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# **The 7 Most Endangered 2021**

Programme run by **Europa Nostra**, the European Voice of Civil Society

Committed to Cultural Heritage,

in partnership with the **European Investment Bank Institute**

## **Giusti Garden in Verona, Italy**

### **Technical Report**

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Photo 1

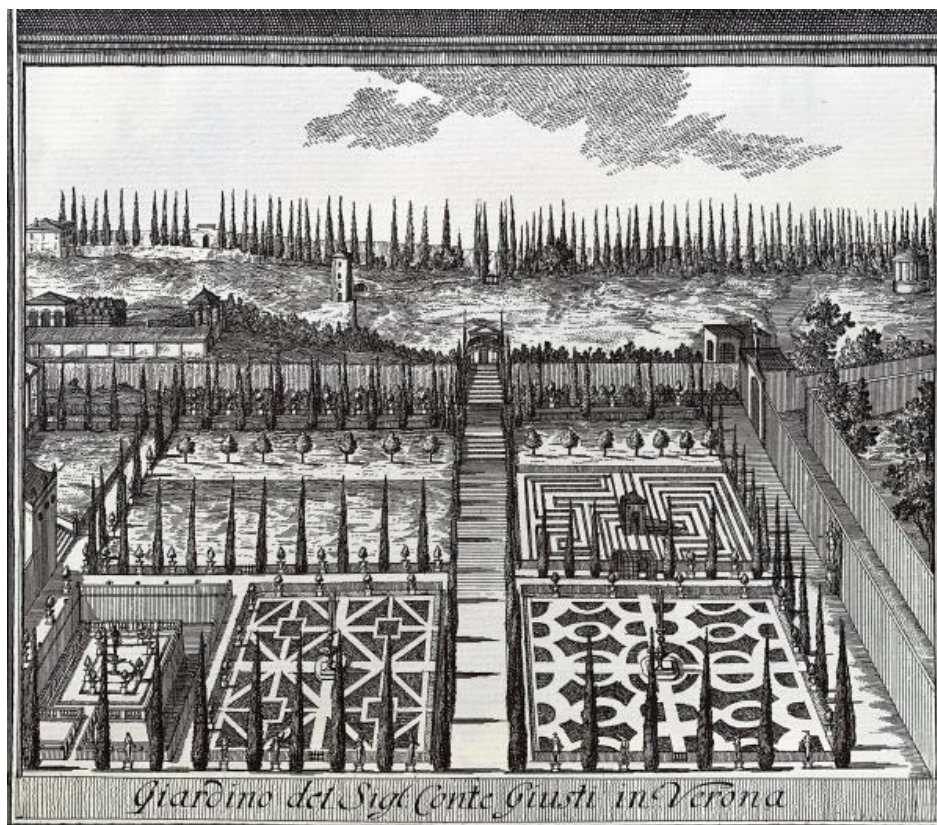


Photo 2

Photo 1: View of the Garden before 23.08.2020 (Credits Giardino Giusti)

Photo 2: Giardino Giusti J.C. Volkamer 1714 – Published in “Nürnbergischen Hesperidum” in Nurnberg

## 0. LIST OF PARTICIPANTS

### PEOPLE MET DURING THE MISSION TO THE GIARDINO GIUSTI, VERONA, 19-20 OCTOBER 2021.

- Ms **Livia Imperiali di Francavilla**, co-owner of the Giardino Giusti, Communication Director, Giardino Giusti S.r.l.
- Mr **Guglielmo Garagnani** , CEO Giardino Giusti S.r.l.
- Architect **Gianni Perbellini**, the Nominator
- Architect **Giacomo Di Thiene**, co-founder Th&Ma Architettura S.r.l.
- Professor **Alberto Minelli**, University of Bologna
- Ms **Francesca Briani**, Council Member for Culture, Youth Policy, Equal Opportunities, Municipality of Verona
- Ms **Francesca Toffali**, Council Member for Budget and Taxes, Housing Policies, International Relations, EU Funds, Demographic Policies, Smart Cities and Technological Innovation, Relations with UNESCO, Tourism and Popular Customs and Traditions
- Ms **Francesca Trentin**, Director Giardino Giusti S.r.l.
- Ms **Marta Zambon**, Manager, Communication and Cultural projects, Giardino Giusti S.r.l.
- Ms **Barbara Remigio**, Executive, Giardino Giusti S.r.l.

### PARTICIPANTS FROM EUROPA NOSTRA AND EIBI

- Mr **Laurent Levi-Strauss**, Europa Nostra Board Member and Europa Nostra Expert
- Architect **Pedro Ponce de León**, Europa Nostra Council Member and Europa Nostra Expert
- Architect **Patrizia Valle**, Europa Nostra Council Member and Europa Nostra Expert
- Mr **Romualdo Massa Bernucci**, Advisor, EIB Institute.



## 1. OVERVIEW

The Giardino Giusti, a rare example of Italian Renaissance privately owned garden, located near the city center of Verona (in the Veneto Region, in the North-East of Italy), recently suffered from severe meteorological events which devastated the site inflicting serious wounds to its plants and structure.

In particular, three storms - the most violent of which in August 2020 - knocked down a large number of tall trees which fell on other plants and shrubs destroying part of the medieval boundary wall and 18<sup>th</sup> century statues and altering the original design of the garden.

Due to the emergency situation caused by the storm of August 2020, the restoration works of the adjacent 16<sup>th</sup> century palace - made necessary by old water infiltrations - had to be postponed. Upon review of the nomination and documentation received, the Board of Europa Nostra selected the Giardino Giusti among the 7 Most Endangered Sites of 2021.

The visit by Europa Nostra experts and EIBI advisor took place on 19-20 October 2021. At that time, damages in the garden were still visible, although urgent works had already been carried out. The latter mainly consisted in the removal of fallen trees, the collection of pieces of ancient broken statues and decorations, as well as interventions aimed to ensure safety of the visitors and tenants. As regards the palace, provisional panels were installed on the wooden structure of the roof to protect the internal walls and underlying frescoed ceilings. During these works, parts of the garden and the palace had been closed for visits.

Although the destructions caused by the storm may be repaired in the short-medium term under a comprehensive restoration program and the adoption of adequate measures, the question remains on (i) how to protect the garden from similar events in the future and (ii) ensure the environmental and economic sustainability of the site.

Conscious of the critical importance of this question, the team of Europa Nostra and EIBI experts agreed with the management of the site to direct the EIBI grant towards the first phase of the program designed to (i) restore the garden through selected replanting and (ii) reinforce its resilience.

The present report describes the project as it is now planned to be implemented as well as its context and objectives; it also proposes some actions which could further contribute to safeguard the uniqueness of the site, enhance its prospects and better exploit its potential.

## 2. LOCATION

The Giardino Giusti (Latitude: 45.443682 Longitude: 11.007237) is located near the city center of Verona, in an historic quarter named Veronetta - since the Austrian occupation in the 19<sup>th</sup> century - which lies on the left bank of the river Adige, to the East.

Verona (45° 26' 19''N/10° 59'38'' E), the capital of the Province of Verona, is one of the main towns of the Veneto Region, in the North-East of Italy. The latter is one of the most advanced regions of the Country, with an economy based on a well diversified agricultural sector, a dynamic industrial activity characterized by a dense tissue of SMEs and a vibrant service sector dominated by tourism.

Founded as a Roman Municipium in the first century B.C., Verona has experienced a continuous development during two millennia. The town has kept a unique historic heritage from roman, medieval and modern eras.

On 30 November 2000, in recognition of its exceptional historic, architectural and artistic treasures, Verona has been listed as a UNESCO World Heritage Site (cf. Annex 3).

### 3. DESCRIPTION

#### 3.1 Historic Background

The garden has been created and is still owned by members of the Giusti family - that in the 18<sup>th</sup> century added to its surname the epithet of ‘del Giardino’<sup>1</sup>. Originally from the town of Prato (Tuscany), the Giusti established themselves in Verona in the 13<sup>th</sup> century, together with exiled families of the white faction<sup>2</sup>, during the ruling of Can Grande della Scala (cf. Annex 3).

In 1406, Provolo Giusti acquired an area from the Abbazia di Gazzo Veronese located on the left bank of the Adige, next to the 12<sup>th</sup> century walls of the city and adjacent to the Postumia Steet, the ancient main East-West road axis of the river Po valley. Thanks to the existing network of canals and the proximity of the river, the Giusti family developed there a profitable wool-dyeing activity which was the main source of wealth for the city at that time.

Around 1570, the humanist Count Agostino Giusti (1548-1615), knight of the Venetian Republic and ‘Gentiluomo’ of the Grand Duke of Tuscany, transformed the existing buildings on site in a palace where he transferred the residence of his family (1583). He also rearranged the fields behind the palace at that time intended as vegetable gardens and orchards. The aim was to create a typical Tuscan renaissance garden - in particular on the model of the Boboli garden in Florence - incorporating elements of the Medici gardens, the reference point of the elites of the time.

His son Giovan Giacomo (?....-1630), well-known patron of the arts and collector, in line with the tradition of his father, adorned the garden with a labyrinth, citrus plants, statues, and - thanks to the deviation of the course of the Lori’ river - also with fountains and basins.

Originally the garden was divided in geometric squares limited by boxwood and flowerbeds, with an upper part rich in different botanical species. In 1765 the garden was re-designed according to the prevailing Italian and French fashions and further adorned with fountains, statues of mythological subjects and ancient epigraphs partly from roman time or reproducing that style.

The labyrinth, located in the right lower part of the garden - originally commissioned in the last years of the 16<sup>th</sup> century - was restructured by the Veronese Architect Luigi Trezza (1752-1823) in 1786.

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<sup>1</sup> By concession of the Austro - Hungarian Emperor, due to the magnificence of their garden.

<sup>2</sup> Towards the end of the 13<sup>th</sup> century, the Guelfs supporters of the Pope, after their victory over the Ghibellines (partisans of the Emperor), divided themselves (in Pistoia first and in Florence thereafter) into two opposing factions: the whites and the blacks. Although both factions supported the Pope, the whites were more inclined to limit his influence and were more open to popular forces. Conversely, the blacks, representing the richest class, favoured a complete obedience to the Pope. The victory of the blacks in Florence caused the exile of several representatives of the white faction, including the poet Dante Alighieri.

In the 1920s, the Count Giovanni Giusti del Giardino endeavored to recreate the original design of the garden on the basis of prints of the botanist Johann Christoph Volkamer (1644-1720) which were inspired by an original design that was lost. Heavily damaged during WWII, the garden was re-designed in the 1950s, while in 1970-1972 Architect Cesare Benciolini directed its restoration and replaced the boxwood plants with liguster.

Unlike many aristocratic gardens, conceived as pastimes for the owners and their guests, the Giardino Giusti has had from its origin the vocation to be a resource open to the high society of Verona. The garden, through the centuries, has been a major center of culture and art. In 1565 when the palace was the seat of the 'Accademia dei Filarmonici', the first performance of 'Aminta' by Torquato Tasso was played there. Since then, the garden became the venue for concerts, ballets and other cultural events, a tradition that continues nowadays.

An annex on the left side of the garden, next to the ancient peripheral walls, hosts a prestigious dance school - the Laboratorio Danza Verona founded in 1974 by Luciana Novaro, first dancer at the Scala di Milano - a unique element which further embellishes the site.

With the growing popularity of the 'Grand Tour' in the 18<sup>th</sup> and 19<sup>th</sup> centuries, the garden became the favorite destination of numerous visitors from abroad, including poets, writers, musicians. Among the most famous visitors were Cosimo III de' Medici, Johann Wolfgang Von Goethe - who celebrated the beauty of the garden and one of its secular cypress in his 'Viaggio in Italia' (1817) - Wolfgang Amadeus Mozart, Charles de Brosses, Thomas Addison. On the occasion of the Congress of Verona of October 1822, among illustrious visitors of the garden, were also crowned heads and in particular the Austro-Hungarian Emperor Joseph II, King Carlo Felice of Savoy and the Tsar of Russia Alexander I.

### 3.2 Description of the Garden and Palace

Though modified several times over the centuries, the garden still maintains the original characteristic elements of the Renaissance gardens, boasting a variety of plants surrounding ancient architectural decorations.

The garden extends on a surface of some 2 ha and perfectly exploits the morphology of the territory. It is composed of a flat part, an intermediate gently sloping level and an upper level divided by a cliff.

The lower part near the entrance, the formal part of the garden, is divided into symmetrical areas adorned with ancient statues - among which works of Lorenzo Muttoni (1726-1798) and Alessandro Vittoria (1524-1608) - and decorated basins.

A long avenue of cypresses - which included the monumental cypress admired by Goethe and uprooted by the storm of August 2020 - forms the main axis which leaves the labyrinth (considered as the most ancient of Europe) on the right and the citrus garden and the greenhouses on the left. The avenue climbs up the slope ending with a staircase culminating with the cave of mirrors. The latter is crowned by a large stone mask, work by Bartolomeo Ridolfi (? -1570). Tongues of fire and smoke used to escape from the mask during the shows to impress the ancient visitors.

Several shaded paths cross the informal, wooden part of the intermediate slope that hides small caves dug into the tuff. A spiral staircase in a turret leads to the highest part of the garden, where visitors may admire one of the most beautiful views of Verona and a loggia built with columns of the 16<sup>th</sup> century.

Contrary to the plans of aristocratic mansions usually built in dominant positions, the palace (of some 5000 sqm) rises on the lower part of the property, at the foot of the hill where the garden develops. It was constructed in the 16<sup>th</sup> century, with a classic u-shaped structure, with two wings stretching towards the garden. The palace was probably designed by Architect Paolo Farinati (1524-1605) whose son Orazio (1559-1616), was entrusted with the decoration of the façade. In 1716, the Giusti family extended the palace incorporating into the structure existing buildings on the West side. The present aspect is the result of renovation works made towards the end of the 17<sup>th</sup> or early 18<sup>th</sup> centuries, probably by Architect Francesco Peretti (1644-1727) that altered the mannerist character of the 16<sup>th</sup> century.

The backyard of the palace is divided into two large courts. The main one in front of the entrance is enclosed by crenellated walls built between 1565 and 1580 and subsequently modified, with the main gate framed by pillars surmounted by pyramidal tops and flanked by two smaller symmetrical entrances, one on each side, giving access to the garden.

From both sides of the vast front porch depart two symmetrical staircases leading to the North and South wings, which are connected to the main floor level by the vast central hall.

The Giusti del Giardino family inhabited the North wing until 1944, when the palace was damaged by the bombing of WW II. The rest of the palace became the headquarters of the Luftwaffe until 1943. In 1954, the Farina family restored the now called Appartamento '900 in the North wing and rented it until 1984. It is divided into seven large rooms with frescoed ceilings by Francesco Lorenzi (1723-1787), a Tiepolo's pupil. The rooms are furnished and decorated in the 19<sup>th</sup> and 20<sup>th</sup> century styles, paved with 'terrazzo alla veneziana' or inlaid wood. One of the halls hosts the Molin-Giusti collection of ancient bas-reliefs and remakes of the 17<sup>th</sup> century<sup>3</sup>.

The main floor of the central part of the South wing consists of a series of large grand halls and lounges - including the 'Saloni delle Aste', with frescoed ceilings by Lodovico Dorigny (1654-1742), partly damaged by water infiltrations and mediocre old restorations - now used for receptions and events.

The roof's wooden bearing structure is supported by the cross walls, while the covering cups rest on terracotta tables. The ceiling of the central hall is supported by large wooden decorated trusses resting on wooden tablets.

The windows frames are made of tuff, so as the other decorations of the façade. On the plasters are still visible the remains of the ancient frescoes and friezes in the form of columns and shells.

## 4. CONTEXT

On 23 August 2020, a violent storm devastated Verona and its territory, causing the fall of some 500 trees in the city. The Giusti Garden was one of the most affected areas and suffered heavy losses, in particular:

- 30 tall trees (out of a total of 90-100) and some 100 other plants were uprooted; among these were secular cypresses - including the famous Goethe cypress, one of the symbols of the garden - hackberries, laurels, yews, box hedges;

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<sup>3</sup> The 'Collezione Molin-Giusti' formed from the end of the 16th century, is constituted by a nucleus of Greek and Roman antiquities and a series of bas-reliefs made in Roman style between the Renaissance and mid - 19<sup>th</sup> century.



- A battlement of the ancient wall dividing the main courtyard from the garden fell and was damaged;
- powerful wind gusts and hail destroyed part of the southern peripheral wall;
- 3 statues dating from the 17<sup>th</sup> and 18<sup>th</sup> centuries were heavily damaged: 2 made of marble - the labyrinth statue and the sitting Venus - could be restored while the third, the winter statue made of terracotta was destroyed and is lost;
- severe damages were inflicted to the boxwood of the labyrinth and the parterre;
- the lightning system of the central cypress avenue was put out of order and
- the irrigation system was severely damaged:

The storm, an unprecedented event of that magnitude in the area of Verona<sup>4</sup>, entailed the following consequences:

- (i) the immediate need to repair the damages to ensure safety for visitors and tenants and to clean up the area;
- (ii) the decision to postpone the planned restoration of the roof of the palace as these works entail heavy expenses. This may lead to an aggravation of the conditions of the roof with possible additional water infiltrations resulting in further deterioration of its wooden structure, as well as of the ancient frescoes on the vaulted ceilings of the rooms and halls, especially in the South wing. In particular, water has penetrated through the windows of the attic where many fixtures are missing. In the medium term, the façade, windows and window sills will all need to be restored.
- (iii) The need to protect the garden from possible extreme meteorological events which may be expected to happen more frequently in the area over the next decades, due to climate change (cf. Annex 4); this entails a careful review of the status of the plants, adequate measures in terms of strategic pruning, selections of new plants and irrigation.

## 5. TECHNICAL ASPECTS

### 5.1 The Garden

In order to plan the restoration works in the garden, in November 2021 the owners signed a 3-year technical cooperation program with DISTAL (Agricultural, Environmental, Food Science and Technology Department) of the Alma Mater Studiorum University of Bologna. This program, under the supervision of Prof. Alberto Minelli, comprises the following components and objectives:

- on the basis of the current state of the garden, (i) highlight the mechanical and physiological conditions of the trees and plants, carry out the analyses of the soil and (ii) select trees and shrubs to be replanted;

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<sup>4</sup> It should however be recalled that on 26-30 October 2018 the storm Vaia - with winds of category 3 (hurricane) - devastated the North-East of Italy and in particular the mountainous area of the Dolomites and the Venetian Alps.

- define and implement a management and maintenance program of the trees and shrubs heritage, in terms of biological and physiological conservation and safety;
- prepare a feasibility study for the implementation of the measures aimed to reinforce the garden's sustainability and resilience against possible extreme weather in the future;
- give advice on the phytopathological aspects of trees and shrubs heritage;
- provide technical assistance and know-how to gardening companies and gardeners involved;

The University shall carry out a survey - at least quarterly - and present within 6 months a report about the management and maintenance programs.

On the basis of the conclusions of the above report, a comprehensive plan of activities will be defined and implemented under the supervision of the University. The aim of this plan will be to ensure the conservation of the garden using up to date instruments and applying innovative techniques with a high level of automation and mechanization.

While the investment will focus on the restoration of the green area, works will also include the restructuring of (i) ancient architectural elements, (ii) an annex to create a multifunctional center and (iii) the greenhouses (cf. para. 6.1).

## 5.2 The Palace

The restoration of the palace will be implemented under a comprehensive Masterplan which has been submitted to the Soprintendenza in March 2022.

A first phase of the analysis allowed to;

- carry out a thorough check of the status of various parts of the building;
- detect and correct some inaccuracies of existing planimetries concerning certain rooms;
- codify the various premises and its contents.

## 6. IMPLEMENTATION

The Giusti Garden entire area is subject to monumental and landscape restrictions. All works and activities must therefore be authorized ex-ante by the local office of the Soprintendenza of Archeology, Fine Arts and Landscape for the Provinces of Verona, Rovigo and Vicenza.

### 6.1 The Garden

- (i) Preliminary Phase (September 2020-February 2022): (a) the urgent measures concerning the cleaning of the garden and safety for visitors and tenants have been implemented in the months following the storm of August 2020 at the expense of the owners; the uprooted trees were removed and the entire area secured; the holes necessary for replanting were prepared, ancient debris were catalogued, walls and statues restored as far as possible; (b) start of the Technical Cooperation program with the University of Bologna and planting of selected trees and shrubs;
- (ii) Implementation of the management and maintenance systems: the project was defined on the basis of experts advice and submitted to Soprintendenza on 11 March 2022, for approval within 120 days; works are expected to be phased as follows:

- March-July 2022: installation of part of the new irrigation system and pumps at the fountains to reduce water consumption;
- July-December 2022: (i) refurbishment of the turf compatible with the works related to the irrigation system (which will be realized in phases); (ii) presentation to the Soprintendenza by September of the project concerning the refurbishment of the greenhouses, lightning system and rehabilitation of the annex adjacent to the North wing of the palace and facing the smaller courtyard. This annex would be transformed into a pavilion to be used as bookshop, cafeteria and center for various cultural and educational initiatives; during this period the executive project would be defined while suppliers would be selected in the following months;
- January-June 2023: (i) installation of a multimedia application giving access to videos and documents, allowing virtual tours in different languages and possible uses for educational activities of schools on environmental and climate change themes; (ii) during the winter season, the cleaning of the area following the August 2020 storm could be completed and the path network and parterre rehabilitated; the irrigation system could be extended to the upper part of the garden with subsequent refurbishment of the turf in that area; (iii) during spring, subject to the authorization of the Soprintendenza, works could start for the pavilion adjacent to the North wing;
- July-December 2023: these months should be dedicated to further analyses of the health of trees and plants with adequate instruments and the restoration of the labyrinth;
- January-June 2024: works to stabilize the cliff and restore slopes in order to facilitate water flows would be carried out; completion of irrigation system in the Belvedere area (upper part of the garden);
- July 2024-June 2025: continuation of the works of the previous semester; completion of lightning system; planting of flowerbeds and selected plants in the Belvedere area, in line with the results of the studies and analyses undertaken;
- July 2025-March 2026: refurbishment of the greenhouse, acquisition of pots for citrus plants and related equipment; project completion and testing of all systems installed.

## 6.2 The EIBI Heritage Grant

A grant of Eur 10 000 from the EIB Institute financed part of the preliminary phase of the above program and in particular costs related to (i) the Technical Assistance program with the University of Bologna, (ii) the replanting of selected trees and shrubs with the aim to restore the original aspect of the garden, (iii) the reshaping of box edges in line with the outcome of the studies and analyses carried out.

The choice has been to replant in their original positions, on the main axis and the right wing of the parterre, the following plants:

- (i) Cupressus Sempervirens Pyramidalis of adequate size (at least 5- 6 mt tall), and

- (ii) *Bruxus Sempervirens*, a compatible cenotype, with similar color and shape of the surviving plants, for the box edges replenishment.

### 6.3 The Palace

The Masterplan submitted to the Soprintendenza defines a comprehensive restoration program. The owners have decided, in a first phase, to consider the following interventions:

- (i) urgent measures to protect the building from further decay: works are in progress; damaged blinds have been removed, unsafe beams have been consolidated; sample checks of plaster have been carried out;
- (ii) restoration of the roof - which is currently without a waterproof sheeting - in order to (a) prevent further water infiltrations and possible damages to the structure of the building, its masonry and ancient frescoed ceilings and walls and (b) obtain a better thermal insulation of the structure;

Further works, in a second phase, should include:

- (iii) the restoration of the damaged frescoes on the vaulted ceilings of rooms and halls;
- (iv) the refurbishment of the external façade on the Giardino Giusti street, including damaged windows and unsafe window sills;
- (v) the restoration of the internal façade overlooking the atrium in front of the entrance and the garden and its 16<sup>th</sup> century decorations; as per the external façade, it is planned to refurbish or replace deteriorated windows and unsafe window sills.

## 7. PROCUREMENT

The contract for the Masterplan has been awarded to the Architectural firm Th&Ma Architettura S.r.l. after comparison with other offers. Works will be carried out under the responsibility of Architect Giacomo di Thiene who co-founded the Architectural firm Th&Ma and is the National President of the Association of the Dimore Storiche Italiane (ADSI) since 2019.

The three-year technical cooperation agreement has been signed in November 2021 with the University of Bologna with which the Giardino Giusti has developed a fruitful cooperation in the past.

Both above agreements will allow the Giardino Giusti to benefit from first class technical expertise and know-how for the project implementation and management.

Suppliers of services, plants and equipment are selected on the basis of comparison of different offers of similar quality.

## 8. ENVIRONMENT, SUSTAINABILITY AND SOCIAL ASPECTS

The overall goals of the project are to:

- (i) restore the original prestige of the garden and the palace, repairing the destructions inflicted by the storm of August 2020 and the damages caused by time;

- (ii) reinforce the garden's resilience versus climate change impact;
- (iii) better exploit the potential of the unique site as a hub for tourists and cultural attractions.

Located next to the historic heart of the city, the garden represents a precious 'green lung' for Verona and its inhabitants.

Thus, the project may also be considered as a key element for the cultural and economic rebirth of the historical quarter of Veronetta, as the Giardino Giusti is one of its most precious gems (cf. Annex 3). This is in line with the present urban development policy of the Comune of Verona which is conscious of the value and potential of the Giardino Giusti for the city and its territory.

## **9. USE, MARKET AND DEMAND<sup>5</sup>**

### **9.1 The Province of Verona and Verona City**

#### **9.1.1 Pre-Covid Trends (2015-2019)**

##### **9.1.1.1 The Province of Verona**

Located at the heart of the Veneto Region, - which ranks first among the Italian regions for tourist presences - the Province of Verona consistently confirmed over the years its second place in the Veneto region by tourist attendance after the Province of Venice, and its fifth place at the national level.

In particular, tourist attendance increased at a fast pace over the period 2013-2019 (from 14 to 18 m p.a.), with a strong foreign component accounting for 64% of arrivals and 76% of attendances, with a clear predominance of Germans (53%), followed by Dutch and British citizens (12 and 6% respectively). As a result of these trends the Province is the 4<sup>th</sup> most visited by foreign tourists in Italy.

Around 76% of the presences concentrated on the shores of Lake Garda (while the city of Verona attracted 19% of the tourist flow), with a strong concentration during the April-September season (on average, 90% of total presences).

Overall, during 2015-2019, the days of tourist presences went up by 19% (+17% foreigners and +24% Italians), reflecting the strong attraction capacity of the Province.

##### **9.1.1.2 Verona City**

During 2015-2019, tourist presences in Verona went up by 56% (+980 000), reaching 2.7 m in 2019. The strong increase in both foreigners (+60%) and Italians (+50%), reflect the catalytic capacity of the historical city.

Foreign tourists represented on average 60% of presences, with Germans accounting for some 14% of the total, followed by British (9%), Russians and U.S. (8%), French and Spanish citizens (around 5%). Among these nationalities, the most significant increases were recorded for Russians (+144%) and Spaniards (+103%).

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<sup>5</sup> Source of Data and Information: Servizio Studi e ricerca, Camera di Commercio di Verona (cf. Annex 7, Bibliography).



## 9.1.2 Recent Developments

### 9.1.2.1 The Province of Verona

Due to the Covid emergency, the number of tourist presences shrank in 2020 by 10.5m over 2019 (-58%) with a particularly marked reduction as regards foreign tourists (-62%). Days of presence totaled 7.4m in 2020, less than half of the 2015 level. 2021 registered a timid increase over 2020, still below the level of 2019.

### 9.1.2.2 Verona City

The impact of the Covid emergency has been even worse for Verona - as for the other Italian historical cities, compared to sea or mountain resorts - with a sharp reduction in the number of days of presence (-72%) and a decrease of 83% as regards foreign tourists.

During the first semester of 2021, the negative trend continued (-85 000 presences compared to the first half of 2020), while the second part of the year witnessed signs of recovery. In particular, the flow of Italian visitors tended to pick up, as more Italians - forced to shelve holiday plans abroad during the Covid emergency - rediscovered the artistic treasures and attractions of the historical towns of the Country.

## 9.2 The Giardino Giusti

### 9.2.1 Background

Due to its location near the city center of Verona - at the heart of a vibrant and beautiful territory - the garden benefits from a consistent and regular flow of tourists. The latter has been strongly reduced in recent years as a consequence of the Covid emergency, but the positive trend observed during 2015-2019 is expected to resume soon.

### 9.2.2 Pre-Covid Trends (2015-2019)<sup>6</sup>

Visitors of the garden increased at a sustained rate during 2015-2019 (9% p.a.), with a parallel increase in proceeds from tickets and events as shown in the table below:

	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>
N° visitors	46 777	48 064	52 480	58 542	14 678	28 650
Rev. (Eur)	310 281	346 320	382 596	464 695	137 301	289 500

Foreign tourists accounted on average for 95% of total visitors, among which the most numerous were German and British citizens.

In 2019 the management of the Giardino Giusti implemented a new marketing strategy, aimed to better exploit the potential of the garden and the palace through the adoption of the following measures:

- (i) Adjustment of ticket prices: they had been kept unchanged for several years; the full ticket increased from Eur 8.5 to 10 while special tariffs were introduced for students and seniors (Eur 7).

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<sup>6</sup> Source of data and information: Annual reports 2018, 2019, 2020, 2021, Giardino Giusti, Verona

- (ii) Association to Verona card: the latter is a cumulative ticket that includes an entrance to the most important artistic and historical sites of the city. From 2019 the card also allows a reduction in the entrance ticket to the Giardino Giusti.
- (iii) Membership cards were offered to Verona residents;
- (iv) Partnerships: strategic partnerships were put in place or developed with several prestigious institutions and firms such as ADSI, University of Bologna, Grandi Giardini Italiani, in view of developing joint activities and facilitating exchanges of know-how and expertise;
- (v) Extension of the cultural offer through the association to cultural events in Verona, contemporary art exhibitions, concerts, dance performances and guided tours in collaboration with local associations such as Centro Turistico Giovanile and La Fenice group;
- (vi) Monthly newsletters prepared in collaboration with several key partners, among which the Canova Museum (Possagno, Treviso), the Goethe Museum (Düsseldorf), the Scurtà garden (Verona), the Masone Labyrinth (Parma);
- (vii) A new digital strategy, with the creation of a website and social channel;
- (viii) Decision to launch a dedicated digital application which facilitates visits of the garden and online ticketing.

These initiatives bore fruits, as reflected in the marked increases in the overall number of visitors and revenues in 2019 over the previous year (+12% and +21% respectively). This trend was even more evident in the first 2 months of 2020 (+32% in number of visitors) thereby confirming the efficacy of the measures adopted and the potential of the site.

### 9.2.3 Recent Developments

Two successive blows hit hard the Giardino Giusti in 2020:

(i) the Covid emergency which caused the closure of the garden in March 2020 and a sharp reduction in the flow of visitors and revenues for the whole year (-75% and -70% respectively over 2019). It is interesting to note that - in spite of no less than 21 cancellations - visitors in groups declined less markedly (-32%) and came to represent 7% of total visitors, up from 2% in 2019.

(ii) The storm of August 2020 which heavily devastated the garden and caused further decreases in the number of visits. The latter, however - apart from the periods of closure due to cleaning works and safety measures adopted - never stopped as more visitors from Verona and abroad came to see the damages of the storm, thus testifying their bond of affection with the site.

In spite of closures due to Covid emergency during the first semester, the number of visitors more than doubled in 2021 over 2020, reaching 28 650 tickets sold and Eur 289 500 of revenues, including proceeds from cultural events. It is expected that this positive trend is confirmed in the coming months as the Covid emergency tends to fade away.

## 10. PROJECT COSTS AND FINANCIAL PLAN

### 10.1 The Garden

### 10.1.1 Expenses and Financing

Estimated project costs (including taxes) and planned financing of the project for the garden would be as follows:

<b>Expenses</b>	<b>Eur</b>	<b>%</b>
1.Tec: Ass. planting 1st phase	34 732	3.0
2.Plants and design	481 078	42.2
3.Architectural works	60 904	5.3
4.Equipment	340 154	29.8
5.Security & accessibility	60 205	5.3
6.Communication	95 773	8.4
7.Interests and contingencies	67 028	6.0
<b>Total</b>	<b>1 139 874</b>	<b>100.0</b>

The EIBI grant of Eur 10 000 contributed to finance the first phase of planting and Technical Assistance (cf. para. 6.2).

The Italian Government, in the framework of the Next Generation EU fund, has allocated Eur 300m for restoration projects of parks and historic gardens (PNRR - Parchi e Giardini Storici) with the aim of strengthening their sustainability through the use of up to date installations and digital technology. On 15 March 2022, the Giardino Giusti submitted an application for funding the project component concerning the garden and the multipurpose pavilion.

Part of the project expenses is expected to be financed from this source, subject to the outcome of the above application.

### 10.1.2 Phasing of Expenses

The table below presents the planned phasing of expenses for the garden:

Exp. Eur	<b>2<sup>nd</sup> sem.22</b>	<b>2023</b>	<b>2024</b>	<b>2025</b>	<b>1<sup>st</sup> sem. 26</b>	<b>Total</b>
1.TA/1 <sup>st</sup> ph	22 950	5 891	5 891			34 732
2.Pl. & D.	51 630	161 132	125 294	132 801	10 221	481 078
3. Arc. W..	9 119	51 785				60 904
4. Equip.	64 377	35 346	135 552	104 879		340 154
5. Sec.& A	9 620		34 695	15 890		60 205
6. Comm.	26 825	61 172	3 888	3 888		95 773
7. I & C	16 757	16 757	16 757	16 757		67 028
<b>Total</b>	201 278	332 083	322 077	274 215	10 221	<b>1 139 874</b>

## 10.2 The Palace

### 10.2.1 Expenses and Financing

The most urgent expense will be for the restoration of the roof of the South wing (estimated at Eur 750 000).

Other expenses including the restoration of the other part of the roof, the internal and external façades, the windows and frescoes are not yet defined and may be tentatively evaluated at some Eur 1.5 - 2m.

The above costs are expected to be financed by a mix of loans from banks, public subsidies and own resources. Implementation of investments will depend on completion of the finance plan.

Public subsidies are made available by the Italian government for restructuring works such as for example the restoration of roofs and façades. As a general rule, these works should aim to obtain a better thermal insulation and energy efficiency of the buildings concerned. However, as regards the historic buildings subject to monumental or landscape restrictions, the current regulations approved by the Ministry of Culture together with the Ministry of Economy and Finances make some exceptions. In particular the expenses for the restoration of the plaster of ancient façades are considered eligible for reimbursement or tax deductions (until 2021-2022, up to Eur 100 000 for Eur 1m spending).

As regards EU funds and in particular the European Regional Development Funds, they are channeled through the regions. The Giardino Giusti management may therefore apply to possible future calls for competition to be issued by the Veneto region.

#### 10.2.2 Phasing of Expenses

The first phase will concern the renovation of the roof. The installation of scaffoldings will allow the restoration of both the internal and external façades. The latter will need the intervention of specialized restorers, as in the case of the frescoed ceilings. It is estimated that works could be carried in about two years.

### 11. FINANCIAL POSITION AND CASHFLOW

During the pre-Covid period, the accounts of the Giardino Giusti S.r.l. - the management company set up in 2018 and owned by members of the Giusti del Giardino family - reflected a balanced financial position. The latter was characterized by an adequate capitalization, a manageable level of indebtedness and a sufficient level of liquidity.

The flow of revenues composed of proceeds from (i) tickets and events and (ii) rents - as the ground floor of the South wing is rented to three commercial tenants - exceeded current expenses by a comfortable margin, thus generating an adequate budget surplus.

Current expenses mainly consisted of wages for (i) personnel (two gardeners employed full time and administrative staff) and (ii) maintenance services and operating costs (water, electricity and heating system).

In 2020 the situation worsened. The Covid emergency had a severe impact on proceeds from tickets and events while the storm of August 2020 contributed to further depress revenues and caused extraordinary expenses for emergency works. The latter, however, were partly offset by the reimbursement of the insurance that had entered into force in the previous year.

Proceeds from rents which represent a stable source of cash, recourse to bank credit lines and some savings on operating expenses contributed to ease the liquidity tension. The owners were

thus able to finance emergency works and prepare the ground for the recovery which started to materialize in 2021.

## 12. S.W.O.T. ANALYSIS

The diagram below highlights the main strengths, weaknesses, opportunities and threats for the Giardino Giusti:

<b>Strengths:</b> <ul style="list-style-type: none"> <li>• <i><u>Beauty</u></i>: rare example of Renaissance garden and remarkable 16<sup>th</sup> century palace;</li> <li>• <i><u>Location</u></i>: next to the historic center of Verona, thus benefiting from important tourist flow;</li> <li>• <i><u>Partnerships</u></i>: support from Municipality of Verona and strategic partners;</li> <li>• <i><u>Management</u></i>: dynamic, competent and motivated.</li> </ul>	<b>Weaknesses:</b> <ul style="list-style-type: none"> <li>• <i><u>Few sources of revenues</u></i>: limited offer of services to visitors;</li> <li>• <i><u>High level of expenses</u></i>: relatively high fixed and running costs and rigid expenses structure.</li> </ul>
<b>Opportunities:</b> <ul style="list-style-type: none"> <li>• <i><u>Offer new services</u></i>: widen range of services and attractions for visitors;</li> <li>• <i><u>Use of palace</u></i>: possible use of part of the palace for museum and permanent or temporary art exhibitions;</li> <li>• <i><u>Reduction of operating costs</u></i>: through adoption of ad hoc measures.</li> </ul>	<b>Threats:</b> <ul style="list-style-type: none"> <li>• <i><u>Climate change</u></i>: impact on garden which is vulnerable to adverse weather conditions;</li> <li>• <i><u>Deterioration of palace</u></i>: due to water infiltrations, wear of time;</li> </ul>

### Comments:

Strengths: the Giardino Giusti benefits from the considerable and steady tourist flows to Verona; this facilitates the successful implementation of initiatives aimed at attracting visitors. Due to its proximity to the city center, the garden represents a natural, cultural and artistic resource for both tourists from abroad and residents in Verona, as visitors may easily enjoy the peace of the site while admiring its beauty.

Weaknesses: at present the main source of revenues is not sufficiently diversified as it is represented by the proceeds from (i) tickets sold for visits and events and (ii) proceeds from rents. As regards expenses, fixed and running costs of both garden and palace - due to their size and complexity - are huge and tend to increase over time;

Opportunities: the management refrains from using the site for commercial purposes such as weddings and corporate events as it is feared that this would distort its nature. However, without creating a negative impact on the garden and palace, it is possible to consider widening the range of services offered to the visitors in order to generate additional revenues. The site



presents considerable potential, but new initiatives would require a thorough preparation and analyses before implementation (cf. para. 13);

Threats: as demonstrated by the damages of the storm of August 2020, the garden is very vulnerable to extreme meteorological events which may be expected to happen more frequently in the future, due to climate change (cf. Annex 4). Furthermore, the palace needs significant interventions to block its decay and restore its original beauty.

The project, as defined by the owners, aims to address the issues listed above among ‘threats and weaknesses’, on the basis of qualified experts’ advice.

The recommendations listed in the following paragraph, therefore, focus on measures to adopt in order to better exploit the ‘strengths and opportunities’ of the Giardino Giusti, while enhancing its prospects and sustainability.

## 13. PROPOSALS, RECOMMENDATIONS

### 13.1 The Garden

13.1.1 *Multifunctional space/pavilion for workshops*: at present, the sources of revenues as regards the garden are limited to proceeds from tickets and events. In order to diversify income sources, the owners are considering creating a multifunctional space/pavilion in an annex to the North wing facing the smaller courtyard next to the garden; these services would allow benefiting from a flow of additional revenues. In particular:

- (i) The activities of the workshop/laboratory for restoration could be further developed in cooperation with schools of art, restoration institutes and universities; these initiatives would serve the double purpose of contributing to the maintenance of ancient decorations and provide opportunities to organize restoration courses for residents of Verona or visitors from abroad.
- (ii) Bookshop: apart from books and souvenirs related to the history of the garden and the palace, it would be possible to sell other items, such as seeds of plants and flowers present in the garden (cf. Annex 5). It should be noted that the expertise of the team in charge of the bookshop would be key to the success of the initiative.
- (iii) The cafeteria could use both the indoor and the outdoor spaces in the courtyard as it is separated by a wall from the main courtyard in front of the entrance; the owners contemplate to entrust the management to a firm with confirmed experience in the sector as this activity implies the respect of several specific regulations.

The pavilion could also be used as reception, information center for visitors and hub for educational activities for school students.

It is recommended that comprehensive feasibility and marketing studies in order to:

- (i) define the investments required and
- (ii) evaluate the demand, costs and benefits of these initiatives,

are carried out prior to considering their implementation.

13.1.2 *The new irrigation system*: the storm of August 2020 damaged the irrigation system which needs to be replaced by a more efficient, water saving system equipped with humidity and temperature sensors, to be expanded in line with the planned restructuring of the garden. The irrigation system would be installed also in the upper part of the garden where it is suggested to plant a rose grove that would represent a further element of attraction for visitors.

13.1.3 *Memberships*: at present, the Giardino Giusti offers memberships to residents in Verona; it is suggested to extend the system of membership also to visitors resident abroad, in order to bind to the site a stable base of customers who would become de facto ‘Ambassadors’ of the Giardino Giusti in their own countries; members could be offered - depending on the level of their contributions and status - exclusive guided tours, art exhibitions, cultural or social events.

## 13.2 The Palace

13.2.1 *Due diligence on available public subsidies*: as mentioned in para. 10.2.1, the Italian Government has made public subsidies available for restoration works of buildings, including historical palaces for which a special fund, the ‘Fondo per il Restauro’ has been created in 2021. Part of these measures has been extended in 2022 and their application requires a careful preparation due to their complexity. It is suggested to make a thorough assessment of the possible opportunities offered by the current legislation;

13.2.2 *Rainwater collection system*: the roof of the palace will be entirely renovated. Its vast surface (1 500 sqm approximately) provides the opportunity to install a rainwater collection system. Rainwater would be conveyed by the gutters and would fall by gravity into tanks to be installed in the spacious rooms of the basement floor; excess water would be evacuated through drain pipes and a pumping system. Ancient cisterns located in the garden could also be restored and connected to the network. The latter, by use of water pumps, would feed the new irrigation system allowing savings in water consumption (estimated at Eur 7000 p.a.), thus contributing in a concrete way to the garden’s sustainability (cf. Annex 6).

13.2.3 *Museum and exhibitions*: part of the palace could be used to host a museum or exhibitions - if possible to be organized in cooperation with local institutions such as the Municipality, the Teatro Filarmonico, the University of Verona, the Arena - dedicated to:

- (i) the history of the lives and collections of Agostino and his son Giovan Giacomo Giusti: the paintings now dispersed<sup>7</sup> could be reproduced with digital techniques and shown in the central hall - where the collection of portraits of Agostino Giusti was originally installed - as well as in other halls and rooms of the first floor. Sculptures, ancient pieces of furniture and other specific objects (both originals and reproductions) - such as watches for instance as Giovan Giacomo Giusti had created a laboratory to produce them in one of his studios - could also be exposed to the public. This exhibition should include panels and videos on historic events and anecdotes, thus providing the visitors with precious insights about the life of the aristocratic society of Verona in the 16<sup>th</sup> and 17<sup>th</sup> centuries.
- (ii) Another theme for exhibitions could be about famous opera singers who performed in the Arena, or artists, poets, writers, musicians and crowned heads who visited the

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<sup>7</sup> The paintings are now in private collections and in some of the world’s most important museums, such as the National Gallery in Washington DC, the Puschkin Museum in Moscow and the Royal Collections in Windsor (UK).

site or maintained ties with the Giusti family over the centuries. This initiative would put in value the rich history and tradition of hospitality of the palace and its role as a hub for culture, arts and international politics: all this would stir the interest and curiosity of visitors. In this respect, it would be useful to make a thorough historic search on the documents, historic anecdotes and events connected to the site as well as on the identification of specific spots of the garden or palace related to the visit of celebrities.

For example:

- (i) in October 2022 falls the 200<sup>th</sup> anniversary of the Congress of Verona (1822) during which the Count Giusti hosted the King Carlo Felice of Savoy in the palace: it would be interesting to organize on this occasion an exhibition about the King and the Congress;
- (ii) in his letter from Verona dated 7 January 1770 to his wife Anna Maria Pertl, Leopold Mozart wrote that he and their young son Wolfgang Amadeus have been invited twice to the palace by the Count Giusti and mentioned the beauty of the garden and gallery.<sup>8</sup>

All the above information and copies of original documents could be made accessible to visitors through the multimedia application planned to be installed with the project.

## 14. CONCLUSION

The storm of August 2020 and the impact of the Covid emergency over the period 2020-2021 have highlighted the garden's vulnerability to external shocks and the need to protect it, in order to:

- (i) preserve the fragile beauty of the site and its historical and architectural values;
- (ii) ensure its sustainability in the medium/long term.

At the same time, it becomes evident that the planned restoration of the adjacent historical palace cannot be postponed any longer.

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<sup>8</sup> As regards the garden, Leopold Mozart refers to the accounts of Johann Georg Keyssler (1693-1743) on his visit to the Giardino Giusti around 1750; 'Count Gomberto Giusti, is a great connoisseur in medals, of which he has a considerable collection and possesses several remarkable antiquities and a great number of fine paintings...In the garden belonging to Count Giusti is a grand walk of Cypress trees, some of which exceed a hundred feet in height and are above two hundred years old. This garden, in which there is a curious labyrinth, is situated on an eminence which yields a delightful prospect of the city and the neighboring plain. It has also a Grotto so contrived that four persons standing at the four corners may converse with each other distinctly; while another placed in the center cannot hear a single word'. J.G.Keyssler, 'Travels Through Germany, Hungary, Bohemia, Switzerland, Italy and Lorain. Containing an Accurate Description of the Present State and Curiosities of those Countries' (London,: A. Linde, 1757), iv 125 and 133-4.

In this difficult context, the management of the Giardino Giusti took the necessary steps to prepare a comprehensive program of restoration of both the garden and the palace, taking advantage from the expertise and advice of qualified professionals.

The implementation of the above program, to be carried out in phases, depends to a large extent on the grant resources that will become available to this end.

The program comprises investments and initiatives aimed to diversify the sources of revenues and better exploit the potential of the site while respecting its natural, artistic, architectural and historical heritage. They are key to ensure the garden and palace sustainability and require a careful preparation as recommended in the present report.

The program is challenging and resource consuming but worthwhile the efforts and planned expenses, as prospects are favorable. And Beauty, in any case, is priceless.



## PHOTOS OF THE DAMAGES TO THE GARDEN

(Photographs by B. and G.Elia Perbellini – Courtesy Giardino Giusti)









## RESTORATION WORKS WITH EIBI HERITAGE GRANT

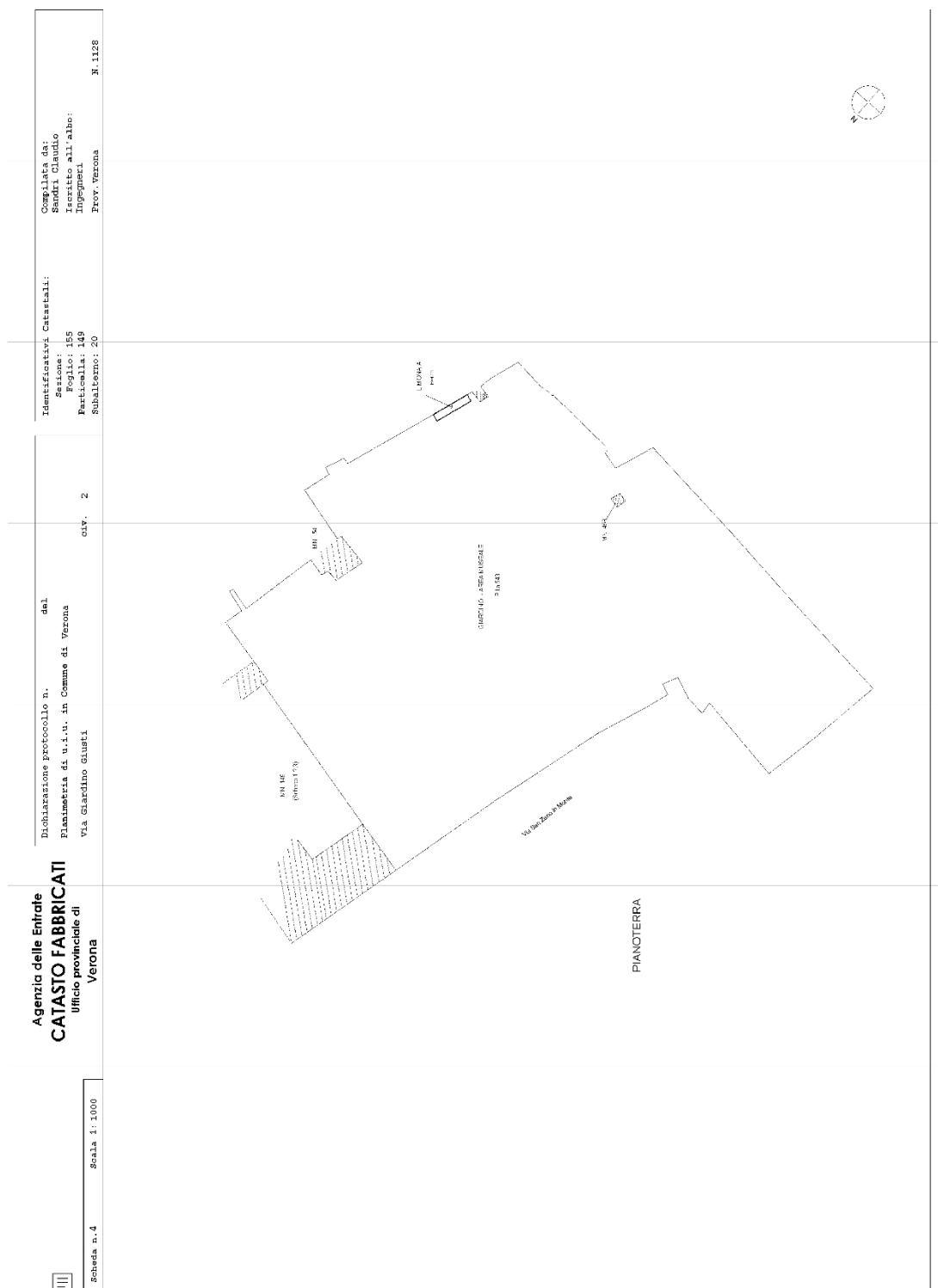
(Courtesy Giardino Giusti)



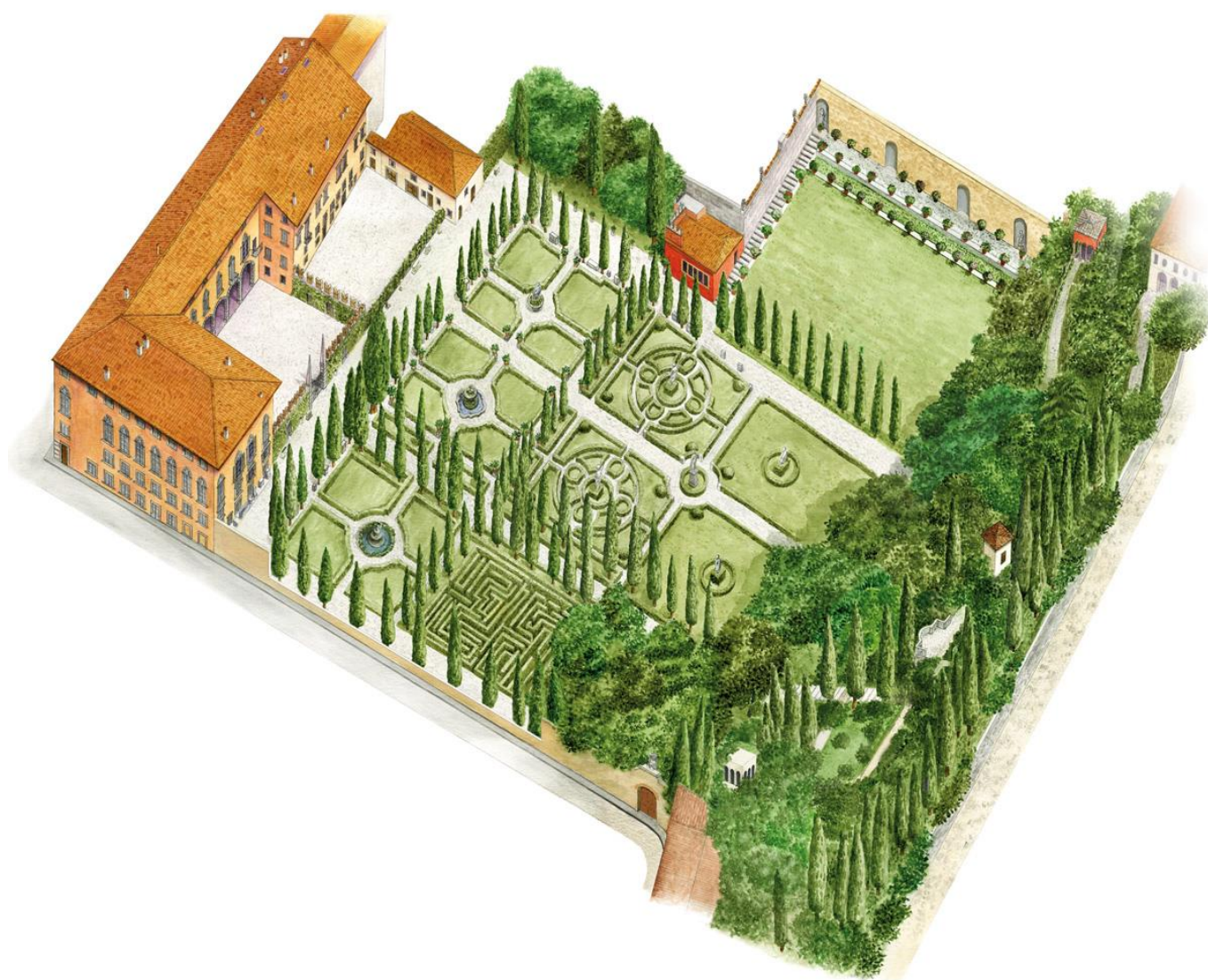




(Courtesy Giardino Giusti Srl)



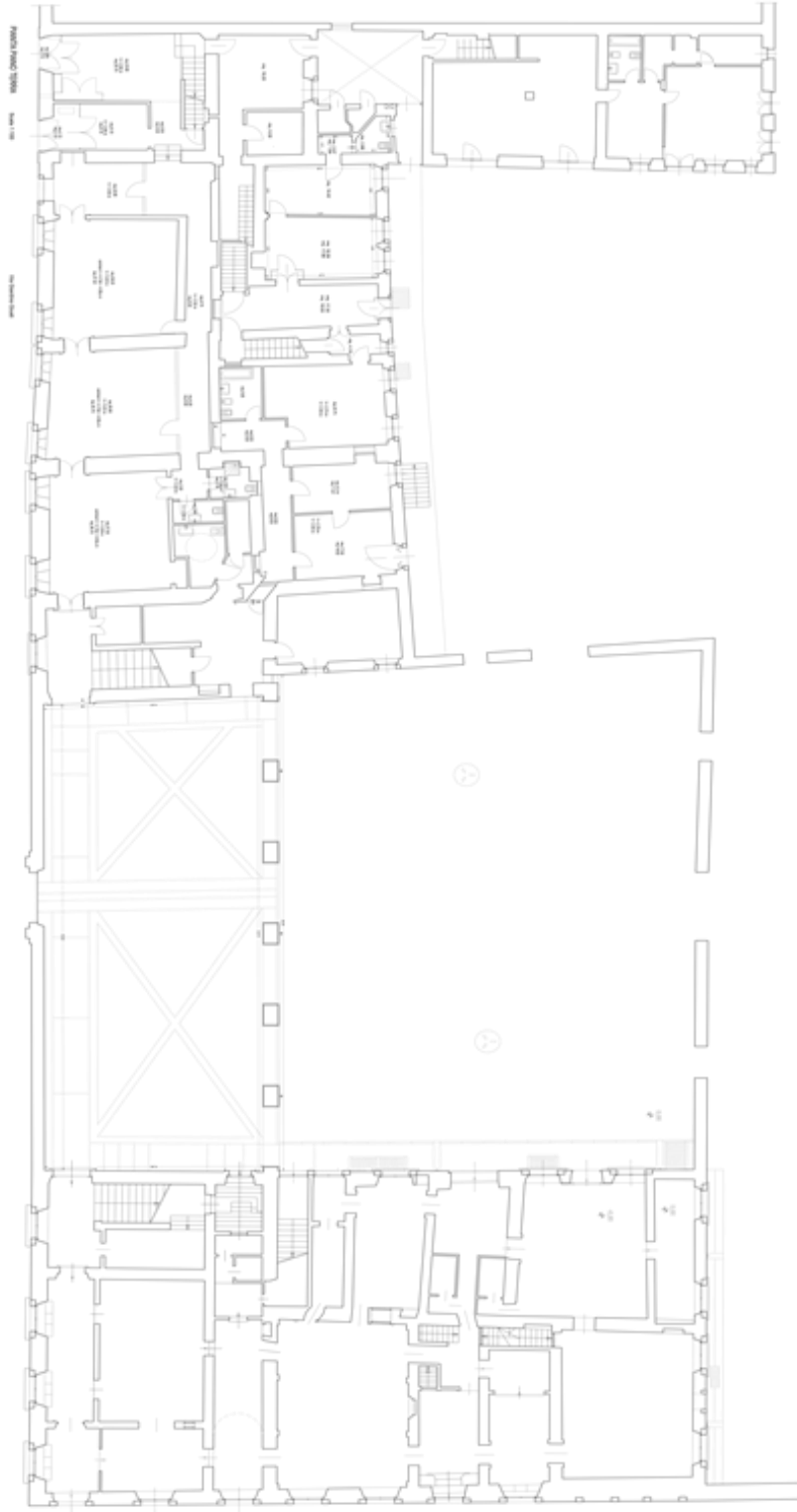






## PLAN OF THE PALACE

(Courtesy Giardino Giusti Srl)



## **BRIEF HISTORY OF VERONA AND VERONETTA**

### **A few elements of historic background and urban development**

#### **1. Verona**

##### **1.1 Brief historic background**

Founded as a Roman Municipium in the 1<sup>st</sup> century B.C., Verona has experienced a continuous development during more than two thousand years. However, it was especially during the Roman domination that the city prospered, becoming one of the most important in northern Italy.

After the fall of the Western Roman Empire, Verona maintained a leading role as the capital of the successive Roman-barbarian kingdoms. For several centuries in the sphere of the Holy Roman Empire, Verona became a free municipality in 1136.

With the birth of the Municipality, the struggle between the ‘Guelfi’ (supporters of the Pope) and the ‘Ghibellini’ families (partisans of the Emperor of the Holy Roman Empire) developed. The former were led by the Sambonifacio and the latter by the Montecchi families (made famous by the drama of Romeo and Juliet by William Shakespeare) and subsequently by the Scaligeri family.

The Scaligeri dominated the city for two centuries. Verona became a lordship and flourished under their rule, particularly under Can Grande della Scala (1308-1329). They were replaced for a short period by the Visconti and the Carraresi. However, towards the beginning of the 15<sup>th</sup> century Verona entered the orbit of Venice which administered it until its fall by Napoleon in 1797.

In the following years, French and Austrian dominations alternated. Verona became finally part of the Kingdom of Italy in 1866.

##### **1.2. Urban Development<sup>9</sup>**

The urban planning of Verona bases its origins in the Roman city of which it preserves the urban fabric. The Amphitheater of the Arena, built during the 1<sup>st</sup> century AC, represents the most famous monument of this period. The different parts of the town testify the subsequent phases of its development, namely:

- (i) the medieval center, nestled in the loop of the river Adige, in which however are also located palaces from the Renaissance and the 19<sup>th</sup> and 20<sup>th</sup> centuries;
- (ii) the district of San Zeno and Veronetta, mainly composed of buildings of the low medieval period;
- (iii) the areas outside the walls where villas and palaces were built in baroque style;

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<sup>9</sup> Sergio Stumpo, ‘The Sustainability of Urban Heritage Preservation’, Inter-American Development Bank, Washington DC, August 2010.

- (iv) the industrial area of Borgo Roma (19<sup>th</sup>-20<sup>th</sup> centuries), and
- (v) the modern city which has not altered this fabric.

Verona, a fortress city until the 19<sup>th</sup> century, is surrounded by five city walls built in different periods. From the 14<sup>th</sup> century the city started developing outside its ancient walls. Heavily damaged during WWII, (it is estimated that some 40% of the buildings were destroyed), Verona was rebuilt under the reconstruction plan of 1947.

The 'Piano Regolatore' of 1958 intended to plan the future expansion of the city while protecting its ancient nucleus. During the 1950s, Verona witnessed a rapid economic development and new neighborhoods were built in the open spaces around the city which rapidly attracted new residents and population leaving the old town. In 1989, in an attempt to counter this trend, the variant 33 to the Piano Regolatore was approved, which aimed to facilitate the recovery of the buildings of the historical center by private individuals.

On 30 November 2000, Verona was listed as a UNESCO World Heritage Site, for the exceptional artistic, historical and cultural heritage that the city has been able to preserve and as an outstanding example of a military stronghold well maintained through the centuries.

## **2. Veronetta<sup>10</sup>**

The area of the Veronetta district, located on the left bank of the Adige, is the place of the first inhabited nucleus of Verona. In Roman times, the city developed on the right bank of the river, but in the fourth and fifth centuries the first Christian churches were built on the left bank. The Ostrogoth King Theodoric the Great (454-526) chose this shore to build his palatium. The subsequent kingdoms of the Lombards and the Franks, however, transferred the administrative center on the right bank.

In the 12<sup>th</sup> and 13<sup>th</sup> centuries, many families active in wool dyeing and leather tanning settled in. These activities benefitted from the presence of numerous canals and waterways. In the 15<sup>th</sup> century, during the Venetian period, the quarter on the left bank developed at a fast pace. Several palaces were built, often embellished by gardens, while churches and monasteries were built or restructured. The plague of 1630 and the decline of Venice stopped this expansion.

With the Treaty of Luneville of 1803, the city was divided into two parts: the right of the Adige was assigned to the French and the left one to the Austrians. The name of Veronetta comes from that period (from the French: 'Veronette'). With the full control of the entire city by the Austrians in 1814, Veronetta experienced a period of strong recovery in productive and commercial activities.

The departure of the Austrians and the subsequent annexation to the Kingdom of Italy started the progressive decline of the neighborhood that was also heavily damaged by the floods of 1882. Restructuring works following these events altered its character, with the destruction of its narrow alleys and wooden bridges, the burial of canals and waterways on which the economic activities had been based. The restructuring works continued until almost the middle of the 20<sup>th</sup> century, in particular with the demolition of several houses along the river bank.

The recovery of the neighborhood, however, begins in the 1950s, through various cultural initiatives. In 1958 the Municipality turned its attention to the problems of the quarter and

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<sup>10</sup> Cristina Franchini and Alice Silvestri, Veronetta, CTG Verona, September 2005.

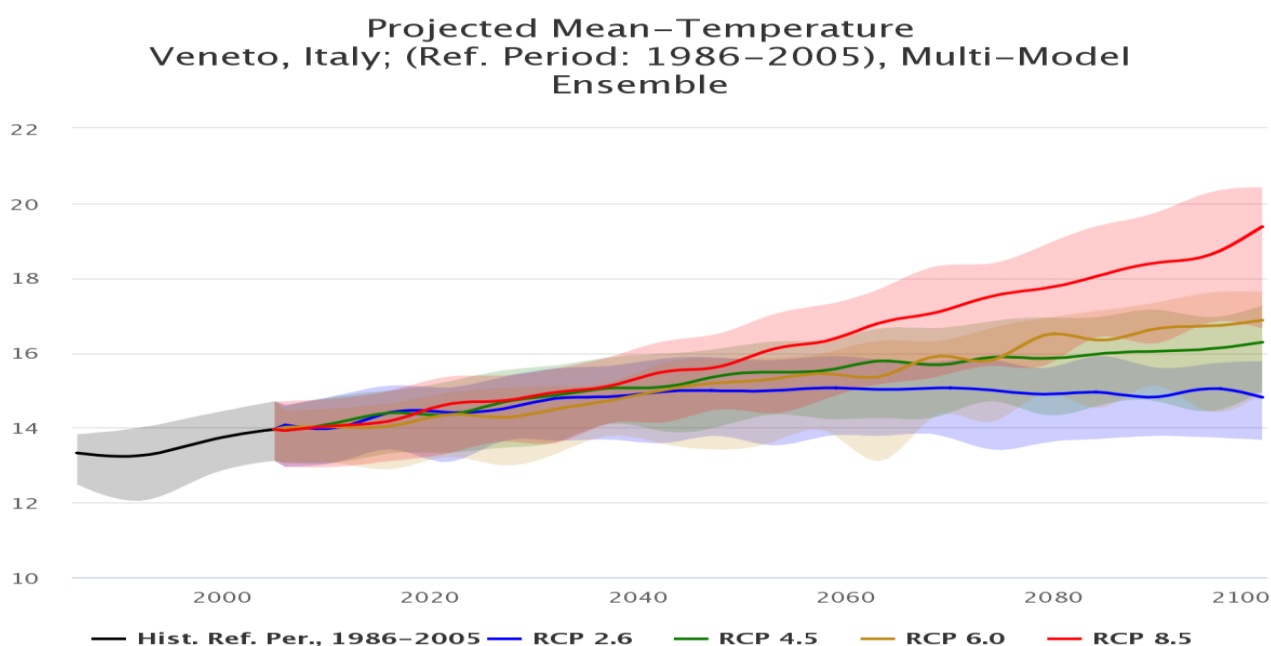
launched in 1973 a Safeguard and Enhancement Plan of Veronetta that led to the recovery of the historic block of the 'Corte del Duca'.

Since then, the joint efforts of the Municipality and private investors yielded significant results in terms of architectural recovery as well as the promotion of initiatives aimed to reposition Veronetta in its right place: the heart of the city of Verona.

## MODEL OF WEATHER FORECAST: VENETO REGION

The graph below - from the CMIP 6 model developed by the Intergovernmental Panel on Climate Change (IPCC) and also used the World Bank - illustrates the trend of average temperatures in the Veneto region over the next decades. Different scenarios may be defined, depending on the specific evolution of the concentration of greenhouse gas in the atmosphere (the Representative Concentration Pathway or RCP). The latter primarily depends on the impact of the development policies adopted by the various governments. It is therefore possible to consider the following 3 main basic scenarios of climate trends until the end of the century:

- (i) RCP 2.6: assumes the full adoption of measures to limit greenhouse gas emissions in line with the Paris Agreement of 2015;
- (ii) RCP 4.5 : based on a limited adoption of measures and the benefits stemming from technological progress;
- (iii) RCP 8.5: at the other extreme, assumes that no action is taken by the governments.



According to the RCP 4.5 scenario (which is still optimistic) mean temperatures in the Veneto region are expected to constantly increase over the next decades, from 14.0° C in 2005 to 16.3° C, by the end of the century.

As demonstrated by scientific research, the increase in temperature tends to alter the environmental equilibrium of the territory concerned and may be associated to higher unpredictability of local rainfall and frequency of adverse weather events.

**BOOKSHOP: EXAMPLE OF ITEMS FOR SALE**  
(photograph and text by Architect Pedro Ponce de León)

The photograph below shows some examples of items that could be sold in the bookshop:

- Small packets with seeds with an indication of their location in the general garden plan (buxus, hedera, celtis etc. species existing in the garden);
- Handbooks with suggestive titles (minimal gardens, philosophy and gardens; writers, poets and gardens etc.)







**EXAMPLE OF RAINWATER STORAGE SYSTEM**  
(photograph by Architect Pedro Ponce de León)



## PALAZZO GIUSTI - LIST OF GUESTS DURING CONGRESS OF VERONA (1822)

APPENDICE

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22

## SARDEGNA

SUA MAESTA' IL RE.  
SUA MAESTA' LA REGINA.

## CASA DI SUA MAESTA' IL RE

S. E. il sig. Marchese Villa Ermosa, *Capitano di una Compagnia di Guardie del Corpo, Tenente Generale di Cavalleria.*

S. E. il Sig. Marchese Frieschi, *Maggior Generale Capitano d'una Compagnia delle Guardie del Corpo.*

Il sig. Co. de Ferrere *Colonnello dello Stato generale, Ajutante di Campo di S. M. e suo primo Scudiere.*

Casa Giusti N. 4411.

Il sig. Co. de Salasque, *Capitano dello Stato Maggiore generale, ed uno de' primi Scudieri di S. M.*

Casa Da Prato N. 4512.

## CASA DI SUA MAESTA' LA REGINA

S. E. la sig. Baronessa de Teulada, *Dama d'onore.*

S. E. la sig. Marchesa de Villa Ermosa, *Dama d'Atours.*

S. E. il sig. Cav. de la Marmora, *Maggior Gen. di Caval, e Cav. d'onore di S. M. la Regina.*

Casa Giusti N. 4411.

S. E. il sig. Co. de la Tour, *Generale di Cavalleria, Ministro e primo Segretario di Stato presso gli affari esteri.*

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