

Diagnosis of the theatrical Cultural Heritage in Florence.

Determination of the state of health and any possible solutions.

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Abstract: Considering the long established Florentine theatre tradition, stemming from more than five centuries of history and the importance that theatre plays in the Florentine community, an evaluation of the theatrical heritage has been conducted to determine the state of its well-being and any possible improvement solutions. For the identification of the assets the following benchmark standards have been used: 1) for cultural heritage materials, the Italian Codice dei Beni Culturali e Del Paesaggio (Decreto Legislativo 42/2004); 2) for the intangible cultural heritage, UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

The evaluation showed, as expected, the presence of an enormous heritage that expects to be fully protected and enhanced.

There are 4 specific critical points:

- 1) the inexplicable and non-recognition of certain types of theatre equipment (by the local government), especially those that belong to the theatrical art handicraft production (sets and stagecraft material);
- 2) the cultural theatre heritage, such as, furniture and equipment, are stored in too many libraries and archives without an systematic and global treatment;
- 3) several theatres, such as Teatro Comunale (established in 1862), the Arena Goldoni (established in 1818) and the National Theatre (founded in 1790) are in danger;
- 4) intangible theatrical heritage, such as, long traditions stage designs laboratories and some sectors of the Maggio Musicale Fiorentino, are in danger of disappearing.

For those 4 critical points there are 4 possible solutions. The most important one is being able to create a single national museum of the theatre, which includes new laboratories, workshops-atelier and storage rooms for the Maggio Musicale Fiorentino. This would enhance the synthesis of theatre and all the "behind the scenes".

Keywords: Cultural Heritage, Florence, theatre, museum, diagnosis.

Introduction

Florence is one of the most important cities in the world for the history of the theatre. We come out to this part of the third millennium with the the following questions:

1. What theatrical Heritage do we inherit from our ancestors?
2. What is the state of health of the florentine cultural theatrical heritage?
3. What are the current measures being taken to protect and promote theatrical cultural heritage?

But to answer the question 1, we must first clarify the concept of cultural heritage.

Definition of “Cultural Heritage”

In Italy the normative point of reference is the Codice dei Beni Culturali e Del Paesaggio, in force from 2004. Article 2, paragraph 1 and 2, we read that:

"The cultural heritage consists of cultural property and landscape assets. Cultural property consists of immovable and movable things which, pursuant to articles 10 and 11, present artistic, historical, archaeological, ethno-anthropological, archival and bibliographical interest, and of any other thing identified by law or in accordance with the law as testifying to the values of civilization"

(Decreto Legislativo 42/2004).

The architecture of the Codice is therefore based upon all cultural heritage that is considered as tangible. This approach, however, is very limiting because basically takes into account primarily the intangible aspects of a cultural heritage which are embodied in only tangible heritage materials. UNESCO has tried to cover this legal vacuum by approving in 2003 the Convention for the Safeguarding of the Intangible Cultural Heritage at the General Conference in Paris. In the Convention there is a clear definition of intangible cultural heritage:

"The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity"

(Unesco Convention, 2003);

and then:

"The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested also in the following domains: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship"

(Unesco Convention, 2003).

It is clear from these words that included in the Convention of the concept of cultural heritage is also the concept of intangible cultural heritage.

Even though the Italian legal system has failed to complete the conceptual unification and regulation of cultural heritage, as we have seen limited to the part of tangible heritage, it cannot be said that the intangible heritage is not considered in any case.

In fact the Italian legal system by the Legge of 14 August 1967 n. 800 recognized the opera as a cultural activity "of considerable interest". In particular, it is written:

"The Italian state considers the opera and concert activities of relevant public interest, as it intends to promote musical education, culture and society of the national community. For the maintenance and further development of these activities the State intervenes with appropriate aids."

(Legge 800/67).

Therefore, in the following text we will always reference the Codice for the tangible heritage, while the intangible assets will be referenced mainly to the Convention.

Identification of the tangible and intangible theatrical Cultural Heritage in Florence

The tangible theatrical Cultural Heritage

Introduction

For the identification of the tangible theatrical cultural heritage we will follow the general definition given in Article 2 of the Codice, specifically the categories and types of goods listed, in articles 10, 11 and 12 of the Codice.

The movable and tangible theatrical cultural heritage

The movable and tangible theatrical cultural heritage can be divided into the following categories: costumes; drawings, sketches and models of study; drawings and prints; set designs; tools stagecraft; musical instruments; scores and parts; magazines and original illustrations; photographs, audio and video recordings of the shows; accessories and props; theatre programs, posters and flyers; puppets and marionettes developed specifically created for shows, exhibitions and studies on the history of theatre; letters of important designers, painters, filmmakers, actors, musicians, composers, singers and those who have worked for the theatre over the years.

Included within these categories of objects of cultural heritage in regard to art. 10, paragraph 1 and 2; art. 128, paragraph 2; art. 157, point d bis, are following: (1) the historical archive of the Maggio Musicale Fiorentino (SISTEMA ARCHIVISTICO NAZIONALE 2014); (2) the collection of the Fondazione Della Pergola (Fig.1); (3) the archives of the Casa d'Arte Cerratelli in the museum of the Fondazione Cerratelli (Fig. 2) (FONDAZIONE CERRATELLI, 2014); (4) the Zeffirelli Archive; (5) the collections of costumes Umberto Tirelli, Renata Tebaldi and Stefano Papi, today at the Galleria Del Costume di Palazzo Pitti; (6) the prints and drawings relating to the historic theatre preserved at the Gabinetto Disegni e Stampe degli Uffizi; (7) the Edward Gordon Craig Archive at the The British Institute of Florence (BRITISH INSTITUTE 2014); (8) the Edward Gordon Craig Archive at the Gabinetto Scientifico Letterario G.P. Vieusseux (Fig.3) (GABINETTO SCIENTIFICO LETTERARIO VIEUSSEUX 2014); (9) the wooden statue housed in the Museo degli Uffizi, probably the last survivor of the eight large statues that adorned the walls of the Medici theatre Buontalenti (MANESCALCHI & MARRONI, 2012, p. 74); (10) the collection of musical instruments of the Conservatorio Cherubini (UFFIZI CONSERVATORIO COLLEZIONE 2014); (11) the historical archive of the Conservatorio Cherubini (CONSERVATORIO FIRENZE BIBLIOTECA 2014); (12) the paper assets kept at the Archivio Di Stato Di Firenze, the Biblioteca Nazionale Di Firenze, the Biblioteca Moreniana, the Biblioteca Riccardiana and the Biblioteca Marucelliana; (13) the archives of the Biblioteca Spadoni (SISTEMA INFORMATIVO UNIFICATO SOPRINTENDENZE ARCHIVISTICHE SPADONI 2014).

The following listed items are potentially objects of cultural interest, in accordance with article 10 (paragraph 3, letter. d and e), article 11 (paragraph 1, letter. h) and article 12 (paragraph 1) of the Decreto Legislativo 42/2004: (1) the set designs of the Maggio Musicale Fiorentino (Fig. 4); (2) the theatrical historical objects of the Maggio Musicale Fiorentino (LOTO 2012); (3) the models of exquisite workmanship made by Ludovico Zorzi and Cesare Lisi for the exhibition *Il luogo teatrale a Firenze* and by Ferdinand Ghelli for the exhibition *La scena Del Principe*, promoted by the Provincia and presented in the Museo Medicio in 1975 and 1980; (4) the collection of lighting instruments of the Baroni company (Fig. 5)(BARONI 2012); (5) the collection of model scenes and storage of tools and sculptures of the Rubechini company (Fig. 6)(RUBECHINI UGOLINI

2012); (6) the archives of the makeup and wigs from the Filistrucchi company (SISTEMA InformAtivo UNIFICATO SOPRINTENDENZE Archivistiche FILISTRUCCHI 2014).

The immovable and tangible theatrical cultural heritage

The immovable and tangible theatrical cultural heritage is, despite some examples of demolition, still large and consists of theatres covering four centuries of history.

The following theatres considered cultural heritage, according to art. 10, paragraph 1 and 2; 128, paragraph 2; 157, point d bis: (1) the Teatro Della Pergola, established in 1657 (ZORZI & ZANGHERI, 2000, p. 147); (2) the Teatro Niccolini, established in 1650 (ZORZI & ZANGHERI, 2000, p. 118); (3) the Teatro degli Intrepidi, established in 1778 and dismantled in 1914 (ZORZI & ZANGHERI, 2000, p. 202); (4) the Cinema Teatro Nazionale, established in 1790 (ZORZI & ZANGHERI, 2000, p. 213); (5) the Teatro Goldoni, established in 1817 (ZORZI & ZANGHERI, 2000, p. 228); (6) the Cinema Teatro Apollo, established in 1864 (ZORZI & ZANGHERI, 2000, p. 304); (7) the Cinema Teatro Odeon, established in 1922 (ZORZI & ZANGHERI, 2000, p. 373); (8) the Cinema Teatro Puccini (ZORZI & ZANGHERI, 2000, p. 403).

The following listed theatres are potentially objects of cultural interest under article 10 (paragraph 3, letter. D and letter. E), art. 11 (paragraph 1, lett. H) and art. 12 (paragraph 1): (1) the Cinema Arena Goldoni (Fig. 7), established in 1818; (2) the Teatro Verdi, established in 1854; (3) the Teatro Comunale, established in 1862 (ZORZI & ZANGHERI, 2000, p. 147).

The intangible theatrical Cultural Heritage

The most important rules to be followed for the definition and thus for the identification of intangible heritage are the Convention, the Codice (Article. 7a) and the specific legislation that regulates the activities of music. About the latter, the following laws are important: (1) the Legge 800/67; (2) the D. lgs. June 29, 1996, N. 367. Since these laws can extract the following parts: (a)

"The state considers the opera and concert activities of relevant general interest, as it aims to promote music education, cultural and social development of the national collective. For the protection and development of these activities the State intervenes with appropriate measures" (Legge 800/67, art. 1). (b) According to the Italian law "are entities of priority national interest in the music business"

(D. lgs. 367/96, article 1)

"autonomous entities, opera houses and concert halls assimilated under title II of the Legge 800/67 and subsequent amendments" (D. lgs. 367/96, article 2, paragraph 1, lett. A). These agencies "must be transformed into private foundations"

(D. lgs. 367/96, Art. 1).

The Festival Del Maggio Musicale Fiorentino run by the Fondazione Del Teatro Del Maggio Musicale Fiorentino is, in accordance with the Decreto Legislativo no. 367/96 and the Convention, to be considered an intangible cultural heritage. The festival was founded in 1933 and is, together with that of Mozart's Salzburg and the Wagnerian Bayreuth, the oldest and most prestigious European festival of classical music. The

Maggio Musicale Fiorentino, picking up the legacy of the long history of theatre and opera in Florence passing it from generation to generation, is certainly one of the cultural centers of the city of Florence. The Legge 800/67 notes this role by declaring the Teatro Comunale as an autonomous lyrical institution. In turn, the D. lgs. 367/96 transforms the institution into a private foundation.

The "minor theatre arts" such as set design, tailoring, lighting, makeup/wigs represented by companies, are also considered potentially intangible cultural heritage items under the Convention (traditional crafts). These real arts are important appendages of the "world" theatre because only thanks to them the ideas of designers, directors and costume designers can come true. They are therefore an expression of the highest theatrical craftsmanship and artistic knowledge of the city of Florence. Consequently, laboratories, companies and houses of set design, lighting, tailoring, hairdressing and make-up such as the scenery workshop of the Maggio Musicale Fiorentino (Fig. 8), the company Rubechini, the Baroni company, the firm Cerratelli and the firm Filistrucchi, must be able to continue to perform their activities of economic interest, social interest and above all cultural interest.

Health of the theatrical Cultural Heritage

The evaluation Method

Introduction

The Codice guarantees the health of the material cultural heritage through the protection (art. 2, paragraph 4; art. 3, paragraph 1; art. 104 and art. 112, paragraphs 1 and 3) and enhancement (article 6, paragraph 1) of public functions. The Convention guarantees the health of the intangible cultural heritage through the safeguarding function (art. 2, paragraph 3).

Type of evaluation

This work, comparing the functions of protection, enhancement and safeguarding, as defined by the Codice and the Convention and the actual state of affairs, evidences the following health conditions (Fig. 9): (a) irreversible loss of the good: the assets has been permanently lost and therefore can no longer be protected, valued and preserved; (b) serious health condition: total lack of any protection or enhancement of the tangible and intangible cultural heritage; (c) poor health: partial protection and enhancement of tangible and intangible; (d) good health: full protection and enhancement for both types of cultural heritage.

Health of the movable and tangible theatrical Cultural Heritage

Cultural heritage lost forever

The set designs of the Foundation of the Maggio Musicale Fiorentino demolished during the shift of set designs from the Ex Area Longinotti to the Ex Manifattura Tabacchi (GRANCHI 2012) are a cultural heritage lost forever.

Serious health condition

The following items are in serious health condition: (1) the collection of the company Baroni and collection of model study, the storage of sculpture and tooling of the company Rubechini (Fig. 10). The relics, albeit in

good condition, have not been subjected to the *dichiarazione d'interesse culturale* (Decreto Legislativo 42/2004) as it would deserve for the importance that they have in the field of set design and stagecraft (art. 10, paragraph 3, letter. d and letter. e); (2) the set designs of the Maggio Musicale Fiorentino temporarily stored illegally in the Ex Manifattura Tabacchi in Florence (Fig. 11), or outside within containers (Fig. 12). The level of conservation is not optimal because the moisture and exposure to the elements deteriorate the artifacts; (GRANCHI 2012); (3) the deposit of historical objects of lighting of the Maggio Musicale Fiorentino. The deposit is located in the establishment of the Teatro Comunale and the relics are in desperate need of maintenance.

Precarious state of health

The following are in poor health: (1) the Museo Della Pergola in the Teatro Della Pergola (Fig. 13). The relics are simply arranged at random and without display panels. The museum is not currently open to the public, further devaluing the significance of the collection; (2) the last remaining statue of eight large statues that adorned the walls of the Teatro Mediceo by Buontalenti, currently poorly housed in the Uffizi Gallery (MANESCALCHI & MARRONI, 2012, p. 74). The sculpture is part of the museum but it seems that there is lacking awareness of the true nature of the find because on the information plate is only written: "Roman statue"; (3) the historical archive of the Maggio Musicale Fiorentino located in the complex of the Teatro Comunale in Via Solferino. In regards to the function of protection, the archive does not guarantee the preservation of the study models, which are stacked in bulk prone to possible damage (BUCCI 2011). In addition, the assets are not guaranteed a "*coherent, coordinated, planned study, and prevention for maintenance and restoration*" (Decreto Legislativo 42/2004). The cataloging of the assets is currently being completed. Regarding the valuation, viewing is provided by appointment only; (4) the archive group of the Library Spadoni. From SIUSA (SISTEMA INFORMATIVO UNIFICATO SOPRINTENDENZE ARCHIVISTICHE SPADONI 2014) the library is still housed in the building of the Teatro Della Pergola which is currently inoperative; (5) the models of exquisite workmanship made by Ludovico Zorzi and Cesare Lisi for the exhibition "Il luogo teatrale" in Florence (1975) and Ferdinand Ghelli for the exhibition "La scena Del Principe" (1985)(FABBRI *et al.* 1975). For the difficulty of finding information about them it is believed that the assets are in a precarious state of health; (6) the archive of the Filistrucchi family. The archive is in the database SIUSA (SISTEMA INFORMATIVO UNIFICATO SOPRINTENDENZE ARCHIVISTICHE FILISTRUCCHI 2014) and therefore should already have been declared of cultural interest and subject to the system of protection.

Good health

The following are in good health: (1) the Cerratelli archive group. With the aim of preserving the enormous Cerratelli archive group, the Fondazione Cerratelli was established, which is building a structure⁷ museum/exhibition site at San Giuliano Terme (Pisa). This structure is capable of protecting and enhancing the enormous collection (FONDAZIONE CERRATELLI 2014); (2) the archive Zeffirelli. The archive, which is managed by the Centro Internazionale Franco Zeffirelli for the Performing Arts, will be permanently housed within a complex that serves as a museum, education center and set production facility. All this will be housed inside the museum built in the nineteenth century by the sculptor Rinaldo Carnielo in Piazza Savonarola (CENTRO FRANCO ZEFFIRELLI 2014); (3) the collection of historical musical instruments of the

Conservatorio Cherubini housed in the Museo degli Strumenti Musicali of the Galleria Dell'Accademia (UFFIZI CONSERVATORIO COLLEZIONE 2014); (4) the historical Archive of the Library of the Conservatorio Cherubini Luigi Cherubini. From 2005 scholars have been assured access to both the archive and microfilming and digital reproduction services (CONSERVATORIO FIRENZE BIBLIOTECA 2014); (5) the archive Diomede Bonamici (librettos, musical scores and publications of the so-called minor material such as theatre programs and publications) preserved at the Library Marucelliana, which offers an excellent service of conservation, cataloging and use; (BIBLIOTECA MARUCELLIANA 2014); (6) the archive Edward Gordon Craig at The British Institute of Florence in Lungarno Guicciardini. The institute houses the archive group Edward Gordon Craig in an archive well cared for, inventoried and accessible by appointment (BRITISH INSTITUTE 2014); (7) the archive Edward Gordon Craig in the Gabinetto Scientifico Letterario GP Vieusseux. The Gabinetto houses the archive group Edward Gordon Craig and, as in the case of the British Institute, is well inventoried and stored. Some objects of the archive group are on permanent display (GABINETTO SCIENTIFICO LETTERARIO VIEUSSEUX 2014); (8) the prints and drawings relating to the historic theatre preserved at the Gabinetto Disegni e Stampe degli Uffizi. The Gabinetto is home to this extraordinary heritage, performing the functions of protection and enhancement (FABBRI *et al.* 1975).

Health of the immovable and tangible theatrical Cultural Heritage

Theatres lost forever

In this section are reports of unpleasant losses from unjustified demolitions made in the twentieth century. The examples of demolitions most striking were the following: (1) the Teatro Alfieri, established in 1725 ca. and demolished in 1934 (ZORZI & ZANGHERI 2000); (2) the Teatro degli Intrepidi, established in 1779 and virtually demolished in 1914. That which remains is slated for a renovation project that has the intent of transforming it into the new Hall of the facade of the Museo Dell'Opera Del Duomo (ZORZI & ZANGHERI 2000); (3) the Teatro Alhambra, established in 1889 and demolished in 1961 (ZORZI & ZANGHERI 2000); (4) the Cinema Teatro Cristallo, established in 1938 and demolished in the seventies to be replaced by the new Archivio di Stato (ZORZI & ZANGHERI 2000).

Theatres survivors

The following are in serious condition: (1) the Teatro Comunale. The theatre, even after heavy restructuring carried out during its life (ZORZI & ZANGHERI 2000), does not deserve the Class 6 (Piano Regolatore Generale), which refers to buildings of a later period, and is not compatible with the surrounding context (COMUNE DI FIRENZE PIANO REGOLATORE 2014). The theatre will be sold to the Cassa Depositi e Prestiti and in its place will rise apartments that will probably permanently erase the original features.

The following are in poor health: (1) the Cinema Teatro Nazionale. The state of conservation of the property is bad (ZORZI & ZANGHERI 2000). Despite this, the theatre was fortunately not victim of heavy restructuring and so it is quite capable, with adequate recovery as in the case of Niccolini, of returning to perform its function of theatre and cultural center retaining its architectural integrity; (2) the Arena Goldoni. The theatre underwent a major reorganization, consolidation and adjustment at the end of the eighties. It is in the Classe 1 of the PRG (Piano Regolatore Generale) that includes buildings of particular historical, artistic and

monumental interest, assimilated or equalized buildings notified and bound by the Decreto Legislativo n. 490/99 (COMUNE di FIRENZE PIANO REGOLATORE 2014), on which only routine maintenance and restoration are allowed. Currently, and for a long time, the cinema has been closed and the premises are awaiting new use.

The following are in good health: (1) the Teatro Della Pergola. The conservation status of the building is good as a result of an upgrade that in 1988 was included in the three-year plan of the Regione Toscana with funding FIO. The enhancement of the asset is guaranteed by the management of the Foundation of the Teatro Della Pergola founded in 2014 specifically to take over the Ministero Della Cultura in this role (TEATRO DELLA PERGOLA 2014); (2) the Teatro Niccolini. The theatre is being renovated according to a plan that provides a full rehabilitation of both its architectural assets and its use as a theatre (TEATRO NICCOLINI FIRENZE 2014); (3) the Teatro Verdi which is run by the Fondazione ORT (Orchestra Regionale Toscana). For the 150th year anniversary of the Teatro Verdi (October 2004), the Fondazione ORT has made a series of interventions designed to improve the acoustics, aesthetics and public reception (FONDAZIONE TEATRO VERDI 2014); (4) the Teatro Goldoni. The conservation status of the building is good as a result of an upgrade that in 1988 was included in the three-year plan of the Regione Toscana with funding FIO. The theatre is managed by the Fondazione Del Teatro Del Maggio Musicale Fiorentino, which guarantees the correct valuation; (5) the Cinema Teatro Apollo. The theatre is the subject of works that are turning it into apartments, offices, shops and rooms that will completely change the original characteristics of the theatre. Despite this, considering the degree of decay besetting the building before this operation, the supervision of the Superintendent has guaranteed the preservation of the most important parts of the theatre, the state of health is good; (6) the Cinema Teatro Odeon. Odeon Cinema Theatre. The theatre is in very good condition due to the protection and enhancement; (7) the Cinema Teatro Puccini. The theatre is currently run by the association 'Teatro Stabile Della Satira E Della Contaminazione Dei Generi' founded and designed by Sergio Staino that ensures an excellent enhancement.

Health of the intangible theatrical Cultural Heritage

The Festival Del Maggio Musicale Fiorentino

The following are in serious condition: (1) the storage of set designs. An authentic storage of set designs does not exist (!) and the Fondazione is constantly forced to find new homes, sometimes abusive, as has been done in recent years to the Ex Manifattura Tabacchi; (2) the exhibition halls: there isn't a permanent exhibition for the enormous assets accumulated over almost eighty years of history; (3) the financial management and staff. The Festival of the Maggio Musicale Fiorentino is run by the Fondazione Del Teatro Del Maggio Musicale Fiorentino and is increasingly at risk of failure.

The following are in precarious state of health: (1) the professional courses in performing arts and technology. The courses, created by the Foundation with the aim of laying the foundations for the creation of a training center of international importance, are not yet accommodated in a home fit for purpose; (2) the set design workshop. The set design workshop is located in structures (Ex Scuderie Leopoldine alle Cascine) which according to the operators themselves are not optimal (LABORATORY TECHNICIANS OF THE

MAGGIO MUSICALE FIORENTINO 2012). The laboratory is likely to close despite the quality and craftsmanship accumulated.

The following are in good health: (1) the theatre of the Maggio Musicale Fiorentino. By 2014 the new theatre at the Parco Della Musica which will replace the old Teatro Comunale, should be fully operational. The park will be a great center of artistic production with acoustic and set standards definitely higher than before; (2) the level of artistic quality offered. The artistic quality of the Fondazione Del Maggio remains, despite the economic difficulties being at the highest level.

Handicrafts in theatre

The following are in a precarious state of health: (1) the Baroni company. The company, based in the town of Fiesole, is not included in any safeguard program; (2) the Rubechini company. The company is not included in the " Albo Per Gli Esercizi Storici " set up by the Comune di Firenze.

The following are in good health: (1) the Filistrucchi company. The company is included in the " Albo Per Gli Esercizi Storici " set up by the Comune di Firenze; (2) the Art house Cerratelli. The house of art is now maintained and well managed by a Foundation specially created for the purpose.

Evaluation Conclusions

Tangible and movable theatrical Cultural Heritage

Protection

The movable and tangible theatrical cultural heritage pertaining to the field of set design and stagecraft suffer greatly because they are struggling to be recognized by the public and private institutions, which traditionally are more interested in the fields made of paper (drawings, sketches, drawings and prints) or in the field of stage costumes. For these reasons, some of these objects are likely to be lost forever. As a result, it is very important to protect these fields as soon as possible, first of all by recognizing them as such by the declaration or the verification of cultural interest (Decreto Legislativo 42/2004) in order to prevent the indiscriminate extinction;

Enhancement

Tangible and movable theatrical cultural heritage items are scattered throughout the city in numerous libraries and public and private archives (Fig. 9). However, there is no place in the city where the relics are preserved and promoted together in order to exploit all their cultural potential. It is therefore necessary to bring together those assets into a single dedicated museum, specifically: a theatre museum

Tangible and immovable theatrical Cultural Heritage

Protection

The twentieth century has deprived us of four beautiful theatres but in recent decades has started an operation for the protection of historic theatres thanks to the Regione Toscana. Indeed, the latter undertaken for almost twenty years, a program of identifying and cataloging that took away from anonymity important theatres which were in danger of being forgotten and at the same time laid the basis for their exploitation by

the municipality and the private sector. Nevertheless, some situations remain to be solved, such as the Teatro Comunale, waiting for a good project to reuse it, and that respects the cultural and architectural qualities, and especially that of the Teatro Nazionale, which is still today in a state of neglect.

Enhancement

The birth of the Polo Teatrale Fiorentino in 2011 led to the solution of the problems of the Pergola with the purchase of the theatre by the municipality and the creation of the Foundation for its management. The Foundation of the Pergola then became the organizational center of the Polo Teatrale Fiorentino. Recently the Polo Fiorentino has added the Teatro Goldoni and in the future probably will add the Teatro Niccolini. The situation appears to be an improvement although some realities such as the Arena Goldoni are in need of rehabilitation. Even the Arena Goldoni could return to work if it were inserted into the management of the Fondazione la Pergola.

Intangible theatrical Cultural Heritage

The Maggio Musicale is in a controversial state. On the one hand there is the new theatre and the artistic production of the highest level, on the other hand there are important areas of the theatre risking closure and needing immediate countermeasures. In particular it is important: (1) redesign the set design workshop; (2) the creation of a storage system for set designs; (3) the construction of a stagecraft school already provided by the Fondazione Del Maggio: permanent space for artistic and technical learning with international importance; (4) the construction of a museum of the Maggio Musicale Fiorentino that values the memory of the Fondazione Del Maggio.

With regard to artistic crafts, it is absolutely necessary to first of all ensure that they not disappear and then encourage their promotion and enhancement.

The project proposal: National Museum of the Theatre and Workshops – Atelier of the Maggio Musicale Fiorentino

Introduction

Here we are going to propose a design solution which we believe perfectly solves many of the problems identified in previous chapters. In particular we will demonstrate the need to connect the new spaces of the Maggio Musicale Fiorentino (warehouses, laboratories and stagecraft school) and the museum of the theatre through the creation of a single complex run by the Fondazione Del Maggio Musicale Fiorentino.

The role of the Fondazione del Maggio Musicale Fiorentino in the Management of the Museum

The Fondazione Del Maggio Musicale Fiorentino is naturally predisposed to be manager of the museum because it is the main actor in the theatre culture of Florence.

Museum of the theatre as National Museum

The analysis of the national situation regarding theatre museums (Fig. 14) show that all the museums of the theatre currently existing in Italy approach only partially the history of theatre for the following reasons: (a) they are inherent in the story of a single theatre (Museo della Pergola in Florence, Museo Della Scala in Milan, Museo Memus of the Teatro San Carlo in Naples, Museo Del Teatro Argentina in Rome); (b) they are related to the history of theatre in the city in which they arise (Museo Del Teatro in Forli and Civico Museo Teatrale Carlo Schmidl in Trieste); (c) they are related to a particular aspect of the theatre (Museo Cerratelli in Pisa and Museo Biblioteca Dell'Attore in Genoa). From the above it is clear that in Italy there is not a national theatre museum and therefore we believe that it is absolutely appropriate the creation of this museum in Florence.

The museum, the set design workshop, the stagecraft school and the storage of set designs in one complex

Educational reasons

Bringing together under one roof the idea of 'can do' (laboratories) along with 'education' (museum and school) the users of the museum will have the chance to immerse themselves in the world of the extremely charming art of making sets made up of the arts and technologies that allow the creation of theatre sets. The same goes for the stagecraft school and in this way gives the opportunity for students to follow the chinese saying: "if I listen I forget, if I see I remember, if I do I understand" (Fig. 15).

Functional reasons

Group workshops, school, stores and a museum in one place allows you to utilize space and workflows because all four activities are part of the same life cycle of materials. For example we can mention: (1) The Laboratori Del Regio Teatro San Carlo in Naples; (2) The Laboratori-Atelier De La Scala in Milan; (3) The Diacosmine Production Center of the Opéra De Nice (Fig. 15).

Pictures



Fig. 1 – Model that describes the acoustic phone built by Antonio Meucci in 1834 for communication between the stage and control room at the Teatro della Pergola . (Copyright: Jacopo Bardi)



Fig. 2 – Costumes of the Fondazione Cerratelli. (Copyright: Jacopo Bardi)

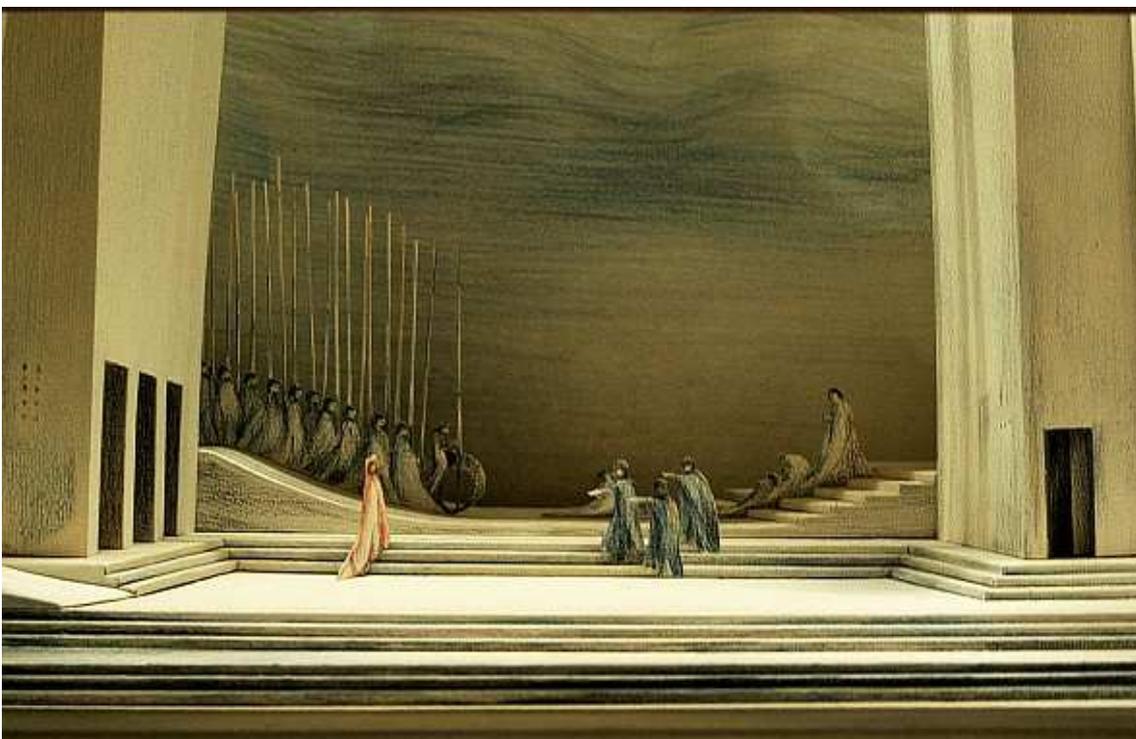


Fig. 3 – Sauro Tomassini, Interpretative model of the Elektra by Gordon Craig, 1986. (Copyright: Jacopo Bardi)



Fig. 4 – Storage of set designs of the Maggio Musicale Fiorentino at the Ex Manifattura Tabacchi. (Copyright: Jacopo Bardi)



Fig. 5 – Glass projection kaleidoscope of moving image to be projected in a magic lantern, Baroni Collection. (Copyright: Jacopo Bardi)



Fig. 6 – Model study, collection Rubechini. (Copyright: Jacopo Bardi)

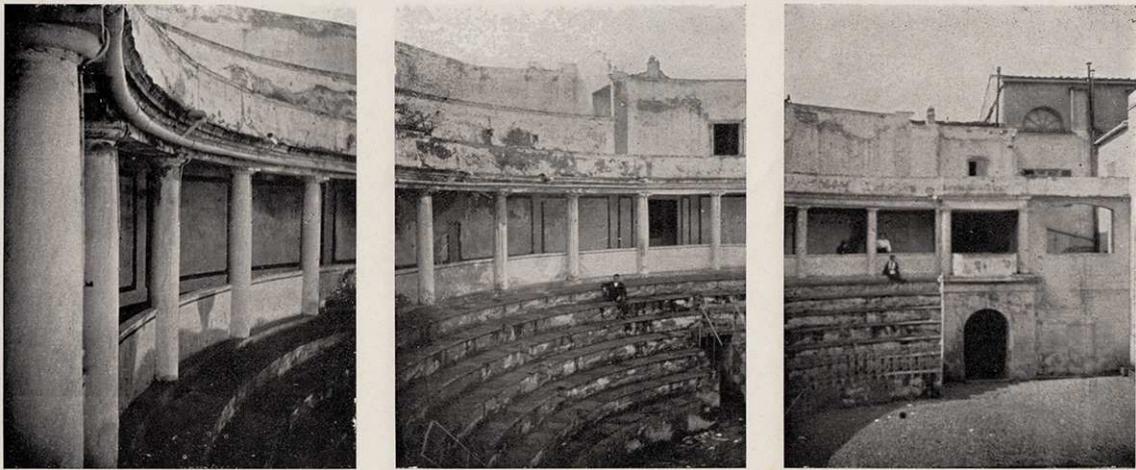


Fig. 7 – The Arena Goldoni at school theatre of Gordon Creig, early twentieth century. (Copyright: The British Institute of Florence)



Fig. 8 – The set design workshop of the Maggio Musicale Fiorentino housed in the Ex Scuderie Leopoldine at the Parco Delle Cascine. (Copyright: Jacopo Bardi)

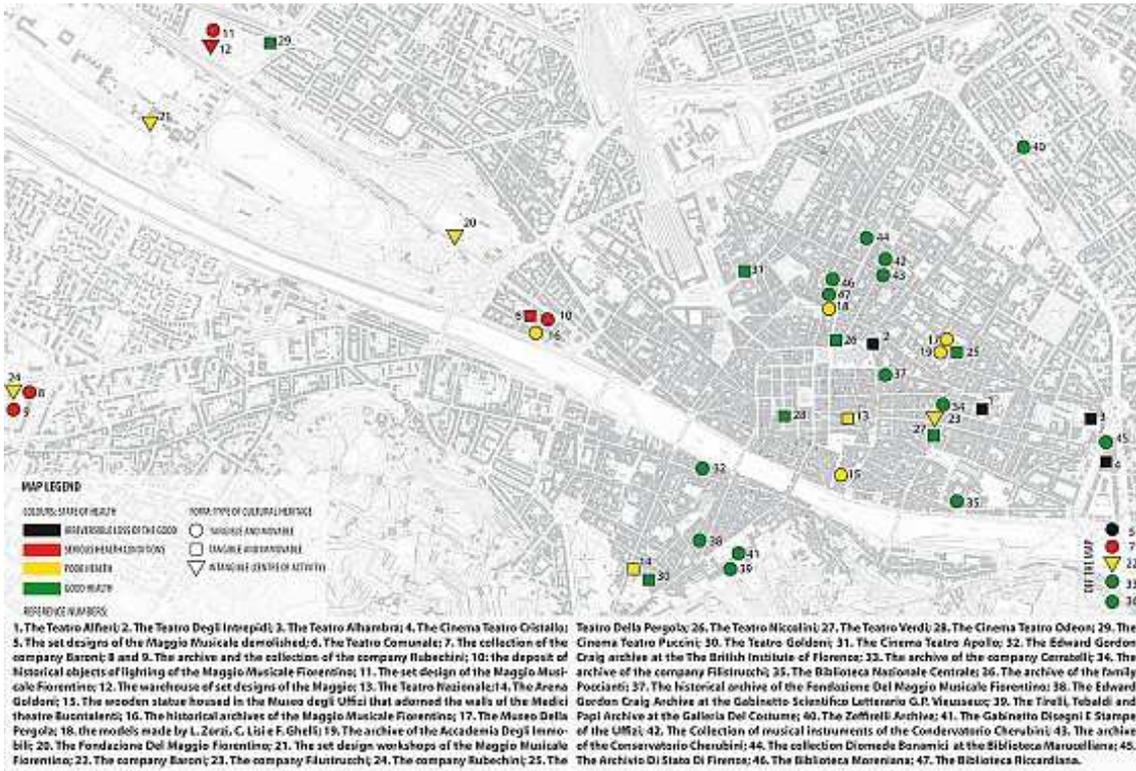


Fig. 9 – Map of the theatrical cultural heritage with his state of health. (Copyright: Jacopo Bardi)



Fig. 10 – The deposit of the Rubecchini company. (Copyright: Jacopo Bardi)



Fig. 11 – The stage designs of the Maggio Musicale Fiorentino stored in the Ex Manifattura Tabacchi of Florence. (Copyright: Jacopo Bardi)



Fig. 12 – The stage designs of the Maggio Musicale Fiorentino stored outside the Ex Manifattura Tabacchi within containers. (Copyright: Jacopo Bardi)



Fig. 13 – The lifting mechanism of the audience at the Teatro Della Pergola. (Copyright: Jacopo Bardi)

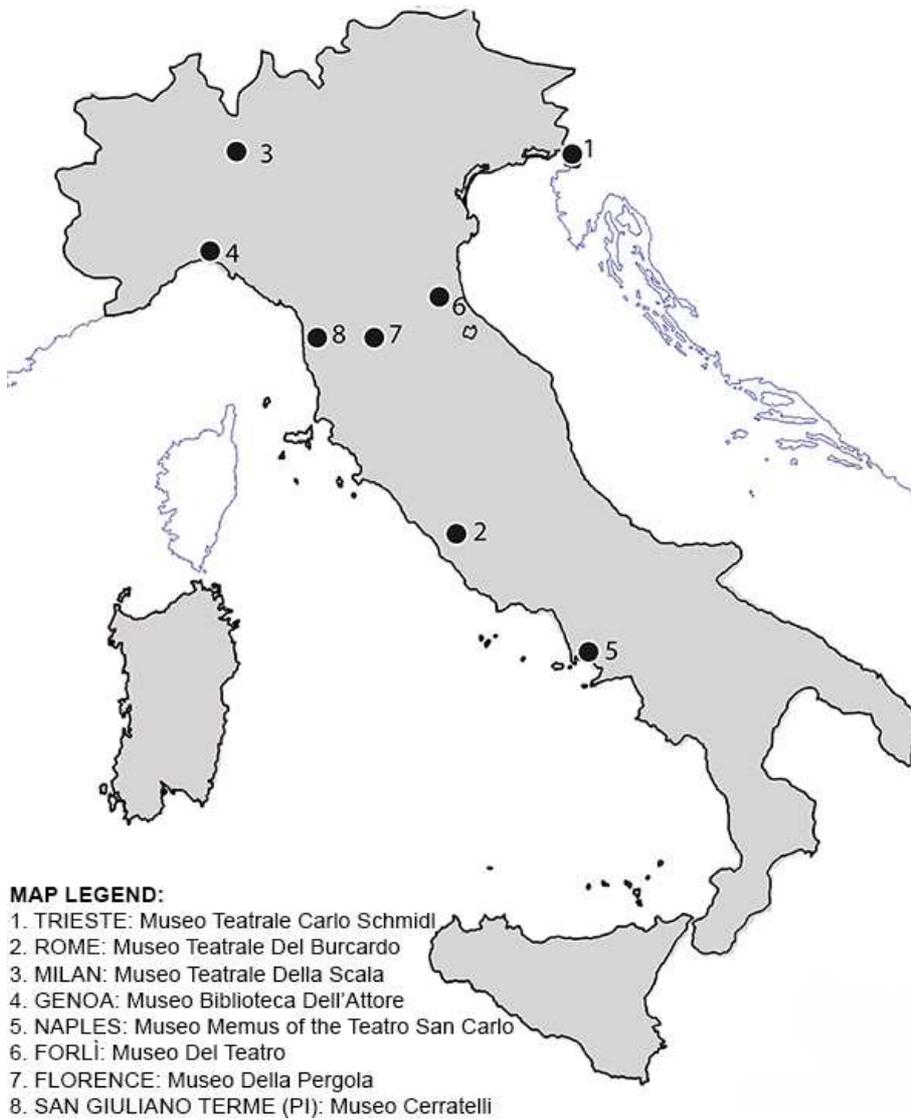


Fig. 14 – Map of the museums of the theatre currently existing in Italy. (Copyright: Jacopo Bardi)

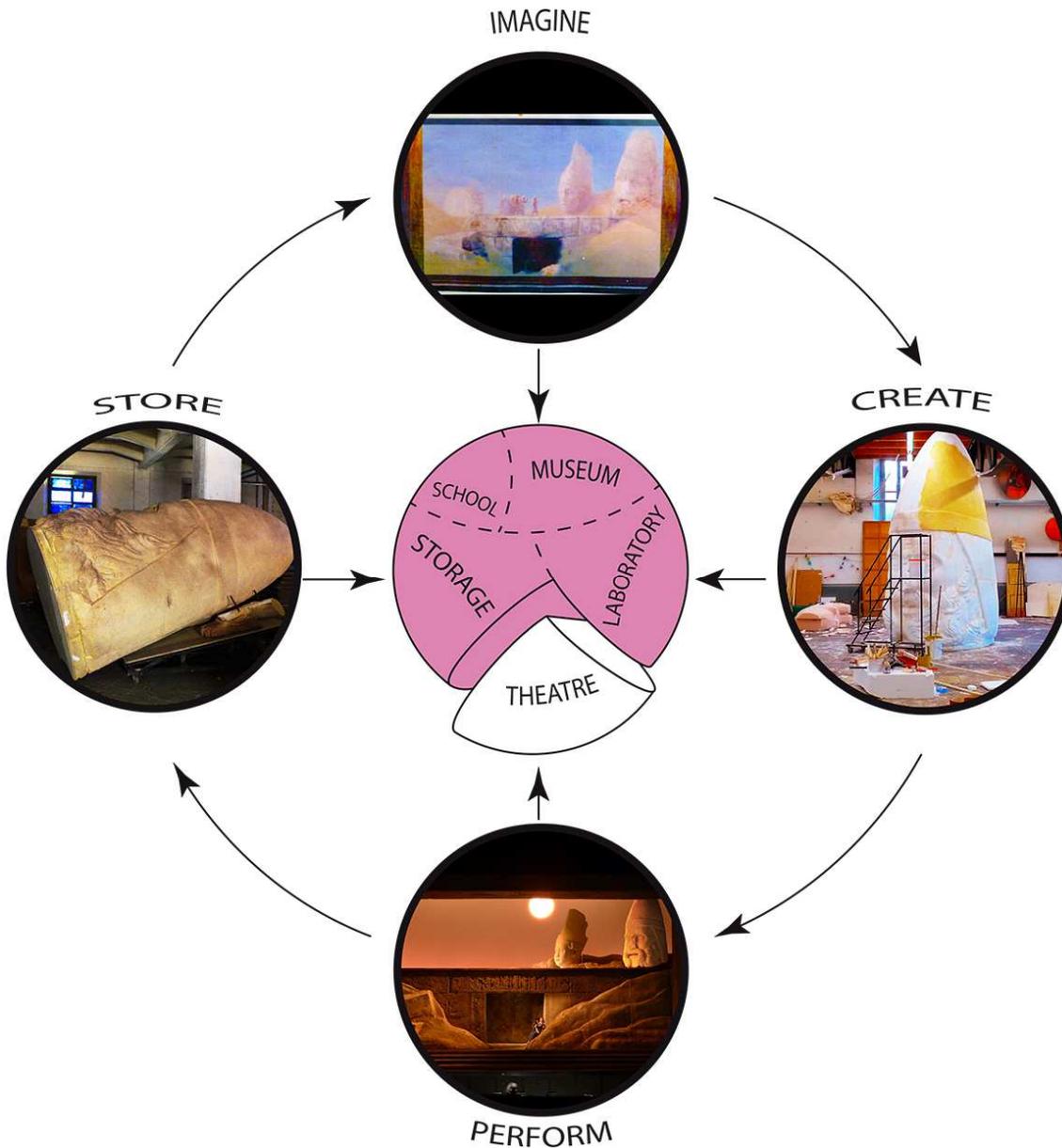


Fig. 15 – The schema explains the relationships between the materials/activities and the buildings that house them. The project proposal is colored purple. (Copyright: Jacopo Bardi)

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