

# ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES  
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES  
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS  
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

Our Ref. GB/AA/1623-Add.Inf\_1

Charenton-le-Pont, 24 September 2019

H. E. Mr Massimo Riccardo  
Ambassador, Permanent Delegate  
Délégation d'Italie auprès des OOI - UNESCO  
50, rue de Varenne  
75007 Paris

World Heritage List 2020 – Additional Information

## **Padova Urbs picta, Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles (Italy)**

Dear Ambassador,

ICOMOS is currently assessing the nomination of “Padova Urbs picta, Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles” as a World Heritage site and an ICOMOS evaluation mission has just visited the property to consider matters related to protection, management and conservation, as well as issues related to integrity and authenticity. We would like to thank you and all experts who contributed to the facilitation of this mission for their kind assistance and hospitality.

In order to help with our overall evaluation process, we would be grateful to receive further information to augment what has already been submitted in the Nomination Dossier.

Therefore, we would be pleased if the State Party could consider the following points and kindly provide additional information:

### **Selection of components of the serial property**

The nomination proposes a serial composition of 14th century fresco cycles of different artists in four distinct serial components and eight specific buildings in historic Padua. ICOMOS would like to better understand the rationale for the selection, beyond the aim to illustrate the advances and developments of 14th century frescos, which is clearly outlined in the present dossier. ICOMOS would rather like to understand if all 14th century frescoes in historic Padua were included in the nomination or if not, which other 14th century frescos exist, which have not been included and for what reason they were left out of the present selection.

### **Comparative Analysis**

In line with the above question, ICOMOS would appreciate if the State Party could provide an augmented Comparative Analysis at the local and regional level. ICOMOS would like to better understand how the different frescos and fresco cycles compare with each other, with potential other 14th century frescos within Padua and with other 14th century frescos outside Padua but within Northern Italy, which also reflected the inspiration provided by Giotto and the artistic innovations of this century.

### **Contribution of the serial components to the proposed Outstanding Universal Value**

Once again, in relation to the two above questions and to better understand the selection of the series, ICOMOS would like to understand the contribution of each serial component – and within it each selected fresco cycle – to the overall Outstanding Universal Value. Perhaps the State Party could illustrate this by means of a table listing the specific discernable contribution which each of the artistic works adds to the value concepts which have been identified by means of the criteria selected.

### **Cooperation with the World Heritage property Botanical Garden (Orto Botanico)**

While this question was likely already discussed during the technical evaluation mission, ICOMOS would appreciate if the State Party could provide further information in writing on the current and anticipated cooperation between the World Heritage property management of the Orto Botanico and the proposed property Padova Urbs picta. This cooperation is of specific interest to ICOMOS as we have the example of two World Heritage initiatives being located within the same historic city centre and literally bordering each other, of which one, the Orto Botanico is foreseen to fall into the buffer zone of the other, Padova Urbs picta.

ICOMOS would appreciate clarification as to how management and urban planning decision for the property and buffer zone will be made, to ensure that the concerns of both World Heritage initiatives are taken into account. Perhaps the State Party could provide a flow diagram illustrating the consultation and decision-making processes for changes in the buffer zone, specifically highlighting how the Orto Botanico management team will be integrated in these processes.

ICOMOS appreciates that the timeframe for providing this additional information is short. Brief responses are required at this stage, and can be discussed further with the State Party if needed during the ICOMOS World Heritage Panel process.

We look forward to your responses to these points, which will be of great help in our evaluation process.

We would be grateful if you could provide **ICOMOS** and **the UNESCO World Heritage Centre** with the above information by **Friday 25 October 2019 at the latest**.

Please note that the State Party shall submit two copies of the additional information to the UNESCO World Heritage Centre so that it can be formally registered as part of the Nomination Dossier.

We thank you in advance for your kind cooperation.

Yours faithfully,



Gwenaëlle Bourdin  
Director  
ICOMOS Evaluation Unit

Copy to           Ministry for Cultural Heritage and Activities (MiBAC)  
                      Mayor of Padua City Council  
                      UNESCO World Heritage Centre

# Padova *Urbs picta*, Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles (Italy)

## World Heritage List 2020. Additional Information

*Padova Urbs picta: Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles* is a nomination that covers a series of large-scale fresco cycles that are an exceptional feature of the city of Padua. It comprises a project that brings together a number of monuments and works of art whose complex histories are interwoven with each other within the framework of the city as a whole.

The serial site nomination does not focus on individual fourteenth-century frescoes, however noteworthy each is in its own right. Instead, it embraces those narrative series that were produced throughout the fourteenth century as artists returned to – and innovated upon – the technique of fresco painting, creating works which, in both their technical innovations and refinement of expression, make a fundamental contribution to the history of art. The features that make these fresco cycles works of Outstanding Universal Value might be summarised as follows: innovations in the rendering of pictorial space; innovations in the depiction of human emotions; identifiable artists (works that can be attributed to a specific figure); the fundamental role of the commissioning patron (documentation of significant female patrons); the variety of contexts represented (religious and civic); the range of functions in the buildings that house the frescoes (church, palace, law courts, mausoleum, private chapels...).

Each component has a specific role and is an integral part of the overall project inspiring the nomination.

### **SELECTION OF THE COMPONENTS OF THE SERIAL PROPERTY**

The *Padova Urbs picta* nomination covers all the fourteenth-century fresco cycles housed within buildings and historical monuments of the old city centre. The works not included are: individual frescoes that are not part of a large-scale fresco cycle or did not start life as such; cycles of works which cannot be attributed with certainty to an identified artist (as is the case with 'Master of the Scrovegni Choir').

The selection criteria, as outlined in the Nomination Format, might be summarised as follows:

- the fresco cycles were painted in the fourteenth century;
- the cycles were all produced using the technique of fresco painting;
- the frescoes form a narrative cycle laid out within a real or painted architectural framework (that is, are not individual scenes);
- the artist of the frescoes has been identified;
- the fresco cycles show each artist developing upon the lessons to be learnt from Giotto (in particular, the handling of pictorial space and the depiction of human emotions);
- the fresco cycles were commissioned by significant figures (secular and clerical, male and female).

To be selected for inclusion, the components had to meet all the above criteria.

The four component parts selected were identified by highlighting the relationship between their dominant characteristic and their present-day function: *Scrovegni and Eremitani* (artistic); *Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas* (civic-social); *Buildings associated with the Basilica of St. Anthony* (religious); *San Michele* (historical) [Nomination Format, chap 3, table VI and pp. 216-217].

## COMPARATIVE ANALYSIS

The following summarizes comparative analysis, at a local and regional level, between the components within the Nomination and other fourteenth-century frescoes located in Padua and other cities of Northern Italy:

### Comparative Analysis at a local level

**Padua:** Within the city of Padua there are other fourteenth-century frescoes housed in ancient churches: in the Church of San Nicolò (*The Birth of the Virgin*); in the Church of Santa Sofia (*Madonna and Child with Saints*, a work attributed to the Master of the Scrovegni Choir); in the Church of the Eremitani (fragments of Guariento's frescoes from the Church of Sant'Agostino and others painted for these walls themselves).

Within the complex of buildings associated with the Basilica of St. Anthony there are also other single works, such as the Giusto de Menabuoi's frescoes behind the Da Vigonza Tomb and the frescoes recently discovered in the area of the Chapel of the Black Madonna.

Within non-religious buildings there are also: fragments of non-figurative decoration on the first floor of the Carraresi Palace (artist unidentified); a single original part (depicting Francesco Petrarca) from a cycle of frescoes within the Sala dei Giganti portraying *Illustrious Men*, a cycle which was entirely repainted in the sixteenth century.

### Comparative Analysis at a regional level

**Treviso:** The city of Treviso houses one single fresco cycle – that in the Church of Santa Caterina painted by Tommaso da Modena around 1345 – and various fresco fragments in the Church of San Francesco. However, these are works that are not linked together by single artistic inspiration. The city also has a number of external frescoes on building facades, mainly consisting of floral or abstract patterns.

**Verona:** The city of Verona houses many individual fourteenth-century frescoes (in the churches of San Fermo, San Zeno, Sant'Eufemia, Sant'Anastasia and San Pietro Martire), but there is no overall cycle. Many churches contain fourteenth-century frescoes but these are mainly framed votive images of individual saints or episodes (for example, the frescoes by Altichiero da Zevio in the Cavalli Chapel in the Church of Santa Anastasia). In many cases the author of these frescoes cannot be identified and is indicated by a conventionally-accepted title (the First and Second Master of San Zeno; the Master of the Redeemer; the Master of the Franciscan Martyrs...). Of the large fresco cycles painted for secular patrons – for example, Altichiero da Zevio's work in Palazzo Scaligero – only fragments remain (now in the Museo Civico di Castelvevichio).

**Venice:** There are no extant fourteenth-century fresco cycles in the city of Venice. All that remains is a fragment of Guariento's *Last Judgement* in the Sala del Buono Consiglio within the Doge's Palace, plus a few other fresco fragments in the Church of San Donato on Murano and in the Church of San Giovanni e Paolo (Guariento). Some of these fragments are very modest in size (for example, the work in the Milanese Chapel in the Church of the Frari, by an unidentified artist).

**Vicenza:** The city houses only frescoes of individual scenes and there are no narrative fresco cycles.

#### Comparative Analysis at the level of North Italy

**Milan:** Unfortunately, within Milan there are no extant traces of the works produced during the last period of Giotto's active life, all of which have been destroyed. However, there are important fragments of fourteenth-century frescoes in the lantern of the Abbey of Chiaravalle Milanese (attributed to the Master of the Assumption of the Virgin in the Pisa Camposanto) and in the church of Viboldone Abbey in San Giuliano Milanese; these latter comprise two groups of vault frescoes painted by Giusto de' Menabuoi before his departure for Padua, but do not form a unified cycle. In the second half of the fourteenth century a number of oratories within Lombardy were decorated with frescoes (Vertemate, Lentate...). However, only fragments of these cycles – by unidentified artists – have survived and are now housed in the Pinacoteca Nazionale di Brera.

**Mantua:** The church of San Francesco houses the sole cycle of frescoes attributed to Tommaso da Modena.

**Brescia and Como:** The two cities house fourteenth-century fresco cycles for which neither the commissioning patron nor the artist have been identified (for example, *Scenes from the Life of Christ* in the Basilica of Sant'Abbondio, Brescia).

**North-West Italy:** The main centres of north-west Italy contain no fresco cycles that take up the pictorial language developed by Giotto. However, there are some Late Gothic cycles that date from well into the fifteenth century.

As one can see, none of the above-mentioned frescoes meet the selection criteria listed in the previous section; hence the comparative analysis shows that no other city has such a substantial complex of fresco cycles. In most cases, the works are individual scenes and depictions, are almost always by artists who cannot be identified, and do not reveal any important or innovative role being played by the commissioning patron.

## **CONTRIBUTION OF THE SERIAL COMPONENTS TO THE PROPOSED OUTSTANDING UNIVERSAL VALUE**

The Outstanding Universal Value possessed by each component of the *Padua Urbs picta* nomination can best be illustrated by some tables that summarise the information collected together in Chapter 3 of the Nomination Format.

#### List of Tables

Table 1 – Relation between Attributes and Criteria

Tables 2-3 – Establishment of the main characteristic of each component through identification of its historic and current function

Tables covering how each monument and complex of buildings reflects the individual attributes.

Table 4 – Technique and Composition

Table 5 – Date within a defined historical period

Table 6 – Authorship

Table 7 – Innovation in the rendering of pictorial space, innovation in the depiction of human emotions

Table 8 – New role of commissioning patron

It is important to begin by highlighting the relation between the selection criteria adopted in the *Padua Urbs picta* nomination and the features that contribute to the Outstanding Universal Value of the serial site.

Table 1

OUV ATTRIBUTES	CRITERIA		
	i) Represents a masterpiece of human creative genius"	ii) Exhibits an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design	iii) Bears a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared
TECHNIQUE AND COMPOSITION			
DATE			
AUTHORSHIP			
INNOVATION IN THE RENDITION OF PICTORIAL SPACE			
INNOVATION IN THE DESCRIPTION OF HUMAN EMOTIONS			
NEW ROLE OF COMMISSIONING PATRON			

The analysis of the four components of the nomination began by defining the specific characteristics of each – that is, the unique contribution each makes to the Outstanding Universal Value of the serial site, as given in Table VI [Nomination Format, chap 3, p.216]:

Table 2

COMPONENT PARTS	DOMINANT CHARACTERISTIC NOWADAYS
Scrovegni and Eremitani	Artistic
Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas	Civic-social
Building associated with the Basilica of St. Antony	Religious
San Michele	Historical

The role played by each component is also illustrated by Table II [Nomination Format, chap 3, p.199], which highlights the original and current function of the building or complex of buildings that house the fresco cycles. This analysis is also important in establishing authenticity.

Table 3

	Original function of the building	Present function of the building
<b>Scrovegni and Eremitani</b>		
Scrovegni Chapel	Private place of worship Public place of worship Family mausoleum	Building of historic/artistic interest Public place of worship (only on a few special occasions)
Church of the Eremitani	Public place of worship Private chapel Family mausoleum	Public place of worship Building of historic/artistic interest
<b>Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas</b>		
Palazzo della Ragione	Civil court Seat of public administration Commercial premises	Building of historic/artistic interest Commercial premises
Chapel of the Carraresi Palace	Court chapel	Seat of cultural institution Building of historic/artistic interest
Cathedral Baptistery	Baptistery, Family mausoleum	Public place of worship Building of historic/artistic interest
<b>Buildings associated with the Basilica of St. Anthony</b>		
Basilica and Monastery of St. Anthony of Padua	Complex of buildings for public worship Private chapels Family mausoleum Monastery	Complex of buildings for public worship Building of historic/artistic interest Monastery
Oratory of St. George	Private place of worship Family mausoleum	Public place of worship (only on a few special occasions) Building of historic/artistic interest
<b>San Michele</b>		
Oratory of St. Michael	Private place of worship	Building of historic/artistic interest

The analysis then continues with a focus on the individual fresco cycles, detailing for each one the six features that contribute to the Outstanding Universal Value of the serial site [summarised in Table V, Nomination Format, chap 3, pp.214-215]. For greater clarity, below are given specific tables that compare the six features, with additional information:

Table 4

<b>Attribute 1 [criterion iii] TECHNIQUE AND COMPOSITION</b>		
<b>Scrovegni and Eremitani</b>		
Scrovegni Chapel		Fresco. Composition of individual compartments within painted architectural framework
Church of the Eremitani	Chapel of St. Anthony of Padua	Fresco. Composition in painted bands
	Great Chapel	Fresco. Composition in individual compartments and lunettes within painted architectural framework
	Cortellieri Chapel	Fresco. Composition in painted bands
<b>Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas</b>		
Palazzo della Ragione		Fresco. Composition in individual compartments within painted architectural framework; two levels and more than three hundred compartments
Chapel of the Carraresi Palace		Fresco. Composition in compartments that contain more than one scene
Cathedral Baptistery		Fresco. Composition in individual compartments over entire wall space, spreading over areas of structure not usually occupied by fresco
<b>Buildings associated with the Basilica of St. Anthony</b>		
Basilica and Monastery of St. Anthony	Basilica, Chapel of the Black Madonna	Fresco. Composition designed in relation to the architectural space of the altar
	Monastery, Chapter Hall	Fresco. Composition in individual compartments within painted architectural framework
	Basilica, Benediction Chapel	Fresco. Composition in a decorative band across the intrados
	Basilica, Chapel of St. James and St. Felix	Fresco. Composition in large compartments and lunettes within painted architectural framework. Episodes blend into each other without a break in continuity
	Basilica, Chapel of the Blessed Luca Belludi	Fresco. Composition in large compartments and lunettes within painted architectural framework
Oratory of St. George		Fresco. Composition in large compartments and lunettes within painted architectural framework. Various scenes blend together in more than one compartment against the same background. Unbroken narrative
<b>San Michele</b>		
Oratory of St. Michael		Fresco. Composition in large compartments and lunettes within painted architectural framework



Table 5

<b>Attribute 2 [criterion ii]</b>	
<b>DATE</b>	
c.1302	Giotto, Basilica of St. Anthony, Chapel of the Black Madonna
c.1302-1303	Giotto, Monastery of St. Anthony, Chapter Hall
c.1303-1305	Giotto, Basilica of St. Anthony, Benediction Chapel (or St. Catherine Chapel)
1303-1305	Giotto, Scrovegni Chapel
c.1310-1317	Giotto, Palazzo della Ragione (lost work)
1338	Guariento, Church of the Eremitani (or Church of Santi Filippo e Giacomo agli Eremitani), Chapel of St. Anthony Abbot (now, Chapel of St. Anthony of Padua)
ante 1354	Guariento, Chapel of the Carraresi Palace
1361-1365	Guariento, Church of the Eremitani, presbytery and apse, Great Chapel
1370	Giusto de' Menabuoi, Church of the Eremitani, Cortellieri Chapel
1375-1376	Giusto de' Menabuoi, Cathedral Baptistery
1375-1378	Altichiero da Zevio and Jacopo Avanzi, Basilica of St. Anthony, St. James Chapel (of Chapel of St James and St. Felix )
1382	Giusto de' Menabuoi, Basilica of St. Anthony (Chapel of Blessed Luca Belludi or of St. Philip and St. James, also the Conti Chapel)
1379-1384	Altichiero da Zevio and Jacopo da Verona, Oratory of St. George
1397	Jacopo da Verona, Oratory of St. Michael

Table 6

<b>Attribute 3 [criterion i]</b>		
<b>AUTHORSHIP</b>		
<b><i>Scrovegni and Eremitani</i></b>		
Scrovegni Chapel		GIOTTO
Church of the Eremitani	Chapel of St. Anthony of Padua	GUARIENTO
	Great Chapel	GUARIENTO
	Cortellieri Chapel	GIUSTO DE' MENABUOI
<b><i>Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas</i></b>		
Palazzo della Ragione		[GIOTTO] GIUSTO DE' MENABUOI, JACOPO DA VERONA, NICOLO' MIRETTO, STEFANO DA FERRARA E ANTONIO DI PIETRO
Chapel of the Carraresi Palace		GUARIENTO
Cathedral Baptistery		GIUSTO DE' MENABUOI
<b><i>Buildings associated with the Basilica of St. Anthony</i></b>		
Basilica and Monastery of St. Anthony	Basilica, Chapel of the Black Madonna	GIOTTO
	Monastery, Chapter Hall	GIOTTO

	Basilica, Benediction Chapel	GIOTTO
	Basilica, Chapel of St. James and St. Felix	ALTICHIERO DA ZEVIO e JACOPO AVANZI
	Basilica, Chapel of the Blessed Luca Belludi	GIUSTO DE' MENABUOI
Oratory of St. George		ALTICHIERO DA ZEVIO e JACOPO DA VERONA
<b>San Michele</b>		
Oratory of St. Michael		JACOPO DA VERONA

Table 7

	<b>Attribute 4 [criterion i] INNOVATION IN THE RENDITION OF PICTORIAL SPACE</b>	<b>Attribute 5 [criterion i] INNOVATION IN THE DEPICTION OF HUMAN EMOTIONS</b>
<b>Scrovegni and Eremitani</b>		
Scrovegni Chapel	First revolutionary exploration of perspective	Care taken in the rendering of states of feeling, in particular through facial expressions
Church of the Eremitani	Chapel of St. Anthony of Padua: Beginning of use of perspective for scenographic effect	Chapel of St. Anthony of Padua: New exploration of the pictorial rendition of human feelings; striving towards a new aristocratic elegance
	Great Chapel: Exploration of the scenographic effects of perspective; beginning of perspective <i>trompe l'oeil</i>	Great Chapel: New aristocratic elegance
	Cortellieri Chapel: Importance of colour in modelling volume and creating spatial perspective	Cortellieri Chapel: Studies in expressive facial expressions; striving for a certain idealization
<b>Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas</b>		
Palazzo della Ragione	Complexity due to scale and location (irregular form of the building's interior)	Human feelings and behaviour depicted in relation to the influence of zodiac and the stars within a large almanac
Chapel of the Carraresi Palace	Pictorial space that includes the viewer	Striving for a new courtly elegance
Cathedral Baptistery	A move towards a more <i>trompe l'oeil</i> use of perspective, embracing painting, sculpture and architecture	Particular attention to the facial expressivity of female characters
<b>Buildings associated with the Basilica of St. Anthony</b>		
Basilica and Monastery of St. Anthony	Basilica, Chapel of the Black Madonna: First steps towards exploration of perspective	Basilica, Chapel of the Black Madonna: Beginning of attempts to depict the individual emotions of characters in the gospel narrative

	Monastery, Chapter Hall: Exploration of perspective continues on from work in Assisi. Unified perspective composition	Monastery, Chapter Hall: Beginning of attempts to depict the emotions of individual characters in the gospel narrative. Anatomic realism (cadaver).
	Basilica, Benediction Chapel: Use of perspective close to that in the Scrovegni Chapel (framework)	Basilica, Benediction Chapel: Beginning of attempts to depict the emotions of characters in the gospel narrative.
	Basilica, Chapel of St. James and St. Felix: <i>Trompe l'oeil</i> pictorial space which blends painted surface, sculpture and actual architectural setting	Basilica, Chapel of St. James and St. Felix: Expressivity and emotions depicted within compositions of clear celebratory intent
	Basilica, Chapel of the Blessed Luca Belludi: Spatial compositions that aim to include the viewer's space, with wider episodes and backgrounds as architectural backdrops	Basilica, Chapel of the Blessed Luca Belludi: Focus on depiction of emotions shifts from the individual character to groups of figures. The city of Padua a character itself: large bird's-eye view.
Oratory of St. George	<i>Trompe-l'oeil</i> perspective blending with real architectural space. Use of luminous colour in the creation of pictorial space.	Exploration of the depiction of human emotions in compositions that reflect the courtly spirit of International Gothic
<b>San Michele</b>		
Oratory of St. Michael	Further exploration of a sort of <i>trompe-l'oeil</i> pictorial space, with a particular interest in details of the natural world	Further exploration of facial expression of emotion, in particular with regard to the portrayal of commissioning patrons; the artist's gifts as a portraitist combined with great detail in rendition of natural landscape.

Table 8

Attribute 6 [criterion ii] NEW ROLE OF COMMISSIONING PATRON			
	Type of commission		Name
<b>Scrovegni and Eremitani</b>			
Scrovegni Chapel	private (burgher), laity	male	- Enrico Scrovegni
Church of the Eremitani	private (aristocratic), laity and religious order	female	- Augustinian Order of the Eremite Friars - Curtarolo Family? - Traversina Cortellieri
<b>Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas</b>			
Palazzo della Ragione	public (city commune), laity	male	- Commune of Padua
Chapel of the Carraresi Palace	private (aristocratic), laity	male	- Carraresi Lord of Padua
Cathedral Baptistery	private (aristocratic), laity	female	- Fina Buzzaccarini
<b>Buildings associated with the Basilica of St. Anthony</b>			

Basilica and Monastery of St. Anthony	private (aristocratic), laity and religious order	male	- Franciscan Order of the Friars Minor - Scrovegni Family - Bonifacio Lupi di Soragna - Manfredino and Naimerio Conti
Oratory of St. George	private (aristocratic), laity	male	- Raimondino Lupi di Soragna
<b>San Michele</b>			
Oratory of St. Michael	private, (aristocratic), laity	male	- Pietro di Bartolomeo de Bovi

## COOPERATION WITH WORLD HERITAGE PROPERTY BOTANICAL GARDEN

Padua's Botanical Garden and the present nomination differ substantially, with regard both to the Outstanding Universal Value each embodies and to the specific character of the sites themselves. In the first case there is a historic botanical garden of extraordinary scientific significance and a site with its own architectural value; in the second, a series of buildings and monumental complexes throughout the city, each housing fourteenth-century fresco cycles. Given this difference, it was decided to draw up a Management Plan specifically for the *Padua Urbs picta* site, a Plan which would be tailored to the individual Outstanding Universal Value of the property, reflecting what is required to conserve and protect it. Nevertheless, there are many points of convergence in the management of the two sites, which can result in forms of direct or indirect cooperation between the two in such areas as conservation and protection and the monitoring of states of conservation.

As far as protection and conservation are concerned, all of the properties included within the site of the Botanical Garden and the sites covered by the *Padua Urbs picta* nomination are subject to Italy's severe regulations governing the preservation of the national heritage. A local body of the MiBACT (Ministry of Cultural Affairs and Heritage and Tourism), the Superintendence, guarantees protection of the properties and monitors their state of conservation.

Various aspects relating to the management of the city and its historic centre are primarily overseen by Padua City Council: the conservation of the fabric of the old city centre; the regulation of urban planning, development, commerce and tourism; traffic and transport infrastructures; the monitoring of the environment. The City Council is the authority of reference for the *Padua Urbs picta* nomination, and its various instruments of intervention – through, for example, urban development plans and regulatory oversight [Nomination Format, chap 5, pp.264-269] – are also operational in the area which houses the Botanical Garden.

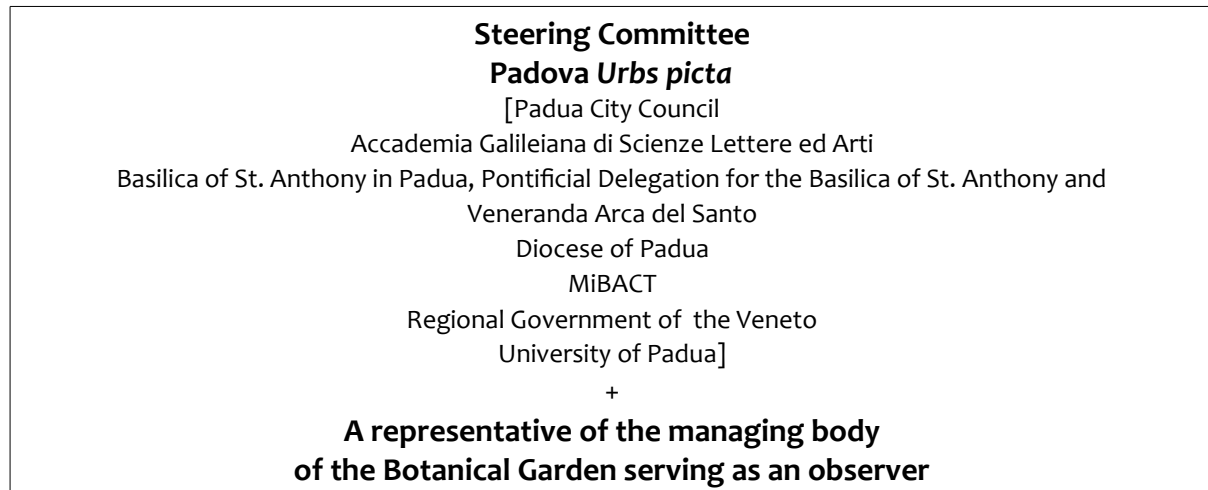
Furthermore, Padua City Council has always worked in close cooperation with the city's university, as one can see in projects of strategic planning and concrete collaboration in various undertakings. The University of Padua plays an important role in both of the World Heritage sites: in the case of the Botanical Garden it is the authority of reference, and in the case of the *Padua Urbs picta* nomination it has been a member of the Steering Committee, with particular responsibility for matters scientific and scholarly.

As highlighted in the note sent to us by the ICOMOS, both the Botanical Garden and the various sites of *Padua Urbs picta* fall within the historic city centre and share part of the buffer zone. To this should be added the fact that the Botanical Garden is only two hundred metres from the Basilica and Monastery of St. Anthony and from Oratory of St. George, buildings which house the fresco cycles that make up Component part 3 of the nomination (*Buildings associated with the Basilica of St. Anthony*). As already mentioned, conservation of the cultural heritage is guaranteed

by the Minister of Cultural Affairs and Heritage and Tourism (at a national level) and Padua City Council at a local level, both of which operate through specific agencies whose responsibilities are strictly defined by law. With regard to the protection and conservation of the cultural heritage of both sites, it should be pointed out that any intervention that would modify the buffer zone must be assessed and authorized by the technical departments of the City Council, who can only take action after having obtained a legally-binding decision from the Ministry of Cultural Affairs and Heritage through the local Superintendence.

The University and City Council are already engaged in an on-going dialogue that has resulted in a number of joint undertakings for the conservation and correct exploitation of the cultural heritage. This can be seen, for example, in the field of tourism, where both the City Council and the University have worked on the joint project '*Padova, città della cultura, della scienza, della fede*', a scheme for the management of tourist venues. Aiming to generate synergies between public and private bodies engaged in the development of tourist venues, the resultant organisation is intended to: enhance the system whereby these resources are accessed; provide more unified management and oversight for the provision of information and tourist facilities; improve promotion of tourism at a territorial level; facilitate proper exploitation of the opportunities tourism offers.

Further consolidation of the collaboration between the two sites could be achieved by the appointment of a representative of the Botanical Garden World Heritage Site as an observer to attend meetings of the Steering Committee of the *Padua Urbs picta* site. This would result in the Committee taking the form outlined in the diagram below:



## **PALAZZO DELLA RAGIONE - Component 2**

[Nomination Format, chap 2, pp. 80-89, 161-165]

- This is the only fresco cycle commissioned by the civic authorities (Nomination Format, chap 3, p. 217, table VII);
- This is the only fresco not exclusively religious in subject matter (Nomination Format, chap 3, pp. 82-88);
- The building still performs its original function as a place of commerce (Nomination Format, chap 3, p. 199, table II) linked to the seat of civil administration;
- of all the components it is the one whose dominant characteristic remains “civic-social” (Nomination Format, chap 3, p. 216, table VI)
- It repeats the layout and iconography of the original frescoes Giotto painted here around 1317; testimony to this fact can be found in manuscript texts by Michele Scoto, Giovanni da Nono and Michele Savonarola (see the notes by Giovanna Valenzano, attached hereto);
- The badges identifying the various tribunals with different animal figures were commissioned by the *podestà* Tommasino Giustiniani in 1271, with additional painting in the fourteenth century;
- In the lower band of frescoes there are still extensive areas of fourteenth-century painting - in the area once occupied by the Chapel of St. Prosdocimus, and at parts along all four walls. The following scenes are attributed to Giusto de’ Menabuoi (and can be dated around 1380-1390), whilst the *Trial of Pietro d’Abano* is attributed to Jacopo da Verona and dates from around 1390-1397:
  - *Theological Virtues: Faith, Hope and Charity*
  - *Cardinal Virtues: Prudence, Justice, Strength and Temperance*
  - *Figures of saints: Sebastian, Christopher, George, Francis, Dominic, Thomas and Paul*
  - *Canonised bishops: Prosdocimus, Gregory the Great, Basil and Jerome*
  - *The Coronation of the Virgin* (above the doorway to the ceremonial staircase leading from the Town Hall)
  - *Scenes depicting the city itself and the administration of justice: Law, Justice, Allegory of the City Commune, The Judgement of Solomon, The Trial of Pietro d’Abano*
  - *Padua’s Patron Saints: Prosdocimus, Anthony, Daniel, Giustina*
- Of the artists who worked on the frescoes repainted after the 1420 fire, it is important to remember that one - Antonio di Pietro - was the nephew of Altichiero da Zevio and thus the heir to a fourteenth-century tradition that he continued into the following century (he is recorded as working in Padua between 1405 and 1434). His family had worked on commissions linked to the Carraresi court, so it is not impossible that the works in the Palazzo della Ragione that are attributed to him were painted before Carraresi rule over the city came to an end (1405).

**Notes by Giovanna Valenzano, Vice Chancellor responsible for Museums, Libraries and Artistic Heritage, and Full Professor of the History of Medieval Art at Padua University’s Department of Cultural Heritage, Archaeology, Art History, Cinema and Music.**

The interior of the Palazzo della Ragione remains that created by Fra Giovanni degli Eremitani in the years 1306-1309. This is proved beyond doubt by the contents of a text compiled by the notary Giovanni da Nono in the years 1314-1315 (*Visio Egidii regis Pataviae*; see Nomination Format, chap 2, p. 163). Further strong evidence for this comes from the image of the structure to be seen in the View of Padua that appears in Giusto de Menabuoi’s frescoes in the Chapel of Blessed Luca Belludi in the Basilica of St. Anthony.

*Visio Egidii regis Pataviae* describes many details of the building, including the raising of the height of the palazzo with the large keel-vault roof. It ends saying that Giotto painted the *cohopturam* [see below] with images of the planets and their properties (that is, the influence they exerted on the life of humankind). The Latin text reads as follows: *Duodecim coelestia signa et septem planete cum suis proprietatibus in hac cohoptura, fulgebunt, a Zotho summo pictore mirifice laborata et alia sidera aurea cum speculis et aliae figurationes similiter fulgebunt interius.*

In his *Libellus* describing the beauties of Padua, Michele Savonarola says specifically that Giotto had painted a fresco cycle of the planets and stars and their influence on the life of humankind. The term he uses – *cohopturam* – is rather wider in meaning than the usual *tectum*, and indicates not just the ceiling but the walls upon which the ceiling rests. Many scholars hold that the cycle of paintings that covers the upper levels of the walls in the Palazzo della Ragione – painted by Nicolò Miretto, Stefano da Ferrara, Antonio di Pietro and assistants – reflects the visual schema of the cycle Giotto had painted on the basis of information from Pietro d’Abano, a local philosopher, physician, astronomer and astrologer (cf. *Nomination Format*, chap 2, p .165). The paintings once again use the perspective rendition of architectural features to frame the scenes, though these are now updated and reflect the style of the Quattrocento. At the same time, some of the figures continue to be shown in fourteenth-century garb, and some of the images are modelled on other works by Giotto: for example, the figure of *Hope* in the Palazzo della Ragione clearly reflects the same figure (*Spes*) that Giotto had painted in the Scrovegni Chapel (see photographs).



Further evidence can be found in the codex of Michele Scoto’s *Liber Introductorius* (MS CLM. 10628, Bayerisches Staatbibliothek, Munchen), an astrological manuscript produced in Padua around 1320-1330. The illustrations in the section *Liber de signis et imaginibus* reflect the layout and style of the models established by Giotto in the Palazzo della Ragione (a connection highlighted by Ulrike Bauer-Eberhardt and later taken up Francesca d’Arcais and Giordana Mariani Canova).

All the important scholars who have studied how knowledge of the stars is reflected in medieval and Renaissance art - Saxl and Panofsky in the twentieth century; Vescovini, Giordani Canova and Spiazzi in the twenty-first - have stressed the great importance of the astrological cycle in the

Palazzo della Ragione, recognising that it reflects the works painted by Giotto on the basis of information from Pietro d'Abano, and that it would serve as a model for other large-scale cycles.

In the lower areas of the wall there are some traces of thirteenth-century decoration: frames in red and white in some of the doorway lunettes, and architectural features with the crests and standards of the various tribunals that sat here (animal symbols that include a Camel, a Bear and a Pig, all cited in the statutes of 1271). Over the course of time, these were repainted, in order to preserve the various figures, but the appearance and layout of the originals was maintained; this was confirmed by studies carried out prior to restoration (1988) and the restoration work itself.

There are also traces of thirteenth- and fourteenth-century painting in the attic roof areas, which would seem to prove that the 1420 fire was not as disastrous as some claim; this idea is also supported by documentary evidence (Bortolami, 2004).

Though repainted after 1420, the cycle of astrological paintings reflects the visual schema devised by Giotto on the basis of a conceptual framework provided by Pietro d'Abano.

For further information:

*Il Palazzo della Ragione di Padova, indagini preliminari per il restauro: studi e ricerche*, A.M. Spiazzi (ed.), Treviso 1998



**RISK ASSESSMENT MATRIX**  
[PADOVA URBS PICTA, Basilica of St. Anthony]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)	Restorations and reinforcement interventions carried out in stages over the last 20 years. Reinforcement through chain hooping of the cupolas and reworking of the main coverings.	
	Hydrogeological instability	Low	No history of flooding. No canals in the nearby area.	
	Presence of shallow or deep groundwater	Low	No recent history of flooding. Limited evidence of rising damp in the wall structures	
	Lightning	Low	Atmospheric discharge protection system checked regularly according to regulations	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Restorations and reinforcement interventions carried out in stages over the last 20 years	
	Building maintenance	Low	Constant routine maintenance with interventions aimed at maintaining the integrity of the building complex. Constant maintenance of the electrical and special systems	
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Visual inspection of visitors through teams of custodians present at all times during monument opening hours	
	Usability by large numbers (crowding, flow management etc.)	Low	Visual inspection of visitors through teams of custodians present at all times during monument opening hours	
	Architectural barriers	Low	Ramp to overcome height differences, with an 8% gradient	
	Microclimate	Medium	Absence of cooling system, absence of humidity control system. Presence of air heating system for the Basilica space.	
	Lighting	Low		Plan to substitute lighting systems with new LED lights without UV or IR emissions
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Electrical systems in accordance with regulations	Constant maintenance of the electrical and special systems.
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection and video surveillance systems with a number of security cameras and recording equipment. Spaces presided over by resident friars. Presence of teams of custodians during daylight hours	
	Trespassing	Low	Intrusion detection and video surveillance systems. Spaces presided over by resident friars. Presence of teams of custodians during daylight hours	
	Vandalism	Low	Intrusion detection and video surveillance systems. Spaces presided over by resident friars. Presence of teams of custodians during daylight hours	
	Theft	Low	Intrusion detection and video surveillance systems. Spaces presided over by resident friars. Presence of teams of custodians during daylight hours	
RISK OF FIRE	Risk assessment and evacuation plan	Medium	Smoke detection system in the Basilica spaces; Water-based extinguishing system in the external parts of the Basilica building; CO2 and inert gas fire suppression systems. Presence during daylight hours of teams of custodians. Spaces presided over by resident friars	

**RISK ASSESSMENT MATRIX**

[PADOVA URBS PICTA, Component 1: Scrovegni Chapel]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)	On-site interventions to improve structural response in case of earthquake. Continuous monitoring with network of sensors	
	Hydrogeological instability	Low (see spatial planning plans)		
	Presence of shallow or deep groundwater	Medium	Presence of water regulating system. Monitoring with hydrometers of the Piovego canal water level. Monitoring with piezometers of the groundwater level	Replacement of water lifting pump
	Lightning	Medium	Atmospheric discharge protection system replaced in 2018	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Various reinforcement interventions since the post-war period	
	Building maintenance		2017-2018 complete renovation of the roof covering	Periodic reworking of the roof covering. Waterproofing treatment of the external exposed masonry walls
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Only for use as a museum	
	Usability by large numbers (crowding, flow management etc.)	Low	Tourist flow in batches. Max 25 people per visit.	
	Architectural barriers	Low	Ramps to overcome height differences, with a gradient of 8%	
	Microclimate	Low	Air conditioning system for microclimate control	
	Lighting	Low	LED system without UV or IR emissions	
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems certified according to Ministerial Decree D.M.37/2008	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Trespassing	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Vandalism	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Theft	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
RISK OF FIRE	Risk assessment and evacuation plan protocol n°	Low	Class 1 certified materials. Fire detection system connected to a monitoring station. CQ and inert gas fire suppression systems.	

**RISK ASSESSMENT MATRIX**  
[PADOVA URBS PICTA, Component 2: Chapel of Carraresi Palace]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)		
	Hydrogeological instability		The Palace is situated at the highest point of the whole Padova complex. Protected position even in the event of floods	
	Presence of shallow or deep groundwater	Medium	The Palace is situated at the highest point of the whole Padova complex.	
	Lightning	Medium	The Palace is protected by lightning rods installed on the neighbouring school and, in particular, on the belltower of the Duomo, both of which are taller and are situated a few metres away from our building	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Various organic reinforcement interventions since the post-war period	
	Building maintenance		Reworking of the wall covering of the Guariento Room in 2007	Periodic reworking of the roof covering. Waterproofing of the external exposed masonry walls.
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	For use as conference room and museum.	
	Usability by large numbers (crowding, flow management etc.)	Low	Conference room. Max 99 people at one time	
	Architectural barriers	Low	Ramps to overcome height differences, with a gradient of 8%; lift for use also by persons with disabilities	Six-monthly maintenance of the lift system
	Microclimate	Low	No air-conditioning system	Long-term aim to find funding for the installation of a system
	Lighting	Low	Indirect neon lighting	Medium-term installation of a new LED lighting system without UV or IR emissions, subject to receipt of funding
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems certified in accordance with Ministerial Decree (D.M.4 May 1998). Work to ensure building structure conforms to regulations was completed in the Spring of 2007	Periodic ordinary and extraordinary maintenance carried out, adapting to changes in regulations
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Trespassing	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Vandalism	Low	Internal and external video surveillance system with video analysis. Metal fencing around the building's perimeter	
	Theft	Low	Intrusion detection system and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
RISK OF FIRE	Risk assessment and evacuation plan protocol n°	Low	Class 1 certified materials. Fire detection system connected to emergency services. CO2 and inert gas fire suppression systems. Inergen gas automatic fire suppression system.	

**RISK ASSESSMENT MATRIX**  
[PADOVA URBS PICTA, Component 4: Oratory of St. Michael]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)	On-site interventions to improve structural response in case of earthquake (reinforcement of cover and anchorage using certified tensioners, steel ropes). Interventions carried out in 2016-2017	Seismic reinforcement of small bell-gable
	Hydrogeological instability	Low (see spatial planning plans)		
	Presence of shallow or deep groundwater	Low	The level of the adjacent Piovego Canal is controlled by the Civil Engineers and no calamitous events have been recorded for more than 100 years	
	Lightning	Low	Assessment of lightning coverage with neighbouring buildings carried out	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Various reinforcement interventions since the post-war period	
	Building maintenance		2016-2017 complete renovation of the nineteenth century roof covering, reworking of the part of the Chapel of Jacopo da Verona and of the former sacristy	Periodic reworking of the roof covering.
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Only for use as a museum	
	Usability by large numbers (crowding, flow management etc.)	Low	Tourist flow in batches. Max 25 people per visit	
	Architectural barriers	Low	Reduction of architectural barriers in the new entrance; No barriers between the Chapel of Jacopo da Verona and the secondary entrance	Ramp planned between the nineteenth century part and the Chapel of Jacopo da Verona
	Microclimate	Low	Air-conditioning and dehumidification system for microclimate control. Domodry rising damp control system installed.	
	Lighting	Low	LED system without UV or IR emissions	
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems certified according to Ministerial Decree D.M.37/2008	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection systems	Planned installation of video surveillance cameras
	Trespassing	Low	Intrusion detection systems	Planned installation of video surveillance cameras
	Vandalism	Low	Constant guard during opening hours.	Planned installation of video surveillance cameras
	Theft	Low	Intrusion detection system	Planned installation of video surveillance cameras
RISK OF FIRE	Risk assessment and evacuation plan protocol n°	Low	Class 1 certified materials. Fire detection system connected to monitoring station. CO2 extinguishers.	
RISK TO FRESCOED SURFACES	Degradation	Low	Timely reinforcement interventions, dusting of the frescoes from 300 and 500 and complete restoration of the 1800 frescoes, carried out in 2017	Interventions following indications from the Culture Sector

**RISK ASSESSMENT MATRIX**  
[PADOVA URBS PICTA, Chapel of St. George]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)		
	Hydrogeological instability	Low	No history of flooding. No canals in the nearby area	
	Presence of shallow or deep groundwater	Low	No recent history of flooding. Limited evidence of rising damp in the wall structures	
	Lightning	Low	Low building, self-protected	
STRUCTURAL HAZARDS	Structural deficiencies	Low	No signs of problems or weaknesses	
	Building maintenance	Low	Constant routine maintenance with interventions aimed at maintaining the integrity of the building complex. Constant maintenance of the electrical and special systems	Renovation of the lighting system of the Chapel of St. George
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Visual inspection of visitors through guard at entrance at all times during monument opening hours	
	Usability by large numbers (crowding, flow management etc.)	Low	Visual inspection of visitors through teams of custodians present at all times during monument opening hours	
	Architectural barriers	Low	No architectural barriers present	
	Microclimate	Medium	Absence of heating and cooling system, absence of humidity-control system	
	Lighting	Low		Plan to substitute lighting systems with new LED lights without UV or IR emissions
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Electrical systems compliant with regulations	Constant maintenance of the electrical and special systems
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Spaces presided over by the friars residing in the annexed Antonian complex. Presence of guards during daylight hours	
	Trespassing	Low	Spaces presided over by the friars residing in the annexed Antonian complex. Presence of guards during daylight hours	
	Vandalism	Low	Spaces presided over by the friars residing in the annexed Antonian complex. Presence of guards during daylight hours	
	Theft	Low	Spaces presided over by the friars residing in the annexed Antonian complex. Presence of guards during daylight hours	
RISK OF FIRE	Risk assessment and evacuation plan	Medium	Smoke detection system. Water-based extinguishing system in the external parts of the Basilica building; CO2 and inert gas fire suppression systems. Presence during daylight hours of teams of custodians. Spaces presided over by friars residing in the nearby Antonian complex	

**RISK ASSESSMENT MATRIX**

[PADOVA URBS PICTA, Component 2: Palazzo della Ragione]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)	case of earthquake. Complete restoration interventions to the facades, of the wooden covering structure verifying against wind and exceptional atmospheric events, restoration of the roof covering carried out in the year 2000.	Constant maintenance
	Hydrogeological instability	Low (see spatial planning plans)	No related events in living memory	
	Presence of shallow or deep groundwater	Low	No related events in living memory	
	Lightning	Low	New system installed this year	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Various reinforcement interventions since the post-war period	
	Building maintenance		2016-2017 complete renovation of the nineteenth century roof covering, reworking of the part of the Chapel of Jacopo da Verona and of the former sacristy	Periodic reworking of the roof covering. Ordinary maintenance carried out on the recommendation of the manager and of the Culture Sector of the Municipality of Padua. Extraordinary maintenance carried out under monitoring from the Public Works Sector of the Municipality of Padua
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	For use as a museum. Exhibitions and events subject to a specific Palazzo della Ragione commission and to the approval of the relevant Superintendency.	
	Usability by large numbers (crowding, flow management etc.)	Low	Tourist flow in batches with ticket system and constant presence of guard	
	Architectural barriers	Low	Reduction of architectural barriers carried out through installation of new stairlift in the year 2018	
	Microclimate	Low	The air temperature and humidity levels within the environment are stable and long-standing and do not compromise the conservation of the fresco cycle	
	Lighting	Low	LED system without UV or IR emissions	
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems certified according to Ministerial Decree D.M.37/2008	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection systems and security cameras	
	Trespassing	Low	Intrusion detection systems and security cameras	
	Vandalism	Low	Constant presence of guard during opening hours	
	Theft	Low	Intrusion detection systems and security cameras	
RISK OF FIRE	Risk assessment and evacuation plan protocol n	Low	Class 1 certified materials. Fire detection system connected to monitoring station. CO <sub>2</sub> extinguishers and hoses. Presence of emergency and evacuation plan.	Expansion of the water-based fire-suppression system and localised fire detection system in the shops (ground floor)
RISK TO FRESCOED SURFACES	Degradation	Low	Complete restoration of the fresco cycle carried out in 2000-2003 under the supervision of the relevant Superintendency to a total of 870,000.00 euros	Scheduled maintenance intervention on the frescoed surfaces and the flooring in 2020

**RISK ASSESSMENT MATRIX**  
[PADOVA URBS PICTA, Cathedral Baptistry]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)		Intervention planned to improve seismic behaviour. Studies and assessments currently underway
	Hydrogeological instability	Low	The building is situated in one of the highest areas of the city	
	Presence of shallow or deep groundwater	Low	Presence of rising damp in the wall structures, constantly monitored however. Closure of the ancient sewage systems belonging to the houses on the north side.	
	Lightning	Low	Protected building	
STRUCTURAL HAZARDS	Structural deficiencies	Low	No structural deficiencies detected	Building subject to planned restoration and conservation interventions
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Presence of custodian during opening hours, monitored through entrance ticket system	
	Usability by large numbers (crowding, flow management etc.)	Low	The building contains two entrances	
	Architectural barriers	Low	There are no architectural barriers	
	Microclimate	Low	Absence of heating and cooling system	Planned installation of a microclimate system
	Lighting	Low	Lighting system not fully compliant with regulations	New lighting system under study, planned for after the restoration of the frescoes, currently being carried out
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Medium	New systems are being planned, also in view of the new reception areas	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Constant presence of guard during opening hours	
	Trespassing	Low	Constant presence of guard during opening hours	
	Vandalism	Low	Constant presence of guard during opening hours	
	Theft	Low	Constant presence of guard during opening hours	
RISK OF FIRE	Risk assessment and evacuation plan	Medium	Sprinkler system currently missing	

**RISK ASSESSMENT MATRIX**  
 [PADOVA URBS PICTA, Church of Santi Filippo e Giacomo agli Eremitani]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)		
	Hydrogeological instability	Low	No flooding ever detected. Canal nearby but constantly monitored and water flow regulated.	
	Presence of shallow or deep groundwater	Low	Slight presence of rising damp in the wall structures	
	Lightning	Low	Building protected by lightning rod	
STRUCTURAL HAZARDS	Structural deficiencies	Low	No structural deficiencies detected	
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Presence of custodian during church opening hours	
	Usability by large numbers (crowding, flow management etc.)	Low	Presence of gates in the chapels limiting the number of visitors, especially in the Great Chapel, reserved for liturgical celebrations	
	Architectural barriers	Low	There are no architectural barriers in the room from which the chapels are visible.	
	Microclimate	Low	Recent adaptation of heating system	Completion of heating system expected
	Lighting	Low	The frescoes are not subjected to inadequate lighting	Renovation of the lighting system in the Great Chapel, Cortellieri Chapel and the Chapel of St. Anthony Abbot
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems regularly maintained, and partly subject to redesigning	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Presence of custodian during church opening hours and intrusion detection systems activated at other times	
	Trespassing	Low	Presence of custodian during church opening hours and intrusion detection systems activated at other times	
	Vandalism	Low	Presence of custodian during church opening hours and intrusion detection systems activated at other times	
	Theft	Low	Presence of custodian during church opening hours and intrusion detection systems activated at other times	
RISK OF FIRE	Risk assessment and evacuation plan	Medium	Presence of fire extinguishers throughout the nave. No smoke detection system present	





RAPPRESENTANZA  
PERMANENTE D'ITALIA  
PRESSO L'U.N.E.S.C.O.  
L'AMBASCIATORE

Prot. N. 271

Paris, le 14 février 2020

Madame la Directrice du Centre du Patrimoine Mondial,  
Madame la Directrice de l'Unité Evaluation de ICOMOS,

faisant suite au rapport intérimaire de Icomos du 20 décembre 2019, veuillez trouver ci-jointes les informations additionnelles requises, concernant la candidature « Padova Urbs Picta, Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles ».

Je vous prie de croire, Madame la Directrice du Centre du Patrimoine Mondial, Madame la Directrice de l'Unité Evaluation de ICOMOS, à l'assurance de ma meilleure considération.



Massimo Riccardo

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Madame Mechtild Rössler  
Directrice du Centre du Patrimoine Mondial  
Maison de l'UNESCO

et

Madame Gwenaëlle Bourdin  
Directrice  
Unité Evaluation  
Icomos

## Padova *Urbs picta*. Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles (Italy). World Heritage List 2020.

### Interim Report and Additional Information

In response to the ICOMOS letter of 20 December 2019 regarding the outcome of the Interim Report, the following presents the additional information requested, subdivided on the base of the points listed in the Report itself.

#### **Authenticity**

With regard to the authenticity of the three upper rows of frescoes in the Palazzo della Ragione cycle, and the part they play in the overall narrative outlined in the nomination, the following is a summary of some of the passages of the documents already supplied to ICOMOS on 25 November 2019, supplementing the information provided during the Panel (ANNEX 01 – Palazzo della Ragione).

It is practically certain that Giotto worked at the Palazzo della Ragione: fourteenth-century texts recount that Giotto painted the zodiac constellations, the seven known planets and the stars in the buildings great hall (Riccobaldo Ferrarese, *Compilatio chronologica*, 1312-1313 and Giovanni da Nono, *Egidii regis Pataviae*, 1340), as well as associating those works with an iconography which was suggested to Giotto by Pietro d'Abano (Michele Savonarola, *Libellus de magnificis ornamentis regiae civitatis Padue*) (MARIANI CANOVA 1998; MARIANI CANOVA 2011).

Unfortunately, it would seem that no trace of Giotto's frescoes survived the fire of 1420 that devastated part of the building, even if fragments of fourteenth-century frescoes, which are nowadays not attributed to any specific artist, can still be seen on the ceiling of Palazzo della Ragione, as can the fourteenth-century crests of the Carraresi painted in the small arches around the exterior (BANZATO 2006). Furthermore, a recent study has used astronomical software to show that the iconography of the frescoes reflects the constellations that would have been visible in the night sky over Padua around c. 1309 (GUNZBURG 2013).

After the Panel of November 2019, Padua University's CIBA (Inter-departmental Centre for Research, Study and Conservation of Cultural Heritage) was requested to undertake non-invasive studies to gain a better knowledge of what lies beneath the paintings as now visible (mapping of the frescoed walls using structured-light 3D scanners, multi-spectrum imaging and IR thermography).

As for the frescoes that one can nowadays see in the upper rows of the interior decoration, they certainly reflect images that can be found in various fourteenth-century illuminated manuscripts. It should be pointed out that while none of these miniatures are attributed to Giotto, they are closely linked with his work. For example, an illuminated astrological manuscript datable around 1330-1340 – Michele Scotto's *Liber Introductorius in astrologiam*, now in Munich (Munich D) – is the work of a miniaturist who was deeply influenced by Giotto (SAXL 1926; BAUER EBERHARDT 1983; FLORES D'ARCAIS 1985; MARIANI CANOVA 1998) and whose miniatures reflect the images that artist painted in Palazzo della Ragione. Other astrological codices (Prodocimo Beldomandi, *Trattati astronomici*, Oxford, Bodleian Library, Canon. misc. 554) contain miniatures and illustrations in a Giottesque style which are close in iconography to the Palazzo della Ragione frescoes painted in the fifteenth century (after the fire), thus providing support for the theory that this new cycle of frescoes still reflected the previous works by Giotto. These miniatures also reveal close echoes of the depictions of the planets in Guariento's cycle of frescoes within the church of the Eremitani, which is part of the nomination and held to be the work in which Guariento himself is at his most Giottesque (MARIANI CANOVA 1998).

All of the above indicate clear stylistic continuity between the fourteenth- and fifteenth-century phases in the decoration of the interior. As further proof of this continuity one might offer a comparison between the Giotto's depiction of *Hope* in the Scrovegni Chapel and the same allegorical figure as painted in the upper rows of the Palazzo della Ragione frescoes (ANNEX 01).

Drawing upon the research cited in the copious bibliography given below, all of the above-outlined arguments support the claim that the frescoes as they presently exist took their lead from those that had previously existed, so much so that it is reasonable to argue that they were actually modelled upon the previous cycle of frescoes by Giotto. The upper rows of frescoes complete the narrative behind the nominated serial site, and are essential to an understanding of the internal decoration of Palazzo della Ragione as a whole. Other reasons why we consider it important to keep the entire cycle within the Palazzo della Ragione (including the upper levels of frescoes) as part of nomination are given in the Nomination Format and summarised in ANNEX 01.

However, we leave it up to the ICOMOS itself to decide whether there should be a redefinition of the Palazzo della Ragione frescoes actually included in the candidacy.

Bibliography relating to the issue discussed:

F. SAXL, *Astrologische Genrebilder des späten Mittelalters. Der Salone in Padua*, in *Verzeichnis astrologischer und mythologischer illustrierter des lateinischen Mittelalters*, 2, *Die Handschriften der Nationalbibliothek in Wien*, Wien 1926, Einleitung, V, pp.49-68; N. IVANOFF, *Il problema iconologico degli affreschi*, in *Palazzo della Ragione di Padova, Venezia* 1963, pp.70-84; U. BAUER EBERHARDT, *Der "Liber*

*Introductorius" des Michael Schotus in der Abschrift CLM 10286 der Bayerischen Staarbibliotk, München 1983; G. FEDERICI VESCOVINI, Pietro d'Abano e gli affreschi astrologici del palazzo della Ragione di Padova, in "Labyrinthos, 9, 1986, pp.50-72; F. FLORES D'ARCAIS, Note sulla decorazione a fresco di Palazzo della Ragione di Padova e G. MARIANI CANOVA, Duodecim celestia signa et septem planete cum suis proprietatibus: l'immagine astrologica nella cultura figurativa e nell'illustrazione libraria a Padova tra Trecento e Quattrocento in Il Palazzo della Ragione di Padova, indagini preliminari per il restauro: studi e ricerche, edited by A. M. Spiazzi Treviso 1998, pp.11-22, 23-62; F. FLORES D'ARCAIS, Recensione a U. Bauer: Der "Liber Introductorius" des Michael Schotus in der Abschrift CLM 10286 der Bayerischen Staarbibliotk, München, in "Bollettino del Museo Civico di Padova", LXXIV, 1985, pp.269-274; A. M. SPIAZZI, Il restauro degli affreschi e delle superfici decorate, in Padova. Palazzo della Ragione, restauri dal 2000 al 2003, Padova 2004, pp.10-17; D. BANZATO, Gli affreschi di Epoca Carrarese nel palazzo della Ragione, in I Luoghi dei Carraresi. Le tappe dell'espansione nel Veneto nel XIV secolo, edited by D. Banzato and F. Flores D'Arcas, Treviso 2006, pp.113-117; Pietro d'Abano (1257-2007). Acts of the International Conference celebrating the 750<sup>th</sup> anniversary of his birth (Abano Terme, 30 November-1 December 2007); G. MARIANI CANOVA, Padua and the Stars: Medieval Paintings and Illuminated Manuscripts, in Padua and the Stars: Medieval Painting and Illuminated Manuscripts, E.M. Corsini (ed.), San Francisco, Astronomical Society of the Pacific 2011, pp. 111-29; D. GUNZBURG, Giotto's Sky: The Fresco Paintings of the First Floor Salone of the Palazzo della Ragione, Padua, Italy, in "Journal for Study of Religion, Nature and Culture" 2013 (print) ISSN 1749-4907, JSRNC (online) ISSN 1749-4915.*

## Management

The Coordination Office within Padua City Council (the World Heritage Office, previously entitled the 'Executive Secretariat') was formally established on 16 September by a Council Order (ANNEX 02 - World Heritage Office, with the translation of the relevant paragraph highlighted in yellow). This is an office that comes under the Head of Padua City Council's Culture, Tourism, Museums and Libraries Department and is staffed by full-time employees of the Council. At the moment it is constituted as follows:

Human Resources	Cost per year
1 director of operations (PhD in art history, museum conservator)	€ 35.400,00
1 administrator	€ 33.000,00
1 secretary	€ 30.000,00
1 graphic designer	€ 30.000,00

Given that it is an office that comes under the Head of the Culture, Tourism, Museums and Libraries Department, it can benefit from the entire range of support this can offer, with regard not only to administration and management but also communications and promotion. Furthermore, given that it is framed within the macro-organisation of the City Council itself, of which the Culture, Tourism, Museums and Libraries Department is a part, it can work in fruitful collaboration with all the other departments within the City Council which, in various ways, are

involved in the conservation and management of the serial site (Mayor’s Office; Environmental and Territory Department; Department for Urban Planning, Land Registry Services and Mobility; Public Works Department).

Financial Resources 2019 – 2020	Cost per year
Office Management	€ 250.000,00
Outside Consultant	€ 20.000,00
Communications	€ 300.000,00
Public Events	€ 200.000,00
Expenses on the candidacy (hospitality, travel, reimbursed expenses, etc.)	€ 35.000,00

On the basis of the Memorandum of Understanding signed in April 2018 (Management Plan, pp. 40-42), the World Heritage Office can also draw upon the financial and human resources of the Nomination Committee (Management Plan, p. 45), which include the services of those with specific expertise (art historians, conservators, functionaries of the relevant state superintendences, material diagnosticians and restorers). Meeting every month, that Committee is made up of representatives of the bodies that own the specific properties (Padua City Council; the Accademia Galileiana di Scienze, Lettere ed Arti; the Basilica of St. Anthony in Padua, Pontifical Delegation for the Basilica of St. Anthony in Padua and Veneranda Arca del Santo; the Diocese of Padua) together with those from the University of Padua and the Italian Ministry for Cultural Heritage, Activities and for Tourism (MiBACT). It is responsible for overseeing all aspects of management that relate to the whole site and for coordinating intervention. Other, non-managerial resources, are described in detail in the Management Plan already submitted.

With regard to the **Interdisciplinary and Scientific Committee for the Conservation and Management of the Scrovegni Chapel (ISCCMSC)**, the Management Plan already submitted contains a Network Action Sheet (A2) regarding Research and Conservation entitled “Extension of the Scrovegni Chapel conservation model to the other fresco cycles” (Management Plan, p. 68). And plans for the extension of that Committee’s activities to all the components of the serial site have already been drawn up. Though within the Management Plan itself this extension is seen as occurring over the long term, in practice it has already been implemented in the restoration work undertaken in the Chapter Hall of the monastery at the Basilica of St. Anthony, which involved collaboration between the Higher Institute for Conservation and Restoration (ISCR) and the University of Padua; see the Specific Action Sheet (A8) regarding Research and Conservation (Management Plan, p. 75).

Furthermore, the ISCCMSC has already responded positively to the proposal that extends its activities to the whole of the serial site, confirming its readiness to do so to Dr Benoit de Tapol

during the meeting with the Committee that was part of his ICOMOS evaluation mission in Padua (12 September 2019).

It is now intended to proceed to the formalization of this extension of activities by means of a Convention between the **Interdisciplinary and Scientific Committee for the Conservation and Management of the Scrovegni Chapel (ISCCMSC)** and the bodies that own the other properties that make up the serial site, which is to be stipulated by the end of 2020.

The **Risk Management Plan**, which was not included during the candidacy phase, began to take form during the evaluation of the nomination, with the drawing-up of files on the risks faced by the eight monuments and monumental complexes that make up the serial site; these were compiled on the basis of a common format laid down during the coordination phase (ANNEX 03 – Risk Assessment Matrix). It is envisaged that the updating of the Management Plan will involve the drawing-up of a more extensive and detailed document that will take into account the suggestions provided by consultative bodies and the World Heritage Centre in specific publications.

### **Name of the property**

In the light of the comments made by the ICOMOS, the Nomination Committee in its meeting of 17 January 2020 discussed the significance of the title chosen for the nomination and evaluated whether that choice might be reviewed.

The first part of the nomination title, **Padova Urbs picta**, does not, it is true, correspond exactly to the nominated site, even if it does evoke the notion of a painted medieval city.

On the basis of this, it was decided to accept the Commission's suggestion regarding a change in the nomination title. However, with regard to the suggestion that the name of Giotto should be excluded from the nomination title, the Committee points out that the serial nomination bases its claim to Outstanding Universal Value upon the innovations that the Florentine artist introduced in his frescoes for the Scrovegni Chapel in Padua – innovations that were then fully developed upon by the artists of the other fourteenth-century fresco cycles in the city (Guariento, Giusto de' Menabuoi, Altichiero da Zevio, Jacopo Avanzi and Jacopo da Verona) but which definitively originated with Giotto's presence in the city. This aspect is reflected in the choice of Criterion i – "to represent a masterpiece of human creative genius" – in the Statement of Outstanding Universal Value, and in the explanation of the features that make up the Outstanding Universal Value of the serial site as a whole (Nomination Format, pp.191-192, 208).

It is proposed, therefore, that the title of the nomination should be changed to "Giotto's Scrovegni Chapel and the fourteenth-century fresco cycles in Padua".

## ANNEX 01

### PALAZZO DELLA RAGIONE - Component 2

[Nomination Format, chap 2, pp. 80-89, 161-165]

- This is the only fresco cycle commissioned by the civic authorities (Nomination Format, chap 3, p. 217, table VII);
- This is the only fresco not exclusively religious in subject matter (Nomination Format, chap 3, pp. 82-88);
- The building still performs its original function as a place of commerce (Nomination Format, chap 3, p. 199, table II) linked to the seat of civil administration;
- of all the components it is the one whose dominant characteristic remains “civic-social” (Nomination Format, chap 3, p. 216, table VI)
- It repeats the layout and iconography of the original frescoes Giotto painted here around 1317; testimony to this fact can be found in manuscript texts by Michele Scoto, Giovanni da Nono and Michele Savonarola (see the notes by Giovanna Valenzano, attached hereto);
- The badges identifying the various tribunals with different animal figures were commissioned by the *podestà* Tommasino Giustiniani in 1271, with additional painting in the fourteenth century;
- In the lower band of frescoes there are still extensive areas of fourteenth-century painting - in the area once occupied by the Chapel of St. Prosdocimus, and at parts along all four walls. The following scenes are attributed to Giusto de' Menabuoi (and can be dated around 1380-1390), whilst the *Trial of Pietro d'Abano* is attributed to Jacopo da Verona and dates from around 1390-1397:
  - *Theological Virtues: Faith, Hope and Charity*
  - *Cardinal Virtues: Prudence, Justice, Strength and Temperance*
  - *Figures of saints: Sebastian, Christopher, George, Francis, Dominic, Thomas and Paul*
  - *Canonised bishops: Prosdocimus, Gregory the Great, Basil and Jerome*
  - *The Coronation of the Virgin* (above the doorway to the ceremonial staircase leading from the Town Hall)
  - *Scenes depicting the city itself and the administration of justice: Law, Justice, Allegory of the City Commune, The Judgement of Solomon, The Trial of Pietro d'Abano*
  - *Padua's Patron Saints: Prosdocimus, Anthony, Daniel, Giustina*
- Of the artists who worked on the frescoes repainted after the 1420 fire, it is important to remember that one - Antonio di Pietro - was the nephew of Altichiero da Zevio and thus the heir to a fourteenth-century tradition that he continued into the following century (he is recorded as working in Padua between 1405 and 1434). His family had worked on commissions linked to the Carraresi court, so it is not impossible that the works in the Palazzo della Ragione that are attributed to him were painted before Carraresi rule over the city came to an end (1405).

**Notes by Giovanna Valenzano, Vice Chancellor responsible for Museums, Libraries and Artistic Heritage, and Full Professor of the History of Medieval Art at Padua University's Department of Cultural Heritage, Archaeology, Art History, Cinema and Music.**

The interior of the Palazzo della Ragione remains that created by Fra Giovanni degli Eremitani in the years 1306-1309. This is proved beyond doubt by the contents of a text compiled by the notary Giovanni da Nono in the years 1314-1315 (*Visio Egidii regis Pataviae*; see Nomination Format, chap 2, p. 163). Further strong evidence for this comes from the image of the structure to be seen in

the View of Padua that appears in Giusto de Menabuoi's frescoes in the Chapel of Blessed Luca Belludi in the Basilica of St. Anthony.

*Visio Egidii regis Pataviae* describes many details of the building, including the raising of the height of the palazzo with the large keel-vault roof. It ends saying that Giotto painted the *cohoperturam* [see below] with images of the planets and their properties (that is, the influence they exerted on the life of humankind). The Latin text reads as follows: *Duodecim coelestia signa et septem planete cum suis proprietatibus in hac cohopertura, fulgebunt, a Zotho summo pictore mirifice laborata et alia sidera aurea cum speculis et aliae figurationes similiter fulgebunt interius.*

In his *Libellus* describing the beauties of Padua, Michele Savonarola says specifically that Giotto had painted a fresco cycle of the planets and stars and their influence on the life of humankind. The term he uses – *cohoperturam* – is rather wider in meaning than the usual *tectum*, and indicates not just the ceiling but the walls upon which the ceiling rests. Many scholars hold that the cycle of paintings that covers the upper levels of the walls in the Palazzo della Ragione – painted by Nicolò Miretto, Stefano da Ferrara, Antonio di Pietro and assistants – reflects the visual schema of the cycle Giotto had painted on the basis of information from Pietro d'Abano, a local philosopher, physician, astronomer and astrologer (cf. *Nomination Format*, chap 2, p .165). The paintings once again use the perspective rendition of architectural features to frame the scenes, though these are now updated and reflect the style of the Quattrocento. At the same time, some of the figures continue to be shown in fourteenth-century garb, and some of the images are modelled on other works by Giotto: for example, the figure of *Hope* in the Palazzo della Ragione clearly reflects the same figure (*Spes*) that Giotto had painted in the Scrovegni Chapel (see photographs).



Further evidence can be found in the codex of Michele Scotto's *Liber Introductorius* (MS CLM. 10628, Bayerisches Staatsbibliothek, Munchen), an astrological manuscript produced in Padua around 1320-1330. The illustrations in the section *Liber de signis et imaginibus* reflect the layout and style of the models established by Giotto in the Palazzo della Ragione (a connection highlighted by Ulrike Bauer-Eberhardt and later taken up Francesca d'Arcais and Giordana Mariani Canova).



All the important scholars who have studied how knowledge of the stars is reflected in medieval and Renaissance art - Saxl and Panofsky in the twentieth century; Vescovini, Giordani Canova and Spiazzi in the twenty-first - have stressed the great importance of the astrological cycle in the Palazzo della Ragione, recognising that it reflects the works painted by Giotto on the basis of information from Pietro d'Abano, and that it would serve as a model for other large-scale cycles.

In the lower areas of the wall there are some traces of thirteenth-century decoration: frames in red and white in some of the doorway lunettes, and architectural features with the crests and standards of the various tribunals that sat here (animal symbols that include a Camel, a Bear and a Pig, all cited in the statutes of 1271). Over the course of time, these were repainted, in order to preserve the various figures, but the appearance and layout of the originals was maintained; this was confirmed by studies carried out prior to restoration (1988) and the restoration work itself.

There are also traces of thirteenth- and fourteenth-century painting in the attic roof areas, which would seem to prove that the 1420 fire was not as disastrous as some claim; this idea is also supported by documentary evidence (Bortolami, 2004).

Though repainted after 1420, the cycle of astrological paintings reflects the visual schema devised by Giotto on the basis of a conceptual framework provided by Pietro d'Abano.

For further information:

*Il Palazzo della Ragione di Padova, indagini preliminari per il restauro: studi e ricerche*, A.M. Spiazzi (ed.), Treviso 1998

ANNEX 02



# Comune di Padova

## Settore Cultura Turismo Musei e Biblioteche

### Determinazione n. 2019/81/0252 del 16/09/2019

**Oggetto:** DEFINIZIONE DELL'ORGANIZZAZIONE INTERNA DEL SETTORE CULTURA, TURISMO, MUSEI E BIBLIOTECHE. AGGIORNAMENTO.

#### **IL CAPO SETTORE Cultura Turismo Musei e Biblioteche**

VISTO l'art. 4, comma 1, del D.Lgs. 165/2001 in materia di organizzazione delle pubbliche amministrazioni che prevede che gli organi di governo delle pubbliche amministrazioni esercitino le funzioni di indirizzo politico-amministrativo, definendo gli obiettivi ed i programmi da attuare, adottando gli altri atti rientranti nello svolgimento di tali funzioni, competendo loro in particolare l'individuazione delle risorse umane, materiali ed economico-finanziarie da destinare alle diverse finalità e la loro ripartizione tra gli uffici di livello dirigenziale generale (così detta macro organizzazione);

CONSIDERATO che che compete pertanto all'Amministrazione comunale definire, secondo principi generali fissati da disposizioni di legge e, sulla base dei medesimi, mediante atti organizzativi adottati secondo i rispettivi ordinamenti, in base all'art. 2, comma 1 del medesimo decreto, le linee fondamentali di organizzazione degli uffici, individuare gli uffici di maggiore rilevanza e i modi di conferimento della titolarità dei medesimi, determinando altresì le dotazioni organiche complessive;

RICORDATO, che ai sensi dell'art. 5, comma 2, del predetto decreto, spettano ai dirigenti, nell'ambito delle leggi e degli atti organizzativi adottati dall'Amministrazione comunale, le determinazioni per l'organizzazione degli uffici (così detta micro organizzazione), oltre alla gestione dei rapporti di lavoro e in particolare la direzione e l'organizzazione del lavoro nell'ambito degli uffici, con la capacità e i poteri del privato datore di lavoro, fatte salve la sola informazione ai sindacati ovvero le ulteriori forme di partecipazione, ove previsti nei contratti collettivi nazionali;

VISTE le previsioni del vigente Regolamento comunale di organizzazione ed ordinamento della dirigenza che al titolo II definisce il modello organizzativo di questo Comune, che si articola in Settori, Servizi, Unità operative complesse, nonché in Unità operative semplici/Uffici, nonché Gruppi di lavoro e gruppi di progetto;

DATO atto che:

- i Settori, sono unità organizzative di massimo livello e vengono istituiti dalla Giunta comunale, contestualmente all'approvazione o modifica del predetto regolamento comunale;
- i Servizi sono unità organizzative complesse di particolare strategicità e complessità gestionale ed autonomia organizzativa o particolare specializzazione nell'ambito dei Settori;
- la istituzione, denominazione, soppressione e modifica dei Settori e dei Servizi avviene con atto della Giunta comunale;

DATO ATTO che i Settori e i Servizi, si possono articolare in Unità operative complesse - alle quali è preposta una Posizione Organizzativa o un'Alta Professionalità - che accorpano necessariamente più Uffici e in Unità operative semplici/Uffici, a capo dei quali è possibile vi sia un'Alta Professionalità;

RICHIAMATA la deliberazione di Giunta comunale n. 2019/0184 del 12/03/2019 di ricognizione degli attuali Servizi, che dà attuazione a quanto previsto dalla delibera di riorganizzazione della struttura comunale n. 2018/0155;

CONSIDERATO che la definizione delle Unità Operative Complesse avviene con atto di organizzazione del Capo Settore, in base al numero di P.O./A.P. attribuito dalla Giunta comunale (salvo che una Alta Professionalità sia preposta ad una Unità operativa semplice/Ufficio le cui attività siano caratterizzate da aspetti altamente specialistici) e in attuazione alle eventuali direttive impartite dal Direttore generale, sulla base di criteri di omogeneità e con riguardo a finalità specifiche in funzione del raggiungimento degli obiettivi propri della struttura di riferimento e che lo stesso Capo Settore istituisce altresì le Unità operative semplici/Uffici;

VISTO il Documento unico di programmazione, approvato con delibera di Consiglio comunale n. 102 del 22/12/2018, esecutiva, con la quale è stata rideterminata la dotazione organica del personale dipendente dirigente e non dirigente di questo Comune, secondo le linee di indirizzo del Ministero per la semplificazione e la Pubblica Amministrazione in attuazione alla così detta "riforma Madia", che corrisponde al valore finanziario di spesa potenziale massima sostenibile previsto dalla normativa vigente;

VISTO quanto previsto dal D.Lgs. 267/2000 in materia di organizzazione degli uffici e del personale degli enti locali;

RICHIAMATO l'art. 61 dello Statuto comunale relativamente al modello organizzativo di questo Comune e gli artt. 5, 6, 7 e 8 del Regolamento di organizzazione ed ordinamento della dirigenza;

VISTA la propria determinazione n. 209/81/0125 del 20 maggio 2019 con cui è stata definita l'organizzazione interna del Settore Cultura, Turismo, Musei e Biblioteche;

RITENUTO di provvedere ad aggiornare l'organizzazione interna del Settore anche per avviare formalmente la governance coordinata dei siti candidati per l'iscrizione nella Lista del Patrimonio mondiale UNSECO "Padova Urbs Picta";

VISTO l'art. 107 del D.Lgs. 267/2000;

DATO atto che la presente non comporta impegni di spesa;

#### D E T E R M I N A

1. di aggiornare la propria determinazione n. 2019/81/0125 come specificato nei punti seguenti.
2. di stabilire che l'organizzazione interna del Settore Cultura, Turismo, Musei e Biblioteche, tenuto conto del Servizio Musei e Biblioteche definito con delibera di Giunta comunale in premessa citata è articolata nelle seguenti Unità Operative Complesse e Unità Operative Semplici/Uffici, che riportano il relativo Centro di costo:

Unità operative complesse e uffici direttamente afferenti al Capo Settore

##### 1. Ufficio "Segreteria e Servizi generali di Settore" - CdCG 8101

Competenze: Supporto della direzione nell'attività di segreteria, gestione corrispondenza in entrata e in uscita e protocollo generale e PEC di Settore ; Kronos, gestione amministrativa generale del personale (malattia, assenze/presenze, controlli, ferie, permessi, congedi, ecc., IMOL), comprensiva della corrispondenza/comunicazioni al personale, rilascio permessi ZTL.; gestione dell'archivio, scambio cataloghi e distribuzione degli stessi a biblioteche, istituti di cultura, università, studiosi, ecc.; accoglienza, portineria e organizzazione dei turni di portineria sede della direzione di settore; gestione appuntamenti del capo settore con pubblico, artisti, musicisti, fruitori delle varie iniziative, associazioni, studiosi, letterati, poeti, professori universitari ecc; collaborazione con la segreteria dell'assessore per coordinamento appuntamenti, incontri, conferenze stampa, distribuzione delle pratiche; apertura e chiusura sedi espositive; ricevimento e diffusione materiali promozionali, piccoli lavori di manutenzione.

## 2. Ufficio "Comunicazione e Promozione"

Competenze: Gestione, in stretto contatto con il Capo Settore e in collaborazione con i Servizi e U.O.C. del Settore, della comunicazione esterna ed interna del Settore ( es. Musei, Biblioteche, Eventi culturali, Mostre, ecc.) compresa la progettazione grafica e contenutistica di pubblicazioni informative e promozionali. Gestione dei rapporti con i media, elaborazione e diffusione di comunicati stampa, redazionali e realizzazione di conferenze stampa. Supporto nell'organizzazione e nella promozione degli eventi. Gestione servizi fotografici e video ad uso interno e dei media. Gestione della comunicazione integrata e coordinamento dell'immagine del settore. Progettazione, realizzazione e gestione di campagne integrate su diversi media per eventi o progetti. Progettazione e realizzazione grafica di strumenti multimediali per la promozione delle attività del Settore. Web content management dei siti web dedicati ai Musei e alle manifestazioni, spettacoli, mostre ed eventi, Social Media Management e strategie di web marketing del Settore e promozione online. Supporto e implementazione dei processi di comunicazione interna. Progettazione grafica del merchandising istituzionale. Progettazione grafica e realizzazione di prodotti di comunicazione digitali e cartacei informativi e promozionali (manifesti di vari formati e dimensioni, locandine, brochure, flyer, standardi, Roll up, modulistica e stampati vari) a supporto degli eventi e delle attività istituzionali. Pianificazione delle attività di comunicazione e delle strategie di promozione del Settore.

## 3. Ufficio "Turismo" - CdCG 8104

Competenze: Promozione e coordinamento della gestione integrata tra soggetti pubblici e privati delle politiche di promozione e commercializzazione della destinazione turistica Padova, nell'ambito dell'Organizzazione di gestione della destinazione "Padova. Città della cultura, della scienza e della fede". Cura e coordinamento del funzionamento degli sportelli di Informazione e accoglienza turistica IAT. Promozione turistica, in collaborazione con l'Ufficio Comunicazione e Promozione, altri settori del Comune e con terzi privati (Educational Tours, Cammino di S. Antonio, formazione specialistica per operatori del settore), ivi compresi il sito web di destinazione turistica, la segnaletica di informazione turistica, utilizzo di nuove tecnologie. Partecipazione a bandi di finanziamento regionali, statali ed europei, per lo stanziamento di fondi a sostegno di attività, servizi e iniziative. Promozione di eventi e manifestazioni a carattere promozionale-turistico per promuovere la città, il suo patrimonio storico artistico, le arti e i mestieri, le sue tradizioni enogastronomiche, le attività economiche cittadine, in collaborazione con l'ufficio Comunicazione e promozione del Comune e con soggetti esterni e in coordinamento con le U.O.C. del Settore e con i Settori comunali interessati. Ricerca di fondi/contributi da soggetti terzi pubblici e privati per il sostegno della promozione turistica della città e dell'OGD.

## 4. Ufficio "Patrimonio Mondiale ""

Competenze: gestione dei rapporti interni ed esterni del Comitato di Pilotaggio (enti proprietari siti candidati alla lista del Patrimonio Mondiale, MiBACT, Università di Padova e Regione del Veneto) "Padova Urbs picta", convocazione dei relativi incontri, partecipazione agli incontri e redazione dei relativi verbali; assicurare il flusso delle informazioni tra tutti i membri del Comitato, predisponendo i documenti di lavoro per le riunioni annuali; cura della comunicazione verso l'esterno, anche avvalendosi della collaborazione dell'ufficio Comunicazione e Promozione (es. depliant, sito web, social, contatti con le associazioni e con gli stakeholders; redige il piano economico-finanziario del sito seriale e assiste la Presidenza del comitato nel coordinamento per l'attuazione del piano di gestione del sito seriale, verifica e controlla costantemente l'attuazione di tutte le azioni indicate nel piano di gestione facente parte del dossier di candidatura e del piano economico-finanziario anche avvalendosi della collaborazione di altri settori tecnici competenti del Comune e di altri organismi deputati alla tutela e conservazione dei siti seriali (es. Commissione interdisciplinare ad hoc); coordinamento azioni di reperimento fondi comuni e relativa gestione amministrativa.

## 4. World Heritage Office

Functions: Management of the internal and external relations of the Nomination Committee (bodies owning the components of the serial site nominated for the World Heritage List; MiBACT; the University of Padua; the Regional Government of the Veneto) responsible for the nomination "Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles"; calling of relevant meetings, with participation at those meetings and the drafting of the minutes thereto; guaranteeing the exchange of information between all the members of the Committee, and preparing working documents for the annual meetings; management of external

communications, when necessary in collaboration with Padua City Council's Office of Communications and Promotion (for example, via leaflets, web sites, social media, contacts with associations and stakeholders); drafting the economic-financial plan for the components of the serial site and assisting the Chair of the Coordination Committee to implement the Management Plan for the serial site; constant oversight to guarantee the implementation of all the actions indicated in the Management Plan that is laid out in the Nomination Format and in the economic-financial plan, when necessary in collaboration with other technical departments of Padua City Council and other bodies responsible for the safeguarding and conservation of the components of the serial site (for example Interdisciplinary and Scientific Committee for the Conservation and Management of the Scrovegni Chapel); coordination of measures to raise shared funds, and their administration.

5. Ufficio "Staff Valorizzazione patrimonio materiale e immateriale dei musei civici "

Competenze dell'ufficio: proposte e redazione di progetti di valorizzazione del patrimonio fotografico dei musei civici e degli archivi stoici del Comune, tra cui, a titolo esemplificativo, ma non esaustivo, progetti scientifici e allestitivi, ivi compresa la storytelling, e completi del piano economico-finanziario e gestionale; l'ufficio opera in autonomia; può avvalersi della collaborazione di altri uffici/servizi/uoc/us del Settore Cultura.

6. Ufficio "Toponomastica"

Competenza Procedure relativa all'istituzione o modifica di un toponimo, su istanza di parte o d'ufficio comprensiva degli accertamenti tecnico-giuridici - amministrativi e storici; rapporti e comunicazioni con la Prefettura, la Deputazione di Storia Patria e con altri enti pubblici e/o gestori di pubblici servizi; informativa a tutti i soggetti interessati della variazione del toponimo; modifica e/o aggiornamento del Registro delle strade di Padova e pubblicazione sul sito istituzionale; convocazione della commissione toponomastica, su indicazione del Presidente e relativa attività di segreteria e assistenza amministrativa.

7. U.O.C. "Supporto Amministrativo" - CdCG 8112

Competenze: Supporto generale di tipo amministrativo, giuridico, contabile e fiscale per tutto il Settore. Redazione di documenti di programmazione quali, ad esempio, bilancio annuale e pluriennale, DUP SeS, SeO, PEG, PdO del Settore, indicatori di verifica e di consuntivazione, compreso il processo di controllo di gestione. Cura di tutti gli adempimenti amministrativo-contabili richiesti dal Settore Finanziario; rilevazioni dei costi complessivi del Settore; cura di progetti per la razionalizzazione delle risorse, e di progetti volti all'ottenimento di finanziamenti di terzi assegnati. Coordinamento amministrativo, contabile e fiscale, del Servizio, delle U.O.C. e degli Uffici afferenti direttamente al Capo Settore con riferimento alle procedure di gara, di impegno e liquidazione della spesa. Cura della ripartizione delle risorse previste in bilancio, con relativo monitoraggio, assegnandole al Servizio Biblioteche e Musei e alle U.O.C. ed uffici afferenti direttamente al Capo Settore, secondo le direttive di quest'ultimo. Cura degli aspetti amministrativi, contabili e fiscali di tutti i rapporti del Settore con soggetti terzi, (istituzioni pubbliche e private, tra cui a titolo esemplificativo ma non esaustivo il Teatro Stabile del Veneto, l'OPV, fondazioni, associazioni, fornitori, mecenati, sponsor, compagnie assicurative, ecc.) e gestione dei relativi progetti/contratti/accordi/protocolli /convenzioni/ricieste. Cura e gestione di tutte le procedure di acquisto di beni e servizi e affidamento di incarichi professionali per il Settore, avvalendosi del contributo tecnico del Servizio Musei e Biblioteche, delle U.O.C. e Uffici, ivi compresi gli aspetti fiscali e le liquidazioni. Cura degli aspetti contabili, fiscali e di eventuali contenziosi con riferimento a Contratti, Convenzioni, Accordi, Protocolli, Concessioni spazi, Concessione di servizi; procedure relative all'attivazione servizi aggiuntivi e depositi cauzionali o polizze assicurative.

Articolazione dell'UOC:

- Ufficio "Amministrativo" ( con competenze anche giuridico-contabile e fiscale): redazione di deliberazioni di Consiglio e di Giunta, determinazioni di impegno di spesa, convenzioni, protocolli d'intesa, contratti. Gestione amministrativa e contabile di: acquisizioni, donazioni, lasciti, comodati; incarichi di lavoro autonomo; progetti, richieste e rendicontazione di contributi statali e regionali, erogazioni liberali e sponsorizzazioni da parte di soggetti privati. Gestione amministrativa gare sopra soglia U.E.; svolgimento adempimenti fiscali; svolgimento adempimenti in materia di trasparenza
- Ufficio "Acquisti, gare e appalti" (sotto soglia U.E.): acquisto di beni e prestazioni di servizio mediante gare o indagini di mercato sulle piattaforme MEPA e SINTEL, tramite adesione alle convenzioni stipulate da CONSIP

- Ufficio “Liquidazioni”: gestione della fase di spesa concernente la liquidazione: acquisizione delle attestazioni di regolare esecuzione, emissioni delle ordinanze di liquidazione

#### 8. U.O.C. “Manifestazioni e spettacoli” - CdCG 8103

Competenze: Programmazione e organizzazione di manifestazioni e spettacoli, anche di valorizzazione del Castello Carrarese, e cura della gestione e controllo dei relativi processi. Cura della corretta organizzazione di manifestazioni e spettacoli, organizzati dal Comune o da terzi, in luoghi chiusi o all'aperto, anche con particolare riferimento agli aspetti logistici e al servizio di vigilanza/sicurezza; rilevazioni statistiche su afflusso spettatori. Concessioni spazi per manifestazioni e spettacoli; procedure relative all'attivazione servizi aggiuntivi e depositi cauzionali o polizze assicurative. Liquidazioni di corrispettivi ad artisti o contributi ad associazioni. Coordinamento della programmazione culturale con quella del Teatro Stabile del Veneto C. Goldoni- “Teatro Verdi” e “Teatro Maddalene”; gestione convenzioni con il TSV dal punto di vista tecnico – artistico ( es. programmazione congiunta, prenotazioni, preventivi), coordinandosi con gli altri Settori comunali interessati. Progetti volti all'ottenimento di finanziamenti di terzi, bandi per erogazione contributi, per la coproduzione, iniziative di fundraising, ecc.. Proposte di programmazione di interventi tecnici nei luoghi deputati alle manifestazioni e spettacoli. Procedure amministrative (es. deliberazioni di Giunta e Consiglio, determinazioni di impegno di spesa, informative di Giunta, richiesta di contributi, convenzioni, adozioni atti in esecuzione di atti deliberativi, gare e appalti per la fornitura di beni e servizi) relative agli ambiti di competenza in collaborazione con la U.O.C. “Supporto Amministrativo”. In collaborazione con l'ufficio Comunicazione e Promozione del Settore, cura della comunicazione e promozione delle manifestazioni e spettacoli.

Articolazione dell'UOC:

- Ufficio “Manifestazioni e spettacoli”: Cura della programmazione , dell'organizzazione e delle relative procedure amministrative dei seguenti progetti: Premio Galileo, Settimana della scienza, eventi scientifici, rassegne legate ai format culturali, produzione della stagione lirica , Concorso lirico biennale Adami Corradetti, Concerto di Capodanno, rassegne estive presso il Castello dei carraresi, Giardino Zuckermann, Odeo Cornaro, progetti di riqualificazione e valorizzazione luoghi periferici, rassegne di cinema estivo Arena Romana, Giardini della Rotonda etc..
- Ufficio “Contributi economici e convenzioni” : Cura dell'iter amministrativo di concessione di contributi economici ex art. 12 L.241/90 e s.m.i. e contributi in servizi approvati dalla Giunta comunale in favore di ad associazioni; cura dell'iter amministrativo di approvazione delle convenzioni a scomputo a favore delle associazioni del territorio in collaborazione con il Settore Patrimonio
- Ufficio “Supporto produzione artistica”: Cura e gestione, in collaborazione con i responsabili del procedimento e la p.o., delle occupazioni di suolo pubblico, delle procedure di acquisto di beni e servizi , dell'affidamento di incarichi e la stipulazione di contratti con le figure artistiche riguardanti i progetti dell'Ufficio manifestazioni e spettacoli ivi compresi gli aspetti fiscali e liquidativi.

Servizio direttamente afferente al Capo settore e sua articolazione

#### 9. Servizio “Musei e Biblioteche ” - CdCG 8113 (musei) 8111 e 8114 (biblioteche)

Competenze: Tutela, conservazione, esposizione e valorizzazione delle raccolte d'arte civiche; apertura e funzionamento delle sedi museali e dei depositi di opere; promozione della conoscenza del patrimonio tramite mostre temporanee, iniziative educative e didattiche, pubblicazioni specifiche; organizzazione di attività culturali; acquisizione di materiali di interesse artistico, inventariazione e catalogazione; salvaguardia del patrimonio museale attraverso piani di manutenzione e di restauro; cura dell'archivio, degli inventari storici e della biblioteca specializzata, favorendone l'accesso agli studiosi.

Incremento delle raccolte bibliografiche e documentarie, inventariazione e catalogazione secondo gli standard nazionali e gli strumenti catalografici propri della biblioteca comunale; erogazione dei servizi connessi con la pubblica lettura (favorendo l'accesso quanto più agevole all'informazione per ogni tipo di utente, prossimo e remoto, attraverso servizi di reference, document delivery, prestito); tutela del patrimonio storico e promozione della sua conoscenza e valorizzazione, anche attraverso la collaborazione ai censimenti nazionali; promozione della lettura a vari livelli organizzazione e gestione biblioteche di quartiere.

Articolazione del Servizio

#### 9.1 U.O.S. “ Sez. Archeologica Musei Civici agli Eremitani”

Competenze: conservazione, esposizione e valorizzazione del patrimonio archeologico museale; cura e gestione depositi; promozione della conoscenza del patrimonio archeologico tramite attività di studio e divulgazione scientifica, mostre temporanee e relativa curatela scientifica, iniziative educative e didattiche, pubblicazioni specifiche; organizzazione di attività culturali; acquisizione di materiali di interesse archeologico, inventariazione e catalogazione; prestiti; salvaguardia del patrimonio museale attraverso piani di manutenzione e di restauro; cura dell'archivio, degli inventari storici e della biblioteca specializzata, favorendone l'accesso agli studiosi.

9.2 U.O.S. " Sez. Arte Medioevale e Moderna Musei agli Eremitani" agli Eremitani e Sez. Arti Applicate e Decorative Musei Civici Palazzo Zuckermann"

Competenze: conservazione, esposizione e valorizzazione delle raccolte d'arte civiche; cura e gestione depositi; promozione della conoscenza del patrimonio tramite attività di studio e divulgazione scientifica, mostre temporanee e relativa curatela scientifica, iniziative educative e didattiche, pubblicazioni specifiche; organizzazione di attività culturali; acquisizione di materiali di interesse artistico, inventariazione e catalogazione; prestiti; salvaguardia del patrimonio museale attraverso piani di manutenzione e di restauro; cura dell'archivio, degli inventari storici e della biblioteca specializzata, favorendone l'accesso agli studiosi.

9.3 U.O.S. " Museo Bottacin - Musei Civici Palazzo Zuckermann "

Competenze: conservazione, esposizione e valorizzazione delle raccolte di monete, medaglie e d'arte della collezione Bottacin; cura e gestione depositi; promozione della conoscenza del patrimonio tramite attività di studio e divulgazione scientifica, mostre temporanee e relativa curatela scientifica, iniziative educative e didattiche, pubblicazioni specifiche; organizzazione di attività culturali; acquisizione di materiali di interesse storico-numismatico, inventariazione e catalogazione; prestiti; salvaguardia del patrimonio museale attraverso piani di manutenzione e di restauro; cura dell'archivio, degli inventari storici e della biblioteca specializzata, favorendone l'accesso agli studiosi.

9.4 U.O.S. " Sez. Arte Medioevale e Moderna - Museo del Risorgimento e dell'età contemporanea c/o Stabilimento Pedrocchi"

Competenze: conservazione, esposizione e valorizzazione delle raccolte storico-documentali del risorgimento e dell'età contemporanea afferenti alla Sez. Arte Medioevale e Moderna dei Musei Civici; cura e gestione depositi; promozione della conoscenza del patrimonio tramite attività di studio e divulgazione scientifica, mostre temporanee e relativa curatela scientifica, iniziative educative e didattiche, pubblicazioni specifiche; organizzazione di attività culturali; acquisizione di materiali di interesse storico-documentale, inventariazione e catalogazione; prestiti; salvaguardia del patrimonio museale attraverso piani di manutenzione e di restauro; cura dell'archivio, degli inventari storici e della biblioteca specializzata, favorendone l'accesso agli studiosi.

9.5 U.O.C. " Mostre e Gestione Sedi Espositive e Museali" - CdCG 8102

(Unità Operativa Complessa del Servizio "Biblioteche e Musei" ; in caso di mancanza, assenza e/o impedimento del responsabile del Servizio affersisce direttamente al Capo Settore)

Competenze: Programmazione e organizzazione di mostre e di eventi nelle sedi espositive e museali del Settore e cura della gestione e controllo dei relativi processi. Facility Report, redazione contratti di prestito, controllo operazioni all'arrivo e partenza delle opere. Cura della corretta organizzazione di manifestazioni e spettacoli, organizzati dal Comune o da terzi, in luoghi chiusi o all'aperto, anche con particolare riferimento agli aspetti logistici e al servizio di vigilanza/sicurezza; rilevazioni statistiche di ingressi e incassi delle sedi museali ed espositive. Concessioni spazi per mostre ed eventi; procedure relative all'attivazione servizi aggiuntivi e depositi cauzionali o polizze assicurative. Gestione delle sedi museali ed espositive, con particolare riferimento all'organizzazione del servizio di guardiana e di apertura e chiusura delle sedi (personale volontario, APS, stagisti, tirocinanti, e altro..); verifica del corretto funzionamento dei sistemi di allarme, del servizio di accoglienza del pubblico; gestione del budget e della contabilità da incassi biglietteria e vendita cataloghi, gadget. Progetti volti all'ottenimento di finanziamenti di terzi, bandi per erogazione contributi, per la coproduzione, iniziative di fundraising, ecc.); programmazione di interventi tecnici nelle sedi museali ed espositive. Procedure amministrative (es. deliberazioni di Giunta e Consiglio, determinazioni di impegno di spesa, informative di Giunta, richiesta di contributi, convenzioni, adozioni atti in esecuzione di atti deliberativi, gare e appalti per la fornitura di beni e servizi) relative agli ambiti di competenza in collaborazione con la U.O.C. "Supporto Amministrativo". Procedure reperimento permessi per la pubblicazione immagini di opere d'arte (normativa italiana e straniera). In collaborazione con l'ufficio Comunicazione e Promozione del Settore, cura la comunicazione e promozione delle mostre ed eventi nelle sedi museali ed espositive.

Articolazione dell'UOC:

- Ufficio “Mostre”: Ricezione e iter amministrativo relativo alle proposte che pervengono per la realizzazione di mostre, esamina e selezione delle proposte da inserire nel programma annuale, cura dei progetti propri o proposti da terzi, calendarizzazione degli incontri per lo sviluppo dei progetti da realizzare condividendo e supportando la definizione del progetto scientifico, del progetto espositivo del progetto economico-finanziario relativo alla mostra e alla sua sostenibilità. Formulazione di pareri tecnici. In accordo con Soprintendenza e settori tecnici del Comune, soggetti pubblici e privati, cura di tutte le procedure relative alle assicurazioni, ai prestiti, alla logistica, alla produzione di materiali editoriali e di promozione, alle tariffe di accesso ai servizi, al personale, alla sicurezza dando concretezza alle azioni con delibere/determinazioni di concessione, approvazione contratti, affidamento di servizi/acquisti all'interno del budget assegnato o di budget assegnati in forma straordinaria, di contributi e sponsorizzazioni anche tecniche in stretto collegamento con la U.O.C. "Supporto Amministrativo".
- Ufficio “Didattica, tirocini e stage”: collaborazione nell'elaborazione dei progetti educativi e cura della relativa realizzazione, individuando le modalità di comunicazione e di mediazione utilizzando strumenti adeguati e funzionali per i diversi destinatari dell'azione educativa. In stretto rapporto con i conservatori cura la promozione delle collezioni permanenti e cura e gestione dei rapporti con soggetti esterni per l'attività didattica legata alle mostre ed eventi temporanei. Cura dei rapporti con il mondo della scuola, con Istituti del territorio, elaborando testi e producendo prodotti editoriali funzionali agli interventi educativi. Organizzazione di incontri esplicativi e formativi. Collaborazione con soggetti esterni incaricati della tenuta dell'agenda di prenotazione delle attività guidate e dei laboratori affidati, verifica e sovrintende affinché l'attività sia in linea con gli standard di qualità fissati e elabora schede di gradimento del servizio e le somministra al pubblico. Nell'ambito delle direttive date a livello ministeriale e regionale, redazione progetti formativi e predisposizione atti di accordo con le scuole e provvedimenti per lo sviluppo e l'accoglienza di stages e tirocini.
- Ufficio “Gestione sedi”: organizzazione dei servizi di custodia, accoglienza e prima informazione anche con l'inserimento del volontariato e di personale incaricato da terzi, a garanzia della tutela, valorizzazione e fruizione pubblica delle opere; logistica e sicurezza espliciti attraverso il monitoraggio costante di strutture e impianti; monitoraggio dei servizi al pubblico e avvio di richieste e procedure di coinvolgimento dei servizi tecnici del comune per il buon funzionamento delle sedi; predisposizione e messa a disposizione di strutture e impianti necessari agli allestimenti negli spazi museali ed espositivi attività di controllo e supervisione in caso di realizzazione da parte di terzi; tenuta dei magazzini; raccolta istanze e segnalazioni del pubblico e redazione di risposte; realizzazione di azioni che garantiscono la sicurezza del personale e del pubblico con verifica dell'applicazione della legislazione e della regolamentazione in materia di igiene, di salute e sicurezza sul lavoro, di protezione dell'ambiente e di sicurezza contro gli incendi; tenuta dei registri contabili, rendicontazioni e tenuta statistiche, permessi, procedure SIAE, Affissioni, autorizzazioni, applicazione diritti d'immagine, autorizzazioni per riprese fotografiche e cinematografiche, autorizzazioni per utilizzo spazi e tenuta calendario conferenza, incontri, presentazioni, eventi, spettacoli, concessioni, contratti, formulazione di Avvisi e protocolli di gestione anche in condivisione con soggetti terzi; cura la gestione di contratti rilevanti quali servizi aggiuntivi e le esternalizzazioni e/o concessioni. Redazione determinazioni di acquisto di beni e servizi; redazione di progetti e schede tecniche a supporto degli atti di gara.

9.6 U.O.S. “Biblioteche Civiche”:(Unità operativa semplice del Servizio “Biblioteche e Musei” ; in caso di mancanza, assenza e/o impedimento del responsabile del Servizio affersce direttamente al Capo Settore)

Competenze: Incremento delle raccolte bibliografiche e documentarie, inventariazione e catalogazione secondo gli standard nazionali e gli strumenti catalografici propri della biblioteca comunale; erogazione dei servizi connessi con la pubblica lettura (favorendo l'accesso quanto più agevole all'informazione per ogni tipo di utente, prossimo e remoto, attraverso servizi di reference, document delivery, prestito); tutela del patrimonio storico e promozione della sua conoscenza e valorizzazione, anche attraverso la collaborazione ai censimenti nazionali; promozione della lettura a vari livelli organizzazione e gestione biblioteche di quartiere.

3. di dare atto che il personale dipendente assegnato al Settore è suddiviso nelle diverse unità organizzative, secondo quanto previsto in separato atto di diritto privato che si invierà al Settore Risorse Umane;



Delibera n. 2019/0507

4. di trasmettere copia del presente provvedimento al Settore Risorse Umane e dell'atto di diritto privato di cui al punto precedente, per l'assegnazione del personale alle singole unità operative e al Settore Programmazione

16/09/2019

Il Capo Settore  
Federica Franzoso

Visto generato automaticamente dal sistema informatico del Comune di Padova  
ai sensi dell'art. 3 del D. Lgs. 39/93 – firma autografa omessa

## [PADOVA URBS PICTA, Component 1: Scrovegni Chapel]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)	On-site interventions to improve structural response in case of earthquake. Continuous monitoring with network of sensors	
	Hydrogeological instability	Low (see spatial planning plans)		
	Presence of shallow or deep groundwater	Medium	Presence of water regulating system. Monitoring with hydrometers of the Piovego canal water level. Monitoring with piezometers of the groundwater level	Replacement of water lifting pump
	Lightning	Medium	Atmospheric discharge protection system replaced in 2018	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Various reinforcement interventions since the post-war period	
	Building maintenance		2017-2018 complete renovation of the roof covering	Periodic reworking of the roof covering. Waterproofing treatment of the external exposed masonry walls
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Only for use as a museum	
	Usability by large numbers (crowding, flow management etc.)	Low	Tourist flow in batches. Max 25 people per visit.	
	Architectural barriers	Low	Ramps to overcome height differences, with a gradient of 8%	
	Microclimate	Low	Air conditioning system for microclimate control	
	Lighting	Low	LED system without UV or IR emissions	
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems certified according to Ministerial Decree D.M.37/2008	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Trespassing	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Vandalism	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Theft	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
RISK OF FIRE	Risk assessment and evacuation plan protocol n°	Low	Class 1 certified materials. Fire detection system connected to a monitoring station. CO <sub>2</sub> and inert gas fire suppression systems.	

## RISK ASSESSMENT MATRIX

[PADOVA URBS PICTA, Church of Santi Filippo e Giacomo agli Eremitani]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)		
	Hydrogeological instability	Low	No flooding ever detected. Canal nearby but constantly monitored and water flow regulated.	
	Presence of shallow or deep groundwater	Low	Slight presence of rising damp in the wall structures	
	Lightning	Low	Building protected by lightning rod	
STRUCTURAL HAZARDS	Structural deficiencies	Low	No structural deficiencies detected	
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Presence of custodian during church opening hours	
	Usability by large numbers (crowding, flow management etc.)	Low	Presence of gates in the chapels limiting the number of visitors, especially in the Great Chapel, reserved for liturgical celebrations	
	Architectural barriers	Low	There are no architectural barriers in the room from which the chapels are visible.	
	Microclimate	Low	Recent adaptation of heating system	Completion of heating system expected
	Lighting	Low	The frescoes are not subjected to inadequate lighting	Renovation of the lighting system in the Great Chapel, Cortellieri Chapel and the Chapel of St. Anthony Abbot
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems regularly maintained, and partly subject to redesigning	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Presence of custodian during church opening hours and intrusion detection systems activated at other times	
	Trespassing	Low	Presence of custodian during church opening hours and intrusion detection systems activated at other times	
	Vandalism	Low	Presence of custodian during church opening hours and intrusion detection systems activated at other times	
	Theft	Low	Presence of custodian during church opening hours and intrusion detection systems activated at other times	
RISK OF FIRE	Risk assessment and evacuation plan	Medium	Presence of fire extinguishers throughout the nave. No smoke detection system present	

**RISK ASSESSMENT MATRIX**

[PADOVA URBS PICTA, Component 2: Palazzo della Ragione]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
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ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)	On-site interventions to improve structural response in case of earthquake. Complete restoration interventions to the facades, of the wooden covering structure verifying against wind and exceptional atmospheric events, restoration of the roof covering carried out in the year 2000.	Constant maintenance
	Hydrogeological instability	Low (see spatial planning plans)	No related events in living memory	
	Presence of shallow or deep groundwater	Low	No related events in living memory	
	Lightning	Low	New system installed this year	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Various reinforcement interventions since the post-war period	
	Building maintenance		2016-2017 complete renovation of the nineteenth century roof covering, reworking of the part of the Chapel of Jacopo da Verona and of the former sacristy	Periodic reworking of the roof covering. Ordinary maintenance carried out on the recommendation of the manager and of the Culture Sector of the Municipality of Padua. Extraordinary maintenance carried out under monitoring from the Public Works Sector of the Municipality of Padua
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	For use as a museum. Exhibitions and events subject to a specific Palazzo della Ragione commission and to the approval of the relevant Superintendency.	
	Usability by large numbers (crowding, flow management etc.)	Low	Tourist flow in batches with ticket system and constant presence of guard	
	Architectural barriers	Low	Reduction of architectural barriers carried out through installation of new stairlift in the year 2018	
	Microclimate	Low	The air temperature and humidity levels within the environment are stable and long-standing and do not compromise the conservation of the fresco cycle	
	Lighting	Low	LED system without UV or IR emissions	
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems certified according to Ministerial Decree D.M.37/2008	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection systems and security cameras	
	Trespassing	Low	Intrusion detection systems and security cameras	
	Vandalism	Low	Constant presence of guard during opening hours	
	Theft	Low	Intrusion detection systems and security cameras	
RISK OF FIRE	Risk assessment and evacuation plan protocol n°	Low	Class 1 certified materials. Fire detection system connected to monitoring station. CO <sub>2</sub> extinguishers and hoses. Presence of emergency and evacuation plan.	Expansion of the water-based fire-suppression system and localised fire detection system in the shops (ground floor)

RISK TO FRESCOED SURFACES	Degradation	Low	Complete restoration of the fresco cycle carried out in 2000-2003 under the supervision of the relevant Superintendency to a total of 870,000.00 euros	Scheduled maintenance intervention on the frescoed surfaces and the flooring in 2020
<b>RISK ASSESSMENT MATRIX</b>				
<b>[PADOVA URBS PICTA, Cathedral Baptistry]</b>				
<b>RISK</b>	<b>RISK FACTOR</b>	<b>DEGREE OF RISK</b>	<b>PREVENTION AND ALLEVIATION MEASURES</b>	<b>PLANNED INTERVENTIONS</b>
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)		Intervention planned to improve seismic behaviour. Studies and assessments currently underway
	Hydrogeological instability	Low	The building is situated in one of the highest areas of the city	
	Presence of shallow or deep groundwater	Low	Presence of rising damp in the wall structures, constantly monitored however. Closure of the ancient sewage systems belonging to the houses on the north side.	
	Lightning	Low	Protected building	
STRUCTURAL HAZARDS	Structural deficiencies	Low	No structural deficiencies detected	Building subject to planned restoration and conservation interventions
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Presence of custodian during opening hours, monitored through entrance ticket system	
	Usability by large numbers (crowding, flow management etc.)	Low	The building contains two entrances	
	Architectural barriers	Low	There are no architectural barriers	
	Microclimate	Low	Absence of heating and cooling system	Planned installation of a microclimate system
	Lighting	Low	Lighting system not fully compliant with regulations	New lighting system under study, planned for after the restoration of the frescoes, currently being carried out
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Medium	New systems are being planned, also in view of the new reception areas	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Constant presence of guard during opening hours	
	Trespassing	Low	Constant presence of guard during opening hours	
	Vandalism	Low	Constant presence of guard during opening hours	
	Theft	Low	Constant presence of guard during opening hours	
RISK OF FIRE	Risk assessment and evacuation plan	Medium	Sprinkler system currently missing	
<b>RISK ASSESSMENT MATRIX</b>				
<b>[PADOVA URBS PICTA, Chapel of Carraresi Palace]</b>				
<b>RISK</b>	<b>RISK FACTOR</b>	<b>DEGREE OF RISK</b>	<b>PREVENTION AND ALLEVIATION MEASURES</b>	<b>PLANNED INTERVENTIONS</b>
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)		

	Hydrogeological instability		The Palace is situated at the highest point of the whole Padova complex. Protected position even in the event of floods	
	Presence of shallow or deep groundwater	Medium	The Palace is situated at the highest point of the whole Padova complex.	
	Lightning	Medium	The Palace is protected by lightning rods installed on the neighbouring school and, in particular, on the belltower of the Duomo, both of which are taller and are situated a few metres away from our building	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Various organic reinforcement interventions since the post-war period	
	Building maintenance		Reworking of the wall covering of the Guariento Room in 2007	Periodic reworking of the roof covering. Waterproofing of the external exposed masonry walls.
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	For use as conference room and museum.	
	Usability by large numbers (crowding, flow management etc.)	Low	Conference room. Max 99 people at one time	
	Architectural barriers	Low	Ramps to overcome height differences, with a gradient of 8%; lift for use also by persons with disabilities	Six-monthly maintenance of the lift system
	Microclimate	Low	No air-conditioning system	Long-term aim to find funding for the installation of a system
	Lighting	Low	Indirect neon lighting	Medium-term installation of a new LED lighting system without UV or IR emissions, subject to receipt of funding
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems certified in accordance with Ministerial Decree (D.M.4 May 1998). Work to ensure building structure conforms to regulations was completed in the Spring of 2007	Periodic ordinary and extraordinary maintenance carried out, adapting to changes in regulations
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Trespassing	Low	Intrusion detection systems and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
	Vandalism	Low	Internal and external video surveillance system with video analysis. Metal fencing around the building's perimeter	
	Theft	Low	Intrusion detection system and internal and external video surveillance with video analysis. Metal fencing around the building's perimeter	
RISK OF FIRE	Risk assessment and evacuation plan protocol n°	Low	Class 1 certified materials. Fire detection system connected to emergency services. CO2 and inert gas fire suppression systems. Inergen gas automatic fire suppression system.	
<b>RISK ASSESSMENT MATRIX</b>				

[PADOVA URBS PICTA, Component 3: Basilica of St. Anthony]

RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)	Restorations and reinforcement interventions carried out in stages over the last 20 years. Reinforcement through chain hooping of the cupolas and reworking of the main coverings.	
	Hydrogeological instability	Low	No history of flooding. No canals in the nearby area.	
	Presence of shallow or deep groundwater	Low	No recent history of flooding. Limited evidence of rising damp in the wall structures	
	Lightning	Low	Atmospheric discharge protection system checked regularly according to regulations	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Restorations and reinforcement interventions carried out in stages over the last 20 years	
	Building maintenance	Low	Constant routine maintenance with interventions aimed at maintaining the integrity of the building complex. Constant maintenance of the electrical and special systems	
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Visual inspection of visitors through teams of custodians present at all times during monument opening hours	
	Usability by large numbers (crowding, flow management etc.)	Low	Visual inspection of visitors through teams of custodians present at all times during monument opening hours	
	Architectural barriers	Low	Ramp to overcome height differences, with an 8% gradient	
	Microclimate	Medium	Absence of cooling system, absence of humidity control system. Presence of air heating system for the Basilica space.	
	Lighting	Low		Plan to substitute lighting systems with new LED lights without UV or IR emissions
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Electrical systems in accordance with regulations	Constant maintenance of the electrical and special systems.
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection and video surveillance systems with a number of security cameras and recording equipment. Spaces presided over by resident friars. Presence of teams of custodians during daylight hours	
	Trespassing	Low	Intrusion detection and video surveillance systems. Spaces presided over by resident friars. Presence of teams of custodians during daylight hours	
	Vandalism	Low	Intrusion detection and video surveillance systems. Spaces presided over by resident friars. Presence of teams of custodians during daylight hours	

	Theft	Low	Intrusion detection and video surveillance systems. Spaces presided over by resident friars. Presence of teams of custodians during daylight hours	
RISK OF FIRE	Risk assessment and evacuation plan	Medium	Smoke detection system in the Basilica spaces; Water-based extinguishing system in the external parts of the Basilica building; CO2 and inert gas fire suppression systems. Presence during daylight hours of teams of custodians. Spaces presided over by resident friars	

**RISK ASSESSMENT MATRIX**

**[PADOVA URBS PICTA, Chapel of St. George]**

<b>RISK</b>	<b>RISK FACTOR</b>	<b>DEGREE OF RISK</b>	<b>PREVENTION AND ALLEVIATION MEASURES</b>	<b>PLANNED INTERVENTIONS</b>
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)		
	Hydrogeological instability	Low	No history of flooding. No canals in the nearby area	
	Presence of shallow or deep groundwater	Low	No recent history of flooding. Limited evidence of rising damp in the wall structures	
	Lightning	Low	Low building, self-protected	
STRUCTURAL HAZARDS	Structural deficiencies	Low	No signs of problems or weaknesses	
	Building maintenance	Low	Constant routine maintenance with interventions aimed at maintaining the integrity of the building complex. Constant maintenance of the electrical and special systems	Renovation of the lighting system of the Chapel of St. George
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Visual inspection of visitors through guard at entrance at all times during monument opening hours	
	Usability by large numbers (crowding, flow management etc.)	Low	Visual inspection of visitors through teams of custodians present at all times during monument opening hours	
	Architectural barriers	Low	No architectural barriers present	
	Microclimate	Medium	Absence of heating and cooling system, absence of humidity-control system	
	Lighting	Low		Plan to substitute lighting systems with new LED lights without UV or IR emissions
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Electrical systems compliant with regulations	Constant maintenance of the electrical and special systems
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Spaces presided over by the friars residing in the annexed Antonian complex. Presence of guards during daylight hours	
	Trespassing	Low	Spaces presided over by the friars residing in the annexed Antonian complex. Presence of guards during daylight hours	
	Vandalism	Low	Spaces presided over by the friars residing in the annexed Antonian complex. Presence of guards during daylight hours	



	Theft	Low	Spaces presided over by the friars residing in the annexed Antonian complex. Presence of guards during daylight hours	
RISK OF FIRE	Risk assessment and evacuation plan	Medium	Smoke detection system. Water-based extinguishing system in the external parts of the Basilica building; CO2 and inert gas fire suppression systems. Presence during daylight hours of teams of custodians. Spaces presided over by friars residing in the nearby Antonian complex	
<b>RISK ASSESSMENT MATRIX</b>				
<b>[PADOVA URBS PICTA, Component 4: Oratory of St. Michael]</b>				
RISK	RISK FACTOR	DEGREE OF RISK	PREVENTION AND ALLEVIATION MEASURES	PLANNED INTERVENTIONS
ENVIRONMENTAL HAZARDS	Seismicity	Low (Seismic zone 4)	On-site interventions to improve structural response in case of earthquake (reinforcement of cover and anchorage using certified tensioners, steel ropes). Interventions carried out in 2016-2017	Seismic reinforcement of small bell-gable
	Hydrogeological instability	Low (see spatial planning plans)		
	Presence of shallow or deep groundwater	Low	The level of the adjacent Piovego Canal is controlled by the Civil Engineers and no calamitous events have been recorded for more than 100 years	
	Lightning	Low	Assessment of lightning coverage with neighbouring buildings carried out	
STRUCTURAL HAZARDS	Structural deficiencies	Low	Various reinforcement interventions since the post-war period	
	Building maintenance		2016-2017 complete renovation of the nineteenth century roof covering, reworking of the part of the Chapel of Jacopo da Verona and of the former sacristy	Periodic reworking of the roof covering.
RISK DUE TO USE	Compatibility of building uses and of individual compositional units	Low	Only for use as a museum	
	Usability by large numbers (crowding, flow management etc.)	Low	Tourist flow in batches. Max 25 people per visit	
	Architectural barriers	Low	Reduction of architectural barriers in the new entrance; No barriers between the Chapel of Jacopo da Verona and the secondary entrance	Ramp planned between the nineteenth century part and the Chapel of Jacopo da Verona
	Microclimate	Low	Air-conditioning and dehumidification system for microclimate control. Domodry rising damp control system installed.	
	Lighting	Low	LED system without UV or IR emissions	
	Technological facilities systems (electrical and heating systems, for internal management of heating, air-conditioning and sanitary water systems)	Low	Systems certified according to Ministerial Decree D.M.37/2008	
RISK FROM HARMFUL ACTIONS	Breaking and entering	Low	Intrusion detection systems	Planned installation of video surveillance cameras

	Trespassing	Low	Intrusion detection systems	Planned installation of video surveillance cameras
	Vandalism	Low	Constant guard during opening hours.	Planned installation of video surveillance cameras
	Theft	Low	Intrusion detection system	Planned installation of video surveillance cameras
RISK OF FIRE	Risk assessment and evacuation plan protocol n°	Low	Class 1 certified materials. Fire detection system connected to monitoring station. CO2 extinguishers.	
RISK TO FRESCOED SURFACES	Degradation	Low	Timely reinforcement interventions, dusting of the frescoes from 300 and 500 and complete restoration of the 1800 frescoes, carried out in 2017	Interventions following indications from the Culture Sector