

Promenade Bologna



Bologna Welcome Reception Points

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After the long period of closure caused by the pandemic, Bologna's tourism and culture sector is thankfully re-opening again while vamping up its look. This experience has taught us to be more flexible and to respond to new needs more rapidly. But also to re-discover the beauty all around us. Culture is the hope of Bologna. We are still facing a period of great cautiousness and uncertainty but it is undoubtedly an encouraging sign to see tourists back in town, as well as theatres and museums open their doors again at their full capacity. We are witnessing a real moment of rebirth and growth around tourism and culture. Take, for example, Unesco's appreciation for our Porticoes, the beginning of an important phase that enhances the value of this extraordinary heritage, by now symbol of Bologna's very soul. You will find all of the above in this Promenade, perhaps representing our rebirth, as we talk about projects, events and shows. A handy aid to get to know Bologna, to find out what's going on in the city and what you really must do or see.

Matteo Lepore

Mayor of the Metropolitan City
and of the Municipality of Bologna

Tourism in Bologna is gradually recovering, as can be seen from the numbers recorded in summer and autumn. The return of tourists has been accompanied by the re-opening of events, exhibitions and cultural spaces at full capacity but also by the launch of important new projects. In July, Bologna's Porticoes became a Unesco World Heritage Site, an extraordinary goal and great opportunity for the city. In terms of tourism, this is a challenge as well as a responsibility to which the Tourist Destination association (Destinazione turistica) and Bologna Welcome will devote great time and energy. The unique nature of the porticoes helps us greatly in this endeavour. They are not just any old a site, but the expression of the city's identity: an open-air salon that has become a symbol of Bolognese hospitality. In this Promenade we have decided to pay tribute to the hospitality and warmth of the people from Bologna, asking them to tell readers all about the beauty of the city and its surroundings.

Giovanni Trombetti

President of Bologna Welcome

Move or pause? Get out and about or hole up at home? In these months we subconsciously continue to ask ourselves these questions, day by day shifting the balance between sociality and solitude, discovery and paralysis. As institutions, we have continued to strive to give value to the cultural, natural, food & wine and industrial heritage we are called on to manage. The hotel occupancy figures and numbers of people visiting museums are tangible proof of this. The articles in this Promenade, better than any rhetoric, come with a model of “resilient tourism” that is reinventing itself and adapting to new forms of accessibility. From the Porticoes to the peaks of the Corno alle Scale Park, over the masterpieces of the Civic Museums and the exhibitions testifying the extraordinary industrial heritage of Bologna during the 20th century. We live in a region that abounds in history, know-how and excellence. We by our side are committed to introducing and valuing it, while yours is the fun of discovering it all.

Mattia Santori

President of the Bologna-Modena
Tourism Territory

In winter we wear gloves, coats, hoods and warm clothes. Here, in Bologna, we also have the Porticoes to keep us warm. Unique element of the urban landscape, the Porticoes were granted Unesco World Heritage Site status a few months ago. They are also a familiar and well-known element considering that they have been accompanying visitors and citizens as they walk along the streets of Bologna for centuries, making them feel safe and protected, like a friendly hand on your shoulder. Just the tonic for a smooth re-start. They are the means to get to know the territory better and to reach the many exhibitions held within the city's halls and centres, such as the motorbikes of the 1950s and the Ando Gilardi, Giovanni Boldini Photo Gallery, just to mention but a few of the exhibitions you will find described in this edition. An itinerary that will accompany you through the masterpieces you can admire in Bologna and further afield, in the Apennines, amidst the winterly marvels and spas in the mountains. All unforgettable occasions to nourish your soul harmoniously.

Valerio Veronesi

President of the Bologna Chamber of Commerce

Emilia-Romagna

Modena



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A stroll under the Unesco Porticoes



presented by
Francesco Ceccarelli

Full Professor of Architectural History at the University
of Bologna. With his research on the Porticoes of Bologna between
the Middle and Modern Age, he contributed to their inclusion among
Unesco's World Heritage Sites.

Majestic columns and elegant decorations define the architectonic harmonies of the Porticoes of Bologna, recently declared a Unesco World Heritage site.

Santa Caterina and Saragozza

On this street, like on other similar ones - San Leonardo, San Carlo, Solferino just to name but a few - we can admire the expression of Portico architecture pared down to its minimum terms; here the porticoes are examples of the late medieval construction of low cost housing saved from the demolitions of the late 19th century. A clear example of this can be seen at the crossroads between via Santa Caterina and via Saragozza where two housing concepts face each other: the traditional one with the tiny terrace houses and low architraved porticoes and the “modern” one of the rented premises built at the end of the 19th century by Coriolano Monti on the side towards via Frassinago. The houses on via Santa Caterina are a clear example of the craftsman's model originating from the 3rd century urbanisation of this area promoted by the monastery of San Procolo. These buildings generally have a single span architraved portico supported by simple square columns that at times still retain the primitive internal medieval wooden structures. These structural transformations were introduced in the late 16th century when the papal government forced the home-owners to replace the wooden porticoes with masonry supports to prevent fires and improve the urban décor.

01

From via Santa Caterina to via Saragozza, Bologna
tinyurl.com/unescoporticoes





Santo Stefano and Mercanzia

After reaching via Santo Stefano, a long series of late medieval and renaissance porticoes begins and flanks the ancient “piazzetta di Santo Stefano”, place of social gathering of medieval origin dominated by the religious complex of the Seven Churches (Sette Chiese), comprising the union of different buildings erected in different ages. Here, the architectonic diversity of the buildings of different ages is brought back to a visual oneness thanks to the portico, that blends together the disparate façades like an organic adhesive. Following the street numbering, we first encounter the long portico of Palazzo Salina Bolognini Amorini at numbers 9 and 11 and then Casa Bianchi at no. 13 which can be clearly identified by the high 16th century portico resting on columns and large cross vaults. Once you have passed vicolo Pepoli, the long series of buildings known today as the Tacconi houses begins at no. 15, dominated by the late 15th century façade where the portico forms a majestic triumphal arch. On the north east side of the square you can admire the portico of “old” Palazzo Bolognini, designed by the Florentine architect Pagno di Lapo Portigiani, with airy archways that document the transition from the late Gothic porticoed structures to the renaissance style and the impressive volume of the adjacent Palazzo Isolani, designed by Giuseppe Antonio Torri and partially completed in 1778.

02

From via Santo Stefano to Piazza della Mercanzia, Bologna
tinyurl.com/unescoporticoes

Baraccano

The final stretch of via Santo Stefano, few steps before the homonymous gate, retains one of the most representative Renaissance porticoes of the Bentivoglio era: the majestic portico of the Baraccano conservatory, built to offer shelter to pilgrims and travellers from the countryside and connected to the archway that prospectively frames the 14th century Church of Santa Maria del Baraccano. In the porticoed monumental structure dating back to the final decade of the 5th century, columns comprising three pieces of sandstone, connected together to convey a sense of solidity and magnificence, were used for the first time. Moving further along the impressive archway you reach the square dominated by the Baraccano Theatre, historical seat of drama and chamber music with its own highly appreciated orchestra.

03

Via del Baraccano, Bologna
tinyurl.com/unescoporticoes



Galliera

The first section of Via Galliera, along with Via Manzoni, has been nominated one of the elements of the Unesco site, due to the high concentration of residential Proto-Renaissance and Renaissance porticoes standing out both for their architectonic quality and their excellent state of repair. On the short stretch of via Manzoni, on the southern side, it's worth mentioning the series of porticoes of Palazzo Conoscenti, Palazzo Ghisilardi and Palazzo Fava built on the ruins of the medieval imperial fortress, which bear witness to some important stylistic changes in the renaissance design of the supports and the elegant decorations of the capitals and pointed-arch lintels. The axis of via Galliera ensures a real architectonic promenade on the trail of the innumerable ways of defining the 5th and 6th century Bolognese portico: from Palazzo di Bartolomeo Felicini to the Casa delle Tuatte, from the hybridisations between portico and the shutters of Palazzo Caccialupi to the ancient classicism of Palazzo Dal Monte. A variety of magisterial architectonic solutions that have been mutually harmonised over the years.



Ph. Lorenzo Burlando

Piazza Maggiore, Banchi and Pavaglione

Since medieval times, Piazza Maggiore has always been considered a place of communion and encounter, transformed over time into a real Renaissance forum. It comes with some of the most spectacular porticoed structures in the city, including the 1887 renovated eastern façade of Palazzo d'Accursio, while its northern wing is completely occupied by the portico of Palazzo del Podestà, built at the end of the 15th century probably based on a project by Aristotele Fioravanti inspired by Roman models and, above all, the Colosseum. The entire series of porticoes flanking the Basilica of San Petronio is the result of the complex urban planning strategy launched Pope Pius IV and implemented by the Vice legate of Bologna, Pier Donato Cesi, during the sixth decade of the 16th century. The porticoes of Palazzo dei Banchi (former loggia of the Hospital of San Petronio), built on the basis of a project by Jacopo Barozzi (called the Vignola) starting from 1565, the portico of the Hospital of Death (Ospedale della Morte), ancient medieval assisted living and reception centre and now seat of the Archaeological Civic Museum (Museo Civico Archeologico) and the portico of the Archiginnasio, that winds its way along the entire façade of the building that housed the university in the years of the Counter-Reformation, form an architectonic unicum called Pavaglione (dialectal variant of the word pavilion that refers to the roof of the market of the cocoons for the production of silk that was held close to San Petronio).

05

From Piazza Maggiore to Piazza Cavour, Bologna
tinyurl.com/unescoporticoes



BUCA
s. PETRONIO

LIBRERIA ANNI



L'AGIA E' PASSEGGIERE DI SUI
IN ALTRO MODO ISBRITTARE
COLONNE E QUESTE M
SE SPREZZI LI BANDI SE NON TI
IN ESSI MINACCIATE
PALEHTA ALMENO PER IL DIS
CHE PORTI A MARIA ASSIA DI
QUESTI AORI E QUESTE N

San Luca

Outside Porta Saragozza, on via Saragozza and via San Luca, your gaze will be captivated by a long portico built between the 17th and 18th century to reach the Marian Shrine of the Vergine di San Luca (Santuario mariano della Vergine di San Luca) as a covered devotional path starting at the forum (the so-called “Bonaccorsi arch”) located at the physical edge of the walled city. The portico, almost 4 kilometres long and dotted with 15 pilgrimage stations, was built in the second half of the 18th century (starting from 1764) based on a project by Gian Giacomo Monti and consists of two distinct parts, a flat section (1520 m) and a hilly one (2276 m completed only in the early 18th century under the direction of Giovanni Antonio Conti) connected by the arch of Meloncello, brilliant baroque fusion between a triumphal arch and a traditional portico span designed by Carlo Francesco Dotti in 1732. Originally conceived as an autonomous pilgrimage route, open on one side by arches onto the street and walled on the other side, the portico of San Luca has been altered over the last two centuries by the major urbanisation activities along the flatland section, while in the hilly section it maintains its original features.

06

Via San Luca, Bologna

tinyurl.com/unescoporticoes

University and Academy

Along via Zamboni, the old Strada San Donato, porticoes of great monumental significance follow each other on both sides of the street. The current academic use of most of the buildings in this area, following the Napoleonic reform of 1803 that transferred the university to this site from its original seat at the Archiginnasio, means that the previous residential function cannot be immediately perceived. Indeed, for centuries this street has been regarded as an ideal place by the nobility to build their residences, above all after the construction of the Palazzo dei Bentivoglio (then destroyed in 1507) in the area currently occupied by the majestic Municipal Theatre (Teatro Comunale). The perimeter of the Unesco serial site nonetheless merely circumscribes the areas of today's Piazza Verdi, including the portico of the Municipal Theatre (Teatro Comunale), and that of Palazzo degli Armigeri, as well as the eastern section of the street, encompassing Palazzo Poggi, the university library, the porticoes of the Academy of Fine Arts (Accademia di belle arti) and the National Art Gallery (pinacoteca nazionale), down to the San Donato gate. At present, the porticoes in the initial stretch, from the two towers to Piazza Verdi (of which some are of extraordinary architectonic beauty such as the 16th century porticoes of Palazzo Magnani and those of Palazzo Malvezzi) alongside the side-portico of San Giacomo Maggiore Church, are still excluded.



Certosa

One of the most ambitious urban projects in Bologna in the Napoleonic years concerned undoubtedly the city's first public cemetery, located in the suppressed Certosa monastery. What can be admired today is a monumental cemetery outside the centre of Bologna connected by a portico to the Sanctuary of San Luca. Here, starting from 1811, the architect Ercole Gasparini did not just remodel the old inner courtyards, but worked also on developing the connection of the modern necropolis to the the older living city by a long "covered way". The funeral chapels would therefore no longer be limited to the enclosed and remodelled spaces of the old Certosa, but would be located also along the external 160 span portico, that from Arco del Meloncello reached the former monastery, creating a hybrid and nevertheless traditional structure to the local tradition. Even if these final tombs on the road were never built, the covered way remained as testimony to the value of a project that soon become the subject of a lively debate on the cemetery architecture of the time.



Piazza Cavour, Farini and Minghetti

With the opening of via dell'Indipendenza and via Luigi Carlo Farini following on a project by Coriolano Monti, Bologna's urban landscape was enriched with a new type of portico, used mainly for commercial purposes according to a fashion that had been spreading throughout Europe in the 19th century. The new buildings designed along the street that connects Piazza Maggiore to the new railway station and, above all, those in the new "business" area around Piazza Cavour, represented the opportunity to launch new commercial activities while the porticoes on the ground floor became the scene of a new lively and dynamic social life, open to the maximum circulation of air and light, according to a concept of space that aims to offset the penumbra of the traditional porticoes, pigeon-holed as dangerous and rather insalubrious spaces. In stylistic terms, these new porticoes adopted historicist solutions by making reference to Neo-Renaissance and, above all, Neo-16th century models as can clearly be seen in the spectacular buildings used as financial offices that flaunted an opulent decorativeness, demonstrated by the painted porticoes of the Banca Nazionale designed by Antonio Cipolla (today Banca d'Italia, piazza Cavour 6) and the encrusted polychrome marble arcades of the palace of residence of the Cassa di Risparmio of Giuseppe Mengoni (via Farini 22).

09

From via Farini to Piazza Minghetti, Bologna
tinyurl.com/unescoporticoes





“Train” of Barca

Just as important is the inclusion in the Unesco list of the modern portico designed by Giuseppe Vaccaro within the context of the “Barca” Ina-Casa district project (1957-62), in which the residential blocks are organised around a central 600 m long, 3-storey high backbone building, popularly called “the train”. And what is more, this completely porticoed structure embraces the Bolognese traditions by explicitly and effectively recreating the formal identity-related value of the historic city also in the suburbs. The Barca train re-processes in a modern key the architectonic principle of the traditional Bolognese portico, renewing the identity load of the area with expressive vitality. The ongoing maintenance of the residential structure, often carried out by the residents themselves, helps protect the district against degradation, acting as a model of social inclusion and architectonic excellence.

Once again, the portico becomes an element of hospitality, standing out as a perfect gathering point for the people of Bologna.

MAMbo

The Unesco recognition did not only cover medieval and modern porticoes, but also post-unification and contemporary structures. As an example of the early twentieth-century "social" portico architecture, achieved through the use of innovative techniques consisting of masonry structures and reinforced concrete decorations, the inscription of the portico of the former "bread oven" was proposed, a building originally intended as a municipal bakery and then used for a wide variety of functions, and now housing the Mambo, the Museum of Modern Art. The same museum circuit also includes the Morandi Museum and House (Museo e Casa Morandi), the Ustica Memorial Museum (Museo per la Memoria di Ustica), the Villa delle Rose and the Sandra Natali Residence for Artists (Residenza per artisti Sandra Natali). This urban area has been re-used with full respect for the surrounding environment; indeed, the portico in the area of the old Navile Port, recently transformed into the cultural centre Manifattura delle Arti, acts as a gateway and venue known for its central social and cultural role. This is also home to an important source of documentation, the archives of the Cineteca di Bologna, one of the most prestigious institutions at international level for the restoration of motion pictures and curator of the Il Cinema Ritrovato and Sotto le Stelle del Cinema festivals, ranked among the world's most important film dissemination and promotion initiatives.



Ph. Lorenzo Burlando



Strada Maggiore

Strada Maggiore largely follows the route of the ancient Via Aemilia inframuraria's easternmost section, and retains well-preserved the monumental layout slowly stratified over the course of the modern age, when it served as a privileged ceremonial route for the entry of popes from Rome into the city. Protected by archways on both sides for almost all of its length, it boasts some of the most singular examples of porticoed architecture of the entire city. Notable examples include the airy, long, late-medieval portico on the northern side of the Basilica of Santa Maria dei Servi, probably designed by Father Andrea da Faenza in the second half of the 14th century and conceived as a long pavilion partially raised above street level, with large cross vaults supported by slender Veronese marble columns. Altered and repaired many times due to the collapse of the vaults, it reached its current form in the mid 19th century when the church of San Tomaso was demolished, today's via Guerrazzi was adapted and the large quadrangle was built. Continuing towards the two towers and still on the southern side of the street, at number 19 you can admire the slender wooden portico of Casa Isolani, one of the best-preserved late medieval porticoes whose oak wood supports a stand as high as 9 metres

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Strada Maggiore, Bologna
tinyurl.com/unescoporticoes

Focus

Fun facts about the porticoes

Many different varieties of porticoes exist: from the wooden structures, such as the 13th-century Casa Isolani in Strada Maggiore and the porticoes in Via Marsala, to the 14th-century "beccadelli", semi-porticoes without columns, such as the one on the rear façade of Palazzo d'Accursio and in Palazzo Ghisilardi-Fava. Of particular note are the very tall portico "dei Bastardini" in via d'Azeglio, named after the orphanage housed under its vaults until 1797, as well as the portico of the Archiginnasio known as "Pavaglione". Designed at the end of the 14th century, the four-sided portico of the basilica of Santa Maria dei Servi in Strada Maggiore is the largest in the city; whereas the highest flanks the Archiepiscopal Palace in Via Altabella (10 metres high!) and the narrowest, just 95 cm, marks the landscape of **Via Senzanome**. Once past the avenues, the long porticoed path of Via Saragozza begins, marking the starting point of the most famous and longest porticoed stretch in the world leading to the Sanctuary of the Madonna di San Luca. From the first arch of Porta Saragozza (Bonaccorsi) halfway up, you first reach the Arco del Meloncello, and then climb up to Monte della Guardia. The portico consists of 664 arches and stretches as long as almost 4 km.



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The narrowest portico
Via Senzanome, Bologna

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Arco del Meloncello
SS64 23, Bologna

Find out more info and experiences
 on porticoes on tinyurl.com/porticoesbw



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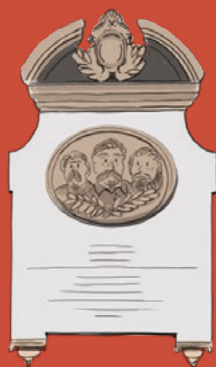
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The must-see masterpieces of Bologna



presented by
Maria Luisa Pacelli

Former Director of the Galleries of Modern and Contemporary Art
in Ferrara (Gallerie d'Arte Moderna e Contemporanea
di Ferrara) and scientific and organisational director of the exhibitions
of Ferrara Art Foundation in Palazzo dei Diamanti.
In November 2020 she was appointed director of the Bologna
National Art Gallery (Pinacoteca Nazionale).

Admiring the great masterpieces preserved in Bologna's museums, churches and historical buildings allows you to be transported back to distant times, when great artists used to walk the streets of the Learned City.



Courtesy Pinacoteca Nazionale



Ph. Franco Faranda

Pinacoteca Nazionale

Moving on from such masters as Raphael, Giotto, Guido Reni and Titian, whose works are found in the collections of the Pinacoteca Nazionale, one can envisage a plethora of tourist itineraries in the city that provide an insight into a centuries-old wealth. A unicum is the complex of frescoes of Santa Maria di Mezzaratta, whose detachment began in the 1950s. Originally started by Vitale da Bologna in the 1440s and later carried on by other masters, the cycle was reassembled according to its original structure in the most spectacular hall of the Pinacoteca.

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Via delle Belle Arti 56, Bologna
[tiny.one/artgallery](https://www.tiny.one/artgallery)

Oratory of Saint Cecilia

Right past the Two Towers, along Via Zamboni, we come across the Oratory of Saint Cecilia and Valeriano, a former Romanesque church housing one of the most important painting cycles of the Bolognese Renaissance. The frescoed project from 1505 with painted episodes of St Cecilia's story was entrusted to the main artists of the Bentivoglio court such as Francesco Francia, Lorenzo Costa and Amico Aspertini.

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Via Zamboni 15, Bologna
[tiny.one/oratory](https://www.tiny.one/oratory)



Ph. Roberto Serra



Courtesy Linda Cavicchi

Municipal Art Collections

Since 1936, the Municipal Art Collections have been housed in the former winter residence of the Cardinal Legate in Palazzo D'Accursio in Piazza Maggiore. Of major interest are the works of the brilliant painter Amico Aspertini, one of the most singular personalities of the Renaissance. The monochrome decorations on the facades of the Bolognese palaces are now lost, but it is possible to follow the painter's traces by visiting the Pinacoteca, Palazzina della Viola, the Church of San Martino Maggiore, the Oratory of St Cecilia, the Basilica of San Petronio and Rocca Isolani.

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Piazza Maggiore 6, Bologna
tiny.one/artcollection

Rocca Isolani

Of 14th century origin, Rocca Isolani is located in Minerbio (BO). It was destroyed by the Landsknechte in 1527 and rebuilt by Giovanni Francesco Isolani, maintaining the original mid 16th century architecture. The interior features decorative frescoes in three rooms by Amico Aspertini, as documented by sketches available for consultation at the British Museum in London.

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Via G. Garibaldi 12C, Minerbio (BO)
isolani.it



Ph. Paolo Righi

Palazzo Fava

When it comes to unmissable encounters, the art of Ludovico, Agostino and Annibale Carracci is reflected not only in the masterpieces of the city's museums, but also in the frescoes adorning Palazzo Fava and Palazzo Magnani and matching the elegant monumentality and history of the sites. With the Jason and Medea cycle, which decorates the hall on the first floor of Palazzo Fava, the Carraccis innovate the concept of the fresco cycle by emphasising narrative elements.

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Via Manzoni 2, Bologna
tiny.one/favapalace



Ph. Costantino Mucciaccia

Palazzo Pepoli Campogrande

On the subject of architectural decoration, we may not forget the quadrature painting of the 17th and 18th centuries, of which superb examples can be seen in Palazzo Pepoli Campogrande, the detached headquarters of the Pinacoteca Nazionale, and in Palazzo Albergati in Zola Predosa. Also known as Palazzo Pepoli "Nuovo", the main floor houses a series of rooms splendidly frescoed by the main protagonists of the great Bolognese decoration season between the second half of the 17th century and the beginning of the following century.

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Via Castiglione 7, Bologna
tiny.one/pepolipalace



Ph. Lab051

Palazzo Albergati

Palazzo Albergati in Zola Predosa (BO) is a magnificent country residence that belonged to the Albergati family, one of the most distinguished and representative families of Bologna between the 16th and 17th centuries. The minimalism and compactness of the exterior make the interiors with the frescoed walls and audacious architectonic oddities even more astounding. The staircases vary in form with the most spectacular being the main staircase, consisting of three spiral flights.

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Via Masini, Zola Predosa (BO)
tiny.one/albergatipalace



Ph. Roberto Serra

Morandi Studio-House

Finally, it is definitely worth paying a visit to Giorgio Morandi's studio-house, in whose suspended atmosphere, among the customary objects of the master, one can think back to the artists he met in the city and with whom he undoubtedly had an in-depth knowledge and love. Among the rooms of the house, including the famous room on the courtyard, an itinerary develops through audio-video installations and multimedia technologies that allow visitors to learn more about the artist's life and work.

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Via Fondazza 36, Bologna
tiny.one/morandihouse

Focus

Treasures of the Civic Museums

Archaeology, ancient art, music, technical and industrial culture, history and memory, modern and contemporary art: Bologna's cultural offer is rich and able to cater for all tastes. Istituzione Bologna Musei recounts the entire history of the metropolitan area, offering visitors a unique narrative of Bologna's history, also by means of transversal routes through its various sites. From the Civic Archaeological Museum, which houses an excellent collection of Egyptian and Etruscan antiquities, to the Municipal Art Collections, with a museum itinerary ranging from the 13th to the early 20th century and whose entrance is combined with a visit to the **Clock Tower**,

over the Civic Medieval Museum, where visitors can relive the atmosphere of the medieval period and observe a scale reproduction of Bologna in the 13th century with the numerous towers once present throughout the city. From the Museum of Industrial Heritage, where the memory of the economic-productive history of the entire territory is preserved intact, to the International Museum and Library of Music, where instruments, scores, volumes and manuscripts cover six centuries of European music history.



Discover Bologna Civic Museums
on museibologna.it/museien

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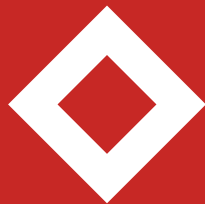
Clock Tower
Piazza Maggiore 6, Bologna

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**International Museum
and Library of Music**
Strada Maggiore 34, Bologna



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Culture
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Clock Tower and Municipal Art Collections

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Winterly marvels between Bologna and Modena



presented by
Luciano Magnani

Current President of the of the Cimone Consortium and the Regional Board of Ski Instructors of Emilia Romagna, he is a ski instructor and tourism entrepreneur; indeed, he manages a camp-site and hotel in Sestola where he lives with his family. He was Director of the Sestola Ski School for 30 years and Honorary President of the National Board of Ski Instructors from 2002 to 2018.

**From skiing
and snowboarding
to snowshoeing,
the mountains are
open to everyone,
experts and beginners
alike, and reveal
incredible snowy
landscapes that
are hard to forget.**



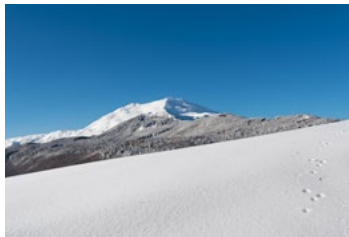
Corno alle Scale

Corno alle Scale is a ski resort in the Bolognese Apennines at an altitude of 1944 m; it offers 36 km of panoramic downhill runs including the longest track of almost 3km dedicated to Alberto Tomba.

Located at Lizzano in Belvedere, the station comes with snow park, baby park and sledge runs; it also caters for people with disabilities, offering licensed instructors. An equipped area has been re-opened at Malghe for snowboard and cross-country skiing enthusiasts, one for experts and one for beginners.

25

Lizzano in Belvedere (BO)
tiny.one/cornoscale



Monte Cimone

The largest ski area in the Tuscan-Emilian Apennines is Cimone, with over 50 km of slopes, 27 ski lifts and 6 connections. As of this year, two new baby parks have been added in Cimoncino and Polle to provide an even more welcoming service for families and children, together with the facilities of Lago della Ninfa.

Tracks for all tastes wind along the three sides of the mountain: longer and wider, with challenging slopes for expert skiers, or shorter and easier for leisure skiers.

26

Sestola (MO)
cimonesci.it



Lizzano in Belvedere

The territory of Lizzano in Belvedere conceals engaging history, with perhaps the most interesting site being the delubro (temple), mentioned as early as 553 A.D., the oldest building Greater Bologna which, together with the discovery of fragments of flint and terracotta tools at Sboccata dei Bagnadori and Rocca Corneta, bear witness to the passage of primitive men in the area. Lizzano is a welcoming land, with plenty of accommodation, as well as a popular destination for sports activities at high altitudes or exciting nature hikes.

27

Lizzano in Belvedere (BO)
tiny.one/lizzanovillage



Fanano

The ski slopes of Monte Cimone cover the municipalities of Fanano, Sestola, Montecreto and Riolunato. Skiers will find the first novelty on the Pista Nera Direttissima (Black Run), which has been widened and made completely secure with type A safety nets. Since 2001, Fanano has been awarded the Orange Flag by the Italian Touring Club, a prize reserved for touristically significant inland locations, and is the largest municipality in Alto Frignano, with its 90 km of territory, most of which falls within the Regional Park of the Upper Apennines of Modena.

28

Fanano (MO)
cimonesci.it/fanano



Ph. discoverART

Porretta Terme

Famous for its ancient thermal baths and the renewed offer of contemporary establishments, Porretta Terme lies on the slopes of Monte della Croce in the municipality of Alto Reno Terme (BO), surrounded by the Rio Maggiore and Reno rivers, upon whose banks the ancient baths developed in the 19th century. The town is rich in cultural attractions: from the Film Festival, now in its twentieth year, to the renowned mural art, over the long-awaited Porretta Soul Festival, a musical event with artists from all over Europe.

29

Porretta Terme (BO)
discoveraltorenoterme.it/en



Ninfa Lake

Ninfa Lake (Lago della Ninfa) is an ideal destination for everyone, including families. Located at an altitude of 1,500 metres behind Mount Cimone, in Sestola, the lake comes with a 900-metre-long medium-difficulty ski slope served by a high-capacity chairlift which, alongside the school camp service, is an excellent way for everyone to approach winter sports. Equipment hire services and ample parkings for cars and camper vans make it the favourite spot for lake landscapes enthusiasts not wishing to renounce their home comfort.

30

Sestola (MO)
visitsestola.com



Monteacuto delle Alpi

In the splendid medieval town of Monteacuto, where cars are banned, the atmosphere is old-worldly; while strolling along the narrow alleys just stop off to admire mountain glimpses of incomparable beauty. The village is perched on the mountain ridges and offers a variety of hiking trails, such as the one leading to the Sanctuary of the Madonna del Faggio. The sanctuary is immediately recognisable by its sandstone door and square bell tower surrounded by a luxuriant beech grove whose largest trees grow close to the bell tower.

31

Lizzano in Belvedere (BO)
tiny.one/monteacutovillage



Passo del Lupo

The first bob run of the Apennines was opened at Passo del Lupo: 700 m of straight sections and curves with a 1200 metre drop. One of Cimone's finest achievements is the ski centre for disabled people, whose services are coordinated by the Silvia Rinaldi Sports Foundation. Among accessible huts, a courtesy service of wheelchairs, guides and escorts on the slopes, rental of dualskis, mono-skis, snowcarts and microphones for blind skiers... skiing has never been so easy!

32

Sestola (MO)
cimonesci.it/passo-del-lupo

Focus

Spas in the mountains

There are many high quality wellness programmes close to the ski resorts, starting from Porretta Terme whose fourteen springs gush forth waters with exceptional properties. Known since ancient Roman times for their healing and medical virtues, the **Porretta thermal baths** are the ideal solution if you have just snowshoed your way down the Corno alle Scale!

Remaining in the Apennines, the Villaggio della Salute Più in Monterezeno enjoys a privileged position in the mountains and foothills near Bologna that affords it a mild climate both in winter and summer. From spa treatments to e-bike experiences, a stay at the spa is definitely one to remember. On the way back from a ski trip to Monte Cimone, the ideal place to stop is the Spa of Salvarola, best known in the region for its "divine" waters, so called by Doctor Giambattista Moreali, who also prescribed them as a drink for his patients. On the green hills of Bologna towards Imola flow the natural springs of Castel San Pietro Terme, declared a slow city in 2005 for high quality of life standards and services provided to citizens and tourists, where relaxation and wellness merge with many sporting activities.



Discover thermal baths on
tiny.one/thermalbaths

33

Porretta thermal baths
 Via Roma 5, Porretta Terme (BO)

34

Castel San Pietro thermal baths
 Viale Terme 1113,
 Castel San Pietro Terme (BO)



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Disclosing Bologna

Present-day Bologna, the result of behind-the-scenes work, commitment to social and territorial promotion, excellence, local and adopted citizens.





Ph. Andrea Ranzi

Interview with the young singer-songwriter from Bologna and winner for the Best Project at Bologna Art Music

Lyl, tell us about your work and your impact on the region

I began to play the guitar when I was just ten years old. In January, I finally left the confines of my bedroom and began to play for Gente, an artist already active on the Bologna scene. Then, a bit for fun, I entered the 2021 edition of Bologna Art Music (Bologna Musica d'Autore), debuting and winning with my solo project that I called Lyl (everyone has called me "Lilli" since I was born) I am now recording my first album at the Fonoprint studio, one of the best recording and mastering studios in Italy. Bologna Art Music is a discreet, non invasive, pressure-free showcase that gives emerging artists the possibility to be heard by sector professionals. I like the idea of contributing with my project to the music scene in Bologna, nominated by Unesco as a City of Music in 2006. Music is at home here and in continual evolution.

Tomorrow's Bologna: what do expect and what would you like to find there?

As a university student, I'm proud of the fact that the University of Bologna is the greenest in Italy and I hope that the commitment to a more sustainable Bologna becomes increasingly concrete. I believe that is really important to increase the number of spaces like the new Dumbo that, in my opinion, has found the perfect balance to function and become a much longed-for meeting space. The free or very cheap events are an incentive to attract people but it is the idea of regenerating urban spaces, in my opinion, that is fundamental with a view to development. And I hope the various events such as Cinema Ritrovato, Repubblica delle Idee, that contribute to keeping the cultural humus of this city alive and flourishing, will continue.

Your favourite Bolognese word and why.

VeZ

(slang expression for vecchio/a, Italian word for "old", used in Bologna to greet a friend) I use this as a filler word as a sign of affection when talking with friends, but I use it too often and even improperly, loosely, to say that something or someone is really cool or when you go out to say that you're going to have fun, and as a tranquilliser to say "keep calm, chillax, hang loose" adopted as a lifestyle, I'd say.

Find out more on [instagram.com/lilil.lil](https://www.instagram.com/lilil.lil)

Must-sees

**Discover
the must-attend
exhibitions on
your Promenade**

Ando Gilardi Photo Gallery



35

14 October 2021 – 2 January 2022

Fondazione MAST

Via Speranza 42, Bologna

fotoindustria.it/en

Antonio Canova and Bologna. At the origins of the Pinacoteca



15

4 December 2021 – 20 February 2022
Pinacoteca Nazionale di Bologna
Via delle Belle Arti 56, Bologna
pinacotecabologna.beniculturali.it

Glassware from the Renaissance to the 19th century



36

13 November 2021 – 18 April 2022

Museo Civico Medievale

Via Manzoni 4, Bologna

museibologna.it/arteanticaen

Bolognese motorbikes in the 50s and 60s



37

17 October 2021 – 15 May 2022
Museo del Patrimonio Industriale
Via della Beverara 123, Bologna
museibologna.it/patrimonioidustrialeen



Dante Alighieri by Wolfgang

38

28 November 2021 – 13 February 2022

Oratorio di Santa Maria della Vita

Via Clavature 8-10, Bologna

genusbononiae.it/en

Giovanni Boldini.

The eyes in the soul



39

29 October 2021 – 13 March 2022

Palazzo Albergati

Via Saragozza 28, Bologna

palazzoalbergati.com

Real Bodies Experience



40

2 October 2021 – 9 January 2022

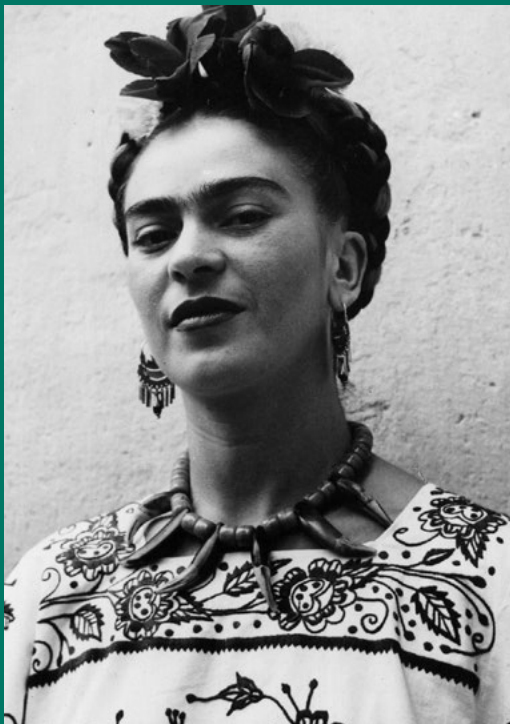
Palazzo Pallavicini

Via San Felice 24, Bologna

realbodies.it

Frida Kahlo

The experience



41

30 October 2021 – 27 February 2022

Palazzo Belloni

Via Dè Gombruti 13/a, Bologna

fridakahlotheexperience.com

Infinite Minimal



42

29 October 2021 – 9 January 2022

Museo Magi '900

Via Rusticana A/1, Pieve di Cento (BO)

magi900.com

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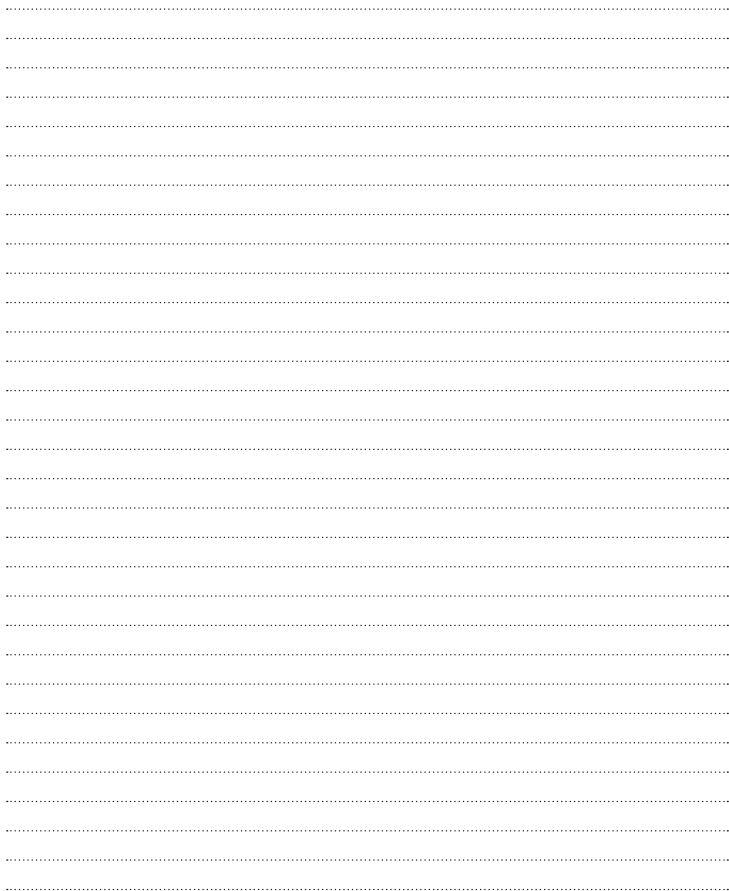
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bolognawelcome.com/en/information/promenade-en





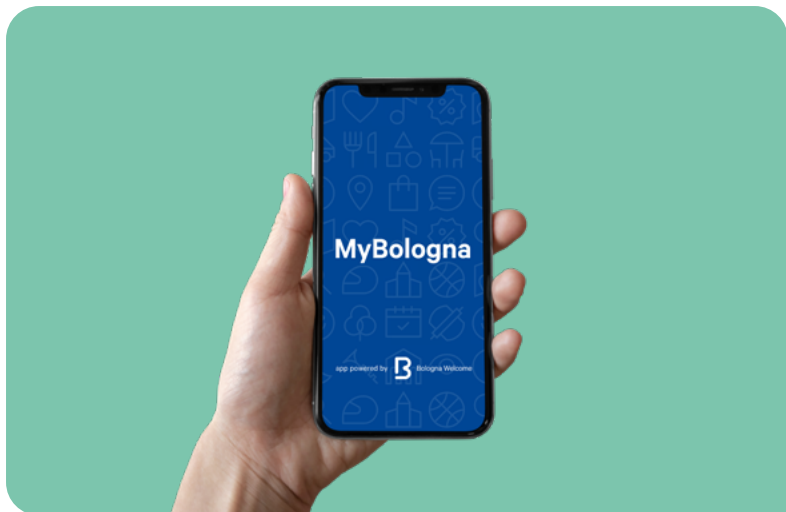




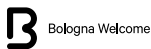
Promenade is your pocket size guide that finds space in your pocket or on your bedside table, full of suggestions about what you can expect to find and what you hope to discover.

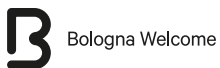
We have done our best to check the accuracy of the information of this Promenade guide until the time of printing. However, Bologna Welcome does not assume any responsibility for errors or changes following printing, nor for omissions.

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