



FIRENZE  
PATRIMONIO  
MONDIALE



United Nations  
Educational, Scientific and  
Cultural Organization



**Historic Centre of Florence**  
inscribed on the World Heritage List in 1982

THE MANAGEMENT PLAN OF THE HISTORIC CENTRE OF FLORENCE - UNESCO World Heritage



**The Management Plan of the Historic Centre of Florence**, approved by the City Council on the 19th January 2016, with deliberation No.8, is edited by the UNESCO Office of the Service for City Museums and Events of the Department for Culture and Sport of the Florence Municipality.

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The Association **MUS.e** supported the drafting of the new Management Plan.

In the compilation of the Management Plan, documents and data provided directly by the project managers have also been used.

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# FORWARD

Florence has always been an emblem of Italian art and culture in the world.

In 1982, in recognition of its exceptional value, the Historic Centre of Florence was declared a UNESCO World Heritage Site. After all, Florence has always been considered a place belonging to all humanity. This is due in large part to the role it has played in the history of civilization and, in particular, to its renown as the birthplace of modern Humanism. Florence's outstanding cultural importance was, in fact, one of the criteria for its inclusion in the World Heritage List.

Florence's heritage consists not only of the stone and marble monuments which are admired by millions of visitors from all over the world, but also of the cultural and literary works left by great artists, poets and writers as a legacy to humanity, works that have made Florence famous worldwide. The Outstanding Universal Value of Florence is incremented by the intangible heritage represented by the Florentine handicrafts and traditional shops, which provide concrete evidence of continuity with the past by perpetuating the historical and creative image of the city.

**Our city is, therefore, a living place . . . a place for developing and transmitting a culture of creative ideas, processes and habits.**

Florence is a varied and dense environment, made of interactions and networks, capable of generating creative paths for the development of new lifestyles.

We have the duty to translate the principles of the 1972 World Heritage Convention into local actions and policies. In this context, the Management Plan of the Historic Centre of Florence is a valuable tool for the city government – for conserving and safeguarding, but also for enhancing knowledge and raising awareness of Florence's broader cultural heritage. Florence approved its first Management Plan in 2006 and its second in January of this year. The new Management Plan is an operational tool capable of combining the different realities and situations which exist in the historic centre and of coping with site threats. It identifies objectives and strategic actions shared by Florence stakeholders and citizens.

Moreover, *the Regulations for Economic Activities* are proofs of the great effort made by the city government to limit commercial activities which are not compatible with the World Heritage values and to protect traditional shops and local handicraft activities, the intangible heritage of the city. In the words of the preamble to the 1972 World Heritage Convention, we are living in a historical period in which our heritage is “increasingly threatened with destruction not only by the traditional causes of decay but also by changing social and economic conditions” – and, I might add, even by intentional attacks.

**Therefore, it is the duty of the whole of humanity to strengthen the spirit of cooperation among countries in order to respond to the challenges related to the protection of World Heritage properties.**

In this light, the city of Florence is proud to have reinforced its ties with UNESCO in recent years. It is with great pleasure that I mention the *Third International UNESCO Forum on Culture and Cultural Industries*, the *18th ICOMOS General Assembly* and, last but not least, the *Unity in Diversity Forum* that brought together eight mayors from different countries around the world.

The Declaration of Florence, the result of the *UNESCO Forum on Culture and Cultural Industries*, and the Charter of Florence, signed by mayors in attendance at *Unity in Diversity*, provide strong stimuli to create:

- a centre dedicated to the research and study of the role of cultural industries in international policies and strategies for sustainable development,
- a permanent Committee of Mayors to promote a new role for cities in protecting and enhancing our heritage and diversity in cultural and linguistic expression – and in serving peace.

These important international events: beyond answering the call of duty to protect and enhance of our heritage, they are testimony to the strategic role local communities can play in economic and cultural growth and in advancing peace, tolerance and unity among the peoples of very different cultural backgrounds who inhabit this world.

**Dario Nardella**  
Mayor of Florence



# INTRODUCTION TO THE MANAGEMENT PLAN

In drafting the Management Plan we have taken a single aim into consideration: not only to preserve but to **enhance the Outstanding Universal Value of the Historic Centre of Florence.**

In short: **KNOWING, LIVING, SAFEGUARDING** the UNESCO World Heritage site.

You will come across these three words frequently in the pages that follow. They are like a mantra that keeps us on the right path, and we shall never tire of repeating that this is our task, nothing more and nothing less.

After almost ten years of operation, it is essential to take stock of the situation. In 2005 there was not the slightest awareness that Florence, or rather its Historic Centre, had been inscribed in the World Heritage List. There was no official document or regulation that mentioned this unique characteristic. Now both the plans and the regulations of the Municipality of Florence bear witness to the fact that Florence is a World Heritage.

On the 25th anniversary of the inscription of Florence in the World Heritage List, a plaque was affixed in Palazzo Vecchio in honour of this recognition: this was, moreover, one of the very few obligations set forth in the World Heritage Convention of 1972.

Much has been done in these years of incessant relations, meetings and shared projects, but much also remains to be done. Possibly the most important objective that has been pursued in this period is that of providing the Core Zone of the Historic Centre of Florence with its **Buffer Zone**. As a result of the research carried out by the University of Florence, this goal has been achieved through an innovative method which other international World Heritage sites intend to acquire and share.

Another initiative to which we are fervently committed is **Firenze perBene**. This project is characterised by a direct approach to citizens and visitors and is being carried forward with a large number of partners.

In addition to the projects mentioned above, the Action Plan also delineates others that have been selected in consultation with the stakeholders and with the Steering Committee with a view to helping us to safeguard the Outstanding Universal Value of Florence.

The striking variety of the thematic areas affecting the Historic Centre of Florence makes it easy to understand the complexity of the action we are called upon to carry forward, all of us together.

This appeal ought to involve all of us, citizens and visitors alike, since we are all responsible and part of the great family of the World Heritage.

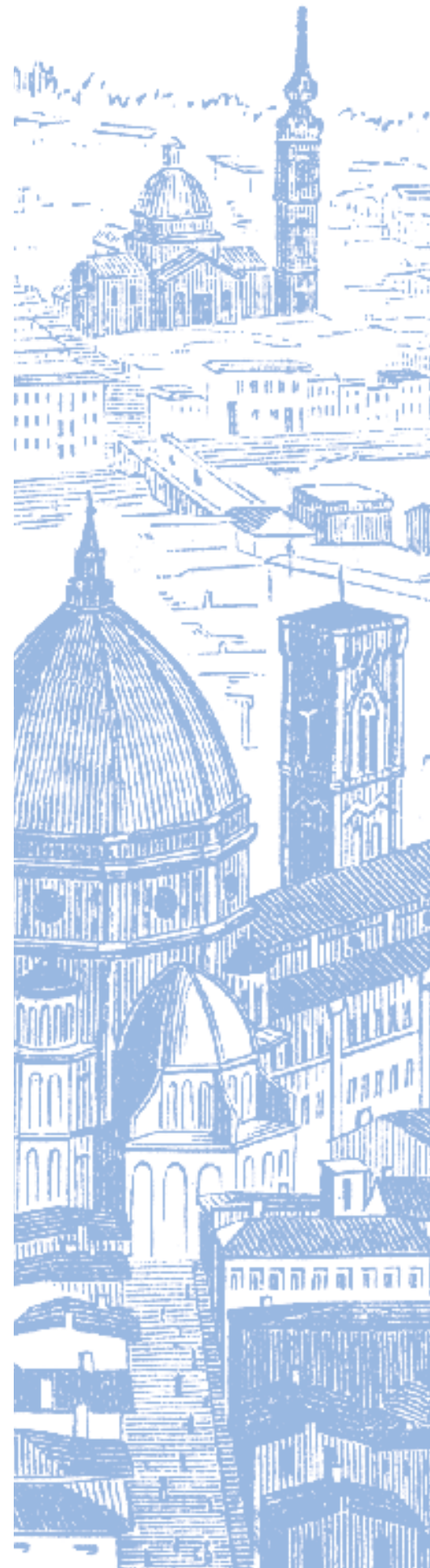
**Since this heritage belongs to the whole of humanity, then clearly we have to think and act in a conscientious manner so that it can be preserved and passed on to future generations.**

**We are convinced that, working all together, we can contribute to making our Historic Centre a better place, more vital and more liveable.**

**That is what the world asks of us.**

## Carlo Francini

Manager of the UNESCO Office of the Municipality of Florence and site manager of the UNESCO World Heritage site "The Historic Centre of Florence"



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# HOW TO READ THE MANAGEMENT PLAN

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What is **UNESCO**? Go to [Annex 1](#)

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What does inscription in the **WORLD HERITAGE LIST** mean? Go to [page 14](#)

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What does **OUV** mean? Go to [page 15](#)

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Why is the **HISTORIC CENTRE OF FLORENCE** a World Heritage site? Go to [page 18](#)

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Which **AREA** of the city of Florence is **inscribed** in the World Heritage List? Go to [page 27](#)

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**WHO deals with the management** of the Historic Centre of Florence as a World Heritage site?

Go to page? Go to [page 30](#)

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What is the **MANAGEMENT PLAN** and what is it for? Go to [page 58](#)

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What is **PERIODIC REPORTING**? Go to [page 60](#)

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What do **INTEGRATED APPROACH** and **PARTICIPATORY PROCESS** mean? Go to [page 68](#)

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Do you want to know about the **GOOD PRACTICES** and the projects designed to preserve the OUV of Florence? Go to [page 86](#)

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How are the **actions/projects** for the historic Centre of Florence **MONITORED**? Go to [page 87](#)



# THE HISTORIC CENTRE OF FLORENCE, UNESCO WORLD HERITAGE SITE

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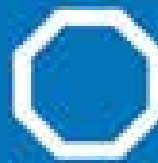
## Chapter 1



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FIAS





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## HISTORIC CENTRE OF FLORENCE

INSCRIPTION  
NUMBER

174

DATE OF  
INSCRIPTION

1982

CRITERIA

I,II,III,IV,VI

LATITUDE

N43 46 23.016

LONGITUDE

E11 15 21.996

CORE ZONE

505 HA

RESIDENTS IN  
THE WORLD  
HERITAGE AREA

67,500

RESIDENTS IN  
FLORENCE

378,000



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Historic Centre of Florence  
inscribed on the World Heritage List in 1982



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## FLORENCE WORLD HERITAGE

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Gardens

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Foreign Institutes and  
Universities

Impact of mass tourism  
Conservation  
Gentrification  
Flooding  
Mobility and pollution

**WORLD  
HERITAGE  
AREA  
THREATS**

## BUILDING THE NEW MANAGEMENT PLAN

Planning The New  
Management Plan  
FEBRUARY 2013

First Focus Group  
MAY 2013

Periodic Reporting  
NOVEMBER 2013

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APRIL 2014

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### UNESCO in Florence

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Centre for UNESCO 1

Municipality's UNESCO Office 1

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Second Focus Group  
JULY 2014

B2B meetings  
OCTOBER 2015

Consultation Marathon  
NOVEMBER 2015

Approval of the new  
Management Plan  
JANUARY 2016

# 1.1 FLORENCE WORLD HERITAGE: THE OUTSTANDING UNIVERSAL VALUE

The inscription of a site in the List of properties considered as World Heritage is not only an endorsement of its importance but also represents a **responsibility** towards a site that can no longer be considered as belonging only to the local and national heritage, but has become part of the heritage of humanity as a whole, of the **world**, within a concept that embraces past, present and future generations. At the same time, the inscription offers an important **occasion** for reflections and critical analysis of opportunities for development that can involve the local resources in a series of integrated actions of cultural and economic protection, conservation and enhancement. This precious recognition renders the site unique, confirming its exceptional value at world level, so that the international community is bound to participate in safeguarding it.

The fundamental document for the protection of the properties inscribed in the World Heritage List is the *Convention concerning the Protection of World Cultural and Natural Heritage*, adopted on 16 November 1972. Each State Party to this Convention recognises the duty, set forth in article 4, of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage situated on its territory.

The international, national and above all the local communities are called upon to defend the Outstanding Universal Value of the World Heritage sites, in the awareness that the diminution, damaging or destruction of these is a most grievous loss for humanity as a whole. It is of crucial importance to bear in mind the values underlying UNESCO itself, which was “established on 16 November 1945 with the purpose set forth in the first article of its Constitution: ‘to contribute to peace and security by promoting

collaboration among the nations through education, science and culture [...] and to realize this purpose the Organization will [...] maintain, increase and diffuse knowledge by assuring the conservation and protection of the world’s inheritance of books, works of art and monuments of history and science [...]’. It is with this in mind that a correct management of a site declared a World Heritage must be ensured: spreading knowledge of it and, more specifically, ensuring its active conservation.” (Francini, 2013)

The *Operational Guidelines for the Implementation of the World Heritage Convention* represent a most useful tool for the practical implementation of the *World Heritage Convention*. First drafted in 1977, the *Operational Guidelines* are periodically revised. The current version is that of July 2015 (UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, 2015).

The *Statement of Outstanding Universal Value* illustrates the reasons why each property/site has been inscribed in the List and is the benchmark for the development of the Management Plan. This document is made up of: a brief description of the site, the selection criteria, the Statement of Authenticity and/or Integrity, and the requirements for management and protection of the heritage.

Indeed, for a property/site to qualify for inscription in the World Heritage List it must possess **Outstanding Universal Value**.

## Outstanding Universal Value (OUV)

“Cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole.” (UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, 2015).

Interpreting and communicating the Outstanding Universal Value continues to be the focus of the implementation of the *World Heritage Convention*. It is also important to understand that Outstanding Universal Value is not a static notion but has to adapt to the context in which the site is situated. This is particularly true in the case of the Historic Centre of Florence, with a vital and constantly changing civic fabric. The challenge is indeed to maintain an equilibrium, a **balance between tradition and development** within the stratified urban context.

For a property to be considered of Outstanding Universal Value it must:

- meet one or more of the **selection criteria**;
- satisfy the conditions of **Integrity and Authenticity**;
- have an adequate system of **management and protection** to ensure that it is safeguarded.

## World Heritage Criteria

### CULTURAL HERITAGE

**Criteria I** - represent a masterpiece of human creative genius;

**Criteria II** - 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;

**Criteria III** - bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

**Criteria IV** - be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

**Criteria V** - 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 changes;

**Criteria VI** - be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

## NATURAL HERITAGE

**Criteria VII** - contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

**Criteria VIII** - 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;

**Criteria IX** - be outstanding examples 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;

**Criteria X** - 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. (UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, 2015).

## Integrity

(both for natural and cultural heritage - Criteria I - X)

Integrity is a measure of the **wholeness** and **intactness** of the natural and/or cultural heritage and its attributes. The conditions of integrity is based on three elements:

- A** | the property includes **all elements necessary** to express its Outstanding Universal Value;
- B** | is of **adequate size** to ensure the complete representation of the features and processes which convey the property's significance;
- C** | suffers from **adverse effects** of development and/or

neglect. (UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, 2015; ICOMOS, 1994)

## Authenticity

(only for cultural heritage - Criteria I - VI)

Authenticity can be understood as the requirement of **credibility**, therefore, the enlisted property should be really what it claims to be. Degree to which information sources about the property's value may be understood as credible or truthful.

The cultural heritage must be considered and judged primarily within the cultural contexts to which it belongs.

The authenticity is expressed through a variety of attributes including:

- A** | form and design;
- B** | materials and substance;
- C** | use and function;
- D** | traditions, techniques and management systems;
- E** | location and setting;
- F** | language, and other forms of intangible heritage;
- G** | spirit and feeling
- H** | other internal and external factors. (UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, 2015; ICOMOS, 1994)



# STATEMENT OF THE OUTSTANDING UNIVERSAL VALUE OF THE HISTORIC CENTRE OF FLORENCE



At the 6th session of the World Heritage Committee, held at the UNESCO premises in Paris on **17 December 1982**, the Historic Centre of Florence was inscribed in the World Heritage List (in chronological order, it was the fourth Italian site and the one hundred and seventy-fourth site on the World Heritage List as a whole).

"The dossier for the candidacy of the Historic Centre of Florence, drafted according to the rules set forth in the 1972 *Convention concerning the Protection of the World Cultural and Natural Heritage* was submitted to UNESCO by the Italian government on 14 April 1981, through the Ambassador of the Permanent Delegation of Italy to UNESCO, Guglielmo Folchi.

Following the candidacy of the Italian government, the ICOMOS (International Council of Monuments and Sites), was asked to evaluate the possibility of inscribing the Florentine site. On the basis of the six cultural criteria set forth in the World Heritage Convention, in December 1981 ICOMOS drafted a report listing the reasons for inclusion and precisely identifying the relevant selection criteria (five of the six cultural criteria: I, II, III, IV and VI). It is pertinent to mention this report here and the introduction which

stated: 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 underlines the fact that the Historic Centre of Florence meets every criteria laid down by the Convention (Francini, 2013).

The UNESCO Office of the Municipality of Florence was required to check and comment on the notes made in 2012 to the Statement of Outstanding Universal Value by the Advisory Bodies ICOMOS, ICCROM and IUCN, revising the Statement of Outstanding Universal Value of the Historic Centre of Florence and updating it to the new format. In 2014, at its 38th session, the World Heritage Committee examined the document *WHC-14/38.COM/8E* and accepted and adopted the Retrospective Statement of Outstanding Universal Value for the Historic Centre of Florence in June 2014 (UNESCO World Heritage Committee, 2014).

Below is the official text of the **Retrospective Statement of Outstanding Universal Value:**



## Brief synthesis

Florence was built on the site of an Etruscan settlement and the later ancient Roman colony of *Florentia* (founded in 59 BC). This Tuscan city became a symbol of the Renaissance during the early Medici period (between the 15th and the 16th centuries), reaching extraordinary **levels of economic and cultural development**. The present historic centre covers 505 ha and is bounded by the remains of the city's 14th-century walls. These walls are represented by surviving gates, towers, and the two Medici strongholds: that of Saint John the Baptist in the north, popularly known as "da Basso", and the Fort of San Giorgio del Belvedere located amongst the hills of the south side. The Arno River runs east and west through the city and a series of bridges connects its two banks including Ponte Vecchio and Ponte Santa Trinita.

Seven hundred years of **cultural and artistic blooming** are tangible today in the 14th-century Cathedral of Santa Maria del Fiore, the Church of Santa Croce, the Palazzo Vecchio, the Uffizi gallery, and the Palazzo Pitti. The city's history is further evident in the artistic works of great masters such as Giotto, Brunelleschi, Botticelli and Michelangelo.

The Historic Centre of Florence can be perceived as a **unique social and urban achievement**, the result of **persistent and long-lasting creativity**, which includes museums, churches, buildings and artworks of immeasurable worth. Florence had an **overwhelming influence on the development of architecture and the fine arts**, first in Italy, and then in Europe. It is within the context of Florence that the concept of the **Renaissance** came to be. This heritage bestows upon Florence unique historical and aesthetic qualities. (UNESCO World Heritage Committee, 2014)

## Criteria

**Criteria I** - The urban complex of Florence is in itself a **unique artistic realization**, an absolute chef-d'oeuvre, the fruit of **continuous creation over more than six centuries**. In addition to its museums (the Archaeological Museum, Uffizi, Bargello, Pitti, Galleria dell'Accademia), the greatest concentration of universally renowned works of art in the world is found here – the Cathedral of Santa Maria del Fiore, the Baptistery 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, Santo Spirito, San Miniato, and the Convent of San Marco which houses paintings of Fra Angelico.

**Criteria II** - Since the *Quattrocento*, Florence has exerted a **predominant influence on the development of architecture and the monumental arts** – first in Italy, and throughout Europe: the artistic principles of the Renaissance were defined there from the beginning 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.

**Criteria 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), lodges (Loggia del Bigallo, Loggia dei Lanzi, Loggia degli Innocenti and del Mercato Nuovo), fountains, a marvellous 14th-century bridge lined with shops, the Ponte Vecchio. Various trades, organized into

prosperous arts have left several monuments such as the Orsanmichele.

**Criteria 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 Riccardi-Medici, 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 and others.

**Criteria VI** - Florence is materially associated with **events of 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 and others (UNESCO World Heritage Centre, 2014).

## Integrity

The Historic Centre of Florence comprises **all the elements necessary** to express its Outstanding Universal Value. Surrounded by Arnolfian walls that date to the 14th century, the city includes the “quadrilatero romano,” which is made up of the present Piazza della Repubblica, the narrow, cobblestone streets of the medieval city, and the Renaissance city. The urban **environment** of the historic centre remains almost **untouched** and the surrounding hills provide a perfect harmonious backdrop. This landscape maintains its Tuscan features, adding to its value. Many of the

threats to the historic centre relate to the impact of mass tourism, such as urban traffic air pollution, and of the decreasing number of residents. Natural disasters, specifically the risk of floods, have been identified as a threat to the cultural heritage and landscape. The 2006 Management Plan addresses this concern by defining emergency measures to be taken in the case of flooding (UNESCO World Heritage Centre, 2014).

## Authenticity

The setting of Florence, surrounded by the Tuscan hills and bisected by the Arno River, has remained unchanged throughout the centuries. Florentines, aware of their own architectural past, have been able to preserve **original building techniques** with **traditional building materials** such as “pietra forte”, “pietra serena”, plasterwork, and frescoes. The Historic Centre of Florence has safeguarded its **distinguishing characteristics**, both in terms of building volume and decorations. The city has respected its medieval roots such as its urban form with narrow alleyways, and its Renaissance identity, exemplified by Palazzo Pitti’s imposing structure. These values are still appreciable within the historic centre, notwithstanding the 19th-century transformations undertaken during the period in which Florence served as the capital of Italy. **Unique Florentine handicraft and traditional shops** in the Historic Centre are a concrete testimonial to the local past. Thus, they guarantee continuity for an outstanding tradition perpetuating the historical image of the city (UNESCO World Heritage Centre, 2014).

## Protection and management requirements

The components of the property within its 505 ha boundary are under various private, religious, and public ownership and subject to a number of measures for their protection. National provisions provide for the protection and preservation of cultural heritage (D.lgs 42/2004), which regulates on behalf of the “Ministero dei Beni e delle Attività Culturali e del Turismo” all actions that may affect the cultural heritage of the site.

Since 2006, the Historic Centre of Florence has a Management Plan in place naming the Municipality of Florence as the party responsible for the World Heritage property.

Moreover, within the city’s Master Plan, Florence has put in place a tool for urban planning which identifies the historic centre as a place of cultural and environmental concern. In this area, only conservation and restoration practices are put into action. In particular the Structural Plan outlines the strategies and innovations identified for the city’s future: it foresees an improvement to living conditions for residents, improvements to tourism, and initiatives to increase awareness of the historic centre as a World Heritage property. Associated with this initiative is a building policy which controls activities in the historic centre. The Municipality, as the party responsible for the site, has created an ad hoc office responsible for the Management Plan and to carry out tasks for the site’s conservation and development. The office identifies and develops the guidelines with other managing

parties, plans the shared actions, and supervises the progress of the projects.

The Management Plan works to safeguard and conserve the urban structure and to maintain and increase the relationship between the traditional social-economic practices and the cultural heritage of the city (UNESCO World Heritage Centre, 2014).

## 1.2 A BRIEF SUMMARY OF THE HISTORIC IDENTITY AND THE CONTEMPORARY IMAGE OF FLORENCE

**F**ounded 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, precisely including in it *Florentia*. The first framework of a Roman built-up area consisted of vast blocks of elegant domus, 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 (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).



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 (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).



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 (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

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 (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

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 Do-

natello, Lorenzo Ghiberti and Luca della Robbia for sculpture, with at the apex, the two enormous talents of Michelangelo and Leonardo da Vinci (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

Still in the 15th century, in the place of the republican system, the **seigniorship 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 (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

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 its 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 (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

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** (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

The image of the city is clearly still closely **bound up with its cultural heritage**, in view of the objective substance and high quality connected with particular historical events in the city and especially with the Florentine Renaissance. Emphasis on the artistic and literary aspects of the Renaissance experience (the enjoyment of works of art) has in turn stimulated a series of studies that focus on the role of the city in an art history perspective. Such studies also foster activities connected with **collecting and restoration**, in which some of the foreign residents are frequently involved, along with related activities in various countries. Another aspect to be factored in is that, unlike other cities which have suffered the acquired weight of political and administrative functions (such as Rome and Naples), or economic functions (such as Milan), Florence follows its own particular path of development, partially comparable to that of Venice. Following its brief term as capital of the new Kingdom of Italy, industrialisation emerged only to a limited degree, without disturbing the traditional economic



and social balance pivoting on landed property and financial investments (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

There is an enduring **craft tradition**, partially linked to ancient roots of exceptional quality, which at the turn of the 19th century was one of the constituent elements in the process of transformation of the city, redefining the roles and functions of all the urban activities (Pellegrino, 2012).

Within this framework, at the **beginning of the 20th century** the image of art city was inevitably reinforced, at the same time that **tourism** – while remaining prevalently an elite phenomenon – also began to expand towards the middle classes both in Italy and abroad.

This period witnessed the emergence of important **foreign cultural institutions** (the *Kunsthistorisches Institut*, the *Institute Français* and the *British Institute*) which helped to spread and strengthen the city's international image (Ufficio Centro Storico di Firenze

Patrimonio Mondiale UNESCO, 2006).

Finally, another aspect not to be undervalued is the conscious choices made during the Fascist regime, aimed at stimulating tourism, culture and craftsmanship. The Maggio Musicale was launched, as was the Handicrafts Fair, and important service infrastructures were constructed, such as the new Santa Maria Novella railway station designed by Michelucci and the Firenze-Mare motorway. As regards academic culture, the National Institute for Renaissance Studies was founded and the National Library was constructed (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

On the one hand this series of operations veiled the image of Florence as an art city and the cradle of the Renaissance, with an emphasis on the links between the city's glorious past, and the cultural aspects favoured by the regime. On the other hand it also launched the **relation between the art city and tourism**, which was later to emerge in more tangible





form with the spread of mass tourism. The current prevailing image of Florence in Italy and abroad is harder to pin down. Naturally, the **art city** continues to play an important role; however this component – which has made Florence one of the **international tourist capitals** and assigned it a leading role in tourist guides and similar publications all over the world –



has been accompanied by certain changes, especially over recent years. An important stage in this evolution was the phenomenon of shows and events connected with the world of **fashion**, which first emerged on a small and elite scale in the early 1950s and were progressively consolidated over the following decades. This initial inspiration linking Florence's distinctive artistic image with fashion led to a series of consequences, not only in terms of shows and social events, but also of commercial activities. The “stage effect” of the fashion world was then joined by a “shop-window effect” and the expansion in the old city centre of Florence of a sort of commercial district for high-end

luxury Made in Italy. This change in emphasis in the international image, when the art city was joined by the fashion and luxury shopping city, was accompanied by a gradual change in the social profile of the foreign tourists. We are no longer talking only about a tourist elite interested in culture and museums, but also about new medium-high class tourists who, rather than being affected by the famous “**Stendhal syndrome**” (also known as the “Florence syndrome”) are less interested in the works of art as such being attracted instead by a place characterised by beautiful things (the “**Medici syndrome**”). In a word, the “shop-window effect” is taking precedence. Another aspect not to be undervalued is that this image of elegant shopping city is becoming increasingly more closely tied up with that of the “**good lifestyle city**”. The press, in addition to an increasing number of publications in various languages of a genre between the travel diary and the novel, frequently associate Florence and Tuscany in a vision that underscores the quality of the food and wine **traditions and the environment**. The renowned benchmarks are wine, sophisticated food and the quality of the landscape linking the city to the surrounding countryside, with the ever-growing fame of Chianti and the illustrious guests who choose this area for holidays or for leisure (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).



There is, therefore, another way of envisioning the Florence of tomorrow, which involves the increase in what we might call its **soft power**: the degree of attractive, persuasive and seductive capacity that a particular country exerts as compared to others through its culture, education and diplomacy, the national political institutions and the innovations connected with the world of business.

Coming fully within the sphere of soft power is the project pursued by UNESCO that interprets culture as a tool for the exercise of power: a means for achieving a political purpose, world peace and the cosmopolitan notion of “world citizenship”. Indeed, the inscription of a site in the World Heritage List transforms it into a “property without frontiers”, which any human being can think of as his or her own. For Florence the significance of this intangible power, connected with the urban cultural and creative scene, is a force that attracts new human capital which is increasingly seen as an indispensable resource for the development of the city.

In this regard, **craftsmanship** has always been a hallmark of Italian culture and **creativity** the world over: an essential and decisive element in the economic development of the country. In the Historic Centre of Florence the heart of the craft district is the Oltrarno, a maze of shops and workshops of great masters and artists’ studios, where manual skill, creativity and innovation come together to give life to the most extraordinary work and a unique place. Over recent years this district has undergone another metamorphosis: craft and creative businesses are flourishing

and have taken over the urban space. In Via Romana, Borgo San Frediano, Via del Campuccio and Via Maggio, numerous creative young people have decided to put themselves to the test, attracted by the spirit of the place. Workshops producing their own creations or recycling are creative melting-pots, interacting with the old craftsmen who are consummate masters of their art, experimenting new products and innovations not only in the articles themselves and their sale but also in models of training, education and social life. They pursue a holistic approach that connects craftsmanship and creativity with other sectors such as that of tourism. Valorising authenticity, which is now top of the list in what the tourist is looking for, combining it with innovation and telling the story the right way, is the key for satisfying the new demands of tourism. The economy of **authenticity** is indeed a transformative experience and craft is the area that best intercepts this trend, offering unique products laden with significance that become tangible evidence of an experience or a personal story.

Also in the realms of the increase of soft power, the organisation of **international events** in the Historic Centre is a significant way of enhancing the image of Florence in the world. The organisation of the *Third UNESCO International Forum on Culture and Cultural Industries*, the *18th General Assembly of ICOMOS*, the *Unity in Diversity* event, international political meetings and the NATO summit, are just some of the events encompassed within the relaunching of the city on the global stage.



## 1.3 THE TERRITORY: CORE ZONE E BUFFER ZONE

### Core Zone



The area listed in the World Heritage List (Core Zone) is the Historic Centre of Florence. The Historic Centre is traditionally identified as the area within the ring-road avenues which correspond to the old wall circle. This decision was made in view of the enormous concentration of cultural assets situated inside this area (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

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

**LATITUDE** N43 46 23.016

**LONGITUDE** E11 15 21.996

(UNESCO World Heritage Centre, n.d.f)

The components of the territory, which extends over **505 hectares**, are of different private, religious, and public ownership and are subject to a series of measures for their protection.

### Buffer Zone



The Buffer Zone for the Historic Centre of Florence was **approved by the World Heritage Committee** on 6 July 2015, during the 39th session held in Bonn, through Decision 39 COM 8B.441.

It covers an area of 10,480 hectares, taking in the hills around the city of Florence to the north, south and east and the plain to the north-west. The area includes parts of the territory of four municipalities: the Municipality of Florence, the Municipality of Sesto Fiorentino, the Municipality of Fiesole and the Municipality of Bagno a Ripoli (Bini, M., Capitanio, C., and Francini, C., 2015).

When the site was inscribed in the World Heritage List in 1982, it included the Historic Centre of the city and the area situated on the other side of the river Arno, enclosed within the walls of the 14th-century city, but no Buffer Zone was proposed. The **Buffer Zone** is understood as the area surrounding the Core Zone, the use and development of which is bound by

legal restrictions and/or accepted accessory practices, with a view to assuring a higher level of protection for the property (UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, 2015).

Taking into account the progressive expansion of the contemporary city and the increasing pressures which its historic part and the inscribed property may be prone to, the Municipality of Florence promoted and developed a study so as to define a Buffer Zone for the Historic Centre of Florence.

This research was carried out according to three main lines of approach:

- the inventory of the public views and vistas in the surrounding hills from which the Historic Centre can be seen;
- the identification of the requirements for the safeguarding of the inscribed property;
- the definition of strategic projects/plans for promotion and communication to sustain the qualifying features of the inscribed property (Bini, M., Capitano, C., and Francini, C., 2015).

Furthermore, the study was based on an analysis:

- on regional scale, considering the broader settlement system of historic towns of which Florence too is part;
- on provincial scale, related to the broad belvedere basin of the city;
- on municipal scale, related to the skyline of the city and to the multiple layers of historic interest and cultural relations between the components of the inscribed property and of the property within its own setting (Bini, M., Capitano, C., and Francini, C., 2015).

**Eighteen relevant views, vistas and belvederes** - two points inside and sixteen points outside the Core Zone - have been selected as being deemed significant for monitoring the transformations that could impact the urban skyline. The relevant views selected inside and outside the site cover the Buffer Zone, making it possible to assess more clearly the impact of transformations on the urban skyline.

The Buffer Zone, **approved by the World Heritage Committee** on 6 July 2015 during the 39th session (Bonn, 2015) through *Decision 39 COM 8B.441*, is based on the results of the study mentioned above and covers 10,480 ha, encompassing the hillsides surrounding the city of Florence to the north, south and east, and the plains to its north-west. The area includes part of the territory of four municipalities: the Municipality of Florence, the Municipality of Sesto Fiorentino, the Municipality of Fiesole and the Municipality of Bagno a Ripoli. The eighteen view points and the related visual axes have been **included in the “safeguarding provisions” of the Structural Plan**, approved by the Municipality of Florence on 31.12.2014. Furthermore the new *Town Planning Regulations* of the Municipality of Florence (approved on 02.04.2015) confirm that outside the Historic Centre of the city “any transformation operations affecting the existing skyline will be subject to verification of the appropriateness of insertion, having as reference the key viewpoints identified in the Structural Plan.” Consequently, at the time of the Strategic Environmental Assessment of the project for the new Florence stadium (in the Mercafir area), The Municipality of Florence performed an evaluation of the impact of this project on the historic-cultural and landscape component, thus confirming the application of the Buffer Zone and the management of development

proposals within it (Bini, M., Capitanio, C., and Francini, C., 2015).

In this way, the insertion of the eighteen viewpoints represents a **tool for control and validation in operational and regulatory terms, aimed at safeguarding and enhancing the integrity** of the site, the Historic Centre of Florence.

Through the establishment of the *Buffer Zone* and the development of an operational tool to manage it, in accordance with the instructions of the World Heritage Committee, the UNESCO Office of the Municipality of Florence has sought to respond to two of the main questions addressed in the first Management Plan: promoting sustainable development of the Historic Centre of Florence while safeguarding the urban skyline and controlling the transformations that can have an impact on the Historic Centre and its value. These goals are indeed directed at maintenance of the Outstanding Universal Value (OUV) of the inscribed property (Bini, M., Capitanio, C., and Francini, C., 2015).

More specifically, attention will be paid to all the areas of development outside the Core Zone (i.e. the former Manifattura Tabacchi area) scheduled in the Town Planning Regulations, complete with impact assessment of any proposals affecting the skyline.

## 1.4 THE UNESCO OFFICE OF THE MUNICIPALITY OF FLORENCE

The necessity of drafting a document for the safeguarding and enhancement of the site and the obligation to adhere to the provisions of the World Heritage Convention led the Municipality of Florence, the subject responsible for the site, to set up a **special office** devoted principally to the sustainable management of the Historic Centre and the drafting and monitoring of the related Management Plan. This special office was duly set up by order of the Culture Department of the Municipality of Florence on 24 February 2005 and named the **“UNESCO Office” of the Municipality of Florence**, with the task of fulfilling the following functions (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006):

- **drafting and monitoring of the Management Plan** in compliance with the UNESCO World Heritage 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;
- **coordination of the management of funding** allocated to the Management Plan and related action plans;
- **periodical progress reports on the state of conservation** of the Historic Centre and the changes to the Management Plan and action plans;
- **organization of cultural initiatives** and the celebration of centennials related to the historical identity of the City of Florence;
- **promotion, implementation and coordination of studies and research** on the history of the city, the territory and the monumental heritage;
- **realization and supervision of projects** financed by the February 20, 2006 Law, n. 77 “Special Measures for the Protection and Use of Italian Sites of Cultural, Landscape, and Environmental Interest Included on the ‘World Heritage List’ and placed under the protection of UNESCO”;
- strengthening, through specific projects, of **transnational cooperation** and of collaborations between UNESCO World Heritage properties and Florence’s twin cities;
- collaboration in projects that aim to **strengthen the management competences** of public bodies and associations as it regards the management of properties on the UNESCO World Heritage List.

Responsibility for this structure and the connected activities was entrusted to Carlo Francini, who consequently fills the role of Site Manager of "The Historic Centre of Florence" World Heritage site.

Through the Memorandum of Understanding of 2005 the **Steering Committee of the Historic Centre of Florence** was established, members of which are currently the Tuscan Regional Authority, the Tuscan Regional Secretariat of the Ministry of Culture and Tourism (Ministero dei Beni e delle Attività Culturali e del Turismo), the Management of the Tuscan Polo Museale, the Fine Arts and Landscape Superintendency (Soprintendenza Belle Arti e Paesaggio) and the Department of Sport and Tourism of the Municipality of Florence, of which the UNESCO Office is part. The duty of the Steering Committee, which acknowledges the Municipality of Florence as the subject responsible for the site, is to monitor the updating and implementation of the Management Plan.



# VISION AND MISSION

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## Chapter 2

## 2.1 VISION: FOR A LIVING, THRIVING AND WELCOMING CITY

For the UNESCO Office of the Municipality of Florence the work on the Management Plan offered an opportunity for reflection on the city and on the people who live and move around within it. For us the Vision is the scenario that represents the **desired image** of the UNESCO site. The enunciation of the underlying Vision is therefore the first step to be made in implementing a process of analysis and enhancement of the resources of a territory.

In the first place, it should be stressed that the Historic Centre of Florence is a “centre”, a **living environment** which alters and changes over time while also maintaining the historic and cultural characteristics that permitted its inscription in the World Heritage List. Considering that such a context always calls for a sustainable approach and a balance between conservation and development, the following Vision has been defined:

### VISION

We are convinced that only **sustainable development** centred on man, on mutual respect and on **intercultural dialogue** can provide the foundation on which to build a new and consistent vision for a **living, thriving and welcoming city**

This Vision illustrates the aspiration of the Management Plan, the ideal direction which the UNESCO Office of the Municipality of Florence intends to pursue. Like a movie camera, the Vision photographs and illustrates the changes in the stratified urban structure, underscoring the importance of everyday life in a Historic Centre that intends to remain a living, thriving and welcoming place.



## 2.2 MISSION: TO PRESERVE THE OUTSTANDING UNIVERSAL VALUE

Bearing the Vision in mind, the Mission of the Management Plan, its *raison d'être*, is as follows:

### MISSION

To preserve over time the **Integrity and the Authenticity of the Outstanding Universal Value**, which have permitted the recognition of the property as a UNESCO World Heritage site

The **Mission** is the chosen mode of operation for realising the **Vision**. Hence it can be seen as an operational guide that indicates how the goals are to be achieved and the resources that are to be employed to reach the **Vision**.

The new Management Plan must be able to assure and conserve the most important characteristic of any UNESCO site, namely its Outstanding Universal Value (OUV). The Mission, in a word the maintenance of the OUV of the Historic Centre of Florence, focuses on three key concepts:

**Knowing** the UNESCO World Heritage site;

**Living** the UNESCO World Heritage site in a sustainable manner;

**Safeguarding** the Outstanding Universal Value of the UNESCO World Heritage site.

This Mission materialises in a complex and meticulous collection of data, to be achieved through a SWOT analysis, the Focus Groups with local stakeholders and consultation with the citizens. The process of acquiring knowledge of the local cultural resources and the threats affecting the OUV has led to the definition of specific Action Plans.



# SOCIO-ECONOMIC ANALYSIS



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## Chapter 3

## 3.1 DEMOGRAPHIC INDICATORS

The socio-demographic analysis of the territory has been planned on the basis of the SISTAN data elaborated by the Municipality of Florence, which can be consulted in the monthly statistical bulletins. The data illustrated in the 2015 Town Planning Regulations have also been used, since these comprise a specific in-depth section devoted to the area of the UNESCO site which assists in an understanding of the peculiar characteristics of the Historic Centre and the problems and requirements of those who live and work in it.

In short, the **residents** of Florence at 30 October 2015 number 378,223, including 59,574 foreigners. Since the beginning of the year the number of residents increased by almost 600. The figures for foreign residents have also increased, albeit only by a few tenths of a percentage point. Between 2010 and 2015 the growth trend for the entire Municipality is positive (+1.80%). In the space of six years the total population of District 1 witnessed an increase in foreigners of 11.50%, up from 13,044 to 14,738 units (Comune di Firenze, 2015a).

As emerges from the analysis made in the 2015 Town Planning Regulations, the element that transpires clearly from the reading of the data relating to the Historic Centre as compared to the municipality as a whole is the specificity of the type of residents. There are more foreigners, fewer old people and pensioners and more singles and couples without children. This confirms that the **living conditions in the Historic Centre are not very attractive** for families with children and for old people who need accommodation with easy access and services nearby. These aspects are related to internal and structural factors that are not easy to resolve in view of the intrinsic features of the Historic Centre and in view of the methods of protection implemented over time in favour of a heritage of inestimable value. Added now to these aspects is another endogenous factor linked to the problematic coexistence between the resident population and the visitors. These visitors include tourists, city users and the patrons of the numerous restaurants, pubs and venues located in the Historic Centre, with different patterns of day and night use that create significant inconvenience (Comune di Firenze, 2015b).

| Year | Resident population District 1 | Resident foreigners District 1 | Total population |
|------|--------------------------------|--------------------------------|------------------|
| 2010 | 67.387                         | 13.044                         | 371.424          |
| 2011 | 67.865                         | 13.877                         | 374.045          |
| 2012 | 68.875                         | 14.958                         | 378.236          |
| 2013 | 67.485                         | 13.936                         | 376.070          |
| 2014 | 67.497                         | 14.397                         | 377.171          |
| 2015 | 67.551                         | 14.738                         | 378.223          |

Fonte: processing of SISTAN data

## 3.2 ECONOMIC DEVELOPMENT INDICATORS

Starting from the mid-1970s technological evolution, the improvement in transport and the emergence of growing diseconomies in the main urban areas have altered the production base of the city, which has shifted from production of a manufacturing/industrial nature to the production of services for businesses and individuals. In general, there has been a slow but inexorable process of tertiarisation of the economy, with particularly marked peaks within the city which has lost many manufacturing activities, only partially relocated to the peri-urban municipalities (Comune di Firenze, 2015b).

Not all the manufacturing activities have pursued dynamics of territorial decentralisation. In certain productive sectors – such as activities with higher innovation content – the advantages of urban centrality, including relations with other businesses and research centres or closeness to services, continue to be fundamental.

The same “dual” evolution was experienced by the tertiary activities. Here, in the face of the diffusive trends of mass services, such as large commercial malls, phenomena of agglomeration have taken place, including the proliferation of town centre managements within the Historic Centre.

The peculiarity of Florence is that a growing **tertiary** and **commercial** characterisation continues to coexist alongside an **industrial** presence that is remarkable if compared to that of other central municipalities in metropolitan areas, despite being in continual decline. The same can be said of the surrounding municipalities, especially those on the western outskirts.

The urban ring around Florence can in fact be substantially divided into two parts, even in

functional terms. In the western Municipalities, which are more influenced by the district type model of development, manufacturing activities continue to have major weight and have recently been affected by the localisation of production activities featuring intensive land use. In the Municipalities of the eastern band, where development took place in relatively recent times, the impact of residential and tertiary functions other than commerce is more marked (Comune di Firenze, 2015b). Functions related to tourism, exhibitions and events and reception tend to be mostly concentrated in the Municipality of Florence (Comune di Firenze, 2010).

Nevertheless, taken as a whole, the entire Florentine area can be considered as one of the **principal drivers of regional development**. Clearly it is a highly tertiarised fabric, with a prevalence of commercial activities; these alone account for no less than a third of the local business units (32.3%, which rises to 39.5% if hotels and restaurants are included), where ample space is also occupied by personal services and the so-called advanced services. Industry understood in the strict sense, in continual and constant decline, accounts for only 11.8% of the local business units, and is even overtaken by a relatively widespread and growing construction sector at 12.7% (Comune di Firenze, 2015b).

Finally, the city of Florence has two objectives. The first is to maintain the manufacturing system, which can be done by creating infrastructures and guaranteeing efficient services. The second is to boost and enhance the tertiary sector featuring major innovative content connected with scientific research, fostering the development of such activities also

### 3.2 Economic development indicators

through the realisation of technological incubators connected with the cultural assets (Comune di Firenze, 2015b).

In short, as regards the economic system of Florence, at the end of the second quarter of 2015 there are 45,986 businesses with their premises in the Municipality of Florence registered at the Florence Chamber of Commerce. Of these 37,235 prove to be operational. The sector with the largest number of operational businesses is commerce, with 10,831 enterprises, followed by construction with 5,043. Craft enterprises with their premises in the Municipality of Florence are 9,519, while foreign businesses in the Municipality number 6,423, youth enterprises 3,198 and female businesses 7,778 (Comune di Firenze, 2015c).



# SWOT ANALYSIS

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## Chapter 4

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**T**he **SWOT analysis** is a method of strategic planning that makes it possible to perform a critical analysis of the current context, offering valid support for operational activities. The SWOT analysis highlights the **Strengths** and the **Weaknesses** of the territory, in other words the 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. This analysis makes it possible to organically visualise the results of the overall survey of the site, facilitating the identification of priorities for action and offering support for the definition of the strategic guidelines and the actions conceived to address the criticalities that have emerged.

The UNESCO Office of the Municipality of Florence prepared the SWOT analysis for the Historic Centre of Florence site based on the analytic phase and a series of meetings and **Focus Groups** with the stakeholders during which information was collected also with a view to its use in the subsequent compilation of the Periodic Report. Further useful information was also drawn from the revision of the **2014 Structural Plan**, from the **2015 Town Planning Regulations**, from the *Destinazione Firenze* project of 2013 and from the study on the Buffer Zone approved on 12 March 2015. The Management Plan is intended to relate to the first two fundamental planning tools indicated above, which provide the knowledge base for all aspects characterising the life of the city. On the basis of these two documents, and moving on from the first Management Plan, the Office has developed a reflection on the social and cultural changes that have taken place in Florence over recent years which have given rise to the features and characteristics outlined below.



## 4.1 STRENGTHS

The Historic Centre of Florence, enclosed within the circuit of the ring-road avenues corresponding to the circle of the old mediaeval walls, is a veritable container of the most precious works of art and monuments that are unique in the world. The concentration of such a **rich and valuable heritage of history and art**, and also of scientific and naturalistic worth, is what makes the city of Florence so splendidly unique.

The image of Florence as an “**art city**” and “**cradle of the Renaissance**” has been built up over a long and complex historical process and has become the bedrock of the city’s cultural identity, both abroad and – to an even greater degree – among the citizens themselves, who still display a deeply-rooted sense of belonging to their city (their so-called “**fiorentinità**”, or Florentineness). However, over recent decades the image of the city has gradually changed as a result of the growth of activities connected with the fashion sector and that of food&wine: it is no longer merely a city of culture, but increasingly also a city of business.

The **commercial offer of Florence** is distinguished by a **craft production** of top quality in articles ranging over leather goods, ceramics and textiles. In the city centre the **historic shops**, that is retail businesses with a long tradition in terms of the goods sold in the same premises or the type of business performed as well as the typical nature of the merchandise, are not as numerous as they once were. The shops that still exist nevertheless ensure the continuity of the traditional activities.

Moreover, there is a strong culinary tradition, which also comprises **street food**.

The city centre of Florence, girdled by the surrounding hills, offers a perfect framework for

appreciating the exceptional significance of the city and the territorial environs in terms of **landscape value**. For this reason too, **tourism** in Florence is not merely cultural, but also linked to **pleasure** and **leisure**. As in the past, these elements continue to attract numerous visitors who, since the times of the Grand Tour, have crossed entire continents in order to reach Florence, captivated by the city and its image.

According to the data supplied by the Florence Centre for the Study of Tourism, in 2014 the city of Florence attracted over 8.5 million visitors (overnight stays) which is up by 4.7% on the previous year (and by no less than +32.24% compared with the 2004 data analysed in the first Management Plan) and almost 3.5 million arrivals (+2.5%); there is also a slight increase in the average length of stay, from 2.4 to 2.5 nights. Of these visitors, the foreign component is up by 2.9%, while the Italian tourists went up by 10.7%. This significant tourist flow is largely concentrated in the State and municipal museums of the old city centre. For example, in 2014 the Uffizi Gallery and the Vasari Corridor attracted 1,875,785 visitors (MiBACT, 2014), with an increase of around 3.5% on the previous year; visitors to the Accademia Gallery numbered around 1,257,261. This constant tourist flow makes a major contribution to the local economy. In 2014 visitors went up by 11.5% even in the Florentine civic museums, illustrating the important attractive capacity and the economic repercussions of this sector for the city. For this reason too, the segment of what is known as “**return tourism**” represents an important potential to be worked on.

Furthermore, Florence is also a city actively engaged in the **activity of strategic planning**, and

#### 4.1 Strengths

in fact between 2014 and 2015 both the new *Town Planning Regulations* and the revision of the *2010 Structural Plan* were approved. These tools took over from the *General Master Plan* following a process of environmental evaluation, concertation and consultation which demonstrated the constant commitment of the institutions in the management of the territory. This same commitment can be observed in the efficient new system of **waste collection** managed by Quadrifoglio S.p.A., with door-to-door collection of paper only (only within the *Castrum* and performed using light vehicles) and the installation of underground dumpers for separate waste collection.

Moreover, the **rich cultural programme**, linked not only to Major Events (World Cycling Championships, international exhibitions etc.) demonstrates the constant commitment of the institutions and the numerous associations to the creation of an ongoing **cultural offer** of high quality capable of engaging and arousing interest in both citizens and occasional visitors. In addition to the Florentine associations, there are indeed many international cultural institutes which contribute to enhancing the prestige of the city abroad and which have been operating for many

decades in the cultural milieu in the organisation of meetings and conferences.

The **volunteer network**, which has been established and consolidated through the constant commitment of the citizens devoting their free time to **voluntary work**, makes a major contribution to the success of the Florentine cultural initiatives. To mention just a few of the organisations active in Florence: the UNESCO Centre of Florence Onlus, established in 1971, engaged in fostering the promotion of UNESCO issues; the *Angeli del Bello*, an association of volunteers dedicated to the care and decor of the city; the *Centro Servizi Volontariato della Toscana* and many more.

The last strength to be mentioned is higher education in the sphere of **conservation and maintenance**, and the deriving presence of **technicians specialised in the restoration and conservation of the cultural heritage**, thus creating a concentration of highly specialised human resources, such as those trained at the *Opificio delle Pietre Dure* and at the University of Florence, which are both benchmarks for research and training of national and international standing.



## 4.2 WEAKNESSES

As mentioned in the first Management Plan, the weaknesses of the Historic Centre of Florence are closely connected with the fact that it is a city with a high density of cultural assets distributed within a relatively small area (Historic Centre of Florence UNESCO World Heritage Office, 2006). While on the one hand the concentration of so many works of art within a small area has earned Florence the definition of “open-air museum”, it is also true that urban transport is increasingly difficult. Over recent years the Municipality has undertaken to resolve the problem of **mobility** in the Historic Centre, discouraging the use of private cars and offering alternative and eco-friendly means of transport. Nevertheless, the problem of moving with ease in the city centre is a problem that is still very deeply felt, as is the aesthetic question connected with urban **decor** and signage.

In this regard, the development of a project of wayfinding **signage** for pedestrians within the city is felt to be expedient.

The growing phenomenon of **excursion tourism**, in the sense of visitors who stay in the city for just a few hours, contributes to the congestion of the Historic Centre. Consequently it is important to guarantee a strengthening of **tourist services**.

The problem of **nightlife** risks threatening the quality of life in the Historic Centre. The tendency

for the residents to move away could compromise the identity function of the social fabric. It has to be remembered that it is the city and its inhabitants that constitute the identity of a place.

In relation to the **public space**, especially the monumental squares with their scenic and representative functions, structures that impede the visual perception of such places should not be erected – such as those installed in Piazza Santa Croce on some occasions.

The problem also concerns the saturation of the public spaces by service activities, such as bars and restaurants and **street vendors**. It will be essential to find a balance between the free use of the public areas and their commercial use.

As regards the quality of the commercial fabric, the *Firenze Vivibile* (Liveable Florence) Plan aims to protect the traditional commercial activities that are part of the value and identity of the city of Florence. Finally, the development of a solid **communication** and **coordination** between the institutions engaged in the management of the Historic Centre could constitute the guarantee of a common commitment aimed at an improvement in the quality of urban life (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

## 4.3 OPPORTUNITIES

The Historic Centre of Florence was inscribed in the list of UNESCO World Heritage Sites in 1982 on the basis of selection criteria (I), (II), (III), (IV) and (VI). This opportunity has increasingly been subject to reconsideration and reappraisal. More specifically, the inscription of the “Medici Villas and Gardens in Tuscany” in the World Heritage List in 2013, the drafting of Periodic Reporting on the “Historic Centre of Florence” site in 2014 and the updating of the Management Plan have offered important opportunities for strengthening the **awareness of the Historic Centre of Florence as a World Heritage** and stimulating the exchange of information between the institutions involved in the management of interventions in the Historic Centre.

The establishment of **strong bonds between the UNESCO Office of the Municipality of Florence** and the University of Florence is crucial for addressing the topics of conservation and enhancement of the heritage (through research activities, seminars, laboratories and workshops), and raising the prestige of the city abroad by organising meetings and conventions, as well as developing projects, studies and research on Heritage issues. Consequently, the idea is to establish a permanent workshop involving the UNESCO Office of the Municipality and the Faculty of Architecture of the University of Florence (the *Heritage City Lab*).

The boosting of **services for tourism** took place in 2011 with the launch of the *Firenze Card*. Coordinating the structuring of the broad offer of the Florentine cultural panorama and putting it online was anything but easy. The intention of the City Council was to allow tourists to move with ease and awareness among the numerous beauties of the city. One of the aims already achieved has

been to give visibility to the city’s minor museums. The prospects are that the *Firenze Card* could become a tool for managing the policies for tourist marketing of the city, agreements with hotels and reception structures and other initiatives of tourist promotion. The organisation of events and temporary exhibitions connected with contemporary art could provide the opportunity for creating richer and more interesting itineraries for visiting the city, allowing both visitors and residents to deepen their knowledge of the Historic Centre, also through conferences and debates with experts in the various sectors. The organisation of major events, conventions and weddings is another source of important tourism for the city. The promotion of ‘Destination Florence’ has been entrusted to the Florence Convention Bureau, which won the 2015 tender announced by the Municipality of Florence.

To ensure that the Outstanding Universal Value is preserved over time and transmitted to future generations, **local business and craftsmanship** needs to be protected and developed, stimulating the centuries-old traditions and assuring that they are practised and perpetuated over time. In an ever more dynamic market, it is essential to continually renew, to succeed in developing an authentic and captivating Florentine product, strengthening the image of Florence as a creative, open and vibrant city, melding tradition and authenticity with research, innovation and sustainability. The Outstanding Universal Value of the Historic Centre of Florence, confirmed and approved by UNESCO in 2014, underscores not only the tangible value of the site, made up of monuments, churches and palazzi, but also the intangible value characterised by traditions, customs and practices, and in the particular case of

Florence its craft tradition. Indeed, UNESCO states that: “Unique Florentine handicraft and traditional shops in the historic centre are a concrete testimonial to the local past. Thus, they guarantee continuity for an outstanding tradition perpetuating the historical image of the city” (UNESCO World Heritage Committee, 2014). It is useful, therefore to emphasise two aspects: firstly the way in which commercial and craft enterprises can fulfil an important function of **social control** over the Historic Centre, contributing to greater decorum and security in the neighbourhoods concerned; and, secondly, how the presentation of an **authentic and accessible product**, generated through the combination of **tradition and innovation**, can discourage the purchase of mass-produced, non-local souvenirs.

The City Council is also evaluating the coordinated promotion of the image of Florence, even through the creation of a brand. The rationale behind this is that the strengthening of the “**Made in Florence**” chain is a crucial step in revitalising the cultural identity. Remaining within the commercial sector, consideration is also being given to the notion of restructuring trade so as to enhance the local and traditional character of the products and provide incentives for what are now classified as “historic” business premises. In the final analysis, the rich and variegated universes of both the fashion and craft sectors and the historic shops constitute an extraordinary economic resource, but they also require targeted and differentiated intervention. With a view to safeguarding the heritage of shops, cafés pharmacies, bookshops, historic hotels, neighbourhood shops and craft workshops, the City Council has set up a list of historic Florentine businesses (*Albo per gli Esercizi Storici Fiorentini*) as a tool for promotion and development. The Town Planning Regulations identify this list in the

knowledge base. The City Council is also developing Regulations for businesses in order to safeguard traditional commerce and local craft activities. Florence has a front-line commitment to becoming an increasingly “**green**” and **sustainable** city and is working to reduce carbon dioxide emissions by 20% before 2020. So far the city has achieved a reduction of 15% in the emissions since 2005, but more will be achieved through new taxi licences restricted to electric vehicles, electric **car sharing**, **bike sharing**, tram lines, pedestrian precincts and the expansion of the cycle path network. Bearing in mind particularly the safeguarding of the city’s historic and artistic heritage, in November 2015 the Municipality of Florence launched a system of car sharing, and has installed a total of 300 recharging stations for electric vehicles throughout the municipal area, in the prospect of entry to the Historic Centre restricted almost exclusively to electric vehicles.

The *Delrio Law (Law no. 56 of 7 April 2014)* establishing the **Metropolitan Cities**, confirms that the Metropolitan City corresponds to the provincial district. The *Metropolitan Strategic Plan of the Florentine Area*, which is prescribed by law, ought to be a key component in the planning of the future city, within the vision of a territorial development agreement that involves all the metropolitan stakeholders (businesses, the third sector and the private social sector, the world of culture and that of training etc.), the constituent municipalities (and through them the residents) and the supra-local bodies concerned with the area.

The approval of the **Buffer Zone** for the Historic Centre of Florence by the World Heritage Committee on 6 July 2015 is an ulterior opportunity at the level

of protection. It is in fact a strategic instrument of the Management Plan, the primary objective of which is to ensure the Outstanding Universal Value of the Historic Centre of Florence. The Buffer Zone is crucial for the identification of the landscape and environment elements that make up the system of relations to be preserved and developed. The instruments for the control of the territory must therefore also extend to the viewpoints as identified in and around the Historic Centre of Florence through the studies *The Historic Centre of Florence in transformation, critical survey for the redevelopment of the urban landscape*, carried out between 2007 and 2008, and *the research on Belvedere Firenze - Completion of the survey of the panoramic points from the hillsides around the UNESCO site*, carried out between 2011 and 2012.

Finally, as regards the housing problems in the Historic Centre, there is a need to implement projects of urban regeneration favouring **residence**, in order to preserve the vitality of this aspect.

In order to ensure the **enhanced liveability** of the city, the Municipality of Florence is working on the *Firenze Vivibile* (Liveable Florence) Plan, which coordinates all the activities of the Municipality of Florence, already activated or shortly to be launched, in terms of urban quality, environmental decor and urban safety.

## 4.4 THREATS

The uniqueness and the historic and artistic heritage of the Historic Centre of Florence continue to exert an irresistible appeal on many Italian and foreign visitors. This city, at once small and international, has a planetary magnetic attraction. Now, however, this heritage is daily exposed to a number of threats and adverse factors that could undermine its integrity, and the City Council is therefore taking steps to identify targeted tools for its maintenance and to define specific strategies of action.

In the first place, the massive **tourist flow** along the route San Marco - Galleria dell'Accademia - Piazza del Duomo - Piazza della Signoria - Ponte Vecchio - Piazza Pitti leads to congestion in the entire area involved. The growing tourist pressure in this part of the city threatens to become intolerable, essentially at the expense of the residents who find it almost impossible to use these areas.

An ulterior risk is the process of **gentrification** which leads residents to abandon certain areas of the Historic Centre that are used predominantly for tourist purposes.

The extensive use of private vehicles on a daily basis outside the Core Zone of the site leads to congestion of the traffic entering and leaving the city, especially during working hours. Encouraging the use of public transport, investing in boosting the transport network and providing incentives for the purchase and use of eco-friendly vehicles not only makes it possible to reduce city traffic, but also to resolve another of the city's crucial problems: **air and noise pollution**.

High property costs and pollution are among the factors discouraging citizens from continuing to live in the Historic Centre. Over recent decades **the number of residents in the Historic Centre** has indeed fallen, with a migratory flow towards the suburban areas and the neighbouring municipalities. The numerous foreign visitors have indeed altered the demographic

dynamics of the Historic Centre, where they cover a demand for high-cost accommodation.

A final problem, which is being addressed by the Tuscan Regional Authority and the Arno River Basin Authority through the Flood Risk Management Plan (PGRA) and by the Municipality of Florence and the Civil Defence Department through the Provisional Plan for Hydraulic Risk (PSRI), is the occurrence of floods and the **danger of flooding of the Arno**, with consequent risks for the Historic Centre. In any case, in 2010 the Memorandum of Understanding was signed between the Prefecture of Florence, the Arno River Basin Authority, the Tuscan Regional Authority, the Municipality of Florence and the peripheral offices of the Ministry of Culture and Tourism (MiBACT), relating to safety measures for the Florentine cultural heritage in the event of flooding of the river Arno. This Memorandum is intended to regulate the warning and pre-alarm procedures, which are an integral component of the actions for the prevention of hydrogeological and hydraulic risk, with particular reference to the safeguarding of the cultural assets in the charge of the State, the Region and the Local Authorities.

The still vibrant memory of the damage that the river can cause led to the drafting of the *Municipal Civil Defence Emergency Plan - Provisional Plan for Hydraulic Risk in May 2015* which replaced the previous *Hydrogeological Management Plan (PAI)*, and the approval in December 2015 of the *Flood Risk Management Plan (PGRA)*. These new structural and operational management tools are intended to prevent any increase in danger, developing strategies for addressing sudden floods and mitigating the potential damage to the cultural heritage caused by flooding.

Moreover, concrete action needs to be taken to address the **absence of programmed maintenance of the monumental heritage**. The tourist tax, for example, could provide a source of funding, becoming

#### 4.4 Threats

a public fund for providing incentives and financing for programmed maintenance operations on the local cultural heritage, both public and private.

A further threat facing the Historic Centre is the abandon of **quality commercial and craft enterprises**. The closing-down of several historic shops which were veritable centres of excellence in the city has impacted the authenticity of the streets of the city centre, hence undermining its very identity.

This issue, which is also addressed in the new Town Planning Regulations of 2015, is profoundly linked to the criticality of the evolution of the Historic Centre of Florence, where the coexistence of inhabitants and tourists appears to be in conflict in terms of loss of typicality in favour of standardisation, with the increase of bars and restaurants in the Historic Centre playing an extremely significant role in this standardisation (Cariani, 2015).

## SWOT ANALYSIS

### STRENGTHS

- wealth of cultural and landscape heritage
- fiorentinità and active citizenship
- cultural industries
- craftsmanship and historic shops
- traditional cuisine and street food
- major events
- town planning
- waste management
- soft power
- international institutions
- cultural and voluntary associations
- excellence of training in conservation
- major presence of conservation technicians

### OPPORTUNITIES

- strengthening of UNESCO awareness
- greater institutional coordination
- enhanced tourism management
- investments in the cultural and creative industry network
- boosting of sustainable transport systems
- strengthening of the metropolitan city network
- application of the Buffer Zone
- reinforcement of residence and public services

### WEAKNESSES

- urban transport
- merchandise logistics
- disorder of urban image
- chaotic tourist signage
- services for tourists
- excursion tourists (cruise tourists/trippers)
- nightlife
- conservation of monuments
- inappropriate trade
- excessive occupation of public space
- commercial standardisation
- reduction in neighbourhood shop network
- advantageous positions
- poor liaison between institutions

### THREATS

- impact of mass tourism
- air pollution
- gentrification
- flooding and climate change
- collapse of monumental heritage
- loss of local craftsmanship and historic commerce





# SITE MANAGEMENT SYSTEM

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## Chapter 5

## 5.1 THE INTEGRATED APPROACH

In the context of a site such as the Historic Centre of Florence, where the contemporary urban fabric conserves multiple historical elements, it is fundamental to adopt an **integrated approach** that can bring together the need to protect and conserve the site with the requirements of socio-economic development of the territory. As a result, the consolidation of an **ongoing and solid cooperation between** the different local, national and international **institutions** is an indispensable element for planning a strategy of action appropriate to the real requirements of the city, which can also foster the coordination of the economic resources for the protection and enhancement of the Historic Centre (MiBACT, 2005).

The UNESCO Office of the Municipality of Florence has addressed the necessity of a **shared management** of the site and the need to identify a united operational strategy. It is therefore essential to identify the stakeholders (public and private) who share a common vision as regards the protection and enhancement of the Historic Centre of Florence:

- 1 | **At local level**, in addition to the Municipality of Florence: the Tuscan Regional Authority, the Metropolitan City of Florence, the peripheral offices of the MiBACT, the University of Florence and its Transdisciplinary UNESCO Chair for Human Development and the Culture of Peace, the UNESCO Centre of Florence, the foreign Institutes, the research institutes, the Associations, the Foundations, the *Fabbricerie*, the Trade Associations and the Chamber of Commerce, the Arno River Basin Authority, the Civil Defence Department etc.
- 2 | **At national level**: the Ministry of Culture and Tourism (MiBACT), the Italian National Committee for UNESCO and the Association of Italian World Heritage sites.
- 3 | **At international level**: the UNESCO World Heritage Centre and the Offices, Associations and Foundations that deal with the management of the sites inscribed in the World Heritage List through the development of shared projects.

The UNESCO Office of the Municipality of Florence

intends to expand and reinforce the list of public and private promoter subjects through a policy of dissemination and sharing of the pivotal values of the Management Plan, in particular with the institutes and the voluntary associations present and operative within the city (Ufficio Centro Storico di Firenze Patrimonio Mondiale UNESCO, 2006).

The involvement and **synergy** with Bodies, public and private Institutions, Associations, research and training Institutes, Foundations, Trade Associations etc. is a prerogative, a characteristic and, at the same time, a necessary condition for the conservation and development of the Florence World Heritage site. With this vision in mind, since 2006 the UNESCO Office of the Municipality of Florence has launched and completed **numerous projects on the subject of the Historic Centre of Florence**, which have been developed and carried forward as a result of the synergy with other Institutions.

Convinced of the importance of **involving the younger generations** in research programmes on the management and promotion of the World Heritage and for the spread of the UNESCO dialogue of peace, the Office has strengthened its bonds with local, national and international educational and scientific institutions, which have materialised in various projects and programmes.

Indeed, availing of university-level research in collaboration with the Department of Architecture of the University of Florence (DIDA), the territorial and local contexts have been analysed. The final outcome of this was the drafting of embraceable guidelines and operational tools to support an action of control over the urban transformations that can impact the Outstanding Universal Value of the site.

Again in liaison with the University of Florence, the projects **Urban Codec, Belvedere Firenze, Buffer Zone**, and those concerning the critical survey of the urban landscape, such as the **Piazze** project, have contributed to the definition of lines of action for the conservation of the site and the management of urban transformations aimed at the sustainable development of the World Heritage site through enhancement and safeguarding of the integrity of

the city's image. Further collaboration with the DIDA gave rise to the projects *Guidelines for the Urban Image of the Historic Centre of Florence* and *HECO (Heritage Colors) Open Data on Architecture for the Historic Centre of Florence*. This latter project is aimed at the control and monitoring of the architectural heritage of the Historic Centre and full valorisation of the "HERitage COlors" for the purpose of conserving and preserving the urban decor of the buildings. This initiative, which is characterised by a platform with integrated database, will develop guidelines and applications for use in prevention and maintenance operations within the city. A useful source for this project will be the *Repertory of Civil Architecture in Florence*, promoted by Palazzo Spinelli and edited by Claudio Paolini.

In collaboration with SITI, the Higher Institute on Territorial Systems for Innovation of Turin, the project *Destination Florence. Reception and Visitor Management in the Historic Centre of Florence* has been developed, hinging on visitor management. This project has led to important results regarding the impact and the specificity of tourist flows, providing stimulus for a new and more correct management and development of certain "cold" areas of the city. Finally, there is the *Firenze perBene (Florence the Right way)* project, developed by the UNESCO Office of the Municipality of Florence in collaboration with the *Angeli del Bello* Foundation, the UNESCO Centre of Florence, the UNESCO Chair of the University of Florence and the Romualdo del Bianco Foundation with the *Life Beyond Tourism* model. This project has helped to foster a greater sensitivity and awareness of the value of the World Heritage site among residents, tourists and city users, spreading practices of good behaviour while visiting the monuments, churches and streets of the Historic Centre. The awareness-building is performed by circulating the list of the 10 commandments of *Firenze perBene* (in Italian and English), the *Firenze perBene* map indicating the services available in the Historic Centre, the respective app and the *Firenze perBene* pocket ashtray.

In addition, together with the UNESCO Centre of Florence the young American students of Syracuse

University were involved in the performance of activities to promote the Firenze perBene project, in this way building awareness on the subject of the protection and enhancement of the World Heritage site of the Historic Centre of Florence. Beyond this, with the support of the Firenze perBene project, the volunteers of the *Angeli del Bello*, in collaboration with the Municipality of Florence, Serre Torrigiani, Silfi and Sikkens, took over the rehabilitation of the Piazzetta dei Tre Re, an ancient corner of the Historic Centre of Florence which is unknown to many and has been in a state of dereliction for some time.

Other projects have emerged from the synergy with other Bodies. The collaboration with *Linea Comune*, an in-house company of the Municipality of Florence, led to a new way of enjoying and getting to know the site through the construction of completely free multimedia platforms. One of these is *Florence Heritage* ([www.florenceheritage.it](http://www.florenceheritage.it)), which places at users' disposal detailed information, high-resolution images, artistic, literary and tourist itineraries in an interdisciplinary manner. In this way it becomes a container of the memory of the Florentine heritage and a bridge between past and present.

These projects have been developed, not only through the intense collaboration between different Bodies, but also through the funding earmarked by *Law 77/2006 "Special measures for protection and enjoyment of the Italian sites of cultural, landscape and environmental interest inscribed in the World Heritage List and placed under the protection of UNESCO"* of the Ministry of Culture and Tourism (Italian Parliament, 2006). This Law, in addition to making the Management Plan mandatory, also funds ad hoc projects for the enhancement of the UNESCO World Heritage sites.

Indeed, with a total funding of around 600,000 Euro from when the law was passed up to the present, the UNESCO Office of the Municipality of Florence has carried forward projects aimed at identifying methods and tools to support the management and monitoring of the site and to generate a greater awareness and cultural activity.

## 5.2 THE PARTICIPATION OF THE LOCAL COMMUNITY

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The management of the World Heritage site is not intended to be restricted to the various subjects operating in the field of protection and development, but to be a more fully integrated system fostering direct collaboration between the UNESCO office, other institutions and the citizens of Florence. In fact, the **process of active participation of the community** plays a very important role. In a context in which the involvement of the citizens is acknowledged as one of the principal strategic objectives for the implementation of the *World Heritage Convention* and a policy of conservation and protection of the heritage, the management of the World Heritage site is based on the development of a process of participation with the citizens. The purpose of this is to infuse a greater awareness in relation to the heritage and to address the global challenges in the sustainable management of this UNESCO site, the Vision of which is the construction of “a living, thriving and welcoming city”.

### Protection of the Heritage at international level

- 1964, ICOMOS - *The Venice Charter* for the Conservation and Restoration of Monuments and Sites;
- 1972, UNESCO - *Convention concerning the Protection of the World Cultural and Natural Heritage*, through which each of the States Parties undertook the obligation - article 4 of the Convention - of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage situated on its territory, ratified by the Italian State through Law no. 184 of 6 April 1977;
- 1987, ICOMOS, *International Charter for the Conservation of Historic Towns and Urban Areas, known as The Washington Charter*;
- 1994, *The Nara Document on Authenticity*: provides a concrete basis for examining the authenticity of the cultural heritage and establishes practices for the conservation of the properties;
- 1999, Australia ICOMOS - *The Burra Charter*: based on the Venice Charter, it establishes that conservation is an integral part of the management of the properties and sites of cultural interest and represents a permanent responsibility;
- 2000, European Council - *The European Landscape Convention*: establishes measures regarding recognition and protection which the Member States undertake to apply. It defines policies, objectives, safeguarding and management of the landscape heritage, recognising its cultural, environmental, social and historic importance as a component of the European heritage and an element fundamental to guaranteeing the quality of life of the peoples;
- 2002, UNESCO - *The Budapest Declaration on World Heritage*: during its 26th session, the World Heritage Committee adopted the Budapest Declaration in which it invited the Member States of the Organisation to reinforce initiatives for the safeguarding of the World Cultural Heritage, encouraging the effective protection of the individual sites already inscribed (or aspiring to be inscribed) in the World Heritage List, so as to guarantee a just balance between conservation, sustainability and the development of the various sites, which are relevant not only at a cultural level but also in economic and social terms;
- 2005, UNESCO - *Memorandum of Vienna*: in the definition of compatible actions within a World Heritage site, the document recommends that special attention be paid to the historic urban heritage as defined by character-defining elements that include land uses and patterns, spatial organization, visual relationships, topography and soils, vegetation, and all elements of the technical infrastructure, including small scale objects and details of construction (curbs, paving, drain gutters, lights, etc.). A particular emphasis is placed on the protection of the views of the city, the views of the rooftops and the principal visual axes, considered as an integral part of the historic urban landscape. The quality of the urban landscape has to be managed in such a way as to enhance spatial and functional values; consequently any introduction of contemporary architecture must be accompanied by studies of the visual and cultural impact (Capitanio, Francini, 2009);

- 2011, UNESCO, *Recommendation on the Historic Urban Landscape*: adopted in November 2011 and approved in May 2012, paragraph 8 of the recommendation defines the Historic Urban Landscape as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of “historic centre” or “ensemble” to include the broader urban context and its geographical setting. In paragraph 9 it states that this also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity.

### Protection of the Heritage at national level

- *article 9 of the Constitution of the Italian Republic*: “The Republic promotes the development of culture and scientific and technical research. It safeguards the landscape and the historical and artistic heritage of the Nation.” (Repubblica Italiana, 1947);
- *Code of the Cultural and Landscape Heritage*: also referred to as the “Codice Urbani” emanated through *Legislative Decree no. 42 of 22 January 2004*, subsequently amended by *Legislative Decree no. 156 of 24 March 2006*, *Legislative Decree no. 157 of 24 March 2006*, *Legislative Decree no. 62 of 26 March 2008*, and by *Legislative Decree no. 63 of 26 March 2008*. The legislation was subsequently modified by *Legislative Decree no. 83 of 31 May 2014*. The Code regulates all actions affecting the cultural heritage on behalf of the Ministry of Culture and Tourism (MiBACT, 2004).

### Protection of the Heritage at local level

There are a number of different instruments governing the protection of the heritage of the Historic Centre of Florence, characterised by elements of different ownership (private, religious and public) and the safeguarding of its Outstanding Universal Value. Since 2006, the Historic Centre of Florence has a Management Plan in place naming the Municipality of Florence as the party responsible for the UNESCO World Heritage site. The Management Plan of the World Heritage site works to safeguard and conserve the urban fabric and to maintain and increase the relations between the traditional socio-economic activities and the cultural heritage of the city. Florence has, moreover, implemented a town planning tool, the *Structural Plan*, introduced through the *Regional Law on the government of the territory* which, together with the Town Planning Regulations replaces the General Master Plan which already identified the Historic Centre of Florence as an area of cultural and environmental interest in which only operations of conservation and restoration are permitted.

- The *Structural Plan* of 2010, and the approved and effective documents of the 2014 revision of the Plan, schedule strategic structural choices that affect and are valid for the safeguarding of the site, identifying the strategies and innovations for the future and predicting an improvement in the living conditions of the residents, in tourism and initiatives for increasing awareness of the Historic Centre of Florence as a UNESCO World Heritage Site. The plan is also supported by building regulations governing operations in the Historic Centre (UNESCO World Heritage Committee, 2014; Comune di Firenze, 2004).

- The **Town Planning Regulations**, approved on 02/04/2015 through Resolution no. 2015/C/00025 dated 02.04.2015 by the Municipal Executive Committee, which also approved the simultaneous revision of the *Structural Plan* (Regional Law 1/2005, art. 17). The drafting of the *Town Planning Regulations* – accompanied by the process of consultation of the city activated during the construction of the *Structural Plan* – made it possible to focus several elements of knowledge that have partially changed the reference scenario. All this led to the draft of the revision of the *Structural Plan* with the insertion of new forms of protection, such as the relevant views and vistas.  
Within the framework of the detailed studies for the definition of the Buffer Zone of the Historic Centre, the City Council has produced a document identifying the most relevant view and vista points for the protection of the Historic Centre. The identification of these points and the corresponding visual axes is aimed at a control of the skyline protecting the views from and to the UNESCO historic nucleus. Since this is considered an important benchmark for the control of some of the planned transformations, these view and vista points and the corresponding visual axes (18 in number) located in the hills girdling the city to the north and south are shown in Table 3 “Protection” of the *Structural Plan* replacing that of the 2010 Plan.  
The *Town Planning Regulations* too indicate the operations for which transformations ought to be subject to monitoring of possible interference with the views from the points identified as protection for the UNESCO historic nucleus. The *Town Planning Regulations* are conceived to govern the transformations of the existing building heritage and the five-year planning of

public works (transport infrastructures, standards). ‘Transformation’ is understood as any action intended to modify the original use of a specific property through actions of restoration and conservative rehabilitation, building renovation – even including demolition and rebuilding – renovation for town planning purposes and new building. The regulation files AT, ATt, ATa (Part 5 of the Technical Implementation Rules (NTA) bring together and regulate the transformations planned for the five-year period 2015/2020. The respective surface area broken down by use is taken from the *Structural Plan*, while the five-year planning of public works is detailed in the regulation files (Part 5 of the NTA). For the areas of transformation located inside the UNESCO site (AT, ATs) these regulation files set forth specific provisions for actions aimed at protecting the historic urban landscape, and for monitoring impact factors correlated to the installation of different destinations, such as: factors of inconvenience/disturbance that threaten the conditions of liveability within the context and factors of impoverishment of the urban image (Comune di Firenze, 2015b).

- **The Environmental Report on Strategic Environmental Evaluation (VAS)**, adopted simultaneously with the Town Planning Regulations through Resolution no. 2014/C/00013 on 25.03.2014. Scheduled and governed by *Regional Law 10/2010*, this offers an ulterior element of safeguarding. The VAS is a process that concerns the plans and the programmes that can have a significant impact on the environment and on the cultural heritage. The intention is that the effective and consistent integration of environmental considerations

- can help to foster the sustainability of the development of the territory (Comune di Firenze, 2014)
- **The Building Regulations** of the Municipality of Florence, approved in July 2015, regulate building activity for the purposes of protection and redevelopment of the urban organism, maintenance and improvement of the conditions of liveability, decorum and hygiene in the city. More specifically, Part III of this document – Decorum and protection of the urban image – aims to define specific provisions for external works on the buildings with particular reference to those overlooking the public thoroughfare or public spaces or spaces for public use that contribute to defining the urban image of the city (Comune di Firenze, 2015d).

#### **Sector Plan for Permanent Trade in Private Areas**

and municipal regulations in force since 2013. Heading 3 of this Plan deals expressly with the protection of the Historic Centre, listing in detail a series of prohibitions relating to various types of commercial activity declared incompatible within the UNESCO area, with even stricter specifications for Via Tornabuoni and Ponte Vecchio, as defined by article 23 of the *Town Planning Regulations* (Comune di Firenze, 2013).

## **Superordinate constraints**

- **Carta dei vincoli, (Map of Constraints)** Directorate General of Training Policies and Cultural Assets and Activities of the Tuscan Regional Authority - 2004
- **Carta delle aree soggette a tutela e valorizzazione archeologica interne al Comune di Firenze, (Map of the areas subject to archaeological protection and enhancement within the Municipality of Florence)**, Archaeological Commission of the Tuscan Regional Authority, Municipality of Florence - 2006.

- **Vincoli relativi ai beni paesaggistici e ambientali del territorio fiorentino (Constraints on the landscape and environmental assets of the Florentine territory)** established by the Consolidation Act 490/99 - Municipality of Florence, Town Planning Department - F. Ventura - 2004.
- **Vincoli sovraordinati (Superordinate constraints)** - Municipality of Florence, Town Planning Department - 2007.





# THE NEW MANAGEMENT PLAN

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Chapter 6

## 6.1 THE ROLE OF THE MANAGEMENT PLAN

To respond effectively to the 1972 Convention, in 2002 the World Heritage Centre established that the inscription of new sites in the List must be conditional on the drafting of Management Plans. In 2004 it recommended the Management Plan also for the sites already inscribed in the List, thus providing the Local Authorities with a valid tool for making the Heritage known and for defending and monitoring it.

Article 108 of the *Operational Guidelines* states that “Each nominated property should have an appropriate management plan or other documented management system which must specify how the Outstanding Universal Value of a property should be preserved, preferably through participatory means” (UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, 2015).

This statement was reinforced at national level through *Law 77 of 20 February 2006* “*Special measures for the protection and the fruition of Italian cultural, landscape and natural sites, inscribed on the ‘World Heritage List’, under the protection of UNESCO*”. Through this law the Italian legal system establishes the obligatory drafting and adoption of the *Management Plan* by all the sites inscribed in the UNESCO World Heritage List and establishes special measures for their conservation and valorisation (Parlamento Italiano, 2006).

The Management Plan is:

- a flexible instrument designed to ensure and conserve the most important quality of a UNESCO site, its **Outstanding Universal Value (OUV)**;
- a document which, through the involvement of various subjects and stakeholders, can analyse

the **forces of change** that may emerge, not only at cultural level but also in the socio-economic context;

- a means of ensuring the effective **protection** of the nominated property so as to guarantee its transmission to future generations;
- an instrument that can **foster projects for protection and development that are agreed and coordinated** by the various subjects and entities operating within the territory, which contribute to safeguarding the site and favouring the optimisation of the resources and the rationalisation of the economic investments.

The purpose of the **Management Plan of the Historic Centre of Florence** is the management of the UNESCO site with a view to preserving its Outstanding Universal Value (OUV) over time.

As already intended in the first Plan of 2006, the second Management Plan for the Historic Centre of Florence is not conceived as merely a technical document for the analysis of the territory, but is proposed as a **strategic and operational tool** which can bring together the **numerous territorial dimensions involved** and identify objectives and **concrete actions** to **address the threats** to the preservation of the OUV.

Once the general aims for the management of the site (knowing, living and safeguarding), the threats facing the state of conservation of the site, the Action Plans and the respective projects, are defined and agreed, the Management Plan becomes a statement of principles and intentions which the bodies responsible for the site undertake to pursue with a view to guaranteeing the identification, protection, conservation, valorisation and transmission to future generations of the cultural and natural heritage situated in their territory. By so doing,

the Management Plan becomes an action, a process and a model to be actively implemented for the management of the Historic Centre of Florence.

Furthermore, since the heritage of Florence comprises both tangible and intangible values, the Management Plan represents a useful tool not only for **conservation** and protection, but also for the **enhancement of the entire cultural heritage as a whole**. It ought, therefore, to be a **dynamic**, wide-range **networking tool**, encompassing within a **holistic approach** a variety of different issues, such as the management of the territory and tourism, the organisation of transport and commerce, and any other aspect of the cultural and social life of the city.



## 6.2 THE PERIODIC REPORTING EXPERIENCE

Pursuant to article 29 of the *World Heritage Convention* of 1972, the States Parties undertake to regularly inform the World Heritage Committee about the implementation of the Convention and on the state of conservation of the World Heritage sites located within their territory. Consequently, each State Party is required to compile a **Periodic Report** for each site inscribed in the World Heritage List and to submit it to the World Heritage Committee.

### Periodic Reporting

The Periodic Reporting takes the form of an online questionnaire, in which the authority responsible for the management of the site provides the following information:

- The **implementation of the World Heritage Convention** at national level (Section I);
- The **state of conservation and management of each World Heritage site**(Section II).

The main purpose of the Periodic Reporting is:

- to furnish an **evaluation of the application** of the World Heritage Convention;
- to **monitor** whether the value (**OUV**) for which a site has been inscribed in the World Heritage List has been **preserved over time**;
- to provide **updated information** on the World Heritage sites as regards their state of conservation and any changes;
- to furnish a **tool for cooperation**, exchange of information and experiences between the States Parties regarding the implementation of the *World Heritage Convention* (UNESCO World Heritage Committee, 2015).

In order to facilitate the procedure, the UNESCO World Heritage Centre has organised the compilation of the Periodic Reporting by geographical area. For Europe the first cycle of Reporting was established from 2001 to 2006 and the second cycle began in 2012 and ended in 2014.

After the Report by each State Party has been submitted and examined by the World Heritage Committee, the conclusions and recommendations for the States Parties are formulated. Therefore, upon the conclusion of the Second Cycle of the Periodic Reporting, during the 39th session of the World Heritage Committee, held in Bonn from 28 June to 8 July 2015, the **Final Report on the Results of the Second Cycle of the Periodic Reporting Exercise for the European Region** was presented together with the related Action Plan, the **Helsinki Action Plan** (UNESCO World Heritage Committee, 2015).

The Final Report underscores how the Focal Points and the Site Managers considered the Periodic Reporting as a useful tool for evaluating the implementation of the 1972 Convention at national level and the state of conservation of the properties. Moreover, the Periodic Reporting allowed them to identify the opportunities for improvement of the sites. The Final Report highlights the fact that the World Heritage sites in Europe appear to share many challenges, and some common cross-cutting issues could be identified across the region. For a large majority of properties, the state of conservation is rated as good and the Outstanding Universal Value of World Heritage properties is maintained.

In order to respond to the priority requirements expressed in the Second Cycle of the Periodic Reporting, a base Action Plan for Europe was created, the **Helsinki Action Plan**, developed by the European Focal Points and elaborated by the World Heritage

Centre. This Action Plan, which will be applied at the end of the Third Cycle of Periodic Reporting, has been created to ensure a better protection and management of the World Heritage in Europe and is conceived as a framework Action Plan for the States Parties to use and adapt to their own priorities and needs (UNESCO World Heritage Committee, 2015).

In order to **monitor the implementation** of the **Action Plan** throughout the Europe Region, the World Heritage Centre proposes to carry out a **biennial review** in the form of quantifiable follow-up questions based on the regional monitoring indicators for the priorities chosen by each State Party. This process will make it possible to keep track of the core priorities highlighted by the Focal Points and Site Managers. **Biennial meetings** for the Europe Region were also proposed with a view to maintaining the synergies developed during the Periodic Reporting (UNESCO World Heritage Committee, 2015).

At the beginning of the **Second Cycle of Periodic Reporting Exercise**, a *Workshop on the Launch of the Second Cycle of Periodic Reporting of the Europe-Mediterranean Countries* was organised in Florence from 17 to 18 September 2013 by the UNESCO Office of the Ministry of Culture and Tourism (MiBACT), in collaboration with the UNESCO Office of the Municipality of Florence. The representatives of the Italian World Heritage sites met in Rome on 11 October 2013, and subsequently on 9, 10 and 13 January 2014 to acquire further information and support regarding the procedure and the compilation of the Periodic Reporting. This work was completed in the month of February 2014, in accordance with article 29 of the World Heritage Convention. The compilation of the Periodic Report on the Historic Centre of Florence was an important moment for a general census on the state of conservation

of the site and identification of areas of possible action. Numerous topics were addressed, but in particular the following risks for the Historic Centre emerged, also highlighted by the Retrospective of the Outstanding Universal Value of 2014, in the section relating to the Integrity of the site:

#### ENDOGENOUS

- Conservation of the monumental and artistic heritage (risk connected with maintenance)
- Reduction in the number of residents (risk connected with the nature of the property)

#### EXOGENOUS

- Flooding of the river Arno (natural risk)
- Urban transport and atmospheric pollution (anthropic risk)
- Long-term impact of mass tourism (anthropic risk)

## 6.3 TOWARDS THE SECOND MANAGEMENT PLAN: CONTINUITY AND BREAKS

The **first Management Plan**, drafted by the UNESCO Office of the Municipality and approved by the Municipal Council on 7 March 2006, was updated and modified (2007 and 2008), with a view to consolidating the monitoring activity and bringing into effect a new Management Plan with a longer validity timeframe: the new Management Plan of the UNESCO World Heritage Site "The Historic Centre of Florence".

The drafting of the **new Management Plan** of the Historic Centre of Florence began in February 2013, following the guidelines provided by the Advisory Committee for the Management Plans of the UNESCO sites, making changes to the model in order to render the Management Plan a management tool increasingly appropriate to the requirements and criticalities interfering with the Outstanding Universal Value of the Historic Centre of Florence.

The **objective of the new Management Plan** is in fact to maintain the Outstanding Universal Value of the site, **addressing the criticalities that emerged from the Periodic Report**. With the aim of reducing the factors of vulnerability and exposure to risk, the new Management Plan is characterised by an attentive evaluation of the principal risk factors and by the identification and selection of projects for the Historic Centre that can respond to such criticalities, developed following meetings with the local stakeholders and consultation with the local community.

Bearing in mind the state of conservation of the site indicated in the Periodic Report, the second Management Plan focuses greater attention on the **analysis of the criticalities that emerged** in the Periodic Report (long-term impact of mass tourism; river Arno flood risk; urban transport; depopulation of residents in the Historic Centre; air pollution) and on the **identification of the respective responses**

in the form of targeted, achievable and measurable solutions. Indeed, the new Management Plan is not conceived as merely a technical document for the analysis of the territory, but as a **strategic and operational tool** which can bring together the numerous territorial dimensions involved and identify shared objectives and concrete actions for the preservation of the OUV of the site.

An integral part of the Management Plan is the phase of **monitoring** of the macro-emergencies of the site and the operations scheduled in the Action Plans. An effective monitoring system ought to be constructed in such a way as to measure:

- 1 | the **efficacy** of the projects – it is necessary to use **indicators of results** (figures, estimates, percentages, rates of increment, documented appraisals, etc.) to monitor whether the actions being carried out will achieve the target objective over time;
- 2 | the **efficiency** of the projects – where the expected or obtained results are considered satisfactory as compared with the resources employed;
- 3 | the **effects generated** by the actions and operations carried out in the territory.

Consequently, the new Management Plan constitutes not only an integrated and participatory instrument, but also a tool for monitoring and responding to criticalities, in a context in which the heritage is increasingly threatened “not only by the traditional causes of decay, but also by the evolution of social and economic life”.

The **new Management Plan is the result of a process articulated** in several phases.

- 1 | The first phase was aimed at **analysing** the values motivating the inscription of the property in the

World Heritage List, the local resources, the cultural and socio-economic features and the projects in progress for enhancement of the site, as well as analysing the framework of legislation and planning. Based on this, the SWOT analysis of the site was delineated and the Vision and Mission to be pursued were defined (chapter 3).

- 2 | The second phase involved important occasions of **sharing and participation**. Three meetings were organised in July 2013 and in 2014: these were the Focus Groups in which the leading institutions and stakeholders involved in the conservation and development of the Florentine heritage took part. The participatory process involving the local community took place instead in November 2015 through a Consultation Marathon focused on the Management Plan of the Historic Centre of Florence (chapter 8).
- 3 | In the light of this long process of analysis, data finding, sharing and participation, in the third phase of development of the Plan the **proposals for intervention** and **design actions** considered necessary for the maintenance of the property in the long, medium and short term were identified. In this way, the approaches necessary to address the emergencies highlighted in the Periodic Report, compiled in February 2014 and elaborated in accordance with article 29 of the *World Heritage Convention*, were brought to light (chapter 9).

The following Table illustrates the process accompanying the drafting of the Management Plan, starting from the subjects responsible for the Plan which launch the process, through to its realisation and implementation.





# INVOLVEMENT AND PARTICIPATION IN THE MANAGEMENT PLAN

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## Chapter 7



FIRENZE  
PATRIMONIO  
MONDIALE

# MISSION

to safeguard the outstanding  
universal value of the site  
integrity and authenticity



divuligation



Identifying projects and strategies  
for managing threats

# ACTION PLAN

**T**he Management Plan acquires meaning when it succeeds in involving the subjects to which the action is addressed, so that awareness can be built in everyone together with a sense of responsibility about protecting and safeguarding a site of unique value.

The Management Plan of the Historic Centre of Florence is conceived as a thoroughgoing **process of involvement of the stakeholders** during which the strengths, weaknesses, opportunities and threats of the site are identified. It is a tool which can be used by the local institutions to identify the objectives of protection and conservation of the authenticity and integrity of the site and proceed to the definition of actions and strategies to be adopted to achieve them. Conforming to this approach is the *Code of the Cultural and Landscape Heritage* of 2004, pursuant to which the enhancement of the cultural heritage is achieved through the “the stable constitution and organisation of resources, facilities or networks, or in providing technical skills or financial or instrumental resources, designed for carrying out the functions and pursuing the aims” (article 111) as indicated in article 6 (promoting knowledge of the cultural heritage, ensuring the best conditions for the utilization and public enjoyment of the same heritage, and conservation of the heritage). Private subjects may also contribute, cooperate and participate in these activities (MiBACT, 2004).

According to the methodology defined by MiBACT (the Ministry of Culture and Tourism), the **participation of the local community** is a strategic axis that plays a fundamental role in the work for the Management Plan, aiming to create a climate of collaboration that involves the local community and, in the case of Florence, the subjects that live in the Historic Centre, stimulating them to take part in the protection and enhancement of the cultural heritage

and in the implementation of the Plan itself. Moreover, both the procedure of sharing with the broader system of social, public and private interlocutors and the participatory approach with the citizens constitute an important cultural process through which both the local community and the various stakeholders of the Historic Centre are involved in the recognition of a system of values consistent with the local identity.

The **procedure of sharing the Plan with the stakeholders** took place through the following meetings:

- 1 | [Presentation of start of work on the Management Plan - 18 April 2013, ICOMOS Monuments and Sites Day, Auditorium al Duomo](#)
- 2 | [Two Focus Groups with the institutions - 9 and 11 July 2013, Sala delle Miniature, Palazzo Vecchio](#)  
[Presentation of Action Plans for the Destination](#)
- 3 | [Florence project - 25 February 2014, Sala delle Miniature](#)
- 4 | [Focus Group with the institutions - 10 July 2014, UNESCO Office of the Municipality of Florence](#)

The **local community participatory process** was marked by occasions of consultation with the citizens:

- 1 | [Ideas Forum - 13 April 2014](#)
- 2 | [Consultation Marathon - November 2015](#)

## 7.2 I FOCUS GROUP WITH STAKEHOLDERS

Consultation with the representatives of local institutions is of primary importance in the efficacy of the Management Plan. This furnishes **valid decision-making support preparatory to the drafting of the Management Plan** as well as a valid framework of ex-post evaluation as a **confirmation check on the efficacy of the Action Plan** applied. The sharing of the Management Plan with the various stakeholders is not only functional to the drafting of the Plan but is also crucial for confirming that each action and provision undertaken within the site is kept in harmony with the spirit of the 1972 Convention.

In the drafting of the Management Plan which implies an integrated approach capable of addressing different thematic areas, the UNESCO Office of the Municipality discussed the works with the various stakeholders acting within the Historic Centre. The organisation of **Focus Groups**, with the primary objective of identifying strategies and actions to sustain the Outstanding Universal Value of the site, permitted the UNESCO Office of the Municipality and the other participants to increase the level of sharing of the various policies within the ambit of the World Heritage site.

Within the framework of the Management Plan, the Focus Groups with the institutions (Regional Authority, City Council, Superintendency, Public Bodies, University etc. are **aimed at** fostering:

- understanding, communication and dissemination of the importance of the Outstanding Universal Value of a World Heritage site;
- sharing of the research and studies produced which may be useful to the Historic Centre of Florence World Heritage site;
- analysis of problems and control of the measures for protection and conservation of the

monumental heritage of the Historic Centre of Florence;

- analysis of the tools for management of the risks (endogenous and exogenous);
- analysis of the current liveability of the Historic Centre of Florence site and the proposal of innovative methods for the sustainable enjoyment of the site;
- identification of the projects implemented by the various stakeholders operating in the Historic Centre of Florence to address the threats affecting the site.

The three Focus Groups with the stakeholders were held on Wednesday 9 and Friday 11 July 2013 in the Sala delle Miniature in Palazzo Vecchio and on 10 July 2014 in the premises of the UNESCO Office of the Municipality of Florence.

The **way** in which the Focus Groups were organised was as follows:

- in the first place, all the public and private subjects operating in the site were identified with a view to achieving a synthetic overview of the stakeholders to be involved in the meetings;
- before the meetings, each participant was asked to transmit all the useful and necessary documentation and material (presentation of projects, data reports, documentary research) to the UNESCO Office of the Municipality, to ensure a smoother running of the Group and subsequent sharing with the other participants;
- during the Focus Group, the introduction by the UNESCO Office of the Municipality regarding the subject of World Heritage, the role of the Office and of the Management Plan, was followed by presentation of the topics and the state of the art;

- the various stakeholders were invited to contribute comments, data, actions and projects that could be useful for the Management Plan.

As regards the **topics** and the **structure of the meetings**:

- **FOCUS GROUP 1. "PROTECTION, CONSERVATION AND REQUALIFICATION OF THE HERITAGE"**
- **FOCUS GROUP 2. "LIVEABILITY AND SUSTAINABLE ENJOYMENT OF THE SITE BY RESIDENTS, CITY USERS AND TOURISTS"**
- **FOCUS GROUP 3. "THE CRITICALITIES AND RISKS FOR THE HISTORIC CENTRE"**

The first two were concentrated on the **knowledge, safeguarding** and **liveability** of the site (the macro-areas identified during the spring of 2013), whereas the third – following the compilation of the Periodic Report – focused on the **risks** that had **emerged** for the Historic Centre of Florence.

Up to 2014 the **Steering Committee** was made up of the following institutions:

Ministry of Culture and Tourism (MiBACT), Tuscan Regional Management, Tuscan Regional Authority, Department of Culture, Tourism and Sport of the Florence City Council, UNESCO Office of the Municipality of Florence.

# EXTRACT FROM THE RESULTS OF THE FOCUS GROUP

## FOCUS GROUP 1 - Protection, conservation and requalification of the heritage

*Safeguarding the Outstanding Universal Value of the site and raising awareness of the Historic Centre of Florence as a UNESCO World Heritage site*

**Stakeholders:** Management of the Tuscan Polo Museale and the City of Florence, Superintendency for the Environmental and Architectural Heritage of Florence, Tuscan Regional Authority, Municipality of Florence - Culture Department, Municipality of Florence - Urban Development Department, Municipality of Florence - Welfare and Economic Promotion Department, University of Florence, Arno River Basin Authority, Civil Defence, Ente Cassa di Risparmio.

### ISSUED IDENTIFIED

- little awareness of the importance of being a UNESCO World Heritage site;
- damage to historic monuments due to vibrations from intense traffic;
- shortage of funds for the conservation of the monumental heritage;
- poor participation by institutions in European calls for tender;
- little awareness of the effects of flooding and of environmental risks;
- poor level of information among citizens regarding how to manage emergencies and how to address situations of risk for the Historic Centre;
- congestion of the Historic Centre as a result of tourist flows

### OPPORTUNITIES AND MEASURES FOR THE PROTECTION AND CONSERVATION OF THE MONUMENTAL HERITAGE OF THE URBAN LANDSCAPE

- development of training courses to provide appropriate

knowledge, and the necessary skills based on the targets, on the subject of UNESCO site management. the 2015 *National Flood Management Plan* as a useful instrument for addressing the mitigation of the hydraulic risk for the city of Florence;

- Management Plan of the Historic Centre as a document correlated to the City Council planning tools (*Strategic Plan, Town Planning Regulations*);
- identification and development of integrated projects for the design of new technological devices connected with information about the cultural heritage of the city (*Florence Heritage, archaeological GIS, Cluster project, Smart City project, the Path of the Prince*);
- organisation of Round Tables on the use of new technologies linked to heritage enjoyment as tools for enhancing the city's cultural offer;
- development of training courses for the institutions and educational projects for schools to boost awareness of the environmental risk;
- coordination of the different entities acting in the event of natural calamities/floods: Civil Defence and the Regional Management of the Ministry of Culture and Tourism (MiBACT) through the emergency management Crisis Unit;
- creation of a mobile defence system and definition of a hydraulic model for pre-flood alert (based both on reading of upstream water-level indicators and on weather forecasts) indicating the points where bank overflows could occur;
- need for concerted decisions on the use of funding destined to restoration and protection;
- greater participation in European calls for tender (ERDF, NOPs etc.);
- increase of funding for conservation of the monumental heritage through public-private partnerships;
- development of training courses to provide appropriate knowledge, and the necessary skills based on the targets, on the subject of UNESCO site management.

## FOCUS GROUP 2 - Liveability and sustainable enjoyment of the site by residents, city users and tourists

*Living in an aware manner in a World Heritage site and analysing the issues and the current approaches to the sustainable enjoyment and liveability of the World Heritage site by residents, city users and tourists*

**Stakeholders:** Management of the Tuscan Polo Museale and the City of Florence, Superintendency for the Environmental and Architectural Heritage of Florence, Municipality of Florence - Urban Development Department, Municipality of Florence - Information Systems Department, Municipality of Florence - Welfare and Economic Promotion Department, Chamber of Commerce of Florence, District 1 Historic Centre, Fondazione Romualdo del Bianco, Prefecture of Florence.

### ISSUES IDENTIFIED

- difficulty of transit between centre and suburbs;
- nightlife and gentrification;
- perception of inadequate urban safety;
- parking problems for residents;
- damage to monuments and localised subsidence due to vibrations caused by buses;
- *congested tourist coach system and negative impact of City Sightseeing buses.*

### OPPORTUNITIES FOR AN ENHANCED LIVEABILITY OF THE SITE

- regeneration and rehabilitation of the public spaces;
- safeguarding and use of historic squares;
- enhancement of the areas bordering the river Arno;
- recovery of architectural complexes (public and private) and abandoned buildings, and creation of services and venues for social and cultural integration;
- organisation of sustainable mobility for citizens in the Historic Centre;

- differentiated parking for tourist coaches;
- new tourist routes to discover and enhance the Medici Villas system;
- understanding the importance of Florence as an international centre for cultural exchange.

## FOCUS GROUP 3 - The criticalities and risks for the historic centre

*How to resolve the criticalities that emerged in the Periodic Reporting to give efficacy to the new Management Plan*

**Stakeholders:** Tuscan Regional Department of the Ministry of Culture and Tourism (MiBACT), Tuscan Regional Authority, Polo Museale Fiorentino, Archaeological Superintendency, Florence City Council, University of Florence, Arno Basin Authority, Fondazione Romualdo del Bianco, Opera di Santa Croce, Accademia delle Arti e del Disegno, District 1 Historic Centre, Centro Studi Turistici Florence CTS, Management of the Polo Museale.

### LONG-TERM IMPACT OF MASS TOURISM

#### Emerging needs and opportunities:

- planning new flow routes within the city through local city signage, alternative itineraries and drop-off points;
- redistributing tourist flows over the span of the year (low season November-January) and over a broader territory;
- examining the load capacity of the Historic Centre of Florence;
- boosting school tourism by offering incentives to schools during low-season months;
- enhancing new contexts as tourist attractions: e.g. Piazza Santissima Annunziata (Basilica of Santissima Annunziata, New Innocenti Museum (MUDI), Archaeological Museum, Palazzo Budini Gattai), context/system to be enhanced as a tourist attraction.

### FLOODING OF THE RIVER ARNO

#### Emerging needs and opportunities:

- awareness-raising and activities of coordination based on priorities;
- planning prevention events;

- need to implement control actions in the urban stretch of Florence and on the urban riverbed of the Arno in order to increase the transport capacity;
- studying alternative solutions through the development of both physical and mathematical models that are economically supported (installation of a physical model of the Arno in the city of Florence);
- introduction of the concept of “risk reduction and management” into the new *Flood Management Plan*, as scheduled in the Directive 2007/60/EC, rather than the total elimination of the hydraulic danger. Scheduling of structural intervention, such as the expansion boxes in Figline Valdarno and the raising of the banks at Levane and La Penna in parallel with non-structural provisions (systems of alarm, civil defence etc.).

### URBAN TRANSPORT

#### Emerging needs and opportunities:

- restoration of the paving in Piazza Santissima Annunziata and Piazza San Marco;
- tourist coaches should have differentiated drop-off and pick-up points;
- continuation of the tramway for enhanced centre-suburb connections.

### REDUCTION IN THE NUMBER OF RESIDENTS

#### Emerging needs and opportunities:

- social housing, following the successful example of the former Murate complex.



## 7.3 THE IDEAS FORUM AND THE CONSULTATION MARATHON

In line with the objectives of *Tuscan Regional Law 69/2007 "Regulations for fostering participation in the development of regional and local policies"*, the need for a form of participation of the citizens in the development of the Management Plan converges towards the aim of "contributing to greater social cohesion through the spread of a culture of participation and the enhancement of all forms of civic commitment" (Regione Toscana, 2007).

The wish to give space to the citizens, committees, associations, volunteers, private and public entities operating in the cultural sector underscores a decisive move towards the identification and updating of the most appropriate planning instruments affecting the cultural life of the community.

As regards the strengthening of the **role of the community**, article 11 of the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 2005* speaks of "participation of communities, groups and relevant nongovernmental organizations" (UNESCO, 2005a).

The role of the communities as competent and performing subjects, since they play an active part in the selection of the elements to be inscribed in the World Heritage List (not only through institutional delegates), is confirmed with even greater emphasis in article 15, which states "Parties shall encourage the development of partnerships, between and within the public and private sectors and non-profit organizations, in order to cooperate with developing countries in the enhancement of their capacities in the protection and promotion of the diversity of cultural expressions. These innovative partnerships shall, according to the practical needs of developing countries, emphasize the further development of infrastructure, human resources and policies, as well as the exchange of cultural activities, goods and services." (UNESCO, 2005b).

With a view to the ultimate aim of maintaining the Outstanding Universal Value of the Historic Centre of Florence it is essential that the Management Plan is shared with all the citizens, the City Council and the stakeholders, collaborating to find possible answers to the risks facing the Historic Centre. For this reason, the process for participation of the community in the Management Plan was expressed through the "Ideas Forum" and the "Consultation Marathon".

### The Ideas Forum

On Sunday 13 April 2014 the Ideas Forum was held in Piazza dell'Unità d'Italia, conceived as a moment of reflection with the citizens apropos the Historic Centre of Florence.

This initiative was promoted by the UNESCO Office of the Municipality of Florence in collaboration with Cantieri Animati, Fondazione Angeli del Bello, the UNESCO Centre of Florence Onlus, Fondazione Romualdo del Bianco - Life Beyond Tourism and the UNESCO Chair of the University of Florence.

The **method** adopted was that of **planning for real** (collecting the proposals using suggestion cards), a process which makes it possible to identify and record the opinions of residents on a series of issues, identifying the **needs** and **options of intervention** within a specific territorial context, which in this case was the **district of San Lorenzo** (Cantieri Animati, 2014; Planning for Real, undated).

The **objectives** of the Ideas Forum were as follows:

- to provide information about the Management Plan of the World Heritage site "The Historic Centre of Florence";
- to enhance the sense of belonging and respect for the site;

- to stimulate the active participation of the local community in the protection of the cultural assets and the activities conceived to enhance the area subject of the survey;
- to bring to the fore the resources of the area of San Lorenzo as perceived by citizens and tourists;
- to identify critical factors and any problems;
- to develop proposals for enhancing the resources and the assets of the area in question;

- to identify new indicators that can help to monitor the state of conservation of the site (Cantieri Animati, 2014).

The volunteer facilitators spent the afternoon in the square, guided by *Cantieri Animati* and by the Manager of the UNESCO Office of the Municipality of Florence, gathering suggestions from citizens to make the area under study more welcoming and liveable (Cantieri Animati, 2014).

## EXTRACT FROM THE RESULTS OF THE IDEAS FORUM

### Proposals for Piazza dell'Unità d'Italia

Most of the participants said that their impression of the piazza, and the area of San Lorenzo in general, was one of neglect. Consequently the majority of the proposals moved in the direction of rendering it more attractive and more welcoming. The proposals conceive the piazza no longer as just a place of transit, but as an attractive place in which to stop for a quiet break from work or from shopping or tourist itineraries.

This everyday function is seen as compatible with other more "lively" functions which the square, free of cars, could perform in holiday or summer periods. Among the critical aspects, mention was frequently made of the decay and deterioration of the former Hotel Majestic, which has been abandoned at length despite having a solid structure and a large underground car park.

### Proposals for the San Lorenzo District

The large panel with the aerial photo proved to be a particular success, with the participants indicating on it what they consider to be the "resources" of this district. These include not only museums and sites of art and culture, but also the railway station and the tramway.

Many proposals were made as regards pedestrian mobility, the fundamental role of the Central Market and reinforcement of the urban decor of a service character.

The reorganisation of Piazza San Lorenzo (reduction of the number of market stalls) is seen as a positive move by everyone, while that the square of the Central Market is less convincing. The observation is made that here too a bicycle parking area and public toilets are required.

A number of citizens pointed out the state of dereliction in which the former convent of Sant'Orsola has been for a good any years now, proposing that the most appropriate use of the building would be for cultural functions and also as an area for aggregation on the model of the Oblate.

## The Consultation Marathon

The **Consultation Marathon** began in the Cenacolo di Santa Croce on 14 November 2015. Following the tragic events that took place in Paris on the evening of 13 November, the dialogue session was postponed to seven discussion meetings held in the week from 19 to 25 November. Although on the one hand this breakdown into sessions complicated the dialogue somewhat, on the other it also permitted a more significant participation in numerical terms which was also in many respects more competent and aware regarding the methods of debate and the context of the arguments. Using the **multi-stakeholder strategy method**, the seven round tables were asked to discuss the **criticalities of the World Heritage** site emerging from the Periodic Report of 2014, with a view to collecting suggestions about ways to resolve them as well as **creative ideas** from the local community.

Emphasis was placed on three aspects of the theme set before each of the round tables during the Consultation Marathon: the perceived obstacles, the solutions and the ideas.

Previously, during the investigation phase prior to the Marathon, the UNESCO Office and the Cabinet Office of the Mayor defined the subjects and priorities for consultation together with the Heads of the Municipal Departments, identifying the seven round tables on different topics.

The **objectives** of the Consultation Marathon were as follows:

- to share the main themes of the Management Plan of the Historic Centre with the citizens, the City Council and the stakeholders;
- to increase the awareness and responsibility of the local community as regards the preservation

and enhancement of the Historic Centre;

- to bring out shared creative ideas and solutions to address the threats affecting the Outstanding Universal Value of the Historic Centre;
- to share an approach to conservation not as simply “freezing everything”, but rather as a stimulus to the development of “forms of life” compatible
- with the protection and conservation of the Historic Centre;
- to understand the needs and the obstacles as perceived by the community, and to identify actions that are measurable, feasible and effective.

The team of professional facilitators from *Sociolab* and *LAMA* guided the discussion within the **seven round tables**, each of which was attended by a technician from the City Council and by a political representative.

As regards the **topics** of the round tables with the citizens:

### — The role of the Arno

How can the river be transformed into a resource, managing the risk of floods and events connected with climate change?

### — Conservation of the monumental heritage

How can the integrity and authenticity of the heritage, both public and private, be preserved?

### — Innovative instruments for a sustainable management of the major tourist flows

Which potential measures and instruments, even linked to technological innovation, can be employed to optimise tourism planning?

— **The role of the private entities in tourist decentralisation**

What are the possible actions of the economic operators in the tourism sector for relaunching areas other than the Historic Centre?

— **Support for residency within the Historic Centre**

How can the liveability of the Historic Centre be favoured?

— **New tools for the protection of trade and craftsmanship**

How can craft, commerce and the creative and cultural industries of Florence be protected and relaunched?

— **Transport system**

How can access to and transport within the Historic Centre be improved within a sustainable perspective?

## EXTRACT FROM THE RESULTS OF THE CONSULTATION MARATHON

The final report of the Consultation marathon can be downloaded from the link: <[http://www.comune.fi.it/materiali/Maratone-di-ascolto/maratona\\_unesco\\_report.pdf](http://www.comune.fi.it/materiali/Maratone-di-ascolto/maratona_unesco_report.pdf)>

### The role of the Arno

- simplification and coordination at regional level;
- participation of the citizens as a strategy for risk management;
- the Arno at the hub of a unified vision that makes it the beating heart of the city.

### Conservation of the monumental heritage

- coordinated maintenance and review of the system of incentives and funding;
- retrieval of functions to integrate what Florence was in the past and what it can be in the future;
- a network of public and private subjects coordinated by the administration; campaigns of awareness-raising and training

- activities incorporating direct experience of care of the heritage.

### Innovative instruments for sustainable management of the major tourist flows

- boosting the tools for knowledge and analysis of the data;
- drafting of a long-term strategy for the management of reception logistics;
- experimenting models of collaboration with private subjects to achieve common objectives

### The role of the private sector in decentralisation of tourism

- identification of coordinated instruments and channels for promotion of the offer;
- extending the network of cross-city itineraries to include sites with potential for ulterior development; retrieval of a shared cultural project embracing the entire city.

## Support for residence in the Historic Centre

- ensuring adherence to the rules and fostering policies for relocation of businesses in the Historic Centre;
- preserving public services and fostering the establishment of quality commercial activities in the Historic Centre;
- creating public spaces for social gathering and restricting the occupation of public spaces by bars and restaurants;
- control of the tourist rental phenomenon and promotion of a social mix also through social housing.

## New instruments for protection of commerce and craftsmanship

- incentives of different kinds to support business and for the rental of empty premises with a view to controlling prices;

- long apprenticeships with costs not borne entirely by the craftsmen;
- organisation of temporary events and exhibitions, even online;
- launching of the recognition of Florence as a creative city in terms not only of tangible but also of intangible assets.

## Transport system

- stepping up of controls by the municipal police, 24h restricted traffic area (ZTL) and eco-friendly connections;
- stepping up of controls on transport companies and stimulating the use of peripheral car parks;
- round tables for coordination between stakeholders (ATAF bus company, Taxis, Car Sharing, etc.);
- new safe bicycle paths and more bike racks.

## The results of the local community participatory process

The results of the consultation process (the Ideas Forum and the Consultation Marathon) will serve as a basis for the City Council for future initiatives and concrete actions.

The UNESCO Office will be responsible for analysing the ideas and the actions suggested by the community, consistently with the mission and the objectives of the Plan, and will undertake to stimulate

the City Council to materialise these suggestions. During the meetings a proposal was also put forward for the creation of an online platform for sharing the results of the consultation and facilitating the civic monitoring.

Furthermore, **the Consultation Marathon could become a regular appointment for monitoring the application of the Management Plan in terms of the participation of the local community.**



# ACTION PLAN AND MONITORING

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## Chapter 8



FIRENZE  
PATRIMONIO  
MONDIALE

## 8.1 THE POTENTIAL RISKS AND THE “5 CS”

**T**hrough consultation and dialogue with the site stakeholders and the involvement of the local community a major communication arena of “citizenship” has materialised, which has led to the emergence of possible innovative actions for the management of the site. The selection criteria for these actions are two:

- The strategy of the “5 Cs”;
- The analysis of the area of intervention (the potential risks addressed by the project).

In the first place the projects were selected along the lines of what is known as the Strategy of the “5 Cs” in line with the Budapest Declaration of 2002.

The intention of this strategy is to:

- 1 | strengthen the credibility of the World Heritage List (**Credibility**);
- 2 | ensure the effective conservation of the properties (**Conservation**);
- 3 | promote the effective development of Capacity-building measures (**Capacity building**);
- 4 | increase public awareness, involvement and support for World Heritage through communication (**Communication**);
- 5 | involve the resident population at the time of applying the Convention, thus strengthening the role of the community (**Communities**) (UNESCO World Heritage Committee, 2007).

These strategic objectives make it clear that the cultural heritage which the 1972 Convention is intended to protect is not simply something derived from the past, but a process that is to be actively constructed, to be maintained in the present and projected towards a sustainable future.

In the second place, the project strategies identified

during the participatory process become real and concrete actions aimed at containing the criticalities affecting the site.

Consequently, the new Action Plan is based on two main axes:

- on the one hand it intersects with the five key objectives, the 5 Cs, **Credibility, Conservation, Capacity Building, Communication, Communities**;
- on the other it is aimed at mitigating the 5 risks that could interfere with the preservation of the Outstanding Universal Value and hence with the integrity and authenticity of the site:
  - 1 | Congestion of the Historic Centre due to mass tourism;
  - 2 | Conservation of the monumental heritage;
  - 3 | Urban transport system and air pollution;
  - 4 | Danger of flooding of the river Arno and risks connected with climate change;
  - 5 | Reduction of the number of residents in the Historic Centre.



## 8.2 THE ACTION PLAN

The Action Plan, the concrete and effective application of the Management Plan, identifies the operational **strategies** to be implemented and the **projects to be realised** to sustain both the conservation of the integrity and authenticity of the site and the development of the Historic Centre as regards the following topics.

The thematic areas underpinning the structure of the Action Plan are:

### 1 | MANAGEMENT OF THE TOURIST SYSTEM

International tourism has recently registered a considerable increase at global level. In 2014 the city of Florence recorded an increase in visitors of 26.34% compared with 2000, and between January and May an increase of 3.2% compared with 2014. Bearing in mind the current and growing pressure to which the historic city is exposed, it is essential to develop instruments that can mitigate as much as possible the negative impact of mass tourism and hence the potential damage to the World Heritage site.

In this perspective it is fundamental to carry out **analytic studies on the load capacity** that the site and the centres of attraction within it can bear, and as a result on **the controlled management of tourist flows**.

Strategies such as the development of innovative tools for information and tourism programming (smart city), the application of timely solutions for the management of flows and of the queues at the major museum attractions, would help to relieve the congestion of the “hot locations” of the Historic Centre. This would not only ensure an enhanced conservation of the UNESCO site but would also improve the liveability and the quality of the tourists’ experience.

Within this vision, among the instruments in play we can mention the now well-known *Firenze Card* which has been extremely successful, not only in terms of

the number of cards sold, but also in terms of the increase in visits to the lesser-known Florentine sites and museums. In addition to this, there is the emerging *Viva Firenze* initiative of the Romualdo del Bianco *Life Beyond Tourism* Foundation, a free hotel booking portal where every booking generates a contribution for a project supporting the heritage and territory of Florence (VivaFirenze.it, n.d.a; VivaFirenze.it, n.d.b).

Indeed it ought to be borne in mind that, although Florence is made up of places, historic buildings and works of art that are known and appreciated the world over, the inscription of the Historic Centre of Florence in the UNESCO World Heritage List is also due to the presence of **places that are less well-known and frequently visited** by tourists. These places have an equally exceptional value and deserve to be visited and frequented by both citizens and visitors. Consequently, the fundamental objective of the Management Plan is to succeed in communicating and enhancing the Historic Centre in its entirety, investing in ulterior noteworthy points of attraction the potential of which has not yet been fully exploited. For this reason it is essential that the City Council consolidates an increasingly close connection with the private stakeholders, such as tour guides, tour operators and promotor entities, in order to make visitors more fully aware of the city they are visiting and the entire heritage which it possesses. The **decentralisation of tourist flows founded on quality** assumes that the entities specialised in tourism are aware of how to enhance areas of the urban fabric which are less frequented, albeit not less important. The development of a **Greenway** for Florence as well as **green routes** and **Medici Villas and Gardens** moves in this direction.

Finally, with a view to the sustainable development of Florence, in order to support **intellectual employment**

in the tourist sector and protect the expertise and capacities available within the city, the illustration of a heritage of universal value such as that of the Florence UNESCO site ought to be entrusted to tour guides who are qualified in accordance with article 9 of the Code of Ethics of the UNWTO. The Italian Federation of Tour Guides, Couriers and Interpreters (FEDERAGIT) of Florence is convinced that the management of the major tourist flows, including in particular the groups connected with cruise tourism, calls for an agreement between the city authorities and the tour guide category. This agreement should aim at a sustainable management of the itineraries and the arrival and departure points of tour coaches in order to prevent congesting the city. The correct enjoyment of the cultural heritage implies the enhancement and protection of this heritage, the general interest of which is recognised by European law as “an overriding reason justifying a restriction on the freedom to provide services” according to the judgment delivered by the European Court of Justice on 26 February 1991. The same judgment establishes that for “museums and historical monuments [...] a specialized guide is required”. This judgment was incorporated into Italian law by the Decree of the President of the Republic of 13/12/1995, which has never been abrogated.

## 2 | CONSERVATION AND KNOWLEDGE OF THE MONUMENTAL HERITAGE

The Outstanding Universal Value of the Historic Centre of Florence derives from the series of components that make it up: palazzi, loggias, splendid historic residences, streets and squares, fortified buildings etc. Since it is a Historic Centre, the UNESCO World Heritage Site contains within it elements of urban decor of both public and private property which have a strong historical-cultural value.

With a view to the conservation and enhancement of the Historic Centre it is essential to establish an increasingly strong coordination of the maintenance of the entire heritage, in all its aspects, also through the **involvement of private resources**. The organisation of a system of coordinated conservative initiatives and the shared management of the heritage are hence goals central to the Action Plan. In view of all this, it is essential that private citizens take part in the safeguarding of the World Heritage site and are informed regarding the constraints and potential incentives/concessions for the maintenance of their property.

In the spirit of **cooperation**, over the last ten years several associative entities have emerged. These include the *Angeli del Bello*, the commitment of which is to preserve and restore to the citizens locations and works of art and architecture within the city that have been suffered the ravages of time, the incivility of human beings and the pressures of modern development. These types of association, combined with the increasingly frequent flow of alternative funding (i.e. crowdfunding), illustrate how citizens and others can make a more active contribution to the conservation of the UNESCO site.

Another aspect of the conservation of the Historic Centre of Florence is the development and use of **paving consistent** with the characteristic features of the urban contexts, with the materials and the colours of the facades of the surrounding buildings. This topic has already been addressed in the *Town Planning Regulations* of the Municipality of Florence in the section dealing with the city squares and pedestrian zones. Indeed, the identity of the Historic Centre is also connected with the contemporary reinterpretation of the use of *pietraforte* (fine-grained limey sandstone) and its laying, arranging it in units of different width to create a rhythmic composition that helps to decorate the space. The paving designs for Via Martelli, Via Tornabuoni, Via Cerretani and Via

Por Santa Maria used both *pietraforte* and *pietraserena* (fine-grained dark grey sandstone) throughout the pedestrian precinct.

The paving constitutes only one of the elements in the overall enhancement. Indeed, the **reopening of unutilised monumental complexes** is another phase in which the City Council has been active for some years now, with a view to developing and utilising all the buildings belonging to the City Council situated in the Historic Centre, with the dual purpose of reducing the costs of rentals and at the same time combating the phenomena of dereliction potentially deriving from situations of non-utilisation or under-utilisation. To date, 29,435 square metres surface area of monumental buildings have been restored to public enjoyment. There are seven individual enhancement projects still under way relating to: the Forte di Belvedere, Palazzo Vecchio, the Grandi Oblate, San Firenze, the Basilica of Santissima Annunziata, Piazzale Michelangelo and the Fortezza da Basso.

### 3 | THE TRANSPORT SYSTEM

Two pilasters of the Action Plan are the concepts of **sustainable transport and the reduction of air pollution**. The transport system is one of the main issues that the local authorities have to address on a daily basis in order to ensure a satisfactory quality of life for the citizens. The Historic Centre of Florence attracts not only many citizens resident in the suburban areas and bordering municipalities, but also a large number of tourists. This leads to serious problems of urban traffic, congestion of the road network and major air and noise pollution within the World Heritage site.

Balancing residential requirements (and related services) economic functions and the conservation of the site demands constant and attentive commitment. Consequently, the City Council continues to boost

the promotion of electric vehicles and bike sharing to stimulate **eco-friendly** transit and car sharing to resolve the problem of traffic in the metropolitan area, as well as providing incentives for the use of electric and eco-diesel minibuses and implementing the construction of new cycle paths, new car parks, pedestrian precincts and Restricted Traffic Areas. The plan for sustainable transport within the urban area comprises the completion of the Florentine tramway. The **construction of new tram lines** is aimed at restricting the use of private cars and hence reducing the air pollution. The overall project for the metropolitan area aims at creating a network of tram lines for rapid mass transport, directly linking the main urban centres of the various Municipalities of the Metropolitan area (Florence and its belt). As things stand at present, the first line, no. 1 to Scandicci, has been concluded and work has begun on Line no. 2 "Amerigo Vespucci Airport of Florence to Piazza della Libertà" and Line no. 3 running between Florence and Careggi (where the main city hospital is located). The construction of two new tram lines can reduce Co2 emissions by 26,000 tons. All UNESCO World Heritage Sites are universal places and they belong to the whole of humanity, without distinction. Bearing this principle in mind, it is important that the Historic Centre should be accessible to all, and especially to the diversely able for whom much is still to be done, in addition to the pedestrianisation of the centre and the graduation of kerbs in the vicinity of pedestrian crossings in the Historic Centre.

### 4 | THE RIVER ARNO AND CLIMATE CHANGE

Sudden climate changes all over the planet are becoming inexorably more frequent, causing meteorological phenomena of sometimes tragic environmental and social impact. Even the city of

Florence has recently been struck by three events that put the city severely to the test: the gale-force winds of 5 March, the whirlwind of 1 August and the torrential rain of 19 September 2015. These events also had repercussions on the palazzi and the historic monuments and the local institutions have become aware of the consequences of these changes upon the city, moving in two directions: **mitigation** and **adaptation**.

The mitigation involves primarily strategies for disseminating an adequate awareness of the risks, in order to make the citizens informed and resilient; the consciousness of the city helps to prevent negative consequences for the territory.

The strategies of adaptation involve strategic planning and the drafting of protocols for behaviour in emergencies. The strategic planning includes the preparation and approval of important risk management instruments such as the *Flood Risk Management Plan* (PGRA), the *Provisional Plan for Hydraulic Risk* (PSRI), the *Provisional Plan for Snow Risk* (PSRN) and the *Provisional Plan for Seismic Risk* (PSRS). The drafting of protocols, primarily by the Superintendency for the Arts and the Landscape, in the case of Florence also means addressing flood events.

The *EC Directive 2007/60/EC* on the assessment and management of flood risks, incorporated into Italian law through *Legislative Decree no. 49 of 23 February 2010*, assigns to the bodies responsible for land protection the objective of reducing the negative consequences deriving from floods not only for human health, but also for the territory, the environment and the cultural heritage. Recently, through the approval of *Resolution no. 395 of 7 April 2015*, the Tuscan Regional Authority modified the system of Regional Weather Alert by introducing the “heavy storm risk”, which also affects the Historic Centre of Florence. The new system, in force since July 2015, establishes: 1. Four colours to identify

the different levels of alert; 2. Areas of alert more consistent with the characteristics of the regional territory; 3. Simplified weather forecasts that are easier to understand; 4. Extension of the 24H control by the regional operational structures for the surveillance of phenomena during the alerts. The *Flood Risk Management Plan* is currently in the public consultation stage, after which the details will be defined and it will be definitively approved by December 2015.

Over the years there have been several floods in the Arno basin, such as that of 1966 which is still engraved in the memories of all the citizens and many other people besides. The philosophy behind actions aimed at not increasing the danger stems from an awareness that the flood risk cannot be removed but only managed. The projects undertaken are conceived to **mitigate potential damage to the moveable cultural heritage and properties due to flood events** and to elaborate methods for managing sudden floods. To minimise the damage, it is essential that all the citizens are duly informed about the effects of a flood, the areas that could be struck and how to behave in the case of an alert. On 28 January 2010 the draft *Memorandum of Understanding regarding safety measures for the Florentine cultural heritage in the event of flooding of the river Arno* was signed between the Prefecture of Florence, the Arno River Basin Authority, the Tuscan Regional Authority, the Municipality of Florence and the peripheral offices of the Ministry of Culture and Tourism (MiBACT). The project involved the performance of a reconnaissance survey of the buildings of cultural interest present in the Historic Centre of the city of Florence positioned in areas potentially subject to flooding. Despite this, the river has always been an important resource for the Historic Centre of Florence, intimately tied up with the city’s history and culture, its environment and its society. The idea is to bring about a new, more propitious vision of the river

Arno in which it is seen as a resource to be cared for, enhanced and enjoyed. On the basis of a greater awareness of the importance of the Arno it is therefore possible to plan future actions that place the citizens, the visitors and the monumental and artistic heritage of Florence in safety, while making **the river into an accessible, attractive and enjoyable element** of the city. At the level of environmental awareness, it could be useful to find ways to actively involve the citizens in the management of the green spaces within the Historic Centre, such as the experience of the *Associazione Orti Dipinti* in the Garden of Borgo Pinti or the crowdfunding campaign launched by *Planbee* to regenerate the botanical gardens, the Giardino dei Semplici.

## 5 | LIVEABILITY, COMMERCE AND RESIDENCE IN THE HISTORIC CENTRE

The Historic Centre of Florence is a living site, and its value does not reside only in the places, the works of art and the monuments that it contains, but also in the people who live in it on a daily basis. The **social mix** which has characterised the Historic Centre for centuries preserves and strengthens its essence. The aristocratic classes and the ordinary people, craftsmen, bankers and traders have always lived side by side in the city of Florence, together constructing the city's historic identity. It is crucial to ensure that this coexistence, which has persisted for centuries, is not lost and that the processes of **gentrification** are limited as far as possible so as to maintain the identity of the World Heritage site intact. As a logical consequence, the citizens have to be protected, assuring them a good quality of life within the Historic Centre, paying attention to the aspects linked to services, to the offer of culture, education and housing, to the river environment and the urban lifestyle (both tangible and intangible elements).

More specifically, the issues of degeneration, security, the combination of high rents and the reduction in the buying power of the medium-low income brackets, property speculation and holiday rentals, extensive real estate in the hands of large companies, the lack of services for citizens and the nightlife problem are all key questions that have an enormous influence on the lives of the citizens and have generated a reduction in the number of residents in the Historic Centre. An integrated plan that schedules actions for a *Firenze Vivibile* (Liveable Florence), in other words the implementation of measures for the protection and decorum of the cultural heritage of the city centre, is the path that the City Council intends to pursue to ensure that Florence is a pleasant place both to visit and to live in for long periods.

The project of **social housing** which has revitalised the complex of the former prison of the Murate in the district of Santa Croce undoubtedly represents a good practice of urban regeneration. Through the creation of social housing, still in progress, a balanced "part of the city" has been recreated: a relational space of a family and social nature, a contemporary form of residence that retrieves the social dimension of life in the Historic Centre. With a view to protecting the persistence of residence within the Historic Centre, the redevelopment of the complex factored in its reutilisation for both cultural events and for residential purposes.

*Ministerial Decree 112 of 22 April 2008* defines **social housing** as "property units for residential use on permanent rental, performing the function of general interest in safeguarding social cohesion, and solving the housing problem for disadvantaged families and individuals who cannot afford to pay the rents for accommodation on the free market" (Ministry for Infrastructures, 2008)

CECODHAS - *Comite Europeen de Coordination de l'Habitat Social*, defines **social housing** as the set of accommodation and services, actions and

## 8.3 THE CHOICE OF PROJECTS

instruments aimed at providing, through defined rules of assignation, adequate housing to families that have difficulty in finding housing at market conditions, since they are unable to acquire credit or because they are suffering from particular difficulties (Cecodhas, 2007).

As regards the public space, the Department of Architecture of the University of Florence, in collaboration with the UNESCO Office, has drafted a set of *Guidelines* for the urban image of the *Historic Centre of Florence* and has developed four projects related to the main nodes for access to the Historic Centre (Piazza della Libertà, Porta Romana, Piazza Beccaria and Porta al Prato) in consideration of the passage of the tramway. Solutions were also studied and proposed for the enhancement of the urban image during temporary events such as the historic football match in Piazza Santa Croce, together with an evaluation of the compatibility of intervention and possible layouts for Piazza della Repubblica in the hypothesis of an underground tramway route through the Historic Centre (Francini, C., Capitanio, C., Anti, V., Aprile, C., Romano, I., M., 2014).

More specifically, attention will be paid to the areas of transformation (AT) inside the Core Zone scheduled in the Planning Regulations.

As regards commerce in the Historic Centre, the City Council will adopt new regulations which, based on the Outstanding Universal Value of the World Heritage site, aim to stem the tide of total deregulation of commercial activities, favouring instead the historic shops. This is currently under approval by the Municipal Executive Committee.

The Management Plan is a flexible series of operational rules and conceptual ideas involving a plurality of subjects, which is designed to evolve by factoring in updates and modifications to match the changing circumstances of the environment it is aimed at. It is, therefore, a strategic document which embodies a Vision for the World Heritage site and establishes parameters and indicators that make it possible to achieve the desired Mission. A further step in this direction is the development of the Action Plan and the choice of the initiatives to be supported for an effective and efficacious management of the site.

The macro-areas into which the project initiatives are broken down are:

- A** | Management of the tourist system;
- B** | Conservation and knowledge of the monumental heritage;
- C** | Transport system;
- D** | The river Arno and climate change;
- E** | Liveability, commerce and residence in the Historic Centre.

The selected projects are included in the Table in the following pages with reference to the strategic objectives defined by the “5 Cs” and are broken down into the five thematic areas currently considered most relevant. For each project the following elements are indicated: project name; bodies responsible for the action; reference to the **Mission** (KNOWING, LIVING AND SAFEGUARDING); **duration** (short (0-1 year) medium (1-3 years) and long-term (3-6 years) timeframes); **monitoring indicators** (to validate the state of progress of the activities) and the “5 Cs” (strategic objectives); **the criticalities** affecting the integrity of the site which the projects are addressing. The choice of the project initiatives to be included in the Action Plan, in the drafting phase or already in progress, was based on the extent to which they tangibly sustain and preserve the Outstanding Universal Value of the site, their relevance to the five strategic objectives and their concrete capacity to respond to the potential emergencies which could affect the Historic Centre.

## 8.4 THE MONITORING SYSTEM

The drafting of the Management Plan is part of a circular process which starts from the analysis of the territory and the definition of the objectives, takes in the participatory phase, and then those of realisation (Action Plan), implementation and evaluation (monitoring, which is again also analysis) and then goes back to a subsequent redefinition of the specific objectives; this procedure follows the requirements set forth in article 111 of the *Operational Guidelines of 2015*.

The fundamental tool for ensuring the effective implementation of the Management Plan is to establish a system of monitoring. In substance, the drafting of the Management Plan is merely a necessary condition for the success of its implementation, but is not in itself sufficient: adequate and effective monitoring tools are called for. The critical factor of success resides in the capacity to identify the projects as real and tangible actions which can genuinely mitigate the criticalities of the site. And it is precisely in this phase that the monitoring proves to be the most appropriate instrument for guaranteeing this effective containment of the risks.

Therefore, it stands to reason that **the monitoring indicators have to be defined** for each individual project identified, so that the system for data collection and reporting can be built on them in such a way as to permit a system of corrective feedback on the Management Plan. Monitoring the projects and assessing the efficacy of the actions implemented in the Action Plan consists essentially of controlling the macro-emergencies and supervising the process of management of the site itself.

Within the context of the Management Plan the monitoring and evaluation process is defined in two phases:

- **ex-ante** - concentrating on validating the consistency of the project in relation both to the Mission of the UNESCO Historic Centre of Florence Office and to the preservation of the OUV;

- **in itinere** - validation of the state of progress of the projects, identifying the monitoring indicators and checking on the achievement or otherwise of the project objectives over time.

In short:

### Phase 1: EX ANTE PROJECT VALIDATION

Evaluation ambit: detection and analysis of the criticalities/threats of the site

EVALUATION DIMENSION: Does the project aim to sustain the Outstanding Universal Value of the site?

### Phase 2: IN ITINERE MONITORING

Evaluation ambit: identification of the monitoring indicators, collection of the data and analysis of the efficacy of the project over time.

EVALUATION DIMENSION: is the analysed project truly valid and effective for the achievement of the stated objective? Does the project action mitigate the risk factor?

In the light of what is stressed above, the UNESCO Office of the Municipality of Florence ought to constantly monitor the Action Plan, with a breakdown of activities into two different levels:

- A | validation of the state of progress of the projects through periodical meetings with the promoter bodies;
- B | monitoring of the selected projects through collection of data and the use of the indicators.

In monitoring the projects included in the Management Plan the following aspects will be specified: the source of the data detected (statistical report, project technical report, graphic printouts, questionnaires), the type of data (quantitative or qualitative) and the frequency of monitoring (six-

monthly or annual). In this way, the Management Plan can be updated and adapted to the processes of change in the Florentine context and the specific requirements that emerge over time.

Beyond the far from negligible aspect of the real measurability of the indicators, the procedure of monitoring also needs to be underscored. This is in fact understood as regular meetings with residents, shopkeepers and city users, in other words periodical occasions of **consultation with the citizens**, which are particularly useful for building and maintaining trust between the parties and credibility over time apropos what was shared during the participatory process. In the final analysis, it is a question of producing a model of Monitoring Evaluation of the Management Plan as a whole and more specifically of the Action Plan. This has to be built on concepts of measurability, reliability, responsibility, transparency and sharing with the stakeholders and consultation with the citizens. As regards the Action Plan this continual monitoring materialises in:

- **Data collection and continual information exchange** (feasibility and measurability of the projects);
- **Participatory process** (consultation with the citizens);
- **Concerted and shared evaluation** (meetings with the stakeholders and Steering Committee).

**For this reason it is fundamental to establish the modes of operation to be followed by the principal authorities and institutions, that is the stakeholders operating in the Historic Centre, so that the site representative can acquire the necessary documentation to monitor the progress of the projects, view new project proposals and proceed to carry out the *Heritage Impact Assessments* on them.**

This supervision of the project initiatives ought to be considered in the light of article 172 of the *Operational Guidelines* updated in 2015, where it is stated that the World Heritage Committee invites the States Parties to the Convention to inform the Committee, through the Secretariat, of their intention to undertake or to authorize in an area protected under the Convention major restorations or new constructions which may affect the Outstanding Universal Value of the property. Notice should be given as soon as possible (for instance, before drafting basic documents for specific projects) and before making any decisions that would be difficult to reverse, so that the Committee may assist in seeking appropriate solutions to ensure that the Outstanding Universal Value of the property is fully preserved. (ICOMOS, 2011).

Consequently, the UNESCO Office of the Municipality of Florence forecasts for 2016 the start of a process of **Heritage Impact Assessment** for certain projects and their development on the World Heritage site. Such analysis will ensure, in line with the method presented in the *ICOMOS Guidance on Heritage Impact Assessments for Cultural World Heritage Properties* (2011), measurement of the negative and/or positive impact of one or more projects on the Outstanding Universal Value of the property and the identification of measures required to mitigate any potentially negative impact.



## 8.5 CONCLUSIONS

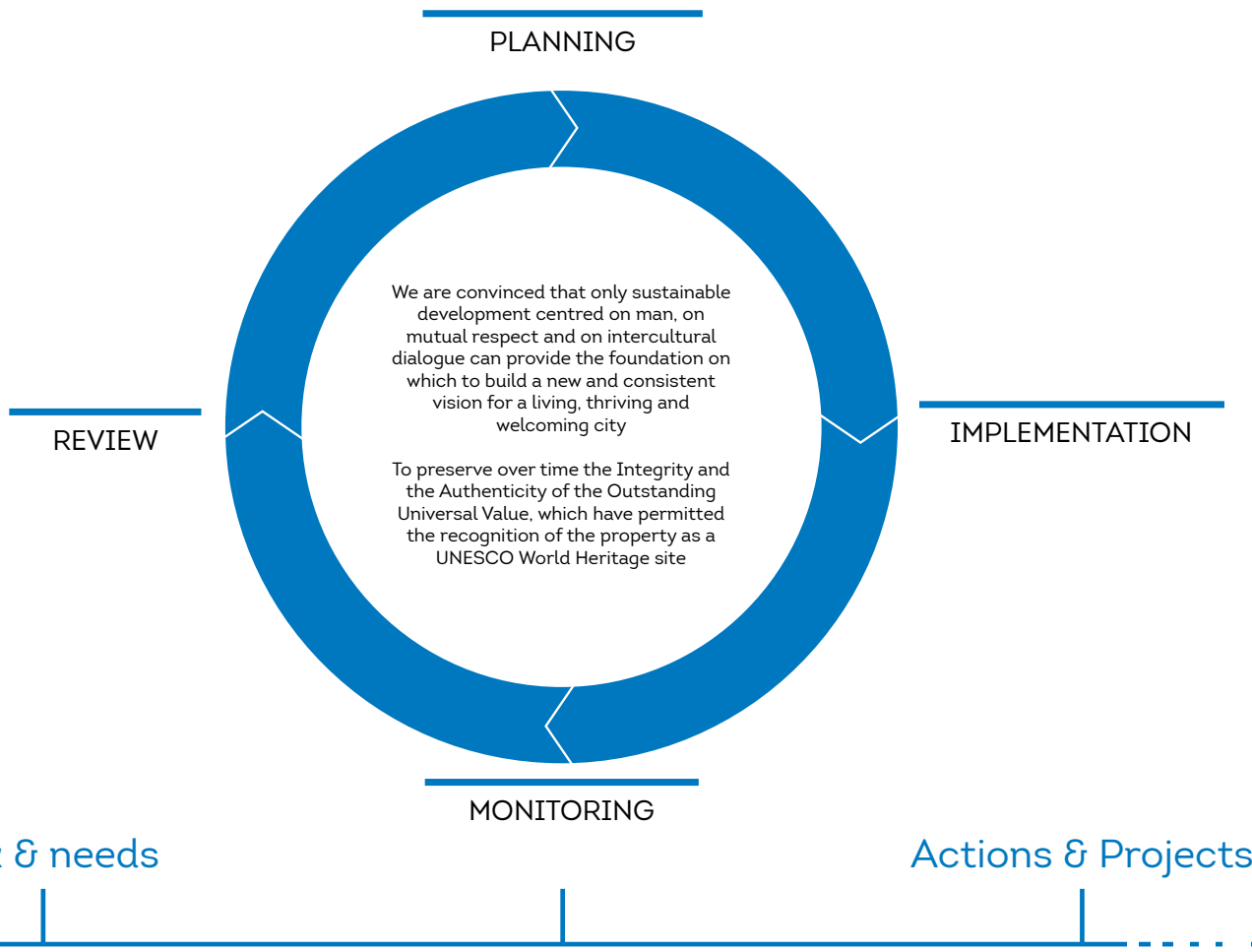
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**The Management Plan has proved to be an important link between the various institutions and bodies operating in the sector of conservation, development and awareness-raising regarding the World Heritage. Therefore this potential needs to be increasingly exploited and expanded in the future.**

It is indeed necessary to strengthen the relations with the various bodies and institutions operating in the area and with the people living in the Historic Centre, developing increasingly more effective means of communication between the various stakeholders, the inhabitants and the UNESCO Office of the Municipality of Florence. It is important that material and documentation functional to the identification and monitoring of practices/projects of conservation, development and enhancement within the World Heritage Site are communicated and shared with the Office. This ensures a more strategic and shared planning as well as an effective monitoring of the actions and hence of the review of the Management Plan.

**It is therefore important that the Management Plan is used, known and recognised by the greatest possible number of stakeholders, and that they see it as a system that connects the various stakeholders and the related projects that affect the Outstanding Universal Value of the UNESCO site.**

From this perspective, while continuing to be open to new communication prospects, the Focus Groups and the B2B meetings with the various stakeholders related to the Management Plan will continue to be employed. As regards the involvement of the local community, on the other hand, the Consultation Marathon could become a regular appointment for the participation of the local community in the Management Plan of the Historic Centre of Florence, UNESCO World Heritage Site.



# ACTION PLAN 2016-2020

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Historic Centre of Florence  
UNESCO World Heritage



FIRENZE  
PATRIMONIO  
MONDIALE

# MANAGEMENT OF THE TOURIST SYSTEM

## General objectives:

To define new instruments to manage the tourist flows

To promote innovative activities for visitor information and reception

To develop areas external to the Historic Centre and implement strategies for decentralisation of the cultural offer

3/5 YEARS

| NAME OF PROJECT AND PROMOTER BODY | TOURIST DESTINATION MONITORING CENTRE (OTD)   | MISSION  | KNOWING |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
|-----------------------------------|---|--|---------|--------------|---|-------------------|---|---------------|---|-------------|--|--|---------------|--|--------------|---|-------------------------------|--|----------------------------|--|-----------------------|--|---------------------------|--|--|
|                                   | Municipality of Florence – Economic Activities and Tourism Department, Centro Studi Turistici di Firenze, University of Florence  |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| DESCRIPTION                       | The project aims to empower the local tourism networks, following the model proposed by NECSTouR, the network of European Regions for a Sustainable and Competitive Tourism, actively promoting appropriate consultation tools to ensure participatory processes related to the issues of sustainable tourism. The project intends to analyse, monitor and foster social dialogue between the City Council and sector operators in order to activate policies aimed at a correct tourist development of the destination. The ten issues addressed in the project are: <b>1</b> impact of transport; <b>2</b> quality of life of residents and tourists; <b>3</b> quality of work; <b>4</b> expansion of the demand/supply ratio in relation to deseasonalisation; <b>5</b> protection of the cultural heritage; <b>6</b> protection of the environmental heritage; <b>7</b> protection of the destination identity; <b>8</b> reduction of the natural resources, <b>9</b> reduction of energy consumption; <b>10</b> reduction and management of waste. |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>To draft an experimental model for monitoring sustainable tourism in Tuscany that can contribute to the construction of a coordinated information platform between the European regions that in 2007 subscribed to the Agenda “for a Sustainable and Competitive European Tourism”. This later became the NECSTouR network, aimed at improving the exchange of collaborative experiences between tourism and other related sectors.</li> </ul>   | <ul style="list-style-type: none"> <li>To create a system of sustainable tourism indicators.</li> <li>To build an authentic permanent Monitoring Centre, in the form of an operational instrument at the service of the City Council and private operators. This Centre ought to be able to evaluate and steer the territorial tourist reception system, with particular focus on sustainability aspects and the capacity to compete on the tourist market.</li> </ul> |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>Creation of management plan for the indicators connected with the topics of reference 1/1</li> </ul>   | <ul style="list-style-type: none"> <li>Number of authorities involved</li> </ul>   |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| STRATEGIC LINES: THE FIVE “C’s”   | <table border="1"> <thead> <tr> <th>CREDIBILITY</th> <th></th> </tr> </thead> <tbody> <tr> <td>CONSERVATION</td> <td>•</td> </tr> <tr> <td>CAPACITY BUILDING</td> <td>•</td> </tr> <tr> <td>COMMUNICATION</td> <td>•</td> </tr> <tr> <td>COMMUNITIES</td> <td></td> </tr> </tbody> </table>   | CREDIBILITY  |         | CONSERVATION | • | CAPACITY BUILDING | • | COMMUNICATION | • | COMMUNITIES |  | <table border="1"> <thead> <tr> <th>CRITICALITIES</th> <th></th> </tr> </thead> <tbody> <tr> <td>MASS TOURISM</td> <td>•</td> </tr> <tr> <td>URBAN TRANSPORT AND POLLUTION</td> <td></td> </tr> <tr> <td>FLOODING OF THE RIVER ARNO</td> <td></td> </tr> <tr> <td>DECREASE IN RESIDENTS</td> <td></td> </tr> <tr> <td>CONSERVATION OF MONUMENTS</td> <td></td> </tr> </tbody> </table> | CRITICALITIES |  | MASS TOURISM | • | URBAN TRANSPORT AND POLLUTION |  | FLOODING OF THE RIVER ARNO |  | DECREASE IN RESIDENTS |  | CONSERVATION OF MONUMENTS |  |  |
| CREDIBILITY                       |   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| CONSERVATION                      | •   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| CAPACITY BUILDING                 | •   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| COMMUNICATION                     | •   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| COMMUNITIES                       |   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| CRITICALITIES                     |   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| MASS TOURISM                      | •   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| URBAN TRANSPORT AND POLLUTION     |   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| FLOODING OF THE RIVER ARNO        |   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| DECREASE IN RESIDENTS             |   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |
| CONSERVATION OF MONUMENTS         |   |  |         |              |   |                   |   |               |   |             |  |  |               |  |              |   |                               |  |                            |  |                       |  |                           |  |  |

3/5 YEARS

| NAME OF PROJECT AND PROMOTER BODY | FIRENZE GREENWAY  | MISSION  | KNOWING - LIVING |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
|-----------------------------------|---|--|------------------|--------------|---|-------------------|---|---------------|---|-------------|--|---|---------------|--|--------------|---|-------------------------------|---|----------------------------|--|-----------------------|--|---------------------------|--|--|
|                                   | Fondazione Parchi Monumentali Bardini e Peyron, Municipality of Florence – Culture and Sport Department, Environment Department   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| DESCRIPTION                       | Conceived to create a tourist-cultural itinerary of 15 km in the Oltrarno district of Florence within the UNESCO World Heritage site. The Greenway project is intended to complete the already existing route consisting of three separate itineraries passing through gardens that belong to different institutions: the Boboli Gardens (Ente Cassa di Risparmio di Firenze), the Boboli Gardens (Uffizi Gallery), and the Bobolino Garden (Municipality of Florence) with a view to enhancing knowledge of this unique route winding through the hills of the Florentine Oltrarno district. The project begins with the drafting of a Masterplan of the Greenway which includes the Viale dei Colli, the ramps and the Bobolino garden. Furthermore, the new UNESCO site of the Villa di Poggio Imperiale can be a central part of the itinerary. The project action is aimed at specific operations of maintenance and restoration, the creation of a specific signage system and the production of both paper and electronic information tools. |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>To offer a valid alternative to the traditional routes through the historic centre and the concentration of tourists along the classic museum route between Palazzo Vecchio and Palazzo Pitti.</li> <li>To alleviate human pressure by the creation of a new offer involving the development of the Oltrarno district for tourist purposes.</li> <li>To produce local signage and a guide to the itinerary.</li> </ul>   | <ul style="list-style-type: none"> <li>To offer both citizens and visitors the chance to discover a new itinerary which is a city walk and a nature path rolled into one.</li> <li>To foster an awareness of the cultural and natural heritage of Florence and the sense of identity of the citizens.</li> <li>To create value and generate economic activities, in relation both to tourism and as a result of commercial and real estate investments.</li> </ul> |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>Production of Greenway itinerary guide 1/1</li> <li>Development of signage project 1/1</li> <li>Signature of Memorandum of Understanding</li> </ul>  |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
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| CREDIBILITY                       |   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| CONSERVATION                      | •   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| CAPACITY BUILDING                 | •   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| COMMUNICATION                     | •   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| COMMUNITIES                       |   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| CRITICALITIES                     |   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| MASS TOURISM                      | •   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| URBAN TRANSPORT AND POLLUTION     | •   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| FLOODING OF THE RIVER ARNO        |   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| DECREASE IN RESIDENTS             |   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |
| CONSERVATION OF MONUMENTS         |   |  |                  |              |   |                   |   |               |   |             |  |   |               |  |              |   |                               |   |                            |  |                       |  |                           |  |  |

1/3 YEARS

**NAME OF PROJECT AND PROMOTER BODY**

**STUDY ON THE LOAD CAPACITY OF THE HISTORIC CENTRE**

**MISSION**

**KNOWING**

UNESCO Office of the Municipality of Florence, CIRT – Inter-university Centre for Tourism Research (Universities of Florence, Pisa, and Siena)  
DISEI – Economic and Business Science Department (University of Florence)

**DESCRIPTION**

Considering the pressure of tourist flows, it is essential to carry out an evaluation study on the load capacity of the Historic Centre of Florence and the maximum number of tourists that the site can support. This research will focus on: the physical load capacity, referred to the deterioration threshold of the cultural and natural resources; the economic load capacity, the threshold of visit quality reduction; the social load capacity, which considers the threshold above which the activities destined to residents are hampered. The research comprises a detailed mapping of the Historic Centre complete with analysis of the resources that characterise the itineraries, with a view to activating pilot tests on alternative routes to reduce congestion and permit the redistribution of tourist flows over space and time. The technology for mapping the flows, both spatially and quantitatively, could be based on solutions employing sensors featuring high technology but low usage costs for the Municipalities, inclusive of access to the analytics platform (i.e. Placemeter). This technology permits real-time detection of the efficacy of pilot initiatives for the decongestion of specific areas.

**PROJECT OBJECTIVES**

- To measure the state of “tourist pressure” and the sensitivity of the pilot tests for relief of congestion.
- To forecast future scenarios of tourist development.
- To implement a strategy for visitor management through the use of detection techniques.
- To ensure that the tourist pressure does not hamper the access of residents to the city’s cultural heritage.
- To ensure the sustainability of the site, maintaining the balance between the assets on offer and the conservation of the non-renewable resources to ensure that they do not deteriorate.

**MONITORING INDICATORS**

- Number of meetings with operators for the performance of the project pilot tests
- Number of operators involved
- Number of sensors installed

**STRATEGIC LINES: THE FIVE “C’s”**

|                   |   |
|-------------------|---|
| CREDIBILITY       | • |
| CONSERVATION      | • |
| CAPACITY BUILDING | • |
| COMMUNICATION     | • |
| COMMUNITIES       | • |

**CRITICALITIES**

|                               |   |
|-------------------------------|---|
| MASS TOURISM                  | • |
| URBAN TRANSPORT AND POLLUTION |   |
| FLOODING OF THE RIVER ARNO    |   |
| DECREASE IN RESIDENTS         |   |
| CONSERVATION OF MONUMENTS     |   |

1/3 YEARS

**NAME OF PROJECT AND PROMOTER BODY**

**THE PATH OF THE PRINCE**

**MISSION**

**KNOWING – LIVING**

Uffizi Gallery, UNESCO Office of the Municipality of Florence

**DESCRIPTION**

The working group has presented a proposed agreement for the enjoyment and enhancement of the secret route known as the “Path of the Prince”. The itinerary links the three buildings that were of foremost importance during the reign of Cosimo I unwinding from Palazzo Vecchio, through the Uffizi Gallery and the Vasari Corridor, to the Pitti Palace and the Boboli Gardens. The reopening project, included in the 2006 Management Plan for the site, was temporarily experimented between 14 April and 30 June 2010. The route, which was operative from 1996 to 2003, is currently open only on special occasions. Despite this, the virtual itinerary has already been created and the guide can be downloaded online from the *Florence Heritage* portal.

**PROJECT OBJECTIVES**

- To allow visitors to enjoy an historic-artistic itinerary of the greatest interest.
- To confirm the desire for collaboration between the institutions and the tourism operators present within the territory.

**MONITORING INDICATORS**

- Realisation of the itinerary 1/1
- Internet contacts on the Florence Heritage portal
- Number of downloads of the online guide to the itinerary
- Number of days open per month 8/30

**STRATEGIC LINES: THE FIVE “C’s”**

|                   |   |
|-------------------|---|
| CREDIBILITY       |   |
| CONSERVATION      |   |
| CAPACITY BUILDING | • |
| COMMUNICATION     | • |
| COMMUNITIES       | • |

**CRITICALITIES**

|                               |   |
|-------------------------------|---|
| MASS TOURISM                  | • |
| URBAN TRANSPORT AND POLLUTION |   |
| FLOODING OF THE RIVER ARNO    |   |
| DECREASE IN RESIDENTS         |   |
| CONSERVATION OF MONUMENTS     | • |

**NAME OF PROJECT  
 AND PROMOTER BODY**

**FIRENZE CARD AND FIRENZE CARD PLUS**

Municipality of Florence – Culture and Sport  
 Department, Economic Activities Department

**MISSION**

**KNOWING – LIVING**

**DESCRIPTION**

Firenzecard is the official pass for the museums of the city of Florence. The project was conceived to offer an integrated system of cultural services that permits the visit to 72 museums, cultural monuments, villas and historic gardens, enjoying priority access. The card lasts for 72 hours from its first use and costs 72.00€. It is valid for visits to all the permanent museum collections as well as exhibitions and all the other activities organised in the museums belonging to the circuit, offering priority access with no booking required. The Firenze Card 'Plus', is an extra pass for transport services and products offered by the local economic operators.

**PROJECT  
 OBJECTIVES**

- To lay the foundations of a city museum system which, having overcome the difficulties posed by the different ownership of the various Florentine museums, can succeed in achieving a unified identity.
- To provide the Florentine museum system with tools that put it on a par with the other great European art cities.
- To stimulate a redistribution of tourist flows by directing visitors to less crowded museums.

**MONITORING  
 INDICATORS**

- Number of museums present in the circuit/ number of museums in the territory
- Number of visitors to the museums > 200 thousand entries with Firenze Card per year
- Number of entries to museums outside the Core Zone / Number of entries to museums in the Core Zone

**STRATEGIC LINES:  
 THE FIVE "C's"**

|                          |   |
|--------------------------|---|
| <b>CREDIBILITY</b>       | • |
| <b>CONSERVATION</b>      | • |
| <b>CAPACITY BUILDING</b> | • |
| <b>COMMUNICATION</b>     | • |
| <b>COMMUNITIES</b>       |   |

**CRITICALITIES**

|                                      |   |
|--------------------------------------|---|
| <b>MASS TOURISM</b>                  | • |
| <b>URBAN TRANSPORT AND POLLUTION</b> |   |
| <b>FLOODING OF THE RIVER ARNO</b>    |   |
| <b>DECREASE IN RESIDENTS</b>         |   |
| <b>CONSERVATION OF MONUMENTS</b>     |   |

# CONSERVATION AND KNOWLEDGE OF THE MONUMENTAL HERITAGE

## General objectives:

- a) to coordinate the operations of maintenance of the monumental complexes
- b) to enhance models of voluntary work taking care of the monumental heritage
- c) to identify and define alternative sources of financing (sponsorship, crowdfunding)
- d) to raise awareness and knowledge of the cultural and historic value of Florence as a World Heritage site

1/3 YEARS

| NAME OF PROJECT AND PROMOTER BODY | HECO (HERITAGE COLORS)   | MISSION   | SAFEGUARDING   |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
|-----------------------------------|--|---|--|--------------|---|-------------------|---|---------------|---|-------------|---|--|---------------|--|--------------|--|-------------------------------|--|----------------------------|--|-----------------------|--|---------------------------|---|--|--|
|                                   | UNESCO Office of the Municipality of Florence and DIDA - Heritage CityLab (Department of Architecture of the University of Florence)   |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| DESCRIPTION                       | The HECO project, an integrated system of open data of the architecture of the Historic Centre, is based on recognition of the chromatic language of the architecture. It aims to develop guidelines and applications for use in urban prevention and maintenance operations. The project ought to be useful in a number of fields. In the sphere of programmed maintenance and prevention, the monitoring of operations carried out on the architectural heritage makes it possible to plan future controls and operations, setting alerts when the maximum time between one monitoring and the following one has expired. In the framework of management of the art city it is possible to know the economic requirements for the actions of maintenance and renovation of the facades of the buildings. In the area of planning, it is possible to know and visualise the priorities of action for a conscientious programming of the maintenance actions. In the sphere of urban decor, the survey of the colours of the grounds, the cornices and the basements enables the definition of appropriate methods for the conservation and enhancement of the building facades, with identification of the chromatic matrices, the colour palettes and the material prototypes. |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>• To catalogue the listed buildings in the Historic Centre (pursuant to Law 1089/39) using an Open Data system on a geo-referenced GIS base.</li> <li>• To monitor the state of conservation of the public and private buildings, the historic gardens, the pavements of the streets and squares, indicating the aspects of deterioration, the priorities, the criticalities and the methods of execution for a programmed management of the operations.</li> </ul>   | <ul style="list-style-type: none"> <li>• To enhance <i>the Heritage Colors</i>, an expression of the architectural and urban identity of the city, through the colours that adorn it and underscore aspects of its decor.</li> <li>• To draft strategic guidelines for the performance of operations of prevention, maintenance and conservation of the architectural features of the historic Florentine building stock and the open spaces which specifically distinguish this particular UNESCO site.</li> </ul> |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>• Number of buildings of special interest monitored</li> <li>• Number of colour surveys carried out on the same number of facades</li> </ul>  | <ul style="list-style-type: none"> <li>• Number of shades recorded and archived</li> <li>• Number of architectural complexes with historic parks and gardens</li> </ul>   | <ul style="list-style-type: none"> <li>• % random sample blocks completed</li> </ul> |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
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| CREDIBILITY                       | •  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| CONSERVATION                      | •  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| CAPACITY BUILDING                 | •  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| COMMUNICATION                     | •  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| COMMUNITIES                       | •  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| CRITICALITIES                     |  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| MASS TOURISM                      |  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| URBAN TRANSPORT AND POLLUTION     |  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| FLOODING OF THE RIVER ARNO        |  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| DECREASE IN RESIDENTS             |  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| CONSERVATION OF MONUMENTS         | •  |   |  |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |

1/3 YEARS

| NAME OF PROJECT AND PROMOTER BODY | APPLICATION OF BUFFER ZONE  | MISSION  | SAFEGUARDING |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
|-----------------------------------|---|--|--------------|--------------|---|-------------------|---|---------------|---|-------------|---|--|---------------|--|--------------|--|-------------------------------|--|----------------------------|--|-----------------------|--|---------------------------|---|--|--|
|                                   | University of Florence, UNESCO Office of the Municipality of Florence   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| DESCRIPTION                       | The creation of a UNESCO Historic Centre of Florence "Buffer Zone" is intended to implement effective protection measures for the Historic Urban Landscape, as defined by UNESCO in the Memorandum of Vienna. The identification of the Buffer Zone for the Site was made by processing the data originating from the survey and from the indexing of the relevant views and vista points and by superimposition of different levels of protection (areas with landscape restraints, listed buildings, areas of archaeological interest, parks, green areas of particular importance, minor historic centres, rivers etc.) The Buffer Zone was approved by the World Heritage Committee on 6 July 2015: the eighteen vista points and the respective visual axes have been included among the "protections" in the revision of the Strategic Plan approved by the Municipality of Florence on 31.12.2014. |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>• To update the <i>Buffer Zone</i> of the Florence UNESCO site by processing the data originating from the survey and from the indexing of the relevant view and vista points accessible to the public which contribute to making up the identity of the monumental Historic Centre.</li> <li>• To integrate the <i>Buffer Zone</i> with the existing territorial planning instruments.</li> </ul>   | <ul style="list-style-type: none"> <li>• To define management instruments for the Historic Urban Landscape all around and within the UNESCO site.</li> <li>• To boost the uniqueness of the site via valorisation of the integrity and the protection of all the elements making up the ancient territorial system.</li> </ul> |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>• Approval of the resolutions acknowledging the Buffer Zone passed by the 4 Municipalities</li> </ul>  | <ul style="list-style-type: none"> <li>• Achievement of the Buffer monitoring revision by at least 2 Municipalities out of 4</li> </ul>  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
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| CREDIBILITY                       | •   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| CONSERVATION                      | •   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| CAPACITY BUILDING                 | •   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| COMMUNICATION                     | •   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| COMMUNITIES                       | •   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| CRITICALITIES                     |   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| MASS TOURISM                      |   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| URBAN TRANSPORT AND POLLUTION     |   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| FLOODING OF THE RIVER ARNO        |   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| DECREASE IN RESIDENTS             |   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |
| CONSERVATION OF MONUMENTS         | •   |  |              |              |   |                   |   |               |   |             |   |  |               |  |              |  |                               |  |                            |  |                       |  |                           |   |  |  |

3/5 YEARS

**NAME OF PROJECT AND PROMOTER BODY** **NUOVI UFFIZI – WORKS OF ARCHITECTURAL AND STRUCTURAL RESTORATION, FUNCTIONAL ADAPTATION WITH THE INSTALLATION OF MECHANICAL, ELECTRICAL AND SPECIAL SYSTEMS** **MISSION** **SAFEGUARDING**  
 MiBACT, Superintendency for the Fine Arts and Landscape of the Provinces of Florence, Pistoia and Prato

**DESCRIPTION** The operation is aimed at: the reorganisation of the spaces and the functions of the entire museum complex; the retrieval of areas previously utilised by the State Archives through operations of restoration and functional and system adaptation; the extension of the exhibition areas and the number of works on display, even for temporary exhibitions; the improvement of the respective visit itineraries, layouts and equipment (repositories, workshops); the updating of the educational apparatus; the expansion of services for the public, in terms of both reception services (reception, cloakroom, cafeteria, bookshop), and of teaching and training (educational services, auditorium). At the end of November 2015 the state of implementation of the Nuovi Uffizi project is as follows: Works completed: new west staircase, photographic department, new repositories, new exhibition galleries on the first floor (Foreign painters, Sixteenth-century, Exhibitions, Seventeenth-century), the Lorraine staircase, second-floor galleries (Thirteenth-century, Giotto and Cimabue, Italian Fifteenth-century, Garden of San Marco, Ricetto delle iscrizioni, Niobe Room). Works in the completion phase: the Lippi, Botticelli, and Leonardo rooms. Works in progress: new vertical connections in the Vicolo dell'Oro, new spaces for temporary exhibitions on the raised-level ground floor of the Magliabechiana library, rehabilitation of the basement floor of the Magliabechiana for the new entrance, service areas and accessory areas for the temporary exhibitions. Works to be done: new ticket office in the east part of the south wing, Archaeology Section, Tapestry and Statuary display areas, Auditorium, Teaching areas, restaurant, bookshop, wardrobe, new eastern staircase.

**PROJECT OBJECTIVES**

- To adapt the entire monumental complex of the Uffizi for use as a museum in line with the most cutting-edge technical-scientific criteria and the current standards of museum functioning and development.
- To improve the conditions of public fruition of the Uffizi Gallery and its attraction within the sphere of cultural tourism.

**MONITORING INDICATORS**

- Percentage ratio between the completed surface and the design surface (state of progress)

| STRATEGIC LINES:<br>THE FIVE "C's" | CREDIBILITY       | • | CRITICALITIES | MASS TOURISM                  | • |
|------------------------------------|-------------------|---|---------------|-------------------------------|---|
|                                    | CONSERVATION      | • |               | URBAN TRANSPORT AND POLLUTION |   |
|                                    | CAPACITY BUILDING |   |               | FLOODING OF THE RIVER ARNO    |   |
|                                    | COMMUNICATION     |   |               | DECREASE IN RESIDENTS         |   |
|                                    | COMMUNITIES       | • |               | CONSERVATION OF MONUMENTS     | • |

1/3 YEARS

**NAME OF PROJECT AND PROMOTER BODY** **GRAPHITI KOMMANDO** **MISSION** **LIVING**  
 Angeli del Bello

**DESCRIPTION** "Graphiti Kommando" is the group of the Angeli del Bello which, through teams of volunteers made up of sector technicians, aims to remove vandalistic writings from the walls and to clean the doors and the shutters of the palazzi which have been dirtied and spoiled by graffiti, posters and stickers, taking action in the parts of Florence suffering from particular deterioration. The operations are aimed at restoring the decorum of the facades prior to a possible future restoration. In the first phase of the project the group worked in the Oltrarno district, subsequently moving on to the Historic Centre, on the strength of the Memorandum of Understanding signed with the Superintendency.

**PROJECT OBJECTIVES**

- To preserve the level of decorum of the city of Florence, taking care of the communal areas by removing vandalistic graffiti from the building of the Historic Centre.
- To clean the walls, the doors and the shutters of palazzi which have been dirtied and spoiled by graffiti.
- To educate people to an informed and respectful use of the communal spaces.

**MONITORING INDICATORS**

- Number of volunteers involved in the various initiatives
- Number of students involved in the promotion of the project
- Number of followers on the social networks
- Number of operations performed

| STRATEGIC LINES:<br>THE FIVE "C's" | CREDIBILITY       |   | CRITICALITIES | MASS TOURISM                  |   |
|------------------------------------|-------------------|---|---------------|-------------------------------|---|
|                                    | CONSERVATION      | • |               | URBAN TRANSPORT AND POLLUTION |   |
|                                    | CAPACITY BUILDING | • |               | FLOODING OF THE RIVER ARNO    |   |
|                                    | COMMUNICATION     |   |               | DECREASE IN RESIDENTS         |   |
|                                    | COMMUNITIES       | • |               | CONSERVATION OF MONUMENTS     | • |



1/3 YEARS

|  |   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
|--|---|--|--|--------------|---|-------------------|---|---------------|---|-------------|---|----------------------|---|--------------|---|-------------------------------|--|----------------------------|--|-----------------------|--|---------------------------|--|
| <b>NAME OF PROJECT AND PROMOTER BODY</b> | <b>FIRENZE PERBENE</b><br>UNESCO Office of the Municipality of Florence   | <b>MISSION</b>   | <b>KNOWING</b>   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| <b>DESCRIPTION</b>                       | Firenze perBene (Florence, the RIGHT way) is a project carried out in collaboration with the Fondazione Angeli del Bello, the Centro UNESCO Centre of Florence, the Fondazione Romualdo Del Bianco – LBT and the University of Florence and its Transdisciplinary UNESCO Chair for Human Development and the Culture of Peace. The project involves a group of specially-trained volunteers who, with the help of two cargo-bikes, distribute to visitors and citizens a card containing a list of the ten rules for good behaviour on the back, and also listing the most useful services available (in Italian and English). Taken together these have the aim of making the visitors to the UNESCO site feel responsible and engaged, in the awareness that they are in contact with a World Heritage property, of unique and outstanding value, which must therefore be preserved and safeguarded for future generations. |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| <b>PROJECT OBJECTIVES</b>                | <ul style="list-style-type: none"> <li>To raise the level of awareness of residents and visitors in relation to the historic and artistic heritage of the Historic Centre of Florence.</li> </ul>   | <ul style="list-style-type: none"> <li>To stimulate a civic sense and to spread among residents, tourists and city users practices of good behaviour in the enjoyment of a UNESCO World Heritage city, considering that everyone ought to contribute to its conservation and enhancement.</li> </ul> |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| <b>MONITORING INDICATORS</b>             | <ul style="list-style-type: none"> <li>Number of volunteers involved</li> </ul>   | <ul style="list-style-type: none"> <li>Number of maps and gadgets distributed</li> </ul>   | <ul style="list-style-type: none"> <li>Number of followers on the social networks</li> </ul> |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
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| CREDIBILITY                              | •   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| CONSERVATION                             | •   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| CAPACITY BUILDING                        | •   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| COMMUNICATION                            | •   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| COMMUNITIES                              | •   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| MASS TOURISM                             | •   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| URBAN TRANSPORT AND POLLUTION            |   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| FLOODING OF THE RIVER ARNO               |   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| DECREASE IN RESIDENTS                    |   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| CONSERVATION OF MONUMENTS                |   |  |  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |

3/5 YEARS

|  |   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
|--|---|---|---------------------|--------------|---|-------------------|---|---------------|---|-------------|---|----------------------|---|--------------|--|-------------------------------|--|----------------------------|--|-----------------------|--|---------------------------|---|
| <b>NAME OF PROJECT AND PROMOTER BODY</b> | <b>FLORENCE I CARE</b><br>Municipality of Florence – Technical Services Department  | <b>MISSION</b>  | <b>SAFEGUARDING</b> |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| <b>DESCRIPTION</b>                       | FLIC is a project for the conservation and enhancement not only of the artistic heritage of Florence, but also of certain important municipal buildings of a social and scholastic character. The project is aimed at the active forces of the economy - businesses, associations and public and private bodies - which, in addition to being interested in promoting their products, wish to underscore their social commitment too. In this way they can achieve an image dividend that is significantly higher than that to be obtained through advertising alone. The 2014 call for tenders was aimed at seeking sponsors for the funding of restoration operations on the cultural heritage. |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| <b>PROJECT OBJECTIVES</b>                | <ul style="list-style-type: none"> <li>To refurbish and enhance certain places and monuments that are symbols of the city, involving private bodies which, through public notice, offer to adopt the asset in exchange for an advertising return.</li> <li>To find the resources through private sponsorships to partially cover the costs budgeted for the restoration of monuments.</li> </ul>  | <ul style="list-style-type: none"> <li>To systematise good practices in the care of the city's heritage by leveraging public-private synergy in the care of urban space.</li> </ul> |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| <b>MONITORING INDICATORS</b>             | <ul style="list-style-type: none"> <li>Number of restorations performed</li> </ul>  | <ul style="list-style-type: none"> <li>Number of agreements drawn up with sponsors</li> </ul>   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
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| CREDIBILITY                              | •   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| CONSERVATION                             | •   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| CAPACITY BUILDING                        | •   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| COMMUNICATION                            | •   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| COMMUNITIES                              | •   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| MASS TOURISM                             |   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| URBAN TRANSPORT AND POLLUTION            |   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| FLOODING OF THE RIVER ARNO               |   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| DECREASE IN RESIDENTS                    |   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |
| CONSERVATION OF MONUMENTS                | •   |   |                     |              |   |                   |   |               |   |             |   |                      |   |              |  |                               |  |                            |  |                       |  |                           |   |

1/3 YEARS

|  |   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
|--|---|---|---|--------------|---|-------------------|---|---------------|---|-------------|---|----------------------|---|--------------|---|-------------------------------|--|----------------------------|--|-----------------------|--|---------------------------|--|
| <b>NAME OF PROJECT AND PROMOTER BODY</b> | <b>FLORENCE HERITAGE</b><br>UNESCO Office of the Municipality of Florence   | <b>MISSION</b>  | <b>KNOWING</b>  |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| <b>DESCRIPTION</b>                       | This project is intended to raise awareness of the cultural and historic heritage of Florence through the use of new interactive technologies: multimedia applications conceived to enhance the image of the UNESCO site, large-format touch screen stations and the internet. The project is aimed in particular at the younger, technologically-evolved generations and is conceived to stimulate an awareness of the value of the territory that surrounds them, the places that they frequent every day and the value of which they are frequently unaware of. Moreover, the development of the initiative involves the integration of the guided itineraries contained in the FLORENCE HERITAGE portal with a real and effective activity of cultural mediation designed to assist the students and all the citizens to enhance their awareness of the rich cultural heritage of Florence. The project intends to build awareness of the value of the Historic Centre of Florence also through the celebration of the centenaries of figures and events connected with the history and identity of the city. |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| <b>PROJECT OBJECTIVES</b>                | <ul style="list-style-type: none"> <li>To build awareness among young Florentine and foreign students, residents and <i>city users</i>.</li> <li>To raise an awareness of the value of the Historic Centre of Florence on the part of citizens and visitors.</li> </ul>   |   | <ul style="list-style-type: none"> <li>To organise initiatives to celebrate the centenaries of figures and events connected with the history and identity of the city.</li> </ul> |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| <b>MONITORING INDICATORS</b>             | <ul style="list-style-type: none"> <li>Number of touch screen stations created 2/3</li> <li>Number of guided tours created 2/3</li> </ul>   | <ul style="list-style-type: none"> <li>Number of events/initiatives organised for the celebration of centenaries</li> <li>Number of multimedia itineraries developed 5/9</li> </ul> |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| <b>STRATEGIC LINES: THE FIVE "C's"</b>   | <table border="1"> <tr><td>CREDIBILITY</td><td>•</td></tr> <tr><td>CONSERVATION</td><td>•</td></tr> <tr><td>CAPACITY BUILDING</td><td>•</td></tr> <tr><td>COMMUNICATION</td><td>•</td></tr> <tr><td>COMMUNITIES</td><td>•</td></tr> </table>  | CREDIBILITY   | •   | CONSERVATION | • | CAPACITY BUILDING | • | COMMUNICATION | • | COMMUNITIES | • | <b>CRITICALITIES</b> | <table border="1"> <tr><td>MASS TOURISM</td><td>•</td></tr> <tr><td>URBAN TRANSPORT AND POLLUTION</td><td></td></tr> <tr><td>FLOODING OF THE RIVER ARNO</td><td></td></tr> <tr><td>DECREASE IN RESIDENTS</td><td></td></tr> <tr><td>CONSERVATION OF MONUMENTS</td><td></td></tr> </table> | MASS TOURISM | • | URBAN TRANSPORT AND POLLUTION |  | FLOODING OF THE RIVER ARNO |  | DECREASE IN RESIDENTS |  | CONSERVATION OF MONUMENTS |  |
| CREDIBILITY                              | •   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| CONSERVATION                             | •   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| CAPACITY BUILDING                        | •   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| COMMUNICATION                            | •   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| COMMUNITIES                              | •   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| MASS TOURISM                             | •   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| URBAN TRANSPORT AND POLLUTION            |   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| FLOODING OF THE RIVER ARNO               |   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| DECREASE IN RESIDENTS                    |   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |
| CONSERVATION OF MONUMENTS                |   |   |   |              |   |                   |   |               |   |             |   |                      |   |              |   |                               |  |                            |  |                       |  |                           |  |

## TRANSPORT SYSTEM

### General objectives:

- To develop instruments to support alternative/electric transport
- To provide incentives for the use of soft transport (bike sharing)
- To boost the public transport network (tramway, protected bus lines)

0/1 YEAR

|  |  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
|--|--|--|---|--------------|--|-------------------|---|---------------|---|-------------|---|----------------------|---|--------------|--|-------------------------------|---|----------------------------|--|-----------------------|--|---------------------------|--|
| <b>NAME OF PROJECT AND PROMOTER BODY</b> | <b>BIKE SHARING 2.0</b><br>Municipality of Florence – New Infrastructures and Transport Department t   | <b>MISSION</b>   | <b>LIVING</b>   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>DESCRIPTION</b>                       | By January 2016 the Florence City Council will publish a public tender for bike sharing (a public bicycle service). This will involve the creation of 50 bike stations all over the city, with a total of 750 bicycles, situated above all in the Historic Centre and the area of the ring-road avenues. A single manager will collect from the companies using the system for advertising and will operate the bike sharing service at no extra cost to the Municipality. |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>PROJECT OBJECTIVES</b>                | <ul style="list-style-type: none"> <li>To further decongest the traffic, which in Florence is currently alleviated by an average of 15-20 thousand cyclists per day.</li> <li>To georeference the available bicycles through the use of a specially-designed app.</li> </ul>   |  | <ul style="list-style-type: none"> <li>To increase the use of public transport (buses, trams and metro), by integrating them with each other (intermodal transport) and integrating them with the use of shared bicycles for short journeys to areas that the public transport does not or cannot reach.</li> </ul> |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>MONITORING INDICATORS</b>             | <ul style="list-style-type: none"> <li>Creation of at least 30 stations out of 50</li> <li>Number of citizens registered for the local transport service</li> </ul>  | <ul style="list-style-type: none"> <li>Total number of citizens</li> <li>Number of bikes for rent per 1,000 residents</li> </ul> |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
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| CREDIBILITY                              |  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CONSERVATION                             |  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CAPACITY BUILDING                        | •  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| COMMUNICATION                            | •  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| COMMUNITIES                              | •  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| MASS TOURISM                             |  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| URBAN TRANSPORT AND POLLUTION            | •  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| FLOODING OF THE RIVER ARNO               |  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| DECREASE IN RESIDENTS                    |  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CONSERVATION OF MONUMENTS                |  |  |   |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |

1/3 YEARS

|  |   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
|--|---|----------------|---------------|--------------|--|-------------------|---|---------------|---|-------------|---|----------------------|---|--------------|--|-------------------------------|---|----------------------------|--|-----------------------|--|---------------------------|--|
| <b>NAME OF PROJECT AND PROMOTER BODY</b> | <b>ELE.C.TRA.</b><br>Municipality of Florence– New Infrastructures and Transport Department   | <b>MISSION</b> | <b>LIVING</b> |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>DESCRIPTION</b>                       | Boosting of the electric transport systems within the framework of the European project Ele.C.Tra. (ELEctric City TRANsport) of which the Municipality of Florence is a partner. This moves in two directions: through electric Car Sharing (Share'ngo of the CS Group which won the municipal tender) with free collection at customised prices (service active since October 2015.); through the installation of a network of recharging stations for electric vehicles which are part of the network of 147 infrastructures for electric transport installed throughout the municipal territory with a total of 300 sockets. |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>PROJECT OBJECTIVES</b>                | <ul style="list-style-type: none"> <li>To reduce the number of per capita vehicles and the demand for parking spaces, with a reduction of the energy and environmental impacts.</li> <li>To reduce the air pollution due to vehicle traffic in the Historic Centre.</li> <li>To create a new and efficient network infrastructure for the recharging of electric vehicles.</li> </ul>   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>MONITORING INDICATORS</b>             | <ul style="list-style-type: none"> <li>Number of electric cars for hire</li> </ul>  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
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| CREDIBILITY                              |   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CONSERVATION                             |   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CAPACITY BUILDING                        | •   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| COMMUNICATION                            | •   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| COMMUNITIES                              | •   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| MASS TOURISM                             |   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| URBAN TRANSPORT AND POLLUTION            | •   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| FLOODING OF THE RIVER ARNO               |   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| DECREASE IN RESIDENTS                    |   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CONSERVATION OF MONUMENTS                |   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |

3/5 YEARS

|  |  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
|--|--|----------------|---------------|--------------|--|-------------------|---|---------------|---|-------------|---|----------------------|---|--------------|--|-------------------------------|---|----------------------------|--|-----------------------|--|---------------------------|--|
| <b>NAME OF PROJECT AND PROMOTER BODY</b> | <b>LINES 2 AND 3 OF THE NEW TRAMWAY</b><br>Municipality of Florence – New Infrastructures and Transport Department   | <b>MISSION</b> | <b>LIVING</b> |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>DESCRIPTION</b>                       | The City Council is currently in the process of developing the integrated tramway system in the Municipalities of Florence and Scandicci made up of lines 1 (Firenze S.M.N.-Scandicci), 2 (Peretola-Piazza della Libertà) and 3 (Careggi-Bagno a Ripoli with branch to Rovezzano). In addition to the first line which has already been completed, lines 2 and 3 are under construction. |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>PROJECT OBJECTIVES</b>                | <ul style="list-style-type: none"> <li>To ensure the boosting of the local public transport system</li> <li>To make Florence more liveable and facilitate its liveability as a well-connected city.</li> <li>To create a city that is happy to move, both towards the exterior and within it.</li> </ul>   |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| <b>MONITORING INDICATORS</b>             | <ul style="list-style-type: none"> <li>Drafting of the Heritage Impact Assessment (ICOMOS standard) for the passage of lines 2 and 3 through the Core Zone 1/1</li> <li>Number of meetings with stakeholders to monitor sustainability 3/6</li> </ul>  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
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| CREDIBILITY                              | •  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CONSERVATION                             |  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CAPACITY BUILDING                        | •  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| COMMUNICATION                            | •  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| COMMUNITIES                              | •  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| MASS TOURISM                             |  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| URBAN TRANSPORT AND POLLUTION            | •  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| FLOODING OF THE RIVER ARNO               |  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| DECREASE IN RESIDENTS                    |  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |
| CONSERVATION OF MONUMENTS                |  |                |               |              |  |                   |   |               |   |             |   |                      |   |              |  |                               |   |                            |  |                       |  |                           |  |

# THE RIVER ARNO AND CLIMATE CHANGE



## General objectives:

- To increase awareness of the river as an environmental and socio-cultural resource
- To develop the river as a public and natural space to be cared for and enjoyed by the city
- To be familiar with the modes for management of the flood risk and events connected with climate change

3/5 YEARS

| NAME OF PROJECT AND PROMOTER BODY | FLOOD RISK MANAGEMENT PLAN (PGRA)  | MISSION  | SAFEGUARDING |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
|-----------------------------------|--|--|--------------|--------------|---|-------------------|--|---------------|--|-------------|---|---------------|--|--------------|--|-------------------------------|--|----------------------------|---|-----------------------|--|---------------------------|---|
|                                   | Arno River Basin Authority   |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| DESCRIPTION                       | Following its approval scheduled for December 2015, the Flood Risk Management Plan will replace the current Hydrogeological Management Plans (Piani di Assetto Idrogeologico - PAI) for the river basins, coastal Tuscany and northern Tuscany. The regulations of the plan, which is based on the concept of risk management, that is preventing any increase in danger, will become operative in January 2016 after the phase of consultation and the subsequent approval. |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>To reduce the risk to life and to mitigate the damage to the related strategic systems (hospitals, schools and health structures).</li> <li>To reduce the risk for protected areas and mitigate the negative effects for the ecological condition of the water bodies.</li> </ul>   | <ul style="list-style-type: none"> <li>To reduce the risk for the cultural heritage and mitigate possible damage to the landscape system.</li> <li>To mitigate damage to the production system, infrastructures and property.</li> </ul> |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| MONITORING INDICATORS             | % Reduction Of Risk With Reference To Inhabitants, Cultural Assets And Essential Services (Schools, Hospitals)   |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
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| CREDIBILITY                       | •  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CONSERVATION                      | •  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CAPACITY BUILDING                 |  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| COMMUNICATION                     |  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| COMMUNITIES                       | •  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| MASS TOURISM                      |  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| URBAN TRANSPORT AND POLLUTION     |  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| FLOODING OF THE RIVER ARNO        | •  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| DECREASE IN RESIDENTS             |  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CONSERVATION OF MONUMENTS         | •  |  |              |              |   |                   |  |               |  |             |   |               |  |              |  |                               |  |                            |   |                       |  |                           |   |

1/3 YEARS

| NAME OF PROJECT AND PROMOTER BODY | GUARDA IN FACCIA L'ALLUVIONE! (FACE UP TO THE FLOOD)  | MISSION  | SAFEGUARDING |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
|-----------------------------------|---|--|--------------|--------------|--|-------------------|---|---------------|---|-------------|---|---------------|---|--------------|--|-------------------------------|--|----------------------------|---|-----------------------|--|---------------------------|--|
|                                   | Arno River Basin Authority  |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| DESCRIPTION                       | The local actions of mitigation are centred mainly on how to address the negative effects of a flood on people and things, distinguishing the phase of the event from that of prevention/preparation. The estimated expected levels for the occurrence of a catastrophic event in the city are available, and therefore the areas of the Historic Centre in which it is more probable that the event would occur are known at least at mesoscale. Through a targeted information campaign, it would therefore be possible to divulge and spread all the simple actions which can help to mitigate the damage, both during the event itself and during the phase of prevention. Special attention is paid to raising awareness about the artistic heritage of the city and possible actions for its defence. This latter activity takes its cue from what was already done within the framework of the "Cultural Heritage Flood Risk " project where, for the city of Florence in particular, but also for the entire territory of the Arno basin subject to possible flooding, the location of buildings that are listed by the Ministry of Culture is available as digital data, together with a digital record indicating their vulnerability and the presence of assets at risk. |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>To enhance everyone's awareness and perception as regards the possible effects of a catastrophic flood.</li> <li>To divulge and spread possible local actions for the reduction of the potential effects on the artistic heritage.</li> </ul>  | <ul style="list-style-type: none"> <li>To activate all citizens to addressing the situation.</li> </ul>            |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>Administration of annual questionnaires to a sample of citizens</li> </ul>   | <ul style="list-style-type: none"> <li>Increase of an appropriate index for the evaluation of awareness</li> </ul> |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
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| CONSERVATION                      |   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| CAPACITY BUILDING                 | •   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| COMMUNICATION                     | •   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| COMMUNITIES                       | •   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| MASS TOURISM                      |   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| URBAN TRANSPORT AND POLLUTION     |   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| FLOODING OF THE RIVER ARNO        | •   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| DECREASE IN RESIDENTS             |   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |
| CONSERVATION OF MONUMENTS         |   |  |              |              |  |                   |   |               |   |             |   |               |   |              |  |                               |  |                            |   |                       |  |                           |  |

0/1 YEAR

|  |   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
|--|---|----------------|----------------|--------------|--|-------------------|--|---------------|---|-------------|---|----------------------|---|--------------|--|-------------------------------|--|----------------------------|---|-----------------------|--|---------------------------|--|
| <b>NAME OF PROJECT AND PROMOTER BODY</b> | <b>ARNO, UN FIUME PER AMICO (YOUR FRIEND THE RIVER ARNO)</b><br>Arno River Basin Authority  | <b>MISSION</b> | <b>KNOWING</b> |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| <b>DESCRIPTION</b>                       | The project consists of an educational process aimed at knowledge of the environmental aspects and the intervention necessary to make the river Arno and its territory safer and more liveable. The Basin Authority proposes to students an insight path to introduce them to the characteristic aspects of the basin of the river Arno. The main objective is to present the river to the students so that they can discover the many ways, obvious or hidden, in which the river and its dynamics have influenced and continue to influence the life of the city. The activity takes the form of lessons in class and activities organised on the river in the form of a game as well as laboratory activities.   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| <b>PROJECT OBJECTIVES</b>                | <ul style="list-style-type: none"> <li>To foster knowledge of the river environment and its ecosystem, with particular reference to the Florentine territory.</li> <li>To explore the characteristics of the “river” entity as part of the water cycle, as a source of energy, as a resource, and as a force of nature that moulds the territory and entails risks for the people who live close to it.</li> <li>To get to know the rhythms of the river, ordinary and exceptional levels of low or high water, and how the water cycle is organised in Florence (water purification plants, treatment plants, river).</li> <li>To foster knowledge of the flood defence systems created over more than a thousand years of history, and those of the future.</li> <li>To illustrate the link existing between hydraulic safety operations, the urban fabric and environmental protection.</li> </ul> |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| <b>MONITORING INDICATORS</b>             | Number of schools involved and questionnaire on enjoyment   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
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| CREDIBILITY                              |   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| CONSERVATION                             |   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| CAPACITY BUILDING                        |   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| COMMUNICATION                            | •   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| COMMUNITIES                              | •   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| MASS TOURISM                             |   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| URBAN TRANSPORT AND POLLUTION            |   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| FLOODING OF THE RIVER ARNO               | •   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| DECREASE IN RESIDENTS                    |   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |
| CONSERVATION OF MONUMENTS                |   |                |                |              |  |                   |  |               |   |             |   |                      |   |              |  |                               |  |                            |   |                       |  |                           |  |

3/5 YEARS

|  |   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
|--|---|----------------|---------------------|--------------|---|-------------------|---|---------------|---|-------------|---|----------------------|--|--------------|--|-------------------------------|--|----------------------------|---|-----------------------|--|---------------------------|---|
| <b>NAME OF PROJECT AND PROMOTER BODY</b> | <b>PROVISIONAL PLAN FOR HYDRAULIC RISK (PSRI)</b><br>Civil Defence - Municipality of Florence   | <b>MISSION</b> | <b>SAFEGUARDING</b> |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| <b>DESCRIPTION</b>                       | The main reason for the high water levels resulting in the flooding of the city centre of Florence that has taken place over the centuries is related to the inadequacy of the hydraulic works and the scarcity of systems for river process and overflow management. The PSRI approved in the Spring of 2015 deals with the Arno and all its tributaries and the water courses connected with it, analysing the situations that can arise in the case of adverse weather conditions. This Plan is an integral part of the Civil Defence Municipal Emergency Plan, and the drafting has its origin in the Flood Risk Management Plan drawn up by the Basin Authority. An aspect to be underscored for 2016 is the funding by the government of the detention ponds as a security measure for the river Arno, which are conceived to draw off part of the excess water that cannot overflow in the downstream stretches. |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| <b>PROJECT OBJECTIVES</b>                | <ul style="list-style-type: none"> <li>To build a system of alert that takes into consideration the different levels of criticality, the potential deriving scenarios, effects and damage, on the basis of a system of warning for both the Arno itself and for the rivers of the minor hydrographic network.</li> <li>To organise the overflow of part of the flood waters into floodable areas through the construction of detention ponds.</li> <li>To prefigure a model of intervention that identifies different operational phases in relation to the conditions observed.</li> </ul>   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| <b>MONITORING INDICATORS</b>             | <ul style="list-style-type: none"> <li>Realisation of activities for informing the populace through the distribution of 2,000 “Flood risk” brochures before December 2016</li> <li>Meetings with the residents in districts 2, 3 and 5 before December 2016</li> </ul>  |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
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| CREDIBILITY                              | •   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CONSERVATION                             | •   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CAPACITY BUILDING                        | •   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| COMMUNICATION                            | •   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| COMMUNITIES                              | •   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| MASS TOURISM                             |   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| URBAN TRANSPORT AND POLLUTION            |   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| FLOODING OF THE RIVER ARNO               | •   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| DECREASE IN RESIDENTS                    |   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CONSERVATION OF MONUMENTS                | •   |                |                     |              |   |                   |   |               |   |             |   |                      |  |              |  |                               |  |                            |   |                       |  |                           |   |

1/3 YEARS

| NAME OF PROJECT AND PROMOTER BODY | CIVIL DEFENCE OF THE MUNICIPAL MUSEUMS IN EMERGENCY  | MISSION   | SAFEGUARDING - KNOWING |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
|-----------------------------------|--|---|------------------------|--------------|--|-------------------|---|---------------|---|-------------|---|--|---------------|--|--|--|--|--------------|--|-------------------------------|--|----------------------------|---|-----------------------|--|---------------------------|---|
|                                   | Civil Defence - Municipality of Florence   |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| DESCRIPTION                       | The protection of the cultural assets during an emergency must be factored into the definition of protection policies and the organisation of actions to be performed in the case of calamities. A training course for operators (municipal employees) and civil defence personnel has to be identified and organised, in tandem with a civil defence plan for the municipal museums (warning, alert and overcoming of the emergency). |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| PROJECT OBJECTIVES                | To train the employees of the museum sites and the volunteers so that, in the case of emergency, they will be in a position to intervene correctly with the right information at their disposal.   |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>Development of the training project no later than June 2016</li> </ul>  | <ul style="list-style-type: none"> <li>Identification of the personnel to be trained (employees and volunteers), setting up of the first training course and training by December 2016</li> </ul> |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
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| CREDIBILITY                       |  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CONSERVATION                      |  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CAPACITY BUILDING                 | •  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| COMMUNICATION                     | •  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| COMMUNITIES                       | •  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CRITICALITIES                     |  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
|                                   |  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| MASS TOURISM                      |  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| URBAN TRANSPORT AND POLLUTION     |  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| FLOODING OF THE RIVER ARNO        | •  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| DECREASE IN RESIDENTS             |  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |
| CONSERVATION OF MONUMENTS         | •  |   |                        |              |  |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |  |                            |   |                       |  |                           |   |

## LIVEABILITY, COMMERCE AND RESIDENCE IN THE HISTORIC CENTRE

### General objectives:

- To revitalise neighbourhood commerce and craft fulfilling functions of local social control
- To enhance liveability by boosting services to residents and enhancing the image of the city
- to safeguard the social mix in the Historic Centre

3/5 YEARS

| NAME OF PROJECT AND PROMOTER BODY | FIRENZE VIVIBILE (LIVEABLE FLORENCE) NEW MEASURES FOR THE PROTECTION OF THE ECONOMIC ACTIVITIES OF THE WORLD HERITAGE HISTORIC CENTRE  | MISSION   | LIVING |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
|-----------------------------------|--|---|--------|--------------|---|-------------------|---|---------------|---|-------------|---|--|---------------|--|--|--|--|--------------|--|-------------------------------|---|----------------------------|--|-----------------------|---|---------------------------|--|
|                                   | Municipality of Florence – Economic Activities Department  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| DESCRIPTION                       | In terms of the quality of the commercial fabric the "Firenze Vivibile" project is based not on the regulation of commerce but on the supposition of the protection of the city and the UNESCO heritage. It identifies measures to control what is being sold and how with a view to safeguarding traditional commerce and the local craft activities.   |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>To define the function of 'historic business', that is, a specific protection for the activities characteristic of the local tradition.</li> <li>To protect the function in addition to the building, in other words, the type of traditional commercial activity performed.</li> <li>To reinforce the rules governing the commercial protection of the Historic Centre of Florence.</li> </ul> | <ul style="list-style-type: none"> <li>To organise the open-air space and trade carried out in public spaces.</li> <li>To provide incentives for the creation of citizens' associations and the networking of those already in existence which encourage positive behaviour and which, subject to training, welcome tourists and visitors in certain areas of the Historic Centre.</li> </ul> |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>Approval of Regulations for the economic activities</li> </ul>  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
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| CREDIBILITY                       |  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| CONSERVATION                      | •  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| CAPACITY BUILDING                 | •  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| COMMUNICATION                     | •  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| COMMUNITIES                       | •  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| CRITICALITIES                     |  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
|                                   |  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| MASS TOURISM                      |  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| URBAN TRANSPORT AND POLLUTION     | •  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| FLOODING OF THE RIVER ARNO        |  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| DECREASE IN RESIDENTS             | •  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |
| CONSERVATION OF MONUMENTS         |  |   |        |              |   |                   |   |               |   |             |   |  |               |  |  |  |  |              |  |                               |   |                            |  |                       |   |                           |  |

3/5 YEARS

| NAME OF PROJECT AND PROMOTER BODY | FIRENZE VIVIBILE (LIVEABLE FLORENCE) REGULATIONS FOR THE DECORUM OF THE WORLD HERITAGE HISTORIC CENTRE   |             | MISSION | LIVING       |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
|-----------------------------------|--|-------------|---------|--------------|---|-------------------|---|---------------|---|-------------|---|---------------|---|--------------|---|-------------------------------|--|----------------------------|--|-----------------------|---|---------------------------|---|--|
|                                   | Municipality of Florence – Director General, UNESCO Office   |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| DESCRIPTION                       | In terms of urban quality the “Firenze Vivibile” project schedules a programme of public lighting, guidelines for the enhancement of the image of the city (urban decor, communication) for the installation of local signage and the insertion of signage totems based on the “Walking in Florence” project), for preventive and maintenance actions in the urban area (facades and squares), the installation of islands for underground waste collection, the fight against graffiti on the walls of historic buildings monuments and houses, new public toilets and an increase in the collaboration between associations, Bodies and citizens to support the cleanliness of derelict areas. |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>To implement measures for the protection and decorum of the cultural heritage of the Historic Centre.</li> <li>To introduce guidelines for the enhancement of the image of the city (urban decor, communication) partly already developed in the “Spazio Pubblico” Public Space) project of the UNESCO Office of the Municipality of Florence.</li> <li>To define guidelines for preventive and maintenance actions for the city squares and facades.</li> </ul>  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| MONITORING INDICATORS             | Approval of Regulations for Decorum  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
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| CONSERVATION                      | •  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| CAPACITY BUILDING                 | •  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| COMMUNICATION                     | •  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| COMMUNITIES                       | •  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| MASS TOURISM                      | •  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| URBAN TRANSPORT AND POLLUTION     |  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| FLOODING OF THE RIVER ARNO        |  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| DECREASE IN RESIDENTS             | •  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |
| CONSERVATION OF MONUMENTS         | •  |             |         |              |   |                   |   |               |   |             |   |               |   |              |   |                               |  |                            |  |                       |   |                           |   |  |

3/5 YEARS

| NAME OF PROJECT AND PROMOTER BODY | COMPLETION OF SOCIAL HOUSING IN THE FORMER MURATE COMPLEX  |             | MISSION | LIVING       |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
|-----------------------------------|--|-------------|---------|--------------|--|-------------------|---|---------------|---|-------------|---|---------------|--|--------------|---|-------------------------------|--|----------------------------|--|-----------------------|---|---------------------------|--|--|
|                                   | Municipality of Florence – Real Estate Heritage Department   |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| DESCRIPTION                       | The rehabilitation of the former Murate complex can be placed within the broader Residential Building Programme – ERP – of the Municipality of Florence. Founded in the 15th century as a monastery, the Murate became a prison in 1832 and continued to serve this function up to 1985. After this the complex was abandoned for several decades, an extensive derelict area on the outskirts of the district of Santa Croce. The operation was launched in 1997 through the decision of the City Council to allocate the funds of the ERP to the former prison complex. The principal idea was that of creating a multi-functional area in which the traditional cultural, social and productive functions of the district could be regenerated. |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>To create residences intensely integrated with urban and service functions, restoring a situation of abandon and dereliction in progress for decades in an area of more than two and a half hectares in the heart of the Historic Centre.</li> <li>To increase the City Council housing stock through interventions on non-residential building complexes.</li> <li>To create social housing inside the Historic Centre; to develop and protect the public heritage.</li> <li>To undertake a wide-ranging action of regeneration of the building fabric in the urban area (especially through the recovery of public spaces for social and cultural use).</li> </ul>  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>Number of lodgings scheduled/built in 2016</li> </ul>   |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
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| CREDIBILITY                       |  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| CONSERVATION                      |  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| CAPACITY BUILDING                 | •  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| COMMUNICATION                     | •  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| COMMUNITIES                       | •  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| MASS TOURISM                      | •  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| URBAN TRANSPORT AND POLLUTION     |  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| FLOODING OF THE RIVER ARNO        |  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| DECREASE IN RESIDENTS             | •  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |
| CONSERVATION OF MONUMENTS         |  |             |         |              |  |                   |   |               |   |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |  |

| NAME OF PROJECT AND PROMOTER BODY | OLTRARNO PROJECT<br>Municipality of Florence - Economic Activities and Tourism Department, Chamber of Commerce of Florence   | MISSION  | SAFEGUARDING - LIVING |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
|-----------------------------------|--|--|-----------------------|--------------|---|-------------------|---|---------------|--|-------------|---|---------------|--|--------------|---|-------------------------------|--|----------------------------|--|-----------------------|---|---------------------------|--|
| DESCRIPTION                       | <p>The Municipality of Florence and the Chamber of Commerce of Florence share the following strategic lines of action, towards which the project activities will be guided, both individually and in partnership between the signatories:</p> <ul style="list-style-type: none"> <li>• economic animation and tourist promotion of the historic Oltrarno area;</li> <li>• promotion of initiatives to support the creation of new craft enterprises or the development of those already in existence, through tools of training, updating, incubation and/or facilitated funding;</li> <li>• support for initiatives of promotion-marketing of Florentine artistic craftsmanship, both by enterprises with premises in the Oltrarno and those located more generally within the Florentine territory;</li> <li>• identification of private technical partners for the development of European projects;</li> <li>• participatory itineraries for the identification of projects and initiatives conceived to enhance the image of the district, leading to the selection of concrete actions to resolve the more critical situations of urban decay and to foster dialogue for the shared proposition and development of innovative solutions that accentuate the suggestive atmosphere of the streets and squares of the district.</li> </ul> |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| PROJECT OBJECTIVES                | <ul style="list-style-type: none"> <li>• To share and coordinate actions for enhancement of the Oltrarno area, and the consequent promotion of the sector of Florentine artistic craftsmanship and the local economic fabric.</li> </ul>   | <ul style="list-style-type: none"> <li>• To requalify the Oltrarno district and its urban decor, also with a view to redistributing tourist flows.</li> <li>• To valorise one of the most typical districts of Florence, restoring to due consideration the lifestyle, the history and the traditions to be made known throughout the world as an authentic heritage of the city.</li> </ul> |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| MONITORING INDICATORS             | <ul style="list-style-type: none"> <li>• Identification and collaboration on the launch of an integrated project for the promotion of artistic craftsmanship in the premises of the Vecchio Conventino (by 2016)</li> </ul>  | <ul style="list-style-type: none"> <li>• Creation of the F-Light 2016 event in the Oltrarno and Christmas event in the Oltrarno</li> <li>• Rehabilitation of several green areas and playgrounds in the Oltrarno (by Spring 2016)</li> </ul>   |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
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| CREDIBILITY                       | •  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| CONSERVATION                      | •  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| CAPACITY BUILDING                 | •  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| COMMUNICATION                     |  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| COMMUNITIES                       | •  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| MASS TOURISM                      | •  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| URBAN TRANSPORT AND POLLUTION     |  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| FLOODING OF THE RIVER ARNO        |  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| DECREASE IN RESIDENTS             | •  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |
| CONSERVATION OF MONUMENTS         |  |  |                       |              |   |                   |   |               |  |             |   |               |  |              |   |                               |  |                            |  |                       |   |                           |  |



# UNESCO AND WORLD HERITAGE

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## Annex 1



FIRENZE  
PATRIMONIO  
MONDIALE

## What is UNESCO?

**U**NESCO (United Nations Educational, Scientific and Cultural Organization) was established in London in 1945 as the “**intellectual**” agency of the **United Nations**. Its headquarters is in **Paris**, place de Fontenoy n. 7.

The Constitution of UNESCO establishes that “since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed” (UNESCO, 1945).

The purpose of the Organization is indeed “to contribute to peace and security by promoting collaboration among the nations through **education, science and culture** in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations.” (UNESCO, 1945)

UNESCO is organized in **5 Sectors Education, Natural Sciences, Culture, Social and Human Sciences, Communication and Information**, - and its mandate pivots on the following themes:

- **Education for the 21st century:** commitment to a holistic and humanistic vision of quality education worldwide, the realization of everyone’s right to education, and the belief that education plays a fundamental role in human, social and economic development (UNESCO, n.d.a).
- **Fostering freedom of expression:** fostering free, independent and pluralistic media in print, broadcast and online. Media development in this mode enhances freedom of expression, and it contributes to peace, sustainability, poverty eradication and human rights (UNESCO, n.d.b).
- **Protecting our heritage and fostering creativity:** protecting heritage, which constitutes a source of identity and cohesion for communities and fostering creativity that lays the foundations for open, pluralistic, innovative and prosperous societies (UNESCO, n.d.c).

- **Learning to live together:** cooperating and using knowledge as a means of building just and inclusive societies and lasting peace (UNESCO, n.d.d).
- **Building knowledge societies:** creating knowledge societies based on freedom of expression; universal access to information and knowledge; respect for cultural and linguistic diversity; and quality education for all. Empowering local communities, enhancing access, conservation and sharing of information and knowledge in all the sectors of UNESCO (UNESCO, n.d.e).
- **One planet, One ocean:** conserving the diversity of life on Earth and ocean health is critical to global human welfare. Sustainable development cannot be achieved by technological solutions, political regulation or financial instruments alone. We need to change the way we think and act (UNESCO, n.d.f).
- **Science for a sustainable future:** promoting and sustaining international scientific cooperation to find solutions to today’s acute economic, social and environmental challenges and to achieve increasingly sustainable development (UNESCO, n.d.g).

UNESCO currently numbers **195 Member States** and **10 Associate Members** (UNESCO, n.d.h).

The institutional organs of UNESCO can be divided into:

- Governing Bodies: the **General Conference** and the **Executive Board**
- Executive Body: **the Secretariat**

The **General Conference** consists of the representatives of UNESCO’s Member States and meets every two years to determine the policies, set the programmes and the budget of the Organization. It also elects the Members of the **Executive Board** and appoints, every four years, the Director-General. The overall management of UNESCO is performed by the Executive Board, which prepares the work of the General Conference and sees that its decisions are

properly carried out. It is a sort of Board of Directors made up of 58 Member States, including Italy, which meets twice a year (UNESCO, n.d.i).

The executive body of UNESCO is the **Secretariat**, made up of the Director General and the Staff. The task of the Director is to ensure that the Member States honour their commitments. The current Director General of UNESCO is Irina Bokova, elected in 2009 (UNESCO, n.d.j).

## What is World Heritage?

In 1972 The General Conference of UNESCO adopted the *Convention concerning the Protection of the World Cultural and Natural Heritage* (UNESCO, 2005c), bringing together the Culture and Natural Sciences sectors of UNESCO. The mission of this Convention consists of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage of the entire world which possesses outstanding value for the whole of humanity.

“According to the Convention, cultural heritage is understood as a monument, a group of buildings or a site of historic, aesthetic, archaeological, scientific, ethnological or anthropological value. The natural heritage is instead understood as significant physical, biological and geological features, in addition to the habitats of endangered animal and vegetable species and areas of particular scientific and aesthetic value” (CNI, n.d.a).

“The Heritage is the legacy of the past that we benefit from today and which we have the duty to

**transmit to future generations.** What makes the concept of World Heritage exceptional is its **universal application**. World Heritage sites ‘belong to all the peoples of the world, irrespective of the territory on which they are located’ (CNI, n.d.a), within a concept that embraces past, present and future generations.” UNESCO encourages the **State Parties**, countries which have adhered to the World Heritage Convention (currently 191), to nominate sites within their national territory for inclusion on the World Heritage List and to take responsibility for their protection and conservation. The Member State therefore has a duty to provide the UNESCO Secretariat with the names and addresses of all **competent governmental organisations**, as well as the details of the national coordinator, referred to as the **Focal Point** and any **Site Manager**, which means the technician responsible for the management of the World Heritage site.

Italy currently has 51 properties inscribed on the List and is the country best represented.

At present the World Heritage List consists of 1031 properties, including:

- 31 that are cross-border sites
- 2 that have been removed from the List
- 48 that are inscribed in the Heritage in Danger List
- 802 cultural sites
- 197 natural sites
- 32 mixed sites (UNESCO World Heritage Centre, n.d.a)

## Which are the World Heritage reference bodies?

The reference bodies for the implementation of the 1972 World Heritage Convention can be divided into:

### International Bodies

1. The Culture and Natural Sciences sectors of UNESCO
2. The World Heritage Centre
3. The Advisory Bodies of the World Heritage Committee - ICOMOS, ICCROM and IUCN
4. Category 2 Institutes and Centres concerned with the World Heritage theme
5. UNESCO chairs
6. UNESCO Clubs, Centres and Associations

### National Bodies

Permanent interministerial working group for the UNESCO World Heritage

1. Italian National Committee for UNESCO (CNI)
2. MiBACT (Ministry of Culture and Tourism) UNESCO World Heritage Office
3. Association of Italian UNESCO World Heritage sites (MiBACT UNESCO World Heritage Office, n.d.a)
4. Federation of UNESCO Centres and Clubs (FICLU)

## 1. Culture and Natural Sciences Sectors of UNESCO

The Culture Sector and the Natural Sciences Sector of UNESCO are two of the five sectors in which UNESCO operates. Both deal with the *World Heritage Convention*, which concerns the protection and transmission of both cultural and natural sites (UNESCO, n.d.c).

## 2. World Heritage Centre

The World Heritage Centre was set up within UNESCO in 1992 as the international coordinator of all aspects connected with World Heritage such as:

- ensuring the day-to-day management of the Convention;
- providing advice to States Parties in the preparation of site nominations;
- organizing international assistance from the **World Heritage Fund** upon request;
- coordinating both the reporting on the condition of sites and the emergency action undertaken when a site is threatened;
- organising technical seminars and workshops;
- updating the World Heritage List;
- developing teaching materials to raise awareness among young people of the need for heritage preservation, and keeping the public informed of World Heritage issues;
- organising the annual sessions of the World Heritage Committee (UNESCO World Heritage Centre, n.d.b).

**The World Heritage Committee** is made up of the representatives of 21 of the 191 States Parties. These 21 States Parties are elected every six years by the General Assembly of the signatory States to the World Heritage Convention.

The Committee meets once a year and:

- is responsible for implementing the World Heritage Convention;
- defines the use of the World Heritage Fund, allocating funding upon requests made by States Parties;
- assesses the candidacies submitted by States Parties for inscription of sites in the World Heritage List;
- examines reports on the state of conservation of the inscribed properties;
- asks the States Parties to take action when it considers that the properties are not being properly managed (UNESCO World Heritage Centre, n.d.c).

## 3. The Advisory Bodies of the World Heritage Committee - ICOMOS, ICCROM and IUCN

The three Advisory Bodies of the UNESCO World Heritage Committee are (UNESCO World Heritage Centre, n.d.d):

### ICOMOS - The International Council on Monuments and Sites

International non-governmental, non-profit organisation with headquarters in Paris engaged in promoting the conservation, protection, use and enhancement of the cultural World Heritage. More specifically, ICOMOS acts as the professional and scientific consultant to the UNESCO Committee for all aspects related to **the cultural heritage and its conservation**.

The role of ICOMOS in the *World Heritage Convention* is:

- evaluation of **all the nominations** for cultural and mixed properties proposed for inscription on the

World Heritage List in terms of the fundamental criterion of Outstanding Universal Value and the other criteria as specified in the Convention;

- playing an active part in **monitoring the state of conservation** and management of the properties inscribed in the World Heritage List through the organisation of observation and technical consultancy missions, the drafting of reports and recommendations on the state of conservation of the inscribed properties and recommendations and observations on the risks and their impact on the properties;
- consultancy on questions concerning requests for **international assistance** by the State Party: preparatory assistance, emergency assistance, training and technical cooperation (ICOMOS, 2013).

#### ICCROM - International Centre for the Study of the Preservation and Restoration of Cultural Property

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International intergovernmental organisation, with headquarters in Rome, with the mandate of creating or improving the conditions for a better and more effective conservation of the cultural heritage in the world.

The role of ICCROM in the *World Heritage Convention* is:

- to contribute to the preservation of cultural property by offering the international community, represented by the States Parties, **training, information, research and cooperation** (through missions to assess the state of conservation of World Heritage sites, evaluation of candidacies and technical assistance) as well as **raising awareness** regarding **restoration techniques** and **how to preserve** the characteristics of the World Heritage sites as well as a wider range of properties (ICCROM, 1996; ICCROM, n.d.).

#### IUCN - International Union for Conservation of Nature

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An international non-governmental organisation with its premises in Gland, Switzerland, the mission of which is to foster the conservation of the integrity and diversity of the natural heritage and to ensure an equitable and ecologically sustainable use of natural resources.

The role of IUCN in the World Heritage Convention is:

- to provide the World Heritage Committee with **technical evaluations of natural heritage** properties and, through its worldwide network of specialists, reports on the state of conservation of listed properties (IUCN Comitato Italiano, n.d.).

#### 4. Category 2 Institutes and Centres concerned with the World Heritage theme

The Category 2 Institutes and Centres present in the various regions of the world make a precious contribution at international level to achieving the strategic objectives of the UNESCO Programme. They are engaged in capacity-building and in the UNESCO policies and programmes, **offering research and training in various fields of competence of UNESCO** as well as **funds** to support the activities performed by other organisations.

While not legally part of UNESCO, the Category 2 Institutes and Centres are associated with it through formal agreements approved by the General Conference. They are selected at the proposal of the States Parties based on the strength of their specialisation in one of the spheres of competence of UNESCO, and are funded directly by the Member States in which they are located.

At present there are ten Category 2 Institutes and Centres in the world dealing specifically with the World Heritage theme. They are in constant contact with the World Heritage Centre and take part in numerous initiatives and programmes related to World Heritage, especially in the Periodic Reporting process (UNESCO World Heritage Centre, n.d.e). Italy is represented by the International Research Centre on the Economics of Culture and World Heritage Studies in Turin (**ITRECH**).

## 5. UNESCO chairs

The UNESCO Chairs, created through the UNITWIN chairs programme, are bridges between the academic world, civil society, local communities, the world of research and policies. The Chairs **develop programmes of teaching and research** connected with **development policies** and promote **intellectual cooperation** through the twinning of Universities and Higher Education institutes all over the world in order to ensure access and knowledge transfer within and beyond national frontiers.

The programme currently numbers 700 institutes in 126 countries (UNESCO, n.d.k).

In Italy, the World Heritage theme is represented by the UNESCO Chair in Architectural Preservation and Planning in Heritage Cities of the Polytechnic of Milan with premises in Mantua.

## 6. Clubs, Centres and Associations for UNESCO

The UNESCO Clubs, Centres and Associations consist of groups of volunteers of different ages and social and professional status who perform activities to support the UNESCO ideals.

Set up under the auspices of the UNESCO National Committees, these Clubs, Centres and Associations are grouped in national, regional and international networks in order to foster the promotion and spread of the UNESCO principles and goals within the local communities.

At international level the World Federation of UNESCO Clubs, Centres and Associations (**WFUCA**), has the task of informing, coordinating and mobilising its members, with the support and cooperation of UNESCO.

At national level, the UNESCO Clubs are coordinated by a national Federation where this exists, or by the National Committee in the country involved (UNESCO, n.d.l).

In Italy there is Federazione Italiana Club e Centri UNESCO (FICLU), set up in Rome in 1979 and a member of the World Federation (WFUCA). (FICLU, n.d.). In addition to the **national bodies** mentioned above, in Italy there are also other organisations engaged with the application of the *World Heritage Convention*.

## National Bodies

### 1. Permanent Interministerial Working Group for the UNESCO World Heritage

The Interministerial Working Group has been active since 1995 at the Ministry of Culture and Tourism (MiBACT) and coordinates the various competent Administrations, making decisions on topics related to the *World Heritage Convention and the Intangible Cultural Heritage Convention (MiBACT Ufficio World Heritage UNESCO, 2013)*.

### 2. Italian National Committee for UNESCO (CNI)

The Italian National Committee for UNESCO, established in 1950, is the link organisation between UNESCO and the Italian Government for all matters connected with UNESCO.

The purpose of the National Committee is to foster connection, information, consultation and the implementation of UNESCO programmes in Italy, and more specifically to safeguard the name and use of the UNESCO acronym and emblem and its programmes (CNI UNESCO, n.d.b).

### 3. MiBACT (Ministry of Culture and Tourism) UNESCO World Heritage Office

The UNESCO World Heritage Office of the Ministry of Culture and Tourism (MiBACT), established in 2004, performs coordination at national level of the activities connected with the implementation of the *World Heritage Convention*, including:

- management of applications for candidacy of Italian properties in the World Heritage List, coordinating and providing technical and scientific consultancy for the compilation of the candidature dossiers for new sites and the related Management Plans, and managing the subsequent application phases;
- managing the **relations with the World Heritage Centre**, through the Permanent Delegation of Italy to UNESCO;
- managing **relations** with similar structures in the **Ministries of Culture of other countries**, with a view to defining common strategies in the implementation of the World Heritage Convention and fostering transnational candidacies;
- **technical support to the Site Manager/s** of the inscribed sites for the drafting and implementation of the Management Plans;
- coordination of the monitoring activities, including the drafting of the Periodical Reporting on the state of implementation of the World Heritage Convention in Italy;
- coordination of **validation activities and drafting of documents referring to potential/existing risks** reported by the World Heritage Centre referring to the inscribed sites;
- **promotion** and management of scientific activities, **research and training initiatives** and events, such as Conferences, Seminars, Exhibitions etc.;
- **activities of Italian cooperation** in third countries concerning the protection and conservation of the properties inscribed in the List (MiBACT Ufficio World Heritage UNESCO, n.d.b).



## — 4. Association of Italian UNESCO World Heritage sites

Non-profit association established in 1997 made up of 53 members including **City Councils, Provincial Authorities, Regional Authorities, Parks, Consortia and Mountain Communities** in Italy which officially deal with the management of the UNESCO World Heritage sites present in their territory.

The purpose of the Association is to build **project collaboration with other cities** and other entities to support effective intervention for the promotion of their properties and assets that have been assigned UNESCO recognition. The activities performed by the Association include the organisation of initiatives, projects for protection, valorisation and promotion of the sites inscribed in the World Heritage List and also that of the Intangible Heritage (Associazione Beni Italiani World Heritage UNESCO, n.d.).



# **CORE ZONE AND BUFFER ZONE**

*Maps*

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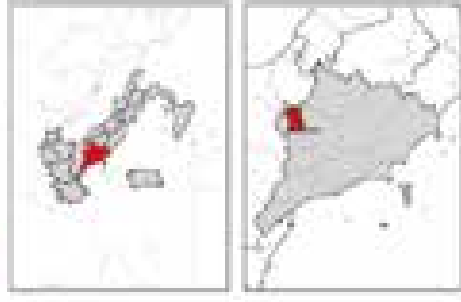
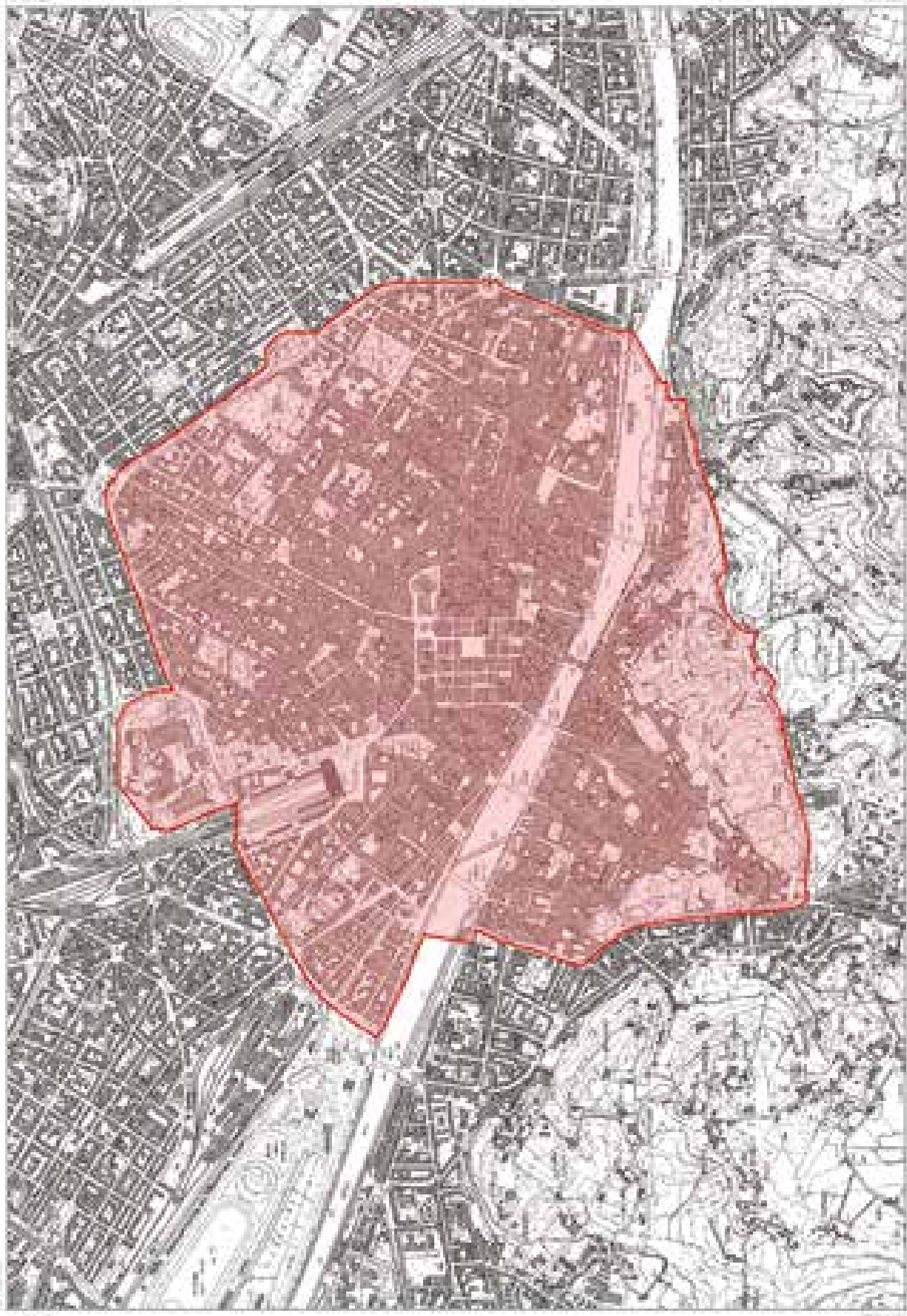
**Annex 2**



**FIRENZE  
PATRIMONIO  
MONDIALE**

# Centro storico di Firenze

Historic Centre of Florence

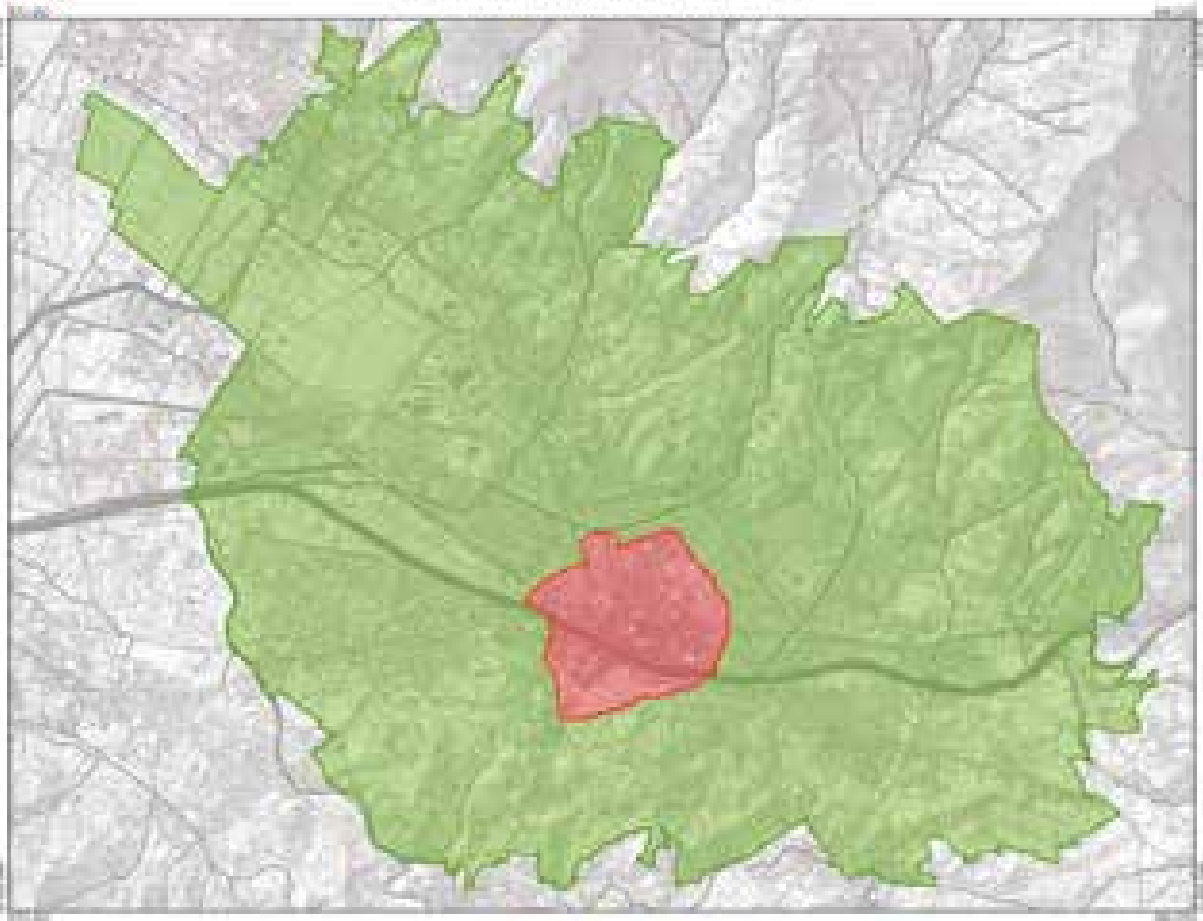


### Legenda / Legend

-  Sito Patrimonio Mondiale  
UNESCO Italy  
World Heritage Property  
(2002, 2014)

**Scala Grafica**  
Cartografia: Firenze - 1:40,000 (anno 2014)  
Fotografie: Firenze per gli studi urbanistici  
**Autore della tavola**  
Alessandro Sestini, Ufficio studi del  
Dipartimento di Architettura  
Università di Firenze  
anno 2014

Centro storico di Firenze  
 Historical Centre of Florence



Scale 1:100,000  
 March 2017

Legend:

- Centro storico di Firenze
- Area urbana

Other symbols include a red square for 'Area urbana' and a green square for 'Centro storico di Firenze'.

Scale bar: 0 100 200 300 400 500 meters

Other symbols include a red square for 'Area urbana' and a green square for 'Centro storico di Firenze'.

Centro storico di Firenze  
 Historical Centre of Florence



Scale 1:100,000  
 March 2017

Legend:

- Centro storico di Firenze
- Area urbana

Other symbols include a red square for 'Area urbana' and a green square for 'Centro storico di Firenze'.

Scale bar: 0 100 200 300 400 500 meters

Other symbols include a red square for 'Area urbana' and a green square for 'Centro storico di Firenze'.



# THE CULTURAL HERITAGE OF FLORENCE

*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.*

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## Annex 3



FIRENZE  
PATRIMONIO  
MONDIALE

# Museums

## — The Uffizi Galleries

A new institution with special autonomy, the Uffizi Galleries comprise:

### — *The Uffizi Gallery*

This is one of the most famous museums of paintings and sculpture in the world. The Uffizi Gallery occupies a 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. The complex built by Vasari hosts other important collections, including the Contini Bonacossi Collection and the Department of Prints and Drawings of the Uffizi.

### — *Department of Prints and Drawings of the Uffizi*

The Uffizi Gallery houses one of the most important collections of drawings in the world. Begun around the middle of the seventeenth century by Cardinal Leopoldo de' Medici, the collection was expanded over the centuries and is still continuing to grow. The over 150,000 prints and drawings date from the end of the fourteenth century to the present day, with a distinct prevalence of Italian artists but also significant coverage of foreign schools and artists. The Corridoio Vasariano, a raised corridor built by Vasari in 1565, connects the Uffizi building with Palazzo Vecchio and with Palazzo Pitti. Displayed here are important collections of seventeenth-century paintings and the Self-Portraits collection.

## — The Pitti Palace

The Pitti Palace, which was formerly the residence of the Grand Dukes of Tuscany and later of the kings 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 garden, one of the earliest and most famous Italian gardens. The Pitti Palace complex comprises:

### — *The Palatine Chapel*

Commissioned by the Grand Dukes of Tuscany and decorated with frescoes by the artist Luigi Ademollo (1793); above the altar in semi-precious stone is the precious ivory Crucifix by Balthasar Permoser.

### — *The Palatine Gallery and the 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. Housing masterpieces largely acquired by the Medici, an extraordinary collection comprising works by Raphael, Titian, Caravaggio, Rubens, Pietro da Cortona and other Italian and European masters of the Renaissance and the seventeenth century as well as furniture and furnishings, dating from the sixteenth to the nineteenth centuries.

### — *The Gallery of Modern Art*

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, including a collection of works by the Macchiaioli.



### — **The Costume Gallery**

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.

### — **The Silverware Museum**

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. The silver originates from the collections of the bishops of Salzburg, brought to Florence by Ferdinand III of Lorraine in 1815. The Museum also houses an important collection of jewellery made between the seventeenth and twentieth centuries and a section devoted to contemporary jewellery, in addition to two extraordinary collections: one of oriental porcelain and the other of miniature portraits.

### — **The Porcelain Museum**

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 biscuits with the coating of the Kingdom of Naples.

### — **The Carriage Museum**

Temporarily closed for restoration, the museum contains superb exemplars of the carriages in use at the Lorraine and Savoy court between the eighteenth and nineteenth centuries, as well as antique horse harnesses

### — **The Boboli Garden**

Rising behind the Pitti Palace is the beautiful Boboli Garden. It was originally designed for the Medici who first created the earliest example of the Italian Garden which later inspired those of many European courts. The garden extends over a vast area regularly partitioned to an open-air museum with antique and Renaissance statues, grottoes and large fountains.

### — **The Accademia Gallery**

The Gallery is particularly famous for its sculptures by Michelangelo: the *Prisoners*, the *St. Matthew* and, especially, the statue of *David* which was transferred to the specially designed tribune 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, a series of magnificent late Gothic polyptychs, 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, an important collection of old musical instruments from the Cherubini Conservatory, acquired from the Medici and Lorraine collections, comprising important antique instruments including a violin by Stradivari, a cello by Amati and a harpsichord and spinet by Cristofori.

## — The Bargello National Museum

The Museum has a remarkable collection of sculpture and works of art as well as numerous examples of applied arts. 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.

The Bargello National Museum comprises:

### — *The Museum of the Medici Chapels*

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. The Chapel of the Princes was begun in the early 17th century to become the mausoleum of the Medici Grand Dukes: a grandiose octagonal chapel, with its immense dome, entirely faced with polychrome marble, the crypt housing the remains of members of the Lorraine dynasty and the funeral monument to Cosimo il Vecchio.

### — *The Church and Museum of 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.

### — *The Museum of 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 has been subject to a lengthy renovation and was reopened to the public in its entirety in 2009.

### — *The Museum of Casa Martelli*

The palazzo 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.

### — The Museum of 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. Also containing important sixteenth-century collections, with works by Fra Bartolomeo, and the section devoted to exhibits originating from the nineteenth-century demolitions in the old city centre.

### — "Cenacolo" of Ognissanti

The refectory of the convent of Ognissanti is famous for the large fresco painted in 1488 by Domenico Ghirlandaio. In addition to the *Last Supper* fresco and its sinopia, this typical vaulted refectory also preserves a fine doorway, the ancient lavabos, 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 a *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" of 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.

### — "Cenacolo" of Fuligno

Il Cenacolo era il refettorio monumentale del convento delle terziarie francescane della Beata Angelina da Foligno. Mentre il resto del convento è stato utilizzato per iniziative sociali, il refettorio è rimasto di proprietà dello Stato in quanto conserva un bellissimo affresco del Perugino raffigurante l'Ultima Cena.

### — "Cenacolo" of 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.

## — Cloister of Scalzo

This cloister was the entrance hall to the chapel of the Compagnia dei Disciplinati di San Giovanni Battista, known as the Company of the Scalzo (meaning barefoot) founded in 1376. At different times between 1509 and 1526, the great Florentine painter Andrea del Sarto frescoed the walls of the cloister with monochrome *Scenes from the Life of John the Baptist* and the *Virtues*. Two of the episodes were painted by Franciabigio during Andrea del Sarto's absence.

## — The Opificio delle Pietre Dure Museum

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.opificiodellepietredure.it](http://www.opificiodellepietredure.it)

## — The National Archaeological Museum and the Egyptian Museum of Florence

The National Archaeological Museum of Florence, established in 1870 (thus the earliest in Italy) in the Monastery of Fuligno, 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.archeotoscana.beniculturali.it](http://www.archeotoscana.beniculturali.it)

## — The Florentine Civic Museums

The task of the Florentine Civic Museums service is to conserve and enhance the artistic heritage belonging to the Florence City Council. The activity of cataloguing, conservation, protection and development involves a heritage estimated to include around 30,000 works. Most of these are housed in ancient buildings: *the Museum of Palazzo Vecchio, the Museum of Santa Maria Novella, the Fondazione Salvatore Romano in the refectory of Santo Spirito, the Stefano Bardini Museum and the Novecento Museum* situated in the ancient Spedale delle Leopoldine in Piazza Santa Maria Novella.

Sito web: <http://museiciviciorentini.comune.fi.it/>

## — The Museum of 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 "*Studiolo*" 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. Recently, the collection has been augmented by many works, mostly topographical material, originating from the "Firenze com'era" museum (now closed).

## — The Santa Maria Novella Complex

The Basilica of Santa Maria Novella is one of the most important churches in Florence. In the interior, as well as Giotto's *Crucifix* and Masaccio's *Trinity*, we can admire works by artists including Ghirlandaio,

Brunelleschi, Rossellino, Desiderio, Maso di Banco, Giambologna and Vasari, as well as the beautiful stained glass windows by Filippino Lippi.

It is now possible to visit the Basilica, the Museum and the adjacent Cloisters with a single ticket. The museum itinerary includes both the municipally-managed areas of the Museum of Santa Maria Novella (*Chiostrò dei Morti, Chiostrò Verde, Cappellone degli Spagnoli, Cappella degli Ubriachi e Refettorio*), and those managed by the Opera di Santa Maria Novella (the Basilica and the Cemetery degli Avelli). When there are special openings, it is also possible to admire the magnificent *Chiostrò Grande*, which is managed by the Scuola Marescialli e Brigadieri dei Carabinieri.

### — Romano Foundation in "Cenacolo" of 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 "Cenacolo" 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.

### — The Novecento Museum

The new Museo Novecento of Florence, which has been set up in the ancient Hospital of San Paolo, a recently restored thirteenth-century building, is devoted to Italian twentieth-century art. It proposes a selection of around 300 works arranged in 15 exhibition areas, as well as a study room, a prints and drawings department and a room for conferences and film showings. The museum itinerary moves backwards in time from the 1990s to the early years of the twentieth century, and offers an immersion experience in which the works are accompanied by multimedia stations, acoustic devices and video rooms.

### — The Brancacci Chapel

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.

### — The Stefano Bardini Museum

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-renaissance palace.

Altars, staircases, doorways, pillars and ceilings originating from churches and palazzi were used to create picturesque living areas with an antique atmosphere, which continue to represent one of the most fascinating features of this Museum which displays over 200 sculptures, paintings and works of art, mostly from the mediaeval and Renaissance periods.

Among the most significant works are the *Charity* by Tino da Camaino, Donatello's *Madonna della Mela* and *Madonna dei Cordai*, the *Saint Michael Archangel* by Antonio del Pollaiuolo and Guercino's *Atlas*, in addition to precious collections of medals, bronzes, oriental carpets, splendid fifteenth-century chests and a small but very important armoury.

### — The Opera Duomo Museum

Inaugurated in 1891, designed by the Opera architect Luigi del Moro, the museum was reconstructed after the flood of 1966, rearranged in December 1999 and has now been enlarged and completely renovated. 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

Baptistry and Steeple. The collection consists of 750 works including statues and reliefs in marble, bronze and silver, comprising masterpieces by the greatest artists of the time: Michelangelo, Arnolfo di Cambio, Lorenzo Ghiberti, Andrea Pisano, Antonio del Pollaiolo, Luca della Robbia, Andrea del Verrocchio and many others. There are now more than 200 works visible to the public for the first time following restoration, including Donatello's *Mary Magdalen*, Lorenzo Ghiberti's panels from the *North Door of the Baptistry* of Florence and the twenty-seven panels embroidered in gold and polychrome silk to designs by Pollaiolo.

Website: [www.ilgrandemuseodelduomo.it](http://www.ilgrandemuseodelduomo.it)

## — The Santa Croce Opera Museum

The church of Santa Croce was built starting from 1295 over a preexisting 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*”. The ancient refectory and the wing of the convent that divides the two cloisters house the Museo dell'Opera. First opened in 1900, it suffered various setbacks, including the flood of 1966, of which the seriously damaged *Crucifix* of Cimabue is considered the symbol. In addition to the *Crucifix*, the recently-renovated museum also houses works by various artist including Della Robbia, Gaddi, Orcagna, Bronzino and Allori.

Website: [www.santacroceopera.it](http://www.santacroceopera.it)

## — The Bigallo Museum

The Loggia del Bigallo, situated to one side of the Duomo, was originally built in the middle of the fourteenth century together with the adjacent oratory for the Compagnia della Misericordia. In 1425

it also became the premises of the Compagnia del Bigallo which managed the hospital of Santa Maria a Fonteviva. In 1904 some of the works that once belonged to the confraternity were brought together. The organisation of this small but evocative collection dates to 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.

## — 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: <http://www.museocasasiviero.it/>

## — 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 seventeenthcentury 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](http://www.palazzo-medici.it)

### — The Museum of Natural History of the University of Florence

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.msn.unifi.it/](http://www.msn.unifi.it/)

### — The Galileo Museum (ex The Institute and Museum of Science)

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.museogalileo.it](http://www.museogalileo.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, grandnephew 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](http://www.casabuonarroti.it)

### — The Marino Marini Museum

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

## Foundations and Institutions

### — The Horne Museum

The origins of the Museum of the Fondazione Horne are connected with the bequest made in his will by Herbert Percy Horne, consisting of a fine collection of works of art presented to the Italian nation along with the palazzo in which it was housed. The Horne Museum still appears to visitors just as the English collector wished: an elegant treasure chest of masterpieces of painting and sculpture (including works by Giotto, Simone Martini, Masaccio, Filippino Lippi, Domenico Beccafumi and Giambologna). Even more importantly, it has the appearance of a real house, containing precious pieces dating to between the thirteenth and the seventeenth centuries.

Website: [www.museohorne.it/](http://www.museohorne.it/)

contemporary art, gives a chance to follow the artistic itinerary of one of the foremost Italian sculptors of the twentieth century.

### — **The Pre-historical Museum and Institute of Florence “Paolo Graziosi”**

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.

Webiste: [www.museofiorentinopreistoria.it](http://www.museofiorentinopreistoria.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.

#### — **Palazzo Vecchio**

A monument of outstanding artistic and historic importance, over the centuries the Palazzo was the political heart of the city and its symbol.

#### — **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 German mercenary troops or Lansquenets, 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.

#### — **The Equestrian Statue of 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.

### — **Piazza della Repubblica**

This was the centre of the earliest Roman settlement where the Forum was housed. This square was completely renovated following the period in which Florence was the capital of the Kingdom of Italy (1865-71), when it was given a new layout considered more decorous for a capital, demolishing the ghetto and various architectural structures which were there. Vasari's Loggia del Pesce was transferred to Piazza de' Ciampi. At the intersection of the cardo and the decumanus of the Roman city stands the Colonna dell'Abbondanza, (replaced in 1956), always considered the geographic centre of the city. The square now houses several open-air cafés and restaurants for the tourists.

### — **Piazza del Duomo**

#### — **The Basilica**

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).

#### — **The Baptistery**

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.

#### — **The Bell Tower**

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 Basilica**

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. 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 Chiostro dei Morti on the left, in the centre the First Cloister or Chiostro dei Voti, completely covered with frescoes also by the masters of the Florentine Mannerist painting style of the early sixteenth century.

#### — **The Istituto degli Innocenti and the Museo degli Innocenti**

Designed by Brunelleschi between 1421 and 1434 as a foundling hospital, the Istituto degli Innocenti laid the first stone in the history of Renaissance architecture with its revival of classical forms.

The series of round medallions, all different, portraying babies in swaddling-clothes that adorn the spandrels of the colonnade are the work of Andrea della Robbia. In the interior are two cloisters and the new Museo degli Innocenti which contains works by Ghirlandaio, Luca and Andrea della Robbia, Sandro Botticelli, Rossellino and others: 1,456 square metres of display areas on three floors, and another 1,655 square metres for temporary events and educational activities.

#### — **The Equestrian Statue of of Ferdinando I and the Tacca fountains**

The equestrian statue of 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

### — **Complex of 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 Ciochi restored the convent ((which later became the premises of the Florence court and is now destined to house the future "Museo Zeffirelli") and created the courtyard with its distinctive style. The oratory, ex-Court of Assizes, was erected over the old church of San Firenze.

### — **Palazzo Gondi**

One of the most beautiful works by Giuliano da Sangallo is Palazzo Gondi which was anyway completed some centuries after his death in 1516. The palazzo underwent considerable alterations over the course of the centuries, not always in alignment with the original design.

## — **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.

## — **Piazza Santa Maria Novella**

With its peculiar 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. 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.

## — **Piazza S. Lorenzo**

### — **Basilica / Sacristy / Medici Chapels**

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.

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.

### — The Loggia del Mercato Nuovo

The pre-existing building was completely reconstructed between 1449 and 1551 by Giovan Battista Del Tasso, commissioned by Cosimo I. The cloth market previously occupied the loggia now known as Loggia del Porcellino (or piglet) after the much-loved fountain by Tacca with a large bronze statue of a boar at the side of the loggia, a copy of an antique statue based on a Hellenistic original.

### — 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.

### — Church of 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 the mediaeval city to a design by the great architect Antonio da Sangallo the Younger, is now the core of the exhibition area and hosts all the most important Florentine exhibitions and fairs.

### — The Synagogue

Designed 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 di Belvedere

The fort was meant to be a military building, erected around 1590 by Bernardo Buontalenti commissioned by the Grand Duke Ferdinando I. It served several purposes: to defend and control the city, to be the grand-ducal family's refuge, to protect the Pitti Palace. Forte Belvedere was reopened to the public in 2013 during the summer period for the art exhibitions of Giuseppe Penone and Antony Gormley.

### — Church of 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.

### — Church of 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.

### — Church of 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.

### — The Cascine Park

The waterways which mark the boundaries of the Cascine are three, different by importance and flow: the river Arno, the torrent 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, from 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.

### — The Bobolino Garden

The Bobolino is a hillside garden just outside Porta Romana which takes its name from the nearby Boboli Garden. It is made up entirely of grassy slopes, flights of steps and gravel terraces, as well as decorative features such as seats incorporated into the flower beds, pools and artificial grottoes.

### — English Cemetery

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.

### — The “Giardino dei Semplici” (The Officinal Plants Garden)

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.

### — The Torrigiani Garden

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 Englishstyle garden.

### — **The Gherardesca Garden**

This is one of the largest private gardens in the Historic Centre. From the descriptions and period drawings we can deduce that the garden was laid out on a classical plan, with an orchard, a nursery and a ragnaia (a copse of densely planted trees with nets stretched between them to catch small birds), the latter belonging to the Wool Guild which sold it to the Gherardesca.

### — **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.

### — **The Bardini Garden**

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 and a wide variety of hydrangeas 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.

### — **The Rose Garden**

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.

### — **The Boboli Garden**

See [Palazzo Pitti](#).

# IMPORTANT INSTITUTIONS, LIBRARIES AND CULTURAL ASSOCIATIONS IN FLORENCE

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## Annex 4



FIRENZE  
PATRIMONIO  
MONDIALE

## Cultural institutions

- **Accademia delle arti del disegno**  
Via Orsanmichele 4, Firenze, Tel. 055/219642  
Email: [info@aadfi.it](mailto:info@aadfi.it)  
Website: [www.aadfi.it](http://www.aadfi.it)
- **Accademia dei Georgofili**  
Logge degli Uffizi Corti, Firenze, Tel. 055/212114  
Email: [accademia@georgofili.it](mailto:accademia@georgofili.it), [georgofili@interfree.it](mailto:georgofili@interfree.it)  
Website: [www.georgofili.it](http://www.georgofili.it)
- **Accademia Italiana di Scienze Forestali**  
Piazza Edison 11, Firenze, Tel. 055/570348  
Email: [info@aisf.it](mailto:info@aisf.it)  
Website: [www.aisf.it](http://www.aisf.it)
- **Accademia toscana di scienze e lettere "La Colombaria"**  
Via S. Egidio 23, Firenze,  
Tel. 055/291923  
Email: [segreteria@colombaria.it](mailto:segreteria@colombaria.it)  
Website: [www.colombaria.it](http://www.colombaria.it)
- **Fondazione Ernesto Balducci**  
Via dei Roccettini, 9 Fiesole. Loc. San Domenico,  
Tel. 055/599147  
Email: [fondazionebalducci@virgilio.it](mailto:fondazionebalducci@virgilio.it)  
Website: [www.fondazionebalducci.it](http://www.fondazionebalducci.it)
- **Fondazione Casa Buonarroti**  
Via Ghibellina 70, Firenze,  
Tel. 055/241752  
Email: [fond@casabuonarroti.it](mailto:fond@casabuonarroti.it)  
Website: [www.casabuonarroti.it](http://www.casabuonarroti.it)
- **Fondazione Ezio Franceschini o.n.l.u.s.**  
via Montebello 7, Firenze,  
Tel. 055/2049749  
Email: [segreteria@fefonlus.it](mailto:segreteria@fefonlus.it)  
Website: [www.fefonlus.it](http://www.fefonlus.it)
- **Fondazione Horne**  
Via dei Benci 6, Firenze,  
Tel. 055/24466  
Email: [info@museohorne.it](mailto:info@museohorne.it)  
Website: [www.museohorne.it](http://www.museohorne.it)
- **Fondazione di Studi di Storia dell'Arte Roberto Longhi**  
Longhi - Via Benedetto Fortini 30, Firenze,  
Tel. 055/6580794  
Email: [longhi@fondazione-longhi.it](mailto:longhi@fondazione-longhi.it)  
Website: [www.fondazione-longhi.it/](http://www.fondazione-longhi.it/)
- **Fondazione Giovanni Michelucci**  
Via Beato Angelico 15, Firenze,  
Tel. 055/597149  
Email: [segreteria@michelucci.it](mailto:segreteria@michelucci.it)  
Website: [www.michelucci.it](http://www.michelucci.it)
- **Fondazione Marini San Pancrazio, Museo Marino Marini**  
Piazza San Pancrazio, Firenze,  
Tel. 055/219432  
Email: [ufficio@museomarinomarini.it](mailto:ufficio@museomarinomarini.it)  
Website: [www.museomarinomarini.it](http://www.museomarinomarini.it)
- **Fondazione Spadolini Nuova Antologia**  
Via Pian dei Giullari 139, Firenze,  
Tel. 055/687521  
Email: [nuovaantologia@cosimoceccuti.191.it](mailto:nuovaantologia@cosimoceccuti.191.it)  
Website: [www.nuovaantologia.it](http://www.nuovaantologia.it)
- **Fondazione di Studi storici "Filippo Turati" Palazzo Coppi**  
Via M. Buonarroti 13, Firenze,  
Tel. 055/243123  
Email: [fondazione.turati@pertini.it](mailto:fondazione.turati@pertini.it)  
Website: [www.pertini.it/turati.html](http://www.pertini.it/turati.html)



- **Gabinetto G. P. Vieuksseux - Palazzo Strozzi**  
Piazza Strozzi, Firenze, Tel. 055/288342  
Email: [vieuksseux@vieuksseux.fi.it](mailto:vieuksseux@vieuksseux.fi.it)  
Website: [www.vieuksseux.fi.it](http://www.vieuksseux.fi.it)
- **Istituto Gramsci Toscano**  
Via Giampaolo Orsini 44, Firenze, Tel. 055/6580636  
Email: [info@gramscitoscano.org](mailto:info@gramscitoscano.org)  
Website: [www.gramscitoscano.org](http://www.gramscitoscano.org)
- **Istituto Italiano di Preistoria e Protostoria**  
Via S. Egidio 21, Firenze, Tel. 055/2340765  
Email: [segreteria@iipp.it](mailto:segreteria@iipp.it)  
Website: <http://www.iipp.it>
- **Istituto Nazionale di studi etruschi ed italici**  
Via della Pergola 65, Firenze, Tel. 055/2207175  
Email: [studietruschi@interfree.it](mailto:studietruschi@interfree.it)  
Website: <http://www.studietruschi.it>
- **Istituto Nazionale di Studi sul Rinascimento**  
Palazzo Strozzi – Piazza Strozzi, Firenze,  
Tel. 055/287728  
Email: [info@insr.it](mailto:info@insr.it)  
Website: [www.insr.it](http://www.insr.it)
- **Museo Stibbert**  
Via F. Stibbert 26, Firenze, Tel. 055/486049  
Email: [direzione@museostibbert.it](mailto:direzione@museostibbert.it)  
Website: [www.museostibbert.it](http://www.museostibbert.it)
- **Società Internazionale per lo Studio del Medioevo Latino (Sismel)**  
Via Montebello 7, Firenze,  
Tel. 055/2048501  
Email: [segreteria.sismel@sismelfirenze.it](mailto:segreteria.sismel@sismelfirenze.it)  
Website: [www.sismelfirenze.it](http://www.sismelfirenze.it)
- **Società Dantesca Italiana, Palagio dell'Arte della Lana**  
Via Arte della Lana 1, Firenze,  
Tel. 055/287134  
Email: [sdi@leonet.it](mailto:sdi@leonet.it)  
Website: [www.dantesca.it](http://www.dantesca.it)
- **Società di studi Fiorentini**  
Email: [info@societastudifiorentini.com](mailto:info@societastudifiorentini.com)  
Website: <http://societastudifiorentini.blogspot.it>
- **Biblioteca Nazionale Centrale di Firenze**  
Piazza de' Cavalleggeri 1, Firenze  
Website: [www.bncf.firenze.sbn.it](http://www.bncf.firenze.sbn.it)
- **Biblioteca Marucelliana**  
Via Cavour 43, Firenze  
Website: [www.maru.firenze.sbn.it](http://www.maru.firenze.sbn.it)
- **Biblioteca Medicea Laurenziana**  
Piazza San Lorenzo 9, Firenze  
Website: <http://www.bmlonline.it>
- **Biblioteca Riccardiana**  
Via Ginori 10, Firenze  
Website: <http://www.riccardiana.firenze.sbn.it>
- **Biblioteche Comunali Fiorentine nel Centro Storico**  
Website: <http://www.biblioteche.comune.fi.it>
- **Biblioteca delle Oblate ha assorbito la Biblioteca Comunale Centrale di Firenze, costituendone la Sezione di conservazione e storia locale**  
via dell'Oriuolo 24
- **Biblioteca Pietro Thouar**  
piazza Torquato Tasso 3
- **Biblioteca di Palagio di Parte Guelfa**  
Piazzetta di Parte Guelfa, Firenze
- **Biblioteca e Archivio Storico del Risorgimento**  
Via Sant'Egidio 21, Firenze

## Foreign Institutes and Universities

- **Deutsches Institute**  
via Orti Oricellari 10, Firenze  
Website: [www.deutschesinstitut.it](http://www.deutschesinstitut.it)
- **British Institute**  
Via Tornabuoni 2, Firenze  
Website: [www.britishinstitute.it](http://www.britishinstitute.it)
- **Institute Français de Florence**  
P.zza Ognissanti 2, Firenze  
Website: [www.institutfrancais-italia.com](http://www.institutfrancais-italia.com)
- **Harvard University Italian Renaissance Study "Villa I Tatti"**  
Via di Vincigliata 26, Fiesole  
Website: <http://itatti.harvard.edu>
- **Benedictine College**  
Via Feliceto 8, Settignano, Tel. 055/697362  
Website: [www.benedictine.edu/florence](http://www.benedictine.edu/florence)
- **Bowling Green State University/SACI**  
Via Sant'Antonino 11  
Website: [www.saci-florence.edu](http://www.saci-florence.edu)
- **California State University International Program in Florence**  
Via G. Leopardi 12, Firenze  
Website: [www.csuflorence.it](http://www.csuflorence.it)
- **Dutch University Institute for Art History**  
Viale Torricelli 5  
Website: [www.niki-florence.org](http://www.niki-florence.org)
- **European University Institute Badia Fiesolana**  
Via dei Roccettini 9, San Domenico di Fiesole  
Website: [www.eui.eu](http://www.eui.eu)
- **Fairfield University Florence Campus**  
Corso dei Tintori 7, Firenze  
[www.fairfield.edu](http://www.fairfield.edu)
- **Fashion Institute of Technology Florence Program**  
Via Curtatone 1  
Website: [www.fitnyc.edu](http://www.fitnyc.edu)
- **Florida State University Florence Program**  
Borgo degli Albizi 15, Firenze  
Website: [www.florenceinternational.ez.fsu.edu/](http://www.florenceinternational.ez.fsu.edu/)
- **Georgetown University**  
Via Vecchia Fiesolana 26, Fiesole  
Website: [www.villalebalze.georgetown.edu](http://www.villalebalze.georgetown.edu)
- **Gonzaga University in Florence**  
Via Giorgio La Pira 11/13, Firenze  
Website: [www.gonzaga.edu](http://www.gonzaga.edu)
- **Harding University**  
Via Triozzi, 57, Scandicci  
Website: [www.harding-firenze.org](http://www.harding-firenze.org)
- **Amici dell'Istituto Francese di Firenze**  
P.zza Ognissanti 1r, Firenze,  
Tel. 055/212659  
Email: [libfranflorence@iol.it](mailto:libfranflorence@iol.it)  
Website: [www.aaiff.it](http://www.aaiff.it)
- **2Amici dell'Università dell'Età Libera**  
Piazza della Libertà 12, Firenze  
Tel. 055/575736
- **Amici della Galleria del Costume**  
Piazza Pitti 1, Firenze,  
Tel. 055/2398725  
Email: [info@galleriadelcostume.it](mailto:info@galleriadelcostume.it)
- **James Madison University Program in Italy**  
Via dei Michelozzi 2, Firenze  
Website: [www.jmu.edu/international/abroad](http://www.jmu.edu/international/abroad)
- **3Kent Tate University Florence Program**  
Vicolo dei Cerchi 1, Firenze  
Website: [www.kent.edu](http://www.kent.edu)

- **The Florence Academy of Art**  
via delle Casine 21r, Firenze  
[Website: www.florenceacademyofart.com](http://www.florenceacademyofart.com)
  
- **Marist College LDM Program in Italy**  
Via del Giglio 6, Firenze  
[Website: www.marist.edu](http://www.marist.edu)
  
- **Middlebury College School in Italy**  
Via degli Alfani 48, Firenze  
[Website: www.middlebury.edu](http://www.middlebury.edu)
  
- **New York University in Florence**  
Via Bolognese 120  
[Website: www.nyu.edu](http://www.nyu.edu)
  
- **Pepperdine University**  
Viale G. Milton 41, Firenze  
[Website: www.pepperdine.edu](http://www.pepperdine.edu)
  
- **Richmond American International University in London-Florence Program**  
Via Maggio 11, Firenze  
[Website: www.richmond.ac.uk](http://www.richmond.ac.uk)
  
- **Sarah Lawrence College Florence Program**  
Borgo Santa Croce 10, Firenze  
[Website: www.slc.edu](http://www.slc.edu)
  
- **Smith College**  
Piazza della Signoria 4/A, Firenze  
[Website: www.smith.edu](http://www.smith.edu)
  
- **Stanford University**  
Via de' Bardi 36, Firenze  
[Website: www.undergrad.stanford.edu/programs/bosp/explore/florence](http://www.undergrad.stanford.edu/programs/bosp/explore/florence)
  
- **Syracuse University in Florence**  
Piazza Savonarola 15, Firenze  
[Website: www.suflorence.syr.edu](http://www.suflorence.syr.edu)

- **Tongji University-Istituto Confucio**  
Polo delle Scienze Sociali, Via delle Pandette 32, Firenze,  
[Website: www.istitutoconfucio.unifi.it](http://www.istitutoconfucio.unifi.it)

## Centre of Florentine Cultural Associations

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:

- **Accademia il Fauno Accademia il Fauno**  
Via Lungo l'Affrico 82, Firenze,  
[Email: il.fauno@virgilio.it](mailto:il.fauno@virgilio.it)  
[Website: www.accademiailfauno.org](http://www.accademiailfauno.org)
  
- **Akropolis**  
Via San Zanobi 84R, Firenze,  
[Tel. 055.461428](tel:055.461428)  
[Email: akropolis.cultura@libero.it](mailto:akropolis.cultura@libero.it)  
[Website: www.akropolis.xoom.it](http://www.akropolis.xoom.it)
  
- **Amici dei Musei e dei Monumenti Fiorentini**  
Via Folco Portinari 5a, Firenze,  
[Tel. 055/293007](tel:055/293007)  
[Website: www.flemingyouth.it](http://www.flemingyouth.it)
  
- **Amici del Museo Stibbert**  
Firenze,  
[Tel. 334/1844036](tel:334/1844036)

- **Amici del Teatro del Maggio Musicale Fiorentino**  
Via dei Servi 13, Firenze,  
Tel. 055/290838  
Email: [info@amicidelmaggio.it](mailto:info@amicidelmaggio.it)  
Website: [www.amicidelmaggio.it](http://www.amicidelmaggio.it)
  
- **Amici della Galleria del Costume**  
Piazza Pitti 1, Firenze,  
Tel. 055/2398725  
Website: [www.galleriadelcostume.it](http://www.galleriadelcostume.it)
  
- **Amici della Santissima Annunziata Onlus**  
Via Cesare Battisti 6, Firenze  
Tel. 055/266281  
Email: [amicisantissimannunziataonlus@gmail.com](mailto:amicisantissimannunziataonlus@gmail.com)
  
- **Archeoclub**  
Via Alfani 39, Firenze,  
Tel. 055/364291
  
- **Ars et Fides Firenze**  
Piazza San Giovanni, Firenze,  
Tel. 055/2763757  
Website: <http://www.arsetfidesfirenze.it>
  
- **Arte e Mercati**  
Piazza del Mercato Nuovo 1, Firenze,  
Tel. 055/3830620  
Email: [mercatiinmusica@libero.it](mailto:mercatiinmusica@libero.it)  
Website: [www.mercatiinmusica.com](http://www.mercatiinmusica.com)
  
- **Arte e Psicologia - gruppo di studio interdisciplinare**  
P.zza di Madonna degli Aldobrandini 1, Firenze  
Tel. 055/2302511  
Email: [artepsicologia@tiscali.it](mailto:artepsicologia@tiscali.it)  
Website: [www.artepsicologia.com](http://www.artepsicologia.com)
  
- **Associazione culturale Coro del Duomo di Firenze**  
Via del Corso 8, Firenze,  
Email: [info@corodelduomo.it](mailto:info@corodelduomo.it)  
Website: [www.corodelduomo.it](http://www.corodelduomo.it)
  
- **Associazione Dimore Storiche Italiane-Sez. Toscana**  
Borgo Santi Apostoli 17, Firenze,  
Tel. 055/212452 Email: [info@adsi-toscana.it](mailto:info@adsi-toscana.it)  
Website: [www.adsi-toscana.it](http://www.adsi-toscana.it)
  
- **Associazione Fiorentini nel Mondo-Palazzo Rosselli del Turco**  
Borgo Santi Apostoli 19, Firenze,  
Tel. 055/8940040  
Email: [info@fiorentininelmondo.it](mailto:info@fiorentininelmondo.it)  
Website: [www.fiorentininelmondo.it](http://www.fiorentininelmondo.it)
  
- **Associazione Musicale Fiorentina**  
Via Ramirez de Montalvo 1, Firenze,  
Tel. 055/4221652  
Email: [musicafirenze@virgilio.it](mailto:musicafirenze@virgilio.it)  
Sito-web: [www.associazioni.comune.firenze.it//a-m-f/](http://www.associazioni.comune.firenze.it//a-m-f/)
  
- **Centro UNESCO di Firenze**  
Via G.P.Orsini 44, Firenze,  
Tel. 055/6810895  
Email: [centrounescofi@iol.it](mailto:centrounescofi@iol.it)  
Website: [www.centrounescofi.it](http://www.centrounescofi.it)
  
- **CESVOT**  
Via Ricasoli 9, Firenze,  
Tel. 055/2654558  
Email: [area.centro@cesvot.it](mailto:area.centro@cesvot.it)  
Website: [www.cesvot.it/](http://www.cesvot.it/)
  
- **Città Nascosta**  
Lungarno Benvenuto Cellini 25, Firenze,  
Tel. 055/6802590  
Email: [info@cittanascosta.it](mailto:info@cittanascosta.it)  
Website: [www.cittanascosta.it](http://www.cittanascosta.it)
  
- **Compagnia della Stella-Biblioteca Domenicana di Santa Maria Novella Jacopo Passavanti**  
Piazza della Stazione 4/a, Firenze,  
Tel. 055/287038  
Email: [compagniadellastella.firenze@gmail.com](mailto:compagniadellastella.firenze@gmail.com)

- **Conoscere Firenze**  
**Associazione di volontariato culturale**  
 Via S. Egidio 21, Firenze,  
 Tel. 055/2616505
- **FAI, Fondo Ambiente Italiano**  
 Piazza Antinori 2, Firenze,  
 Tel. 055/2741029-055/214595  
 Email: segreteriafaitoscana@fondoambiente.it  
 Website: www.fondoambiente.it
- **Foundation for Sports History Museums**  
 Viale Manfredo Fanti 4, Firenze,  
 Tel. 055/8940040  
 Email: info@fshm.org  
 Website: www.museoflorentina.it
- **Fratelli Alinari**  
**Fondazione per la storia della Fotografia**  
 Largo Fratelli Alinari 15, Firenze,  
 Tel. 055/23951  
 Email: mnaf@alinari.it  
 Website: www.alinari.it
- **L'Homme Armé**  
 Via San Romano 56, Firenze,  
 Tel. 055/695000  
 Email: homarme@tin.it  
 Website: www.hommearme.it
- **Lyceum Club Internazionale di Firenze**  
**Palazzo Giugni**  
 Via degli Alfani 48, Firenze,  
 Tel. 055/2478264  
 Email: info@lyceumclubfirenze.net  
 Website: www.lyceumclubfirenze.net
- **Save The City**  
 Viale Belfiore 45, Firenze,  
 Tel. 055/217989  
 Email: presidente@savethecity.it  
 Website: www.savethecity1.weebly.com/
- **Sguardo e Sogno**  
 Via Cardinale Leopoldo 34, Firenze,  
 Tel. 055/2280413  
 Email: info@sguardoesogno.com  
 Website: www.sguardoesogno.com
- **Società Dante Alighieri-Comitato di Firenze**  
 Via Gino Capponi 4, Firenze,  
 Tel. 055/2478981  
 Email: info@dantealighieri.it  
 Website: www.dantealighieri.it
- **Società Leonardo da Vinci**  
 Via Cavour 35, Firenze  
 Email: soc.leonardo@tin.it  
 Website: www.associazioni.comune.firenze.it/  
 sleonardo
- **Unione Fiorentina Casa di Dante**  
 Via Santa Margherita 1, Firenze,  
 Tel. 055/219416  
 Email: unionefiorentina@museocasadidante.it  
 Website: www.museocasadidante.it



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MONDIALE

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Economia dell'Ambiente e del Turismo Sostenibile, Osservatorio per il Turismo Sostenibile.

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Available at: <<http://www.econ-pol.unisi.it/opts/Quaderni/quantit%20turisti%28bimonte-punzo%29.pdf>>

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Bini, M., Capitanio, C., e Francini, C., 2015a. *Buffer Zone: L'area di rispetto per il sito UNESCO Centro Storico di Firenze*. [pdf] Firenze: DIDA.

Available at: <[http://issuu.com/dida-unifi/docs/buffer\\_zone](http://issuu.com/dida-unifi/docs/buffer_zone)>

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