



Claudio Sgarbi

Philosophiae Doctor (University of Pennsylvania), Master of Science (University of Pennsylvania), Dottore in Architettura (Istituto Universitario di Architettura di Venezia), is a practicing architect and a research professor. He has been lecturing in several universities in Canada, Europe and United States.

His major fields of theoretical research concern the image and the role of the architect in the postindustrial society, the relation between neurosciences and architecture, the building technologies and the relevance of architectural history in our contemporary debate.

The Debris of Urban Imagination *I detriti dell'immaginazione urbana*

"Il Guasto" is an urban context, a place in the heart of the historic city of Bologna which is a mound of debris (resulting from the demolition of an important building, the Bentivoglio Family palace during a popular revolt in the 1506) on top of which a "public garden" was created 40 years ago. The garden is well known in Bologna as "Giardino del Guasto". Underneath, in between the debris, an underground space (bunker) was created to protect the citizen during the bombing of the second world war.

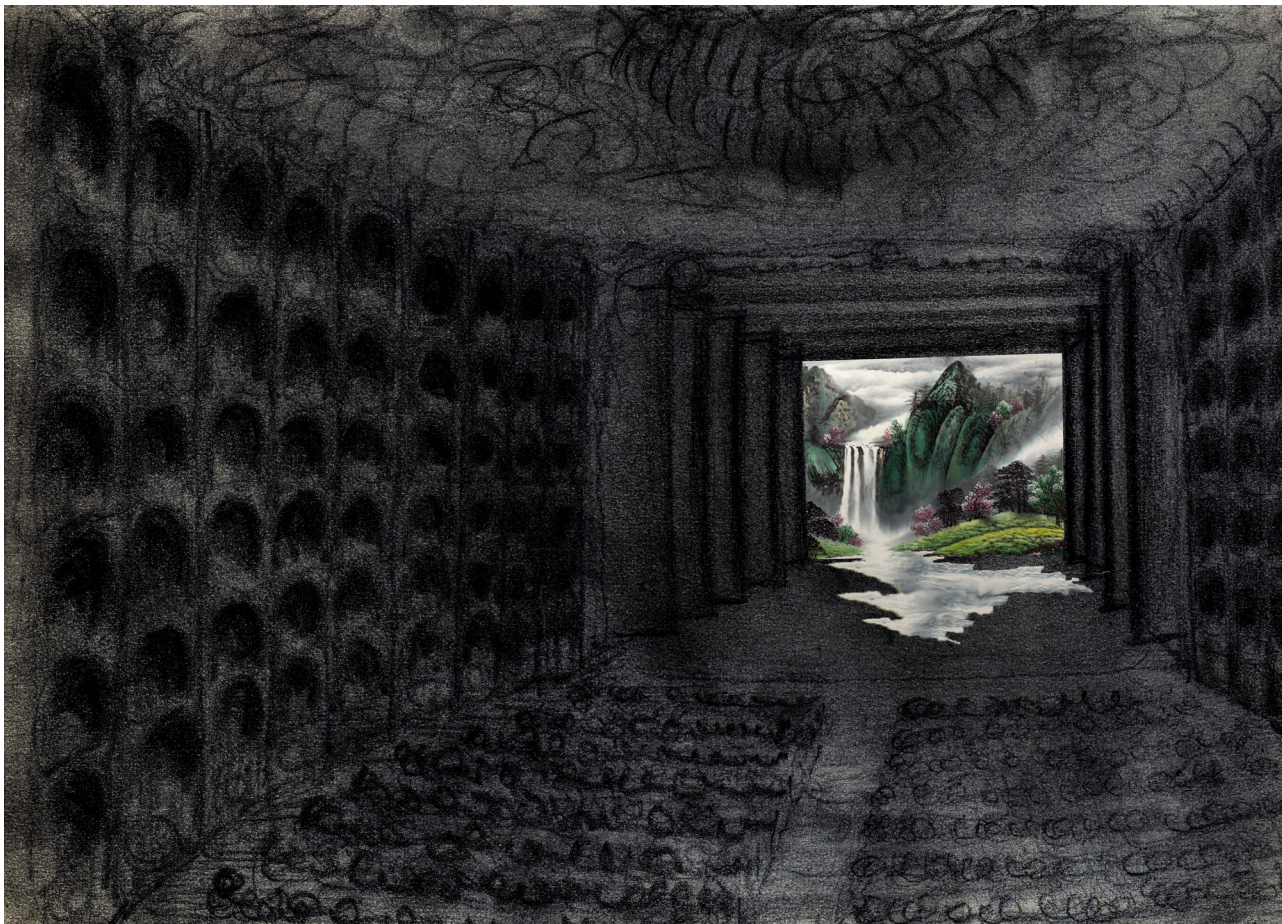
The aim of the Design Studio of Azrieli School of Architecture and Urbanism, Carleton University (Ottawa, Canada), DSA Directed Studies Abroad (January 15th - April 13th 2012), is to exercise creativity and design skills in an historical context bearing some negative connotations. A spell was cast on the site and the negative effects of this spell are still perceivable today after more than five hundred years. This makes us ponder upon the notions of permanence and durability (of architecture and ideas) in the urban fabric and in the meanders of human memory. The site, centered on a garden, has been undergoing many changes in use, purpose and meaning and today still requires to be reimagined in the social context of the city and its famous university.

Il Guasto è uno spazio urbano, un luogo nel cuore della città storica di Bologna, una collina di detriti (risultato della demolizione di un edificio monumentale, il Palazzo della famiglia Bentivoglio, nel corso di una nota rivolta del 1506), in cima alla quale quarant'anni fa fu creato un giardino pubblico. Il giardino è conosciuto a Bologna come "Giardino del Guasto". Al di sotto, nella pancia dei detriti, è stato ricavato uno spazio sotterraneo (bunker) per proteggere i cittadini durante i bombardamenti della seconda guerra mondiale.

Lo scopo del Laboratorio progettuale dell'Azrieli School of Architecture and Urbanism della Carleton University (Ottawa, Canada), sviluppato nell'ambito del DSA Direct Studies Abroad (15 gennaio - 13 aprile 2012), è di esercitare la creatività e la capacità di progettare in un contesto storico che contiene anche elementi e connotazioni negative. Una maledizione è stata lanciata sul sito e gli effetti sono ancora percepibili oggi, dopo più di 500 anni. Questo ci fa riflettere sulle nozioni di permanenza e di durata (di architettura e di idee) nel tessuto urbano e nei meandri della memoria umana. Il sito ha subito molti cambiamenti, nell'uso, nello scopo e nel significato, e oggi ancora richiede di essere ripensato, come valore aggiunto nel contesto sociale della città e in relazione alla sua famosa università.

Keywords: public space, Giardino del Guasto, Bologna, debris, urban imagination

Parole chiave: spazio pubblico, Giardino del Guasto, Bologna, detriti, immaginazione urbana



A view of the Giardino del Guasto as a waterfall from the interior of Teatro Comunale. Drawing by Claudio Sgarbi.

CONSIDERATIONS (from syllabus)

The duration of history is unpredictable. A ritual demolition took place on the site more than five hundred years ago and the outcomes of this action are not accomplished yet. It has not become what it was (could have been) yet. Its fate seems to be strongly tied to the past. The action of denial still requires to be committed in order to fulfil its deed. The curse has reached a sort of autonomy in the urban fabric.

This will become a place to explore and rethink, through your designs, the city starting from the idea of “guasto” – ruin, waste, debris, landfill, mound of garbage, inflicted wound, left over trash, broken leavings, rotten remains..... that kind of disembodiment which follow a demolition of an existing building, a demolition which in this case is a tearing down of a building with a symbolic public meaning – gaining in time a new significance and use.

The aim of the Design Studio of Azrieli School of Architecture and Urbanism, Carleton University (Ottawa, Canada), DSA Directed Studies Abroad (January 15th - April 13th) 2012, is to exercise creativity and design skills in an historical context bearing some negative connotations.

A spell was cast on the site and the negative effects of this spell are still perceivable today after more than five hundred years. This makes us ponder upon the notions of permanence and durability (of architecture and ideas) in the urban fabric and in the meanders of human memory. The site, centered on a garden, has been undergoing many changes in use, purpose and meaning and today still requires to be reimagined in the social context of the city and its famous university.

- Rethink the perimeter of the area involving also the other areas around (Schools, University, Theater, Library and Squares) and the urban context.
- Concentrate on the process/sequence/steps/phases/timing/aging....not their visual appeal (For example: 1 you might propose to place somewhere on the site “a row of columns”; 2 columns in a row require the definition of an axis where the columns will be located; 3 the axis is a line which stretches from “a” to “b” which are



A view of the Giardino del Guasto as a junk space from the interior of Teatro Comunale. Drawing by Claudio Sgarbi.

certain specific spots in the site....; 4 the foundations for the row of columns will be dig by excavating machines (like caterpillars); 5 to work safely, the caterpillars require a temporary enclosure; 6 the temporary enclosure will be made using wooden panels or recycled material and will be set on the site for three month....and so on.)

- Privilege a kind of architecture which can be heavily manipulated and transformed by users through time.
- Maintain as many trees and public garden area as possible (the public and the members of the local associations are very proud of the existing garden and its use mostly devoted to children).
- Give space to multiple/differentiated/layered uses; keep in mind the possible changes in the functions of the spaces you will design and suggest potential manipulations by users and future occupants. (For example: 1 a row of columns makes an interesting space to hang things from or expose things between the columns; 2 the columns might be hollowed and contain things inside; 3 a column might become a seat or an interesting place to linger upon, to grow vegetables, to make space for birds' nests, pedestal for speaker, garbage disposal, urn for corpses, energy accumulator....)
- Try to imagine a series of constructions which do not require a lot of public money but rather collective funds and fund raising – a sort of community budget.

DESIGN PROGRAM

Redefine the perimeter of the “lotto urbano” – urban lot or block – with porticoes which can have a multiple use.

- Three housing units/apartments: 2 Units of 100 mq (two beds, kitch, leaving area, 2 bath); 1 unit of 80 mq for the keeper (custodian) of the whole place who might also be in charge to administer the seasonal existing bar and a little restaurant in the garden.
- Public toilets (public bathrooms.....)

- Drinkable water disposal
- Archaeological excavations sections/tunnels through the site (to allow research and collection)
- Shops and multiple use spaces around the perimeter (ideally 3 shops and a public room for meeting facing via Belle Arti)
- Sewage treatment unit
- Energy producing unit
- Eleven storage units

Requirements: each student can select a different kind of representation technique but during the third week each student will have to specify what she/he will present at the final jury: models, drawings, pictures, video.....

PHASE 1: Wk 1-3 *Surveying* the site, Understanding the context, definition of the guiding lines and principles, definitions of the volumes and sketches of the plans/sections/elevations.

January 27-28-29-30 *Installations*. Presentations of your initial reflection on the site and the project as a "collateral effect" to the public manifestation Bologna Artfirst, *Thinking the Guasto: the Fringe: Aboard....from Abroad*.

PHASE 2: Wk 4-8 The *design* as a tool of discovery; representing the imagination; conventional and unconventional renderings; definition of the components.

March 1: Mid Term Review

Wk 8-12: definition of the scale of the design and the study of the constructive details; how to represent a constructive detail; the relevance of constructive details within the context of the design; the detail and the whole; the presentation of the project to the public.

April 13: Final Review and Exhibition.

COLLATERAL ARTISTIC ACTIVITIES FOR STUDENTS

We have been given the opportunity to participate to the "collateral effects" of the popular public manifestation known as Bologna Arte Fiera OFF (January 27-28-29, 2012). The artist Juliana Draganovich has given to this 7th edition of the manifestation the title: Aboard the Heart of Gold.

Your participation is meant to be an exposition of your initial critical thinking about the site (Giardino del Guasto) in relation to the topic of the manifestation. Your reflections on the Guasto will become part of the art exhibit taking place in the city and involving a very heterogeneous public.

To this initial part of your work it has been assigned the general title of "Fringe" Aboard...from Abroad. It will be take place (exposed) in three different places: 1 our studio area, 2 an art gallery and 3 inside the Giardini del Guasto.

L'associazione culturale
duepuntilab
presenta

FRINGE, aboard from abroad

progetto creativo itinerante, collaterale ad Arte Fiera 2012, organizzato da duepuntilab in occasione del workshop degli studenti della Azrieli School of Architecture and Urbanism della Carleton University (Ottawa), coordinati dall'Arch. Claudio Sgarbi, sul tema del Giardino del Guasto a Bologna.


Tre sono gli appuntamenti di FRINGE:


FRINGE thinking The Guasto
in collaborazione con l'associazione GIARDINO DEL GUASTO
giovedì 26 gennaio, ore 20.00
Giardino del Guasto, Largo Respighi

FRINGE the other side
in collaborazione con CARPROJECTS,
venerdì 27 gennaio, ore 11.00, Viale Pietramellara 4/4




FRINGE food from abroad -> unexpected food
in collaborazione con FOODHAP' Tasting Art
venerdì 27 gennaio ore 19.00 - 22.00, via Solferino 19





Le opere di FRINGE saranno realizzate da Reguina Chakirova, Munira Karimjee, Anna Kourkounakis, Sophie Lamothe, Kara Robinson, Katya Tchouprukova, Sally Vandrish, Natalia Woldarsky Meneses





Un evento in collaborazione con:

(Thinking the Guasto 1). Aboard from Abroad. Fringe.

Studio area, Via Solferino 19, at *duepuntilab* cultural association

(cooking as a metaphor? metabolism, alchemy of matter (fusion and juxtaposition, melting, row, medium and well done.....), tasting and senses (smell-taste)? Parallel worlds? The shape of composing and decomposing food and the shape of space (embodiment [(the memory of the place (instant and sedimented memory)], incorporation, inclusion, exclusion, expulsion, removal)..... (vegetals –vegetable- worlds inside the city of bricks.....)small installations or collaborations in the setting of the convivium) (small caterpillars might be available?).

Edible Edifice / Edible Architecture. Following the fantasy of Douglas Adams, what could happen is the whole world was destroyed and the only surviving matter was an endless territory of food? The guests coming to Via Solferino 19 (invited guests) found a gate (registration and sign in) where they are also given a “capsule” containing the design instructions (specifications, notes, maps, photographs and architectural suggestions) and a “kit” to start to “work” with the ingredients. These fantastic suggestions (may be 8 or more to be repeated “n” times into sweet, salty and agrodolce variants (we are expecting 60 guests)) are given by the Master Chef Architects and will be based on their “visions” of the Giardino del Guasto and the surrounding areas.

The instructions are given to the guests and are left to their intuitions and imaginations...the guests will become like passengers into an imaginary space of edible architecture and they will have the possibility to reconstruct the architectural landscape within a landscape of available edible matter. The passengers will enter into the studio area through a “vegetal “ gate, and the studio should have an unreal dimension with the space subdivided into three zones: 1 storage zone where the edible building materials are exposed (food to be cut, mould, tied, spread....); 2 building site zone where the edible architectures are build (two large drawing tables); 3 exhibition zone where the works are exposed like works of art on a pedestal for pictures to be taken. In this zone there should be also an exhibition of some “models” (paradigms) made by the Master Architects as inviting examples.

May be the guest/passengers will be provided with gloves to work freely with the ingredients (sweet: chocolate, crème, marmelade, jam, mascarpone, liquerice to tie the ingredients....). Everything will be protected by appropriate paper.... There will be also a drinking area but no seats.....

The atmosphere for the guests should be that one of a joyful opportunity to play around with food to create “edible architectures”: AN EDIBLE GARDEN OF FANTASIES. Inside the capsules the guests will find at least 8 (8 are the Master Inspirer of Fantasies x 8 times = 64) alternatives to imagine the Giardino del Guasto. Inside the capsules there are “free instructions/suggestions” to compose the Giardino del Guasto with whatever food they will find.

For example it could be a confidential letter like:

Dear Guest, You are in charge of creating, with the food you will select, A SECRET GARDEN INSIDE THE CITY OF BRICKS (may be a little sketch to help). The garden has a very long story of beauty and despair and you will swollen it.....please let us know about its digestion.

Or:

Dear Guest, You are the designer of the GUASTO of TOMORROW: the Garden is a joy but underneath a big beast is sunken (little sketch to help)! So please drink two glasses of wines first and then start designing the garden and the beast!

Or an origami containing some enigmatic suggestions.

The Guests will find instructions at the entrance saying:

- 1 you will receive a capsule, gloves and a tile.
- 2 you will build your Garden of Fantasies with the food.
- 3 you will expose it to the public on the pedestal of Fame.
- 4 Eat it and let us know about its digestion and metabolism.

The Guest will build their Gardens on top of 30x30 cm tiles and then expose them to the public.

(Thinking the Guasto 2). Aboard from Abroad. Fringe/Other Side

Carprojects gallery, Via Pietramellara

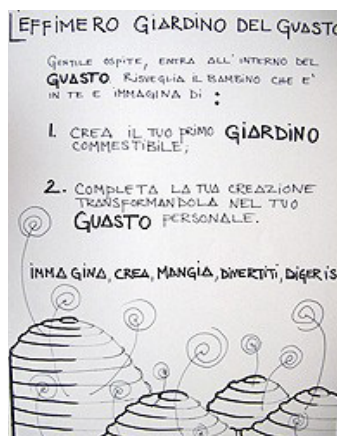
(in connection with the exhibition of the artist Alexis Marguerite Teplin.....small installations, colors-assemblage, “extended” limits of the representation, extension beyond the limits, the place enveloping the experiential body).

(Thinking the Guasto 3). Aboard from Abroad. Fringe/Inside Giardino del Guasto

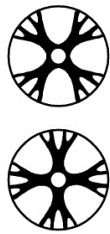
(in connection with the performance of MOLD to celebrate architect Rino Filippini who designed the Garden.....”the gift”? What does “scale” means? The miniature and the oversize..... Something (some thing) to be left on place and die in the place.....the urn, the corpse, the relic. Caterpillar on site.

We have no restrictions about your possible proposals. You begin to work on your architectural project by confronting yourself with the unpredictable field of contemporary art. Drawings, pictures, sculptures, models, installations, performances, gestures, foods, sounds, noises..... populate the domain of contemporary art and we, as architects, have to learn to enjoy the opportunity of this freedom.

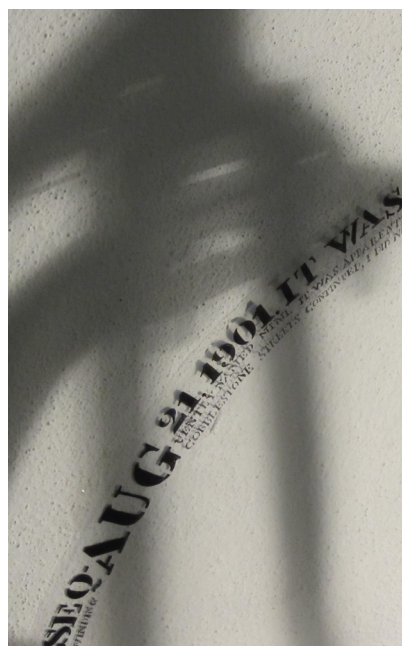
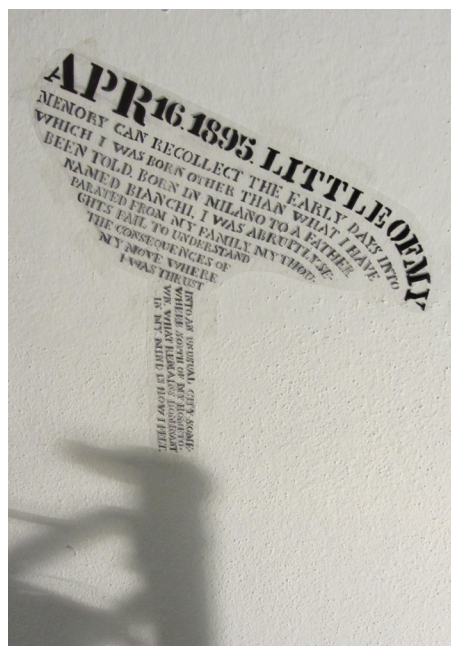
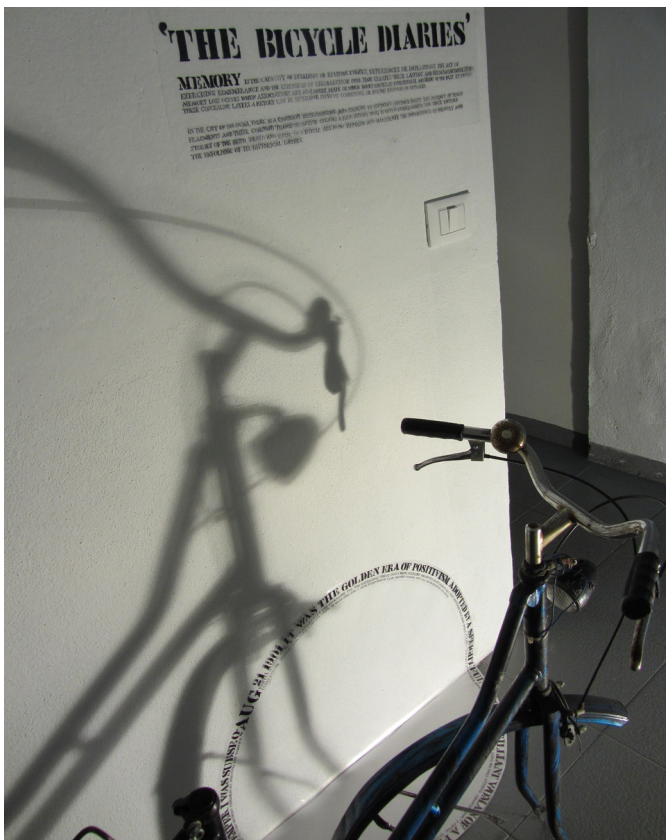
(Thinking the Guasto 1). Aboard from Abroad. Fringe.
In collaboration with "duepuntilab" cultural association.



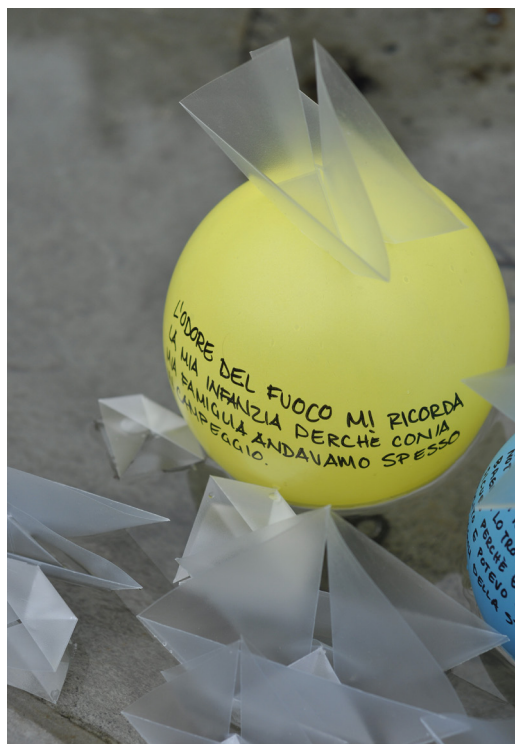
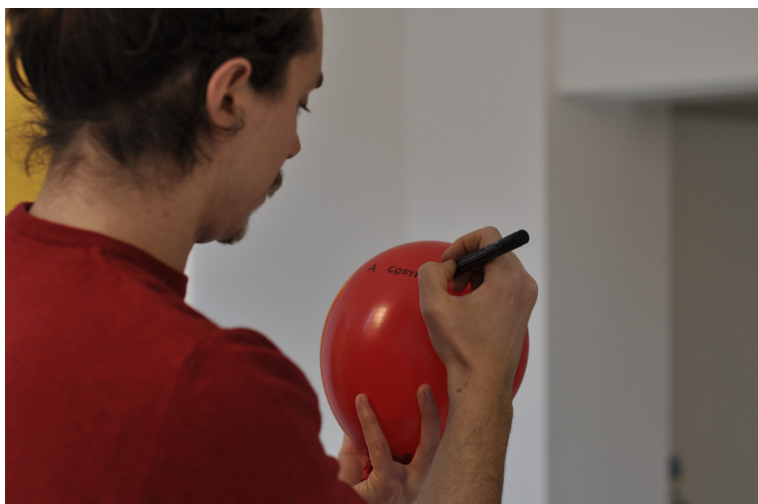
The Debris of Urban Imagination



*(Thinking the Guasto 2). Aboard from Abroad. Fringe/Other Side
in collaboration with CAR projects art gallery.*



(Thinking the Guasto 3).
Aboard from Abroad. Fringe/Inside Giardino del Guasto
in collaboration with "Il Giardino del Guasto" cultural
association.



addled
breakdown
decayed
rotten
spoil

faul
panne
verdorben
verfault

gâté
panne
pourri
putréfié

avería
dañado
podrido
raído

dorven
defect
panne
rot
verrot

apodrecido
enguiço
estragado
pane
passado
podre

maskinhaveri
murken
rutten
skämd

CARLETON UNIVERSITY | Azrieli School of Architecture and Urbanism | DSA BOLOGNA 2012

guasto

IL GIARDINO DEL GUASTO

GUASTO, Who Am I?

"Who am I? Everyone knows me as GUASTO. Guasto means destroyed, spoiled, wasted, and none of these words have anything to do with a garden. I became a garden century after century, ever so slowly dust began to accumulate and then seasons passed. Grass, shrubs and later trees began to drape over me. I am a green oasis perched over the rubble of what was once the home of the powerful Bentivoglio family.

The BENTIVOGLIO Family

The family was the Bentivoglio family, began as butchers and later notaries. Then many of them were mercenary soldiers and commanders and slowly the family became an absolute power within the city that they began to rival the power of the Pope.

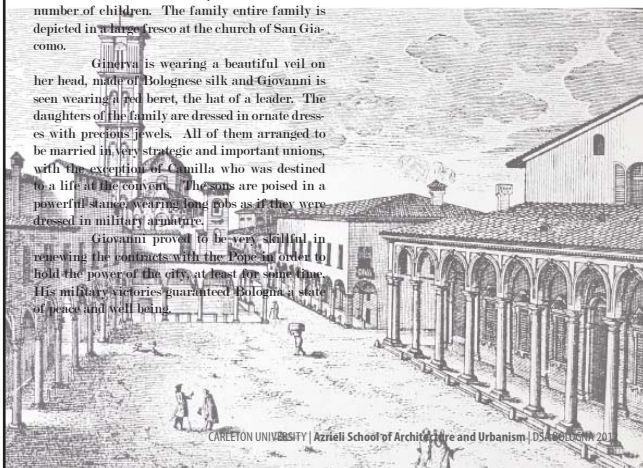
The story if this family begins with the marriage of Sante Bentivoglio and Ginevra Sforza. Their union was high strategic, it created a political alliance for the families and above all it strengthened the power of the Bentivoglio family.

GINERVA & GIOVANNI

Ginevra was fourteen and Sante almost thirty when they were married. However, Sante died only ten years later. Shortly after, Ginevra married Giovanni, Sante's cousin. This was a marriage of love, something that was absolutely unusual for those times. They had an incredible number of children. The family entire family is depicted in a large fresco at the church of San Giacomo.

Ginevra is wearing a beautiful veil on her head, made of Bolognese silk and Giovanni is seen wearing a red beret, the hat of a leader. The daughters of the family are dressed in ornate dresses with precious jewels. All of them arranged to be married in very strategic and important unions, with the exception of Camilla who was destined to a life at the convent. The sons are poised in a powerful stance wearing long robes as if they were dressed in military armature.

Giovanni proved to be very skillful in renewing the contacts with the Pope in order to hold the power of the city at least for some time. His military victories guaranteed Bologna a state of peace and well being.



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CONTENTS

Aboard from Abroad _____ FOODHAP@DuePuntLab
 Bologna ArtFirst _____ *Sailing Memories* (Anna Kourkounakis & Natalia WM)
Bicycle Diaries (Sally Vandrish & Kara Robinson)
Animali Anormali (Sophie Lamothe & Munira Karimjee)
Dov'è il Guasto (Reguina Chakirova & Katya Tchouprikova)

GUASTO - Destruction _____ Construction - GUASTO
 Wartime in Bologna _____ Seeking Refuge today in the City
 Teatro Comunale
 Design Studio _____ REDesigning the GUASTO
 RINO WHO?! _____ Finding Bologna's Architect
 Design Proposals
 Vasto è il Guasto
 Design Proposals
 Grazie



guasto / gwas • to/

Adjective | guasto *m* (*f* guasta, *m* plural guasti, *f* plural guaste)

spoilt, damaged, ruined
 rotten, bad, gone bad
 broken, out of order

Noun | guasto *m* (plural guasti)

breakdown, failure, something wrong, damage

FRINGE. ABOARD FROM BEYOND

Cooking and preparing food became the basis of a metaphor; metabolism, alchemy of matter (fusion and juxtaposition, melting, row, medium and well done.....), tasting and senses (smell-taste). The shape of composing and decomposing food and the shape of space (embodying the memory of the place (instant and sedimented memory)), incorporation, inclusion, exclusion, expulsion, & removal. Upon arrival the guests were greeted with capsules. Inside the capsules there were "free instructions/suggestions" to compose and re-imagine the Giardino del Gusto with whatever food they found.

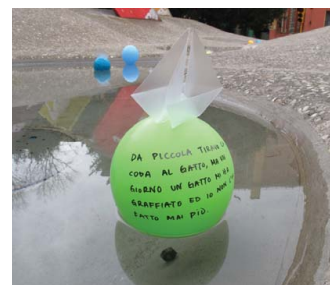


SAILING MEMORIES



Take a journey around the winding river of the Giardino del Guasto. From the tall ships to the small boats; sail into the past through childhood memories and games.

Prende un viaggio sul fiume del Giardino del Guasto. Fra le grandi navi e i piccoli battelli, naviga al passato through le memorie e li giochi dei bambini.



the MEMORIES

One of my favorite memories as a child is the imagination: to see a sofa and imagine a castle; to play with dolls and imagine a romance; to swim in the pool and imagine an adventure.

Whenever I would go out with my grandmother, she would always have a snack in her bag. But she would only have celery and carrots in her bag!

When I was small, I liked pulling cat tails. One day, I was scratched and I never did it again.

I introduced myself with fantastic false names.

When I was younger I was convinced Michael Jackson was a woman.

Every birthday party I had was a tea party. All my friends and I dressed up in gloves and floral summer hats.

Lo più bello di essere un bambino è l'immaginazione; di potere vedere un sofà ed immaginare un castello, di giocare con le bambole ed immaginare un romanzo, di nuotare ed immaginare un'avventura

Quando uscheva con la mia nonna, lei sempre portava una collazione, snack ma era sempre delle carote o del sedano!

Io tirava le code degli gatti, ma un giorno un gatto mi ha fatto male ed io non lo fatto più.

Mi presentava con nomi fantastici che erano tutti inventati

Io pensavo che Michael Jackson era una donna.

Ogni festa di compleanno che ho avuto erano sempre feste di tè. Io e le mie amiche ci vestivamo con guanti e capelli con fiori.



'THE BICYCLE DIARIES'

May 16, 1885

Very little of my memory can recollect the early days into which I was born other than what I have been told. Born in Milano to a father named Bianchi, I was abruptly separated from my family. My thoughts fail to understand the consequences of my move where I was thrust into an unusual city somewhere south of my hometown. What remains dominant in my mind is how I felt.



August 21, 1891

It was the golden era of positivism. Adopted by a sprightly young and brilliant woman of a fervent and cunningly discerning temper, I was subsequently named Mimi. It was apparently the nickname for 'the rebellion' to which she often referred to on numerous occasions. These ideas have fleeting meanings in my opinion. All that mattered was that we were a pair; "You and I together, Mimi, are going to conquer the follies of the guild," she would often say. "We will achieve emancipation." I never quite understood to what she was referring but as long as our long rides through the sun drenched countryside and our exhilarating dizzying experiences through the winding cobblestone streets continued, I did not mind. It was she and I and everything else seemed to fade into the background of our lives.

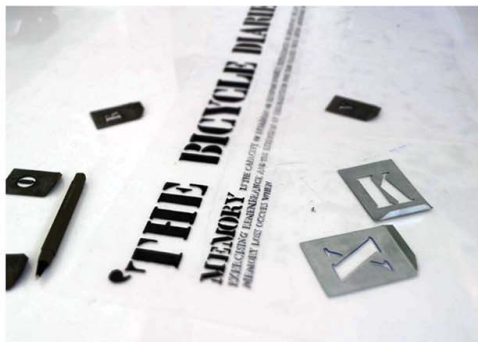
BOLOGNA ARTFIRST | Sally Vandrish_Kara Robinson

January 1, 1912

Dear Diary, how awful circumstances have become. Since she has been taken away I have been subject to the foulest exploits of man. Having been dismissively thrown out, just another generic article in her collection of belongings, I was afterwards picked up and subjected to the abuse and peculiarities of war. My body is now one with the heavy loads I wake up to and carry back and forth upon endless hours. How my back aches and prays for a relief that never comes. The reprehensible papers I distribute are evidence of a reckless and destructive nature and not the zealous determination that she held with such dignity. This contempt for my use as no more than a prop in the success of their operations has left me with a rooted irreparable shame. Oh how she cared for and loved me.

September 13, 1973

Decades have passed and I have been broken, repaired, sold, stolen between unaccountable numbers of owners. The memories are few and far between, suppressed by the denial of a lifetime of short stories; some privileged, others unfortunate. The extreme use of my early years has been replaced by long periods of inactivity. Exchanged for motorized vehicles and an extensive web of roads, I am left out in the bitter cold of the winter and the suffocating heat of the summer, subject to decay, moisture and rust. Waiting for a rebirth. Waiting for a new owner. Waiting to exercise my wheels again.





ANOMALI ABNORMALI

ESCREMENTI SPECIALI

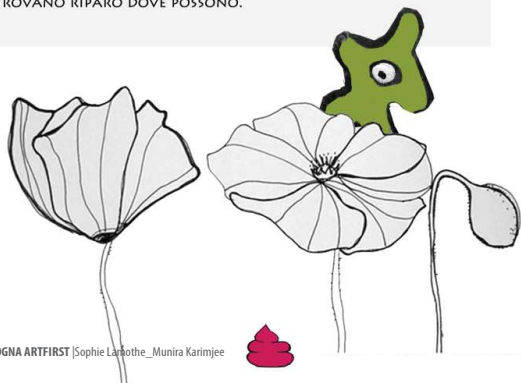
ANIMALS CAN SHIT WHEREVER THEY LIKE BECAUSE THEY DO NOT KNOW ANY BETTER. HUMANS DO KNOW BETTER BUT THEY STILL PIPI WHEREVER THEY LIKE. WHAT IS THE DIFFERENCE?

GLI ANIMALI POSSONO CACARE DOVE VOGLIONO PERCHÉ NON SANNO FARE MEGLIO. GLI ESSERI UMANI SAPREBBERO FAR MEGLIO MA CONTINUANO A PISCIARE OVUNQUE. QUALE È LA DIFFERENZA?

ANOMALI ABNORMALI

THE ANIMALS FROM GIARDINO DEL GUASTO HAVE LIGHT-HEARTED (UNTROUBLED) SOULS THAT GIVE SHAPE TO THE CHILDREN. THEY PLAY WITH THE CHILDREN IN THE DAY-TIME AND AT NIGHT THEY FIND REFUGE WHEREVER THEY CAN.

GLI ANIMALI DEL GIARDINO DEL GUASTO POSSIEDONO ANIME LEGGERE E SPENSIERATE CHE DANNO FORMA ALL'ESSERE BAMBINO. SONO LORO CHE GIOCANO CON I BAMBINI DI GIORNO E DI NOTTE TROVANO RIPARO DOVE POSSONO.



BOLOGNA ARTFIRST | Sophie Lanothe_Munira Karimjee





Dove'e' il Guasto

Where is Guasto?

Does Guasto sound different from the rest of the city? Does the unique history of Guasto shape its sound similar to the way the ancient garbage appears to influence its form? The installation re-creates Guasto using the most ubiquitous item found in post-industrial garbage—a plastic bottle. The amplified urban soundscape projected onto the plastic landscape will trace the location of Guasto on the Bologna sound-map.



BOLOGNA ARTFIRST | Regina Chakirova_Katya Tchouprikova

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WWII - Bologna Seeks Refuge

During WWII much of Bologna was severely bombed. The city created several bunkers as safe places for the citizens to seek refuge. The city painted signs throughout the city centre to direct the people to them. Many of these signs can still be found today.

Below the *Giardino del Guasto* is one of the bunkers. It is currently used by a student association who stores and repairs old bicycles.



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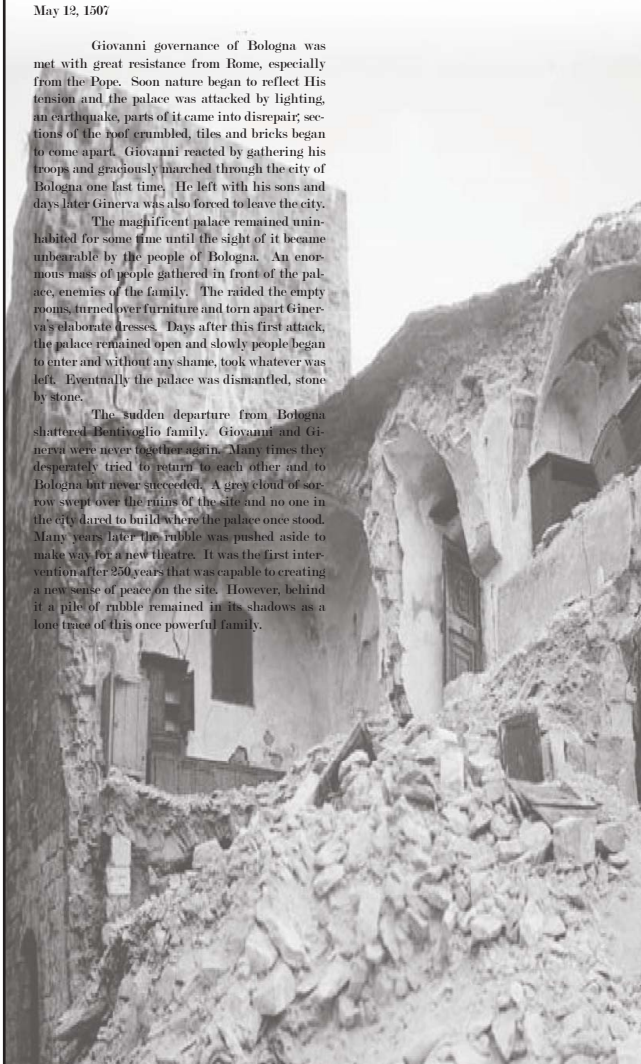
GUASTO - DESTRUCTION

THE DESTRUCTION OF THE GUASTO
May 12, 1507

Giovanni governance of Bologna was met with great resistance from Rome, especially from the Pope. Soon nature began to reflect His tension and the palace was attacked by lightning, an earthquake, parts of it came into disrepair; sections of the roof crumbled, tiles and bricks began to come apart. Giovanni reacted by gathering his troops and graciously marched through the city of Bologna one last time. He left with his sons and days later Ginerva was also forced to leave the city.

The magnificent palace remained uninhabited for some time until the sight of it became unbearable by the people of Bologna. An enormous mass of people gathered in front of the palace, enemies of the family. They raided the empty rooms, turned over furniture and torn apart Ginerva's elaborate dresses. Days after this first attack the palace remained open and slowly people began to enter and without any shame, took whatever was left. Eventually the palace was dismantled, stone by stone.

The sudden departure from Bologna shattered Bentavoglio family. Giovanni and Ginerva were never together again. Many times they desperately tried to return to each other and to Bologna but never succeeded. A grey cloud of sorrow swept over the ruins of the site and no one in the city dared to build where the palace once stood. Many years later the rubble was pushed aside to make way for a new theatre. It was the first intervention after 250 years that was capable of creating a new sense of peace on the site. However, behind it a pile of rubble remained in its shadows as a lone trace of this once powerful family.



CONSTRUCTION - GUASTO

The Giardino del Guasto was designed between 1969-70 by Bolognese architect Rino Filippini as an experimental playground for children. Construction began in 73 and lasted two years. Its official inauguration was in 1975. Due to its lengthy construction and unconventional design, it was highly criticized by the people of Bologna. After the grand opening it was highly frequented by families and children, though this period was short lived. The site became a political hot spot for students in the late 70s.

In the 1980s the park no longer hosted playful children, instead it became a shady place for drug dealers, homeless and general mischief. Bologna turned its back on the park and it was left to ruins until 2002.

At this time an association was formed to revitalize the park and once again open it to the city and to the children of Bologna.



Construction photos to the GUASTO
Images courtesy of the
Associazione del Guasto



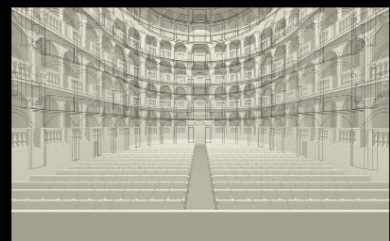
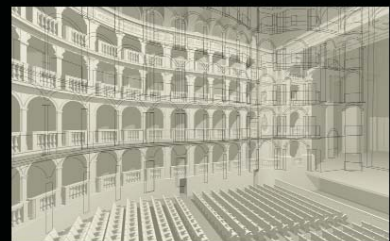
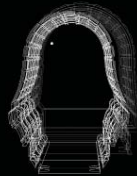
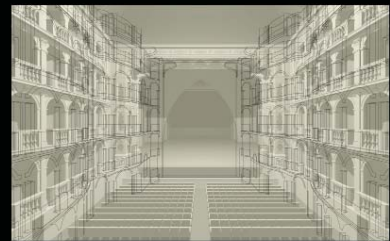


IL TEATRO COMUNALE DI BOLOGNA

Designed by architect ANTONIO GALLI BIBIENA and inaugurated May 14, 1763. It was built over the ruins of the BENTIVOGLIO PALACE.

IL TEATRO COMUNALE DI BOLOGNA

The teatro is located on via Zamboni, and is nestled within various university faculties of the University of Bologna. It the first major opera house to be constructed with public funds and owned by a municipality. Much of the work for the teatro remained unfinished for many years and its facade was not completed until 1936. It is constantly in the public eye of Bologna and has been the subject of many student design proposals. Below is just one example of a design study for the theatre.



IL TEATRO COMUNALE DI BOLOGNA E IL GÖTTERDÄMMERUNG DI PIER VALLI

Confronto tra il Teatro Comunale di Bologna e il Teatro dei Quattro Cavalieri di Pavia

Relatore: Prof. Eusebio Galini - Correlatore: Prof. Agostino Di Rosa - Studentessa: Valeria Pedrini

Corso di Laurea in Architettura - A.A. 2006-2007

design
studio

THE DEBRIS OF URBAN IMAGINATION



Guasto -In the heart of the historical center in Bologna and surrounded by the Municipal Theatre, Piazza Verdi and nestled in the university sector of the city. A mound of debris, resulting from the demolition of an important building (Bentivoglio Palace) during a popular revolt in 1507.

Today a "public garden" is perched on top. Underneath, between the debris, is an underground bunker created during the second world war as a refuge for the people of Bologna.

Starting from the idea of "guasto" – ruin, waste, debris, mound of garbage, inflicted wound, left over trash....

- Redefine the perimeter of the "lotto urbano" – urban lot or block – which can have a multiple use.
- Rethink the perimeter of the area involving the urban context of University, Theater, Squares
- Privilege a kind of architecture which can be heavily manipulated and transformed by users through time.

PROGRAM
Three housing units/apartments, 1 unit for the custodian of the garden,
Public toilets/bathrooms, drinkable water disposal, Archaeological excavations sections/tunnels through the site, shops and multiple use spaces around the perimeter, sewage treatment unit, energy producing unit, storage units.



GIARDINO DEL GUASTO

TEATRO COMUNALE di BOLOGNA

PIAZZA VERDI



http://in_bo.unibo.it

284



RINO WHO?

by anna kourkounakis

- ...he is an architect who can not be found
- ...he left no paper trail other than sketches, photographs, and newspaper articles
- ...all the information we know about filippini has been passed down through word of mouth
- ...so what we do know of filippini is he designed the giardino del guasto behind the teatro comunale
- ...his inspiration came from the imagination of children
- ...he studied child psychology and designed based on his studies to create a new environment where the imagination of children can flourish
- ...he created a world of creativity and invention using the basic materials of concrete, water and nature
- ...concrete forms emerge in and out of the ground creating cave shelters and rolling hills around the water
- ...he created a world within a world, a utopian enclave, breaking away from the rigidity of the city leaving with the people of Bologna only the memory of his imprint
- ...we can only assume he has done other projects with as much dedication and care as he did with the guasto

Guasto: paghi chi ha sbagliato

Scrive Angelo Bragalin: ho letto la notizia «si rimediano i guasti del giardino del Guasto» per una spesa di 34 milioni. Ma se il muro del Guasto ha subito gravi danni non solo a causa di un violento temporale, il muro di sostegno slittò, tanto che ora appaiono 34 milioni per ricostruirlo. La giunta comunale...

Si rimediano i guasti del 'Giardino del Guasto'

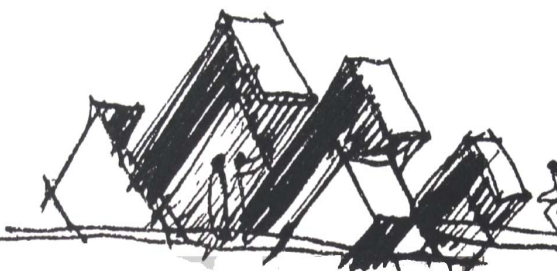
Verrà ricostruito il muro di sostegno del giardino del «Guasto», lo spazio verde dietro il Teatro Comunale che suscitò tante polemiche sia per le caratteristiche estetiche sia per la solidità. Infatti l'impianto subì gravi danni non molto tempo dopo l'inaugurazione a causa di un violento temporale. Il muro di sostegno slittò, tanto che ora appaiono 34 milioni per ricostruirlo. La giunta comunale...

Se ne è andato Rino Filippini padre del giardino del Guasto

L'architetto aveva 73 anni. I suoi grandi progetti... After reading in the news that the Giardino del Guasto needs 34 million from the community of Bologna for renovations; I do not understand why we the citizens of this city and not the architect (or engineer, whichever) should have to pay for this horrible ignoble, useless "guasto" in the centre of our city... That wall, which is now unsafe was more than 400 years old and had never moved. The architect who overloaded the site with tons of concrete and was not capable of calculating the weight and thrust...
CRONACA DI BOLOGNA, 29 July 1977

giardino didattico

"Brief and unhappy has been the life of the Giardino del Guasto. Inaugurated May 16th of this year and has been closed (apparently due to rain) is a poorly designed landslide that has become a hazard to its visitors... it is essentially giant flow of concrete that undulates, which is difficult to play ball in (so say the children), inhospitable for mothers with carriages (because of the frequent changes in grade) and is overall "shady" (as the senior say).....-LA CRONACA DI BOLOGNA, 1997



URBAN PLAY

Ekaterina Tchouprikova

GIVEN:

De Guasto park is a unique site in the city. It's playfulness and defiance/difference of the norm and forms of the city brings freshness and character. The site is elevated several stories and is surrounded by walls.



RE-CONSTRUCTING THE CONSCIOUSNESS OF THE SITE THROUGH PLAY.



My main idea is how do I take the 'vibe' of de Guasto and spread it on to the surrounding area, this way to keep the site alive and present architecturally on the perimeter and outside its boundaries.

Specific site 'spots' are chosen and refined according to potential needs of the users. Many students, local workers, 'punkabbestia', opera visitors, tourists come by the area.



From Piazza Verdi, a popular spot for students, lies an artist entry to the Bologna opera theater.



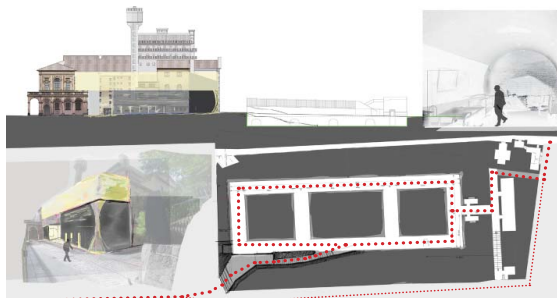
I've chosen to renovate the theater newer additions from the point of view of the outside observer. Main inspiration was to make visible the fascinating backstage. Also, I propose to introduce a secondary piazza with sitting spots underneath the trees.



In the next area, I introduce the washrooms for public use as well as the area for washing hands. There is a lack of washrooms around the children's park which poses problems in the nearby streets.



Another important area is at the corner of the park and street. I propose to re-use an existing storage area for local community activities, including that of Giardino Del Guasto users.



Underground existing bunkers are to be used as a gallery space, as part of ways generate money for the Giardino volunteer committee. When open, it becomes an optional walk for leading back to Piazza Verdi.

ELEVATED RECONNECTIONS

Sophie Lamothe // 100866478

The development of this plot has been evolving without any regards to the existing fabric, consequently all the constituting components are completely dissociated with each other. Thereby, the aim of this project is to reconnect these urban debris such as the Giardino del Guasto, the underground bunker, and the theater's terrace and lateral services.

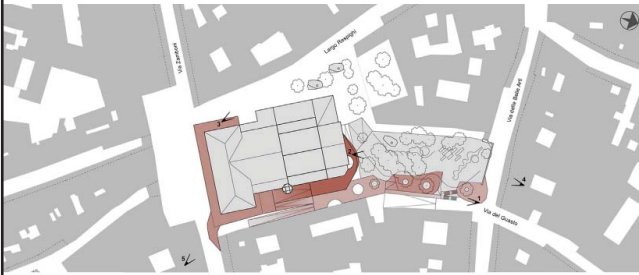
The redevelopment of Via del Guasto will host the public program, consisting of shops, toilets, storage and exhibition space, whereas the housing will be punctually located among the trees in the Giardino del Guasto and the open space on Largo Respighi.



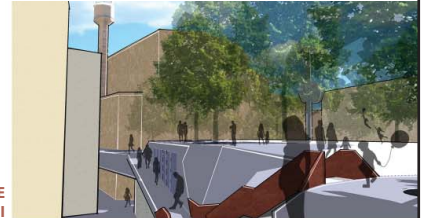
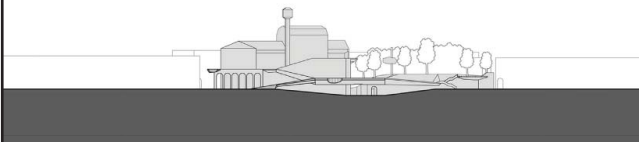
Conceptual Model // Study of the wrapping urban

INTERVENTIONS

The main intervention is located on the axis of Via del Guasto and is translated into bridges, balconies, platforms, openings and excavations. This new path winds around the theater and the garden while creating many lookouts over the urban life. Furthermore, this type of reconnections could grow out and encompass the university building and surrounding housing.



Plan and Section // Level Variations



PLATFORM VIA DELLE BELLE ARTI



REAR BALCONY OF THE THEATER



FRONT TERRACE OF THE THEATER



HIGH ANGLE SHOT OF THE GARDEN



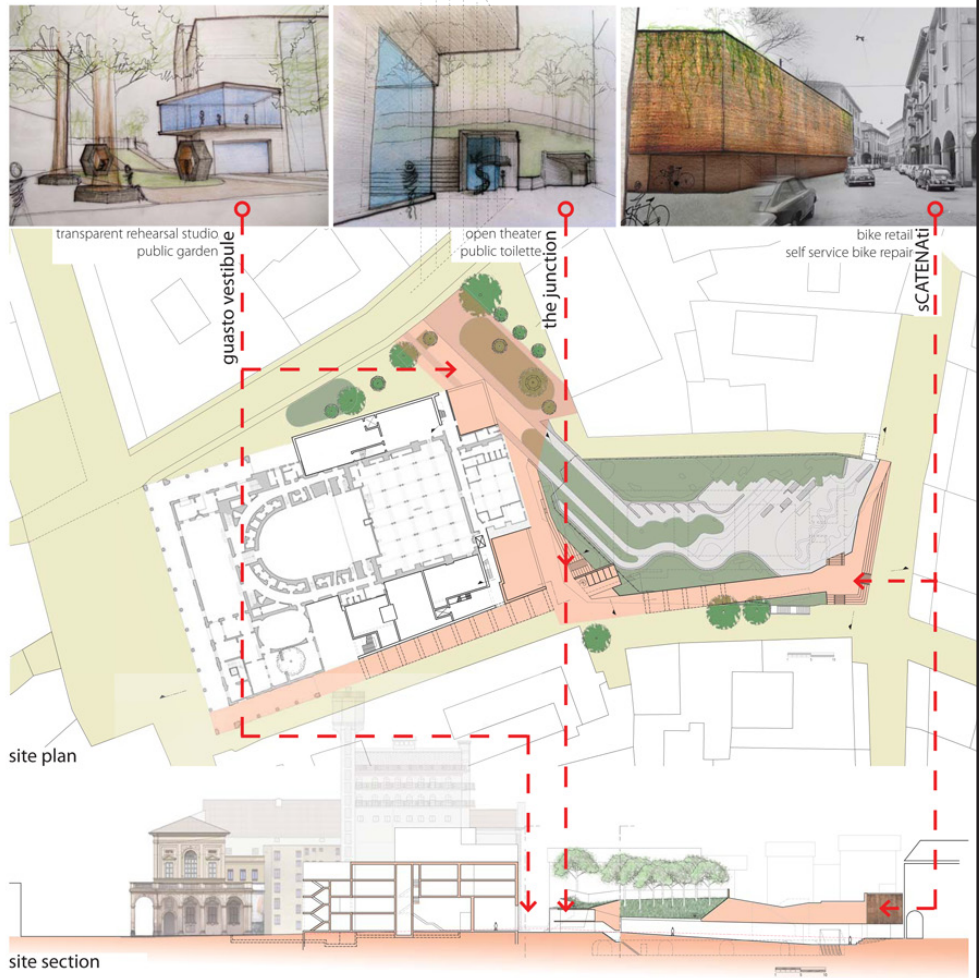
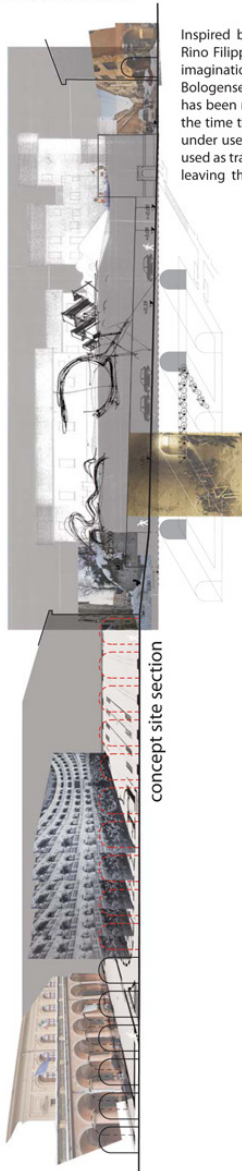
HIGH ANGLE SHOT OF VIA DEL GUASTO

THE IN-BETWEEN

annakourkounakis

Inspired by the original architect of the *Gardini del Guasto*, Rino Filippini, the purpose of this project is to bring back the imagination and creativity hiding inside the souls of the local Bolognese residents. Since the reopening in 2000 the *Guasto* has been regulated by hours of operation and season. During the time that it is closed, the area around the *guasto* becomes under used, the roads passing by, or cutting through, are only used as transition points between *Piazza Verdi* and *Via Belle Arti* leaving these spaces open for unwanted social transactions.

Therefore by opening up the programs surrounding and creating a dialog with the *guasto* and the street it will introduce new spaces to socialize, house events and reveal the known hidden activities. The central point of this project is the junction housing the public toilettes and the open theater. Enclosed in glass, the public toilettes are exposed to the street and only when occupied does it create privacy for the users. From the junction you can see the expended portico of the Teatro, the underground cut away on *Via Belle Arti* and the exposed rehearsal space opening up to the vestibule of the *guasto*. All elements combined continue Filippini's original intention for the *Guasto* as it instigates the awareness of space and the freedom of imagination.

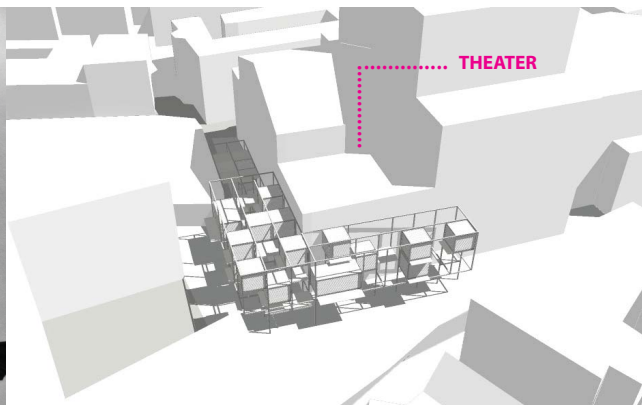
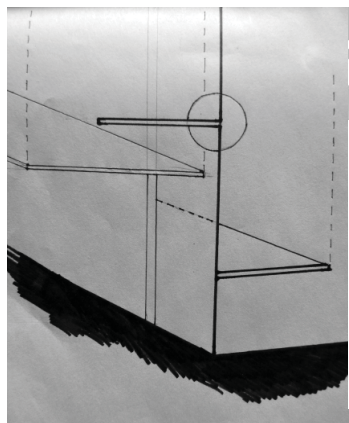
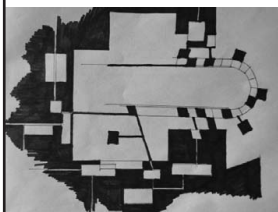


PARALLEL CITIES

Sally Vandrish // 100718524

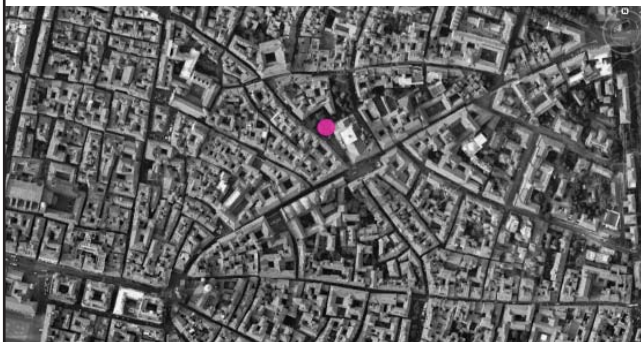
Parallel Cities seeks to create an urban intervention that harmonizes the qualities of that of the City of Life; the ambient city of thoughts, ideas, perceptions, and that of the City of Dead; the city of hard physical constructions, the manifested, materialized, concrete. Through a psychogeographical approach to design, the concept adopts the idea of the construction of 'situations' that intercept the 'Flaneurs' habitual modes of movement and mental perceptions of a space in order to create a new awareness of the site, in this case the perimeter of the Guasto. The Teatro Comunale di Bologna becomes the core of the intervention in that in itself it illustrates the convergence of both cities; creating imaginative plays and perceptions of reality through theatrical performances. Parallel Cities aims to break the barrier between actors and spectators. By bringing the drama outside of the confines of the theater and establishing a new relationship between the public and the site, the passerby is therefore able to interact visually as well as physically with the architectural performance ultimately improving the vitality of the perimeter and creating an opportunity for everyone to be a part of the drama.

EARLY RENDERS // CONCEPTUAL SKETCHES



The defining characteristics of the design were inspired by turning the theater inside out and exploding its main constituent parts; the theater boxes and streets. The theatrical performance arises from the manipulation of these spaces; set within a scaffolding framework, each platform and module moves along a track both vertically and horizontally allowing one to be drawn and stimulated by the informal movement and play of its elements directly responding to the adapting program or specific desires of its users at the time.

ELEVATIONS / PLANS / AXOS / DETAILS



The Debris and the Bride

Would the **brides** slide beside the bed and reside with their
debris aside?
But the **brides** never ride beside the debris.
Get rid of the debris and breed!

The bride's desire!



Vasto è il guasto

Vasto è il guasto che si apre con una crepa
Le crepe campano e mentre tutto si guasta provo gusto
Campo crepo sto o mi guasio?
Quanto è profonda la crepa! Quanto vasto il guasto!
Crepando e cantando non so che gusto si provi a devastare,
Se non che il guasto sia agosto!
Solo guastandolo lo gusto,
E mentre sto e degusto, mi devasto.

Image by Claudio Sgarbi
Poems by Claudio Sgarbi and Lucia Trebbi

(Una versione molto più riuscita, ora andata perduta, era stata recitata la notte
del 27 gennaio 2012 alle ore 22,12 all'interno del Giardino del Guasto)

URBAN FLUIDITY

A LIQUID REVIVAL OF MOVEMENT AND CIRCULATION

KARA ROBINSON

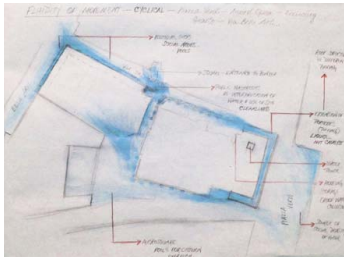


WATER EXPLORATIONS IN THE GIARDINO DEL GUASTO

In the Giardino del Guasto the presence of water is extremely powerful. Water is the source of life in this garden and is also a prominent element which defines and strengthens the site as a social space.

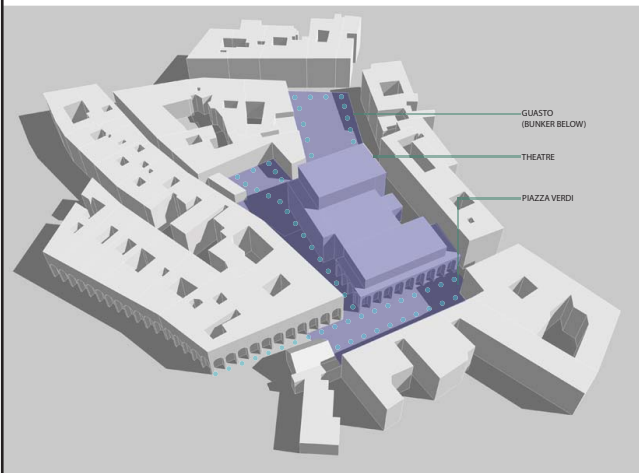
The use of water in the garden and surrounding areas can revitalize the socially negated spaces. Water can be used as a tool to explore the creation of a cyclical flow and rhythm of movement through the city. This flow will be spurred by the collection, cleansing, use and enjoyment of water in the historic city.

In this area the density of people are in Piazza Verdi and surrounding the main entrance to the Theatre. A great source of rain water also derives from these areas. The paving in the piazza and the large surface area of the roof of the Theatre provides an ample source of water collection. This collection of water and people will then be led around the site and pooled in various "micro-social squares" to revive certain places of neglect and vacancy.

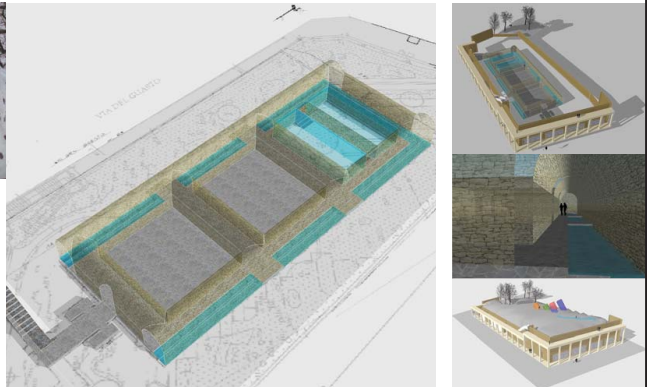


AXONOMETRIC OF MOVEMENT

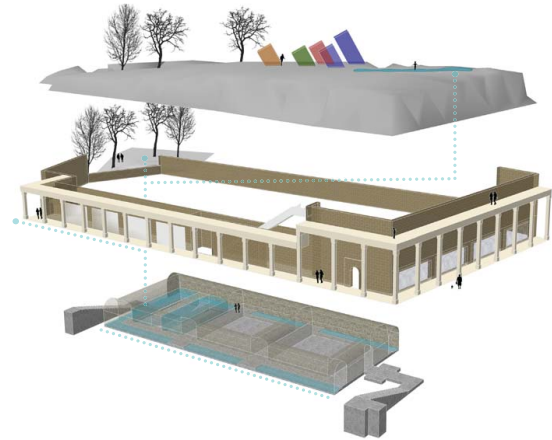
Flow of water, dispersion of social spaces - Piazza Verdi, around Theatre and towards the Guasto



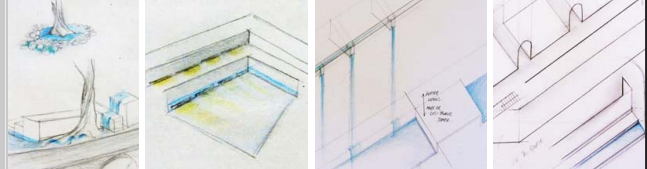
The use of the bunker below the Guasto as a cistern for water storage. Water will be cleansed and filtered in this space and directed to varying social spaces: the Guasto water park and river, public washrooms at street level, "micro-squares" at the main entry to the garden and to the bunker for drinking, washing, agriculture and playfulness.



When the cistern is full, the water will spill onto the stepped floor of the bunker and stepped square at the entry, creating a pool or a thin veil of water. When the water is not present, it creates additional seating areas both in the bunker (gallery and performance space) and in the outdoor squares.



CISTERN OVERFLOW WATERING TREES AT GUASTO ENTRY, FILLING PUBLIC SQUARE, COLLECTION OF ROOF RAIN WATER, BUNKER FLOOR



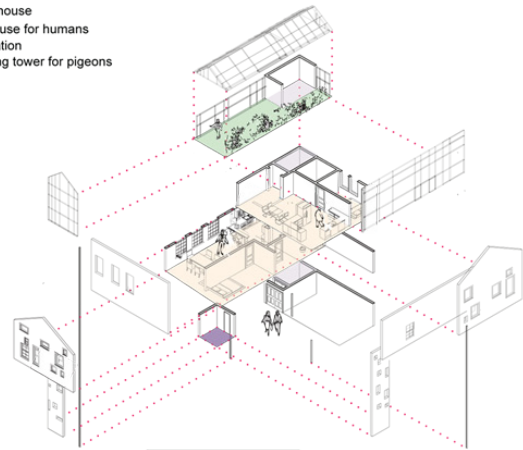
RE-TELLING TALES

MUNIRA KARIMJEE

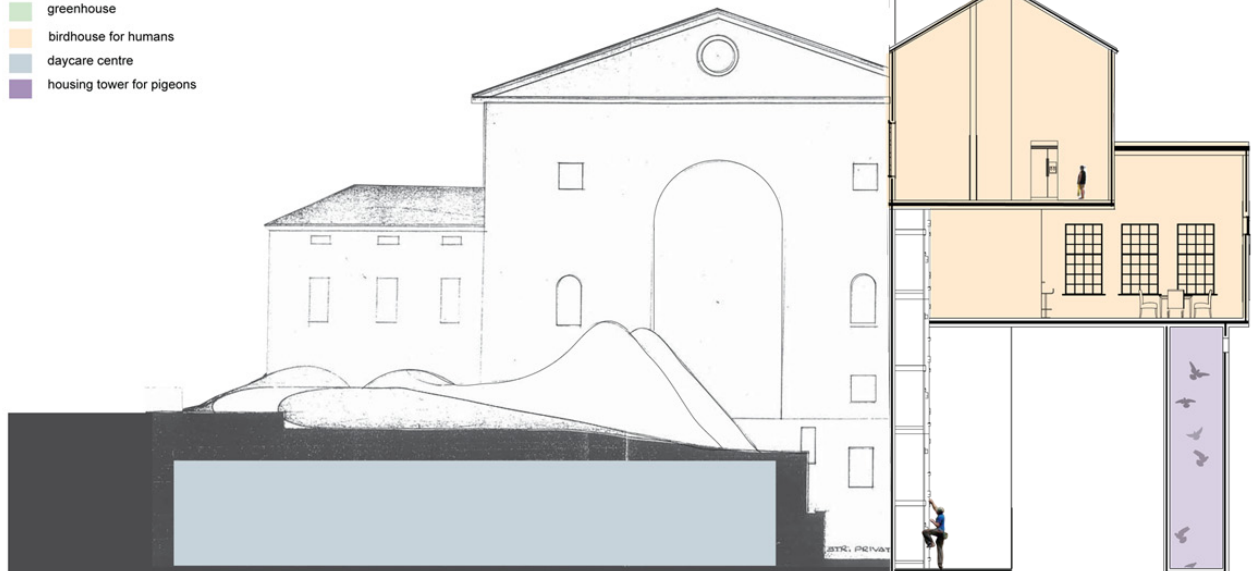
A number of narratives can be utilized to reconfigure our social perception of the Guasto. Spaces, buildings and objects show themselves to be platforms for the intersection of many contrasting elements: individual vs. collective, fiction vs. reality and surreal vs. the mundane. RE-TELLING TALES attempts to use these apparent contradictions to sever past perception of the Guasto with the present. An effort is made to answer the question of who (or what) are the social diseases by creating tower housing for pigeons and birdhouses for people.



- greenhouse
- birdhouse for humans
- circulation
- housing tower for pigeons



- greenhouse
- birdhouse for humans
- daycare centre
- housing tower for pigeons



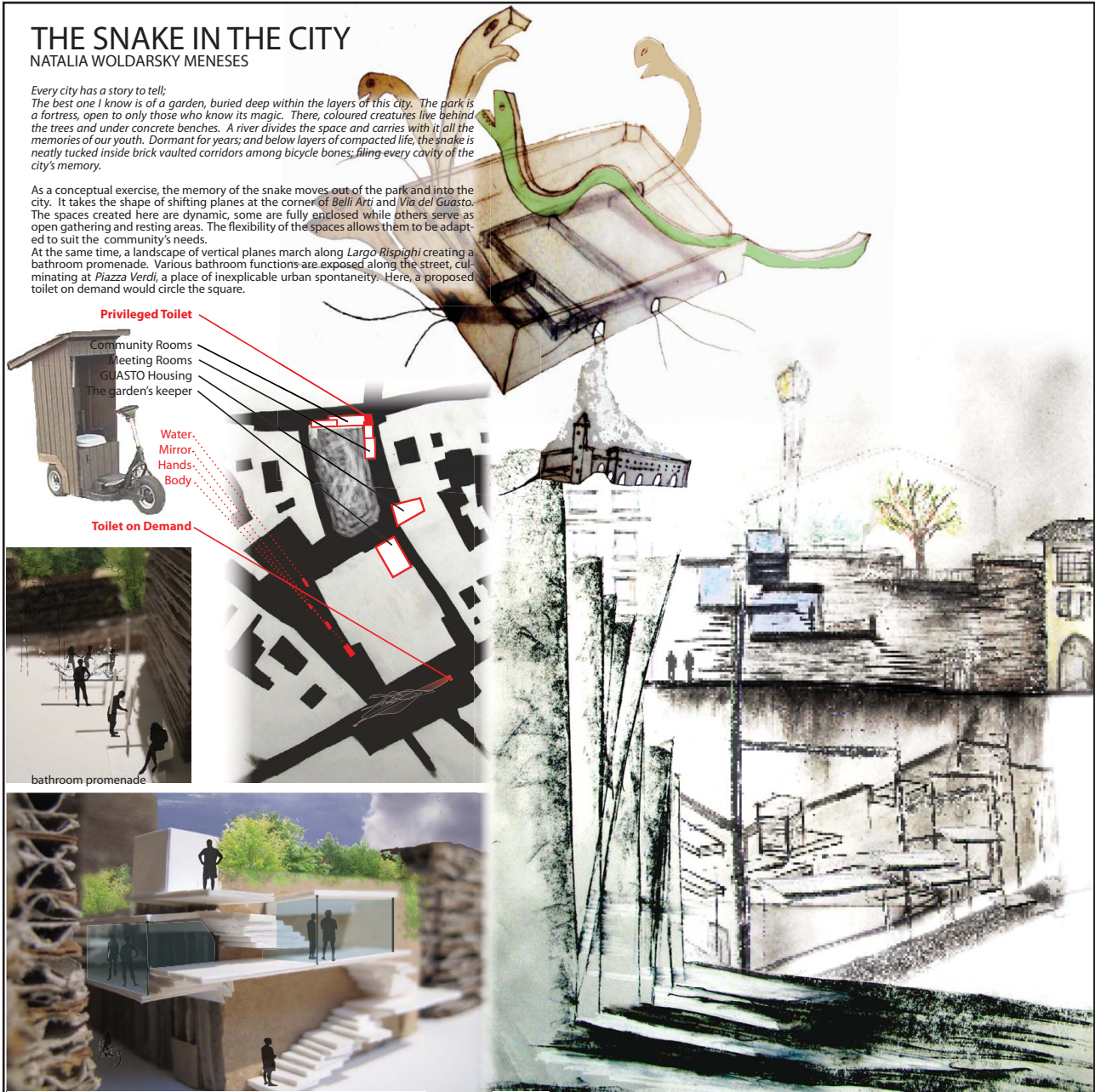
THE SNAKE IN THE CITY

NATALIA WOLDARSKY MENESES

Every city has a story to tell; The best one I know is of a garden, buried deep within the layers of this city. The park is a fortress, open to only those who know its magic. There, coloured creatures live behind the trees and under concrete benches. A river divides the space and carries with it all the memories of our youth. Dormant for years; and below layers of compacted life, the snake is neatly tucked inside brick vaulted corridors among bicycle bones, filling every cavity of the city's memory.

As a conceptual exercise, the memory of the snake moves out of the park and into the city. It takes the shape of shifting planes at the corner of *Belli Arti* and *Via del Guasto*. The spaces created here are dynamic, some are fully enclosed while others serve as open gathering and resting areas. The flexibility of the spaces allows them to be adapted to suit the community's needs.

At the same time, a landscape of vertical planes march along *Largo Rispolighi* creating a bathroom promenade. Various bathroom functions are exposed along the street, culminating at *Piazza Verdi*, a place of inexplicable urban spontaneity. Here, a proposed toilet on demand would circle the square.



Privileged Toilet

Community Rooms
Meeting Rooms
GUASTO Housing
The garden's keeper

Water.
Mirror.
Hands.
Body.

Toilet on Demand

bathroom promenade

GUASTO - THE REVIVAL



THE GUASTO TODAY

This is the story, my story. I have resisted a long and lonely time, waiting for the curse to be over. I have seen people pass by, experienced the seasons, and seen many events that have touched me.

Then the birds returned to make their nests, and then shrubs began to bud, flowers began to spread all around me and then I instantly understood what was happening, finally. Sounds that I had never heard woke me from my secular slumber; it was the sounds of children playing here! I felt good, in fact I felt wonderful and a beautiful energy came over my whole being. I understood that the curse that had been embedded in this place was no longer present.

I am not sure how this became possible for me, certainly it was the children and their mothers, fathers and their grandparents who played an important role. This long dormant phase has been so important; it has been capable of putting aside old hatred and of eliminating the wickedness of the past.

Now I am garden, beautiful even in my old age, maybe even the oldest in the city, certainly the only one with a past full of dramatic events and testimonials. Recall Ginerva and Giovanni, the first children that played here and could not have been happier.

While you children play here, their memories will never be forgotten.



CARLETON UNIVERSITY | Azrieli School of Architecture and Urbanism | DSA BOLOGNA 2012

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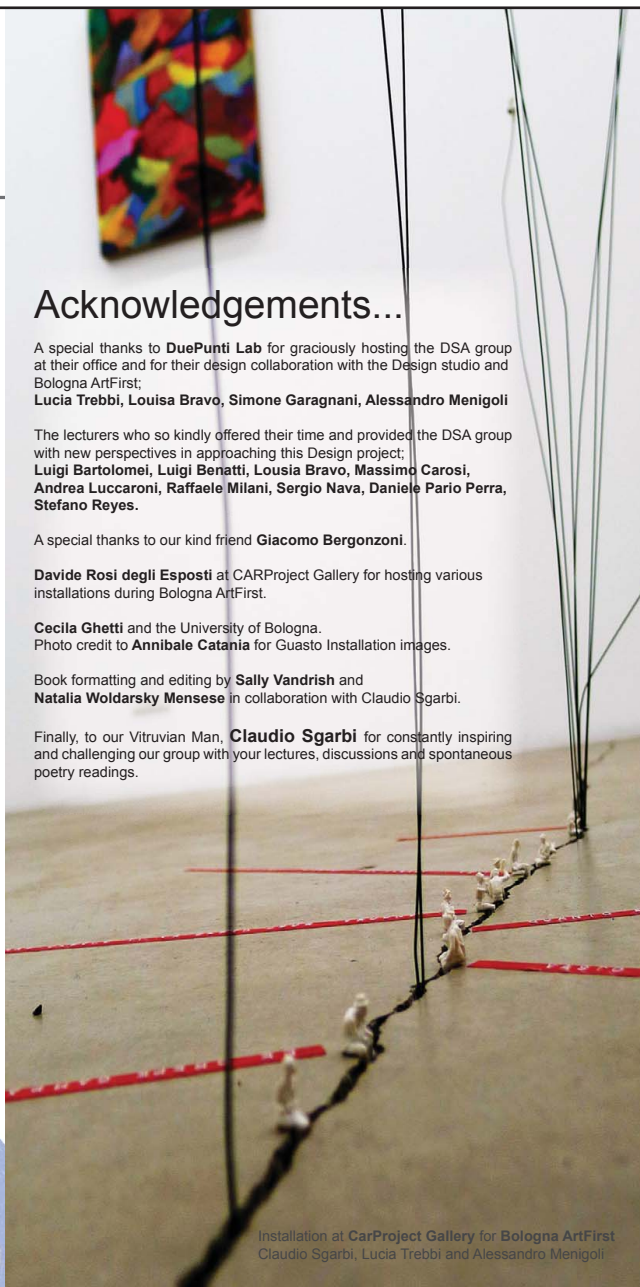
A special thanks to our kind friend **Giacomo Bergonzoni**.

Davide Rosi degli Esposti at CARProject Gallery for hosting various installations during Bologna ArtFirst.

Cecilia Ghetti and the University of Bologna.
Photo credit to **Annibale Catania** for Guasto Installation images.

Book formatting and editing by **Sally Vandrish** and **Natalia Woldarsky Mense** in collaboration with Claudio Sgarbi.

Finally, to our Vitruvian Man, **Claudio Sgarbi** for constantly inspiring and challenging our group with your lectures, discussions and spontaneous poetry readings.



Installation at CarProject Gallery for Bologna ArtFirst
Claudio Sgarbi, Lucia Trebbi and Alessandro Menigoli

The Debris of Urban Imagination

