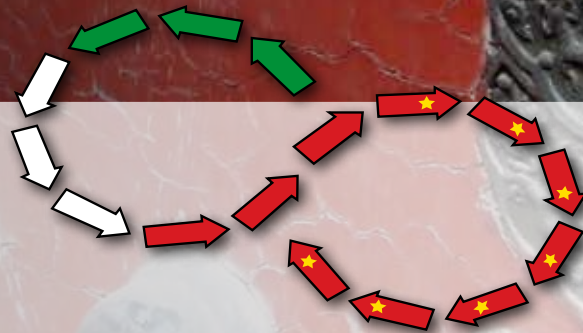


quaderni di assorestauro



ANNO 01 NR 02
OTTOBRE 2012



**VENICE
MILAN**

Programma MAE-Regioni-Cina

**CULTURAL HERITAGE,
THE SOURCE OF WISDOM,
HERITAGE OF ALL HUMANITY**

**ACTA OF THE
INTERNATIONAL
WORKSHOP**



Project sponsored by



Regione Lombardia

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Quaderni di Assorestauro



Anno 01 Numero 02
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Regione Lombardia

REGIONE
TOSCANA



REGIONE
MARCHE



REGIONE
ABRUZZO



REGIONE
LAZIO



REGIONE AUTONOMA
FRIULI VENEZIA GIULIA



Regione Emilia-Romagna



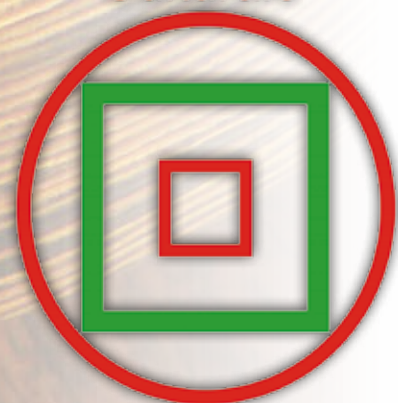
Regione Umbria



REGIONE DEL VENETO

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sponsor presentation

— Presentation of “Regione Lombardia”



Regione Lombardia

The Lombardy Region at a glance

Lombardy has one of the most developed economic and social system of the EU

- Population of 9.7 million inhabitants (more than Sweden, Austria, Denmark)
- GDP 332 bn € (21,2% of the Italian GDP)
- Nearly 824.000 companies (16% of Italian business)
- 27.1% of Italian manufacturing added value; 38.1% of Italian exports
- Export: 104 bn € (28% of the Italian export); Import: 125 bn € (33% of the Italian import)
- One company each 10 inhabitants: ratio companies/population 8.4% (European average ratio 4.3%).
- Lombard logistics: 20 intermodal terminals accounting for 30% of national logistics traffic ca.; 18,000 logistics companies in the region

Since 2005: more than 40 institutional missions in priority areas all around the world.

Since 2000: 90 co-operation Agreements and MoU with foreign States and Regions.

Since 2000: 700 meetings with authorities, delegations, diplomatic representatives.

Since 2000: 635 development projects worth 55 mil € financing implemented by NGOs in Sub-Saharan Africa, Asia, Latin America, Middle East and Eastern Europe.

International events: Economic and Financial Forum for the Mediterranean; Italy-Latin America and Caribbean Conference, Subsidiarity Conference, World Regions Forum...

Interregional networks: World Regions Forum, Four Motors for Europe, District of Creativity Network,

ECRNEuropean Chemical Regions, NEREUSNetwork of European Regions Using Space Technologies, HYRAMP European Regions and Municipalities Partnership for Hydrogen and Fuel Cells, . .

The **World Regions Forum** is the first international network aimed at bringing together regional excellence on a global level. The partner regions of the Forum contribute to more than 10% of the global GDP, and thanks to their economic dynamism and innovation capacity are recognized as leaders both within their national contexts and on the global stage.

Partner Regions of the WRF come together to cooperate in a flexible, non-bureaucratic and inclusive way, sharing the responsibility to manage global challenges like innovation, competitiveness, research, environment, welfare.

Partners participating to the second edition of the WRF: Illinois, California, Commonwealth of Massachusetts, Quebec, Nuevo Leon, San Paolo, Buenos Aires, Gauteng, Lombardy, Baden-Württemberg, Madrid, Catalunya, Rhône-Alpes, Saint Petersburg, Shanghai, Singapore, Maharashtra.

SOME EXAMPLES...

Vietnam: institutional mission in 2007. An Agreement concerning tourism, culture, SMEs support, education, research and innovation, public services, infrastructure, is in place since 2010.

Singapore: MOU on scientific cooperation signed in 2009 with A*STAR. Mission of Mr. Formigoni in 2007. Several cooperation activities on going, mainly in the field of science, economy, and environment

India: the State of Maharashtra is partner of the WRF. 2 missions in 2007

South Africa: the Gauteng Region is partner of the WRF and participated in 2009 and 2011

Japan: 1 institutional mission in 2002, 2 institutional missions in 2008

China: Shanghai is partner of the WRF. Mission of Mr. Formigoni in 2010 to Beijing and Shanghai. Several agreements in place (Beijing: green economy, welfare, education; Shanghai: economy, trade, cultural exchanges, research)



— Presentation of “Assorestauo”

assorestauo®

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

Assorestauo is the first association established in Italy for materials, equipment and technology producers and service providers for the restoration and heritage conservation sector. Among the associations involved in this sector, which includes various institutional bodies that represent designers or restorers, **ASSORESTAURO** is the first to finally give voice to the industry and the sector of specialised services, promoting their interests in promotional, legal and cultural areas.

ASSORESTAURO seeks to represent the sector, both nationally and internationally. In regard to the Italian market, an increased sensitivity towards our architectural heritage, together with the diffusion of new technologies, point to a growth in the sector in recent years, both from the cultural point of view (debates, magazines, conventions, exhibitions) and from that of technology (innovative materials, machines and equipment, software, plant design etc.). This provides the industry with a great opportunity for increasing and strengthening the occasions for dialogue, which are often lacking, with professionals, on the one hand, and with institutions (Government departments, Universities) on the other. As far as foreign markets are concerned, there is a clear perception of the need to capitalise on the great prestige that Italy enjoys abroad in matters of cultural heritage and on the remarkable investment in cultural technology that Italian companies have made in recent years, in order to translate specialist skills and know how into business opportunities abroad.

ASSORESTAURO therefore has the scope of coordinating, protecting and promoting the interests of its associated companies, and fostering their progress and development, endorsing their products and services and representing them in their relations with the institutions and organisations working in the field of research and training, regulations and promotion. It also acknowledges the support and patronage of the patronage of DNA.Italia Trade Show and Events, recognising, together with its associated companies, the value of a trade fair appointment that has become an international point of reference.

The company carries out the following specific activities:

- it promotes studies and research and collects news, items and statistical data useful for sector information, and carries out studies, monitoring and analysis of the situations and developments in the markets;

- it participates in the elaboration and publishing of international regulations for the qualification of associated companies, assisting them and protecting them in the certification of the quality and security systems of their products and services;
- it directly and indirectly organises training or updating courses, research and conferences for the development and dissemination of technologies and the use of their products;
- it promotes and holds conventions, synergies and agreements among associations throughout the world.



members yearbook
annuario dei soci

assorestauro

preface

Andrea Griletto
 Technical Director of
 Assorestauro

■ Assorestauro... the International concept of conservation ...

Through its active participation in the strategic MAE-REGIONI-CINA project, as the implementing body of the Lombardy Region, Assorestauro confirms its active participation in the processes of internationalization of the Italian companies of the sector of conservation of C.H.; the international projects, indeed, marked a substantial part of the activities of Assorestauro since its inception in late 2005.

The project MAE-REGIONS-CINA is mainly focused on the common goal of developing synergies and partnerships with the Chinese institutions in order to plan training seminars in Italy dedicated to the Chinese technical personnel and defining a final business mission to China, leading to a concrete cooperation on technical and commercial issues identified by the project. The Chinese partners are Capital Museum and Beijing University, World Cultural Heritage Monitoring Office And Cultural Relics And Tourism Bureau of Qufu Province, Nanjing Museum, Chongqing Bureau Of Cultural Relics - Academy Of Dazu Rock Carvings, Hunan Provincial Brueau Of Cultural Relics and Shangai National Museum, China Academy Of Cultural Heritage. Lombardy Region and Assorestauro are involved into the inter-regional project by providing their expertise at both the local and national level on four main themes, as representative of the Italian System, which is the focus of project activities:

- **Management of Cultural Heritage:** intended as an emotional and identity asset, which, thanks to the World Heritage List of UNESCO (but not only), is a common good of humanity and whose management is increasingly the focal point of public investment and one of the main outlet to tackle the global economic problems through the creation of new tourism and multisectoral job opportunities.
- **The restoration of architecture:** intended as the activities that span the whole field of conservation of Cultural Heritage, such as production of materials for the restoration, consolidation and protection, production of technologies and cleaning techniques and equipment for the restoration, services to support the design and the construction site, such as photogrammetry or 3D surveys by means of laser scanner technologies, laboratory analysis, non-destructive testing on site, geotechnical and structural analysis, until the wide scope of the design and execution of works on historic monuments and works of art.
- **Museography:** in terms of supporting the design activities of museum galleries and halls and



Images Taken by:
 AA.VV. "La conservazione della Torre dell'Orologio del Palazzo Dolmabahçe", A. Griletto (a cura di), ICE Istituto Nazionale per il Commercio Estero, Litograph, Roma, 2009
 AA.VV., Il restauro della Porta di Pietro I., ICE Istituto Nazionale per il Commercio Estero
 A. Griletto (a cura di), Enlighten the Historical Architecture: three models of cooperation between Italy and Turkey in Istanbul, ICE Istituto Nazionale per il Commercio Estero, Varigrafica, Roma, 2011



construction of customized museum exhibitions.

- **Lighting Systems for Cultural Heritage:** starting from the design, which should enhance without re-interpretate the monument, until the construction of complex lighting systems.

Assorestauro, since its inception, has pursued a successful partnership with ICE, Italian Trade Promotion Agency, through promotion and training in the field of restoration of Cultural Heritage, both in Italy and abroad, essentially realized in:

- Training courses for foreign technicians in Italy, which are developed through the presentation of practical conservation activities on the Italian territory; the training activity usually stood during international trade fairs, comprehending the visit to the show.
- Conservation worksites with both promotional and training purpose, in which Italian materials, technologies, services and design are used. In the last five years, Assorestauro has coordinated and concluded, on the bases of the ICE and self financed founds, the Gate of Peter the First in St. Petersburg and the Clock Tower of the Dolmabahçe Palace in Istanbul owned by the TBMM, General Directorate of Imperial Palaces of Turkey.
- Overseas Promotional activities during international fairs or on independent promotion programs. Just to recall some of these, it could be mentioned, Lebanon, Israel, Saudi Arabia, Morocco, Colombia, ...

Assorestauro also maintains active relations with international institutions known during its international activities, through consultancy for international collaboration and partnerships on specific project through the support of its member companies. One recent example is the technical proposal for the development of the conservation project, survey and structural and materials analysis for the restoration of the Liberty Monument in Baghdad, built in 1936 to enshrine the birth of the Republic of Iraq with an Italian Travertino. Are ongoing contacts for the formalization of agreements for the start-up of the project, despite the difficulties in communication and changing of Municipality priority due to the precarious situation in the Middle East area.

Assorestauro is finally opening up an important new international project co-financed by the Emilia Romagna Region whose official launch is scheduled for November 13, 2012, and will take place at the regional Headquarter in Bologna. The event will be attended by the a Turkish delegation lead by the Director of the Directorate of Foundation, the main Turkish Directorate involved in the management and restoration of religious buildings in public ownership, with which Assorestauro are planning the possibility of opening a new training worksite at the Eyh Süleyman Mosque, aimed at the promotion of technologies, materials and Italian skills and at the development of guidelines and technical specifications for the field of conservation in Turkey.

The path to the internationalization of Italian companies is therefore opened especially in the field of conservation of Cultural Heritage, which places Italy among the first countries in the world for technical and operational skills as the reference point for learning the methodologies of protection, management and preservation of listed buildings. Today, more than ever, the associative activity is essential to be able to focus and attract public and private investment in the sector and develop synergies to open the virtuous path to the global market.



management of CH

Press Office
Assimpredil

Milan in art restoration



“MILANO NEI CANTIERI DELL'ARTE” (“MILAN IN ART RESTORATION SITES”)
is based on some crucial premises:

EXPO 2015

Expo 2015 potentially represents an extraordinary opportunity for Milan and its province in terms of international visibility, investment attraction, territory promotion, enhancement of local businesses.

Milan acts as a great catalyst in terms of business and job opportunities, with specific reference to very strong sectors such as the fashion system, trade fairs, health system. Conversely, its tourist appeal is still weak, this making it necessary for Milan, known as the city for short stays, to develop new possibilities for business as well as art and cultural tourism.

The art restoration supply chain

Milan hosts an art restoration supply chain of excellence, probably more popular abroad than in Italy. It is a complex system, enriched by the joint work of various protagonists: the entrepreneurial, crafts, cultural and economic worlds, the institutions, the education and research sectors, just to name a few.

The Goals

Based on these premises, the idea of “Milano nei cantieri dell'arte” was then created, a complex and articulated event aiming at:

- **Enhancing the qualities and potentials of Milan as an Art city** in a new, unusual way: through the presentation and analysis of the main restoration interventions carried out over the past 10 years on a very large and high-value artistic heritage.
- **Promoting the competences, know-how and traditions of the Milanese companies** operating in the sector of restoration, both conservative and related to static consolidation of historical buildings, with specific reference to the material used and the intervention techniques adopted.

The project intends to **support and develop the “system Restoration”**, intended as all the subjects as well as the material and immaterial factors composing it; this, through the networking and enhancing of the dialogue and synergy among the different protagonists op-

erating within the chain, thus also highlighting their abilities and skills, for example through support actions aimed at promoting the innovation, training and qualification of human resources, seeking funds or new financial tools, so to keep the excellence standards high.

The territorial context

The project mainly focuses on Milan, but it also regards, though more superficially, the whole provinces of Milan, Lodi and Monza and Brianza, which host a huge artistic and historical heritage, partially already famous and visited by many Italian as well as foreign tourists and therefore worth enhancing and promoting.

The contents

- Restoration implies many things: historical survey, ability to acquire new information throughout the entire restoration activity, ability to research within those sectors where Milan boasts an extraordinary historical tradition; it means training, it means job opportunities.
- For such reason, “Milano nei cantieri dell’arte” focuses on the subject of “restoration” – leitmotiv of the initiative – through a multidisciplinary approach, analysing the different aspects related to the techniques used, to the economic and financial resources, to the training required, to the dynamics of employment, to the effect on tourism, just to name a few.

ASSIMPREDIL



Who we are

Assimpredil Ance is the association of construction and complementary firms which operate in the provinces of Milan, Lodi and Monza, and Brianza. For over 65 years, it has been the largest organisation of ANCE, the Italian Association of private construction contractors belonging to Confindustria. Our aim is to offer protection and assistance to our member companies, as well as to favour the development and progress of the construction industry. Assimpredil Ance is a leading association in the safeguard of the market and regulatory, technological and financial scenarios.

Assimpredil Ance represents the firms operating in the construction sector before the institutions and active bodies at a territorial level.

Who we do

Assimpredil Ance supports its members in all their needs related to their entrepreneurial activity through information, counselling services and assistance, thanks to the support of a team of highly specialised experts. Our social goal is to guarantee the safeguard and assistance to all member companies, both individually and collectively, with reference to all the

problems they might directly or indirectly have.

Representation and safeguard of companies

- Be the voice for the construction industry in the economic, political, social and institutional world.
- Support the competitiveness of construction companies and favour the growth of the related market.
- Ensure the relationship with institutions, public and private bodies, economic organisations and trade unions.

Information, updating and training

- Safeguard the market and the regulatory, technological and financial scenarios so to guarantee a prompt updating of the matters connected to the sector.
- Conceive adequate tools to support growth so to allow companies to face any challenge and make the most out of the opportunities offered by the market.

Counselling service

- Assist Companies thanks to a team of highly specialised experts able to offer concrete and custom solutions to all the problems a Company is likely to encounter. The Association can be contacted simply by telephone: the technical and legal experts will immediately express an opinion and, if necessary, write a report, arrange an appointment or activate specific desks.



Monastero di Torba.
Giorgio Majno, Fotografo

FAI 

Fondo
Ambiente
Italiano

■ FAI – Fondo Ambiente Italiano

OUR MISSION

FAI - Fondo Ambiente Italiano is a national, non-profit foundation that was established in 1975 with a concrete objective: to safeguard Italy's artistic assets and natural heritage. Day in, day out, this commitment sees FAI engaged in:

Protecting and enhancing

FAI has restored and opened to the public numerous unique monuments and natural history sites in Italy, entrusted to it through donations or concessions.

Educating and raising awareness

FAI educates and raises the awareness of the public with a view to increasing their knowledge of, respect for and dedication to art and nature, which are among the defining elements of Italy's national identity.

Supervising and intervening

FAI serves as the spokesperson for the interests and expectations of the public, pro-actively supervising and intervening on their behalf across the country to defend Italy's landscape and cultural assets.

FAI: not just an acronym but also a part of the Italian verb "FARE", meaning "TO DO".

OUR VALUES

FAI bases its operations on the following three fundamental values:

Substance - the commitment not just to draw up plans but actually to implement initiatives for the tangible benefit of the country;

Passion - the feeling that drives the commitment to get involved;

Sharing - the commitment to include everyone, which encompasses a number of different but complementary aspects:

- making available to all, forever, the properties that are entrusted to us

- educating, in the sense of contributing towards making people (and especially the young) more aware of Italy's cultural and artistic heritage, and more committed to playing their part in that heritage, by leveraging their sense of morality.

FAI'S FACTS AND FIGURES, FROM 1975 TO TODAY 47

- properties saved and managed, amounting to 40,000 m² of historic buildings protected
- 25 properties opened to the public, visited by 5,7 million people so far
- More than € 73 million raised and invested in restoration projects
- 5,283,000 m² of landscape safeguarded
- 482.000 square metres of agricultural land (producing olives, wine, oranges, etc)
- 26,000 antique books and 16,000 objets d'art catalogued and protected
- 30.000 copies of art books and leaflets published
- 3,500 m² of frescos restored
- 7,060 properties opened to the public over the course of the twentieth edition of *FAI Spring Days*, with more than 6,5 million visitors
- 110,000 students involved as apprentice tour guides - *FAI Spring Days*
- 1 millions students made aware of the importance of protecting Italy's artistic legacy and natural heritage
- 500.000 students have visited FAI's properties all over the country
- 465,000 nominations in the fifth *Places I Love* survey (2010); 15 properties saved thanks to the *Places I Love* survey. More than 50,000 *Places of the Heart* highlighted to Local Councils and Regional Conservation Boards as being "at risk of neglect and decay"
- 100,000 FAI members
- 116 Delegations across 20 Italian Regions with more than 7,000 Volunteers throughout Italy
- More than 500 corporate sponsors contributing funds every year.
- Hundreds of public administrations and governmental offices involved in our activities (local municipalities, associations, regional offices, ministry offices)

Giardino della Kolymbetra.
 Foto: Vincenzo Cammarata



PROTECTING, ENHANCING AND MANAGING THE PROPERTIES ENTRUSTED TO FAI

When FAI acquires a property, either as a donation or a bequest, it works to restore the property – an operation that can often take years of hard work and enormous sums of money.

That said, the results are there for all to see, and are a source of great pride for us: opening up a villa, a park or a landscape that would otherwise have been forgotten about and that will bring joy to a large number of people makes us feel that all of the effort and resources invested have been worth it.

As of today, a total of **25 properties**, scattered throughout Italy, have been restored and opened to the public.

■ THE MAIN PROPERTIES SAVED BY FAI SINCE 1975

1. **Monastero di Torba** - Gornate Olona (VA) - 1977
2. **Castello di Avio** - Sabbionara d'Avio (TN) - 1977
3. **Promontorio e Torre Punta Pagana** - San Michele di Pagana (GE) - 1981
4. **Abbazia di San Fruttuoso** - Camogli (GE) - 1983
5. **Castello della Manta** - Manta (CN) - 1984
6. **Baia di Ieranto** - Massa Lubrense (NA) - 1986
7. **Castel Grumello** - Montagna in Valtellina (SO) - 1987
8. **Castello di Masino** - Caravino (TO) - 1988
9. **Villa del Balbianello** - Lenno (CO) - 1988
10. **Villa Della Porta Bozzolo** - Casalzuigno (VA) - 1989
11. **Torre di Velate** - Velate (VA) - 1989
12. **Bottega storica di barbiere** - Genova - 1992
13. **Casa Carbone** - Lavagna (GE) - 1992
14. **Edicola ottocentesca di giornali** - Mantova - 1992
15. **Villa e Collezione Panza** - Varese - 1996
16. **Teatrino di Vetriano** - Pescaglia (LU) - 1997
17. **Giardino della Kolymbetra** - Valle dei Templi (AG) - 1999
18. **Villa Necchi Campiglio** - Milano - 2001
19. **Parco Villa Gregoriana** - Tivoli (RM) - 2002
20. **Mulino di Baresi Maurizio Gervasoni** - Roncobello (BG) - 2005
21. **Villa dei Vescovi** - Luvigliano di Torreglia (PD) - 2005
22. **Giardino Pantesco** - Donnafugata - Isola di Pantelleria (TP) - 2008
23. **Bosco di San Francesco** - Assisi (PG) - 2008
24. **Villa Fogazzaro Roi** - Orio Valsolda (CO) - 2009
25. **Negozi Olivetti** - Venezia - 2011





Abbazia di San Fruttuoso
 Giorgio Majno, Fotografo

Abbazia di San Fruttuoso, Camogli (Genova)

Between Camogli and Portofino, a deep inlet along the indented coastline of the promontory of Portofino is home to the famous abbey of San Fruttuoso di Capodimonte which was constructed between the 10th and 13th centuries. After its initial use as a monastery, the complex at San Fruttuoso di Capodimonte was a humble home for fishermen, sometimes a den for pirates and later the property for centuries of the Doria Princes.

Baia di Ieranto, Massa Lubrese (Napoli)

The Bay of Ieranto opens out on the southern coast of the Sorrento peninsula in front of the “Faraglioni” of Capri. It is a place of unspoiled beauty and, in ancient and poetic legends, the home of mermaids. Strolling along the path set in the silence of a superb natural environment one can admire the entire bay in all its solemnity.

Castel Grumello, Valtellina (Sondrio)

Two small forts face each other on the top of a hill (known locally as “grummo”) dominating the mountain Valtellina near Sondrio. The eastern part of the rocky peak which includes many rare species, is home to a tower that was formerly a military site; the residential area to the west is more complex and articulated. An unusual example of a “twinned” castle, it was built at the start of the 14th century by Corrado de Piro and was reduced to a ruin by the Grigionesi invasion of 1526.

Baia di Ieranto.
 Foto: Lucia Gattoni



Castel Grumello.
 Foto: F. Turati

Castello di Avio, Sabbionara d'Avio (Trento)

The large castle complex, one of the most evocative in the Trentino region, settles into the hill landscape with a rolling outline of impressive walls, five towers, a baronial palace and an imposing keep. The guardhouse, set apart in a green area, is home to an extraordinary series of 14th century frescoes with war scenes. Famous guests have stayed in the keep including Longobard King Autari with his wife Teodolinda, and Emperors Carlo V and Maximillian Habsburg.

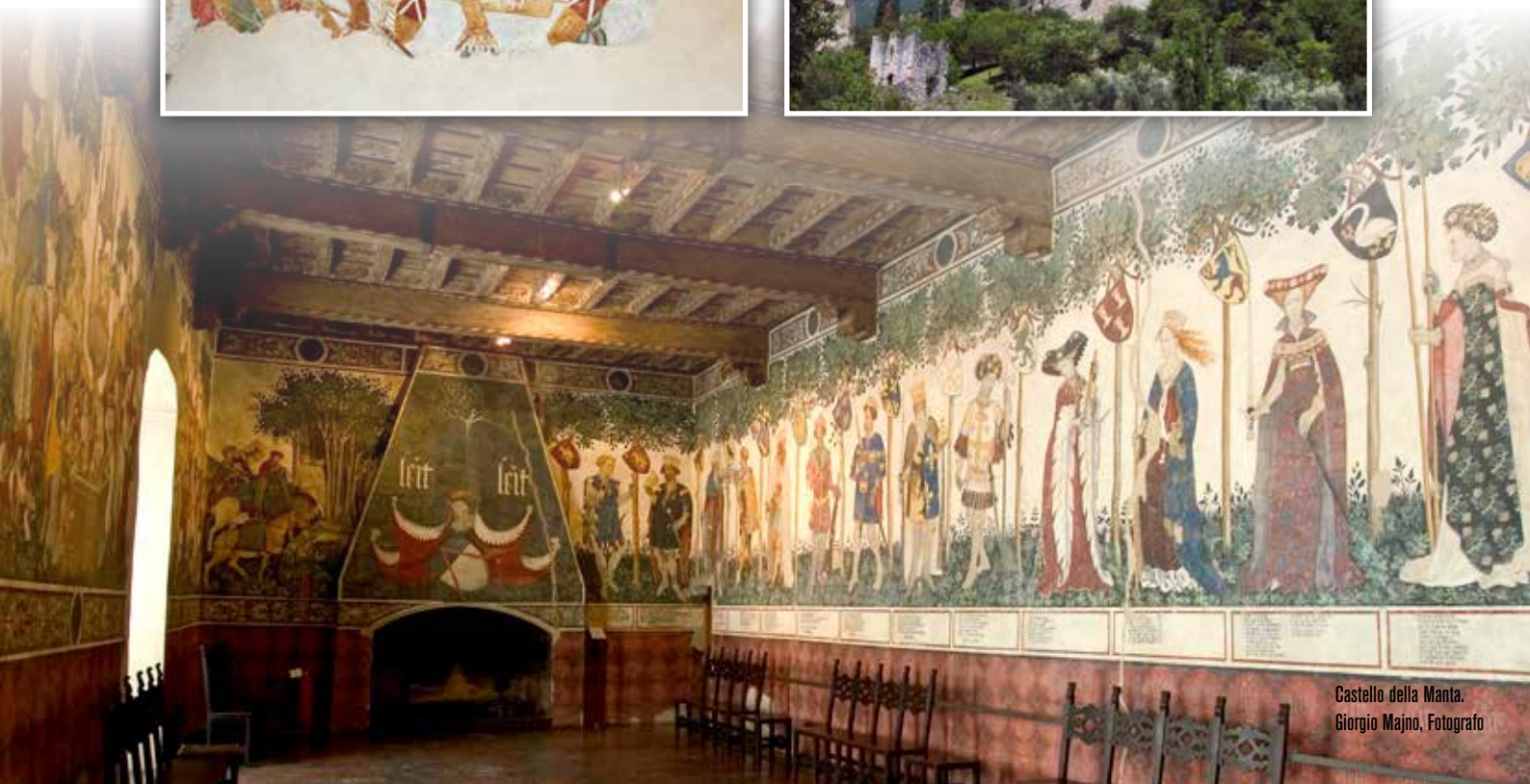
Castello della Manta, Manta (Cuneo)

The Castle of Manta located on the hillside of Cuneo is home to one of the most incredible examples of Gothic painting. On the walls of the baronial hall is a magical series of frescoes. On one side they depict "Heroes and Heroines" and, in contrast, on the opposite wall, there is a mysterious depiction of the "Fountain of Youth". The castle complex has its beginnings with the original 13th century stronghold which was embellished in the 16th century by the elegant "Grottesque" hall, and a delightful gallery with frescoes. The nearby parish church has rare 15th century frescoes.

Castello di Avio.
Foto: Roberto Horak



Castello di Avio.
Foto: Dante Brambilla



Castello della Manta.
Giorgio Majno, Fotografo

Castello di Masino, Caravino (Torino)

For ten centuries the Castle of Masino was the residence of the Valperga Counts. The castle, surrounded originally by walls and towers, is set in a beautiful and romantic park dominating the Canavese plains. The rich interiors furnished during the 1600-1700s, the frescoed halls, the Madama Reale apartments, the bedroom suites for ambassadors and separate salons, all document the importance of a family that was one of the key protagonists in the history of Piedmont and Italy itself.

Giardino della Kolymbetra, Valle dei Templi (Agrigento)

The Garden of Kolymbetra is located in a small valley in the heart of the Valley of Temples near Agrigento in Sicily. It is a true archaeological and agricultural jewel and has been returned to glory after decades of abandonment. It is truly an extraordinary garden in terms of the magnificence, and abundance of nature, as well as the wealth of archaeological finds that are still coming to light.



Castello di Masino.
 Foto Mauro Ranzani



Villa del Balbianello.
Giorgio Majno, Fotografo

Teatrino di Vetriano, Pescaglia (Lucca)

Included in the 1997 edition of the “Guinness Book of Records” as the smallest historic public theatre in the world, “Teatrino di Vetriano” built in 1890 measures only 70 square metres and seats only 99 people yet is complete with everything needed within a true theatre. It has been completely restored by FAI and is used once again as a theatre for music, drama productions and local community use.

Villa del Balbianello, Lenno (Como)

Built for Cardinal Angelo Maria Durini at the end of the 18th century, the Villa sits on the tip of a steep promontory overlooking Lake Como opposite the charming village of Bellagio. Today, one can still feel the influence of its last owner, the explorer Guido Monzino, and houses his rich collection of Chinese, African and pre-Columbian art, precious English and French furniture from the 1700s and a small museum with documents and mementoes of his expeditions. Yet the true masterpiece is the panoramic terraced garden dominated by the elegant “loggia” with three arches rising on the highest point of the promontory.

Teatrino di Vetriano.
Foto: Alcide, Lucca



Teatrino di Vetriano.
Foto: Clara Bianchi



Monastero di Torba.
Foto: Lorenzo Monti



Villa Della Porta Bozzolo.
Foto: Michele Russo



Villa Della Porta Bozzolo.
Giorgio Majno, Fotografo

Monastero di Torba, Gornate Olona (Varese)

Set in woods near Varese, north of Milan, at the foot of the Castelseprio Archaeological Park, this special site bears witness to history going back more than a millennium. An outpost for the late Roman Empire, and later under the Goths and Longobards (with a tower and defensive walls dating back to the 5th and 6th centuries), Torba later became a holy place of prayer and work for Benedictine nuns. Abandoned by the Order in 1453, it was later used as a farm. The tower boasts rare and important frescoes from the end of the 8th century.

Villa Della Porta Bozzolo, Casalzuigno (Varese)

Built in the 1500s as a country villa, it later became a noble residence and was further developed in the first half of the 18th century. It has an imposing Italianate garden which has been described as one of the most majestic and harmonious landscape creations today surviving in Italy. The interiors contain one of the most exceptional series 18th century Lombardian frescoes.

Villa e Collezione Panza (Varese)

A unique 18th century villa surrounded by a magnificent Italianate garden, Villa Panza in Biumo is home to one of Europe's finest collections of contemporary American art amassed by the property's donor, Giuseppe Panza di Biumo. The halls and its stables are also home to temporary exhibitions, and the house has many rich 16th-19th century furnishings and an important collection of African and pre-Columbian art. It was built and extended in the neo-classic style by architect Luigi Canonica, commissioned by Duke Pompeo Litta Visconti Arese.



Villa e Collezione Panza.
Giorgio Majno, Fotografo





Casa Carbone.
Foto: Luigino Visconti



Villa Necchi Campiglio.
Giorgio Majno, Fotografo



Villa Necchi Campiglio.
Giorgio Majno, Fotografo

Casa Carbone, Lavagna (Genova)

Casa Carbone is a wonderful Ligurian style fin-de-siècle home located in the town center of Lavagna near Genoa. It was left to FAI complete with contents, rich in period furnishings and paintings. It is one of the finest intact examples of the domestic life of a middle-class family of the 1900s in Liguria.

Parco Villa Gregoriana.
Foto: Roberto Morelli



Parco Villa Gregoriana, Tivoli (Roma)

A public park commissioned by Pope Gregory XVI, Villa Gregoriana was created in 1835 using the old bed of the River Aniene after disastrous floods in 1826. The bed became popular as a sturdy walk along the valley with steep paths, woods, tunnels, grottos and a great waterfall more than 100 metres high. Throughout the 1800s, Villa Gregoriana was popular with travellers, poets, artists, kings and emperors enchanted by the “man-made” beauty of the park. After years of closure and abandonment, Villa Gregoriana was granted in concession by the State to FAI in 2002.

Villa Necchi Campiglio (Milano)

Considered one of the most interesting examples of early 20th century architecture, Villa Necchi Campiglio was built between 1932 and 1935 by architect Piero Portaluppi for a family of Milanese entrepreneurs.

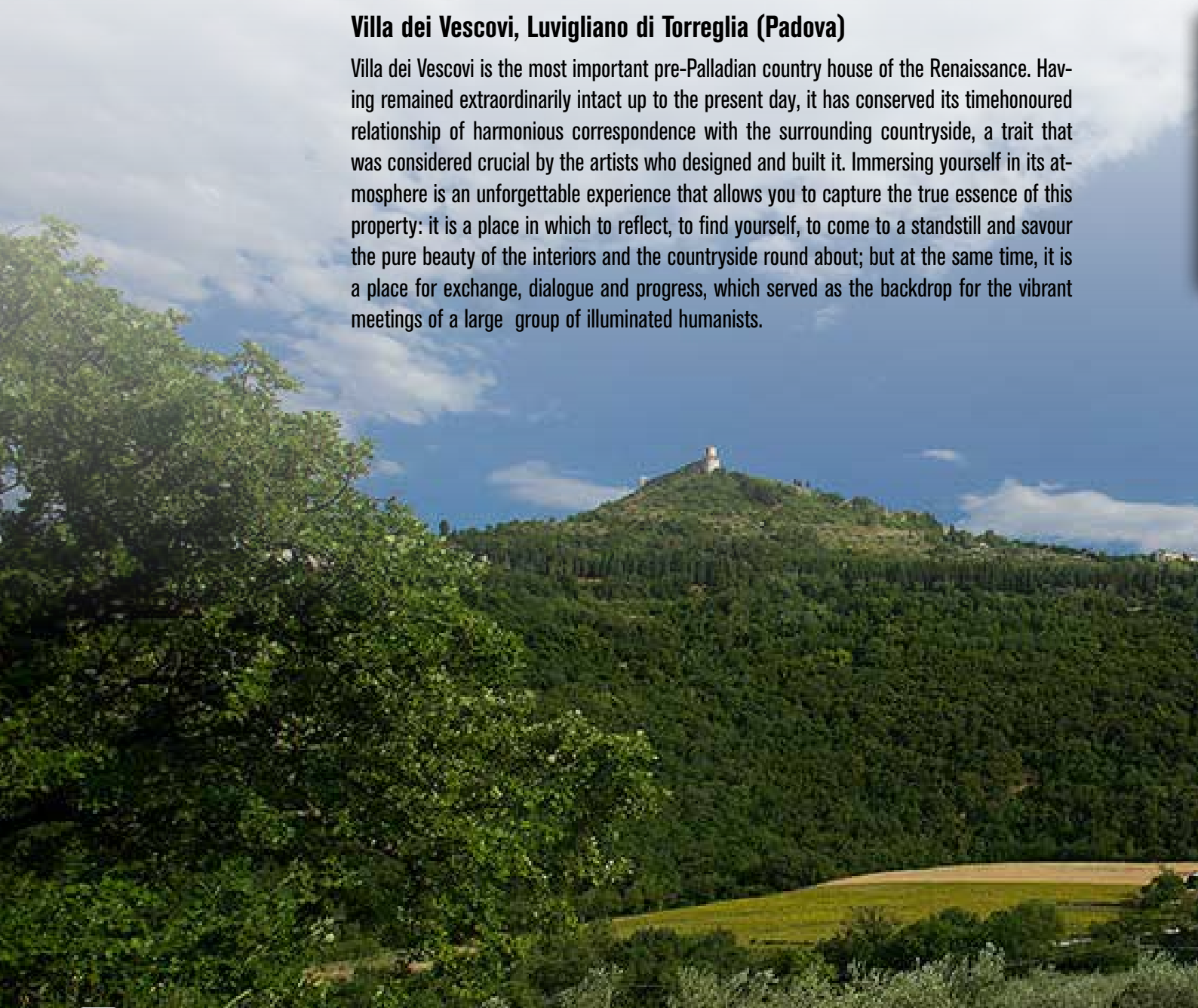
The house which was left to FAI by the family, still contains its original furnishings and fixtures and two important art collections: Gian Ferrari Collection of Italian contemporary sculptures and paintings (Sironi, Arturo Martini, De Chirico...) and De Micheli' Collection with 18th century furnishings (Canaletto, Rosalba Carriera, and also some of the finest Louis XV wood pieces). Villa Necchi also has a lovely garden which includes a tennis court and swimming pool, unheard of in 21st century Milan. Milan of the 1930s it has been bought back to life after the restoration.

Bosco di San Francesco, Assisi (Perugia)

A visit to the Bosco di San Francesco – a wonderful example of the Italian rural landscape, encompassing 64 hectares and more than 800 years of history – is so much more than a simple stroll through the forest or a natural-history trip. It is, in actual fact, a bona fide interior adventure in search of that message of perfect harmony between Man and Creation that San Francesco taught the world, taking this very place as his starting point. To take part in this new form of 21st-century pilgrimage into nature, history and the sacred, you are invited to walk along the narrow path that, beginning at the Basilica of San Francesco and passing through the Selva di San Francesco (the San Francesco Forest, owned by the Basilica Papale – Sacro Convento di San Francesco d’Assisi), crosses not only wooded sections but also cultivated fields, clearings and olive groves.

Villa dei Vescovi, Luvigliano di Torreglia (Padova)

Villa dei Vescovi is the most important pre-Palladian country house of the Renaissance. Having remained extraordinarily intact up to the present day, it has conserved its timehonoured relationship of harmonious correspondence with the surrounding countryside, a trait that was considered crucial by the artists who designed and built it. Immersing yourself in its atmosphere is an unforgettable experience that allows you to capture the true essence of this property: it is a place in which to reflect, to find yourself, to come to a standstill and savour the pure beauty of the interiors and the countryside round about; but at the same time, it is a place for exchange, dialogue and progress, which served as the backdrop for the vibrant meetings of a large group of illuminated humanists.



Negozio Olivetti (Venezia)

Designed by the great architect Carlo Scarpa and located under the arcades of the procuratie Vecchie in Piazza San Marco in Venice, the Olivetti showroom is one of the most important examples of 20^o - century architecture in Italy. Despite this, for many years it languished in a state of neglect. Having dealt with its restoration, insurance group Assicurazioni Generali, the owner of the showroom, entrusted its management to FAI, which has since re-opened it to the public

Negozio Olivetti.
Foto: Orch_Chemollo



Villa dei Vescovi.
Foto: Mauro Ranzani



Villa dei Vescovi.
Foto: Mauro Ranzani



Bosco di San Francesco.
Foto: Andrea Angelucci



Villa della Porta Bozzolo.
 Foto PRIMA: Paolo Parigi
 Foto DOPO: Michele Russo

FAI SPRING DAY

For twenty years now, the *FAI Spring Day* has been staged thanks to the exceptional contribution of the FAI Delegations, which benefit from the input of thousands of Volunteers. The *FAI Spring Day* is the day on which FAI comes face-to-face with the public, providing access to properties and landscapes that are usually out of bounds, with a view to transmitting the commitment and passion that have always underpinned FAI's work and to making people aware of the beauty that surrounds them. Since 1992, FAI has succeeded in opening thousands of sites on *FAI Spring Days*, attracting a total of more than 5 million visitors.

2012 FAI SPRING DAY: 670 properties opened to the public and 600,000 visitors.

PLACES I LOVE

The survey entitled *Places I Love*, now in its fifth year, asks the public to nominate the places that are particularly dear and important to them and that they would like to see remembered and conserved intact for future generations. FAI commits to highlighting the places nominated by the public to the appropriate institutions. Moreover, FAI works to restore some of the places that receive the highest number of votes. Over the course of the first five editions, a total of 820,000 votes were cast – a tangible sign that the Italian public cares a great deal about the “Bel Paese”.

press office
Fondazione Cariplo



■ FONDAZIONE CARIPLO

SUBSIDIARITY, INNOVATION, SUPPORT TO NONPROFIT ORGANIZATIONS

Fondazione Cariplo, one of the world's main philanthropic organizations, took over the long-standing philanthropic tradition of Cassa di Risparmio delle Provincie Lombarde and now manages the assets the latter accumulated over 180 years.

Since its establishment in 1991 Fondazione Cariplo has funded more than 25 thousand projects with total grants of about € 2.2 billion to nonprofit organizations. These are significant figures, which are testament to the Foundation's generous philanthropic commitment in its various program areas. Specifically 31% of grants were made in the Social Services area, about 33% in the Arts and Culture area, about 13% in the Scientific Research area, 4% in the Environment area, 19% in philanthropy grants made in other areas.

A RESOURCE THAT HELPS SOCIAL AND CIVIL ORGANIZATIONS BETTER SERVE THEIR OWN COMMUNITY.

The Foundation operates based on the principle of subsidiarity and does not aim at taking the place of other public or private organizations. Conversely, the Foundation sees itself as an entity that anticipates emerging needs and is capable of providing novel responses to the needs that other players either failed to satisfy or just can't meet. Fondazione Cariplo is thus a 'go-between' organization - between public and private - that has the ability to respond to unmet need. Currently the Foundation is funding about one thousand projects per year, selected on their viability and consistency with the strategies outlined in the Foundation's Action Plans, i.e., practical guidelines that orientate the Foundation's grantmaking.



AN EVEN STRONGER SUPPORT FOR THE TERRITORY

As an organization that support development of the local communities, Fondazione Cariplo is very attentive to its territory, the Lombardy region plus the provinces of Novara and Verbano-Cusio-Ossola. Over the last five years, total grants maintained the same level, despite the financial crisis, and even increased in scientific research and the environment, that had always been program areas receiving a smaller share of grants.

NUMBER OF PROJECTS AND AMOUNT OF GRANTS IN 2011 IN EACH PROVINCE

The Foundation is working also to set up a process to assess the implementation of the projects it funded. This is a brand new concept for Foundations as well as a useful tool to assess the effectiveness of the projects implemented and work out future strategies. The modernization process undergone by Fondazione Cariplo in the last few years turned it into an organization that is in keeping with the times, staffed with young, specialized personnel, equipped with specific operational strategies and the appropriate structures, tools and processes to guarantee high accountability and transparency standards in the implementation of the modern philanthropy projects that can give ideas a future.

FOUR PROGRAM AREAS, A SINGLE OBJECTIVE

To outline its overall strategy Fondazione Cariplo relies on a strategic planning support team named Osservatorio whose objective is to capture society's changes and evolving needs and to identify the Foundation's next steps. The general strategy is then set out in the Multi-year Framework Plan and broken down into the specific objectives set out in the Action Plans. To better respond to its stakeholders' needs, the Foundation designed its organization around four main areas of activity, each one with dedicated staff. These four areas are the Environment, Arts and Culture, Scientific Research and Technology Transfer, and Social Services.



THE ENVIRONMENT

In this program area, the Foundation promotes new project models based on the principles of environmental sustainability and favors a participatory approach to establishing and implementing said models. In the last few years, the Foundation's work in this area revolved around conserving and capitalizing on environmental resources at the local level, the rational use of perenergy, renewable energy sources, and sustainable mobility in urban centers. An additional objective is to develop, organize and spread knowledge in this area for policy-making, citizen/consumer lifestyles as well as business production and innovation processes to become more sustainability oriented.

ARTS AND CULTURE

This program area relates to the cultural heritage in general, i.e. archeological, artistic, architectural and environmental assets, libraries, historical archives and museums. Due to the magnitude of the problems in this field, the Foundation gears its action to promoting "best practices", which set an example. In the performing arts field, the Foundation's goal is to increase opportunities for artistic expression for people of all backgrounds and broaden public participation, especially among the underprivileged.

SOCIAL SERVICES

Supporting social innovation means taking care of the individual as a whole, taking care of the diverse needs they have. In the area of social services, the Foundation resolved to commit to certain focus areas such as the protection of children, access to the labor market, the disabled, social housing, intercultural education, International cooperation, social cohesion and inclusion.

SCIENTIFIC RESEARCH

The Foundation aims at creating a favorable environment for scientific research, technology transfer and the development of applied research findings, by backing synergic actions geared to the creation of networks and partnerships, the participation in international projects, the development of human capital, the production of better knowledge and improved scientific communication. Thus, the Foundation can warrant none of its projects is a duplicate and it fulfills its role as a catalyst, multiplying resources and their effectiveness.

FOUNDATION'S OWN PROJECTS

Though still pursuing its philanthropic mission by funding nonprofit organizations, Fondazione Cariplo has gone beyond traditional grant-making. In fact, some time ago the Foundation resolved to promote, design and implement its own projects in partnership with other entities and acting as a catalyst for financial resources. Because of their significance, originality or specificity, these projects are given special importance among the various activities carried out by the Foundation and involve large financial and human resources for their design, management and assessment. Some projects entail cross-functional, multi-disciplinary team work. From being a 'passive' grant-making entity Fondazione Cariplo has thus become an active player pioneering innovative projects that create knowledge and offer duplicable models.



Fabio Germagnoli
Operative Director
EUCENTRE

EUCENTRE European Centre for Training and Research in Earthquake Engineering

PROMOTING, SUSTAINING AND OVERSEEING TRAINING AND RESEARCH IN THE FIELD OF SEISMIC RISK MITIGATION

Core activities:

- applied research in the field of earthquake engineering, with a view to improve existing practice in assessment and reduction of seismic vulnerability and risk;
- support work towards the development of guidance documents for both practitioners and governing bodies, bringing international state-of-the-art into Italian design codes and regulations;
- scientific and technological consultancy, at both national and international levels;
- training for practitioners and technicians.

Research activities

The Eucentre Foundation has been developing, since 2003, important research activities both with Italian partners as well as International ones. The Foundation's activities are divided into 12 research sections, which continuously collaborate with each other, creating synergies and providing partners a complete range of answers to their needs. The sections are: Geotechnical earthquake engineering, Computational mechanics, Structural analysis, Design methods, Reinforced concrete structures, Masonry structures, Technological innovation, Aerospace, Hazard and risk assessment, Risk governance, Vulnerability and territorial management.

TREES Lab – Experimental methods

TREES Lab (Laboratory for Training and Research in Earthquake Engineering and Seismology), the Eucentre experimental facility, has been specifically designed according to the most innovative technologies. Its high performance equipment allows both dynamic and static experimental research to be conducted on full-scale prototypes, thus reducing the uncertainties of interpretation and correlation with actual structural conditions.

The experimental facilities of the TREES Lab:

- the high performance uniaxial shaking table;
- the strong floor-reaction wall system;
- the bi-axial bearing tester system;
- the damper tests system; the mobile unit.

Business and practitioners partnerships

The Eucentre Foundation promotes the development of lasting partnership agreements with practitioners, associations and industries, both at national and international scales. These



collaboration projects aim to actively support partners, by sharing information through educational and cooperative activities, facilitating the exchange of information amongst members and others. Furthermore, these agreements foresee the possibility for partners to indicate technical needs, problems, lines of development and research topics considered of particular interest, through their representatives within the Eucentre scientific committee. Furthermore, Eucentre organizes short courses related to earthquake engineering, as well as other topics of interest, giving partners the possibility to be updated on the latest innovations.

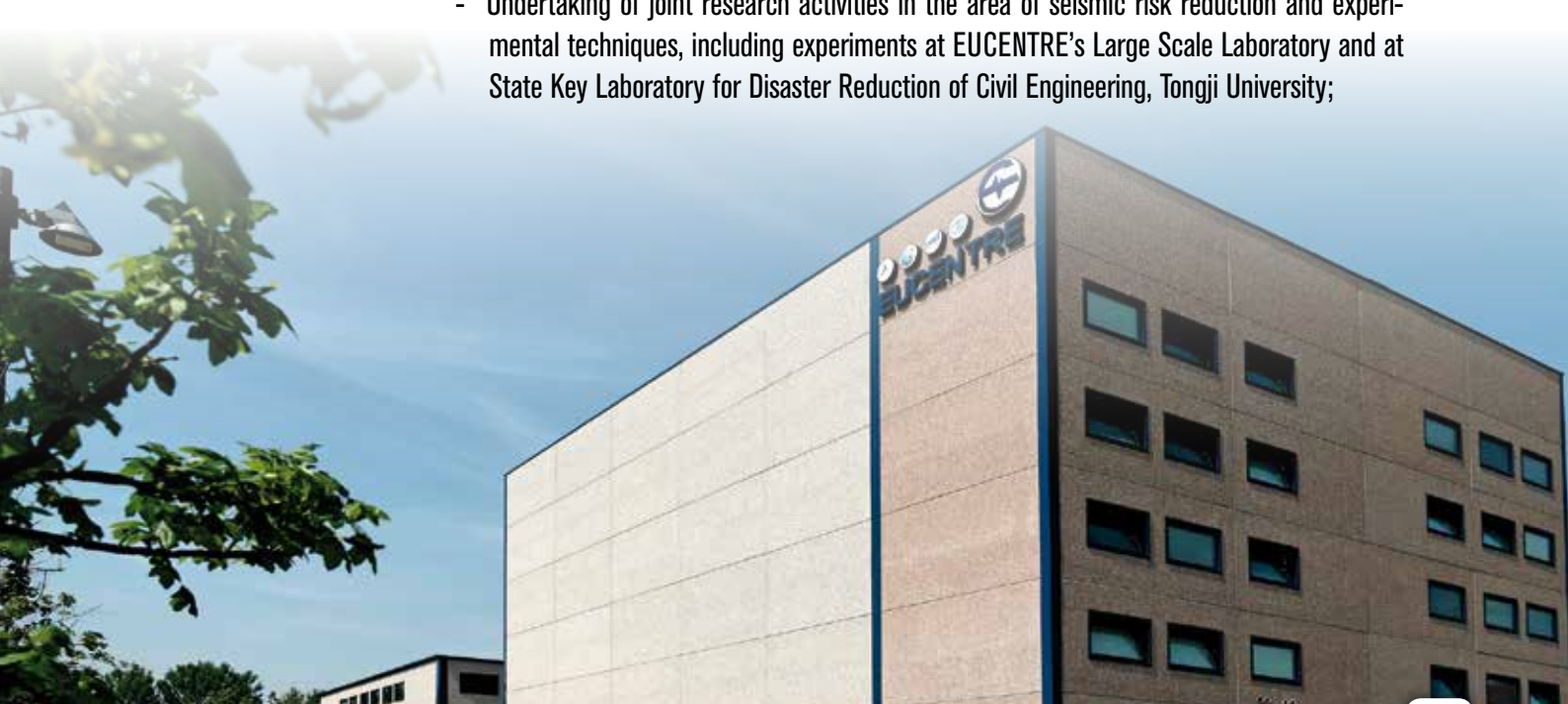
Post graduate training

EUCENTRE is the venue of the UME Graduate School (Understanding and Managing Extremes) of the Institute for Advanced Study (IUSS) of Pavia. The School runs a number of graduate programmes geared towards the evaluation of uncertainties, risk mitigation and emergency management. Its key objective is to provide a system within which Masters and Doctoral candidates can study, understand and manage extreme events.

Strategic international cooperation with the Tongji University of Shanghai (China)

The UME School benefits from partnerships that the IUSS has formed with a number of renowned institutions actively involved in earthquake engineering research. Among them a strategic agreement is in place with the Tongji University of Shanghai (China) which aims to promote academic cooperation (exchange of graduate students and scholars; joint lectures and symposia; exchange of scientific publications). The two parties agreed to enter an agreement on the activation of a research programme in the field of earthquake engineering and engineering seismology. In this outlook, the IUSS operates through the EUCENTRE Foundation and more specifically through its TREES Lab with the aim to activate joint research activities. In order to strengthen this cooperation, a Specific Agreement between the EUCENTRE and the State Key Laboratory for Disaster Reduction of Civil Engineering of the Tongji University will be soon signed to endorse the cooperation in the fields of mutual interest through:

- Undertaking of joint research activities in the area of seismic risk reduction and experimental techniques, including experiments at EUCENTRE's Large Scale Laboratory and at State Key Laboratory for Disaster Reduction of Civil Engineering, Tongji University;



- Exchange of research and technical staff members involved in experimental research;
- Implementation of common tools and procedures to improve the compatibility between the experimental labs (testing and assessment protocols, calibration requirements, data processing tools, database, telepresence, etc.);
- Advanced training courses for technical and scientific staff members aimed to improve the testing expertise both of the EUCENTRE TREESLab and of the State Key Laboratory for Disaster Reduction of Civil Engineering, Tongji University;
- Joint evaluation of projects submitted to Chinese and European authorities in the field of the seismic risk reduction of structures;

Risk reduction of the cultural heritage

EUCENTRE is also involved, through its research sections of Masonry Structures and Geotechnical Earthquake Engineering, in international projects aimed to the protection of the cultural heritage. The activities carried out by the two sections have the goal of developing and complementing, through experimental, numerical and theoretical research, the knowledge in the topics of greater practical relevance and providing consultancy in the development of effective technologies for anti-seismic applications and for protection of the architectural heritage. In this outlook, the scientific research titled “Reduction of Seismic Risk of Architectural Heritage in Italy and India” was submitted to Regione Lombardia and approved in June 2010. This research project is being conducted as a collaboration between Eucentre and the Indian Institute of Technology Madras (IIT Madras) in Chennai. The study is focused on the evaluation of the seismic vulnerability and the identification of appropriate techniques for reducing the seismic risk of a typology of monumental structure, representative of diffused architectonic and construction typology, which is of significant heritage value for the two countries. Two case study sites have been selected, one in each country, such that their seismic response is comparable and, to some extent, also the two selected structures may share a similar response behaviour under lateral loads. The numerical models developed for the selected structures will be verified against an experimental campaign of shake table dynamic tests, which will be performed at the TREES Lab. A similar approach could be eventually used also in similar architectural heritage structures elsewhere.

Fig.1 the TREES Lab of Eucentre.

Fig.2 Front view of the real structure at Triplicane, Chennai, India



architectural restoration

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The restoration of the Teodolinda Chapel in Monza

PROJECT MANAGER:
Fondazione Gaiani

SPONSORED BY:
Regione Lombardia,
Fondazione Cariplo,
World Monument
Fund and Marignolli
Foundation

LIGHTING SYSTEM BY:
Osram and lighting
design consuline

The restoration of the Teodolinda Chapel started about three years ago. In this period, we have carried out many collateral activities, but fundamental for the final result of the restoration work. The Teodolinda Chapel was painted by the Zavattari bottega, important artists in the Lombardian panorama in the second half of the fifteenth century. Top representatives of the international gothic art, these artists used courtly language and refined ways as their banner. This work is a perfect example. The tale described in the Chapel narrates with numerous details the life of Teodolinda, a Bavarian princess that had an important role in the conversion of the Longobard people to the Christian faith. She married Autari and after his death, remarried Agilulfo. The lineage was therefore passed on through her.

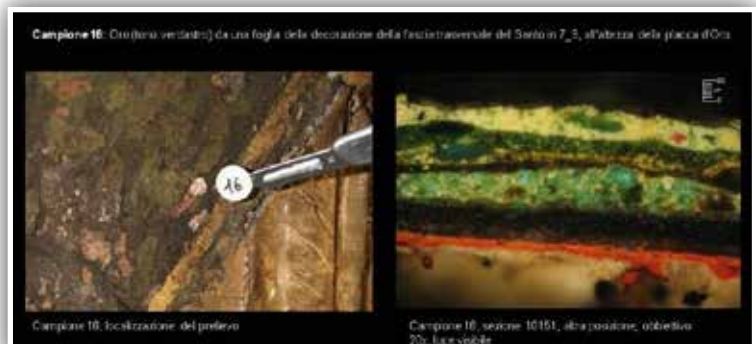
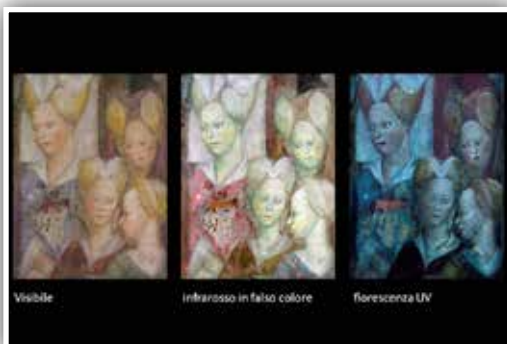
The Zavattari followed the descriptions in the two most important sources *Historia Langobardorum* of Paolo Diacono and the *Cronicon Modoetiense* of Bonaventura Morigia. This introduction is necessary in order to better comprehend how the painting style expressed by this bottega was connected to a painting method in which the study of the details and of the decorations became very important and therefore the painting method needed was very differ-

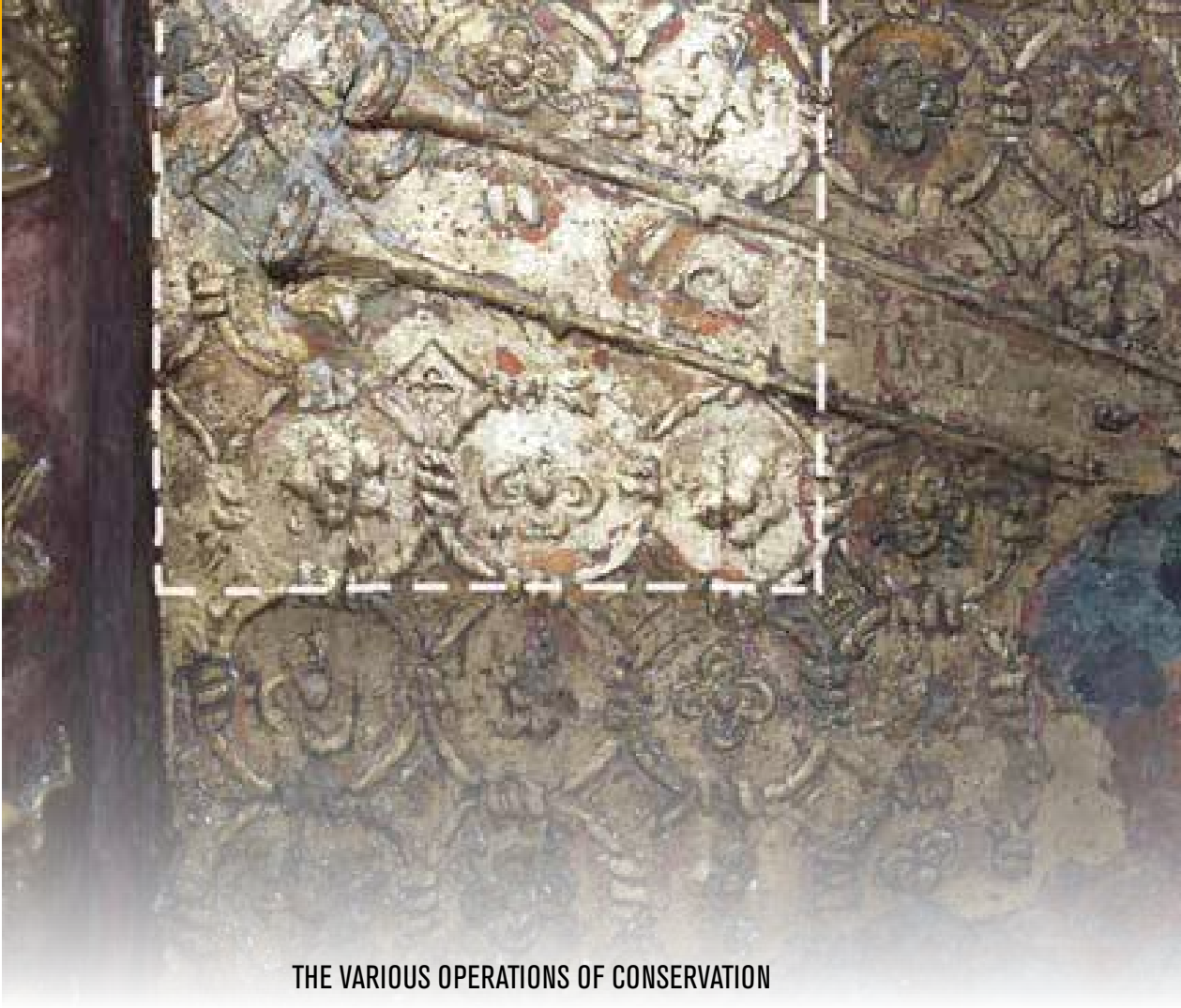




ent to the affrescos. The technique was tempera mixed with egg and oil and decorations in gold leaves and tin leaves decorations with red varnish and copper green. The background is gold, giving an ideal light to the chapel very similar to the painting on wood typical to that century. Also the technique that the Zavattari used is very similar to painting on wood. The difficulties encountered during the restoration were many, some were expected others not. The operations began with an exhaustive research on the painting method, and on the incoherent materials used during previous restoration works. The extensive diagnostic tests were made by the most important Italian Universities and institutes always in accordance with Lucchini Anna the project leader for this work. OPD of Florence carried out the first screening on the paint layer and the metal laminas in 1991 and it continued the screening in 2009. The OPD coordinated the diagnostic photo tests, photos UV and IR in false colours. ENEA from Rome identified the colours with non-invasive tests using XRF.

The CNR of Florence made the test with FORS, while the OPD made the stratigraphic observations and the analysis of the painting layers and the incoherent materials put during previous restoration works. All the information obtained by the scientific labs have been collected in the date-base Modus operandi that has been created specifically for this work. Each day for each scene in progress photogrammetric surveys of the paintings are printed and restorers fill in technical maps in which the painting method, state of conservation and the method restoration methods used are recorded.





THE VARIOUS OPERATIONS OF CONSERVATION

The first operation was the removal of dust deposits and incoherent materials from the surface, using brushes and micro aspirators. Subsequently the cleaning operations started with the consolidation of the metallic leaves in the background and the decorations in the reliefs. We decided to utilize a rather experimental method in the mural painting sector but already utilized in the restoration of paintings, which allowed us to use tested solvents, favouring the re-adherence of the raised metallic foils.

The methodological approach adopted for the cleaning of the Cappella consisted in the differentiation of the interventions, determined by the state of the conservation of the painted surface and by the various techniques utilized by the different artists which contributed to this great masterpiece. Also the alteration of the different pigmentations and glues used in previous restoration works was fundamental in the choice of the interventions carried out. On the vault and on the arch, attributed to Antonio da Montereale, we removed a large quantity of acrylic resin "Paraloid B72" applied during the last restoration carried out in 1960. While on the walls, the surface was covered by resin "Mastice" used during the eighteenth century restoration. The vegetation represented in the background was cleaned with Laser technology. For the cleaning, the consolidation of the painted layers, the plasters and the re-integration of the vault, the job lasted approximately a year and a half.

Presently, the restoration of the Teodolinda of Zavattari is entirely carried out by the company Lucchini Restorations. All operations are documented and inserted in a data bank, detailing materials utilized and specific chemical tests performed to measure their effectiveness. The restoration is going to terminate at the beginning of 2013. All the findings and observations emerged during the restoration in relation to the techniques used by Zavattari bottega are going to be published in the near future.



■ the “Klimt Villa”, Vienna. Restoration of the great painter’s studio

An “anonymous” villa hiding a big mystery

Right before Autumn set in, therefore towards the end of the “Klimt year”, Vienna inaugurated the opening of this architectural jewel called the “Klimt Villa” .

Gustav Klimt (1862-1918), one of the world’s greatest painters and representative of the famous Viennese Art Nouveau, is celebrated this year in Vienna, on the occasion of the artist’s 150th birthday, with the motto: “Gustav Klimt and the birth of Modernism in Vienna”.

Klimt’s prestigious paintings gained extreme popularity throughout the entire globe: for this reason they are exchanged internationally at very high prices. But where did Klimt as a painter mature?

The Klimt Villa in Vienna had been the artist’s studio from the end of 1911, till the day of his death in 1918: in today’s Feldmühlgasse No.11 he is said to have rented this summer house where he “struggled” with his works till the end.

Last October, a unique permanent exhibition was opened inside the Villa.

Gustav Klimt’s last studio, rediscovered and restored, officially opened its doors to the public thanks to the Klimt Foundation of Vienna on the occasion of “the Heritage Day”. On such occasion, long queues of tourists started to gather outside the baroque building, all anxious to walk through its interiors, opened to the public and used for the occasion as a commemorating exhibition.

Architecture of the building and its history

“Such restructuring of the building was never seen by Klimt”- explains restoration supervisor Eng. Schreiber, referring to the small building belonging to the “studio-garden”, shrine of Gustav Klimt’s artistic creation.

A careful study of the available historical sources and the results of a detailed diagnostic analysis supported the entire restoration intervention, inspired by a period prior to the building’s last use, that is the rediscovery of this one-room-flat into a garden, used by Klimt as a studio from 1911 to 1915 (year of his death).

Surprisingly enough, the studio, though different, shows no significant substantial changes; the colours used for the restoration surely refer to a period prior to the artist’s permanence.

Besides the historical importance of the venue related to Klimt, the restoration aimed at enhancing the intrinsic characteristics of this neo-baroque building. The small bathroom inside the attic is especially noteworthy: it is the proof of Klimt’s modest and simple lifestyle and it was probably also used as a basin by the models posing for his nudes.

Restoration

The restoration process was marked by a great attention in the division of the two phases characterising the building: on the one hand, the characterization deriving from Klimt’s use of the place; on the other hand, the attention to the structure of this neo-baroque building prior to Klimt, which could be rediscovered thanks to an attentive analysis of the available

photographic documents.

An imposing staircase in the main garden leads to the first floor, where the rooms show their immense original beauty and, today, can be used as functional spaces.

The use of RÖFIX products in the restoration

The detailed diagnostic analysis of the stratigraphy of the walls revealed that both the interior and exterior old plasters were made of lime and applied by means of a particular brush technique. Some of the interior gypsum plasters showed significant cracks as a result of its severe degradation.

In collaboration with the local monument Institute, the restoration of both the interior and exterior plasters was decided to be carried out using natural hydraulic lime, chosen according to its compatibility with the base, mainly made of stone.

The external surface was restored using a finishing mortar with a natural hydraulic lime base and applied by means of a particular brush technique, typical of Viennese Neo-baroque villas. The combination of the final paintings was carried out by means of silicate-based paints.



RÖFIX products used

INTERNAL SURFACES:

- RÖFIX acetic alumina-based pretreatment
- RÖFIX 675 natural hydraulic lime-based rough coat
- RÖFIX CalceClima Ambiente, natural-hydraulic-lime-based plastering
- RÖFIX 350, natural hydraulic lime-based smoothing
- RÖFIX PI 213 ÖKOSIL, Silicate paint for interiors

EXTERNAL SURFACES:

- RÖFIX acetic alumina-based pretreatment
- RÖFIX 695, natural hydraulic lime-based plastering
- RÖFIX 697, compound of natural-hydraulic-lime-based plastering and "grassello" (hydrated lime), minimum 3 months
- RÖFIX 380, natural-hydraulic-lime-based finishing
- RÖFIX PE 225 RENO 1K, silicate-based paint for exteriors

Adele Sironi e
 Marco Paolo Servalli
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■ Four historic churches and an 18th century palace restored to their original splendour



RESTORATION OF LUXURY BUILDINGS



RESTORATION OF RELIGIOUS ARCHITECTURE



REGENERATION OF URBAN AREAS



LANDSCAPE ARCHITECTURE



INTERIOR DESIGN



CONSULTANCY FOR FINANCING INCENTIVES AND COMPLIANCE WITH REGULATION

Living the fascination of an eighteenth-century building

Palazzo Spampatti

The Spampatti Palace is a prestigious eighteenth-century building in the historic town of Gandino. A massive renovation project of static strengthening, renovation and reuse has made possible the harmonious inclusion of new home units. Special attention has been devoted to safeguarding historical heritage and the convenience of the new apartments. The characteristic features of the palace, such as the old stone stairway, the salons with frescoed walls and ceiling vaults, the inner porticos and the baroque basin, have been fully emphasised. The inclusion of a new staircase with a lift has allowed for the perfect layout of the apartments. A second lift leads to the underground garages located below the vegetable gardens. Qualified restorers and experts in several disciplines participated in the renovation project in coordination with the Superintendency for Environmental and Architectural Heritage of Milan. The restoration work on frescoes, decorations and stones was carried out by using the most recent techniques and the original materials.

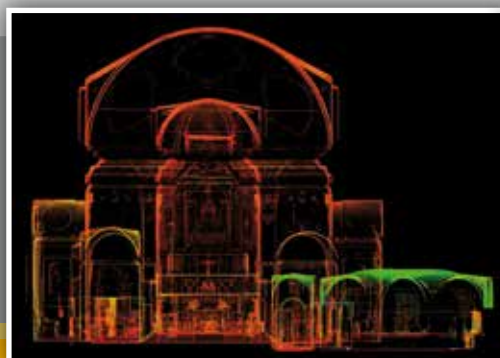






restoration of religious architecture

The project methodology for restoration of historic architecture is based on the knowledge of the history of the building. The investigation is carried out through bibliographical and archival research in order to retrieve all details about the origins and transformations of the architectural structure. A careful topographic and architectural survey of the building is then run through the latest laser scanning methods. The instrumental survey is integrated by the systematic description of structural deformations, deterioration and cracks, essential to verify the static problems of the building. A survey of materials is also carried out in order to “map” and study the building and finishing materials of the old construction and all the deterioration processes, on the basis of which the modalities of intervention are decided. The degradation process is interrupted by eliminating possible water infiltrations from the roof, rising damp from the ground or, again, by replacing an old heating system that stains the walls. Finally, the finishings of the inner architecture and the outer façade are cleaned to restore the building to its original splendour.







museography

Andrea Sartori
 Exhibition Engineering Specialist
 Laboratorio museotecnico Goppion SpA
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■ Louvre. Diaphanous like soap bubbles, impenetrable like safes: Goppion Showcases at the service of islamic treasures

GOPPION IS THE MANUFACTURER OF THE SHOWCASES USED TO BEST SHOW THE MASTERPIECES OF ISLAMIC ART IN THE MOST FAMOUS MUSEUM IN THE WORLD

In the Louvre, Islamic art masterpieces speak Italian. The new exhibition wing, in fact, was fitted out by Laboratorio Museotecnico Goppion, the Milan-based market-leading company, which adds a new trim to the many others previously earned in the main museums on the planet. For the Departement des Arts de l'Islam, Sandro Goppion and his experts made 105 state-of-the-art technological showcases, specifically designed to keep treasures, much varied in size and type, which, in the most famous museum in the world, document the extraordinarily great art of Islam. The Galerie, which will be opened on September 22, is the result of a work that is as important as the building of Pei's great pyramid. This wing is located in the basement of Court Visconti, by the Seine, where a "treasure chest" was dug, which goes as deep as 12 meters, covered by a large, iridescent glass "veil" designed by Mario Bellini and Rudy Ricciotti. The 3,500 square meter exhibition area is structured on three levels. The visit path is seamless, and the pace of the experience only depends on the time spent in front of the objects, meditation and relax, which are desired and helped by the museographic project



by architect Renaud Pierard. Interiors are dominated by dark colors: the floor is black and furniture is dark grey stone. Surfaces in porous stone convey the idea of monoliths, which continue in and out of showcases. In this non-space, Goppion showcases, light and clear like soap bubbles, almost disappear and enhance the vision of the colorful items contained in them, and help the perception of architecture. "Our showcases are a successful combination of strength, tightness and absolute clearness," says Sandro Goppion. "The challenge was to include the most advanced climate control and safety technologies in the thin base. The orthogonally or diagonally "splitting" showcases fully split apart, like the open wings of a flying bird, and allow the curator to literally enter them and lay items out effortlessly. A double sliding motion, in fact, allows for the two shells forming the showcase and the inner part to shift.

2 Once closed, showcases look like safes: without the necessary tools, they are impenetrable even when the lock is picked. The "glass case" showcases, located on the transverse dowel, instead, are equipped with a sophisticated pantograph system, driven by a hydraulic contrivance, which lifts the entire case and lets the operator fully access inside. Visibility of the findings is guaranteed by the large glazing, which, in case of diagonally split showcases, fit together at their tops only, in areas that do not interfere with the enjoyment of the items." An engineering design masterpiece applied to exhibition design.

Goppion confirms once again its very high standard of technological quality and design, which has helped it to reach the summit of its industry, and which has turned it into one of the favorite partners of the major world museums, with whom Goppion has been proudly collaborating for a long time.

A case in point is the Louvre, whose greatest masterpieces, from the Hammurabi code to the Mona Lisa, the Venus de Milo and the Sainte Anne, are protected by Goppion technologies. And again for the Louvre, Goppion is preparing the Louvre II, after the design of prestigious Sanaa office, which will be opened in the small town of Lens (Calais) in December.

Goppion can also claim it has outfitted the most prestigious world collections: before the Galerie in Paris, in fact, it made the showcase for the Jameel Gallery of the Victoria and Albert Museum in London (2006), the Museum of Islamic Art in Cairo (2010), and the museum of the Institute du Monde Arabe in Paris - (2011).



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■ Planning and realization of a multidisciplinary laboratory for the restoration and conservation of Cultural and Historical Heritage

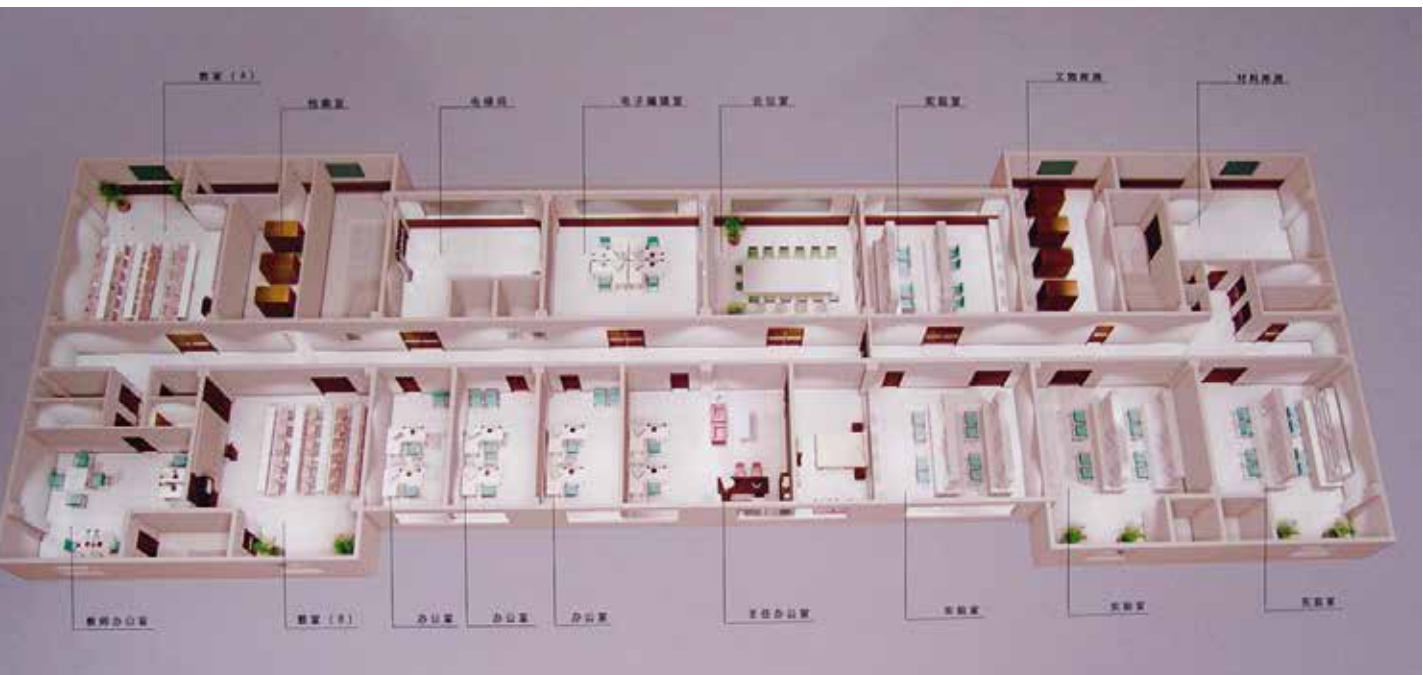


Design, supply and installation of laboratories for archaeological restoration, stone, metal. Analytical laboratories and mobile laboratory equipped for scientific archaeological missions
 The Sino-Italian Development Cooperation Programme

“Cultural Heritage Training Project - 中意发展合作计划“文化遗产培训项目”

The project was implemented under the program “China - Training in the field of restoration and conservation of cultural heritage by supporting the China National Institute of Cultural Property (Cnicp) promoted by the MINISTRY OF FOREIGN AFFAIRS - Directorate General for Development Cooperation. Our company played a key role in the creation of the Center for Conservation and Restoration of CNICP in Beijing. The Centre is the result of the ambitious project of creating a hub for multidisciplinary training of Chinese operators specialized in the protection of cultural and historical heritage, promoted by the Italian Ministry of Foreign Affairs, with the support of the Tuscia University, ISIAO Institute and of many experts from leading Italian research and conservation centers. Our expertise, technical skills and personal experience of almost thirty years in the field of restoration and conservation of historic and artistic interest, allowed us to perform to the best of our tasks design and delivery. The primary purpose was to harmonize the guidelines of the project and to make a organic laboratory for the training of Chinese experts, providing it with all the latest diagnostic and restoration

Laboratories layout





equipment and necessary furniture for the Centre.

After the first opening phase, with a strong specialization in the field of artifacts of archaeological origin, our commitment was to support it also in the subsequent implementations for enlargement in all sectors of the Restoration and Conservation of Historic and Artistic artifacts in China. The creation of the center took three different stages. The study-design, to analyze the various technical possibilities of realization, according to the purposes specified in the project. The supply, logistics and installation of equipment on site for the various sectors, providing everything needed for the restoration sections indicated by the project, including a mobile equipped laboratory. Ultimately, we secured the services of testing and start-up of the equipment supplied by ensuring update operators with suggestions and techniques to make the laboratory fully operational.

Specifically, the construction of the center provided:

Design, development and layout

We analyzed the budget and the areas available to the project, and on this basis laboratories with specific functions were divided.

Laboratories: Diagnostic / Analytical and Restoration / Conservation

The center was divided into various laboratories according to their function in the process of study and consequent restoration of the property.

Documentation and design

CAD station: Computer printer scanner and A0 plotter

Scientific laboratories

Instruments for investigation of digging: Videomicroscopy, X-ray Fluorescence, dust sample, video microscope, endoscope, etc.

Instruments for microscopes analysis: stereomicroscopy and petrographic microscope

Petrographic and metallographic specimen preparation equipment.

Archeological ceramic section

Archeological metal section

Archeological stone section

Paper and tissue section

Equipment for external sites

Laser cleaning



Restoration wall painting



Surface analysis
 (video microscopy)



Chemical laboratory
 (teacher lesson)

Mobile research laboratory equipped for archaeological investigations

We designed and built a mobile laboratory for field reconnaissance equipped with instrumentation and furniture suitable to serve as a basis for a small group of researchers working on archaeological investigations in the area. The mobile research laboratory, totally autonomous, equipped by electric generator and air conditioning, allows the use of equipment for prospecting archeological yard.

Operation of the laboratory

In order to operate the laboratory during provided testing, the potential of the equipment was illustrated and demonstrated and, for part of the equipment, a formative training was provided with the help of outside specialists.

Subsequently in view of a continuous and fruitful cooperation and to make the center more organic and functional, we continued the work by providing additional equipment that new needs proved to be of use, allowing to keep the center operating and always updated.

To confirm the seriousness of our work, we were honored to receive a letter of recognition by the Centre at the end of the work, confirming the company's policy that places customer satisfaction as an essential to our work, renewing our pride to having contributed to the creation of a training Centre of the highest standard.

Mobile research
 laboratory



Laser training



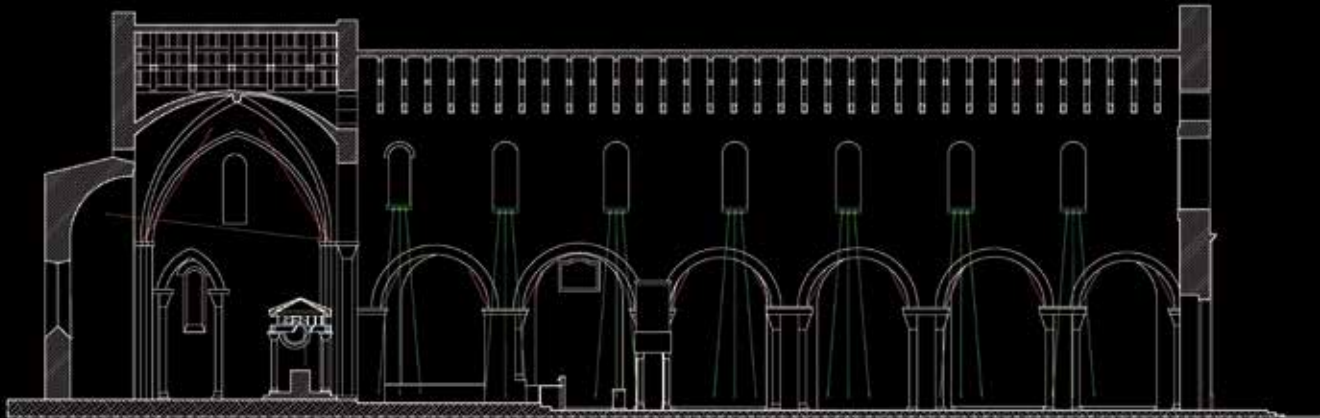
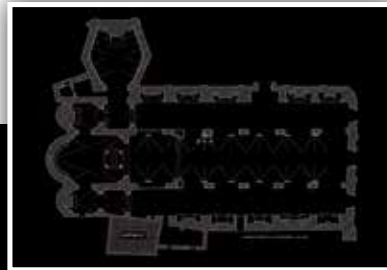


lighting

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Energy saving in protected historical buildings

the domotised lighting system
 of the Cathedral of Nardò (Lecce)



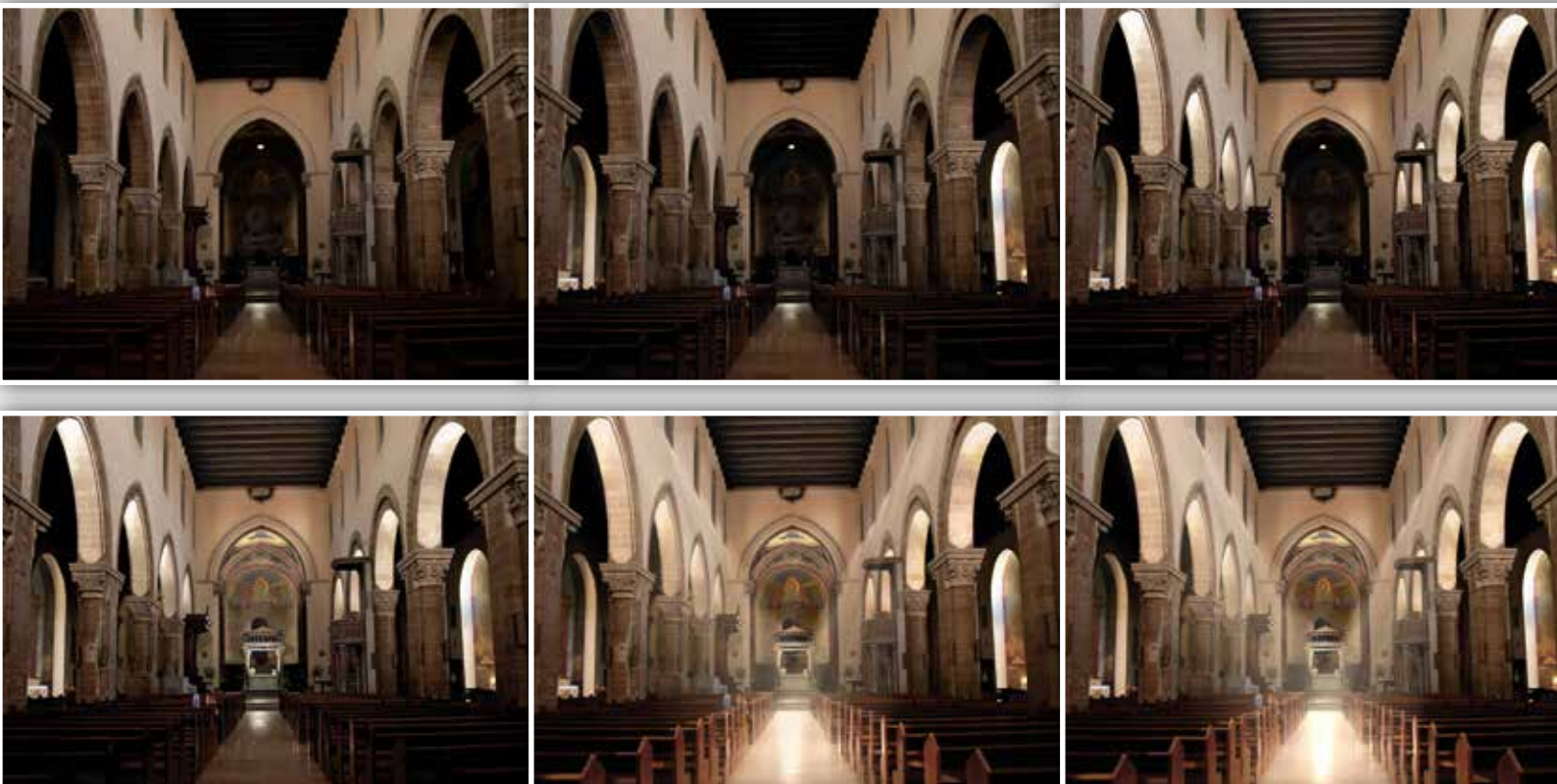
SEZIONE A-A (PROGETTO DI ILLUMINAZIONE) - Scala 1:100

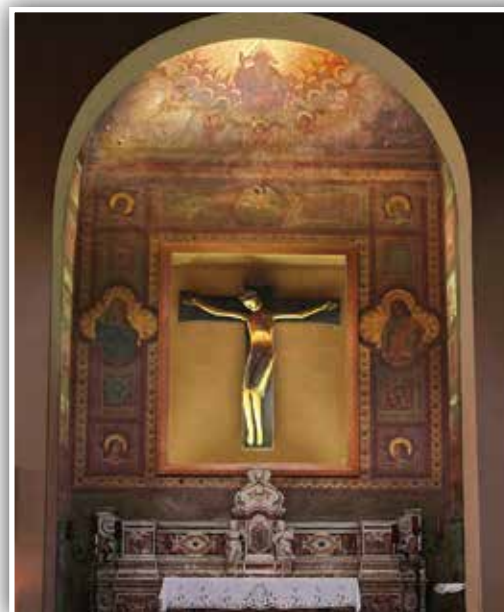
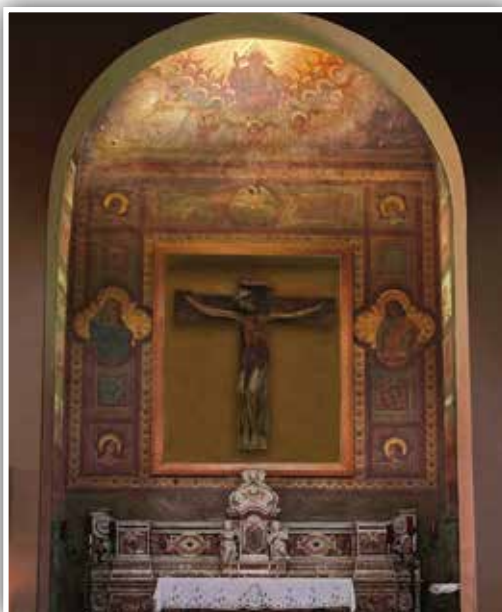
Our goal was to use domotics to transform the Cathedral of Nardò into a “smart building”, a first step towards the creation of a “smart city”.

The original system of the Cathedral of Maria SS.ma Assunta of Nardò probably dates back to the VII-XI centuries. The first significant restoration intervention was carried out by the Benedictine monks after the 1245 earthquake. The oak crucifix dates back to more or less the same period: among the oldest wooden crucifixes in Southern Italy, it is commonly referred to as the “Black Christ”. Further restoration was carried out after the 1350 and 1456 earthquakes, followed by other interventions completed at the hands of various bishops, such as the Neapolitan bishop Antonio Sanfelice (1708-1736), supported by his brother Ferdinando, a famous architect. In 1892, bishop Giuseppe Riccardi decided to start to demolish the Cathedral, but as soon as the first wall surfaces came down, the original medieval structure

was unveiled: the baroque stuccos which had been disguising the ancient cathedral to follow the trends of the past were therefore removed and bishop Riccardi appointed the famous painter Cesare Maccari from Siena to fresco the chancel, the apse and the ogival vault in the presbytery.

The design of the new lighting system of the Cathedral mainly focuses on energy saving systems and the compliance of the chosen illuminating devices with the real needs of the building, through a careful selection of the best solutions, in terms of luminous efficacy, Colour Rendering Index, life, luminous flux and colour temperature, to be positioned and angled according to the specific needs of each single room for the best luminous effect. The chosen illuminating devices are characterised by extreme flexibility, allowing to modify the luminous fluxes through a continuous regulation of the load; moreover, using both halogen and LED lamps (Light Emitting Diode) with dual KNX and DALI control systems (Digital Addressable Lighting Interface), the best illuminating effect is guaranteed, even for any future requirement. Particularly, *Guzzini Illuminazione* provided important support and assistance in the design of custom illuminating solutions, i.e. ad-hoc devices specifically conceived for the Cathedral and equipped, following our indications, with specific DALI feeders and therefore all adjustable and adaptable to each “functional scenario”. Having chosen the BUS system allows to save material, optimise the path of the conduit pipes and carry out quick and simple modifications at any time, simply excluding or adding illuminating sources in a “scenario” or creating brand new “scenarios” by means of elementary programming operations from the





console, without needing a technician, exclusively required if the control unit is to be managed or if an update of the configuration is asked by the Customer.

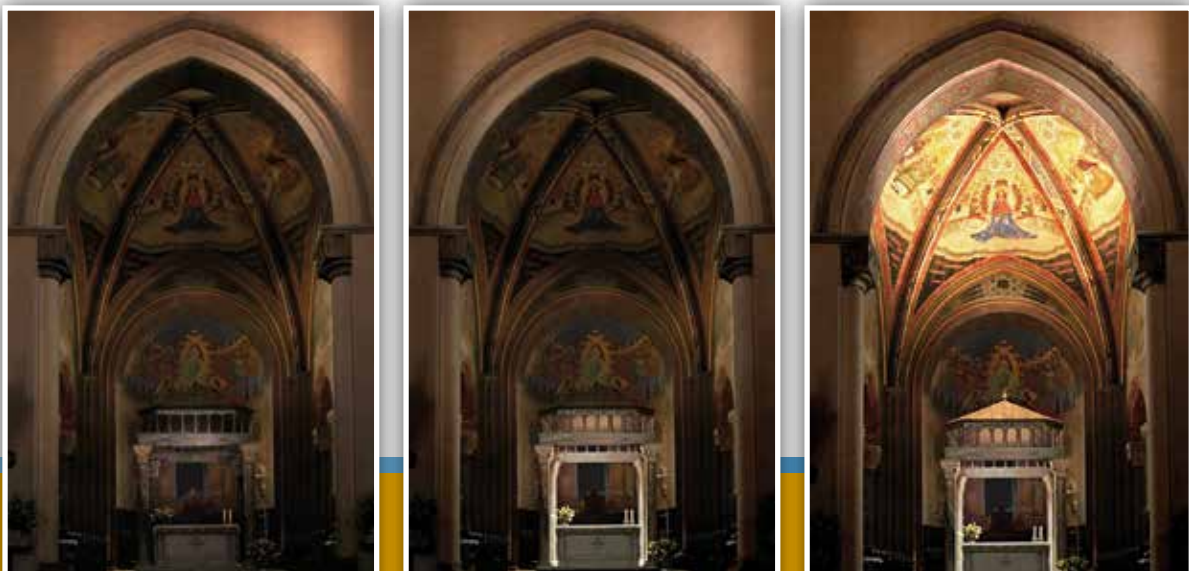
With specific reference to the Cathedral of Nardò, the (still on-going) qualification process is based on the analysis of a system aimed at providing the building with a new, modern lighting system as well as at optimising consumptions for a remarkable energy saving. For such reasons **A DOMOTIC SYSTEM WAS CHOSEN**, already experimented in 1998 in the Sanctuary of San Giuseppe da Copertino, one of the first protected sacred historical buildings in Italy to use domotics. In brief, a domotic system is a system for the control and management of electrical or electrifiable apparels and devices, allowing, among other things, to optimise consumptions. By means of an integrated combination of sensors and digital actuators, the systems can be controlled (even remote) through a software, according to given data transmission protocols. Lighting, heating, watering systems, as well as blinds and electrified windows or alarm systems: everything can be controlled through domotics, also referred to as a “smart” system in that, once programmed, it is able to automatically respond to an event or to a different status of the operated device.

With specific reference to the Cathedral of Nardò, the project provides for an electronic system of interconnection and management. In other words, a system of serial communication on conductors with adequate section and isolation so to allow their installation in the same conduit pipes of the power system, with a DALI (open) protocol to manage the illumination of the Cathedral and an electronic system of management and interconnection (on UTP - Unshield Twisted Pair), adequately isolated so to allow its installation in the same conduit pipes of the power system, with a KNX (open) protocol to supervise and light the accessory areas and the managing of over 50% of all the sockets present in both the sacred and auxiliary rooms, controlled and regulated for an optimised energy consumption. The two domotic



systems are connected by means of specific KNX/DALI gateways and can be programmed by PC (connected through dedicated KNX/USB interfaces), so to guarantee the necessary save of the configuration for an easy reproducibility of the conceived “scenarios” in case of failure. Moreover, further dedicated interfaces (KNX/Internet Gateway and KNX/GSM) allow the systems to be switched on, switched off or controlled (even remote).

The “functional scenarios” designed according to the needs of the Cathedral (liturgic or not), each of them operated by means of ONE SINGLE CONTROL, will be carried out through lighting devices controlled by a program control unit, which will attribute a specific configuration to each single “scenario”, though always modifiable, with no changes in the system infrastructure. All the systems can be controlled via software and be eliminated at any time from one “scenario” and added to another one, or can belong to two or more “scenarios” at the same time with different illumination levels: WITH DOMOTICS THIS IS POSSIBLE! Hence, in the future, should the needs of the Cathedral change, it will be sufficient to update the “scenarios” accordingly and re-programme the system, avoiding masonry works or interventions on the systems, therefore minimising costs and inconveniences.



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Light at Art's service

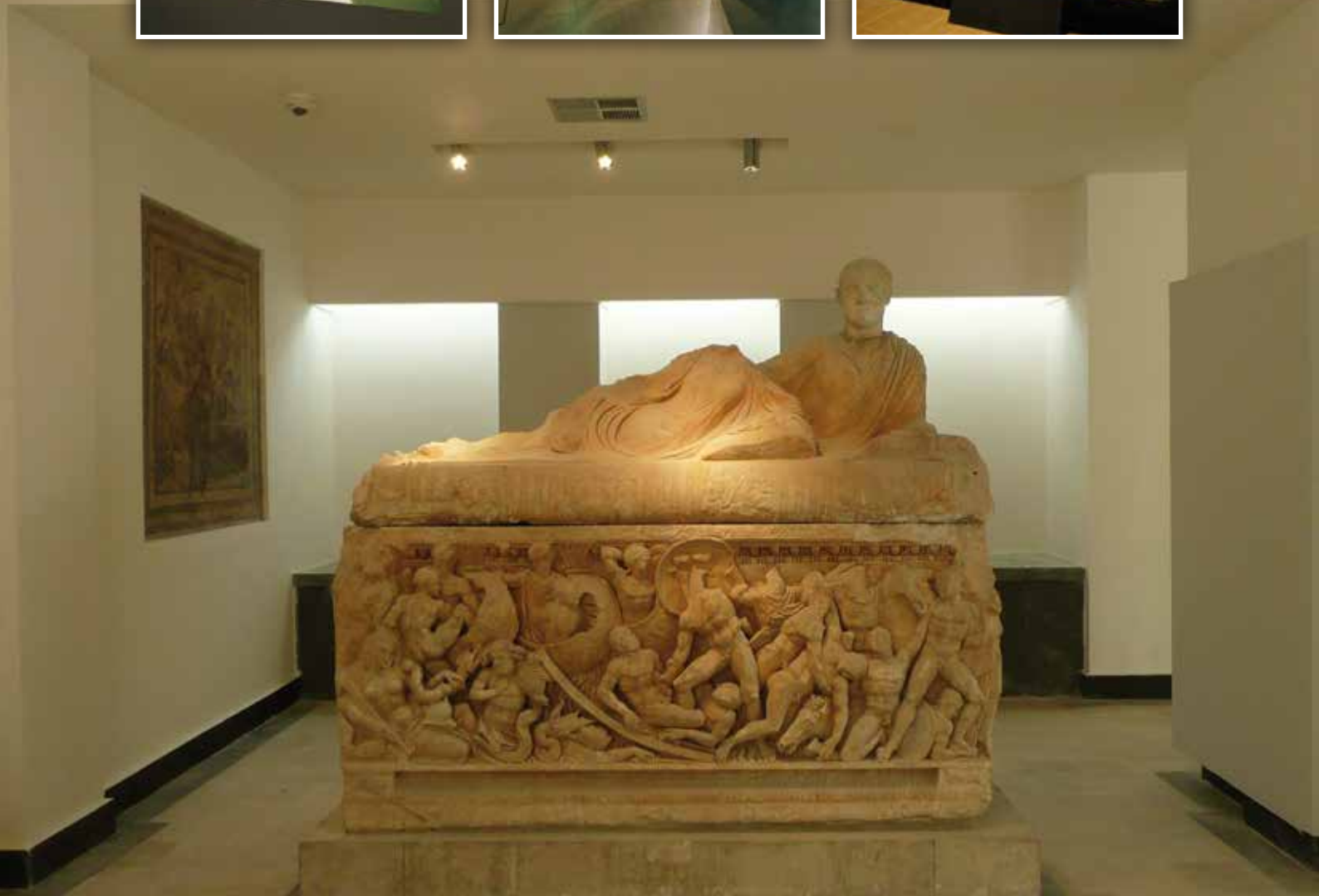
Lighting devoted to the enhancement of the works of art which are exhibited inside the museum can be divided into:

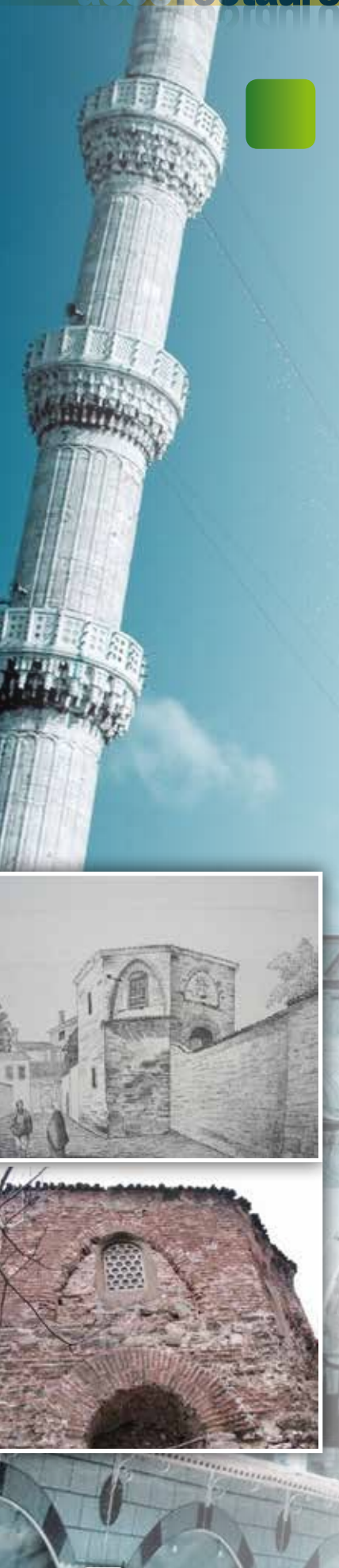
Atmosphere light to appreciate the location where the works of art are inserted, and value indirectly the beauty of the same works.

The contextualization of the work of art, allows to revive the moment created by the artist at that time, thanks to the reproduction of its context.

Light is the base of the value added of each work of art, in order to look, to experience and to record the contents of the same work.







international project

MED-ART – Transnational Cooperation for Cultural Heritage Preservation”



Med-Art (*Transnational Cooperation for Cultural Heritage Preservation*) is an international project financed by Regione Emilia-Romagna within the Program “BRICTS 2012” launched in order to **promote the internationalization of local renewal and preservation enterprises in Turkey**. Med-Art involves directly Assorestauro, the Italian association of the architectural renewal sector, together with its member companies. It also envisages the collaboration of the consulting society Roncucci&Partners (Bologna) specialized in supporting enterprises along all the phases of the internationalization path. **The project will be implemented in 2013, and will last the whole year**. Med-Art is focused on **Turkey, a country that is both a fast growing economy and regional hub**. Turkey is also well known for the vastness of its cultural heritage; from the Byzantine Empire to the Ottoman Sultanate, Turkey has been the host of monuments, mosques, places of power that now need to be preserved. Turkey now represents both an opportunity and a place to explore for the Italian renewal and preservation sector.

Med-Art will give Italian companies which belong to Assorestauro the opportunity to get in touch with this prominent country. **The project represents the attempt to promote the exchange of competencies and know-how between Italian and foreign companies and the establishment of a proper International network involving both economic and institutional subjects**. The initiative will develop a strategic network of relations with Turkish institutional partners (representatives from the Minister of Culture and other Agencies, the Italian Embassy, local Universities and local Trade Associations). **Assorestauro will also start a local branch, called Assorestauro Turchia**, in order to guarantee a continuous presence in the country. Med-Art will also give the participants the opportunity to show their services and products at work by organizing a workshop in Turkey. **This workshop is going to take the form of an actual project: the renewal and preservation of a Mosque in Istanbul**.

Participants will also be individually assisted in the development of a **focused internationalization strategy**, based on the firm’s own characteristics, objectives and needs. The steps will include:

Company check-up / Turkish Market Anlysis / Partner Scouting /Entrepreneurial mission



MED-ART Project
is Financed by Emilia Romagna Region
BRICST Promotional Programme

FOCUS BRICST

PROGRAMMA PROMOZIONALE
DELLA REGIONE EMILIA-ROMAGNA

BRICST
2011-2013

TURCHIA



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RUSSIA



ПОЖАРСКОМУ
ТА 1818



assorestauo®

ITALIA 
Italian Trade Promotion Agency

Russian School of Restoration

Further to the first edition of a series of training courses in Moscow financed by the Italia Institute for Foreign Commerce (ICE – Rome) and coordinated by the architect Elisabetta Fabbri – May 2011

GUP CNRPM MK RF and **ASSORESTAURO** are planning an annual training course in Moscow. The structure of the training course is divided into **three tightly integrated modules** that address the general theme of the restoration of architecture. The division into sessions aims to open the course to the participation of professionals already working in the field of conservation as a course to pursue.

Part I

General approach to the “Conservation” of Historical Architecture and cognitive approach to conservation through knowledge, project, programmed maintenance, on site restoration, technological systems for cultural heritage.

Part II

Improvement of the knowledge on Materials, Techniques, Tools, Instruments,... through Company Case history.

Part III

Stage in the Italian company (in Italy) and practical workshops and project implementation process on a worksite to be defined in Russia

The course consists of lectures and discussion with experts, group work led by conductors, tutorials, guided visits, company case studies, internships in Italian companies and practical work on a historical building to be defined.



PRESENTATION OF



Государственное унитарное предприятие «Центральные Научно-Реставрационные Проектные Мастерские» (ГУП ЦНРПМ).

GUP CNRPM MK RF

Central Scientific Restoration Project Workshop
Russia, Mosca, 109544, Shkolnaya ul., 24. GUP CNRPM

State Unitary Enterprise, Central Laboratory of Scientific Restoration Projects of the Ministry of Culture of the Russian Federation. The Central Laboratory of Scientific Restoration, created in December, 10th 1947, is currently the oldest and the largest organization in Russia involved in planning and design in the field of restoration of Cultural Heritage. During its 65 year old history, CNRPM has acquired a great scientific and practical reputation in the field of studies of historical protected buildings, in planning of scientific conservative projects and re-use of architectural heritage for contemporary use.



special thanks

Alberto Ambrosini
 Dirigente Settore Lavori
 Pubblici del Comune
 di Abbiategrasso

“Convento dell’Annunziata” Guest House in Abbiategrasso welcomes Chinese delegation



In 1997, the “Annunziata”, an old and glorious monastery complex built in the second half of the 15th century, is now a sort of suburban neighbourhood of Abbiategrasso, characterised by terrible hygienic, social and conservative conditions. Isolated within an urban fabric totally careless about the historical importance of the building, this Franciscan monastery and its big Church are now on the verge of structural collapse, although dozens of families, illegal occupants and various businesses occupy every single inch of its surface. Public opinion, also through the local press, urged for a solution to this problem through a decisive action so to put a stop to the slow general degradation of the building. In 1997, after a long negotiation with the owners, the municipal administration eventually purchased the building and started its restoration project, thanks to some funds initially granted by the Region. Such interventions concerned the cloisters and the emergency situations (the tower bell and the roof of the Church). However, 2003 represents the real turning point for the Monastery: the signing of a planning agreement between the Municipality of Abbiategrasso, the Region, the Province, the University of Milan and the State Property Office opens the path to the complete restoration of the building. Its original spatiality was eventually restored, after the Church and the cloisters had for long been divided into decadent homes, warehouses and workshops by means of improper partition walls. The Church also unveiled a whole cycle of frescos dating back to the beginning of the 16th century, signed (Nicola Moiatta da Caravaggio) and dated (October 1519). The restoration intervention, looked after by the Municipal Administration, restored the original large spatiality of the Church and the entire cycle of decorations and frescos, in an environment where the mark of the 15th century, the Renaissance paintings and the Baroque decorations coexist in harmony, contributing to highlight the high historical value of the building.



The Museo del Novecento was formed from a selection of works which originated in the former Civic Collections of Twentieth Century Art. These Collections included acquisitions, loans, and works donated by artists and collectors, amongst whom feature the Jucker and Boschi-Di Stefano families. Some 350 artworks were selected to represent the artistic trends of the last century, from Futurism to Arte Povera. In addition to many artworks displayed in chronological sequence, the museum features halls entirely dedicated to the work of individual artists and specific groups that played particularly significant roles in the history of the city's artistic heritage. The museum is located in the Palazzo dell'Arengario in piazza Duomo, and is linked to the second floor of Palazzo Reale by a suspended walkway. The renovation of the buildings, inspired by the ideal of integrating art and architecture into the urban fabric of the city's heart and has transformed the museum into a new symbol of Milan. Others activities related to the museum include the Novecento Archive – a scientific institution dedicated to researchers, temporary exhibitions and small-scale themed exposés that aim to present artworks not included in the permanent exhibition plan on a rotational basis, accompanied by in-depth commentaries and cultural activities.



IPSAR VESPUCCI

The High School Institute of Hospitality and Tourism “Amerigo Vespucci” was founded in Milan in 1962 and was the first Hotel and Tourism Institute in town. The school soon became a reference point for all those operating in the sector and gradually broadened its activity to the entire province as well as to some of the neighbouring provinces. In 1978, the need to create a second hotel complex in the Western part of the city led to the establishment of a branch, which later became autonomous, today known as “High School Institute of Hospitality and Tourism Carlo Porta”. In 1999, a further branch (today autonomous) of the “Vespucci” School was established in “Via Litta Modignani”, third school complex in Milan. In the current school year, the Institute has 55 active classes, with a total of 1400 students, and offers a national, five-year course on the food and wine as well as the hospitality industry (51 classes) and regional, three-year courses (4 classes) on the catering industry. After these 5 years, the students are provided with all the specific technical, economic and regulatory skills regarding the food and wine as well as the hospitality industry, hence being able to manage and organize all the services of the specialization part. The regional courses on the catering industry form professionals in the catering sector, able to actively manage those activities related both to preparation of meals as well as to those regarding the restaurant and bar, with a more limited autonomy but with competences in the choice, preparation, preservation and storage of raw materials and semi-finished products.

QA

quaderni di assorestauro



ANNO01NR02