

quaderni di assorestauro



YEAR08NR02
SEPTEMBER 2019

THE RESTORATION WEEK

16TH-21RD SEPTEMBER 2019



16 SEPTEMBER
MILANO



17 SEPTEMBER
BERGAMO



17 SEPTEMBER
VERONA



18 SEPTEMBER
19 SEPTEMBER
FERRARA



20 SEPTEMBER
VENEZIA



21 SEPTEMBER
PADOVA

Project supported by Mise, ITA - Italian Trade Agency & Assorestauro



ITALIAN TRADE AGENCY
ICE - Agenzia per la promozione all'estero e
l'internazionalizzazione delle imprese italiane



Ministero dello Sviluppo Economico

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In cooperation with



SALONE INTERNAZIONALE
DEL RESTAURO
DEI MUSEI E DELLE
IMPRESE CULTURALI



Quaderni di Assorestauro



YEARS 08 | NUMBER 02
SEPTEMBER 2019

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ITALIAN TRADE AGENCY

ICE - Agenzia per la promozione all'estero e l'internazionalizzazione delle imprese italiane

ITA, Italian Trade Agency, is the Government Agency that supports the globalization of Italian firms, implementing the strategies of the Ministry of Economic Development.

ITA helps to develop, facilitate and promote Italian economic and trade relations with foreign countries, focusing on the needs of SMEs, their associations and partnerships;

ITA assists Italian firms in their internationalization processes, in the marketing of Italian goods and services, while promoting the "Made In Italy" image around the world, and it is directly involved in the attraction of foreign direct investments.

ITA provides information, support and consultancy to Italian companies on foreign markets, promoting and fostering exports and cooperation in all areas – industry (consumer and capital goods), agricultural technology and agri-food, services, and training - with the aim of increasing and making more effective their presence on international markets.

ITA works closely with the Italian Regions, the network of the Italian Chambers of Commerce, business organizations and other public and private entities.

ITA headquarters is in Rome and operates through a worldwide network of 79 offices in 65 countries which act as "Trade Promotion Offices and/or Sections" of the Italian Embassies or Consulates.



asso**restauro**®

associazione italiana per il restauro architettonico, artistico, urbano
 italian association for architecture, art and urban restoration

Project coordinator:
Andrea Griletto

WHO IS ASSORESTAURO ?

Established in 2005 as the first Italian association of manufacturers of materials, equipment and technology, suppliers of services and specialized companies, Assorestauro represents the Italian sector of restoration and conservation of material heritage. To date, it is the sole association and a reference in the domestic and international market for anyone willing to start working in the conservation sector in Italy, to be intended in its broadest sense, that is, as a synthesis of the various disciplines involved, of the professional specialists, of the available technology and of the growing business community. If examined as a whole, the sector accounts for a large market share and has a meaningful impact on tourism, industry and bioconstruction.

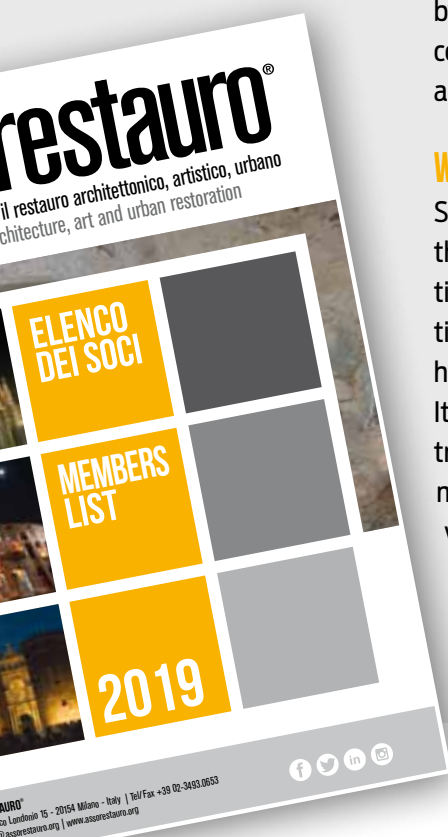
WHAT ARE ASSORESTAURO'S GOALS ?

Assorestauro is the National Trade Association for the Restoration Sector, representing manufacturers of materials, equipment, technology, specialist companies, designers and suppliers of services for analyses, surveys and diffusion. The Association offers its members information, assistance, advice and training both directly and through its partners, with a view to building a consistent and unitary orientation to the different sectors of the restoration industry at national and international level.

As a national association, Assorestauro is aimed at coordinating, protecting and promoting the interests of the restoration sector and it represents before the outer market, in Italy and abroad, the common positions for technical and economic issues, as well as image, by carrying out targeted activities in such relevant fields of the sector as information and communication, protection of common interests (economy, image, standards), research and development, promotion.

WHAT DOES ASSORESTAURO DO ?

Several activities aimed at promoting the professional skills in the restoration sector fall in the scopes of the Association. They include diagnostic analysis, design and on site execution, producing technology and materials, as well as contributing technological innovation, with the support of Institutions, Universities, Agencies for the protection of cultural heritage and ICE, the Agency for the internationalization and the promotion abroad of Italian businesses. This type of action includes both promotion in Italy (conferences and training seminars, trade exhibitions, courses and similar initiatives) and abroad (foreign missions, training, b2b encounters, restoration sites), where member companies are involved and offered the chance to study and penetrate foreign markets through projects co-sponsored by national and international bodies.



PROJECT **RESTAURO**
MADE IN ITALY

“Restauro Made in Italy” is a wide project aimed at promoting the sector of Italian restoration abroad, launched by the Ministry of Economic Development (MISE) through Agenzia ICE and organized by Fiera Ferrara and Assorestauro by means of technical and promotional initiatives and activities to be held in Italy and abroad in 2019/2020.

The objective of the project is to strengthen – in terms of increased business volume and penetration of third markets – the sector of Italian restoration, the enterprises working in the sector, the training institutions and academies offering skill building, and the local authorities supporting the sector. Considering the high degree of specialization of the sector in Italy and abroad, it is urgent to take the unmissable opportunities now arising from an increased demand in the cultural field worldwide, especially from the most industrialized country, where cultural resources and restoration are rated as a new and growing economic asset.

The first steps of the project – which is rooted in the long cooperation of MISE with Assorestauro since the latter was founded in 2005 to promote the restoration industry worldwide with the operational support by Agenzia ICE – are developed as an alternation of actions of technical promotion and spreading of the Italian methods and technology in the reference market. These actions will come as complex application projects and commercial penetration initiatives, including the participation to trade shows and networking events to support the technical actions. The partnership is then renewed between Assorestauro and the “International Exhibition of Restoration, Museums and Cultural Business” of Ferrara, whose organization has been enhanced in 2019 to become the leading restoration trade show in Italy and a reference at international level.

INNOVATIVE CONTENTS OF THE PROJECT

The project owns an innovative strategy, combining different technical and commercial actions aimed at building a model for business promotion and penetration for the Italian SMEs to operate abroad. These coordinated and synergic actions offer concrete opportunities for the Italian enterprises (manufacturers of materials and technology, suppliers of services catering for analysis, survey, engineering and communication, and the sector businesses) to expand their sales network and prospective customers in the reference market, and to improve the commercial penetration of products and services “Made in Italy”, to which Restoration of cultural heritage belongs by all rights.

The technical and operational actions developed in Italy offer the chance to spread the Italian practices, methods and technology in the third markets, and create virtuous examples of “good practice”. Training actions help build a background of functionaries, technicians, professionals and operators that will be capable of appreciating, using and asking for the peculiar methods of the Italian restoration business. The partnership with the “Internation-

tional Exhibition of Restoration, Museums and Cultural Business” of Ferrara – the reference trade show for Assorestauro – helps build marketing opportunities in Italy and in the target Countries, and enhance the international appeal of the Italian restoration business.

THE RESTORATION WEEK 2019

The first “Restoration Week” has been organized to be held during the “International Exhibition of Restoration, Museums and Cultural Business” of Ferrara.

It will be an intense full schedule of meetings, where 50 international experts from 19 different countries will have the chance to meet, learn and get acquainted with the techniques and methods of Italian restoration during site visits to the restoration works in progress of Assorestauro member companies.

The idea of the course organized annually by Assorestauro in collaboration with ICE-Agenzia since 2007 originates from the intention to build direct relations between Italian companies, institutions and foreign experts, to start new collaborations and export the know-how of the restoration sector to the host Countries, thus facilitating the onset of international partnerships and projects.

In addition to B2B encounters, site visits and workshops, the “Restoration week” will offer a number of lectures by international experts in the restoration sector.

INVITED COUNTRIES:

Argentina, Armenia, Australia, Canada, Cuba, Germany, India, Iran, Israel, Kosovo, Lebanon, Malta, Mexico, New Zealand, Russia, Syria, Turkey, USA, Uzbekistan.

RESTORATION WEEK 2019 – PROGRAMME:

- **15th-21st September, from Milan to Venice**
International Restoration Itinerant Workshop;
- **16th September, Sforza Castle, Milan**
Launching conference of APT – European Chapter;
- **18th September, Ferrara Fiere**
Inauguration of the “International Exhibition of Restoration, Museums and Cultural Business”; presentation of promotional video “Restauro Made in Italy”
- **19th September, Ferrara Fiere**
International conference on “The meaning of the word restoration in the world”



16 SEPTEMBER
MILANO

INTERNATIONAL CONFERENCE PORTICO DELL'ELEFANTE CASTELLO SFORZESCO

09:45 10:00	Welcome Coffee
Moderator: Andrea Griletto	
10:00 10:25	Institutional greetings Claudio A.M. Salsi <i>Direttore Area Soprintendenza Castello, Musei Archeologici e Musei Storici</i> Filippo Parisini, <i>President of Ferrara Fiere</i> Alessandro Zanini, <i>President of Assorestauro</i>
10:25 10:40	Restauro Made In Italy Roberto Luongo <i>General Director Agenzia ICE</i> Presentazione trailer Video Promozionale Restauro Made in Italy *
10:40 10:50	Presentation of Restoration week 2019
10:50 11:00	Presentation of Salone Internazionale del Restauro di Ferrara

* Promoted by Ministry of Economic Development, ICE Agency, Assorestauro, Salone del Restauro of Ferrara

** Coordinated by:
Claudio A.M. Salsi, *Direttore Area Soprintendenza Castello, Musei Archeologici e Musei Storici*
Michela Palazzo, *Ministero Beni Culturali*
Francesca Tasso, *Conservatore responsabile Unità Raccolte Artistiche*
Anna Brunetto, *Restauratrice*

11:00 12:00	European Chapter launch ceremony Kitty Vieth, <i>President of APT</i> Caterina Giovannini <i>Board of Assorestauro and APT, Founder Partner of APT European Chapter</i>
	Experiences of International APT Chapter Donald Ellsmore <i>APT Australasia</i> Rosa Lowinger <i>APT Latin America Chapter, Presentation of APT conference in Miami</i>
	Member of APT European Chapter Daniele Bignami <i>Fondazione Politecnico di Milano</i> Paola Boarin <i>Green Building Council Italia</i>
	Official Proclamation
12:00 13:00	Light lunch Visit to Sala delle Asse of Leonardo Da Vinci ** (2 groups)
13:00 13:20	Coffee and suites
13:20 13:40	Photo gallery and Final debate

2019

NEXT MEETINGS

5-7 NOVEMBER 2019

 MOSCOW

Open Presentation conference during Fair Denkmal Moscow

12-23 NOVEMBER 2019

 MIAMI

Presentation of European Chapter during the 2019 annual meeting in Miami

2020

 COMING SOON...



ASSOCIATION FOR PRESERVATION TECHNOLOGIES EUROPE



THE EUROPEAN NETWORK

1 WHO



The **Association for Preservation Technology International (APT)** is a multidisciplinary organization dedicated to promoting the best technology for maintaining and repairing historic buildings and their grounds.

APT is the only organization dedicated solely to promoting the best technology for conserving historic structures and their settings.

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associazione italiana per il restauro architettonico, artistico, urbano
Italian association for architecture, art and urban restoration

Assorestauro - Italian Association for Architectural, Artistic and Urban Restoration - was established in 2005 as the first Italian association of manufacturers of materials, equipment and technology, suppliers of services and specialized companies to represent the sector of restoration and conservation of heritage both in Italy and abroad.

2 WHAT

Assorestauro wishes to promote and be the leader in the inception of **APT's European Chapter**. The main mission is to advance appropriate traditional and new technologies to care for, protect, and promote the longevity of the built environment and to cultivate the exchange of knowledge throughout the European community.

3 AIMS | OBJECTIVES

- _ To provide a useful **forum** for the promotion of the continued development of preservation technology in Europe
- _ To contribute to the **research, collection and publication** of information on all aspects of preservation technology.
- _ To encourage and participate in the **education and training** in the **knowledge**, techniques and skills of preservation technology.
- _ To collaborate with other **European preservation/conservation organizations**.

Foster **collaboration**, joint **activities** and **partnerships** with other European preservation/conservation organizations. Provide **leadership** in consolidating the preservation/conservation community and augment activity.

4 HOW

- _ To **contact** and **meet** all APT members based in Europe, to promote their entry into the European Chapter, and to **reach** as many practicing professionals, academics, associations and companies as possible that are akin to APT for enrollment in the Chapter.
- _ **Launch** of the European Chapter, organization of a **meeting** in Milan (Assorestauro's headquarters) to **formalize** the Chapter's inception and to elect a Steering Committee to **finalize** and **endorse** the rules. (**September 16th, 2019**)

LEARN MORE ON
WWW.APTEUROPE.ORG

16 SEPTEMBER
MILANO

SALA DELLE ASSE AT THE SFORZA CASTLE IN MILAN. HISTORY AND RESTORATION

Michela Palazzo
Ministero dei Beni e delle Attività
culturali Polo Museale Regionale
della Lombardia

Francesca Tasso, Irene Scarcella
Area Soprintendenza Castello
Musei Archeologici e Musei Storici
-Sforza Castle - Milan - Italy

Alessandro Zanini
El.En. S.p.A.



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In a letter dated 21st April 1498, the secretary Gualtiero da Bascapè informed the duke Ludovico Maria Sforza called il Moro that Leonardo da Vinci had promised to complete by the following September the decoration of the Sala delle Asse, a large square room in the north-east corner of the Sforza Castle in Milan, at the bottom of the Falconiere tower.

The decoration designed by Leonardo in 1498, perhaps aided by a team, includes a large mulberry-tree pergola that, starting from the large trees painted along the walls, develops to cover the entire vault in a dense tangle of branches and golden ropes, intertwined in complicated knots of great elegance. On the walls of the north corner of the room is the so-called Monochrome, a large portion of preparatory drawing depicting the strong roots of a mulberry tree that creep into the ground and, with disruptive force, split rocks and blocks of square shape. This composition illusionistically framed the mouth of the large fireplace in the room at the time of Ludovico il Moro. However, with the arrival of the French and the fall of the Duchy of Milan in 1499, Leonardo had to leave the city leaving the work probably unfinished.

The surprising choice of the mulberry tree, in Italian *moro* or, in Lombard dialect *morone*, to decorate Ludovico's reception hall was a clear reference to his nickname of *il Moro*, and recalled his role in encouraging the plantation of mulberries, on which Lombardy's flourishing silk production was based. Also, from a symbolical viewpoint, this tree, defined as *sapientissima omnium arborum*, was used to celebrate Ludovico's wise policies and the stability achieved by the duchy under his rule.

A letter dated 1498 specified that "Lunedì si desarmerà la camera grande da le asse <i>oè da la tore." – that is to say that the wooden planks on the walls, often used at the time to insulate rooms against cold and damp, would be removed. Based on this element, architect Luca Beltrami, who supervised the complete restoration of Sforza Castle at the end of the nineteenth century, rechristened it the "Sala delle Asse (Room of Planks)". In fact, in Ludovico's time the room was known as *la camera detta de'moroni* (the mulberry room), as recorded in chapter 20 of Luca Pacioli's *Divina Proporzione* (1509).

Over the years, the Leonardesque decoration was covered several times with white lime, often used in the past to sanitize the rooms, and the room was used for the most different uses. The Sforza Castle was in fact used as a barracks during foreign dominations and the Sala delle Asse was systematically used as a shelter for horses. From 1893, when the Sforzesco Castle became the property of the municipality of Milan, the Sala delle Asse underwent two major restorations.

At the end of the nineteenth century, under the direction of the architect Luca Beltrami, the polychrome decoration of the vault and lunettes was brought to light together with some fragments of monochrome in the northern corner of the room, the latter left hidden from the public because they were evaluated from the Spanish period.





The painter and restorer Ernesto Rusca completely redid the polychrome decoration of the vault and the lunettes, accurately following the traces found, and the Sala delle Asse was inaugurated in 1902. The result however surprised negatively both the experts and the public because of the use of vibrant colours very far from the common imagination about Leonardo's work.

After the Second World War the phase of reconstruction of the Sforzesco Castle began because of the damages suffered, at the same time as a general reorganization of the exhibition rooms. The Sala delle Asse was restored by Ottemi della Rotta who did not entirely remove Rusca's repainting, but just lightened it. Furthermore, the Monochrome was entirely brought to light and made visible to the public thanks to the new installation designed by the BBPR architects that provided a boiserie to frame the preparatory design in the north corner while in the remaining walls it reached the base of the polychrome lunettes.

The Monochrome, as indeed the entire decoration of the hall, was affected by extensive phenomena of degradation which, in addition to threatening the conservation of the work, distorted its correct reading.

The recovery project of the Sala delle Asse was started in 2006, with a first phase of diagnostic investigations that highlighted the degradation of the pictorial surfaces, caused by pollutants and the surfacing of salts that have progressively degraded the decoration. Beginning in 2012, the wooden boards of the BBPR set-up were removed from the walls and an important study and investigation campaign was initiated aimed at getting to know the work and its restoration, in collaboration with the Opificio delle Pietre Dure of Florence and the Ministry of Cultural Heritage.

The first phase of the restoration project ended in 2015 with the important recovery of the Monochrome. The preparatory design, executed with charcoal graphic signs finished with ochre-based pigments spread by brush, presented several superficial incoherent deposits and film-forming materials applied during previous restorations. These, together with a diffuse whitish patina due to the presence of saline efflorescences, as well as damaging from a conservative point of view significantly altered the perception, compromising their correct reading. It was therefore decided to intervene through a conservative restoration with the dry removal of inconsistent surface deposits and saline efflorescences, proceeding in parallel with constant monitoring of environmental values. Furthermore, localized detachments of the plaster were fixed, ensuring stability through punctual anchoring and targeted injections of premixed mortar.

Thanks to the systematic campaign of diagnostic investigations that involved the Sala delle Asse as a whole, a band of ancient plaster was found, still hidden under numerous layers of lime and repainting, which runs continuously along the four walls of the hall. A second phase of study was therefore opened for the identification of the most appropriate methodology for the removal of the lime layers and the repainting overlays. These layers were tenacious and strongly adherent to the most superficial layer of ancient plaster and traditional removal techniques would inevitably have led to a loss of the fifteenth-century material. The correct use of laser technology, thanks to its gradual and selective action, allows instead to remove the numerous layers of lime very quickly until reaching the last plaster veiling that hides the preparatory drawing traces underneath it, without compromising the ancient material.

For such a complex operation, a single type of laser could not be used. In general, the most common devices are lasers that operate in the near IR with different pulse durations, from microseconds to nanoseconds. Their main use is the direct removal (ablation) of degradations of various kinds, but mainly inorganic, which cover both artworks and architectural surfaces. In recent years the number of applications of this technology has considerably increased, above all on the different problems regarding restoration of wall paintings.

In this context, an operational protocol (secondary spallation) has been devised that is very useful for the “descialbo” of polychrome surfaces. The term “descialbo” means the removal of one or more layers of plaster covering a pictorial wall surface. In many of our Italian monumental complexes, both palaces and churches, this is a common event due to the subsequent renovations and modifications that these buildings have undergone over the centuries.

After the first experiments in the Roman catacombs (S. Tecla’s and Priscilla’s) where this procedure allowed to free the ancient paleochristian funerary paintings from the earthy and carbonatic incrustations typical of those contexts, this methodology has been applied also on real wall paintings. Over time and with experience, very complex situations were faced in which action was taken not only on actual frescoes but also on monochrome charcoal drawings.

The most significant experience was that of Rome in the Farnese Gallery of Palazzo Farnese. Here in the lower part of the hall several layers of plaster covered drawings, sketches, sig-



natures of visitors and artists who came to admire the frescoes of the Carracci brothers' vault (1597 -1607). It is thanks to this long and delicate intervention that it was possible to acquire the indispensable experience to be able to intervene on the Leonardesque masterpiece of Milan.

The lasers used for the monochrome include all the different pulse lengths, from few nanoseconds to tens of microseconds, of lasers that operate in the near IR at 1064nm. To these an Er: YAG laser emitting microseconds pulses at 2940nm was added - often decisive for obtaining a good result -

The delicate desialbo intervention has thus brought to light the exceptional preparatory drawing of the mighty mulberry trunks in the foreground that mark the walls, some younger trees and shrubs and an extended hilly profile with a small piece of landscape along the horizon line .

On the occasion of the celebrations of the fifth centenary of the death of Leonardo da Vinci, the restoration work was temporarily suspended and the Sala delle Asse was extraordinarily reopened to the public from 16 May 2019 until 12 January 2020, for the exhibition "Sotto l'ombra del Moro. La Sala delle Asse", curated by Francesca Tasso and Michela Palazzo, allowing the public to admire the monochrome and to discover the exceptional traces of the preparatory drawing re-emerged during the restoration work. The study and restoration of the hall, in particular of the polychrome decoration, will resume in 2020.



Francesco Canali
CANALI ASSOCIATI – Parma
Veneranda Fabbrica of Milan
Worksite Supervisor

THE “VENERANDA FABBRICA DEL DUOMO” IN MILAN. A PECULIAR APPROACH TO CONSERVATION

FOREWORD

The new expanded Museum of the Cathedral in Milan, inaugurated late in 2013, is the last accomplishment by the Veneranda Fabbrica (the trust catering for the preservation and maintenance of the Cathedral) in the conservation and enhancement of the sculptural heritage of the Cathedral. The project engineering and realization implied the allocation of considerable means and resources, which were however deemed necessary and inevitable by the Board of Trustees to reach the ultimate goal of making the most of the artistic heritage they are responsible for. The large affluence of visitors (amounting to some 1,000 daily during the Expo exhibition) is witness to the successful achievement of the intervention, which involved the contribution of several historians and art experts, restorers, designers and qualified workers. The creation of the new Museum also highlighted the peculiar character of the Cathedral System: a centuries-long bond between the Cathedral, the Fabbrica and the Archives, as well as manual work excellence and the recourse to artistic expression as a natural communication medium. Sculpture remains a living thing and a privileged form of expression, as witnessed by the recent temporary while stimulating exhibition of some works of historic and contemporary art.

THE CATHEDRAL OF MILAN AND ITS CANDOGLIA MARBLE

Beside exhibiting extraordinary artefacts, the new Museum implicitly tells the story of the construction of the cathedral and of its most important structural material, i.e. Candoglia marble. The bond between the edifice and the material is stronger here than in most other constructions. The exceptional aspect in the case of Milan Cathedral lies in the fact that each block of Candoglia marble too has a special and very peculiar story to tell about its geological characteristics, about the evolution of quarrying and working methods, about its interaction with the environment and with other materials.

“...Nature...wished to leave a small mark, almost a thin cascade of the purest water, as the quarry in Candoglia may appear at first sight, plunged in a dark and austere environment (...) in the fairly barren valley of the Ossola”.

With these words, still suggestive and stimulating today, Carlo Ferrari da Passano described the beautiful quarry at the mouth of the Toce Valley fifty years ago. Candoglia marble is known to have been used since the Roman times, though for limited purposes. In 1386, the duke of Milan Gian Galeazzo Visconti started, with all the inhabitants of Milan, the construction of the great Cathedral. The emissaries of the Veneranda Fabbrica, bearing the Letters Patent now preserved in the archives of Milan, scanned the land of the Visconti to its boundaries and eventually chose this rare saccharoid limestone as the material



of their liking. Since then and for some seven centuries uninterruptedly, all the marble extracted from Candoglia quarry was meant to adorn the Cathedral, but for few exceptions.

STATUARY AS A KEY ELEMENT IN THE DECORATION OF THE CATHEDRAL

“In Gothic art, architecture and sculpture always live a happy marriage. This is all the more true – and easily appreciated – in the Cathedral of Milan, which can be considered as a unique and inimitable monumental sculpture, or rather an immense and complex architectural sculpture”. This elegant rhetorical statement opens a study on the sculpture of the Cathedral by Ernesto Brivio, which continues: *“...The architecture of the Cathedral makes a whole with its sculpture. You only need to make a small effort of imagination, remove from the current view all sculpted elements, the ornamental statues as well as the elegant and creative marble lace of rampant arches and “falconature”; then, you will obtain a humiliated architecture, to the point it gets poor, inexpressive or even erased, and what will be left would be an unrecognizable, void and bleak container of a space far less charming than this.”*

Without thinking too much about the very complicated issue of the artistic importance of the sculpted elements in the figurative system of the Cathedral, you will certainly grasp the evident truth in Brivio’s words. All statues are made of this special material, Candoglia marble, which invariably stupefies the restorers who take care of the numerous population of statues exposed to weathering. Consider, for instance, the basement section of Saint Quintilian standing on top of the small spire named Gugliotto Pestagalli, shown in Figure 1. All in all, the statue is not in bad conditions, although it is still the original one, carved together with the spire in the mid 19th century. The statue, however, shows a deep crack in the foot, which runs along the vein of the marble. Now consider the huge cost of erecting a service scaffold to restore the spire (see Figure), mounted above the springer of the dome cladding, that is, about 60 metres above the square. Clearly enough, the scaffold cannot be kept there for long years, because of its cost. It is therefore urgent to make a decision about the stability of the statue. After a careful study, seeking the advice of restorers and of the qualified marble experts of the Fabbrica, as well as of the site manager and foremen, the decision was taken to keep the statue in place and consolidate the basement with a number of convenient solutions.

Decisions of this kind have been taken on a daily basis in the centuries-long history of the Fabbrica. Statues have been often replaced, when their own safety or the safety of their support could not be guaranteed. In these cases, a statue is removed, brought in the Marble Yard and hand-copied by the sculptors working for the Fabbrica, with the same skills of the craftsmen who have worked with this method for six centuries and ensuring the consistency of a historical tradition handed over to them. Nonetheless, constant efforts are made to improve the maintenance methods so as to postpone or even avoid such extreme measures. The Politecnico University of Milan frequently collaborates with the Fabbrica to develop these improvements. In particular, the main façade, where restoration works have





been recently completed, makes the object of a special conservation research. Hence, the collection of the original statues or ancient copies, removed from their original position over the centuries, makes quite a meaningful number today; therefore, the Fabbrica decided it was time to improve their exhibition. This is why the Museum of the Cathedral has been reorganized and almost doubled in space since 2013, while being still accommodated in the ground floor of the Royal Palace.

THE NEW MUSEUM OF THE CATHEDRAL

Since the late 2013, the New Large Museum of the Cathedral has allowed Milan citizens (whom the Cathedral belongs to!) to enjoy the view of the stunning artefacts gathered during seven centuries of history. The new exhibition itinerary is intended to tell the story



of the Cathedral while keeping the visitors' attention high and stimulating their curiosity. To this end, the character of the exhibition halls constantly changes, offering twists and turns similarly to what happens in a drama plot, by growing or diminishing the number of exhibits in the halls, alternatively enlarged or compressed in space, and enhanced or reduced in height.

The rich collection of sculptures was disseminated in a chronological order and mounted so as to evoke their original location on the high outer walls and spires, or on the capitals inside the Cathedral. This way, while grouped together inside the Museum for reasons of space, the statues stand out as individual exhibits, because they are set against specially conceived backdrops to suggest their original location on top of buttresses and pillars. The itinerary follows an orderly chronological criterion: the exhibition starts from the statues



of the first spire, named Guglia Carelli; goes through the 15th century sculptures of the Visconti and Sforza periods, with a break of intimate meditation offered by the spiritual insight of the Borromeo family during the Spanish domination; continues with the enthusiastic upswing of activity of the late 18th century; ends with the 19th century completion of the originally conceived cycle (the Heavenly Jerusalem, surrounded by Saints, Prophets, Angels and Cherubs).

While the sculpture heritage still ornates the high walls of the Cathedral in the locations assigned to them as the Cathedral kept evolving and completing, the Museum offers scholars and visitors alike the chance to enjoy a close view of the works of art. With the aim of keeping alive the sensitivity to this artistic and expressive language, during the Universal Exposition now approaching its end, the Veneranda Fabbrica thought it almost natural to offer also the experience of different artefacts and set up the exhibition of some works by contemporary artist Tony Gregg on the terraces of the Cathedral, as well as – with the collaboration of the Opera della Cattedrale di Pisa – some works by Giovanni Pisano in the Church of San Gottardo, i.e. the Palatine Chapel of the Royal Palace, which has been recently restored by the Veneranda Fabbrica.

The itinerary of the new Museum is completed with the exhibition of some original portions of the glass windows, though now reduced to small bits, which are shown in continu-





ity and backlit in a dark hall to reproduce the festive sumptuousness of colors and light they used to offer inside the Cathedral. Moreover, tapestries were used to line the walls of two halls, not only to provide the softer illumination required for proper conservation, but also because the homogeneity of matter and weaves arranged in continuous succession helps enjoy the tapestries individually. This way, the precious exhibits of the “Treasury of the Cathedral” look as if they were into a shrine. In such an intimate environment, the value of the objects gets ultimately enhanced, as they are exhibited at different heights depending on their original destinations of usage: chalices, monstrances, processional crosses and flags, crosiers.



17 SEPTEMBER
BERGAMO

THE RESTORATION OF TEATRO DONIZETTI IN BERGAMO

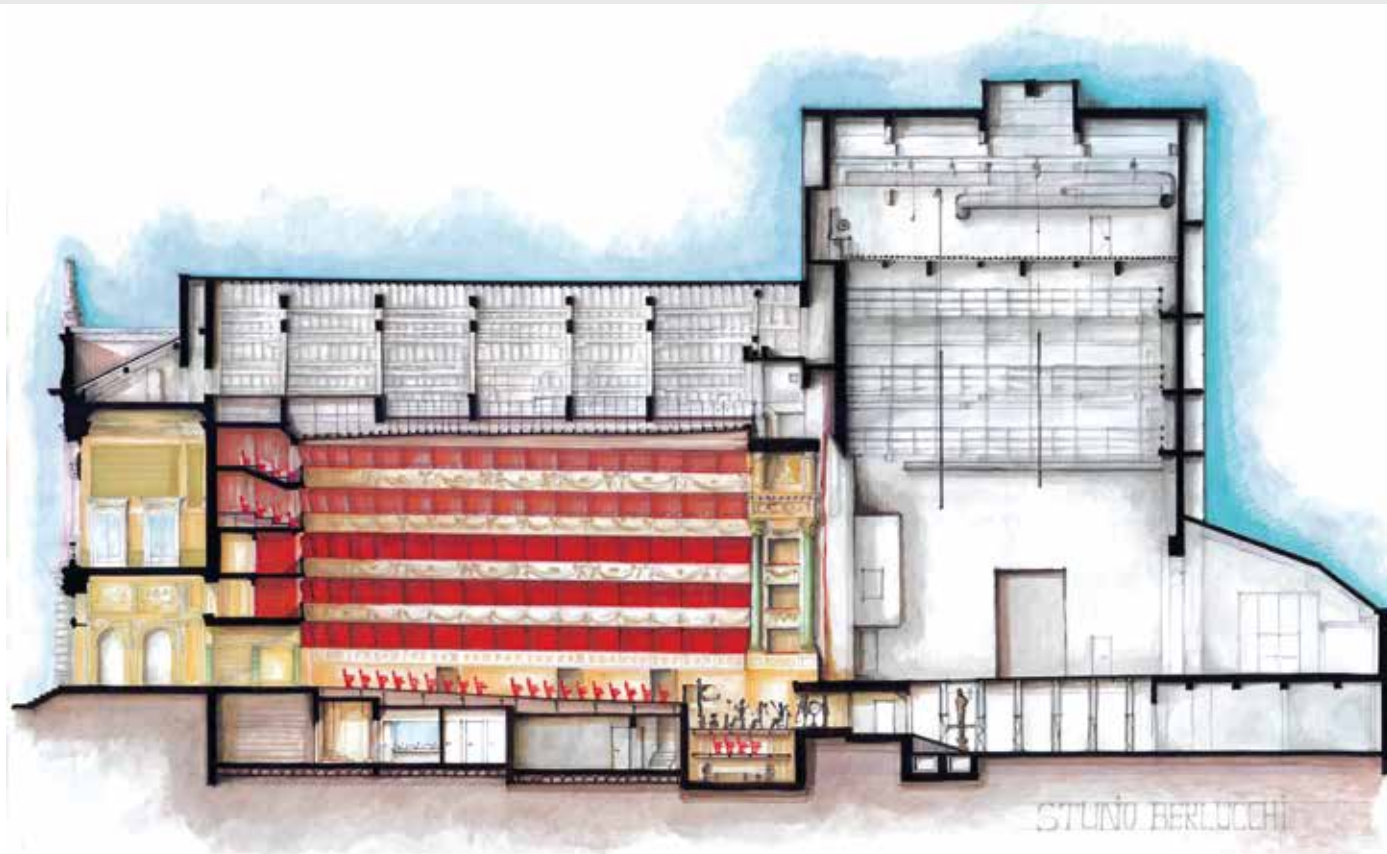
studio
Berlucchi
società di ingegneria
dal 1920

restauro@studioberlucchi.it
www.studioberlucchi.it

The restoration of Teatro Donizetti in Bergamo is a complex intervention that arises from the request of adapting the building to the rules in force for fire prevention and safety, as the theatre was lacking in eligibility requirements and marked out of obsolete facilities. In addition to these, the building needed to be requalified in order to match the architectural quality of the urban landscape of Bergamo, after the uncoordinated interventions carried out in the sixties, as additions to the original nineteenth-century nucleus.

The intervention, appointed by Fondazione Teatro Donizetti and the Municipality of Bergamo, was designed by a Team composed of several professionals, coordinated by Eng. Nicola Berlucchi and his society Studio Berlucchi. Under the supervision of the team leader, each component of the design team has provided his specific expertise: Studio ARAssociati and Studio Pezzetti for architectural aspects, SPC Srl for structural solutions, Caratti Engineering for plants design, Geogrà Srl for the laserscanner survey, Geom. P. Dolci for estimation and accountability and Müller BBM for the acoustic.

The project begun in 2007 after a public tender announced by the Municipality and won by the team. The final project was accomplished in 2017, after a long phase of discussion



with the Ministry of Cultural Heritage and the Municipality of Bergamo for a total value of 14.350.000 €.

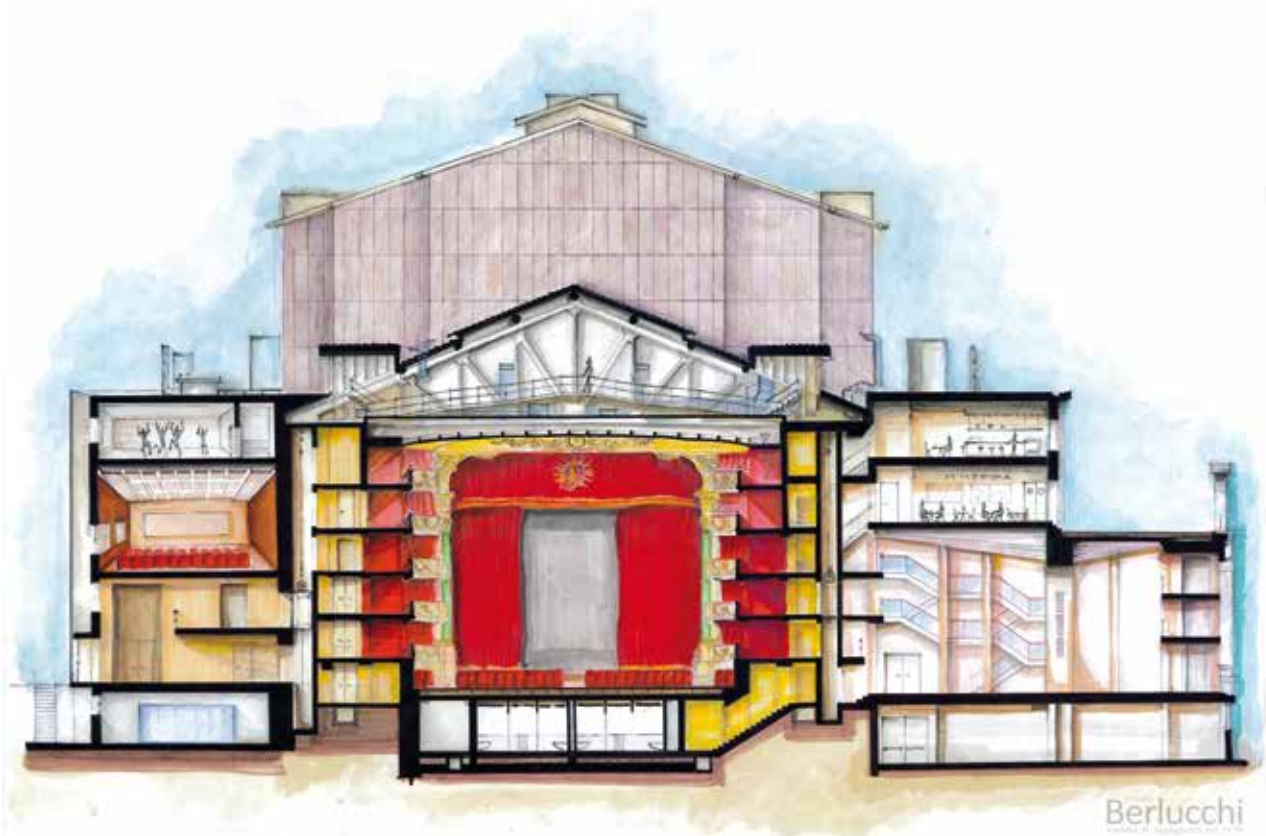
The project envisages on the one hand the standardization and the functional rationalization of the spaces, with a better organization of the paths and the technical and scenical rooms, and on the other hand an external architectural intervention that can give new life to an important building in the context of the city where it stands. Following a careful diagnostic campaign, conservative restoration works were also planned for the theatrical hall, foyer and entrance halls.

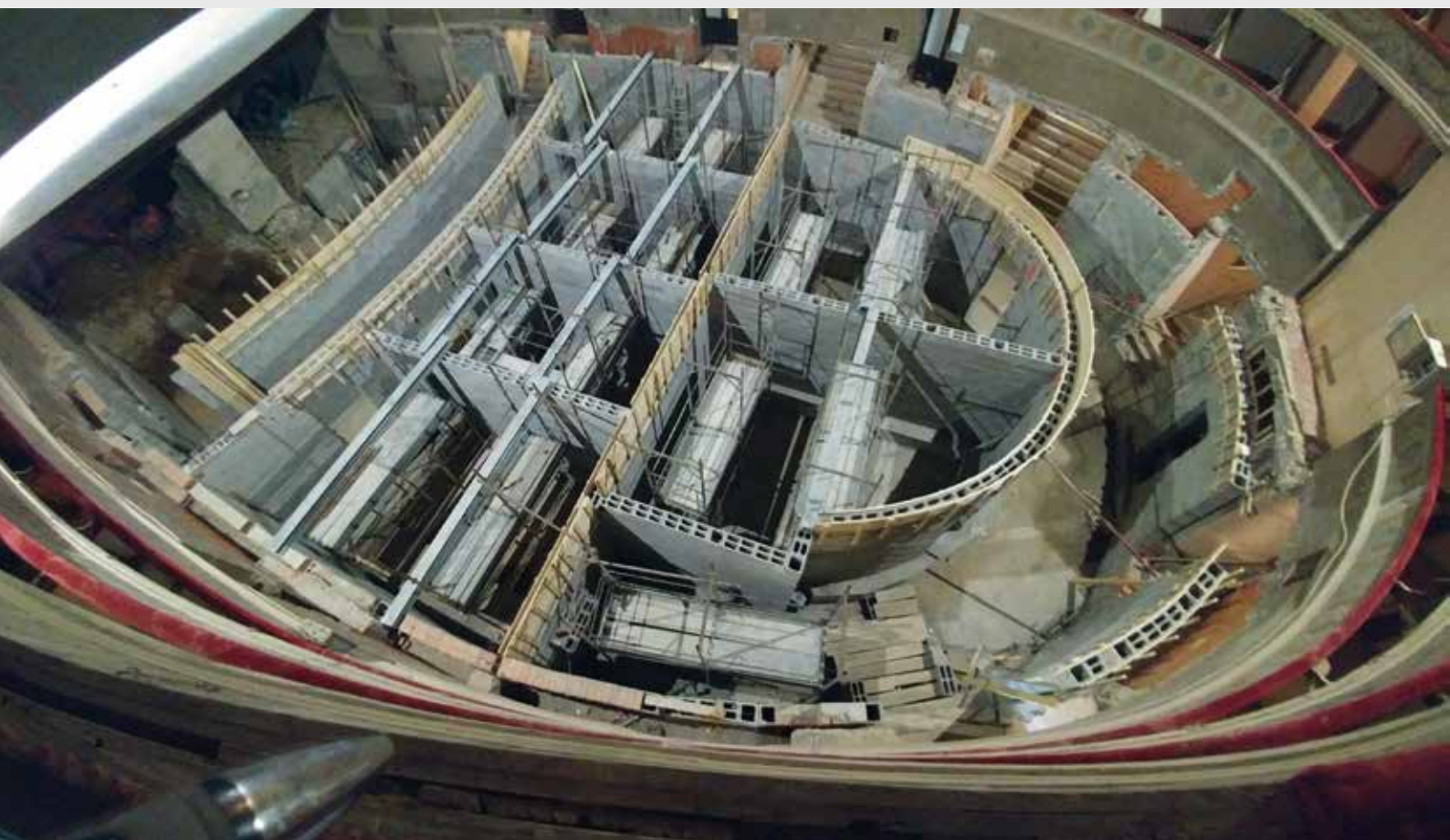
After the completion of the work, the Teater will be able to accommodate 500 spectators in the main hall, 424 spectators in the three orders of stall and 296 spectators in the two orders of galleries, for a total capacity of 1220 units, well-fitting all safety requirements and contemporary comfort requirements.

In addition, the building will be equipped with a brand new multi-purpose hall (suitable for chamber orchestra and conferences), a new practice room for ballet and choir, a new hall for banquets and feasts, new changing rooms for almost 200 people (among artists, background actors, choir members, musicians etc), a renewed carpentry laboratory, suitable for the production of the scenes, and new officies for the Foundation.

The external appearance of the building will be refurbished: the lateral facades and the scenic tower will be completely upholstered with a new “skin” made of coloured concrete

Longitudinal and Transversal section of the Theatre





Fotomontage of the main hall of the Theatre after the completion of the restoration

slabs, in order to better integrate and enhance the historical façade, designed by Pietro Via in 1897.

In order to meet fire safety regulations, two new stairs will be added in the area connecting the lateral wings with the main historical body. Such additions will be aesthetically mediated thanks to the new external cladding.

Almost all of the internal areas of the theatre will meet contemporary accessibility standards even for wheelchair users (both audience, artists and workers), thanks to the construction of 5 new elevators, adequate pathways and restrooms.

All the internal systems of the theatre will be completely requalified, without altering the historical set up of the theatre. Air treating units, chillers and heat pumps will be placed on top of the horizontal roofs of the lateral wings, hidden by a concrete curtain integrated in the design of the facades.

The stage machinery will be completely renewed and the stage will be provided with a new lifting platform for the orchestra pit.

The realization of the work has been assigned with an international tender in 2018 to a temporary association of companies composed by Fantino Costruzioni and Notarimpresa for a total amount of approximately 11 millions, due to the discount offered during the tendering process. The works supervisor is Eng. Nicola Berlucci, supported by the same team in charge of the design.



The main hall of the Theatre during the interventions



The main hall and its decorated ceiling during the restoration



Rendering of the external facades of the Theatre

The building yard opened in February 2018 with the expected conclusion in September 2019. Soon after the beginning of the first demolitions, the unexpected presence of materials containing asbestos was identified in several portions of the building, condition that required a delicate decontamination, determining a two months delay on the work schedule. Throughout the following months, many unpredictable situations arised all around the historical structure of the building: during the excavations in the hall there was water infiltrating from the underground, many portions of the building resulted to be different from the as-built documentation (from the sixties) and several unexpected structural criticalities were discovered all around the building. After the construction of the internal scaffolding, the detailed analysis of the decorated ceiling of the main hall highlighted a much worse situation than expected. In addition, even because of the extreme weather conditions that occurred during the last months, the client decided to improve the project providing the complete restoration of the main roof of the hall and the scenic tower. Such situations required the modification of the project that involved an additional delay of approximately six months and an increase of the costs of approximately two millions Euros. The new deadline for the completion of the work is now May 2020.



Berlucchi

**FIBRE
NET**

composite engineering

info@fibrenet.info
www.fibrenet.it

"Palazzina Rossa" is the representative main entrance and leads into the large garden area enclosed by a horseshoe shape building curtain.



EX OSPEDALI RIUNITI OF BERGAMO. NEW HEADQUARTERS FOR THE ITALIAN FINANCE POLICE NATIONAL ACADEMY

The recovery underway at Ex Ospedali Riuniti in Bergamo, being one of the biggest public retrofitting sites of Northern Italy, is an interesting case for dimensions, architectural features and public investment allocated.

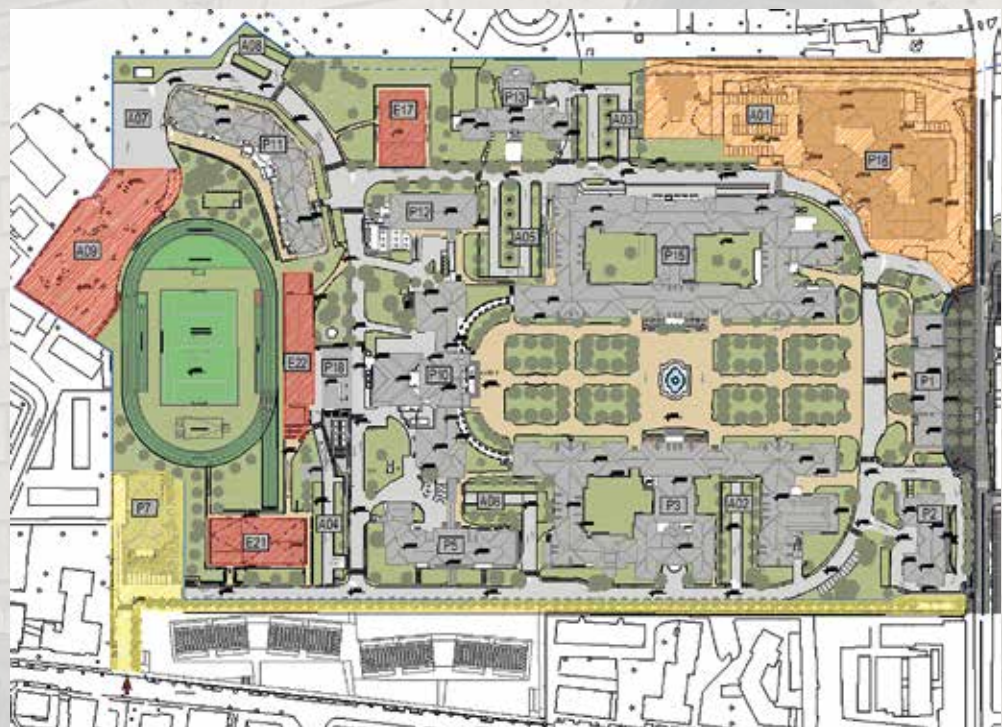
Due to the huge dimensions of the site, the project has been split into lots; at the end of the renewal work, the complex will host the New Academy and the Operational Command of Italian Finance Police.

Although the original hospital unit dates back to 1400, the current conformation shows valuable architectural solutions typical of the Italian public buildings of late '800 – beginning '900,

The complex, covering an area of about 150.000 square meters, was built around 1927 as a unitary project consisting of majestic blocks of buildings aimed at forming a large central garden area between two lateral courtyards.

The retrofitting of existing buildings, aimed at adapting the former pavilions to the functional needs of the new Finance Police Academy, involves punctual changes in the layout aimed to maintain the original plans and perspectives.

From a structural point of view, because of static deficiencies revealed during a seismic vulnerability evaluation, the intervention includes also a static reinforcement and a seismic improvement of the buildings.







The preformed mesh made of fiberglass and thermosetting resins (99x99mm mesh) is laid on the surface and connected transversally through fiberglass connectors ensuring an excellent collaboration between reinforcement and wall support, thus improving the mechanical characteristics of the whole structure

STATIC REINFORCEMENT AND SEISMIC IMPROVEMENT WITH FIBRE NET CRM RI-STRUTTURA SYSTEM

The retrofitting of existing buildings, and the change in the intended use, required appropriate interventions in compliance with the current law both on structure and on plant side. The works consist both in a seismic improvement of the structure and local intervention. Due to the largeness of the architectural complex, the intervention has been made through three different lots, executed in subsequent sequences. The first lot concerned the structural works on the left curtain of the complex, the second the right part and the third will be the central one.

The technique of reinforced plaster CRM (Composite Reinforced Mortar) with Fibre Net RI-STRUTTURA system has been selected and applied for the seismic improvement of about the 90% of the buildings perimeter walls, amounting to a total quantity of about 30.000 sq.mt.

The three floors buildings, are arranged next to each other in order to constitute a three sides uniform facade with a common view

The two lateral buildings have a main entrance with a terraced portico, a continuous façade marked by a lower stone frame, large windows and a second jutting cornice up to the top floor



The preformed mesh made of fiberglass and thermosetting resins (99x99mm mesh) is laid on the surface and connected transversally through fiberglass connectors ensuring an excellent collaboration between reinforcement and wall support, thus improving the mechanical characteristics of the whole structure.



The GFRP connectors, applied on the entire wall surface through a specific chemical anchoring, are placed at a regular distance, according to the design prescription. The system is completed by preformed corner reinforcement which assures the suitable constancy of mechanical performances on all the masonry

RI-STRUTTURA system consists of mesh, corner elements and connectors all made of preformed fiber - reinforced materials G.F.R.P. (Glass Fiber Reinforced Polymer), applied through a lime - based mortar plaster.

The masonry surface, free from the old low-value existing plaster, is then brushed and washed in order to accommodate the reinforcing system properly; then the GFRP mesh and accessories are applied and covered through a properly dimensioned mortar. The result is a widespread structural improvement of existing masonry, which achieves high mechanical and ductile properties and a negligible increase in the structural stiffness. Even in the presence of chemically aggressive mortars such as lime based, the high durability is guaranteed. The low weight and thicknesses, as well as the high breathability and compatibility, allows RI-STRUTTURA to be used on historical and bound masonry.

AKNOWLEDGMENT

Requalification and retrofitting intervention of the Ex Ospedali Riuniti
 LOCATION Largo Barozzi, 1 - Bergamo
 Contractor C.M.B. Company Muratori e Braccianti (Carpi, MO)
 Executing company F.LLI B.SYSTEMS (Cadelbosco, RE)



The reinforcement is completed through a layer of plaster based on NHL hydraulic lime

17 SEPTEMBER
VERONA

TIENI COSTRUZIONI 1836

Michele Martinelli
Gianfranco Zilli
IBIX



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THE PROJECT FINANCING LEADING TO THE RESTORATION OF PORTA NUOVA IN VERONA

Porta Nuova is a monumental gate erected between 1532 and 1540, designed by the architect Michele Sanmicheli as part of an important renovation of the southern city walls of Verona; it was judged very positively by Giorgio Vasari, who asserts that “there was never yet another work of greater size or better understood” ⁽¹⁾. Sanmicheli’s project is primarily aimed at the urban renovation, as prominent with respect to military reasons: he set himself the goal of supporting the powerful dynamic drive of the urban organism towards the south ⁽²⁾. From a military point of view, Sanmicheli designed Porta Nuova as an element of the southern walls of Verona, complementary to the two bastions he built next to it, the Barbarigo bastion and the Faler bastion. Under the urbanistic point of view, the construction of the new gate was aimed at the valorization of the Arena and the rediscover the Roman roots of the city, in antithesis with the disordered constructions of the medieval era ⁽³⁾, favoring the commercial exchanges between the countryside and the area of Piazza Bra.

(1) Giorgio Vasari, *Le vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri* (PDF), Edizione Giuntina, 1568, parte III, volume II

(2) Lionello Puppi, *Michele Sanmicheli architetto di Verona*, Padova, Marsilio Editori, 1971

(3) Annamaria Conforti Calcagni, *Le mura di Verona*, Cierre edizioni, 2005, ISBN 88-8314-008-7

Figura 1.
Porta Nuova
Verona





The construction of the facades towards the city began in 1535 and ended around 1540, as reported by an inscription on the central tympanum of the elevation towards the city. The present asset of the Gate is similar to the original project of SanMicheli, although during the Austrian occupation it underwent considerable alterations, particularly in the façade facing the countryside: in 1852 the two lateral archways were added, causing a loss of rhythm between the central and the two minor lateral archways; a corridor was also opened to connect the internal rooms and, on the front facing the city, the two rectangular openings on the sides of the pediment were closed ⁽⁴⁾. The nineteenth-century intervention, which however remains faithful to Sanmicheli's design and construction technique, is easily identifiable by the lower quality of the replaces ashlar coating.

To cope with civil traffic, in 1854 the right archway was opened (with respect to the external façade), followed in 1900 by the left. On the same occasion the double flight of internal stairs leading to the roof and to the positions of the rider was demolished.

The area in front of the gate underwent significant transformations over the centuries; in the nineteenth century, in particular, the general urban planning was influenced by the construction of the Verona Porta Nuova railway station. In the same area between 1884 and 1951 was established the terminus "Porta Nuova" of the city's tram network. The door lost its function in 1912, when part of the bastions was demolished on its sides, interrupting the continuity of the defensive walls to leave space for the traffic lanes of the incoming and outgoing traffic, cutting the gate from the city pedestrian pathway.

The municipality of Verona, promoted a public tender for the project financing for the restoration and reuse of the Porta Nuova building based on the following issues:

- _ The restoration of the exterior walls and rooftop according to the approved guidelines funded by the contractor through the use of advertising panel on the scaffoldings, under 20% of the surface and for maximum 4 years.
- _ Proposal for technical improvements for the restoration and management

A Temporary Business Association between The Media, Tieni Costruzioni 1836 and Arch. Dario Masin were awarded for the restoration granting a maximum of 2 year for completing the restoration and with the implementation of the total lighting system for the exterior

(4) Pierpaolo Brugnoli e Arturo Sandrini, *Architettura a Verona nell'età della Serenissima, I, Verona, Banca Popolare di Verona, 1988*

surfaces. In addition, the contractors proposed a reuse project in accordance with Local Superintendency, proposing the adaptive use of the building as a multimedia info-point for the city, a gate for visiting the main city monuments and for discovering its hidden secrets and treasures.

PRELIMINARY ANALYSES AND RESTORATION TESTS

The preventive evaluation of the state of conservation of a cultural asset, through the use of diagnostic techniques both to deepen the knowledge of the construction materials and to identify problems due to the relationship between the building and the environment, constitutes an essential component for the restoration process. In fact, on-site diagnostic techniques are essential during every work phase. The diagnostic process is mainly based on the following steps:

1. Preliminary phase: identification of the morphology of materials and degradation products, detection of environmental conditions, detailed photographic documentation, historic and stratigraphic research;
2. Design phase: identification of the links between the degradation and the environment, definition of the most suitable diagnostic tools based on both the potential of the instrument and the impact on the artwork (destructive/non-destructive analyses);
3. Implementation phase: sampling, identifying the most representative areas;
4. Conservation phase: creating the conditions that allow the work to be preserved for longer through a maintenance plan and periodic controls.

The Porta Nuova Restoration Project is a perfect case for describing the preventive analyses process. It presents a precarious state of preservation due to high exposure to the environment and lack of maintenance: presence of widespread coherent deposits and high colonization biological, as well as problems of cracking and loss of materials inherent to the nature of the stone.

The preventive diagnostic investigation, using the IBIX Mobile Lab (A), was aimed at identifying the most correct cleaning process and calibrating the performance parameters of the selective air micro-abrasion procedure. The Cleaning process is among the most critical and consequently one of the most specialized operations in restoration. It consists in the selective removal of substances present on the surface that can cause both an intrinsic





Figura 2.
Test di pulitura: A: area prima della prova di pulitura; B: Microscopia ottica 150X per valutare lo strato della patina biologica; C: Area dopo Essenzio e dopo pulitura; D: Microscopia ottica 150X per valutare il livello ottimale di pulitura

damage to the material and an alteration of the aesthetic aspect, without damaging the surface of the material itself and its interaction with the environment, the so-called patina.. For this reason, control, selectivity and gradualness in the intervention phase are fundamental aspects. To support the restorer it has been defined a methodology that allows, through the diagnostic process, to evaluate the effectiveness of the cleaning process, the interaction between the selective micro-abrasion systems and the IBIX mobile laboratory.

After a first decontamination of the biological patina with the IbiX Biocare Essenzio, an ecological product based on essential oils (Oregano and Thyme) (B), the cleaning samples had been performed by means of the IBIX Special Cleaning micro-aeroabrasion system (C). This technology allows sampling (and later cleaning) through the low-pressure emission of inerts of natural origin with various granulometry with an operating pressure variable from 0.2 bar, equivalent to a puff, to a maximum of 8 bar. During the tests carried out at Porta Nuova, the diagnostic phase, complementary to the sampling phase, was carried out with the Mobile Lab of IbiX Biocare, a complete and versatile portable laboratory that allows to perform diagnostic investigations on historical building materials in a simple and intuitive way.

In the specific case the use of the Mobile Lab allowed to evaluate the optimal level of cleaning, studying the morphology of the surface with the optical microscopy (D), and the water absorption rate. The water absorption test with contact sponge⁽⁵⁾ showed that the average levels of absorption of meteoric waters of the untreated stone is medium-high degree, thus showing a high porosity, which is the base of the degradation in progress (scaling, pulverization and erosion) as well as the widespread presence of biological patinas (powdery deposits and soil, good influx of rainwater retention). It is therefore necessary to provide a protective treatment that guarantees a significant reduction in the absorption of water at low pressure and that at the same time, given the diffusion of the treatment, provides adequate levels of protection for operators and the environment. Due to the new legislation, an ecological aqueous fluoropolymer VOC free, I.Protect impregnation was tested.

The entire diagnostic process combined with the correct restoration methodologies will provide further information and knowledge on the historical and material evolution of the building and its transformations over the centuries, as well as preserving it for the future generations.

(5) NORMAL UNI 11432: 2011 "Methodology for in-situ assessment of the effectiveness of treatments water repellent on monumental surfaces with the method of contact sponge"



SALONE INTERNAZIONALE
DEL RESTAURO
DEI MUSEI E DELLE
IMPRESE CULTURALI

XXVII EDIZIONE

18 - 20 SETTEMBRE 2019 FERRARA FIERE



THE MEANING OF THE WORD RESTORATION AROUND THE WORLD

“What is meant by “Restoration”, is any intervention aimed at preserving and transmitting to the future, facilitating its comprehension and without erasing the traces of the passage of time, pieces of historical, artistic and environmental interest; it is based on the respect for the ancient substance and authentic documentation constituted by such works, also proposing itself as an act of critical non-verbal interpretation but expressed in concrete labor. More precisely, as a critical hypothesis and a proposition that can always be modified, without irreversibly altering the original in its name” – Giovanni Carbonara⁽¹⁾

Each restoration site, or rather every action aimed at restoring an historic object, constitutes a unique and unrepeatable act that is based on methodological principles, but which must necessarily privilege the object itself over the idea or our needs.

This requires that, when operating in an international context, both the nature and the history of the objects of intervention, in the first instance, and the sensitivity and significance locally attributed to the term “restoration”, must be taken into consideration.

Those are the basis of the conference promoted by Assorestauro at the Salone del Restauro of Ferrara, aimed at involving the international delegates, invited as part of the Restoration Week, to create a ground for the dialogue and the debate on the different meanings of the term, on the local practices and methodologies which, increasingly, in the modern sense of the term, turn to the adaptive re-use to transmit them to the future generations, not only as a historical document but also as an active economic and social component.

Penetrating into the terminological nuances and overt then antitheses that emerge from the reading of the glossary that follows, we will therefore be accompanied by the benevolence of those who learn and by the awareness that always, and only, our work will be guided by the profound knowledge of the object with which we are going to converse.

Andrea Griletto, Assorestauro

(1) English translation by the autor of the quote: “S'intende per «restauro» qualsiasi intervento volto a conservare e a trasmettere al futuro, facilitandone la lettura e senza cancellarne le tracce del passaggio del tempo, le opere di interesse storico, artistico e ambientale; esso si fonda sul rispetto della sostanza antica e delle documentazioni autentiche costituite da tali opere, proponendosi, inoltre, come atto di interpretazione critica non verbale ma espressa nel concreto operare. Più precisamente, come ipotesi critica e proposizione sempre modificabile, senza che per essa si alteri irreversibilmente l'originale.” - Giovanni Carbonara, in “Che cos'è il restauro? Nove studiosi a confronto”, (edited by B. Paolo Torsello), Venezia, Marsilio, 2005

PAD 1 STAND A4-A12

INTERNATIONAL CONFERENCE | THURSDAY 19TH SEPTEMBER 2019 | FROM 10.00 TO 13.30

The conference aim at collect the different point of view of the expert from all over the world asking them to answer this question:

THE MEANING OF RESTORATION: TECHNICAL AND ECONOMIC POINT OF VIEW

CONFERENCE PROGRAM

Moderator Andrea Griletto, *Technical Director Assorestauro*

INSTITUTIONAL GREETINGS

10.00 - 10.05	Carlo Marina, <i>Ministry of Economic Development</i>
10.05 - 10.10	Roberto Lovato - <i>Dirigente Ufficio Partenariato Industriale e Rapporti con gli Organismi Internazionali</i>
10.10 - 10.20	Alessandro Zanini, <i>President of Assorestauro</i>
10.20 - 10.30	Andrea Griletto, <i>Technical Director Assorestauro</i>

TECHNICAL EXPOSITION

10.30 - 10.45	Kitty Vieth, <i>President of APT – North America</i>
10.45 - 11.00	mincult, <i>Oficina Del Historiador – Cuba</i>
11.00 - 11.15	Tamar Tuchler, <i>Shimur - The Society for Preservation of Israel Heritage Sites – Israel</i>
11.15 - 11.30	Tatiana Viatchanina, <i>Cnrpm Union of Russian Restorers – Russia</i>
11.30 - 11.50	Coffee Break
11.50 - 12.05	Sarkis Khoury, <i>General Director DGA Lebanese – Lebanon</i>
12.05 - 12.20	Alaa Hammoud, <i>Director of historical buildings della DGAM in Tartous – Syria</i>
12.20 - 12.45	<i>Directorate General of Foundations VGM – Turkey</i>
12.45 - 13.00	Amanda De Giovanni, <i>Restoration Directorate – Malta</i>
13.00 - 13.05	Matthias Rose, <i>LMI Leipziger Messe International GmbH – Germany</i>
13.05 - 13.30	Boarin Paola, <i>Internationalization of GBC Historic Building protocol</i>



B2B MEETING | 14.30 - 17.30

ASSORESTAURO STAND | PAD 1 | STAND A4-A12



Fabio Gremetieri

Vocal Comisión Nacional de Monumentos, de Lugares y de Bienes Históricos Buenos Aires

[...] in Argentina

In Argentina, restoration is referred to the restitution of the formal, spatial and material condition of a monument as it was at certain scenario of its history. It is only applied to architecture, landscape and art but never to city planning due to the heterogeneous nature of the urban fabric of all villages, towns and cities of the country. As a modern practice restoration emerged in the early 1940s with the creation of the Comisión Nacional de Monumentos and the rescue of Colonial architecture and Independence landmarks. At the beginning of the 1980s, restoration practices were extended to monuments of the 19th and 20th centuries and more specifically to repair of structures and finishing. There are many other terms that are used to define preservation interventions beyond strict restoration and some of them are: preservation itself, conservation, renovation, adaptive reuse, recycling. In the past decade one term seemed to have encompassed all words and actions on heritage: enhancement (puesta en valor in Spanish, coming from the French mise en valeur) whose meaning suppose different operations on any piece of heritage, all in benefit to the appraisal and conservation of the landmark.



Yelena Muradyan

Project Manager IdEA Foundation

[...] in Armenia

Armenia is one of the ancient countries in the world and has substantial cultural heritage. Both monumental and vernacular architecture is extremely important in the understanding of Armenian history as well as creating a strong sense of place.

Armenia’s terminology of restoration refers to both monumental and vernacular historic structures as the same, which poses a challenge in differentiating between the two. Differentiation is important because vernacular architecture often has a lower priority in historic preservation than the iconic monumental works such monasteries, statues, and civic buildings. In Armenia, there are three methods of restoration: i) conservation; ii) fragmentary or partial restoration and; iii) complete restoration which is referred to as reconstruction.

In conservation, there are two understandings, temporary conservation and basic conservation. While reconstruction should be used in specific situations and applied to specific buildings

The goal of any organization working on projects of cultural value is to see the legitimization of cultural heritage protection to work in practice especially within the Historic District (HD). The purpose is to protect and conserve the heritage of the city and the country; to safeguard the character and heritage of the city by preserving the district as a whole and individual property therein that embodies important elements of its social, economic, political or architectural history; to promote the conservation of such district for the education, pleasure and cultural enrichment of residents of the district and the city and country; and to stabilize and enhance the property values throughout the Historic District as a whole.



Donald Ellsmore

DPhil FAPT Convenor

APT Australasia Chapter

[...] in Australia

Australasia is a region comprising Australia, New Zealand, some neighbouring islands and some southern parts of South East Asia. The area is multi-cultural and multi-ethnic with a mix of indigenous, Asian and European cultures. The widely differing cultural beliefs of the diverse population groups make it hard to define restoration in simple terms.

For example, indigenous Australians, whose history is more than 40,000 years old, does not include permanent dwelling structures. The Maori of New Zealand have a culture dat-



ing back 1,000 years but Maori structures are not believed to have value beyond the lives of their builders. Europeans, who colonised the area 200 years ago introduced European cultural values, which vary greatly from indigenous cultural values in the region. In order to assimilate tangible and intangible indigenous and European cultural values regarding man-made cultural artefacts and structures today, the Venice Charter has been adapted for use in Australasia. The Australian Burra Charter, which has wide currency and has informed the development of the Hoi An Protocols for best conservation practice in Asia, defines restoration as one of the processes of conservation, with the specific meaning of returning the existing fabric of a place, or structure, to a known earlier state by removing accretions or by re-assembling existing components without the introduction of new material. Restoration is a niche activity, whereas adaptive re-use is widely practised.



[...] in Germany

Matthias Rose

*Director of LMI
Leipziger Messe
International
GmbH*

Restoration and renovation play a major role in Germany. Since the restoration affects both the culture and construction sector, many regulations are based on the region and are determined by the respective federal state. This affects the classification of buildings as protected monuments and the building regulations. The German Confederation of Skilled Crafts (ZDH) and the Association of Restorers (approx. 3,000 members) are the most important professional unions for restorers in the handcraft and academic sector. Building owners can receive federal, regional and municipal financial support for the restoration of their buildings. The German Foundation for Monument Protection is the largest private initiative for monument conservation and supports around 400 projects annually with funds from private donations.

Internationally active manufacturers of materials for restoration, such as construction chemicals, building materials, measurement technology, pigments and instruments are also founded and established in Germany. Since 1994 every two years, 'denkmal' - Europe's Leading Trade Fair for Conservation, Restoration and Old Building Renovation (05 - 07 November 2020) takes place in Leipzig. In 2018, 448 exhibitors and 14,200 visitors from 19 countries took part in 'denkmal' and the parallel show 'mutec' - International Trade Fair for Museums and Exhibition Technology. The 'denkmal' meanwhile also has two subsidiaries in Moscow (Russia) and Shanghai (PR China).



[...] in India

Arman Singh

Sub-Divisional Engineer

PWD (B&R) U.T. Chandigarh

India is one of the oldest civilizations in the world. It has numerous ancient monuments and sites spread across the length and breadth of the country. The conservation, restoration, repairing, reconstruction and preservation work of the buildings is a continuous and arduous task.

The restoration work needs to be patiently so as to keep intact the architectural value of the building. The restoration work of a building involves special attention to the plans, intention, materials and tools used by the original builders. In order to pass onto future generations what is currently identified as being of cultural significance today, we must imbibe good conservation practices specially for the heritage buildings in order to prevent them from deterioration and extend the life and basic functions of these buildings. The buildings need to be restored keep in mind the adaptive reuse of these buildings, as per prevalent use.

India has not only numerous ancient monuments like Taj Mahal, Red fort, Hampi Temple, Ajanta caves but it has also several modern heritage structures also. The city of Chandigarh in Northern India houses Capitol Complex which has been inscribed as UNESCO World Heritage site in 2016 for its contribution to the Modern movement. It has been planned and designed by renowned planner Le Corbusier. The city of Chandigarh is the first planned city of independent India and symbolized the aspiration of the young nation.

The Capitol Complex is living heritage as it houses the Administrative, Legislative and Judicial headquarters for the provinces of Punjab and Haryana, due to which thousands to people visit these buildings each day. The restoration of the Capitol Complex is being undertaken to preserve one of the biggest exposed concrete structures in the world which has shown signs of distress on account of natural decay due to aging, aggressive environments, improper maintenance and composition of concrete at time of casting.



[...] in Israel

Tamar Tuchler

*SHIMUR
The Council for Conservation of Heritage Sites in Israel*

The land of Israel is located at the junction of three continents Asia, Europe and Africa. In addition to its strategic location, and its sanctity to a number of religions, Israel attracted over the years various peoples and diverse cultures who mark their cultural impact in the landscape of the country. For that reason, Israel is characterized by a wide range of archology and historical sights and by a rich variety of architectural styles and Construction technologies from ancient times to the present.

The concept of the meaning of “Conservation” in Hebrew language is often forced to be more articulate, because the field of Conservation the Heritage in Israel is quit new, both at the level of methodology and at technology level. Since more than four decade, especially at the last ten years, Israel facing lots of challenges and works under the pressure of modern development in order to save and preserved all the national and local heritage sites. On the other hand, promoting a united governmental policy of Conservation providing the local needs, but also devoted to the international convention credential such as Venice Charter, Burre Charter and UNESCO regulations.

Israel embraced all layers of its cultural diversity; Preserving and saving the past for the future generation is one of the guideline value, leading the authorizations and the organizations who are responsible to preserved, Conserved and restored the past. In Israel, we can disclaimer the field of conserving the heritage into tree main structures:

1. The Israel Antiquities Authority, responsible for all archeologic findings until the mid-18th century
2. The Council for Conservation of Heritage Sites in Israel, in charge on the Historical remains from the modern period
3. Israel Nature and Parks Authority, responsible for preservation of nature and heritage values.
4. "Moreshet", governmental office who coordinate many of the conservation national projects, financially and conceptually.

Each one of these organizations has its own management conservation teams, statutory unite and planning department. All assembled from architects, engineers, urban planners, historians, geographies and professional restorers. Although the teams are separate and the field of responsibility by each one is very clear, the organizations are working together on many Conservation projects, publicities, educate the public for conservation culture, providing accessibility for information and for less known sites in the country, working with the governmental offices on policy consolidation and many more. All done under the same purpose- preserving the past for the future.



Bekim Çeko, phd

Head of Steering Council of Kosovo Institute for the Protection of the Monuments

[...] in Kosovo

Referring to the regulations in Kosovo, the restoration means an activity aimed at preservation and displaying of values of the Cultural Heritage. By the law Cultural heritage includes Architectural heritage, Archaeological heritage, Movable heritage and Spiritual heritage. As it is sentenced in our law, restoration is an activity that deals with main four type of cultural heritage. So, in technical terms refers in multidisciplinary approach in every single type and subgroups of them. When we think that every single cultural property is specific and needs specific attention that makes more complex and more important the knowledge about the restoration in general and in specific too, with main aim to preserve and display the values. The contextual view, in a country such as Kosovo, that relays different stratifications of civilizations started from prehistoric, ancient, Illyrian, roman, byzantine, ottoman eras etc., and with settlements formed across the ancient military and trade roads makes the place important world-wide in wide approach and is the main tool of identity of the country in particular. So, with restoration we do not restore just the inherited one, but also built the sense of being a part of all.



David Sassine

Directorate General of Antiquities, Ministry of Culture, Lebanon

[...] in Lebanon

In order to fairly estimate the complexity of the word "restoration" in a country like Lebanon, we first need to know that 6,000 years of civilization and built heritage has been subject to massive destruction during 15 years of civil war from 1975 until 1990.

Since the dawn of the 1990's, the country has been contracting major reconstruction and restoration projects that needed to erase the scars of the war, satisfy the increasing need of housing and services, and create a new socio economical identity for the country, inspired by the flourishing neighbouring countries at the time.

In fact, the dilemma lied in defining what should be the purpose of restoration:

- a. to regenerate the initial aspect of the building before destruction, damage or negligence;
- b. to just preserve the remaining part and crystallize the building in time in its actual ruin state;

c. to seize the opportunity and reproduce a new version of the building that satisfy the actual needs, vision and trends.

Looking closer to the projects that has been executed between 1992 and the actual date, managed by the Directorate General of Antiquities (DGA) in collaboration with the Council for Development and Reconstruction (CDR), we can say that the concept of restoration in Lebanon has been a harmonized and synergetic assortment of the three approaches mentioned here-above.



Amanda De Giovanni

DGA Malta

[...] in Malta

Malta is a country very rich in cultural heritage ranging across 5000 years. The architecture of the Maltese islands is a very distinctive architecture due to the soft globigerina limestone from which most of the islands' buildings are constructed from.

Restoration in the context of buildings and architecture, in Malta, is taken as getting the building/artefact/object to a previous state in order to safeguard, use integrate and pass it on for future generations. We also try to improve legibility and accessibility within these structures in order for them to be more appreciated by the general public.

Within the Restoration Directorate our main objective is to restore, conserve and rehabilitate government owned buildings, fortifications and palaces. All projects are taken from the documentation stage where drawings, photogrammetrical surveys, laser scanning and historical research and material investigation is carried out on the building prior to any intervention. Then this would take us to the site implementation phase preceded with application to the planning authority to obtain the relevant permits.

Projects vary from simple restoration projects of facades of buildings with cleaning processes, to remove deleterious materials, consolidation and stone repair, new pointing and protection processes, to more holistic and larger projects where we not only tackle the fabric but also the spaces within by rehabilitating the spaces, giving new uses, and designing even the interiors and integrating the modern services within the building.

We have also carried out restoration works on very large extents of fortification walls in instances even carrying out consolidation of the underlying rock and foundations in order to stop movement of the walls. Projects on fortifications included also rehabilitation of old city centres including paving projects, rehabilitation of ditches into gardens and new lighting system for the fortifications.



Salvador Guillar Jimenez

Director of Conservation and Research INAH

[...] in Mexico

Mexico possesses an infinity of cultural heritage throughout its territory. This cultural richness, of relevance not only for the country, but also at the international level, entails a great responsibility for its conservation. Hence, since its creation in 1939, the National Institute of Anthropology and History (INAH), assumed, as substantive tasks, the research, conservation and dissemination of the paleontological, archaeological and historical cultural heritage of Mexico, developing, over the years, a series of normative provisions to regulate its performance. Specifically, in its "General Institutional Guidelines for the Conservation of Cultural Heritage", it establishes that any conservation action must respect its integrity, material, invoice, construction systems, image, values, meanings, uses, associations and context, as well as be carried out through a methodological and interdisciplinary process that contributes to the study, understanding and transmission of its values. Within

this conception of conservation, are contained prevention, direct actions of stabilization, as well as restoration, understood as all those works carried out in a stable monument, which aim to facilitate its appreciation, understanding and use, all in close connection and co-responsibility with the society that gives meaning to this cultural heritage and which strengthens in identity and memory.



Tatyana Viatchanina

Vice Director

*CNRPM
RESTORERS
UNION / NIITAG*

[...] in Russia

In the Russian sense of the word “restoration” there are aspects relevant to European concepts (primarily Italian, fixed in the “Venice Charter”), but there are - and even prevail - serious differences. This is due to the fate and state of the historical heritage in Russia, its quality, the conditions of its existence, including climatic.

In practice, in Russia it has historically developed that the concept of “restoration” in architecture usually coincides with the literal meaning of this word, meaning (translated from Latin) recovery, renewal. And unlike the Italian school, which prefers the word (and the principle) of “conservation”, in Russia the word “restoration” does not bear any negative nuances. This has a definite historical justification and is associated with dramatic political and ideological changes in Russian history, especially in the 20th century, bringing unprecedented, often systematic destruction of historical heritage. In the 20th century alone, Russia goes through two World wars, revolution and two changes of ideological regimes, in which the national cultural heritage was practically taken hostage, which reduced its physical safety below all possible norms. Such a function of the historical heritage as national self-identification was revealed and came to the fore - or rather, the threat of its loss, the need for reproduction. The conservation of the ruins only exacerbated the threat. As the only possible way out in the Russian restoration, the method of scientifically credible “holistic restoration” on the initial or “optimal” date and even complete reconstruction of the object was adopted. The first industry document “Instruction ...” of 1949, enshrined it legally. At the same time started the heyday of scientific restoration in Russia.

Today is another turning point in the life of architectural heritage in Russia. The problems of incorporating it into modern life, adapting to updated functions (as opposed to the prevailing museumification in Soviet times), come to the fore and are in many ways more relevant to the European experience. On the other hand, international cooperation in the preservation of heritage, which is increasingly recognized as universal, is intensifying.

Accordingly, the national concept of “restoration” evolves, absorbing new value aspects of authenticity, historical layers, inclusion in the present and the future.



Alaa Hammoud

*Director of
historical
buildings*

DGAM in Tartous

[...] in Siria

The cultural heritage with its architectural part (monuments, archaeological and historical sites) in addition to its historical value, is one of the most important sources of the national income for the countries as it is a sustainable source of the country’s economy, so it needs special attention to show that architectural heritage properly through restoration and reuse to ensure that they are primarily protected and secondly to provide a sustainable source of income. The aim of the restoration is to protect the cultural value of our heritage including the historical monuments, archaeological sites, and even the fountains. Because of the importance of the restoration interventions and its seriousness for the historic monuments, the restoration must be subject to a consistent philosophy and thoughtful scien-

tific strategies, so that restoration does not lead to the loss of archaeological and historical value. Restoration does not mean beautifying, but restoration is a specialized process aimed at preserving the survival of the archaeological and historical significance of the historical buildings and sites, by respecting the originality of its materials and maintaining its traditional appearance, even though the use of modern building materials during repair operations on the entire traditional materials requirement of exhaustion, and if they had to be the use of modern materials, the process must be used very careful and be invisible.



Gönül Akyıldız

*Owner and
executive director*

TG Expo

[...] in Turkey

We first want to examine the importance of starting from abstract concepts to be protected. Anatolia has hosted many civilizations for 12,000 years and has been home to various races, religions and political formations. The preservation of this great potential has caused the art and architectural works of civilization and states to come to the present, starting from prehistoric times. Approximately 20 civilizations settled in Anatolia, which allows the transition from Asia to Europe, are still standing on these lands as ruins.

We, as children of this ancient history, live in an age of renewal by attempting to internalize the concept of restoration within the framework of conservation plans, architectural works, which are traces of ages. The transfer of these traces to future generations is included in the content of the steps we take from abstract to concrete with the concept “securing the future for the past”, which is the motto of our own organizations. Turkey is an important science country where is planned overlap with the finalized and ongoing restoration of the structure and these universal values. As a country Turkey has a great potential of art and history, along with the restoration concept in the perspective of a historical consciousness in this context, creates formations to carry our past with our future.

[...] in Turkey

Muradiye Şimşek

*VGM. Directorate
General of
Foundations*

In the last fifteen years Turkey seemed a big restoration worksite; protagonist of this intervention is the rich archaeological and architectural background of the country. Different kinds of architectural heritage; palaces, industrial buildings, houses and other public edifices have been restored. As much as public institutions, private sector also has a big and rising interest in restoration. Financial and technical support by central authority and different conservative Projects of different municipalities in urban scale particularly encourages the private owners to restore their own heritage properties. There is also a big consciousness on restoring movable heritage. So many people, beyond the institutions, work to conserve their private collections, especially manuscripts, to find a way for a connection with their past. Restoration in Turkey is appropriated a sensitive, scientific and multidisciplinary



work by experts. And there are valuable researches on modern restoration materials and techniques. I hope that numbers of skilled and qualified restorers will increase enough. It is obvious that; good restoration is the mark of a good workmanship.



[...] in Usa

Kitty Vieth
President
 APTI, Association
 for Preservation
 Technology
 International

The practice of historic preservation in the United States is guided by the Secretary of the Interior's Standards for the Treatment of Historic Properties (Standards). The Standards include four approaches to the treatment of historic properties: Restoration, Preservation, Rehabilitation, Restoration and Reconstruction. The following descriptions are based on the current Standards, which were revised in 2017. Restoration is the approach recommended when the goal is to depict the property as it existed at the point in time when it was at its most significant. Treatments under this approach may include the reconstruction of missing historic and the removal of materials and/or features from other points in time. Preservation is the approach used when the objective is to preserve the building as it currently exists. This treatment approach includes the retention of historic materials and features but also later changes and additions. In this approach, deteriorated historic materials would be repaired or conserved as much as possible rather than be replaced. Rehabilitation is the most common approach for historic buildings in the United States, especially is the property is being adaptively reused. Unlike Restoration and Preservation, Rehabilitation can include repair, alterations, and additions while preserving the historic character of the historic property. This approach allows for the most flexi
 Reconstruction is only recommended when there is enough documentary evidence to accurately rebuild a historic property that is no longer extant.



Paola Boarin

[...] for Green Building Council - Historic Building Protocol

Both the Sustainable Development Goals and the Paris Agreement recognise the strategic role of cultural heritage in guiding the built environment toward resilience and sustainability outcomes. This was recently strongly supported by the International Council of Monuments and Sites (ICOMOS) who highlighted that “[c]limate change multiplies not only threats but also the urgency of enhancing good conservation practice”. To respond to this urgent need, conservationists and those operating in the building sector should seek to make heritage practices more holistic and interdisciplinary, in the attempt of a concerted global effort to creating new approaches to heritage and existing buildings that respond to the unprecedented risk to our cultural heritage. Re-interpreting restoration, intended as the “methodological moment in which a work of art is appreciated in its material form and its historical and aesthetic duality for its transmission to the future”, in light of climate change and sustainable development requires an effort towards the combination of environmental, economic, social and cultural values, and tools to support this effort in its wide implementation in the built environment. GBC Historic Building® (Green Building Council, 2014) is the first and only voluntary and third-party assessment and certification tool developed to address the issues of the integration between environmental, energy efficiency and indoor environmental quality objectives within the restoration process. The tool's aim is to support and guide stakeholders in the achievement of conscious and sustainable restoration processes that will allow a historic building to remain a source of cultural identity while meeting today's needs and contribute to the fight to climate change.



Leonardo **ADAPTIVE REUSE AND RESTORATION OF NASELLI CRISPI PALACE IN FERRARA**

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The ongoing restoration of the Naselli-Crispi Palace, together with C.I.M.S. s.c.r.l., is part of a wider conservative rehabilitation and restoration framework undertaken by Leonardo Srl after the earthquake that hit Emilia-Romagna in 2012.

HISTORICAL BACKGROUND.

The compound was built around the 1530 by Girolamo da Carpi. The current building is a result of several additions and its decorations reflect the artistic style of different centuries. An extraordinary stratification can be seen both from the outdoor masonry and from the structural and decorative palimpsest of the indoor. Important adaptations were undertaken in 1920 by the Water Cooperative, the actual owner. Among these it is relevant to mention the demolition of the original monumental staircase and the creation of a new building on the North side.

Following the earthquake of 2012, further restoration works of the facades and some interior rooms of the original building have been undertaken.





STATE OF CONSERVATION.

The main facade, the interior courtyard of the original building and the facades of the 20th century building are made of brick wall decorated with architectonic elements made of sandstone, Istria stone and stucco. These surfaces are characterized by soiling, discoloration, detachments, cracks and brick erosion.

In the interior, the restoration work will take place in the rooms within the original building, belonging to the renovation works of the late 19th century beginning of the 20th century. The rooms are characterized by decorated vaulted ceilings made with a masonry or “incanniccato” (river canes) structure. The deterioration relates to the damages of the earthquake, like detachment of decorated plaster, cracks and structural impairment of the vaults.

RESTORATION INTERVENTIONS.

On the external surfaces, the first intervention will be the pre-consolidation where peeling and scaling occur, followed by a mechanical cleaning of the soiling and a reinforcement with pins and resin. The sandstones of the courtyard are treated with ethyl silicate, while the decorated bricks with nanosilica, aiming at fixing the color of the architectural elements of the last restoration (end of 20th century). The irrecoverable sandstone elements will be replaced with other elements with the same material and shape.

In the interior rooms, the intervention is divided into safety measures for the elements at risk of detachment, acting with bandaging and pre-consolidation, and a restoration with cleaning, consolidation, filling and actual restoration.

The monumental staircase, the President room and the Council room, have problems related to plaster fall from the “incanniccato” ceiling. The consolidation will take place on the extrados with a steel net and plaster mortar to fix the vault at the supporting beam. In case of plaster detachment, a consolidation with a mixture of plaster and adhesives will be



undertaken. In case of impossibility to access the extrados, the structure will be identified and a consolidation with pins and resin will be done. After the reinforcement, the surfaces will be cleaned, filled with plaster or stucco and decorated.

During the restoration work, it has been possible to discover the structure of the palace as it was before the renovation works of the end of 19th century. Stratigraphic analyzes have pointed out stratifications and decorations dated on three macro-period of activity, from the 16th to the 19th century.

The only evidence of the former staircase is the structure of the masonry vaulted ceiling which cannot be seen from behind because a countertop in river canes built during the 20th century. The vault is decorated with fake lacunars in the tones of gray-light blue and corners decorated with medallions.

The most ancient decoration of the palace (dated 16th century) with a polychrome decoration is the one found in the adjacent room, that can be seen solely from the extrados. The decoration may be part of a painted coffered ceiling, whose wooden structure has been reused for the construction of the actual vaulted ceiling. In this vault polychrome decorations can be seen, and the stylistic morphology leads to the hypothesis that the structure can be dated between the 17th/18th century. The most recent decorations of the 19th century consist in finishing layers of the masonry vault characterized by a polychrome phytomorphic decoration.

Because of these relevant discoveries, in accordance with the Archeological Superintendence of Ferrara, it has been decided to uncover part of these decorations characterized by remarkable artistic features.

The masonry countertop of the former staircase and the adjacent room will be demolished to free the previous decorations. In the room where a more complex palimpsest is evident, the decorative stratification will be respected and shown, and a restoration intervention will be undertaken.

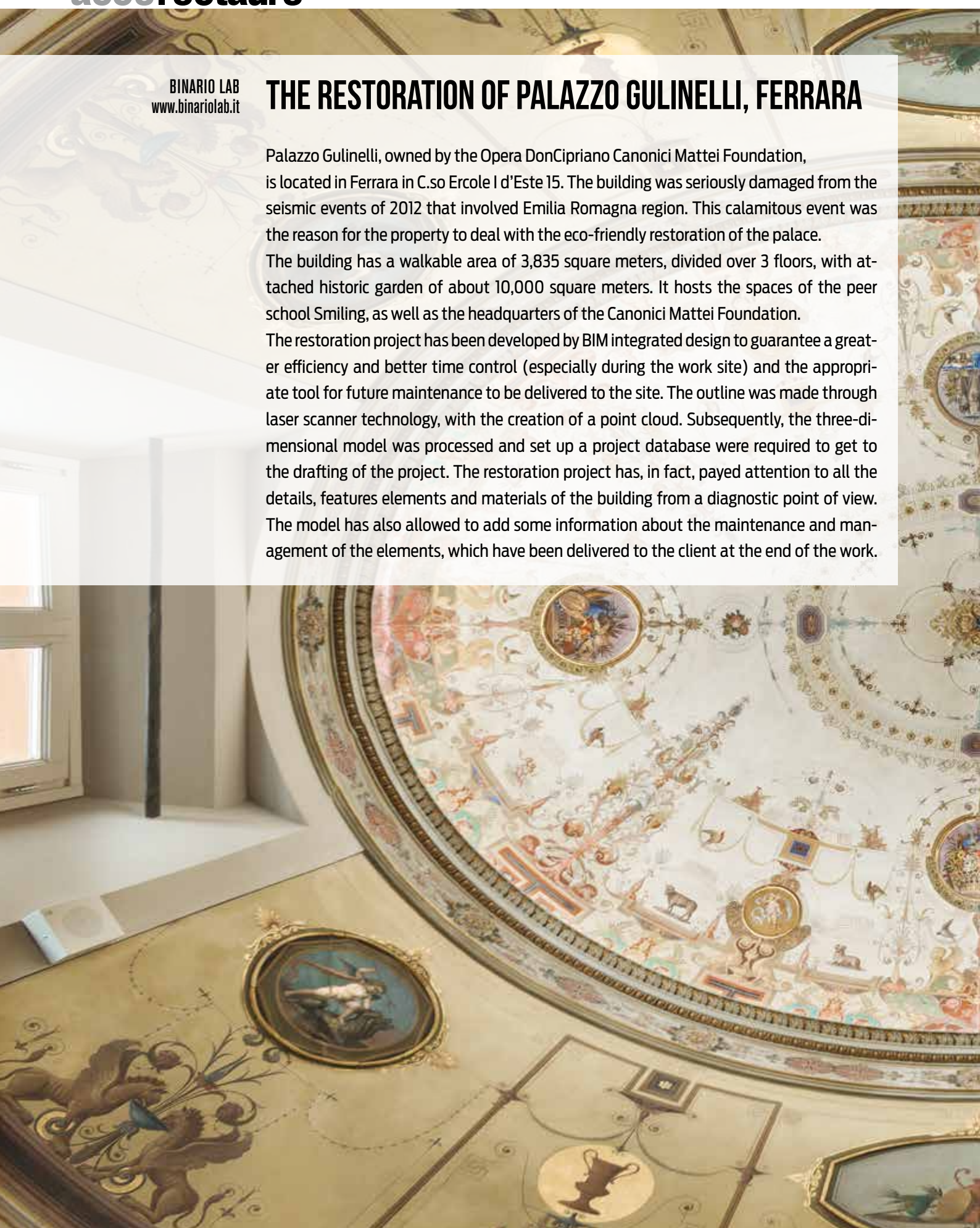
BINARIO LAB
www.binariolab.it

THE RESTORATION OF PALAZZO GULINELLI, FERRARA

Palazzo Gulinelli, owned by the Opera DonCipriano Canonici Mattei Foundation, is located in Ferrara in C.so Ercole I d'Este 15. The building was seriously damaged from the seismic events of 2012 that involved Emilia Romagna region. This calamitous event was the reason for the property to deal with the eco-friendly restoration of the palace.

The building has a walkable area of 3,835 square meters, divided over 3 floors, with attached historic garden of about 10,000 square meters. It hosts the spaces of the peer school Smiling, as well as the headquarters of the Canonici Mattei Foundation.

The restoration project has been developed by BIM integrated design to guarantee a greater efficiency and better time control (especially during the work site) and the appropriate tool for future maintenance to be delivered to the site. The outline was made through laser scanner technology, with the creation of a point cloud. Subsequently, the three-dimensional model was processed and set up a project database were required to get to the drafting of the project. The restoration project has, in fact, paid attention to all the details, features elements and materials of the building from a diagnostic point of view. The model has also allowed to add some information about the maintenance and management of the elements, which have been delivered to the client at the end of the work.









The aim of the restoration project was to better combine the use of the property, interventions for seismic adaptation and modern technologies with the historical characteristics of the building and the enhancement of its peculiarities. The everything has been carried out with an eco-sustainability perspective, including to ensure that occupants of the school an environment as healthy and safe as possible.

Structurally, existing foundations, historical vaults and floors have been consolidated of the whole building. Numerous interventions have been carried out on the masonry, operating by sewing-unsewing. The floor of the heavy structure, dating back to the 1950s, has been replaced from a lightweight XLAM wooden structure, with a green roof that can be trampled. Above this, a terrace designed as a hanging garden has been set up.

Natural materials were used, with dry laying systems, and it was predicted, reuse of material already present in the original factory where possible.

Palazzo Gulinelli has been reopened as a state-of-the-art school in autumn 2018. The criteria eco-friendly and sustainability that drove the project, made the building eligible to apply for the prestigious GBC Historic Building international certification.

The Green Building Council Italy (GBC Italia) aims to adapt to Italian and promote the independent LEED (Leadership in Energy) certification system Environmental Design), whose parameters set precise design criteria and construction of healthy, energy-efficient and a contained environmental-impact buildings.





20 SEPTEMBER
VENEZIA

THE RESTORATION OF THE IRON BRIDGE “PONTE DELLA ZECCA” IN VENICE

The urban area including the Zecca bridge, located on the homonymous canal, is characterized by the adjacent “Palazzo della Zecca”, by the gardens and royal shores and by the San Marco basin. The urban transformation into the current structure derives from the Napoleonic Decree of the 11th January 1807 with declared the “Procuratie Nuove” building as Palace of the Crown, while the entire area, until then occupied by the ancient Granaries of “Terra Nova”, was designated to the new Royal Gardens.

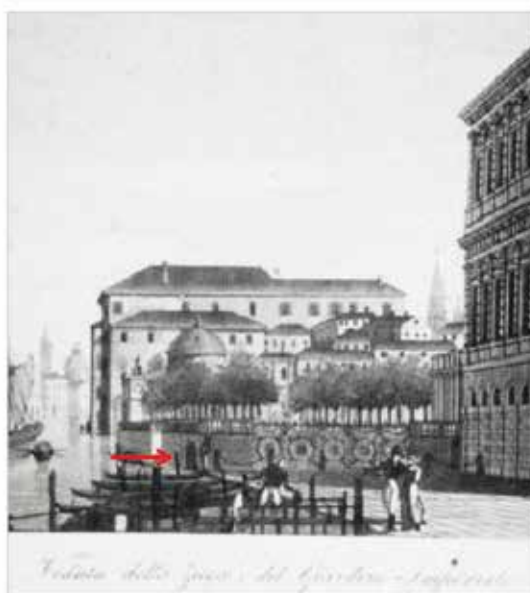
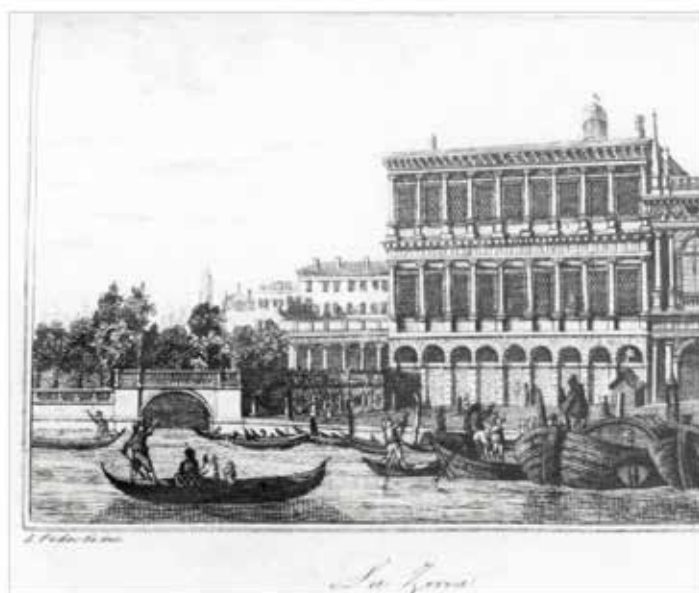
The layout of the area in the second decade of the 1800s is clearly represented by the planimetry published in the first volume of the Cicognara ⁽¹⁾, in which the Zecca bridge is depicted with the belvedere and the adjacent greenhouse. It is probable that the greenhouse is now the headquarters of the “Compagnia della Vela” and the opposite terrace is nothing but the monumental portion of the belvedere itself. A similar result emerges from the plans of the Austrian land registry and the city plan of the Combatti of 1846.

Since the public notice of the Municipal Congregation of Venice, on the 23rd of August 1857, the avenue of the garden that runs along the San Marco basin was placed in communication with the Piazzetta and opened for public use, at the behest of the Archduke Ferdinand Massimiliano.

The declaration of public use was again ratified after the entry of Venice into the Kingdom of Italy in 1867 and it was precisely the need to guarantee the connection with the Piazzetta that motivated the construction of the new iron bridge. The new bridge, built by



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the Neville foundry, was thus inaugurated in 1872.

The tree plantings on the avenue on the front of the basin, delimited by the neoclassical Pavilion, the Cafehaus, were replaced several times due to the poor health of the arboreal essences. At first a row of “acacia ombrellifera”, then replaced by trees of *Tilia Europea* and finally with plants of *Robinia Bessoniana*. Under the patrimonial point of view, the Zecca is regulated by a Concession of the Municipality of Venice⁽²⁾ which assigns in use to the Local Authority part of the Royal Palace and the Royal Gardens, including the avenue in front of the Pier, so that the Municipality could use them for the issued purposes.

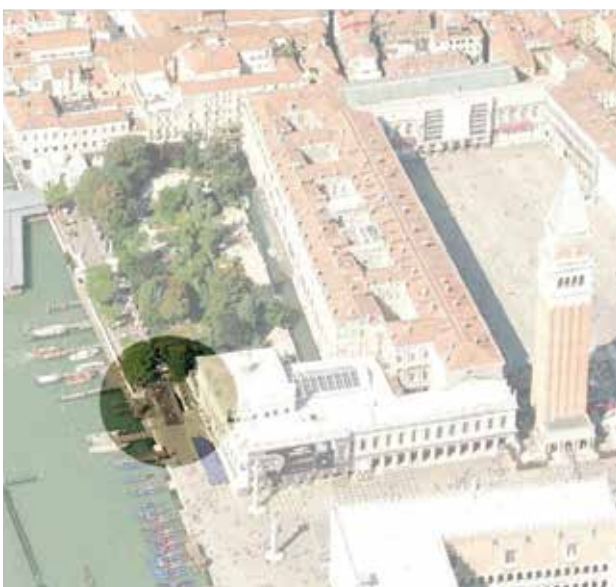
On the 16th of March 2018, the State Property Management started the implementation project for the restoration of the Bridge.

The Zecca Bridge is characterized by a metal structure built at the end of the 19th century; it consists of elements in gray lamellar cast iron or “steel cast iron”, produced from the fusion of cast iron and steel scrap, with the addition of graphitizing elements. This type of material was very common and used at the time of the construction of the bridge due to its easy workability and low fusion temperature. It could however easily present defects generated during the manufacturing process, such as to expose the material to sudden breakages. In addition, the high carbon content and the quantity of silicon placed in irregular lamellas give the material a high fragility and a difficult weldability.

The main load-bearing structure, made up of cast iron balusters supported by piles and cement basements, and the 6 tripartite trusses have a state of absolute degradation due to

(1) Cicognara, *Diedo e Selva* “Le fabbriche e i monumenti cospicui di Venezia” 1815-1820

(2) Signed on 07/16/1921 by the State Property Office and the Municipality of Venice rep. n. 357 in implementation of Presidential Decree n. 13548 of 23.12.1920. With deed rep. n. 2192 of 08.12.1921 the assets covered by the above agreement were delivered to the Municipality of Venice, including the Zecca Bridge



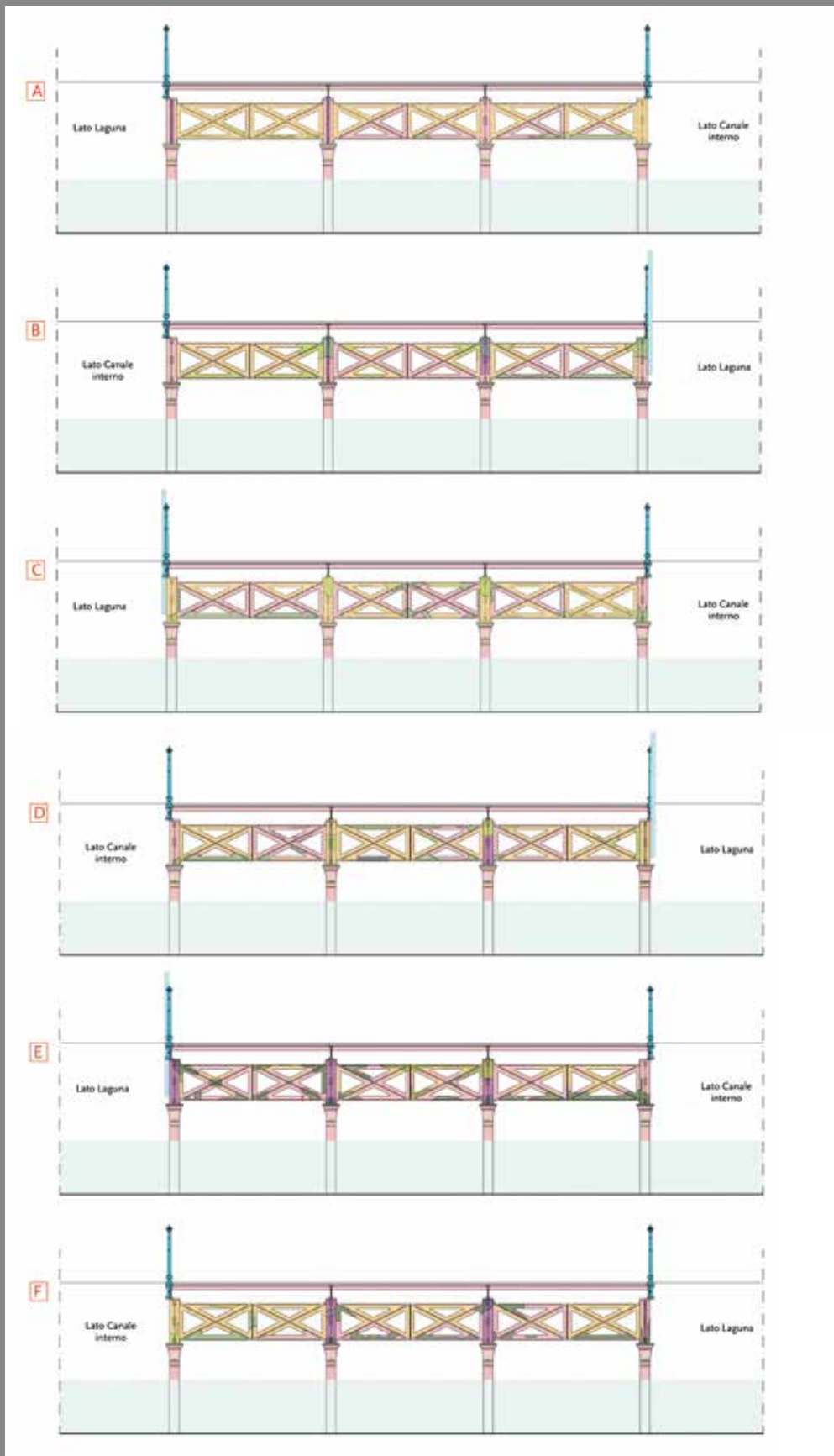


the widespread corrosion on all the elements, due to oxidation and to the effect of periodic leaching, caused by sea water.

The elements constituting the ends of the trusses, platform, bolts, columns, support brackets, at the top of the supporting columns, have been rendered almost unrecognizable by the swellings, the oxidations, the flaking, the abrasion produced by the wave motion. Some metal profiles, due to the deterioration, mainly corrosion and exfoliation, have undergone a physical decay of their technological characteristics. This means that, several structural elements of the bridge, due to the reduced cross-section, caused by the detachment of the superficial subparallel layers, no longer have a constant and reliable thickness over the entire length. This variability, combined with the characteristic low ductility of the cast iron, irreparably invalidates the original structure which becomes substantially unsuitable for its structural function due to the decay of its the physical characteristics and the loss of the minimal required sections. Some preliminary tests clarified that, in the event of a radical cleaning operation, the risk is the complete loss of significant parts of the structure.

The main purpose of the restoration is to remove the existing temporary walkway, restor-

(3) *In Venice, the passage that runs along a river or canal at the foot of the buildings.*





ing the original path at the floor level of the “fondamenta”⁽³⁾, keeping the original cast iron structures in situ with the function of historical evidence.

Since there is no longer the need to raise the central part of the bridge, as for the historic bridge, the new one will be pedestrian with a single span supported by the creation of a new foundational system with a concrete curb and diving piles. Essentially, the area previously occupied by the secondary structure made of iron and cast iron, about 37cm in thickness, is used to create a new system of special steel beams, HEB type, able to withstand, on the span of almost 11 meters, the permanent and accidental loads of a pedestrian bridge, category 3.

The historic parapet will be entirely restored with the integration of the missing or unrecoverable parts. However, at a static and safety level, the parapet presents two critical aspects, according the local current legislation:

1. Insufficient height (1.10cm)
2. Inadequate resistance as required for a pedestrian walkway of the same category.

In order to integrate the decorative structure of the historic parapet without substitutions, the project designs a counter-parapet with new metal profiles, placed at such heights to allow compliance with the norm and the minimum visual interference with the original artifact. The combination of the two structures, historical and modern, allows to satisfy the requirements of the local legislation.

Fig 01-02. Degradation Phenomena: Loss – complete lacking of the lower part of the iron beam

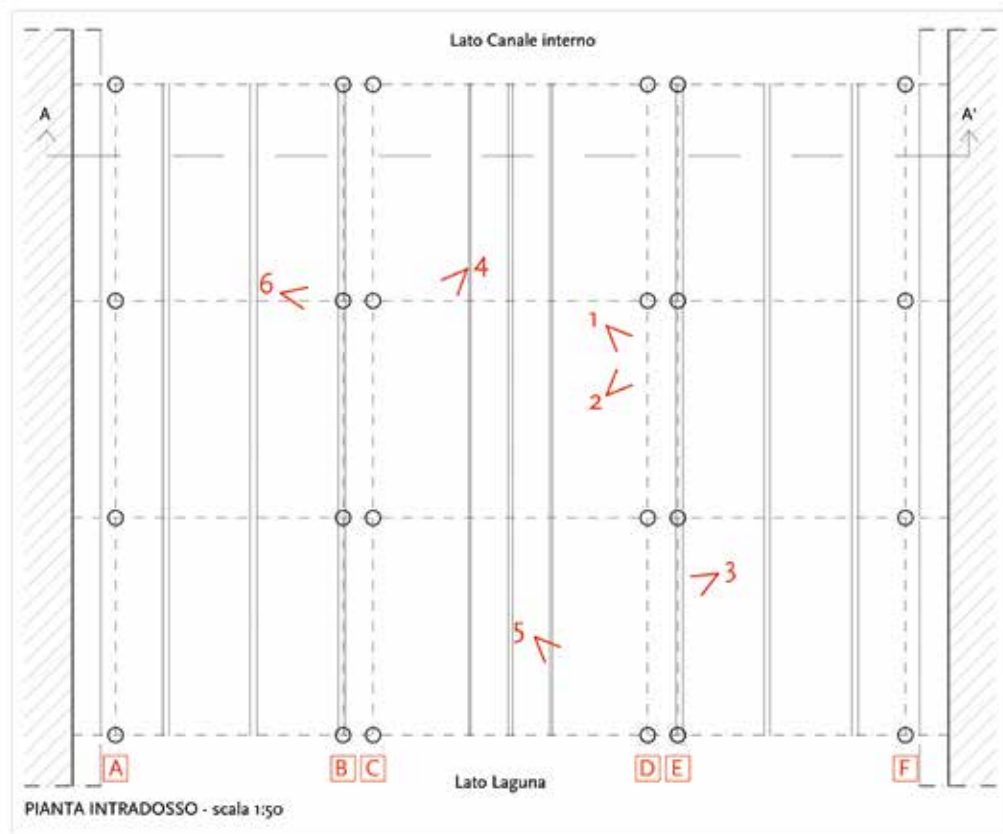
Fig 03. Degradation: Cracking or Splitting: splitting with the reciprocal movement of the parts

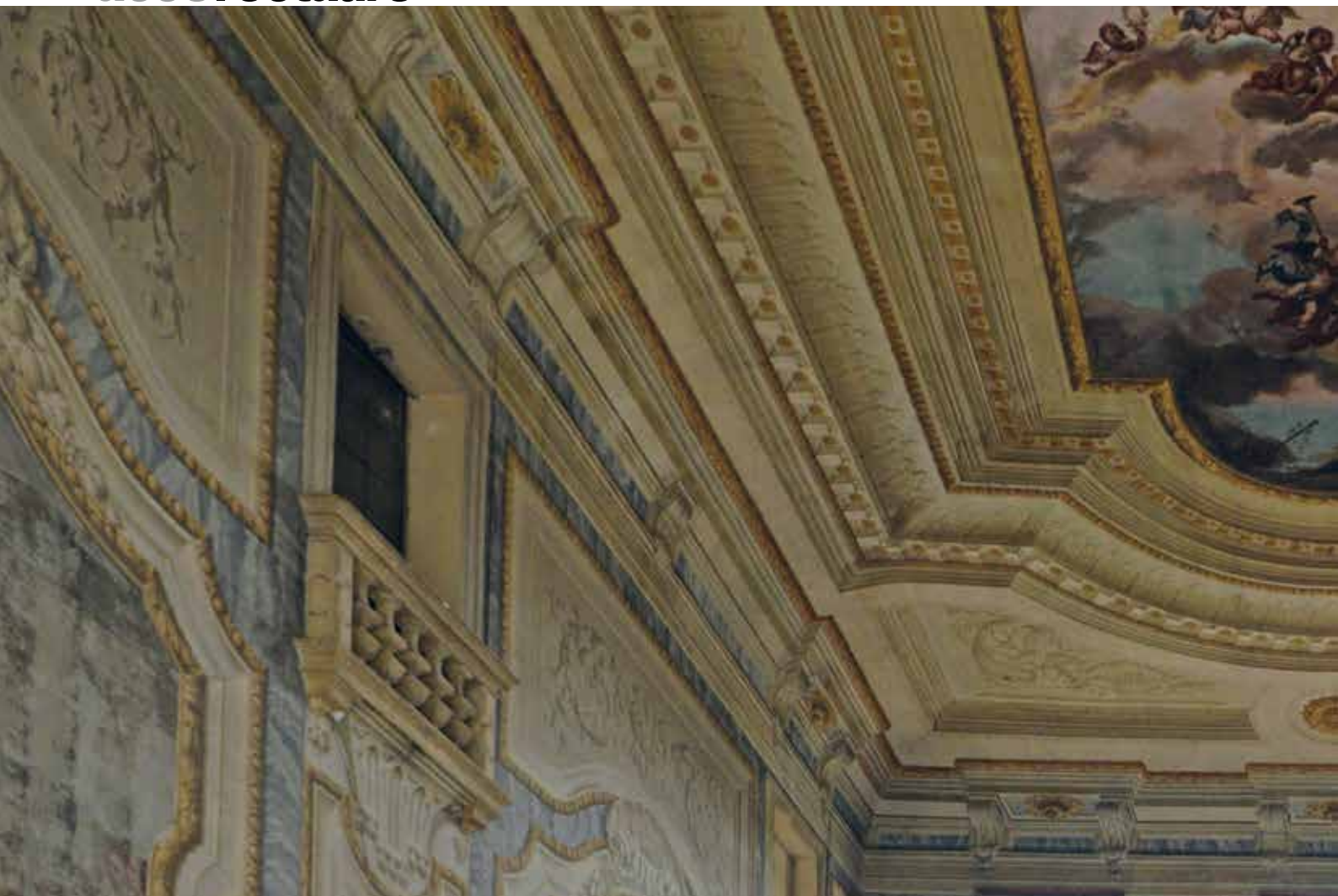
Fig 04. Degradation Phenomena: Loss: lacking of part of the iron shield

Fig 05. Degradation Phenomena: Deformation, Bowing. Bowing with the loss of part of the material

Fig 06. Swell degradation. Expansion and loss of material

Standard UNI 11182 : 2006 Cultural Heritage - Natural and artificial stone - description of the alteration - terminology and definition:





21 SEPTEMBER
PADOVA

VILLA GIOVANELLI IN NOVENTA PADOVANA. THE CONSERVATIVE RESTORATION OF THE CENTRAL SALON

Villa Giovanelli of Noventa Padovana is the last of the great villas of the Brenta canal, on the route between Venice and Padua. Of great impact for its monumental appearance and its imposing size, its construction dates back to the 17th century, at the behest of Giovanni Paolo and Giovanni Benedetto Giovanelli and designed by Antonio Gaspari, known in the Venetian environment as a pupil and continuator of Baldassarre Longhena.

The date of the construction of the villa dates back to 1668, the year in which the Giovanellis, wealthy Bergamo merchants, ascended to the Venetian aristocracy with the donation of a large sum of money in support of the Republic, economically proved by the wars against the Turks.

The main body has a rectangular plan, of about 45x20 meters, with a tripartite layout with a passing central hall (portego), modeled on the Venetian palace. In height the building

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develops for about 27 meters. In the central part the building is on two levels, of which the upper one has a double height; in the side wings instead it develops on three levels. The octagonal avant-corps, with the monumental colonnade and the tympanum, inspired from the classical temple, corresponds for width and height, to the central part of the portego.

The first layout of the villa did not include the monumental staircase, which was added in the early decades of the eighteenth century.

The rich interior decoration party, characterized by stuccoes, frescoes, wall paintings and canvases, was done in the first half of the eighteenth century. The first works consisted on a fresco squares of the hall, entrusted to the Bolognese artist Ferdinando Fochi in the spring of the 1700s, which echo longhenian architectural motifs. This circumstance, which reinforces the unified vision of architecture and its decorative cycle, suggests once again a design direction by Gaspari extended to all the components of the building. The decorations of the hall were completed only in 1747, with episodes of Roman history, by Giuseppe Angeli. At the beginning of the eighteenth century the fine stucco decorations can be ascribed, which are certainly among the most valuable works present in the villa. Among the works that adorn the villa, we must remember the four large wall paintings, placed in the





two main rooms on the sides of the central hall, by Sebastiano Ricci and Antonio Pellegrini. In the nineteenth century began the decline of the villa, whose history was marked by some changes of ownership and various vicissitudes. The events of the 20th century were rather troubled. During the First World War it was the seat of the command of several armies, while during the Second World War it was occupied by the German command, then by the allied one, therefore it was the seat of the refugees of the bombings of Padua and military hospital of the Red Cross. In 1954 it was bought by the Friars Minor Conventuals of Sant'Antonio, who used it as an orphanage.

THE CONSERVATIVE RESTORATION PROJECT

The restoration project of Villa Giovanelli includes, in addition to the restoration of the external facades and interior decorated surfaces, building, structural and plant works including: consolidation work on the wooden roofing and floor structures, review of the roof covering, restoration of fixtures, structural consolidation of foundations, construction of services and facilities.

The intervention described below, related to the consolidation of the decorated plaster and the re-fitting with chromatic integration of the pictorial films, is part of this complex and wide executive project realized by Ing. Gianni Breda of W.E.I 'N VENICE s.r.l. and by the Arch. Claudio Menichelli.

EXECUTIVE TECHNIQUES FOR THE CONSERVATIVE RESTORATION OF DECORATED PLASTERS

The central hall on the noble floor, characterized by a decorative apparatus of eighteenth-century origin, hosted the conservative restoration intervention on plaster and pictorial films.

The state of conservation of the surfaces was diversified and critical. Following close surveys and surface beating, it was possible to carry out a targeted and descriptive mapping of the various forms of degradation. In particular, various forms of plaster detachment have been detected: of a deep type, both punctual and widespread, of a milder type and limited as they are the subject of previous interventions.

The nature of the deep detachment has been identified in the inconsistency of the layer of material present between masonry and plaster. This condition was found both in the form of "pockets", particularly deep and localized punctual detachments, and widespread. The first case, mainly close to external doors and windows, was treated intervening through shoring and consolidating injections of fluid mortar specific for the re-adhesion of decorated plaster, based on natural limes, selected aggregates and without salts.

As for the widespread detachment of decorated plaster, it was possible to identify some areas subject to previous interventions aimed at containing the phenomenon. In particular, a thick mesh of nails had been applied above the interior doors, which now appeared to be oxidized and unstable. In this circumstance, considered risky for the integrity of the surfaces the removal of the nails, a fixing operation was performed by bandaging with Japanese acrylic resin paper diluted in water.

With the remaining surfaces of the hall, affected by widespread phenomena of posting but not subjected to previous consolidation, a specific intervention was developed. Here the possibility of intervening punctually through the traditional injections of mortar was excluded and a system aimed at re-establishing the re-adhesion of the plaster to the masonry support was studied, in collaboration with the Superintendency and Scientific Committee, in order to keep the plasticity of the material unchanged, thus avoiding the differential stiffening of the surfaces.







A process was then carried out consisting in the execution of a strand of basalt fiber strands, in a number equal to three per square meter of surface. Each connector was made with a diameter of 3 mm and inserted inside the walls, for a variable length of 5-7 cm depending on the depth of the detachment identified area by area. Once the hole has been made, cleaned with alcohol diluted in water, the incoherent material surrounding it has been consolidated by applying acrylic resin diluted in water. The strands, cut to size, were then waxed, positioned and “touched in the thickness of the existing plasterboard. Finally we proceeded to fix the connectors with injections of specific fluid mortar, based on natural limes, selected aggregates and free from salts.

The intervention phase was preceded by an off-site sampling, to test the actual tightness of the system and determine the methodological phases of the intervention in detail.

Similarly to the plaster, also the pictorial film showed serious degradation phenomena with non-cohesion and significant loss of material, design and original colors. This refers particularly to the four large paintings with “scenes of Roman history” by Angeli, which adorn the walls of the hall. It was certainly the decorated surfaces affected by the most serious forms of degradation. The technique, currently under study, did not resist the passage of time and the effects of heating with traditional radiators, placed immediately below the paintings. The intervention to be performed had therefore to restore cohesion to the pictorial film and give a unity of reading to the images.

Preliminary to the formulation of an adequate design hypothesis, the pictorial surface was subjected to laboratory analysis, which identified the presence of calcium stearate, stearic acid salt. This substance, often used on elastomers, could have come from previous interventions aimed at preserving surfaces. The painted surface thus treated now appeared stiff, fragile and severely decayed.

It was therefore decided to intervene, in the first phase, by reducing the rigidity of the pictorial film, and then allowing its subsequent fixing. A thermocautery was first used to reactivate the substance recovered and to soften the pictorial film, later fixed with very low percentage resin and Japanese paper.

Parallel to the problematic of material re-establishment, was studied the theme of chromatic integration aimed at reconstituting the unity of the images.

The reconfiguration started with the study of some sketches by Guardi, which depicted scenes very similar to those undergoing intervention. Through the critical analysis of the documentation, the representations were then reconstructed. In this way the chromatic integration, with subdued glazes, was carried out following a trace based on in-depth preliminary studies and samples.





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Dallo studio alla diagnostica, dalle tecniche di restauro ai metodi per la valorizzazione, l'Università del Salento lavora a tutto campo sui beni culturali, con competenze diffuse in tutti i Dipartimenti. L'Ateneo salentino si impegna, parallelamente, nella formazione di professionalità competenti nelle varie attività di studio, tutela, vigilanza, conservazione e messa in valore dei beni culturali. La ricerca condotta da docenti, ricercatori e tecnici qualificati, costtuenndo così un circolo virtuoso tra aule, laboratori (ben attrezzati con strumentazione all'avanguardia) e territorio in senso ampio. From theoretical studies to diagnostics, from restoration techniques to valorisation practices, the University of Salento is widely involved in Cultural Heritage themes, with competence spread in all Departments.

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La Xilux, nata a Bari, Italia, nel 2008, progetta e realizza serramenti, portoni e porte in legno, combinando l'antica sapienza artigianale con la moderna efficienza industriale. Flessibilità dell'organizzazione, qualità dei materiali e rispetto per l'ambiente sono i punti fermi dell'operato di Xilux, per garantire la massima soddisfazione ai clienti e proporsi come un partner affidabile nel mercato italiano ed estero. L'azienda ha sviluppato expertise e competenze specifiche nella realizzazione di serramenti nell'ambito di progetto di restauro e recupero funzionale di fabbricati di pregio, spesso interessati da vincoli storici, architettonici e paesaggistici. Lavori così complessi sono gestiti da un team composto da architetti, ingegneri ed esperti, in grado di progettare in fessi coerenti con il valore storico delle costruzioni. Xilux, which has been established in Bari, Italy, since 2008, designs and manufactures a wide range of wooden indoor and outdoor fixtures, resulting from the perfect combination between the well-established technical expertise of our artisan carpenters and the most modern automation industry. Flexibility, accurate choice of materials and environmental friendliness are some of Xilux pillars allowing us to meet the needs of the most discerning customers as well as to represent a reliable commercial partner both for Italian and foreign markets. The company has developed an outstanding know-how in the field of restoration of internal and external wooden fixtures. In projects of restoration of buildings of historical and cultural interest, subject to the Department of Cultural Heritage and Environmental Protection, for such challenging projects, Xilux collaborates with architectural firms, skilled engineers and specialists in designing windows consistent with the specific historic value of each and every building.

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T&P è nata nel 1978 sotto altra denominazione, partendo dalle pulizie generiche nel tempo acquisito il know-how e le competenze necessarie per afferinarsi come impresa di puliture specialistiche e trattamenti conservativi a livello internazionale. L'esperienza acquisita ci permette oggi di portare alle condizioni migliori tutti i tipi di superfici urbani agli edifici storici. Grazie all'esperienza dei nostri operatori e del reparto R&D abbiamo eseguito lavori di pregio tra i quali la pulitura dei piloni in pietra della Torre Eiffel a Parigi, la facciata esterna dell'ambasciata italiana a Mosca e piazza Duomo a Milano.

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Tryeco 2.0 concentra al suo interno svariati tipi di attività, grazie alla presenza di collaboratori con diverse competenze, legate all'acquisizione e rappresentazione solida virtuale di un oggetto, di un contesto o di un concept. L'azienda riunisce i servizi attorno alla prototipazione rapida in gesso, nuova tecnologia che richiede strumentazioni specifiche, acquisite dall'azienda e poco diffuse nel territorio nazionale. Attraverso la prototipazione il lavoro si suddivide in diverse attività: realizzazione di modelli architettonici; collaborazione con musei e sovrintendenze per la realizzazione di copie di opere d'arte scultoree, lavoro in cui la prototipazione è affiancata da operazioni di scansione laser e elaborazione del modello digitale; realizzazione di oggetti di design in diversi settori in cui Tryeco si occupa di scansioni laser e elaborazione di modelli digitali; realizzazione di animazioni e video spesso accompagnati da elaborazioni tridimensionali dei contenuti. Principalmente le richieste per questo genere di lavoro arrivano da enti ed aziende promotori di manifestazioni fieristiche o alla ricerca di spot promozionali di design. La gestione van da un buon numero di conoscenze tecniche, a livello di tecnologia, hardware e software, consentendo l'individuazione del prodotto e dei processi per un miglior risultato, un minor spreco di tempo e un miglior controllo delle attività interne.

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ANNO DI FONDAZIONE: 1977
CERTIFICAZIONI: Di prodotto
FILIALI: Cistema di Latina (LT)

L'azienda nasce nel 1977 con il nome "SANA CASA", l'attività principale era il recupero delle murature contro l'umidità capillare ascendente. Nel 1987 deposita il proprio sistema e marchio "UMIBLOK" ed inizia la produzione di attrezzature specifiche per l'attività. L'azienda si estende, partecipa a fiere specializzate nel settore, è conosciuta sia in campo nazionale che estero, esegue lavori di massima importanza su monumenti e presenta svariati brevetti. Dal 1998 la ditta "SANA CASA" viene conferita nella "UMIBLOK S.r.l.", la quale continua la stessa attività e breveta tagli-muro il quale oltre a creare una barriera impermeabile alla base della muratura contro l'umidità di risalita, riesce ad assorbire le vibrazioni provenienti dal sottosuolo.

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CERTIFICAZIONI: ISO 9001:2008
Libero professionista dal 1989, dal 1992 è socio dello Studio di Architettura BERTO-FATTORE-NASON e si occupa prevalentemente di restauro e rilievo dei monumenti, sia in ambito locale che nazionale.
Com'è possibile ripercorrere dai singoli lavori citati, i settori del rilievo strumentale architettonico e della progettazione volta alla conservazione sono sempre i comparti di maggior impegno anche se, in questi ultimi, vi sono state delle importanti esperienze per quanto riguarda la realizzazione di nuove costruzioni sempre comunque in ambiti tutelati dal punto di vista ambientale.

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ANNO DI FONDAZIONE: 1987
CERTIFICAZIONI: ISO 9001:2008 - OG02 II classe, OS02 -a I classe, OS06 II classe

Syremont spa nasce nel 1987 dal Gruppo Montedison da cui eredita una specifica competenza sui fluorurati. Dopo 26 anni di servizio di ricerca, diagnostica, restauro dei beni culturali in tutto il mondo, oggi Syremont è in grado di offrire una più ampia gamma di servizi integrati focalizzati sulla gestione degli assetti culturali: i nostri servizi sono principalmente basati su: ricerca scientifica e tecnologica a supporto di prodotti per il restauro (Linee Akeogard® Edilgard®); progetti e interventi di restauro e conservazione; disinquinazione di materiali organici (sistema VLOXY®); progettazione e ingegnerizzazione tecnologica finalizzata alla manutenzione e/o creazione di assetti culturali e paesaggistici per la fruizione e divulgazione: musei, mostre, eventi suoni e luci, visite guidate spettacolarizzate, parchi tematici, media production, comunicazione e marketing. Ciclo produttivo. Analisi fattibilità modelli di gestione - progettazione - opere - gestione.
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ANNO DI FONDAZIONE: 1982
CERTIFICAZIONI: UNI EN ISO 9001:2008
La TECNICON s.r.l. dal 1982 opera prevalentemente in Italia. Si compone di tecnici restauratori diplomati presso l'Istituto Centrale per il Restauro di Roma, tecnici qualificati e di storici dell'arte. Si occupa del restauro e la conservazione di dipinti murali, dipinti mobili su tela e su tavola, superfici di pregio dell'architettura, fontane, sculture, mosaici, stucchi, terracotte, manufatti lignei (sculture e soffitti policromi), manufatti metallici. Realizza caliche e copie.
Born in 1982, it is composed primarily of Restorers graduated at the Central Institute for Restoration in Rome, qualified technicians, and art historians. TECNICON Ltd operates through-out Italy for Superintendents, municipalities and ecclesiastical institutions.
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ANNO DI FONDAZIONE: 2011 (2003)
Studio AERREKAPPA S.R.L. progetta, dirige e realizza lavori di restauro di edifici storici e di ristrutturazione di immobili privati e pubblici, con materiali e tecniche innovative quali intonaci e pavimenti biocompatibili, impianti termici a parete e a pavimento, illuminazione tramite LED, sistemi domotici, pannelli solari, sistemi di climatizzazione ad evaporatori passivi e camini solari. Sensibile alle problematiche del risparmio energetico e di una architettura ecosostenibile, opera a Lecce dal 2011 come naturale evoluzione dello Studio Associato fondato nel 2003 da Cristina Caiulo, architetto, e Stefano Pallara, ingegnere.
Studio AERREKAPPA S.R.L. was founded in 2011 by Cristina Caiulo, architect and Stefano Pallara, engineer. Its field is the restoration of historical heritage and the renovation of private and public property, paying attention to the problems of energy saving with innovative technical plants, especially of lighting system, domotic technique, solar panels, air conditioning systems and evaporators passive chimneys.

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Lo Studio Associato di Architettura Carafà e Guadagno opera nel settore tecnico/progettuale, in particolare nel campo del restauro, avvalendosi delle prestazioni professionali di tecnici qualificati, regolarmente iscritti ai rispettivi Ordini o Collegi di appartenenza.
A fronte di una esperienza operativa plurennale, lo studio si è specializzato, nelle prestazioni tecniche ed interventi di nuova edificazione, restauro, riadeguamento, risanamento, ristrutturazione e riutilizzo funzionale di complessi monumentali, civili, pubblici, industriali e terziari.
Studio Associato di Architettura Carafà e Guadagno (CGA) operates in the technical and design field, with a strong focus on the restoration area. The architecture firm is supported by a number of professional services provided by qualified technicians, who are legitimately registered with the respective professional bodies. Thanks to the long time experience accumulated, CGA specializes in the all types of professional duties required for the preparation of design and technical documentation. The expertise in this area covers both the initiation of new buildings as well as restoration, adaptation, improvement, renovation and functional reuse of pre-existing ones.

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ANNO DI FONDAZIONE: 1981
La Società Berlucchi srl venne costituita nel dicembre 1981 dai Fratelli Francesco e Roberto Berlucchi proseguendo l'attività professionale del padre Ing. Antonio. Oggi, la Società si occupa di Progettazione e Restauro e si suddivide in 2 settori distinti, l'ing. Roberto Berlucchi è responsabile del settore Progettazione, mentre il figlio, Ing. Nicola Berlucchi coordina il settore Restauro. Lo Studio Tecnico Società Berlucchi può contare su un organico composto, oltre che dai due soci, da un gruppo di nove collaboratori tra Ingegneri, architetti e geometri. The company Berlucchi srl was established in December 1981 by the brothers Francesco and Roberto Berlucchi, carrying on the professional activity of their father Ing. Antonio. Today, the company works on new buildings and on restorations and is divided in two sections: Eng. Roberto Berlucchi is responsible of the Designing division, meanwhile his son, Eng. Nicola Berlucchi is responsible of the Restoration division. The designing team is composed by two senior partner engineers and nine employees (engineers, architects and technicians).



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SETTEN GENESIO è un'impresa che col tempo ha acquistato un valore particolare nel settore dell'edilizia, grazie ad una crescita costante ancora in essere, che le ha fatto acquisire esperienze e conoscenze tecnologiche sempre più specifiche e che le permette di potersi definire punto di riferimento nell'edilizia di qualità.

Creato valore nel territorio in cui operiamo. Questa è la nostra missione. Perché ogni nostra opera deve essere una risorsa reale per il territorio nel quale s'inserisce e per fare questo costruiamo e restauriamo sempre nella massima qualità.

SETTEN GENESIO è un contractor che ha gained a particular reputation in the building sector over the years thanks to constant and ongoing growth, which has enabled the firm to acquire increasingly more specific technological know how and experience, so that it may now be considered a point of reference in the quality building trade.

We create value in the territory in which we operate. This is our mission. Because our every work must be an actual resource for the area in which it takes place and for this we always build and restore with the highest quality.



SILTEA
 il futuro delle superfici

SILTEA è specializzata nello sviluppo, nella produzione e nella fornitura di nanomateriali in silice basati su tecnologia sol-gel per la protezione di superfici, messi a punto per lo specifico settore del restauro dei beni culturali.

SILTEA fornisce inoltre servizi di analisi diagnostiche, di supporto tecnico-scientifico e di consulenza alle diverse professionalità legate alla conservazione, sia nel settore pubblico che privato.

SILTEA develops and supplies sol-gel based silica nanomaterials for surfaces protection, created for the specific requirements of cultural heritage preservation.

SILTEA provides also services of diagnostic analysis, scientific-technical support and consultancy for the different professionals involved in conservation both in private and public sectors.

Via Carlo Goldoni 18 - 35131 Padova
 Tel. +39 049657350 - Fax +39 049657350
 info@siltea.eu
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SOI.N.G. STRUTTURE E AMBIENTE SRL

SOI.N.G.
 STRUTTURE & AMBIENTE



Via Nicolodi 48 - 57121 Livorno
 Tel. +39 0586 426710 - Fax +39 0586 443552
 soing@soing.eu - www.soing.eu



Gli operatori di SOLUZIONI PER L'UMIDITÀ - SOLUUMI, lavorano da oltre 15 anni nel campo del risanamento di edifici monumentali o residenziali prevenendo e curando specialistamente i danni provocati dall'umidità di risalita (Sali): riuscirvi in maniera EFFICACE E DURATURA è un'arte complessa, interessante ma anche divertente che richiede un approccio integrato e multidisciplinare: il SISTEMA OLISTICO DI SOLUUMI

The operators of SOLUZIONI PER L'UMIDITÀ - SOLUUMI, working for over 15 years in the restoration of many monumental or residential buildings, taking special care of the damage caused by the rising damp; succeeding in an EFFECTIVE AND DURABLE way is a complex, interesting and even fun art that requires an integrated and multidisciplinary approach: the "SOLUUMI HOLISTIC SYSTEM"



Soluzioni per l'umidità s.r.l.

SOLUZIONI PER L'UMIDITÀ SRL

Via Maggioni 4 - 39066 Riva del Garda (TN)
 Tel. +39 3285549007
 solumi@gmail.com
 www.soluzioniperlumidita.it



E



ANNO DI FONDAZIONE: 1982
CERTIFICAZIONI: Ambientall: ANAB / ICEA - Naturopius
FILIALI: Partines (BZ), Prevalle (BS), Comabbio (BA), Villanova (CN), Fontanafredda (PN)
 Risanamento, restauro con un'attenzione costante per la bioedilizia, pitture, rivestimenti e sistemi di isolamento termico per esterni. Calcestruzzi, massetti e fondi di posa.
 Repairs and restoration (with constant attention to bio-building, paints, coverings and thermal insulation systems for exteriors. Concrete, footing and foundations.

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RÖFIX SPA
 Via Venosta 70 - 39020 Partines (BZ)
 Tel. +39 0473 966100 - Fax +39 0473 966150
 office.partines@roefix.com
 www.roefix.com

E



ANNO DI FONDAZIONE: 1920
CERTIFICAZIONI: ISO 14001/UNI EN ISO 14001:2004
 ISO 9001:2008
 OHSAS 18001:2007
 Fondata nel 1920, SACAIM si è distinta fin da subito in quella che poi sarebbe diventata la sua attività caratterizzante: il restauro conservativo. Nel corso dei decenni i suoi interventi hanno ridato splendore ai più prestigiosi palazzi di Venezia e riportato all'originale bellezza alcuni tra i più importanti monumenti in Italia. Attenzione particolare anche per le opere marittime, ir-rigue, ed acquedottistiche, oltre che una forte presenza nell'edilizia civile e nelle infrastrutture. Soon after it was established in 1920, SACAIM started to excel in what was meant to become its core business: conservative restoration. Over the last decades, the company has committed to restore to their original splendour the most prestigious buildings in Venice and some of the most important monuments in Italy. Great care has also been given to projects in other sectors, including maritime works, irrigation works and aqueducts, as well as civil construction and infrastructures.

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SACAIM SPA
 Via Righi 6 - 30175 Marghera (VE)
 Tel. +39 041 2581911 - Fax +39 041 5328217
 info@sacaim.it
 www.sacaim.it

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SANSONE S.r.l. si propone come una solida realtà in grado di offrire un servizio del massimo spessore professionale per la realizzazione di restauri, pitture e decorazioni, pavimentazioni artistiche e stucchi, combinando tecniche nuove e conoscenze antiche nel nuovo colore del tempo.
SANSONE S.r.l. presents itself as a stable reality which can offer the highest professional quality service for restorations, paintings and decorations, artistic flooring and stucco work, combining new techniques and traditional knowledge in the new color of time.

4

SANSONE SRL
 Via di Vicano, 4 Loc. Massolina
 50060 Pelago (FI)
 Tel. +39 055 8311077 - Fax +39 055 8311068
 info@sansonestauro.com
 www.sansonestauro.com

A



ANNO DI FONDAZIONE: 1998
 Marco Paolo Servalli ARCHITETTURA, specializzato nel restauro di edifici storici e di culto e nella valorizzazione di immobili di pregio, sia pubblici che privati. Ogni progetto è eseguito con la massima professionalità al fine di restituire i manufatti antichi all'uso contemporaneo salvaguardandone gli elementi originali. Il metodo di lavoro mira a qualità a al rispetto dei tempi, e lo studio si avvale di collaboratori esperti e affidabili. Progettazione architettonica e direzione lavori, sia in Italia che all'estero. Altre aree di competenza: progettazione del paesaggio, riqualificazione aree urbane, progetti per il Fund Raising.
 Marco Paolo Servalli ARCHITECTURE, specialized in the restoration of historic and religious buildings and the enhancement of prestigious properties, both public and private. Each project is executed with the utmost professionalism in order to restore the historic building to contemporary use while preserving original characteristics. Our working method is focused on quality and on timeliness, and the firm avails itself of expert and reliable collaborators. We carry out architectural design and construction supervision, both in Italy and abroad. Other areas of expertise include: landscape design, urban regeneration, and fund raising projects.

2

MARCO PAOLO SERVALLI STUDIO DI ARCHITETTURA
 Via Cadorna 4 - 24128 Bergamo
 Tel. +39 035 400156
 segreteria@servalliarchitettura.it
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A

PIMAR SRL

2

Via Manzoni 36 - 73020 Cursi (Le)
Tel. +39 0836 483285 - Fax +39 0836 42926
info@petralecece.com
www.petralecece.com

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ANNO DI FONDAZIONE: 1982

CERTIFICAZIONI: ISO 9001:2015 / ISO14001:2004 / ISO18001:2007

La PLANARCH S.r.l. è una società privata d'ingegneria creata originariamente nel 1971 come "Studio Mar-tuscilli" e divenuta Società a responsabilità limitata nel 1982. La PLANARCH ha più di 35 anni di esperienza di lavoro con Governi, Pubbliche Amministrazioni e Società Private soprattutto nel campo dei Lavori Pubblici, sia come responsabile della progettazione che della direzione dei lavori. Dal 1994 la PLANARCH ha iniziato operare in diversi paesi esteri tra cui Albania, Etiopia, Kosovo, Libano, Palestina, Repubblica Dominicana, Romania, Russia, Serbia e Venezuela.

PLANARCH S.r.l. is a private consulting engineering firm that was created originally in 1971 as "Studio Mar-tuscilli" and has become a limited liability company in 1982. PLANARCH has more than 35 years of experience in working with Government, Public and Private Agencies particularly in the field of public works, as responsible for design and construction management. From 1994 PLANARCH started to carry out assignments in foreign countries, as Albania, Ethiopia, Dominican Republic, Kosovo, Lebanon, Palestine, Romania, Russia, Serbia and Venezuela.

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PLANARCH SRL

Piazza Flaminio 9 - 00196 Roma
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planarch@planarch.it
www.planarch.it

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RESTAURI SRL

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restauri@panet.it
www.restauri.eu

E



RIVA IMPRESA RESTAURI ITALIA SRL

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restauri@panet.it
www.restauri.eu

CERTIFICAZIONI: OS 2-A

Siamo un'impresa storica impegnata nel restauro conservativo di immobili sotto tutela della Soprintendenza Archeologica Belle Arti e Paesaggio su tutto il territorio nazionale. Effettuiamo qualsiasi indagine diagnostica e conduciamo il restauro conservativo ai più alti livelli d'eccellenza anche su grandi superfici. Con il medesimo approccio scientifico, interveniamo su edifici moderni consentendo all'edificio una conservazione temporale fino a tre volte rispetto ad una operazione edilizia generica. Ogni edificio, palazzo, casa, monumento ha caratteristiche diverse per tipo di costruzione ed inquadramento territoriale, pertanto necessita di intervento mirato. Particolare attenzione è inoltre da noi posta alla redazione del libretto manutentivo del bene, consegnato al committente alla fine dei lavori.

Riva is an historical company that works in the preserving restoration of properties subjected to protection of the Superintendent Fine Arts all over the national territory. We use the same scientific approach with modern buildings to obtain a temporal conservation up to three times more compared to a generic construction approach. As each building, palace, house, monument has different characteristics according to the type of construction and territorial framework, it requires targeted measures. Furthermore we pay specific attention to writing the maintenance booklet of the property that we provide the client at the end of work.

CERTIFICAZIONI: Certificazione DNV per il sistema di gestione di qualità aziendale

ANNO DI FONDAZIONE: 1994

Pimar S.r.l. nasce nel 1994 come naturale continuazione dell'attività della famiglia Marrocco nel settore della pietra leccese, che affonda le radici nel secolo scorso. Il know-how aziendale maturato è assai elevato e si tramanda da 150 anni. Gli attuali vertici aziendali, i fratelli Giuseppe, Giorgia e Daniele Marrocco, insieme al padre Salvatore, attuale presidente, hanno sviluppato ed innovato l'azienda, sempre roccia, dedicando risorse economiche, progettazione e comunicazione, personale per valorizzare quella che si può proprio definire una "pietra di famiglia", affinché possa continuare a soddisfare al meglio ogni esigenza architettonica ed essere impiegata in sempre più numerosi e nuovi contesti.

Pimar S.r.l. was born in 1994 as a natural continuation of the Marrocco family's activity in the field of the natural stone from Lecce, which has its roots in the past century. The company gained know-how over the years and evolved the company, always characterized by research, experimentation, planning and developed and evolved together with their father Salvatore, who is the current president. They have

ANNO DI FONDAZIONE: 1998

CERTIFICAZIONI: ISO 9001 - SINCERT SGS

Restauro di intonaci policromi e di decorazioni-materiali lapidei-consolidamenti strutture murarie e opere lignee-deumidificazione e impermeabilizzazione di strutture murarie. Restauro di polichrome stucchi e decorazioni-stucchi-consolidamento di pareti e strutture-repari, deumidificazione e impermeabilizzazione di strutture murarie.

Restoration of polychrome plasters and decorations-stones-consolidation of wall and wood structures-repairs, dehumidification and waterproofing walls.

A



MARMIROLI SRL

Via Strada Vecchia 88/1 - 47011 Bagnolo in Piano (RE)
Tel. +39 0522 954342 - Fax +39 0522 954102
info@marmiroli srl.com - www.marmiroli srl.com

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CERTIFICAZIONI: ISO 9001:2008
La MARMIROLI S.r.l., svolge da 40 anni restauro conservativo e strutturale di beni artistici: Dipinti murali; Paramenti in marmo, stucco e laterizio; Intonaci antichi; Manufatti lignei di-pinti e dorati e certificata SOA cat. OS2-A class, IV BIS e Cat. OS2 class, III BIS e UNI EN ISO 9001:2008 Collabora con uno staff altamente specializzato, con strutture d'eccellenza nei settori della diagnostica, con uno studio di ingegneria con particolare esperienza nel campo del restauro strutturale.
The MARMIROLI Srl, performs for 40 years and structural conservative restoration of artistic goods: Painted murals; Paraments marble, putty and brick; Old plaster; Painted and golden wooden artefacts. It is certified SOA category OS2-A class, IV and category OS2 class, III and UNI EN ISO 9001:2008 Collaborates with a highly specialized staff, with particular experience in the field of structural restoration.

E



MINERVA RESTAURI SRL

Via Medina 40 - 80133 Napoli
Tel. +39 081 5422036 - Fax +39 081 5422036
ufficiogarecontratti@minervere restauri.it
www.minervere restauri.it

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CERTIFICAZIONI: UNI EN ISO 9001:2008
Da circa 30 anni MINERVA RESTAURI si occupa di Restauro Architettonico e archeologico dei Beni Culturali di grande valore storico-artistico. Da Palazzo Reale di Napoli fino al restauro e al recupero delle insulae di Pompei; MINERVA RESTAURI compie negli anni un arricchimento sul recupero e sul restauro tale da costituire un adeguato profilo per Enti Pubblici e strutture private. Oggi MINERVA RESTAURI rappresenta una realtà aziendale rinnovata, dove una nuova gestione, un passato illustre e giovani professionisti si confrontano con le problematiche del restauro e della conservazione del patrimonio storico-artistico.
For about 30 years MINERVA RESTAURI has handled Architectural and Archaeological Restoration of historical, artistic and cultural Heritage. From the Royal Palace of Naples up to the restoration and the recovery of insulae of Pompeii, MINERVA RESTAURI has developed over the years an enrichment on the recovery and restoration capable to provide an appropriate profile for public bodies and private companies.

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NEWTON & WATT

NEWTON & WATT SRL

Zona Ind. Melpignano - 73020 Melpignano (LE)
Tel. +39 083630073
tarantino.mic@gmail.com
www.restaurostatco.com

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La azienda è suddivisa in più reparti e offre assistenza diretta con i propri tecnici qualificati. Re-parto diagnostica esegue con il proprio laboratorio mobile analisi di caratterere non distruttivo al fine di caratterizzare l'elemento architettonico e collaudare l'intervento di restauro. Reparaturanalyse computazionale, svolge attività di modellazione e di analisi delle strutture, esegue proposte di intervento di restauro statico, al fine di valutare gli indicatori di rischio sismico con valutazione su possibili cinematismi e scenari di collasso. Reparaturcantiere e officina esegue installazione di manufatti in acciaio o applicazione di FRM come da elaborati tecnici.
The company is divided by many departments and offers direct assistance through his qualified technicians. The diagnosis department performs not destructive type analysis with its mobile laboratory to distinguish the architectural element in order to check the restoration. The computational analysis develops modelling and structure's analysis activities, performs static restoration proposals in order to check the seismic risk indicators and the possible kinematic and collapse scenarios. The building site produces artefacts steels or FRM application as the technical drawings provide for.

E



PIACENTI SPA

Via Marradi 38 - 59100 Pistoia
Tel. +39 0574 470464 - Fax +39 0574 471021
piacenti@restauratori.com
www.restauratori.com

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CERTIFICAZIONI: ISO 9001:2008, Certificazione SOA: OG02-classe III-BIS, OS02A-classe V
ANNO DI FONDAZIONE: 1875
La Piacenti spa svolge attività di progettazione, conservazione e restauro di interesse storico-artistico e monumentale, disponendo di personale altamente specializzato nel trattamento di manufatti ceramici, metallici e lapidei. All'interno dell'impresa, che si avvale di attrezzature tecnologiche e di ampi laboratori, ogni competenza settoriale lavora in sinergia con le altre e viene coordinata dall'ufficio tecnico e diagnostico. L'azienda possiede i requisiti professionali, economici ed organizzativi che le permettono, autonomamente, l'esecuzione di grandi lavori pubblici e privati. Opera in Italia, Cina, Turchia, Moldavia e Russia.
The Piacenti S.p.a. carries out planning and execution activity in the field of cultural heritage restoration and conservation by his high specialized and qualified employees on wooden and polychrome objects, paintings on wood and canvas, stuccoes, artefacts, ceramic metallic and stone materials. Inside the headquarters, every sectorial competence is coordinated by technical and diagnostic offices. The firm has all professional, economic and organizational requirements which allow, autonomously, to carry out big public and private contracts for restoration and conservation works. It works in Italy, China, Turkey, Moldavia, Russia.

A



LEGNODOC SRL

Via Borgo Valsugana 11 - 59100 Prato (PO)
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info@legnodoc.com - www.legnodoc.com

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E



Leonardo
ANALISI E RESTAURO

Via della Bastia 13
40033 Casalecchio di Reno (BO)
Tel. +39 051 334648 - Fax +39 051 5880360
info@studioleonardo.it - www.studioleonardo.it

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LEONARDO SRL

ANALISI E RESTAURO

ANNO DI FONDAZIONE: 2000
CERTIFICAZIONI: Certificazione SOA OS2A Classifica V; OG2 Classifica IV bis; Sistema Qualità Azendale UNI EN ISO 9001:2008, Gestione Ambientale ISO 14001:2015; Gestione Salute e Sicurezza sul Lavoro OHSAS 18001:2007
Leonardo S.r.l. interviene sui beni culturali dalla diagnosi al restauro. Possiede le certificazioni SOA categoria OS2A V e OG2 IV bis, oltre alle certificazioni del sistema della Qualità (ISO 9001:2008), dell'ambiente (ISO 14001:2015) e della sicurezza (OHSAS 18001:2007). Opera sia nella fase progettuale, effettuando analisi dei materiali e dello stato di conservazione, che nella fase esecutiva, realizzando restauri di beni mobili e immobili, documentazione interventi, monitoraggio operazioni effettuate.
Leonardo S.r.l. opera su beni culturali da diagnosi al restauro. Leonardo è certificato in SOA per categorie OS2 V e OG2 IV bis, and holds quality, security and environmental Certification System (UNI EN ISO 9001:2008, ISO 14001:2015, OHSAS 18001:2007). It both works on planning, conducting analysis on materials and on state of conservation, and on practice, restoring paintings, frescoes, statues and historical buildings, documenting operations, monitoring restorations.

E

LITHOS
Restauro e conservazione

Castello 5236 - 30122 Venezia
Tel. +39 041 5208892 - Fax +39 041 5200980
info@lithosrestauri.com
www.lithosrestauri.com

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LITHOS SRL

ANNO DI FONDAZIONE: 1985
CERTIFICAZIONI: ISO 9001:2015/ISO14001:2004/ISO18001:2007
LITHOS, opera da più di trent'anni nel campo del restauro, della conservazione, catalogazione, consolidamento e della movimentazione di opere d'arte, facendoci strada, negli ultimi anni, anche nel campo dei lavori edili. L'azienda è composta da un team di restauratori, architetti, ingegneri e conservatori esperti che si occupano della progettazione dell'intervento di restauro, sino alla sua effettiva realizzazione e manutenzione.
LITHOS has been working in the field of restoration, conservation, cataloguing and consolidation of cultural heritage and the handling of works of art for more than thirty years; recently, it has also made inroads in the field of building works. The company is made up of a team of restoration experts and conservators, architects and engineers all of whom follow thorough projects from the planning phase to the actual intervention to restore the works of art, their completion and maintenance.

E



Via Carlo Caffero 22 - 20158 Milano
Tel. +39 02 376731 - Fax +39 02 37673214
mapel@mapel.it
www.mapel.com

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MAPEI SPA

ANNO DI FONDAZIONE: 1937
CERTIFICAZIONI: ISO 9001, ISO 14001, OHSAS 18001
FILIALI: Sede del Gruppo: Milano, 68 consociate in 44 paesi, 59 stabilimenti in 28 paesi.
Il Gruppo Mapei, composto da 68 aziende consociate con 59 stabilimenti operanti nei cinque continenti, è oggi il maggior produttore mondiale di adesivi e prodotti complementari per la posa di pavimenti e rivestimenti di ogni tipo e specialista in altri prodotti chimici come impermeabilizzanti, malte speciali e additivi per calcestruzzo, prodotti per il recupero degli edifici storici, finiture murali speciali.
Mapei Group, 68 subsidiaries with 59 plants in the five continents, is today the world leader in the production of adhesives and complementary products for the installation of all types of floor and wall coverings. The company is also specialized in other chemical products for building, from waterproofers to special mortars and admixtures for concrete, products for the restoration of ancient buildings and special wall decorations and protective coating.

Kairos Restauri S.n.c. opera nella progettazione e realizzazione dell'intervento di conservazione e restauro di beni artistici e culturali sottoposti a tutela: dipinti murali, affreschi, materiali lapidei e fittili, intonaci, stucchi, manufatti metallici, dipinti su tela. Eseguiamo campagne diagnostiche con la collaborazione di consulenti scientifici avvalendoci di centri universitari (CNR) e di laboratori privati. Competenza ed esperienza permettono di affrontare a pieno ogni aspetto dall'analisi dell'opera, l'individuazione di tecniche e materiali, all'intervento stesso. Alti standard qualitativi nel rispetto dei tempi di esecuzione hanno caratterizzato le relazioni con enti pubblici e privati.

Kairos Restauri S.n.c. design and execute conservation and restoration works of listed artistic and cultural heritage, including murals, frescoes, stone and clay artefacts, plasters, stuccoes, metal objects, paintings on canvas. We carry out diagnostics with the contribution of scientific advisers, university centres (CNR) and private laboratories. Our skills and experience help us successfully deal with all steps of the process, including analysing the artwork, identifying the most convenient techniques and materials, executing the work. Commitment to high quality standards and compliance with delivery times characterize our relations with both private and public customers.



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KAIROS RESTAURI S.NC
DI LUCA ZAPPETTINI & C.
 Via Taccoli, 18 - 20161 Milano
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 info@kairosrestauri.it

Oggi siamo il leader mondiale e l'azienda specializzata per la protezione minerale degli edifici e stimati per soluzioni sostenibili.

KEM offre i colori più resistenti e soluzioni e sistemi per facciate ed interni puramente minerali. Produzione di prodotti minerali a base di silicato liquido di potassio e prodotti complementari minerali per la protezione di manufatti storici e moderni.

The company is the world's leading specialist in mineral paint protection and decoration, thanks to its sustainable solutions.

KEM offers the most durable, pure mineral-based paints and system solutions for external facades and interior spaces and our brand focus is "We make the best paint in the world".



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KEIMFARBEN COLORI MINERALI SRL
 Scaves Forche 10 - 39040 Naz - Scaves (BZ)
 Tel. +39 0472410158
 info@keim.it
 www.keim.com

La lunga esperienza alle spalle e la continua ricerca e miglioramento rendono Kimia SPA un leader riconosciuto nella produzione e commercializzazione di materiali ad alta tecnologia per il restauro e recupero edilizio. Siamo stati i primi in Italia (inizio anni '80) a credere nella tecnologia dei materiali composti per il consolidamento strutturale (inizialmente in carbonio e vetro, ora anche in acciaio con matrici inorganiche), applicati con risultati di durabilità eccezionali, ma non solo... Kimia è anche malte preconfezionate ad alta durabilità, calci idrauliche naturali, soluzioni per impermeabilizzazioni, pavimentazioni, trattamenti protettivi e di pulizia, isolamento e deumidificazione: una gamma di soluzioni per il restauro e recupero completa, dalle elevatissime prestazioni e sempre conforme alle più recenti normative.

Great experience leading company operating in the production and trading of hi-tech materials for building recovery and restoration like: high durability prepackaged mortars, natural hydraulic limes, steel composite and FRP systems for the reinforcement of existing structures, solutions for waterproofing and floorings, protective & cleaning treatments, insulation and dehumidifications, complying to the latest building regulations.



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KIMIA SPA
 Via del Rame, 73 - 06134 Ponte Felcino (PG)
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 info@kimia.it - www.kimia.it

Lares - Lavori di Restauro - S.r.l. opera da oltre cinquant'anni esclusivamente nel campo del restauro e in metallo. Nella sua opera, Lares si avvale di personale particolarmente qualificato ed esperto ad intervenire nelle diverse tecniche artistiche. Fin dalla sua fondazione, la Società ha svolto un'intensa attività di studi e di sperimentazione allo scopo di approntare tecniche sempre più perfezionate atte ad arrestare il crescente degrado del patrimonio artistico esposto all'aggressione degli inquinanti. Lares è impresa di fiducia di numerosi Soprintendenze, degli Uffici Unesco, nonché di importanti fondazioni e centri culturali in Italia e in Europa.

Lares - Lavori di Restauro - S.r.l. it has been active for over fifty years exclusively in restoration works of art in different materials: stone, marble, terracotta, wall and canvas paintings, stuccos, wooden and metal. Lares is today the largest restoration company in Italy and employs skilled and experienced personnel to intervene in various artistic techniques. Since its foundation, the Company has carried out an intense activity of studies and experiments in order to prepare more and more techniques to stop the growing degradation of the artistic heritage. Lares is a trustworthy business of numerous Soprintendencies, Unesco Offices, as well as important foundations and cultural centres in Italy and in Europe.



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LARES - LAVORI DI RESTAURO SRL
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 info@lares-restauri.it
 www.lares-restauri.it

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ING. ANTONIO BUONO SRL

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 Tel. +39 0865 909 187 - Fax +39 0865 909 187
 info@ingantoniobuonosrl.it
 www.ingantoniobuonosrl.it

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IMPRESA SCANCARELLO GAETANO

4 Via Igo Betti 3 - 90147 Palermo
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 info@ediliscancarrello.it
 www.impresascancarrello.it

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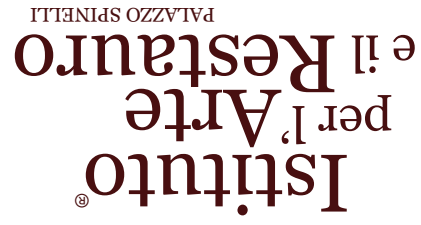


IMPRESA VIOLI SRL

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 Tel. +39 06 4734786 - Fax +39 06 4734786
 impresavioli@impresavioli.it
 www.impresavioli.it

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E



ISTITUTO PER L'ARTE E IL RESTAURO SRL

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 Tel. +39 055 282951 - Fax +39 055 210365
 info@spinel.it
 www.palazzospinel.org

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CERTIFICAZIONI: Certificazione SOA, Certificazione ISO 9001:2008
 L'azienda è stata fondata l'8 Agosto 1986 dall'ing. Antonio Buono, all'insegna del rispetto per la terra, i suoi uomini e la sua storia. Da 30 anni operiamo nell'osservanza delle procedure di qualità e sicurezza. Lavoriamo con competenza, affidabilità e disponibilità alle esigenze degli enti pubblici e privati. Restauro, costruzione di edifici, ristrutturazioni, scavi archeologici, realizzazioni di impianti idraulici ed elettrici, sono gli ambiti di nostra competenza.

ANNO DI FONDAZIONE: 1979
 L'impresa Scancarrello Gaetano nasce nel 1979 come ditta individuale operante nel settore delle costruzioni pubbliche e dell'edilizia privata. Nei quasi quarant'anni di attività l'impresa ha diversificato i propri ambiti di intervento, puntando al contempo sulla specializzazione delle proprie maestranze in specifici settori quali il restauro lapideo, delle superfici affrescate e dei paramenti musivi, e sull'impiego delle tecnologie, tra cui rilievi fotografametrici con occhio 3-D e analisi del degrado di materiali, impiantistica, domotica, energie rinnovabili e molto altro. L'impresa si caratterizza quindi per una particolare poliedricità in riferimento ai diversi settori in cui opera, ottenendo riconoscimenti, qualifiche ed iscrizioni per molteplici categorie di lavori.

The Scancarrello Gaetano company was founded in 1979 as a sole proprietorship operating in the public construction and private building sector. In almost forty years of activity, the company has diversified its areas of intervention, while focusing on the specialization of its workers in specific sectors such as stone restoration, frescoed surfaces and mosaic, and the use of the latest technologies, including photogram-metric surveys with 3-D eye and analysis of material degradation, plant engineering, home automation, renewable energy and much more.

CERTIFICAZIONI: ENI EN ISO 9001:2008 ENI EN ISO 14001:2004
 L'impresa Violi è da anni fortemente attiva nel settore del restauro conservativo. Il nostro lavoro è eseguito in collaborazione e sotto la supervisione delle Sovrintendenze. La nostra esperienza, la struttura organizzata e le nostre attrezzature ci consentono di fornire alle imprese pubbliche e private un servizio completo dalla consulenza tecnica all'esecuzione di lavori su tutto il territorio nazionale. Eseguiamo molteplici tipologie di lavoro dalla realizzazione di grandi superfici monumentali e civili, quali facciate, ponti, pavimenti, soffitti fino ad arrivare a quelli più complessi come il restauro di fregi, statue fontane, piazze, colonnati, chiese, centri storici, castelli e monasteri. Disponiamo di attrezzature che ci consentono di risolvere qualsiasi problematica grazie all'utilizzo delle più innovative tecnologie per la pulitura, la conservazione ed il risanamento ecologico.

The Company Violi has long been very active in the field of conservative restoration. Our work is performed in collaboration and under the supervision of the Superintendence. Our experience, the organizational structure and our equipment allow us to provide the public and private restoration a complete service from technical advice to the execution of works on the whole national territory. We realized many types of work from the construction of large areas such as civil and monumental surfaces like facades, bridges, floors, ceilings, until get to the more complex ones such as the restoration of friezes, statues, fountains, squares, colonnades, churches, castles and monasteries. We have equipment that enable us to solve any problem through the use of innovative technologies for cleaning, conservation and ecological restoration.

ANNO DI FONDAZIONE: 1976

L'istituto per l'Arte e il Restauro nasce nel 1976 ed opera sia come centro di formazione, specializzazione e aggiornamento professionale nel settore della conservazione e del restauro del patrimonio culturale mondiale, sia come centro di consulenza e restauro per conto di enti pubblici e privati. L'esperienza accumulata in quasi 40 anni di attività, con più di 4.800 corsi attivati, oltre 7.500 studenti diplomati e 18.000 interventi effettuati, definisce l'istituto per l'Arte e il Restauro quale centro di eccellenza del settore, a livello nazionale e internazionale. The Institute for Art and Restoration was founded on 23 March 1978 and operates as a centre for specialisation and professional training in the field of conservation and restoration of cultural heritage worldwide. It is also a consultancy and restoration centre for public authorities and private companies. The experience gained from over 40 years of activities, with more than 4800 postgraduate programs, more than 7500 graduate students and 18000 restorations, defines the Institute for Art and Restoration as a centre of excellence in the industry. It is both nationally and internationally.

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ANNO DI FONDAZIONE: 1946
CERTIFICAZIONI: UNI EN ISO 9001:2008

Graphite S.r.l., dal 1946, è sinonimo di professionalità, esperienza e profonda conoscenza di materiali e tecniche costruttive. L'azienda, con sede nel centro storico di Napoli, fondata dall'ing. Giuseppe Archivolti, è attualmente guidata dal figlio Raffaele. Graphite è specializzata in restauro di beni architettonici, di opere pittoriche realizzate su diversi supporti e di muratura in pietra, legno e materiale ceramico. In ogni intervento grande attenzione è sempre rivolta all'utilizzo di tecniche poco invasive e ad alto grado di sostenibilità, nel rispetto della materia prima, dell'ambiente e del lavoratore.

GRAPHITE SRL

Via R. Bracco 45 - 80133 Napoli
Tel. +39 081 5521385 - Fax +39 081 2307410
contact@graphite.ae
www.graphite.ae

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materials, the environment and the worker.

ANNO DI FONDAZIONE: 2000

CERTIFICAZIONI: Codice AMSE e UE PED 97/23/CE
FILIALI: IBIX Norway, IBIX USA



IBIX® è leader tecnologico per la pulitura a bassa pressione mediante micro-aero-abrasione. È specializzata nella realizzazione di sistemi di pulitura selettiva a bassa pressione con tecnologia a vortice elicoidale HELIX® a secco e a umido. La tecnologia IBIX®, sviluppata in collaborazione con specialisti del restauro, utilizza specifici inerti selezionati per le puliture artistiche. IBIX Mobile Lab® ST01 è un completo e versatile laboratorio portatile che consente di eseguire indagini diagnostiche sui materiali dell'edilizia storica in maniera semplice ed intuitiva, rendendo accessibile a tutti coloro che operano nel campo della conservazione dei Beni Culturali le tecniche di base per la caratterizzazione del materiale lapideo naturale e artificiale e dei relativi fenomeni di degrado. Le metodologie analitiche impiegate sono conformi alla normativa italiana (UNI-Beni Culturali) ed europea (EN—Conservation of Cultural Property).

IBIX® is a leader in developing technology and materials for low-pressure micro-aero-abrasive cleaning and designs and manufactures HELIX® low pressure dry or wet vortex cleaning systems. IBIX Mobile Lab® ST01 is a comprehensive & versatile portable laboratory to analyse and diagnose historic building materials in an easy and clear manner. The methods of analysis used comply with both Italian and European regulations by UNI-Beni Culturali (Cultural Heritage) and EN-Conservation of Cultural Property respectively.

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www.ibix.it

IBIX SRL

L'istituto per la Conservazione e la Valorizzazione dei Beni Culturali (ICVBC) del CNR, nasce nel 2001 dall'accorpamento del Centro di Studio del CNR sulle "Cause di Deterioramento e Metodi di Conservazione delle Opere d'Arte", istituiti nel 1970. L'istituto ha sede a Firenze con Sezioni a Roma e Milano. Compiti istituzionali dell'ICVBC sono: attività di ricerca, coordinamento, consulenza e formazione. Caratteristica essenziale dell'istituto è la multidisciplinarietà con cui vengono affrontate le problematiche, resa possibile dalla molteplicità delle competenze in esso presenti e dallo sviluppo di una rete consolidata di collaborazioni nazionali e internazionali con altri istituti di Ricerca, con Università e con Enti pubblici e privati preposti alla tutela ed alla conservazione dei Beni Culturali.

The Institute for the Conservation and Valorization of Cultural Heritage (ICVBC) of the CNR, was founded in 2001 and is located in Florence with units in Rome and Milan. The institutional tasks of ICVBC include research, coordination, consultancy and training. One of the essential assets of the ICVBC is its multi-disciplinary character, promoting an interdisciplinary approach to research, guaranteeing not only by the presence of different professionals, but also through the development of an extensive national and international network of cooperation with research Institutes, Universities and public or private bodies involved in the protection and conservation of Cultural Heritage.

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ICVBC - AREA DI RICERCA CNR DI FIRENZE



L'Istituto di Fisica Applicata "Nello Carrara" (IFAC) è parte del Consiglio Nazionale delle Ricerche (CNR) il principale ente pubblico che persegue in Italia obiettivi di ricerca ed innovazione. IFAC conduce attività di ricerca, sviluppo sperimentale e trasferimento tecnologico in molte aree della Fisica Applicata e dell'ICT, come: SPAZIO, AEROSPAZIO e OSSERVAZIONE della QUALITÀ dei CIBI; BENI CULTURALI.

The "Nello Carrara" Institute of Applied Physics (IFAC) is part of the National Research Council (CNR), which is the main public organisation pursuing research and innovation in Italy. IFAC carries out research activities, experimental development and technological transfer in many areas of Applied Physics and ICT, as: SPACE, AEROSPACE and EARTH OBSERVATION; HEALTH, NANOMEDICINE and SAFETY; ENVIRONMENT and FOOD QUALITY MONITORING; CULTURAL HERITAGE.



IFAC - ISTITUTO DI FISICA APPLICATA "NELLO CARRARA"

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50019 Sesto Fiorentino (FI)
www.ifac.cnr.it

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ANNO DI FONDAZIONE: 2001

Rilievi architettonici, laser scanner, elaborati grafici e fotografici. La società geomar.it nasce nel 2001, dall'iniziativa di tre professionisti da anni impegnati nel settore dell'applicazione di nuove tecnologie e metodologie informatiche nel campo dell'architettura e della topografia. La società eredita l'esperienza acquisita dai suoi ideatori nel corso dell'attività professionale. Architettural surveys, laser scanners, graphic printouts and photographs. Geomar.it was established in 2001 by three experienced professionals in the field of the new technologies and methods applied to architecture and land survey. The company has inherited the skills acquired by its founders during their professional career.

GEOMAR.IT SNC
DI RASCHIERI A, MELLANO M. E BOETTI M.

Via Matteotti 5 - 12084 Mondovì (CN)
Tel. +39 0174 45920 - Fax +39 0174 45920
amministr@geomar.it
www.geomar.it

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GeoSTRUTTURE RESTAURI

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Geostruttura Restauri è presente nel settore del restauro dal 1994, operiamo in ambito nazionale e con numerose collaborazioni con Comuni, Enti pubblici e istituzioni Ecclesiastiche. All'attivo abbiamo molte opere importanti di restauro conservativo, restauro pittorico ed ed architettonico. Le nostre attività riguardano interventi di conservazione e restauro: da analisi diagnostiche, propedeutiche a qualsiasi intervento di restauro, al restauro monumentale (che comprende restauro lapideo: pietra, marmo, calcare naturale o artificiale (ce-mento, cotto, etc.); restauro di intonaci monocromi o decorati; restauro di supporti lignei e serramenti (porte, portoni e finestre) restauro mosaici; dal restauro pittorico agli interventi di messa in sicurezza, monitoraggio e manutenzione di edifici storici. Il nostro organico è composto da tecnici qualificati: chimici, restauratori e architetti che collaborano per la messa a punto e la realizzazione del progetto di restauro.

GEOSTRUTTURE RESTAURI S.R.L.

Via Ippolito Scarsella 12/14 - 44034 Copparo (FE)
Tel. e Fax +39.0532.86.33.03
restauri@geo-struttura.com
www.geo-struttura.com

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La G.E.R. S.r.l. è stata protagonista di interventi di restauro e conservazione estremamente impegnativi e complessi, che ne hanno confermato la straordinaria capacità organizzativa e operativa.

La nostra impresa ha eseguito restauri e conservazione di edifici all'interno della Città Storica di Roma, mettendoci a totale disposizione degli enti comunali e pubblici, rispettando le loro prescrizioni ed indicazioni. Notevole la nostra competenza ed esperienza riguardo restauri di edifici di alto valore storico e architettonico.



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G.E.R. SRL

Via Mirtullo, 255 - 00155 Roma
Tel. +39 0645651322 - 0645651325
Fax +39 0645651325
info@gerestauri.it
www.gerestauri.it

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GIAFRA SRL

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info@giafrastr.it
www.giafrastr.it

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L'attività dell'impresa GIAFRA ha avuto inizio nel dicembre 1996 e da oltre vent'anni opera nel campo dell'edilizia, precisamente nel settore dei lavori pubblici, sebbene i suoi esordi siano stati caratterizzati prettamente dalla realizzazione di lavori privati. Ristrutturazione, restauro e manutenzione di beni immobili sottoposti a tutela. Lavori di ingegneria civile, opere di consolidamento, opere strutturali speciali - Progettazione, realizzazione e manutenzione di impianti tecnologici. Sono i campi maggiormente trattati nei lavori dell'impresa. L'impresa opera ormai da anni sull'intero territorio nazionale nel settore degli "Appalti pubblici", le certificazioni ottenute per i lavori eseguiti sono segno tangibile di crescita costante dell'impresa e soprattutto di soddisfazione del cliente.

GIAFRA was born in December 1996, and has twenty years experience in construction, specifically in the field of public works, although its beginnings were characterized by the implementation of purely private works. Buildings (such as hospitals, schools, churches, barracks), including those of historical value - Civil engineering works, consolidation works and geological surveys, special structural works - Design, implementation and maintenance of technological systems. The company has been operating for years throughout the country in the field of "public tenders"; the certifications obtained for these accomplishments are a tangible sign of a steady growth and, most importantly, customer satisfaction.

CERTIFICAZIONI: ISO 9001:2008 - ISO 14001:2015 - OHSAS 18001:2007

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FELTRACCO MOSE

Via Cimaraosa 18/3 - 31010 Asolo (TV)
Tel. +39 04231907524
info@feltraccorestauoro.com
www.feltracorestauoro.com

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La nostra azienda Fratelli Feltracco di Asolo (TV) è specializzata nella realizzazione e restauro di terrazzi e pastelloni alla veneziana, in particolare di cotto e calce, nella creazione di mosaici con riproduzione storica degli stessi e nella stesura di pavimenti con qualsiasi tipologia di marmo e pietre di nostra lavorazione. Utilizziamo prodotti naturali e lavoriamo con le più prestigiose e svariate terre naturali presenti al mondo. L'azienda opera con prodotti risalenti all'epoca rinascimentale e con sistemi all'avanguardia, con la nostra esclusiva lavorazione compietamente a secco ed immediata aspirazione delle polveri del pavimento. Di fondamentale importanza è la nostra ricerca scientifica che accompagna il lavoro e approfondisce lo studio chimico-fisico dei materiali e del loro comportamento, dalla fase della selezione dell'inerte e del legante, alla fase del trattamento finale. Le nostre maestranze arrivano dalla passione e dall'ingegnameto familiare tramandato fin dai nostri trisavoli che ci hanno permesso di effettuare molte opere di restauro e rifacimento dei pavimenti storici di ville e palazzi storici-culturali-monumentali e sacrali in tutta Italia.

ANNO DI FONDAZIONE: 2001
CERTIFICAZIONI: ISO 9001 : 2008
Progettazione/costruzione di sistemi di rinforzo in F.R.P. (Fiber Reinforced Polymer) ad elevata resistenza meccanica e chimica, basso peso e spessore, per recupero e consolidamento di strutture.
Design and manufacturing of low weight and thickness FRP (Fiber Reinforced Polymer) systems with high mechanical and chemical resistance, suitable for structural reinforcement of existing buildings.
composite engineering



FIBRE NET SPA

Via Jacopo Stellini 3 - 33050 Pavia di Udine (UD)
Tel. +39 0432 600918 - Fax +39 0432 526199
info@fibrenet.it
www.fibrenet.it - www.fibrebuild.it

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ANNO DI FONDAZIONE: 2008
Green Building Council Italia (GBC Italia) è un'associazione no profit che fa parte della rete internazionale del GBC presenti in molti altri paesi; è membro del World GBC e partner di United States Green Building Council (USGBC).
Promuove un processo di trasformazione del mercato edile italiano attraverso la promozione del sistema di certificazione LEED e dei propri sistemi di certificazione espressamente mirati alle specificità del mercato di riferimento.
GBC Italia ha elaborato inoltre un sistema di rating specifico per la certificazione degli edifici storici: GBC Historic Building.
Green Building Council Italia (GBC Italia) is a non-profit association bringing together the most competitive companies and the most qualified Italian associations and professional communities active in the sustainable building industry.
GBC Italia was founded in January 2008, with the objective of promoting sustainable design and construction practices in order to reduce negative environmental impact while increasing profitability, and improving building occupants health and well-being.



GBC ITALIA

Piazza Manifattura 1 - 38068 Rovereto (TN)
Tel. +39 0464443452 - Fax +39 0464443465
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www.gbctalia.org

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GEOPRA SRL

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Tel. +39 0386 62628 - Fax +39 0386 960248
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www.geopra.it

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ANNO DI FONDAZIONE: 1994
CERTIFICAZIONI: OS 20-a rilievi topografici il fino a euro 516,000 OS 20-B indagini geognostiche il fino a euro 516,000
Laser Scanning 3D (Architettura, Archeologia, Infrastruttura, Industriale), Archeometria, Stereofotogrammetria Fotogrammetria Ortofoto, Topografia e GPS, Batimetria, Rilievi di interni, Elaborazioni grafiche e fotografiche.
3D Laser Scanning (Architettura, Archeologia, Infrastrutture, Industriale), Archeometry, Stereophotogrammetry, Photogrammetry, Orthophoto, Topography and GPS, Bathymetry, Traditional Surveys. Graphic and Photographic information processing.

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Diamantech
CANTIERI SPECIALI

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DIAMANTECH SRL

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DIARTLAB

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DIARTLAB DI LUIGI SORLONI & C SAS

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lsorloni@diartlab.it
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EDILTECNICA GLOBAL SERVICE

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info@ediltecnica.com
www.ediltecnica.com

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EL.EN. ELECTRONIC ENGINEERING SPA

3
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conservazione@elen.it
www.elengroup.com

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E

ANNO DI FONDAZIONE: 1981
CERTIFICAZIONI: ISO 9001

La Conservazione e la Valorizzazione del Patrimonio Edilizio, in particolare se di valore storico, mediante la Manutenzione e la Creazione di Valore in una prospettiva di Sostenibilità Ambientale ed Energetica. La manutenzione di un edificio - mantenere efficienza, integrità e funzionalità - il recupero e il restauro, sono specializzazioni che non lasciano spazio all'improvvisazione e alla frammentazione ma richiedono ricerca, competenza ed esperienza per conservare il patrimonio storico e architettonico del nostro territorio nel rispetto dell'ambiente e di un'elevata qualità della vita. Il consorzio Ediltecnica nasce nel 1987 con una struttura che punta sull'integrazione verticale di tutte le necessarie professionalità e competenze proprie del settore e che crea sinergie tra imprese specializzate nei diversi e complementari settori di intervento in un processo che va dalla progettazione alla consegna, chiavi in mano. Il cliente ottiene così tutti i benefici della specializzazione e al tempo stesso i vantaggi di collaborare con un unico referente dagli elevati parametri qualitativi in un'evidente economia di processo che segna lo stile di tutta l'azienda. Edil. Tecnica adempie alle prescrizioni e segue continui piani di miglioramento in materia di qualità e sicurezza.

ANNO DI FONDAZIONE: 1987
CERTIFICAZIONI: in corso - Qualità ISO 9001

La ditta nasce, dopo oltre trenta anni di attività di Luigi Sorloni nella diagnostica per i Beni Culturali, anche con incarichi diretti delle Soprintendenze Lombarde e Venete oltre che con Amministrazioni Comunali, Regionali ed Enti religiosi. La nuova ditta con la collaborazione di Sara Sorloni, laureata in Chimica con una tesi di diagnostica su pitture romane, continuerà a svolgere consulenze e indagini diagnostiche nel restauro e nella conservazione delle opere d'arte. The company was founded, after more than thirty years of Luigi Sorloni's activity in the diagnostics for Cultural Heritage, also with direct assignments of the Lombard and Venetian Superintendencies as well as with Municipal, Regional and Religious Administrations. The new company with the collaboration of Sara Sorloni, graduated in Chemistry with a diagnostic thesis on Roman paintings, will continue to carry out consultations and diagnostic investigations in the restoration and conservation of works of art.

ANNO DI FONDAZIONE: 1998
CERTIFICAZIONI: Procedura in corso per ISO e O62

Consolidamento strutturale edifici con sistemi innovativi e tecnologie all'avanguardia. Perforazioni lunghe speciali. Installazione di ancoraggi e incatenamenti per rinforzo di murature. Miglioramento e adeguamento in funzione antisismica di Edifici. Fosa FRP. Demolizioni con traviate con utensili diamantati, perforazioni speciali e taglio cemento armato. Risparmio di delle murature unidica con barriere e chimica per l'edilizia. Micro sabbatura ecologica per pulizia di marmi, graniti, materiali lapidei, murature faccia a vista, legno, ferro. Installatore certificato Bossong per sistemi di ancoraggio inietti in murature storiche. Structural strengthening buildings with innovative systems and well-advanced technology. Long special drilling. Installation of anchors and heavy duty anchors for masonry reinforcement. Improvement and adaptation in function antisismic of Edifici. Fosa FRP. Demolitions with traviate with diamond tools, special drilling and reinforced concrete cutting. Renovation of damp walls with barriers and construction chemicals. Micro blasting ecological cleaning of marble, granite, stone, masonry face brick, wood, iron. Bossong certified installer for anchoring systems injected into historic masonry.

ANNO DI FONDAZIONE: 1981
CERTIFICAZIONI: ISO 9001

Il Gruppo El.En. fondato nel 1981, è stato il primo in Italia ad aver sviluppato, nella prima metà degli anni '90, sistemi laser per le applicazioni nella conservazione dei Beni Culturali. Dal 2005 l'attività di El.En. si è integrata con l'esperienza maturata da Quanta System S.p.A., azienda del gruppo tra le prime e più importanti nella realizzazione di sistemi laser per i Beni Culturali, tecnologicamente d'avanguardia e costantemente validati dal mondo della conservazione. La soc. El.En. ha messo a punto anche alcuni dispositivi e sistemi otticoelettronici ed elettronici per la diagnostica e il monitoraggio. Sistemi di diagnostica laser LIBS (Laser Induced Breakdown Spectroscopy) per indagini composizionali su metalli e autenticazione di opere d'arte e FLiDAR (Fluorescence Light Detection And Ranging) per il monitoraggio in remoto di monumenti e diagnostica a composizione della carta. L'Actis, società del Gruppo El.En., ha messo a punto e detiene il brevetto della Black Box per l'arte, dispositivo per il monitoraggio del trasporto delle opere d'arte. I campi di applicazione della strumentazione laser sono la pittura di manufatti artistici, monumenti e edifici storici, potendo operare su supporti lapidei, stucchi, superfici affrescate, metalli di Gruppo El.En. sono presenti in numerosi laboratori europei e nel mondo e sono stati utilizzati o vengono adesso in particolare bronzo e bronzo dorato, argenti e oro, in legno anche dipinto. I sistemi laser (S. Sepolcro a Gerusalemme, David di Donatello al Museo Nazionale del Bagello, impiegate nei più importanti cantieri di restauro. La Società, El.En. ha sponsorizzato i restauri dei bassorilievi del

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CONTEC
INGEGNERIA
gruppo contec

CONTEC INGEGNERIA

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2 contec@contec-srl.it
www.contecingegneria.it

CERTIFICAZIONI: ISO 9001:2015

Contec Ingegneria opera con un approccio integrato e BIM oriented nei campi dell'urbanistica, architettura, edilizia civile-industriale, infrastrutture e impianti. La Progettazione è completata dal Project & Construction Management, verifica di progetti terzi, controllo tempi-costi, analisi del valore, caratterizzazione e progettazione operativa, facility&building management. Conta inoltre l'Area di Ingegneria del Restauro per valorizzare le competenze dell'ingegneria nel recupero del patrimonio architettonico.

Contec Ingegneria opera con un approccio integrato e BIM-oriented approach in the fields of urban planning, architecture, civil-industrial constructions, infrastructures and plants. This main competence is completed by Project & Construction Management, verification of projects, time-cost control, value analysis, construction and operational planning, facility & building management. It also counts the Restoration Engineering Area to enhance the skills of engineering in the refurbishment of architectural heritage.

E



cooperativa archeologia

COOPERATIVA ARCHEOLOGIA

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info@archeologia.it - www.archeologia.it

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CERTIFICAZIONI: UNI EN ISO 9001 - UNI EN ISO 14001 - OHSAS

Cooperativa Archeologia nasce a Firenze nel 1981 per operare nell'ambito della ricerca, della conservazione e della valorizzazione dei beni culturali. È attiva, per mezzo di sedi distaccate, su tutto il territorio nazionale e in alcuni paesi esteri. Cooperativa Archeologia dà priorità alla qualità dell'intervento e all'unicità e importanza sociale dei beni su cui agisce. Le attività vengono eseguite con un organico di oltre 200 operatori specializzati nel proprio settore di intervento e affiancati da consulenti scelti fra ricercatori altamente qualificati.

Cooperativa Archeologia was founded in Florence (Italy) in 1981 to work in research, conservation and enhancement of Cultural Heritage. It operates through research offices, all over the country and in some foreign states. Cooperativa Archeologia focuses his attention to the quality of the intervention and the uniqueness and social importance of the goods on which it acts. The activities are carried out with a staff of over 200 professionals specialized in their field of intervention and supported by consultants selected from among highly qualified researchers.

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COSTANTER SPA

Via Isacco Newton 11 - 52100 Arezzo
Tel. +39 0575 1881015 - Fax +39 0575 984858
info@circhimica.it
www.circhimica.it

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CERTIFICAZIONI: Varie certificazioni tecniche rivolte al prodotto

“CIR - CHIMICA ITALIANA RESTAURI è un apprezzato e conosciuto produttore di formulati chimici ad alto contenuto tecnologico (prodotti nano-tecnologici, foto-catalitici, bio-degradabili, ecc.), studiati per le applicazioni nei settori del RESTAURO MONUMENTALE e dell'EDILIZIA CIVILE. L'offerta dell'azienda prevede, inoltre, una completa linea ANTI-GRAFFI ed una per il trattamento delle PAVIMENTAZIONI. CIR offre alla sua clientela un valido supporto di consulenza, formazione ed assistenza tecnica”.

“CIR - CHIMICATAIANARESTAURI is a well-known and popular manufacturer of high-tech chemical products (nano-technological, photo-catalytic, bio-degradable products, etc.), designed for the application in the sectors of RESTORATION OF MONUMENTS and CIVIL CONSTRUCTION. The offering of the company also provides a complete ANTI-GRAFFI product line and a specific FLOORING product line. CIR offers to its customers a valuable support of consulting, training and technical assistance”.

A



DE MARCO SRL

Via caduti di Nassirya 28 - 70124 Bari
Tel. +39 080 5027389 - Fax +39 080 5027389
info@impresademarco.it
www.impresademarco.it

4

CERTIFICAZIONI: UNI EN ISO 9001-2008/ UNI EN ISO 14001-2004/ UNI EN BS OHSAS 18001-2007

La De Marco S.r.l. può contare su una consolidata esperienza nel restauro dei beni immobili sottoposti a tutela e nel settore specialistico delle indagini archeologiche. In più di venticinque anni di attività, l'impresa ha operato con successo in tutto il territorio nazionale, costruendo ogni giorno dopo giorno un bagaglio di competenze tecniche e di soluzioni progettuali utili ad affrontare in maniera consapevole e qualificata le esigenze legate alla conservazione del patrimonio culturale.

De Marco s.r.l. has a consolidated experience in the field of cultural heritage restoration and archaeological survey. For more than twenty-five years the company has worked successfully in the whole country, establishing and developing day by day the core expertise to take on consciously and competently any kind of restoration.



CENTRO CONSERVAZIONE E RESTAURO LA VENARIA REALE

Piazza della Repubblica - 10078 Venaria Reale (TO)
Tel. +39 011 4993 011 - Fax +39 011 4993 033
info@centrorestaurovenaria.it
www.centrorestaurovenaria.it

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CERTIFICAZIONI: certificazione ISO 9001:2000 / OS2-A
ANNO DI FONDAZIONE: 2005

Centro per la Conservazione e il Restauro dei Beni Culturali "La Venaria Reale" nasce nel 2005 quale istituto per l'alta formazione e la ricerca nell'ambito del restauro e della conservazione del patrimonio culturale. I Soci Fondatori sono il Ministero per i Beni e le Attività Culturali, la Regione Piemonte, la Provincia di Torino, il Comune di Torino, il Comune di Venaria l'Università di Torino, il Politecnico di Torino, la Fondazione per l'Arte (oggi Fondazione 1563 per l'Arte e la Cultura) della Compagnia di San Paolo e la Fondazione Cassa di Risparmio di Torino. Insieme alla formazione, gli scopi del Centro risiedono nello studio e nella ricerca sperimentale, nel promuovere lo sviluppo delle imprese sul territorio e nella partecipazione a programmi internazionali di ricerca e conservazione.

The Conservation and Restoration Centre is a no-profit foundation opened in 2005 by the will of its founding members to establish an advanced training and research institute for restoration and conservation of cultural heritage. The Centre hosts the Master's Degree in Conservation and Restoration of Cultural Heritage offered by the University of Torino. The interaction and exchange between various disciplines and skills constitute the work methodology of the Centre, involved in highly complex projects, which are placed at the service of cultural institutions in strict accordance with the training guidelines.



CEMENTI CENTRO SUD SPA - VICAT

Corte Lambarschini - Torre A Piazza Borgo Pila 40/57
16129 Genova
Tel +39 356373321
pasquale.giorio@vicat.fr
www.vicat.com

Vicat è un gruppo internazionale operante in 12 nazioni, e coinvolto principalmente nei settori del cemento, del calcestruzzo e degli inerti.

Il gruppo possiede l'ultima cava di Cemento Naturale presente in Europa: il Cemento Naturale Prompt viene commercializzato in Italia attraverso la Cementi Centro Sud (partecipata interamente dal Gruppo VICAT) nei settori del Restauro, della Bio Edilizia, dei lavori in Acqua e della Formulazione in generale.

Vicat is an international company operating in 12 countries, and mainly involved in the cement, concrete and aggregates sectors.

The group owns the only European Natural Cement quarry; Prompt Natural Cement is distributed in Italy through Cementi Centro Sud (fully owned by VICAT Group) in the Restoration, Eco Building, Water application and Formulators sectors.



CONFCLTURA

Via di Pietra 70 - 00186 Roma
Tel. +39 331 9767296
info@confcultura.it - www.confcultura.it

ANNO DI FONDAZIONE: 2011

La prima associazione delle imprese private gestori dei servizi museali. Fondata nel 2001, Confcultura è l'unica organizzazione in Italia rappresentativa delle imprese private che gestiscono i servizi per la valorizzazione, fruizione e promozione dei Beni Culturali. La missione che ispira l'azione dell'Associazione è la convinzione che i Beni Culturali siano fattori di sviluppo e di progresso per l'intera società e che si debbano promuovere in maniera sostenibile per una sempre maggiore fruizione con l'incentivazione di forme ottimali di gestione dei servizi culturali e turistici. Confcultura, sulla base di quanto scritto nel suo Statuto, si pone al centro del dibattito culturale in atto per l'affermazione del sostanziale valore aggiunto che il privato può dare alla valorizzazione del nostro patrimonio storico e artistico con l'obiettivo di raggiungere forme più mature di collaborazione fra le istituzioni pubbliche e il settore privato specializzato. A questo fine Confcultura rappresenta le esigenze e le proposte delle "imprese della cultura" nei confronti delle principali istituzioni politiche ed amministrative, incluse le Soprintendenze, le Direzioni Regionali, il Ministero per i Beni e le Attività Culturali, il Parlamento.

to, il Governo e le forze sociali che operano nello stesso ambito dell'Associazione.

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www.gramigna.com
info@gramigna.com
Tel. +39 051 782093 - Fax +39 051 6058625
Via Ca' Ricchi 30 - 40068 San Lazzaro di Savena (BO)

CONSORZIO PONTEGGI SRL

ANNO DI FONDAZIONE: 2002


La Consorzio Ponteggi srl è specializzata nel progetto, montaggio e noleggio di ponteggi prefabbricati. Disponiamo di vari tipi di ponteggi: A telai, particolarmente idoneo per strutture lineari come le facciate degli edifici. Multidirezionale, particolarmente idoneo per realizzazioni di strutture complesse, puntellazione e soprattutto per il restauro monumentale. Coperture provvisorie, per proteggere il cantiere di lavoro dalle intemperie. Operiamo nel pieno rispetto di tutte le normative.

The Consorzio Ponteggi SRL is specialized in the design, installation and rental of prefabricated scaffolding. We have various types of scaffolding: Frames, particularly suitable for linear structures as facades of buildings. Multidirectional, particularly suitable for the realization of complex structures, propping and especially for the monument's restoration. Temporary covers to protect the worksite from the weather. We operate in full compliance with all regulations.

CONSORZIO PONTEGGI

BRESCIANI SRL

3 **www.bresciani.eu**
info@bresciani srl
 Tel. +39 02 27002171 - Fax +39 02 2576184
 Via Breda 147 - 20126 Milano



Il Restauro e la Conservazione
Materiale ed Attrezzature per
BRESCIANI

Trade and production of material and equipments for restoration, conservation, diagnostic, furniture museum. Design and construction of laboratories and equipment for analysis and gnostica, gli arredi museali. Progettazione e realizzazione di laboratori ed attrezzature per l'analisi e per il restauro del patrimonio culturale. Società certificata UNI EN ISO 9001:2000

CERTIFICAZIONI: UNI EN ISO 9001 : 2008
 ANNO DI FONDAZIONE: 1988

restoration of cultural heritage. The Company is certified UNI EN ISO 9001:2000

BOVIAR SRL

3 **www.boviar.com**
info@boviar.com
 Tel. +39 02 93799240 - Fax +39 02 93301029
 Via Rho 56 - 20020 Lainate (MI)



sistemi integrati per la
diagnostica e il monitoraggio

Supply, assistance, rental of geo-technical and geophysics instrumentation for non-invasive checks on constructions, diagnosing concrete, masonry and wood.


Formura, assistenza, noleggio di strumentazione geotecnica e geofisica-apparecchiature per controlli non distruttivi del costruito-diagnostica del calcestruzzo, delle murature e del legno.

FILIALI: Napoli

CERTIFICAZIONI: ISO 9001 : 2008 QUALITY MANAGEMENT SYSTEM
 ANNO DI FONDAZIONE: 1969

BOSSONG SPA

3 **info@bossong.com - www.bossong.com**
consolidamento@bossong.com
 Tel. +39 035 3846011 - Fax +39 035 3846012
 Via E. Fermi 49/51, 24050 Grassano (BG)



sistemi di fissaggio
BOSSONG

1962 **55** 2017


Since 1962 design, manufacturing and selling of fixing and strengthening systems for building industry for simple fixing applications to complex strengthening intervention. A range of traditional mechanical and chemical anchors is integrated with technologies specially designed for masonry structures and in particular for historical buildings.

Dal 1962 progettazione, produzione, commercializzazione di sistemi di fissaggio e sistemi di consolidamento per l'edilizia per applicazioni che vanno dal semplice ancoraggio ai più complessi interventi di consolidamento strutturale. Al tradizionale ancoranti meccanici e chimici abitualmente utilizzati in edilizia si affiancano tecnologie per il rinforzo di strutture in muratura specifiche per interventi su manufatti di particolare interesse storico-architettonico.

FILIALI: Roma
 CE-ETA 11/0345 CE-ETA 08/0208 CE-ETA 11/0377
 CE-ETA 11/0396 CE-ETA 09/0140 CE-ETA 09/0246 CE-ETA 11/0344
 CERTIFICAZIONI: ISO 9001 : 2008
 ANNO DI FONDAZIONE: 1962

B5 SRL

2 **www.b5srl.eu**
info@b5srl.it
 Tel. +39 081 5519274 - Fax +39 081 5518338
 Via S. Anna dei Lombardi 16 - 80134 Napoli



La società B5 Srl indirizza e promuove l'esperienza e la specializzazione in progettazione architettonica e strutturale, consolidamento e restauro degli edifici, direzione lavori in Italia e in Europa, di uno studio professionale di tradizione più che trentennale, con le competenze in materia di innovazione tecnologica e metodologica di giovani professionisti affermati (arch. Francesca Brancaccio, ing. Ugo Brancaccio), attraverso i contributi e le specificità dei singoli soci. La B5 Srl opera nell'ambito di un Sistema di Qualità, adottando al suo interno e nei rapporti con i committenti i criteri espressi dalle Norme UNI EN ISO 9001:2000.

B5 Srl engineering achieved a great experience and known-how in architectural and urban planning, in restoration of civil and monumental buildings, supervision of working in Italy and abroad, which comes from a successful long-term tradition, thanks to forty-year professional tradition with the innovative contributions and abilities of Francesca Brancaccio, Ph.D. and MA in architecture and Ugo Brancaccio, engineer, both specialized in the restoration of monuments. B5 Srl engineering operates in a Quality System, adopted in the relationship with customers, the criteria expressed by the regulations UNI EN ISO 9001:2000.

CERTIFICAZIONI: UNI EN ISO 9001:2008 – Erogazione di servizi di ricerca storica, consulenza, studi di fattibilità, progettazione e direzione lavori di opere di architettura e ingegneria civile
 ANNO DI FONDAZIONE: 2005

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AN.T.A.RES SRL

Via A. Moro 24/A - 40068 San Lazzaro di Savena (BO)
Tel. +39 051 6259816
info@antarestauro.it
www.antarestauro.it

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AN.T.A.RES srl offre un'ampia gamma di prodotti, attrezzature e servizi per la conservazione e ed il restauro dei beni culturali. La qualità dei prodotti, garantita da test sul campo e di laboratorio ed il continuo monitoraggio applicativo, assicura interventi di restauro attenti e rispettosi. Lo staff tecnico di AN.T.A.RES ha una lunga e consolidata esperienza. AN.T.A.RES offre inoltre un servizio di analisi diagnostica.

AN.T.A.RES srl offer a wide range of products, equipment and services for the conservation and restoration of cultural heritage. The quality of products, pre-launch field tests and continuous application monitoring ensure that the products and equipments meet the needs of a care-full, conscious and focused restoration. The technical team of AN.T.A.RES srl have a long and consolidated experience in the conservation field. AN.T.A.RES srl perform chemical, biological and imaging analysis applied to cultural heritage.

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archeoRes
archeologia e restauro

CERTIFICAZIONI: SOA: 0601-classe I, 0602-classe V, OS02-classe II, OS25-classe IV
ANNO DI FONDAZIONE: 1995

L'idea imprenditoriale dell'archeoRes prevede la fusione delle logiche imprenditoriali con la passione per il restauro e la conservazione del patrimonio architettonico, artistico e archeologico, utilizzando le competenze e le conoscenze dei soci fondatori. La società opera su tutto il territorio nazionale nei settori specialistici del restauro monumentale, della ristrutturazione e del consolidamento di edifici storici, del restauro artistico e nel settore archeologico comprensivo di tutti i servizi di indagine conoscitiva. La società possiede un know how di assoluto valore, competenza riconosciute dei propri tecnici esperti nelle specifiche discipline che consentono di poter fornire un prodotto finale di altissima qualità.

The archaeoRes business idea foresees the merger of entrepreneurial logic with a passion for restoration and conservation of architectural, artistic and archaeological heritage, using the skills and the knowledge of the founding partners. The company operates throughout the country in the following specialist areas: renovation and consolidation of historical buildings, art restoration and in archaeological sector including all services of fact-finding investigation. The company has a "know-how" of absolute value, with recognized expertise of its own technicians, experienced in their specific disciplines that allow to provide up a high quality final product.

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ARCHEORES SRL

Via Sirente 13
67051 Avezzano (AQ)
Tel +39 0863 447710 - Fax +39 0863 415643
info@archeoRes.it
www.archeoRes.it

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ARCHIVING SRL

Via Monsignor Luigi Maverna 4 - 44122 Ferrara
Tel: +39 0532733683 - Fax: +39 0532692608
segreteria@archiving.it
www.archiving.it

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Archiving è una società di ingegneria e architettura che si occupa di attività di ricerca, consulenza, quali verifica degli elaborati tecnici progettuali prodotti da soggetti terzi ai fini della validazione, verifica della vulnerabilità sismica, attività in materia di coordinamento della sicurezza nei cantieri e direzione lavori, progettazione in materia di costruzione edile e di impianti di produzione di energia elettrica.

Archiving is an engineering and architecture company that deals with research activities, consultancy, such as verification of the technical design documents produced by third parties for the purposes of validation, verification of the seismic vulnerability, activities concerning the coordination of safety on construction sites and management work, design in the field of building construction and electrical energy production plants.

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ATE - ASSOCIAZIONE TECNOLOGI PER L'EDILIZIA

Viale Giustiniano 10 - 20129 Milano
Tel: 02 29419444 - fax: 02 29520508
ateservizi@tiscali.it
www.ateservizi.it

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ATE è nata nel Dicembre 1990 sulla spinta di diversi operatori nel campo dell'edilizia, è stata fondata nel 2000 e nuavamente nel 2010. L'Associazione si propone di sviluppare e approfondire il patrimonio culturale in ambito tecnologico tramite uno scambio di esperienze e notizie operative.

ATE has been founded on December 1990 on the suggestion of several enterprises operating in the field of building construction. It has been re-founded on 2000 and again 2010. The main purpose of the Association is to develop and read the Cultural Heritage with a technical and technological overview by means of an exchange of expertise and operative updates.

ANNO DI FONDAZIONE: 1990

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2 Via Cesare Battisti 31 - 01100 Caserta
Tel. +39 0823 210435 - Fax +39 0823 1760540
info@airesingegneria.it - www.airesingegneria.it

ANNO DI FONDAZIONE: 2008
Aires Ingegneria è stata fondata nel 2008 da tre ingegneri: Pasquale Crisci, Genaro Di Lauro e Gianfranco Laezza. È uno studio specializzato nello sviluppo di progetti, nonché in servizi di consulenza, nei campi dell'ingegneria strutturale e sismica. Svolge servizi di progettazione, di direzione dei lavori per i nuovi edifici, nonché indagini strutturali, valutazioni di sicurezza e sismica per gli interventi di consolidamento di edifici esistenti. L'utilizzo di materiali innovativi è parte integrante dell'approccio progettuale. L'approfondita conoscenza del materiale, delle tecniche e delle tipologie strutturali tradizionali, in particolare a carattere storico-monumentale, consente di risolvere agevolmente gli interventi di consolidamento e adeguamento sismico del costruito.

Aires Ingegneria was established in 2008 by three engineers: Pasquale Crisci, Genaro Di Lauro and Gianfranco Laezza. It is an Italian firm highly specialized in the development of projects, as well as consulting services, in the fields of structural and seismic engineering. The firm is capable of carrying out services in planning and in the supervision of works for new buildings, as well as structural investigations, safety assessments and testing services for rehabilitation interventions on existing structures. The latest generation of anti-seismic technologies and constructive techniques, extended to all types of traditional and ancient structures, allows working without difficulties on the restoration and seismic retrofitting of the cultural heritage assets.

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3 info@patrimonioindustriale.it
www.patrimonioindustriale.it
Tel. +39 0744 407187 (215) - Fax +39 0744 407468

Associazione Italiana per il Patrimonio Archeologico Industriale

ANNO DI FONDAZIONE: 1997
L'Associazione Italiana per il Patrimonio Archeologico Industriale (AIPAI), la sola operante in quest'ambito a livello nazionale, è stata fondata nel 1997 da un gruppo di specialisti del patrimonio industriale e da alcune tra le più importanti istituzioni del settore del Paese. L'AIPAI, articolata in sezioni regionali e commissioni di settore nazionali, conta oggi oltre 300 soci attivi e interagisce proficuamente con università, centri di ricerca, fondazioni, musei, organi centrali e periferici dello Stato (Ministeri, Soprintendenze, Regioni, Province, Comuni, Comunità montane, Agenzie di promozione turistica e di sviluppo, ecc.). L'Associazione ha firmato nel 2008 un protocollo d'intesa con il TICCIH (The International Committee for the Conservation of Industrial Heritage) che la riconosce come suo unico rappresentante in Italia.

The Italian Association for Industrial Archaeological Heritage, the only one of its kind in Italy, was founded in 1997 by a group of industrial heritage experts and some of the most important Italian institutions in this field. It has over 300 members working in its regional sections spread all over the country and it cooperates with universities, research centres, institutions, museums, central and local State bodies (Ministries, Superintendencies, Regional and Provincial Authorities, Municipality, Mountain Communities, Agencies for the promotion of tourism and local development, etc.). In 2008 AIPAI signed an agreement with TICCIH (The International Committee for the Conservation of Industrial Heritage), thus AIPAI became the official representative of TICCIH for Italy.

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4 Via Torquato Secchi 5 - 400132 Bologna
Tel +39 051 725763 - Fax +39 051 3167983
amministrazione@ahrcos.it
www.ahrcos.it

AHRCOS SRL - Architectural heritage restoration and consolidation for Structural Safety Srl

ANNO DI FONDAZIONE: 1965
CERTIFICAZIONI: ISO 9001:2008 - Italiana ed Inglese. Certificazione SOA: 0601-classe IV-BIS, 0602-classe IV-BIS, 0603-classe I, OS21-classe III

AHRCOS® è azienda leader per il restauro conservativo ed il consolidamento di strutture edili e storiche mediante l'utilizzo delle tecnologie più avanzate, operando con sistemi multipli e brevettati, riconosciuto tra i propri valori quello dell'arte dal sapore antico, che insieme alla conoscenza del materiale e delle tecnologie di consolidamento sempre più evolute, fanno del restauro parte rilevante del proprio DNA professionale. AHRCOS® dispone di uno staff interno che si occupa di ricerca e Sviluppo in collaborazione con varie Università italiane. La conoscenza di tecniche tradizionali, unitamente alla costante ricerca e sperimentazione di più aggiornate modalità di intervento, ci consente di lavorare nel pieno rispetto della natura e della conservazione delle strutture, conci delle responsabilità e dell'impegno del nostro lavoro.

AHRCOS® is a leading firm involved in conservative restoration and consolidation of civil and historic structures. Using the most advanced technologies, operating with multiple and patented systems, and recognising that, among its own values, the art of antique taste together with advanced knowledge of instruments and consolidation technology, AHRCOS® makes restoration a key part of its own professional DNA. AHRCOS® has at its disposal a strong team that is in charge of Research and Development in cooperation with various Italian universities. Our knowledge of traditional techniques, together with committed research and experimentation of more developed intervention methods, allows us to work while fully respecting the nature and preservation of structures, and remaining conscious of the responsibility and commitment we devote to our work.

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1 info@salonearestauro.com
www.salonearestauro.com
Tel. +39 051 864310 / 051 6646832 - Fax +39 051 864313

ACROPOLI SRL - Salone dell'Arte del Restauro e della Conservazione dei Beni Culturali e Ambientali

Segreteria organizzativa di RESTAURO Salone dell'Arte e della Conservazione dei Beni Culturali e Ambientali: la prima importante rassegna in Italia per la conservazione, la tutela e la valorizzazione del patrimonio architettonico, artistico e monumentale. Quattro intense giornate ricche di eventi (convegni, mostre tematiche) e incontri tecnici con le aziende espositrici, in quella che può considerarsi una capitale europea della cultura e del restauro. I numeri del Salone: 16.000 mq in 6 padiglioni; 110 incontri tecnici organizzati dagli espositori; 10 mostre tematiche.

Organizational office for Restauro, the "Art and Cultural and Environmental Assets Conservation Salon", the premier Italian event concerned with the conservation, protection and valorisation of architectural, artistic and monumental heritage. Four busy days full of events (conferences, theme exhibits) and technical meetings with exhibitors companies, in what can be considered the European capital of Culture and Restoration. Show figures: 16,000 sqm in 6 modern and functional halls; more than 300 exhibitors; 30,000 visitors; 40 international conferences; 110 technical meetings organized by exhibitors; 10 theme exhibits.

CHI È ASSORESTAURO ?

È la prima associazione italiana tra i produttori di materiali, attrezzature e tecnologie e i fornitori di servizi e imprese specializzate, nata nel 2005 per rappresentare il comparto nazionale del restauro e della conservazione del patrimonio materiale. Assorestauro è il punto di riferimento sia nazionale sia internazionale per chi voglia affacciarsi al mondo della conservazione italiana, intesa nel modo più ampio possibile, come sintesi delle svariate discipline che in esso convergono, delle professionalità specializzate, delle tecnologie e della crescente imprenditorialità. Un comparto che, se analizzato nel suo complesso, rappresenta una forte componente di mercato ed ha importanti ricadute nel settore turistico, dell'industria e della Green Restoration.

QUALI SONO GLI OBIETTIVI DI ASSORESTAURO ?

In rappresentanza di produttori di materiali, attrezzature, tecnologie, imprese specializzate, progettisti e fornitori di servizi per l'analisi, il rilievo e la divulgazione nel settore del restauro, Assorestauro fornisce alle imprese associate servizi di informazione, assistenza, consulenza e formazione sia direttamente, sia attraverso i propri partner, al fine di dare coerenza e unitarietà di indirizzo alle diverse anime del settore sia a livello nazionale che internazionale. Come Associazione di Categoria Nazionale per il comparto del Restauro, Assorestauro coordina, tutela e promuove gli interessi del settore produttivo di competenza e rappresentanza, in Italia ed all'Estero, le posizioni comuni sul piano tecnico, economico e di immagine attraverso attività mirate nell'ambito degli obiettivi di inquadramento di comparto, informazione e comunicazione, tutela degli interessi (sui piani economico, dell'immagine, dell'evoluzione normativa del Settore) ricerca e sviluppo, promozione.

COSA FA ASSORESTAURO ?

Le finalità associative si esplicano attraverso molteplici attività che promuovono le professionalità nel settore del restauro, dalla fase diagnostica e progettuale a quella dell'esecuzione in cantiere, passando per la produzione di tecnologie e materiali, anche con forti connessioni tecnologiche innovative, e con il supporto di Istituzioni, Università, Organismi di Tutela dei Beni Culturali e ICE Agenzia per la promozione all'estero e l'internazionalizzazione delle imprese italiane. Rientrano in questa tipologia di azioni sia attività promozionali nazionali (convegni e seminari formativi, fiere di settore, corsi e similia) sia iniziative promozionali e di immagine in termini internazionali (missioni all'estero, formazione, incontri B2B, cantieri di restauro) che vedono in prima fila le aziende associate, alle quali sono offerte opportunità di internazionalizzazione e studio dei mercati esteri attraverso progetti cofinanziati da enti nazionali e internazionali.

WHO IS ASSORESTAURO ?

Established in 2005 as the first Italian association of manufacturers of materials, equipment and technology, suppliers of services and specialized companies, Assorestauro represents the Italian sector of restoration and conservation of material heritage. It is a reference in the domestic and international market for any business wishing to work in the conservation sector in Italy, to be intended in its broadest sense, that is, as a synthesis of the various disciplines involved, of the professional specialisms, of the available technology and of the growing business community. If examined as a whole, the sector accounts for a large market share and has a meaningful impact on tourism, industry and green restoration.

WHAT ARE ASSORESTAURO'S GOALS ?

Representing manufacturers of materials, equipment, technology, specialist companies, designers and suppliers of services for analysis, surveys and diffusion, Assorestauro offers its members information, assistance, advice and training both directly and through its partners, with a view to building a consistent and unitary orientation to the different sectors of the restoration industry at national and international level. As a National Trade Association for the Restoration Sector, Assorestauro is aimed at coordinating, protecting and promoting the interests of the restoration sector and it represents before the outer market, in Italy and abroad, shared views about technical and economic issues, as well as information and communication, protection of common interests (economy, image, reference standards), research and development, promotion.

WHAT DOES ASSORESTAURO DO ?

Several activities aimed at promoting the professional skills in the restoration sector fall in the scopes of the Association. They include diagnostic analysis, design and on site execution, producing technological support materials, as well as contributing technological innovation, with the support of Institutions, Universities, Agencies for the protection of cultural heritage and ICE, the Agency for the internationalization and the promotion abroad of Italian businesses. This class of actions includes both promotion activities (conferences and training seminars, trade exhibitions, courses and similar initiatives) and abroad (foreign missions, training, encounters, restoration sites), where member companies are directly involved and offered the chance to study and penetrate foreign markets through projects co-sponsored by national and international bodies.



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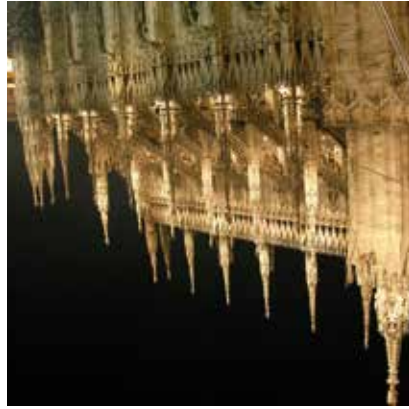
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