



## Exploring Modern Contextualization: Bologna University Walter Bigiavi Library

Ömür KARARMAZ <sup>1\*</sup> , Çiğdem POLATOĞLU <sup>2</sup> 

ORCID 1: 0000-0002-7892-4663

ORCID 2: 0000-0002-9102-4969

<sup>1-2</sup> Yıldız Technical University, Faculty of Architecture, Architecture Department, 34349, İstanbul, Türkiye.

\* e-mail: omurkararmaz@gmail.com

### Abstract

The objective of this research is to contribute to the literature by examining the correlation between architecture and the phenomenon of contextualization, focusing on prominent approaches to "infill design." The text discusses design attitudes and tactics applied to modern infill within the dialectic of contextualization and conceptualization introduced by Tschumi in the Event-Cities series. From the series' triad of tactical indifference, conflict, and reciprocity, it is inferred that the dominant design attitude becomes legible through the tectonics: morphology-settlement, orientation-function, and form-mass-material. Qualitative research methods were used for data collection and analysis. The results reveal that the predominant design attitude of the library is 'conflict,' which is evident in the morphology, facade, materials, mass, and orientation, contrasting with compositional elements and the unity of buildings, indicating 'reciprocity.' This research's findings contribute to the existing body of knowledge by demonstrating how design-context dialogue can be created, potentially influencing future infill design practices.

**Keywords:** Contextualization, infill design, attitude-tactics, qualitative research.

## Modern Bağlamsallaşma Üzerine Bir Araştırma: Walter Bigiavi Ekonomi Fakültesi Kütüphanesi

### Öz

Bu araştırmanın amacı, mimari ve bağlamsallaşma olgusu arasındaki ilişkiyi, özellikle "infill tasarımı" konusundaki önde gelen yaklaşımlara odaklanarak literatüre katkıda bulunmaktır. Metinde, Tschumi'nin Event City Serisi'nde yer alan bağlamsallaşma ve kavramsallaşma diyalektini doğuran ilişkiler, modern bir infill tasarım örnekleme olan Bologna Üniversitesi Walter Bigiavi Kütüphanesi tavrı ve taktikleri kapsamında tartışılmaktadır. Serinin taktik ilgisizlik, çatışma ve karşılıklılık üçgeni üzerinden kurulan kavramsal arkaplan, yapının morfoloji-yerleşim, yönlendirme-işlev ve biçim-kütle-malzeme tectonikleri üzerinden okunmaktadır. Bağlamsallaşma sürecinin görünür kılınması amacıyla araştırmada veri toplanması ve değerlendirilmesi kapsamında niteliksel araştırma yöntemleri olan: görsel analiz, teknik belge inceleme, mekansal değerlendirmeden yararlanılmıştır. Sonuçlar, yapıda benimsenen hakim tasarım tavrının 'çatışma' olduğunu göstermektedir ki bu, morfoloji, cephe, malzemeler, kütle ve yönlendirme kararları ile görünür hale gelirken; kompozisyonel unsurlar ve ayırık, komşu yapıların dil birlikteliği ikincil tasarım tavrı olan 'karşılıklılık'ı işaret etmektedir. Bu araştırmanın bulguları, tasarım-bağlam diyalogunun nasıl oluşturulabileceğini göstererek mevcut bilgi birikimine katkıda bulunmakta ve gelecekteki infill tasarım uygulamalarını potansiyel olarak etkilemektedir.

**Anahtar kelimeler:** Bağlamsallaşma, infill tasarım, tavrı-taktik, nitel araştırma.

**Citation:** Kararmaz, Ö. & Polatoğlu, Ç. (2024). Exploring modern contextualization: Bologna University Walter Bigiavi Library. *Journal of Architectural Sciences and Applications*, 9 (1), 264-276.

**DOI:** <https://doi.org/10.30785/mbud.1437132>



## **1. Introduction**

*"Architects invent nothing; they redefine the value of form by virtue of its relationship to other elements in a composition."*

*Alvaro Siza*

Siza's discourse shifts the axis of creative endeavor in architecture from the assumed role of the architect as a god-like figure who performs the act of creation out of nothing to the transformation of the existing. In the current design scene, creativity is associated with the ability to create extraordinary connections among existing entities rather than creating something out of nothing. This perspective on 'what happens in the city' and 'new architectural designs that establish extraordinary relationships' within design practice allows for various interpretations of the ongoing trialectics of context, concept and content. Cities are living organisms, and just as living things undergo transformations throughout their lives, cities also transform as new layers are added to align with the flow of life. Examples of these transformations are evident in urban patterns, particularly in infill designs that are integrated into the existing urban fabric. Debates on how to preserve the original qualities of the land within built environments and integrate them into current urban living practices have been increasingly present in the architectural agenda, especially as a consequence of the urban losses caused by disasters. Buildings contextualize themselves within a complex, multi-layered and temporarily connected network. The process of contextualization is a composite of relationships between the abstract and concrete layers that make up the network and is influenced by both historical and contemporary actors. It is the state of harmony and integrity of all cultural and physical components that keep this organism alive, such as public spaces, transportation networks, landmarks, social factors, life rituals and historical remains. Each new architectural design that is added to the existing built environment is in fact a form of intervention, and its success depends on the richness of the meaningful relationships that the design has with the urban context. In other words, the contextual frame of a design is a combination of the intellectual and physical qualities of that design and its relationship with all components around it. This combination is a complex network, which is why an understanding of this coexistence is required in every case that relates to an urban area necessitates understanding of this cohabitat. As Demiri (2013) expresses, "Any intervention in the historical context should not be considered in isolation, but in harmony with the existing architecture by relying on the interpretation of the space." Therefore, when contemplating the contextualization of a building, it is essential to first examine the relationships that form the context at various scales.

The literature on infill architectural design frequently emphasizes the revitalization of urban fabric, sustainability, socio-cultural compatibility, design and aesthetics, and economic value. Furthermore, the needs of local communities, the preservation of cultural heritage, energy efficiency, environmental sustainability, and the integration of green building technologies and renewable energy are prominent subjects addressed within the design-infill framework. Nonetheless, certain aspects remain underexplored in the literature. Although the issue of achieving "compatibility" in diverse urban settings, particularly in historic environments, is frequently debated within the design discipline, there is a relative paucity of in-depth examinations of the conceptual foundations underlying infill proposals and their practical implications. This study, therefore, seeks to problematize the dialogue between contextualization and design within the architectural discipline, interrogating how design attitudes and tactics shape both the design proposal and its contextual integration. The research aims to elucidate the relationships between the theoretical and practical dimensions of architectural design through tectonics, utilizing a case study to render these connections visible. These insights are posited as a potential model for informing future design approaches.

## **2. Material and Method**

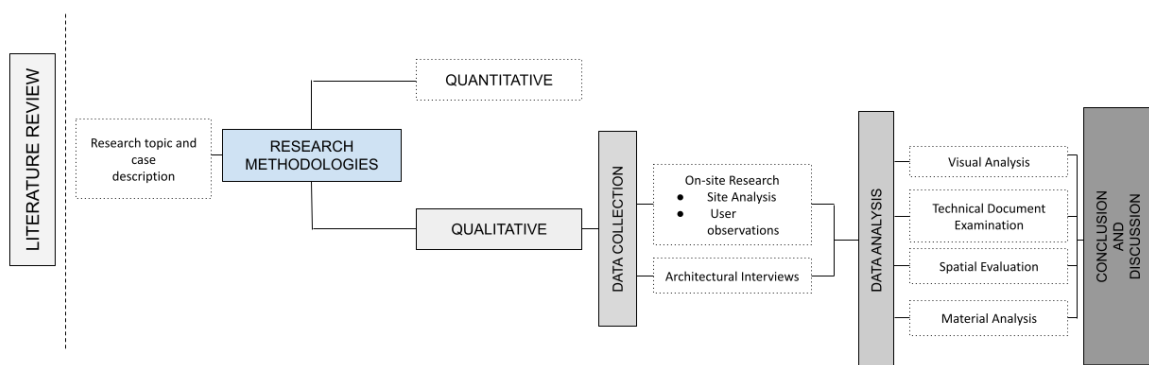
This research aims to understand the correlation between architecture and the phenomenon of contextualization by prominent design approaches. Within the scope of the text, the contextualization of new building designs in historic built environments is discussed, focusing on the example of Walter Bigiavi Library for the Faculty of Economics at the University of Bologna, designed by the Italian architect Enzo Zacchioli. The research is conducted on the basis of qualitative research methods.

Whilst examining a building through the discipline of architecture, it is customary to simultaneously address both technical and social dimensions. Qualitative research methodologies were used to facilitate in-depth understanding and contextual process of the settlement analysis. In this regard, the review was conducted by combining the qualitative research methods.

### 2.1. Aim, Scope and Material

Based on the research framework, the approaches and ideas of prominent theorists on context and the contemporary attitudes and tactics adopted in infill designs are linked to a case study. Considering the physical surroundings, geographical location, and environmental interactions of the building, an on-site analysis was conducted. Observation of the behaviour of the people using the building provided information about the use of the urban space and the functional activities in the immediate vicinity of the settlement. A meeting was conducted with Zacciroli Design Office to obtain documents of the building.

Architectural drawings and published articles related to the building were acquired through the meeting, which facilitated the gathering of information regarding the design process, decisions and aesthetic choices. Visual elements such as photographs and drawings of the building and videos were examined to analyze characteristic features of modern style, facade design, and other visual aspects such as compositional elements of the building. Visual materials served as an important source of information about the designer’s vision and attitude. Architectural plans, design reports, technical drawings, and other documents were scrutinized. These documents provide information about structural features, material specifications, and the construction process along with the orientation and settlement attributes. Interior spatial arrangements, the functional purposes of materials used, and the use of light were considered and reviewed in the analysis. The analysis also includes an examination of spatial arrangements, space organisation and interactions within the urban space. The characteristics of materials used in the building; including durability, aesthetics, and sustainability, were examined. The analysis evaluated the impact of material choices on design and functionality while discussing the contextualization process (Figure 1).



**Figure 1.** Research framing flowchart

### 2.2. Data Collection and Analysis

While analyzing the data, visual, spatial, and material analysis methods were adopted, alongside the examination of technical documentation. Themes and prominent features are identified to make sense of the design characteristics of the building design and settlement. In the results and discussion section of the research, the findings obtained were explained through a table. Consequently, the phenomenon of contextualization is conveyed through an examination of the architectural tectonics of the library building using the concepts of discussion. The conducted methods are chosen for a specific case. Integrating these methods in different forms, it is possible to gain a comprehensive understanding for further research, considering both the technical and social contexts of a design.

### **3. Findings and Discussion**

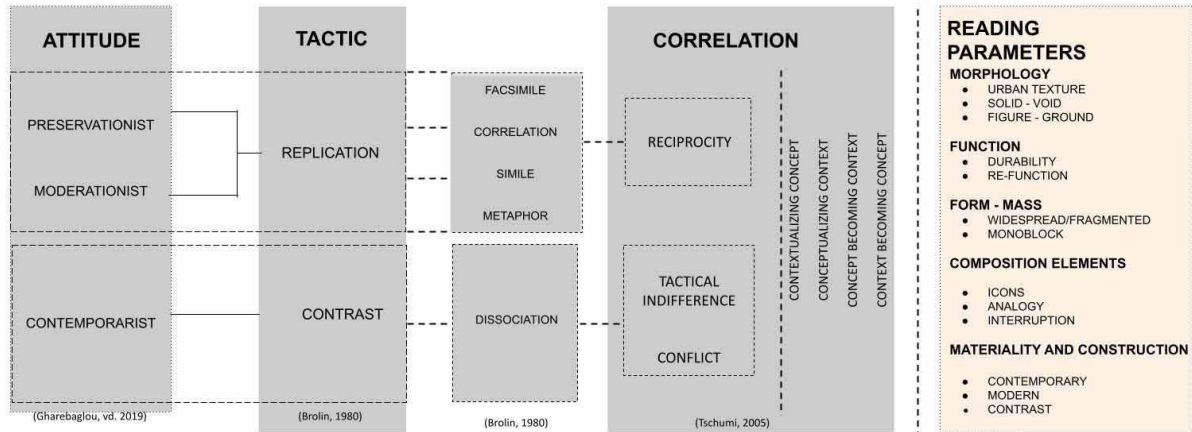
New architectural designs that respond to individual and social urban and structural needs and are intended to fill voids within the existing, often entrenched, ongoing built environment or structure for various reasons are summarized under the generic term 'infill' design. Infill design approaches are fundamentally related to three main disciplines: architectural design, urban planning, and heritage conservation. In the literature, the term 'infill' is associated with both the absence of a single structure in urban design and the collective presence of multiple structures that enable transitions between various urban zones and are often associated with a lack of texture in the memory of the city. This approach, which focuses primarily on urban textures, is discussed in the literature under the terms 'urban infill' and 'infill development' (Sheppard, 2006). Urban infill is defined by the continuity/sustainability of urban development, the creative transformation of surplus/vacant land, relatively small urban interventions, decaying areas and changing urban practices and needs. On the other hand, infill design notion is discussed under the aspects of orientation, site, function and form (Sotoudeh & Wan Abdullah, 2012; Vallance, Perkins & Moore, 2005). In this context, the concept of 'infill' in architectural design not only focuses on filling an urban void but also addresses losses in the existing fabric embedded in urban memory and examines how areas can once again become part of urban life.

#### **3.1. Attitude and Tactics on the Contextualization of the Concept**

The infill design concept problematizes the settlement in the void and emphasizes the conceptual interpretation of occupied space. Therefore, the conceptual interpretation of the occupied void in infill designs intersects with the phenomenon of contextualization by reflecting the dynamics of the values, judgments and production of its era. In spite of the fact that this kind of approach differs from the repetition of the past, it aims to establish extraordinary connections within the existing environment. The highlighted contextualization, as a way of settlement, involves the association of the unique and time-dependent data of the space through the defined conceptual framework. It is possible to discuss two fundamental components that generate relationships in the conceptualization and contextualization process; the existing context and the new design proposal.

Demiri (2013, p.44) states that the dialectic between these two phenomena is related to contemporary interpretation, which is shaped by the meaning and values that the designer attributes to architectural buildings. When analyzing the attitudes and tactics of designers in the current architectural environment, it is observed that there is a polyphonic environment in infill design. While architects and architectural offices such as Daniel Libeskind, Sanaa, OMA, Frank Gehry, Peter Eisenman tend to break the relationship between the new design proposal and the past approaches with contradictory methods, there are also design orientations of architects such as Raymond Erith and Norm Tyler who prioritize harmony with the historical texture. Gharebaglou, Ebrahimi & Ardabilchi (2019) categorize the architectural proposals that emerge in the contemporary architectural environment into three main attitudes: Preservationist, Contemporarist or Moderationist. Depending on the attitude adopted in design, design tactics characterize the new proposal. These tactics can be summarized under two main headings (Brolin, 1980): replication and contrast. To replicate the existing context, the designer may use facsimile, correlation, simile, metaphor, or develop tactics that contrast the qualities of the existing context. In contemporary infill proposals, oppositional and replicative attitudes sometimes coexist and the context and concept are 'collided' and hybridized. Ironically, this act of collision is in fact a method of interaction and the result of the dialog between concept, context and content dialogue emphasized by Tschumi (2005). Tschumi (2005) argues that context and concept can be related in three different ways: tactical indifference, reciprocity and conflict. In cases where tactical indifference is adopted, it is argued that the context in the current environment is not rich or fruitful and the conceptual framework established in design thinking focuses on the inside rather than the outside of the building envelope, with a tabula rasa approach. The context and concept are not interactive and remain independent of each other within such instances. Regarding reciprocity, there is a dialog between the concept and the existing context. It can be said that the concept is harmonized with the context through symbolic elements in the building envelope (material texture, construction

method, etc.) and becomes closer to the context through imitation or resemblance. In these cases, the concept influences the context just as much as the context influences the concept, resulting in a symbiotic partnership. Conflicts, on the other hand, the concept is not indifferent to the context, but on the contrary is in conscious opposition to it. The conceptual framework is structured by differentiating it from the contextual qualities. Mutually, the context transforms the concept and the concept transforms the context.



**Figure 2.** Conceptual background based on literature review: attitude - tactics - correlation

Tschumi (2005) classifies the associations between concept and context in the text *Event Cities-3* with the definitions "contextualizing concept", "conceptualizing context", "concept becoming context" and "context becoming concept". Güleç (2012) says of these classifications, "The first one, which leads to the development of self-similarity designs, refers to the adaptation of a concept to the conditions of the context; the second one refers to making the conditions and limitations of the context the driving force behind a concept. The "concept becoming context" associated with the former means that large-scale buildings transform the urban context, while the "context becoming concept" associated with the second term means the emergence of designs that are integrated into the environment." In this conception, the design in Tschumi's architecture interacts with events, places, actors and time within the context.

In contrast to a total negation or repetition of the past by the new design proposal, the current quest is rooted in the internalisation of the existing built environment and the spirit of place rather than in an analogical resemblance, in the implicit interpretation of the old, and in the relationships established through intensity and conflict. Therefore, as Demiri (2013) states, all contemporary attitudes and tactics are somehow linked to the identity of the place, and the interpretation of this identity through the new building proposal depends on the meaning the designer attributes to the existing (historical) environment. These conceptual extensions provide a framework to explore how the attitudes and tactics adopted in the design of the Walter Bigiavi Library for the Faculty of Economics at the University of Bologna, discussed later in the text, influence the process of conceptualization and contextualization (Figure 2).

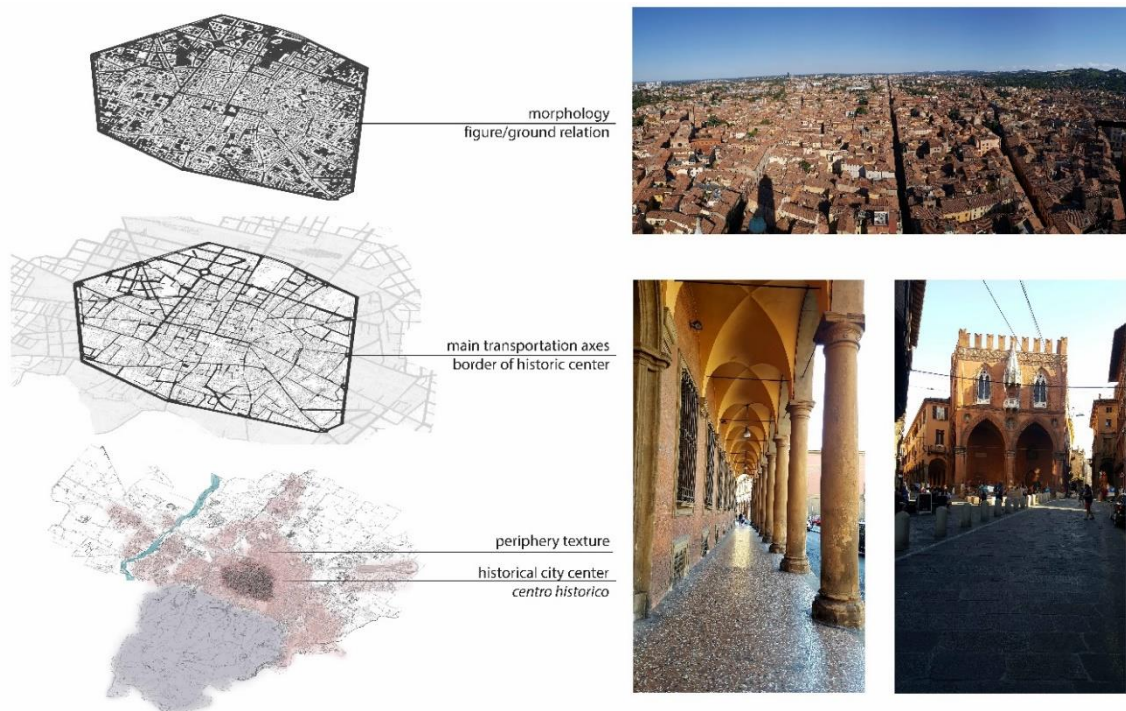
### 3.2. University of Bologna Walter Bigiavi Library

*"la dotta, lagrasa, la rossa"*

" - knowledgeable, fat, red -"

Walter Bigiavi Library for the Faculty of Economics is located in the city center of Bologna. Local names for Bologna, capital of the Emilia-Romagna region in northern Italy: 'La dotta' for the university, considered the oldest in the Western world, 'Lagrasa' for the reputation of the regional cuisine, 'La rossa' for the warm, terracotta-colored brick and plaster of the old medieval city center, and 'La rossa' for the left-wing local government of the post-war period, which tried to preserve the porticoed red streets of its 'center' (Pinto, 2021). In the 1960s, when the design and construction of the library began, debates in Italian cities, as in many Western European countries, revolved around the relationship

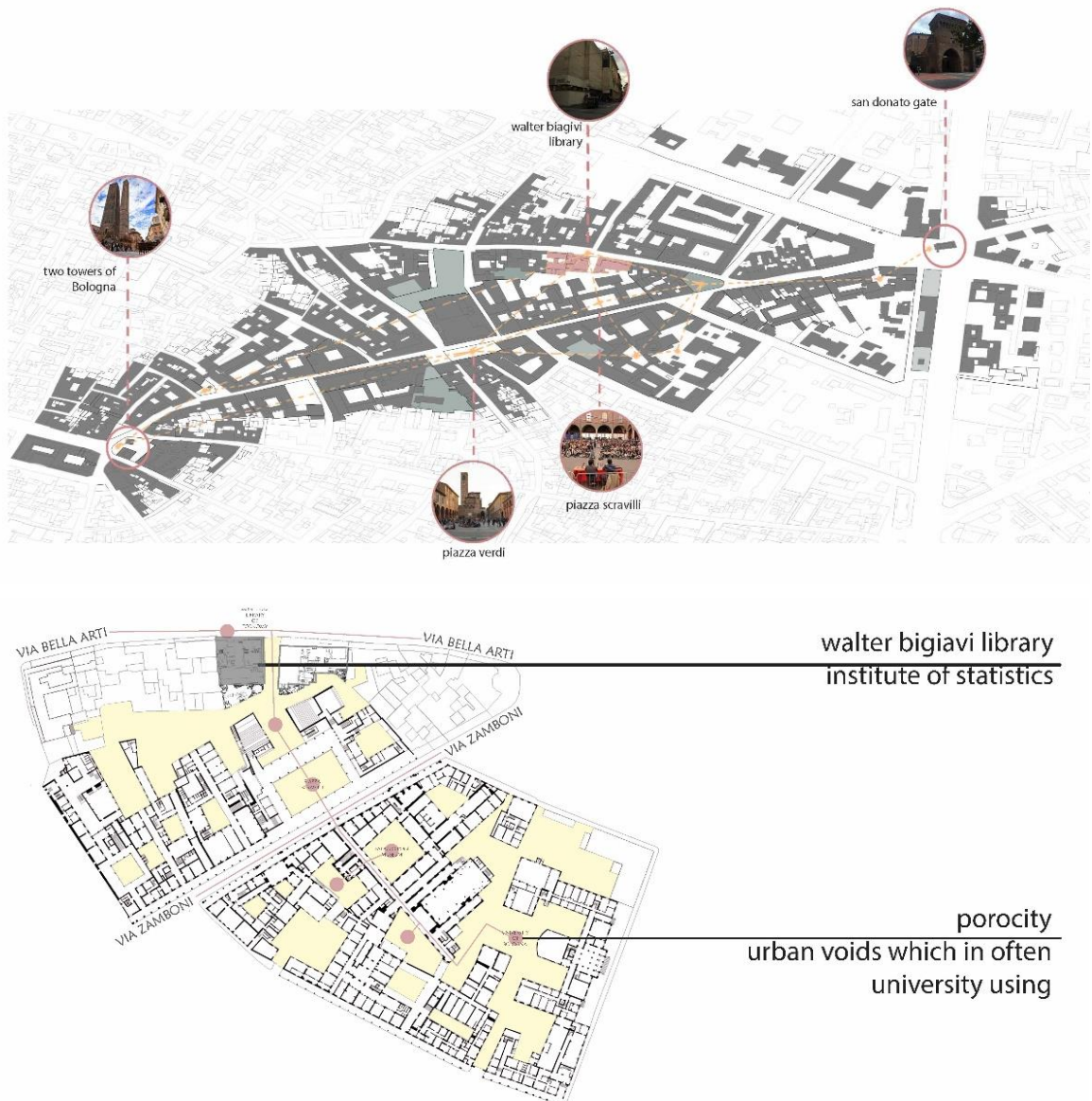
between the urban past and modern life and a national debate about who cities are for. In the same period, a new urban planning approach focused on the preservation of the *centro storico*, which was at the center of political tensions and uprisings in Bologna in the 1960s and 70s, based on the participation of local residents in urban planning decisions was adopted by the Italian left-wing government, which advocated an anti-development stance on the preservation of the historic built environment. This approach to urban conservation was intended as a response to the 'destructive consequences of growth-oriented urban planning' (Hatherley, 2015). It was crucial that conservation was carried out for the benefit of urban dwellers rather than contributing to their eventual displacement, and the attitude was summarized in the motto 'the old city for a new society'. When the current morphology of the city is examined, it is evident that the historic center (*centro storico*), which maintains a dense, organic building texture, contrasts with the grid plan type and relatively high-rise building texture found in the relatively new residential areas surrounding the center (Figure 3). The historical center is characterized by the presence of fortified walls, city gates at the intersections of the walls, medieval buildings and public circulation patterns connecting these buildings to each other and urban circulation (Miller, 1989; Miller, 2000; Thurber, 1999). The local building material is brick and the buildings in the historic center have hipped tile roofs. Today, the city walls have been replaced by the main transportation axes connecting the city center with the peripheral settlements, but the city gates and the two towers (*due torri*) in the center of the radial axes have been preserved as city symbols. The historic buildings in the center have courtyard plan type; the courtyards of the buildings are integrated with the city squares of various scales through continuous porticoes extending under almost every building in the historic center, and this porous structure provides both visual and kinetic transitions and continuity in public space. The facades of the buildings within the historic center have red colors and tones derived from local materials, while the peripheral area has examples of new buildings using contemporary building materials and production techniques, as well as traditional building materials with contemporary construction methods (Figure 2). Within the boundaries of the center, there are relatively few new architectural proposals within the existing, protected, dense and ossified urban fabric. The Walter Bigiavi Library is one of these few examples of modern architecture built in the city center.



**Figure 3.** The morphology (left) and identity elements (right) of Bologna (Author's archive)

The University District, in which the library building is located, is a fluid and multi-layered urban space with spatial transitions between different buildings and urban spaces from different eras. The urban axis, which starts from the San Donato Gate and extending to Due Torri, together with Zamboni and

Bella Arti Streets, is used by the young population, mostly students. Within this network, the island on which Bologna University Walter Bigiavi Library is located is located on Bella Arti Street, where the educational buildings of the University of Bologna are concentrated. The urban openness of the library's facade is part of a public open circulation that connects to Scaravilli Square, the Rectorate Building of the University of Bologna and the courtyards of the Faculty of Chemistry (Figure 4). This area contains a rich urban and structural relationship in which; the participation of a contemporary infill building design in the urban pattern, the attitude and tactics adopted in the new design. Therefore the current conflicts and compromises between the existing texture and the new design proposal can be examined. From this point of view, the library building considered in this study is read through the effects of the attitudes and tactics adopted in its design on Tschumi's (2005) dialectic of conceptualization and contextualization; this investigation is compiled under the titles morphology-settlement, orientation-function,-form-mass-material, which are the discussion concepts of architectural tectonics.



**Figure 4.** The porous urban pattern between Due Torri and San Donato Gate (top) and the focal points of the University area (bottom)

**3.2.1. Morphology - settlement**

Walter Bigiavi Library, designed and built between 1963 and 1972 by Enzo Zacchioli, is an example of the avant-garde architecture of its time. The design is inspired by Le Corbusier's brutalist phase, which

was later revived in the UK as New Brutalism (Andreola, 2013). The library is both a historical and collective identity element within the city and a landmark due to its design choices. The building island on which the library is located was damaged by the bombing of the city during the Second World War, creating a gap in the urban fabric into which the library building was placed. In contrast to the typology of the courtyard buildings of the historic center, the void in the library is interpreted with a monoblock mass. The library was designed by Enzo Zacchioli together with the facade of the 19th century palace on XX Ottobre 1940 Street, seventy percent of which has been demolished, restored and re-functionalized as the Institute of Statistics. This similarity created a unity in the urban perception (Figure 4). "The two buildings, separated by a narrow street, are arranged as a kind of gateway to the heart of the city, communicating with each other through the same expressive language" (Andreola, 2013). Although the library building is designed as a monoblock, a dialogue between the building envelope and the urban space is constructed with a conceptual, interpretive approach by association with the existing building, the Institute of Statistics. In this regard, instead of a repetition in the morphology, building style and envelope of the building, a 'reciprocity' attitude was adopted and contextualization was sought through the tactics of association (existing upper scale) and analogy (neighbor building facade). Similarly, while the buildings on Bella Arti Street are often connected to the street with porticoes, the entrance facade of the library building on Bella Arti Street was consciously designed as solid; the porticoes of the old building were removed and the facade of the building was pulled back, creating a waiting and entrance area. An association-based connection is established between the old porticoes and a prismatic compositional element added to the building entrance. This situation emphasized the conflicting attitude of the building with a reference to the brutalist aesthetic elements of the building's era; a clear differentiation was achieved in the old-new distinction (Figure 5).



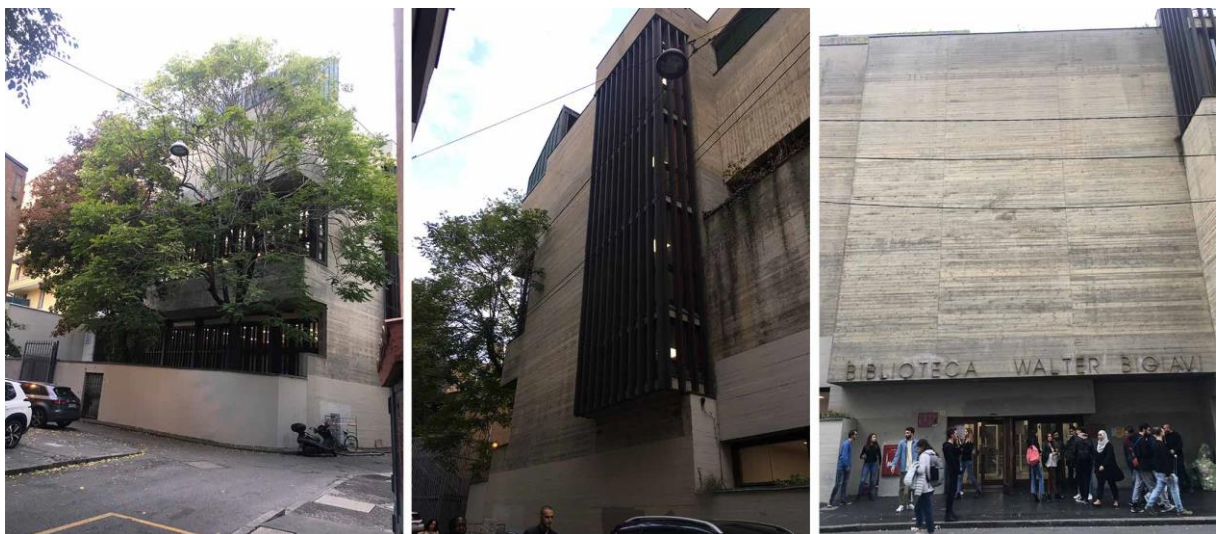
**Figure 5.** Walter Bigiavi Library for the Faculty of Economic's monoblock form and the facades' dialog between the Institute of Statistics and library (Author's archive)

### **3.2.2. Orientation - function**

The library, like many other public buildings in Bologna, is open to both university students and city residents. This accessibility reflects the city's conservation approach, which is rooted in a human-



centered philosophy. In the historic center of Bologna, building facades are connected to streets or avenues by porticoes, and openings are oriented parallel to the street on the upper levels of the porticoes. In the library building, in contrast to this traditional orientation, the main openings are placed on the back facade instead of the front facade and directed towards Scaravilli Square. Zacciroli, isolated the reading rooms from street noise by placing them at the back, while the front facade facing Via Della Bella Arti is reserved for the entrance on the ground floor and a storage room for the library on the upper floors. On the back facade, which has been significantly emptied by ribbon windows, the study rooms, designed at two storeys in height, are positioned to overlook the back garden opening onto Scaravilli square (Figure 5). The vertical circulation in the building is taken to the side facades and all horizontal and vertical circulation is associated with either a vertical window or a roof opening. This functional scheme has created a legible formal differentiation on the facade of the building. Interior design decisions, such as the retraction of the floor to the first floor, resulting in a double-height band on the ground floor, create spatial richness and complexity despite the limited dimensions of the building (Andreola, 2013). In the design of the library, decisions regarding urban orientation and function placement are consciously made to contrast with the traditional fabric. This approach allows the building's envelope qualities and massing decisions to be function-oriented. (Figure 6).

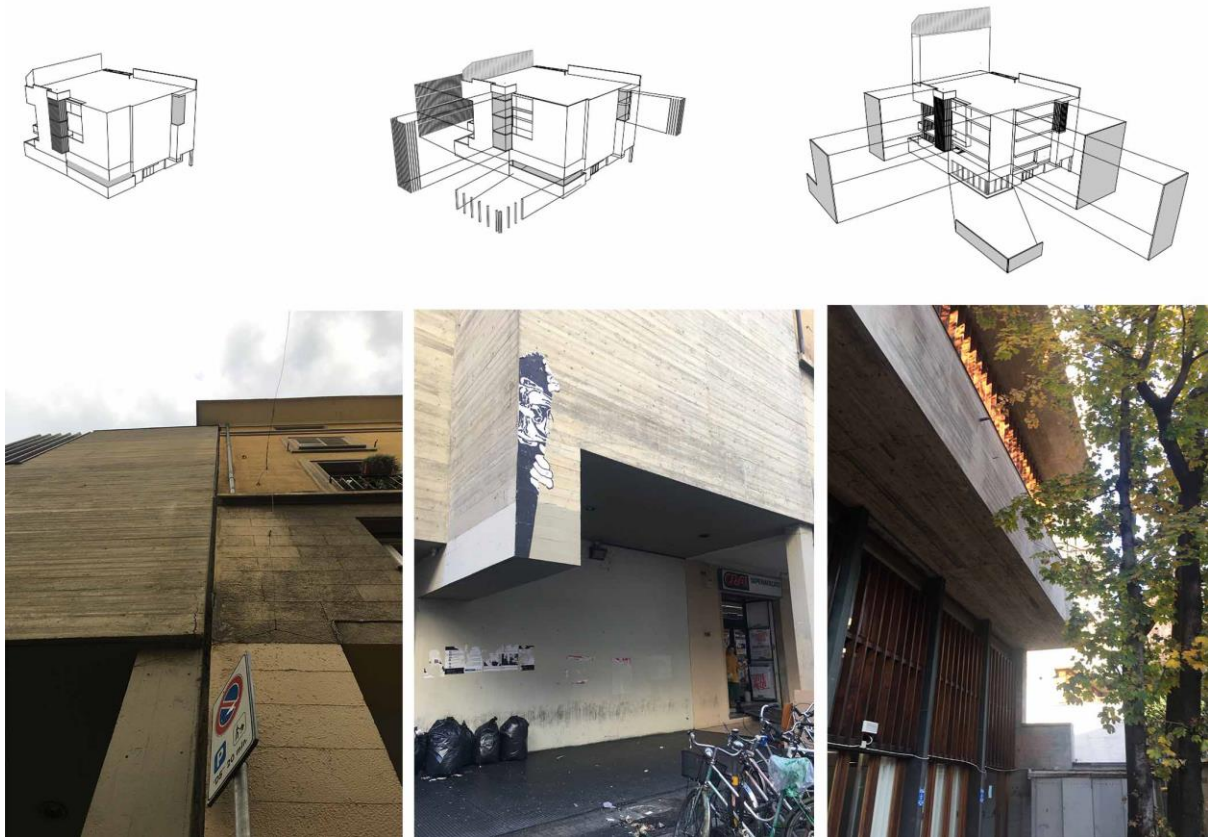


**Figure 6.** From left to right, surface characteristics of the back, side and front facades of the Walter Bigiavi Faculty of Economics Library (Author's archive)

### **3.2.3. Form - mass - material**

The continuity of pedestrian circulation in the City of Bologna is a potential asset in terms of accessibility. However, the fact that the urban users relate to the buildings only through the porticoes weakens the visual relationship of the citizens with the building facades. The porticoes, characteristic components of the historic center buildings, have been intentionally removed from the front facade of the Walter Bigiavi Library by the designer's conscious choice. This situation points to a distinct separation in mass formation; in this respect, the tactics of shaping the masses are similar to the gestalt principle of completion. The building mass is designed with solid facades except for the reading rooms opening to the backyard, the vertical circulation line, the balcony connected to the administration floor and the skylight symbolizing the entrance. Specialized functions in the building form are made legible with mass movements and material changes. Another effective tactic in the form organization is the gradual retreat of the entrance facade of the building to make it a waiting and gathering point despite all its solid feature. This design tactic creates a form-ground relationship, turning the library's largely solid, wide entrance facade into a backdrop for urban actions and events. This setback disrupts the continuous arcade sequence leading up to the building; the surface is detached from the urban portico system, and the facade is incorporated directly into the urban continuum and streetscape. However, an added prismatic compositional element softens and gradualizes this dramatic transition (Figures 5 and 6). The presence of this compositional element indicates that the infill building develops a

'reciprocal' attitude at the scale of the building component, even though it conflicts with the urban context. Similarly, the Library mass enters into a physical relationship with the existing neighboring buildings with which it establishes a dialogue on all facades through height, depth and alignment decisions, creating a visual continuity.



**Figure 7.** Walter Bigiavi Library's mass formation and analysis of composition elements (top) and material features (bottom) (Author's archive)

In contrast to the infill buildings, which were constructed in a similar period, the Bigiavi Library, which has become a grey landmark in the red image of Bologna due to the local building material, prefers reinforced concrete as a construction system and exposed concrete surfaces as well as steel elements on the facade. This differentiation in materials, on the one hand, differentiates the design from the traditional building texture that speaks a similar language; it is an example of the 'new brutalist' movement by Enzo Zacciroli. The building material of the Bigiavi Economic Library has become a language of communication between the Institute of Statistics, with which it is part of a similar history: "They communicate with each other through the same expressive language: raw concrete with dense grain patterns, copper roofing, wooden door and window frames, and some details in dark metal" (Andreola, 2013). Although these two building facades differ from their immediate surroundings, the unity of mass and material-based language that they establish between themselves evocatively represents the common historical rupture that harbors the traces of past destruction like a scar. In this respect, it is possible to say that a conceptual approach developed by the designer has led to the contextualization process of an infill sample through design attitudes and tactics (Figures 5-6-7). Kocyigit (2022) expresses the relationship between the design proposition and the context as follows: In line with the value-oriented architectural critique of the existing situation, the context also provides norms for the design activity. In this case, different options can be put on the agenda between the existing context and the new design object within a rough axis of acceptance and rejection. Between the context and the new design object, various options such as harmonization by merging with the context, analogy, articulation and becoming part of the whole, ignoring, changing, transforming, rejecting can be put on the agenda. Not just one, but more than one of these options can be effective in determining the normative framework of the new design object. Deciding which option is chosen







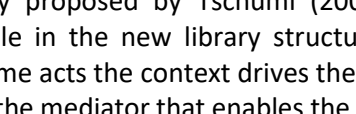
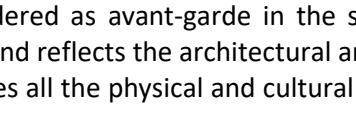
for which purpose is more important for determining the problematic and general conceptual strategy of architectural design.

#### 4. Conclusion and Suggestions

Walter Bigiavi Library for the Faculty of Economics which constitutes the case study for this research is located in a multi-layered environment in terms of historical and urban configuration. The building, which is discussed in the text as an example of modern infill design, involves the reinterpretation of a building block damaged during the II. World War in the context of the contemporary needs of urban life. Designed by Italian architect Enzo Zacchioli, the library building provides an inclusive potential base for the articulation of new architectural design in the existing historic environment, and for the discussion of the diversity and sustainability of the relationships established with the contextualizing process.

Within the framework of Tschumi's (2005) triad of tactical indifference, conflict and reciprocity, it can be inferred that the dominant design attitude adopted for the library is 'conflict', which becomes legible through parameters that urban morphology, facade quality, materials, massing and layout-orientation decisions, especially in terms of its differentiation from the context at the urban scale. On the building scale, the similarity sought through design tactics such as added compositional elements and the unity of language established between two different buildings points to the attitude of 'reciprocity'. In this respect, the library oscillates between the attitudes of conflict and reciprocity and all the attitudes and tactics adopted in this oscillation make it possible for the building to settle and contextualize (Table 1).

**Table 1.** The contextualization process with attitudes and tactics of the Walter Bigiavi Library (Author's archive)

	1 parameter	2 attitude	3 tactic	4 correlation		
morphology		contemporarist	contrast	differentiation	conflict	concept becoming context
settlement		moderationist	replication	correlation	reciprocity	conceptualizing context
orientation		contemporarist	contrast	differentiation	conflict	conceptualizing context
function		contemporarist	contrast	differentiation	tactical indifference	concept becoming context
form		moderationist	replication	metaphor	reciprocity	contextualizing concept
mass		contemporarist	contrast	contrast	conflict	concept becoming context
compositional elements		moderationist	replication	metaphor	reciprocity	conceptualizing context
material		contemporarist	contrast	differentiation	conflict	contextualizing concept

The dichotomy proposed by Tschumi (2005) in the contextualization-conceptualization dialectic becomes legible in the new library structure and the old urban fabric. The attitudes and tactics adopted, in some acts the context drives the concept, sometimes the concept drives the context, and the content is the mediator that enables the interaction between these two phenomena. The building may be considered as avant-garde in the sense that it creates a new urban focus in the existing environment and reflects the architectural and aesthetic values of its period. It is original in the sense that it evaluates all the physical and cultural qualities of the context with a set of conscious attitudes

and tactics, even though it differs from its historical context (Table 1). This attitude is an example of contemporary infill design proposals: via refer again to Siza's discourse, the designer has not created something out of nothing, but has developed a unique dialogue between the design and the space in which it is located. The conceptual framework of design establishes new connections that do not exist between what is and has found its contextual counterpart. The conceptual framework of design establishes new connections that do not exist between what is and has found its contextual counterpart. It can be said that the unique approach that sets the University of Bologna Walter Bigiavi Library apart from its contemporaries makes it worthy of discussion beyond its own region and era. Urban losses of varying degrees, caused by destruction such as wars, migrations and natural disasters, are a frequent problem in the field of urban planning and architecture today, as they have been throughout history. For this reason, the question of how the resulting gaps participate in the continuity of urban life and with which parameters new designs are created, as well as the contribution of the attitudes and tactics to be adopted in the design to the contextualization of the building, is an important topic of discussion. In this sense, it is possible to draw the following conclusions about the context-design dialectic of new design proposals:

- It is important to create a hybrid combination of multiple design attitudes and tactics in new design proposals.
- It is possible to consider the context as a set of possibilities with which the design is in constant dialogue, and not just as a phenomenon in which the design proposal is embedded.
- Every new design is a conductor between past, present and future: mere isolation or mere repetition can lead to inadequate approaches to the contextualization of the design proposal.
- Although the prevailing attitude in design is contemporarist, a dialogue with the existing urban texture and built environment will be effective at different scales for urban integrity.
- Ideas can be developed about the possibilities of concept decisions to transform the context within the parameters of the context that do not serve current needs of era.
- Rather than creating a design recipe to be adopted in new design proposals, it is appropriate to develop contextual relationships for the semantic, intellectual and physical relationships that each tectonic establishes with the current environment and with each other.

This assessment highlights the strengths of the new architectural design and offers recommendations for future infill designs. The review outlines a qualitative research approach focused on the design attitude lead to contextualizing process and affected by the context. The research methodology established within the scope of the text can be adapted to the requirements of different cases and contexts. The conclusions and design recommendations presented at the end of the study are intended to provide a guidance for the future infill designs.

#### **Acknowledgements and Information Note**

This article was produced within the scope of doctoral research conducted at Yildiz Technical University Graduate School of Science And Engineering under the supervision of Prof. Dr. Çiğdem Polatoğlu.

I would like to extend my thanks to Prof. Dr. Annalisa Trentin who is a member of Bologna University Architecture Department, who generously shared information and documents of the region and the library. The article complies with national and international research and publication ethics. Ethics committee permission was not required for the study.

#### **Author Contribution and Conflict of Interest Declaration Information**

All authors contributed equally to the article. There is no conflict of interest.

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