historical centres. It was a quantitative means of protection which did not generally safeguard the qualitative conservation needed. This continued until 1978 when the law passed by the region of Emilia Romagna made it obligatory to impose, subject to prior assessment, what were known as "intervention categories" - from scientific restoration to urbanistic restructuring - on properties falling within uniform A areas. For 30 years and indeed to this very day, almost all historic town centre plans observe this method; it is easy to apply because it is exclusively recognitive. Each building is allocated an intervention category which certifies its transformation; the Municipality decides and the private individual, when involved, will act within indefinite deadlines, ensuring that the work complies with the allocated category; it is then hoped that the assessments made were accurate. Whilst this method might have been appropriate in the past, its sole aim being to conserve the buildings, now it reveals all its inadequacies owing to its static view of historic centres. In the vast majority of urbanistic plans, the historic centres are classified (and not planned) in line with this method.

First, the objectives

We can now assume that any construction work in historical centres is going to be geared towards preserving buildings as a whole. So it is now necessary to start working in a different manner; one that leaves behind the exclusively recognitive and regulatory approach, to head towards one that is strategic and design-oriented. If the question is: What has happened to historical cities? Then the answer is: in respecting urbanistic legislation, it has become a vestige of itself. The traditional teaching of urbanistics, whereby the territory is conceived of in parts, has and often continues to be the real mistake when it comes to studying complex issues. This type of approach in historic centres has spread to work on all scales, culminating in so-called "urban furnishing". The "urban furnishing plans", namely the last level where the creativity of designers wanting to leave their mark materialises in the guise of streetlights, coloured floorings, lights set into pavements, flower vases, benches and poles in every conceivable form and material, are quite useless.In order to underscore the great potential of historical cities, it is actually necessary, first and foremost, to define agreed strategic objectives for their relaunch.

We can summarise these objectives in a 10-point list:

1) Maintain residence levels and increase the population in historic centres
2) Avoid decentring public services and general interest activities
3) Promote a functional mix and encourage activities attended by the public on ground floor level
4) Increase sustainable mobility (bikes, external car parks, etc.)
5) Use public properties in their entirety and abandon any that are not strategic
6) Ensure interventions carried out in public areas are simplified as much as possible with subtraction operations, as an alternative to additions (for a "clean" appearance)
7) Take facades in the historical centre back to the harmony of matter and type that had been altered
8) Reorder anomalous, consolidated volumes, particularly where coverings are concerned, and carry out specific restorations with an end to attaining a historically "compact" effect
9) Introduce targeted signposting (cultural, historical, service-oriented) to render the outstanding features of the historical centre more attractive
10) Equip the main thoroughfares and squares with permanent, compatible systems for attracting further events, shows and open-air fetes.

Then come the instruments and techniques

The response (or attempt to respond) to those strategic objectives cannot take place within the definition of traditional intervention categories; indeed a more complex form of design is now necessary. In order to attain its objectives, this form of design must address conservation issues as well as those involving municipal balance sheets across the board, not to mention local taxation policies and design simulations for reordering consolidated anomalies; yet most of all it must be capable of communicating with the rest of the city. The innovations (whether technical, technological or involving sustainability) that the new city expresses must enter into

Piazza del Popolo, Faenza (1910-1915).

the heart of the city; at the same time, the historical centre must export its beauty, functional integration and oft-forgotten urban tone to the suburbs. It is necessary to identify which instruments and techniques are needed to ensure that this vast container of opportunities emerges in the PSCs (Municipal Structural Plans); if no attempt is made to set sail in new directions, the historical centres will repeatedly experience upheaval and long periods of waiting.

The future: The Strategic Plans

First and foremost, it is not a new urbanistic instrument, nor is it required by any legislation; in actual fact it is a means of summarising the various points of view that meet in the heart of the city; the ability to assume a cohesive orientation that has been discussed and agreed upon (with regard to the many aspects that involve the historical part of the city on a daily basis) is in itself an outstanding result. If we were not to start out with general strategies then there would not be a clear vision of what is being pursued. The result would be that, in management terms, proceedings would get underway in a haphazard fashion. For example, it is often the case that within Municipalities different offices pursue different aesthetic ideals, perhaps pursuing a personal point of view and, in this wavering, underscoring the absence of a powerful, shared idea of the historical city.

So the "Strategic Plan" represents the joint idea we have of the historical city, both in terms of conservation and development; it is an idea that takes shape in a visible form by means of graphic and strategic simulations (which can therefore be judged by the people) rather than documents of intent that are incomprehensible to most. These allow individuals to imagine the evolution of the spaces involved, thereby ensuring the ideas are easier to grasp. With the Strategic Plan that accompanies each planning order, the regulatory approach is bypassed in favour of a more creative designer's vision; not just rules for private individuals, but also a strong public commitment where investments, policies and innovations are concerned.

Aerial view of the city centre of Faenza with the Manfredian Cathedral, the Clock Tower and Palazzo del Podestà.

ALTERNATIVE METHOD
A tangible example that is easy to grasp

THE PAST

Typological analysis

Administrative process

Traditional instruments: PRG

Intervention Categories

Construction regulations

Control

THE FUTURE

Knowledge of the historical centre

Shared process

Alternative instruments: Strategic Plan

Town-planning strategies

Qualitative guidelines

Feasibility projects

Promotion and incentives

The "public plan" must communicate, guide and promote, not just record facts.
Private initiatives, which are so well regulated by the intervention categories, should not be awaited; rather they should be stimulated and guided with strategies.

The Strategic Plan for the Historical Centre of Faenza

In the years that followed approval of Faenza's town planning scheme, a difference was immediately noted between the rate of actively conducting urbanistic transformations in the newly formed city and the passive, wait-and-see manner with which projects have been put on a back burner; the waiting involved in a private intervention to reuse a given property is a counterpoint to the waiting involved for public works that have to fit in with investment plans. All of which is unleashed by an urban systems project that is planned and coordinated over the course of time. This improvisation is generally linked to the great difficulty involved in stating which identity the city centre should have, allowing events to be defined by the casual path of least resistance. The main aim of the Strategic Plan is to gather the various components and coordinate them to increase the possibility of performing complex interventions, whether public or private. The Strategic Plan links the urbanistic and construction evaluations with those concerning heritage, fiscal issues, public projects and the plan for investing in commerce and with public mobility services, aesthetically incompatible buildings, historical, cultural and tourist attractions. The objectives have been followed by answers; the most incisive of all focus on maintaining residence levels, increasing the population and ensuring services are not decentred, promoting a good mix and attracting new businesses.
In this case, a series of convergent initiatives are planned, deriving from greater freedom in the functional use of buildings to promote commercial and service activities at ground floor level, which attract large numbers of the public. These activities are to be encouraged through local taxation policies within urban requalification projects, thereby contributing to an increase in density in the historical centre.
For private individuals, the burdens of urbanisation must be reduced to the legal minimums along with ICI (local council property tax) reductions, which can provide a further means of providing economic support to work carried out in the centre; for public organisations, it is essential to increase public residential building for the weaker classes and the elderly in those parts of the city where services are geared towards pedestrians. Yet the most innovative aspect concerns the regulatory meaning attributed to the intervention categories; standards that are no longer prescriptive will be allocated based on urbanistic evaluations. Whilst detailed, these are however estimated, and are to be described in detail at the time of drafting the project following an in-depth study of the building. In practice, the regulations are to be created along with the project. Sustainable mobility, with a project for bicycle parks alongside car parks, then, makes it possible to use two-wheeled forms of transport with a personalised key; "Bici in c'entro" (a bike share scheme) is an outstanding example of sustainable mobility provided for inhabitants, but above all for tourists. For each public building, a project and feasibility programme will assesses the real, specific interest in raising the city's attractiveness; a historical interpretation of each building will be made, constituting an examination of the current conditions, outlining usage shortfalls and a designer's proposal for optimising spaces and restoring its urban image. Some buildings have been sold with the aim of using the revenue generated to finance the restoration of others. Planning for public heritage (which involves a detailed knowledge that should not be taken for granted) is one of the great opportunities afforded by the plan, namely aesthetically incompatible buildings and the reordering of anomalies. This surveying operation has contributed towards defining what appearance the city centre should have.

Sustainability of the historical centre: the real innovation

This Strategic Plan introduces the innovative issue of sustainability in ways that are geared towards bio-architecture and energy saving techniques.
Within the European Union, 40% of energy is consumed by buildings, and the energy consumption of existing buildings is around double that of traditional new-build constructions.
The unavoidable objective towering far above all others is that of raising energy efficiency in historical complexes. The method involves identifying the parameters, current performance indicators, actions for improvement and a future time scenario. The parameters concern the need for energy for heating and hot water, lighting interiors and urban areas, the indication of the means of producing energy from renewable sources, the increase of the permeability of internal courtyards, rain water gathering, the reduction of potable water consumption, the increase of public or private green areas, the use of ecological materials and of those promoting the greatest energy savings.

Top: a new residential building in the historical centre fits in perfectly with the surrounding context (architect F. Monti).

Bottom: the modern Post Office building communicates with the historical convent complex of S. Chiara. (architect F. Monti).

Different cultures, countries and ideas. Participation is not a technical act, but a different approach to choices that are made. It is necessary to answer the questions posed as well as keeping the stakeholders in consideration in order to gain approval.

Contents and participation in the Strategic Plan

2.

The rights of citizens to participate in an "informed" manner in the phases involved in decision making processes in line with the sustainable development principles that emerged from the Rio summit (then confirmed at Johannesburg), particularly with regard to urbanistic and environmental issues, have become vital. And not just at an international level, but also within Europe. This aspect was the focus for the Conference of the UNECE (United Nations Economic Commission for Europe-Aarhus, 1998) concerning access to information, participation of the public in decision-making and access to environmental justice. This approach is now even able to influence the way decisions are made on a local scale. Indeed it is the ongoing comparison with cities and the expectations of their inhabitants that provide the bases for ensuring the implementation of programmes is certain; in its legislative document the town council has for some time been placing particular emphasis on policies concerning the Historic Centre. Its objective is to *".…….draft a plan-programme which map the lines within which requalification works must be carried out over the course of time ……. in a logic of working with the relevant associations and citizens."* Based on these specific guidelines, the Municipal Administration has implemented this innovative planning instrument, one of Italy's first, which sets itself out as a bona fide planning process for identifying concerted strategies and objectives shared by the protagonists and stakeholders. This listening and comparison process involved political elements, the relevant associations, professional orders, city entrepreneurs, religious bodies, voluntary work associations and cultural associations along with the technical designers themselves. All of which aims to encourage understanding of the new planning method as opposed to the traditional one (gone are the rigid rules and disciplines for old city centres, now there are feasibility studies, projects and strategies that favour quality and sustainability in the wider sense of the term) and encouraging the widest possible participation of all residents involved, as well as the various organizations operating in the historic centre. An initial draft of strategies was produced and, once these strategies had been compared and shared, a first draft of the document was drawn up, placed on the municipal website and distributed in 500 copies on CD-rom around town. As a further demonstration of interest that this project aroused in the city, many articles also appeared in the press, the details of which further underscored the need for interventions that aim to improve environmental conditions and public and private services provided in the historic centre. The Listening and direct consultation phase was implemented with the experimentation of new methods of participating to define instruments that can ensure the "plan for planning" i.e. a plan for creating sustainable planning interventions, is shared. The complexity of the changes underway in contemporary society makes research into new ways for the local communities to participate essential, alongside the usual instruments for government and consultation.

Individual awareness and responsibility towards the environment and the future represent a fundamental level of acquisition for the future and the functioning of cities. Rebuilding a new alliance between city and environment, between inhabitants and places, calls for experimenting with effective rules and instruments that are able to adapt themselves to this complex context, where the extended right/duty of active citizenship only comes with the adoption of significant acts of participation, an increase in awareness and involvement in decision making concerning themes of common interest for the future. There are many methods by means of which citizens can participate, methods that are tried and tested in industrialised countries. With regard to environmental issues, and in general those concerning sustainability applied to planning, two of these have been selected and used in Faenza as it was felt that they were able to reach the desired results at different stages of the intervention with greater efficiency. On the territorial planning scale, the European Awareness Scenario Workshop (EASW®) method was used. This helps with elaborating shared development scenarios. For the Historic Centre scale, the Appreciative Enquiry was used; starting from a careful analysis of the local resources, this makes it possible to promote new ways of conceiving one's context.

Since 1992, through Directorate General XIII-D and with the creation of a network of National Monitors, the European Union has begun providing its support for local actions at a European level for sustainable cities using the EASW® method. Its aim is to reinforce the link between developing technologies on the one hand and the needs of society on the other. This method is still the only one to have the official backing of the European Commission. The EASW® method aims to raise awareness and take advantage of the improvements that can be made in ecological terms, using decision-making processes involving consultation and in the meantime developing new usage prospects and new local entrepreneurial opportunities. In a workshop, the participants representing the four main social categories of a same community (citizens, technology experts, administrators and entrepreneurial representatives) in their capacity as local experts can continue to contribute towards developing new rules for managing planning processes, which can be used and inserted into a European exchange network.

Two key questions lie at the centre of an EASW® : - the first concerns those making the changes, in other words 'WHO' is responsible for solving the problems, - whilst the second concerns the role of technology in change, i.e. 'HOW' to bring about the change. The method has been developed as an instrument of dialogue, common planning and collaboration between groups of local protagonists to bring about sustainable cities. More specifically, it aims to exchange knowledge, opinions and ideas between residents, technology experts, public administrators and representatives of the private sector. In the course of the EASW® of Faenza entitled: "Faenza, Brisighella, Casola Valsenio, Riolo Terme, Castel Bolognese, Solarolo: Scenarios for sustainable planning in the territory", four themes were tackled. Sustainable urbanistics, Quality of life, Environment and landscape, and Economic development. For each issue, the future prospects and visions of the participants for implementing in a ten-year time span were investigated; along with the scenarios, a list of indicators for monitoring the actions listed in these visions was identified. The participation of the stakeholders on an urban scale: the focus was on the theme of revitalising the historic centre. The Appreciative Inquiry method was chosen and used for organising a workshop entitled: "The

acceptability of the planning choices made by local protagonists for defining the strategies and methods of bio-construction applied to the historic city of Faenza".

The Appreciative Inquiry constitutes an instrument of diagnosis that guides the group's collective intelligence towards fields of action more charged with motivation; it is an approach to planning and change that starts by asking what can work well for the context under analysis, and how work can be carried out starting from a positive basis.

In actual fact it is more an approach than an instrument, based on which an attempt is made to interpret the change processes involving the organisations and communities through the perceptions, experiences and impressions of the people. It starts with the assumption that there is always something that works well in every situation.

Developed in America in 1986 by David Cooperrider, professor in Social Psychology and the Organisations of the Case Western Reserve University (Ohio), it has been used both in the non-profit sector and in private industry.

The Appreciative Inquiry is divided into four separate stages:

- Discovery, namely understanding the success: the successes are evaluated so that the characteristics and causes that have brought about success in the past can be determined.
- Dream, namely developing a vision: the next step consists of developing future prospects that take into consideration the existing experiences concerning successes already attained, and therefore aim to get the very utmost out of existing potential.
- Design, namely elaborating a vision: the vision takes form in relation to the necessary partners, possible interactions and fundamental external conditions.
- Destiny, namely the fulfilment: to conclude, the aims and measures needed to attain the vision are defined. These include those needed in the mid-term and the subsequent concrete steps to be taken.

The Appreciative Inquiry of *Faenza* saw the participation of representatives of various categories of the local community: residents, technicians, entrepreneurs, administrators, politicians and professional orders. The work of the participants in the various stages of the process helped to draw up "community maps" divided up as follows: the *Charter of quality*, the *Charter of dreams* and the *Charter of objectives*. 7 objective areas were tackled in the workshop. These represent some of the main indicators for a sustainable city: energy, water, greenery, construction materials, refuse, sustainable mobility and intended usages.

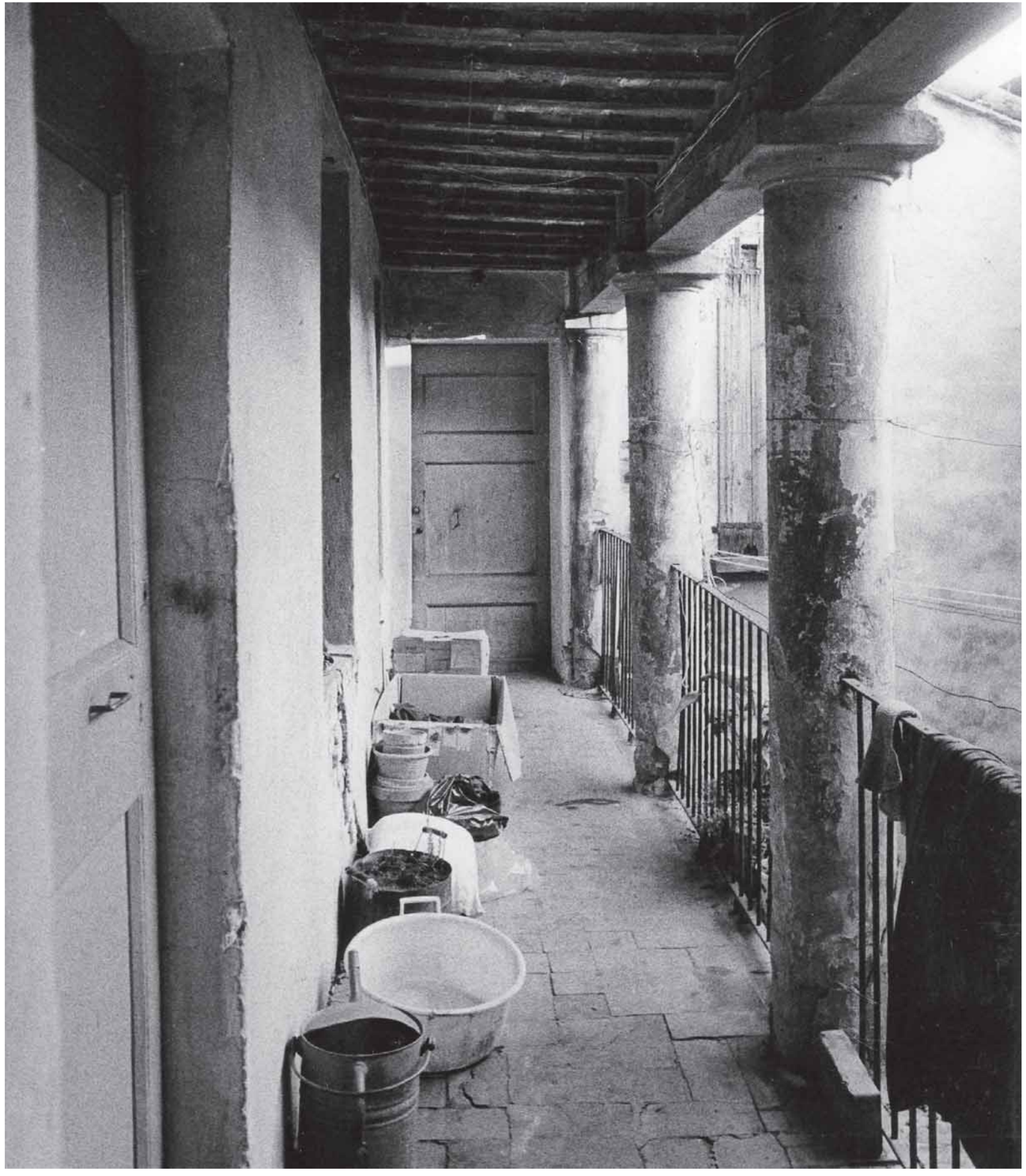
In the first phase (Discovery), the participants illustrated their experiences, recognised as a positive expression of the sustainability values of the historic centre. *The contributions gathered in the resulting Charter of quality* highlighted a number of good practices. With regard to energy, a number of positive experiences of systems harnessing renewable sources were highlighted, along with the advantage of being able to use bio-climatically constructed buildings that are able to give higher levels of comfort, in particular during the summer months, owing to the natural cooling effect that can be felt in historical buildings. The low number of technological systems (air conditioners, etc.) on public streets was also noted. The high quality of the drinking water was acknowledged as being a positive factor. In relation to this, the long queues that formed in the past to obtain good water from fountains were mentioned. The presence of public parks, perceived as being oases of tranquillity, were considered positive expressions of greenery, along with the conservation and care for a green belt alongside the walls surrounding the centre and the general abundance and lush nature of the greenery in the historic centre. With regard to refuse, the overall level of public urban cleaning as a whole in the historic centre was praised; in addition, the Mani Tese association was cited as an example of a dynamic and well-run non-governmental and non-profit making organization of social utility. With reference to sustainable mobility, numerous good practices were mentioned such as the "C'entro in bici" initiative, a project that makes public bicycles available. It was mentioned as a valid opportunity for moving freely amidst the city traffic without obstacles, even in areas where access is forbidden to vehicles. Another positive element mentioned was the presence of car/bike park-and-ride sites. The Municipality has made several car parks available where those that leave their car can use public bicycles for entering the historic centre, which is off-limits to cars.

Elements of quality linked to intended usages are the excellent restructuring work on buildings in the centre and the recuperation of internal courtyards, resurfacing of roads leading to the main square, the recuperation of fine interiors (restoring frescoes), first and foremost amongst which is the restoration of the Voltone della Molinella. With regard to the materials, appreciation for traditional materials emerged, such as Luserna stone. Another positive practice was identified as being the valorisation of the vast potential of Faenza's ceramics for urban furnishings. In the second step of the process, called *Dream*, the participants were divided into small groups that each tackled a thematic area: group A) energy/water; group B) mobility/greenery/refuse; group C) intended uses/materials/ urban quality (this last objective area was added during this phase, as in the first part of the seminar it came up a number of times). The members of the three groups produced their own vision of a future scenario with an end to drafting a ***Charter of dreams***.. In the scenario imagined by participants, in the historic centre of Faenza the use of energies from renewable sources would spread. First amongst these would be solar energy. There would be a move towards recovering historical techniques used for bioclimatic purposes, such as the use of attics, the creation of passive cooling and harnessing cellars and chimneys for ventilation. The imagined historic centre would functionally recover containers used to collect rain water for buildings, and ensure that it is obligatory to install water-saving devices during works (such as dual action flushes or flow regulators for taps). With regard to green areas, a large park made up of adjacent green areas was envisaged for recreational, and didactic purposes, as well as providing a habitat for animals. Green spaces would be interspersed between buildings and used for recreational purposes. With regard to refuse, on the other hand, they envisaged buried recycling stations and a door-to-door differentiated refuse collection system to increase the quotas of differentiated rubbish that is collected. The historic centre should be car-free, with only pedestrians and cyclists admitted. The only permitted motorised vehicles would be public ones powered exclusively with ecological fuels. In the imagined scenario artisan and trade activities would be encouraged in the centre, and public buildings in the area would be restored and exploited better. Using positive past experiences in widespread use of Faenza ceramics as a starting point, greater use of this material would be made, using it more for urban furnishings as well as decorating facades. The will was expressed to implement a territorial marketing plan to position Faenza as the capital of Slow Life. Urban quality would also be promoted by prolonging opening hours of trade businesses, controlling social degradation phenomena and providing careful monitoring of the rent/quality ratio of housing in the historic city centre. The third phase of the process, named Design, was linked to the Destiny phase with an end to drafting a Charter of objectives. To this end the main "Dreams" that emerged were examined in detail, asking participants to concentrate on how to bring them about, and more particularly: 1) with what partners; 2) with what interactions; 3) with what external conditions, and with what rules, roles and responsibilities. The experience of Faenza's participation is providing a significant contribution for a new way of approaching Urbanistics and managing the city. The Administration's objective is to find a balanced combination of the many aspects comprising the evolution of the area: economy, urbanistics, environment, sociality, architecture history, new technologies etc … To conclude, the main result of the process of participation lies in defining a *"Strategic Plan to valorise the Historic Centre of Faenza"* geared towards rediscovering it and projecting a historically and architecturally valuable city into the future.

From the participation phase, it clearly emerged that in the eyes of the local people the quality of the historic centre is firmly linked to the integration and interaction of numerous factors that together contribute to render the city unique. With regard to the techniques used for the participation, it seems fundamental that the use of structured methods such as EASW and Appreciative Enquiry managed by experts in the sector makes it possible valorise local contribution and experiences to the full.

The results of the first phase are summed up as follows:

Discovery - CHARTER OF QUALITIES	
ENERGY	• Energy saving and systems producing energy from renewable sources. • Use of natural cooling inside historical buildings. • Few air conditioners visible from the streets • Blinds to create shade in the porticoed areas
WATER	• High quality of the water available both from the Ridracoli dam and the local aqueducts (Allocchi aqueduct: long queues at the fountains to get good water).
GREEN	• Parks as oases of tranquillity. • Lush and plentiful public greenery. • Presence of a lot of birdlife even in town • The green belt has been maintained around the centre. • Presence of surrounding countryside cared for and cultivated like a garden.
REFUSE	• The overall level of public hygiene in the historic centre is high. • Active and qualified presence of *Mani Tese* in the city, a leading association that serves as a driving force. It is dynamic, proactive and well-organised when it comes to recuperating, disposal and recycling, and is also linked to solidarity projects.
SUSTAINABLE MOBILITY	• "*C'entro in bici*" service (public bicycles). • Widespread use of bicycles and many people go on foot • Small car/bike park-and-ride sites. • Positive situation owing to the small size of the city, which make it liveable and quiet. • Pivotal position within the Ravenna/Bologna/Rimini system.
INTENDED USES	• Restoration of buildings: excellent restructuring work on old buildings with recuperation of internal courtyards. • Repaving of roads around the main squares. • Presence of areas that afford considerable urbanistic potential, and therefore provide an opportunity for further improvement. • Restoration of Voltone della Molinella. • Mixed uses: residential/commercial/services. • Many restored buildings. • Care is dedicated to restoring facades. • Fine interiors are restored (frescoed vaulting). • Good quality of restaurants/trade. • High quality of variety of functions in the historic centre.
MATERIALS	• Maintenance of local materials in the old city, such as Luserna stone, for restoration works in the historic centre. • Use of ceramics for urban furnishings.



·Faenza in the '60s: loggia. Pursuing quality in the interventions carried out in the historic centre means reconciling the renovation of technical elements and systems with the conservation of the atmosphere of the given environment. The materials, splays, imperfections, the original fixtures, the lighting, the patinas left by time and the worn plasterwork are all added riches that many choose to forego.

The theme of mobility and transportation of goods in historical centres must be tackled with organised policies which ensure that large-scale businesses and their daily supply needs are compatible. It is one of the few cases where "do-it-yourself", as provocatively shown in this image, reveals the absence of ideas and perspective.

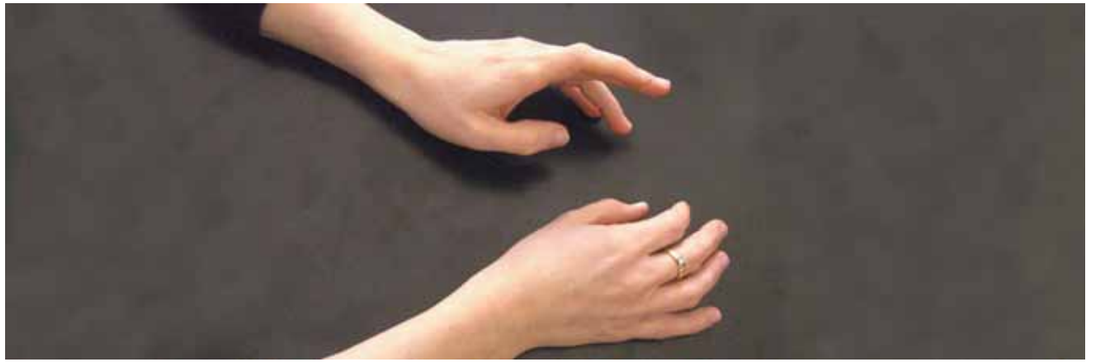
The results of the second phase are summed up as follows:

Dream – CHARTER OF DREAMS	
ENERGY	• Consistent increase in the use of photovoltaic energy and thermal solar power in the historic centre. • Recuperation of time-honoured techniques and technologies for bioclimatic purposes (attics, passive cooling and cellars). • Become a centre of excellence for solar power. • District heating network for the historic centre.
WATER	• Functional restoration of containers for collecting rainfall water in the buildings of the historic centre. • Distribution of flow regulators in homes. • Obligation to install systems during works (e.g: dual-action flushes).
GREEN	• Large botanical park with recreational and didactic functions as well as providing a habitat for animals.
REFUSE	• Buried recycling facilities with elimination of rubbish bins. • Differentiated door-to-door refuse collection.
SUSTAINABLE MOBILITY	• Car-free historic centre. • Mobility must be completely public and sustainable (clean energy forms).
INTENDED USES	• Multiple destinations or encouragement of artisan and trade activities in centre. • Recuperation of public containers. • Strategic requalification of the historic centre: - Residential (younger, greater integration with the elderly) - Culture (development of events for a city that is increasingly lively) - Commerce (a "virtual" open-air commercial centre in competition/ collaboration with existing commercial centres)
MATERIALS	• Use in a "positively exhaustive" form of Faenza's ceramics as an element of European excellence: in urban furnishing and the decoration of facades • Art masterpiece tours (museum and international competition).
URBAN QUALITY	• Becoming the capital of *Slow life* - territorial marketing. • Reduction of social degradation. • Extended opening of shops. • Requalification of properties in the historic centre. • Controls of rent/quality of housing.

The results of the third phase are summed up as follows:

OBJECTIVE AREA	DREAM	Design-CHARTER OF OBJECTIVES
ENERGY	Consistent increase in photovoltaic energy and thermal solar energy in the historic centre, with particular attention dedicated to architectural integration. Some public property buildings could become model laboratories for the use of technologies and for an architectural combination of history and technology, as is already the case in many north-European countries.	• Respect for safeguarding policies. • Incentives, technological innovation.· Regulations. • Architectural integration in the buildings of the historic centre. • Non visibility of systems from public streets.
	Recuperation of historical techniques and technologies for bioclimatic purposes (chimneys, attics, cellars, greenery).	• Protection as cultural property and usage if present (reinsertion).
GREENERY	Large botanic park with recreational and didactic function, and providing habitat for animals.	• Make the possibility of getting around on foot or bike evident, in green areas adjacent to the urban belt
MOBILITY	Car-free historic centre.	• Car parks only outside the historic centre.
	Mobility that is entirely public and sustainable (clean energies).	• Monitoring the air quality.· Safety. • Creation of extreme conditions: only public vehicles in the historic centre.

Massimo Bastiani and Virna Venerucci of Ecoazioni (Gubbio) contributed to the part of this chapter on the theme of participation.

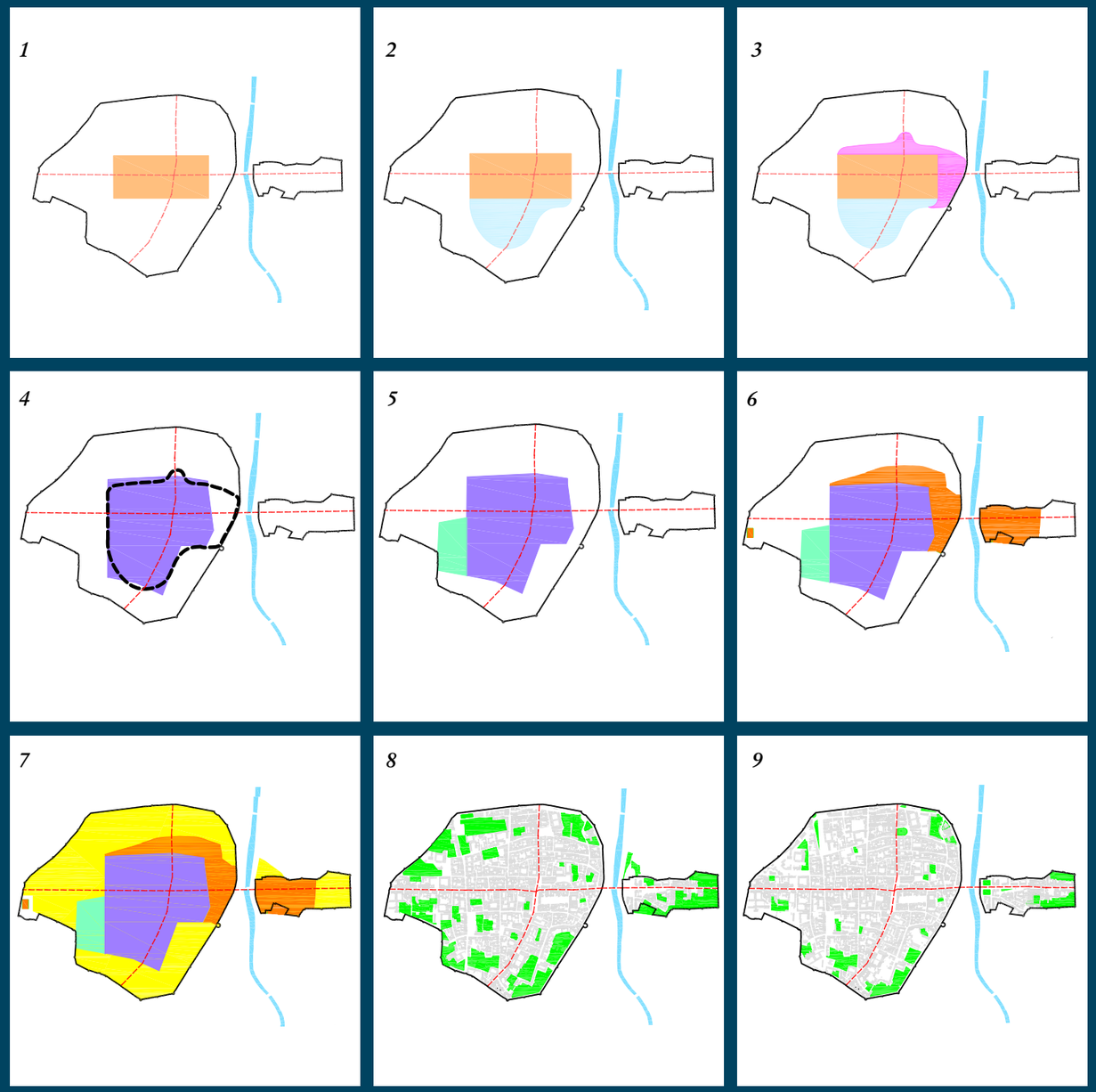


Junction between Corso Mazzini, Via Cavour and Corso Baccarini. A crossroads along the decumanus maximus is resolved with an artistic feature in white stone: a flower with six petals. Two of these are raised off the ground and serve as obstacles to prevent cars from passing through. Innovative and experimental solutions can be applied to any urban theme. This intervention, with its simple form, fits in well with the surrounding context.

Knowledge of the ancient city

2.1

The city's story commenced in 180 B.C. with the Roman division of the Po valley plains and the construction of cities along the Via Emilia. The Romans started a sizeable project to reorganise the political and economic systems of the entire plains area, which today clearly preserves the imprint of this Roman land division intact. The favoured thoroughfare, namely the Via Emilia, coincided with the Maximum Decuman of the city, which already in the 1st century A.D. had reached a population of 10,000 inhabitants, owing to immigration from the land that had been divided up and its privileged geographical location linking it to the port of Ravenna and the Tuscan cities. Following the decline owing to the barbaric invasions, which were of limited effects in Faenza thanks also to the work of the Bishops and the establishment of parish churches, the medieval era and the new millennium ushered in the ebullient experience of the Comune (or city-state). The religious centres within the city became the main points of attraction for urbanistic development. The rule of the Manfredi family, the city's potentates for 3 centuries, led to the city centre being defined and its structure completed. The city was protected with walls and its urbanistic fabric was given a new lease of life, not least through the construction of the palazzo and the main square. A further period of development in the city took place between the eighteenth and nineteenth centuries, when a close-knit group of enlightened aristocrats set about embellishing the centre with magnificent, sumptuously decorated and frescoed palazzos created after the neoclassical style. The urbanistic enhancement continued throughout the nineteenth century with the overhauling of many religious complexes which were always of great importance for the city. Modern times featured dates and events that linked all the cities located along the Via Emilia, with the construction of the railway and the new hydrographic regime by channelling the rivers. As early as 1890, the first town planning scheme was presented (one of the first in Italy). Here too, the Thirties witnessed the gutting of historical parts of the centre which were replaced with heavy, one-off constructions that defined the era; yet now they seem less invasive in Faenza than in other nearby towns. The urbanistic laws of modern times and their application to the city and the historical centre correspond chronologically with the social and civil development, up until the recent innovative town planning scheme implemented in 1998.



11. The Ponte delle Torri (Tower Bridge) which collapsed in 1842, in a nineteenth-century drawing by Romolo Liverani.

12. Map of the city of Faenza by Mortier, Amsterdam 1933 (Municipal Library).

(1) The primitive nucleus of Faenza dates back to the II century b.C. and covered a rectangular area, with the main axe parallel to via Emilia, knownas the decumanus maximus.

(2) A first development took place probably between the I century b.C. and the I century a.C., and interested the area facing Monte Lungo, and the streets today known as Corso Matteotti and Via Castellani.

(3) A considerable expansion in the west sector is recorded having taken place during the II century a.C., while, from the beginning of IV century a.C. the urban area next to the river became more and more important as it hosted also several luxury residential buildings.

(4) As a consequence of the final collapse of the Roman civilization, Faenza had to bear a strong demographic decline; residential buildings became to considerably thin out and the new ones were built-up using recovered materials. In the course of the X century the city was entirely surrounded by defensive walls all along the coloured perimeter. The city re-flourished throughout the XII century and then old precarious buildings gave way to newer ones made in bricks.

(5) In 1224 a notable expansion of the city's western sector was carried out, the growth area that appears in the picture coloured in orange. Just outside the City Gates new suburbs soon sprung up and monasteries and convents were also established. About this time the Central Square of Faenza also took form. In 1241 The Sacred Roman Emperor Frederick II captured the city and imposed the demolition of the city defensive walls.

(6) After the brief time spent under Imperial rule, Faenza resumed its development, new and more extended defensive boundary walls was built up, and within these boundaries took place the urban expansion of the remaining part of the XIII century that continued throughout the following XIV century.

(7) The consolidation of the Seigneury under the rule of the Manfredi required again new and even wider enclosing walls, which are those still largely visible, almost intact, today. The vast extension of land so incorporated into the city boundaries turned out to be wide enough to hold the entire urban expansion which took place throughout the following centuries until the beginning of the XX century.

(8) Within the boundaries of the enclosing walls ordered by the Manfredi family there was plenty of wide unbuilt areas, used as vegetable garden plots by religious orders and private citizens. In the course of the XVIII century the Clergy and the Aristocrats ordered the rebuilt or refurbishment of several churches and palaces, whereas the slow demographic increase in population of lower classes eventually led to the enlargement of existing houses and to the progressive occupation of the courtyards.

(9) In the XIX century, many buildings underwent intense refurbishments which were carried out following the elegant canons of neoclassical architectural style. Even more popular areas of the city were equally involved into the ongoing urban renovation process as a considerable number of restoration and additions of extra storey was also carried out. The construction of the city railroad (1861) and the suppression of customs boundaries (1905) marked the birth of modern city outskirts. The end of the Second World War left serious and widespread devastation and during the following reconstruction most of surviving vegetable gardens have been used for the new buildings.

Cronology edited by Stefano Saviotti (history researcher)

Discovering the Historic Centre

- *Piazza del Popolo e Piazza della Libertà*
- *Medieval Faenza*
- *Renaissance Faenza*
- *Seventeenth and Eighteenth Faenza*
- *Neoclassical Faenza*
- *Faenza in the Twentieth Century*

Side, teather "A. Masini".

Those setting out to discover the historic centre should doubtless start off with a thorough tour of the main monuments and artistic works which the city offers: the roads and squares are lined by a number of medieval constructions, fifteenth century houses with stunning terracotta moulding, the noble buildings ordered by the Manfredi family and lastly by churches and elegant eighteenth and nineteenth century palazzos with awe-inspiring frescos inside. This summary, which has been sub-divided according to historical and artistic periods (medieval, renaissance, eighteenth and nineteenth century, neoclassical and modern), shows how each century is represented by great artistry.

Piazza del Popolo and Piazza della Libertà

1. *Duomo (the cathedral)*
2. *Monumental fountain*
3. *The Clock Tower*
4. *Palazzo del Podestà (Palazzo of the Podesta)*
5. *Palazzo del Popolo (Palazzo of the People)*
6. *The Municipal Theatre*
7. *Loggia degli Orefici (Loggia of the Goldsmiths)*

Medieval Faenza

8. *Church of S. Maria ad Nives*
9. *Church of S. Bartolomeo*
10. *Cloister of S. Giovanni Battista*
11. *Bishop's palace*
12. *Church of La Commenda*
13. *Porta delle Chiavi (Door of the Keys)*
14. *The walls*

Renaissance Faenza

15. *Casa Manfredi*
15'. *Casa Ragnoli*
16. *Loggia degli Infantini (Loggia of the Infantes)*
17. *Church of S. Stefano Vetere*
18. *Palazzo Caldesi*
19. *Palazzo Zanelli Quarantini*
20. *Casa Ghidieri*

Seventeenth and Eighteenth-century Faenza

21. *Church of S. Antonino*
22. *Church of S. Agostino*
23. *S. Chiara Convent Complex*
24. *Church of S. Umiltà*
25. *Church of S. Francesco*
26. *Oratory of SS. Annunziata*
27. *Church of Saints Filippo and Giacomo or Dei Servi (Of the Servants)*
28. *Church of S. Antonio*
29. *Hospital for the Infirm and Church of S. Giovanni di Dio*
30. *Oratory of S. Pietro in Vincoli*
31. *Church of Saints Ippolito and Lorenzo*
32. *Palazzo Naldi, Cavina*
33. *Palazzo Bertoni-Bracchini*
34. *Palazzo Zanelli-Pasolini*
35. *Palazzo Ginnani-Ghetti*
36. *Palazzo Ferniani*
37. *Church of S. Maria dell'Angelo*
38. *Church and Convent of S. Domenico*
39. *Church of Pio Suffragio*

Neoclassical Faenza

40. *Palazzo Milzetti*
41. *Palazzo Laderchi - Zacchia*
42. *Palazzo Gessi*
43. *Palazzo Conti-Sinibaldi*
44. *Casa Morri*
45. *Casa Pistocchi*
46. *Il Fontanone (The Big Fountain)*
47. *Church of S. Vitale*
48. *Church of S. Sigismondo*
49. *Palazzo Ricciardelli, later Rossi and Palazzo Bandini*
50. *Casa Bubani*
51. *Casa Passanti*
52. *Casa Guidi*
53. *Palazzo Cattani*
54. *Palazzo Guaci-Boschi*
55. *Palazzo Pasolini Dall'Onda*
56. *Casa Valenti*
57. *Palazzo Zucchini*
58. *Palazzo ex-Cassa di Risparmio*
59. *Palazzo Margotti*

Faenza in the Twentieth Century

60. *Casalini cabinet maker's*
61. *Casa Castellini*
62. *Ceramic Art Institute*
63. *Casa Zucchini*
64. *Casa Matteucci*
65. *Casa Albonetti*
66. *Casa Zanotti*
67. *Casa Vignoli*
68. *Casa Zoli*
69. *Palazzo delle Poste (Post Office Building)*

PIAZZA DEL POPOLO AND PIAZZA DELLA LIBERTA'

The heart of the historic centre is made up of two adjacent piazzas: Piazza della Libertà, on to which the Cathedral looks, and Piazza del Popolo, porticoed on both sides, which is home to the Palazzos of the Council and the Podestà. Their origins date back to medieval times, forming an ideal continuum linking the religious centre and the civil centre. In the early seventeenth century, large-scale work was carried out which culminated in the building of the portico named in honour of the Orefici (goldsmiths) (1604 – 1611), in front of the Cathedral, along with construction of the Monumental Fountain and the civic tower designed by Friar Domenico Paganelli. The civic tower is located at the junction of the cardo and the decuman, almost as though wishing to underscore the Roman origins of the city, and to provide a clear view of the four roads, enhancing the centre.

1. Piazza della Libertà with the Cathedral by Giuliano da Maiano.

2. Piazza del Popolo with the Town Hall, Palazzo del Podestà and the Clock Tower.


1


2


1


2


3

MEDIEVAL FAENZA

Medieval Faenza, like other cities in Romagna, is mainly represented by religious constructions which have partly survived the upheaval of urban processes involving replacement of buildings on a large scale. The positioning of parishes in the urban area provides invaluable evidence for identifying the confines, road layout and the main centres of civil and religious life within the city, even as far back as pre-Comune times.

1. Church of S. Maria Maddalena, the oldest religious building in Borgo Durbecco, known as the Commenda, in Corso Europa. The cloister seen from above.

2. Remains of the interesting Gothic cloister of S. Giovanni Battista dei Camaldolesi in Vicolo S. Giovanni.

3. Octagonal bell tower of the Church of S. Maria ad Nive in Piazza S. Maria Foris Portam, the oldest Christian basilica in the city.

RENAISSANCE FAENZA

The Renaissance, mainly represented by civil buildings, bore witness to the architectural renewal which changed the face of the city with painstaking attention to even the simplest details. Along with other cities in the Romagna region, Faenza developed a "Flowery Gothic" style, the most eloquent expression of which is revealed in the art, painting, ceramic decoration and sumptuous architecture of the stately palazzos.

1. Palazzo Zanelli Quarantini in Via Cavour 11. Detail of the noble brickwork façade. Top, below the guttering, traces remain of the ancient fresco decoration.

2. Casa Manfredi in via Comandini 2. Detail of the terracotta frame with floral motifs.

3. Loggia della Beneficenza in corso Mazzini 70. Detail of the terracotta medallion positioned between the arches.


1


2


3

SEVENTEENTH AND EIGHTEENTH CENTURY FAENZA

If the fifteenth and sixteenth centuries represented a phase for reconstructing and developing the city of Faenza, the seventeenth century represented a period of relative calm where Faenza's architecture and town planning were concerned, not least owing to the unfavourable economic climate. Yet religious constructions contributed towards furthering the city's period of development. In this era, the squares of the city centre were to change appearance: the Clock Tower was built along with the Monumental Fountain, and Portico degli Orefici was built in front of the Duomo.

1. Palazzo Ferniani in via Naviglio 14. Detail of the terracotta façade. The two parts, seventeenth century and eighteenth century (right) can be clearly seen.

2. Monumental fountain in Piazza della Libertà. Designed by Brother D. Paganelli (1621), it is a noteworthy example of Baroque plastic works. Detail of a bronze lion.

3. Church of S. Domenico, Piazza S. Domenico. Built to the design by architect Francesco Tadolini (1761-67), it is a work of particular importance with regard to the new direction taken by eighteenth century architecture towards classicism of the Palladian type. Façade featuring classical elements.


1


3


2

NEOCLASSICAL FAENZA

At the end of the eighteenth century, Faenza witnessed a period of intense architectural transformation, particularly involving work to overhaul the facades and internal frescoes of private buildings. Neoclassicism was linked to social and cultural change and the city's nascent middle class. Such was its power that it became a new form of anti-Baroque expression. Its greatest advocates included the architects Giuseppe Pistocchi, Giovanni Antolini and Pietro Tomba. They were flanked by important decorators such as Felice Giani, Gaetano Bertolani and Antonio Trentanove.

1. Palazzo Milzetti in Via Tonducci 15. Built by architect Giuseppe Pistocchi (1795-1800 ca.), it is the most significant example of a neoclassical residence in the city. Detail of the façade.

2. Casa Guidi in Via Bondiolo 26. The nineteenth century façade by Pietro Tomba is an example of classic-purist architecture (1814-21).

3. Casa Morri in Corso Mazzini 71. Detail of the neoclassical façade by Giuseppe Pistocchi (1805-1810).

FAENZA IN THE TWENTIETH CENTURY

At the start of the twentieth century, architecture in Faenza failed to reach the levels set in the century before. Yet the embellishment of the outside and inside of middle-class construction can be ascribed to the dedication of Faenza's school of painting, ceramics and cabinet making. The result saw work to give buildings of a traditional structure a superficial facelift, with Faenza's artistic culture expressing its tradition of ceramic and wrought iron and seizing the inspiration provided by the renowned Esposizione Torricelliana exhibition held in Faenza in August 1908.

1. Casa Albonetti in Piazza della Libertà. Façade by Giulio Casanova (1909), an elegant example of eclecticism, with parts in terracotta and ceramic by the Minardi brothers and wrought iron balconies by Francesco Matteucci.

2. Casa Matteucci in Corso Mazzini 62. Façade by Giulio Casanova (1910), with decorations in majolica by the Minardi brothers and wrought ironwork by the Matteucci brothers. Detail of the entrance.

3. Casa Vignoli in Corso Saffi 19. Detail of the façade by A. Calzi (1910), with outstanding wrought ironwork by Francesco Matteucci and decorations in majolica.

2.1.2

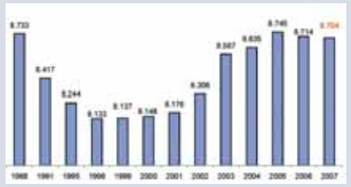
The Historic Centre in figures

- *The population of the Historic Centre*
- *The distances in the Historic Centre*
- *Car parks in the Historic Centre*
- *Commercial and artisan businesses*
- *Council housing*

Faenza has always been one of Emilia Romagna's more important historic centres, with a growing population which, in recent years, has gone over the 55,000 mark, numbering around 8,400 inhabitants in the historic centre. To this day, the role played by the historic centre is still vital, both for its commercial businesses and the economy of the city in general. It is also an endless source of quality, both in terms of the physical area itself and in social terms. Within the old centre, over and above the rare and traditional businesses found in the centre, other larger collective activities not just centred on trade have also established themselves. These have contributed towards reinforcing the old centre's predominance over the area as a whole. In quantitative terms, within the city walls there is a total surface area (including roads) of 991,824 m^2, 55.4% of which is public property, whilst the remaining 44.6% is privately owned. Moreover, out of a total of a constructed volume of 4,455,023 m^3 (excluding monuments, churches and such like), 33% is public property and the remaining 67% is private property. All this provides a significant and symptomatic summary of the unexpressed potential of the public heritage, not to mention the highly central location which needs further exploitation. Indeed the public areas provide tangible hope of restoring the city's continuity. "The historic centre in figures" is an analysis which highlights the enormous unharnessed potential and the economic and social advantages to be obtained from pursuing recuperation policies.

In the Historic Centre

- Surface area: 98.60.78 ha
- Number of inhabitants: 8.704 (of which 4.127 males and 4.577 females)
- Number of families: 4.439
- Members per family: 1,96



In the municipality

- Surface area: 21.523.32.27 ha
- Number of inhabitants: 56.131 (of which 27.156 males and 28.975 females)
- Number of families: 24.199
- Members per family: 2,32

Population Density

- Population density in the historic centre: 8.478 inhabitants /Km²
- Population density in the town centre: 2.357 inhabitants /Km²
- Population density in the farming area: 63 inhabitants /Km²
- Population density in the entire Municipality: 257 inhabitants /Km²

The following figures were updated in august 2007

The population in the Districts

The four ancient medieval gateways into Faenza corresponded with the four districts into which the city was divided: the Porta Ponte district (today called the Yellow district), the Porta Imolese district (Red), the Porta Ravegnana district (Black) and the Porta Montanara district (Green). Borgo Durbecco (the White district) is of extremely old origins and was not part of the sub-division into districts. It entered the competition between the districts and became part of the city in its own right.

YELLOW DISTRICT: 1.598 inhabitants
Surface: 18.17.16 Ha (18,35% inhabitants out of a total of 8.704)

RED DISTRICT: 2.824 inhabitants
Surface: 28.74.07 Ha (32.44% inhabitants out of a total of 8.704)

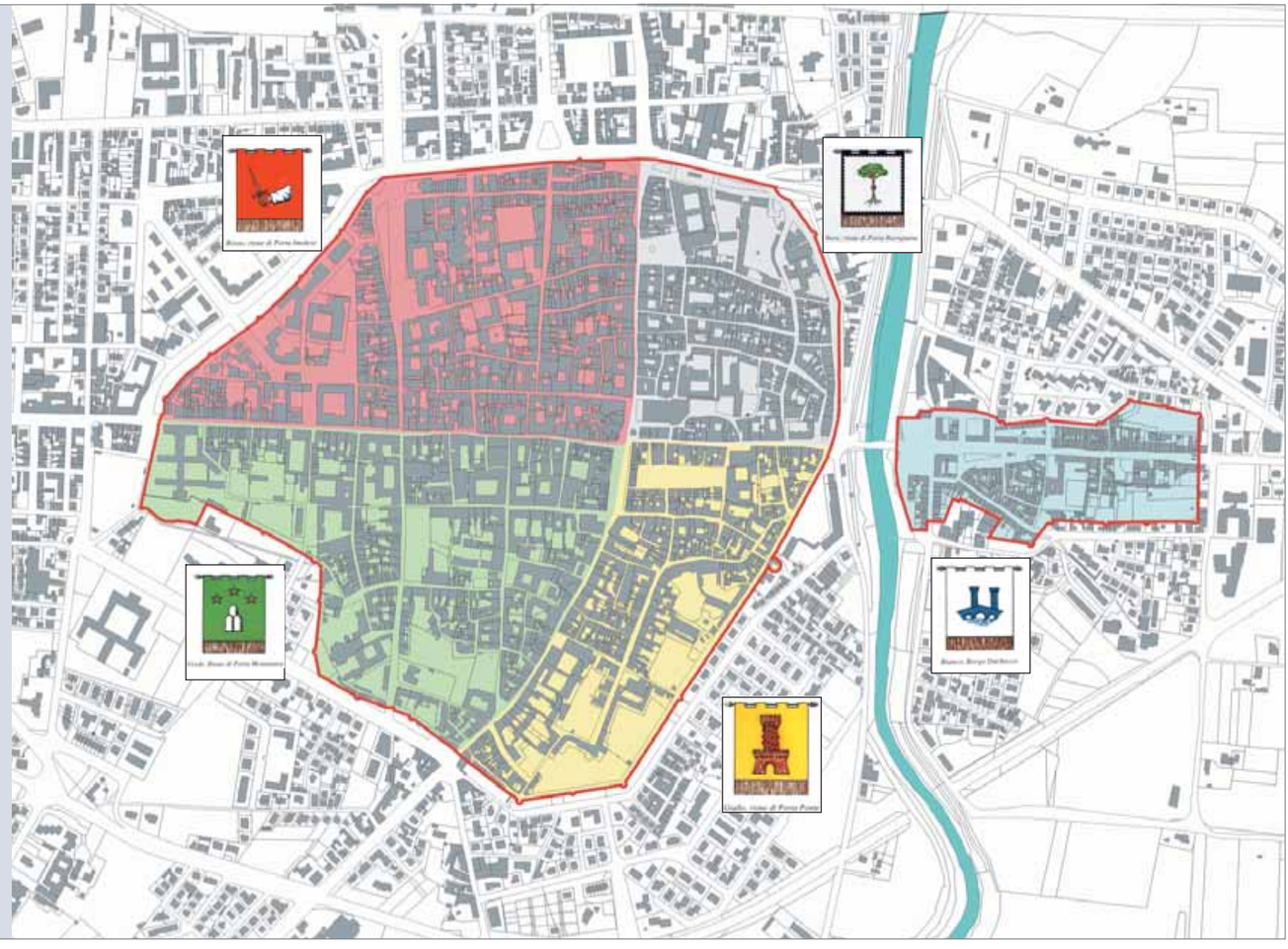
BLACK DISTRICT: 1.554 inhabitants

Surface: 15.20.97 Ha
(17.85% inhabitants out of a total of 8.704)

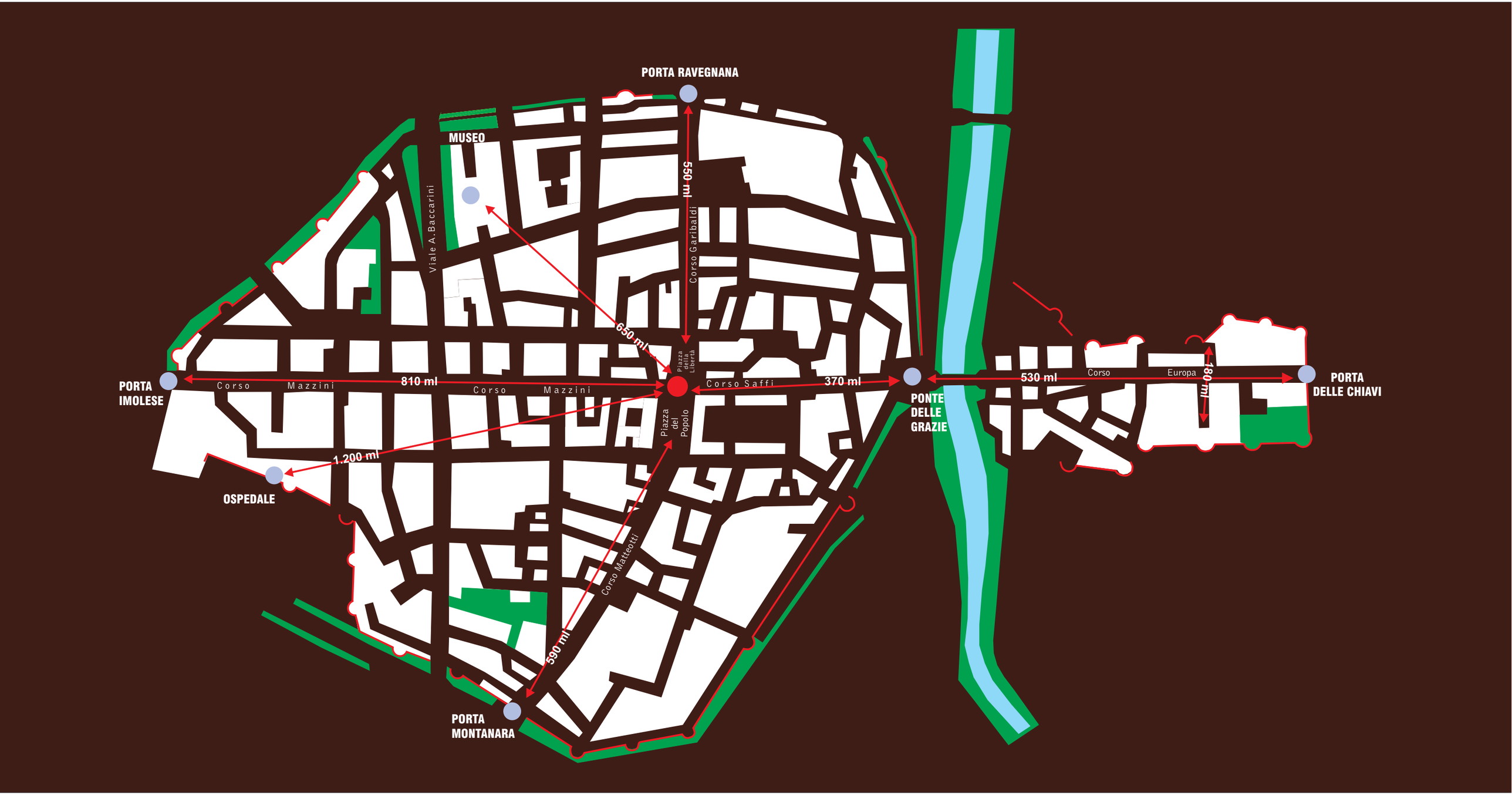
GREEN DISTRICT: 1,739 inhabitants
Surface: 26.88.29 Ha (20.51% inhabitants out of a total of 8.704)

WHITE DISTRICT: 920 inhabitants
Surface: 9.60.29 Ha
(10.56% inhabitants out of a total of 8.704)

- The district with the most elderly people: Red
- The district with the most children: Red
- The most densely populated district: Black
- The largest district: Red



The population in the Historic Centre



Distances in the Historic Centre

Cark Parks in the Historic Centre

One of the main subjects linked to mobility, a keenly-felt issue in Faenza, is the provision of car parks in the historic centre and in the belt-area surrounding the walls. The structure of the city, which is basically mono-centred, tends to focus on the most important services, such as the hospital, some of the schools and municipal services, in the town centre. In spite of the positivity expressed by the liveliness of these areas, which have always been meeting points and places for cultural exchange, trade and an urban commercial area, evidently problems arise where parking areas in the centre reach saturation point.

1. ***Piazza Rampi Car Park***
   (167 car spaces) (walking distance from the Piazza 585 m)
2. ***Piazza San Francesco Car Park***
   (70 car spaces) (walking distance from the Piazza 387 m)
3. ***Fire Brigade Car Park***
   (70 car spaces planned) (walking distance from the Piazza 757 m)
4. ***Piazza San Domenico Car Park***
   (50 car spaces) (walking distance from the Piazza 592 m)
5. ***Piazza XI Febbraio Car Park***
   (40 car spaces) (walking distance from the Piazza 387 m)
6./7. ***Piazza Lanzoni Car Park***
   (50 car spaces) (walking distance from the Piazza 521 m)
8. ***Piazza II Giugno Car Park***
   (61 car spaces) (walking distance from the Piazza 593 m)
9. ***Piazza della Libertà Car Park***
   (205 car spaces) (walking distance from the Piazza 100 m)

10. ***Lucchesi Area Car Park***
    (230 car spaces) (walking distance from the Piazza 472 m)
11. ***Hospital Car Park***
    (380 car spaces) (walking distance from the Piazza 1.271 m)
12. ***Via Cavour Car Park***
    (168 car spaces) (walking distance from the Piazza 513 m)
13. ***Piazza della Penna Car Park***
    (18 car spaces) (walking distance from the Piazza 459 m)
14. ***Piazza San Agostino Car Park***
    (18 car spaces) (walking distance from the Piazza 351 m)
15. ***I Salesiani Car Park****(private car park)*
    (135 car spaces) (walking distance from the Piazza 624 m)
16. ***Via Ceonia Car Park***
    (120 car spaces) (walking distance from the Piazza 521 m)

Standard parking = 2,87 m²/inhabitant

Commercial and artisan activities

Within the historic centre, the businesses are concentrated along the main roads. This chiefly involves commerce in non-essential goods and luxury goods which, over the course of time, have come to replace the shops and grocers' which sold essential goods. Artisan businesses, whether those providing services or actually producing goods have largely transferred to areas outside the town centre, making way to other tertiary activities within the town walls themselves. In particular, the surface area of the commercial activities distributed throughout the municipality covers 241,109 m² of which 21.19% is concentrated in the historic centre, whilst the total surface area of artisan activities distributed throughout the municipality equals 362,480 m², of which 3.96% is concentrated in the historic centre.

Commercial activities

Artisan activities

Council housing

At present there are around 860 council houses: a considerable resource for the many citizens with limited income or in difficult social conditions. Indeed this number of council houses has the highest ratio to inhabitants of the municipalities in the province. This availability reveals the attention and financial investments that the Municipality has long dedicated to housing issues. Within the perimeter of the historic centre, inside the walls, there are around 182 council houses with a potential of around 273 occupants.

1. ***Piazza Rampi no. 5-8*** *(Homes no. 3) (Residents no. 4)*
2. ***Via S. Ippolito no. 15 – 15/A*** *(Homes no. 9) (Residents no. 12)*
3. ***Via Martiri Ungheresi no. 1-3*** *(Homes no. 12) (Residents no. 18)*
4. ***Via Micheline no. 10*** *(Homes no. 7) (Residents no. 13)*
5. ***Via Laderchi no. 5*** *(Homes no. 17) (Residents no. 23)*
6. ***Via Giangrandi no.1*** *(Homes no. 4) (Residents no. 6)*
7. ***Vicolo Pasolini no. 10-14-16-18*** *(Homes no. 21) (Residents no. 40)*
8. ***Via Barbavara no. 19/1-19/2-19/3-19/7*** *(Homes no. 16) (Residents no. 23)*
9. ***Via Marescalchi no. 14*** *(Homes no. 9) (Residents no. 14)*
10. ***Piazza Martiri della Libertà no. 19*** *(Homes no. 3) (Residents no. 4)*
11. ***Via Manfredi no. 15*** *(Homes no. 4) (Residents no. 7)*
12. ***Via Tonducci no. 18*** *(Homes no. 11) (Residents no. 11)*
13. ***Via Borgodoro no. 2*** *(Homes no. 15) (Residents no. 21)*
14. ***Via Montini no. 18-20-22*** *(Homes no. 17) (Residents no. 25)*
15. ***Piazza Santa Lucia no. 1*** *(Homes no. 6) (Residents no. 12)*
16. ***Via Orto Sant'Agnese no. 5*** *(Homes no. 26) (Residents no. 38)*
17. ***Via Cavour no. 32*** *(Homes no. 2) (Residents no. 2)*

(Figures as at January 2008)

Attractions in the Historic District

- *Public services*
- *Ceramics: workshops and studios*
- *Public and private museums and art galleries*
- *Activities to be safeguarded*
- *Monumental trees of the historic district*
- *Events: markets, festivals, and other happenings*
- *The applications of ceramics in architecture*
- *Frescoes and tempera through the centuries*
- *The Historic Centre and underground sites: an archaeological itinerary*

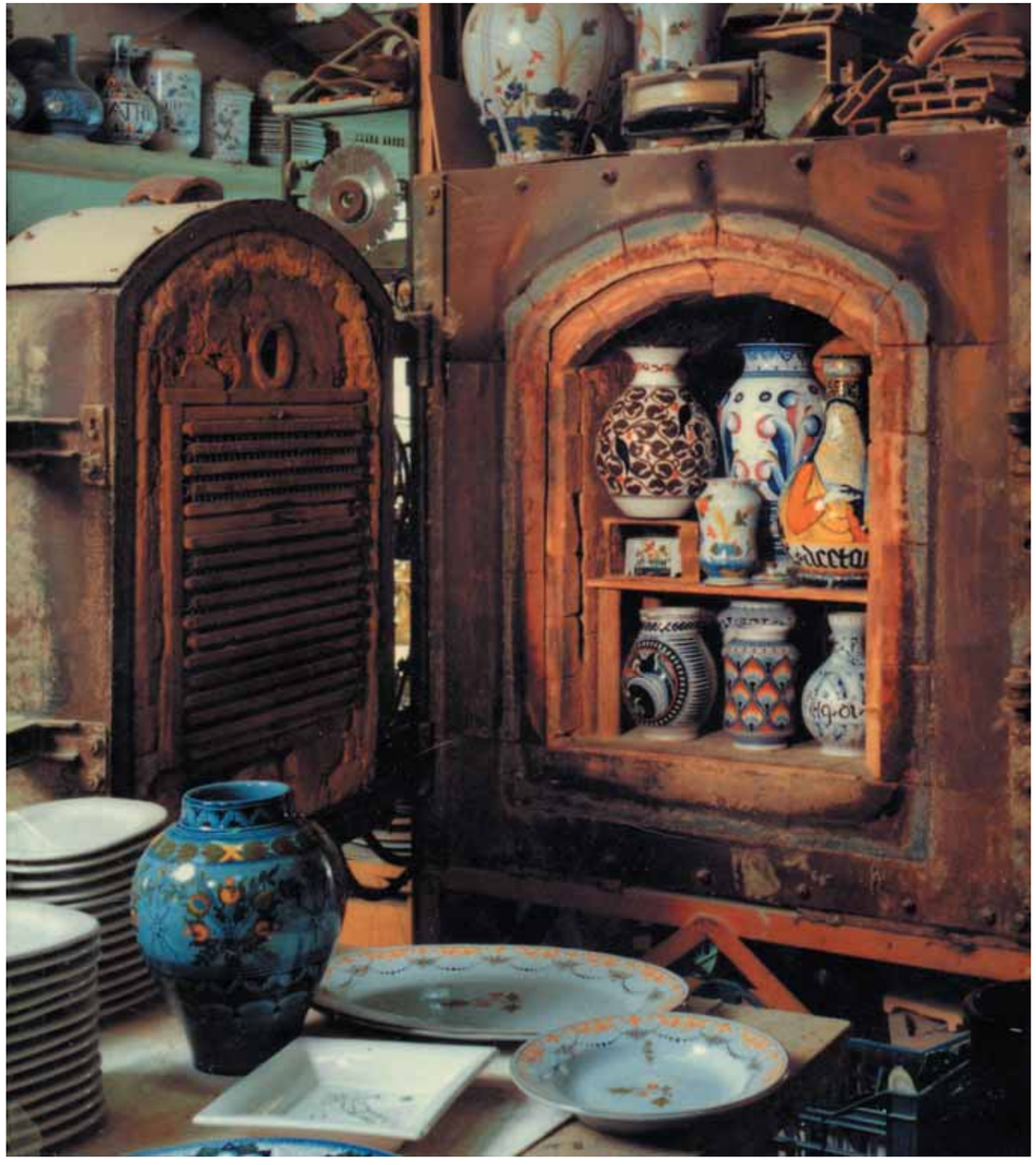
La Nott de Bisò: the Niballo bonfire is lit when the clock strikes midnight.

From the point of view of urban planning, Faenza is still mainly a single-centre city with a historic district (*intra muros* – within the walls) that still represents the heart of the city itself. In fact, many civic functions such as municipal offices and public services, are still concentrated within the historic walls. Similarly, credit institutes, offices and private businesses, trade associations, etc. are prevalently located within the historic district. The city continues to play a representative role of quality, serving as the ideal setting to gain visibility and establish contact with potential clients. The cultural and social facilities, both public and private, are mostly located in the historic district, as are those involving education, which even occupy entire city blocks, as if to form a cultural system in connection with the libraries and cultural associations. In short, it can be said that the entire city has expressed a tendency towards centrality in various ways, but the true heart of this city continues to be the historic centre.

Public Services

There are a great number of areas for public services in the historic district, including municipal offices, health services, credit institutes, parks (4,834 trees), museums, libraries, etc. There are also 57 bars, restaurants, and other dining establishments, etc. Of these, 18 are restaurants (4,800 square metres for bars and 4,010 square metres for restaurants). Another interesting statistic concerns schools, which number 24 (public and private) pre-schools, elementary, and middle schools as well as a university research centre.

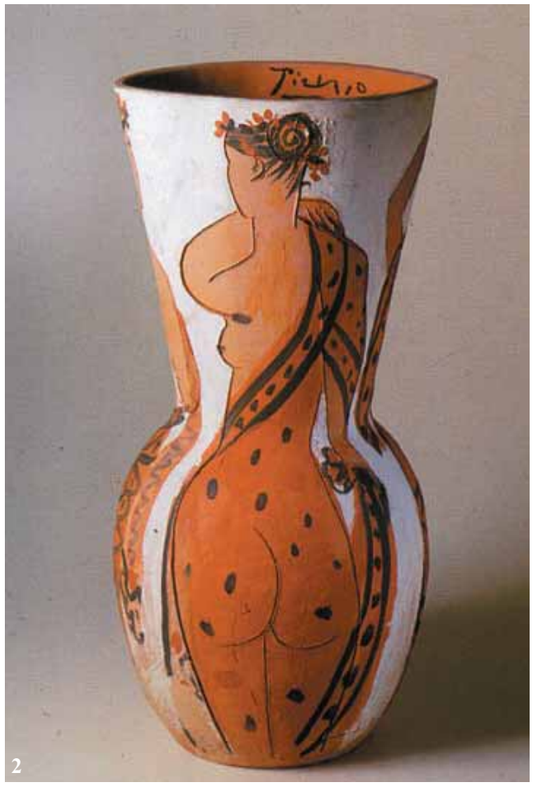
- *Travel agencies*
- *Cinemas and Theatres*
- *Chemists and health care*
- *Credit Institutes*
- *Museums, galleries, and library*
- *Health services*
- *Public offices*
- *Schools*
- *Cemeteries and churches*
- *Neighbourhood centres*

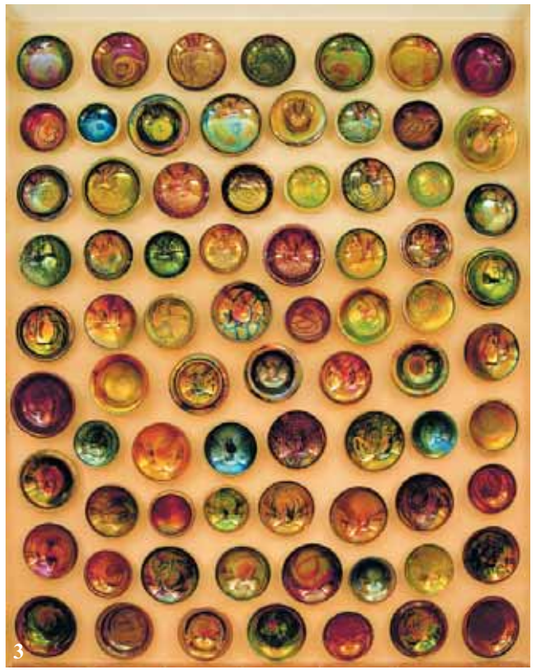


Ceramics: workshops and studios

In Faenza, the art of ceramics boasts a centuries-long tradition and even today continues to play a leading role as an expression of craftsmanship and industry in the local culture and economy. The unique characteristics of these capitvating works seem as fresh as ever, and even time has failed to diminish their intense vitality. The historical production of Faience majolicas, in fact, is recognised throughout the world as one of the golden ages of artistic creativity expressed in ceramics. The ceramicists and artists of Faenza have developed and perfected the decoration of handmade objects and the workshops that are still open, located mostly in the historic district, offer tourists the opportunity to learn about the history of ceramics.

1. ***Laura Silvagni Artistic Ceramics***
   Via S. Ippolito, 23/A - Corso Garibaldi 12/A
2. ***Franca Navarra Ceramics Studio*** *Via XX Settembre, 42*
3. ***Silvana Geminiani Ceramics*** *Viale Baccarini, 15/B*
4. ***Danilo Melandri*** *Via Pezzi, 3/A*
5. ***Gatti Workshop of Ceramic Arts***
   Via Pompignoli, 4 - Via Pistocchi, 4
6. ***Maiorana Ceramics*** *Viale Baccarini, 9/B*
7. ***Mirta Morigi Ceramics***
   Via Barbavara, 19/4 - Corso Mazzini, 64/B
8. ***Luciano Sangiorgi Ceramics*** *Corso Europa, 134*
9. ***Cesare Boschi Ceramics*** *Viale Baccarini, 7/A*
10. ***Linari Massimiliano Workshop*** *Via Naviglio,19/A*
11. ***Silvano Fabbri*** *Via Monsignor Battaglia, 11*
12. ***Lidia Carlini*** *Via della Croce, 35/A*
13. ***Faenza Traditional Ceramics*** *Corso Mazzini, 49/B*
14. ***l'Odissea Ceramics*** *Via Scaletta, 6*
15. ***Gino Geminiani*** *Via Nuova, 13*
16. ***Prof. Ivo Sassi*** *Via Bondiolo, 11*
17. ***Antonio Liverani*** *Corso Garibaldi, 19/A*
18. ***Artistic Ceramics*** *Corso Saffi, 46 - Via Barilotti, 3*
19. ***Monti Ceramics*** *Via Pier Maria Cavina, 22*
20. ***Vitali Artistic Ceramics*** *Corso Mazzini, 110/A*
21. ***Le Terre di Faenza*** *Via Pier Maria Cavina, 30*
22. ***Fiorenza Pancino*** *Via Micheline, 6*
23. ***Anna Grossi*** *Via San Giovanni Bosco, 33*
24. ***Art and Raku*** *Corso Baccarini, 5/A*
25. ***Ivana Anconelli*** *Via Castellani, 6*
26. ***Bianco Ghini*** *Via Nuova, 32*
27. ***Nedo Merendi*** *Via Castellani, 23*
28. ***Muky*** *Piazza II Giugno, 8*
29. ***Mario Pezzi*** *Via Bondiolo, 45*
30. ***Aldo Rontini*** *Via Montini, 16*
31. ***Donatella Savoia*** *Via Mura Torelli, 43*
32. ***Sergio Soli*** *Vicolo Gottardi, 6*
33. ***Carlo Zoli – Studio*** *Corso Matteotti, 4-8*
34. ***Giordano*** *Corso Saffi, 22*





1. *International Museum of Ceramics: "Abnormal no. 1" by Mattia Moreni. (1999).*

2. *International Museum of Ceramics: "The four seasons" by Pablo Picasso (1881-1973). Vase in terracotta.*

3. *Gatti Museum: ceramics with metallic highlights.*

Public and private museums and art galleries

Faenza museums and art galleries offer experts and tourists a variety of interesting works of art, beginning with the International Museum of Ceramics, one of the most important in the world, home to ceramics collections from every epoch and all nations: from the amphorae of the classical world to modern works by Picasso, Matisse, Chagall, Cocteau, Lèger, and other famous protagonists of the 20th-century art. Other art collections can be admired at the Municipal Picture Gallery, which offers an ample panorama of Italian and Faenza artwork from the 13th to the 19th centuries, including works by Donatello, M. Palmezzano, C. Cignani, D. Dossi, and other masters. Other collections are housed at the Diocesan Museum and the Museum of Neoclassicism (Palazzo Milzetti). Those interested in science and geophysics will enjoy a visit to the Bendandi Museum, where there is a Seismological Observatory and a Planetarium. Faenza also boasts two prestigious private museums, the Gatti Museum and the Carlo Zauli Museum, which hold the works of two of Faenza's great ceramicists known worldwide.

1. International Museum of Ceramics
Via Campidori, 2
2. Bendandi Museum
Via Manara, 17
3. Diocesan Museum
Piazza XX Febbraio, 3
4. Municipal Picture Gallery
Via Santa Maria dell'Angelo, 1
5. Palazzo Milzetti
Via Tonducci, 15
6. Sala Forvm
Viale delle Ceramiche, 13
7. Studio 2 Gallery
Via Nuova, 53
8. Municipal Art Gallery
Piazza del Popolo, 1
9. Carlo Zauli Museum
Via Croce, 4
10. Gatti Museum
Via Pompignoli, 4

Public museums
Private museums
Art galleries

Activities to be safeguarded

In the heart of the old city there are many businesses of historic value such as inns (*osteria*) and clubs (*circolo*), etc. Such entities hold considerable social value and promote the integration of organised groups, giving rise to a law that prohibits changing their function.

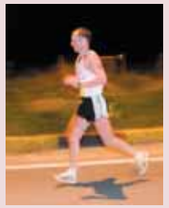
1. ***Circolo "Dopolavoro Ferroviario" (Railway Workers Club)***
   Via Santa Maria dell'Angelo, 24
2. ***Circolo "Villa Franchi"***
   Via Salita, 22
3. ***Circolo "I Fiori"***
   Via di Sopra, 34
4. ***Circolo "Rione Rosso"***
   Via Campidori, 28
5. ***Circolo "Rione Verde"***
   Via Cavour, 37
6. ***Circolo "Rione Giallo"***
   Via Bondiolo, 85
7. ***Circolo "Rione Bianco"***
   Piazza Fra' Saba, 5
8. ***Circolo "Rione Nero"***
   Via Croce, 14
9. ***Osteria "Marianaza"***
   Via Torricelli, 21
10. ***Cinema Sarti***
    Via Scaletta, 10
11. ***Cinema Teatro Italia***
    Via Cavina, 9
12. ***Ex Ferramenta Todeschini (ex Hardware Shop)*** *Corso Mazzini, 9*

The monumental trees of the Historic District

Within the fifteenth-century walls there are courtyards, courts, tree-lined boulevards, parks, and gardens of great historical and environmental value with splendid monumental trees that even today constitute a precious heritage to be passed on to future generations.

1. *Sequoia sempervirens*
2. *Cedrus atlantica*
3. *Platanus x. hybrida*
4. *Cedrus atlantica "Glauca"*
5. *Cedrus deodara*
6. *Cedrus atlantica "Glauca"*
7. *Cedrus atlantica*
8. *Magnolia grandiflora*
9. *Taxus baccata*
10. *Cedrus deodara*
11. *Taxus baccata*
12. *Magnolia grandiflora*
13. *Cedrus deodara*
14. *Cedrus deodara*
15. *Laurus nobilis*
16. *Abies nordmanniana*
17. *Cedrus atlantica*
18. *Cedrus deodara*
19. *Cipresso sempervirens*
20. *Cedrus deodara*
21. *Cedrus atlantica*
22. *Cedrus atlantica*

5 January - *LA NOTT DE BISO'* (Piazza del Popolo)
Grand celebration in the main square. When the clock strikes midnight, a huge bonfire is lit to burn the Niballo, the large puppet that symbolizes the adversities of the year past. The stands in the various neighbourhoods serve up tasty local specialities, especially "bisò", hot wine steeped with herbs and spices and served in characteristic "gotti" in majolica decorated by Faenza's own ceramics artists.



May - the last Saturday/Sunday - *100 KM DEL PASSATORE* (arrival in Piazza del Popolo)
FLORENCE-FAENZA. Free-style international footrace. This marathon is run along the beautiful route that connects Florence and Faenza, crossing the Tuscan-Romagnola Apennines. This sports-folklore event attracts numerous Italian and foreign enthusiasts, who are given a warm, cordial welcome.

From May to October - *INTERNATIONAL CERAMICS EVENTS* (International Museum of Ceramics)
Even-numbered years - Retrospective exhibitions of ancient Italian and foreign ceramics.
Odd-numbered years - Exhibitions of contemporary ceramics and International contemporary artistic ceramics competition.

June - *PALIO DEL NIBALLO* (Piazza del Popolo and B. Neri Stadium)
In a city like Faenza, a historic event like the Palio of Niballo is both playful and serious. The manifestation includes the following events: Doubles Flag-Flying Competition and swearing-in of the knights of the Bigorda d'Oro, the Bigorda d'Oro, Tournament of the Flag-Flyers and the Palio del Niballo.

From June to October - *CERAMICS SUMMER* (Palazzo delle Esposizioni)
Show-Market of Artistic Crafts; exhibition and sale of the best collections of artistic and general production of Faenza ceramicists.

June, July, September - *THE TUESDAYS OF SUMMER* (Historic District)
Activities, market, art, tradition, music, and culture along the streets of the city. Street artists during June; art and antiques during July; typical products during September.

June, July, August - *FAENZA IN SUMMER* (Piazza Nenni)
A summer event for music and theatre in the elegant Piazza Nenni (formerly Piazza della Molinella).

July - *WORLD CLASS POTTERS COMPETITION* (Piazza Nenni)
International competition among the best Masters of the Potter's Wheel who challenge each other to the ancient art of modelling clay.

November/April - *THEATRE SEASON* (Theatre A. Masini)
Plays, operetta, concerts, and ballets.

First Saturday and first Sunday in November - *FAIR OF ST. ROCCO*
(Via Cavour, Via Fiera, Via Tonducci and surrounding areas)
This fair includes medieval markets, military camps with medieval war games, activities, street artists (acrobats, jugglers, and fire-eaters).

December 8 - *TORRONE FESTIVAL* (Historic District)
For the holiday of the Immaculate Conception the historic centre is crowded with stands selling culinary delights - especially typical Italian nougat - a reason to celebrate.

Year round - *WEEKLY MARKET* (Tuesday, Thursday, and Saturday)
In Piazza del Popolo and Piazza Martiri della Libertà, three mornings each week, the open-air market finds fashion, household goods, food and other objects for sale.

The applications of ceramics in architecture

The cultural characteristics of the city of Faenza are also distinguished by its longstanding tradition of ceramics, which has made it famous worldwide. The historic centre is in fact embellished with a wide variety of ceramics including architectural ornaments, tablets and inscriptions, devotional plaques, sculptures, and toponymic plaques. The MIC, abbreviation for the International Museum of Ceramics in Faenza, has initiated a programmed conservation project of ceramic works of historical and cultural significance in the historic centre. The objective of the programme is to plan monitoring of the condition of these objects and, based on the results of the surveys, develop a specific intervention plan to block ongoing forms of decay before time and neglect cause such serious damage that the object may be definitively lost or require complex and costly restoration. There are some superb examples of ceramic objects to be found.

- *Architectural ornaments in terracotta*
- *Architectural ornaments in majolica*
- *Contemporary sculpture*
- *Plaques, inscriptions, and signs*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Ornaments in terracotta

There are forty-six buildings with architectural ornaments in terracotta that cover an extended period of time, ranging from the 12th century until the past century. Important and extraordinary fifteenth century artefacts (the precious tiles with leafy and floral ornaments of Casa Ragnoli and Casa Manfredi) serve to offset and enhance the reliefs of numerous 18th-century palaces (the elaborately curved and spire crownings that frame the windows of Palazzo Alpi, Palazzo Cavina, and Palazzo Bertoni) as well as other examples of decorations from the early 20th century in a distinctive Art Nouveau style (Casa Albonetti and Casa Matteucci).

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1. Loggia of Palazzo della Beneficenza *"Loggia degli Infantini" early 15th century (1st floor, dated 1872) - Corso Mazzini, 70/74*

2. Casa Matteucci *- Faenza ceramics, 1910, Corso Mazzini, 62*

3. Palazzo Bertoni *(now Bracchini) - Mid-17th century, Via XX Settembre, 15*

4. Casa Albonetti *- Cesare Cantavalle, 1909 - Piazza della Libertà, 5/6*

5. Casa Valenti *- Domenico Valenti, 1867, Via Severoli, 8/10*

6. Casa Manfredi *- Mid-15th century,Via Comandini, 2 corner with Via Manfredi*

7. Casa Ragnoli *- 15th century, Via Torricelli, 26/28 corner with Via Manfredi*

8. Palazzo Naldi, later Cavina *- 18th century , Via Castellani, 2*


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Ornaments in majolica

The architectural ornaments in majolica number seventeen and can be traced mostly to the previous century. The façades of the buildings are prevalently decorated with colourful bands of painted majolica tiles, also including some decorative basins and plates.

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9. Casa Castellini now Rivola *"Faventia Ars", 1923, Viale Baccarini, 60*

10. Casa Zucchini *"Fabbriche Riunite di Ceramica", 1908, Corso Baccarini, 4*

11. Casa Matteucci *- Fratelli Minardi, 1910, Corso Mazzini, 62*

12. Seminario Vecchio (Old Seminary) Ceramiche Zama*, 1934, Piazza XI Febbraio, 4*

13. Casa Vignoli now Ghinassi *20th century. first decades, Corso Saffi, 19*

14. Casa Zoli - "La Faïence"*, 1935, Corso Europa, 44/48*


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Contemporary sculpture

The nine sculptures of contemporary art from the late decades of the 20th century represent the artists' choice of materials and production techniques (terracotta, engobed faïence, majolica, and grès).

15. Fountain *- Terracotta and majolica - Emidio Galassi, 1995 - Corso Europa*
16. Panel *- Glazed Grès by Carlo Zauli, 1968 - Via Manzoni*
17. Panel *- Glazed faïence - "Monumento ai Caduti della Resistenza" (Monument to the Fallen of the Resistance) by Domenico Matteucci, 1976 - Viale Baccarini*
18. Sculpture *- Terracotta "L'Anfora" (The Amphora) by Franz Stahler, 2000 - Corso Mazzini*
19. Frieze *- Engobed faience - "In principio era il caos" (In the beginning, there was chaos) by Guido Mariani, 1996 Via Monsignor Battaglia*
20. Sculpture *- Engobed and inlaid terracotta "Il Passaggio" (The Passage) by Giovanni Cimatti, 1983 Piazza Santa Lucia*
21. Fountain *- Glazed faïence - "La Farfalla di Antonia"(Antonia's Butterfly) by Aldo Rontini, 1994 Viale Tolosano*
22. Panel *- Terracotta "Il Muro del Vento" (The Wall of the Wind) by Domenico Matteucci, 1987 - Piazza Martiri della Libertà*
23. Sculpture *- Engobed and glazed faïence "Il Grande Fuoco" (The Great Fire) by Ivo Sassi, 1990 Piazza Martiri della Libertà*


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Plaques, inscriptions, and signs

The forty-seven objects listed as "plaques, inscriptions, and signs" do not feature a wide variety of techniques or materials (terracotta, majolica, and an engobed "faïence"). They are mostly objects from the 19th and 20th centuries, and therefore relatively recent. One exception is a part of the inscription of the cloister of the "*Commenda*", which dates back to the 16th century.

24. Sign *- Polychrome painted majolica*
Fratelli Minardi, 1912 - Farmacia Marchetti chemists'- Corso Baccarini, 2
25. Sign *- Polychrome painted majolica*
Fratelli Minardi, 1909 - Farmacia Zanotti - chemists' Corso Saffi, 8
26. Commemorative plaque of General U. Utili
Painted majolica by Leandro Lega, 1988 - Viale Baccarini
27. Plaque *- Polychrome painted majolica Mario Zappi, Mid - 20th century*
Istituto d'Arte per la Ceramica (Ceramic Art Institute) - Corso Baccarini, 17
28. Devotional plaque
Terracotta, Domenico Valenti, 1837 - Porta delle Chiavi - Corso Europa
29. Terracotta Inscription *- 16th century, 1st half*
Chiostro della Commenda (Commenda Church Cloister) - Corso Europa, 109/110

Frescoes and temperas through the centuries

Wall decorations in frescoes, tempera and stuccoes all boast an illustrious tradition in Faenza. Both private and public palaces of the city centre have beautifully painted vaulted ceilings. Some superb examples follow.

1. Large vaulted ceiling of the Molinella
(Palazzo Comunale - City Hall)
A large vaulted ceiling that connects Piazza del Popolo and Piazza della Molinella, with umbrella-shaped vault decorated with grotesque figures by artist Marco Marchetti (1566) and with the coat-of-arms of Pius V and Cardinals Monelli and Valenti in the centre.

2. Salone delle Bandiere
(Hall of Flags) (Palazzo Comunale - City Hall)
On the upper floor of the City Hall, after climbing two flights of the 18th-century staircase, visitors will find a large hall with a coffered ceiling painted in 1656.

3. Palazzo Laderchi - Zacchia
(Corso Garibaldi on the corner with Via XX Settembre)
Designed in 1780 by Francesco Tadolini, this interior of the Galleria delle Feste contains the stories of Eros and Psyche, decorated in 1794 by Felice Giani, Gaetano Bertolani, and Antonio Trentanove, as is the oval study dedicated to astronomy.

4. Galleria dei Cento Pacifici *(Palazzo Comunale- City Hall)*
Built between 1785-86 by architect Giuseppe Pistocchi to connect the new theatre with the City Hall, this arcade was decorated by artist Serafino Barozzi, with the collaboration of Felice Giani.

5. Palazzo Comunale *(City Hall)*
The city hall is a treasure chest of frescoes, wall decorations, and ornaments; of particular significance are the three 18th-century formal halls decorated in late Baroque style by Vittorio Maria Bigari and Stefano Orlandi, known as "Hall of the Sun", "Hall of the Stars", "Hall of the Roses", and "Bigari Arcade". There are also 19th-century halls with vaulted ceiling painted in tempera and richly decorated.

6. Casa Cantoni *(Corso Mazzini)*
In Corso Mazzini is Casa Cantoni, with its wide Neoclassical façade built in 1910 and Art Nouveau frescoed friezes by Giovanni Guerrini.

7. Palazzo Milzetti *(Via Tonducci, 15)*
This is a splendid example of Neoclassical architecture. Its interiors were decorated during the Napoleonic era by Felice Giani and Gaetano Bertolani, with the collaboration of Antonio Trentanove and the Brothers Giambattista and Francesco Ballanti Graziani for the stuccoes. Of particular significance are the decorations in the ballrooms, so-called the "the deeds of Achilles", and the Sala degli Sposi (Hall of the Newlyweds), which illustrate scenes from the Odyssey.


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1. Palazzo Comunale (City Hall). *Detail of the umbrella-shaped vault.*

2. Palazzo Comunale (City Hall).
The painted wooden ceiling in the"Salone delle Bandiere" (Hall of Flags)

3. Palazzo Laderchi - Zacchia.
Galleria delle Feste. Detail of the vault painted in tempera by F. Giani.

4. Palazzo Comunale (City Hall).
Galleria dei Cento Pacifici with frescoed vault by F. Giani, allegorical statues by A. Trentanove, and quadratures by S. Barozzi.

5. Palazzo Milzetti.
Detail of the oval anteroom decorated with tempera by F. Giani and collaborators.

6. Palazzo Comunale (City Hall). *Sala detta delle Stelle.*
(Hall of Stars) The decorations illustrate the allegory of Aurora gazing at the celestial vault strewn with stars (V. M. Bigari e S. Orlandi, 1728).

7. Casa Cantoni. *Detail of the frieze on the main façade.*


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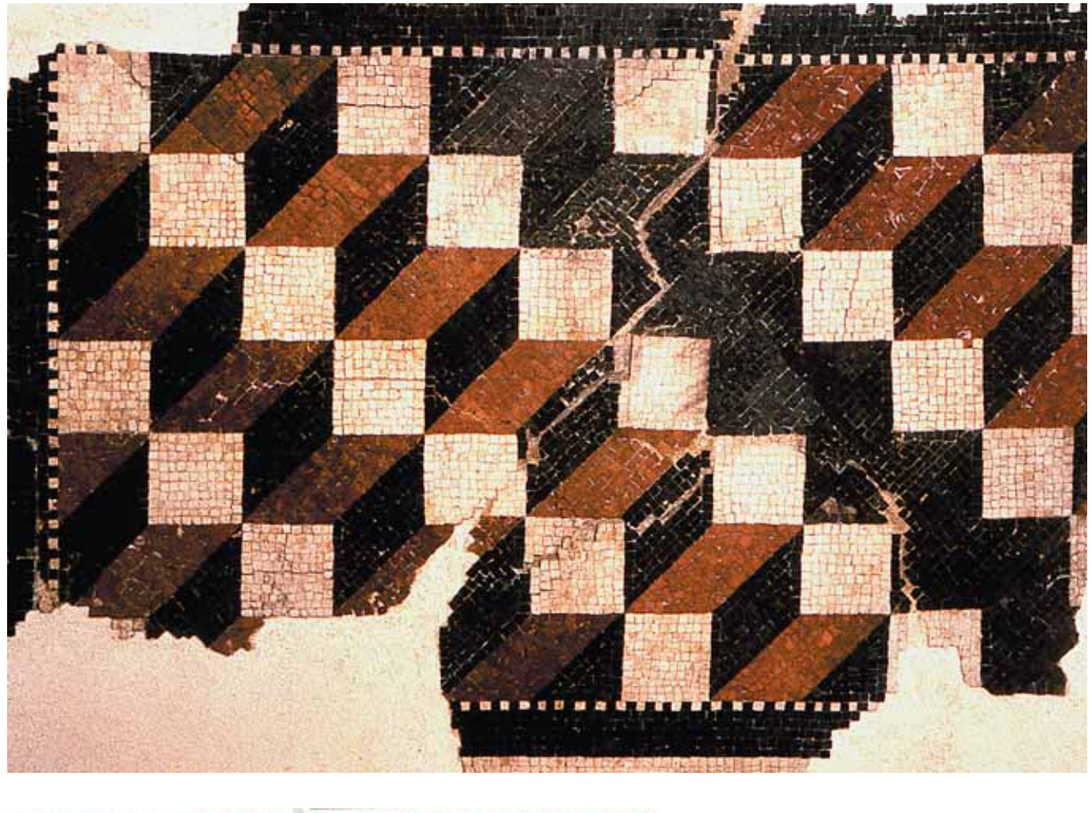
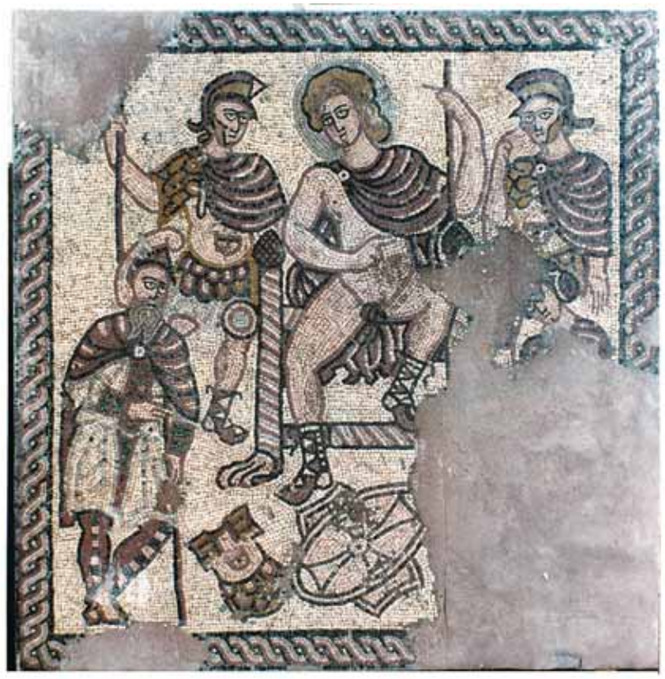
The historic district and the underground: an archaeological itinerary

Nothing remains of Roman buildings above ground: during construction works, many splendid Roman mosaic floorings have come to light (the most beautiful of which are certainly the mosaics of Vicolo Pasolini, Via Cavour, Via Dogana, Via Ubaldini, and Piazza Martiri della Libertà) to form the most important nucleus of the Archaeological Museum, now set to be transferred to Palazzo degli Studi, which also houses the Municipal Picture Gallery (Pinacoteca). Currently, these precious archaeological finds are kept on the premises of a store the Palazzo Mazzolani site in Corso Mazzini n. 93, together with other materials covering a vast timeline that ranges from prehistoric periods to late antiquity. Below is a comprehensive itinerary of the most interesting Roman archaeological sites in the city.

1. *Site in Corso Mazzini, 105*
2. *Site in Via Cantoni*
3. *Site in Via Ca' Pirota, 8*
4. *Site in Via Cavour, 8*
5. *Site in Viale Baccarini*
6. *Site in Corso Mazzini, 69 - Via Borsieri, 3*
7. *Site in Corso Mazzini - Via Barbavara, 2*
8. *Site in Corso Mazzini*
9. *Site in Corso Mazzini, 54*
10. *Site in Piazza della Penna, 5/1 - 5/2*
11. *Site in Via Pasolini*
12. *Site in Via Pistocchi, 3*
13. *Site in Via Nazario Sauro*
14. *Site in Corso Matteotti, 5 - 6 - 7*
15. *Site in Via Bertucci, angolo Via Costa - Via Costa, 4*
16. *Site in Via Bertucci*
17. *Site in Corso Saffi, 15*
18. *Site in Piazza del Popolo - Piazza Martiri della Libertà, 8*
19. *Site in Piazza Martiri della Libertà, 21 - 23*
20. *Site in Via S. Agostino, angolo Via Varani*
21. *Site in Via S. Ippolito*
22. *Site in Via Dogana, 1 - 1/a*
23. *Site in Via Comandini, 7*





Top, Palazzo Pasolini, threshold in mosaic.

Via Dogana 1, central inset of a mosaic floor portraying Achilles returning Hector's weapons to Priamus.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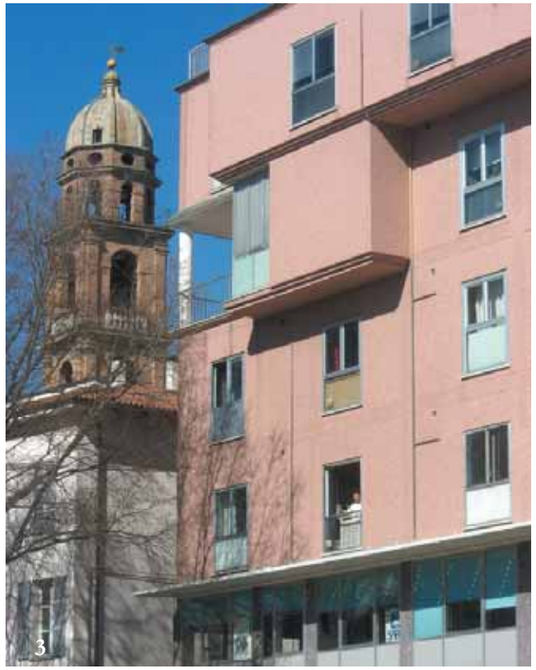
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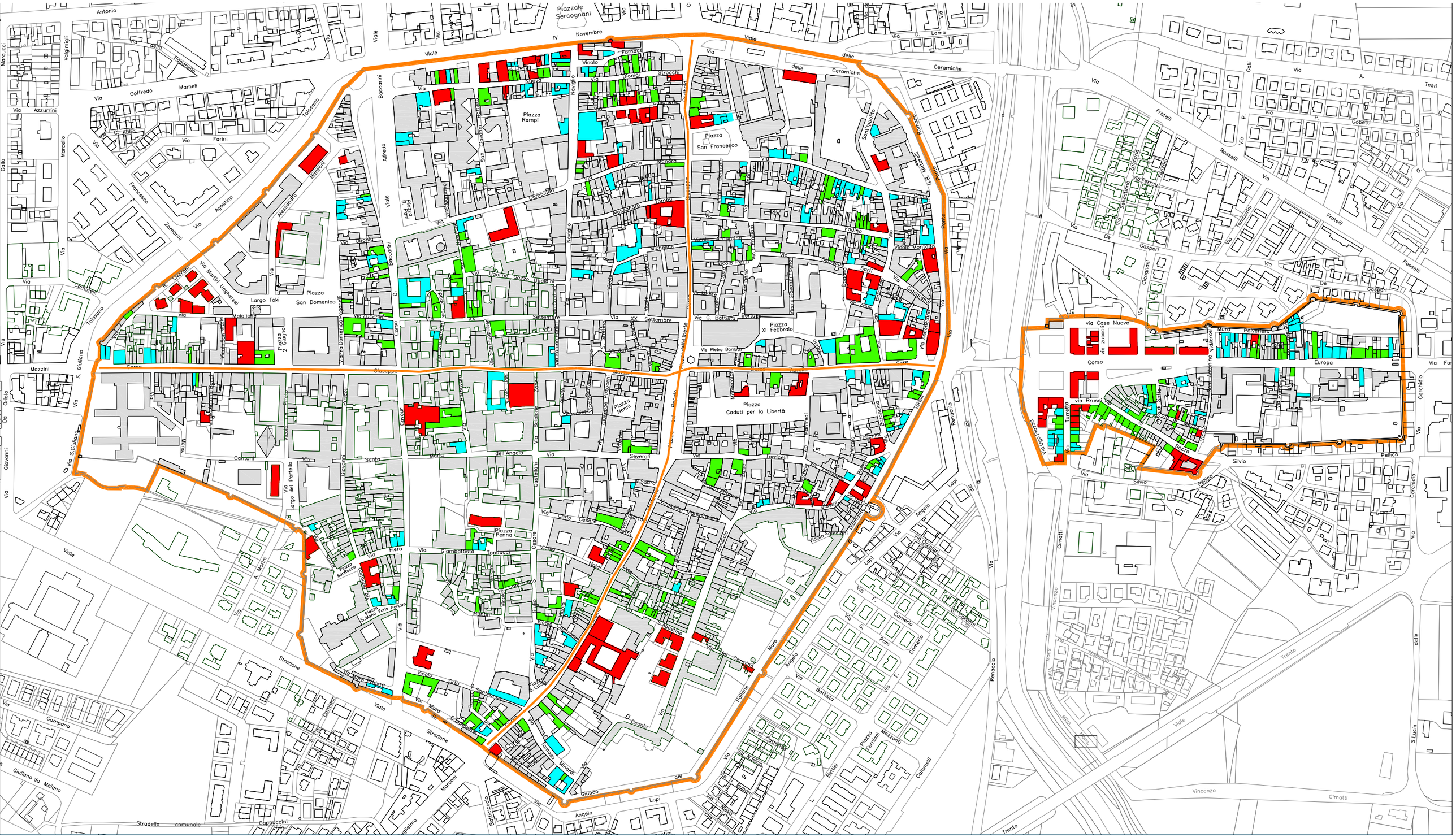
1. Minor incompatibilities
These are buildings with façades that have undergone minor interventions on details that were, in any case, in keeping with their overall aesthetic characteristics. Normally, such interventions consist of the installation of blinds or shutters, cornices, coatings, and other elements that may be easily removed during standard maintenance procedures in order to increase the historical value of the building.

2. Average incompatibilities
These are buildings that, especially during the 1960s, were subjected to interventions that included modifications of the façades with results that were detrimental to the overall image of the building (balconies, reshaping of the openings, etc.). The degree of incompatibility allows, with an intervention on the façade, to restore the original aesthetic value of the building.

3. Major incompatibilities
These are anomalous buildings with a volume and/or overall aesthetic characteristics that are out of place in the orderly and original characteristics of the historic centre. This level of incompatibility allows no feasible intervention.

Aesthetically incompatible buildings

An in-depth study of the historic district must include an evaluation of the historical representativeness of its buildings. On the Italian panorama, the Historic District of Faenza, more than any other, boasts a coherent and generalized Neoclassical identity. This Plan, with a specific view to further enhancing historical characteristics, identifies all the buildings with minor incongruities that can be easily removed.
The objective is to accelerate the removal or adaptation of such eyesores, which now occurs only during restoration projects. There are 168 buildings in the Historic District that present minor incompatibilities, 138 with average incompatibilities, and 88 with major incompatibilities. This punctual analysis highlights overall positive results, in that it calls attention to how, in the streets of the historic district, the building façades are predominantly compatible in their materials and volumes.


Perimeter of the Historic Centre
District delimitation
Major incompatibilities
Average incompatibilities
Minor incompatibilities

Small square next to the Chiesa del Suffragio church. A corner that was once covered in asphalt is restored to a more suitable appearance, featuring a balanced dialogue between old and new. The stone Lucerne flooring and contemporary posts in travertine stone frame the most important and most beautiful ceramic sculpture in the centre, the work of international artist Franz Stahler (2000).

The Strategic Plan is a large-scale project which sets out the ideas and contents concerning work to revitalise Faenza's historic centre; in particular, it identifies guidelines and operative trends on individual issues to bring the historic centre's most attractive features back into the spotlight. A project proposal for renovating the centre is made for each area. These proposals include changes to the function, the use of the space or the building with an end to maintaining and improving the image of the city, and its quality of life. The 80 future urban enhancement projects on public properties, such as buildings and open areas, are geared towards establishing a deep-seated understanding between public and private entities. The aim is to promote different social and economic uses of public containers, and give the historic centre a facelift.

The public buildings

1 Palazzo della Beneficenza
2 Palazzo Mazzolani
3 Palazzo del Podestà
4 Palazzo degli Studi – Picture Gallery
5 Ex Convento di Santa Maria Vecchia
6 Town Hall
7 Palazzo Borghesi
8 The Law Courts
9 Casa Valenti
10 Exhibition Building
11 Ceramic Museum
12 Municipal Library
13 Palazzo Laderchi
14 Cinema Sarti
15 Santa Caterina Monastery

One of the key objectives of this Strategic Plan's philosophy is to revitalise the roles played by the most prestigious and historic public buildings of the old town centre. Overall there are 15 projects. Starting with a thorough historical survey, they aim to valorise and recuperate public property heritage in full. The hypothesis set out in this Plan is aimed at the functional renewal of whole public complexes. Such a move would be necessary for the redevelopment of the part of the city in which they are located, and with regard to their strategic positioning and physical importance for Faenza's entire historic centre.

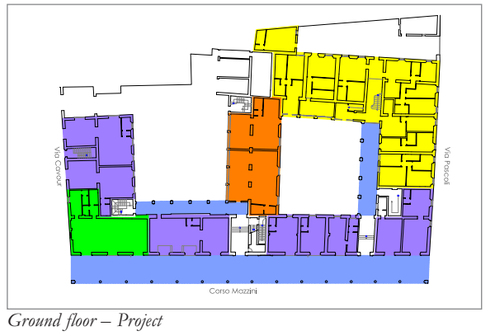

A


B

1. Palazzo della Beneficenza: reuse of commercial, tertiary and residential areas

Location: Corso Mazzini/Via Cavour/Via Pascoli - *Owner:* Private - *Land surface area:* 3,055 m² - *Covered surface area:* 2,210 m² - *Open-air surface area:* 845 m² - *No. of levels:* 3 - *Effective surface area of project:* 700 m² (businesses) - 2,200 m² (tertiary/hospitality/residential uses).

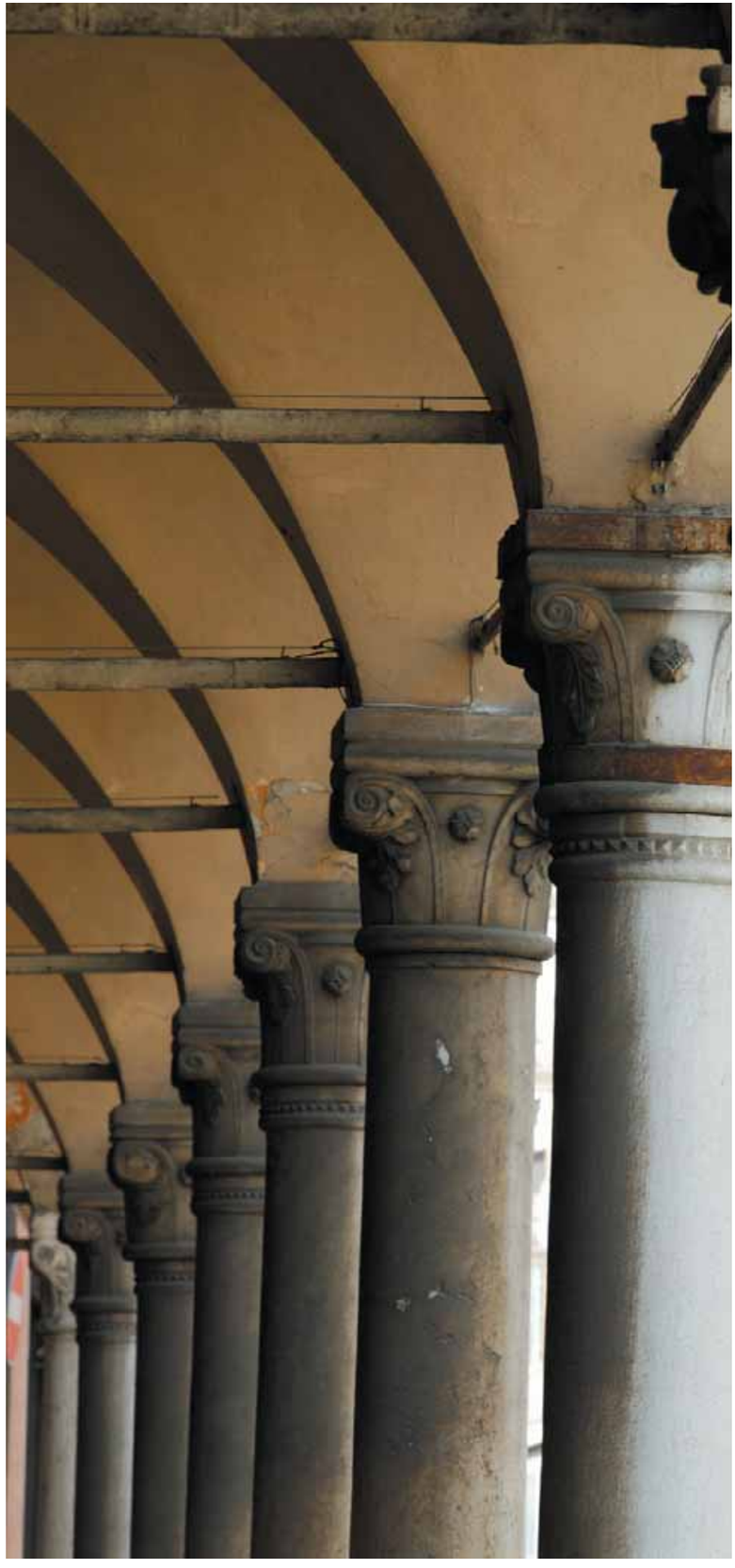
The vast complex of Palazzo della Beneficenza is a fundamental and defining element of the overall image of Faenza's historic centre. Recently, with an end to restoring it as completely and quickly as possible, the Municipal Authorities sold the entire property to a private entity. In fact the conditions of the building, which for the most part is abandoned, downgraded and in great need of restoration, have a negative effect on the passers-by who, on seeing the open gallery, notice the air of abandonment which extends to the entire surrounding area. Most of the businesses in the open gallery have been closed for some time, and the spaces above them area also empty. The renovation work will affect the entire building. It is specifically restricted, and its aim is to restore the building in such a way that respects the architectural image and the original business purpose of the spaces in the "Loggia degli Infantini" gallery, along Corso Mazzini, and tertiary/hospitality/residential purposes in the remaining parts.



Ground floor – Project

First floor – Project

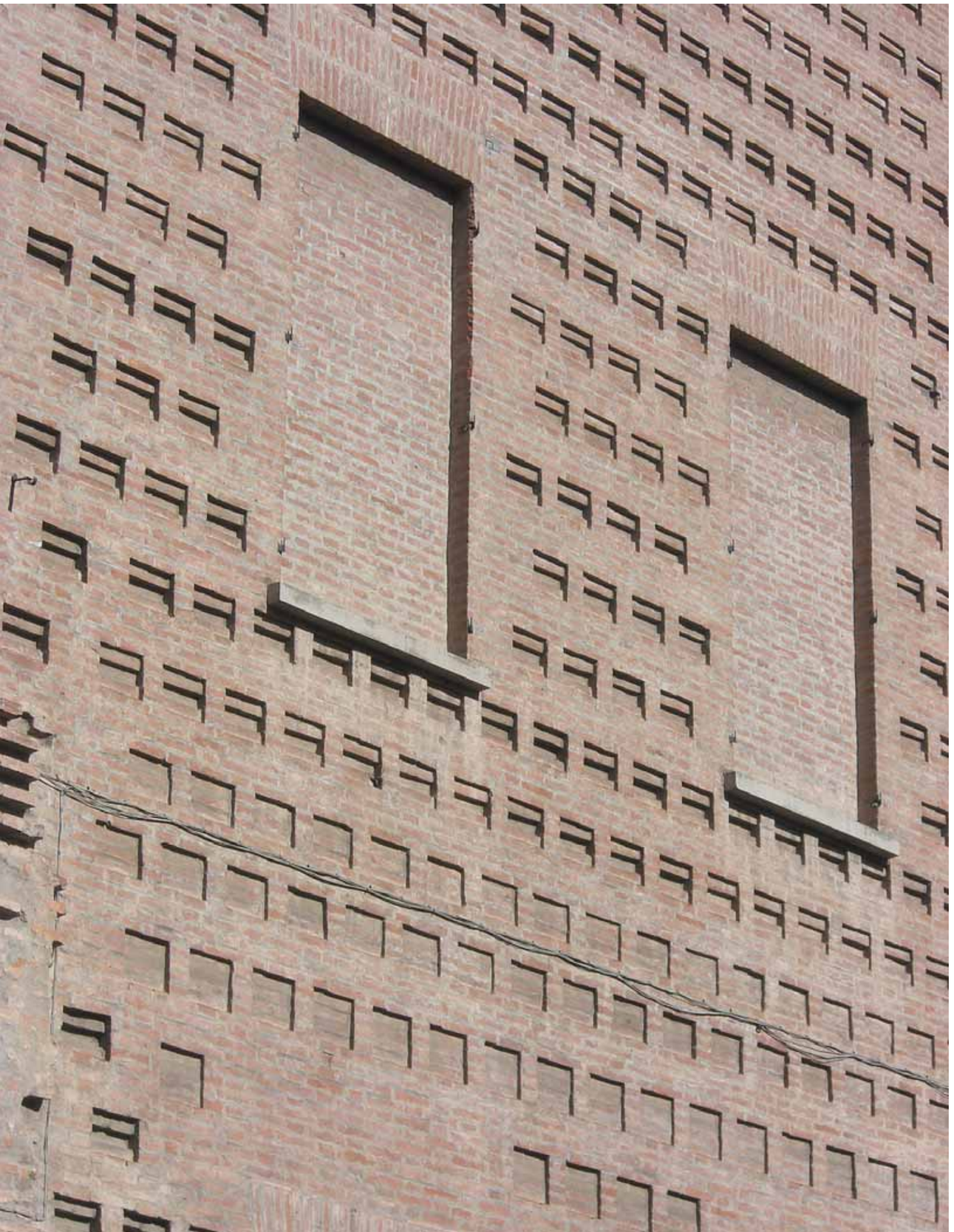
- *Public businesses (café-bar)*
- *Commercial retail functions*
- *Porticos*
- *Office functions*
- *Accommodation functions*



A. The Palazzo della Beneficenza complex (aerial view from the 70s).

B. Portico della Beneficenza or "Loggia degli Infantini", in Corso Mazzini, dating back to the start of the fifteenth century. The pillars and arches, edged with extremely fine relief frames, have largely been remade according to original models, whilst the top dates back to the nineteenth-century completion by Achille Ubaldini.

Detail of the inside of the loggia. The pillars and capitals can be seen clearly.



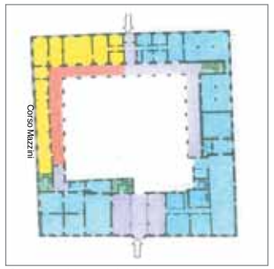
2. Palazzo Mazzolani: a new school and cultural centre

Location: Corso Mazzini/Piazza 2 Giugno/Via Maioliche/Via Paganelli - Owner: Province of Ravenna/ OO.PP.RR (Opere Pie Raggruppate) - Land surface area: 4,453 M² - Covered surface area: 2,984 m² - Open-air surface area: 1,469 m² - No. of floors: 5 - Effective surface area of the project: 2,600 m² (hospitality/recreational/commercial/artisan activities) - 3,100 m² (activities linked to education).

The large palazzo on Corso Mazzini is currently in an unfinished state. This is particularly clear from the main prospect, the surface of which reveals traces of successive works carried out on it over the course of its history. The overall impression even just on entering the courtyard clearly belies the state of deterioration and abandonment of the complex, as can be seen from the partly wild vegetation, in need of attention for some time now. At present, the building houses the Archaeological Stores, the ISIA Institute (Superior Institute of Artistic Industries and Technological Ceramics Design), a number of associations and the stores of the municipal Library and Picture Gallery. Recently the Opere Pie Raggruppate, which owns the building, sold a part of the building to the Provincial Authorities of Ravenna for extending the ISIA with an end to getting work underway quickly. Restoration work will involve the entire building. In particular the project will involve the following:

- accommodation/free-time/business/artisan-type activities (ground floor);
- educational activities (mezzanine and first floor);
- social and/or residential activities (second floor);
- redevelopment of the courtyard for seasonal usage in line with the accommodation activities, and creation of an underground car park.

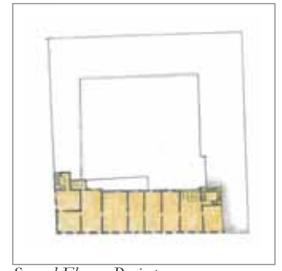
Bar/restaurant
Accommodation/recreational/commercial/artisan-type businesses
Common distributional areas
Business linked to education
Social and/or residential businesses
Restoration of porticos



Ground floor - Project

Mezzanine Floor = Project

First Floor - Project



Second Floor - Project

A. The Palazzo Mazzolani complex.

B. Detail of the unfinished façade. The brickwork can be seen clearly. The original project involved a stone and marble covering (the only example of its kind in the city) which was never made owing to the lack of available funds.

The main façade looking out over Corso Mazzini.


A


B

3. Palazzo del Podestà: a new exhibition hall

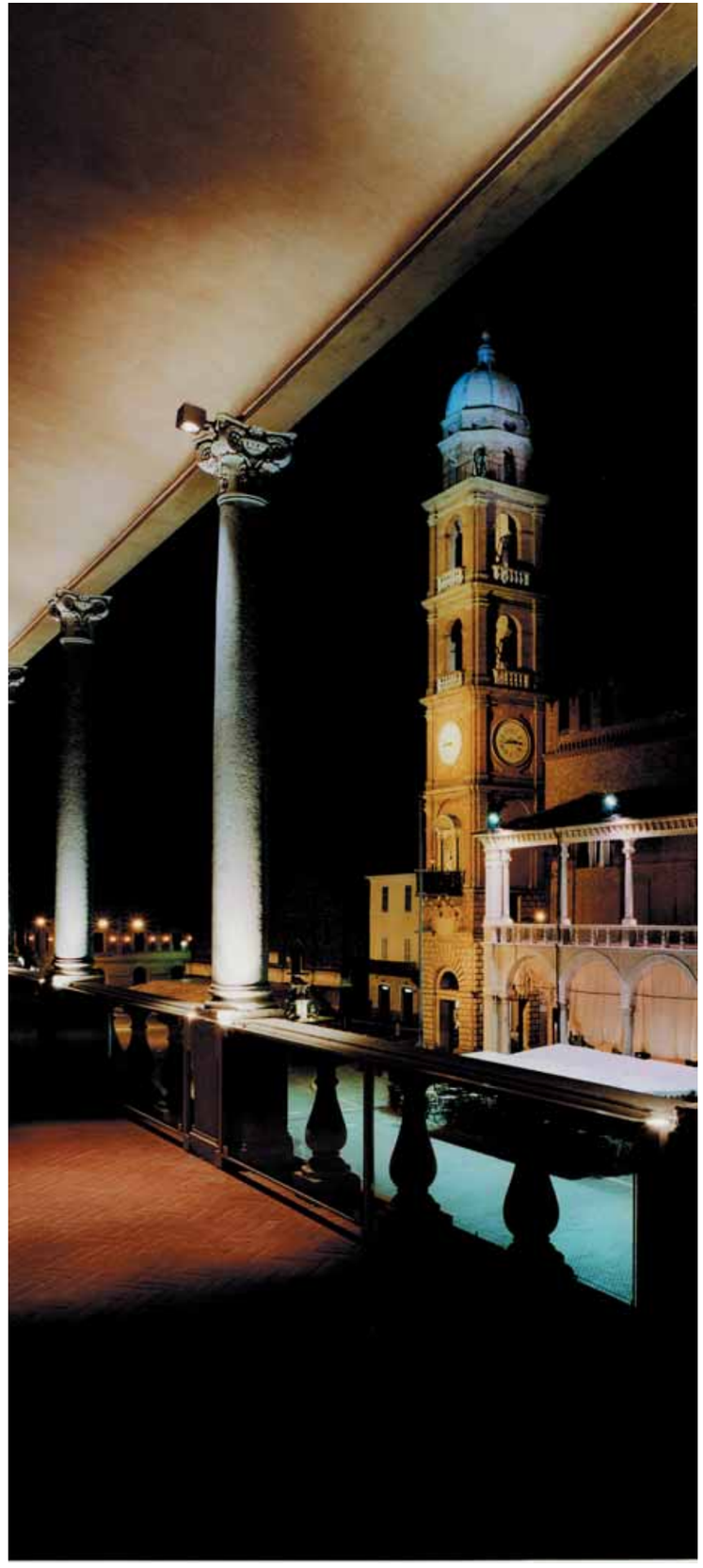
Location: Piazza del Popolo/Piazza Martiri della Libertà/Via Torricelli - Owner: Municipality of Faenza - Land surface area: 1,718 m² - Covered surface area: 1,409 m² - Effective surface area of the project: 800 m² (exhibition hall and adjoining services) - 100 m² (tourism promotion department).

Palazzo del Podestà and its Torre Civica (Civic Tower) is owned by the Municipality. Its present appearance is the result of countless demolition, restoration and reconstruction works which, over the course of time, have altered its appearance to match the historical events and varying needs of the times. Whilst it is a focal element of the network of squares and main streets, nowadays it only plays a marginal role. Yet it should by rights play a part which befits its location. Recent restoration work has only involved the façade and the loggia on Piazza del Popolo, with a new lighting system, sunblinds and furnishings. The project foresees restoring the facades on Piazza del Popolo and Corso Saffi, which has always been the link between the civic tower and the palazzo, taking them back to the appearance they had prior to their partial destruction during the war, which was followed by an incomplete reconstruction that left the parts of the complex unconnected. As a result the areas in between were overall of a lower qualitative level in this central part of the city. The areas around the tower resulting from the reconstruction work will house the city's tourism promotion service (Infopoint) which will therefore be positioned in a charming location in the middle of the network of squares and streets, and will be easy to find. In addition, a means of directly connecting it with Sala dell'Arengo is planned within these areas using a transparent lift and a staircase with a lightweight structure in steel and wood. As a result the latter will be able to express its fullest potential as an exhibition area. Last but not least, an emergency staircase will be built on the rear of the Palazzo as a feature along Piazza dei Martiri della Libertà.

Ground Floor – Project

First Floor – Project

Infopoint, Tourist Office and Municipal Public Relations Office
Commercial premises
Emergency staircase
Exhibition room
Exhibition organization offices



A. Palazzo del Podestà before restoration work on the arched gallery and the construction of the crenelations got underway (1930). The link between the Palazzo and the Clock Tower can be seen. During the Second World War, the Tower was destroyed along with the last arch of the palazzo's gallery and its access staircase. The last arch was not reconstructed and the Tower, which was rebuilt in 1953, remained isolated from the Palazzo. A few years later a bridge connecting them was built, which to this day still gives access to the clock.

B. The Clock Tower and Palazzo del Podestà in their current guise. The rooms on the ground floor overlooking the arched gallery are used for commercial activities, along with those overlooking Corso Saffi, whilst Sala dell'Arengo, which was built between 1230 and 1256, is occasionally used as premises for exhibitions and is connected by means of a bridge, seen here, to the tower.

Night view of the Clock Tower from the arched gallery of the Town Hall. The innovative system used to light the square can be seen: this specific project, named "Luna Nascente" or Nascent Moon is the work of the Viabizzuno company from Bologna (Lighting design: Mario Nanni).

Detail of the wood multi-colour statue of Saint Girolamo, by Donatello, present in the old works section of the Pinacoteca (Picture Gallery).

A. View of a hall dedicated to the old works section. The splendid cross painted by the "Master of the Blue Crucifixes" can be seen (1265 ca.).

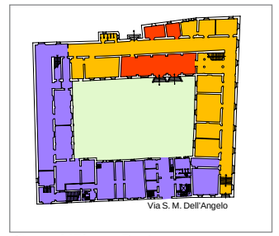
4. Palazzo degli Studi : a new home for the Picture Gallery and the Archaeological Museum

Location: Via S. Maria dell'Angelo/Via Zanelli/Via Ughi - Owner: Municipality of Faenza - Land surface area: 3,070 m² - Covered surface area: 2,090 m² - Open-air surface area: 980 m² - No. of floors: 4 - Effective surface area of the project: 3,400 m² (Picture Gallery) - 1,200 m² (Modern Art Gallery) - 1,000 m² (Archaeological Collections).

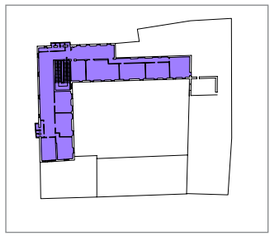
The building, which is almost exclusively used by the "Torricelli" Classical Studies school and to a lesser extent by the Picture Gallery is under-used at present: large rooms and corridors are used as stores and are particularly neglected and uncared for. The project foresees extending the Picture Gallery: the aim is to link the Antique Section and the Modern Art Gallery together for the first time, placing many paintings which have not been available to the public for over 70 years on display in chronological order. The project will also give a new lease of the life to the storerooms, which will go from being dusty stores to areas where the paintings will be suitably protected and available for scholars interested in seeing them. They will periodically be used for educational and iconographic exhibitions. An archaeological museum is also to be set up so that the most important finds, which cannot at present be viewed, will be suitably exhibited in the premises of the store in Palazzo Mazzolani. In the large courtyard, an innovative project involving a glass covering will make it possible to display the important Roman mosaics.

Pinacoteca (Picture Gallery)
Archaeological Museum
Modern Art Gallery
Auditorium
Mosaic display

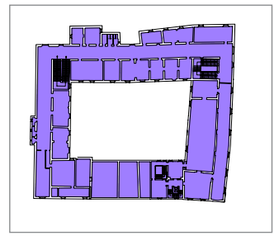
Basement Floor - Project



Ground Floor - Project



First Floor - Project

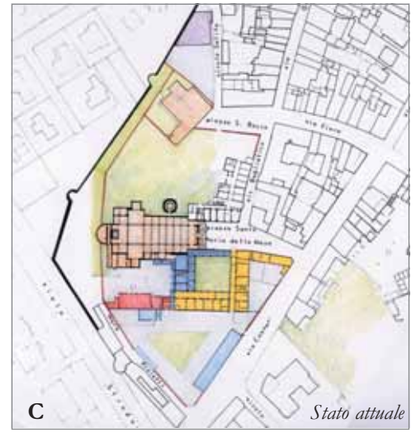


Second Floor - Project

Top, a view of the church of Santa Maria Vecchia and bell tower. It is the oldest construction in the city, and dates back to Byzantine times (VII century). All that remains of the original construction are traces of the old walls, clearly visible from the outside, whilst on the inside there are two pillars in fine marble with ornate capitals in classic forms against the main entrance

B. The ex-Convent complex with its open spaces. The octagonal bell tower is to the left.

C. Plan with the various present-day uses of the complex. The parish club is in dark blue, the residences are in light blue, the parish theatre is in red and the premises of the Green District are in orange.



5. EX-CONVENT OF SANTA MARIA VECCHIA: a youth hostel and the new premises for the Rione Verde district

Location: Piazza S. Maria Foris Portam/Via Cavour/Via Mura Proietti - Owner: Opera Pia Elemosiniera - Land surface area: 2,336 m² - Covered surface area: 1,254 m² - Open-air surface area: 1,082 m² - No. of floors: 5 - Effective surface area of the project: 2,500 m² (Youth hostel - no. 14 rooms, no. 80 bed spaces) - 1,000 m² (Premises of the Rione Verde district).

The complex comprises an articulated group of religious buildings erected in various eras, as well as open spaces which are linked on one side by the mid-fifteenth century walls. The church of Santa Maria Vecchia, with its ninth or tenth century bell tower and the cloister, the Church of San Rocco and the other constructions, along with the interconnecting open spaces, constitute a location that is of interest for renovation works which would make it easier to visit. The attractive nature of the spaces and the architecture would make it suitable for inclusion on the city's tour itineraries. The building of the ex-convent is in an advanced state of disrepair, both in terms of the structures themselves and the external finishes. This is particularly clear on certain parts, such as the eastern side of the part of buildings containing the cloister, whilst other parts have recently been restored, such as the southern wing facing Via delle Mura Proietti. The external areas, which are in varying states of disrepair, must also be given a general overhaul, with the exception of the courtyard which was recently restored and is now used for five-a-side football. The rooms of the former Convent are currently destined for the premises of the Rione Verde district, used as a meeting room, bar/meet-up point and store room. It is also used by the Society and parish theatre. The project will involve the redevelopment and conservative reconstruction of the building so that it can be used as a youth hostel as well as the new premises for the Rione Verde district. In addition, work is planned to add a storey to one side of the cloister which was not built at the time. In this way it will be completed and will serve the purpose in terms of its intended usage as a hostel. The plan to renovate the entire urban area containing the complex of Santa Maria Vecchia has resulted in the creation of a process which, through the points of greatest historic, artistic and environmental worth, will identify and add to a charming yet forgotten corner of the city, inviting people to discover it.

Ground Floor - Project

Mezzanine Floor - Project

First Floor - Project

Attic - Project

Premises of the Rione Verde district
Youth Hostel
Restaurant
Bar and club
Distribution areas

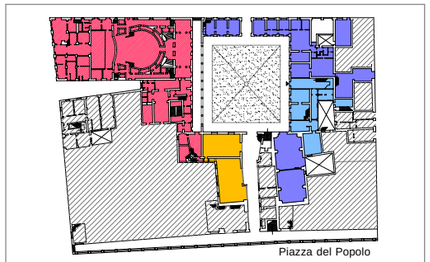
A

B

6. The Town Hall: a time-honoured commercial area and an art gallery in the piazza, and the fresco trail

Location: Piazza del Popolo/Corso Mazzini/Via Pistocchi/Via Severoli - Owner: Municipality of Faenza - Land surface area: 7,980 m² - Covered surface area: 5,865 m² - Effective surface area of the project: 650 m² (commercial businesses).

The Town Hall complex is part of the inter-connecting network of central squares which make up the core of Faenza's historical centre. They constitute a feature that distinguishes it considerably from other cities in the Romagna region. The building has now been restored to its former glory following recent works carried out on the facades in Piazza del Popolo, Corso Mazzini and Via Pistocchi, not to mention the renewal of Piazza Nenni and stone paving in Via Pistocchi. This work constitutes the first leg of the most important requalification programme, which has been extended to cover the entire Historic Centre of Faenza. Indeed this area has now become the commercial heart of the city, with shops, restaurants, bars and exhibition halls, all of which lie around the neoclassical Masini Theatre. The project to renew the Town Hall also involves the creation of an itinerary to see its frescoes. This is to be qualitatively divided up, and will be made a lively and stimulating experience: for this reason, the presence of areas of outstanding historical and artistic worth has provided the starting point for a project marking out an itinerary which will allow the public, whether from Faenza or outside, to visit the most significant section of the municipal seat. The inclusion on this tour of the rooms used for representation purposes aims to provide a stimulus and an example where public fruition of artistic features inside both public and private palazzos is concerned.



Ground Floor - Current state

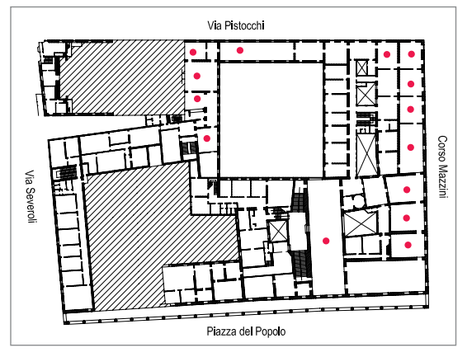
First Floor - Current state

- *Commercial Businesses*
- *Municipal offices*
- *Municipal offices of historical / artistic worth*
- *Reception rooms*
- *Exhibition gallery*
- *"A. Masini" Municipal Theatre*

A. The Town Hall complex and the network of squares.

B. Piazza Nenni, formerly Piazza della Molinella, an internal space within the complex. The view of the porticoed façade of the Masini municipal theatre can be seen.

Other page, a number of outstanding examples of frescoes inside the palazzo's reception halls (● frescoed rooms).



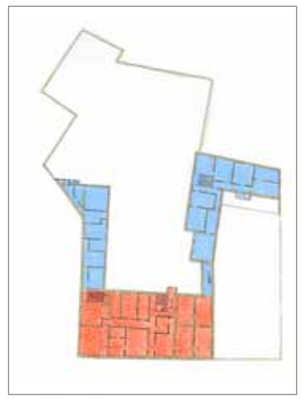
7. Palazzo Borghesi: the Halls of Residence

Location: Via Tonducci/Vicolo Montini - Owner: Municipality of Faenza - Land surface area: 2,326 m² - Covered surface area: 1,055 m² - Open-air surface area: 1,271 m² - No. of floors: 4 - Effective surface area of the project: 2,100 m² (temporary student housing - no. 25 bed spaces).

Palazzo Borghesi is somewhat unusual compared to the rest of Faenza's historical buildings. Whilst the latter are mostly reworkings of previous buildings (almost all of which dating to the fifteenth and sixteenth centuries), in this case it seems that the entire building was built in one single period. Its pivotal location with respect to the existing educational buildings makes the project perfect for a student residence; in fact there is not a structure of this kind in Faenza at present. The project will involve making eight student apartments on the main floor for university students. These will feature the application of rational domotics (Faenza's first example of the use of building automation design solutions). On the one hand, this renovation work will recuperate the original appearance of the building, as far as its internal distribution and decoration are concerned, whilst on the other it will reorganise the areas recuperated into independent apartments made up of rooms whose original structure and continuity, with respect to the original distribution of the building, can once again be seen in their entirety. As far as the external part is concerned, there are plans to renovate the courtyard area.

Rented areas
Halls of residence

Ground Floor - Project



First Floor - Project

Top, view of the interiors following restoration work (2005-2007).

Side, a number of frescoes on the vault, following restoration work carried out by RE.CO. of Rome (Alessandra Morelli and Anna Martinotta), inside the halls of residence.

B. Aerial view of the complex (1939-1941).

C. Evocative view of the Law Courts following the recent work to restore the property and redevelop Piazza della Legna with new flooring laid in Lucerne stone.

Side, detail of the façade on the corner between Via Severoli and Piazza della Legna

8. Palazzo di Giustizia: a management centre and the law courts

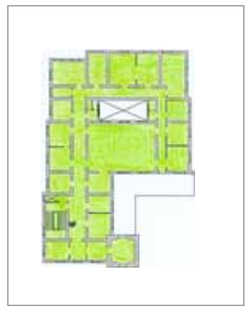
Location: Corso Matteotti/Via Severoli/Via N. Sauro - Owner: State Property Agency and the Cassa di Risparmio (Savings Bank) of Ravenna - Land surface area: 1,110 m² - Covered surface area: 1,070 m² - Open-air surface area: 40 m² - No. of floors: 4 - Effective surface area of the project: 900 m² (commercial/management activities) - 2,600 m² (Court Offices).

Built in 1937 in the heart of the historic centre, this building sits on the corner of Via Severoli and Corso Matteotti, marking the boundary of the small Piazza della Legna square adjacent to Piazza del Popolo. For some years, following the Post Office and the Registry Office's relocation to other premises, the rooms were not in use with the exception of the first floor which is still used as the Law Courts building. At present, work to restore and renovate the building in order to render it completely usable is drawing to a close. The project has destined the ground floor for management, commercial and catering facilities, with renovation of the linking parts, recuperation of the lighting parts of the portico and the removal of all parts that are not linked to the building's history. On the first floor, the offices of the magistrate's court are to be maintained and extended to the second floor as well (offices of the Justice of Peace). The project also plans to restore Piazza della Legna. The work carried out has contributed towards giving a new lease of life to this important part of the historic centre.

Basement Floor - Project

Ground Floor - Project

First Floor - Project



Second Floor - Project

Offices and commercial businesses
Court Offices
Offices of the Justice of the Peace
Catering businesse

9. Casa Valenti: restoring the building for public usage and the neo-Gothic facade

Location: Via Severoli/Via N. Sauro – Owner: Municipality of Faenza Land surface area: 1,220 m² - Covered surface area: 705 m² - Open-air surface area: 515 m² - No. of floors: 4 - Effective surface area of the project: 1,200 m² (Offices and accommodation).

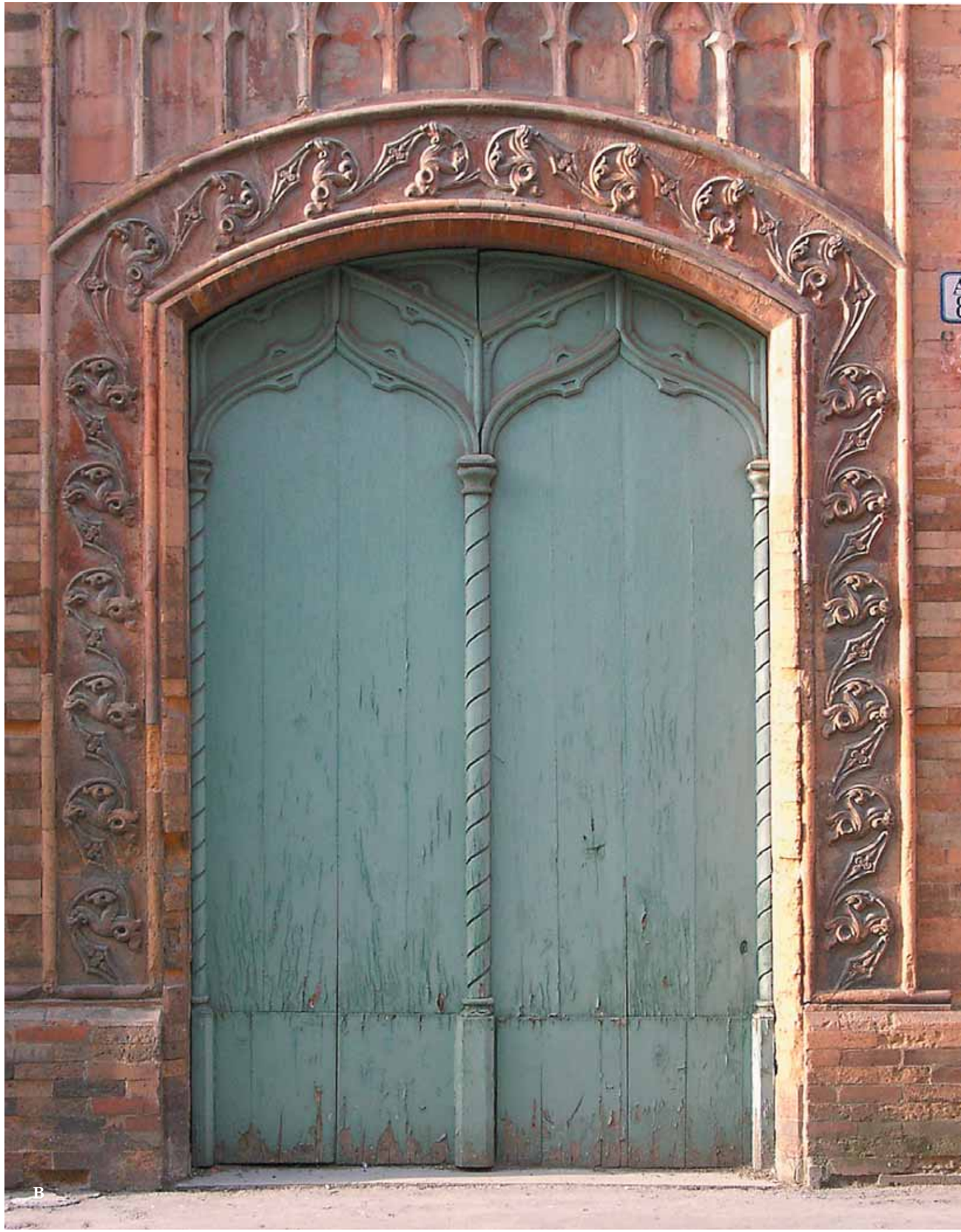
The building, which formerly housed the Headquarters of the Carabinieri police force, is located in an area alongside Piazza del Popolo, with a stunning terracotta façade of neo-Gothic forms. At present it is not in use and is abandoned and neglected. The project has destined the property for activities of general interest, thereby making it possible to relocate a number of municipal departments currently housed in the Town Hall and give them a position which is logistically more convenient. The building is well suited to this purpose, and does not need radical changes to be made to its internal structure or large-scale demolition works. The main work to be carried out will concern restoring the terracotta façade on Via Severoli, bringing the building up to seismic standards and inserting all the technological systems that are required. This type of work will see the use of techniques for containing energy resources, management costs as well as work to improve environmental quality. In particular, photo-catalytic mortar and paints will be used which are capable of actively reacting to the environment, and which feature anti-bacterial and anti-pollution characteristics. A photovoltaic system will be placed on the roof, capable of providing part of the electricity required, and solar panels will provide the hot water. The systems will be regulated by a domotics system that will optimise the way the building is managed. Rainwater will also be recuperated from the roof for use in the sanitary waterworks and for watering the greenery.


A

Top, details of the façade of neo-Gothic forms, with attractive terracotta features by Luigi Biffi in 1887.

A. Aerial view of the complex.

B. Detail of the entrance door in profiled wood with a terracotta frame featuring delicate relief work.

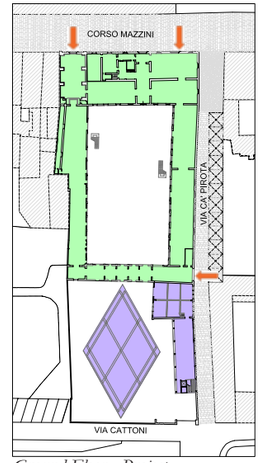

B

B. Aerial view of the complex with its open spaces.

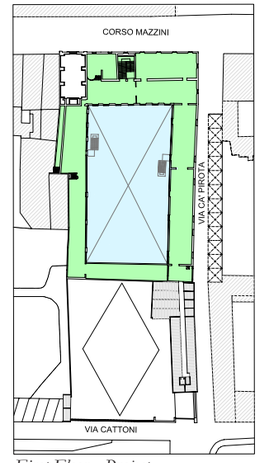
C. Interior of an exhibition area on the ground floor.

Top, interior of the church of San Giuseppe. Built in 1826 to a design by architect Giuseppe Magistretti, it constitutes one of the most important examples of religious neoclassical architecture in Faenza. Once open to public worship, today, following considerable restoration work, (Project: Vittorio Maggi and Ennio Nonni - 1995), it has been combined with the "Palazzo delle Esposizioni" (Exhibition Hall) as an exhibition area.

Exhibition areas and services
Glass covering
Multi-purpose area
New accesses into the building



Ground Floor - Project



First Floor - Project

10. Palazzo dell'Esposizioni (The Exhibition Building): a new exhibition centre

Location: Corso Mazzini/ Via Cantoni, vicolo Cà Pirota - Owner: Municipality of Faenza - Land surface area: 5,170 m² - Covered surface area: 2,760 m² - Open-air surface area: 2,410 m² - No. of floors: 2 - Effective surface area of the project: 3,100 m² (exhibition activities) - 970 m² (multi-purpose activities).

Formerly a palazzo belonging to the nobility, then a boys' orphanage, in 1967 the building was purchased by the Municipality of Faenza which started work to restructure it and turn it into the exhibition premises for the International Ceramics Competition, which also involved opening the wide entrance on Corso Mazzini. At present, the complex, which is mainly used for exhibitions, is largely in need of restoration. The projects presented since the Sixties that have attempted to transform the ex-Orphanage into an exhibition hall and more recently into a play centre have been partly shelved; as a result the building has a disjointed appearance. The state of conservation of the entire complex is also in need of thorough restoration work geared towards a general overhaul in line with future plans for transforming the area. The need to qualify and expand the purposes served by the Exhibition Building have resulted in the definition of a series of works concerning the building, the courtyards and a number of surrounding areas outside the complex which can be summarised as follows: maintaining the exhibition, fair, social and cultural usage, restructuring and expanding the building and creating a loop-shaped itinerary on both floors, a new layout for the openings in the façade along Corso Mazzini, the renovation of the widening in Vicolo Cà Pirota with new paving and the creation of a new entrance into the exhibition area from this street, and last but not least glazing in the central courtyard.


A


B

11. Museo Internazionale delle Ceramiche (The International Ceramic Museum): expansion of the museum, complete overhaul of the entire block and new purposes

Location: Via Campidori/Viale Baccarini/Via Nuova - Owner: Municipality of Faenza - Land surface area: 12,671 m² - Covered surface area: 6,885 m² - Open-air surface area: 3,303 m² - No. of floors: 2 - Effective surface area of the project: 19,000 m² (museum activities).

The Ceramic Museum Complex, which was originally the Convent of S. Maglorio, covers a large exhibition area which is the result of countless attempts to redevelop, expand and adapt it carried out from the Eighties onwards. The need to emphasise the main entrance and rationalise the way in which the spaces were organised led to the definition of a series of works on the building, the courtyards and the external areas surrounding the complex. These can be summed up as follows:

1. creation of a new main access into the museum by creating a light structure in glass and steel located in the external area alongside Viale Baccarini, making a covered, transparent hall;
2. reorganization of the exhibition areas and creation of a large promotional "Book Shop" area adjacent to the entrance;
3. planned acquisition of the properties owned by the diocese of Faenza - Modigliana with the recuperation of the church of S. Maglorio and the areas belonging to it with an end to extending the collateral activities linked to the museum (temporary exhibitions);
4. renovation of buildings owned by the municipality overlooking Via Campidori (an internal alley) for carrying out activities geared towards training and production of ceramic products;
5. creation of a direct link with the existing cafeteria, thereby giving visitors the chance to use the service.

Ground Floor - Project

A. Aerial view of the Museum complex, established in 1908, inside the old Camaldolesi Monastery of San Maglorio.

B. External view of the main entrance area alongside Viale Baccarini, in which the light glass and steel structure of the new hall accessing the museum will be located.

C. Detail of the exhibition quadrilateral.

D. Some of the most significant contemporary works kept in the museum.

E. Alberto Burri: Nero e Oro *(1992).*


C


D


E


A


B

12. Biblioteca Comunale (Municipal Library): expansion of the library in "Casa Manfredi" and a meet-up/ multimedia centre in the Chiesa dei Servi church

Location: Piazza della Libertà/Corso Saffi/Via Manfredi/Via Foschini - Owner: Municipality of Faenza - Land surface area: 10,000 m² - Covered surface area: 8,010 m² - Open-air surface area: 1,990 m² - No. of floors: 5 - Effective surface area of the project: 6,400 m² (library) - 1,000 m² (multimedia library).

The Municipal Library is housed in the ex-Convent of the Servi di Maria, which lies between the church of the same name and "Casa Manfredi", both of which are disused at present. The need to redevelop and extend certain rooms in the library has resulted in a plan being drafted to integrate it with "Casa Manfredi", whilst the external areas will be renovated and the entire ex-Chiesa dei Servi church will be completely transformed. In particular, the project foresees the renovation of the former church, turning it into a multi-purpose centre for young people with an Internet café and a multimedia library, whilst the library service itself will be expanded into the premises of "Casa Manfredi"; so that its surface area will be almost tripled, taking it from 2,770 m² at present to 6,350 m².


Ground Floor - Project


First Floor - Project


Mezzanine Floor - Project


Second Floor - Project

The State Archive and municipal archives
Existing library premises
New library premises
Informa Giovani (Youth Information Service)
Porter's apartment
Multimedia library

A. Aerial view of the complex between the Chiesa dei Servi church, right, and "Casa Manfredi", left. In the background is Piazza Martiri della Libertà with the rear of Palazzo del Podestà.

B. View of the eighteenth-century hall dated 1784 in which the old notary archive is still kept.

Top, view of the inside of the Chiesa dei Servi church, reworked with Baroque forms (1723-1751) along with the bell tower which collapsed during the Second World War.

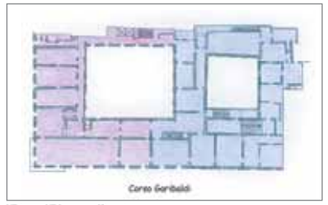
13. Palazzo Laderchi: the museum of the Risorgimento and the premises of Faenza's associations

Location: Corso Garibaldi/Via XX Settembre - Owner: Municipality of Faenza - Land surface area: 2,100 m² - Covered surface area: 1,550 m² - Open-air surface area: 550 m² - No. of floors: 4 - Effective surface area of the project: 1,100 m² (commercial activities) - 2,600 m² (premises of associations and social activities) -1.100 m² (museum activities).

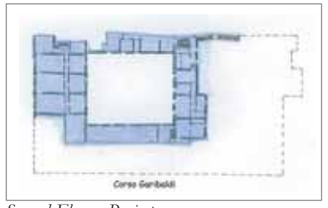
For the neo-classical Palazzo Laderchi, which is already home to numerous associations, the functional redevelopment of the entire complex is planned; in particular it is to be used for museum purposes (over 1,000 m²), refreshment areas and social and commercial activities. The internal courtyard may be used by the present-day cafeteria, whilst on the 1st floor, in addition to the museum dedicated to the Risorgimento, an artistic itinerary taking in neoclassical frescoes by Giani is planned. Suitable restoration work on the latter will be carried out.

Basement Floor - Project

Ground Floor - Project



First Floor - Project



Second Floor - Project

Commercial businesses
Associations premises
Catering businesses
Social activities
Museum activities

Side, the nineteenth-century palazzo seen from the Duomo. The exterior features neo-sixteenth century forms that were the prelude to neoclassicism (1780).

Top, a number of outstanding examples of frescoes inside the palazzo's reception rooms.

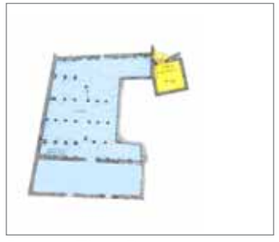

A

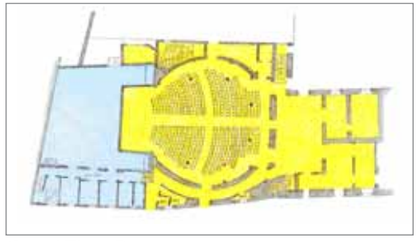

B

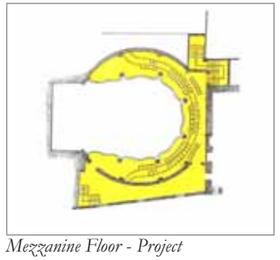
14. Cinema Sarti: a new small theatre

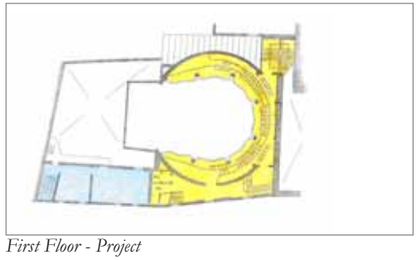
Location: Via C. C. Scaletta - Owner: Municipality of Faenza - Land surface area: 830 m² - Covered surface area: 807 m² - Open-air surface area: 23 m² - No. of floors: 4 - Effective surface area of the project: 1,000 m² (cinema venues) - 500 m² (theatre venues) - seating for 345 people.

The building which is currently named Cinema Sarti was originally part of the Celestine Monastery. The present-day cinema theatre, which was previously a drama theatre, is the result of various works carried out over the course of the years. The venue occupies three storeys and features large circular stalls. The pillars and architraves in reinforced concrete which mark out the stalls and the boxes of the two galleries form the framework of the theatre. The balconies of the boxes, which form the backdrop for the cupola of the performance hall, are decorated with masks and plaster stucco work. The need to redevelop this outstanding architectural venue, located in the heart of the city, and to restore it to its former use, made it necessary to outline a series of operations that will make it possible to use the premises for staging performances and conferences in addition to being used as a cinema. It will also serve for new forms of activities such as a theatre school and other types of experimentation. All these activities currently take place at the nearby "Teatro Masini" theatre which does not lend itself to uses other than theatre in the traditional sense, a purpose which it will once again be dedicated to exclusively. The project foresees restoring the original stage areas and the adjacent service rooms by substituting the cement wings, previously constructed to form the present-day projection screen, with a light-structured one which can be removed when needed. In addition the service rooms will be adapted to meet the dual function.


Basement Floor - Project


Ground Floor - Project


Mezzanine Floor - Project


First Floor - Project

Areas for cinema
Areas for theatr

A. View of the façade from Via Carlo Cesare Scaletta. In the foreground, access to the cinema is surmounted by an iron and glass canopy dated 1937.

B. View from the stalls surrounded by two overlapping galleries. The "masks" and various stuccos in plaster can be seen.

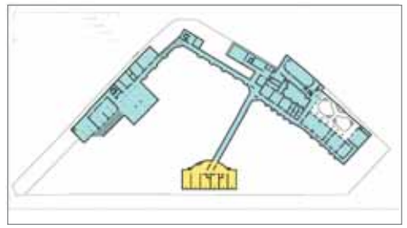
Top, the original theater stage to be restored.

Side, aerial view of the complex Santa Caterina, years 70.

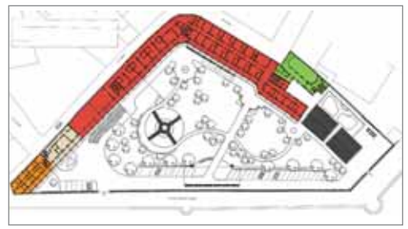
15. Monastero di Santa Caterina (The Santa Caterina Monastery): a new hospital in the Historic Centre

Location: Via Ceonia/Via Bondiolo/Via Mura Gioco del Pallone - Owner: Dioceses of Faenza - Modigliana - Land surface area: 10,534 m² - Covered surface area: 1,549 m² - Open-air surface area: 8,985 m²

The entire complex of the S. Caterina Monastery in Faenza, owned by the Dioceses of Faenza - Modigliana, is partly used as a Monastery and partly as housing. It needs to be redeveloped and structurally restored. The project, which aims to recuperate and restructure the complex, will involve creating the premises for a home for the terminally ill and long-term patients, and for the new Clergy House. The design revolves around recomposing the layout, reworking the volumes and restructuring the entire building, with an end to ensuring that the extensions form part of a compositional continuity that requalifies the existing purposes of the complex. The work will also involve redefining the volumes, with the demolition of the unsuitable parts of the smaller buildings, the construction of new buildings and, on the front overlooking the internal courtyard, the creation of a double-level portico (of the type already present in other monasteries in Faenza) which will provide users with sheltered areas and walkways.



Basement Floor - Project



Ground Floor - Project

First Floor - Project

Rest home
Clergy home
Voluntary work area
Convent
Services
Utility room

2.2.2

The squares

1. *Piazza del Popolo and Piazza della Libertà*
2. *Piazza Nenni (formerly Piazza della Molinella)*
3. *Piazza XI Febbraio*
4. *Piazza Martiri della Libertà*
5. *Piazza della Penna*
6. *Piazza San Francesco*
7. *Piazza Sant'Agostino*
8. *Piazza San Domenico*
9. *Piazza Fra' Saba*
10. *Piazza San Rocco*
11. *Piazza Santa Maria Foris Portam*
12. *Piazza II Giugno*

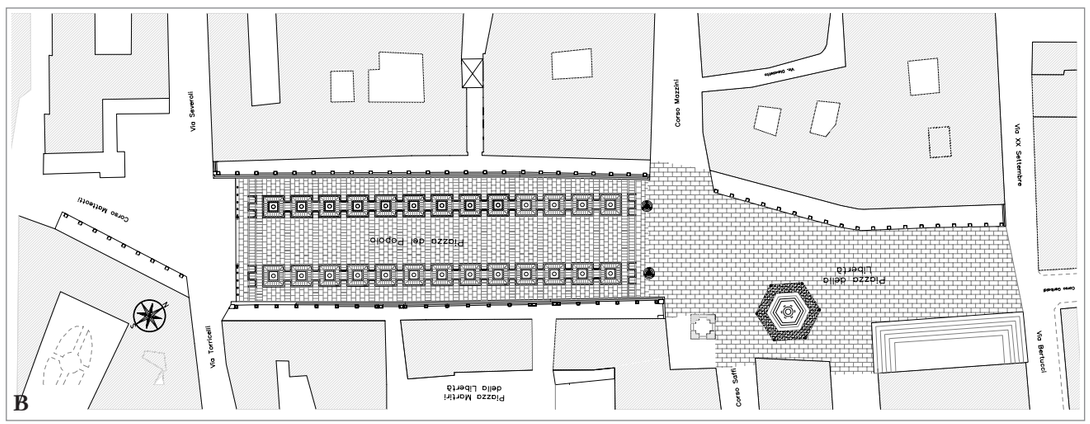
Restoring the original historical dignity to Faenza's squares is one of the objectives behind the draft project of the Plan. Faenza is a city of squares dotted throughout the historic centre which constitute its defining feature; they open out in front of as many churches and represent a meeting point for perspective and pathways alike. Today these historical squares no longer serve as an attraction, and are unrecognisable owing to the flattening effect created by the tarmac, the cars, sloppily designed systems and unsuitable lighting that debases the churches. Once upon a time they were the gems of the centre, along with the network comprising the Piazza del Popolo and Piazza della Molinella squares; they formed the reference and orientation points of the compact centre of days gone by. The aim of the project is to visually reconstruct these points of concentration and then continue, throughout the course of time, with paved links from one square to another. In this way what was once a street network united by the type and quality of the materials used will once again be joined together. Many convergent design issues will be tackled for each square, such as:

- Repaving in Lucerne stone, first and foremost, and the overall redesigning of the fabric itself and green areas, when present;
- Removal of vehicles, at least those located near the churches;
- A lighting project which, in addition to enhancing the square as a meeting point in the surrounding area (spaces, seating, etc.), highlights the monumental nature of the church which normally provides the backdrop for a particular view;
- Reworking the design of the square by enhancing it artistically.

The redevelopment also aims to speed up introduction of new functions in the adjacent buildings (commerce, craftsmanship etc.). The common thread running through all 12 projects is the respect for the relationships between surfaces, volumes and colours, where the paving provides a neutral background against which the colours of city life move and are reflected in the neoclassical facades of the monumental palazzos.

1. Piazza del Popolo and Piazza della Libertà

The heart of the Historic Centre is made up of these two adjacent squares, which form one single site. This lies perpendicular to the Via Emilia road (187 B.C.) or "Decumanus Maximus". Built in medieval times, it was later to undergo several transformations during the Renaissance: the Duomo, headquarters and symbol of religious life was built on one, whilst the medieval Palazzo del Podestà and Town Hall, the homes of public power and administrative life, overlook the other. Today in Piazza del Popolo and Piazza della Libertà it is possible to see the traces of a productive tradition in design, which has accumulated over the centuries and remained recognisable, not least because it is tied to the roles played by the city centre. In recent years Piazza del Popolo has seen considerable redevelopment work (proving the soundness of this complex and demanding programme to relaunch the centre, and providing a tangible example thereof) which mainly concerned restoring the facades of the buildings along with their porticos, lighting and restoration of the clock tower. The system for lighting the Piazza is particularly innovative. This specific project named "Luna Nascente" or "Nascent Moon" features a motorised system which allows a light to appear or disappear as needed and which, by means of a software connection, makes it possible to set many different lighting effects. The breath-taking monuments in the square, which embrace all periods from medieval times to the nineteenth century, have therefore remained visually intact. The works that have been planned and executed within this framework tend to eliminate the incompatible elements such as notice boards, signs, mobile display stands etc under the loggias of the representative palazzos. The key element of the entire project to redevelop and enhance these two important squares is their paving in Lucerne stone: in Piazza del Popolo, which is of an even, neat design, the new flagging in Lucerne stone will blend in with the design of the existing Greek key designs dating back to the '30s, with an orthogonal framework for the palazzos. For Piazza della Libertà, on the other hand, which is funnel-shaped, the paving will be laid transversally in a running pattern, as a continuation of the paving planned for the main streets which open out onto the square. Other operations are planned for the lighting, removing the strings of cable lighting hung across Piazza della Libertà and substituting it with concealed lights on the roofs and lighting that is directed at the monuments.



A. Aerial view of Piazza del Popolo with Greek fret design inserts in white Aurisine stone in the asphalt paved surface is clearly visible (dating to 1931) and Piazza della Libertà.

B. The project: the new paving in Lucerne stone.

Top, two stunning night-time images of Piazza del Popolo. The new lighting system "Luna Nascente" (Nascent Moon) designed by Mario Nanni can be seen.


A


B

2. Piazza Nenni (formerly Piazza della Molinella)

Within the network of squares in Faenza's historic centre Piazza Nenni, a public courtyard marked out by the Town Hall and the Teatro Masini theatre, represents one of the areas of greatest quality. This is due both to the monumental structures enclosing it and its central location within the city. Recent work to redevelop the area including Piazza Nenni and Via Pistocchi has now been completed, and its implementation constitutes the first part of the most important redevelopment programme involving the entire Historic Centre of Faenza. The project involves creating a high standard commercial section, using the premises located at ground floor level (overlooking both Piazza Nenni and Via Pistocchi) which are to be given over to shops selling high quality goods, thereby replacing the offices and municipal stores. New shops will be opened in Via Pistocchi, and more effective lighting installed with an end to emphasising architectural details. It will be made possible to see the frescos in the rooms located on the first floor of the palazzos from street level, whilst quality exhibitions will be held at Galleria Molinella. The square will be available for use for seasonal markets and, last of all, Via Pistocchi will be paved in Lucerne stone. Today this area has become a commercial heart in its own right with shops, restaurants, bars and an exhibition hall, all around the neoclassical Teatro Masini theatre designed by Pistocchi.


C

A. Aerial view of the Town Hall complex. Piazza Nenni is in the centre.

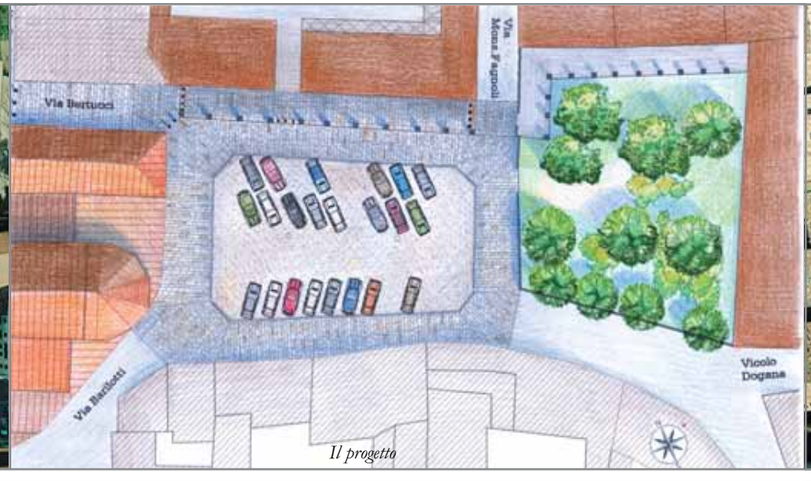
B. Western side of the court, with the hallway that links it with Via Pistocchi and Galleria dei Cento Pacifici above, the work of the architect Pistocchi (1785-86). On the ground floor are new commercial premises which have taken the place of the public offices.

C. A new perspective of Via Pistocchi, after redevelopment works. Left, the new openings of the commercial premises obtained by reforming the existing windows which dated back to the'20s.

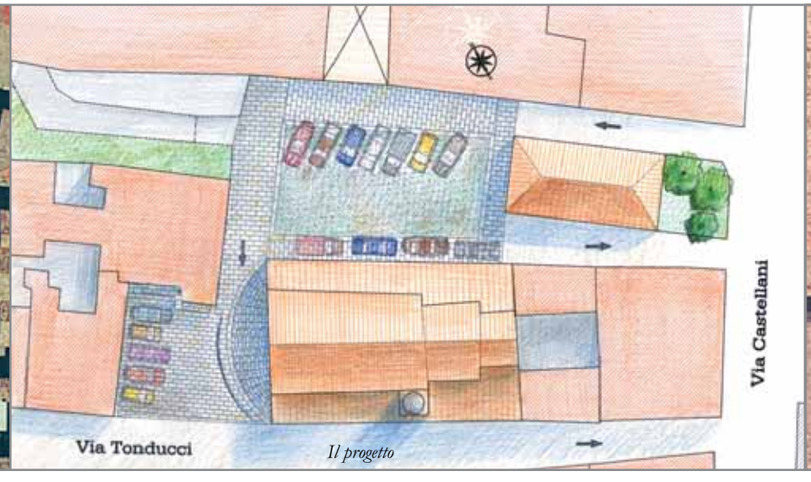
Top, detail of floorings: in Lucerne stone in various sizes, in Via Pistocchi, and in river stone in Piazza Nenni. The square and the street are thus also differentiated in terms of the materials used.

3. Piazza XI Febbraio

This area is overlooked by the Seminary, the Bishop's Palace and the apse of the cathedral, currently used as a car park. The presence of the ecclesiastical headquarters and its activities define the spirit of the area, as do the porticoes and vaults which give it the feel of days gone by featuring light and shadow. The project proposes paving the square in cobbles and stone so that the car park and pedestrian area are suitably distinguished from one another. Suitable lighting will emphasise the quality of this public area as a whole.



Il progetto



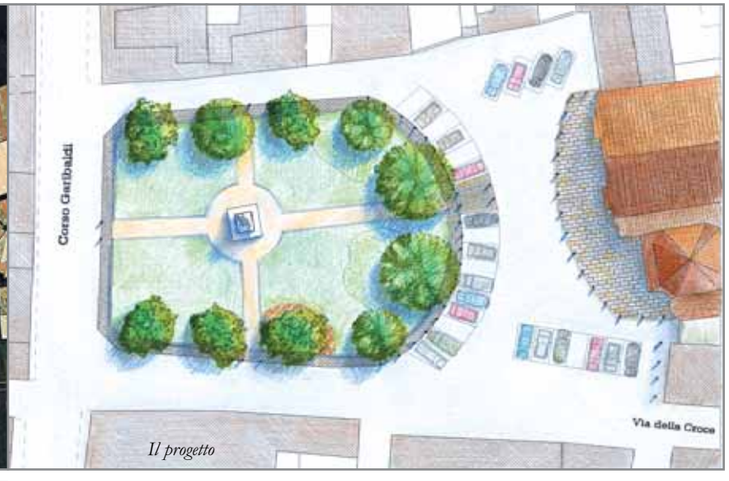
Il progetto

4. Piazza della Penna

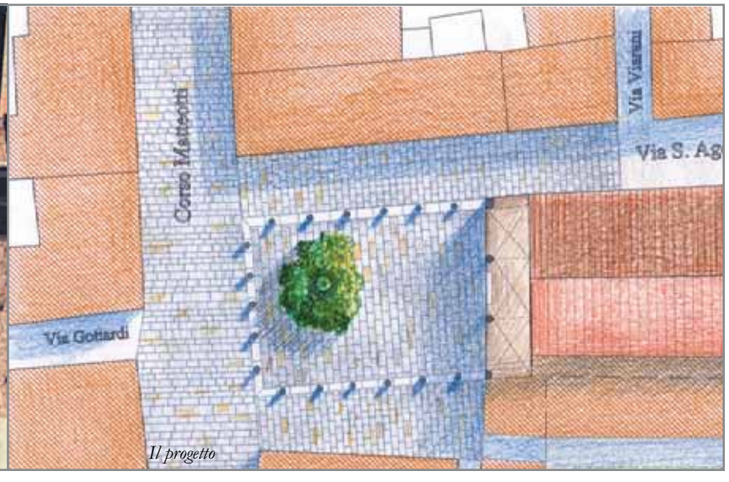
As with other small squares in the historic centre, this is used as a car park. The redevelopment chiefly involves paving the entire square with natural stone and river stones assembled flat, and the new lighting both of the church façade and the adjoining small square, in addition to highlighting the attractive onion-dome bell tower; this is the only one of its kind in the city and is an integral part of the view of the street.

5. Piazza San Francesco

Piazza San Francesco is a large space which opens out abruptly in front of those walking along Corso Garibaldi. The overall view of the area and the attractive church in the background, however, is affected by the presence of too many trees and bushes in the adjacent garden. The main tasks planned here aim to restore visibility of the church and enhance the square by removing cars from the parvis, repaving it and marking out its boundaries with cast-iron posts, as well as cutting back the plants in the garden.



Il progetto



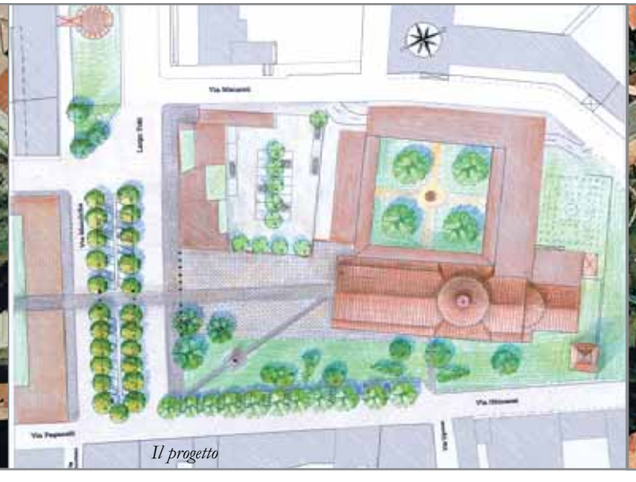
Il progetto

6. Piazza Sant'Agostino

This is a small evenly-shaped square which opens out onto Corso Matteotti, which is used as a car park. With the exception of the church, no other buildings of value overlook this square. The main priority of this project is to remove the cars and make the area pedestrianised, which will also allow it to be used as a recreational area. Suitable lighting of the façade and portico of the church will restore dignity to this area, even in the evenings.

7. Piazza San Domenico

Originally a large open space in front of the majestic church, it has been used as a car park for many years now. The aim is to restore it to its original appearance and the volumetric relationships between the empty space and the imposing Dominican church; in particular, the cars are to be removed and the area currently used as a garden and seating area, created in the '60s, is to be reduced with an end to reopening the view of the church and the parvis. After this has been redeveloped it can be paved and marked out with stone posts, as in the past.



Il progetto

8. Piazza Fra' Saba

Piazza Fra' Saba which was originally the parvis of the thirteenth-century church of S. Maria Maddalena – Commenda is no longer the peaceful filter between the traffic in the centre and the silence of the convent. All that is left of the charm of days gone by is the religious building with its adjacent cloister, which was recently restored. Today the area features a high level of urbanisation with housing and one shop. In particular, the project will involve removing cars from the parvis of the church, paving the square and the alleyway in brick and cobbles, and enhancing the beautiful park stretching out behind it, which provides a green area for the historic site in question.

Il progetto

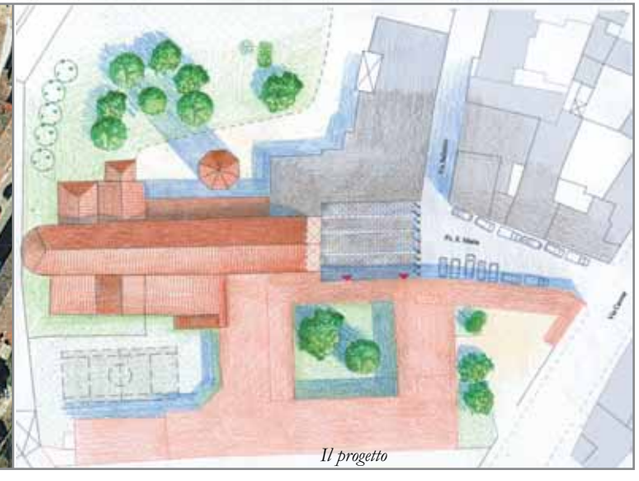
9. Piazza San Rocco

The small square alongside the parvis of the church by the same name borders with the garden of the former Wet Nurse premises which stretch out as far as the apse of the nearby church of S. Maria ad Nives. At present it is occupied by a modest car park, which is mostly used by residents. The renewal proposal, which recalls the original image deduced from historical investigation, mainly involves the paving. This will be done in Lucerne stone sheets in the walkway leading up to the front door of the church, and in cobbles for the areas used as car parks.

Il progetto

10. Piazza Santa Maria Foris Portam

Piazza Santa Maria Foris Portam, which is part of the urban area comprising the convent complex of the same name and the church of San Rocco, is currently used as a car park for the entire length of the church parvis. The renovation proposal mainly involves the first part of the square alongside the church. The parvis is thus to be separated from the car park area level with the corner of Via Baliatico, with the creation of a small square paved with sheets of Lucerne stone and marked out by white stone posts.



Il progetto

11. Piazza Martiri della Libertà

This square extends out orthogonally from Piazza del Popolo with which it is linked by means of two large vaults under Palazzo del Podestà. It is the result of the demolition of the medieval urban fabric, which was carried out in the '30s. At present the square is used as a car park, being the most central and largest in the historic centre. It is home to the market held three times a week.
The project for the covered areas mainly involves the part of the square adjacent to Palazzo del Podestà, the car park of which is to be eliminated so as to create a large pedestrian area which will serve as a meeting point, paved in Lucerne stone and marked out by cast iron posts with appropriate lighting. Its present day purpose as a market area will be retained in the new pedestrian area.

Il progetto

Il progetto

12. Piazza II Giugno

As an open area, Piazza II Giugno does not have very remote origins, as historically speaking it was partly occupied by Palazzo Rossi, which was later demolished. At present it is used as a car park (for 61 cars); the project keeps this role of car park for the central part of the square, which is to be planted with trees, whilst also planning new lighting with street lights of the "yesteryear" type and paving in Lucerne stone and cobbles for the central part.

Faenza: a city of squares.
A good example for Faenza in progress.

Squares

Parcks

Streets and roads in the Historic Centre

1. *Corso Mazzini*
2. *Corso Baccarini*
3. *Corso Garibaldi*
4. *Corso Saffi*
5. *Corso Matteotti*
6. *Corso Europa*
7. *Via Torricelli*

The main streets in the city which intersect with Piazza del Popolo still follow the route followed in Roman times (II century B.C.): Corso Mazzini, Corso Saffi and Corso Europa (Decumanus Maximus), Corso Matteotti and Corso Garibaldi (Cardo Maximus). Other important streets such as Via Torricelli, Via Severoli, Via S. Maria dell'Angelo, Via Castellani, Via Zanelli and Via Manfredi also date back to the Roman layout. As has been demonstrated by finds made repeatedly from the nineteenth century to the present day, these roads were paved with the traditional Roman basalt of trachyte paving laid on a solid foundation made up of several layers of gravel and sand. Between 1930 and 1932, the square and the four streets were repaved using asphalt tiles laid on a concrete foundation whilst Corso Europa, which was cobbled prior to this, was covered with finely crushed stone and asphalt, this being the paving which is still present to this day. The project's hypothesis envisages that Faenza's main streets and roads will become the new commercial centre of the city: the various redevelopment tasks are particularly geared towards emphasising the commercial vocation of Faenza's main square, with paving that is suitable for the historic centre and also suitable for pedestrians and the image of its palazzos. The care lavished on giving the main streets an appropriate appearance is not marginal if viewed as a means of returning them to their origins, and above all as a link with the locations that the Plan deems to be of exclusive and prized heritage. In particular, the project's basic idea as far as the paving is concerned follows the logic of using an ancient material such as Lucerne stone so that a link with the past is maintained. This link is also maintained in the way the layout is reworked, although obviously this would need to be suitable for modern day purposes and with the stone material distributed in such a way that it creates visual continuity amongst the pathways. The uniformity is also provided by the fact that the paving meets the building footing. The cleft finish and the neutral grey colour lend themselves particularly well to highlighting the pathways and their relationship with the surrounding area in terms of colour.

1a

1b

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1. Corso Mazzini

(1a) Corso Mazzini in a late-nineteenth century image with pavements without rises in Lucerne stone, and the central lane in river stones; in the simulation alongside, the new paving in Lucerne stone is cut in various ways, maintaining its original spatial perception.

(1b) In the outermost part of Corso Mazzini, in the section in which cars are allowed to transit, pedestrians will be protected by small cast iron posts after removal of the raised pavement to accentuate the spatial effect.

2. Corso Baccarini

Before and after the virtual intervention. The new paving will transform the street which runs from the railway station to the centre, passing alongside the Ceramic Museum in a privileged and qualified entrance into the historic city. Pedestrians will be protected by small cast iron posts after removal of the raised pavement to accentuate the spatial effect.

3. Corso Garibaldi

The street in a nineteenth century image and the simulation, alongside, of the new paving in fine Lucerne stone, a material with a long-standing tradition in Faenza.

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4. Corso Saffi

Before and after the virtual intervention. The design of the paving also shows how pedestrian use is pursued in the main streets of the city.

5. Corso Matteotti

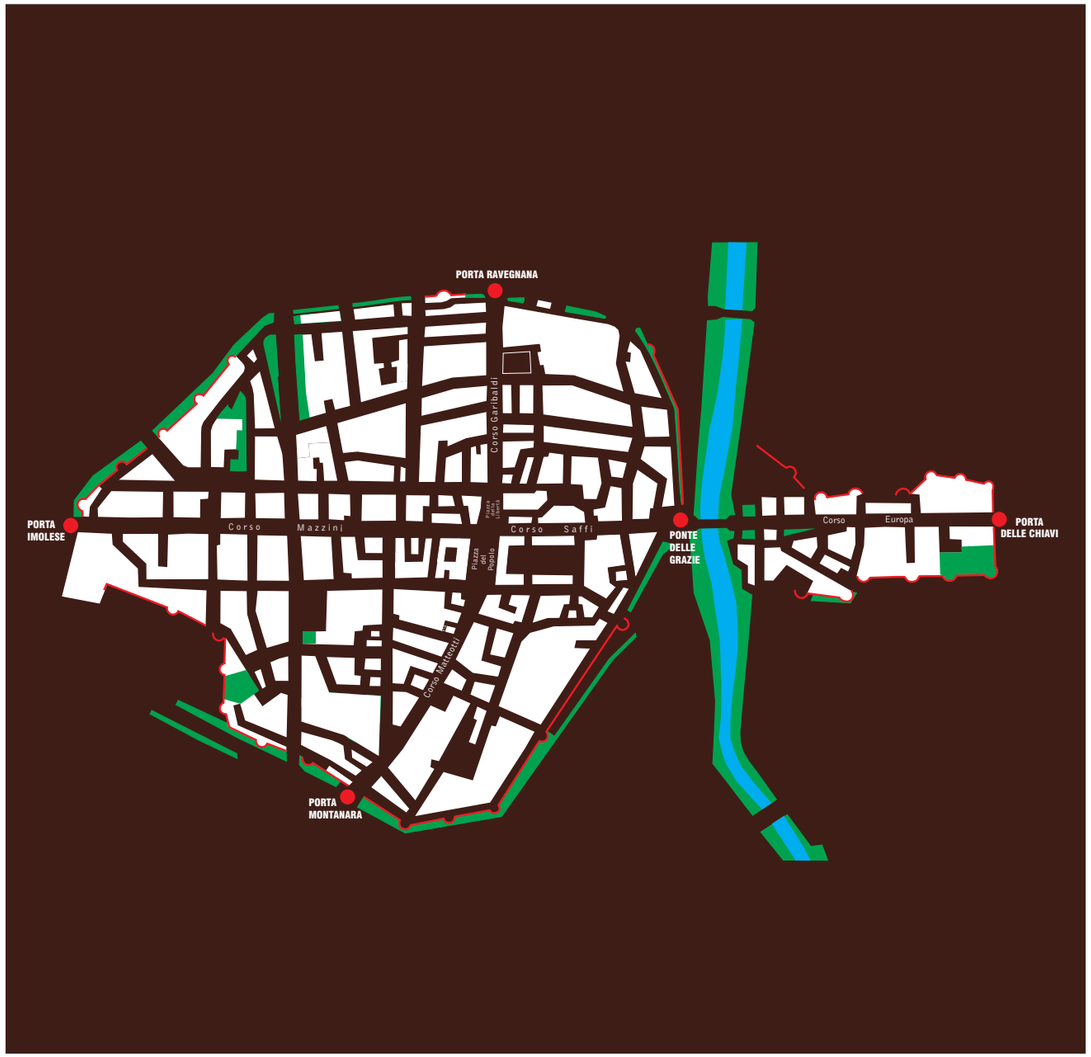
Before and after the virtual intervention; the spatial effect accentuates the width of the street with the elimination of the different colours separating the pavement from the road.

6. Corso Europa

The liberation of Faenza following the last World War left the city almost completely destroyed.
To the right is a virtual image of the street featuring the new Lucerne stone paving; pedestrians will be protected by small cast iron posts after removal of the raised pavement to accentuate the spatial effect.

7. Via Torricelli

Before and after the repaving work in stone, which substituted the asphalt.



2.2.4

The city Gates

- *The Porta Imolese gateway*
- *The Porta Montanara gateway*
- *The Porta Ravegnana gateway*
- *The Ponte delle Grazie bridge*
- *The Porta delle Chiavi gateway*

The gates lend themselves well to new design ideas for characterising gateways into the historic city which are more modern and innovative, and which go well beyond the more obvious concepts of highway engineering. Once upon a time this filter marked the spot from the suburban areas to the urban and historical centre. Today, in many cases the access into the Historical Centre affords an anonymous and banal image marked by chaotic junctions which do not provide suitable indicators of the quality that lies behind the walls. They are forgotten areas which do not offer any symbolic references, and serve merely for road signs. Yet if an attractive container attributes sufficient importance to its content, it is also true that the redevelopment of the city cannot be done by rebuilding the historic constructions as they would have appeared originally. Thus in the project hypotheses, the choice fell to roundabouts. Their design is dictated by the characteristics of the place, the position and traffic flows, and is to be conceived according to a strategic highway operation which will transform them into showcases or exhibition areas. In these symbolic points of the city, it is not unfeasible to plan artistic installations and even fountains, pools of water and flower beds that define each entrance, giving it its very own feature. The works, in addition to being of a contemporary nature, should also document the most advanced research applied in the ceramics field, thereby combining artistic flair, design, technology and experimentation all in one.

The Gate demolished in 1944.

The present situation.

Porta Imolese

The project sets itself the task of streamlining the road access into the Historic Centre by means of a system of works, and to render one of the city's westernmost accesses easier and safer. The cycle paths will be created at ground level and, in addition to changing the traffic flow itself, various works will be undertaken to improve the urban furnishing items. In particular, the newsstand and the square housing it will be completely renewed; the square will be repaved and equipped with benches as well as appealing night-time illumination.

Il progetto

The Gate demolished in 1944.

The present situation.

Porta Montanara

Access to the historic centre from the hill is provided by means of a ground-level junction of various roads, including the time-honoured "Stradone" dating back to 1834, a symbol of the first nineteenth century expansion of the city beyond the fifteenth-century walls. The project, which will involve the construction of a roundabout, defines a new layout of the traffic and pedestrian areas, enhancing the historic elements already present. Bicycle and pedestrian traffic will be improved and protected from the road itself by inserting posts and different paving in Lucerne stone. The area in which the present-day fountain lies will become an equipped seating area featuring a small brick square protected by Field Maples, with flowerbeds and benches and suitable lighting.

Il progetto

The gate demolished in 1872.

The present situation.

Porta Ravegnana

This access to the Historic Centre is currently a ground-level junction with a traffic light which often sees traffic congestion. The project will involve introducing a roundabout to enable regulating traffic in a more rational manner. All the cycle and pedestrian paths will be increased so that they are better able to integrate with the existing cycle paths. The various paths will all be made at ground level and will be marked out by road signs alone. The newsstand, which is currently situated alongside the road, may be substituted with another model more befitting of the historical context in a hexagonal shape, set back from the road and surrounded by a green area which will be furnished with benches allowing people to pause for a break. In addition to rendering the junction safer, another characteristic of the project will involve planting flowers in the various flowerbeds and the roundabout, giving the project a defining feature. Last but not least, the lighting for the entire area will be provided by 8 low-pollution street lights.

Il progetto

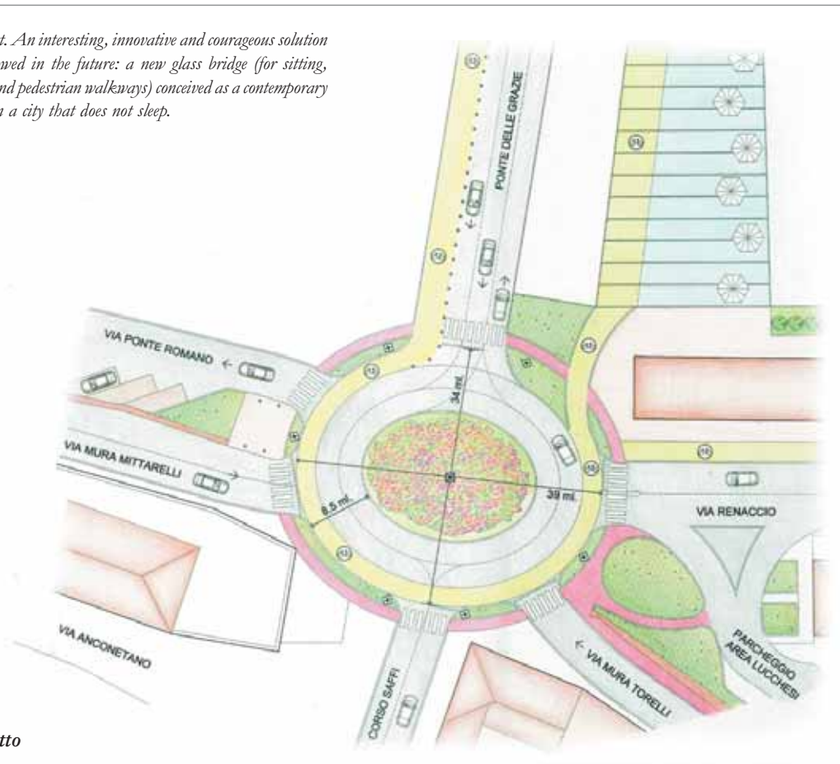
An image of Ponte delle Grazie (1948-1951).

The present situation.

Ponte delle Grazie

The project aims to solve the problems of this present day traffic-light junction which sees heavy vehicle and cycle traffic, and is the point at which 7 roads meet. The flows are mainly of the inter-urban variety. In fact this highway junction does not just signal one of the accesses into the Historic Centre, but also other roads which interlink the various neighbourhoods of the city and the parking areas alongside the old walls. The project will reorganise the present day traffic channels and insert a roundabout featuring ground covering roses and a central artistic installation. The circular opening is designed in such a way as to favour pedestrian walkways to the full. The roundabout will be elliptical and a cycle path will be created as an outer ring, terminating in the belvedere area on the riverside, to carry cycle and pedestrian traffic over the Ponte del Lamone bridge. The road lanes on the bridge will be increased to three (two towards the centre and one towards Forlì) whilst the pavements will be substituted with one single cycle and pedestrian path protected by posts.

The project. An interesting, innovative and courageous solution to be followed in the future: a new glass bridge (for sitting, meeting, and pedestrian walkways) conceived as a contemporary presence in a city that does not sleep.



Il progetto

The original situation.

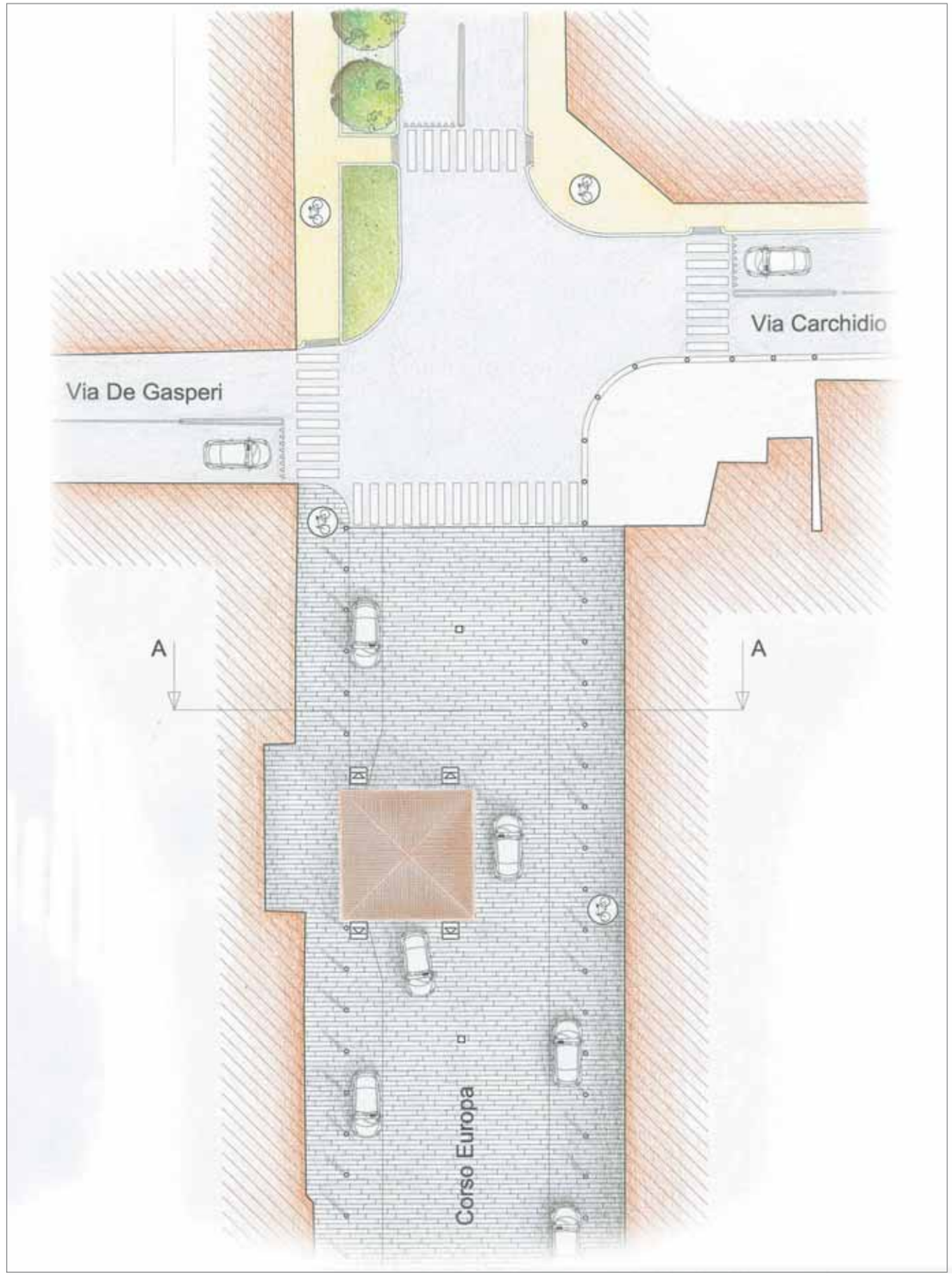
Porta delle Chiavi cut off from the densely knit buildings, in the post-war years.

Porta delle Chiavi

This is the only city gate still in existence and remains well preserved. It marks out Corso Europa, preserving its function of passageway and filter between the Historic Centre and external areas. Yet it too has lost its formal integrity of days gone by, and remains a symbol that needs redeveloping in order to enhance its image and return the past impression of being a gateway into the city. The project will involve separating the different traffic flows, namely the road from the cycle and pedestrian path which are involved in this important city access along the Via Emilia, by means of cast iron posts. Flowerbeds will separate the cycle and pedestrian path from the road, whilst in any case keeping the paving flush with ground level.

Top, the anomalous situation of the present day in which the Gateway has been conceived as an isolated element to be emphasised: an intervention which can be attributed to a mistaken conception of historical restoration.

Side, the project: paving in Lucerne stone of Corso Europa will make it possible to valorise the medieval gate and incorporate it into the surrounding construction fabric.

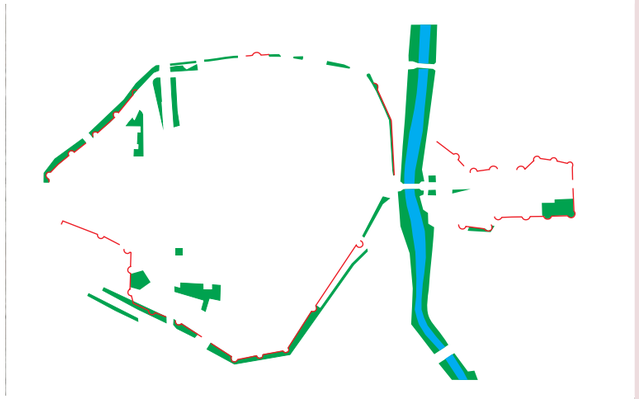


The walls and the greenery

- *The river park*

The walls encircle the Historic Centre, revealing hidden corners without any kind of continuity; to the side of the Historic Centre, the river park, with the bridges that cross it, represents a natural and recreational backbone which enhances cycle and pedestrian paths. The river park starts at the last rural areas in the foothills upstream of the city; it crosses the entire centre, coasting the Historic Centre, and ends downstream of the town, where it once again becomes part of the rural context. The plan for Faenza's city walls, which date back to the sixteenth century and are still complete, will involve a large scale redevelopment project geared towards making its confines visible by restoring and renovating the walls. It also sets out to increase the area's greenery and install different lighting so as to highlight the walls from below. Faenza's walls also feature an area immediately adjacent to the walls which comprises an element of great historical wealth for this location. The historical and cultural importance of the fifteenth century walls dictate that both the walls themselves and their surroundings be protected and safeguarded.





The structure of the historic walls: a story of details.

The river park

This invaluable area is Faenza's largest park, and is the cornerstone linking the city's entire network of greenery. It constitutes the development and the natural expansion of the numerous gardens that form a part of the urban knit expanding out towards the rural areas. The project aims to guarantee that the park can be crossed uninterrupted at any point along the riverside, creating a link with the surrounding neighbourhoods through a new system of accesses. It also sets out to link the various green areas and city walkways together, such as those on the walls, with the river, using a network of cycle paths. For the section involving the Historic Centre, the cycle and pedestrian paths along the banks will be redesigned and urban furnishings installed. The result will feature small openings with seats, small squares and artistic installations, paving works, lighting and the transformation of the area currently used as a car wash into a belvedere square ("glass bridge") over the river with a bar and restaurant.

The bridge of Via Fratelli Rosselli before and after the recent work to build the cycle path alongside.

Mobility

1. Hospital Car Park
2. Piazza Rampi Car Park
3. Parking Area of the Fire Brigade

This Plan places a great deal of emphasis on the car parks in the historic centre. The parking areas in the heart of the city are to be overhauled with an end to enhancing the landscape and the quality of the areas themselves: the existing car parks, the locations of which are to be retained, will therefore be equipped with trees, green areas and pedestrian walkway links in order to make them resemble seating areas more, rather than just asphalted squares. New informative signs set out along the city streets will make it possible to find car spaces that are actually free, thereby streamlining traffic and optimising use of the car parks. 385 new car spaces are to be introduced, and most of the work on parking areas will involve the former headquarters of the Fire Brigade, the car park of the Civil Hospital and Piazza Rampi.

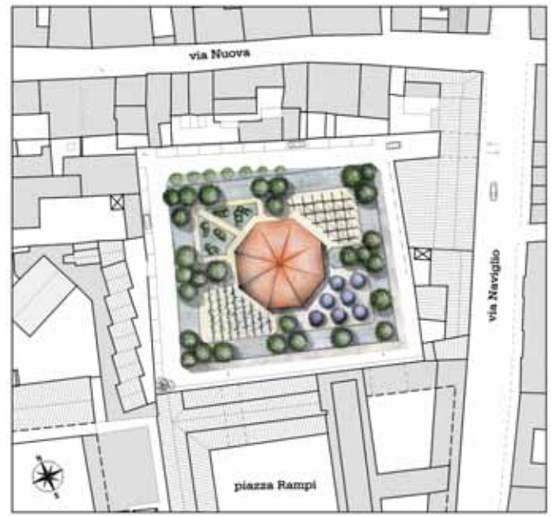
Civil Hospital

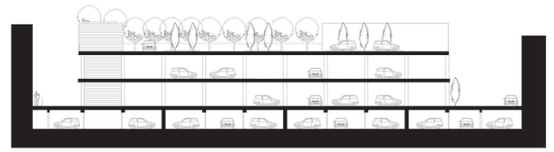
Faenza's Civil Hospital is undoubtedly one of the most used structures within the municipal boundaries. Its central position within the city means that its internal car parks are constantly full. The project involves restructuring the present-day car park: the 380 parking spaces available at present are to become 500, and a raised prefabricated metal structure will be built between the hospital and the Stradone road. In order to make environmental improvements, the car park is to be marked out on its longest sides by two "green walls" which not only serve an ornamental purpose, but also have a specific effect on the following environmental factors: Improvement of air quality Reduction in temperature Reduction of noise

Through photosynthesis, the greenery captures the carbon dioxide (CO_2) which is the most important of all the greenhouse gases. It fixes it and stores it in its own biomass, and later returns it into the atmosphere in the form of oxygen.

The "green walls" of the car park will have a total surface area of 500 m² corresponding to a foliar surface capable of transforming around 3 kg of CO_2 into 2 kg of oxygen in around one hour. In this way, it guarantees a considerable environmental contribution to the surrounding area. Through the photosynthesis process, the plants transform the solar energy into biochemical energy; in particular they absorb the visible radiation (this being the warmest). As a result, their presence becomes of great importance for the micro climate of the area. Another role played in environmental control is that it serves as a filter for the dust particles in the atmosphere. The filtering effect is proportional to the diameter of the particles and is most effective amongst evergreens. Statistically speaking, it is believed that the filtering effect can reach values that vary from 200-1000kg/ha. In addition, the greenery has a similar effect on reducing noise. In this particular case, the noise caused by the movement of cars in the covered area will be efficiently countered by the green wall, with the possibility of lowering noise levels emitted into the surrounding areas by a number of dB. Lastly, this project will use materials with photocatalysing characteristics which will be used to make the paving on the first storey. The flooring, measuring around 3,000 m² in surface area, will be made using photocatalysing binders which will be able to "clean" the air using the effect of light, thereby improving environmental quality greatly.

Top, the present-day hospital car park.
Bottom, the design for the new car park.





The project: top, the plan for the panoramic area placed on the cover, with the greenery, equipped seating areas and services. The car park is conceived as a hanging garden structure. Bottom, the schematic cross-section of the multi-storey car park.

Piazza Rampi

The area is located on the northernmost edge of the historic centre and is constantly short of parking spaces. The project will involve creating a multi-storey car park with an underground level and three above ground: two will be set aside for parking and the top storey will be set aside for various services and green areas. In this way, parking spaces will be increased from 167 to 342. This work will greatly increase the number of parking spaces and will provide a response to the increasingly pressing need for parking spaces on the outskirts of the historic centre. With an end to creating an environmental and architectural improvement, the car park will be designed as a hanging garden structure with open glass walls.

The project: five new commercial and/or residential areas to maximise a corner of Faenza which to date is little frequented. Side, plan of the ground floor and view over Viale delle Ceramiche.

The Fire Brigade area

The redevelopment project has examined the area currently owned by the Municipality and occupied by the Fire Brigade. This is due to be moved, along with the entire area occupied by the Bus Station, including the green areas along Viale delle Ceramiche. The courtyard will be turned back into a car park with 70 parking spaces which will also be linked with a pedestrian walkway to nearby Piazza San Francesco. The present-day Fire Brigade headquarters, which overlook Viale delle Ceramiche, will be restructured and turned into a structure offering commercial and/or accommodation units. The building will be clearly visible from the avenue; it will have a large car park and will be easily linked with the Historic Centre. With the relocation of the bus station, new businesses and various services will be set up in the current building. The project will also involve recuperating the area of greenery set out along the old walls by expanding it, along with new walkways, seating areas and new lighting.

Top: design for a newspaper kiosk in front of the Duomo of Faenza, approved in 1921, following a detailed examination which even involved a study from life of the mouldings.

Bottom: current temporary use of the public land with an innovative project for the artistic exhibition in the city of Pècs in Hungary. The distance in time and place do not prevent the quality of these projects from transpiring, unlike many modern-day solutions that are improvised with prefabricated urban furnishings that down-grade the environment.

A detailed analysis of the buildings in the historic centre led to defining the categories of intervention and precise policies that provide a regulatory basis for assessing construction feasibility. In order to encourage the reuse and conservative recuperation of buildings, specific strategies have been proposed to increase the appeal and functionality of the historic centre. These strategies are few in number yet effective for qualifying furnishings in public areas, promoting the recuperation of private buildings with municipal tax incentives, and increasing the sustainability of the centre by introducing the use of public bicycles.

Ideas to promote

- *Guidelines for furnishings and public areas*
- *Incentives for recuperating buildings*
- *The Historic Centre by bike*
- *Widespread and underground technological systems*
- *A new waste collection system*

In a neoclassical city, the aim is to remove elements that affect the way the facades are perceived from the urban context. Underground refuse collection, hi-tech concealed systems, electronic signs and guidelines for compatible furnishings are just some parts of the project considered to be winning strategies. Moreover, it has been proposed to render the centre more attractive by means of a policy of tax incentives aimed at new businesses and recuperating existing ones, as well as through initiatives such as the "C'entro in bici" project organised by the Municipality, whose aim is to reduce vehicle access into the centre. With an end to removing incongruous elements that are not in keeping with the historical environment from the streets, it is in any case necessary to make coherent proposals to satisfy requirements in terms of public furnishings such as bollards, benches and lighting. The issues taken into consideration are:

Guidelines for furnishings and public areas

In order to avoid using public furnishing elements that are not suitable for the historic environment, it is necessary to set out a set of suitable solutions as guidelines concerning, for example, benches, fountains, grids for trees, bike racks, streetlights, notice boards etc.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1. *"Faenza Type" cast iron post*
2. *"Faenza Type" street lamp with an iron shelf and glass*
3. *"Faenza Type" model of a bench with structure in wrought iron and wood seat*
4. *"Faenza Type" bicycle rack in wrought iron*
5. *"Faenza Type" panels for public notices in iron*
6. *"Faenza Type" place-name signpost in ceramic*

Rules for city decorum

In addition, it is vital that guidelines and rules be drafted for the public in general with regard to the installation of elements that are visible from public spaces. These include commercial signs, the external furnishings of bars, satellite dishes, sunblinds, button panels, post boxes and so forth.

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1) Shop window materials

Any elements that are incompatible and artificial must be removed from the facades around shop windows, along with marble cladding and any other materials that are not compatible with the historic features of the building. Plastering, stone and other decorative elements must be restored. Generally speaking, it is not permitted to move back shop windows. The materials must be of the highest quality, with preference given to wood, iron and steel.

2) Satellite Dishes

Within the area in the immediate vicinity of the historic walls, in buildings governed by restrictions issued by the Ministry of Architectural Heritage and in buildings of documentation worth, satellite dishes must be placed on the roof. In any case, the facades of the buildings must not be affected, and they must not be visible from public spaces or nearby public areas.

3) Air Conditioners

Within the area in the immediate vicinity of the historic walls, in buildings governed by restrictions issued by the Ministry of Architectural Heritage and in buildings of documentation worth, it is forbidden to install air conditioning appliances on the outside of the buildings. These appliances must be placed inside the buildings, after having adopted technical solutions compatible with the building itself for intake and expulsion of the air.

4) Professional doorplates

Professional doorplates must be fixed beside entrances into buildings, aligned vertically and secured straight onto the wall without any visible hooks or supports. They must be made in ceramic with blue writing on a white background, or in a colour that matches the walls, and must measure 30 x 20 cm in height. Different alternatives will be subject to authorisation.

5) Doorbells and Post Boxes

External finishing elements such as doorbells and letter boxes must be made using quality materials such as brass. With regard to post boxes that are visible from the outside, these must be made using quality materials such as brass and wrought iron. In buildings with many apartments, the post boxes must be placed in the internal condominium area. In buildings with few apartments, post boxes walled in beside the front door must not protrude in front of the wall level.

6) Civic numbers

For all new works, a ceramic tile indicating the civic number must be placed above the top right corner of each external access. This must be of the type established in Faenza's traditional high quality ceramic, in line with the example which can be consulted in the Demographic Department of Faenza Municipality.

7) External furnishings

The external furnishings such as chairs, tables and umbrellas etc for commercial businesses must adhere to the following guidelines:

- *chairs and tables must preferably be made of solid wood, metal painted in anthracite grey with designer furnishings;*
- *umbrellas must be in wood and light canvas with technical support solutions that guarantee their stability without resorting to straps or elements secured to the ground;*
- *absence of stands and items to mark out spaces (flower pots and suchlike);*
- *external lighting that blends in harmoniously with the temporary structures;*
- *prohibition to enclose occupied areas using plastic sheeting.*

8) Flower vases

It is forbidden to place flower vases in public areas as they reduce the space available to pedestrians and cars, whilst representing obstacles on public ground and altering the perception of the facades of the Historic Centre.

9) Blinds

The sunblinds must be of the sliding type in canvas, of the same colour as the building, and must not bear any logos and/or symbols. Nor must they protrude into the street.







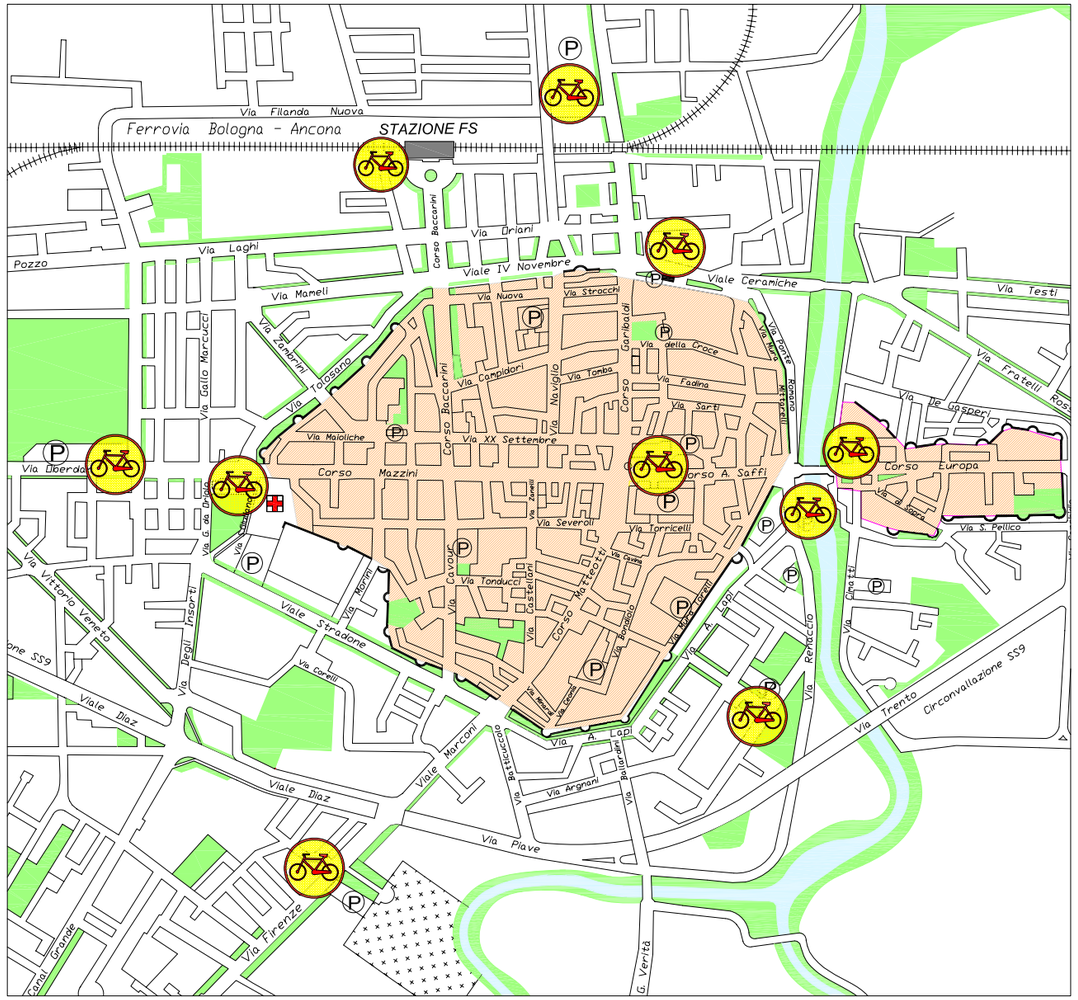
Side, a number of devotional plaques and small images in ceramic in the historic centre: the Strategic Plan sets itself the objective of continuing these traditions with contemporary solutions, providing citizens with assistance at a fiscal level.

Incentives for restoring buildings

The aim of the Strategic Plan is to provide support for work carried out in the historic centre compared to work carried out in other parts of the city. In particular:
1. Reductions for fees: for all interventions in the Historic Centre, fees primary and secondary urbanization shall be reduced by 10%. In addition, other reductions of fees are stipulated in the following terms:
- increasing a property by one accommodation unit within housing buildings shall be free of charge when this is performed by sub-division: only an increase greater than two accommodation units shall require payment, or if work is done to buildings other than residential ones.
- for environments subject to urban redevelopment, secondary urbanisation fees will be reduced by 30%;
- for all interventions that completely respect the criteria of sustainable building, secondary urbanisation fees will be reduced by 50%;
- for interventions carried out for residences for the elderly and structures offering social and health assistance, secondary urbanisation fees will be reduced by 50%;
- for interventions carried out for artisan businesses, secondary urbanisation fees will be reduced by 50%;
- the Municipality may apply a maximum reduction of 50% of the secondary urbanisation fees for all those works to restructure buildings which guarantee greater accessibility, disabled persons, compared to those stipulated in the Ministerial Decree issued on 14 June 1989 no. 236.

2. Interventions on local taxing: with an end to promoting the introduction of new commercial and artisan businesses in the historic centre, interventions involving local taxing are planned.

3. Reduction of administration fees: the reduction of administration fees down to the legal minimum will be introduced for all interventions involving the use of quality ceramics placed in a visible area of public spaces (figurative works, furnishings, signs).



The Historic Centre by bike

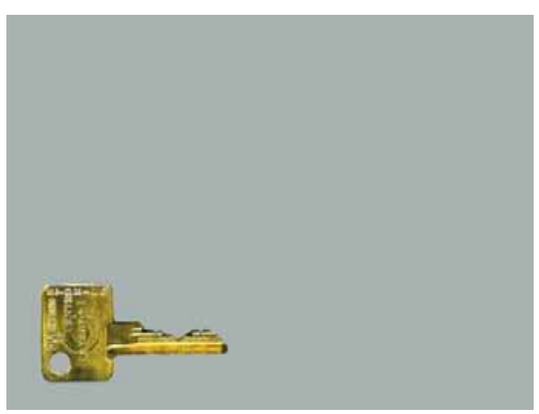
"*C'entro in Bici*" is a public bicycle service (with 64 bikes available) for citizens and tourists to use. They are located in strategic points outside the Historic Centre and are intended to promote interchange for those arriving in the city via private vehicles. The keys are handed out in the Municipal offices of the URP (Public Relations Office) and with the same key given to the contract holder, it will also be possible to use bicycles in other Municipalities that have adopted the same service.
The "*C'entro in bici*" system features the combination of 3 parts:

1. Bicycle
2. Bike rack
3. Key

***The bicycle**, which is light blue in colour, has been purposely designed. It has full rubber tyres without an inner tube, anti-forcing nuts and bolts, an adjustable saddle which cannot be removed, double-sided stand, front and back basket etc; it is ISO certified and homologated.*

***The bike rack** is equipped with devices for inserting the key issued by "C'entro in bici" points. It is around 2 metres long and 1 metre in height, and can contain from 4 to 8 bicycles. It is fitted with a device for hooking and unhooking the bicycle, a panel with the regulations of the service offered and a map showing points where the service is available.*

***The key** cannot be duplicated. It is progressively numbered and can open the first available bicycle on the bike rack. The bicycle must be returned by inserting it back into the place where it was first taken from.*




A


B

Widespread underground technological systems

The elimination of all unsuitable and artificial elements in the streets of the historic centre, such as the public and private strings of suspended lighting which alter the perception of the buildings and the historic fabric when they are strung across streets, is an aim to be pursued systematically. By the same token, the equipment for supplying energy and various services for temporary events must be suitably concealed below ground. In places used on an occasional basis for events of different types, such as squares, pedestrian areas, areas for markets or fairs, concerts and festivals, the electricity supply may pose a problem. A system involving the use of concealed pillars for distributing electricity and complementary services may provide a solution to this problem. The pillar is inserted into a hole dug into the ground; using a suitable mechanical key, it is lifted out automatically with an extractor featuring built-in gas supply. It is lowered by applying slight pressure. The top part can be covered with any material in order for it to blend in perfectly with the surrounding paving (stone, cobbles etc.).

A new system for waste collection

The door-to-door solid urban waste collection service has, in recent years, revealed symptoms of inefficiency within the Historic Centre, due mainly to the spread of incorrect methods of handing over the waste itself. Given the difficulty in improving the conduct of the part of the general public involved and given the desire to provide a more efficient service, solid urban waste is to be collected using the "rubbish bin" container system. In certain areas where it is impossible to maintain external collection systems, waste is to be collected by means of underground waste separation and recycling areas for urban and recyclable refuse.


C


D

A. A street in Faenza where the aerial systems and wiring have been completely removed: the architectures and perspective of the whole street are enhanced by this formal rigour and order.

B. In other places the aerial wires disturb the architectural forms of the past, and with their destructive impact reveal an absence of any strategic plan for the town's systems.

C. Trash for waste in Historical Center.

D. The waste collection bins are necessary elements although at times they clash with the historical context. In this situation outside of Faenza, an artistic device has been sought to reconcile their presence with a historical setting. These solutions that should be taken into serious consideration.

Restoration of the ex-convent of Santa Chiara and reuse for municipal offices. The cracks in the paving design of the internal courtyard recall the scanning of the pilasters, giving the space the appearance of a real square to all effects (Project: Fausto Cortini and Ennio Nonni - 1986)

Regulations to be promoted

- ***Intervention policies***
- ***Intervention categories***
- ***The importance of the buildings***
- ***The state of preservation of the historic urban fabric***
- ***The state of any alterations***
- ***Analysis by type***
- ***Analysis of open spaces***

The long and positive experience of Faenza, which has always placed the emphasis firmly on recuperating its Historic Centre, has again been confirmed in this Strategic Plan. In pursuing its policy to protect, safeguard and recuperate the old centre of town, it was deemed necessary to work at analysis and project level, supplying clear regulatory provisions for each type of intervention. The working methods stipulated for each building are the direct result of a detailed analysis of the forms and types of buildings, in line with the social, civil and religious history of the city. These have resulted in the following:

- *Perimeter of the Historic Centre*
- *Monumental area*
- *Commercial thoroughfares of the historic city*
- *Open areas for enhancing, subject to unified furnishing project*
- *Allotments and gardens to be preserved or restored*
- *Building renovation*
- *Thorough redevelopment interventions*
- *Urbanistic restructuring work*
- *Historical areas*

Intervention policies

Specific redevelopment interventions on individual buildings have been identified, as well as on areas with particular urbanistic vocations. To sum up, the "intervention policies" are the result of the painstaking gathering of elements. These reveal the desire to undertake tangible recuperation and conservation work, with an end to restoring the buildings to a state that renders them compatible with the historical context.

- *Perimeter of the Historic Centre*
- *Scientific Restoration*
- *Restructuring*
- *Conservative type "A" restoration and refurbishment*
- *Conservative type "B" restoration and refurbishment*
- *Building renovation*
- *Transformation of incongruous buildings not compatible with the historic context*
- *Urbanistic restructuring*
- *Historical areas*

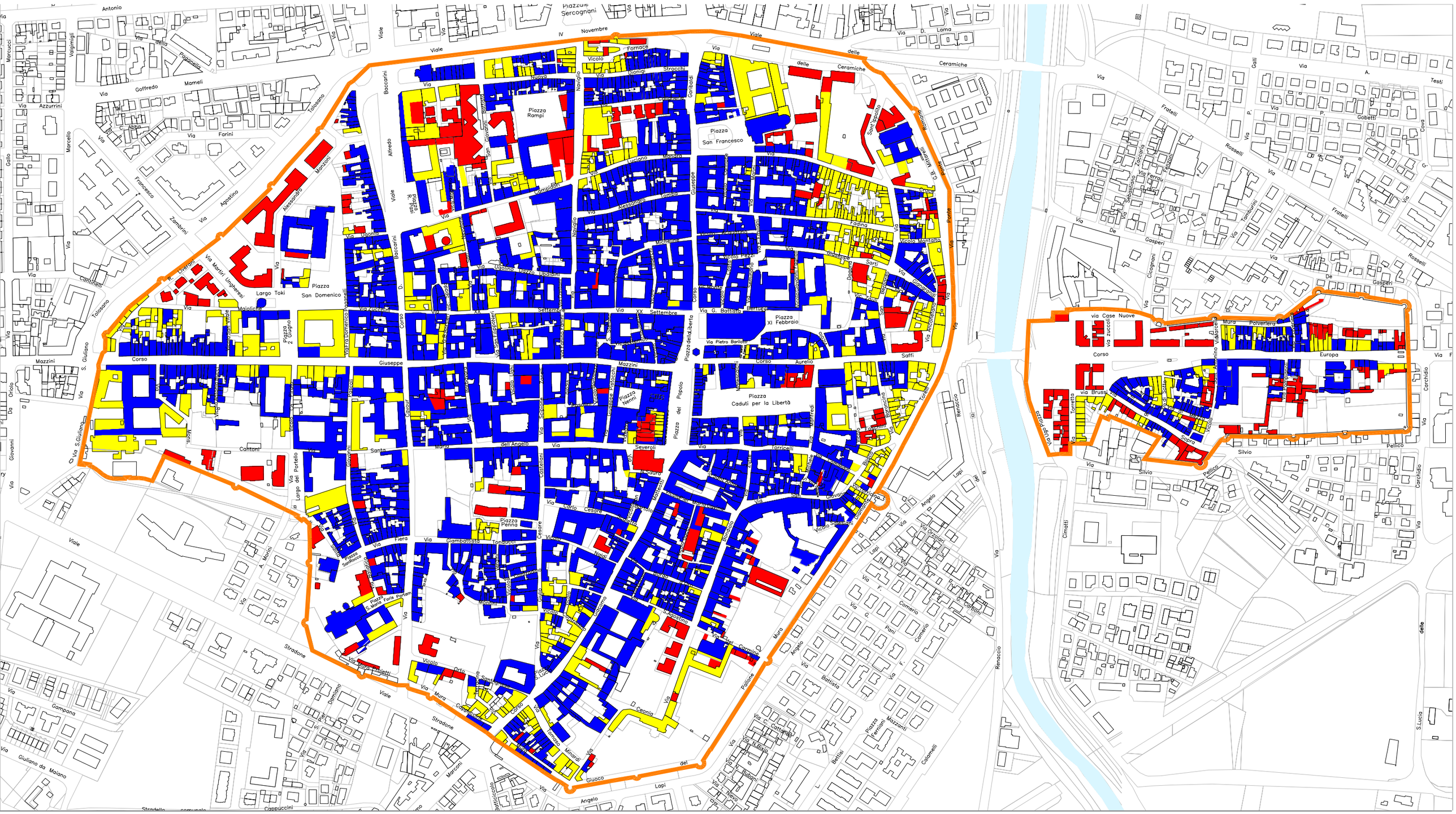
The intervention categories

The categories which define the interventions which are permitted for each type of building are divided by type and in relation to the state of preservation of the property itself.

- *Perimeter of the Historic Centre*
- *Recent buildings*
- *Buildings from the period between the two World Wars*
- *Minor buildings nineteenth-century construction period*
- *Buildings of outstanding interest that characterise the neoclassical city: seventeenth and eighteenth-century civil and religious buildings*
- *Buildings of outstanding interest that characterise the neoclassical city: nineteenth-century civil and religious buildings*
- *Medieval and Renaissance buildings*

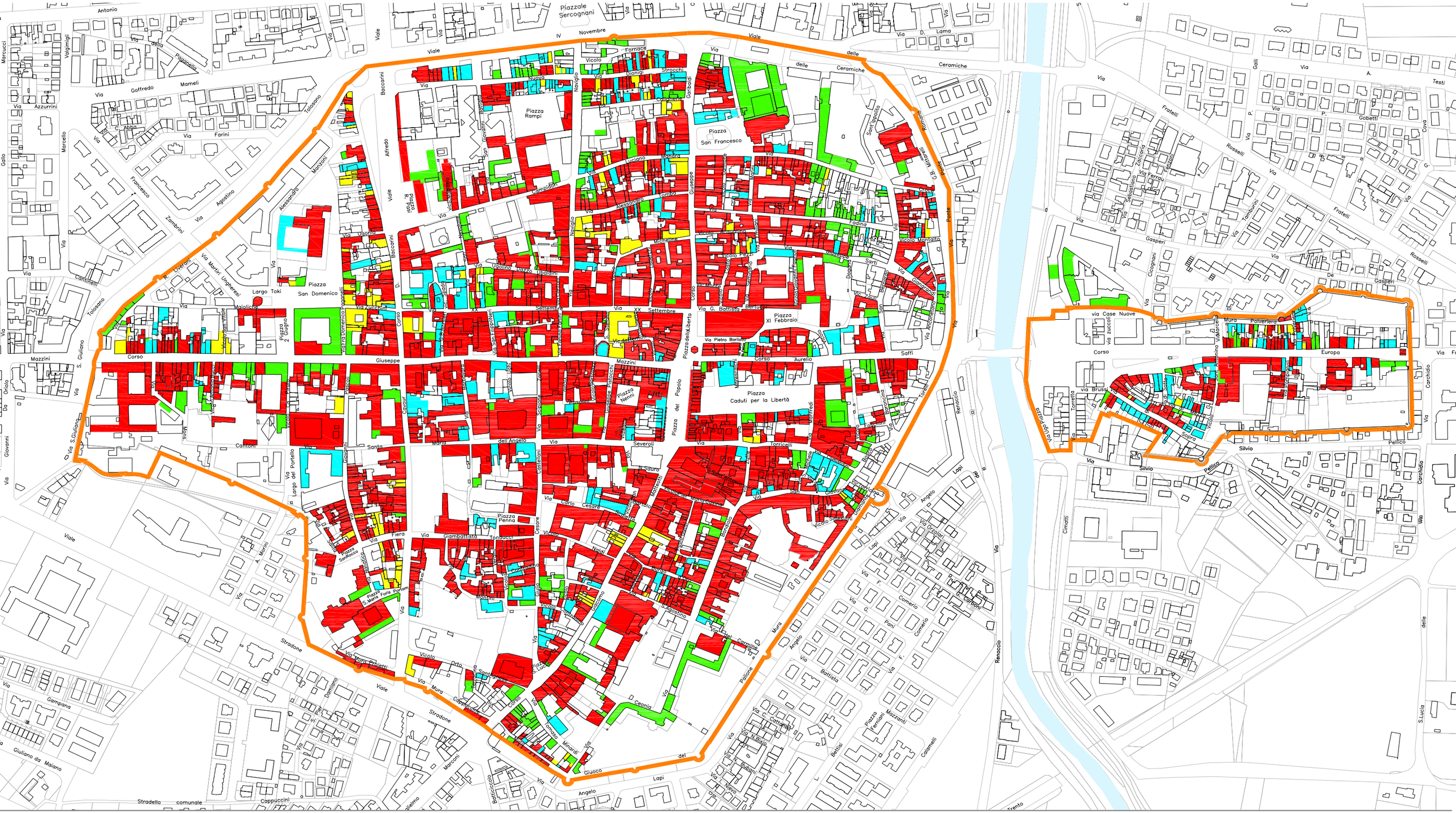
The importance of the buildings

The exact historical transformation of the urbanistic fabric of the city is identified with the aim of establishing the importance of the buildings by analysing their value. The widespread presence of eighteenth and nineteenth century buildings in Faenza raises the city to the status of symbol of Italian neoclassicism.



State of preservation of the urban fabric

The state of preservation of the urban fabric has been outlined, identifying old buildings, those that have been demolished and/or replaced and those that are new. The results reveal that the original historic fabric of the city is still remarkably compact.



Perimeter of the Historic Centre
Whole buildings
Partly restructured buildings
Restructured buildings
Renovated and/or substituted buildings (since 1890)

State of alterations

The historic fabric of the city has been outlined. To this day, it is still largely made up of buildings that are historically intact and feature a largely original structure.

- *Perimeter of the Historic Centre*
- *Terraced house*
- *Courtyard house*
- *Palazzos*
- *Row houses*
- *Special civil buildings*
- *Special religious buildings*
- *Other types*

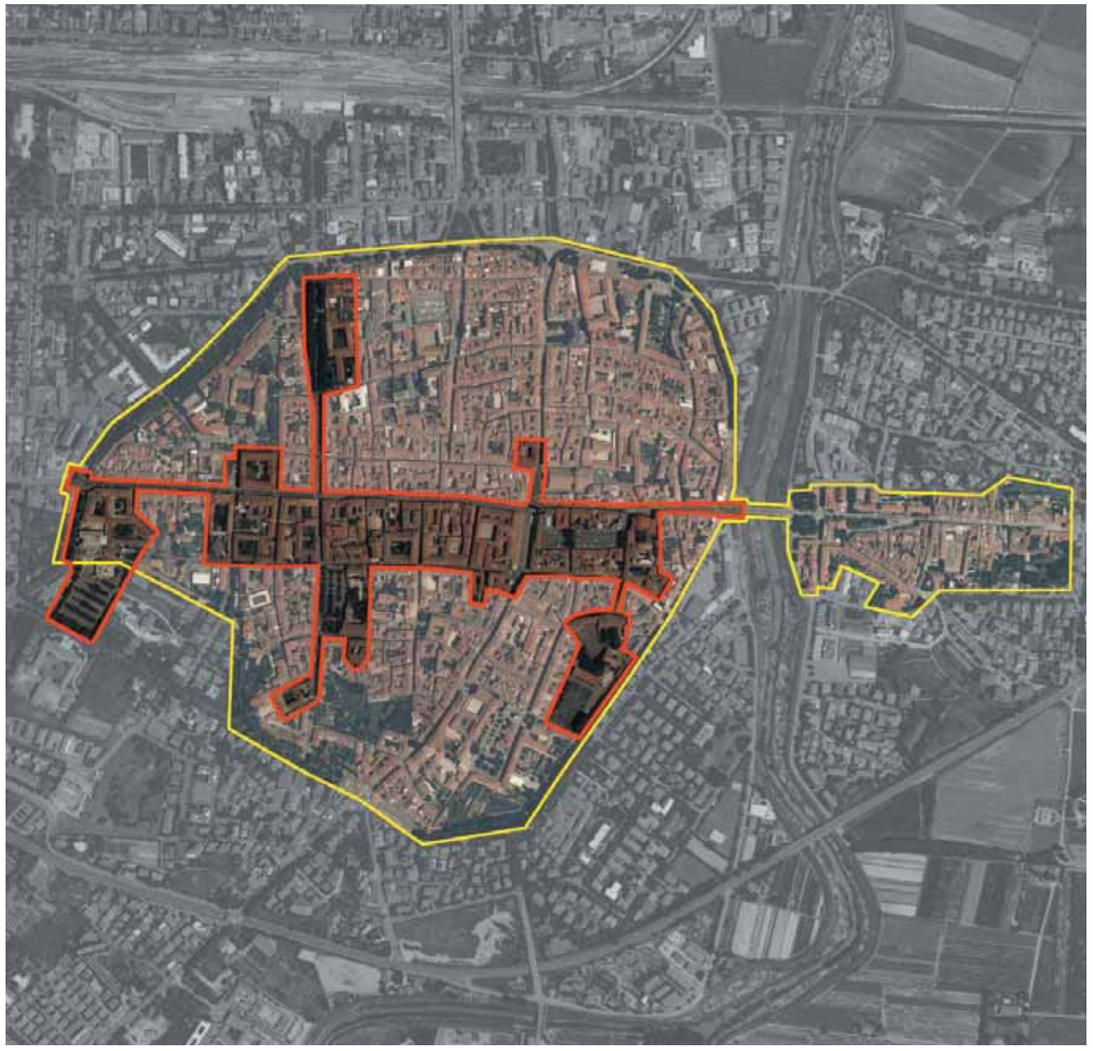
Analysis by type

The main types of each individual building have been identified, such as houses in a terrace, courtyard, in a row, in blocks as well as other types, along with special civil and religious buildings. These have also been classified according to their intended usage as being "public" heritage.

- *Perimeter of the Historic Centre*
- *Flower beds and tree-lined avenues*
- *Other gardens and green courtyards*
- *Courtyards and gardens of great historical and environmental value*
- *Equipped public gardens and parks*
- *Private gardens and courtyards of value*
- *Unkempt and degraded areas of low quality and/or fruition*
- *Paved areas belonging to apartment blocks*
- *Public areas mainly used for car parking*
- *Spaces used and/or equipped for sporting activities*
- *Roads and public areas*
- *Nurseries, orchards, flower cultivation, greenhouses and private allotments*

Analysis of the open spaces

Courtyards, courts and gardens, including those of great historical and environmental worth, have all been identified and catalogued. The same goes for public green areas, parks and avenues. In the same way, derelict areas have also been identified. From this analysis, the considerable potential and characteristics of each construction-free area within the historic walls can be seen.



The name "Decumanus Maximus" identifies the section of the Via Emilia road linking Porta Imolese with Ponte delle Grazie and which currently coincides with Corso Mazzini and Corso Saffi.

The following emerge within the perimeter:
- widespread decay of the constructions and the urban environmental context (owing to public buildings which are completely unsuitable not least from the seismic point of view, and a lack and dequalification of urbanisation works);

- a considerable lack of services (owing to the fact that many publicly owned buildings are disused and there are no collective services such as car parks, cultural venues or buildings dedicated to accommodation and health);

- the presence of a context with little social cohesion linked to sizable problems in the accommodation (lack of housing in spite of the ample potential for accommodation in the area involved).

The "Decumanus Maximus" project has been drafted by: Ennio Nonni, Daniele Babalini, Patrizia Barchi, Mauro Benericetti, Roberta Darchini, Federica Drei, Devis Sbarzaglia and Marco Villa.

The main expectations for the Historic Centre: the Decumanus Maximus

3

The Strategic Plan for the Historic Centre, which is also a reference point for the municipal budget as far as investments go, needs to be implemented through targeted projects to be carried out in the short term using a combination of public and private resources. With an end to making this planning tool operative and in the light of the Ministerial Decree issued on 8 March 2006, the Municipal Authorities have decided, in order to complete the programme named "District Contracts II", to promote a number of projects. These are geared towards redeveloping and implementing the Centre's infrastructure so that the historical access into Piazza del Popolo, namely the "Decumanus Maximus" (referring to the Roman origins of the city) will become a redeveloped area. This area (in implementing the Strategic Plan for the Historic Centre), which follows an axis 1,200 m in length and on which a series of private and public entities are situated, starts at the junction of Porta Imolese and stretches as far as Ponte delle Grazie. This thoroughfare, which today is lacking in any real relation or function except for its outstanding value as the symbol of the original settlement, should become the common thread that unites the two EASTERN and WESTERN ends of the old centre, and along which all the interventions outlined in the Plan are clustered. There are many aspects of the intervention proposal, and all interact with one another; first and foremost is the implementation of the four projects: the repaving of Corso Mazzini, the building of a raised car park at the Civil Hospital, the repaving of Via Torricelli and restoration work on Casa Valenti, for which the Authorities have made a request for public funding. These will result in the ideal context for at least twenty-four works to be carried out by both public and private entities. In particular, the "Decumanus" road area will be the object of considerable environmental redevelopment by repaving it in natural Lucerne stone. Only with the state contribution, which will top up the local resources already identified, will it be possible to speed up the transformations needed to halt the decay and, with the resultant reuse of abandoned areas, the historical gateway to Piazza del Popolo will be transformed into a vital and attractive thoroughfare. In the "Decumanus Maximus" project, the aim is to increase infrastructures (public multi-storey car park on the outskirts of the historic centre), adapt primary urbanisation works (cabling of the high street and repaving the main road accessing the square in natural stone) and public buildings (building a public youth hostel, expanding the state schools, creating exhibition areas and expanding the hospital).

NEW (urbanizations, adaptations and improvements)

1_ PAVING AND WIRING OF THE DECUMANUS MAXIMUS.
2_ DOUBLING OF PARKING ON THE EDGE OF THE HISTORIC CENTRE (*Viale Stradone*).
3_ REDEVELOPMENT OF PIAZZA II GIUGNO.
4_ PAVING OF VIA TORRICELLI.
5_ NEW ROAD SYSTEM AT THE IMOLESE GATE.
6_ NEW GATE-TO-GATE ROAD SYSTEM.
7A_ REDEVELOPMENT OF AREA AROUND VIA CAVOUR CAR PARK.

PUBLIC AND PRIVATE COLLECTIVE SERVICES

23_ CENTRE FOR OFFICES AT THE LAW COURTS.
24_ CENTRE FOR RECEPTIONS AND MIXED FUNCTIONS WITH PUBLIC UNDERGROUND CAR PARK (*ex Salesiani*).

PRIVATE RESIDENTIAL OFFERS AND SERVICES

25_ RECONSTRUCTION OF A BLOCK DEMOLISHED DURING THE WAR WITH UNDERGROUND CAR PARK (*via Ca' Pirota*).
26_ RE-USE OF AN EMPTY BUILDING, ALREADY PUBLIC PROPERTY, FOR A RESIDENTIAL AND SERVICES RECONVERSION (*Palazzo della Beneficenza*).

PUBLIC COLLECTIVE SERVICES

8_ EXPANSION OF THE CIVIL HOSPITAL.
9_ EXPANSION OF THE HIGH SCHOOL INSTITUTE (*Isia*) AND COLLECTIVE SERVICES (*Palazzo Mazzolani*).
10_ NEW MUNICIPAL EXHIBITION CENTRE
11_ EXPANSION OF HIGH SCHOOLS.
12_ NEW YOUTH HOSTEL IN THE COMPLEX OF SANTA MARIA VECCHIA.
13_ EXPANSION OF THE CERAMIC MUSEUM.
14A_ A NEW PREMISES FOR THE PICTURE GALLERY AND ARCHEOLOGICAL MUSEUM.
15_ PUBLIC HALLS OF RESIDENCE (*Palazzo Borghesi*).

16_ PUBLIC RESIDENCE FOR PERMANENT TENANCY IN A HISTORICAL BUILDING (*Building dating back to Fifteenth Century*).
17_ SEISMIC ADAPTATION OF THE MUNICIPAL PALAZZO.
18_ HISTORICAL COMMERCIAL AREA AND ART GALLERY IN PIAZZA MOLINELLA.
19_ PUBLIC OFFICES, GENERAL SERVICES (*Casa Valenti*).
20_ CULTURAL CENTRE IN PALAZZO LADERCHI.
21_ MUSEUM OF THE RISORGIMENTO IN PALAZZO LADERCHI.
22A_ EXPANSION OF THE MUNICIPAL LIBRARY IN PALAZZO MANFREDI.
22B_ MULTIMEDIA AND MEETING CENTRE IN THE FORMER CHIESA DEI SERVI CHURCH.

PURCHASE AND SALE OF PUBLIC PROPERTIES

7B_ PURCHASE OF AN HISTORICAL PROPERTY TO CONVERT IT FOR MEETING PURPOSES AND FOR PURPOSES OF GENERAL INTEREST (*Railway Club*).
14B SALE OF DRAWING SCHOOL AND NEW LOCATION IN PALAZZO DEGLI STUDI.
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Legend: *Project subject to the call for founds.*

At first glance they look like a digression. Sustainability and compatibility are directly proportional to the place, not to mention the dimensions and culture, of the city.

Top image: CONTRASTS. N. Foster's glass skyscraper in London respects the historical buildings that lie around it.

Bottom image: ASSONANCE. In Romania, this new wood bell tower painted in white blends in delicately alongside the old one.

The Strategic Plan of Faenza becomes sustainable

FRANCESCO MARINELLI, MASSIMO BASTIANI, DEA BIONDI, VALERIO CALDERARO, MARCELLO MALTONI, VIRNA VENERUCCI

It is generally accepted that the Old Town district is usually the most pre-eminent part of a city.
Many European cities are currently undertaking the task of finding solutions for all the complex issues arising from the critical nature typical of such areas, and the need to elaborate and adopt instruments capable of increasing their liveability and appeal..

Urban sustainability

Urban sustainability has become a paramount consideration and a founding element in all EU common sustainability policies, to such an extent that, since 2006, it has achieved the status of one among the Seven Main Political Strategies of the EU.
In the following paragraphs some stages will be pointed out as crucial along the road that leads to the adoption of this policy principle, and then it will be shown, concretely, how this principle can be implemented to Old Towns benefit.
Sustainable Development is, typically, a form of development in which economic growth is kept within the boundaries of the ecological inner limits of the eco-systems, assuring at the same time that the same eco-systems will be able to sustain the own needs of future generations, as described in the European Single Act, 1986, and in the Maastricht Treaty of 1992.
As soon as the EU: institutions became to adopt the Sustainable Development principle in their programs and initiatives it was clearly shown, for being immediately evident, that the urban environment was the paradigmatic situation to promote the achievement of Sustainability.
As a result of this particular awareness in the EU. we can refer to:

- The "Aalborg Charter" - Denmark 1994 plus the "Commitments" 2004
- The European Commission Commmunication known as "Towards a thematic strategy for urban environment" - Bruxelles, 2004
- The "Urban Acquis" - Rotterdam, 2004
- Bristol Agreement, 2005
- "Thematic strategy for urban environment" - Bruxelles, 2006
- Fifth European Congress of Sustainable Cities, Seville, 2007

The aim of the policy document "Thematic strategy for urban environment" is to give proper support to local urban authorities in their attempt to implement sustainable policies.

Old Towns Sustainability

If the debate about sustainability in areas of recent development or about sustainability in the reclamations of districts of more recent realization has now reached the mature stage, the opposite is true when we approach the topic of sustainability of old city centres It appears, in fact, to be quite problematic to include in the traditional conceptual mix of inherent values belonging to general old town quality such as heritage, arts, security, surrounding beauty, life quality, conservation, new considerations such as energy efficiency and general sustainability.

If we now consider the way in which local authorities have undertook the task of promoting the sustainable recovery of a typical Italian heritage-town, the city of Faenza, we could appreciate the attempt of trying to find out brand new intervention methodologies, capable of superimposing the new paradigm of environmental sustainability above the traditional parameters related to urban quality. The "Faenza's Old Town" procedure has been successfully tested , and therefore is now considered to be a replicable consistent methodology, exportable for the sustainable recovery of most of European Old Towns. It's a fact that in the old days our ancestors displayed to possess an evident *"Environmental Wisdom"* when they built those that we today call "old cities", especially when we consider the choices they made in matters such as where was the best place to settle and which was the proper type of settlement. This "Environmental Wisdom" is so deeply engraved in the Old Town urban tissue, that this original "imprinting" made possible the consistent urban development of these old cities through the centuries.

This environmental-energetic wisdom, particularly, must become today the subject-matter of a debate aiming at its revival and updating through a climatic and environmental analysis of the original town settlement and of its evolution through history– in order to rediscover which were the original choices made by the first settlers, which usually prove to be coherent with local solar iso-orientation and synergetic with other environmental factors such as water, wind, soil and orographic distribution. If we choose to follow this approach, it is then for us compulsory to acquire an exact knowledge of how an old town centre works, from the energy point of view. In order to achieve this we should carry out:

- A qualitative environmental and bio-climatic analysis of the original settlement;
- Realization of specifications cards of the traditional constituents of built-up areas, made through the analysis of the constituents of a standard model-block selected in the old town;
- Definition of new sustainability indicators capable of giving a real and accurate picture of the old town current sustainability, making therefore possible now to compare different old town centres with each other;
- Evaluation of environmental-energetic components of an old town centre, by means of working out suitable sustainability matrixes.

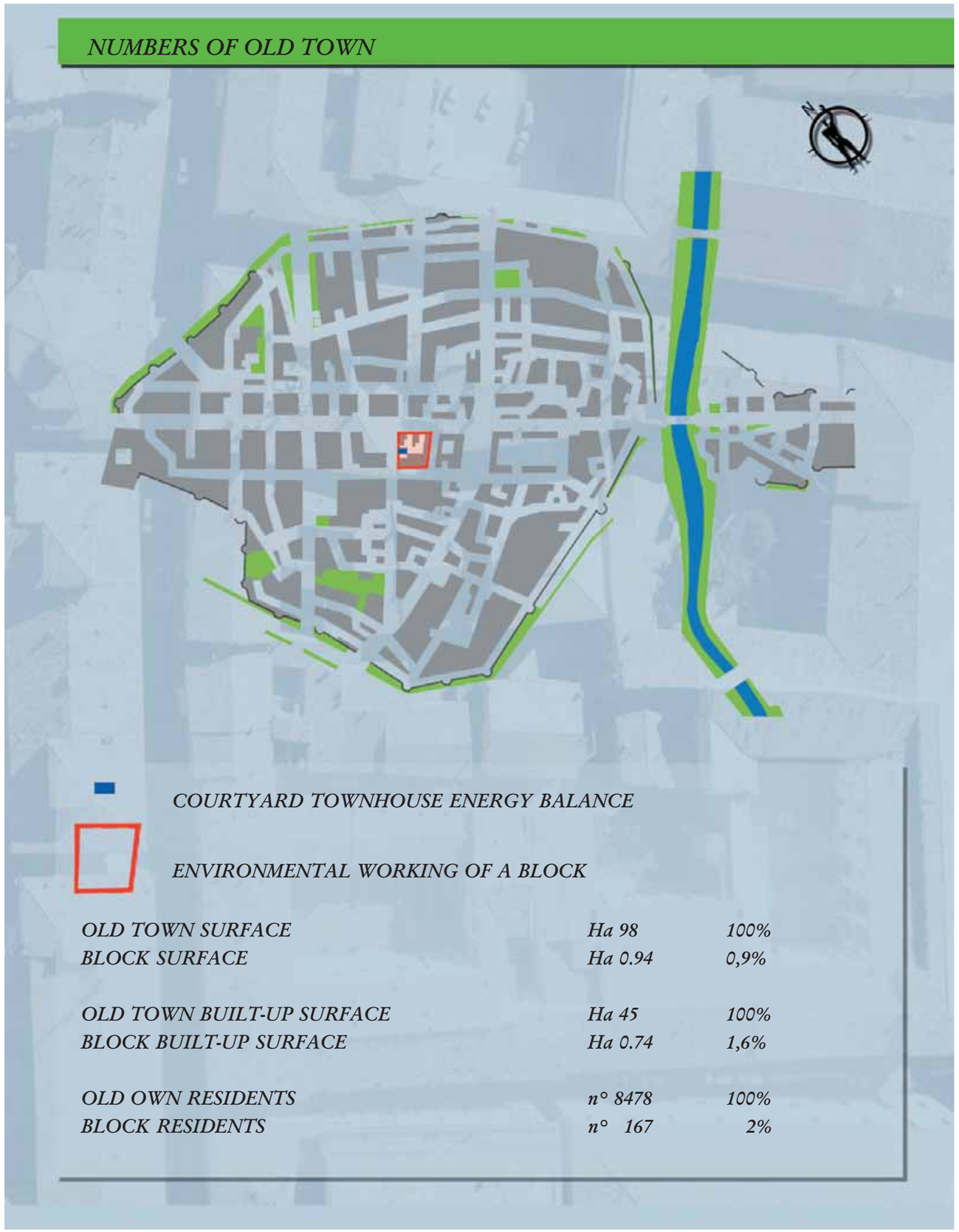
Since CO_2 emissions play a fundamental role in the sustainability paradigm is of paramount relevance to achieve:

- A methodology for a reliable rating of the energy performance of old town buildings;
- A calculation of the said buildings current energy consumption in their current state of maintenance and an estimate of their CO_2 emissions;
- Identification of viable interventions in order to improve the energy performance of historic buildings;
- An assessment of the quantum of reduction achieved in CO_2 emissions per intervention.

In order to establish a valuable methodology for the evaluation of how historical building energetically perform and of the energy performance of the old town centre as a whole, we have closely analysed the energy functioning of a large size model building by way of running a dynamic simulation according to the TRNSYS 16.

Moving from the results so obtained, a discrete series of possible interventions has been proposed and then, again by means of a dynamic simulation, we have assessed the results in terms of increased energy performance achieved through every one of the proposed interventions.

The outcomes, then, have been virtually extended to the whole of town centre also obtaining, by the way, interesting suggestions about the actual role played by these crucial urban districts in the determination of the overall city energy balance.



From the "Historic Town" paradigm to a new Bio-Urbanistic methodology

Urbanistic, economical and environmental promotion of the so called historic or heritage- towns is commonly based on a preliminary research into some fundamental paradigms, such as physical and environmental matrixes that have influenced the settlement development through the centuries. Localization, orientation, and the very shape of a city all represent the outcome of a long process in which evolution is the result of an interaction between natural framework and human planning. The essential matrixes, such as orography, climate, water, vegetation, wind, etc. must be read in the light of the town plan, considered through all its time by time development stages, in order to succeed in finding out new sustainability parameters which could keep their appreciable worth also in the foreseeable future. Therefore the present research, moving from the preliminary statements expressed above, pursuits the purpose of an efficient recovery of "old paradigms" which can still be found in present time historic cities in order to combine them with modern technical innovations. This kind of approach will involve building materials and techniques, as well as the responsible use of available resources, and in doing so it will open way to a brand new way of thinking and planning for cities as well as larger areas that we call bio-urbanistic methodology.

Faenza, in particular, is a Mediterranean heritage-town with a peculiar high rate of accessibility and liveability traceable in its beautiful pattern made of roads, squares and blocks, so rich in areas suitable for commerce and trade as well as in overall urban quality, pedestrian zed streets and courtyards. The urban fabric of a typical Mediterranean town is based on solar iso-orientation and the courtyard-townhouse represents its basic unity, the matrix unit for the entire settlement..

The courtyard-townhouse is conceived as a self-sufficient cell, structured in order to be functional to its proper ventilation and its optimal sun exposure.

Today this city, (Faenza) can be identified as the matrix for a new "ecological renaissance". Its recurring elements that the city managed to pass down to us are: a compact city structure, seen from a typological and social point of view; an accessible city, from the mobility point of view; a city capable to be walked or cycled along; an identifiable city rich in aesthetic values from the point of view of architectural and cultural languages; an efficient city which shows an optimal balance between open and closed spaces, between green areas and water areas; a city which has paid due attention to environmental sustainability, as shown by its general urbanistic and bio-climatical planning as well as by the choices made in the vast field of adoptable materials and techniques.

The urbanistic features of a city are also extremely influential on the formation of its unique urban climate, in terms of temperature, humidity, ventilation. There are, in fact, several factors such as energy exchanges which are determined or change along with the variation of specific conditions. Amongst them we can mention: urban "texture" (shape of blocks and their spacing), environmental aspects (morphology, green areas, orientation), technical features of surface materials (paving, plastering, finishing) as well of constituent materials (masonry and ceilings). More conditioning factors come from the anthropic use of territory (use allocation, vehicular traffic, technological installations, etc.). Poor or inadequate control of these factors may contribute to the uncontrolled development of undesirable phenomena, sometimes even of extreme intensity, as the one known as "heat island".

The old town was capable of hindering all these negative phenomena, thanks to its urbanistic layout, to the dimensions and orientation of streets, to buildings height, to the presence of green areas both within private buildings and in the form of wide common green spaces, such as parks, which extended, uninterruptedly, down to the very core of the old town centre. Nowadays all those elements are generally considered outdated from the current urbanistic models point of view, and nevertheless we are going to keep them in high consideration in so far that they show how efficient and unavoidable they should still be universally considered today, if we want to pursue the vision of a sustainable city.

Different ways of conceiving the use of public spaces: the large number of links is a common feature. A. Yemen; B. Nepal; C. Cuba; D. Italia.

Basic Components of Faenza's bio-climatic framework

The green belt growing on the perimeter of the city enclosing walls is still present today, and it's almost entirely intact; this particular feature, along with the existing river, plays an important role in keeping stable the local micro-climate.

The network of green spaces both public and private (gardens and green courtyards) that works as an interconnective reticule amongst the various city buildings completes the urban bio-climatic system. On top of this we must remember that also the main bio-climatic corridors represented by the iso-oriented road axes in the Old Town are still kept open and working.

During wintertime cold winds are present, blowing from the north-east, which would require the presence of a suitable continuous green screening system, whereas fresh summer breezes coming in summertime from south-west should by left to pass undisturbed through the city streets and lanes in order to exploit to maximum extent their refreshening potential.

Eventually, in order to complete our bio-climatic survey, we should add to the picture the role played by the local river, which allows a good air mobility along the *decumani*.

The building typologies that can be found in the Old Town show a clear "solar" vocation, identifiable through a simple perusal of its historic and modern cartographic body that will allow the observer to note the correspondence between the most sunny parts of the city and the most important thickness ratio of the built-up areas which are at the same time the districts that appear to possess the highest architectural quality. Now if we enter the courtyard or "*corte",* is usually on the south facing side that we will be able to find the most ancient and best established - from a formal point of view – building fronts.

The apportionments of "bearing type courtyard houses" or "case-corti di tipo portante" is still today quite easily readable along the East-West axes. The basic cells of the *domus*, - which appears to receive the most intense solarization on its south facing front - follow their perpendicular development from starting points along these E-W axes.

But the present situation is, of course, somehow different: what we usually see today are courtyards almost entirely built-up as a result of the intense historic development of the original blocks along their inward looking sides. Because of this, the courtyards have suffered a considerable dimensional reshaping and therefore have now lost, in may cases, their original bio-climatic quality; this situation is made worse by the liquidation of urban vegetable gardens or "orti", the increase of shading due to the increment of the average number floors in more recent surrounding buildings, and the closing down of wells and reservoirs once assigned to rainwater collection and storage. Consequently the albedo (that is the ratio between the flux of light which a certain surface is able to diffuse and the amount of light flux received by the same) has dramatically changed: the relatively recent use of dark coloured materials for paving purposes such as tarmac or *cotto*, etc. in place of grey stone or cobble stones, as well as the reduction of green areas have generated a very low overall reflective index and the consequent phenomenon in Old Town buildings of wall superheating.

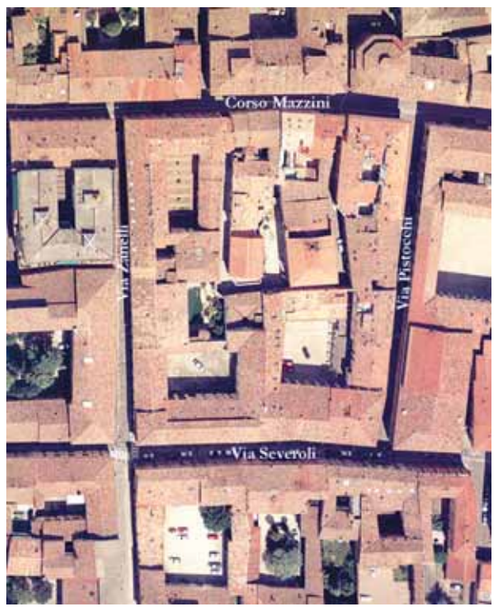
A sustainable intervention for the benefit of the Old Town must begin with the reclamation of courtyards and the reactivation of their function of thermoregulators.

Green Ring
Green rooms within the old city nucleus
Bio-climatic corridors
Waterways
Contribution of the river sistem
Dominant winds from nord
Dominant winds from sud ovest

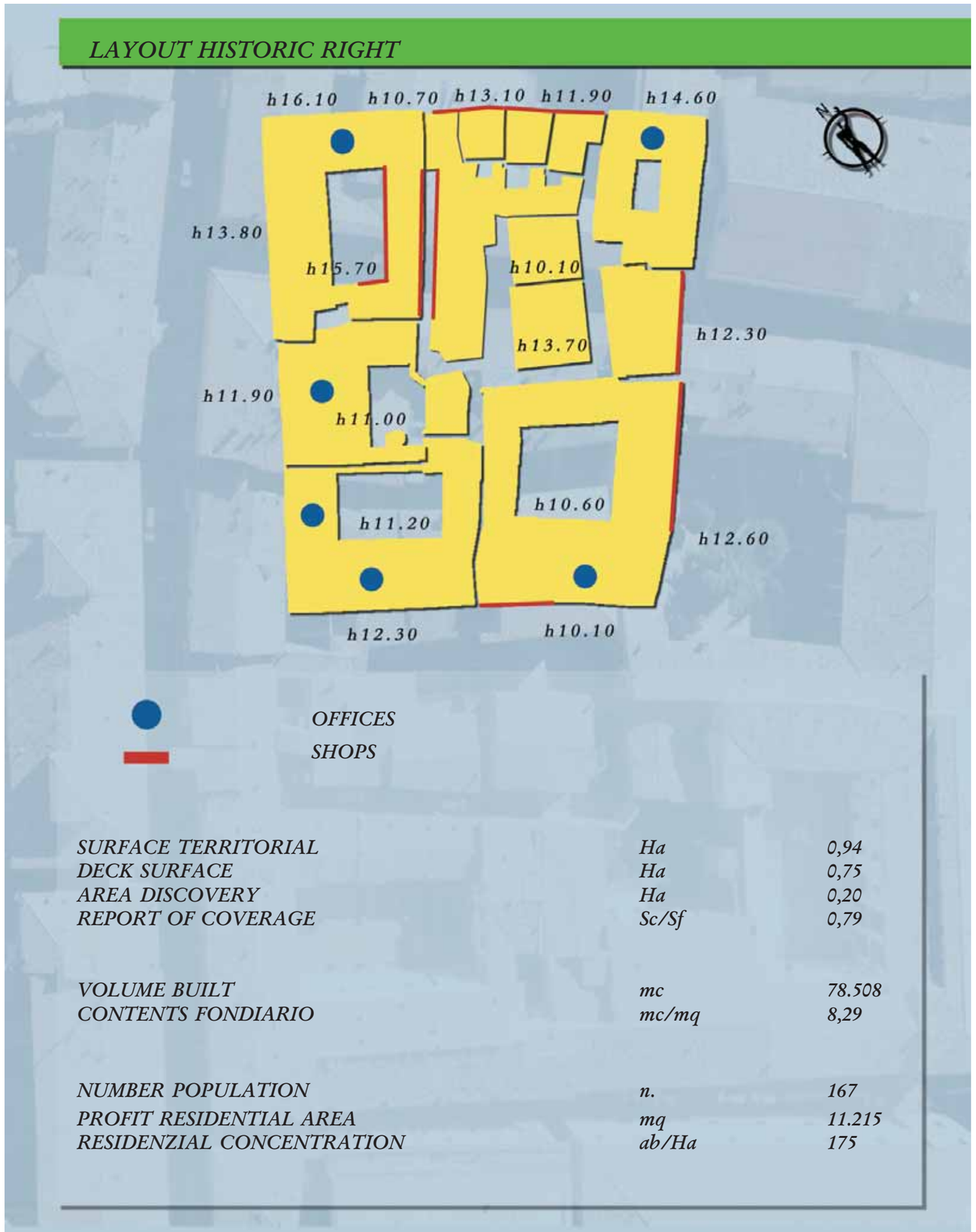
Bioclimatico main elements of the Old Town of Faenza.

A study of an historical block: environmental and constructional components

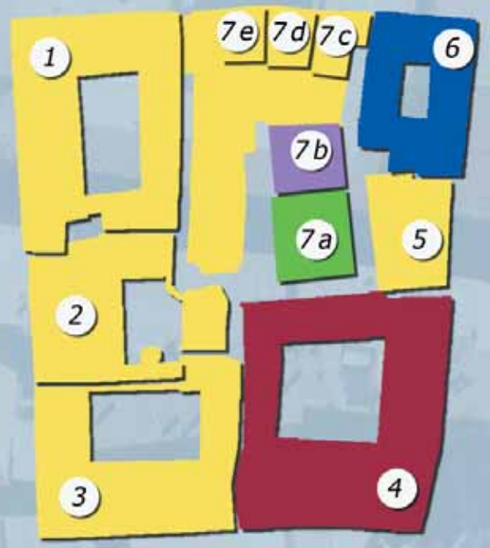
Environmental components. We have chosen to analyse a particularly characteristic block selected among those of the Old Town, in order to better specify the bio-urbanistic features of the original town plan, and as well to serve the purpose of pointing out which are the most eminent formal elements of the traditional components of local architecture which are functional in regard to the bio-climatic and environmental conditions. The block that underwent our scrutiny is the one that can be singled out – looking at the original and typically Roman orthogonal street grid – along the East-West direction between the then *decumanus maximus*, now Corso Mazzini, and the then *decumanus minor* today known as Via Severoli, whereas along the North-South direction the block extends between Via Pistocchi and Via Zanelli. It's worth remembering that Via Zanelli together with its prosecution, Via Castellani, was a *cardo minor* that coincided with one of Old Town's main bio-climatic corridors. If we start our analysis of this block with an historical approach, we will soon detect the original presence of an open courtyard building, which had its facade facing Corso Mazzini, and which currently still extends within the limit of the ancient *domus* of the Roman times. The predominant orientation of the block along the East-West axis, working as a form of shielding against the dominant cold winds coming from the North, corroborates our previous analysis of the bio-climatic features which are typical of Faenza. Now, if we consider the way the block appeared in the course of the XV century, we could see that the block was developed all along its main delimiting streets, with the notable exception for its Southern side. In the following period we must take note of the increase of built-up volumes concentration; today we can identify five closed courtyard buildings that have their fronts facing the main streets: Palazzo Zanelli, Palazzo Comunale - formerly Cassa di Risparmio -, Palazzo Cattani, Palazzo Pasolini e the Palazzo which is today the office building of Credito Romagnolo; this group of buildings integrates into a built-up structure which has its main front on the side facing North – that is the side corresponding to Corso Mazzini – and characterized by its terraced building typology with passing corridor and side distributive staircase, located between two lanes: Vicolo Pasolini and Vicolo Bertolazzi. We could have also seen, until last century, a quite high chimney, sign of now closed down industrial works. It is typical, for instance, in the above mentioned extra storey additions the permanence of the attic as a functional element aimed at improving the energy performance of living spaces located beneath. The built-up mass of the block, made of buildings which are more than 10 metres high and, sometimes, even more than 15 metres high, is in tight relationship with the contrasting open spaces represented by courtyards, lanes and public roads, favouring in this way its own inherent protective capacity to act as a shielding against wintertime chill, as well as against cold winds, and introspection.



Aerial view of the historical block involved in the study.



LAYOUT HISTORIC RIGHT



ZANELLI PALACE
Address: corso Mazzini 52 – via Zanelli 2 - via Pasolini 1-17
Building date: 1747, restorated in 1982
Planner: Architects G.Battista Campidori and G. Battista Boschi
Category: courtyard house
Valuable elements: baroque façade, entrance and main staircase, interiors with neoclassic decorations
Original use: aristocratic palace
Current use: private house, shops, craft workshops, offices

1

CASSA DI RISPARMIO PALACE
Address: via Zanelli 4
Building date: before 1798, restorated in 1874
Category: courtyard house
Valuable elements: façade, courtyard portico and main staircase, interiors with neoclassic and contemporary decorations
Original use: middle-class house, bank office
Current use: municipal offices

2

CATTANI PALACE
Address: via Severoli 33 - via Zanelli 4
Building date: before 1798, restorated in 1855
Planner: Architect Costantino Galli
Category: courtyard house
Valuable elements: façade, neoclassic interiors
Original use: aristocratic palace
Current use: private house, offices

3

PASOLINI DALL'ONDA PALACE
Address: via Severoli 31 - via Pistocchi 7-17
Building date: XVI century, restorated in 1787, façade in 1866
Planner: Arch. G. Pistocchi (portico loggia) Eng. A. Ubaldini (façades)
Category: courtyard house
Valuable elements: façade, portico with loggia and neoclassic staircases, interiors with neoclassic decorations
Original use: aristocratic palace
Current use: private house, shops, offices

4

LAYOUT HISTORIC RIGHT

HOUSE AT 3, VIA PISTOCCHI
Address: via Pistocchi 3
Building date: before 1798, restorated in 1926 and 2001
Category: apartments block
Valuable elements: façade on via Pistocchi
Original use: private house, shops
Current use: private house, shops

5

CREDITO ROMAGNOLO PALACE
Address: corso Mazzini 32 - via Pistocchi 1
Building date: 1924
Category: apartments block
Valuable elements: façade made of on-side bricks
Original use: bank office, private house, offices
Current use: bank office, private house, offices

6

ELECTRICITY WORKS
Address: via Pasolini 14/2-18
Building date: 1898, remodelled in 1995-2002
Planner: Societè d'Entreprises Electriques of Genève
Valuable elements: façade made of on-side bricks
Original use: thermoelectric plant and caretaker accommodation
Current use: private house

7a

XV CENTURY HOUSE
Address: via Bertolazzi 3 – corso Mazzini 42 - via Pasolini 6-14
Building date: XV century, remodelled in the XIX century, restored in 1997-2007
Category: terrace
Valuable elements: façade made of on-side bricks, Renaissance court (less important courtyard), interiors with Renaissance and Neoclassic decorations
Original use: Private house, shops
Current use: private house, shops, offices

7b

HOUSE AT CORSO MAZZINI 38
Address: corso Mazzini 38
Construction date: before 1798, remodelled in the XIX century
Category: terrace
Valuable elements: Neoclassic style façade
Original use: private house, shop
Current use: private house, shop

7c

HOUSE AT CORSO MAZZINI 44-46
Address: corso Mazzini 44-46 - via Pasolini 4
Building date: before 1789, remodelled in the XIX century, façade in 1815
Category: terrace
Valuable elements: Neoclassic style façade withy balcony
Original use: private house, shop
Current use: private house, shop

7d

HOUSE AT 48, CORSO MAZZINI
Address: corso Mazzini 48 - via Pasolini 2
Building date: before 1789, remodelled in the XIX century
Category: terrace
Valuable elements: Neoclassic style façade
Original use: private house, shop
Current use: private house, shop

7e

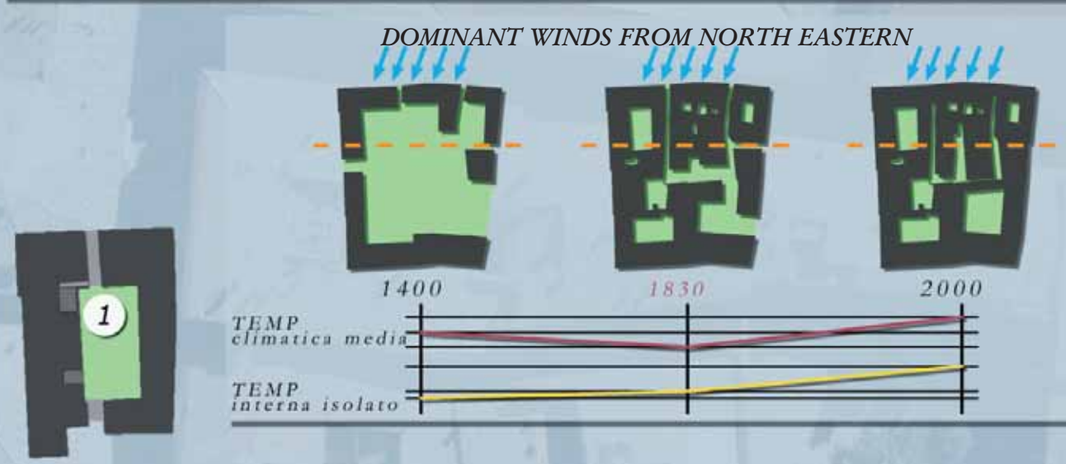
If we now analyse the block from an internal point of view, we can appreciate the presence of certain active elements, capable of shaping the formal aspects of the buildings, which are therefore influential on the whole surrounding bio-climatic and environmental context. In particular, *la corte*, the courtyard, (i.e. the void), seen in its relationship with the built-up mass (i.e. the full), becomes a key element for the analysis of the micro-climatic alterations which take place within the block. As we have seen before, in the course of time the open-courtyard buildings became closed-courtyard buildings, and new distinctive features appear such as *portici* (porticoes) and *logge* (loggias) which are mainly North-East oriented, corresponding, in this way, to precise tasks of distributive and functional nature.

All long the main streets surrounding the block we meet a remarkable abundance of *balconi,* (balconies) having both practical and representative purposes. The *androne*, (entrance hall), a distributive space typical of courtyard buildings, plays an essential role in the air circulation and exchange. In the area subjected to our scrutiny are also present a number of typological and formal elements which are typically characteristic of the majority of local urban buildings, especially *scantinato* (cellar) and *sottotetto* (attic),which perform, seen under an environmental point of view, very specific tasks, all functional to energy containment, refreshening and ventilation. Wells, once ubiquitous in courtyards and private spaces, have been subjected to systematic filling for having been used for years as a way of sewage disposal.

Typical façade of an internal courtyard in Faenza, in an image from the early 70s. Balcony, loggia, landing, portico, open wall! The merging of form, function and sustainability makes it impossible to enclose these examples in cut-and-dried definitions. The complexity wins, and the architecture with it.

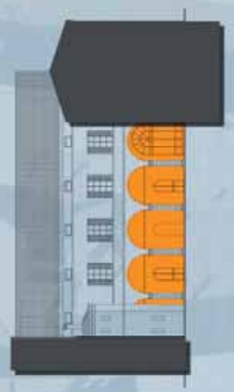
FORMAL TYPOLOGY ELEMENTS — Internal courtyard

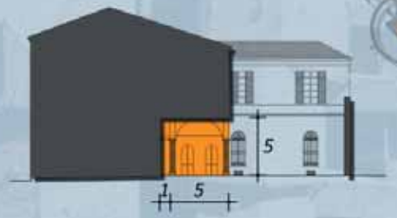
In the urban fabric along the main decuman, Corso Mazzini, you can see the original settlement on an open courtyard facing south, south-west. On the one side there was a first decrease in temperature between 1400 and the beginning of 1800 and, then, an increase up to today of the average values of some degrees, but we would like to underline that the block records, as the building area got thicker, a percentage increase higher than that value. The courtyard highlights its own features as a morphological bioclimatic element in its relation with the volumes that are defining it.

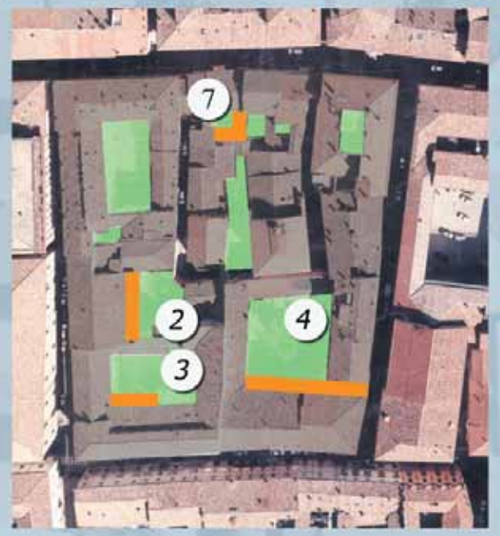


FORMAL TYPOLOGY ELEMENTS — The portico

The porticos are inside the relative courtyards are generally linked to the entrance halls of the buildings, with an internal mediation function of the pathways. Along the porticos you can find the service rooms.
In the block, they keep the main north-eastern orientation and, therefore, they play the role of protection from the winter climatic events.

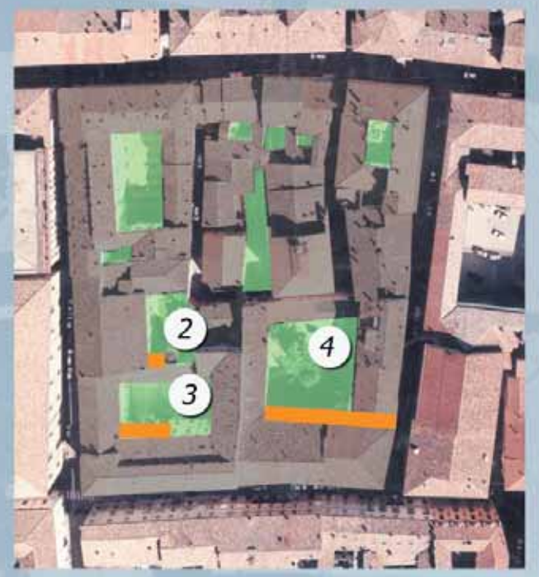






FORMAL TYPOLOGY ELEMENTS — The loggia

The loggias, generally corresponding to the porticos on the lower floor, are connected to the distribution of the living spaces or, in any case, to the rooms that look onto them, with a main north-eastern orientation, which shows their protection role from cold winds; the internal rooms are warmer in winter and cooler in summer, but they have a limited access to light.



FORMAL TYPOLOGY ELEMENTS — The balcony

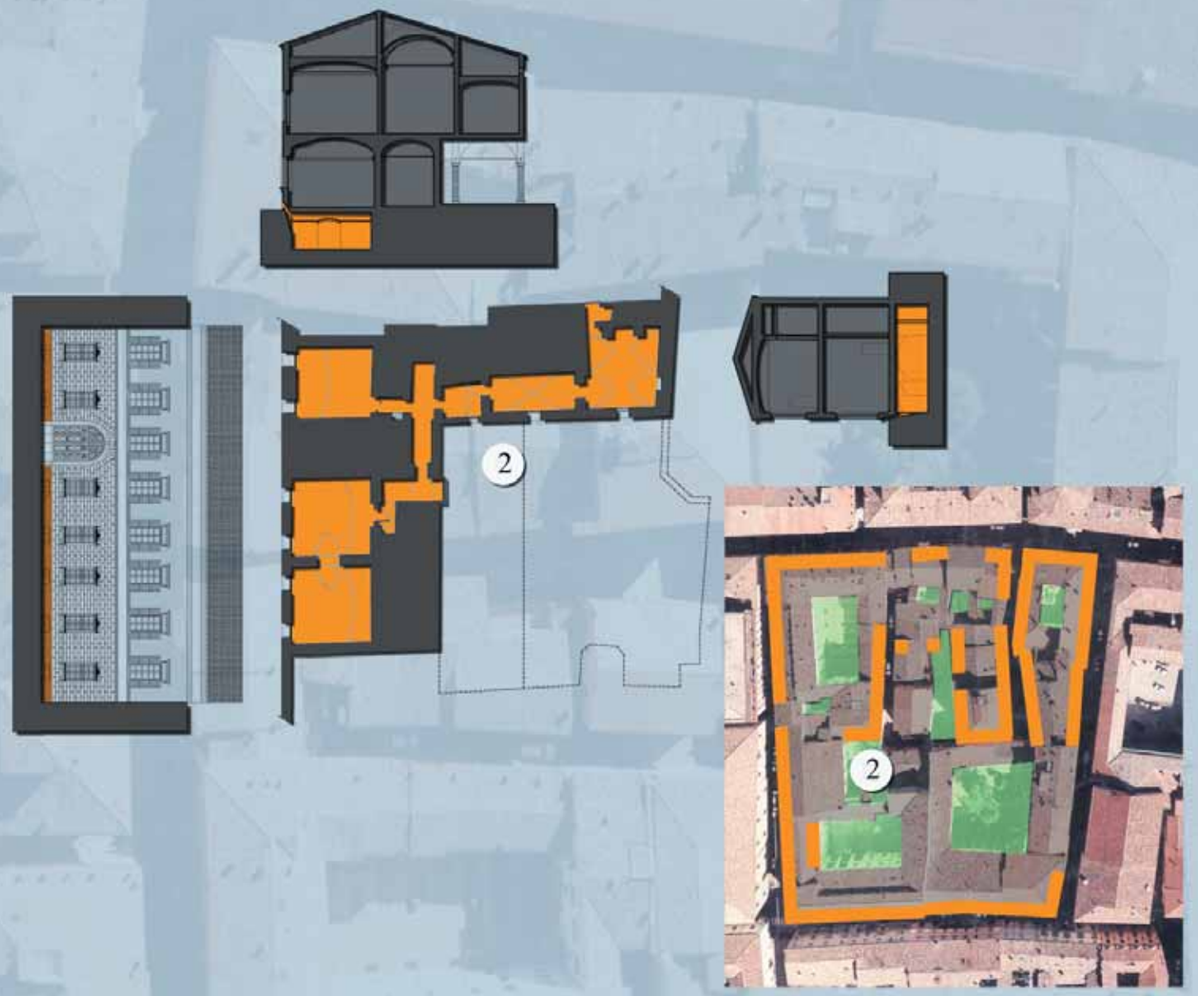
The balconies overhanging the public road on the corners of the block are a urban mark, while those on the fronts formally underline the access to the building and they both mediate with the exterior and protect the entrance form bad weather. The upper prospect, with a clear representative character, allows a wider passage of light and air towards the internal rooms, helped by the "permeability" of the iron guards.

FORMAL TYPOLOGY ELEMENTS — The hallway

The hallways represent the link between the exterior and the interior of the buildings on the courtyard, they become functional to the internal distribution of the buildings, and they mediate the relation with the exterior protecting the buildings from the climatic events and from the introspection. They are generally closed by gates on the public road, while they are open on the internal courtyard. You can recognize, through the hallways, movement paths – change of air in the main north-eastern – south-western direction.

FORMAL TYPOLOGY ELEMENTS — *The basement*

The basements play a specific hygienic role, they are fresh containers and, at the same time, they protect the living spaces from capillary damp, protecting the masonry from the direct contact with the ground. The internal ventilation is carried out by the grating-protected openings that can be easily seen from the outside.



FORMAL TYPOLOGY ELEMENTS — *The loft*

The lofts are historically identified as mediation areas between the living spaces and the roofing of the building, having a thermoregulatory function both in winter and summer The original openings, without shutters and grating-protected, face south, south-west, west. The lofts are transformed in living spaces and lose their original function, leaving it to the roofing insulations.

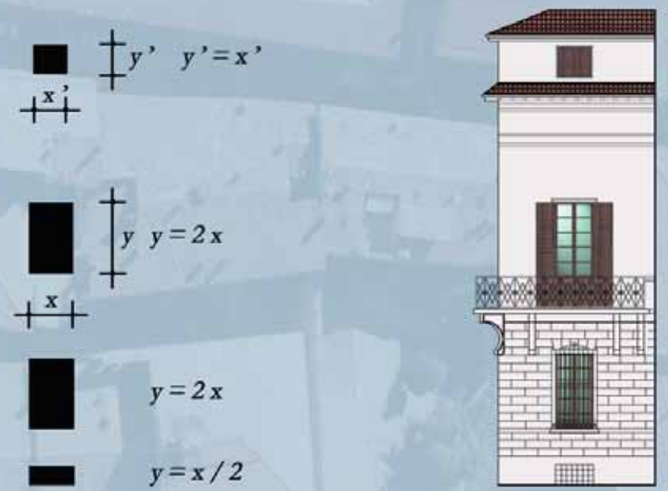
Building Components.

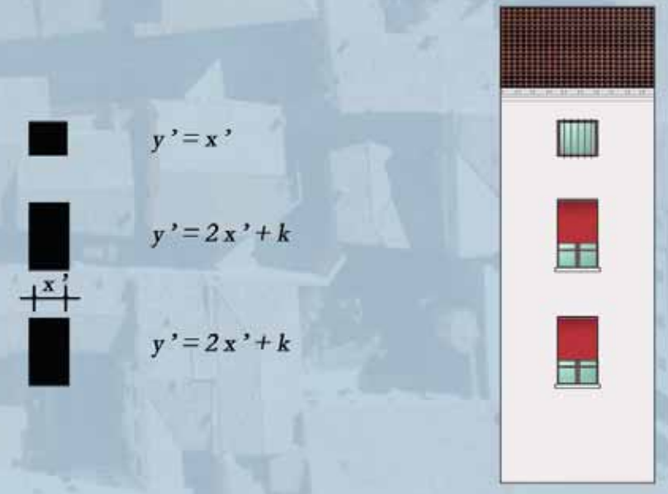
Wide availability of clayey soil, typical of alluvial geological systems, and firewood, necessary to stoke the furnaces where clay could be kilned, as well as the fact that we are in presence of a specifical micro-climate which demands the use of *cotto* materials, all stimulated the production and use of *laterizi* (bricks) since Roman times.

At an earlier stage the production was almost entirely made of bricks for *cotto* paving purposes - according to the requirements of *opus signinum* and of known mosaic techniques - pantiles, and then, at a later stage, brick production was extended to include bricks for building purposes. We can find in the selected block remains of mosaic pavings, a space for *amphorae* storage, and an ancient Roman smelting works. The evolution of *laterizio* materials use for wall facing, for both the in-sight and the concealed typologies, shows an initial stage characterized by the use of broken-up tiles in order to form a sort of preliminary framework. Masonry was then completed quite roughly, with the formation of a rudimentary concretive nucleus inside. We can actually suppose that the models followed by the monomaterial building culture of *laterizio* brick masonry in the course of its evolution – with single-head to four-head models – were originated from the area surrounding Ravenna. Baked bricks, normally set on a layer of hydraulic lime mortar, are the most commonly found material if consider houses and private building, whereas in greater, main city buildings we can see that builders have also made use of a kind of sand limestone called *spungone* or Samoggia stone – from the place name of the village near which the quarry was located – which had been apparently removed from the foundations of pre-existing Roman structures in order to be recycled into later medieval buildings. The considerable building developments and alterations which took place from the beginning of the XVIII century and that continued even beyond the end of the XIX century have defined the block present appearance. Baked bricks still represent the generally used material for vertical building structures as wooden frameworks together with *cotto* hollow tiles made the horizontal parts. Between cellars and the ground floor living spaces bricks were used in order to create vaulted rooms and upper concretions with the function of vault stabilizers and floor levellers. Because of the unsystematic nature of the interventions which followed one upon the other along the centuries is almost impossible today to reconstruct any hypothetical original lay-out. So future interventions should be aimed at making possible the implementation of stitching, compensations, restitutions and restorations, in order to put a sufficiently coherent score back together, but without denial of the fragmentary nature of the existing structures.

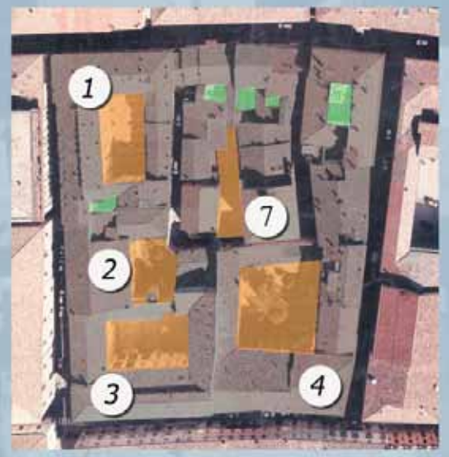
The facade closing elements in the block mainly come from wooden joinery, in the form of open shutter frames, which main distinctive feature is its screening quality, joined with the capacity to allow at the same time a certain degree of intake of both air and light. In case of loggias, closing elements made with iron and glass can also be found. Wrought iron is normally found in various ornaments and structures, rails and iron bars. Intensive iron production is documented in the years between the end of XIX century and the beginning of last century, nevertheless we can find the remains of a Roman times smelting plant, as we have already said above, within the perimeter of this very block. It is clearly visible, as we start to consider the various methodologies and products which have been elaborated for building maintenance and restoration interventions, that took place in the course of the last few decades, that the people who worked in those interventions paid close attention to the context as well as to the materials used and to the colouristic solutions that they found. Today materic finishing are made possible by the working-out of techniques capable of replicating the traditional mixtures and impastos. Every single era seems to characterized by its preference for its own favourite finishing and colouring schemes. In pre-industrial ages colour was intended as a perceptive *transfert*, meaning with this that the observer should have been induced to refer in their mind to the specific materials the builders wanted the facades to look like they were made of. Traces of by-gone ages are still traceable on the facades that we can find today in the selected block. Plaster with mineral oxide based coloured impasto finishes can be seen as they appear, on alternate, successive display, along with architraves made in stone, string courses, stone made socles, unfinished on-sight bricks. Classic elements such as rustication panels, frontispieces ornamented with rounded pleats and diamond spikes can be also be observed, juxtaposed to the masonry screen of the facade. As we come to take note of the variety of existing architectural details we can record a rich selection, including mouldings, arches, pillars, columns and capitals, bricks - laid in alternate course style -, decorative bands applied on smooth brick surfaces. The analysis of the relationship existing among elements such as planning, materials and location - belonging the last to an area with a characteristic shortage of rock stratifications – clarifies the prevailing and uninterrupted use of bricks for structures and finishes, of river pebbles and cobblestones both in its natural form, for pavings, and in ground form or as an ingredient in lime mixtures made to be used as binder or plaster.

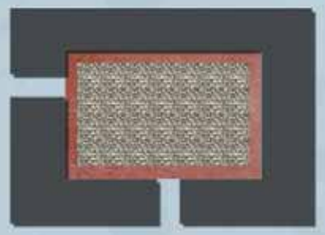
Most of the external woodworks have an open-blind shutting system, so that they allow shading, but leave free access to light and air. On the lower floor, on the external fronts, gratings are usually present, with no shutters on the outside. Most of the time, the windows of the lofts have no shutters.
The mat surface of the façade is 2.5 times larger than the glass surface, so as to increase the protection from cold.

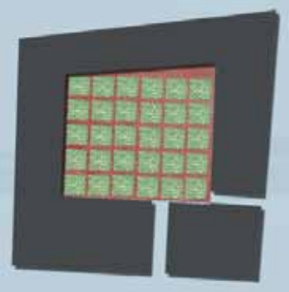




The courtyard pavement and the flooring of the internal spaces are made of baked clay, pebbles and stones.
The presence of plants, the high percentage of permeability of surfaces help a better microclimate thus increasing the environmental quality of the urban places.







Piazza della Penna, chiesa S. Antonio (1702).

Sustainability indicators

In order to assess whether a certain policy for urban sustainability, which has been carried out for some time, is or is not efficient, may prove useful to select a certain range of indicators.
These indicators must possess a synthetic nature and must come from various distinct typologies: environmental indicators, quality of life indicators, as well as indicators related to energy efficiency and social sustainability, and so on.
Indicators that can be applied to the study of environmental performances are useful tools if we want to evaluate and verify the outcomes and effectiveness of any undertaken policy.

European Common Indicators

In its communication COM(2004)60, issued in 2004, dealing with the theme strategy for urban environment, the European Commission underlines how important is to formulate indicators specifically conceived for urban environment, which could be used to retrieve all the data required in order to efficiently monitor the ongoing environmental trends, to evaluate the effectiveness degree of undertaken interventions as well as to measure progress made, and finally to set down objectives in order to influence the decisional process so to orientate the out coming policies toward a more sustainable direction.
The EU Commission has therefore predetermined a range of indicators, applicable to urban environment, that are now available to local authorities and that can be implemented by them on a voluntary base. The Common European Indicators Set represents, then, a useful reference for a detailed measurable assessment of all sustainability theme policies before they are implemented.

Citizens' satisfaction, with the local community

Local contributions to global climatic changes

Local mobility and passenger transportation

Availability of local public open areas services

Quality of the air

Children's journeys to and from school

Sustainable management of local authorities and local enterprises

Noise pollution

Sustainable land use

Products promoting sustainability

Sustainability Indicators for Old Town

Because of its peculiar architectural lay-out, the Old Town presents some features which differ, to a large extent, from those of the rest of the city; therefore sustainability indicators must set great store by all historically originated aspects, so to achieve an increase in the quality of life for Old Town residents and visitors through consistent low impact actions, susceptible of taking root, in due course of time, in both individual and collective behaviours.

Every correct environmental approach for any intervention designed to be carried out in the Old Town, should make proper account of the following general aspects, which must be considered planning invariants, subject to continuous inspection and verification.

Urban level

- Consideration for historic old town lay-out and its original street network.
- Preservation of tree planted areas to be achieved through the keeping, in good working order, of main and minor bio-climatic corridors, at the same time clearing away all existing obstructions.
- Preservation of Old Town permeabiliy to summer breeze as well as preservation of shielding against cold northern winds.
- Preservation and/or Re-establishment of the Green Ring all around the old city walls.
- Consolidation of public parks and gardens, in communication with private green spaces. Reinstatement of old town's traditional "green rooms".
- Preservation of water reservoirs, both small and large (rivers, streams, ponds, etc.) which operate as a thermic flywheel.
- Monitoring of the albedo pursued through the use of suitable colours, capable of facilitating, in summertime, the sunbeam radiation thermal dissipation in order to make a contribution to the goal of a local reduction in temperature.

Building level

- Preservation of the old town original fabric, and appropriate management of courtyard open spaces, pursued through the removal of all superfetations.
- Increase in privately owned permeable surfaces and overall increase in green spaces.
- Increase in other-than-residential destinations for living spaces located at ground floor of old town buildings in order to favour and stimulate pedestrian mobility.

In the following tables we have developed, in an explicit form, a General Sustainability Matrix for Old Towns which, points out all the contributing elements that together concur in bringing about the site environmental quality. Therefore the general matrix shows that the global Old Town sustainability can be determined through the individuation of single-purpose matrixes each one related to a single sustainability element.

Sustainability Indicators	Goals	Tools / Actions	Expected Results
Site environmental quality(A)	Individuation of the old Town original environmental quality (climate, water, soil, etc.).	Historical Analysis Surveys Specialized Simulation Software.	Definition of intervention methodologies for the improvement in environmental energetic performances.
Energy (B)	Reduction of CO_2 emissions.	Definition of interventions aimed at the efficiency increase of involucres and installations. Evaluation of consumptions and CO_2 emissions discounted back to10 years	Reduction of CO_2 emissions in compliance with the commitments undertaken before the City Council.
Renewable Energy (C)	Promotion of the increase in the use of renewable energy sources within the due consideration for historic elements.	Individuation of suitable initiatives and incentives aimed at the increase in use of renewable energies.	Greater and more widespread territorial diffusion of energy production devices working on renewable sources in compatible forms.
Green and Soil(D)	Increase in available green spaces , in the number of plants and permeable surfaces.	Green Plan. Quantification of existing permeable surfaces and individuation of potentially increasable ones.	Reduction of albedo effect and ground superheating; public spaces made more liveable; increase in existing permeable soils.
Water (E)	Promotion of rain waters collection and use. Reduction of the overall amount of drinkable water consumption.	Individuation of existing reservoirs, assessment of their present maintenance conditions, initiatives aimed at promote their reactivation and reutilization. Individuation of suitable means and measures for cutting down drinking water consumption.	Increase in quantity of retrieved and re-used rain water.Reduction in drinking water consumptions (litres per person).
Quality of Materials (F)	Promotion of use of traditional materials which main qualities are salubrity, low energy content, recoverableness and recyclability.	Increase in available information about traditional materials, elaboration of lists of complying materials. Incentives to promote their use for building purposes.	Increase in use of low environmental impact materials.
Mobility(G)	Reduction of vehicular - car and motorcycle - traffic, promotion of urban cyclingReduction of gas and particulate emissions. Reduction of acoustic pollution.	General Urban Mobility Plan. Increase of citizens' awareness.	Reduction of gas and particulate emissions. Public spaces once again liveable and available to pedestrian traffic.
Waste (H)	Reduction of overall urban waste production. Increase in ratio of recyclable waste on total rubbish production.	Waste collection methodologies and taxation based on typology and quantity of waste left for disposal Increase of citizens' awareness	Reduction in terms of quantity of collected waste. Increase in the ratio of recyclable waste on overall quantity of collected rubbish.
Participation (I)	Increase in citizens' participation and involvement in the debate about the necessity to achieve a considerable increase in the Old Town overall environmental quality.	APPRECIATIVE ENQUIRY - BRAINSTORMING-SEQUENCE OF COMPULSORY PRIORITIES -GOPP (Goal Oriented Project Planning)-EASW (European Awareness Scenario Workshop) -OST (OPEN SPACE TECHOLOGY)-ACTION PLANNING-COMMUNITY PLANNING	Activation of citizens' involvement in the pursue of predetermined energetic-environmental targets.
Liveability (L)	Increase in resident population and business and trade presence at ground floor level of Old Town Buildings	New appealing regulations and tax incentives capable to attract new residents and business operators.	Increase in Old Town overall appeal

Among all the above mentioned Old Towns sustainabilty indicators, those related to energy, green spaces and water resources are the most useful as they can work as a "thermometer" whose measured results can be used to orientate Old Town regeneration policies. In the following schemes we will analyze in greater detail these three important indicators in order to better explain their ameliorative performances.

ENERGY/ Public Consumption from non-renewable sources (B.1)	Indicators of current performance	Goals	Actions
Public Consumption for wintertime heating and hot water production **(B1.1)**	CM-of Fuel/per month Kwh/per month CO_2 Emissions.	Reduction in terms of cost of public expenditure energy consumption. Reduction of CO_2 Emissions.	Interventions aimed at pursue a proper energy re-qualification of involucres and production plants.
Public Consumption for summertime hot water production **(B1.2)**	CM-of Fuel/per month Kwh/per month CO_2 Emissions	Reduction in terms of cost of public expenditure energy consumption. Reduction of CO_2 Emissions.	Interventions aimed at pursue a proper energy re-qualification of production plants.
Public Consumption for indoor illumination **(B1.3)**	Kwh/per month CO_2 Emissions	Reduction in terms of cost of public expenditure energy consumption. Reduction of CO_2 Emissions.	Interventions aimed at pursue a proper energy re-qualification of production plants.
Public Consumption for outdoor illumination **(B1.4)**	Kwh/per month CO_2 Emissions.	Reduction in terms of cost of public expenditure energy consumption. Reduction of CO_2 Emissions.	Interventions aimed at pursuing a proper energy re-qualification of production plants.
Public Consumption for summertime indoor air conditioning and illuimination **(B1.5)**	Kwh/per month CO_2 Emissions	Reduction in terms of cost of public expenditure energy consumption. Reduction of CO_2 Emissions	Interventions aimed at pursuing a proper energy re-qualification of production plants.
ENERGY/ Private Consumption from non-renewable sources(B.2)	**Indicators of current performance**	**Goals**	**Actions**
Consumptions for wintertime heating and household appliances (hot water and cooking) **(B2.1)**	CM-of Fuel/per month Kwh/per month CO_2 Emissions	Reduction of CO_2 Emissions	Interventions aimed at pursue a proper energy re-qualification of involucres and production plants. Promotion of a greater residents' awareness.
Consumptions for summertime household appliances (hot water and cooking) **(B2.2)**	CM-of Fuel/per month Kwh/per month CO_2 Emissions	Reduction of CO_2 Emissions	Interventions aimed at pursue a proper energy re-qualification of production plants. Promotion of a greater residents' awareness.
Wintertime Electricity consumption for indoor illumination and other household appliances **(B2.3)**	Kwh/per month CO_2 Emissions	Reduction of CO_2 Emissions	Interventions aimed at pursue a proper energy re-qualification of production plants. Promotion of a greater residents' awareness.
Summertime Consumption for air conditioning, indoor illumination and other household appliances **(B2.4)**	Kwh/per month CO_2 Emissions	Reduction of CO_2 Emissions	Interventions aimed at pursue a proper energy re-qualification of production plants. Promotion of a greater residents' awareness.

ENERGY increase in energy production from renewable sources (C)	Indicators of current performance	Goals	Actions
Existing devices for hot water and / or electricity production in both private and public buildings(C1)	M_2 of thermal solar panels and / or photovoltaic panels installed and number of operating heating systems fuelled by renewable energy sources.	Reduction of CO_2 Emissions and cut in energy costs.	Installation of solar panels and replacement (or integration)of traditional energy production systems with newer installations fuelled by materials from renewable sources.
Summertime consumption for air conditioning, illumination and use of various appliances in both private and public buildings(C2)	Kwh/per month CO_2 Emissions	Reduction of CO_2 Emissions.	Replacement or integration of traditional energy production systems with newer installations fuelled by materials from renewable sources.
GREEN and soil (D)	**Indicators of current performance**	**Goals**	**Actions**
Green endowment and Public Green microclimatic and environmental role (D1)	Existing green surfaces within the Old Town. Presence of autochthonous plant and animal species. Microclimatic data: temperature, humidity, wind speed.	Increase the amount of greenery and the presence of animal species and flora indigenous improve the microclimate and permeable surface.	Plan of green. Study of the function of bioclimatic blanks.
Quantitative increase in green endowment and in overall presence of trees in private green spaces(D2)	Existing private property green surfaces within the Old Town.	General quantitative and qualitative improvement in green spaces in order to serve microclimatic purposes.	Guide to climatic use of green and open spaces. Suitable incentives.
Increase in number of permeable surfaces within the Old Town boundaries (private spaces)(D5)	Existing private property permeable surfaces within the Old Town,	Increase in Old Town permeable surfaces.	Suitable incentives aimed at promote the increase of green in private courtyards.
WATER- (E)	**Indicators of current performance**	**Goals**	**Actions**
Increase in rain water collection and reuse in public buildings and spaces (E1)	Individuation of existing public reservoirs. Quantity of rainwater recovered by public buildings and spaces. Quantity of rainwater reused by public buildings and spaces.	Increase in rain water collection in public buildings and spaces. Reduction of public consumption of drinkable water.	Storage of reusable water of meteoric origin. Realization of a distribution network for rain water storage reutilization.
Increase in rain water collection and reuse in private buildings and spaces (E2)	Individuation of existing private reservoirs. Quantity of rainwater recovered by private buildings and spaces. Quantity of rainwater reused by private buildings and spaces.	Increase in rain water collection in private buildings and spaces. Reduction of private household consumption of drinkable water.	Storage of reusable water of meteoric origin. Realization of a distribution network for rain water storage reutilization.
Reduction of drinkable water consumption by public and private buildings (E3)	M_3 of drinkable water used per month by public and private buildings.	Reduction in terms of overall drinking water consumption.	General overhauling of drinking water distribution network. Use of reduced flux type distributors in private and public buildings

Side, view of the building in Via Zanelli involved in the study. The façade reuses the colours of neoclassicism with natural shades and plasters.

An accurate compilation of specific matrixes, as well as that of the general matrix, may result in the definition of a useful portrait of the existing Old Town sustainability situation, before the implementation and subsequent monitoring of any specific sustainability policy. In the following pages we will turn back to Faenza Old Town case, in order to deepen our analysis of the relationship between energy efficiency and bioclimatic quality in historic buildings. Then, we will formulate several proposals about new methodologies capable of foretelling quantity and quality of the outcomes, before potential interventions are carried out, through the simulation of a range of interventions which are also aimed at enhancing buildings original "bioclimatic" qualities.

Energy and Bioclimatic Efficiency of a specific historic building

The search for estimation parameters aimed at improving the energy performance of historic buildings, requires considerations of both economic and environmental nature.

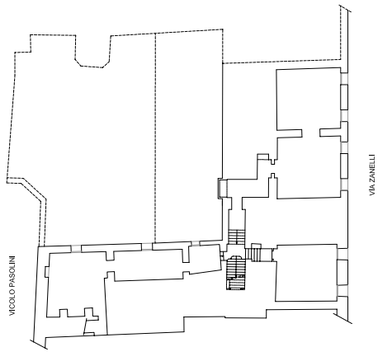
A series of peculiar goals must be selected, whose achievement always complies with the following two preconditions:

1) Pursuing the reduction of air pollution from use, in buildings, of fossil fuels for heating or cooling purposes (kept CO_2);

2) Pursuing the reduction of wintertime thermal leakages and summertime thermal contributions in building involucres.

In order to check and test the procedures specifically worked out for fulfilling the above mentioned tasks, we have deepened our analysis of the energy performance of an eminent office building, the Former Saving Bank Palace a.k.a. "Palazzo Ex Cassa di Risparmio", a model building for a widespread building typology frequently recurring in Faenza Old Town

This building, being a structure developed from an original nucleus of courtyard houses, is remarkably representative of Faenza historical architectural evolution. We can argue its likely existence already in medieval times, deductible from some peculiar masonry typologies and cross vaulted ceilings discovered in the cellars. The analysis of the ornamented vaults visible from Via Zanelli, reveals relevant interventions carried out in the course of the XVIII century, whereas further alterations of the facade facing Via Zanelli were carried out in 1874, with wide use of neoclassical elements. The analysis of a building energy performance is based on the in-depth study of three fundamental topics: climatic data, background features, building structure.



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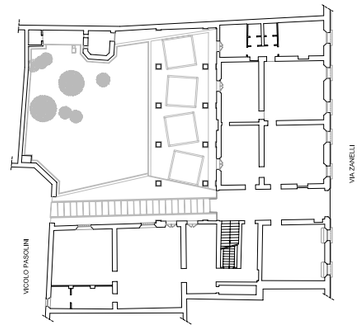

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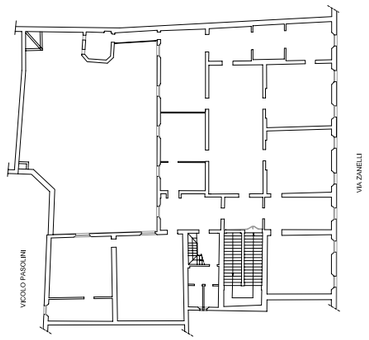

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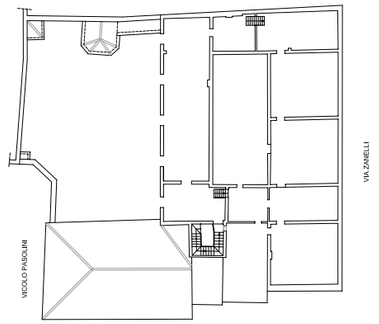

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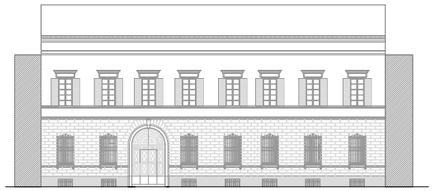
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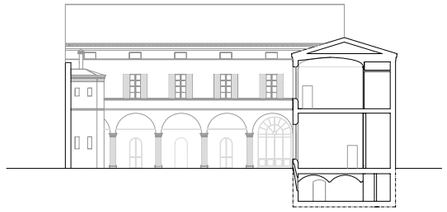
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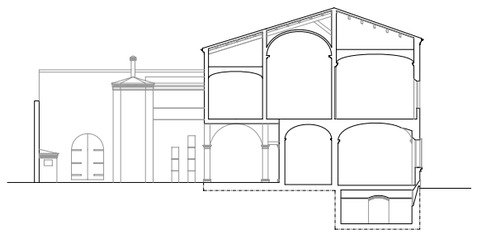
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The selected building is part of an intensively developed urban fabric and this framework situation implies a reduced direct irradiation of the external part of both types of external walls - the opaque and the transparent ones - due to the shading coming from surrounding buildings.

This reduced solarization, specially in wintertime, gives cause to a limited capacity of efficient exploitation of cost free heat supplied daily by the sun. The existing minimal detachment among the buildings is also the cause of the formation in the mid-space of localized depressurizations which can induce a rise in speed of passing winds (a.k.a. tunnel effect).

This particular framework exerts a negative influence on the parameters used in the calculation of convection coefficients relevant to the existing thermal exchange between the building walls and the external air, which results in higher thermal dissipation. The fundamental role played by the courtyards in a good energy performance of the entire building therefore comes clearly out as well as the importance of their preservation because of their capacity to work as reducing factors of the so called tunnel effect and as contributors to the building structure general thermal protection..

The total net usable surface of the building – which the existing Italian legislation (D. lgs. 311/07) makes express reference to, for the calculation of the EP (*energy requirements*) – is 1.692,25 m_2, and the net volume is 6.294,12 m_3.

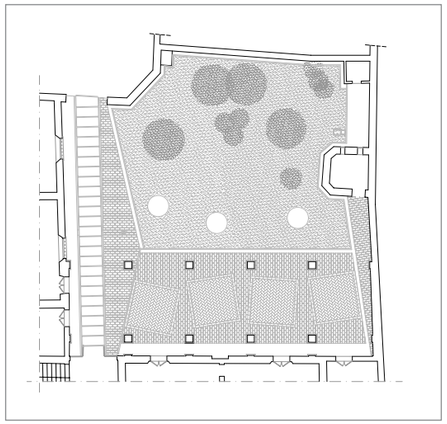
The external walls, made with solid bricks, 50 cm thick on the average, plastered and with no insulators, present a good thermal inertia. The floor, that makes direct ground contact, appears to have been built in un-insulated form and presents a reduced thickness; the inclined pitches as well, covered with pantiles, appear to be characterized by a reduced thickness, whereas the present frames have been made with use of wooden frameworks and single panel glasses. The presence of a *porticato* structure at ground floor level, in the courtyard, however acting as an efficient screening feature from hot sunlight in summertime, in wintertime hampers the direct exploitation of the sun warming capacity which, although marginal, could otherwise have been used to give a useful contribution to the concerned parts of the building.

It comes clearly out of the analysis of building structure present conditions that the building involucre, however provided with an good thermal inertia, which is a very favourable feature in summertime, becomes very energy demanding in wintertime.

Keeping in due consideration the use of the building as an office unit, the calculation of energy requirements for wintertime heating must be limited to ground and first floors only. The basement in fact hosts long term records storage while the attic is used as technical space; therefore the area which we will make reference to in order to calculate the EP coefficient amounts to just 1.060 m_2, equal to the sum of net usable surfaces of considered floors. Nevertheless the energy performance of the excluded floors has still been taken in due consideration because is also, to some extent, a contributor to the overall energy performance of the entire building. In order to accomplish our research, only as far as the effects of external climate went under scrutiny , we have carried out a simulation using the dynamic code TRNSYS 16. This particular calculation model is capable of giving back temperature profiles of each one of the different thermal zones of the building and the calculations of the amount of heat that must be injected in every single room in order to reach and keep the appropriate comfort levels.

Eventually, having considered the total surface amount of exposed external walls, the external walls stratigraphy, their specific orientation, their thermal inertia, the coefficients related to threshold adduction, both internal and external, the ratio between opaque and transparent walls, frames typology, shading from surrounding buildings, apparent solar course and wind speed we managed to calculate a value of 131.49 KW h per square metre per year which represents the amount of heat required in order to reach and keep the 20 °C projected temperature in all heated rooms.

Ex-Cassa di Risparmio building. Project to restore and reuse them as public offices (Ennio Nonni and Oliviero Ponti - 1996).
1. Basement plan - 2. Ground floor plan - 3. First floor plan - 4. Attic plan - 5. View - Via Zanelli - 6. Project - Vicolo Bertolazzi - 7. Section - 8. Section



The external courtyard.

Ex-Cassa di Risparmio building. The sustainability of the external courtyard. The materials typically found in Faenza such as cobbles, a local limestone known as spungone and handmade bricks are given a contemporary reworking. The rhomboids of varying widths under the portico and the non-uniformity of the pedestrian walkway visually enhance the area. In particular, the light and opaque painting technique used on the handmade bricks is an experiment that produces a ceramic effect which blends in with the historical courtyard.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Ex-Cassa di Risparmio building. The sustainability of a work place. In the fullest sense of the term, sustainability not only comprises energy performance but also the quest for personal wellbeing through a combination of function, perception and aesthetics.

1. *Room for receiving the public (E. Nonni - F. Monti- P. Lenzini - A. Rontini).*
2. *Planning room.*
3. *Small waiting room (F. Summa).*
4. *Cupboard.*
5. *Bookshelf in iron, wood and ceramic (E. Nonni G. Mariani).*
6. *Window with coloured glass inserts.*
7. *Detail of iron and wood fixture.*
8. *Window with coloured glass inserts on the first floor.*
9. *Large shutters in wood and iron rods.*


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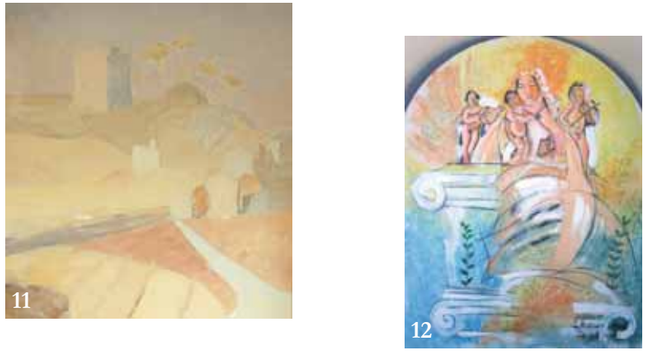
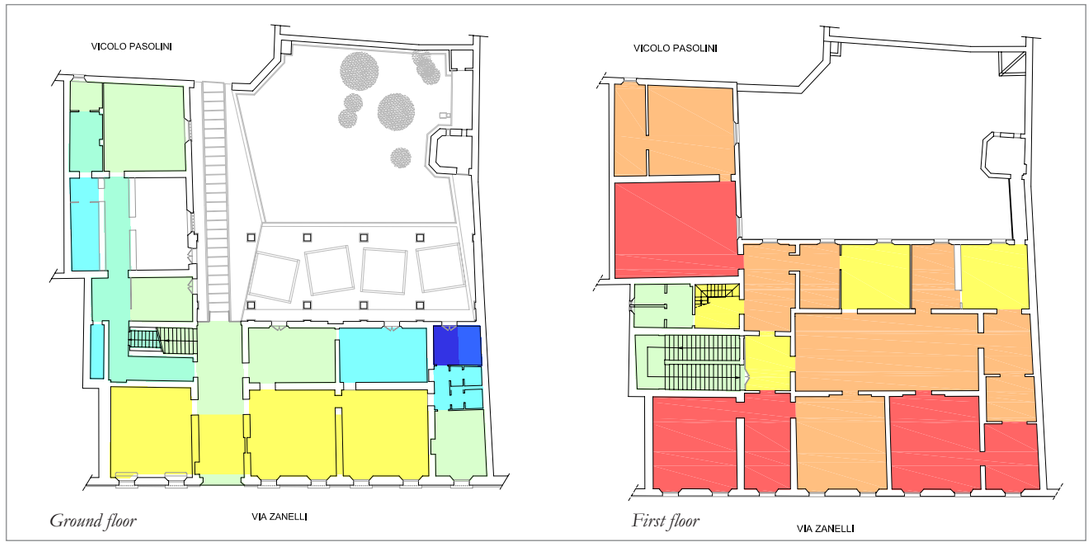
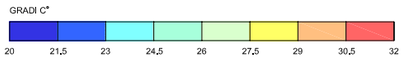


Ex-Cassa di Risparmio building. The sustainability of contemporary art.

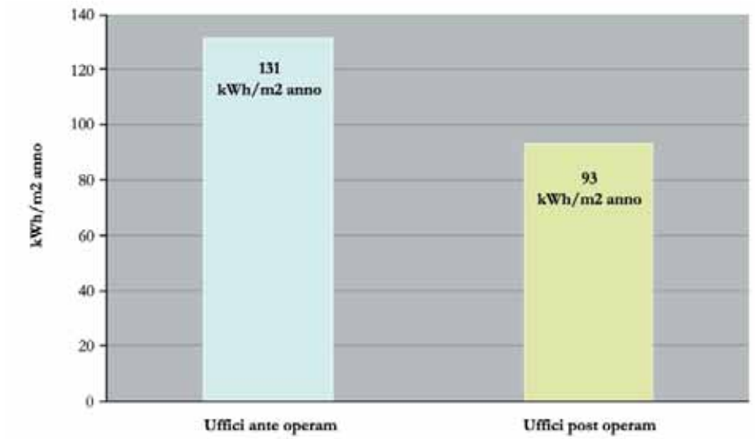
A further and irreplaceable element for completing the process of sustainability: works of art that have been conceived specifically for the place in question by important artists who return to the long-forgotten technique of frescoing on vaults. In addition they also use the ceramic that identifies the city of Faenza (*faience*). The result is a natural yet decidedly contemporary museum of art.

1. Pablo Echaurren - Tempera on vault
"C'era una volta a Grottesca"
(Once upon a time there was a Grottesque vault) - 1999.
2. Guido Mariani - Madonna with child in ceramic - 2004
3. Aldo Rontini - Madonna in ceramic - 2000
4. Franco Summa - Tempera on vault "Axis Mundi" - 2004
5. Pietro Lenzini - Tempera on vault "Allegoria dell'aria"
(Allegory of Air) - 2005
6. Panos Tsolakos - Acrylics on canvas - 2005
7. Aldo Rontini - Cross in refractory clay - 2005
8. Guido Mariani - Installation in ceramic
"Il sonno della ragione genera mostri" (The sleep of reason creates monsters) - 2001
9. Marco Samorè - Photographs in aluminium
"millenovecentonovantasette"(Nineteen ninety-seven)
"millenovecentonovantanove"(Nineteen ninety-nine) - 1999
10. Pietro Lenzini - Tempera on vault
"Allegoria dell'acqua" (Allegory of Water) - 2005
11. Giovanni Pini - Wall fresco
"La torre di Oriolo" (The tower of Oriolo) - 1999
12. Enzo Zauli - Oil on canvas
"Madonna con putti musicanti"(Madonna with puttos playing music) - 2002
13. Giosetta Fioroni - Installation in ceramic on vault
"Uccelli in voliera"(Birds in aviary) - 2005
14. Augusto Betti - Installation in coloured resins
"Interior Light" - 2004
15. Pietro Lenzini - Tempera on vault
"Allegoria del fuoco" (The Allegory of Fire) - 1997
16. Giovanni Ruggiero - Carved travertine stone
17. Aldo Rontini - Installation in terracotta
"Occhio" (Eye) - 1998





The temperature analysis in the different rooms was based on a simulation reproducing the conditions of the day considered to be the year's warmest - July the 15th – at 12:00 a.m.



Quantity of energy requirements for the heating of a sample building m²/ year, before and after a low impact intervention.

Calculation of saved CO_2 emissions.
The saved CO_2 emissions, as a direct consequence of the carried out low impact intervention is **16,3 Ton/year/m².**

In the building office analyzed **the CO_2 reduction**, coincide with the overall CO_2 emission of almost 5 C class 100 m² flats.

The total Co_2 saving is equal to 1.800 forest trees absorption per year

The calculation of building energy requirements has been performed considering the number of actual working hours in energy plant timetable; considering the building main use as an office unit we have chosen to assure the maintenance of the set point temperature (20 °C in wintertime and 26 °C in summertime) Monday to Friday, between 8.00 a.m. and 5:00 p.m.

Finally, in summertime calculations, we have also considered other potential heat sources such as the presence of people of both types - employees and customers -, of various typologies of lamps, of computer terminals, etc., whereas, in our wintertime calculations, we have considered the building in its potentially worse thermal conditions, that is to say an empty uninhabited building with no internal source of heating. Our simulations reveal that the summertime response is numerically inferior to the value of wintertime response, so implying the restitution of refrigerator energy requirements for a total amount of 26,89 KW h/per square metre per year.

The intervention proposal for the upgrading of the building overall energy performance, considering the existing planning restrictions to due to the historic nature of the building which reduce the range of possible interventions available, is therefore based on the improvement of thermo-physical performances of the involucres opaque and transparent components which act as selecting membrane against external atmospheric agents.

In order to reduce thermal dissipations we have carried out several simulations which have finally allowed the individuation of the optimal insulator thickness and the choice of the optimal type of frames.

The insulation, in order to minimize the impact of the interventions, has been positioned in the intrados of both external vertical walls and roofing pitches. However the stratigraphy of external components shows that the internal insulation, while capable of keeping the transmittance at the same value as in the case of an equally insulated wall, does not censure the optimal thermal participation of the involucre. This particular condition could be improved assuming the adoption of some sort of external coat system which also ought to be compatible with the preservation of the architectural quality of building external appearance.

The optimal thickness for the insulator turned out to be of 6 cm in vertical external walls and 8 cm in roofing pitches; the optimal type of frame is the low emission double glazed window with in between argon filled air space. The new configuration has been tested under the TRNSYS 16 system and the new value of annual energy requirements turned out to be 92,97 KW h/per square metre per year, showing a cut in consumptions of almost 30%, which also represents a significant reduction of dissipated CO_2 emissions.

The course of temperatures, after the energy performance improvement intervention, recorded during the heating turn-off period of the year, confirms the achieved energy values. The use of internal insulation may result in a limited deterioration of the structure overall performance in summertime however, all considered, the performance is still acceptable. The difference between the summertime and wintertime performances has been quantified and calculations show, nevertheless, that the emerging differential in saved energy is still largely positive.

In summertime the walls internal insulation hinders, during the day warmest hours, the inward propagation of the external heat.

Adoptable interventions and measures for energy performance improvement in Old Town building

- Adoption of thermal insulation measures for roofing, ceiling, windows as well as the use of available types of thermal plastering; savings made in terms of energy consumption may vary between 15 and 50% according to the type and extent of intervention chosen;
- Adoption at roofing level of level solar collectors for sanitary hot water production; savings made in terms of energy consumption may, in this case, vary between 50 and 70 %;
- Installation at roofing level of focusing type or vacuum type solar collectors, for sanitary hot water production, for wintertime heating purposes as well as for summertime building cooling purposes; this because of the system integration into an absorption refrigerating machine;
- Installation at roofing level of photovoltaic energy production fixtures.

Any choice in favour of installations of various fixtures at roofing level should never affect in any way the main and original brick roof tiles covering system, and, moreover, the suitability of such interventions should every time be evaluated per single building, as one-off case, always considering the following alternatives: secondary pitches, roof lights, large dormer windows, modern roof coverings, flat roof terraces.

- Installation of a cooling system for night time ventilation formed by an external air intake and a set of injection and distribution ducts and pipes. Then, a different vertical duct, known as ventilation chimney, is normally used for exhausted air discharge purposes. This particular ventilation system brings along substantial benefits; savings in energy consumption in the 25 to 50% range are easily achievable;
- Night time radiative transfer system for cooling purposes. Its general installation plan is very much the same as in the case of a normal heating installation plan, but in this particular fixture the radiant plate (usually installed at roofing level) cools down, in consequence of its exposure to the colder night time skies, and is therefore capable of cooling down the water (the vector fluid) that circulates throughout this specific component of the fixture and then, by means of a fan, cooler air is injected in the various rooms with refreshing effects. By adoption of this technology is possible to achieve a saving in energy consumption in the 10 to 15% range;
- Installation of indirect vaporizational cooling systems. This particular technology allows the refreshing of ventilation air by forcing its circulation through water particles. The indirect sub-type is characterized by the fact that the air never makes direct contact with water as the cooling effect is a result of the vaporization process of the same water particles (a.k.a. nebulization).

This system, as described above ,allows air refreshing performances with no increase in relative humidity values and savings in energy consumption between 8 and 12 %;

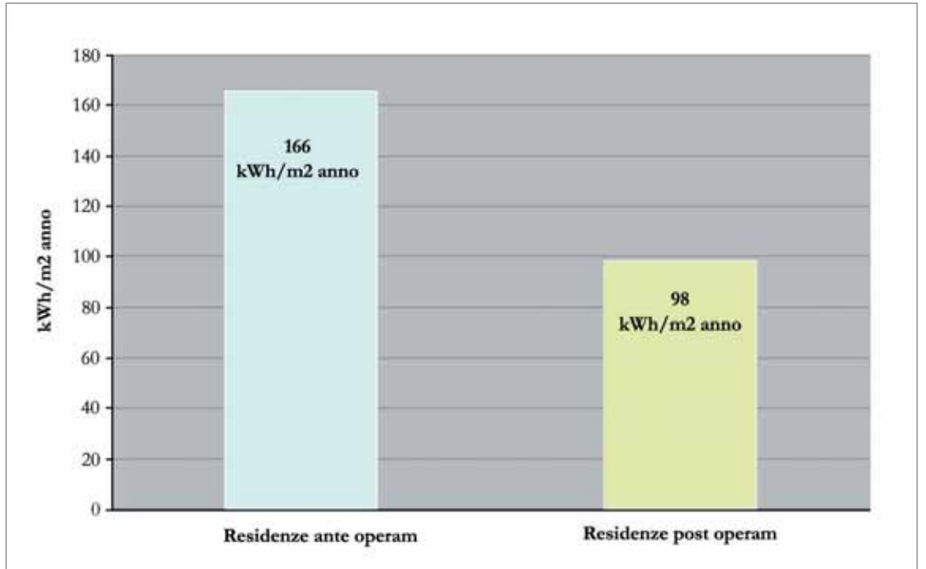
- Adoption of a geothermal energy system which operates in the building as a contributor to the general reduction of thermal and refrigerating energy requirements. This peculiar system (formed by an underground vertical piping network) should be assembled in proper size, suitable to allow the building thermal energy recharge in summertime (with a cooling side effect) so that a certain amount heat will be yielded in wintertime. The system is integrated into a reversible heat pump (with attached auxiliary condensation boiler) capable of offering heating/cooling performances; geothermy, as a function of the specific nature of the soil as well as a function of the depth of the installations, can allow, if properly sized, considerable energy savings – especially when associated to a reversible heat pump - in the 25 to 50 % range;
- Installation of a heat recovery system. This technology allows the control of air exchange procedures by causing the ejection of exhausted air and the intake of external fresh air. The heat recovery requires the use of a heat exchanger which is capable of operating an energy recovery from exhausted air before the same is ejected. The recovery unit allows an effective thermal exchange between the air ejecting flux and the injecting one: in this way the renewal air is pre-heated or pre-refrigerated according to the current season requirements, being the thermal balance entirely borne by the ejected air.. This technology allows energy savings between 20 and 60%;

- Installation of building automation systems in association with bio-climatic solutions that together allow further reductions of energy consumptions by means of:

1. use of *brise soleil* allowing a form of protection against solar radiation in warmer months as well as sunbeam reflection. The sunbeam is re-addressed in direction of the ceiling. At ceiling level part of the radiation is absorbed there, so transforming the ceiling, for that matter, into a heat accumulator whereas the other part is reflected by the ceiling itself, producing dazzle less and uniform interiors illumination effects.
2. use of rolling shutter regulators capable of allowing air intakes into the building rooms as a result of intervening temperature variations;
3. installation of nigh time and /or wintertime insulation systems for glazed surfaces in order to avoid heat losses, by use of rolling shutters or shielding panels;
4. installation of thermal recovery technologies allowing heat or cold recovery according to the current season requirements.

Consumer hypothesis of a residential building

The analyses and proposed interventions that have been tested on an office building, have then been extended to residential buildings. Further simulations have been carried out according to the TRNSYS in order to evaluate the energetic behaviour and energy performances of this specific sector. In the following chart we calculate and show the amount of energy that can be saved in the case of a sample residential building subjected to an intervention scheme which includes: roofing insulation, application of insulating plaster by means of injections in the building vertical structures, replacement of existing frames with new ones, glazed with low emittancy glass panels and presence of an insulator in the cavity (low impact interventions).



Quantity of energy requirements for the heating of a sample building m^2/ year, before and after a low impact intervention.

Range of available sustainable interventions in historic buildings.

Low impact interventions	Saved energy and reduction of CO_2 emissions
Insulation of external walls, **internal coat** type (average thickness 6 cm)	15-20%
Insulation of the building covering	30-40%
Installation of joinery items and frames with higher insulating capacity (**thermal cut**)	10-12%
Get control over infiltrations by means of additional gaskets installation	6-8%
Get control over energy dispersion by means of **low emittancy glazing**	8-10%
Get control over energy leakages through boxes	5%
Adoption of Thermostatic Valves	15-20%
Residents' personal behaviours: use of low-consumption bulbs and lamps, use of class A household appliances; avoid long term stand-by of such appliances	20-25%

Medium impact interventions	Saved energy and reduction of CO_2 emissions
Insulation of external walls, **internal coat** type (average thickness 8 cm)	20-30%
First floor insulation (if built upon any unheated environment)	10-15%
Solar chimneys, to increase natural ventilation	20-50%
Cooling systems, operating through ventilation	25-50%
Heat recovery system which allows a control over air exchanges	20-60%

High impact interventions	Saved energy and reduction of CO_2 emissions
Photovoltaic (results to be estimated according to the amount of KW installed) The installation of an electricity production plant capable of an output of 1kWp (which requires averagely 10 m^2 surface of photovoltaic panels) may give a contribution up to 50% to the overall energy requirements of an average household per year. Savings made on average annual bill may reach 50% and a cut of the same size in CO_2 pollution can be achieved.	50-100%
Solar panels for sanitary hot water production+ rooms heating.	20-40%
Building automation systems used in association with bio-climatic solutions.	25-50%
Condensation Boilers integrated into low temperature working installations.	30-35%
Geothermal system integrated into a reversible heat pump.	25-50%

Location : Faenza Climatic zone E

Working hypothesis: Calculation of an overall energy balance for the Old Town of the City of Faenza

The Energy Balance is the quantification of the total amount of thermal energy and electricity consumed by a certain system (a building, an industrial plant, a city) in order to meet the requirements of the various existing users (heating, air conditioning, illumination, motive power). Once the Old Town energy requirements have been estimated, we have proposed a specific intervention strategy with indication of several viable applications of innovative energy technologies - all compatible and sustainable - for the restoration of the historic urban fabric of Faenza. The procedure began with the analysis of a sample building followed by the simulation - done through the application of mathematical models - of a general intervention for the whole Old Town area, paying the due consideration to the different energy performances given by residential users and by industries, businesses and services belonging to the tertiary sector. It's our aim to calculate an hypothetical overall energy balance for the entire Old Town of Faenza.

DATA RELATED TO THE SELECTED BLOCK

Total area: 94 ha
Total of built-up surfaces: 74 ha
Total of usable surfaces: 22.431 m_2
of which: 50% residential use: 11.215 m_2
15% business use: 3.364 m_2
35% other usable spaces: 7.850 m_2
N. of residents: 167
N. of households: 88
Population density pers. /ha: 0,018 pers. /ha
Average n. of people per household: 1,89
Total of built-up volume: 78.508 m_3
Territorial index (V/ST): 8,28 m_3 / m_2

DATA RELATED TO OLD TOWN DISTRICT

Total area: 98.60.78 ha
Total of built-up surfaces: 45.65.69 ha
Total of usable surfaces: 1.369.707 m_2
of which: 50% residential use: 685.000 m_2
15% business use: 205.000 m_2
35% other usable spaces: 480.000 m_2
N. of residents: 8.704
N. of households: 4.3439
Population density pers. /ha: 0,009 pers. /ha
Average n. of people per household: 1,96
Total of built-up volume: 4.698.057 m_3
Territorial index (V/ST): 4,76 m_3 / m_2

By the calculation of the Energy Balance through the above described simulations we have been able to quantify the current Old Town overall energy requirements.Residential users are those who make the greatest part of such overall energy requirements. The present study goal, not marginal in our view, is to trigger a virtuous evolutionary process, regarding both individual as well as general life-styles, aimed at achieving a higher level of direct and responsible participation to the general management of energy and environment

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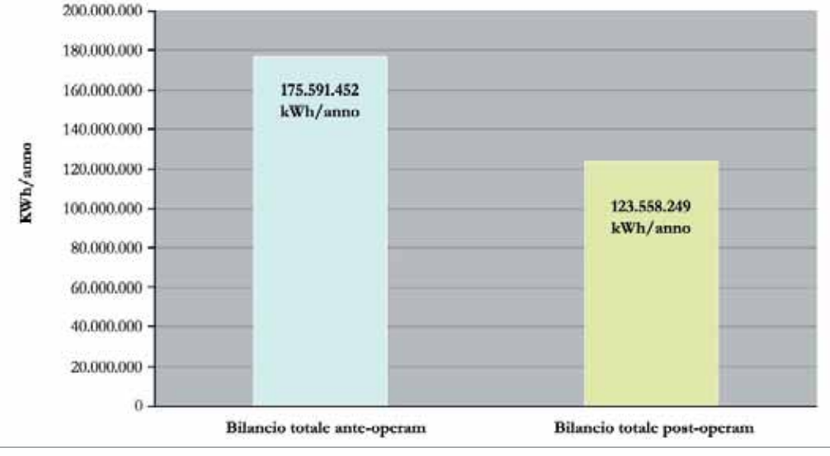
OVERALL ENERGY BALANCE after low impact interventions.

30% energy saving 53.033.203 KWh/year saved energy



Total amount of saved energy (residential use + tertiary use) for the entire Old Town in one year, after low impact interventions: 53.033.203 KWh/year

Equal to the total amount of energy, required, in a year, by a residential development of almost 30 ha

Total amount of CO^2 saved for the entire Old Town, after low impact interventions: 13.169 Tonns/year

Equal to the total amount of CO^2 absorbed by 140 ha of forest trees per year.

In an Historical Centre, the attainable results, as a function of the energy saving interventions, may vary between 20% to 60% of consumptions reduction.

GLOSSARIO

Energy Balance	Quantity of thermal and electrical energy used by a system (building, plant, town), where we can analyze the energetic contributions of the different sources needed in order to satisfy the different final users requirements (heating, cooling, lighting, motive-power). Moving from Energetic Balance it is possible to elaborate the pollutant and climate alterating factors emissions balance (CO_2, benzene, NOx, PM10 etc.)
Cardo and Decumano	The two fundamental lines of centuriation in roman cities based on an orthogonal urban scheme. Cardo or cardus was a north-south-oriented street in Roman cities; decumanus was instead the east-west-oriented one. The primary axe of centuriation and city urbanistic was "cardo maximus", that crossed perpendicularly "decumanus maximo", the primary east-west road. The *Forum,* the public space in the middle of a Roman city, was normally located close to this intersection of the Decumanus Maximus and the Cardus Maximus.
kWh kilowatt hour	Is the amount of electrical energy equivalent to 1.000 watt drawing power for one hour. It is commonly used for measuring the production and consumption of electricity for household and industrial use. The most widespread family household basic contract is for a 3kwh supply.
CO_2	Chemical formule of carbon dioxide, an acid oxide composed of two oxygen atoms covalently bonded to a single carbon atom. CO_2 is the primary responsible of greenhouse effect, cause of the current superheating of the Planet. It is generated as a by-product of the combustion of an organic material combined with oxygen.
Solar Collector	Is a device for converting solar Energy in thermal energy and carrying it to an accumulator. This system is composed by a collector that collects solar energy, a heat exchanger where the fluid used as medium for its circulation to the reservoir used for collected energy storage. The system can have a natural or forced circulation.
Population density	Is the ratio between the number of people living on a certain area and the extension of such area
Thermal energy	Is the Energy derived from any heat source. The thermal energy of a system is the average kinetic energy EC of the system particles, that depends upon the particles movement and increases according to the temperature rise.
EP	Energy Performance
Energy Performance	In construction is the amount of Energy needed per year for the performance of a building and/or a block
Photovoltaic panels	Is a technology that can convert solar Energy directly into electricity, through photovoltaic effect. The basic element of photovoltaic is the cell, made of a wafer in silicon, a semiconductor material. A surface equal to a total of 8-10 m_2 of photovoltaic panels is required for the production of 1 Kw of electric energy.
Sustainable development	The first definition of sustainable development is included in the Brundtland report of 1987 and then came into general use in all the official documents of the World Commission on Environment and Development . It was defined as a "development that meets the needs of the present generation without compromising the ability of future generations to meet their own needs."
Wind catcher	Is one of the technological solutions for pursue summertime cooling, typical of Arabian countries: it makes use of the power of cool afternoon breezes for generating an upwards movement of the air throughout a house.
Passive cooling	It allows the decrease in unwanted heat from buildings during summertime and the natural cooling of the interiors by protecting the building from the sun, using dynamic (wind) and thermal air fluxes, paying due attention to evaporation and dehumidification, so to keep interiors stable and healthy.
Heat recovery	Is a system that allows the recovery of the heat present in a fluid (water, air, etc.). Heat recovery requires a mechanic ventilation system. The high energetic efficiency buildings can be provided with ventilation systems with heat exchangers where the ejected air heat (20° C) is transferred to the cool injected air flow.
Evaporative cooling	Is a process that uses the lowering of the air temperature due to the water evaporation. This evaporation decreases with the rising of the relative wet-bulb air, and ends up at higher values of it. This cooling process is used in wind catchers.

Sustainability in the Historic City of Faenza
Ten good practices for providing a quick means of gauging the sustainability of an Historic Centre

AIM	PARAMETERS	AVERAGE PERFORMANCE INDICATOR AT PRESENT	VALUES FOUND IN THE HISTORIC CENTRE	BASIC SUSTAINABILITY VALUES
A ENERGY	CO_2 emissions	ton/year	**43,900**	**30,700** (reduction of 30%)
	Consumption for winter heating and hot water	KWh/m²/year	**131-165**	**78-115** (reduction in consumption from 30% to 60%)
	Electricity consumption	KWh/m²/year	**59-72**	**24-51** (reduction in consumption from 30% to 60%)
B WATER	Drinking water consumption	litres/inhab/year	**199**	**90** (annual saving per inhabitant: 40,000 litres)
C PUBLIC AREAS	Public green areas	m²/inhab	**4.60**	**> 4**
	Public car parks	m²/inhab	**2.90**	**> 2.5**
	Public equipment	m²/inhab	**25.50**	**> 23.5**
D USAGE DESTINATIONS	Habitation density	Inhab/ha	**86**	**> 90**
	Destinations other than residential	% of	**50%**	**> 40**
E SUSTAINABLE MOBILITY	Mobility with public bicycles	inhab/bike	**130**	**< 60**

OBJECTIVE: HISTORIC CENTRE

- Identifying the original environmental quality of the historic centre
- Reducing consumption and increasing energy efficiency
- Reducing water consumption and reusing rain water
- Increasing privately-owned green areas and redeveloping courtyards
- Promoting the use of natural and environmentally friendly materials and/or those that fit in with the context
- Increasing the habitation density, avoid de-centring services and promoting extra-residential functions at ground-floor level
- Promoting sustainable mobility

A European vision of sustainability

The issue of energy and sustainability is one that involves every country worldwide; it is a global subject which must, however, be given a local response. Sustainability consists of finding the right solution to the question of energy saving, not just in other parts of the world but also within Europe. Indeed the energy issue and its impact and efficiency on the area must be tackled from a variety of angles and under local conditions. As always, the history of the peoples, the settlements, climate and culture will all help to guide sustainability in the correct sense; it will guide them in a direction that not only encompasses the arid technology of numbers and measurements, but one which focuses on the art of sustainable living, a tougher direction to tackle and one where the energy issue is perhaps the easiest problem to solve. Indeed the post-war period has bequeathed us a legacy of neighbourhoods that have an extremely high energy consumption rate.
Whilst in the new high-energy efficiency neighbourhoods these issues will be tackled effectively, the more wasteful existing and historical neighbourhoods will need to activate converging policies on how to cut consumption. Within the European Union, buildings account for 40% of all consumed energy, and the energy consumption of existing buildings is around double that of new ones. Along with energy issues, that of water will be the great challenge of the next few decades.

Sustainable urban development contributing to european energy and climate goals

CRISTIAN HUTTENLOHER

Time to change our energy policies

"Urban development and climate protection" will be a crucial issue for the next decades. Sustainable use and provision of energy are already today on top of the European and worldwide political agenda. Both the Stern report in 2006 and the 4th report of the Intergovernmental Panel on Climate Change (IPPC) proved the dramatic effects of green house gases on our climate and the devastating impacts a changing climate will have for our future live. Moreover, the energy crisis with rapidly raising prices for oil and gas based on growing consumption and allocation conflicts for fossil energy resources show the vital economic importance of safe and affordable energy provision. It is high time for a change in energy policy: we need to use energy more efficiently and to raise the share of renewable and low carbon energy sources. This was also one of the main messages of the energy and climate package the European Council adopted at its spring summit in March 2007. The EU sets its target for 2020 to lower the CO_2 emissions until 2020 by 20% (basis year 1996) - on the one hand by consuming 20% less energy and on the other by increasing the use of renewable energy sources from actually 6,4% to 20%. The new energy package contains various actions for energy efficiency of buildings and for their "green" energy provision reinforcing already existing legislative, research and financial instruments and introducing new fields of action. Thus, the energy and climate package refers to the Energy Efficiency Action Plan issued in 2006 with a wide range of measures to reduce energy consumption that shall be put into practice in the coming years. A comparable action plan was published on 23rd of January 2008 in order to enhance the use of renewable energy sources for heating and cooling, transport and electricity.

Integrated urban development can make a considerable contribution to the energy goals

As the biggest share of energy in Europe is used to heat and cool buildings - about 40% compared to 31% for transport and 28% for industry - targeted measures in urban planning, housing and construction can make a considerable contribution to reducing energy consumption and green house gas emissions. But there is even more that cities and towns with their responsibilities for urban and transport planning, for long distance heating and transport networks as well as for public procurement can do for realising sustainable local energy regimes. Consequently integrated local energy management, combining respective energy saving measures with actions to increase the production and use of renewable energy sources is becoming an essential task for sustainable urban development. This necessitates not only the realisation of different innovative technical solutions, but first and foremost the development, coordination and implementation of really integrated, cross-sectoral and multilevel action strategies and concepts involving different public and private stakeholders with their energy related activities.This integrated and holistic approach to energy issues in urban development is directly addressed by the "Leipzig Charta for Sustainable European Cities" as well as by the "Territorial Agenda of the EU" – both adopted by the national ministers for urban and territorial development in May 2007. The Leipzig Charta highlights the importance of energy efficiency and the economic use of natural resources for sustainable urban development, whereas the Territorial Agenda mainly stresses the different regional and urban potentials for energy efficiency and the production of renewable energy.

Improving energy efficiency in buildings by comprehensive refurbishment packages

Now what can cities and towns with their sustainable urban development policies precisely contribute to climate protection and to achieve more sustainable energy policies? One very important field of action is the improvement of energy efficiency in buildings. More than ¾ of the energy consumption in buildings is used for heating or cooling and warm water provision. The energy saving potentials is calculated to nearly 30%. This is why building and construction related measures are playing a crucial role for energy saving goals set by the European Council. In terms of innovative energy and construction technologies for new buildings, low energy and energy passive buildings but even energy positive building types (producing more energy than they consume) are technically feasible, but need to become mainstream. However, due to rather limited and only long term effects concerning new buildings a much bigger potential has to be seen in refurbishing the existing building stock – often characterised by quite poor energy performances. Thermo modernisation should be realised in an overall package of improving the insulation of exterior walls, floors and roofs, installing double or even triple glazed windows and caulking windows and balcony doors. All materials used should meet highest insulation and ecological standards. But also heat and warm water or cooling and air-conditioning systems and installations – often in bad technical conditions – need to be modernised and regularly maintained. Other important modernisation actions to be taken are: installing individual systems to measure and control energy consumption, in order to enable tenants to adapt their energy use as well as adapting the room ventilation equipped with heat recovery systems. To really make a difference, energy efficient refurbishment needs to be realised as a comprehensive package of physical refurbishment and technical modernisation.

Ensuring more efficient and sustainable energy supply

Closely linked to energy efficient retrofitting is to ensure more efficient energy supply systems using bigger shares of renewable energy. Cities can promote a switch from outdated individual domestic heating (mostly run with coal or oil) to district heating providing warm water for larger residential areas. Existing district or long-distance heating systems can be updated to latest technological and efficiency standards. Preferably those systems should work either with combined heat and power – e.g. by using industrial heat or heat from solid waste processing – or with regenerative resources (natural gas, biomass, geothermal, solar). In general, cities should follow ambitious renewable energy targets for their local energy mix. This can be achieved by using more renewable energy sources for public building complexes (including education, culture and recreational infrastructure) or by ensuring that for new urban development zones and within the renovation of existing buildings a certain part of the energy supply is provided by renewable energy. As in dense and compact urban structures this is not easily to achieve for each separate building, solutions on district level or even for the whole city are needed. Finally, for taking most benefit from renewable energy resources available on their territory, cities can assess the physical potentials – also for wind or hydro power – and support a sustainable and most effective exploitation.

Placing energy related measures in a broader integrated urban development approach

The given examples are far away from sketching a complete picture from what urban development can contribute to sustainable local energy regimes. Other fields of action are replacing traditional street lighting by low energy illumination, using low emission vehicles fuelled by renewables for public transport or applying green public procurement, e.g. for waste management, energy and transport as well as for street and other infrastructure works. This demonstrates that the energy issue requires a real holistic and integrated thinking taking into account and combining a wide range of relevant measures. Energy has to become a horizontal issue in all activities and all activities shall possibly contribute

to energetic sustainability. Moreover, energy related measures are only effective, if they are integrated in larger urban development considerations. Private refurbishment actions, for instance, can be encouraged by larger urban renewal programs which aim to improve the whole living environment. Additionally an improved natural environment of cities and better living conditions will avoid urban sprawl and thus reduce traffic. The same can be achieved by a sound coordination of transport planning and urban development.

Specificities for historical setting

As each urban area disposes of its specific urbanistic, geographic, climatic and energetic characteristic, they dispose of very different potentials but also restrictions for energetic measures. Those are especially difficult to realise in the historical settings of our old town centres. Historical cities and towns are mostly characterised by a quite heterogeneous structure of the building stock in terms of age (with a lot of old buildings), style and physical constitution, use and particularly energy performance. The energy efficient refurbishment of historic buildings – that are mostly protected as built - cultural heritage - brings a lot of technical and structural challenges and well as conflicts with preserving the heritage character. Technical solutions have to be considered in a global and coherent way, as old buildings constitute a veritable system in which everything affects everything; e.g. replacing old wooden windows with sealed double glazing without any precaution could cause a host of other problems (lack of ventilation, condensation, mould and poor air quality). Moreover, the used technologies and materials need to be compatible with the specific character of historical buildings and cities. The same goes for realising more sustainable energy supply schemes, especially according to renewable energy. Solar roofs or other installations for renewable energy production may deeply affect historical urban landscapes and constitute drastic changes into the given urban fabric and building structures. However, if we want our historical centres and our architectural heritage to contribute to sustainable energy policies, there is need for a specific toolkit for suitable energy measures as well as better professional know how and qualification. Up to now both - the technological solutions and the skills of planners, architects, engineers and craftsmen - are not always sufficient. This is particularly unfortunate, as it is the historical cities with their compactness and mix of functions - resulting in short distances and less traffic – that originally constitute the most energy efficient settlement structure.

Financial instruments and support

As energy related measures are often not yet cost efficient, there is a need for financial support to investors and households, especially for the quite costly renovation of historical buildings. Specific credit programs (e.g. "ecology loans" at particularly attractive interest rates), specific grants as well as tax incentives can motivate to invest in low energy buildings, in energy efficient refurbishment and in products with best energy performance as well as in renewable energy production (e.g. the purchase of solar collectors). But cities are far from being able to provide financial support to all necessary investments by their limited public budget. Normally they can only support pilot actions or assist local actors interested in energy measures to get access to existing financial support on national or European level.

Legal and planning Instruments

One relatively new informal planning instrument related to renewables is a solar framework plan. This plan analyses and describes the long term potential for solar energy of different areas of a city according to their topographic, meteorological and built-cultural specificities and defines respective urban planning measures. The solar framework plan can build the basis for further legal planning procedures and decisions, for financial support and for mobilisation activities.

One important legal instrument on European level helping to encourage more energy efficient retrofitting is the Energy Performance of Buildings Directive (EPBD) introduced by the European Union in 2002. The directive includes a method for calculating the overall energy efficiency, minimum standards for energy efficiency of new buildings and the renovation of existing buildings, regular inspections of heating and cooling systems as well as energy certificates for new and existing buildings. Especially, important is the documentation of the energy efficiency in certificates that need to be presented by building owners in case of constructing, selling and renting. These labels also encourage to improve the energy performance of buildings. However, due to the described specific difficulties the directive does not apply to historical buildings.

"The more you can look back, the farther you can look ahead", Winston Churchill once said. Transferring the wise knowledge to urban development, it confirms the experience that looking back opens up opportunities for the future - if the (historical) heritage is understood as a commitment and permanent challenge.

The cities of Europe have been since centuries focal points of political, economic, cultural and religious development. Until today they are places of modernisation and the engine of social and economic development. The historic city centre coins the image of the entire city, determines their uniqueness and identity. The mixture of functions and the structural-urban qualities stand for the model of the "European city" and are an expression of urban life and urbanity. However, the conditions for the urban development have changed strongly during the last years. Rapid social, economic and technological changes as well as the globalising world cause a major challenge to these historic cities. To counter act the creeping loss of functions and qualities and to support the competitiveness and attractiveness, new strategies are required. The question is how the model of the "European city" can be further developed to secure growth, innovation, social cohesion and good quality of life in the future, too.

Sustainability is also represented by the creation of a solar clock; at first glance it might seem useless yet in actual fact it is a challenge to "progress" and an invitation to reflect. The Duomo of Faenza: wall overlooking Piazza XI Febbraio.

Integration and sustainability of historical cities in Europe

BERND WARNECKE

Hist.Urban – The built-cultural heritage as a developing factor

This is the central topic of the project Hist.Urban, in which the municipality of Faenza is one of 19 partners. Supported by the EU-program INTERREG IIIB, Hist.Urban elaborates future-orientated strategies for small and medium-sized towns in Central and Eastern Europe outside metropolitan areas, whose historic city centres belong to the unique heritage of the European built-culture. The main objective is to strengthen historic towns by using this heritage as an asset for integrated and sustainable urban development.

The Hist.Urban partners develop concepts, strategies and recommendations in the fields of
· urban economy, functions and qualities, also in social and ecological terms;
· rehabilitation and revaluation of the built cultural heritage;
· improvement of the capacity of local and regional decision-makers to apply integrated and implementation-orientated revitalisation approaches and instruments.

The project partners of Hist.Urban come from nine European countries, bringing together very different experiences and urban planning traditions; however the current conditions and problems may be – concerning the future challenges they are all in the same boat.

A new planning understanding in urban renewal

In many places of Europe the understanding in dealing with the built-cultural heritage has fundamentally changed since 1945. Still in the early 1970s in Germany the extensive demolition of old buildings and the complete construction of new buildings were understood as "urban renewal". In 1975 the European year of monument and historic building protection has caused a radical change towards a careful urban renewal. With state-run support programs the success of the urban development promotion began, which - after the reunification of Germany - continues in the east part of Germany as well.
However, it appears increasingly that - all over Europe - the challenges become more and more complex and single sectoral concepts become less promising. The difficult transformation processes in the former Soviet Bloc countries, but also the structure changes in the old EU member countries today lead to the fact that cities and regions are exposed to different development dynamics. Shrinkage and growth run in parallel, sometimes even - as contrary tendencies - within a city. The consequences of the demographic change are partly not grasped at all in their full consequence.
Against this background it comes clear that the instruments of planning, governance and support programs need to be reoriented. Therefore, in particular the urban EU programs demand an integrated urban development approach, which requires a planning and governance understanding that involves the relevant actors (the citizens, private institutions as well as the economy) in the urban development and their policies and links the urbanistic aspects with the social, ecological and economical ones. The guiding principle of this cross-sectoral, cooperative and open approach is to take the citizens along on the way as allies, to motivate their personal engagement and to commit them to the common aim to increase sustainable the economic power, the attractiveness and the quality of the city.
With the strategic plan for the historic city centre the municipality of Faenza pursues this innovative approach which possesses model character in two different aspects: the anchoring of the principle of sustainability in local planning and the creation of a cooperative and consensus-oriented planning process.
This is intended with the project Hist.Urban: to demonstrate good-practises and show new ways for an integrated and sustainable revitalisation of historic towns in Europe and its prac

With the strategic plan for the historic old town of Faenza the city advocates new ways of dealing adequately with historically valuable building stock. Unlike planning measures which were realised and implemented in the past the strategic approach combines approaches for the preservation of important built-cultural values and listed individual buildings with those approaches which appropriate further development and assimilation to new social, ecologic and economic demands which the cities of Europe are facing everywhere.
This insight is the result of a European-wide comparison of approaches to development in cities with historically significant centres. It is carried out by a currently ongoing Interreg-Project of the European Union. Interreg is an initiative funded by the EU programme for regional development for the promotion of collaborations in the European Union which was started in 1990. With the introduction of the new field of activities called "regional planning" in the mid-1990s, the EU Comission for the first time created a tool with which transnational collaborations in the area of regional planning could be supported directly across national borders, across different levels and specific areas of research.

Sustainability is also represented by the recuperation of an ancient fresco almost completely lost, located on a house in the historic centre. Faenza anonymous painter of the first '500.

Strategic planning
About change in urban planning - the example of Faenza in the context of European urban development in historic cities

DAGMAR TILLE

The project "Hist.Urban" shows that not only the project partners but all the historic cities are presently facing the challenge of long-term preservation of their built-cultural heritage:
Irrespective of whether it concerns the East or the West of Europe, a long-term EU member state or a country which has only recently joined the EU, rapid social and economic transformation within the last two decades everywhere demands new ideas and approaches when it comes to the question of how to position historic town centres in urban development with regard to urban planning. Historic town centres have to assert their position in the system of the overall urban context. Apart from that, they also contribute to the development of cities which are appealing and competitive. These cities are not only the catalyst for regional development but they also have to face the challenge of the cities' national and international competitiveness in order to secure their own future.

This is particularly difficult at present because many countries (especially in Central and East Europe) go through a paradigm shift in urban planning: Decline in population due to demographic developments and enormous structural changes have consequences for urban development. What has to be planned now is no longer the growth of cities but their reorganisation going as far as their "shrinkage". But apart from mainly social problems for urban planning also many new opportunities for the cities' ecological and sustainable development
open up. It is now possible to dedicate more time than before to historic buildings and the built-cultural heritage.

This paradigm shift demands from urban planners and monument conservators alike a departure from traditional methods and measures of urban development. Many examples show that generalising, one-dimensional planning procedures (e.g. the planning of the traffic and transport network, concepts for the retail trade etc.) are replaced by integrated, multi-dimensional concepts for urban development. These concepts unite the different perspectives of different disciplines and enable a cooperation which goes across levels of research areas and departments.
In detail, negotiation processes among the different departments are going to be necessary in the near future in order to agree on common priorities and to work out compromises as a basis for reasonable decisions in urban planning.
The individual listed building or object and its structural and urban preservation no longer stands on its own. They are part of the entire city and as such they are also part of a trans-departmental process of planning and preservation. Comprehensive, integrated approaches, plans with different time horizons and parallel and detailed steps of development are necessary.

"Strategic planning" is a notion that is at present strongly debated among urban planners internationally. It is used for strategic spatial planning as well as for strategic urban planning. So far, there is no official definition or a common understanding of what the term strategic planning includes. The debate among Anglo-Saxon academics employs strategic planning as a relatively open term which denotes a social process in order to coordinate spatial structural change.

In East Germany, where the decline in population is strongest at present, the element of an „integrated concept for urban development" has been introduced to planning procedures. From a general urban point of view, this method reveals potential for development and a course of action for urban areas. Consequently, the significance of individual areas for the entire city becomes clear and in turn, concrete demands for the planning of individual projects can be deducted from the overall urban planning objective. On the level of content, the "Integrated Concept for Urban Development" contains more than just demands for structure, restoration or urban structures.
Among social aspects it also integrates aspects of the social and technical infrastructure across departments and ultimately it divides between "areas of deconstruction and areas of revaluation". This relatively new method is accompanied by a series of partially informal methods. It is worth mentioning the notion of "Leitbild", a kind of motto and role model, at this point.

In many cities, this Leitbild is developed by involving the residents in debates and its objective is to generally steer urban development into a direction which is primarily based on specific economic development. Examples are the Leitbild of the city of Göttingen as "the city that creates knowledge" or the "Regensburg-Plan 2005". From these Leitbilder, significant objectives for urban planning and, in turn, concrete measures for the realisation of individual urban projects can be deducted. In their results, decisions for or against the preservation of individual objects, objects which are added to the new buildung or the choice of particular construction or redevelopment measures are based on the significance of the individual case for the overall the urban development.

In many European countries, a particular problem is currently very present. Almost all cities with historic centres are facing the challenge of securing and preserving monuments and valuable but unlisted old buildings as well as interrelated urban structures and of bringing the upgrading and further development of the existing stock of buildings in line with present and future requirements. The objective of integrated urban development is not a museum-like city centre for tourists and visitors. It is rather about adjusting the existing building stock by means of structural changes or added contemporary architecture to future requirements. The common goal of many cities is an increase of the population in the city's historic centre. This means that city centres need to be redeveloped into the vital urban centres they have once been. Here, a healthy variety of different uses is primarily required but also the carefully thought through involvement of further factors (which influence the quality of life), like traffic, educational and cultural institutes and organisations, but also noise, order and security.

Everywhere, many projects are currently on the way which (though still in different stages and on different levels) work on innovative and linked concepts, strategies, high qualitiy solutions for the regeneration, design and revaluation of historic city centres. The strategic plan for the historic centre of Faenza is a positive contribution to these efforts.

Participatory planning in Faenza

JUDIT TIMÁR, ERIKA NAGY

"It is easier to voice criticism than bring new ideas."
It was perhaps the above sentence that aroused our interest the most while we were familiarising ourselves, within the framework of the CADSES Hist.Urban project, with the experience of our project partners from Faenza in participatory planning working. Indeed, it does look easy to voice criticism; collecting and publishing the criticism that residents voice and taking it into consideration in the local decision-making process alone is a method of including locals in urban planning. To have stakeholders and the local civil society outline new ideas is a milestone in making participatory planning a success.
The sine qua non of integrated revitalisation " and urban development in general " is its social integration (Figure 1). In order for the strikingly different interests of the individual social groups to be harmonised and for participatory planning to operate properly, local societies must be capable of solidarity and civil society must act in a concerted manner. Unlike several other, mainly East Central European, countries, Faenza seems to have these strengths. A questionnaire survey conducted among CADSES Hist.Urban project partners reveals that it belongs to the "minority" of cities where "the conflicting interests of the social groups involved" do not mean a serious impediment to the implementation of revitalisation.

The aim of Hist.Urban: project integrated revitalisation for sustainable development

Cross-sectorial approach (Urbanistic, social, economic, ecological)

Socially integrated (Reconciliation of interests, solidarity)

Spatially integrated (Impact on the whole city, the hinterland, inside areas/quarters)

Plannig Implementation Monitoring

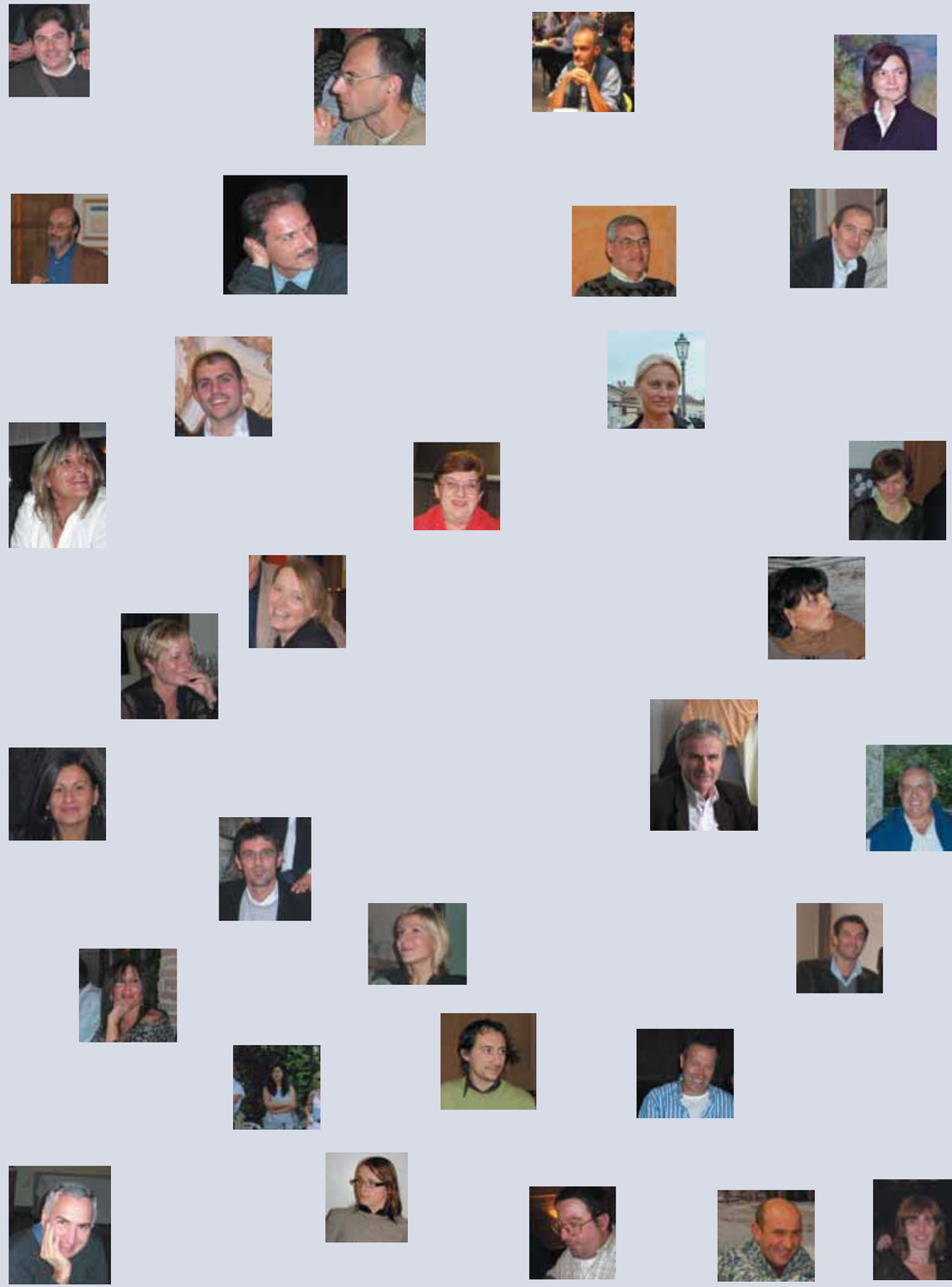
These social circumstances are rather likely to have been instrumental in policy-making in Faenza responsive to the needs of certain groups of the local society concerning residential areas, especially to those of the young and the elderly (i.e. their grandparents' generation). It also responsive to innovation whether from locals or professional associations like the National Bioarchitectural Institute, which came up with the excellent idea of involving children. Faenza put into practice an exciting method of greenfield housing development in the periphery: schoolchildren and students were asked to dream up the housing estate that the city was planning to build.
It is no coincidence that the maquettes presented and discussed in the media were welcome by the wider public; the result was the plan of a cheerful housing estate that can operate as a compact entity, is easy to access, prioritise human beings over cars and abandons traditional forms. Nor is it a coincidence that the regional government considers this (i.e. this area of the city) as a best practice model. The most obvious guarantee of socially sustainable town-development is focussing on future generations and a future planned with the involvement of children. This kind of participatory planning both utilises and develops local social potential. Further developing the already tested method of "institutional participation", those who adopt the above method urge residents to answer the question of both "what to do" and "how to do it". In that way those involved in planning have stronger motivation and participatory planning is more successful. This is also one of the city's major concerns in the preparation of the Master Plan, which is currently under way. Thematic working groups comprising the representatives of various, approximately 50, groups of the local society have been established. Using a methodology of the EU's planning practice, city authorities ask the participants to describe tomorrow's Faenza. These well-functioning groups can help with planning, implementing plans and evaluating and monitoring results.

Recently developed and tested methods go beyond simple information supply for residents. In order to identify the needs of those involved, they base decision-making and search for alternatives and new solutions on interactivity that characterises action oriented and search oriented approaches of planning.
Thus, residents of Faenza have done more than voicing criticism, they have contributed to the development of the city by "bringing new ideas". May they be proud of similar achievements in a number of equally successful projects in the future and have the opportunity to frequently use and further develop their innovative methods.

Monumental fountain XVII secolo.

The result of this work on Faenza, which also looks beyond its city confines, represents a new and contemporary approach to enhancing and preserving historical city centres. This work is mainly dedicated to all those who enabled us to experiment, think and study. To our colleagues at the Territorial Department of the Municipality of Faenza, who receive the public, carry out inspections, examine projects, dedicate themselves day-to-day urbanistics and maintain the excellent and authoritative status of the public workplace. Yet if just one memory should be recorded with name and surname, then this is reserved for Robertina Fabbri, a member of the group; an angel that flew up to the heavens aged just 36.

Settore Territorio, April 2008:
Giovanni Alboni - Lucio Angelini
Daniele Babalini - Mauro Benericetti
Daniele Bernabei - Claudio Calamandrei
Giorgio Casadio - Oriano Cenni
Roberta Darchini - Federica Drei
Silvia Ernestini - Antonello Impellizzeri
Silvia Laghi - Claudia Lanzoni
Catia Neri - Cinzia Neri - Ennio Nonni
Tiziana Piancastelli - Barbara Poggi
Oliviero Ponti - Silvia Reali
Vanessa Riccibitti - Olivana Rivola
Devis Sbarzaglia - Marco Villa
also: Carla Ballardini - Giuliano Borghi
Luigi Cipriani - Vittorio Maggi
the Major: Claudio Casadio
Councillor for local Policies: Donatella Callegari



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- *Photo library of the Railway Workers' Social Club, Faenza*
- *G. Basilico*
- *M. Benericetti*
- *D. Bernabei*
- *R. Darchini*
- *A. De Luca*
- *F. Liverani*
- *L. Massari*
- *E. Nonni*
- *PP. Peroni*
- *B. Ricci*
- *L. Rossini*
- *M. Visani*