



CONTEMPORARY TUSCANY

THE PLACES, DESTINATIONS AND EVENTS
OF CONTEMPORARY ART IN TUSCANY

THE MAP OF CONTEMPORARY ART



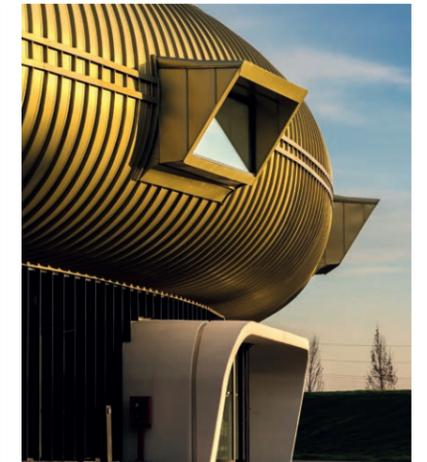
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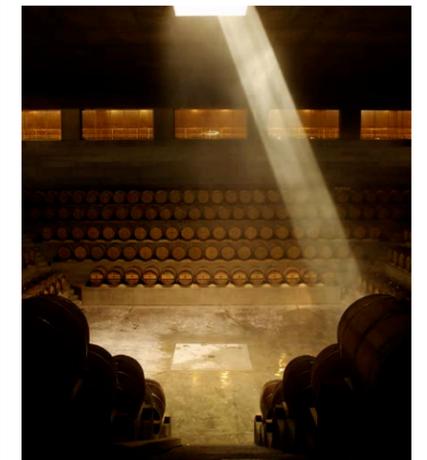
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*Jean-Paul Philippe, Site Transitoire, 1993
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ART IN THE MAKING

Extraordinary natural and cultural treasures dot Tuscany's unique landscape, which has been shaped and redesigned with contemporary sensibility by the work of man in every epoch of human history, since the Etruscan age.

This special aptitude for making art, for revealing about the 'present' through artefacts and artwork has never died down. Suffice is to mention the new forms of contemporary art and architecture which developed in the past few decades, encouraging the opening of new museums and a diversity of cultural offerings that contributes to the continuity with the past and to the renewal of the land's identity by gaining new cultural and symbolic values. Those visiting Tuscany today will see new urban marks or landmarks scattered across the main cities and smaller towns. Parks and art gardens or forms of art in natural environments where the landscape becomes a dynamic space through projects that integrate artwork, environment and land, have kept and keep this region's appearance continually updated.

Contemporary art museums, thematic and corporate museums testify to this land's creative and productive skills. New architectural styles and innovative designer wineries complete the amazing picture of contemporary Tuscany. An immense heritage within everyone's reach, which simply needs to be illustrated, geo-located and described in an easily understandable manner.



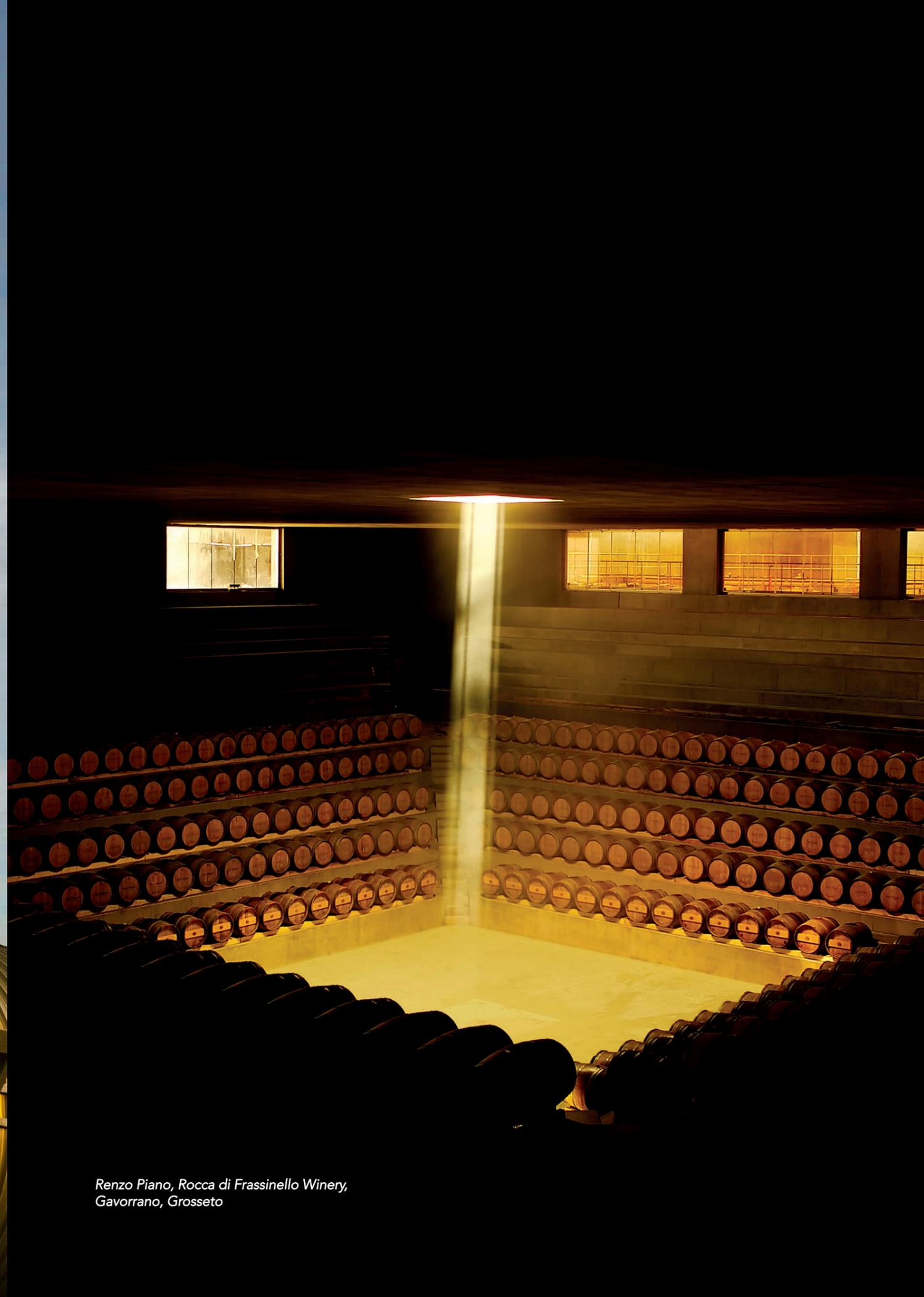
Theater of Silence, Lajatico



*Mauro Staccioli, Anello di San Martino,
1997-2005, Volterra, SR 68,
at Poggio di San Martino*



Maurice Nio, Sensing the Waves, 2006-2016,
Centro Pecci, Prato



Renzo Piano, Rocca di Frassinello Winery,
Gavorrano, Grosseto



Unoaerre Gold Museum, San Zeno, Arezzo



*Paolo Desideri, Studio ABDR Architetti,
Maggio Musicale Fiorentino Theater,
2009-2014, Florence*



TUSCANY AND CONTEMPORARY ART

AN ARTISTIC HERITAGE UNIQUE OF ITS KIND,
JUST WAITING TO BE EXPLORED

There is a contemporary Tuscany, rich, lively, widespread, wanting only to be better known and experienced at its best. It is an integral part of an immense historical-cultural heritage spanning from the Etruscans and Romans to the Middle Ages along the Francigena road to the extraordinary Renaissance age which turned this land into the 'center of the world'.

Today, in the age of globalization in which everything is interconnected, Tuscany is known for its glorious past and breathtaking landscape, but it is also the home of contemporary masterworks of inestimable value, having a unique experiential and attractive power which needs only to be popularized and promoted. We take the first step in this direction by asking a simple question: when did art become contemporary in Tuscany? The **watershed in history**, after which Tuscany may be said to have entered its contemporary era, is the **flood** on November 4, 1966, with Florence at its epicenter.

One of the first direct consequences of that event in the world of art was the draft of a plan for a **contemporary art museum in Florence**. That dream came true

fifty years later with the establishment of the **Twentieth-Century Museum** on Piazza Santa Maria Novella. In the early seventies, the city of **Livorno** supported the pilot project that led to the creation of the **Progressive Contemporary Art Museum**, currently merged with the **contemporary section** of the new **Museo della Città** (City Museum) on Piazza del Luogo Pio.

In 1974, following the first contemporary art exhibition at Forte Belvedere in Florence devoted to sculptor **Henry Moore**, the nearby **Prato** was the first Tuscan city to install a permanent 'form' of contemporary art (*Square Form with Cut*, one of the works by the British sculptor shown in Florence) within the city's urban fabric, thus, inaugurating the practice of public art. Now many are the public areas in Tuscany dotted with works of contemporary art: first of all, the *Dietrofront* sculpture by **Michelangelo Pistoletto** in front of the ancient **Porta Romana** gate in Florence and the *Tuttomondo* mural painting by **Keith Haring** on the outside wall of the **Church of Sant'Antonio Abate in Pisa**. Other significant works of public art have

Left page: Jan Fabre, Searching for Utopia, May - October 2016, Piazza della Signoria, Florence



Kendell Geers, *Revolution/Love*, 2003, Castello di Ama

been scattered since the 1990s for international exhibitions in **San Gimignano** and **Valdelsa**, in the **Florentine Chianti** region and the surrounding area. Contemporary artwork can be found in the cities of **Prato** and **Pistoia**, in the towns along the **Apuan and Versilian Coast**, and in the **Valdera Pisana** and **Valdelsa Senese** areas. Entire towns, such as **Pontedera**, **Peccioli** and **Pietrasanta**, have become open-air contemporary art museums and workshops. Starting from the 80s, Land Art added to the various forms of art in Tuscany, in particular, at the **Fattoria di Celle** on the outskirts of Pistoia, which houses Italy's greatest environmental art collection. Sculpture parks, such as those by artists **Niki de Saint Phalle** in **Capalbio** and **Daniel Spoerri** in **Seggiano**, or successful attempts at interaction between art and landscape like the installations by **Mauro Staccioli** in the Volterra area, are now sedimented in the Tuscan countryside landscape: from

Carrara to **Maremma** to the Siena countryside, and also in historic venues such as the park of the **Medicean Villa La Magia** in Quarrata (a UNESCO World Heritage Site) or entire villages such as **Castello di Ama**, also a famous wine estate.

As far as museums are concerned, in the 80s Prato saw the construction of the **Luigi Pecci Center for Contemporary Art**, a multipurpose complex which has been recently renovated and enlarged to become the region's main driver of contemporary art, while in Florence the former Church of San Pancrazio was converted into the **Marino Marini Museum**, devoted to one of the greatest twentieth-century Tuscan artists. From the 90s on, contemporary art activities, in addition to Prato's Pecci Center, developed at **Palazzo Fabroni** in Pistoia, at the **Casa Masaccio Museum** in **San Giovanni Valdarno**, at the **Ragghianti Foundation** in **Lucca** and at the Sculpture Biennale

Left page: David Tremlett, *Via di Mezzo*, 2019. Ghizzano, Peccioli, Pisa



Anfora e modello by Remo Salvadori during the Ytalia retrospective, June-October 2017, Forte Belvedere, Florence

and current **Arts Museum of Carrara**. New forms of architecture were also developed by the masters of the so-called 'modern style', such as **Pier Luigi Nervi** who, in the 30s, designed **Florence's stadium**, now listed as a historical monument, and **Giovanni Michelucci**, at the head of the team that designed the rationalist-style **Train Station of Firenze Santa Maria Novella**. These two architects were also behind the design and construction of works which now stand as symbols of the economic boom years, such as the ultramodern **ceiling of the ballroom of the Acquasanta spa establishment** in **Chianciano Terme** and the innovative **Church of the Autostrada** (or Church of San Giovanni Battista) in **Campi Bisenzio**.

After the 1966 flood, other architectural projects developed in keeping with the post-modern trends, such as the **State Archive** and the regional headquarters

of **RAI television in Florence** designed by **Italo Gamberini**, and the **original building housing the Pecci Center in Prato**. Other examples of architectural innovation, at the dawn of the new millennium, are the **Carnival Citadel** in **Viareggio** and the renewal of the industrial areas **Campolmi in Prato**, **Breda in Pistoia** and the historic **Kursaal in Montecatini Terme**.

Among the more recent buildings are the **Port Authority Headquarters in Marina di Carrara** and the new **Maggio Musicale Fiorentino Theater**. Architectural innovation in Tuscany is also evident in **Colle Val d'Elsa**, the heart of the Architecture Festival since 2020, and, above all, in the fascinating **designer wineries** scattered across the **Chianti, Valdarno Aretino and Montalcino countryside** and along the **Tyrrhenian Coast**, which offer the greatest evidence of this land's creative and entrepreneurial spirit.



Right page: Keith Haring, Tuttomondo, 1989, outside wall of the clergy house of the Church of Sant'Antonio Abate, Pisa



Tony Gragg, The Drop, 1998
Orto de Tolomei, Siena

OPEN-AIR MASTERWORKS

THE CONTEMPORARY IN TUSCANY: PUBLIC ART, PARKS AND GARDENS

A TREASURE BOX OF PARKS, GARDENS, TOWNS AND HAMLETS WHERE CONTEMPORARY ART HAS REACHED UNIMAGINABLE HEIGHTS

Sun-kissed hillsides covered with olive trees and vineyards and dotted with quiet farmhouses just outside of the towns and hamlets replete with towers, domes and walls. **This is Tuscany.** Its landscape reveals such a purity of line and harmony of proportion that it is as if **nature here were more well-disposed towards art than elsewhere.** This lesson is so deeply engraved in the temperament of Tuscans that it has, over the centuries, only increased their longing to possess the land, which is now as much a living entity as the people who inhabit it. In short, it is hard to say if Tuscany is beautiful because of a gift of nature or by work of man, **it is an ancient blend of both.**

Suffice is to mention the **Boboli Gardens** in Florence. How can you not shiver with excitement as you stroll along the lush paths of **Palazzo Pitti's garden?** One of the first examples of an Italian garden with a formal layout, including fountains, paths, ornamental hedges and nymphaea, Boboli has never remained still, being constantly enriched over the centuries by works of art up to the contemporary additions, such as **Igor Mitoraj's Tindaro Screpolato**, which only adds to the garden's charm without impairing in the least the magical atmosphere of Europe's first royal park.

Therefore, it come as no surprise that this central-Italian region is a treasure box filled with **wonderful parks, gardens, towns and hamlets** where contemporary art has reached unimaginable heights. **Prato** is a perfect example of what we are talking about, for it has

been home, since 1974, to the monumental white Carrara marble sculpture *Square Form with Cut* by **Henry Moore**, installed on Piazza San Marco. Another example is **Pietrasanta** which, in the 90s, went from being a small town of marble workers to the 'Little Athens' it is today, with permanently displayed works by **Fernando Botero, Igor Mitoraj, Jean-Michel Folon, Francesco Messina, Kan Yasuda**, only to mention a few of them.

Art in Tuscany- which is always in the making, vital and dynamic- is largely supported by public investments, but also by private patrons of the arts.

Fattoria di Celle in Santomato (between Prato and Pistoia) is one of the world's top 200 art collections. It is a Land Art collection unique of its kind, with each work of art blending in with the romantic-style, 20-hectare park dating back to the 1800s. At present, 80 works by artists of the caliber of **Dani Karavan, Robert Morris, Daniel Buren, Dennis Oppenheim, Richard Serra** and **Mauro Staccioli**, specially created for Celle, enhance the beauty of the original structure: an eighteenth-century villa nestled in a lush green park.

Sometimes, individual artists are inspired by the surrounding nature and create art parks from scratch. Such was the case, in the mid-nineties, of **Niki de Saint Phalle** who created in **Capalbio**, in Tuscany's southernmost stretch, the colorful and monumental *Tarot Garden* filled with her giant, 12 to 15-meter-tall sculptures. Another park in the Grosseto area full of

Right page: Igor Mitoraj, Tindaro Screpolato, 1997, Boboli Gardens, Florence





Blue fiberglass head made by Igor Mitoraj for the Theater of Silence in 2006, Lajatico, Pisa

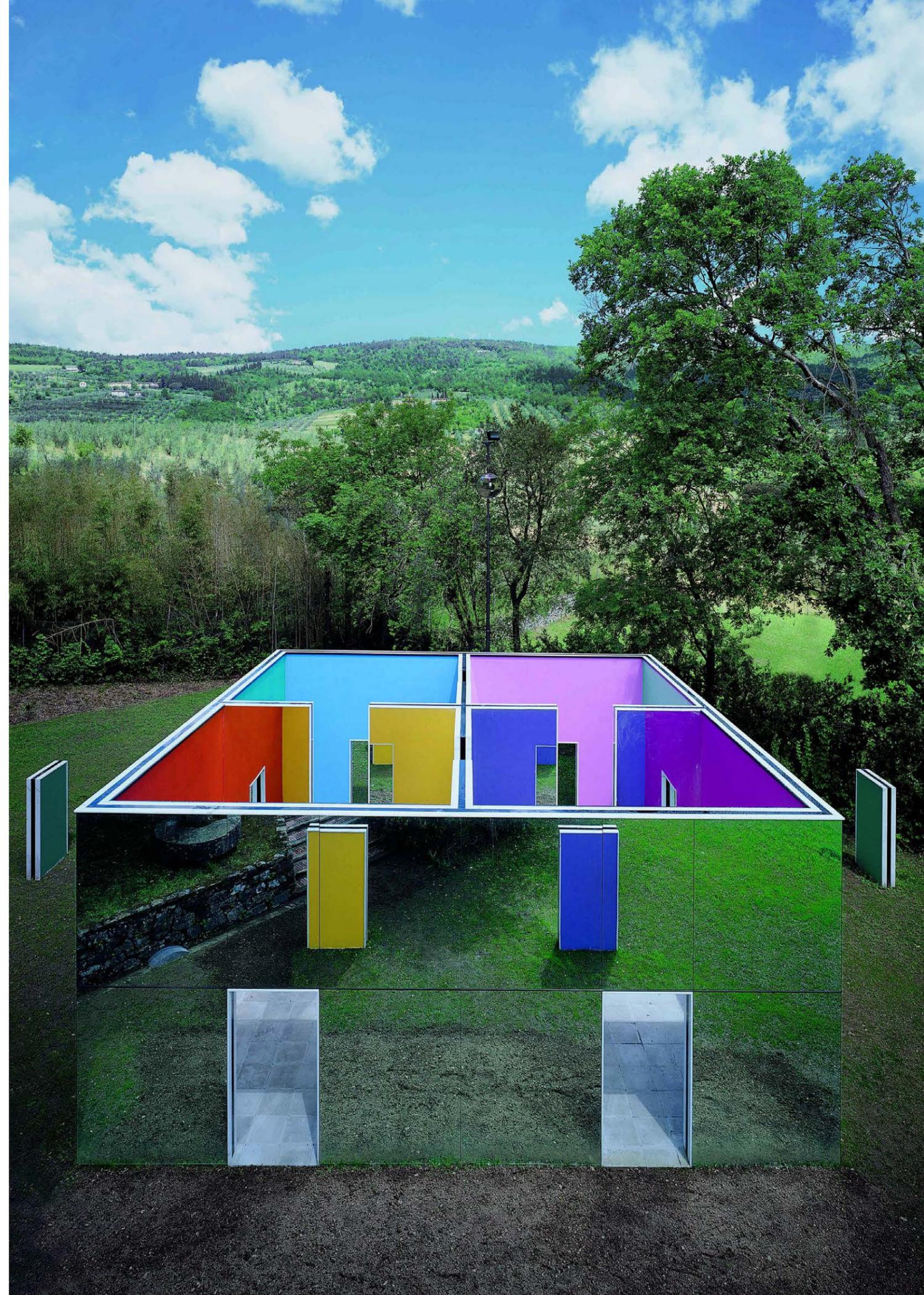
works of art is **Daniel Spoerri's Garden** in Seggiano, on Mount Amiata, where the Swiss dancer, painter and choreographer put together a collection of over 100 works by contemporary artists. In the heart of the Chianti Classico countryside is a famous wine estate which is also a center of contemporary art. We are talking about **Castello di Ama**, known not only for its superb wines, but also for the art installations scattered across its grounds and wine cellars by **Kendell Geers, Anisch Kapoor, Hiroshi Sugimoto, Louise Bourgeois** and other artists invited every year to create site-specific works inspired by and connected with the spirit of the place. And so, Tuscany has opened up its museums to scatter works of art all over the region, paving the way for a harmonious coexistence between the old and new. By way of an example, the statue by **Pistoletto** at the **Porta Romana** gate

in Florence, and **Jean-Michel Folon's** sculptures which transformed the **Rose Garden**, just below **Piazzale Michelangelo**, into an enchanted place populated with the artist's elegant, visionary figures.

By creating these works, artists measure themselves against the landscape, against history and against all the great art that has preceded them, such as the *Uomo vitruviano* by **Mario Ceroli** inspired by **Leonardo** in his hometown **Vinci** and where **Mimmo Paladino** redesigned the small piazza connecting the two museums devoted to Leonardo da Vinci. And also the installations created by **Maurizio Nannucci, Hidetoshi Nagasawa** and **Marco Bagnoli** for the public **Villa La Magia** park, a Medicis' villa in **Quarrata**.

Located in the north-western part of Tuscany, in Collodi, is the **Pinocchio Park**, which was designed in 1951 to

Right page: Daniel Buren, La Cabane éclatée aux 4 salles, 2004-2005, Fattoria di Celle - Gori Collection, Pistoia





Jean Michel Folon, *Partir*, 2002, Rose Garden, Florence



commemorate the author of *Pinocchio* with sculptures created by artists such as **Emilio Greco**, **Venturino Venturi** and **Pietro Consagra**, in addition to the architectural elements added by Giovanni Michelucci. With its skillfully-achieved blend of nature, learning and art, the Pinocchio Park is probably the first example in Italy of a contemporary art park. Another landmark of contemporary art in Tuscany, though in this case perfectly integrated in the urban environment, is the mural painting *Tuttomondo* by **Keith Haring** on the outside wall of the clergy house of the Church of **Sant'Antonio Abate** in **Pisa**, Haring's last public work and the only one designed to be permanent. Installations which make historic cities attractive to contemporary art lovers as well, as is the case with **San Gimignano** which boasts the *Bell* by **Jannis Kounellis** outside the Church of **San Jacopo** and the *Sundial* by **Giulio**

Paolini on the façade of the Church of Sant' Agostino, works which owe a lot to the lively public debate around contemporary art.

And the idea that everything may be a source of inspiration spurred the creation of **The Drop**, installed by Tony Cragg in Siena's **Orto de' Tolomei**, and of the **Theater of Silence** by famous tenor Andrea Bocelli in his hometown Lajatico to celebrate opera music by creating an amphitheater set in the lovely hilly landscape, which every year is further enhanced by an experimental art installation, such as Igor Mitoraj's.

So, can we describe Tuscany as the land of contemporary art? Yes, we can, and in its highest form, capable of exciting deep passions and art patronage worthy of the golden Renaissance age, never failing to charm visitors with its brilliant blend of avant-garde languages and picture-perfect views.

Left page, above: Mario Ceroli, *Squilibrio*, 1987, Piazza Guido Masi, 2, Vinci.
Below: Daniel Buren, *Fontana Introversa*, 2011, Villa Medicea La Magia, Quarrata



Pecci Center Prato, entrance

THE 'HOMES' OF CONTEMPORARY ART

THE TUSCAN MUSEUMS, COLLECTIONS AND GALLERIES
WHERE TO ADMIRE THE WORKS BY TODAY'S GREATEST ARTISTS



A slow, secret, circular motion has always been triggering the creation of art in Tuscany, where the old and new come together without merging into one another, letting art flow freely like a boundless place of the mind that adapts to the story of life.

That is the reason why Tuscany, central to the development of art over the centuries, is also a popular destination for contemporary art lovers.

Tuscany is the preferred destination for those seeking to study art, experience it, gain a deeper knowledge, produce and even donate it.

And many are the artists who, from the mid-1900s on, have striven to leave a mark of their artistic existence in this region. Donations can be found everywhere: in the squares, at museums, art galleries, in the places of cultural and social interaction.

Tuscany is an ever-evolving workshop, with special places where to admire, understand and assimilate art.

First and foremost Florence, the go-to destination for all art lovers, the place where twentieth-century art is concentrated in three great museums downtown and close to one another: the Twentieth-Century Museum, the Marino Marini Museum and the Roberto Casamonti Collection.

The **Museo Novecento** (Twentieth-Century Museum), on Piazza Santa Maria Novella, houses a collection of works donated to the city of Florence by foreign and Italian artists residing abroad after the 1966 flood to respond to the call for the establishment of an international contemporary art museum that would symbolically make up for the damages caused by the flood to the city's historical-artistic heritage.

The Museum's crown jewels are the works by the most representative artists of Italian twentieth-century painting.

The **Marino Marini Museum**, which is housed in the former Church of San Pancrazio renovated in the 80s, showcases the works covering the entire artistic life of one of the major Tuscan twentieth-century artists, today exhibited in the world's greatest museums.

Just steps away from here, on Piazza Santa Trinita near Via de' Tornabuoni, the **Roberto Casamonti Collection** is the result of Casamonti's decades-long work as art collector and gallery owner. His private collection, now visible to the public, covers a period from the 20th-century to the dawn of the new millennium, including unique works of art ranging from Giacomo Balla's Futurism to Joan Mirò's Surrealism, from Lu-

Left page, above: Twentieth-Century Museum, Florence. Below: Roberto Casamonti Collections, Florence

TUSCANY IS THE PREFERRED
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GAIN A DEEPER KNOWLEDGE,
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cio Fontana's Spatialism to Andy Warhol's Pop Art, from Alighiero Boetti's Arte Povera to Jean-Michel Basquiat's Graffiti.

Not to mention the strong and enduring commitment to contemporary art of the **Palazzo Strozzi Foundation** which, from 2006, has been housing great solo exhibitions devoted to the most controversial figures of avant-garde art, such as Ai Weiwei, Marina Abramovic and, more recently, to Tomàs Saraceno.

In the nearby city of Prato, the **Pecci Center** was the first museum in Italy to be built from scratch to showcase and promote contemporary art and artists. It was established in the late eighties and influenced by the cultural model of Paris's Centre Pompidou. It was recently enlarged with the addition of exhibition halls and spaces devoted to cinema, entertainment and learning activities.

The museum's collection of over 1,000 works of art covers the art trends from the sixties to the present day by great Italian and international masters, and offers the most extensive overview of contemporary art in Tuscany.

Other nerve centers of contemporary art in Tuscany are the **Museum of Palazzo Fabroni** in Pistoia, the hometown of Giovanni Michelucci and Marino Marini,

Villa Renatico Martini in Monsummano Terme, the **Ragghianti Foundation and Studies Center** in **Lucca** which houses extraordinary temporary exhibitions in addition to 80,000 art volumes, and the **City Museum** of Livorno, housed in the Luogo Pio historic complex, all located in fascinating age-old venues.

Set at the foot of the millenary white marble quarries where Michelangelo himself would source the blocks for his sculptures (in particular, the Polvaccio quarry, today's Cave Michelangelo, in the Ravaccione basin, known since ancient Roman times) and where today local workshops carry on the Carrara marble tradition by working with the greatest contemporary artists (from Jan Fabre to Daniel Buren), the **mudaC-Arts Museum of Carrara** showcases a selection of works, mostly sculptural, by Italian and international artists active in the 'city of marble' from the mid-1800s, such as Viani, Vangi, Perez, Kounellis, Spagnulo, Carol Rama, Denis Santachiara and David Tremlett.

The world of art in Tuscany is an ever-changing world which, with its natural bent for beauty molded into visible and palpable form, offers unique experiences to probe the secrets of the infinite universe of art.

Right page: City Museum - Luogo Pio
Arte Contemporanea, Livorno



THE ART OF INDUSTRIAL DESIGN

EXPLORING THE MUSEUMS TIED TO TUSCANY'S INDUSTRIAL AND ARTISANAL PRODUCTION

ARS IS WHAT TUSCANY HAS BEEN EXCELLING AT FOR CENTURIES. LOCAL INDUSTRIAL AND ARTISANAL PRODUCTION CELEBRATED BY CONTEMPORARY MUSEUMS

Ars, a Latin word meaning ability or skill. Therefore, the Italian terms *arte* and *artigianato* (art and crafts) derive from the same root. And Ars is exactly what Tuscany has been excelling at for centuries. The so-called *homo faber* has always been a designer, artist and manufacturer. Just take a look at the workshops in Florence's Oltrarno neighborhood and you will realize how true this is. In the 1500s, these workshops were called 'botteghe', where even the greatest artists of the time - Botticelli, Leonardo da Vinci, Donatello, Michelangelo - trained and produced art and the word 'bottega' is still used to refer to an artisan's workshop. Age-old traditions which survive to this day, or rather, revive thanks also to museums established within the headquarters of world-famous craft or industrial producers, such as the **Piaggio Museum** in Pontedera opened in 2000, which celebrates Italian industrial design and production, starting with the company's most legendary creation that marked a turning point in the history of transportation from the second postwar period on, the Vespa. Another example tied to a major production district is Prato's **Textile Museum**, which documents the history of costume and fashion that developed over the centuries in the 'city of carded fabrics'. Florence, which is also known for being the cradle of Italian fashion and of the 'Made in Italy', is home to the **Salvatore Ferragamo Museum**, on Piazza Santa Trinita, which is devoted to one of the best-known and popular brands of Italian creativity. The Museum's shoe, clothing and accessory collection (which includes special models

designed for stars such as Marilyn Monroe and Audrey Hepburn) explores the life and career of Salvatore Ferragamo from the 1920s to the 1960s. Housed on the first and second floor of the historic Palazzo della Mercanzia is the **Gucci Museum**, which celebrates the history of the famous Florentine brand: an interactive experience including video-installations and artwork.

In Carrara, the **Nicoli Artistic Studios**, which have been creating marble sculptures for over a century, opened an International Center for Contemporary Sculpture which has seen collaborations with some of the world's greatest artists. In Pisa, the historic Palazzo Lanfranchi on the Lungarno houses the **Graphics Museum**, which includes donations by several artists and special endowments such as the one by the great art historian and critic Giulio Carlo Argan. Follonica is home to the **Magma** museum which showcases, in a fascinating setting, cast iron artefacts produced at the former Ilva iron and steel plant. And also, the **Wool Museum** in Stia, in the Casentino area, the **Bitossi Maib-Museum** in Montelupo, which explores the local age-old tradition of pottery making, the **Design Lab Museum** in Calenzano devoted to industrial design, and the **Unoaerre Gold Museum** in Arezzo. These are all examples that testify to a very interesting phenomenon typical of our region: production, whether industrial or artisanal, and art are closely linked and mutually feed each other, thus, generating new ideas and scenarios. And, after all, what is contemporary art if not, first of all, a fact? Something real describing our world from a new perspective.

Left page, above: Textile Museum, Prato. Below: Salvatore Ferragamo Museum, Florence





Giovanni Michelucci,
Church of San Giovanni Battista
or Church of the Autostrada,
1961-1964, Florence

THE NEW CATHEDRALS

THE CONTEMPORARY FACE OF A REGION WHICH HAS GONE
FAR BEYOND THE RENAISSANCE AGE

TUSCANY, THE LAND OF GREAT AND UNEXPECTED CONTEMPORARY ARCHITECTURE, FAR FROM BEING AN OPEN-AIR MUSEUM OF THE PAST

The fear of newness, resistance to change is congenial to man as well as the opposite: the unceasing push to venture into the unknown, the mysterious force that allows some to foresee what has yet to come and give shape to it. Perhaps being in a 'middle position' has given Tuscany a magical allure, making it a special place where the landscape and contemporary art join forces, where the love of the past has always, in every age, combined with hunger for the new.

It is, in fact, undeniable that everything we consider 'old' and, thus, of inestimable value, was once brand new. And the widespread idea that the landscape is untouchable is not so true as commonly believed. Tuscany, for instance, features some of Italy's greatest examples of contemporary architecture from the fifties to the present day.

The spectacular **ceiling of the Nervi Hall**, an elaborate embroidery of white circular concrete that spreads out from the middle as if impelled by a centrifugal force at the **Terme di Chianciano** establishment, was designed between 1952 and 1953 by **Pier Luigi Nervi**, a master in the use of concrete and the architect behind Florence's Artemio Franchi Stadium and Prato's Politeama Theater.

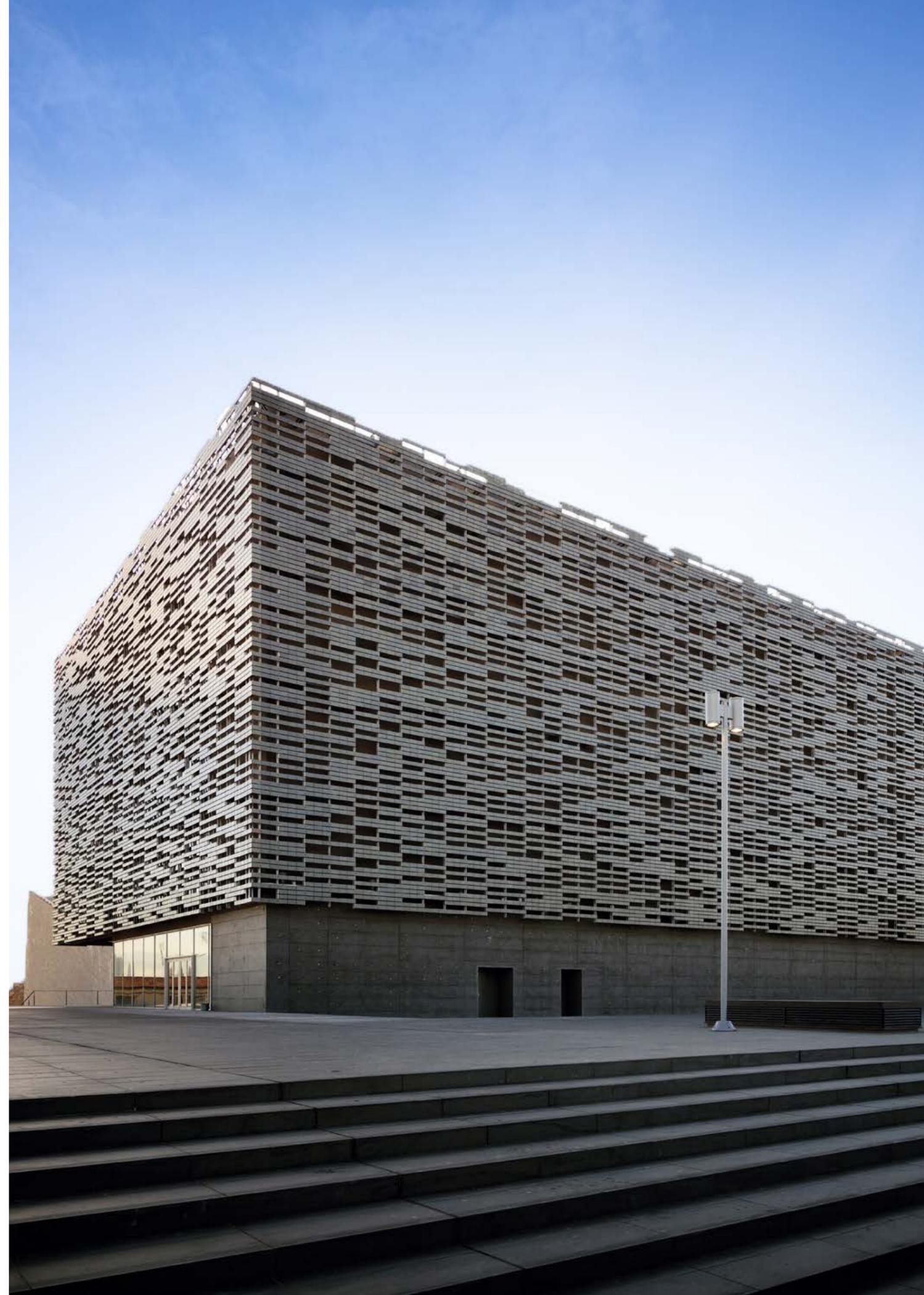
It looks like a spaceship that has just landed in the pine forest of the **Gulf of Baratti**, near Livorno. The **Hexagon House**, designed by Florentine architect **Vittorio Giorgini** in 1957, is a structure in hexagonal-shaped modules supported by six pillars resting on six reinforced concrete blocks.

Not far from here is **Casa Saldarini**, also the work of Giorgini, better known as **Casa Balena** (Whale House) because of its shape recalling the huge mammal. The house was the result of the architect's visionary and highly experimental design. As a matter of fact, the workers called to build it between 1960 and 1962 were paid daily after work, for nobody could guarantee that the house would stay up. A true architectural marvel hidden in the woods, an imposing and yet flexible construction, raised off the ground and anchored to it by only three points of support.

Between 1961 and 1964, one of the greatest masterworks of contemporary architecture was built in Florence: the Church of San Giovanni Battista, more simply known as **Church of the Autostrada**. It was designed by **Giovanni Michelucci** to be a spiritual stop for those travelling the highway, which is why it is shaped like a nomadic tent. The roof cover, in fact, is a reinforced concrete upside-down vault – the first time this technique was ever used- which inside gives you the impression of standing in a concrete forest with its branched pillars. Michelucci, in the early 1930s, had been at the head of the team of architects (Gruppo Toscano) called to design Florence's **Santa Maria Novella Train Station** and, many years later, between 1973 and 1983, he designed, with Bruno Sacchi, the **headquarters of the Monte dei Paschi bank** in Colle Val d'Elsa.

In Florence, the **State Archive** building looks like a modern Medicean fortress,

The Maggio Musicale Fiorentino Theater, Florence





Above, to the left: Italo Gamberini, State Archive, 1972-1988, Florence
 Right: Vittorio Giorgini, Hexagon House, 1957, Baratti, Piombino

austere and plain, whose exterior covering clearly recalls the sand-brown color of *pietraforte*, the stone used in medieval Florence.

It was built between 1972 and 1988: a trapezoidal structure distributed across four levels, plus two basement floors, the result of architect **Italo Gamberini's** rationalist background and early-1960s brutalist influences. Around the mid-eighties, Gamberini would also design the first building in Italy meant to house works of contemporary art, Prato's **Luigi Pecci Center for Contemporary Art**, extended by **Maurice Nio** in 2016 by adding an ultramodern gold-colored ring which encloses and doubles Gamberini's original structure and is better known as the "spaceship", as affectionately called by the locals.

Back in **Florence**, the more recently built **Maggio Musicale Fiorentino Theater**, opened to the public in 2011,

is one of the city's most important works of contemporary architecture. Situated between downtown Florence, the Stazione Leopolda and the Cascine Park, the city's green lungs, the Theater consists of three large music venues which can be used simultaneously: the opera house, the cavea and the auditorium. Designed by architect Paolo Desideri from the ABDR firm, the building features a system of terraces and outdoor spaces which visually blends in with the surroundings by reflecting Florence's urban morphology. In 2014, the Theater was awarded the National Prize for Italy's best architectural work of the past five years.

These places, by boldly and unhesitatingly looking ahead to the future, speak of Tuscany's slow but relentless push to keep moving with the times. *Festina lente*, 'make haste slowly', was the Medicis' motto.



Right page: detail of the Nervi Hall - Chianciano Terme

WINESTARS AND STARCHITECTS

ARCHITECTURE AND LANDSCAPE, A JOURNEY THROUGH THE TEMPLES TO WINE

Tenuta Ammiraglia,
Magliano in Toscana, Grosseto

THE CONTEMPORARY FIGURATIVE LEXICON HAS CROSSED OVER INTO THE WORLD OF WINE WITH ITS CHARM PROJECTED TOWARDS THE FUTURE

Perfectly manicured vineyards dominate the hilly landscape, while spectacular wineries designed by world-famous starchitects hide in plain sight. The contemporary figurative lexicon, so widespread in Tuscany, has crossed over- with its charm projected towards the future- into the world of wine. A world having a deeply-rooted bond with history and tradition, but also increasingly oriented towards innovation and modern winegrowing. That is the reason why a group of passionate *vignerons*, for about thirty years now, have been addressing this message to the great masters of contemporary architecture, thus, converting working places into living works of art designed to leave an indelible mark through time. And so, Tuscany, besides producing some of Italy's finest wines, boasts amazing designer wineries, meant to promote the development of the area while paying great attention to the landscape and environmental impact.

The Antinori Winery is a hypogeum temple in the heart of the Chianti Classico countryside. It appears like a cut in the hill, with the rooftop turned into a productive extension of the vineyard, while sliced openings flood the interior with natural light. Constructed with natural materials, the building includes a bookshop, conference center and restaurant, in addition

to the **Antinori Art Project**, a collection of *site specific* works of art, started in 2012, by artists such as Yona Friedman, Tomàs Saraceno, Giorgio Andreotta Calò and Stefano Arienti.

The old and new come together in the sweet Chianti Classico hills. It is the **Castello di Fonterutoli** winery of Marchesi Mazzei, in Castellina in Chianti: a natural vault at the foot of the old hamlet, with exposed rocks and a perennial spring which ensures the optimum humidity level. An increasingly surprising tour leads visitors to the lowest floor, where the 15-meter-deep barrique cellar conveys the feeling of a nearly sacred space.

Located further south, in Suvereto, **Petra** is a synthesis of the beauty of Tuscany: although very modern-looking, the building designed by Mario Botta evokes Medicean Renaissance architecture, with the surface changing color several times a day according to the season.

A vast terrace, a glass and steel pavilion and a tower to capture the natural light: **Renzo Piano** set his genius at work in Gavorrano for the **Rocca di Frassinello** winery. Elegant, functional and streamlined, the winery houses a large barrique cellar dug into the rock at a depth of 50 meters. A 46x46 meter square plan filled with 2,500 oak barrels arranged in concentric

Right page: Antinori Winery,
San Casciano Val di Pesa, Florence





Cantina Petra, Suvereto, Livorno



descending steps as in an arena. It looks like a spaceship that is about to take off from the depths of the earth into the unknown. It is **Tenuta Ammiraglia**, owned by the Marchesi Frescobaldi family in Magliano, Tuscany. The building has nearly zero environmental impact, it is 100% eco-friendly and its gull-wing design blends wonderfully with the surrounding landscape. It appears like a narrow slit in the ground, 100 meters long, which develops lengthwise with a winding course that follows the undulations of the ground, thus, harmonizing with the sweet landscape.

Man's tenacious work and the nearly primitive power of nature is what makes heroic winegrowing on Elba Island such a precious heritage. Here, in Capoliveri, **Tenuta**

delle Ripalte has brilliantly solved the problem of an efficient production facility in an area of great landscape value by creating a work of architecture perfectly integrated with the surrounding environment and reflecting a dialogue between the dry stone walls and the island's mineral deposits.

These wineries testify to the successful relationship between the wine business and contemporary architecture. These two worlds have found common ground, to the delight of wine tourists, now eager to discover not only great wine but also great architecture.

The history of a place and its extraordinary natural beauties have tremendous pull, as well as its close connection with contemporary art, which can express and strengthen a winery's identity.

Left page: Collemassari winecellar, Cinigiano, Grosseto.
Below: Tenuta Argentiera, Donoratico, Livorno

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THE PLACES, DESTINATIONS AND EVENTS
OF CONTEMPORARY ART IN TUSCANY



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