

MANAGEMENT PLAN



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Historic Centre of Florence
UNESCO WORLD HERITAGE

The Management Plan of the Historic Centre of Florence, approved by the City Council on the 7th March 2006, is under the auspices of the Historic Centre Bureau - UNESCO World Heritage of the Department of Culture of the Florence Municipality

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INTRODUCTION

ANTONIO PAOLUCCI

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The Reasons of Florentine primacy

"Florence is a city of stone. The architecture possesses the magic of an optical precision instrument. Florence is the city where your footsteps can be heard rebounding off the stone walls on walking at night and where the human figure stands out clearly against the background [...]"

(Guido Piovene).

[..] that special light, typical of Florence, does not dazzle but neither is it, hazy, and at one time, when the air was not poisoned and grey from pollution, we could see it every day; but now it is only clear after the rain or when the tramontana blows [...]"

(Federico Zeri).

"The finest Florentine streets are magnificently stern and sombre, and the strong old buildings project shadows so compact on the ground and river that at one's feet there was always another, different city, full of forms and fantasy [...]"

(Charles Dickens).

"But seeing as Florentine painting was, most of all, art made up of strong personalities, he tried to grasp problems of the greatest interest, and offered solutions that will never lose their value"

(Bernard Berenson).

"The Florentine air is keen and dry [...] the sky is silvery, periwinkle and sapphire blue; like a torrent without a drop of water: it vibrates so distinctly in the blue of fine days that it sometimes seems to close its eyes and you can discern the waves [...]"

(André Suarès).

"The city lays along the ample vale, cathedral, tower and palace, piazza and street, the river trailing like a silver chord through all, and curling loosely, both before and after, over the whole stretch of land, sown whitely up and down its opposite slopes, with farms and villas [...] I can but muse in hope upon this shore of golden Arno, as it shoots away straight through the heart of Florence 'neath the four bent bridges, seeming to strain off like bows [...]"

(Elizabeth Barret Browning).

"Far away in the valley lays Florence, pink, grey and brown, with the enormous antique dome of the cathedral dominating the scene just like a restrained balloon [...] All around on the horizon a wavy fringe of bluish hills covered the white villas [...]"

(Mark Twain).

"The god who made the hills of Florence was an artist. Oh, he was a jeweller, an engraver, a sculptor, a bronze-founder, and a painter; he was a Florentine [...]"

(Anatole France).



These are a few of the many impressions that Florence has evoked. I have chosen them from among several modern authors (writers, poets and art critics) who have lived in the city and have known and loved it. That is enough, however, to help us to understand Florence's multi-faceted complexity and plurality of its emotional impact.

The city is like an optic precision instrument; it is elegance, proportion, rhythm (Piovene). Her hills are a work of art, to the point that the God who created them can only have been Florentine (France). Florence is harmonious splendour (Barret Browning) but also shadows and mystery (Dickens). The light may be special (Zeri), her skies of silver and sapphire (Suarès), though crossed at times by precarious flashes of catastrophic light (Huxley). Her artists are for all time, they are current and paradigmatic (Berenson) whereas the dome described by Twain appears dramatically against the profile of the mountains. The city is something metaphysical which transcends history, in the sense that she is above nature and above history.

So there is an emotional way to represent Florence which is suggestive and poetic. It is what transpires from the quotations listed. There is another way to describe the city that I would define systemic and didactic. Florence is the essential guidebook to Western figurative civilization. In her museums, churches, private palazzi, squares and in the streets of the historic centre, the city shows that she is "*packed with amazing things*" (Zeri). But the singular fact is that these "*amazing things*" are offered to us as monuments and collections of perfect exemplariness. Let me take the three best known epitomical buildings by far: the dome of Santa Maria del Fiore, Palazzo Vecchio and the Uffizi.

The dome, first of all. This is a masterpiece of beauty and technological daring. When Brunelleschi created it in 1431, there was nothing like it in all Christianity. We are stupefied by the Manhattan skyscrapers, but constructions of similar shape and size can be found in all the world's cities. On the contrary, the Cathedral dome of the Florentines in the fifteenth century had no possible comparison.


It was "*magnificent and puffed up*", as Leon Battista Alberti wrote, it entered into competition with the nearby mountains and defied the envy of the clouds, as Giorgio Vasari put it. Looking at it closely, it seemed to brush against the sky.

Seen from far away, from the hairpin bends of the Apennine passes that lead to Florence, one got the impression that it really did cover all Tuscan people *"with its shadow"* (Alberti again). Not only had the ancients failed to construct something similar, but they were not even able to conceive such a wonder of art and engineering. If you look at Florence from a higher viewpoint (from the Piazzale Michelangelo, from the hills of Fiesole, from the views that Via Bolognese offers), you will comprehend that the city which produced that immense and marvellous thing must have been a city on the cutting edge in the 16th century both in Italy and in Europe, not only regarding the civilization of the arts, but also in economic might, in industrial organization, in engineering know-how and in the frontiers of technology. No monument better than the cupola helps us to appreciate, with dazzling vividness, the primacy of Florence in the ages that the guidebooks call Humanism and Renaissance.

And here we have Palazzo Vecchio, a splendid turreted dice of pietra forte. When Arnolfo di Cambio planned it, Florence was entering her heroic century, the century of Giotto and Dante Alighieri.

By means of the productive ranks, which were organized into professional corporations, the people had assumed power and the power was immense, founded on monetary economy, textile production and banking intermediation. The gold florin, *"the alloy sealed by Battista"* as Dante recalls (three-and-a-half grams of 24-carat gold), was the benchmark on the markets of Europe and the Mediterranean. It set prices at Lisbon, at Constantinople, at London, or at Damascus. Florentine merchants and bankers, packed in offices and warehouses under the shadow of the tower of Palazzo Vecchio, transacted silk and spices, copper and alum, Ukrainian wheat and Welsh wool, ship chartering, goods insurance, loans to foreign citizens abroad.

An avalanche of gold - produced from the work and risks of business - crossed Florence and was transformed into stone palaces the likes of which not even the king of France inhabited (Palazzo Medici Riccardi, Palazzo Strozzi, Palazzo Rucellai), or was transformed into cycles of frescos, into altar cloths, into coffers all painted with Ovid's fables, into friezes in glazed terracotta, into libraries packed with precious codices (the San Marco Library, the Laurentian Library), into fabrics, into goldsmith's art, into wonderful silverware.



Anyone stopping in front of the imposing mass of Palazzo Vecchio, anyone from far off who saw the tower, that Tuscan sundial high up against the sky in competition with the dome, must know that this city “invented” the literary language of the Italians with Dante and our figurative language with Giotto, that is to say, it depends in large measure on the economic power and political and financial brilliance that the managerial classes were able to extend in the thirteenth and fourteenth centuries. It was the men who wanted Palazzo Vecchio and who inhabited and governed it as the “signori” or lords of Florence (Piazza della Signoria is the name of the square opposite the building) who enabled the city to become art laboratory and capital.

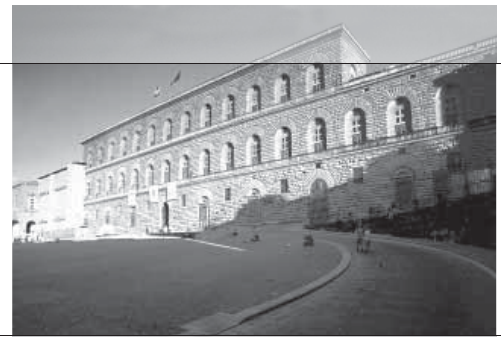
Finally, the Uffizi. A visit to the Uffizi will allow you to appreciate not only the historical trail of Italy’s great art from Cimabue to Tiepolo but also, what is even more important, the pervasiveness and ubiquitousness of Florentine beauty. Some advice I always give to anyone arriving in Florence for the first time, even just visiting a few hours. Go into the Uffizi and walk slowly along the corridors. Don’t worry about Giotto and Michelangelo, Leonardo and Caravaggio for the moment. In future you will return to the Uffizi, there will be other chances to linger at length in front of those masterpieces. For now, just confine yourselves to wandering through the corridors, slowly, very slowly, guided only by the pleasure of looking. On the left, the rooms will be open onto the supreme texts of painting and it will be like you were leafing through a basic guidebook of the West’s great art over five centuries of masterpieces. On your right is Brunelleschi’s dome, the tower of the Palazzo Vecchio, the city’s roofs and bell towers, a glimpse of Piazza della Signoria and the Loggia dell’Orcagna with its sculptures, the fountain, the grand- duke on horseback - a masterpiece by Giambologna - the statue of *David* (the original has been in the Academy Museum for over a century) that was erected on the parvis of Palazzo del Popolo on the 8th September 1504 by Michelangelo, not yet thirty years old, so that it could forever be the emblem of freedom of the Florentines.

Palazzo degli Uffizi, at the behest of Duke Cosimo I de’ Medici, was designed by Giorgio Vasari as the seat of the magistracy and the State Offices (hence the name).

In 1581 - the son of Cosimo Francesco I was reigning - the building at first housed, on the top floor, the most precious art objects of the grand ducal family. A few years later, Bernardo Buontalenti built the “*Tribuna*”, a place of supreme excellence and the sancta sanctorum of Medicean love of collecting things. So, at the end of the 16th century, the first modern museum in the world came into being and it came into being in the air, on the top floor of Vasari’s complex, above the city and above the river. This is the fascinating aspect of world’s finest museum. Continue to stroll down the frescoed corridors. At the end of the first corridor, on reaching the short side of the Uffizi, a balcony over Florence, you have the view in front of you which seduced Bernard Berenson, Hermann Hesse and Elizabeth Barret Browning and which enchants thousands of tourists every day: the Arno crossed by bridges taut like bows, the bell tower of Santo Spirito, the harmonious line of the Lungarno, the shape of the city chiselled like a precious jewel. At this point, you will have understood, first and foremost, that Florence truly is the city of the Uffizi, in the sense that the major museum crosses it like an overhead road and the city visibly enters inside the museum. The beauty abiding in the museum overflows into the squares and streets, it is in the outline of the hills and bridges, the domes and bell towers and the colours of the plaster and stones. You will also have understood that Florentine beauty is made up of reflections and equilibriums. The masterpieces of painting are reflected in the colours and shapes of the city.

One would not exist without the others. Violating the geometric roofs of Florence would amount to violating Paolo Uccello’s *Battle of San Romano*. If Brunelleschi’s dome were different, then Botticelli’s *Primavera* would be, too. In Florence, everything holds together. The artistic penchant of the city is to be understood and known (first understood and then known) as a unitary fact.

The aerial journey through the Uffizi will enable you to appreciate it. Above, I mentioned the “*exemplariness*” of Florence, in other words, the fact that its most significant monuments and works of art are shown to us assembled with didactic clarity. Almost as if the city wanted to offer itself to visitors as a guidebook, rationally organized and easily comprehensible. The splendid, marvellous disorder that is Rome is far from the clarity that is Florence.



Just one example is merited. Go to the Baptistery of San Giovanni, the *"umbilicus urbis"*, heart of Florence's civil and religious history and just circle around it, admiring the three bronze doors, one after the other. To start with, the one by Andrea Pisano which looks towards Via Calzaioli, then the first by Ghiberti, opposite Via Martelli, finally the last, the *"golden gate"* opposite the cathedral, today replaced by a copy. No art history textbook better than the three gates seen in chronological order can explain to you what happened in Florence in those one hundred and fifty years that ran from the revolution by Giotto to the Renaissance perspective of Masaccio and Alberti. First Giotto's plastic measure sealed in the elastic frame of the multifoil (the gate by Andrea Pisano with the *Stories of the Baptist*, 1330-36), then the harmonious elegance of the early Ghiberti who bent late Gothic rhythms to effects that you could call neo-Hellenistic (the Northern Gate with the *Life of Christ*, 1401-25), and finally, in the third gate, the one Michelangelo called *"of Paradise"* (1425-52), here is the *"Alberti window"* opening onto the coloured perspective of the new world revealed by the Renaissance. Perhaps only the three *Majesties* by Cimabue, Duccio and Giotto removed to the Room of the Primitives at the Uffizi constitute, in a visible demonstration of the gradual affirmation of the figurative language of the Italians, a series of didactics as excellent as they are efficacious. I could cite other exemplary places. Suffice it to go through Santa Croce once more to experience *"live"* through its great masterpieces the *"heroic"* season of Italian painting. One begins with the cross painted by Cimabue, arriving at the Giotto in the Bardi and Peruzzi Chapels, continuing with the most significant tendencies of Giotto's heritage (the *"Master of Figline"*, Maso di Banco, the great Taddeo Gaddi who inflames the night of the shepherds with light when they are awakened by the angel in the frescoes of the Baroncelli chapel), finishing up with the *"Legend of the True Cross"* by Agnolo Gaddi, the last reflection of that school. If you go into Santo Spirito and proceed from right to left through the radial chapels designed by Brunelleschi which, in an uninterrupted rhythm of niches, envelop the transept and apsis of the church. You will then find that you are faced with the most perfect *"museological"* layout of sacred paintings and sculptures of the Renaissance period (Filippino Lippi and Andrea Sansovino,

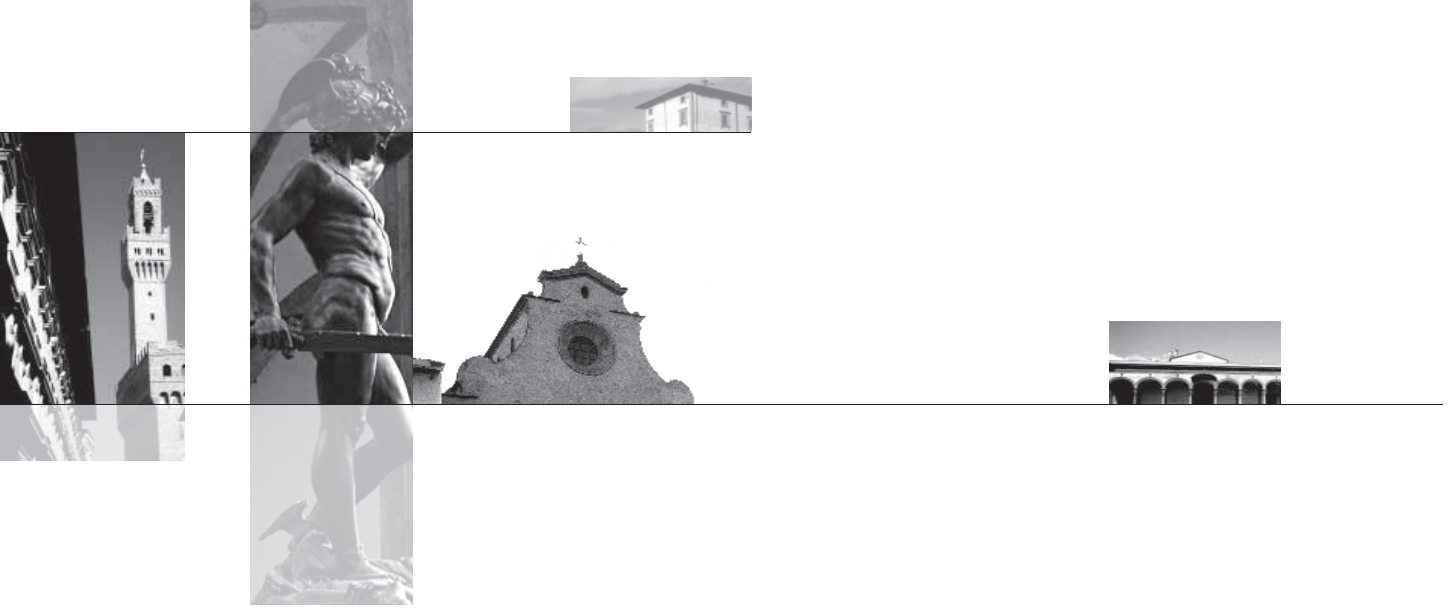
Raffaellino del Garbo and Francesco Botticini) imaginable. Nowhere else (except in the cathedral of Pienza built by Bernardo Rossellino, personally furnished by Pope Pio II Piccolomini and never changed since then) will you find a place where the Renaissance altar cloth lies in its original collocation, in the same architectonic space, in the same light in which the artist saw, measured and evaluated it when he designed it, and then placed it on the altar.

In the Capponi chapel in Santa Felicita, where is housed the Pontormo masterpiece, the *Deposition*, you will find the didactic exemplariness of groups of art works which have passed down to us intact. They will be met, too, in the Laurentian Library by Michelangelo, archetype of all libraries, or in the Pazzi Chapel in Santa Croce, conceived and begun by Filippo Brunelleschi or, again, between the porticos of the Innocents in the Piazza Santissima Annunziata, the blue and white tondos covered with majolica tiles by Luca della Robbia, or Tacca's fountains. In the Brancacci chapel at the Carmine, there is confrontation between the great figurative cultures that see in the modern era (the naturalistic, luminous age of Masolino, but also that of Gentile da Fabriano, the Linbours, Van Eyck and the other, volumetric and perspective age of Masaccio and Brunelleschi, Nanni di Banco and Donatello).

The one culture is distinguished from the other but, at the same time, they are reflected in each other.

We come upon the absolute peak in didactic exemplariness in the Sagrestia Vecchia of San Lorenzo, the first nucleus of Brunelleschi's building intervention in that splendid basilica, the local parish of the Medici House. If, for some kind of atomic catastrophe, we had to save a piece of Florence in its entirety, I would propose neatly cutting off the Old Sacristy of San Lorenzo, enclosing it in something indestructible and, if necessary, transporting it onto another planet. Because, among Brunelleschi's architectonic measure and the dramatic, expressionistic, plastic art of Donatello - author of the bronze gates and the polychromatic stuccos - there is no other document of Florentine Renaissance civilization which is so beautiful and so significant.

In the niches of Orsanmichele, the ancient church of the Arts, great Renaissance sculptures of Ghiberti, Donatello, Brunelleschi and Nanni di Banco offer the most superb, complete anthology that can



be imagined, whilst anyone who loves the nineteenth century in its classical, romantic and veristic variations will not find any more suggestive, exhaustive place than the Gallery of Modern Art in the Pitti Palace. Florence is the city of museums. This is true if you think of the fame and number of its collections. Two-hundred and fifty thousand are the movable items of art (from Botticelli in the Uffizi to the coins and enamels in the Bargello) registered in inventories; grouped together as if stratified by the omnivorous love of collecting of the Medici, safeguarded by the Lorraines, preserved, expanded and developed by generations of erudite conservators.

It must still be said that museums in Florence (this is a peculiar feature of theirs) are not places separated from the city. On the contrary, they are part and parcel of it, they innervate it and give it order and meaning. So that we can understand this, we must return to the Uffizi and pause there where the building looks onto the river and look over at the area the other side of the Arno, the "Oltrarno". You will then see that a long, covered road leads away from the construction, crosses the Ponte Vecchio and arrives where, among the trees of Boboli, you can glimpse the massive bulk of the Pitti Palace. That covered way is the Vasari Corridor and the building of light and dark stone where the road ends up at houses other museums with famous names: the Palatine Gallery, the Silver Museum, and the Modern Art Gallery. The garden of the once royal palace itself – the park of Boboli – is a museum under the open sky, admirable synthesis of nature and human artifice.

At this stage, you will have grasped the essential point; that is, the conformation of the Florentine museum system.

This is what I call the "museum tree".

From Palazzo Vecchio to Forte Belvedere, through the Uffizi, the Vasari Corridor, the Pitti Palace and the Boboli Gardens, Florence is uninterruptedly covered by a system of public collections that has no rival in Europe for size, rarity and typological variety. If the main trunk of the "Florence museum" lies on the axis Palazzo Vecchio - Palazzo Pitti - Forte Belvedere, joining up the two lungs of the historic centre (the "here" and the "there" of the Arno), the lesser segments radiate from it, like the branches of a huge tree, leading to the other realities of the city's districts.

There are museums which, in an age of scientism and positivism came into being by direct gemmation from the Uffizi (the Bargello, the Archaeological Museum, the Silver Museum, and the Science Museum). Others have originated from a didactic project to make them the showcase of exemplariness and excellence. This is the case of the Academy, the place where the *David* and *Prisoners* by Michelangelo stand. At times the museum was born of the cross-effect of nineteenth-century appropriation by the State of places of worship and of the special exploitation of authors and areas of particular significance. So it was for the Medici Chapels Museum, a portion of the basilica of San Lorenzo housing the famous Tombs by Michelangelo, for the San Marco Museum dedicated to the memory of Fra Angelico, for Casa Buonarroti which was inhabited and furnished by Michelangelo's heirs and where the testimony of his life and art are collected, for the Last Suppers of the ancient convents (Sant'Apollonia with its frescos by Andrea del Castagno, San Salvi renowned for Andrea del Sarto's *Last Supper*, Ognissanti and Fuligno known, respectively, for Ghirlandaio and Perugino).

So Florence is not a "museum city" but a "city of museums".

If it is true that the museums form the bones of the city and innervate and lend meaning to it, then it is also true that in no other place in Italy can the museums be felt so vividly to escape their confines and occupy the squares and streets, become a city with ancient candidness. Berenson used to say that just going to a restaurant or even the hairdresser in Florence was enough to encounter Donatello and Michelangelo. It is absolutely true. Tourists who cross Piazza della Signoria and pause for a moment under the *Perseus* by Benvenuto Cellini and the *Rape of the Sabine Women* by Giambologna, two of the finest, most renowned statues in the world, experience this every day.

Antonio Paolucci

INTRODUCTION

*"... In vain I set off on a journey
to visit the city: compelled to remain
at a standstill and the same as always for better
remembrance, Zora languished, fell into ruins
and faded away. Earth has forgotten it."*

*"At Maurilia, the traveller is invited to visit
the city and at the same time to observe certain
old illustrated postcards representing it
as it used to be... So as not to disappoint the inhabitants,
the traveller must praise the city in the postcards
and prefer it to the present state, though taking care
to contain his regret for the changes
within precise rules: recognizing that the magnificence
and prosperity of Maurilia on becoming a metropolis, if
confronted with the old provincial Maurilia,
they do not repay a certain lost grace, which
may still be enjoyed now, though only in the old postcards,
whereas formerly, with the provincial Maurilia
in front of you, nothing pretty could be seen,
and even less would you see it so today
if Maurilia had remained just as it was,
and that in any case the metropolis has this further attraction,
that through what it has become, you may think back
with longing to how it was."*

*"...it is pointless establishing whether Zenobia is to be rated
among the happy cities or the unhappy ones. It is not in these
two kinds that dividing the cities makes sense, but in another two:
those which continue through the years and changes
to give their shape to desires and those in which the desires either
manage to cancel the city or else they themselves are cancelled."*

I. Calvino, "The invisible cities"

The Management Plan of the UNESCO Heritage of Mankind site regarding the Historic Centre of Florence, one of the first sites singled out by the United Nations agency (1982), cannot be considered merely a formal fulfilment (however fair and useful it is that UNESCO should expect the already classified sites to work out such a Plan, required as the condition for new entries to be inscribed onto the List). Indeed, in the complex, structural course which led to the Plan being drawn up, the Florence Municipality did not envisage it like this. When it became clear that the Italian Government was stepping hard on the accelerator, trying to have every site provided with this instrument in their bid to help the sites emerge from the state of coma they were in - rather than entrusting an external organization to draw up the Plan (as happened in other situations and just as had been proposed) - the Municipality of Florence set up a dedicated office in the knowledge that to make the most of the site, it was not just a case of filling in forms and approving a document for storing neatly in a filing cabinet, but of setting up a policy, a strategy over a medium-long period.

It was a happy choice, not only because of the qualitative outcome of the plan which the scanty, but stalwart, office staff managed to achieve (today presented in UNESCO circles as one of the most interesting models in Italy), but also because, thanks to the lay-out, the issue of the Historic Centre - of its safeguard and renovation - came from a specialist area of fragmentary intervention among the multiple bodies and structures of the Municipality itself, to be taken up as the complex, integrated policy of the different sectors, co-ordinated with the State Monuments and Fine Arts Service. This is why it was an overriding consideration to constitute a permanent co-ordination committee in which almost every Department of the Florence Municipality participates. Solicited by the UNESCO site Thematic Bureau and the Department of Culture, they meet to tackle the most diverse problems entailed by the UNESCO site management. In the same way, the City Council has set up a discussion table to co-ordinate between the Municipality and the State Monuments and Fine Arts Service, both qualified with regard to the Historic Centre. In this way there is just one place where to tie up those multiple relations necessary between these two institutions so as to intervene neatly and coherently on the area. The distinctive sign of the Management Plan concerns, after all, our site and it is precisely that of complexity. Because, in daily intervention on a historic centre like the one in Florence, the extraordinary vastness of the historical and artistic heritage deposited here over the centuries (and which must, first of all, be safeguarded), needs co-exist with the ordinary life in a medium-sized city which is involved in all the phenomena of globalisation (starting with the truly macroscopic phenomenon of transferring millions of people - here for tourism - from one place to another).

A concrete example of this complexity? Let us take the case of the S. Maria Novella area. The City Council is committed to massive and delicate intervention in this area of considerable artistic heritage with the restoration of Alberti's façade on the basilica, of the obelisks and of the former Leopoldine complex making it over as a museum, including the reorganization of the square as a whole.

The strategy pursued is that of rehabilitating and updating an entire area under cultural guidelines, both safeguarding its heritage (not simple at all if you consider the discussions on the design and materials of the square, a choice involving a complex evaluation as to which of the various stratifications superimposed between the thirteenth and twentieth centuries to concentrate on) and also increasing its value (what museums and how to connect them up; how to fruitfully integrate the S. Maria Novella church and museum; etc.).

But this strategic definition (by no means easy) did not take place in a crystal ball, but in the ferment of the contradictions of everyday life in the square (from rubbish collecting to catering activities, from the presence of foreign communities who make an intense use of the square, to the various economic activities over this space, from the redefinition of temporary structures that have their base here, as far as the problems of the complete pedestrianization of the square). In a nutshell, in this complex and perpetually unstable equilibrium between protection and daily life, between the past and the present, lies all the difficulty of conceiving and nursing the Management Plan of a UNESCO site such as the Historic Centre of Florence. A Plan which, if it is suitably hinged on the active safeguard of the site so as to guarantee its conservation, it has chosen not to avoid problems by perhaps covering them up with a shining gloss of rhetoric on the magnificence of Renaissance Florence, which is always the same. That is why the Plan is a set of operative rules, procedures and ideas for projects which involve the plurality of bodies that stand firm over the site of a city in a continuous, often contradictory, transformation. The Plan is also an informative instrument to make the citizenship aware of the particularity of this site (I am ready to bet that 85% of Florentines do not know that UNESCO has declared their historic centre heritage of mankind or that the Thematic Bureau, in collaboration with other bodies such as the University and the UNESCO Centre in Florence, has carried out special information operations in as much as one tends to protect only that of which one is aware of the value).

We do not believe that bans or sanctions on behaviour detrimental to our heritage may, on their own, serve as a deterrent, whilst we are convinced that they may work if they are backed up by continual activities of information and education. It will, of course, never be possible to keep a watch day and night on every monument in this city so as to prevent them from being damaged or painted on; that would be unrealistic, and economically and socially unsustainable. Anyone requesting that is only producing base demagoguery, perhaps supported by some sensational article in a complaisant newspaper, but it is well known that this is not the way.

Contrariwise, it is necessary with the maximum effort, with intelligence and continuity, every day to instruct citizens and visitors and get them to understand the speciality of each corner of this extraordinary city.

The subject of the UNESCO sites and their correct management has come out of the umbra of mere evidence, in which for years it was banished, to become a central question for the communities and institutions proposing their conservation. Not just because the affair of the Val d'Orcia called for onerous responsibility and consistency, thanks to a proper campaign drawing the attention of the citizens (more or less distinguished) and the press, but also because many are the candidates hoping to get on the List as it has been appreciated how this is an important step in a wider strategy to enhance the value of these extraordinary monuments.

Suffice it to mention the case of Genoa, the last of the Italian 'entries', where inclusion on the List of UNESCO sites was conceived as an important stage in the structural and social rehabilitation of the old city harbour. The aim was to attract and earmark substantial investment, involving citizens and the city's economic and social forces in a shared project.

Let us imagine that for Florence, as well, the topic of management of the historic centre is placed in this perspective. The fate of Florence hangs where the three cities Zora, Maurilia and Zenobia meet, as imagined by Italo Calvino in his book "The invisible cities", and as placed in the epigraph at the beginning.

Every city is a hill-top city; it is a candelabrum intended to shed light on the road of history...
Of crucial importance, some cities stand protected by eternal values, dragging behind them, along the whole course of centuries and generations, historical events in which they have taken part and witnessed.

Giorgio La Pira 1955

FOREWORD

FOREWORD



Florence incarnates, for the world, the dream of beauty and good taste and of the arts and culture: it possesses a primacy which must be maintained, not with petrification in conceptual classification, but with the strength of intelligence and with strategic planning.

The Florentine community must put itself forward as a place to work out cultural models and develop advanced research, but also as a storehouse in continual enrichment of important memories for the sciences of man, nature and society.

The shared management of its cultural heritage, the coordination of resources for its protection, the involvement of stakeholders and communities are requirements on which the success of the Management Plan and its implementation depend.

Particular thanks are due to all members of the Inter-directional Group of the Municipality of Florence (Gruppo Interdirezionale del Comune di Firenze) and the Discussion Table of Monuments and Fine Arts Services (Tavolo delle Soprintendenze) for the Management Plan, to the staff of the Strategic Plan Florence 2010 (Piano Strategico Firenze 2010) and to all the colleagues and administrators who have given us a hand in this enterprise.

INTRODUCTION TO THE MANAGEMENT PLANS

On 16 November 1972, the “Convention concerning the Protection of the World, Cultural and Natural Heritage” was adopted in Paris. By it, participant states took on the obligation (art.4 of the Convention) of guaranteeing the identification, protection, conservation, improvement and transmission to future generations of the cultural and natural heritages on their territory.

To this regard, an inter-governmental committee was instituted by UNESCO (art.11 of the Convention) to safeguard world cultural and natural heritage. Named “World Heritage Committee”, it was entrusted, on the basis of data provided by each participant state, with setting up, updating and distributing a list of the world heritage assets considered of outstanding universal value (the Historic Centre of Florence was added to the List in 1982) and with drawing up a list of world heritages in danger, indicating the assets for the safeguard of which intervention and maintenance are necessary. International assistance has been requested for sites on this list.

UNESCO recently decided to reinforce its action of safeguard of cultural and natural heritages by adopting active policies to protect the properties and trying to identify new management instruments able to combine the demands of conservation of the sites with the socio-cultural dynamics continually transforming cities and landscapes.

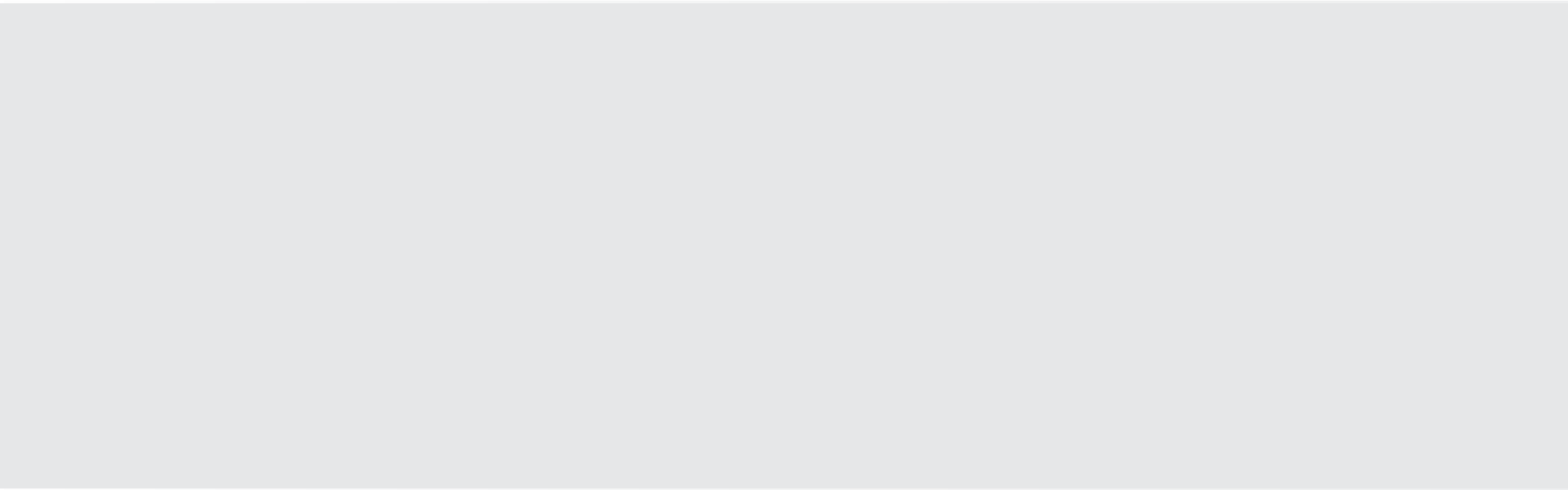
To this end, UNESCO established in 2002 that the inscription of new sites on the World Heritage List should necessarily be subordinated to the predisposition of Management Plans and, successively in 2004, it recommended such undertaking for the sites already on the List. Because UNESCO laid down such obligations without proposing a sole model of Management Plan, the Italian Ministry for National Heritage and Culture set about making up for this shortcoming by instituting the Advisory Commission for Management Plans of UNESCO sites by decree on 27 November 2003, drawing up the Guidelines for Management

Plans presented during the Second National Conference of Italian sites on the World Heritage List, which took place at Paestum on 25 and 26 May 2004.

The Management Plan outlined by the Commission is a flexible instrument competent to ensure the conservation of the outstanding value of the site, to analyse the forces of change and modification that can be seen not only in the cultural context but also in the socio-economic context and, by means of involving various bodies and stakeholders, be in a position to select the objectives and operative strategies to be adopted so as to enable the sustainable development of the site and the safeguard and enhancement of its cultural and landscaping heritage.

Thus, the Management Plan is not intended to be a mere document analysing the area, but it is offered as a strategic, operational instrument to select the objectives and furnish a definition of the actions and strategies to pursue in order to attain such objectives. An instrument oriented to developing conservative synergies, capable of promoting projects of safeguard and enhancement, coordinated and shared by the various bodies operating over the territory for the safeguard of the site and able to foster the optimization of resources and the rationalization of economic investment.

Furthermore, the Plan is put forward as a dynamic instrument capable of periodically evaluating the effectiveness of the selected operational strategies and able to replace inefficacious projects with new actions appropriate for the particular temporal needs of the site. To this end, the actions and projects will be monitored in the final stages of the document, which, depending on the analysis and survey of suitable indicators, allows the achievement of the objectives to be verified and enables appropriate correction to be made and the necessary revisions to be carried out.



FIRST PART

FIRST PART

THE FRAMEWORK OF REFERENCE OF THE PLAN

The guidelines provided by the Advisory Commission for Management Plans of UNESCO sites were followed in drawing up the Management Plan of the Historic Centre of Florence, and it was necessary to make variations to the model so as to make this instrument of management suitable for the needs of the city area. Recognition of the universal value that makes the site unique and of outstanding world value is the priority grounds on which the Management Plan of the UNESCO site is set up. For this reason, in the first part of the Management Plan of the Historic Centre of Florence, a careful reflection on the motivations which allowed the city to be inscribed on the World Heritage List in 1982 is put forward, and the historical, artistic and cultural characteristics which distinguish Florence and make her unique and inestimable are highlighted. Also presented in this first section is the Historic Centre Bureau – UNESCO World Heritage, delegated to draw up and monitor the Management Plan. The main bodies, both public and private, to be involved in defining operational strategies and in programming the lines of intervention have been singled out. The desire to work out a shared, integrated plan has indeed favoured collaboration between the Historic Centre Bureau - UNESCO World Heritage - and the various bodies operating over the Florentine area for the safeguard of the site. This cooperation is an indispensable tool for programming a strategy of intervention relevant to the real needs of the city and to foster coordination of economic resources used for the safeguarding and development of the historic centre.

CHAPTER I

Florence on the World Heritage List

I.1 Reasons for Inclusion

The Historic Centre of Florence, closed within the circle of avenues traced over the old medieval city walls, was inscribed on the World Heritage List in 1982 during the sixth session of the UNESCO World Heritage Committee (in chronological order, the fourth Italian site and the hundred and seventy-fourth world site) on the basis of criteria I, II, III, IV and VI defined by the World Heritage Committee (for the complete list of criteria, see annex I). The International Council of Monuments and Sites (ICOMOS) backed up the proposed inscription of the Historic Centre of Florence on the World Heritage List with the following motivations:

Criterion I - The urban complex of Florence is in itself a unique artistic realization, a chef-d'oeuvre absolute, the fruit of a continuous creation over more than six centuries. Leaving aside its museums (the Archaeological Museum, Uffizi, Bargello, Pitti, Galleria dell'Accademia, etc.), the greatest concentration of universally renowned works of art in the world is found here - the Cathedral of Santa Maria del Fiore, the Baptistry and the Campanile of Giotto, Piazza della Signoria dominated by Palazzo Vecchio and the Palazzo Uffizi, San Lorenzo, Santa Maria Novella, Santa Croce and the Pazzi chapel, the Convent of San Marco with houses paintings of Fra Angelico, Santo Spirito, San Miniato, etc...

Criterion II - Since the Quattrocento, Florence has exerted a pre-dominant influence on the development of architecture and the monument arts - first in Italy, and throughout Europe: the artistic principles of the Renaissance were defined there from the begin-

ning of the 15th century by Brunelleschi, Donatello and Masaccio.

It was in the Florentine milieu that two universal geniuses of the arts - Leonardo da Vinci and Michelangelo - were formed and asserted.

Criterion III - The Historic Centre of Florence attests in an exceptional manner, and by its unique coherence, to its power as a merchant-city of the Middle Ages and of the Renaissance. From its past, Florence had preserved entire streets, fortified palaces (Palazzo Spini, Palazzo del Podestà, Palazzo della Signoria), loggia (Loggia del Bigallo, Loggia dei Lanzi, Loggia degli Innocenti and tel Mercato Nuovo), fountains, a marvellous bridge of the 14th century lined with shops, the Ponte Vecchio. Various trades, organized into prosperous arts have left several monuments such as the Orsanmichele.

Criterion IV - Florence, a first-rate economic and political power in Europe from the 14th to the 17th century was covered during that period with prestigious buildings which translated the munificence of the bankers and the princes: Palazzo Rucellai, Palazzo Strozzi, Palazzo Gondi, Palazzo Medici Riccardi, Palazzo Pandolfini, Palazzo Pitti and the Boboli Gardens- as well as the sacristy of San Lorenzo, the funerary chapel of the Medicis, and the Biblioteca Laurenziana, etc.

Criterion VI - Florence is materially associated with events of a universal importance. It was in the milieu of the Neo-platonic Academia that the concept of the Renaissance was forged. Florence is the birthplace of modern humanism inspired by Landino, Marsilio Ficino, Pico della Mirandola, etc...

I.2 The recognition of value

In 1981, ICOMOS put forward the candidacy of the Historic Centre of Florence as a World Heritage site, justifying it with the following motivations: "this outstanding cultural value should have been inscribed in the first World Heritage List for good reason, and any justification would, therefore, have been inappropriate and superfluous. ICOMOS underlined the fact that the Historic Centre of Florence met every criterion laid down by the Convention". The Historic Centre of Florence was defined by ICOMOS as "a unique artistic achievement, a masterpiece, the outcome of the continual work of creation over six centuries" (Criterion I), able to exert "a predominant influence on the development of architecture or monumental arts, first in Italy and then in Europe" (Criterion II), with its streets still preserved intact, fortified palaces (...), loggias, fountains, a marvellous bridge from the fourteenth century", (Criterion III), which attained "economic and political power in Europe between the 14th and 17th centuries" (Criterion IV) and was involved "in events of international importance. In the sphere of the Neo-Platonic Academy, it developed the concept of the Renaissance" (Criterion VI). During the drawing up of the first Periodical Report regarding progress on implementation of the World Heritage concerning the state of conservation of World Heritage Assets (completed in October and uploaded on the World Heritage web site at the internet address www.whc.unesco.org). The Historic Centre Bureau - UNESCO World Heritage - has outlined recognition of the site's value which had not been compiled for Florence, though required since 1990 from all inscriptions on the World Heritage List. The proposal, subsequently transcribed, will be examined by the advisory bodies in charge, and if maintained to be suitable, will be transmitted to the World Heritage Committee for approval.

Authenticity and integrity of the site

The uniqueness of Florence's Historic Centre, described so well by ICOMOS, derives from the authenticity and the integrity of the site which, by means of the continuous effort towards its safeguard and in carrying out considerable restoration interventions, retains numerous monumental and artistic testimonies to its past.

From the "Roman quadrangle" in the zone of Piazza della Repubblica to the narrow streets of the medieval city, up to the splendours of the sixteenth century royal palace at Palazzo Pitti and as far as the transformations of Florence the Capital, the whole history of the city can be traced. Furthermore, the concentration of such a rich, prestigious historic-artistic heritage, and also a scientific and naturalistic legacy, in a space so circumscribed and well-delimited like that of the historic centre, makes the city of Florence unique and precious, not only in the eyes of the inquiring visitor but also in those of the scholar and citizen. Extraordinarily beautiful churches, museums and art collections, historical gardens, piazze, streets, antique palaces: Florence may reasonably be defined a "widespread museum"; not a mere container of works of art, but a work of art in her own right.

Beyond its monumental aspect, the image of the historic centre of Florence lives in the traditional artisan workshops, which for centuries have offered a qualitatively high level of production, in the respect of ancient manufacturing techniques, particularly regarding precious metals such as gold and silver, but also in the casting of bronze. Moreover, the centre of the city is animated by numerous historical shops or commercial enterprises that can boast a long tradition of selling various products on the same premises where the activity is carried on, but that are also unique in production. Florentine craft activities and historical shops bear concrete testimony of the past, guarantee continuity in tradition and allow the image of the ancient city to survive in its multiple aspects.

Florence's magnificent centre and surrounding hills, with their colours and fragrances, become the ideal frame for feasts and walks that enable one to appreciate the high landscaping value of the city and its territory. All these elements have attracted (and continue to attract) numerous visitors who, ever since the epoch of the Grand Tour, have crossed whole continents to reach Florence, fascinated by the city and its image, but also attracted by the delicacies that the local oenological and gastronomic traditions offer.

Well known references are the wine, tasty foods, the links the city has with the surrounding countryside, a choice area for wine production which is increasingly appreciated also by illustrious guests.

CHAPTER II History and historical identity

II.1 Historical outlines

However, Florence must absolutely not be considered a city closed in nostalgic contemplation of its past, but rather a city open to innovation and committed to programming its future. Its image over recent decades, especially after the development of activities in the fashion sector, is modified: next to the cultural essence, that of commerce and high society are increasingly present. Florence evokes a unique, refined atmosphere; it is a place you may dedicate to elegant (though costly) shopping. It is the preferential framework in which to present the season's new haute couture collections. The promotion of activities at a high level permits Florence to renew its image and to grow, also economically speaking, creating new opportunities for young people, but always remaining in harmony with its past.

Comparison with other sites

The intense concentration of works of art within a circumscribed area like the historic centre distinguishes Florence from any other city, setting it up as a true casket of art and culture, inside which you can find traces of historical events one after the other over the centuries.

In the course of time, a particularly fertile cultural climate may have developed in many other places where the presence of illuminated patrons of art probably involved artists, men of letters, poets and scientists in their activities. However, the results reached in Florence between 1300 and 1500 have rarely been equalled. Indeed, only in Florence have those social, cultural and economic dynamics been created, consenting that awesome development in every sector. Giotto, Brunelleschi, Donatello, Masaccio, Leonardo and Michelangelo, considered the fathers of modern art, were shaped here and they carried out a fundamental part of their activities in the city of the lily.

In fourteenth-century Florence, Dante experimented by writing poetry in the vernacular, ancestor of the modern Italian language. In brief, Florence's contribution to the development of Italian and international culture has reached outstanding magnitude, thus distinguishing it from any other locality.

Founded in 59 B.C. as a Roman colony with the name of *Florentia*, the city was enriched with monumental complexes especially in the age of Hadrian after the emperor had realized the new passage along Via Cassia, of course including in it *Florentia*. The first framework of a Roman built-up area consisted of vast blocks of elegant *domi*, divided by paved streets, having pavements with an excellent drainage system. The city was enclosed within brick walls which had circular jutting towers disposed in pairs in correspondence with the four main gates. As by tradition, the forum was collocated at the crossways of the *cardine* and *decuman* streets, and extended for about a quarter of the present Piazza della Repubblica. There were numerous public buildings in the southern belt of the town a huge thermal complex near the present-day *Via delle Terme*, a theatre between *Via de' Gondi* and *Palazzo Vecchio* and an Amphitheatre, the curved line of which is still visible in the proximity of *Via Torta*. Repeatedly under siege and sacked by the Barbarian populations, the city experienced a moment of great revival from the tenth century until the entire eleventh century, when it was enriched with new buildings constructed according to the spirit of the Florentine Romanesque, distinguished by peculiar characteristics. The greatest example is the Baptistery with its essential geometric lines stemming from a new interpretation of classical modules.

But the eleventh and twelfth centuries were also the centuries of both political and economic growth: the population of Florence reached 30.000 inhabitants; the increase in production and commerce brought the development of suburbs outside the city walls; and the city was endowed with new churches and convents constructed by mendicant orders settling in the city and in need of new, bigger spaces (*piazze*) for their preaching. So it was that, while the whole area was shaken with fights for power (alternating between the hands of the Guelphs and those of the Ghibellines), the city asserted itself as an economic and financial power and took on a different aspect, with the profile of towers and bell towers.

Florence lived its highest splendour in the fifteenth century due to the concentration of brilliant personalities such as Filippo Brunelleschi and Leon Battista Alberti in the field of architecture, of Masaccio, Paolo Uccello and Sandro Botticelli for painting, of Donatello, Lorenzo Ghiberti and Luca della Robbia for sculpture, with at the apex, the two enormous talents of Michelangelo and Leonardo da Vinci. Still in the 15th century, in the place of the republican system, the seigniori of the Medici family became established.

In the 16th century, after vain attempts to restore republican freedom, a dynastic regime was instated with the creation of the Grand Duchy of Tuscany that was to govern the city up until the extinction of the dynasty in 1737.

In this long period, building in the city was almost entirely carried out by the Medici and the other noble families, losing its public character. With their dimensions and originality in design, private palaces were given the task of representing the prestige and power of the owners. The phenomenon of the Grand Tour blossomed in the eighteenth century, inspiring young aristocrats and intellectuals from northern European countries, attracted by the prestigious literary and artistic activity, to take the road for Italy and visit her cities. In this way, a vision of Italy took shape that contrasted the decadence of the present with the lavishness of the past, represented by the appeal of the testimonies to classical antiquity of the Renaissance. Florence acquired its own specificity for its contribution of various factors that accentuated its image of "city of art" and "cradle of the Renaissance". When the Medicean dynasty was extinguished in 1737, the Grand Duchy passed to the Lorraines until 1859 when it was annexed to the newborn Italian State. The capital of Italy from 1865 to 1870, Florence became the cultural centre of the nation, but, in a short time, it also found itself facing a change of role in its functions without precedent. In this period, the profile of the city underwent pronounced transformation, with the knocking down of the city walls, then replaced by the ring of avenues, the demolition of the Mercato Vecchio and the construction of Piazza Vittorio Emanuele II, the present Piazza della Repubblica.

Hard hit during the Second World War, Florence lived the highest and most dramatic moments in its recent history in the August of 1944 with the liberation of the city from the Nazi-Fascists and in November 1966 with city floods.

II. 2 Historical identity

Of course, the image of the city is still strictly tied to its cultural heritage, considering the objective substance and high quality connected to particular historical events in the city, the Florentine Renaissance, in particular. Insisting on the artistic and literary aspects of the Renaissance experience (the enjoyment of works of art) has stimulated a series of studies that, in turn, insist on the role of the city in the perspective of art history. Such studies also inspire activities linked

to putting together collections and restorations, which often have as protagonists foreign residents, together with those connected to them in various countries. It must then be considered that, unlike other cities which have suffered the acquired weight of political and administrative functions (such as Rome and Naples), or else economic functions (like Milan), Florence follows a particular path of development that is partly comparable to Venice. After the experience of capital city of the new Kingdom was rapidly spent, industrialization took hold to a limited degree, without breaking the traditional economic and social equilibriums, centred on land property and on financial investments. The artisan tradition, partly linked to ancient quality roots, lingered on. The image of city of art at the beginning of the twentieth century was inevitably strengthened in this set up, just at the time when tourism – while still remaining a prevalently elite phenomenon – tended to extend to involve the European and Italian middle classes. It was in this period that important foreign cultural institutes came into being (the Kunsthistorisches Institut, the Institut Français, the British Institute) which contributed to spreading and strengthening the city's international image. Finally, the pondered choices made during the Fascist regime must not be undervalued. These aimed at developing tourism, culture and craftsmanship. The "*Maggio Musicale*" was launched, the "Handicrafts Fair" was created, the tradition of "*calcio in costume*" (costume football tournament) was reinvented, but also important service infrastructures were accomplished, like the new railway station by Michelucci and the motorway between Florence and the seaside. Regarding high culture, the National Institute for Renaissance Studies was founded and the National Library was constructed. This batch of intervention launched once more the image of Florence as a city of art and the cradle of the Renaissance. On the one hand, they insisted on the links between the city's glorious past and the cultural themes so dear to the regime, and, on the other hand, established that relationship between city of art and tourism which then blossomed into a much more substantial form when mass tourism gained ground. The contemporary image prevailing in Italy and abroad is more difficult to define. Of course, the fact that a city of art is involved still plays a leading role, but the component making Florence one of the international capitals of tourism and giving it a prominent position

CHAPTER III

The Territory

III.1 Listed area

The area listed in the World Heritage List is the Historic Centre of Florence, which is traditionally identified with the area enclosed inside the system of avenues that replaced the ancient city walls. This is due to the incredible concentration of cultural assets in this area.

in tourist guides and publications the world over, has gone together with change, especially in recent decades. An important moment of transition in this evolution was the phenomenon of exhibition activities tied to the fashion world, initiated at the beginning of the fifties of the past century in a (as yet) limited, elitist dimension, but subsequently becoming ever more established in successive decades. From that initial intuition, linking the strong artistic image of Florence to fashion parades, a series of consequences arose which were not only at the level of expositions and society life activities, but also at commercial levels. To "Florence on the catwalk", an effect linked to fashion, there was then associated "Florence the shop window", an effect tied more to the launching of sophisticated, luxury shopping pursuits and the mushrooming in the Florentine Historic Centre of a kind of commercial district selling the more refined Italian products. This change of accent in the international image, where the city of art is flanked by the city of fashion and sophisticated shopping, is accompanied by a gradual modification in the social profile of foreign tourists. It is no longer just an elite tourism, with interests in cultural assets and museums, but new middle to higher classes who, rather than succumbing to the famous "Stendhal syndrome", are taken up by what the New York Times recently called the "Medici syndrome". In other words, this new tourism is not so attracted to works of art as such and does not, consequently, run the risk of being stunned by their beauty, as much as being attracted by the atmosphere of a place accustomed to having beautiful, refined things all around it (the Medici syndrome), which you may purchase, even though at great cost. Indeed, the "shop window effect" becomes more important. Finally, that this image of a city with refined shopping has increasingly been linked over recent years to that of a "city with a good life style" is not to be taken lightly. The press (and also an increasing number of publications in various languages, including travel diaries and straight-forward accounts) frequently associates Florence with Tuscany in a vision that emphasizes the quality of oenological and gastronomic traditions and the environment. The well-known references are the wine, the refined food and the quality of landscape which ties the city to the surrounding countryside, with the rising fame of Chianti and illustrious guests who choose this area for their holidays and free time.

The location of the site at its central point, is shown by the following geographical coordinates:

Tower of Palazzo Vecchio

latitude: 43° 46' 21"

longitude: 11° 15' 00"

Cathedral

latitude: 43° 46' 07"

longitude: 11° 15' 46"

The points at the South-West and North-East summits of the rectangular enclosure of the Historic Centre are identified by the following geographical coordinates:

Geodetic system ROMA40:

North-East angle latitude: 43° 50' 01"

North-East angle longitude: 0° 10' 00"

South-West angle latitude: 43° 43' 37"

South-West angle longitude: 11° 18' 16"

Geodetic system WSG84:

North-East angle latitude: 43° 50' 0,3"

North-East angle longitude: 12° 37' 07"

South-West angle latitude: 43° 43' 39"

South-West angle longitude: 11° 08' 51"

Boundaries of the Historic Centre
(Annex II)

CHAPTER IV The Management Plan stakeholders

IV.1 The Historic Centre Bureau - UNESCO World Heritage

III.2 Extended area

During the urban development of the city, which began at the end of the 19th century, areas of special urban importance were created with buildings of remarkable quality and homogeneity. Particularly significant was the opening to the public of the monumental Cassine Park, a real swathe of green that stretches for about 118 hectares along the right bank of the river Arno, and the creation of the hill pathway of San Miniato.

The site can be appreciated in its entirety from the surrounding hills, particularly from the terrace of Piazzale Michelangelo and the hill of Fiesole, which offer a striking panoramic view of the whole city. The Historic Centre of Florence is in fact framed in a particularly attractive environmental context consisting of the hills that border the city to the north (the Hills of Careggi, Fiesole and Settignano) and to the south (the Hills of Bellosguardo, Arcetri, Poggio Imperiale and San Miniato). The administrative territory of the Municipality of Florence, moreover, is innervated with the presence of minor historical centres that characterise a remarkable historical and environmental heritage (Brozzi, Peretola, Galluzzo and Settignano).

Outside the boundaries of the site, we can find the Medici Villas (Villa Medicea of Castello, Villa of Cerreto Guidi, Villa of Artimino, Villa Demidoff, Villa of Petraia and Villa of Poggio a Caiano), ancient hunting mansions and country residences of the Medici family that bear witness to the historical and political events of the city of Florence.

The inclusion of the Historic Centre of Florence on the List of the World Heritage has been an important international acknowledgment of the artistic and historic value of the city and brought an obligation to protect and preserve the site so as to hand over the beauty and splendour of such untouched patrimony to future generations. The need for creating a document to protect and enhance the site and the obligation to fulfil the provisions of the Convention concerning the protection of the World Cultural and Natural Heritage, have required the institution of a special bureau dedicated mainly to the sustainable management of the Historic Centre and the drafting and monitoring of the Management Plan.

This requirement was made known to the City Council, on the 1st February 2005, by the Councillor for Culture, Simone Siliani, who on this occasion informed his colleagues of the opportunity to proceed with the establishment of an inter-directional working group so as to involve the different parties of the municipal administration working in the management of the Historic Centre of the city, in the formulation and monitoring phases.

By order of the Director of the Culture Department, Sergio Goretti, on the 24th February 2005, a special structure named "Historic Centre Bureau - UNESCO World Heritage " was set up to perform the following duties:

- drafting and monitoring of the Management Plan in compliance with the UNESCO Convention for the promotion of the conservation, enhancement and sustainable management of the Historic Centre of Florence;
- starting up and coordinating efficient links between the competent subjects and the stakeholders, public and private, which work in the Historic Centre of Florence;
- agreed identification of the guidelines and common action projects to be included in the Management Plan;
- periodical progress reports on the state of conservation of the Historic Centre and the changes to the Management Plan and action plans;
- coordination of the management of funding allocated to the Management Plan and related action plans;
- promotion, implementation and coordination of studies and research on the history of the city, the territory and the monumental patrimony.

The responsibility for the structure and the related activities has been given to Mr. Carlo Francini, who has so far been assisted by his collaborators, Ms. Laura Carsillo, Caterina Rizzetto and Silvia Nicoli.

IV.2 The people involved

The success of the Management Plan basically depends on the capacity of this operational tool to promote the involvement and collaboration of the various people and professionals concerned in the protection and safeguard programmes of the Historic Centre. The will to attain coordination between public bodies in the site management has been empowered by the Ministerial Decree dated 25 January 2005, which established the creation of a Working Group with the participation of the Ministry for National Heritage and Culture, the Region of Tuscany and the Municipality of Florence.

The Historic Centre Bureau – UNESCO World Heritage has tackled the need for a shared management of the site and the need to identify a common operational strategy by setting up an Inter-directional Group (with the participation of representatives from the Town Planning Department, the Municipal Police, the Mobility Department, the Bureau for the Metropolitan Area and Decentralization, Economic Promotion, and the offices of the Strategic Plan, the Territorial I.T. Bureau S.I.T. and the Economic Development Department), and organizing a Discussion Table with the peripheral bodies of the Ministry for National Heritage and Culture where all the State Monuments and Fine Arts Services will be involved, besides the Regional Department for Cultural Heritage of Tuscany.

In addition, in identifying the stakeholders, we have singled out the main subjects, public as well as private, who already share a common view of the city outlined in the Strategic Plan of Florence 2010.

Besides the Municipality of Florence, the public bodies include: the Provincial Government of Florence, Regional Government of Tuscany, Ministry for National Heritage and Culture, University of Florence and the Chamber of Commerce of Florence.

The private bodies include: the Association of Industrialists of the Province of Florence, National Confederation of Handicrafts, Small and Medium Enterprises, *Confartigianato*, *Confcommercio*, *Confcooperative*, *Confesercenti*, the bank *Cassa di Risparmio di Firenze* and the Foundation for Artistic Handicrafts.

The Historic Centre Bureau – UNESCO World Heritage intends to extend the list of the promoting subjects, both public and private, by spreading and sharing the fundamental values of the Management Plan, in particular with the cultural institutions and the voluntary associations that live and work in the city.

Among the cultural associations, the most privileged partner will be the UNESCO Centre of Florence and there will be possible collaboration with individual associations or association networks such as the Centre of Florentine Cultural Associations.

www.associazioni.comune.firenze.it/centroassociazioni/home

The collaboration with Forum UNESCO, which also has an office in Florence inside the Faculty of Architecture, might prove to be particularly significant in the development of common action plans for the Historic Centre (**www.universityandheritage.net/**).

SECOND PART

SECOND PART

ANALYSIS OF THE SCENARIO

The analysis of the relevant territory is a preliminary phase for identifying operational strategies and action programmes to be adopted for the safeguard and protection of the site. In the second part of this paper we wish to give a general picture of the cultural and landscape resources that distinguish the Historic Centre, highlight the production of material and immaterial culture, carry out a socio-economic analysis of the territory with particular reference to the changes that have occurred in the city and the risk factors and pressures that threaten the Historic Centre and, finally, analyse the resources and the protection plans provided by the administrative authorities for the conservation and enhancement of the site.

CHAPTER I

The Cultural Heritage

I.1 Cultural heritage, museums, environment, archaeology, art, history, buildings

Enclosed inside the medieval city walls, replaced by the modern outline of the avenues, the Historic Centre of Florence still preserves the most important monuments and works of art of Florence. The spiritual centre of the city is Piazza del Duomo with the Cathedral of Santa Maria del Fiore, next to the Giotto's Bell Tower and facing the Baptistery of San Giovanni with the gates of Paradise by Lorenzo Ghiberti. From here to the north we can see the Medici Riccardi Palace by Michelozzo, the Basilica of San Lorenzo by Brunelleschi, that plays host to the precious sacristies by Donatello and Michelangelo. Further on we find the San Marco museum, with masterpieces by Beato Angelico, the Accademia Gallery that, among other works, also hosts the statue of David by Michelangelo (1501-1504) and the Piazza della Santissima Annunziata with the Arcade degli Innocenti by Brunelleschi. South of the Duomo there thrives the political and cultural centre of Florence with Palazzo Vecchio and the nearby Uffizi Gallery, in the vicinity of which is also the Bargello Museum and the Basilica of Santa Croce. Crossing over the Ponte Vecchio we get to the neighbourhood of Oltrarno with the Pitti Palace and the Boboli Gardens. In the Oltrarno we cannot fail to remember the Basilicas of Santo Spirito by Filippo Brunelleschi and of Carmine, with frescoes by Masolino, Masaccio and Filippino Lippi. In the west to the Duomo rise the imposing Strozzi Palace (headquarters of important exhibitions and prestigious cultural institutions) and the Basilica of Santa Maria Novella, with the façade designed by Leon Battista Alberti. The Historic Centre can be best and fully appreciated from the surrounding hills, particularly from the Forte Belve-

dere, the Piazzale Michelangelo with the Romanic Basilica of San Miniato and from the hill of Fiesole, which offers one of the most striking views of the Arno valley. For a list and a brief description of the most important monuments, please refer to annex III.

I.2 Conservation state

Since its registration on the list in 1982, the Historic Centre has not undergone any big structural change. The constant attention paid over the years to the monuments of the city by the bodies responsible for its protection has allowed for the restoration of numerous architectures and works of art. After the devastation of the war, with the elimination of big portions of buildings around the bridges on the Arno banks and, in particular, in the proximity of the Ponte Vecchio, a non-philological reconstruction was started up, which was aimed at creating a balance between the ancient and the new, which did not always produce particularly excellent results.

The 1966 flood itself, besides the dramatic damages to the architectural fabric and the artistic heritage, set the trend for a slow and steady departure of residents and craftsmen from the centre. Without ever benefiting from the special laws for the protection of the city, the municipal administration and the State Monuments and Fine Arts Services have carried out a timely and methodical intervention campaign for the most valuable architectural buildings of the city.

Other institutions as well, which own monumental buildings, have accomplished important restoration works, an example of which is the intervention of the Provincial Administration for the Medici Riccardi Palace and the work at the Opera del Duomo, carried out thanks to the relevant foundation, for the maintenance and restoration of the complex of Santa Maria del Fiore and the Baptistery. The listed private buildings themselves or the prestigious buildings are mostly restored or, however, decorously maintained by the owners, not just because of the very high situation rent of buildings in the Historic Centre. Some rare exceptions are like open wounds within the centre of the city: one of the most painful is the compound of Sant'Orsola in the vicinity of San Lorenzo's Market. The situation is even more critical in relation to the street furniture: a helpless disorder can be sensed due to the proliferation of improvised solutions resulting from a state of emergency and a wish to respond immediately to the concerns of the citizens, rather than suggested by a serious planning process. The very concept of urban decorum over the last few years has received less and less attention from the responsible bodies as well as from the citizens. The decision to collect waste by means of big containers in one part of the centre (except for the Roman part of the city, where the door to door collection was reinstated), causes aesthetic and hygiene problems due to regular misuse by the citizens. The proliferation of signs and road panels installed without real planning, some debatable interventions on the maintenance of the road surfaces, the persistently antisocial acts like wall graffiti contribute to give the feeling of an untidy city that does not aspire to that propriety that it could and should pursue with greater efficiency. This is certainly one of the most stringent problems for those art cities that have a very strong tourist impact, and it is good to sweep away all misunderstandings on the current urban decay compared with the past decades. The images of squares invaded by cars and tourist coaches bear witness to the fact that a happy golden age never existed. However, the current need for better living conditions both for the citizen and the visitor and a better quality of life, requires a governance of the city aesthetics, through the care of details and the search for improvised solutions that may take due care of the historic element.

CHAPTER II

Material culture: handicrafts, fashion, trade and typical products

Florence is well known throughout the world not only for its immense historic and artistic heritage, but also for its traditional handicrafts and top quality traditional products. When walking through the Historic Centre, it is indeed easy to bump into small workshops that preserve and pass on the ancient crafts and artistic handworks, and where craftsmen work every day combining mastery with art. Moreover, the citizens and the tourists can admire the high value and finesse of handcrafted products in the 'botteghe' and historic shops, as well as taste traditional dishes and local recipes in the typical 'trattorias' and 'osterias'.

II.1 Handicrafts, fashion and trade

The ancient tradition of Florentine handicrafts has been maintained and passed down for centuries in the shops and workshops of the Historic Centre of Florence. The workmanship in precious metals, particularly gold and silver, the manufacture of ceramics, paper, brass and leather still display a high level of expertise and top quality in Florence. The skills passed from generation to generation, the creative ability of craftsmen and the traditions and knowledge kept so far are important elements that make the city of Florence unique, and not only represent a fundamental economic resource for the related territory, but are also an important historic and cultural heritage. However, the city has been subject to a gradual and consistent change in the last few years. The large retail and franchising, which have become increasingly widespread and taken root in the Italian economic reality are truly threatening the artistic character of many historic centres. Many shops and craftsmen workshops are, indeed, giving way to big brands and multinational companies generating a flattening and standardisation of the supply as well as the inevitable loss of a very important part of our historic and cultural heritage.

This process of globalisation has not left out the Historic Centre of Florence, which over recent years has, unwillingly, witnessed the closing down of cafés, bookshops, inns, ancient shops and traditional activities that, for decades, have contributed to that magic touch of the city and to compel the numerous Italian and foreign tourists to come, fascinated by the atmosphere of old times that can still be experienced by walking through the alleyways of the centre and visiting the historical squares. To resist this destructive trend and preserve the fundamental elements which distinguish the Florentine identity, the municipal administration decided to take action in the commercial context of the city and re-consider the role played by the craftsmen, workshops and historic shops, and launched or supported important policies for the promotion and protection of craft products as reported and described here below.

Foundation for artistic handicrafts of Florence.

The Foundation is born of a decided and conscious choice by craft workers, public corporations and cultural institutions to set up at Florence the pole of reference of a national and international network of experiences on artistic handicrafts. In this sense the Foundation is the place where EU, national and local resources come together to contribute to the safeguarding of the identities and capacities of skilled craftwork in the third millennium.

The Foundation promotes artistic handicrafts in their various technical, aesthetic, historic and innovative components.

The Foundation's activities are developed through the holding of thematic events in the various sectors and are articulated in a series of initiatives some of which are ongoing such as setting up a bibliographic documentation centre, drawing up monographs on artisan materials and techniques, organising exhibitions, meetings and conferences for the training and updating of operators in this sector, historians and connoisseurs, as well as editing multi-media material. In addition, the ADART Database has been started up for the purpose of gathering together all existing publications on artistic handicrafts in Italy and worldwide.

The founder Members are: the Municipality of Florence, the Provincial Government of Florence, the Chamber of Commerce, *CNA Firenze* and *Confartigianato*.

Internet site: www.fondazioneartigianato.it.

Florentine Historic Businesses.

The Municipality of Florence has drawn up a register of commercial and craft shops, hotels and public businesses also for trading in public areas, which carry out activities of outstanding historic, environmental and documentary value, for the purpose of enhancing, safeguarding and sustaining the traditional cultural image of the city and those activities which contribute to maintain it.

Besides the Internet site www.esercizistorici.it, which also proposes topographical itineraries and those based on trade technological categories, a paper guide is available. The businesses included in the list may exhibit a specific mark by which they can be recognised.

The businesses included in the list are classified into three different categories:

A - businesses of outstanding historic, artistic and typological value: this class includes the businesses which, besides ranking as historic since they have been carrying out the same activity for at least fifty years in the same place, are of considerable artistic value as regards their architectural structures, fixed and moveable furnishings.

B - businesses of outstanding historic and typological interest: this class includes the businesses of considerable interest on account of their tradition of dealing with the public, sale of the same type of goods or of outstanding craft activity, since operating in the same place (or in similar premises) for at least fifty years, although the furnishings may be modified or of no particular merit.

C - businesses of outstanding interest for the city's image: this class comprises those businesses that, although they have been active for less than fifty years, are deserving of safeguard and promotion since operating in respect of the economic and cultural traditions or of the image of the city, including those connected with the peculiar location of the activity carried out or those that contain furnishings considered of particular merit. Such businesses have been present in the economic tissue of Florence for a sufficiently long period of time to be considered as points of reference for the city.

Fashion.

Florence is a centre for the production of clothing lines much appreciated at international level, and in fact many famous designers operate in the area. The elegance of the clothes, the high quality of the products and the originality of the design are well known the world over and attract large numbers of Italian and foreign students desirous of a closer acquaintance with the fashion world. The possibility of in-depth exploration and specialisation in this sector is offered by *Polimoda*, the International Institute of Fashion Design and Marketing, which organises specialist courses of advanced qualification in the sectors of designing, production, commercialisation and marketing, aimed at creating a close collaboration between the academic world and production realities, besides providing a constant confrontation with the international panorama. Born in 1986 of an initiative conceived and funded by the Municipalities of Flor-

ence and Prato and by the entrepreneurial associations, in collaboration with the Fashion Institute of Technology of New York State University, *Polimoda* provides students with a vocational training of quality in line with firms' requirements. *Polimoda* is a member of IFFTI (International Foundation of Fashion Technology Institutes) and carries out vocational training courses in collaboration with the Tuscany Region, the Provinces of Florence and Prato and with contributions from the European Union. The members of Polimoda are: Municipality of Florence, Municipality of Prato, Municipality of Scandicci, Province of Florence, Chamber of Commerce of Florence, Chamber of Commerce of Prato, Florence Centre for Italian Fashion, the bank *Cassa di Risparmio di Firenze*, Industrialists Association of the Province of Florence, Industrialists Association of the Province of Pistoia, Unione Industriale Pratese, A.I.M.P.E.S., A.N.C.I., C.N.A. of Florence, *Confcommercio* of Florence and *Confesercenti* of Florence. Internet site www.polimoda.com

Within the Strategic Plan Florence 2010 mention should moreover be made of the will to further enhance and reinforce manufacturing production connected with the fashion sector (leather articles, clothing), stimulating more extensive relationships between the functions of training and research, connected in particular with the University and other institutions, and economic activities located in the metropolitan system of the Plain (an area of Florence) and in the region. By means of the project *Sistema Moda*, an attempt is being made to consolidate and develop the fashion sector thanks to the coordination and strengthening of the different initiatives already existing, and those connected with training and research, starting off from initiatives already set in motion on the territory for example those connected with training and research, as from initiatives already in hand on the territory (for example *Polimoda*, the Castelpulci Pole, Castello dell'Acciaio, the Foundation for Handicrafts, etc.).

II.2 Typical products

The Florentine cuisine is the repository of an ancient tradition of exquisite tastes and flavours known and appreciated the world over. The passion for traditional tastes and the genuine local gastronomy has made of Florence a privileged goal for cultural and eno-gastronomic tourism.

While walking in the Historic Centre of Florence it is possible to visit the two principal markets of the city, the Sant' Ambrogio Market and the Central Market, where typical local products of the Florentine area may be bought and tasted. The city of Florence undertakes to enhance and safeguard this heritage of traditional tastes and flavours in various ways and by means of different interventions; in particular the intention is to propose it at international level not only as a centre for the production and marketing of typical products of high quality but also as a place of research and study of the local eno-gastronomic tradition.

Interdepartmental Research Centre for the Valorisation of Food (CERA)

Florence University, in collaboration with the bank *Cassa di Risparmio di Firenze*, in spring 2005 first introduced a course of interdepartmental studies that envisages the participation of four Faculties (Agriculture, Medicine, Pharmacy and Letters) and of eight departments (Agronomical Sciences, Agrarian Economics, Zootechnical Sciences, Internal Medicine, Medical-Surgical Critical Area, Clinical Physiopathology, Pharmaceutical Sciences and Historical and Geographical Studies). The subjects dealt with in depth range from history to marketing, from agriculture to eno-gastronomy, to include also the health of citizens-consumers. In addition, the course has the objective of contributing to the historical and cultural enhancement of Florentine and Tuscan eno-gastronomic traditions, as also to the Research Doctorate in Economic and Rural Development based on grape-growing and wine-making. This is the first Italian international research doctorate in this sector and foresees five posts, three of which covered by a scholarship, having recourse to the collaboration of prestigious partners such as the Universities of Verona and of Avignon and looking to Australia, South Africa and France as interlocutors for research applied to production.

Great Wine Capitals - Global Network.

This project of international collaboration is aimed at promoting collaboration between cities and areas of grape and wine production of high level and value, at fostering academic exchanges and at organising international events between the cities taking part in the initiative. The partners in this project are the cities of Bilbao-Rioja, Bordeaux, Cape Town, Florence, Melbourne, Mendoza, Porto and San Francisco.

CHAPTER III

Intangible culture: cultural activities and institutions, events, usages and customs, itineraries

If on the one hand Florence is appreciated more as a centre of excellence on an international scale for the consumption rather than the production of culture, it should however be pointed out that in the last few years we have been witnessing a re-appropriation of its central role in cultural production both at national and international level, by means of strategic choices in which the public administrations are to the forefront, both in programming and in investments.

III.1 Cultural activities and institutions

The following analysis is taken from the volumes entitled “Progettare Firenze” and “Piano Strategico Firenze 2010”

In many of the most significant initiatives which have been (and are still being) undertaken to stimulate cultural activities, the intention of encouraging consumption rather than production is almost always apparent.

The prevalence of this type of choices is guided above all by the desire (founded on the legitimate expectations of important direct economic benefits, the creation of more jobs, etc.) to strengthen the flows of tourism, to make them less seasonal, to increase the average stay of tourists and to dilate and diversify the supply of services against payment available to visitors. From the affirmation of the image of Florence as a “city of art”, by now stably and instinctively rooted in the conception of its own citizens, of the political class, and of the media, virtuous economic processes have undoubtedly derived; furthermore this has launched Florence at international level not only among the intellectual elites, but also among the vast masses of citizens attracted, in the last few decades, by the supply of cultural tourism offered by centres of ancient tradition.

Together with the consolidation and continual qualification of its role as an international centre of cultural consumption, the Florentine community must make every effort to return to proposing itself as a place for the elaboration of cultural models, for the development of advanced research and as a continually enriched deposit of important memories for the human, natural and social sciences. The re-equilibrium between consumption and production of culture accordingly represents the most important general objective in any strategic action for the re-launching of the city and its territory.

The progressive contraction of public investment for the support of cultural research and experimentation, only partially offset by the growing commitment in the cultural sector of Florentine banking institutes (above all of the bank *Cassa di Risparmio di Firenze*), has contributed to the falling back on itself or even to the interruption of many of those positive experiences. One of the consequences of this process is that the “city of studies”, consisting of the city's prestigious cultural institutions, now makes news more for the concern raised by balance sheets in precarious equilibrium than for its innovative production, for the fostering of its heritage, or for the development of initiatives proposing new models and themes at national and international level.

To ensure the success of any strategic action aimed at re-launching the centres of production of culture in Florence, it is accordingly necessary for the Local Authorities and the Region to once more earmark significant resources for the institutional subjects capable of guaranteeing the maintenance and indispensable constant updating of the image of Florence as a city of research and of studies.

Besides, every action of cultural programming at medium-long term, which proposes leaving its mark on a complex territorial system of great traditions, such as Florence is, presupposes that public investment (integrated, of course, and powerfully even, by private contributions) should occupy a central place. If this condition should not be forthcoming, the initiatives end up by assuming almost inevitably the character of isolated, disparate and haphazard interventions, proving incapable of affecting in depth the city's cultural tissue.

The need for the investment of public resources for the development of culture in Florence is accordingly a central and decisive political question. Undoubtedly a special status should be claimed for Florence, as a city of culture and of studies, from the Italian Government and from the European Community, but it is also necessary to find a way in which some proportion of the immense wealth produced by the tourist exploitation of the city is invested to maintain and develop its image as a centre of research and of original cultural elaboration.

Finally, it is indispensable for the citizens' pride at the fact of belonging to a community that is considered as one of the international capitals of culture to express, thanks to appropriate mechanisms of contribution, resources intended to enable the carrying out in practice of this ambitious function. Accordingly it is fundamental for citizens to become aware that the important income accruing from Florence's position is not destined to continue automatically, but on the contrary must be constantly cultivated and updated.

Florence University

The University of Florence has achieved considerable dimensions and, despite its relatively young age, constitutes a point of reference not only at local and regional level for the development of research and for the training of new generations (in the academic year 2004-2005 over 60,000 students were enrolled in it). It should be underlined that research and training activities in Florence University now occupy foremost positions in terms of excellence above all in the physical, mathematical and natural sciences, as well as in the juridical disciplines and in the political sciences. Paradoxically the University of Florence does not represent a national and international point of reference for historic and artistic training, nor does it boast a Faculty of Cultural Heritage, which incidentally would interface most appropriately and fruitfully with its museum activities, its impressive deposits of art and history and with the image of the city itself. If it is to constitute a competitive proposal at least at national level, huge investments would be required, programming synergies with the non-university institutions operating in Florence in the sector of the conservation and valorisation of cultural heritage (artistic, archival, book, technical-scientific, theatre and musical, etc.) and, in particular with the *Opificio delle Pietre Dure* (Semi-precious Stones Factory) and with the State Monuments and Fine Arts Services. One of the fundamental objectives for relaunching the capacity for producing culture in Florence is for the Humanistic Faculties to re-conquer a position of privilege: in this sense the birth of the Italian Institute of Human Sciences with headquarters in Palazzo Strozzi, constitutes a first important step. It goes without saying that this objective cannot be achieved with the commitment of the University alone. It must be backed up by the active and practical collaboration of the Local Authorities, of the financial institutes, of the prestigious Florentine cultural institutions (which will, ever more, have to measure up to the problems of advanced training) and of the productive and social forces. It is necessary to underline with particular force the importance of establishing collaborations in programming, not only with the Florentine cultural institutions, but with the multiple training structures of prestigious foreign institutions and universities operating in Florence.

This collaboration will contribute to projecting the great training schools dealing with humanistic subjects in an international dimension. A similar effort should be made to establish synergies with the European University Institute, so as to verify, in this specific sector, the possibility of setting up initiatives of research and training of top qualification, liable to avail themselves of European recognition and support.

Restoration.

Florence has the privilege of welcoming an extremely qualified activity in restoration of the cultural heritage, supplied by a series of centres of excellence that operate in the State Monuments and Fine Arts Service, in the Libraries, in the Archives and in all the city's cultural institutions. Quite particular importance is assumed in this sector by the presence of the Semi-precious Stones Factory, a centre of reference at national and international level for research and training. The presence in the city of private restoration workshops of excellent reputation constitutes an additional resource of considerable importance. It should be stressed that in the last few years Florence has witnessed the start-up, thanks to the initiative and the efforts made by the Semi-precious Stones Factory and the

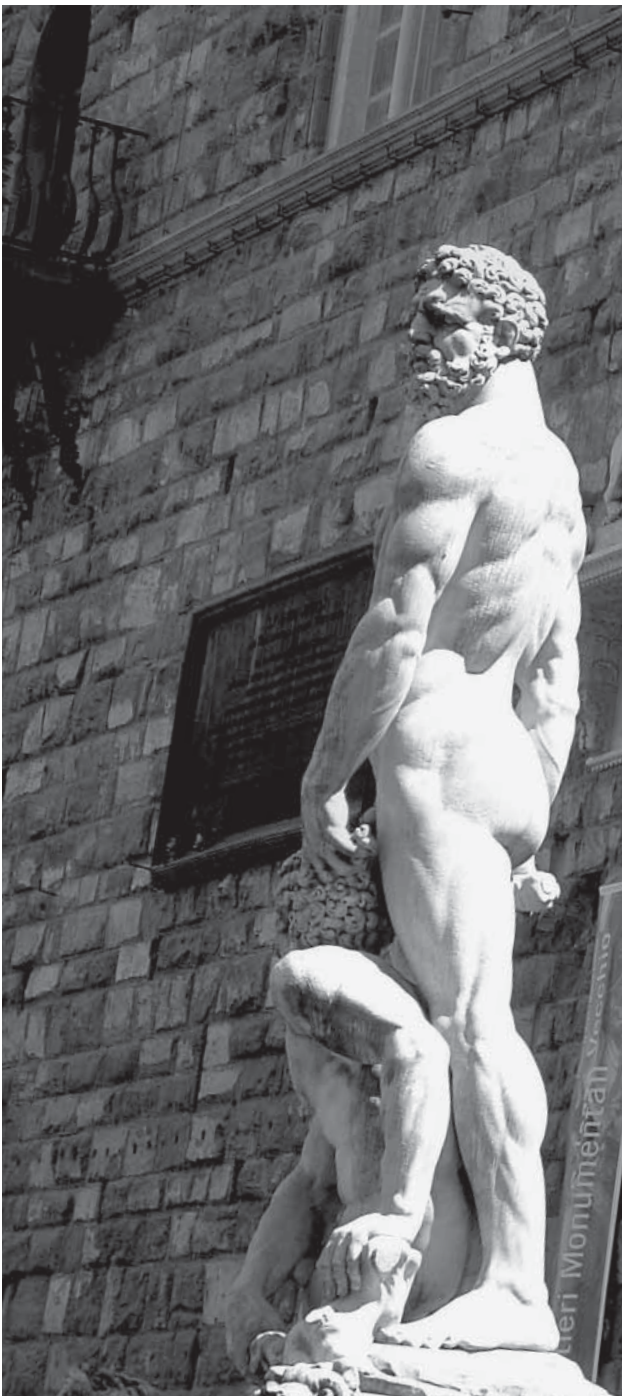
State Monuments and Fine Arts Service, of a systematic and very important action of research and experimentation involving the principal research centres of the University and of the National Research Council in application of the most advanced technical and scientific knowledge both for the development of sophisticated systems of diagnosis and monitoring, and for the fine-tuning of instruments and rigorous methods of intervention on heritage at risk. Physics and chemistry have in brief entered once and for all - together with the information and communications sciences - into the sum-total of fundamental know-how of the expert in restoration. This welding dense in virtuous prospects as between scientific knowledge and historic-philological notions has found fertile ground in the Factory's activity. This is furthermore continually developed and further explored thanks to innovative research activities, such as those promoted in the framework of the Targeted Project of the National Research Council "Science and Technology of Cultural Heritage" which, deliberately, sees the presence in Florence of a very large number of operative units.

Florentine Museums.

The Museums of Florence and the surrounding territory represent a plexus of excellence at international level. The very large number of museum centres, the vast entity of the users involved, the capacity of attraction over an ever more socially and geographically diversified tourism constitute unquestionable strong points. However, side by side with gratification at the important positive cultural and economic fallout and in terms of image, concerns and questions have arisen in the last few years as to the advisability and sustainability of a consumption of tourism based on the principle of spontaneous dynamics uncontrolled as between demand and supply. The discussion which has progressively developed on museums has clearly privileged the requirement of managing to best effect the "growth crisis" of the system. The constant process of increase in demand has consequently induced the city's authorities to expand the opening times, to equip the museums with installations for controlling temperature and humidity values (pushed beyond



Examples of restoration works



Piazza Signoria
Baccio Bandinelli, Hercules and Cacus

the limits of tolerance by the growing number of visitors), to reduce queues as far as possible by introducing booking systems, to promote museum proposals in “dead” periods, and to draw up plans to ensure that the so-called “lesser museums” also take their place in the circuit of mass consumption of culture.

Finally the obsessive re-proposal of the requirement of “spreading” over a larger area of the city the important flow of tourists, ever more concentrated on the small slice of city comprised between Via Calzaiuoli and Via Tornabuoni, with its vertexes in the Accademia and in Piazza del Duomo, to the North, and in the Pitti complex and Boboli, to the South. Equally the requirement is felt to carry out analyses to assess the quality of the Florentine museum offering and to verify if such a proposal meets the vital cultural requirement of “representing” in all of its complexity the illustrious cultural traditions of Florence, in such a way as to transmit to millions of visitors to the city’s museums as adequate an image as possible of Florentine civilisation. To those observing the complex of Florentine museums from this point of view, it is clear that the museum offering is at present far too strongly tending towards the traditions, albeit of the most illustrious, of our city in the visual arts sector. The equally important technical-scientific traditions, for example, have not had the privilege of a similar valorisation. The absence of a Civic Museum capable of offering an evocative representation of aspects, figures and moments fundamental for the very identity of our community and which would make it possible to illustrate the multiple fields of knowledge, of know-how and of organisation of the civic and social life in which the Florentine community managed, in the course of many centuries, to draw up and lay down at international level effective models and conceptions, is a gap which needs to be filled in. In addition, there is an evident lack of a Museum System capable of constituting the control room for governing the programming, promotion and management of the whole Florentine museum complex.

Temporary exhibitions.

Closely connected with the problems of the museums is the theme of temporary exhibitions, which in the last few years has assumed considerable importance in the city's discussions on the state of culture. In fact, as from the second half of the seventies until the beginning of the nineties Florence was a centre of absolute excellence in the sector of art exhibitions, thanks to the promotion of highly successful initiatives, of high cultural quality and powerfully innovative in their contents, methods of presentation and of communication.

One example indicative of them all is the extraordinary success won in 1980 by the coordinated series of the so-called "Medicean exhibitions" on sixteenth-century Florence and Europe, on the occasion of the proclamation of Florence as "European capital of culture". In the last few years this sector has recorded a decline, highlighted by the scarce success in terms of visitors and visibility of many of the exhibitions presented in the city. Today Florence is surpassed not only by the big Italian centres (such as Rome, Milan and Venice), but also by smaller cities, like Treviso or Ferrara, which have succeeded in developing a "niche" programme, by having recourse to effective promotional strategies.

An important reversal of trend occurred with the exhibition entitled "Botticelli and Filippino" in Palazzo Strozzi in 2004, which recorded a great success in terms of favourable reviews and of visitors.

Exhibition/Fashion events.

The area of experimentation in which the city has come to propose itself with some success in the last few years is that of exhibitions/events connected with the Fashion System. This experimentation, directly promoted by operators in the sector, with the support of the Municipality, of the Region and of the funding bodies, has led to the adaptation and utilisation of new exhibition spaces (like the Leopolda Station), pointing to a sector of activity of considerable interest, centred on the plan of bringing about a powerful welding between art (above all contemporary art) and sustained by a considerable capacity of investment and organisation, besides effective promotional strategies.

Many of the exhibition initiatives of this type have achieved encouraging successes from the point of view of both critics and public, contributing to attract to Florence operators of quality and of international renown.

Cultural institutions.

Florence is a centre of excellence at national level for the variegated range of cultural institutions of absolute prestige and often of ancient foundation that it can offer.

The combination of these institutions represents one of the distinctive marks of this city and expresses its peculiar way of developing research (and also advanced training), through selected groups, often of interdisciplinary nature, enjoying considerable autonomy, rich in the library, archival and museum heritage and capable of durably constituting national and international points of reference in their respective circles of activity. In Florence many dozens of cultural institutions operate, most of which are recognised and sustained thanks to contributions by the State. These comprise institutions having a structure proven over time, based on statutes which have resisted through the years the change in the city's and the nation's situations, developing on a consolidated heritage of documents, as distinct from the production of research and of services. Indicatively we could count at least twenty principal ones fully meeting these characteristics (out of about sixty, fifteen of which have existed for over a century).

A quantity motivated to a large extent by a rich tradition of the city in that sense and by the fact that Florence did not have a university institute until the 'twenties of the twentieth century'.

This led to a situation of particular advantage for the city, which today disposes of an original and extremely valid network of liaison between civil society and cultural and research problems, both from the point of view of dissemination and of training for research and the management of cultural assets. It is a transmission channel of undoubted importance, covering fields like history, art, science and technology, literature, language and agriculture.

Very approximately it may be calculated (however an effective cognitive inquiry would be necessary) that there are about 350 operators, as between regular staff and collaborators on time contracts, active only in the twenty or so institutes recognised to be of "outstanding regional interest", while the actual direct and indirect part of the city's economic activities, for example printing and publishing, the activity of meetings and seminars (with the relative services), or else "quality" tourism, has not yet undergone a specific study, but should be considered as undoubtedly important.



Teatro della Pergola

So that, overall, this constitutes a massive and characterising resource, which however is still passing through a phase of malaise and crisis as a result of a whole series of transformations that threaten its development and, in certain cases, its very survival. The first potential factor of crisis is represented by the almost total extraneousness apparent between the activity of the university centres and that of the cultural institutes. The foundation of the University of Florence and its subsequent developments have not led to those processes of integration and cooperation with the cultural institutes that would have been of utmost benefit to both poles. Critical factors are furthermore the lack of “visibility” that marks the present cultural consumption and the relative capacity of attracting funding whether public or private as well as an insufficient modernisation compared to that required by the new ICT technologies. The presence in Florentine territory of numerous foreign educational centres and institutes has fostered the development of solid relations and intellectual exchanges between Florence and other important European cities. The dissemination of other cultures, the exchange of customs and traditions and the teaching of foreign languages has contributed to reinforce the international image of Florence, permitting the development of a multi-ethnic culture.

The British Institute of Florence, founded in 1917, has permitted the dissemination of British culture in Florence. The Institute offers a vast cultural programming, disposes of one of the most important English language libraries and organises courses in the English language, in the Italian language and art history for foreign students.

The Institut Français of Florence: founded in 1907, is the oldest French cultural institute in the world; endowed with an important library and médiathèque, it organises French language courses at all levels and welcomes in its theatre a large number of cultural events like concerts, shows and film reviews.

The Kunsthistorisches Institut: founded in 1897, devotes itself to scientific research on Italian art. The Institute carries out its own research projects and makes available to art historians of any nation its various structures and a well stocked library.

The Dutch University Institute for Art History in Florence, founded in 1958, promotes research on Italian, German and Flemish art in Italy and fosters artistic and cultural exchanges between Italy and Northern Europe.

In addition, a reference should be made to the presence in Florentine territory of numerous branches of foreign universities, mainly American (for example from New York University, Georgetown University, Boston University, Syracuse University), among which the European University Institute stands out. This structure offers foreign students the possibility of deepening their knowledge of Italian art history and culture.

For a full list of the cultural institutes operating in the Florence area, see Annex IV.

Musical activities and institutions.

The conservation and re-proposal of the musical tradition are entrusted to important institutions of which there are a large number. Among these a privileged position is occupied by the *Teatro Comunale*, active both on the front of symphonic and chamber music and on that of opera and ballet. The "flower in the button-hole" of the *Teatro Comunale* is the "*Maggio Musicale*", active for several decades, eloquent proof in practice of the difficulty of finding a satisfactory balance between tradition and innovation.

In the last few years a significant tendency may be noted to an enlargement of its repertoire, both towards contemporary music and towards the (so-called) antique music and this tendency has developed not only as regards the repertoires proposed, but also the "contemporaneity" of many of the performances of the *Maggio Musicale's* programmes. An analogous, but much more timid, willingness to extend its repertoire may be noted likewise in the other great Florentine concert institution, "*Amici della Musica*" with the famous concerts in *Teatro della Pergola*.

However one feature still characteristic of Florence's musical "consumption" - which in fact from this point of view closely follows a national tendency - remains the difficulty of 'thinking' (and practising) musical experience in a unitary manner, making an effort to grasp, together, the 'traditional' roots of contemporary music and the 'experimental' ferments of the music of the past, both recent and remote. This difficulty is highlighted first of all by the 'politics' already referred to, of the principal Florentine

musical institutions (*Teatro Comunale* and *Amici della Musica*); it is moreover borne out by the multiplicity of musical institutions (of lesser importance but considerable vivacity) operating within the city: where there is no lack of brilliant and significant initiatives that, however, since they cannot count on a widespread musical education, on a spontaneous curiosity and willingness of the public to become receptive to multiple musical styles, risk remaining only slightly visible and not very influential islands. Examples of this are: "*Tempo Reale*" founded by Luciano Berio, the Piano-forte Academy "*Bartolomeo Cristofori*" and the "*Gamo*" (*Gruppo Aperto Musica Oggi*).

And yet the presence and visibility of these significant institutions is still way below their merits, precisely because of the will to maintain still (in Florence, as elsewhere) the culturally inappropriate 'divorce' between musical 'worlds' deliberately kept separate from one another. Perhaps the most lively reaction to this 'divorce' has been offered by the programmes of the ORT (*Orchestra Regionale Toscana*), which often manages to avoid any artificial contraposition of tradition and modernity.

The impact exercised by the Conservatory and by the University on musical life is still too weak: the only exceptions seeming to be represented, for the former, by certain concerts open to the public, and, for the latter by the contribution to the course in musical culture held in the framework of the University of the Free Age.

However, it is true that very recently projects of advanced vocational training were launched in the sector of the performing arts for young orchestral players, dancers and singers who will see collaborating together the *Maggio Musicale Fiorentino Theatre*, the *Cherubini Conservatory* and the *Chigi Music Academy*. A separate mention should be made of the *Music School of Fiesole*, whose most original contribution consists of trying to combine the preparation of new sources of instrumentalists with a wide-ranging musical training and with a concert activity aimed at all citizens: these elements, proposed on a unitary criterion, make it an institutional model of great interest and of recognised success.

The presence of a multiplicity of initiatives bears witness to the vitality of the Florentine musical proposal. Together with the institutions quoted, many others are active on various "fronts".

To limit ourselves to just a few examples, we could recall the "*Musicus Concentus*", which explores 'borderline' music and includes, among others, jazz in its musical offering; the San Felice Academy; the group "*Homme Armé*", specialised in "so-called" antique music and the by now consolidated initiative of *Musica dei Popoli*, which offers the city the possibility of a quite special meeting with world music.

Furthermore, a reference should be made to the sectors of popular music and of rock and "youth" music in general, deserving of greater attention and encouragement.

Finally, mention should be made of an important initiative promoted by the Municipal Department for Culture "Florence, all things classic in the city" aimed at promoting the collaboration between musical institutions and associations and at fostering the coordination of the vast classical musical offering. The single programming makes it possible to avoid duplications and the overlapping of performances and encourages citizens to take part in the musical events organised in the city.



FIRENZE DEI TEATRI
PASSteatri
2^a edizione

13 teatri
6 spettacoli a scelta
1 abbonamento

Logos of participating institutions: Teatro del Maggio Musicale Fiorentino, Teatro Comunale di Firenze, Teatro dell'Opera di Firenze, Teatro Stabile di Firenze, Teatro della Pergola, Teatro del Maggio Musicale Fiorentino, Teatro Comunale di Firenze, Teatro dell'Opera di Firenze, Teatro Stabile di Firenze, Teatro della Pergola, Banca CR Firenze.

Theatre.

Theatre, which might seem to be an obsolete activity in present times, is instead irreplaceable for laying the basic roots of man's reflection on himself and all that surrounds him, in an immediacy that no technological instrument can surpass.

A city that, proud of its past, and which makes of its past a living element of the present, must necessarily be a producer of new knowledge also through the theatre: the balance between a society's capacity of being and the most advanced instruments of communication of what is invented have always had an important source in the theatre. In recent times too Florence has sought to give itself an identity in this field. Suffice it to think of the 'sixties' in which it set up the International Review of Repertory Theatres, attempting and succeeding in defining the city's position of primacy in the international exchange of theatre culture, or else of the period when, wagering on its vocation as a place open to confrontation, it had been possible to bring together some of the foremost national and international personalities to create a situation of confrontation aimed at fostering the very emergence of local experiences liable to become competitive beyond the city's walls.

To draw the citizens closer to the city's theatre productions, the municipal administration has sustained the initiative "*Passteatri*", a theatre subscription which, at a reasonable price, allows spectators to choose six performances, from among over forty proposals organised in thirteen different theatres.

Teatro della Pergola, one of the oldest theatres in Europe, still active, although with some interruptions, from the date of its foundation, 1652-57, is managed and financed by the State, through a functional national agency: ETI, *Ente Teatrale Italiano*.

The site to date of a fairly qualified cultural consumption, albeit with room for improvement; besides its own traditional season which opened quite recently, although not in an organic manner, to international hospitality, it holds the concerts of *Amici della Musica*, and part of the *Maggio Musicale Fiorentino*. The documentary endowment of the Pergola is interesting: besides the existing Archives such as those of the *Accademia degli immobili* (Buildings Academy), the Region and ETI have concentrated in it an enormous quantity of books (about 25,000) and documentary funds, relative above all to the second half of the twentieth century.

Teatro Goldoni, recently restored, is run by the Municipal Theatre, while the spaces of the Saloncino are run by the company of Virgilio Sieni (of Cantieri Goldonetta) which, with a strongly innovative programme, has contributed to the revitalisation of the Oltrarno district.

As regards theatre programming, *Teatro Verdi* carries out its mainly distributive function by completing the theatre proposal of the Historic Centre of the city.

Festivals.

Florence possesses a series of initiatives which, appropriately sustained and used to best effect, in themselves constitute a heritage which needs to be qualified rather than increased.

From the international itineraries of the *Teatro della Pergola*, which can easily be transformed into a veritable organic international review, to the *Maggio Musicale*, from *Fabbrica Europa* to Intercity, from the *Estate Fiesolana* to the Florence Dance Festival.



Exhibition on Leon Battista Alberti at the Palazzo Strozzi

III.2 Events

The Big Exhibitions (Le Grandi Mostre)

Palazzo Strozzi and Forte del Belvedere, represent the principal positive poles for the holding of big events.

As from 1972 with the spectacular Henry Moore exhibition, Forte del Belvedere has seen the holding of a large number of successful exhibitions dedicated in particular to contemporary art and above all sculpture. Palazzo Strozzi grafts its exhibition vocation on the great exhibition of 1940 on the 16th century in Tuscany: in the years thereafter the events held there have been connected with the world of antiques (site of the Biennial), and highly successful exhibitions. A good example of these is the recent exhibition entitled "Botticelli and Filippino". With a view to the enhancement and management of these two poles, important economic investments have been made by the municipal administration with the support of private corporations.

Pitti Immagine.

The Florence Italian Fashion Centre (CFMI) is a non-profit association born in 1954 to carry out promotional initiatives backing up the Italian fashion system. The CFMI consists of public bodies and private entrepreneurial associations and its members are: Florentine Handicrafts, Manufacturers Association of Florence, Manufacturers Association of Vicenza, Chamber of Commerce of Florence, Chamber of Commerce of Prato, CNA Firenze, Municipality of Florence, Municipality of Prato, *Confcommercio Firenze*, *Confesercenti Firenze*, Province of Florence, *Sistema Moda Italia*, *Unione Industriale Biellese*, *Unione Industriale Pratese*.

Each year, in the exhibition pavilions of Fortezza da Basso and from 1993 onwards also in the spaces of the Leopolda Station, the CFMI and *Pitti Immagine* organise fashion events of world importance including: *Pitti Uomo* (the event that each year opens the season of fashion reviews in Europe and worldwide, proposing the new collections of accessories and men's clothing), *Pitti Bimbo* (which proposes the international first showing of the collections of clothing and accessories for children and boys aged 0 to 18 years of age, clothing for expectant mothers and articles for babies) and *Pitti Filati* (which presents in first showing the collections of knitwear).

In addition, in 2001 *Intesa Moda* was set up, aimed at re-launching the alliance between Florence and Milan for the promotion and development of Italian fashion and fashion articles made in Italy. To meet the latest market requirements new events and exhibitions have been promoted and organised such as Pitti Living in Milan, which proposes new ways of living and is dedicated to household accessories, and *Fragranze* in Florence, entirely dedicated to the exhibition of the more qualified international proposals of select perfumery.

Internet site: www.pittimmagine.it

International Crafts Exhibition (La Mostra Internazionale dell'Artigianato).

This exhibition takes place every year in April in the exhibition spaces of Fortezza da Basso. The exhibition, held this year for the seventieth time, welcomes a large number of national and international exhibitors who propose to visitors artistic and traditional craft products of high quality. In addition, a pavilion is present entirely dedicated to the exhibition of eno-gastronomic products typical of the various Italian regions. This exhibition, organised by *FirenzeFiera* in collaboration with Artex, aims at promoting artistic handicrafts as an important cultural and economic resource of our country, also offering visitors the possibility of appreciating the quality of craft products coming from all five continents.

Internet site: www.mostraartigianato.it

International Antiques Exhibition (La Mostra Internazionale dell'Antiquariato).

The International Exhibition was organised for the first time in 1959 and was repeated, every two years, in the reception rooms of Palazzo Strozzi up to 1993. In fact, after that date, the exhibition changed site, being set up in the last few years in the prestigious spaces of Palazzo Corsini sull'Arno. This exhibition, born of the idea of bringing to Florence the best of international antiques, is the first to have been set up in Italy and one of the most important on the world scene. At its twenty-fourth edition, held in autumn this year, a large number of Italian and foreign exhibitors took part, offering visitors the possibility of appreciating precious objects and prestigious furnishings of various styles, schools, periods and origins.

Internet site: www.mostraantiquariato.it

Antique Books Exhibition (La Mostra del Libro Antico).

The exhibition, held for the sixth time this year, is promoted jointly by the Committee for the International Exhibition Market of Antiques and by the Association of Antique Booksellers of Italy. It is held in the premises of Palazzo Corsini and sees the participation of a large number of Italian exhibitors and the presence of important foreign antique bookshops.

Biennial of Contemporary Art (La Biennale d'Arte Contemporanea).

Florence, city of art par excellence, organises every two years an exhibition dedicated to contemporary art that brings together and displays to the public works by national and international artists. The exhibition, set up for the first time in 1997 in the exhibition site of Fortezza da Basso, is being held this year for the fifth time.

Internet site: www.florencebiennale.org

Il Maggio Musicale Fiorentino.

In the artistic life of Florence music has played a fundamental role: here, at the end of the sixteenth century, on the theories and experiences of the *Camerata dei Bardi*, melodrama was first born. Here the centre of Florentine music is the *Teatro del Maggio Musicale Fiorentino*, which is based on the *Teatro Comunale* which holds the *Maggio Musicale*, the oldest and most prestigious European music festival, together with Bayreuth and Salzburg, as well as annual concert, opera and dance seasons of outstanding importance.

The *Teatro Comunale* originates from the *Politeama* of Florence, designed in 1862 by Telemaco Bonaiuti, an open-air theatre on which the present structure is based.

Today the theatre consists of a large vast of stalls, a series of boxes and two great semi-circular galleries forming an amphitheatre having an overall capacity of 1,800 seats. Beside the principal theatre, we find the *Piccolo Teatro*, a modern "*ridotto*" with a capacity of about 600 spectators. Partially destroyed twice, in 1944 by a bombardment and in 1966 by the flood that struck Florence, the *Comunale* was promptly restored, thus signifying the will of rebirth and civil commitment by the city (as evinced also on the occasion of the grand concert in Piazza della Signoria following the attempted take-over in the Uffizi in 1993).

The stage of the *Comunale Theatre* has seen a succession of some of the most prestigious names in the music world: conductors like Vittorio Gui, Bruno Walter, Wilhelm Fürtwangler, Dimitri Mitropoulos, Zubin Mehta, von Karajan and Muti, the "divine" Maria Callas, Pietro Mascagni and Richard Strauss, Paul Hindemith and Bela Bartók, Igor Stravinskij and Luigi Dallapiccola, Luigi Nono, Karlheinz Stockhausen and Luciano Berio as interpreters of their own music. By their side outstanding directors and stage-designers such as Max Reinhardt and Gustav Gründgens, Luchino Visconti and Franco Zeffirelli, Luca Ronconi and Bob Wilson, Giorgio De Chirico and Oskar Kokoschka. Founded in 1933 by Vittorio Gui, the *Maggio Musicale Fiorentino* is the oldest Italian festival and one of the most important at international level. Born as a three-yearly event, and already as from 1937 held every year, from that time onwards it has become one of the obligatory destinations for lovers of music and of dance (*MaggioDanza*).

Internet site: www.maggiofiorentino.com

Firenzestate.

For the last five years this has become the summer "festival of festivals", the most meaningful and best attended in Tuscany. The figures for last year confirm this direction undertaken since Mauro Paganì took over its management: hundreds of events in every sector of art (exhibitions, literature, poetry) and of entertainment (dance, cinema, classic and pop music, theatre), in monumental, traditional and innovative scenic spaces, indoors and outside in the squares, attended last year by over 500,000 people. A "festival of festivals", which has enlarged its borders to beyond the administrative confines of Florence, involving in specific projects the Municipalities of Fiesole, Scandicci, Sesto and Bagno a Ripoli. The vastness of the offer has made it possible to involve very different sections of the public, ranging from young people to children, and from lovers of classic music to rock fans.

Firenzestate 2005 had as its main theme the identity which in our city sinks its roots both in the artistic tradition of the past and in the continuous re-elaboration of its values, both in innovation and in contemporary artistic production, since no community can forego living its own time and producing the culture (or cultures) of the present day.

European Music Day and Christmas Concerts (La Giornata Europea della Musica e Concerti di Natale).

The 21st June is the feast of the Summer Solstice, a date that coincides with European Music Day celebrated in many European cities. At Florence, European Music Day is repeated every year with music in the streets and squares. In the last few years this festivity has been transformed into a kermess lasting a full six days of concerts in oratories, churches and cloisters besides, of course, in the city's historic squares: Piazza San Giovanni, Piazza Strozzi, Piazza della Santissima Annunziata and Piazza della Signoria. Another important date for Florence regards the Christmas Concerts. Born in the early nineties as a series of concerts on historic organs - instruments of which our city possesses a rich heritage - in recent year the programme has become a series of appointments in churches and in some of the museums of Florence with vocal ensembles, Gregorian chants, guitar concerts, gospel choirs and more still... In addition a recurrent event is the concert of the Children's Orchestra of the Music School of Fiesole which celebrates with the Florentines, as guests of *Teatro del Maggio Musicale*, the beginning of each New Year.



Fabbrica Europa, Social Design poster

Factory Europe (Fabbrica Europa).

The most important and recognised festival in Tuscany, it is a building site and a workshop, a permanent forum for contemporary languages and arts, a meeting-place of the most diverse cultural identities and traditions. In the course of its eleven editions in the Leopolda Station of Florence, *Fabbrica Europa* has been confirmed as an international observatory for dance, music, theatre, architecture, visual and multimedia arts, capable of enhancing the foremost role of Florence also in the framework of the most innovative cultural expressions. In 2003 the Fabbrica Europa Foundation for Contemporary Arts was born thanks to the synergy of the Fabbrica Europa Association, the Music Pool Association and the Teatro Pontedera Foundation, with the collaboration of *Musicus Concentus*, thus aiming at qualifying as a centre for the creation and production of culture of European dimension.

Internet site: www.fabbricaeuropa.net

People's Music (Musica dei Popoli).

As from 1979 the festival entitled "*Musica dei Popoli*" takes place in Florence, for the purpose of promoting and enhancing the musical cultures of other peoples and nations. The Festival offers international enthusiasts of world music the possibility of taking part in unique and exclusive musical shows that propose varied and different sound performances making it possible to become further acquainted with the cultural traditions of other countries.

Internet site: www.musicadeipopoli.com

People's Festival (Festival dei Popoli).

A film festival held this year for the forty-sixth time, offers spectators an updated panorama of the new styles and languages of national and international documentary films. Authors and production houses from all over the world take part each year in the selections for the Italian and international competitions (in the edition for 2005 over 900 foreign titles and 200 Italian titles were presented) with the awarding of a prize for the best documentary film. The *Festival dei Popoli*, moreover, contributes to spreading knowledge on the documentary works of international importance, often little known, making available to the public vast archives consisting of over 9,000 titles.

Internet site: www.festivaldeipopoli.org

III.3 Customs and usages

Florentinity as a basis of the character of the city's residents is perhaps more of a myth than a real anthropological fact. An exalting historic past, above all imagined as such, and thus felt as an undeserved heritage, and a contemporary value in the anxious search for things new, are the two terms between which the search for a local identity are debated. If affection for the traditions has gradually weakened, there remains however a strong sense of belonging to a city which has occupied such an important place in the history of Mankind.

Florentine festivities.

Feasts and historic re-enactments constitute an important testimony of a community's memory and of its identity. In order to recuperate these vivifying signs of civilisation, the municipal administration, together with the Municipal Department for the Enhancement of Florentine Popular Traditions, has proposed making known or in certain cases re-creating festivities and events which in the course of history were of greatest importance in the city.

For each month in the year particular events have been singled out liable to reconstruct the bond between people and city in a renewed ritualisation of the traditional feast.

JANUARY	EPIPHANY
FEBRUARY	ANNAMARIA LUISA DE' MEDICI
MARCH	ANNUNCIATION OF MARY AND FLORENTINE NEW YEAR
APRIL	EXPLOSION OF THE CART
MAY	THE 'MAGGIOLATA'
JUNE	FLORENTINE FOOTBALL IN COSTUME
JULY	SANT'ANNA
AUGUST	SAN LORENZO
SEPTEMBER	THE 'RIFICOLONA'
OCTOBER	SANTA REPARATA
NOVEMBER	FEAST OF THE TUSCANY REGION
DECEMBER	MARQUIS UGO OF TUSCIA

Internet site: www.comune.fi.it/feste.htm

III. 4 Itineraries

There are a large number of itineraries that the tourist and visitor can follow to discover not only the city's artistic heritage but also its heritage in terms of landscapes. In fact the itineraries do not limit themselves to proposing visits to the places of greatest artistic-monumental interest, but offer the possibility of rediscovering less well-known and explored parts or walks in the green areas of Florence. In fact, by wandering in the city it is possible to rediscover historic parks and gardens, which offer the visitors evocative views and exciting panoramas of the Historic Centre.

Cultural Itineraries in Florence and the Twentieth Century.

These are thematic itineraries connected with literature, music, theatre, cinema, visual arts or those events and attainments which have left their mark on history to come – in the course of which guided visits, readings and performances are foreseen, or participation in small and big events capable of re-evoking the spirit of the characters who experienced them, of the works that are set there, or the facts that took place there.

To experience that ferment of talent that saw Florence in the forefront of the Italian and European scene in the twentieth century, by means also of a programme of complementary activities of exploration, study and further acquaintance.

Internet site: www.comune.firenze.it/firenze900



Architectural itineraries in twentieth century Florence.

Architecture has played an important role in the history of the twentieth century in Florence and in debating its artistic and cultural vanguards: architects, artists and intellectuals have very often crossed one another's itineraries of research and study, sharing the innovating ferments for a long period up to the separation and specialisation of the itineraries that marked the close of the century. It is for these reasons that, in the framework of the project relating to the avant-garde positions assumed by "Twentieth century Florence", of the Municipal Department for Culture of Florence, the Michelucci Foundation in conjunction with the Regional Government of Tuscany propose a contribution consisting of examples of the architectural culture of the century that has just closed. On the Internet site of the Michelucci Foundation (www.michelucci.it) visitors can find the leaflet and map of this itinerary.

Itineraries between art and history.

To guide the tourist in discovering Florence on the Municipality's website www.comune.fi.it the following itineraries are proposed:

Oltrarno District.

To discover Oltrarno District, that part of the Historic Centre on the left bank of the Arno, its artistic-monumental heritage and its alleyways and little squares, three different itineraries are suggested. The first itinerary includes a visit to the *Antico Gonfalone del Drago* (Ancient Standard of the Dragon), the second to the *Antico Gonfalone della Ferza* (Ancient Standard of the Whip) and the third to the *Antico Gonfalone del Nicchio* (Ancient Standard of the Conch).

A day in Florence.

This proposes for visitors with little time at their disposal an itinerary among the *palazzi*, streets and churches representative of the

municipal age of the Renaissance, offering useful information and opening times of the museums.

San Niccolò in Oltrarno.

This itinerary invites the visitor to Piazzale Michelangelo or to Forte del Belvedere to linger a while in the streets and squares of San Niccolò to admire the artistic-monumental heritage of this part of the city.

The Oltrarno hills.

On going out from the neighbourhood of San Niccolò, where some of the most important gardens in Florence may be visited, such as the Bardini Garden re-opened this year to the public and the Rose-Garden, the visitor finds himself in the Florentine hills that offer an evocative itinerary between nature and art only a few kilometres from the centre.

Diladdarno, Firenze beyond the river.

The *Diladdarno* itinerary aims at promoting that part of the city of Florence stretching along the left bank of the Arno rich not only in an important historic-artistic heritage, but also with an age-old tradition of handicrafts of high level and quality. This itinerary offers the visitor the possibility of strolling through the squares in search of important churches and monuments and of lingering among the stalls of the craft markets and workshops to appreciate the refined taste and elegance of the traditional Florentine products. On the Internet address www.diladdarno.it detailed information may be obtained on the places of greatest cultural and commercial interest, while it may also be consulted for the events and shows scheduled and organised in this part of the city.

CHAPTER IV Resources for culture

There are various sources of funding for carrying out works of safeguard and conservation in the Historic Centre of Florence. Hereafter, you will find summary tables highlighting the resources of the Ministry for Cultural Heritage and Activities and of the Municipality of Florence employed in 2004 for the safeguard and enhancement of the site, which however constitute only a partial panorama of the investments effected.

MiBAC resources for conservation

Management	Funding in 2004
Archaeological Management	465,000.00
General Management Architectural and Landscape Heritage	3,686,320.44
Management of the Demo-ethno-anthropologic Historic-Artistic Heritage	4,763,930.00
TOTAL	8,915,250.44

Resources of the Municipality of Florence for conservation

Resources	Amounts pledged in 2004
Restoration and ordinary maintenance of buildings	550,239.30
Restoration, setting up and special maintenance	2,525,894.28

Resources of the Municipality of Florence for culture

Breakdown of interventions and transfers	Expenditure pledged in 2004
Contributions, conventions and transfers (cultural associations and institutions, museums, exhibitions, cinema, dance, music, theatre, international exchanges)	6,632,401.61
Promotion and communication	213,947.00
Exhibitions (services)	38,200.00
Management of structures (Teatro Goldoni, Saloncino Goldoni, Palazzo Strozzi, Limonaia di Villa Strozzi, Teatro Puccini)	167,608.88
Projects, initiatives and cultural events (services)	657,365.27
Management of library and archival activities	903,793.87
Management and enhancement of the museum heritage (services)	1,714,495.72
TOTAL	10,327,812.35

CHAPTER V

Socio-economic survey

The socio-economic survey of the area provides an updated picture of the city, taking into account the major changes that have affected the centre of Florence in the last few years. Issues such as the reduction in the number of people living in the Historic Centre, traffic congestion and the growing anthropogenic burden need to be closely examined before courses of action can be determined and operating strategies can be identified.

V.1 Population indicators

Data and trends in the Municipality of Florence.

The data from the latest censuses carried out by ISTAT (Italian National Statistical Institute) show a shrinking, ageing city, particularly at the heart of the urban area. From 403,294 inhabitants registered in 1991, the population dropped by 11.7% to 356,118 in 2001. Like all other large urban centres, Florence has also experienced a decline in resident population since the mid-70s and has undergone suburbanisation and counter-urbanisation which have led to widespread residential decentralisation.

This demographic change is mostly a consequence of natural trends: there were fewer births than deaths throughout the 1990s due to low birth rates and high mortality rates linked to an aging population. These factors clearly show that Florence is undergoing what some experts describe as a "second-stage population transition", when low birth rates associated with a marked increase in life expectancy result in demographic stagnation and rapid population aging. In the last decade the old age index rose continuously from 221 in 1991 to 249 in 2001. This figure is twice as high as the national average (122) and one of the highest among Italy's big cities. In other words, for every person under 15 years there are about 2.5 people over 64 and there are 5.9 elderly people for every young child. There were 118,000 people aged over 60 in 2001 and this trend is bound to continue, with an estimated 30% increase in the 64+ age group. These are socially alarming data when one considers that not less than one third of the elderly over 75 live on their own.

Non-EU migration is a more recent social phenomenon which has become highly significant in the space of a few years: the number of non-EU residents grew from 14,089 in 1998 to 20,361 in 2001, a more than 44% increase in less than three years.

Foreigners are concentrated in two of the five quarters of the city - the historic centre (including the area of S. Jacopino) and *Quartiere 5* (Via delle Panche, Castello, Le Piagge and Brozzi-Peretola), where the rate of non-EU residents ranges from 9% to 10.5%. In Italy, Florence ranks third in terms of foreign residents as a proportion of the population (5.7%), immediately after Milan and Rome, and before other big cities such as Bologna, Turin and Genoa.

Data and trend in the Historic Centre of Florence.

According to data in the Statistical Yearbook of the Municipality of Florence, population density in the Historic Centre is very high, reaching 6,128 persons per square kilometres.

The resident population is 67,713 for an area of 11.3 square kilometres. The natural increase here, in line with the demographic trends of the Municipality, is negative (in 2003 there were over 300 more deaths than births), whereas net migration balance is positive (in 2003 the number of immigrants exceeded the number of emigrants by over 300).

The most common household in the Historic Centre is the one-person household (57.6%), followed by couples with children (18%), single-parent families (12.6%) and couples with no children (11.8%). The aging trend is also having an impact in the Historic Centre: in 2003 people aged over 65 accounted for 21% (14,658) of the population. Another trend present in *Quartiere 1* is a constant increase in foreign residents. From 1998 to 2001 in particular, the number of non-EU migrants rose by 39.4%. In 2003, there were 5,182 families from EU countries living in Florence's Historic Centre and 4,378 families from non-EU countries (14.6% and 12.3% of total households respectively).

The population of a large urban centre also consists of more or less regular visitors who do not live permanently in the city but use the city's services and contribute to its growth. These include commuting students and workers, tourists visiting monuments and museums, people living in periurban areas who come for shopping and entertainment, travellers on business or for conferences etc.

This diverse group of city users is often overlooked by surveys and difficult to evaluate in detail. However, some of its members are recorded on a regular basis and can be used to assess the importance of this "additional" urban population, commuters for purposes of education or work. According to 1991 census data, Florence had an inflow of about 110,000 and an outflow of around 24,000 people every day. This means that daily visitors increase the population of the Historic Centre by more than a third.

This "urban overload" caused by commuters, i.e. the difference between incoming and outgoing people, is more than one fifth of the whole population.

V.2 Indicators of temporary residence

For some time the real estate market in Florence (for purchases and rents alike) has been under increasing pressure from a group of several thousand temporary, often unregistered inhabitants connected to academic institutions.

These are firstly Italian university students (more than 30,000 young Italians enrolled at the University of Florence come from other provinces), but there are also foreign scholars and students (every year Florence police headquarters grants around 17,000 stay permits to non-EU students; to this number must be added students from the EU). In addition to these groups there is a growing number of foreign immigrants who come to stay for a variety of reasons and are willing to accept poor housing at exorbitant prices.

In 2000 the local government estimated that the number of foreigners living in the city, with or without permits, was 40,000-60,000 in total (Annual Mayor's Report, February 2000).

These temporary residents had to rely largely on the black market to find accommodation. This is likely to be the "grey area" of housing that includes many units registered as vacant in the census (8.8% of the total housing, about 15,000 habitations, 6,000 of which are located in the Historic Centre: this figure is much higher than the housing not actually serviced by utilities, which according to 1998 Council estimates amounted to 4,000 units).

V.3 Employment indicators

ISTAT data from 2001 Census show that the employment rate in the Municipality of Florence has grown by 6% in the last decade, rising from 39.60% in 1993 to 45.26% to 2001.

As a result the unemployment rate had a negative trend, dropping from 8.93% to 4.16%, a considerably lower figure than both the national average (9.53%) and the Tuscan average (5.10%).

According to data provided by the 2003 Statistical Yearbook of the Municipality of Florence, 32,512 employed lived in the Historic Centre, accounting for 56.04% of the reference population.

Young job seekers and long-term unemployed people accounted for 12.79% and 1.93% respectively. Sixty-two percent of the workforce in the Historic Centre is made up of wage earners and 38.5% of self-employed people. Indeed, many government offices are located in the Historic Centre of Florence, and the major community facilities (education, health and local administration) are located there.

According to the Municipal Registry Office, public sector employees account for 27.2% of the employed, whereas those in the service sector account for 18.9%. Florence is also an important tourist destination which attracts more than 6,000,000 visitors a year. The city is therefore characterised by a high concentration of accommodation facilities and a large number of tourist-related businesses.

Retail trade is a significant economic resource and employs 19.5% of the workforce in *Quartiere 1*. On the other hand, the percentage of agricultural and construction workers is very low (1.9% and 3.7% respectively).

Detailed analysis of the types of employment shows that the majority of Historic Centre residents are clerical workers (36%), followed by professionals (19.7%), blue-collar workers (14.7%), the self-employed (12.4%), junior executives (6.2%) and senior executives (3%).

Taking qualifications into account, 41.3% of the employed living in the Historic Centre has a secondary school certificate, 33.1% a primary school or junior secondary school certificate and the remaining 25.7% a tertiary qualification.

V.4 Sectors of production

In the system used in Florence, manufacturing is largely located in neighbouring municipalities and based on a network of small- and medium-sized enterprises, often subsidiaries of larger companies, such as in the fashion industry. On the other hand, the activities linked to tourism, exhibitions and museums, accommodation, luxury goods and business service providers are concentrated in Florence itself.

Preliminary studies towards a sectorial survey of the economy provide clear evidence as early as 1996 of the reduction in craft businesses, including those concerned with long-established crafts, in the city. However, a series of high quality businesses linked to local traditional industries (publishing, art and culture, book conservation, restoration, entertainment facilities) still remain, and a part of the food trade still revolves around the two major covered markets.

Community services have a particularly strong presence (government agencies, health, welfare, education, libraries, archives, museums, other cultural and sports activities) as does the traditional retail trade. This data shows a heavy concentration of services compared to the size of the central municipality and the population it contains. A result of this is extensive commuting, and not just the daily commuting of workers, but also the commuting of consumers.

According to the 1991 Census data, more than 110,000 people commuted to Florence every day, both from neighbouring towns and other municipalities in Tuscany. Another crucial issue, bound to have profound repercussions on the city's development in the next few years, is the decline in number of local workers available due to the population drop. Based on IRPET (Regional Institute for Economic Planning in Tuscany) data, if current activity remains constant, the number of local workers in the Municipality of Florence will have dropped by 18% in 2011.

If no action is taken to relocate economic activities, the future scenario would envisage further commuter congestion, with a worsening quality of the residents' lives and an increase in hazards related to the different types of pollution.



Church of Santa Croce

This would be associated with social deterioration of the Historic Centre, with a growing polarisation between middle- and upper-class residential areas (with luxury retail trade) and marginalised areas with migrant settlements; adverse effects on the tourist and accommodation industries and on the quality consumption sector (“Florence under the spotlight”, “Florence the Showcase”, “Florence, the City of Good Living”), with an increase in mass tourism; impediments to the development of innovative cultural production activities (restoration, multi-media) which require ample space and resources; and inadequate growth of qualified business services, including training and research activities.

In addition to this, pressure on real estate, restricting access to the central area (in what the press describe as “the largest limited traffic zone in Europe”), the departure of middle-class families with children from the city centre, the rigid management practices of major public food markets and the development of large retail facilities on the city outskirts have meanwhile contributed to the weakening of the food retail system and private family services within the old city walls. Further, decreasing choice, relative high retail prices and difficult access discourage people living in other neighbourhoods from using the city centre and have increasingly identified it as a place for featureless, heavily bureaucratised cultural consumption.

However, the functional arrangement of the Historic Centre will soon be modified by the planned relocations. The decentralisation of all the major public structures concerned will result in the decentralisation of the activities associated with their functioning. As a start, part of the professional activity connected to the judiciary will probably tend to relocate either near the new Law Courts or to some area with better links to Novoli via public or private transport.



V.5 Tourism and related activities

The real driving force behind tourism is the worldwide image of Florence, which fuels the demand of growing numbers of consumers (evidence of this can be found in the high profile enjoyed by Florence in international tourist guides or by the presence of the international press in the city, especially to deal with cultural events and approaches to visiting the city).

These hordes of tourists, due to the myriad different ways they utilise the city, elude definition more than anything else, despite the efforts of tour operators and local government offices.

It is not merely for rhetorical reasons that specialists insist that tourism should be studied in all its different and conflicting forms. It is not enough just to distinguish between high quality tourism and mass tourism, or to think about the matter just in terms of length of stay or even the underlying reasons for travelling – nowadays people always have several motives. Instead, analysis should focus more on factors related to cultural diversity, age and how trips have been organised: this is not easy to do, still feasible.

In the last decade, the simultaneous growth of all sectors of tourism has led to the development of a well-defined area of tourism monoculture known as the Golden Triangle, characterised by a precise commercial offering, extending as far as the Accademia and the Oltrarno (across the river) in the Ponte Vecchio-Palazzo Pitti zone.

The adjacent areas have undergone a more or less rapid and complete transformation in terms of housing and business, which has been caused by the consumption needs of well-off tourists, who favour fashion goods above all other traditional products.

A few small areas which border or are embedded within this core area of tourist consumerism, while having gone through an equally obvious business replacement process instead have adapted themselves to the needs of specialised tourism: tourists seeking medium/long-term hotel accommodation in the city; tourists commuting from distant accommodation - increasingly from agri-tourism facilities - who are interested in local crafts albeit adapted to their own needs; student tourists who may stay in Florence from a few days to several months, and require specific telecommunication and leisure services.

As far as the analysis of tourist services is concerned, we would like to stress that the Municipality of Florence is deeply committed to making the visitor's stay as pleasant as possible by promoting a series of initiatives available on the Website: www.comune.fi.it

Courtesy Point. The Courtesy Point sticker brings to the tourist's attention all the bars, cafés and restaurants which have pledged to treat customers politely and offer them the use of toilets. As an incentive to join the programme, the Municipality has provided the participants with an advertising campaign to promote and recommend their premises and a non-repayable subsidy of up to 20% for toilet renovation.

Guide to Public Conveniences. The Municipal Department for Tourism has set up a network of modern public conveniences which are listed in the Guide to Public Services. The Guide provides information about the location, prices, opening times and services provided (baby changing and facilities for the disabled).

Restaurant Guide. This guide provides tourists and residents with a complete list of restaurants in the different areas of the city and information about the type of food, average prices, opening times, level of quality and extra services.

Enjoying Florence. In order to make the city accessible to tourists, four sightseeing tours are available, with additional information for the disabled and details about distances, travelling times, accessibility rating, maps and landmarks.

City-Sightseeing. Florence is provided with two sightseeing bus routes: line A leaves from the central railway station and covers the city, while line B leaves from Porta San Frediano and provides a pleasant trip through the hills as far as Fiesole. Tickets cost 20 euros and are valid for an unlimited number of rides within 24 hours from purchase. Hostesses and stewards of various nationalities are onboard and commentaries on history and art are available in seven languages: Italian, English, French, German, Spanish, Japanese and Portuguese.

Website: www.city-sightseeing.it



Vasari Corridor

V.6 Tourism indicators

Statistical data on Florence's tourist flows showed a very strong increase throughout the late 1990s. However, this positive trend slowed down and was reversed in the first years of the new millennium. Comparing data from 2000 and 2003 shows the tourist flow to the city of Florence dropped by about 12.0%.

On the contrary, a slight pickup was recorded in spring 2004, with a slight increase in package tourism, while domestic flows remained essentially stable.

In particular, the number of tourists from France, Spain, Scandinavia, Russia and Eastern European countries is on the rise; and there has been a recovery in the U.S. market. However, a decrease in German and Swiss visitors has been reported, together with a more moderate reduction in the number of British tourists. Flows from Japan and the Netherlands have showed no variation. Official data for 2004 show 6,427,511 visitors in total, with 2,432,586 arrivals. Last year's upward trend has been confirmed by the available tourist inflow data for Florence in the first months of 2005.

In the last few decades, in Florence and many other cities known for their art or monuments, a substantial change has occurred in the types of tourists, as well as in travelling habits and the way of visiting places of art. This ongoing transformation is easily illustrated by looking at the data on visit duration at the Uffizi Museum. According to these findings, visitors spend 1 hour and 8 minutes on average inside the museum. These figures reflect the key characteristics of the so-called "hit-and-run" tourists, who "consume" the Historic Centre without spending much money. As a rule, these tourists do not have time to visit the whole city and confine themselves to sightseeing in the Roman *castrum*. This most often leads to a concentration of people and tourists within too restricted an area.

In addition to debasing the residential aspect of the Historic Centre, such "short-term" city stays also risk causing more far-reaching urban decay, with devastating effects not only for the quality of life in Florence but also for the city's image abroad.

V.7 Access and availability

Access to the city.

Florence is easily accessible by various means of transport.

Car drivers can use the A1 or A11 motorways, which link Florence to many Italian cities. Furthermore, a network of expressways provides a direct link to other cities and towns in Tuscany, in particular Siena, Pisa and Livorno.

Train travellers can take advantage of a number of stations including Firenze Santa Maria Novella, Firenze Campo di Marte and Firenze Rifredi. Santa Maria Novella, Florence's central railway station, is located in the Historic Centre and provides links to a variety of major Italian and European centres. Its importance as an access point to the city can be summarised in a few figures: every day 500 trains arrive at Santa Maria Novella; with about 160,000 passengers using 2,350 buses and coaches and about 8,000 taxi rides.

Florence Amerigo Vespucci airport is only 5 km away from the city centre. Direct flights leave the airport for the following European and Italian cities: Amsterdam, Barcelona, Brussels, Bucharest, Frankfurt, Geneva, London, Madrid, Munich, Paris, Timisoara, Tirana, Vienna, Zurich, Bologna, Cagliari, Catania, Milan Malpensa, Palermo, Rome Fiumicino and Verona. Although no intercontinental flights fly directly into Florence, transatlantic destinations are easily reachable thanks to direct flights to Milan, Rome or other airports in major European cities. The Historic Centre can be reached in a few minutes either by taxi, from the taxi rank outside the airport, or by the shuttle bus, which connects the airport to Santa Maria Novella station for a fee of 4 euros, or by hiring a car. Those wishing to fly can also land at Pisa Galileo Galilei airport, which is about 70 km from Florence but is connected to Santa Maria Novella station by direct train service (1 hour's journey) and by a coach service.

In the last few years new projects have been launched with the aim of reorganising Florence's road network. In order to ease the access to the city and provide fast and direct links to major Italian cities two large construction projects have been initiated. The first is for the construction of the third lane on the '*Autostrada del Sole*'. The project envisages the creation of a three-lane (plus the emergency lane) dual carriageway in the stretch of the A1 motorway around Florence.

The motorway needs to be widened due to the critical traffic conditions and the ensuing delays during peak hours, which make this road impracticable. The urban centres that will be affected by these road works are Calenzano, Sesto Fiorentino, Campi, Florence, Scandicci, Impruneta and Bagno a Ripoli.

The other site is for the construction of a new station and railway lines for the High-Speed Train (TAV) project. In order for the railway service to comply with European standards, construction works have been started on high-speed railway lines.

The TAV project will provide direct connection between Florence and Bologna at a speed of about 250 km/h, thus reducing the journey time from approximately one hour to half an hour.

The works for the high-speed track will be carried out in areas belonging to the municipalities of Firenzuola, Borgo San Lorenzo, Scarperia, San Piero a Sieve, Vaglia, Sesto Fiorentino and Florence. At the end of 2002 an international design competition was organised for a new railway station to be built near the Historic Centre. The winning entry by Norman Foster includes an underground station with glass roofing, a new coach station and exhibition and shopping facilities.

Internal mobility.

Road traffic is a problem that local governments have to address and fight daily in order to provide their citizens with an acceptable quality of life.

The Historic Centre of Florence has a heavy concentration of tertiary sector activities and a large number of shops and businesses which every day attract many residents from the suburbs and neighbouring towns.

The daily flow of commuters to the Historic Centre brings about critical traffic problems and road congestion, especially in peak hours. In addition, the widespread use of private cars to reach the workplace and the low competitiveness and attractiveness of public transport worsen internal mobility and result in air pollution problems. With about 20,000 tourists every day, in addition to an average of about 110,000 commuters, the city of Florence had to address the problem of urban traffic and carried out studies and surveys to programme policies aiming at reversing, or at least countering, the worsening of the situation.

In detail, in the last few years the Municipality of Florence has launched the following projects:

- Establishing and implementing a ZTL (*Zona a Traffico Limitato*, Limited Traffic Zone), the first and largest in Europe, as well as other traffic control measures which, on the basis of car gas emissions, may ban traffic altogether or impose number plate restrictions. During the summer the limited traffic zone is also enforced at night.
- Establishing (April 2004) a 24-hour traffic limitation system for tourist coaches (ZTL BUS) within Florence's built-up area. Traffic within the ZTL is subject to payment of a fee to obtain an identification tag.
- Creating a fleet of eco-friendly vehicles for public transport in the Historic Centre. Since 1999 the city bus service ATAF has started using electric minibuses to serve the Historic Centre in Florence, including the pedestrian zones.

The eco-friendly bus system currently consists of 4 routes (A, B, C and D lines). The first three lines are served by electric vehicles, the fourth by buses fuelled by eco-diesel. The electric fleet is made up of 26 battery-powered buses, but is expected to be expanded to 100 units in a short time.

- Implementing a strong policy to subsidise the purchase of electric vehicles as an incentive to environmentally friendly driving. Between 1998 and 2002 the Municipality of Florence allocated 968,355 euros in total as subsidy for the purchase of electric vehicles and installed new recharging points.
- Setting up a tram service connecting the Historic Centre of Florence to the ring roads and the neighbouring towns with the aim of reducing private-car use.
- Construction of new car parks: some have been already completed, others are under construction (a total of 2,600 new parking spaces between Piazza Beccaria, Fortezza da Basso, Piazza Alberti and Piazza Ghiberti); others – in Piazza Vittorio Veneto and in the area of the old Leopolda station – are in the planning phase; there is also the possibility of an underground car park across the Arno river.
- Enforcement of parking regulations in the urban area and establishing the ZCS (*Zona a Sosta Controllata*, Parking Control Zone) and ZPR (*Zona con Sosta per i Residenti*, Resident Parking Zone) to address the needs of residents, providing them with a greater number of reserved parking spaces based on the availability of each area, and to discourage commuters and visitors from using private cars.
- Setting up a car sharing scheme: following the example of other Italian and European cities, in April 2005 a car sharing scheme was launched in Florence with the aim of solving the problem of road congestion in the metropolitan area. There are eleven car parks for the collection and return of vehicles in Piazza della Repubblica, Piazza Beccaria, Viale Amendola, Piazza Adua, via

Mannelli, Piazza Pitti, Piazza Ognissanti, Piazza Alberti, Piazza dei Giudici, via della Dogana and Piazza Demidoff.

Website: www.carsharing.firenze.it

- Promotion of car pooling among people who make the same trip to school or work every day. This is already a long-established practice and is encouraged by traffic restriction policies, whereby a private car with at least three occupants can be used even on traffic restriction days.
- Encouraging the use of bicycles, in order to reduce both air and noise pollution, by constructing new cycle paths and enhancing the safety of the existing ones. Florence is equipped with a 34 km-long cycle path system and in June 2004 work was started on the construction of another cycle route along the right bank of the Arno river. In 2004 the local Department of Transport organised a programme known as "*Mille e una bici*" ("A thousand and one bicycles"), which gave citizens the chance to hire a bicycle at low cost (1 euro for residents and 8 euros for tourists) by showing a passport or an ID card.
- Reducing the number of vehicles daily entering the ZTL and the Historic Centre for restocking through the use of a "transit point" acting as a clearing house located outside the city where all goods would be sorted and transported to the city centre via electric-powered or other environmentally friendly vehicles.



Public means of transport

V.8 Traffic indicators

Data on vehicles entering the city centre on a daily basis provide a picture of the changes in business and the modes of transport associated with the current “management” of the Historic Centre.

An ATAF survey carried out in March 2000 shows that the majority of transport entering the city centre is private cars (38%) and scooters (44%), while buses and bicycles account for a very small part (6% and 4% respectively). Data from ACI (*Automobile Club d'Italia*) surveys report 212,000 cars owned by residents in the city centre (with an average of 1 car per 1.6 people) and 180,000 scooters and motorcycles.

The high number of private cars and the scarce amount of parking spaces available in the area (the Urban Traffic Plan estimates 180,000 spaces) point to a situation of serious saturation and instability. These figures convey an idea of how massively citizens use private transport, a habit which is certainly hardly sustainable and one of the major causes of traffic congestion and air pollution.

According to 1991 Census data, there were 947,000 trips into town every day: 341,000 by car, 189,000 by scooter or motorcycle and only 118,000 by bus. The situation has worsened in the last few years, as evidenced by a survey carried out by ATAF in 1999: between 1998 and 1999 the use of private cars rose from 56% to 60%, while the percentage of people riding scooters or catching local trains fell. Furthermore, a decrease in the number of public transport users was reported, despite the slightly increased traffic.

On the other hand, public transport users are concentrated in the city centre (up to 27.7%). The 2000 survey outlined only a slightly different picture: from 1999 to 2000 there was a rise in the proportion of “regular bus users”, i.e. people who took the bus for their major trips at least three times a week (from 37% to 42%).

V.9 Exposure to various sources of pollution

The Historic Centre of Florence is the location of many commercial businesses and government and service agencies which draw people in from the suburbs and neighbouring towns every day. These high inflows and the overuse of private transport cause serious pollution problems and an anthropogenic burden to the city centre.

As far as air pollution is concerned, although fewer emergency situations have been reported thanks to the use of cleaner fuels, the city's air quality is still a critical problem. Data on pollutants and their behaviour over time point to transport as a significant contributor to air pollution. Although findings from the 2002 ARPAT (Regional Agency for the Environment Protection in Tuscany) survey show that carbon dioxide levels were below the threshold limit required by law (10 mg/m³), monitoring stations registered a rise in fine particulates, which exceeded both annual standard values and daily limit values. During the same period, nitrogen oxides and ozone also exceeded limit values.

In Legambiente's summary listing of the environmental status of major Italian cities (provincial capitals), Florence has never managed to obtain more than an overall rating of 'medium' in terms of environmental quality and performance, despite obtaining excellent in air quality monitoring (*Rapporto Ecosistema urbano*, 2000).

Data concerning urban noise pollution show that noise levels in the streets of Florence are higher than the threshold limits set by law (DPCM 14/11/97) at 55dBA for night time and 65dBA for daytime in areas with intense human activities. According to the survey carried out by ARPAT, in the years 2002-2003, 47.5% of the city population was exposed to noise levels higher than 65dBA during the day, while 55% was exposed to noise levels higher than 55dBA during the night.

In the last few years the Municipality of Florence has reported a considerable increase in urban solid waste production, from 215,932 metric tons in 1996 to 255,091 in 2001.

According to data from ARPAT and the Province, from 1997 to 2002 per capita waste production grew by 22%, arriving at 683.87 kg per annum.

The increasing number of recycling waste containers (from 507 in 1996 to over 7,000 in 2001) and the growing concern of citizens and workers about urban waste management have led to the increase in the collection of recyclable materials, although the percentage is still very low and far away from the target levels set by the Ronchi Decree on waste management.

Legambiente's 2005 report "*Comuni Ricicloni*" put Florence in ninth place among the major cities in Central Italy, with collection of recyclable materials at lower than 30%. Street cleaning is also a very high-profile problem, which raises growing concerns in citizens, but also greatly affects the impression that visitors form of the city.

On this point, it is recommended that rapid measures be taken to deal with specific problems, particularly for the Historic Centre and the areas with high tourist concentrations. This problem is currently under discussion, especially in relation to possible new fees and how they could be applied, so that tourists and visitors could contribute to the expenses which are currently covered only by residents.

CHAPTER VI

Analysis of the plans for the safeguarding of the site

VI.1 Urban planning and safeguarding methods

Many means have been developed and adopted by Florence's local government to conserve and safeguard the city. The devising of the Management Plan incorporates the principal requirements and indications contained in the various local action plans briefly described as follows.

The Municipal Master Plan. (Piano Regolatore Generale Comunale).

The Municipal Master Plan, approved on 25 February 1998, consists of drawings and regulations which are used to delimit the area of the Historic Centre as a single area (A) of interest both culturally and as a living environment.

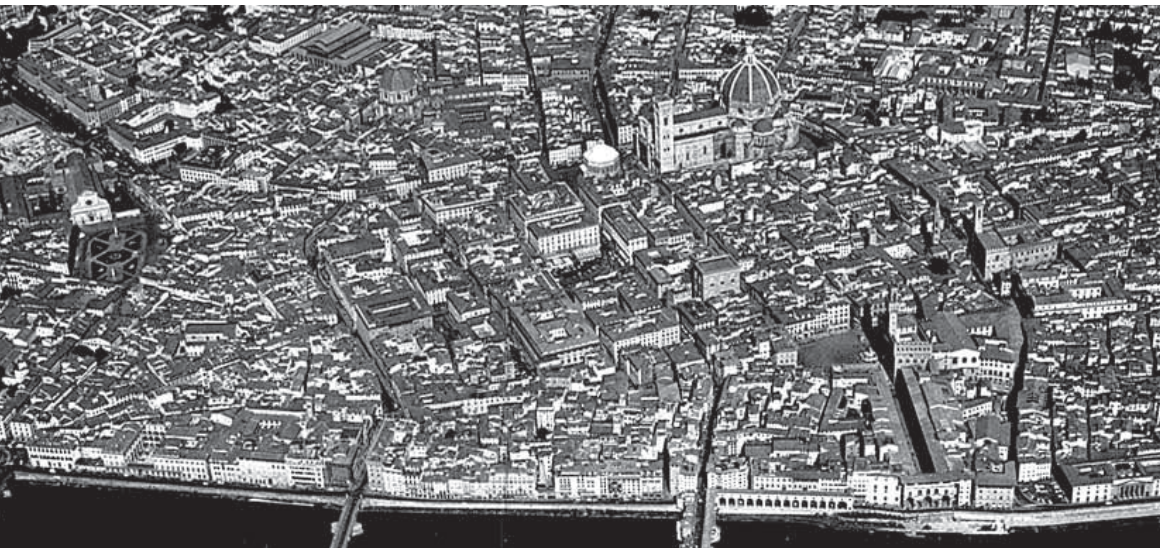
The built-up area recognised as current building heritage occupies an area of 504 hectares and is made up of individual buildings, architectural complexes and their connected areas and public and private relational spaces. Each building or site is placed into one of

nine "classes of buildings" on the basis of its architectural and historical type and importance, which provides a specific regulatory plan for it, listing permitted building works.

The building works generally tend to be aimed at the maintenance and re-use of property, through ordinary/extraordinary maintenance, restoration and repairs. On the other hand, if the historical value or type of the building allows it, reconstruction

of an edifice may also imply urban reconstruction for some types of building (Class 6 – buildings constructed after the establishment of the urban fabric, which have characteristics, volumes and forms incompatible with their surrounding context).

In terms of a change in the final use of a structure, permission is always given to return a building to residential use, as long as this is compatible with the historical-architectural characteristics of its structure. Such changes are also permitted if the prior and final uses are both non residential.



Historic Centre

The Building Regulations (*Regolamento Edilizio*) also identify “privileged” uses, such as residential and related services; “forbidden” uses, such as industrial and craft for spaces over 250 sqm, large retail shops (with a sales area of over 2,500 sqm); barracks, prisons, etc.; and “tolerated” uses, i.e. all others not previously mentioned.

The P.R.G. within the “Historic Centre inside the walls” identifies zoning for particular public and private uses.

The Public uses include those of specific interest to the Historic Centre (open spaces and sports grounds, public facilities and services, underground and surface parking, schools servicing compulsory education etc.) and those of more general interest (parks, gardens and camping grounds, administrative facilities, cultural facilities, community services, hospitals, health and welfare services, police stations, secondary schools and universities, technical and technological facilities), each one identified by appropriate symbols.

The private uses include services and private activities including sports facilities, schools, health and welfare, cultural facilities, entertainment, small and medium sized retail shops, facilities for hotel and non-hotel accommodation.

The Master Plan excludes manufacturing plants, but allows traditional craft activities and services occupying less than a specified floor area.

The present concentration of these key activities in the Historic Centre is the highest ever. The fact that they are also important to other areas of the province and region means that people travel into the centre where, added to the large number of tourists, they create excessive congestion, causing a serious problem that has to be faced.

With the relocation in recent years of firstly the prisons and secondly the university faculties of the Sciences and Law, the city has started to invert this process of congestion, choosing to place facilities over a greater metropolitan area.

Part of the spaces freed by these relocations is consequently being used to improve the organisation of the Humanities Faculties of the University in the Historic Centre, while other buildings are being used by museums or for other cultural purposes.

The implementation of the Master Plan has also seen the decentralisation of the activities of the judiciary, previously located in diverse offices in the Historic Centre, and now to be placed in a single location, at the Law Courts now being constructed in the second satellite town of Florence. It will be the responsibility of the new Master Plan, whose Structure Plan (Piano Strutturale) was adopted on 20 April 2004, and the Town Planning Regulations, which will be issued by the end of 2006, to further balance zoning uses, with particular reference to the reuse of the “transformation areas” and new perspectives on private and public mobility.

The Municipal Master Plan is composed of two vector maps (one from aerial photogrammetry, and the other cadastral).

The archives of the plan are organised in georeferenced databases (geographical and alphanumeric), which store copies of earlier versions.

Building interventions to improve the Monuments of the Historic Centre.

Apart from standard maintenance and restoration of monuments – in the widest sense – carried out in the “Historic Centre inside the walls” (the definition in the Regulations of the Master Plan), there is widespread building activity which involves all of the architectural fabric of the vast historical area, in particular the built-up zones. This is work aimed at satisfying the requests of the residents for a quality of life more in line with modern needs; it is generally related to buildings rather than to the urban structure as a whole and is undertaken under the guidelines dictated by the Master Plan. The measures taken differ widely due to the many different types of historical architectural structures and various degrees of building work are permitted for each individual edifice under the Technical Regulations of Implementation (Norme Tecniche di Attuazione, or N.T.A.) of the current Master Plan and the Building Regulations, which allow the Plan to be implemented.

To understand the general outlines of this constant building activity it is necessary to distinguish between residential use and uses for production/business/management/accommodation/cultural activities.

Thus, typically these activities, which mostly involve private property, include:

For residential use:

- Work to improve the liveability of individual Property Units;
- Reutilisation of attics connected to an underlying habitation;
- Division of larger habitations into smaller Property Units

For use for production/business/administration/accommodation/cultural activities:

- Cessation of production, craft or service activities, and their replacement by centres for aesthetic treatment, eating and drinking establishments, shops, multi-ethnic cultural activities and enterprises
- Encouragement in the use of commercial space as garages for residents
- New accommodation structures in existing buildings; improvement of the same
- Modernising measures for administrative offices in non-residential buildings
- Reutilisation of architectural complexes following decentralisation of offices previously housed there.

Year 2004

Works for extraordinary maintenance, restoration and repairs and building restructuring through a Start of Work Notification (Denuncia di Inizio Attività - DIA)

Residential	N° 1067
Manufacturing / commercial - Office / accommodation	N° 460

Restructuring works for the construction of a replica building

Residential	N° 131
Manufacturing / commercial - Office / accommodation	N° 119

The table shows the number and type of building interventions carried out in 2004

Structure Plan. (Piano Strutturale).

The Structure Plan for the city of Florence as provided for by the regional planning regulations (Regional Law no. 5/1995) is the strategic measure for territorial planning and is used as the basis of the successive Planning Regulations. It has a validity of twenty years.

The plan contains the principal decisions and directions for the development and management of the territory and promotes a model of social, economic and cultural growth based on sustainable development and the optimization of the heritage of the territorial and environmental resources.

The principal objectives of the plan are the development of the river Arno and the parks and gardens, the improvement of the quality of local public transport, the increase in pedestrian and cyclists' mobility, the development of the metropolitan railway system, the construction of three tram lines, the renovation of buildings and their adaptation to new residential needs, the decentralisation of principal services to the outskirts of the city, the promotion and diffusion of culture and social cohesion and the improvement of the citizens' quality of life.

In order to encourage a high level of participation in the plan (which was adopted by the Municipality of Florence through City Council Resolution no. 39 of 20 April 2004) a series of discussions and public participation was initiated, divided into three phases: a first informative phase to publicise and circulate information about the contents of the plan, followed by forums in the five neighbourhoods to provide more detailed information at local level (the area covered by the Municipality of Florence is divided into 28 equal zones) about the main issues involved and to deliver five documents which would be presented in the final round up, and finally, a last phase where the five documents are examined and discussed in a citizens' forum which suggests further modifications and additions. The final document summing up the issues is to be submitted to the City Council and the Neighbourhood Councils.

Map of protected historic, artistic, archaeological and landscape sites. (Carta dei vincoli storico artistico archeologici paesaggistici) Legislative Decree no. 42/2004.

(Legislative Decree no. 490/1999, Acts nos. 364/1909; 1089/1939; 778/1922; 1497/1939).

The Regional Government of Tuscany, in collaboration with the Heritage and Culture Service of Tuscany and supported by the Regional Geographic Service and by LaMMA (Laboratory for Meteorology and Environmental Modelling) has developed a computerised list of protected historic, artistic, archaeological and landscape sites all over the region. The system provides exact georeferencing and boundary data for listed buildings and sites.

Website:

www.cultura.toscana.it/paesaggio/carta_vincoli/index.shtml

Protection Plan for the Artistic Heritage. (Piano di salvaguardia dei beni artistici).

The Civil Protection Agency (*Ufficio di Protezione Civile*) has long stressed the need to develop a plan for the protection of works of art in the event of the river Arno flooding.

Measures for plan development began in October 2004 with the aim of creating a database containing a detailed list of all the endangered cultural property and an associated risk map. In turn, these data will constitute the basis for defining and implementing protection systems known as SDS (*Sistemi di Salvaguardia*). Such systems will be then set up by the bodies involved in management and conservation of works of art, with the Civil Protection Agency playing a coordination and advisory role.

The huge variety and number of cultural assets in Florence brought out the need to draw up a preliminary categorisation of works to be used as reference in order to allow communication between the various stakeholders. Data acquisition at this stage has been limited to essential features (current location, conservation condition, technical characteristics, dimensions), with the possibility of amending and adding information at later stages.

The complexity of the task and the number of authorities involved meant that initial cooperation was confined to partners at the municipal level, with the objective of developing an intermediate

system, i.e. a template for the protection of the artistic heritage which will be applied experimentally to Municipality-owned cultural property.

In any case, it is undoubtedly best to test the actual effectiveness of data surveying and interpretation, as well as the development of the database and risk map, starting from municipal assets. Once proven results are obtained, the programme can also be applied at a wider local and at a national level.

Website: www.sit.comune.fi.it/protezionecivile

Source: Civil Protection Agency

Hydrogeological Structure Plan for the Arno Basin. (Piano di Assetto Idrogeologico - PAI) .

On 11 November 2004 the Institutional Committee of the Arno Basin Authority adopted the definitive Basin Plan for the river Arno. All regulations and maps are available on the Authority website, at the address:

www.arno.autoritadibacino.it/sitopai/carte/portale_pai/html/pai.html

VI. 2 Sector plans and/or integrated plans

2002 Master Plan for Urban Traffic Management. (Piano Generale Traffico Urbano - P.G.T.U.).

The Master Plan for Urban Traffic Management was set up when mobility in Florence was undergoing a process of major transformation. For the entire period of its implementation, the execution of the measures and proposals it contains will therefore be strongly affected by the ongoing public works: an underground car park in Piazzale Vittorio Veneto, a car park in Piazza Beccaria, a car park in Piazzale Caduti nei Lager, a car park with housing and facilities in Piazza Alberti, the pedestrianisation scheme on the Via Valfonda side of Viale Strozzi, including the construction of a subway and a footbridge which will connect the Peretola airport car park to the car park located at the exit of the A11 motorway (Firenze-Mare).

The main goal of this plan is to enhance public transport, thus reducing the number of private cars and their impact on the city area and environment. The P.G.T.U. envisages the expansion of railway transport services by increasing the number of journeys between the main city stations - Campo di Marte, Rifredi and Santa Maria Novella - especially in peak hours (7am-9am; 1pm-3pm; 5pm-7pm); the expansion of bus services by creating new links between the main park and ride sites and by speeding up the routes covering the main thoroughfares to the city that are not serviced by train; and the improvement of connections to the main railway stations in the Florence area.

Furthermore, the plan is aimed at reducing the everyday use of private cars by changing the parking fee system so as to encourage the use of public transport; by promoting the development and completion of cycling paths which connect areas of interests in the city with the railway station; and by building a subway in Viale Strozzi and turning the entrance area to the Fortezza da Basso into a pedestrian zone.

City Tourism Plan. (Piano turistico cittadino).

The City Tourism Plan, which was adopted on 24 April 1999 by the City Council (Resolution no. 605) has been performing the primary task of upgrading existing accommodation facilities in order to adapt them to the needs of tourists, who increasingly require, in addition to more available hotel rooms (for package tours and tourist groups), a series of additional services which were difficult to find until a few years ago. On the basis of requests from the sectors involved, the implemented plan has authorised the construction of extensions and new facilities, providing a total of 1,500 rooms (3,000 beds) for the hotel industry and 600 beds for the non-hotel industry, and the additional opportunity of building a new camping site. Out of 1,500 rooms which aimed at satisfying the request to improve hotels, 400 have been set aside for new structures which contain more than 60 rooms.

To complete the outline of the plan, there is also the opportunity to enlarge existing hotels by annexing adjoining facilities, including "bed and breakfast" style accommodation - with a view to reducing the over-fragmentation in the accommodation sector - and the opportunity for businesses subject to eviction to relocate.

The City Tourism Plan, in its last year, will expire on 31 December 2005 and be replaced by the New Structure Plan (*Nuovo Piano Strutturale*), which will also cover the classification of new high-level accommodation facilities, an issue that was not entirely met by the previous plan, so as to fulfil the pressing need for high-quality tour operators (conference and trade fairs), which are asking for a larger number of four- and five-stars hotels.





Palazzo Vecchio

VI.3 Plans for socio-economic development

Strategic plan for the Florence metropolitan area. (Piano strategico dell'area metropolitana fiorentina).

The Strategic Plan, adopted in December 2002, is the result of an extensive planning stage and a series of open debates, which involved more than 170 institutional and community organisations in the metropolitan area. Apart from identifying a general vision of the future for the zone, divided into four strategic courses of action, the plan also includes 32 project ideas and 55 initiatives with short- and long-term consequences.

April 2003 further saw the establishment of the organisation "Firenze 2010", which has the aim of fostering and supporting project implementation and monitoring the plan over time. Firenze 2010 is headed by the Mayor of Florence and consists of 26 members: *Ambiente Lavoro Toscana*, Florentine Handicrafts, *Confartigianato*, Industrialists Association, Chamber of Commerce, CGIL, CISL, Municipality of Florence, Municipality of Bagno a Ripoli, Municipality of Campi Bisenzio, Municipality of Fiesole, Municipality of Impruneta, Municipality of Pontassieve, Municipality of Scandicci, Municipality of Sesto Fiorentino, Municipality of Signa, *Confcommercio*, *Confcooperative*, *Confederazione Italiana Agricoltori*, *Impresainsieme*, *Lega Regionale Toscana delle Cooperative*, Province of Florence, Tuscan Regional Authority, Florence Museum Area, UIL, *Unione Provinciale Agricoltori*, University of Florence. As work progressed, other members joined as contributing members, including some companies partly owned by the Municipality of Florence and some banks.

The Firenze 2010 association has organised a number of meetings to check the progress of individual projects of the Strategic Plan and proposed the studies for, and the initiation of, new projects, including the establishment of a Fund for Culture.

Furthermore, in view of the Economic Conference a series of meetings and forums took place to discuss the development of the metropolitan area and redefine the operating strategies for the social and economic growth of the city.

In particular, on 27 October 2005, three round tables were set up involving the various stakeholders in in-depth analyses of the following issues: "Technological innovation and cultural heritage", "Manufacturing production", "Infrastructures" and "Tourism and trade".

The Strategic Plan has also been updated through the drawing up of a pact for local development to coordinate various regional, provincial and local planning projects, and to pinpoint priorities and objectives for the development of the Tuscan territory. This pact, recently sealed between institutions and economic and social players in Florence, is aimed at identifying a series of actions to economically re-launch the area, as well as setting up a timetable for the implementation of the various projects.

Plan for commerce. (Piano per il commercio).

The Plan for Commerce, adopted in City Council Resolution no. 877 of 28 July 2000, implements national and regional provisions involving commercial activities at the municipal level. The primary goal of the plan is to firstly assess the territorial and environmental impact of commercial outlets on the basis of accessibility, mobility, traffic, pollution and secondly to enhance the value of commerce with the aim of regenerating the urban fabric.

The plan promotes the improvement and protection of commercial and craft activities in the Historic Centre, fosters the development and structural strengthening of small and medium-sized commercial enterprises, regulates the opportunities of support and expansion for existing medium and large-sized facilities as well as opportunities for them to set up or relocate within the area. It also acknowledges the fundamental role played by small commercial outlets with regard to quality of service for residents, consumers and tourists.

The plan also sets out the provision of car parks needed to favour the development of shops and, thanks to Integrated Plans for the Revitalisation of Distribution Networks (*Programmi Integrati per la Rivitalizzazione della rete distributiva*, P.I.R.) in the areas of Peretola, Novoli, Panche-Castello, Mugnone, Il Prato, Isolotto-Pisana, Carmine, Gavinana-Europa, Santa Croce-Gioberti, Aretina and Viale dei Mille, will promote partnerships among businesses which in turn will foster the development of managerial associations and provide economies of scale as well as lower citizens' travels and avoid commuting-related problems.

City Council Resolution no. 2005/00460 provided for the extension and amendment of the sectorial plan for commerce established in 2000 in Resolution no. 877, with its later amendments.

The amendments introduced by the new resolution aim at protecting small and medium retail outlets and long-established businesses and establish:

- limits of a maximum area of 400 square meters for new medium-sized retail facilities opening in the Historic Centre;
- the opening of new medium-sized retail facilities formed by the aggregation of smaller outlets only if the maximum selling area does not exceed 400 square meters;
- the authorisation of extensions to a medium- or large-sized retail facility of up to 15% of its original area.

This authorisation shall be granted only once in the period of validity of the plan.

CHAPTER VII

Summary of the current situation of the Heritage Site

SWOT Analysis

SWOT Analysis is a very widespread method for framework evaluation and is used as an effective operational support tool. By using SWOT analysis it is possible to highlight the Strengths and Weaknesses of an organisation, that is, internal factors that lead to a competitive advantage or to limitations in management and organisation. In addition to internal elements, external variables, which may favourably or adversely affect the system are also evaluated, being described as Opportunities if they point to future advantages or as Threats when they prove to be detrimental environmental factors.

Strengths

Rising on top of the ancient Roman city, Florence's Historic Centre is a real treasure trove of works of art and architecture. In addition to its numerous churches containing frescos, paintings, sculptures and furnishings of exceptional quality, and to its *palazzi*, the former seats of political power, their glorious past reflected in their architecture and decoration, Florence also boasts private and state-run museums and art collections, as well as historical parks and gardens.

Such a rich and valuable historical and artistic heritage - along with its scientific and natural heritage - makes Florence a unique treasure of a city, and not just in the eyes of the intrigued visitor, but also in those of the scholar and the resident alike.

The image of Florence as a "city of art", "the cradle of the Renaissance" has developed through a long and complex historical process and has become the basis of the city's cultural identity, abroad as well as among its own inhabitants, who feel a strong sense of belonging to the city (their so-called "*fiorentinità*").

However, in the last few decades, and mostly following the development of business related to the fashion industry, the perception of the city has gradually changed: it is not just a city of culture, but increasingly a city of business and fashion. Florence evokes a unique, refined ambience, but it is also a place where one can devote one's time to fashionable - albeit expensive - shopping.

It is also a place where one can enjoy the delicacies of the local gourmet tradition: the well-known wines and mouth-watering food, and the city's close ties with the surrounding countryside, a select wine-producing area, evermore appreciated even by distinguished visitors.

Florence's magnificent city centre and surrounding hills, full of colours and scents, act as the perfect frame for feasts and walks to appreciate the breathtaking landscapes and townscapes in its area. All these factors have attracted and still attract many visitors, who from the time of the Grand Tour up to the present have crossed entire continents to reach Florence, allured by the city and its image. Official data for 2004 show 6,427,511 visitors in total, with 2,432,586 arrivals. Much of this notable flow of tourists heads for the city's museum (about 1.5 million visitors a year to the Uffizi alone), but it also provides a strong contribution to the local economy.

Indeed Florence offers some outstanding high-quality hand-crafted products, including ceramics, leather and hide, and textiles.

Furthermore, the city centre hosts many historic shops, i.e. trade outlets that can boast a long-established tradition in terms of goods sold or made in the same premises and their uniqueness. Florentine craft and historic shops are tangible proofs of the past and ensure the continuity of that tradition.

However, Florence cannot be considered as a city totally absorbed in nostalgic contemplation of its illustrious past, rather, it is a city open to innovation and committed to its future planning, so much so that in 2000 an association known as "Florence 2010" was set up with the task of fostering the quick and effective implementation of a strategic plan for the Florence metropolitan area. The association consists of 26 members, including state-owned and private bodies, institutions and organisations and is headed by the Mayor of Florence.

In addition, the dense programme of cultural activities, not just associated with grand occasions, demonstrates the steady commitment of institutions and associations to providing a continuous series of high-quality cultural events which can involve and intrigue both citizens and occasional visitors.

In addition to local associations, there are also many international cultural institutions which have contributed to enhancing the prestige of the city abroad, and which have fostered cultural activities for decades, particularly the organization of meetings and conferences.

The success of Florence's cultural events is also largely due to substantial activity on the part of citizens, who invest part of their spare time as volunteers for cultural activities.

Weaknesses

The weaknesses of the Historic Centre of Florence are in large part closely connected to it being a city with a high density of cultural assets in a small area. On the one hand such a high concentration of works of art in a limited space has earned Florence the name of "open-air museum"; on the other hand, it has made citizens' mobility, as well as ordinary activities such as street cleaning and waste collection, more and more difficult.

In the last few years the Municipality has undertaken to solve the problem of mobility, especially by discouraging the use of private cars and providing citizens with a variety of environmentally friendly alternatives. Traffic congestion and the various kinds of air pollution, however, are still deeply-felt issues, and residents also complain about ever worsening parking problems. Furthermore, mobility problems hamper waste handling which, especially in the Historic Centre, is adversely affected by the large number of people who use these urban spaces and the high production of waste. Narrow spaces make it impossible to plan a sufficient number of ecological waste collection and storage stations, and even the placement of rubbish containers near houses and shops is often difficult.

The progressive reduction in subsidies, both at national and at local level, has led to a corresponding cutback in money allocated for the increasingly worn urban furniture, and has limited the capacity to carry out ordinary and extraordinary maintenance.

Lack of funding has also limited the amount of preservation and conservation work for the historic, artistic and architectural heritage in the Historic Centre, with notable repercussions on its condition as well as on the image of the city. The latter is further harmed by the proliferation of unauthorised business activities, which have not been adequately regulated, and may lead to the loss in the collective image of the genuine and unique nature of Florentine handicrafts. A sharp and steady fall in the number of tourists as well as in the length of stay of visitors was reported for the 2000-2003 period. Although this downtrend has stopped in the last few years, and tourist flows registered a slight pickup in 2005, the city should reflect on the motivations which have led - and in some cases still lead - tourists to opt for other holiday destinations.

The main causes of Florence's loss of attraction are essentially related to: poor competitiveness of the regional offering, especially in quality-price ratio; tourist coach fees; difficult business relationships with tour operators; the euro-led price rises; and inadequate promotion of the city as a travel destination. Indeed, one of the weaknesses is the insufficient coordination in the publicising of the Heritage Site.

Further, the tourist flow to Florence causes some inconvenience to residents, who feel the need to regain control over their city. The city institutions are sparing no effort to try and manage the tourist inflow more successfully, but unfortunately no satisfactory results have been achieved so far.

Since the institutions that have committed to the management of the Historic Centre have not yet demonstrated a united front, the establishment of stronger relationships among them could potentially ensure the development of a joint effort aimed at solving the city's problems and improving the quality of life for residents and visitors.

Opportunities

In 1983 the Historic Centre of Florence was included on the list of UNESCO World Heritage Sites, on the basis of selection criteria I, II, III, IV and VI.

In the past, this listing was not held to great account. Recently, however, it has been reappraised. In particular, the recommendation in 2004 to develop management plans for UNESCO World Heritage Sites acted as a key opportunity to strengthen existing bonds and create new agreements between the institutions involved in the management of the Historic Centre. Given the complexity of the framework, the Department for Culture of the Municipality of Florence, in agreement with the Ministry for National Heritage and Culture, set up a new bureau known as Historic Centre - UNESCO World Heritage concerned with the Management Plan. The new agency, acting on its role, quickly started to coordinate activities for the Historic Centre, organising inter-sector meetings with very promising results. In particular, a series of meetings on the planning of measures for the Historic Centre was set up and new arrangements are being made to establish proactive cooperation in view of key events scheduled for the next few years.

The joint organisation of temporary exhibitions and fairs could actually become an opportunity to create richer and more interesting city sightseeing routes, enabling tourists and residents to get to know the Historic Centre in more detail, also thanks to lectures and meetings with experts from different fields.

Furthermore, inter-sectoral meetings and joint participation (including financing) on projects could give rise to detailed consideration of financial resources and ways to rationalise funding for shared projects.

The idea of involving schools in a number of cultural initiatives is also being considered, as such events play a key role in the development of new generations and contribute to the creation of a strong and shared sense of cultural identity.

Relationships are therefore being established in order to launch new initiatives aimed at disseminating knowledge of the city and at promoting the Heritage Site in schools.

There is no doubt that the numerous cultural associations in Florence play a crucial role in this and they can draw on a veritable army of volunteers.

The phenomenon of volunteering is taking on considerable proportions and in order to organise and coordinate cultural activities a body known as Centre of Florentine Cultural Associations was set up, with the priority of coordinating the initiatives launched by the various associations.

As far as mobility and town planning are concerned, the local government expressed their willingness to take action to improve the citizens' living conditions, starting with the resolution of deeply felt problems such as the lack of parking places and road signs, as well as waste collection. To tackle this, a new working group has been set up recently coordinated by the Town Planning Bureau (*Direzione Urbanistica*) of the Municipality of Florence and in agreement with *Quadrifoglio S.p.A.* This working group will have the task to put forward specific organisational and planning solutions.

Given the unfortunate impact of pollution also on the Historic Centre, new substantial measures are being planned in order to prevent environmental conditions getting worse, such as the use of environmentally friendly vehicles and the establishment of a "transit point". The latter, in particular, would make it possible to sort goods in specially provided areas near the city centre, thus avoiding the need for large numbers of vans and heavy vehicles to enter the city for loading and unloading operations, and creating pollution and traffic congestion.

Another aspect of business activities being considered is the restructuring of trade to enhance the local and traditional character of products and providing business incentives in favour of what are now termed "historic" premises.



Historic Centre

Threats

The Historic Centre of Florence, thanks to its uniqueness and its historic and artistic heritage, has always exerted an irresistible spell over many Italian and foreign visitors and is a source of pride for its residents. This heritage is now daily exposed to a number of threats and adverse factors which jeopardise the prestige and charisma of this city and require local government to seek for means to maintain this heritage and to develop specific action strategies.

In particular, the problem of mobility and the elevated use of private vehicles for daily movement give rise to traffic congestion and long delays in driving in and out of town, especially on weekdays from 8 am - 9 am and from 5 pm - 7 pm.

Encouraging the use of public transport, investing in the enhancement of transport networks and providing more incentives for the purchase and use of eco-friendly vehicles make it possible to cut down urban traffic as well as solve another crucial issue for the city: air and noise pollution.

Environmental degradation, if not promptly addressed, may adversely affect the image of Florence, by making its Historic Centre less and less liveable and depleting its artistic and landscape heritage.

Problems derived from mobility flows, pollution, high real estate prices and reduced quality of life are amongst the factors that are deterring residents from living in town. In the last few decades, these factors have led to depopulation and a reduction in the number of people living in the Historic Centre, with an outflow towards the suburbs and the neighbouring towns.

Together with the threat of depopulation, Florence has had to face a downtrend in tourism in the last few years.

In the period 2000-2003 international instability, failed adjustment of tourist facilities supply and the appreciation of the euro versus the US dollar brought about a strong drop in the number of visitors and a reduction in the number of days per stay of tourists.

Although this negative trend has halted in the last few years, with a slight pickup of the tourist flow, the reduction in the number of tourists in previous years must be food for thought for tour operators and the local government, and stimulate them to support policies aimed at improving tourist services.

One more issue to take into account is the risk of the Arno flooding, with the ensuing risk for the city centre. The memory of the damage caused by the river led to the development of a flood protection plan for the city's historic and artistic heritage and the adoption of the Arno Basin Plan.

<p>STRENGTHS</p> <ul style="list-style-type: none"> • Strong cultural identity • Outstanding historic and artistic heritage • Exceptional landscape value • Tradition of high quality food and wine • Notable tourist flows • High quality handicrafts and long-established shops • Cultural volunteers • Human resources available for conservation initiatives • Cultural events (conferences, exhibitions etc.) • International cultural associations and institutes • Ongoing strategic planning (Florence 2010) 	<p>WEAKNESSES</p> <ul style="list-style-type: none"> • Difficult mobility • Difficult parking for residents • Waste collection handling • Proliferation of unauthorized commercial activities • Insufficient funding for the maintenance of the historic and artistic heritage • Degraded urban furniture in all its forms (for ex ample façades and road maintenance) • Low awareness of citizens • Expensive prices for tourists • Poor cooperation between institutions • Poor coordination work in publicising the Heritage site
<p>OPPORTUNITIES</p> <ul style="list-style-type: none"> • Coordination of interventions for the Historic Centre (UNESCO Management Plan) • Implementation of solutions for mobility, car parks and road signs (expanding the electric bus fleet etc.) • Rationalisation of financial resources for conservation (national, regional, local funds etc) • Coordination of cultural volunteers • Organisation of waste collection • Promotion of the site in schools • Organisation of trade activities in the Historic Centre • Coordination among institutions for the planning of cultural activities (e.g. major events) 	<p>THREATS</p> <ul style="list-style-type: none"> • Unregulated tourist flows • Degradation of the artistic heritage due to pollution and lack of conservation • Flooding of the Arno • Unregulated mobility • Landscape deterioration • Depopulation and lack of cultural identity • International political instability

THIRD PART

THIRD PART

OBJECTIVES AND STRATEGIES

The main objective of the Management Plan is to guarantee:

identifying, preserving, protecting and enhancing the site and passing it on to future generations.

If it is complicated to reach this objective for any site, it is even more difficult to do so if the site is an historic centre. Many variables, ranging from strategic choices to complex and often contradicting administrative proceedings are often the unmistakable signs of a deep gap to be filled before governing the Historic Centre, whose essential value should be the protection of cultural properties, while being aware that we guard them for the future generations.

Since the Plan is based on the recognition of the universal value (statement of significance) which makes the site unique or exceptional as well as of his aesthetic, naturalistic and historic values, it is necessary that the value shall be protected in a dynamic manner, while complying with the criteria that led to list it, and considering the material culture, the traditions, the accumulated knowledge, the creative spirit and the abilities handed down through the generations. The Plan is also a "statement of principles." Through the plan, the management authorities commit themselves towards the local community, UNESCO and the entire mankind to actively protect the site while guaranteeing its preservation and enhancement. The Plan is a flexible combination of operational rules, procedures and project ideas involving several subjects, which are able to evolve by transposing updates and changes as circumstances change, while following the development of the environment it affects.

Within the complex dynamics affecting sites where the human factor, made up by both citizens (main subject) and visitors, plays a central role, the concepts of quality of life and sustainable development are absolutely necessary concepts for correctly managing the historic centre. The dialogue between the stakeholders of the site is the strategic principle at the basis of the Plan's actions. A style based on a mutual exchange, which does not entail the desire to be in the limelight or undue interferences within the institutional tasks of the various subjects involved, is the winning attitude to reach the above-mentioned primary objective. The journey towards fully sharing such an objective is full of difficulties. Yet the creation of both the Inter-directional Group within the Municipal Administration, with the involvement of the Florence 2010 Strategic Plan staff, and the Discussion Table with the Monuments and Fine Art Services, characterised by the often hard exchange on different management ideas and views, has been paramount for singling out and developing some of the projects which were already adopted within the plan.

In order to strengthen the authority of the Inter-directional Group, it will be necessary to draw up a set of rules very quickly for identifying its skills and powers, while respecting autonomy, thus making the operational choices of the two bodies effective.

The Management Plan shall be concretely enforced through a series of Action Plans, which will single out the objectives and the operational strategies to be implemented in order to support the integrity and the development of the site.

Action Plan for Protecting, Preserving and Enhancing the Heritage.

The main objective of the Action Plan is the shared management of the cultural heritage, although we are still quite far from reaching it. It will be possible to sustain a truthful policy of protection and preservation of the site only by effectively coordinating the interventions and the available resources. Singling out common restoration objectives to which to address the economic resources of the various stakeholders could be a good practice in the near future, one that would increase the capacity to attract external economic resources, thanks to an authoritative and compact image, and avoid wasting both cultural and economic forces. The fragmentation of the competences, the bureaucratic complexities could be only overcome by an unremitting comparison that would lead to coordinated action on the street furniture and on the use of the space of the historic city that does not diminish its aesthetic values.

In this sense, the Inter-directional Group and the Discussion Table with the Monuments and Fine Art Services shall carry out specific projects along with specialists while setting up guidelines shared by authorities and economic categories on the furnishing, the technical procedures for recovering the traditional road paving, the public and service lighting, the use of cultural advertisement and communication and the use of the public property. The constant reduction of the public funding preserving the cultural heritage makes it necessary to pursue the creation of a fund for the Historic Centre to which the authorities, the economic categories and the private citizens actively participate for the restoration and maintenance of the monuments and the street furniture.

Action Plan for Research and Knowledge.

Understanding the site, disseminating the cultural values at the basis of the UNESCO recognition through a differentiated promotion on the basis of the capacities and needs of the receivers, both residents or immigrants, makes one of the strategic platforms of the Plan. It is only through researching and widening knowledge that one may effectively protect the extraordinary and unique quality of the site. The capacity of investing economic and human resources in this sector, in cooperation with the university and other research institutes, shall confirm a serious and effective will to protect the founding values of the site. The use of new technologies, the involvement of schools and cultural volunteer work are principles that were already transposed in the ongoing projects and shall be at the basis of future plans.

Action Plan for the Mobility and the Environment.

The concepts of sustainable development and quality of life are at the basis of the Plan. A city where the mobility, although controlled by one of the widest traffic limited zone, endangers the preservation of the monuments and the health of the residents, is perceived like an urban environment where the quality of life does not reach optimal conditions. The waste collection is a key issue that creates a lot of problems on different levels, especially on an aesthetic one as the presence of garbage bins in a wide area of the site is inconsistent with the urban and historic set up. This complex issue demands finding effective project and management solutions through a real synergy between different authorities and institutions. The balance between residential

housing, economic functions and the preservation of the site requires a constant and careful commitment. It is only by becoming aware that the protection of the historic centre is an absolutely necessary value that sustainable social and economic policies shall be enforced. The active participation of the citizens and the economic players shall be promoted in order to raise and disseminate the awareness of the unique and exceptional character of the historic centre of Florence.

Action Plan for Tourism.

The myth of the Renaissance Florence, a city incredibly dense with monuments and artworks is at the basis of the tourist fortune of the city. Yet, is mass tourism a qualifying objective for an exceptional property or rather it undermines its value and its integrity?

The Plan's primary objective is to identify a complex and difficult balance between standardized tourism and a more aware tourist enjoyment.

A responsible visitor, equipped with the necessary support tools that will allow him to appreciate the city like a truthful diffused museum, shall be urged to visit the minor monuments and museums and shall be able to perceive the cultural value of a network made of stores and restaurants whose strong points are quality and renewed tradition. The organization of large events, the attention paid to the protection and promotion of historical and quality stores, restaurants and bars are strategic choices that must be made in order to make Florence, again, a place where it is pleasant to come back and stay for long periods of time.

The Choice of the Projects.

The projects following on the next page refer to the objectives they intend to pursue. Some initiatives out of many others were selected on the basis of the concrete ongoing projects or of the ones under study, and whether they were shared by the various subjects working in the community. In addition, some indicators were singled out for each project, which are periodically examined in order to monitor the progress and the effectiveness of the Management.

OBJECTIVES OF PROTECTION, PRESERVATION AND ENHANCEMENT	PROJECTS	INDICATORS
<ul style="list-style-type: none"> • COORDINATION OF PRESERVATIVE ACTIONS AND OF RESOURCES • SHARED MANAGEMENT OF THE HERITAGE 	<ul style="list-style-type: none"> • REFURBISHMENT OF S. MARIA NOVELLA SQUARE • "THE GREATER BOBOLI" ITINERARY: GREENWAY IN THE OLTRARNO • THE "PRINCE'S WALK" • REGULATIONS ON THE HISTORICAL AND ART HERITAGE OF THE MUNICIPALITY OF FLORENCE 	<ul style="list-style-type: none"> • NUMBER OF INTERVENTIONS IN COOPERATION WITH THE AUTHORITIES • NUMBER OF AGREEMENTS AND REALIZED TOOLS
OBJECTIVES OF RESEARCH AND KNOWLEDGE	PROJECTS	INDICATORS
<ul style="list-style-type: none"> • GREATER AWARENESS ABOUT THE HISTORY OF THE SITE • DISSEMINATION OF THE KNOWLEDGE EVEN IN SCHOOLS 	<ul style="list-style-type: none"> • CITY OF RESTORATION • HISTORY OF FLORENCE PORTAL • ARCHEOLOGICAL G.I.S. • DAVID PROJECT • HISTORIC CENTRE PORTAL - UNESCO WORLD HERITAGE • FIORENZA PROJECT 	<ul style="list-style-type: none"> • ESTIMATE OF THE CONTACTS • NUMBER OF SCHOOLS INVOLVED
OBJECTIVES ON MOBILITY AND ENVIRONMENT	PROJECTS	INDICATORS
<ul style="list-style-type: none"> • ORGANIZATION OF THE MOBILITY OF THE HISTORIC CENTER • SUSTAINABLE DEVELOPMENT OF THE CITY 	<ul style="list-style-type: none"> • TRANSIT POINT • TRAMWAY • BICYCLE PATHS • AGENDA 21 PROCESS 	<ul style="list-style-type: none"> • DATA ON TRAFFIC • DATA ON POLLUTION • DATA SUPPLIED BY THE REPORT ON THE STATE OF THE ENVIRONMENT
OBJECTIVES FOR TOURISM	PROJECTS	INDICATORS
<ul style="list-style-type: none"> • TO INCREASE QUALITY TOURISM 	<ul style="list-style-type: none"> • HISTORICAL SHOPS WITHIN HISTORICAL-ARTISTIC ITINERARIES • ART ITINERARIES IN FLORENCE • MUSEUM CARD 	<ul style="list-style-type: none"> • DATA SUPPLIED BY APT (PROVINCIAL BODY FOR TOURISM) • DATA ON THE VISITORS OF THE STATE, MUNICIPAL AND DIFFERENT MUSEUMS • DISSEMINATION OF THE INFORMATION MATERIAL

CHAPTER I Action Plans

I.1 Action Plan for protecting, preserving and enhancing the Heritage

The principle underlying the institution of the World Heritage (mission) is to define and preserve the world heritage by creating a list of sites whose exceptional value shall be preserved for future generations and protected through the cooperation between nations.

By signing the Convention on the World Heritage, each country commits itself to enforce policies and strategies for ensuring the preservation of the sites.

In fact, there can be no enhancement without an adequate preservation and even before that, without effective policies for protecting cultural and natural properties, which prevent the dispersion of the heritage and make it difficult to build the identity of the local communities. Within the current Italian social context and according to more recent economic theories, culture plays an essential role in proceeding towards sustainable development.

It is only by increasing and implementing cultural production and circulating ideas that one may pursue the objective of raising the awareness of the local communities about the problems of the surrounding reality and on the consequences of the actions by every single individual on it.

It is within this framework that both the material and immaterial cultural values of any community shall be protected, preserved and supported.

Projects

Refurbishment of Santa Maria Novella Square. (Recupero di Piazza Santa Maria Novella).

The Florentine historical squares fall under the competences of the Fine Arts Technical Unit of the Municipality of Florence. Most particularly, as to Santa Maria Novella Square, a series of interventions modifying a project which was already approved by the Municipal Administration, are planned in order to restore the dignity and the splendour of one of the city's most striking squares. Its refurbishment and enhancement, coinciding with the beginning of the restoration of the façade of the S. Maria Novella Basilica, along with the rehabilitation of the former Leopoldine school complex and other private buildings, will be an event of high cultural value for the city.

COORDINATION: Fine Arts Technical Unit and
Historic Centre Bureau - UNESCO World Heritage

The Greater Boboli, greenway of the Oltrarno. (Il Grande Boboli, greenway dell'Oltrarno).

Within the agreements entered by the Ministry for National Heritage and Culture, the Tuscan Regional Government and the other territorial public authorities, among which the Municipality of Florence, it was proposed to open up a consistent and unitary itinerary joining the Palazzo Pitti to the Palazzo Mozzi, through the Boboli garden, the Forte Belvedere, the Bardini Garden and their fixtures, called "The Greater Boboli, greenway of the Oltrarno." The greenway was opened in October 2005 and the visitors were given the opportunity to access the sites along it by paying a cumulative ticket.

COORDINATION: working group made up by Ministry for National Heritage and Culture, Tuscan Regional Government and Florence Municipality

The Prince's Walk. (Il Percorso del Principe).

The working group made up by the Ministry for National Heritage and Culture, the Tuscan Regional Government and the other territorial public authorities, among which the Municipality of Florence, recently presented an agreement proposal about the enjoyment and enhancement of the itinerary named as "The Prince's Walk" winding along Palazzo Vecchio, the Uffizi Gallery, the Vasari Corridor and the Boboli Garden. The reopening of this itinerary, which was opened



Santa Maria Novella, façade from 1996 to 2003, would allow visitors to follow a historic, artistic and naturalistic walk of great interest and would confirm the will of the territorial institutions to pursue common goals.

COORDINATION: working group made up by the Ministry for National Heritage and Culture, the Tuscan Regional Government and the Municipality of Florence.

Regulations on the Historical and Artistic Heritage of the Municipality of Florence. (Regolamento sul patrimonio storico artistico del Comune di Firenze).

According to the new code of the Local Autonomies ratified in 1990 (Law no. 142/90) and subsequent laws (Law no. 59/97; Law by decree no. 112/98; Law by decree no. 267/00), currently the Local Authorities, most particularly the Municipalities, may carry out much wider tasks than they used to traditionally, even within the area of cultural properties. In fact, the new "Code of Cultural Properties and Landscape" requires that the Municipalities take care of the administrative tasks, provided it is not deemed necessary to confer them to the Provincial, Regional and Central Governments in order to guarantee their unitary accomplishment. Thus, the Municipalities are offered meaningful possibilities even in terms of protection, enhancement and management of the cultural properties.

The current regulatory framework, thus allows the Municipalities to draw some general documents defining the principles and the guidelines for controlling and managing museums and cultural properties, by transposing the "Act establishing the scientific and technical criteria and the operational and development standards of museums" (Law by decree no. 112/98, Clause 150, para. 6). The Municipality of Florence is gearing towards drawing up a regulation which, although it is not compulsory, allows to single out principles and guidelines for the management of the municipal historic and artistic management, yet at the same time it may become a reference point for the other institutions in the community with their museums and monuments. On this account, the Historic Centre Bureau-UNESCO World Heritage, in the light of its representation and its engagement to coordinate interventions in the Historic Centre, may actively participate in drawing up the regulation and implementing it.

COORDINATION: Thematic and "Culture" Project Bureau

I.2 Action Plan for Research and Knowledge

Research plays an essential role in rediscovering and studying those cultural values which are essential for building the identity of the single individual and the community. The analysis of the economic, social and cultural dynamics fostering the development of the surrounding reality is essential for understanding the environment where one lives. In addition, research shall be necessarily followed by dissemination in order to allow for the circulation of information and ideas. Some of the projects mentioned below mainly aim at disseminating knowledge, both among the scholars and to the advantage of the local community, which is a result that can be obtained only by adapting the language and the contents to the codes of the various subjects. Working in the research field currently also means to use all the advanced technology tools available, as some of the supported projects reveal, both to facilitate the enquiries and to make them more precise and to foster communication and dissemination of the information.

Projects

The City of Restoration (La Città del restauro)

The project aims at creating a truthful City of restoration where it is possible to research and transfer knowledge on restoration through fully carrying out multiple functions such as:

- research
- experimentation
- ordinary and extraordinary interventions
- definition of regulatory protocols for preservation and restoration
- definition of professional profiles of the various restoration professionals
- supplying training services for very high qualifications.

A “virtual city” should be created by constructing a web site where to collect, organize and update information on professionals, restoration courses and schools. In addition, a facility enhancing specific existing institutions (such as the *Opificio delle Pietre Dure*, the Restoration Centre of the Archaeological Art Service of Tuscany etc.) should be established according to the best international standards, while offering training opportunities both to working professionals needing to refresh their skills or to acquire new ones or to unskilled people, carrying out an observatory function in order to follow up (and orientate as much as possible) the regulatory developments, monitoring the training supply and demand as well as the job market and facilitating the relationship between clients and professionals.

COORDINATION: Florence 2010 Strategic Plan

History of Florence Portal (Portale "STORIA DI FIRENZE")

The portal www.storiadifirenze.org is an initiative of Florence University started by a group of scholars coming from different departments such as humanistic and social sciences, in close connection with Florence University Press; the portal was funded by the bank, *Cassa di Risparmio di Firenze*.

The portal is meant to be a tool for professional scholars -in Florence and all over the world- of Florentine history, a point of reference for cultural institutions wanting to promote their activities, a meeting point between universities and the world of research for local authorities, political and administrative managers.

In this way www.storiadifirenze.org wants to become a bridge between academic research and the social and cultural life of the city and also wants to disseminate the results of historical research to a broader public. The portal structure and the graphics are very simple.

The main headings are:

- the Diary where all the meetings and study events about Florence history are listed;
- the Bibliography, i.e. the list of the studies about Florence history published since 2001 (it includes over 700 titles);
- the Annals (the first issue -2005- included articles about the Florentine factions and the transformation of Florence into a museum);
- the Dossier, the presentation of bibliographers on single themes, the illustration of some documents, short essays with archival and bibliographic documentation;
- the Biographies of the historians who studied Florence;
- a brief Chronology of events for a profile of the history of Florence;
- the Calendar of the city holidays and ceremonies;
- a Portfolio with pictures, photographers, reproductions and engravings which are useful for the knowledge and the history of the city;
- the Library, with texts by Italian and foreign authors with an interest in the city history;
- the Digital Resources, i.e. the indexes of archives, libraries, and museums with hundreds of links;
- the Book Series with unpublished texts on the city history

- the English Version that will soon be added to the portal.

The cooperation with the Department of Culture was very important for the organization of the portal, in which the Municipal Historical Archive and the Municipal Library participated too. The meetings with the city schools were very encouraging too. The portal aims at developing a closer relationship with the city schools by promoting both the knowledge and the use of words by the students and the production of material by students and teachers in order to gather the history of the most important schools of the city.

COORDINATION: University of Florence

G.I.S. for the management and enhancement of Florence Historic Centre. (G.I.S. per la gestione e valorizzazione dei beni archeologici del Centro Storico di Firenze).

The project was started about two years ago by the department of Medieval History of the University of Siena and has produced a geographic information system of Florence for the management of archaeological data; the aim was to gather the dispersed and fragmentary data concerning the archaeological research in Florence and make them clearer and more available.

The use of G.I.S. (Geographical Information System) programmes makes it possible to integrate historical and archaeological information with graphic elements that represent the city in a space with terrestrial coordinates.

Goals:

- create an updated and unitary framework to manage archaeological data about excavations and buildings in a more efficient manner;
- offer a powerful tool to public bodies for the management of the cultural heritage;
- organize and make information available for a correct enhancement and preservation;
- create tools for the publication and dissemination of data both for scientific and popular purposes.

The following bodies are involved:

University of Siena, University of Florence, Florence Municipal Culture Department, Historic Centre Bureau, UNESCO World Heritage, Tuscany Archaeological Service, Architectural Heritage and Landscape Service of the Provinces of Florence, Pistoia and Prato as well as the Historic, Artistic and Demo-ethno-archaeological Heritage Service of the Provinces of Florence, Pistoia and Prato.

COORDINATION: Department of Medieval Archaeology - University of Siena

DAVID (Digital archive and Virtual Documentation) Project

Digital Archive and Virtual Documentation of Florence Historic Centre.

The goals of the DAVID project are the following:

- to support and develop the cooperation of small and medium enterprises (SMEs) in the Florentine area, most particularly those involved in the information technologies for cultural heritage in order to develop innovative methods and competitive products at national and international level;
- to integrate separate interventions carried out on the Historic Centre by the bank *Cassa di Risparmio di Firenze*, by the Monuments and Fine Arts Service and by other Public and Private Bodies;
- to contribute to training courses for Institutions and Faculties in the field of Information Technologies and Cultural Heritage with short courses, seminars, internships and theoretical and practical demonstrations;
- to create a laboratory for the implementation of the Historic Centre Management Plan for Florence, UNESCO World Heritage. The most innovative and meaningful part of the project will define a model of intervention on a historical building based on the archive of historical data of the building itself (design stage, building stage, materials, owners) and on the works done on the building at different times. This can be done by using adequate and specific surveys, photos and photogrammetric views that, along with the necessary documentation, will highlight the correct procedures for future

maintenance and refurbishment. Interestingly, the project also includes the photographic-digital archive (data bank) of the Historic Centre.

The implementing agents of the project are:

- Historic Centre Bureau - UNESCO World Heritage (replacing Florence Municipal Office for Territory Information System since 31 January 2006) which leads the project, promotes and disseminates the results of the project, analyses and plans software tools and data bases necessary for the project implementation as well as implementing the geographic software for the building classification;
- Centrica s.r.l., a company that will analyse and design the general software, multimedia software data for consultation and the virtual reality data (three buildings), will train an intern and will execute, install and be responsible for the hardware and software configuration in the laboratory;
- the company General Engineering - Galileo Siscam Technology a.b.c.s.a.s. division that will be responsible for the "emergency map" programme within the David project. This programme will work through and check the applicability of a numeric evaluation system about the degradation of non-monumental buildings that can be obtained through a questionnaire filled in during technical inspections and with the support of limited investigations.

COORDINATION: Historic Centre Bureau - UNESCO World Heritage

**Historic Centre Portal – UNESCO World Heritage.
(Portale Centro Storico - Patrimonio Mondiale UNESCO).**

The international UNESCO agreement signed in 1972 by 175 Member States has the primary mission of preserving the sites listed in the World Heritage of Mankind also through collaboration activities. Among the various tasks, the Member States are required to promote and disseminate the knowledge of these sites both at national and international level.

One of the most meaningful tools for this purpose is the website that allows to include all the information about historical, artistic and anthropological characteristics of the UNESCO site in the network; this includes the activities of the Historic Centre Bureau - UNESCO World Heritage.

The design of the Florence Historic Centre website will be directly linked to the Municipality website and will be divided in various sections concerning UNESCO, Florence heritage, activities and official documents that will be easily downloadable from the site itself (including the Management Plan).

COORDINATION: Historic Centre Bureau - UNESCO World Heritage

FIorenza project. (Progetto FIorenza).

Within the action plans concerning the enhancement of the territory and the dissemination of the knowledge of Florence Historic Centre as UNESCO World Heritage, a co-operation between the Culture Department of the Municipality and the Florence UNESCO Centre facilitated the planning and implementation of the "Fiorenza Project".

At present the project is formed by two well-connected initiatives that mainly aim at involving citizens, in particular young people, in projects to enhance the Historic Centre; disseminating the awareness of the extraordinary value of this city, through its historical, artistic, picturesque and traditional aspects, etc.; offering the community the chance to strengthen the feeling of belonging to the city through the deep knowledge of it as well as the direct participation in activities in the community.

The first initiative, entitled "Fiction and History: Florence Heritage of Mankind", calls for the involvement of young students at Florentine high schools, universities and cultural institutes, foreign ones

too, in the drafting and implementation of scripts for short films and for a work of fiction having as a background the city of Florence and its values being universally recognised by UNESCO.

The first stage has already ended with the production of a TV advertisement by the director Alessio Della Valle and with the original music by Lorenzo Piggici, set in the Historic Centre and with the participation of the main authorities of Florence as well as of popular artists; the aim is to promote this initiative among schools and sponsors, raising expectation and curiosity and, consequently, leading to a greater participation of the public in the project.

The real competition will be advertised later and will involve the working out of the scripts by young students; its title is "Write a fiction that you would like to be screened being set in Florence and its Heritage". A specific committee will be established and it will award prizes to the students who submit the best five subjects; afterwards the one ranked first will be produced, subject to the availability of resources.

The second initiative is more specifically a training one and consists of a study and research programme divided into several meetings focused on the city of Florence.

The training course is scheduled to start on 7th December, the day of the Anniversary of the Declaration of Human Rights, with a conference entitled "The right to information: knowing the artistic, natural and literary heritage" with the participation of leading personalities, known at international level, for their studies in different fields.

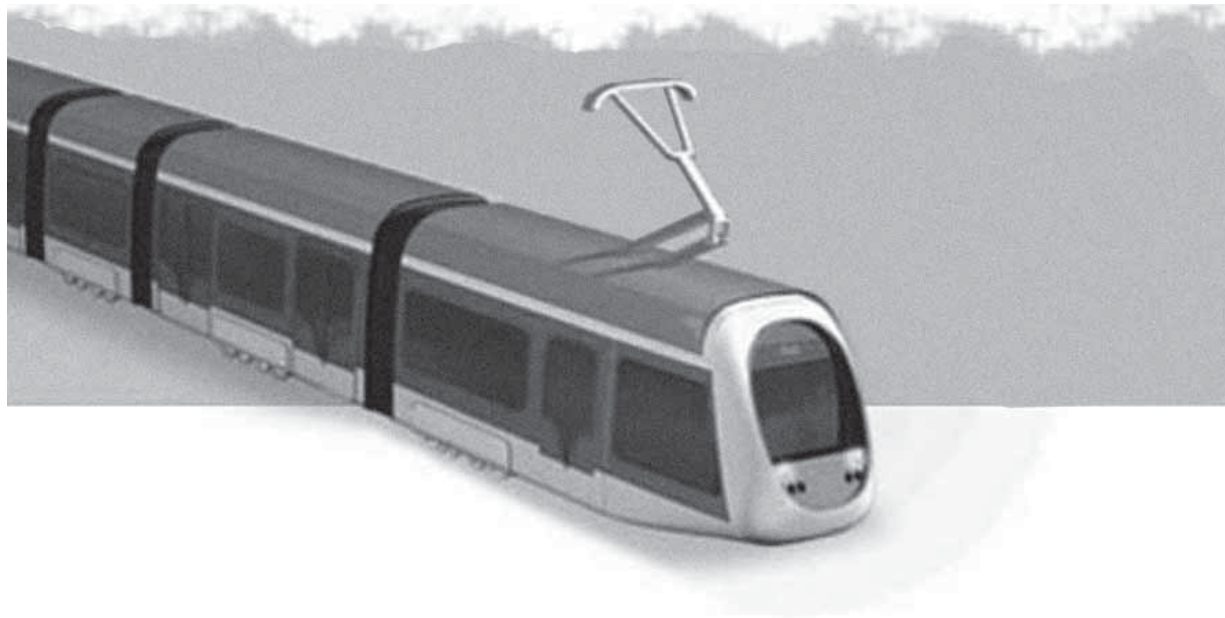
Subsequent meetings will follow, aimed at gradually improving the knowledge of the manifold aspects of the city.

The course is basically oriented towards teachers, hoping they will disseminate among young people the awareness of the universally recognised value of Florence. They will promote the competition "Write A Fiction" in the institutes where they work and will involve their students in this initiative.

COORDINATION: UNESCO Centre of Florence and Historic Centre Bureau - UNESCO World Heritage.

I.3 Action Plan for Mobility and Environment

The Plan for Mobility and Environment aims at improving traffic and accessibility to the Historic Centre of Florence as well as to nearby areas. Tackling the thorny problem of traffic and the consequent air pollution is a challenge of paramount importance that has to be addressed, in order to assure the safeguard of the site, and to facilitate a sustainable and balanced development of the Historic Centre of Florence. The four projects singled out, described hereinafter, suggest key solutions for adjusting the city, together with its infrastructures, to the changes of modern society and for guaranteeing Florentine citizens a satisfying quality of life.



Projects

Transit Point Project-Intelligent Supplies. (Progetto Transit Point - Rifornimenti intelligenti).

In the Historic Centre of Florence there are approximately 6.000 shops that have to receive the goods necessary for carrying out their activities daily (according to the surveys 62.000 kg of packages are delivered everyday while 4.000 kg are collected). The project "Intelligent Supplies" launched by the Municipality of Florence calls for the rationalisation of the transportation and distribution of these goods to the Historic Centre and in zones with limited traffic (ZTL). First of all, it is the realisation of a transit point as a sorting centre for goods and organised distribution using low gas and sound-emissions vehicles; secondly, it is the harmonisation, at least partially, between hours and rules of access to the ZTL area and the hours when shops can take receipt of goods. The best area for positioning this centre, taking into account the spread of the main points of reference (carriers and forwarding agents), can be limited to a quadrangle that includes the industrial areas of Osmannoro, Capalle, Calenzano, out to the edges of the Novoli area. The implementation of this project should result in a sharp reduction of circulating vehicles, and thus of the level of traffic jams, as well as of the emission of polluting substances, and in the improvement of the accessibility and esthetical quality of the Historic Centre. In particular, in the first phase (one year) of the implementation of this system we can expect a 30% saving on the kilometres covered, with a consequent reduction by 15% of vehicle waiting times in the central area of Florence; in the second phase (three years), assuming the full realisation of the system, we expect a 50% reduction of kilometres covered and a 20% saving of journey times. The resources being available for the achievement of this action are the Memorandum of Understanding for the re-organisation of the goods transportation that has already been signed by the Municipality of Florence and by the concerned Trade Associations (*Confesercenti*, *Confcommercio*, Chamber of Commerce of Florence, *Legacooperative* etc.), and the preliminary study carried out by I2T3 upon a joint initiative with CFT and COGESTRA/CAN. The planned cost for the final project is about 220,000 Euro, 30% of the amount coming from a ministerial fund that has already been approved and the remaining amount to be charged to the promoting committee.

COORDINATION: Strategic Plan Florence 2010

Tramway. (Tramvia).

Florence has started the construction of three tramlines in order to connect its centre with the ring roads and the nearby municipalities, and also to reduce the number of journeys made by private cars.

The projects for the tramlines provide three connections: Scandicci - Santa Maria Novella, Peretola - Piazza della Libertà, Careggi - Fortezza da Basso.

In the year 2000 tenders were called so that in September 2002 the works for line 1 (Scandicci - Santa Maria Novella) were awarded to *Consorzio Cooperative Costruzioni*; it also led to the signing of the contract on 6th June 2003.

The works for line 1 officially started on 1st December 2004 and the completion of the tramway is scheduled for 31st December 2007.

This line covers 7.5 kilometres and provides 15 stops for passengers: Stazione Santa Maria Novella - Leopolda - Corso Italia - Olmi - Porto del Pignone - Sansovino - Batoni - Talenti - Foggini - Ronco Corto - S. Lorenzo a Greve - Aldo Moro - Pantin - Ciliège - Villa Costanza.

The frequency of the tram will be every 3 minutes and 10 seconds and up to a maximum of five thousand passengers will be carried during the rush hours. The construction of lines 2 and 3 was the object of a competition through a project financing and was awarded to Rapt, the French state company charged with the management of public transportation in the Ile de France.

Tramway 2 starts at Peretola Airport, crosses the whole Novoli area, reaches Santa Maria Novella railway station and passes through the Historic Centre of the city, conveying passengers to Piazza del Duomo; it then goes to via Cavour and reaches Piazza della Libertà.

Line 3 goes from the hospital area of Careggi to Viale Morgagni, it reaches Piazza Dalmazia, where it interconnects with Rifredi railway station, it is then connected with Statuto railway station and arrives at the area of Fortezza da Basso.

COORDINATION: Mobility Department of the Municipality and ATAF (Transport Company for Florence Area).

Bicycle Paths. (Piste Ciclabili).

At present, the city of Florence is equipped with a 34 km-long network of bicycle paths consisting of a semicircular ring along the ring road (total length 5.5 km approximately) that creates a connection between Piazzale Vittorio Veneto and Piazza Piave; it is also equipped with a series of radial pathways to this ring connecting the outskirts or semi-peripheral areas very close to the avenues; there is a crossing pathway inside the Isolotto area as well as a short way through via Cavour, connecting the ring of the avenues and Piazza San Marco; then there is also a pathway along the Lungarno Corsini, between the Ponte alla Carraia and Ponte Santa Trinita. A process for expanding the bicycle paths has been started in order to boost the use of bikes and to decrease air and noise pollution and it requires the construction of new pathways. The new cycle paths aim at completing the present network in order to provide connecting routes inside each individual neighbourhood and also to create an interchange between the railway and the neighbourhood as well as a connection with urban parks.

Moreover, a new project criterion has been introduced, named "educational pathway", that aims at connecting, as much as possible, school complexes to parks and other areas that are interesting from the educational point of view.

For an effective development of cycle mobility, it is also important to provide a series of bike-hire points, to be placed in the main green areas of the city, as well as in some railway stations of the Florentine area by installing some roof racks.

CO-ORDINATION: Mobility Department of the Municipality.

Process of Agenda 21 for the Florentine Area. (Processo di Agenda 21 dell'area fiorentina).

"Agenda 21" for the Florentine Area is a process of co-operation among municipalities (Bagno a Ripoli, Calenzano, Campi Bisenzio, Fiesole, Firenze, Lastra a Signa, Scandicci, Sesto Fiorentino, Signa) to define targets and strategies for the achievement of sustainable development across the whole territory.

"Agenda 21" calls for the involvement and participation of the public administration personnel, as well as the representatives of all sectors of the local community, in the territorial planning and management, in the preparation of the diagnostic outline for the area, the identification of priorities and the definition of objectives, the writing and approval of the Local Action Plan and the plan implementation, followed by the monitoring and assessment of results in view of its revision.

The key tool for the implementation of this process is the Forum, a public assembly open to all citizens and stakeholders, with the purpose of discussing the most important issues and environmental problems of the Florentine area as well as suggesting possible solutions and action strategies. The discussions of the Forum, which started last September, focus on the problems of emissions, mobility and wastes; a draft of the Local Action Plan will be submitted for approval by the end of the year 2006.

For a greater participation in the Agenda 21 process, "Postcards for a sustainable city" have been produced: they are thematic postcards with which citizens can suggest actions and projects for the achievement of a sustainable development of the Florentine area. These postcards are available at the Public Relations Office or can be filled in on the web site of the Municipality at the following address:

www.news.comune.fi.it/agenda21areafiorentina

CO-ORDINATION: Environmental Department of the Municipality.



I.4 Action Plan for Tourism

Florence is the destination for many Italian and foreign visitors who, every year, walk through the city streets and visit its museums. Tourism is a key element in the economy of the Historic Centre that has to be boosted with suitable policies to promote and to improve the supply of in-coming services. This resource, if it is not adequately oriented, can otherwise represent a very real threat to the preservation and the protection of the site.

The three projects, being hereinafter described, aim at disseminating the knowledge of the extraordinary value of Florence UNESCO World Heritage by making not only tourists but also citizens aware of the uniqueness of the Historic Centre, and at promoting the city areas that, although they have an important artistic heritage, are less known and less visited by visitors.

Projects

Historic shops: historic-artistic itineraries. (Negozzi storici: itinerari storico-artistici).

Tuscany Region and the Municipality of Florence decided to promote traditional craft and trade activities by defining specific criteria and approaches in classifying historic shops and by creating Registers and Maps of traditionally historic shops and markets.

Entry in the Register is voluntary and involves classification according to three important typologies:

- Category A for shops with a historic, artistic and typological value
- Category B for shops of historic and typological interest
- Category C for shops of interest for the city image

Tax relief and financial contributions encourage dealers to continue their traditional activities, helping them cut management costs and face the competitiveness of the large-scale retail trade. The Municipality has also implemented a promotion and advertising strategy: it has issued a guidebook to historic shops (distributed free at all the shops involved, at URP [Public Relations Office], at the District Councils and at the Tourist Information Centre); it has created and disseminated a quality mark for the Florentine historic shops and it organises tours to discover this cultural heritage that can be found on the internet site www.esercizistorici.it.

The Historic Centre Bureau - UNESCO World Heritage, together with the State Monuments and Fine Arts Services and with the Economic Promotion Service, has started studies for defining a series of historic-artistic itineraries having the purpose of enhancing not only the city's monument heritage but also the traditional activities and shops. The editorial project "Travel to Florence between art and shops" intends to offer the citizen and the tourist a handbook / guide that is able to provide detailed information on the monuments of the city and to emphasise the presence of traditional trade and craft activities listed in the register of the Florentine Historic Shops.

The availability of itineraries, which can be downloaded in Pdf format or in similar format, on the Internet site of the Municipality of Florence, on the pages of Historic Shops and on the future pages about the Historic Centre UNESCO World Heritage will represent an additional option for the visitor who is used to planning his/her own itineraries.

COORDINATION: Historic Centre Bureau - UNESCO World Heritage and Economic Promotion Service of the Municipality.

Art Itineraries in Florence. (Percorsi d'arte a Firenze).

It is common knowledge that the Historic Centre of Florence is characterised by its high density of works of art kept within a well-defined territory, and this quality underlines its reputation as a "city-wide museum". Nevertheless, over the time, not all the individual

museums have been equally successful or enjoyed the same attention; as a matter of fact, close to big museums, important ecclesiastical buildings and very well-known palaces there is a close network of places that are less well-known, even by Florentine people, and often forgotten. The project *Art Itineraries in Florence* actually aims at celebrating these places: it started on the occasion of the exhibition "Perugino in Florence. Quality and fortune of a style" organised by the Special Monuments and Fine Arts Service for the Florentine Museum Area at the Fuligno Refectory, in Via Faenza.

On that occasion a leaflet was written and disseminated: a city itinerary was drafted to discover those places where works by Perugino are kept and described in short files. The itinerary winds along two different pathways each of them with a map allowing for quick identification of the location of each monument. Another space has been devoted to information on buildings (address, opening hours, possible entry fee, bus lines to get there) and the city map that shows the routes of the main lines of the Florentine transport system. Therefore, this leaflet provides an opportunity for visitors, both Italians and foreign ones, thanks to the translation into English, to reach the places being identified along the pathway easily. This initiative is part of a wider project, the project *Art Itineraries in Florence* according to which the important events organised by the Monuments and Fine Arts Services will be supported by the publication of leaflets similar to the one for the Perugino.

The main objectives are the following:

to highlight those places of the city that are not usually included in the typical tours and that are often unknown even to the citizens; to allow Florentine people to regain possession of their city and its cultural heritage; to make visitors aware of Florence as UNESCO World Heritage. Moreover, the project represents an initial step towards a shared vision of heritage as well as towards an active cooperation with all those institutions that work in the territory, such as APT (Provincial Body for Tourism) and ATAF (Transport Company for Florence Area) and, in particular, with Monuments and Fine Arts Services. Above all, strong relationships have been set up with the latter both through the creation of a Discussion Group that regularly meets and where all the problems concerning the Historic Centre are identified and discussed, and also through supporting



Perugino, The Last Supper

activities for important events, as was the case for the exhibition on Perugino. As a matter of fact, the Municipality of Florence committed itself not only to the leaflet, but also for the rationalisation of the waste collection, along via Faenza and especially near the exhibition entrance, for controlling the pedestrian area, for the positioning of signs for the Refectory to allow visitors coming from different areas of the centre to reach it easily.

Museum Card (Card Museale)

Over the last decade, first in Europe and later on in Italy, the use of cards has become more and more common; they provide facilities for visits to museums and cities of art. In Florence there is no museum card or tourist card, although it is one of the main art cities in Italy as well as an important element of the cultural heritage for the whole world and is visited by more than 16 million people every year (data from CST). The most appealing aspect of the city is of

course its very rich museum heritage that attracts more than nine million visitors every year: since the main city museums and monuments are located in a very restricted area, tourist flow is contained in that area. The introduction of one or more cards for the tourist and the citizen, linked to the visit to the main city museums, will help achieve different objectives, such as paving the way for a city museum system that, overcoming the difficulties represented by different ownership of different museums, can be equipped with a harmonised image; to supply the city museum system with tools making it comparable with equally important European art cities; to start a re-distribution of tourist traffic, encouraging visits in less crowded months; to let the public, who are attracted to the city by the reputation of big museums, know other gems of the rich Florentine museum heritage.

The following table shows the museums that immediately joined in the project and represent the different managerial situations of the museum reality in the province of Florence:

LOCATION:	MUSEUM	VISITORS
FLORENCE	MUSEUM-BASILICA AND MUSEUM OF S. CROCE	933,983
FLORENCE	BRANCACCI CHAPEL IN S. MARIA DEL CARMINE	117,124
FLORENCE	MICHELANGELO BUONARROTI HOUSE	10,108
FLORENCE	S.MARIA NOVELLA MONUMENTAL MONASTERY AND CLOISTERS	52,599
FLORENCE	THE ROMANO FOUNDATION IN THE S. SPIRITO REFECTIONARY	3,764
FLORENCE	ARCADE HOSPITAL OF THE INNOCENTI	10,577
FLORENCE	BIGALLO MUSEUM	6,221
FLORENCE	MUSEUM OF JEWISH ART AND HISTORY AND SYNAGOGUE	39,117
FLORENCE	MUSEUM OF SCIENCE HISTORY	69,407
FLORENCE	MUSEUM OF NATURAL HISTORY AND "LA SPECOLA"	35,141
VINCI	MUSEUM OF LEONARDO	117,933
FLORENCE	MARINO MARINI MUSEUM	14,516
FLORENCE	STIBBERT MUSEUM	20,004
FLORENCE	HISTORIC AND TOPOGRAPHIC MUSEUM "FIRENZE COM'ERA"	7,397
FLORENCE	PALAZZO MEDICI RICCARDI	99,000
FLORENCE	PALAZZO VECCHIO - MONUMENTAL AREA	401,265
	TOTAL	1,938,156

FOURTH PART

FOURTH PART

FOLLOW-UP AND MONITORING OF THE PLAN

The Management Plan will be monitored by the Historic Centre Bureau - UNESCO World Heritage, on two different levels of control:

- assessment of the progress of the selected intervention projects and of possible objectives achieved. Actions will be monitored together with the promoters of each project by means of a quarterly check of selected indicators. Assessments will also be useful to highlight the validity of a project and whether it must be replaced and / or enhanced.
- assessment of the effectiveness of the Plan and survey on the territorial impact in the medium and long term. Considering the complexity of the site, the innovativeness of this managerial tool and its importance to achieve the joint management and coordination of the cultural and landscape inheritance, it is thought to be advisable to perform a biennial check of its effectiveness at least in the first implementation stage. By doing so, it will be possible to update the Management Plan and to adjust it to the changing process of Florence and to the needs which might come to light.

The monitoring procedures regarding the areas of intervention and set objectives are listed here below.

Monitoring the projects dedicated to tourism

In order to monitor the projects for high quality tourism (Historical shops: historic-artistic itineraries, Museum Card, Art itineraries in Florence) the following indicators have been selected:

- data provided by APT (Provincial Body for Tourism)
- data on the attendance to State, Municipal and other Museums
- circulation of informative literature

Monitoring the projects dedicated to protection and conservation

In order to monitor the projects dedicated to conservation and protection (Refurbishment of Piazza S. Maria Novella, the "Greater Boboli" itinerary, Greenway of the Oltrarno, "The Prince's walk", Regulations on the Historical and Art Heritage of the Municipality of Florence) the following indicators have been selected:

- number of interventions performed in cooperation between Institutions
- number of reached agreements and of tools brought to fruition

Monitoring the projects dedicated to research and learning

In order to monitor the projects dedicated to research and learning (City of Restoration, History of Florence Portal, Archeological GIS, David Project, Historic Centre Portal - UNESCO World Heritage, Fiorenza Project) the following indicators have been selected:

- appraisal of the contacts
- number of involved schools

Monitoring the projects dedicated to mobility and environment

In order to monitor the projects on mobility and environment (Transit Point, Tramway, Bicycle Paths, Agenda 21 Process) the following indicators have been selected:

- data on traffic
- data on pollution
- data from the Report on the State of the Environment

APPENDIX

APPENDIX

STATUTE OF THE MUNICIPALITY OF FLORENCE

Abstract:

Art. 9 (Culture)

1. The Municipality values the cultural heritage of the town in all its aspects, encourages the emergence of new cultural expressions, sponsors initiatives related to the local historical tradition, promotes the most extensive cooperation with the University of Florence and other cultural institutions, in the respect for the autonomy of the parties.

2. It works in order to preserve and enhance the monumental, artistic, archival, documentary and book heritage and to grant the citizens the right to enjoy and reach such a heritage.

3. Encourages the emergence of vocational training courses dedicated to restoration, artistic artisanship and cultural expressions.

Art. 11 (Territory and environment)

1. The Municipality regards the preservation of the environment and landscape as one of the most important values of the community. To that end, acting in the area of competence it has by law, it supports interventions and projects for environmental and naturalistic improvement, and regeneration of the city's aesthetics; it resorts to all necessary measures to impede and reduce air, water and noise pollution and to ensure healthiness in working places; it acts to eliminate all architectural barriers; it can start limited public companies to design and implement projects of urban renewal in compliance with the town planning regulations in force.

APPENDIXES

APPENDIXES

ANNEX I

Criteria for inclusion on the World Heritage List

The criteria to be included on the **UNESCO World Heritage List**, established by the Committee, are divided into six cultural criteria and four natural criteria as follows.

On the occasion of its 6th ad hoc session, the World Heritage Committee unified the ten criteria:

Cultural Criteria:

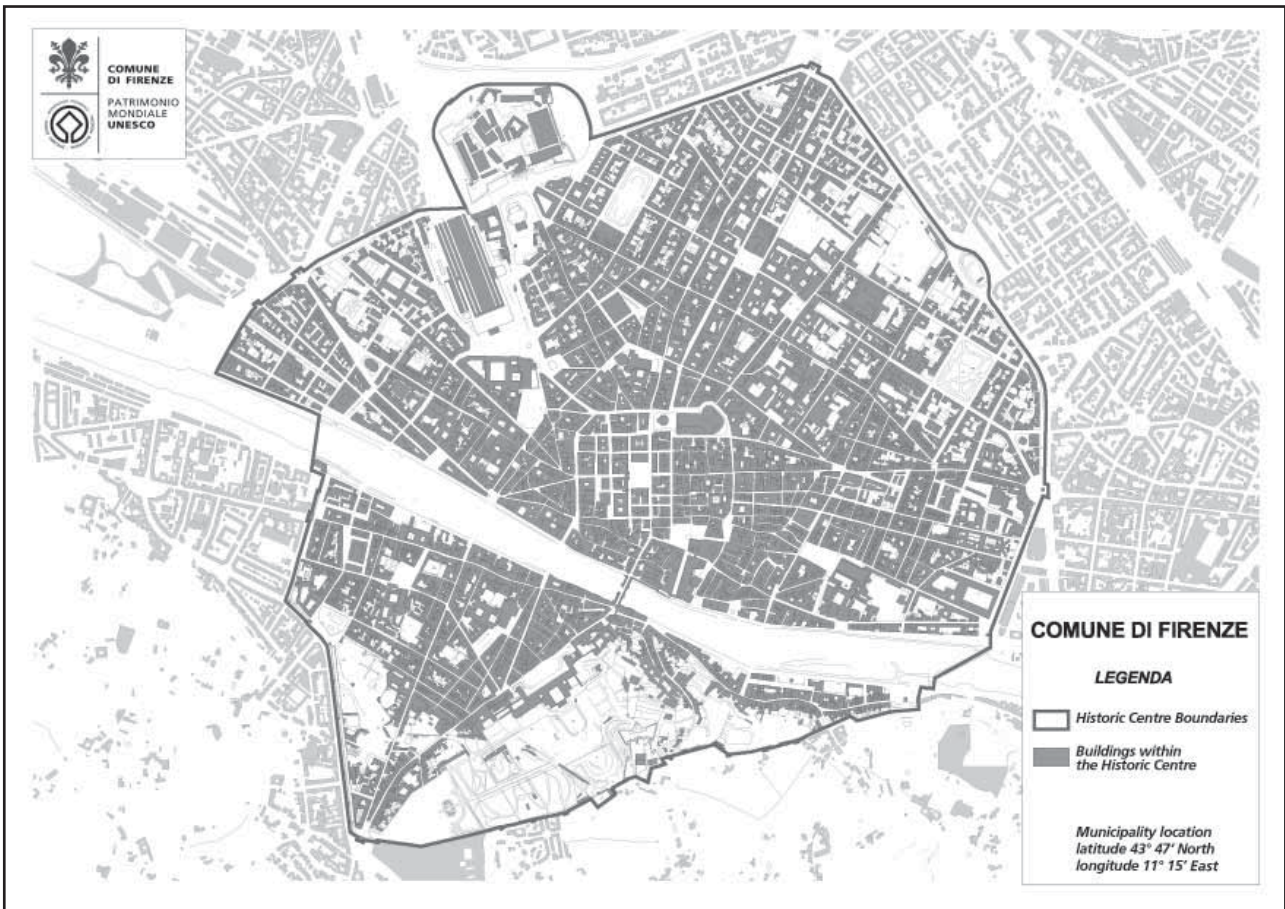
- I.** to represent a masterpiece of human creative genius;
- II.** to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design
- III.** to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- IV.** to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- V.** to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- VI.** to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);

Natural criteria:

- VII.** to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- VIII.** to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- IX.** to be an outstanding example representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
- X.** to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

ANNEX II Historic Centre Boundaries

The following map presents the boundaries of Florence Historic Centre.



Historic Centre Boundaries

Cartography: Massimo Taruffi

ANNEX III

The Cultural Heritage

Florence cultural heritage is so extensive that it was deemed imperative to make a selection, although not an excessively strict one trying, anyway, to draw various typologies and areas of competence. For a closer examination of Florence architecture it is recommended to consult the book *Firenze, Guide di Architettura* edited by the Municipality of Florence

Florence Museum Area.

Florence Museum Area is an institution which administers the largest ensemble of art works in Italy. It is a State body depending on the Ministry for National Heritage and Culture.

Galleria degli Uffizi.

This is one of the most famous museums of paintings and sculpture in the world. The Uffizi Gallery occupies the top floor of the large building erected by Giorgio Vasari between 1560 and 1580 to house the administrative offices of the Tuscan State. The Gallery was created by Grand Duke Francesco I and subsequently enriched by various members of the Medici family, who were great collectors of paintings, sculpture and works of art.

The collection was rearranged and enlarged by the Lorraine Grand Dukes, who succeeded the Medici, and finally by the Italian State.

Giorgio Vasari, Uffizi Gallery



Galleria dell'Accademia.

The Gallery is particularly famous for its sculptures by Michelangelo: the Prisoners, the St. Matthew and, especially, the statue of David which was transferred here, to the specially designed tribune, from Piazza della Signoria in 1873. In the adjacent rooms, which were part of two former convents, important works of art were collected here in the 19th century from the Academy of Design, the Academy of Fine Arts and from no longer existing convents. The collection of plaster casts by the 19th-century sculptors Lorenzo Bartolini and Luigi Pampaloni, and a selection of Russian icons are also noteworthy.

Recently the Gallery has been further enriched by the creation of the Museum of Musical Instruments which comprises an important collection of old musical instruments from the Cherubini Conservatory, acquired from Medici's and Lorraine's collections.

Museo Nazionale del Bargello.

The Museum has a remarkable collection of sculpture and works of art. It occupies an impressive building built for the *Capitano del Popolo* in the mid-13th century, which later became the seat of the *Podestà* and the Council of Justice. Since 1865 the *palazzo* houses the National Museum, bringing together many important Renaissance sculptures, including masterpieces by Donatello, Luca della Robbia, Verrocchio, Michelangelo and Cellini. The museum was subsequently enriched with splendid collections of bronzes, majolica, waxes, enamels, medals, ivories, ambers, tapestries, furniture, seals and textiles from the Medici collections and those of private donors.

Museo di San Marco.

The museum occupies a vast area of the Dominican convent of San Marco and preserves much of its original atmosphere. Founded in 1436 and designed by the architect Michelozzo, the convent played an important role in the cultural and religious life of Florence, which can be corroborated mentioning the case of Brother Girolamo Savonarola. The museum owes its renown especially to the paintings of Beato Angelico, one of the greatest artists of the Renaissance, who frescoed extensive parts of the convent.

Palazzo Pitti.

The Pitti Palace, which was formerly the residence of the Grand Dukes of Tuscany and later of the King of Italy, now houses several important collections of paintings and sculpture, works of art, porcelain and a costume gallery, besides providing a magnificently decorated historical setting which extends to the Boboli Gardens, one of the earliest and most famous Italian gardens. The Pitti Palace complex comprises the Palatine Gallery and Royal Apartments.

Galleria Palatina e Appartamenti Reali occupy the whole main floor of the Pitti Palace, which was the residence of the Grand Dukes of Tuscany: the Medici family and the Lorraine family and subsequently from 1860 to 1919 of the Italian royal family. It houses masterpieces coming mainly from Medicean collections of furniture and furnishings, as well as artworks dating from the sixteenth to the nineteenth centuries.

Galleria d'Arte Moderna. The Gallery, which is situated on the second floor of the Pitti Palace, has a fine collection of paintings and sculpture, mostly Italian, dating from the late 18th century to World War I.

Galleria del Costume. The Costume Gallery occupies the 18th century *Palazzina della Meridiana*, a wing of the Pitti Palace. With its six thousand items including antique costumes, theatre costumes and accessories it can be considered the only museum of the history of fashion in Italy and one of the most important in the world.

Museo degli Argenti. The Museum is situated on the ground floor of the Pitti Palace in the rooms which formed part of the Grand Duke Ferdinando II de' Medici's Summer Apartment, beautifully decorated with important 17th century frescoes which emphasize the Medicean Maecenatism. It preserves the Medici Treasure which comprises Lorenzo the Magnificent's famous vases in semi-precious stones, cameos and carvings of Cosimo I and works in rock crystal of Francesco I.

Museo delle Porcellane. Situated in the highest part of the Boboli Gardens, in the middle Garden of the Roses, in an eighteenth century villa, this collection consists mainly of table porcelain which reminds of the love for collecting and of the taste of the Medici, Lorraine, Borbone-Parma and Savoy families. In particular, it is possible to admire the precious "Etruscan" and "Egyptian" dinner table sets made at the *Real Fabbrica* of Naples and the bisques with the coating of the Kingdom of Naples.

Giardino di Boboli. Rising behind the Pitti Palace are the beautiful Boboli Gardens. They were originally designed for the Medici who first imposed the earliest example of the Italian Garden which later inspired those of many European courts. The gardens extend over a vast area regularly partitioned to an open-air museum with antique and Renaissance statues, grottoes and large fountains.

Museo delle Cappelle Medicee.

The Museum is incorporated in the vast complex of the basilica of San Lorenzo which, being the parish church of the Medici family, was particularly richly decorated. It is here that members of the family were buried from the mid-15th century onwards.

The Museum is especially famous for the New Sacristy which Michelangelo designed for the tombs of Lorenzo and Giuliano de' Medici, creating one of the masterpieces of architecture and sculpture of the Italian Renaissance. The Chapel of the Princes was begun in the early 17th century to become the mausoleum of the Medici Grand Dukes. This grandiose octagonal chapel, with its immense dome, is entirely faced with polychrome marble and houses the tombs of the Medicean Grand Dukes.



Orsanmichele

Museo di casa Martelli.

The museum is an interesting example of an 18th century nobleman's home and of the family's tastes in collecting.

The fine collection of art works belonging to the family is the last example of Florentine private collection brought together along the seventeenth and eighteenth centuries, with the exception of the Corsini collection. The paintings include works by Piero di Cosimo, Beccafumi, Salvator Rosa, Luca Giordano and Nordic painters of the seventeenth century.

In 1999 the palace and its historical "container" were acquired by the State. There is currently a big project for the renovation and upgrading of the building.

Chiesa e Museo di Orsanmichele.

This unique and extraordinary monument, encompasses both civil and religious functions. Antonio Paolucci has defined it as a "Temple of Work", because it was built by the city Guilds responsible for the prosperity of the free Florentine Commune, which were symbolically represented by it. It was also, as recalled by the fondly remembered Mayor of the city, Piero Bargellini, "the place in which the Grain of the Commune was stored: the Grain of the people and of the poor, provisions which the provident decrees of the Republic sought to defend from speculation at all times, and in particular during times of famine." In the middle of the fourteenth century the granary was consecrated for Christian worship. Original sculptures from the exterior are housed in the Museum on the first floor. These were commissioned from the most famous Florentine artists in the fifteenth and sixteenth centuries and decorated the outer niches on the four sides of the imposing building in pietra forte, located half-way between the Palazzo della Signoria and the Cathedral of Santa Maria del Fiore.

In the interior of the church we can admire the magnificent marble tabernacle of the Madonna delle Grazie. Services are held regularly, including holy mass: evening mass on Saturday and morning and evening mass on Sunday.

A concert season open to the public is also held there.

Museo di Palazzo Davanzati.

This museum is also known as the Museum of the traditional Florentine house. It is in fact the house of a noble family, dating from the 14th century, which was acquired by the State in 1951. It has been entirely furnished with paintings, furniture and objects partly derived from other Florentine museums and partly from donations and acquisitions.

Apart from the furnishings, which faithfully reflect those of a Florentine home from the medieval to the renaissance periods, the museum has several collections including an important collection of lace and embroidery from Italy and elsewhere.

The building is currently being restored and is partially opened. Thus only the ground-floor loggia, where it is possible to view a selection of objects taken from the museum's collections as well as the massive hall, the "parrot" reception room, the small study, all on the first floor, and the courtyard are open to the public.

Cenacolo di Ognissanti.

The refectory of the convent of Ognissanti is famous for the large fresco painted in 1488 by Domenico Ghirlandaio. Besides the Last Supper fresco and its sinopia, the refectory also preserves a fine doorway and a lavabo, both dated 1488, and an Annunciation of the early 15th century.

In the adjacent church are two other fine frescoes by Ghirlandaio: St. Jerome (1480) and an early work by the artist representing the Madonna of Mercy with the Deposition of Christ, which were painted for the Vespucci family.

The cloister leading to the refectory has frescoes of the Life of St. Francis dating from the early 17th century by Florentine artists, including Jacopo Ligozzi and Giovanni da San Giovanni.

Cenacolo Andrea del Sarto.

The Museum occupies a large part of the former Vallumbrosan convent dedicated to San Salvi and derives its name from the grandiose Andrea del Sarto's fresco of the Last Supper, in the refectory, one of the masterpieces of Florentine Renaissance painting. The spacious conventual rooms are hung with important early 16th-century paintings which document the development of Florentine painting of the period. They include works by Pontormo, Andrea del Sarto, Franciabigio, Raffaellino del Garbo, Giuliano Bugiardini, Bacchiacca. Also exhibited here is the remarkable funerary monument of St Giovanni Gualberto, founder of the Vallumbrosan Order, which was commissioned from Benedetto da Rovezzano in 1505 but remained unfinished. A large study collection of paintings belonging to the museums in Florence is installed on the upper floor.

Cenacolo di Fuligno.

The 'Cenacolo' was the refectory of the Franciscan tertiaries of Beata Angelina of Foligno. Whereas the rest of the convent is now used for social purposes, the refectory has remained State property on account of its beautiful fresco of the Last Supper by Perugino.

Cenacolo di Sant'Apollonia.

The Museum occupies part of the former Benedictine convent of Sant' Apollonia, which was founded in 1339 and later enlarged in the 15th century.

Around 1447 Andrea del Castagno frescoed the end wall of the refectory with scenes of the Last Supper, the Crucifixion, Deposition and Resurrection.

The Museum also displays a number of detached frescoes by Andrea Del Castagno and their underdrawings (sinopias), besides paintings by Paolo Schiavo and Neri di Bicci originally painted for the convent.

Other State Museums

Museo dell'Opificio delle Pietre Dure.

The museum within the *Opificio delle Pietre Dure* (semi-precious stones), today a modern centre dedicated to restoration, is a direct derivation of the artistic manufactory founded in 1588 by Ferdinando I de' Medici. It was refurbished in 1995, with a project by Adolfo Natalini. The collection, managed by the curator Anna Maria Giusti, was thematically displayed, according to the historical period: in the partitioned hall there are works from the grand-ducal dominations of Medici and Lorraine and in the eighteenth century rooms works from the post-unification period were installed.

Website: www.opificio.arti.beniculturali.it

Museo Archeologico Nazionale e Museo Egizio.

The National Archaeological Museum of Florence, established in 1870 (thus the earliest in Italy) in the Monastery of Foligno, Via Faenza, to display the collections from the Etruscan Museum (which had also Greek and Roman works) has been situated in Palazzo Della Crocetta since 1880 to date. Its collection comes mainly from the Medicean and grand-ducal collections previously installed at the Uffizi Gallery. The Egyptian Museum of Florence is the second most important in Italy after the renowned Egyptian Museum of Turin. A collection of Egyptian antiquities had been part of the Medicean collections since the eighteenth century but during the nineteenth century it was widely enriched.

Website: www.comune.firenze.it/soggetti/sat/



Museo Firenze com'era

Municipal Museums

The Municipal Museums Service manages the movable heritage of historical and artistic interest belonging to the Municipality of Florence. Its activity of classification, conservation, protection and enhancement covers a heritage of approximately 30,000 works of art. Within the municipal museums, the association *Museo dei Ragazzi* promotes, coordinates, implements and manages several didactical, educational and communicative activities assigned to the association by the Municipality and its associated Bodies.

Website: www.comune.fi.it/museodeiragazzi/index

Palazzo Vecchio.

A monument of exceptional and historical importance, this *palazzo* has been the political centre and the symbol of the town along the centuries. Possibly designed by Arnolfo di Cambio, it was built in 1299 to be the seat of the Priory of Arts: its austere and elegant structure with the typical crenellated tower dates from this period. In 1540 Cosimo I chose it to be the grand-ducal home and Vasari transformed it into a sumptuous royal palace with the outstanding *Salone dei Cinquecento*, the precious Small Study of Francesco I, the fine frescoes in the *Quartiere di Eleonora* and in the *Quartiere degli Elementi*, made by artists like Ghirlandaio, Francesco Salviati, Bronzino and Vasari himself.

Santa Maria Novella. Museo e Chiostrì monumentali.

The basilica of Santa Maria Novella is adjacent to two magnificent cloisters, the most famous of which is the Chiostrò Verde that houses frescoes by Paolo Uccello and the *Cappellone degli Spagnoli* with frescoes by Andrea Bonaiuto.

Fondazione Romano nel Cenacolo di Santo Spirito.

The Augustinian complex of Santo Spirito is one of the big religious and artistic monuments which was acquired by the Municipality in 1868. The Museum occupies the ancient Cenacle of the Convent frescoed with a widespread representation of the Crucifixion and the Last Supper by Andrea Orcagna (around 1365).

In the huge room there are the sculptures donated to the Municipality by the Neapolitan antique dealer Salvatore Romano, a small but fine selection of items from the pre-Romanesque period to the fifteenth century.

Museo Storico Topografico "Firenze com'era".

Thanks to its paintings, prints and miniatures the Museum offers a complete visual documentation about the development of Florence from the Renaissance to the end of the last century through topographic maps and other artistic and historic testimonies. A new section, opened on the occasion of the exhibition "*Alle origini di Firenze*", portrays the evolution of Florence and its surroundings from the earliest settlements to the Roman period.



Santa Maria Novella, square and façade

Raccolta "Alberto Della Ragione".

Temporarily located at Forte Belvedere.

The collection is dedicated to the Genoese merchant Alberto Della Ragione who donated his prestigious collection: circa two hundred and fifty works which widely depict the development of the Italian art of this century, from Futurism to Metaphysics until the more recent artistic tendencies of the 1960's.

Among the artists, many masters of the twentieth century can be found, such as De Chirico, Carrà, Morandi, Licini, De Pisis, Casorati, Rosai, Sironi, the painters of the "*Scuola Romana*" - Scipione, Mario Mafai, Antonietta Raphael Mafai - Guttuso and the artists of the movement "*Corrente*".

Cappella Brancacci.

The Church of Santa Maria del Carmine houses one of the most prominent painting testimony of all times: the frescoes of the Brancacci Chapel by Masolino and Masaccio, completed, after the latter's death, by Filippino Lippi. The recent challenging restoration revealed the unitarity of this impressive masterpiece which was designed and performed by the first two artists in close cooperation.

Museo Marino Marini.

The Museum, set up in the suggestive church of San Pancrazio, houses a considerable number of works donated to the Municipality of Florence by the sculptor Marino Marini (1901-1980).

The collection, which offers the city an important place dedicated to contemporary art, gives a chance to follow the artistic itinerary of one of the foremost Italian sculptors of the twentieth century.

Museo Bardini.

Temporarily closed for reorganisation works.

The Museum was given to the city of Florence by Stefano Bardini (1836-1922), a real connoisseur of art and a skilful art dealer who opened his own prestigious antique gallery in the architectonic complex of San Gregorio della Pace, converted into an impressive neo-rennaissance palace. Altars, staircases, doorways, pillars and ceilings coming from churches and *palazzi* were used to create picturesque living areas with an antique atmosphere, which also nowadays represent one of the most fascinating features of this Museum.

Galleria Rinaldo Carnielo.

Temporarily closed for refurbishment.

The first collection, rare testimony of the nineteenth century eclecticism in Florence, occupies an *art nouveau* villa which was formerly the home-study of the sculptor Rinaldo Carnielo (1853-1910), bequeathed to the Municipality by the sculptor's son in 1958.



Museo Bardini

Ecclesiastic Museums

Museo dell'Opera del Duomo.

Inaugurated in 1891, designed by the Opera architect Luigi del Moro, the museum was reconstructed after the flood of 1966 and today, after the new setting up of December 1999, it is to be regarded as one of the most important ecclesiastical museums in Italy. Since the late nineteenth century, all the artworks that were removed from the outside of Santa Maria del Fiore for preservation reasons had been conveyed to the Museum together with those coming from the Baptistery and Steeple.

Website: www.operaduomo.firenze.it



Museo di Santa Croce

Museo dell'Opera di S. Croce.

The church of Santa Croce was built starting from 1295 over a pre-existing Franciscan church. Around the religious centre, the spiritual, social, working and cultural life of the whole neighbourhood went on. The church became an extraordinary melting pot where artists such as Giotto, Donatello and Brunelleschi used to work.

The many funeral monuments of distinguished citizens, including some scientists, make Santa Croce "the Pantheon of the Italians", which Ugo Foscolo celebrated in "*I Sepolcri*".

Museo del Bigallo.

The layout of this small but suggestive collection of artworks, belonged to the *Compagnia del Bigallo*, dates from 1976.

It is a series of devotional works which form a consistent collection and depict the life of the Brotherhood along the centuries. The most famous work is a fresco of 1342 dedicated to the Madonna of the Misericordia and made in the atelier of Bernardo Daddi, a Giotto's disciple. The painting in the *Sala dei Capitani*, portrays the earliest representation of Florence with its medieval towers, its monuments and a very interesting view of the Duomo in the period when Santa Maria del Fiore was under construction.

Regional Museums

Casa Rodolfo Siviero.

Rodolfo Siviero is known for having directed the "Delegation for the salvage of artworks" of the Ministry for Foreign Affairs and for having brought back to Italy hundreds of masterpieces missing from World War II. When he died in 1983, he bequeathed his home including artworks and furnishings to the Regional Government of Tuscany, with the binding provision to convert it into a public museum.

Website: www.cultura.toscana.it/musei

Provincial Museums

Museo di Palazzo Medici Riccardi.

Palazzo Medici Riccardi offers the visitor a chance to retrace over four centuries of the history of art, architecture, and collecting in Florence. The true gem of the *palazzo* is the *Cappella dei Magi*, frescoed by Benozzo Gozzoli, which can be reached via the elegant seventeenth-century staircase. Another important pole of attraction of the museum of Palazzo Medici Riccardi is the magnificent Gallery dating from the end of the seventeenth century, dominated by the lively and spectacular tumult of the frescoed ceiling by Luca Giordano.

Website: www.palazzo-medici.it

University Museums

Museo di Storia Naturale.

In 1775 the Grand Duke Pietro Leopoldo created the Imperial Regio Museo di Fisica e Storia Naturale, bringing to the *palazzo* of Via Romana the naturalistic collections which until then were partially preserved at the Uffizi Gallery. The thematic sections are now situated in several parts of the city. The corpus of items is immense: about 8 millions from sheets of herbals to insects, from fossil elephants of Valdarno to the tourmalines of Isola d'Elba, from the precious Aztec findings to the *Amorphophallus titanium* (which gives the biggest flower in the world); all this is arranged in six sections, active in the field of the preservation, but mainly in the field of research and education. The sections of the museum are Anthropology, Botany, Geology and Palaeontology, Mineralogy, Zoology and the Botanic Garden.

Website: www.unifi.it/msn

Foundations and Institutions

Museo Horne.

The Horne Foundation Museum, which comprises a splendid art collection and the building where this collection is housed, is the result of a bequest to the Italian government in Herbert Percy Horne's last will and testament.

Website: www.zoomedia.it/MuseoHorne

Istituto e Museo della Scienza.

The Institute and Museum of Science was founded in 1927 at the initiative of the University of Florence and nowadays is a Public non economic Body. It carries on an important activity of research and has a rich library. The collection of the museum comprises about 5000 items divided into two fundamental groups: the Medicean scientific instruments and devices and Lorraine collections of didactical and experimental instruments.

The Museum is located in the heart of Florence, on the Arno, near the Uffizi Gallery in a very ancient building known at the times of Dante as *Castello di Altafronte*.

Website: www.imss.fi.it

Casa Buonarroti.

The Casa Buonarroti is not just a monument to celebrate the great artist Michelangelo Buonarroti, but also an important museum open to the public since 1859.

The *palazzo*, built on other properties previously acquired by Michelangelo, was home to some members of the family such as Michelangelo the Younger, grandson of the eminent artist and great collector like all other members of the family.

The museum today houses the earliest Michelangelo's masterpieces such as the *Madonna della Scala* and the *Battaglia dei centauri* as well as a collection of two hundred and five precious autographic drawings signed by Michelangelo. Furthermore it houses rare art collections: paintings, sculptures, majolica, archaeological findings and it comprises an archive and a library.

Website: www.casabuonarroti.it

Museo e Istituto fiorentino di Preistoria.

The Pre-historical Museum and Institute of Florence was erected by the palaeontologist Paolo Graziosi as a centre to collect, classify and preserve the prehistoric collections from various sites in Florence. Since 1975 it is possible to visit the collections and to see testimonies from the stone age or from the metals ages.

Website: www.archeologiatoscana.it

Squares and Monuments

Piazza della Signoria.

The political heart of the city since the Middle Ages; it is a peculiar layout which started to take shape in 1268 when the Guelph party took control over the city and decided to destroy the houses of the rival party, the Ghibelline. But the square is not only the civic centre of Florence but a true open-air museum of sculpture and architecture.

Piazza della Repubblica.

This was the centre of the earliest Roman settlement where the Forum was housed. At the intersection of the cardine and decuman of the Roman city there is the *Colonna dell'Abbondanza*, always considered the geographic centre of the city. Nowadays the square houses several open-air cafés and restaurants for the tourists.

Piazza del Duomo.

The *cathedral* of Florence as it is today is the result of more than six centuries of works. The original architectural design was created by Arnolfo di Cambio at the end of the thirteenth century, the dome which made it the symbol of all Tuscany is the result of Filippo Brunelleschi's renaissance genius, the façade which completed it is a work of the late nineteenth century.

A whole series of structural and decorative interventions to both the exterior and the interior that were to enrich the history of the monument were carried out over that time: these range from the construction of the two sacristies to the 16th century marble flooring, and from the execution of the sculptures to the frescoes signed

by Paolo Uccello, Andrea del Castagno, Giorgio Vasari and Federico Zuccari (the Last Judgement in the cupola).

Battistero. The origins of the temple dedicated to St. John the Baptist, later patron saint of the city, are still uncertain. According to tradition, it was founded in Roman times and dedicated to the god Mars.

Campanile. The bell tower of Santa Maria del Fiore, one of the most beautiful in Italy was partly realised by Giotto, overseer from 1334 to 1337, and completed by Francesco Talenti.

Piazza SS. Annunziata.

The church stands on the pre-existent oratory of the Servi di Maria (1235) which was built around the miraculous image of Our Lady of the Annunciation by seven young noblemen who decided to take monastic vows and give up worldly pleasures. As a further sacrifice, they later founded the Monastery of Monte Senario, above Fiesole.

Michelozzo built the First Cloister in the mid 15th century. The main body of the Church, started in 1440 by Michelozzo and Pagno Portigiani, was later altered by Alberti. Three separate environments can be reached from the plain façade: the Chapel dei Pucci or of San Sebastiano on the right; the large Cloister dei Morti on the left, completely covered with frescoes also by the masters of the Florentine Mannerist painting style of the early sixteenth century. Designed by Brunelleschi between 1421 and 1434, the Istituto degli Innocenti lays the first stone of the history of renaissance architecture with its revival of classical shapes. Medallions created by Andrea Della Robbia adorn the arches over the capitals in the porch and are all different from each other. They represent the unwanted children, hence the name of Innocenti. It comprises two cloisters and a museum which houses works by Ghirlandaio, Luca della Robbia and Rossellino. The equestrian statue of Ferdinando I is the last work by Giambologna and was completed in 1608 by his disciple Pietro Tacca who is also the author of the original fountains next to the monument to Ferdinando, with the two leviathans united by their backs.



Piazza SS. Annunziata

Piazza San Firenze.

The complex of San Firenze is a convent of Oratorian Fathers, consisting of three buildings erected in different periods starting from the half of the seventeenth century and unified behind a single façade completed in 1775.

The church was built on a project by Pier Francesco Silvani after a too expensive project by Pietro da Cortona was discarded.

Between 1745 and 1749 Giovan Filippo Ciocchi restored the convent where today the Law Court seats and realised the courtyard with its peculiar style. The oratory, today the Court of Assizes, was erected over the old church of San Firenze. One of the most beautiful works by Giuliano da Sangallo is Palazzo Gondi which was anyway completed some centuries after his death in 1516.

Those who accomplished it followed strictly the original project, which in the present day gives the opportunity to admire a sort of manifesto of the Florentine architect.

Piazza Santa Trinita.

The church of Santa Trinita was built in the second half of the eleventh century by Vallumbrosan Monks and included within the city walls of 1172-1175.

It was enlarged and modified according to the Gothic style between 1300 and 1330. The church of Santa Trinita is one of the most beautiful gothic works of Florence thanks to its Egyptian-cross plan. Its interior is divided into three naves by pillars which support pointed arches and groined vaults.

The refurbishment the church underwent after the flood suppressed the fake decoration which dated from the beginning of the century, revealing frescoes and chapels in their original beauty. In the middle of the square is the *Colonna della Giustizia*, a monolithic pillar in oriental granite with a porphyry statue of the Justice by Francesco del Tadda on its top (1581). The pillar, which comes from Caracalla's Thermae, is a gift of Pope Pius IV to Cosimo I. The pillar was placed in the square in 1560 in remembrance of Cosimo's victory at Montemurlo, and when he obtained the title of Grand Duke another dedicatory inscription was affixed to the pillar.

Piazza Santa Maria Novella.

With its original five-sided shape, it is one of the largest squares in the old city centre of Florence: it was in fact enlarged several times to be able to contain the crowds of people drawn there by the preaching of the Dominican monks, who had settled in this part of town in 1221 and built a convent. The size of the square was later to make it the obvious place to hold the Palio dei Cocchi, today only recorded by two marble obelisks set on top of four bronze turtles by Giambologna.

The Basilica of Santa Maria Novella was erected in 1279 and completed in 1360, but the upper part of the façade was made in 1458 by Leon Battista Alberti. Its interior houses the renowned fresco of the Trinity by Masaccio in which the new Brunelleschi's theories on perspective find for the first time a rigorous application, as well as the choir, frescoed by Domenico Ghirlandaio.

Piazza S. Lorenzo.

San Lorenzo's Basilica was consecrated as a cathedral in 393 by Sant'Ambrogio and dedicated to the martyr Lorenzo. In 1418 the Medici family decided to make it their temple. The preliminary plan was assigned to Brunelleschi who completed it in 1421. After Brunelleschi's death, Antonio Manetti completed the works.

The façade in rude stone remained unfinished even if there was a plan by Michelangelo to complete it.



San Lorenzo, façade

The Old Sacristy is one of the first architectural works by Brunelleschi. Leaving the Basilica one reaches the Medici Chapels which house the tombs of the reigning dynasties in Tuscany.

The New Sacristy is an absolute masterpiece of architecture and sculpture of the sixteenth century. Passing through the first cloister it is possible to have access to the Medicean Laurentian Library. This library by Michelangelo has the most prestigious collection of manuscripts in Italy. The famous staircase was realised by Ammannati on a model by Michelangelo. At the corner of the square is the Monument to Giovanni delle Bande Nere by the renaissance sculptor Baccio Bandinelli.

Piazza D'Azeglio.

Built in 1865 on the area of the Mattonaia gardens, at the same time as the homonymous neighbourhood, this garden-square has a conceptual layout similar to an English square. Based on a number of walkways and green patches initially with grass, with long-trunk trees such as planes and hackberries with a small hexagonal basin.

Piazza Demidoff.

This square is dedicated to the family of the Russian ambassador Nikolaj Demidoff (Petersburg 1773 - Florence 1828) who used to live in the square-facing Palazzo Serristori. His son Anatoly commissioned the sculptor Lorenzo Bartolini a commemorative monument representing his father surrounded by four allegorical groups which symbolize his virtues of good-doer. Around the monument the garden was laid out with a series of small-leaved lime trees.

Ponte Vecchio.

The Ponte Vecchio is the oldest bridge in the city. It had maybe already been built under the Roman domination with stone pillars and wooden floor space to allow it to be part of the Via Cassia. It is so wide that at each side it incorporates two arcades where once were the typical shops, owned initially by butchers and others and later reserved by Ferdinando I to the goldsmiths; the back shops, supported by wooden struts, were added in the seventeenth century. The bridge was the only one survived to the bombings of the Germans who nonetheless destroyed the areas on both sides of the river to make them inaccessible via the bridge.



Ponte Vecchio

Loggia del Mercato Nuovo (o del Porcellino).

The pre-existing building was completely reconstructed between 1449 and 1551 by Giovan Battista Del Tasso, commissioned by Cosimo I. Formerly, the fabrics market occupied the loggia now known as *Loggia del Porcellino* (of the Piggy) due to the statue of a boar near the building.

Loggia dei Lanzi.

The Loggia dei Lanzi, built between 1376 and 1382 to house the assemblies of the people and hold public ceremonies. During Cosimo I's reign, it was used to house the Duke's Lansquenets or German mercenary troops, from whom it eventually took its name. Along the centuries it became an open-air sculpture gallery which houses masterpieces such as the Perseus by Cellini and the Rape of the Sabine Women by Giambologna.

Monumento equestre a Cosimo I.

It is a bronze equestrian statue, a late but fine work by Giambologna; the elegant pedestal is decorated with bronze bas-reliefs representing the major event of Cosimo I's life.



Loggia dei Lanzi. Cellini, Perseus

Orsanmichele.

Upon a site that had, since the 8th century, hosted the Oratory of San Michele in Orto, in 1290 Arnolfo di Cambio built a loggia to serve as the grain market; it burned in 1304. In 1337 Francesco Talenti, Neri di Fioravante and Benci di Cione began the present structure, which was meant to be a larger grain market. In 1380 the two upper floors were added to store grain for emergencies, and Simone Talenti closed the arcades of the ground floor in order to transform it into a church.

Palagio di Parte Guelfa.

It housed the Guelph headquarters during the dreadful years of fight against the Ghibellines. The original building, dating from the 13th century, was altered throughout the years. Vasari and Brunelleschi worked to the reconstruction, and the lunette on the doorway representing the Madonna and Child is made by Luca della Robbia.

Palazzo Strozzi.

Filippo Strozzi started to build his palace in 1489. The project, initially assigned to Benedetto da Maiano was completed by Simone del Pollaiuolo called 'il Cronaca'. It is seat to prestigious institutions such as the Gabinetto G. P. Vieusseux and the National Institute of the Renaissance and, on the first floor, important art exhibitions are installed.

Palazzo Davanzati.

The palace was built in XIV century for the rich Davizzi family. In 1578 it was transferred to the rich Davanzati family who wanted it to become their family home and the centre of their business. In 1904 the antiquarian Elia Volpi bought the palace to convert it into a museum following a long-lasting refurbishment. Since 1951 the Palazzo has been owned by the Italian State.

Palazzo Pandolfini.

An excellent example of XVI-century civil architecture, Palazzo Pandolfini was erected in 1520 by the Sangallos, a family of architects, on a plan by Raffaello. The construction of the annexed garden

started in 1516 maybe on a project by Raffaello. There were marble and alabaster statues, fountains with water displays and a big number of flowers and plants which made it one of the most important gardens of Florence. Converted to an English-style garden by Eleonora Pandolfini, celebrated even by Foscolo in "*Le Grazie*", it became famous for the collections of camellias and cinerarias.

Chiesa di Ognissanti.

The convent of Ognissanti, founded in 1251 by the Humiliati friars, was the heart of the homonymous borough which developed around it, and was specialised in weaving and spinning wool.

Completely reconstructed in 1627 by Pettrossi, the church of Ognissanti was totally restored after the flood of 1966. The façade by Matteo Nigetti (1637) is one of the first examples of Baroque in Florence. The refectory of the Convent is especially famous for its large fresco by Domenico Ghirlandaio.

Fortezza da Basso.

The monumental complex of the Fortezza da Basso, built on the outskirts of a mediaeval city nowadays is the core of the exhibition area and hosts all the most important Florentine exhibitions and fairs.

La Sinagoga.

Deigned by the architects Marco Treves, Mariano Falcini and Vincenzo Micheli, the Synagogue was erected in 1882. It is an one of the most significant examples of monumental temple in which an exotic style, i.e. the Moresque, proved harmonised and balanced. Since recently (1981), the first floor of the Synagogue houses the Jewish Museum of Florence, an artistic historic exhibition which briefly evokes the most important events of the Hebrews' history in Florence and presents the most important golden and textile furnishings which are the cultural heritage of the Community.

Palazzo Rucellai.

The building was erected in 1455 by Bernardo Rossellino on a project by Leon Battista Alberti and it was commissioned by Giovanni Rucellai.

Forte Belvedere.

The Fort was meant to be a military building erected around 1590 by Bernardo Buontalenti commissioned by the Grand Duke Ferdinando I. The Fortress served several purposes: to defend and control the city, to be the grand-ducal family's refuge, to protect the Pitti Palace.

Chiesa di Santa Felicita.

The church was built over an early-Christian complex with a cemetery, it was restored in the 11th and 14th centuries and entirely reconstructed by F. Ruggieri in 1736. The only nave inside opens onto the lateral chapels and is covered by a wide vault. On the right is the Capponi Chapel erected by Brunelleschi for the Barbadori Family, with renowned artwork by Pontormo.

Chiesa di Santa Maria del Carmine.

The erection started in 1268 and finished in 1476 and the church still presents, on its sides, elements of the early Romanesque-Gothic structure. A fire in 1771 burned it almost entirely but partly spared the exterior, the sacristy and the Brancacci and Corsini Chapels.

The eighteenth-century interior, with a single nave, has a shape of a Latin cross. The left arm of the cross opens, at its end, onto the Brancacci Chapel, decorated by Masaccio, Masolino and Filippino Lippi.

Chiesa di Santo Spirito.

The district of Santo Spirito in the heart of the Oltrarno gets its name from the Church of Santo Spirito. Designed by Brunelleschi and admired by Leonardo da Vinci and Michelangelo, considered by Bernini "the most beautiful church in the world", it is one of the most important monuments in Florence.



Forte Belvedere



Santo Spirito, façade

Historical Gardens

Parco delle Cascine.

The waterways which mark the boundaries of the Cascine are three, different by importance and flow: the river Arno, the river Mugnone and the Macinate canal (dug in 1563). The park with its 118 hectares is the biggest public park of Florence.

Its history has always been closely bound up with that of the city: from the Medici to the Lorraine, to the Kingdom of Italy to the present days, form the restoration works by Manetti who created a symbolic and evocative walkway to the nineteenth century restoration following the acquisition of the park by the Municipality of Florence.

Viale dei Colli.

The design and creation of the long "promenade" from Porta Romana to the San Niccolò bridge are an integral part of the work Giuseppe Poggi was commissioned to carry out as part of the expansion plans for Florence, which in 1865 was made the capital of the Kingdom of Italy. One of the most impressive parts is the ramp leading to San Miniato and its monumental cemetery, near which the Park of Remembrance stands, marked by the sombre green of the cypresses and the memorial to the war dead. A central element of Poggi's project is Piazzale Michelangelo, conceived as a panoramic rampart overlooking Florence, with a copy of Michelangelo's statue of David at its centre.



Parco delle Cascine

Cimitero degli Inglesi.

Being a Protestant burial site, this cemetery was placed outside the city walls near *Porta a Pinti*. The current layout of the cemetery was devised by Giuseppe Poggi as part of the "Florence Capital" plan, which involved the demolition of the city walls and creation of Piazzale Donatello with gardens and trees to the north. The layout of the cemetery, an interesting reminder of the foreign community that lived in Florence with the tombs of J.P. Vieusseux, the pedagogue Enrico Schneider, the philosopher Sismondi and historian R. Davidsohn, is simple and rational: two main gravel paths running at right angles to each other, with a column erected by Frederick William of Prussia in 1858.

Giardino dei Semplici.

Ever since medieval times the so-called "*semplici*" (simple) - vegetable varieties with medicinal properties - have been grown in various gardens in the city. In the 16th century, with the increasing interest in scientific studies, duke Cosimo I dei Medici decided to institute an *Orto Accademico*, literally an "academic garden" open also to students. In 1545 he purchased a piece of land for this purpose between the Maglio Monastery and the Medici stables. The garden was laid out by Niccolò Pericoli, a landscape gardener known as "*il Tribolo*", who created a typical 16th century garden along clear geometric lines.

Giardino dei Torrigiani.

The Torrigiani Garden, one of the few large green areas to survive perfectly intact inside the city walls, is a typical example of the Romantic style garden in vogue in the early 19th century. Today's garden, though not quite as full of attractions as in earlier centuries, has survived intact and remains Florence's most important English-style garden.

Orti Oricellari.

The *palazzo*, erected in the late 15th century over a property bought by Nannina de' Medici, the sister of Lorenzo il Magnifico, and by her husband Bernardo Rucellai, is undoubtedly one of the main cultural centres.

Set amid the *Giardino degli Orti Oricellari* (or Rucellai Gardens), it is known to have hosted the Plato Academy, and to have attracted such personalities as Niccolò Machiavelli, Jacopo Nardi and Pope Leone X. During the works carried out when Florence was capital of the Kingdom of Italy, the gardens were cut into two parts by Via Benedetto Rucellai.

Website:

www.cultura.toscana.it/architetture/giardini/Firenze/index.shtml

Giardino Bardini.

The park covers four hectares of land between the left bank of the Arno river, the Montecuccoli hill and the medieval walls. It was originally a system of walled-in vegetable gardens and it underwent several changes over the years.

In 2000 restoration works were carried out to return the garden to its original structure and splendour and to make it possible, this

year, to open the garden to the public. A number of fruit trees of Tuscan tradition can be admired in the park, as well as a baroque staircase surrounded by bourbonian roses and irises, and an English garden with azaleas, ferns, camellias and citrus trees.

Giardino delle rose.

The garden, erected at the end of the 19th century on an elevated area between Piazzale Michelangelo and via de' Bastioni, is open to the public from May to July.

The park preserves many varieties of roses and in 1998 it was enlarged with a Japanese-style garden donated to Florence by the city of Kyoto.

Giardino di Boboli.

See Palazzo Pitti (pag 92).



Palazzo Pitti, façade

ANNEX IV Cultural Institutions and Associations in Florence

A list of the cultural associations is available together with the calendar of the events, visiting the website of the City of Florence:

www.comune.firenze.it

Cultural institutions

Gabinetto Disegni e Stampe Uffizi - Piazzale degli Uffizi 6, Firenze

Gabinetto Scientifico Letterario G.P.Vieusseux - Palazzo Strozzi, Firenze

Archivio Contemporaneo "A.Bonsanti" - Palazzo Corsini Suarez -
Via Maggio 42, Firenze

Archivio dell'Opera del Duomo - Via della Canonica 1, Firenze

Archivio Storico del Comune di Firenze - Via dell'Oriuolo 33, Firenze

Archivio di Stato - Viale Giovine Italia 6, Firenze

Biblioteca Nazionale Centrale di Firenze - Piazza de' Cavalleggeri 1, Firenze

Biblioteca Marucelliana - Via Cavour 43, Firenze

Biblioteca Medicea Laurenziana - Piazza San Lorenzo 9, Firenze

Biblioteca Riccardiana - Via Ginori 10, Firenze

Accademia della Crusca - Via di Castello 46, Sesto Fiorentino

Accademia delle Arti del Disegno, Sala delle Esposizioni - Via Ricasoli 68, Firenze

Accademia delle Arti del Disegno, Sede - Via Orsanmichele 4, Firenze

Archivio per l'Arte Italiana del Novecento - Via Giuseppe Giusti 44, Firenze

Archivio Vinicio Berti - Via Panicale 9, Firenze

Artists Archives - Via Puccinotti 10, Firenze

Il Moro, Archivio Firenze Ricerca - Via del Bersaglio 9, Firenze

Archivio Giovani Artisti - Via Ghibellina 30, Firenze

Biblioteca Comunale Centrale - Via Sant'Egidio 21, Firenze

Biblioteca Argingrosso - Via Santa Maria a Cintoia 1/19, Firenze

Biblioteca Filippo Buonarroti - Viale Guidoni 188, Firenze

Biblioteca di Palagio di Parte Guelfa - Piazzetta di Parte Guelfa, Firenze

Biblioteca e Archivio Storico del Risorgimento - Via Sant'Egidio 21, Firenze

Biblioteca dei Ragazzi - Via Tripoli 34, Firenze

Biblioteca Pietro Thouar - Via Mazzetta 10, Firenze

Biblioteca di Via delle Carra - Via delle Carra 2, Firenze

Biblioteca Libero Beghi - Villa Arrivabene Piazza Leon Battista Alberti 1, Firenze

Biblioteca Fioretta Mazzei - Via dell'Arcoiaio 2/a, Firenze

Biblioteca Dino Pieraccioni - Via Nicolodi 2, Firenze

Biblioteca di Villa Bandini - Via di Ripoli 118, Firenze

Biblioteca Isolotto - Viale dei Pini 54, Firenze

Biblioteca del Giardino dell'Orticultura - Via Vittorio Emanuele II 4, Firenze

Biblioteca Istituto ITI-IPIA - "Leonardo da Vinci" - Via del Terzolle 91, Firenze

Biblioteca della Giunta Regionale Toscana - Via di Novoli 26, Firenze

Soprintendenza Speciale per il Polo Museale Fiorentino - Via della Ninna 5, Firenze

Soprintendenza per i Beni Architettonici ed il Paesaggio

per le province di Firenze, Pistoia, Prato - Palazzo Pitti, Piazza Pitti 1, Firenze

Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico
per le province di Firenze, Pistoia, Prato - Palazzo Pitti, Piazza Pitti 1, Firenze

Soprintendenza Archeologica per la Toscana - Via della Pergola 65, Firenze

Accademia dei Georgofili - Logge degli Uffizi Corti, Firenze

Accademia Toscana di Scienze e Lettere "La Colombaria" - Via Sant'Egidio 23, Firenze

Istituto Papirologico G.Vitelli - Borgo Albizi 12-14, Firenze

Istituto Nazionale di Alta Matematica Francesco Severi - Via Santa Marta 13/a, Firenze

Istituto Nazionale di Studi sul Rinascimento - Palazzo Strozzi, Piazza Strozzi, Firenze

Istituto di Studi Umanistici - Palazzo Strozzi, Piazza Strozzi, Firenze

Associazione culturale Blue Klein - Via Puccinotti 19, Firenze

Centro Studi Giovanni Klaus Koenig - Via San Niccolò 93, Firenze

Cooperativa Emilarte - Via Vittorio Emanuele II 126, Firenze

Gadarte - Via Sant'Egidio 27/r, Firenze

Gruppo Donatello - Via degli Artisti 2/r, Firenze

Associazione Italia - Russia - Via Santo Spirito 41, Firenze

Associazione Culturale Nazionale "Sandro Pertini" - Via Ricasoli 41, Firenze

Biblioteca Teatrale Alfonso Spadoni - Via della Pergola 12/32, Firenze

Biblioteca della Facoltà Teologica dell'Italia Centrale - Via Cosimo il Vecchio 26, Firenze

Centro di Documentazione Manitese - Via Aretina 230/b, Firenze

Centro Fiorentino di Storia e Filosofia della Scienza - Via G.P.Orsini 44, Firenze

Centro Studi e Documentazione Assi Giglio Rosso - Viale Michelangelo 64, Firenze

Centro Studi Politici Sociali, Archivio Storico il Sessantotto - Via G.P.Orsini 44, Firenze

Cooperativa delle Donne - Via Fiesolana 2/b, Firenze

Fondazione di Studi Storici "Filippo Turati" - Via Ricasoli 49, Firenze

Forum per i Problemi della Pace e della Guerra - Via G.P.Orsini 44, Firenze

Italia Nostra Sezione di Firenze - Via G.P.Orsini 44, Firenze

Istituto Gramsci Toscano - Via G.P.Orsini 44, Firenze

Movimento Federalista Europeo, Centro Fiorentino di Studi Internazionali

Alexander Hamilton - Via Santo Spirito 41, Firenze

N.I.C.E. New Italian Cinema Events - Via Santo Spirito 41, Firenze

Istituto Storico della Resistenza in Toscana - Via Cavour 1, Firenze

Fondazione Studio Marangoni - Via San Zanobi 41/r, Firenze

Fondazione Targetti Art Light Collection - Via Pratese 164, Firenze

Foreign Institutes and Universities.

American Institute for Foreign Study - Via Pier Capponi 89, Firenze
Associated Colleges of the Mid-West, c/o Scuola Linguaviva - Via Fiume 17, Firenze
California State University - P.zza Indipendenza 20, Firenze
College Consortium International Studies, c/o Centro Lorenzo de' Medici - Via Faenza 43, Firenze
De Paul University, c/o Centro Dante Alighieri - via Dei Bardi 12, Firenze
Deutsches Institute - via Orti Oricellari 10, Firenze
Drake University, c/o Centro Lorenzo Dei Medici - Via Faenza 43, Firenze
Florida State University - B.go Albizi 15, Firenze
Fortman Studios - Via Fiesolana 34/r, Firenze
Gonzaga University in Florence - P.zza Antinori 3, Firenze
British Institute - Via Tornabuoni 2, Firenze
L' Institut Français de Florence - P.zza Ognissanti 2, Firenze
L'Istituto Germanico di Storia dell'Arte - Via G. Giusti 44, Firenze
L'Istituto Universitario Olandese di Storia dell'Arte - V.le Torricelli 5, Firenze
James Madison University for Studies Abroad - Piazza Dei Rossi 1, Firenze
John Hopkins University, Villa Spelman - Via S. Leonardo 13, Firenze
Middlebury College - Via Verdi 12, Firenze
New York University, Villa La Pietra - Via Bolognese 120, Firenze
Pepperdine University - Viale Milton 41, Firenze
Rutgers University - Chiasso del Buco 14, Firenze
Sarah Lawrence in Florence, Palazzo Spinelli - Borgo S. Croce 10, Firenze
Smith College - P.za Signoria 4/a, Firenze
Stanford University - P.za S.Maria Sopr'Arno, Firenze
Studio Art Center International (SACI) - Via S.Gallo 30, Firenze
Syracuse University - P.za Savonarola 15, Firenze
Union College, c/o Eurocentro - P.zza S.Spirito 9, Firenze
Università di Parigi, Villa Finally - Via Bolognese 134, Firenze
University of Connecticut - Via Ghibellina 54, Firenze
Villa Romana - Via Senese 68, Firenze
American International School of Florence - Via del Carota 23/25, Bagno a Ripoli (FI)
Harvard University Italian Renaissance Study "Villa I Tatti" - Via di Vincigliata 26, Fiesole (FI)
Georgetown University, Villa Le Balze - Via Vecchia Fiesolana 26, Fiesole (FI)
Istituto Universitario Europeo - Via Badia dei Roccettini 9, Fiesole (FI)
Harding University, Villa Il Palazzaccio - Via Triozzi 57, Scandicci (FI)
University of Michigan and Wisconsin, Villa Corsi Salviati - Via Gramsci 460, Sesto Fiorentino (FI)

In and around Florence there are several cultural institutions which are of great assistance to the City in divulging the knowledge of Florence historical and artistic heritage and take part in the protection and preservation processes of Florentine artworks and traditions. The cultural associations which joined the **Centre of Florentine Cultural Associations** are as it follows:

Adsi, Associazione Dimore Storiche Italiane - Borgo SS. Apostoli 17, Firenze
Akropòlis - Via S. Zanobi 84r, Firenze
Amici della Calza - Piazza della Calza 6, Firenze
Amici dei Musei e dei Monumenti Fiorentini - Via Alfani 39, Firenze
Amici del Conventino Fuori le Mura - Via Giano della Bella 14, Firenze
Amici del Museo Stibbert - Via del Baluardo 17, Firenze
Amici del Teatro del Maggio Musicale Fiorentino - Via Alfani 49, Firenze
Amici dell'Istituto Francese di Firenze - Via S.ta Reparata 93, Firenze
Amici dell'Università dell'Età Libera - Piazza della Libertà 12, Firenze
Amici della Certosa - Certosa del Galluzzo, Firenze
Amici della Galleria del Costume - Via degli Alfani 49, Firenze
Archeoclub - Via Alfani 39, Firenze
Ars et Fides - Piazza S. Giovanni 2, Firenze
Arte e Psicologia - Piazza Madonna degli Aldobrandini 1, Firenze
Associazione Coro del Duomo di Firenze - Via dello Studio 1, Firenze
Centro UNESCO - Via G. P. Orsini 44, Firenze
Città Nascosta - Lungarno B. Cellini 25, Firenze
Concordia - Via Piagentina 27, Firenze
Conoscere Firenze - Via S. Egidio 21, Firenze
Europa Musica - Via della Pergola 59, Firenze
FAI, Fondo Ambiente Italiano - Piazza Antinori 2, Firenze
Filarmonica Gioacchino Rossini - Via Castellani 7, Firenze
Il Freccione - Via Capo di Mondo 41, Firenze
L'Homme Armé - Via S. Romano 56, Firenze
Lyceum - Via degli Alfani 48, Firenze
Musica Ricercata - Via Santelli 9, Firenze,
Sguardo e Sogno - Viale Card. Leopoldo 34, Firenze
Società Dante Alighieri - Via G. Capponi 4, Firenze
Società Leonardo da Vinci - Via Duca d'Aosta 8, Firenze
Unione Fiorentina, Casa di Dante - Piazza Strozzi, Firenze

ANNEX V
Gantt chart

Projects dedicated to tourism

PROJECTS	jun 05	jul 05	aug 05	sep 05	oct 05	nov 05	dec 05	jan 06	feb 06	mar 06	apr 06	may 06	jun 06	jul 06	aug 06	sep 06	oct 06	nov 06	dec 06
Historical shops: historical-artistic itineraries																			
planning of the itineraries	•	•	•	•	•	•	•	•	•	•									
starting up of the itineraries											•	•	•	•	•	•	•	•	•
Art Itineraries in Florence																			
planning of the itineraries				•	•	•	•	•	•	•									
starting up of the itineraries					•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Museum Card																			
research for the feasibility study	•	•	•	•	•	•	•	•	•	•	•	•	•						

Project dedicated to protection and conservation

PROJECTS	jun 05	jul 05	aug 05	sep 05	oct 05	nov 05	dec 05	jan 06	feb 06	mar 06	apr 06	may 06	jun 06	jul 06	aug 06	sep 06	oct 06	nov 06	dec 06
Refurbishment of s. maria novella square																			
planning	•	•	•	•	•	•	•												
permissions, calls for tenders and deadlines								•	•	•	•	•	•	•	•	•	•	•	•
The Greater Boboli Itinerary																			
agreement between the State Monuments and Fine Arts Services and the Municipality of Florence on the management	•	•	•	•															
itinerary opening					•														
itinerary monitoring and supervision					•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
The Prince's Walk																			
review of the feasibility study	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Regulations on the Historical and Cultural Heritage of the Municipality of Florence																			
analysis and study		•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

Projects dedicated to mobility and environment

PROJECTS	jun 05	jul 05	aug 05	sep 05	oct 05	nov 05	dec 05	jan 06	feb 06	mar 06	apr 06	may 06	jun 06	jul 06	aug 06	sep 06	oct 06	nov 06	dec 06	
Transit Point																				
area finding		•	•	•	•	•	•	•	•	•	•	•								
area completion													•	•	•	•	•	•	•	•
Tramway																				
delivery and completion of line 1 works	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
start-up and follow-up of lines 2 and 3														•	•	•	•	•	•	•
Bicycling paths																				
building of the new paths	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Agenda 21 process																				
training course						•	•													
forum								•	•	•	•	•								

Projects dedicated to research and knowledge

PROJECTS	jun 05	jul 05	aug 05	sep 05	oct 05	nov 05	dec 05	jan 06	feb 06	mar 06	apr 06	may 06	jun 06	jul 06	aug 06	sep 06	oct 06	nov 06	dec 06	
City of Restoration																				
data search and acquisition	•	•																		
outlining of questionnaires				•	•															
sending and receiving the questionnaires					•	•	•													
data entry and processing								•	•											
website design							•													
dissemination of project results												•	•							
History of Florence Portal																				
data implementation	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
presentation of the project to schools								•	•	•	•	•	•	•	•	•	•	•	•	•
Archeological GIS																				
choice of the area for the researchers	•	•	•	•	•	•	•													
structure organization								•	•	•	•									
data entry												•	•	•	•	•	•	•	•	•
DAVID Project																				
delivery of the software to Centrica and G.E.		•	•	•	•	•	•													
data entry follow up								•	•	•	•	•	•	•	•	•	•	•	•	•
Historic Centre Portal - UNESCO World Heritage																				
analysis and research	•	•	•																	
website design				•	•	•														
website activation							•													
inclusion of the Management Plan on the website							•													
acquisition of new data and updating							•	•	•	•	•	•	•	•	•	•	•	•	•	•
Fiorenza Project																				
creation of advertisement				•	•															
school contest for the creation of a screenplay						•	•	•	•	•	•									
screenplays selection											•	•								
planning and scheduling of the training course				•	•	•														
beginning of the course							•	•	•	•	•	•								

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