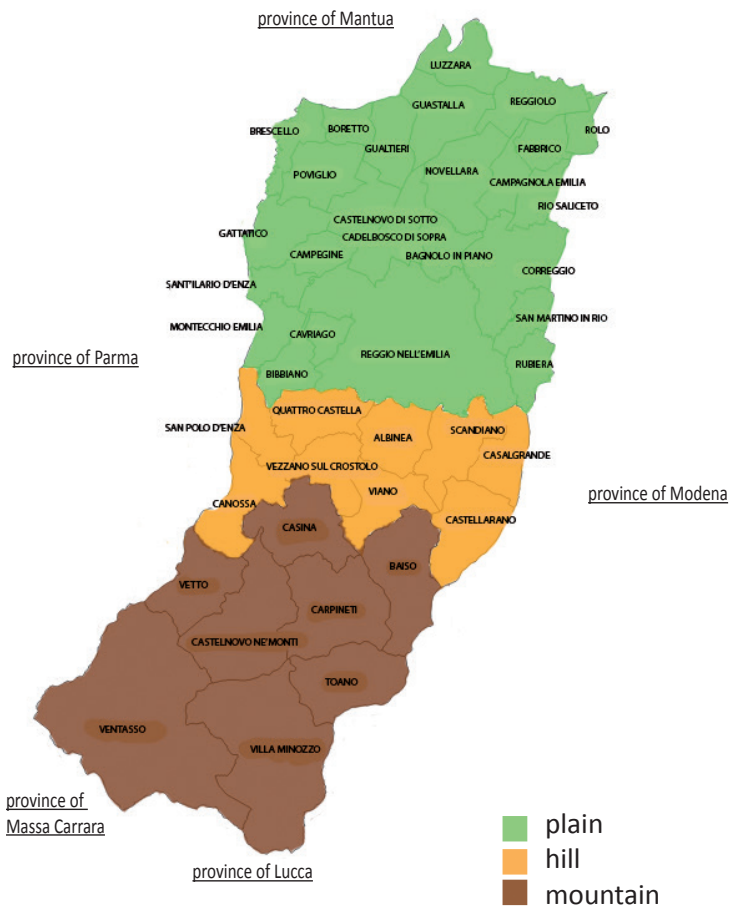




REGGIO_{NELL'} EMILIA



ancient and contemporary



The monuments and their positions on the attached map are indicated in the text by the number between square brackets []



REGGIO EMILIA

Located in northern Italy, in the heart of the Po valley, the province of Reggio Emilia is one of the nine provinces of Emilia Romagna. Crossed by Via Emilia, it lies between the provinces of Parma to the west and Modena to the east. The Po river separates it from the province of Mantua to the north while southwards the Apennines connect it to Tuscany through mountain passes of historical importance.

Reggio Emilia throughout history

Reggio Emilia (*Regium Lepidi*) was founded by the Romans around 175 B.C. as an urban settlement along Via Aemilia, one of the main roads in the Roman empire. Finds discovered in the area testify to intense economic activities which lasted throughout the Imperial period until the invasions by Germanic peoples.

From the 8th century, it was the Bishop who upheld the continuance of civil powers and an urban structure, albeit reduced. One of the most well-known events in the medieval investiture controversy took place in the Reggio Emilia area: the meeting, in 1077, between Pope Gregory VII and Emperor Henry IV. The latter, as penitent pilgrim, rode up to the Canossa Castle (see page 16), where the Pope was guest of powerful countess Matilde, and pleaded for his excommunication to be annulled. When the free Municipalities arose from the ashes of feudalism, Reggio was one of the first towns to experience this new form of government. At the beginning

of the 15th century, the town came under the rule of the Este family who remained lords of the area until the 19th century. The Renaissance period in Reggio was studded with prominent artistic and literary figures: Matteo Maria Boiardo, author of the poem *Orlando Innamorato*, was born in Scandiano, not far from Reggio Emilia where he was governor on behalf of the Este Duke at the end of the 15th century; Ludovico Ariosto, famous poet and author of the poem *Orlando Furioso*, was born in Reggio in 1474; painter Antonio Allegri, better known as Correggio, was born in that town at the end of the century.

The 17th and 18th centuries were plagued by wars, pestilences and pillage of works of art but, at times of peace, the citizens of Reggio expressed their creative flair by building sumptuous palaces and places of worship. The *Basilica della Madonna della Ghiara* (see page 8) is the finest example: erected at the beginning of 1600, it is a treasure chest of works by the most exceptional masters of Baroque art in Emilia. January 7, 1797 the

Tricolore flag was chosen in Reggio as the flag of the newly created Cispadane Republic: the same green, white and red flag, after many changes and vicissitudes, now represents the Italian Republic. During the Fascist period, dissenting voices and protests always endured in Reggio and, after 1943, they led to the struggle for Liberation. The town of Reggio Emilia was awarded the Gold Medal for Military Valour in recognition of its role in the Resistance.

...a few statistics

172,279: inhabitants of the Municipality in 2019

533,158: inhabitants of the Province in 2019

229 km²: area covered by the Province

56 m: height above sea level of the town

2,120 m: height above sea level of Mount Cusna

REGGIO EMILIA AND THE *TRICOLORE* FLAG

Reggio Emilia is known as Città del Tricolore (Town of the Tricolore flag) because it is here that the Italian flag was created in 1797 when Napoleon's troops arrived and Reggio and the neighbouring towns ousted the ancient lords, creating a confederation and giving rise to the Cispadane Republic.

The first *Tricolore* flag

The three colours, green, white and red, were arranged horizontally on the first flag. In the centre of the white stripe, a quiver with 4 arrows symbolized the 4 towns that formed the Cispadane Republic, recalled by the initials RC, also in a central position within a laurel crown.



Sala del Tricolore [25-b3]

Located inside the Town Hall, the *Sala del Tricolore* (*Tricolore* flag Hall), which now hosts the Town Council, was designed by Ludovico Bolognini in 1774 to house the Este Duchy archive.

However, it owes its fame to the meeting between representatives of the autonomous towns of Reggio, Modena, Bologna and Ferrara which took place January 7, 1797.

It was during this meeting that the green, white and red standard was adopted as flag of the newly created Cispadane Republic, which united the four towns and their lands.

After a number of variations and several modifications throughout the years, the *Tricolore* flag was chosen as symbol of national unity during the Riots of 1848, then as flag of the Kingdom of Italy from 1861 and lastly, from 1946, as flag of the Italian Republic.



1- Sala del Tricolore

TOWN SQUARES



Piazza Prampolini [b3]

This is the main square of the town and is surrounded by some of the most representative buildings of Reggio Emilia. The **Town Hall** [25-b3], built starting from 1414, occupies the southern side. It hosts the **Sala del Tricolore** and also includes a tower, which originally hosted the town archive, commonly known as **Torre del Bordo** (Brothel tower - due to the purpose of a nearby building). **Palazzo del Monte di Pietà** [26-b4], with its Clock tower, delimits the northern side of the square and acts as a backdrop for the statue depicting the Crostolo creek, a 18th-century work from the gardens of **Reggia di Rivalta** (see page 13) [31-c3]. To the east, the **Baptistery** [3-b4] and the **Cathedral** [4-b4], with its suggestive but unfinished façade, complete the buildings overlooking the square.

Piazza San Prospero [b4]

Linked to the nearby Piazza Prampolini by the cosy alley **Broletto**, Piazza San Prospero is a square enclosed by neoclassical façades and porticoes. The apses of the Cathedral border the western side and the façade of the **Basilica di San Prospero** [2-b4], that gives the name to the square, delimits the eastern side with its characteristic lions in Verona red marble and its octagonal bell tower. Crowded on market days (Tuesday and Friday) and in the evening, thanks to the many outdoor restaurants and cocktail bars, Piazza San Prospero is one of the favourite meeting places of Reggio Emilia and among the most characteristic and lively in the town.



Piazza Fontanesi [c4]

Shaded by trees and surrounded by arcades, it is a quiet place with a fascinating history. The numerous pubs and cocktail bars with outdoor seats under its arcades have turned the square into one of the most popular locations for the inhabitants of Reggio Emilia. There are many interesting details to discover: the ancient *braccia reggiane*, traditional units of measurement used for trading purposes on market days, can be seen inlaid in the pavement on the northern side of the square while, on the eastern side, the cobble paving reflects the flow of the ancient *Canale Maestro*, an open canal which supplied the textile mills once situated in this part of the town. Lastly, all that remains of the 13th-century *Porta Castello*, with its large pointed arch, can be glimpsed at the end of *Via del Guazzatoio*.



1- Piazza Prampolini

2- Piazza San Prospero_ph. Alessandro Corezzola

3- Piazza Fontanesi



1

Piazza della Vittoria [b3] and Piazza Martiri del 7 Luglio [b4]

These two squares, following the recent redevelopment works, form today an undivided large area also known as *Piazza dei Teatri*, because the three most important theatres of Reggio Emilia (see page 9), **Teatro Valli** [36-a4], **Teatro Ariosto** [35-a3] and, a short distance away, **Teatro Zavattini** [37-a3] are all located here.

More to the west, **Piazza della Vittoria** extends to **Parco del Popolo** [a4], the main public park and green heart of the town centre with the 19th-century fountain dedicated to Abbot Ferrari Bonini. Beside *Teatro Ariosto*, the neo-Gothic spire of **Galleria Parmeggiani** [17-b3] (see page 6) also overlooks the square and, on the southern side, is *Isolato San Rocco*. This is a controversial construction project dating back to the '50s; the ancient block and *Portico della Trinità* were demolished to erect the present building.



2

Piazza Martiri del 7 Luglio takes its name from the bloody event that occurred in 1960 when five young workers from Reggio Emilia were killed by the public security forces during a trade union demonstration. A small monument by Giacomo Fontanesi commemorates the massacre, not far from the bronze **Monument to the Resistance** by sculptor Remo Brioschi.

With its well-balanced façade design, *Teatro Valli* is the heart of this extensive square which beats to the rhythm of light and water effects of a dry-deck fountain. The long façade of **Palazzo dei Musei** [24-b4] (see page 6) borders the eastern side of the square with the church of **San Francesco** [7-b4], ancient but modified several times over the years. A stroll around the town centre will take the visitor to several smaller but very pleasant squares: **Piazza del Monte** [b4] along *Via Emilia*, **Piazza Casotti** [b3] with the entrance to **Museo del Tricolore** [20-b3], the recently renovated **Piazza Gioberti** [b2] (adorned by an obelisk erected in 1842 to celebrate the marriage of Francesco V d'Este, now placed in a decorative



3

shallow basin) and **Piazza Roversi** [c3], a modern touch contrasting with the exquisitely Baroque façade of **Chiesa del Cristo** [6-c3].

Parco del Popolo [a4]

The creation of this public park began in 1850 after the demolition of the Citadel, a defensive fortress built by the Gonzaga family in 1339. The park was designed according to the Italian style by G. Balzaretti. Monuments, statues and busts of different periods and origins have been added over the years among the rare types of trees, fine plants and lawns. The **Concordi Monument**, a portion of a great Roman sepulchre dating back to the Imperial Age and discovered in Boretto in the early 20th century, was placed in the park in 1930.

- 1- Piazza della Vittoria
2- Piazza Martiri del 7 Luglio
3- Piazza Gioberti



Palazzo dei Musei [24-b4]

The history of *Palazzo San Francesco* began in 1256 when Franciscan monks arrived in the town and established their convent here, a few decades later. After having been used for different purposes, in 1830 the palace was chosen to host Lazzaro Spallanzani's private collection, acquired by the Municipality in 1799: it is a typical 18th-century collection combining interest in nature with the search for unusual and marvellous items. Thanks to acquisitions of numerous private collections over the years, the Civic Museums now include several collections ranging from natural science to art, archaeology and ethnography. Gaetano Chierici's archaeological collection, Antonio Vallisneri's zoological collections as well as Filippo Re's *herbaria* deserve a special mention. The 19th-century collections were expanded and completed in the 20th century and new exhibits

1- Palazzo dei Musei, Spallanzani Collection
2- Museo del Tricolore

MUSEUMS AND EXHIBITION VENUES

were added: the Fontanesi Gallery, numismatic and epigraphical collections, sculptures, mosaics, fragments of architecture, ceramics and jewellery beside collections dedicated to the local fauna and geology. Since 2005, the Museum has been the subject of a renewal project led by architect Italo Rota who created a space dedicated to temporary exhibitions, on the top floor. Since 2015 a small virtual museum has been added to the room dedicated to Reggio Emilia in Roman times.

The latest restoration works have concerned the art gallery: beside the renewed Fontanesi Gallery, there is now a section dedicated to the evolution of local art in the 20th century. Special attention has been paid to the '80s-'90s section, where works by C. Parmiggiani, O. Galliani and D. Benati have been included together with significant groups of works by R.M. Mazzacurati, C. Zavattini and A. Ligabue.

Museo del Tricolore [20-b3]

The idea of a museum dedicated to the Italian flag is due to historian Ugo Bellocchi who, in 1966, designed the model of the first *Tricolore* flag from documentary sources. The current exhibition is organized along two parallel lines: the history of the Italian flag and the history of the political events in Reggio Emilia, from the birth of the Reggiana Republic to the Unification of Italy. The first section of the museum (*Sala*

Napoleonica) illustrates the history and the political events which occurred in Reggio Emilia from 1796 until the beginning of the Restoration. The second section (*Sala Risorgimentale*) contains original documents and relics relating to historical events concerning the Italian Unification (*Risorgimento*) until 1897, when the first centenary of the *Tricolore* flag was celebrated. The ground floor hosts a section dedicated to modern times. Alongside new workshop areas, it includes an important collection of contemporary art inspired by the *Tricolore* flag and belonging to the charity project entitled *Novanta artisti per una bandiera* (Ninety artists for a flag) created in 2013 to support MIRE, the maternity department of the town Hospital.





1

Galleria Parmeggiani [17-b3]

It is a fine example of a home-museum and hosts the art collections of its owner Luigi Parmeggiani, an intriguing figure who, after being involved in the anarchist circles of Reggio, worked in the field of art and antiquities.

He fled to Paris and began working with Spanish painter and antique dealer Escosura, assuming the identity of the latter after his death and continuing to deal in fake art productions known as *Mary fake*. He married Anna Detti in 1920 and returned to Reggio Emilia with her. He settled down with his enormous wealth of artistic property in the neo-Gothic style palace he had built between 1925 and 1928.

The gallery exposes forgeries but also some important art works such as the three paintings in the centre of the main hall: the *portrait of Prince Carlos of Bourbon* by Herrera Barnuevo, falsely attributed to Velasquez in the past, the *16th century Triptych* now attributed to the Bruges master but formerly to Van Eyck and the painting of the *Blessing Saviour*, most certainly the work of **El Greco**.



2

Museo di storia della Psichiatria [21-c7]

This museum dedicated to the history of Psychiatry is housed inside the Lombroso pavillion, part of the former San Lazzaro Psychiatric Hospital and now university campus, along *Via Emilia*. At the beginning (1891) this pavillion was intended as a ward for harmless, chronically insane patients and was dedicated to the first hospital administrator, Antonio Galloni. The structure was modified in 1910 to host “discharged deranged criminals” and “lunatic inmates” and it was named after Lombroso, a controversial scholar of anthropological criminality. It had been gradually abandoned from 1972 until 2012 when, after renovation works, it re-opened to the public as museum of itself, able to recall its original atmosphere. During the restoration work, special care was taken to preserve the graffiti made by the inmates, using the most different methods and instruments. The building is today both ‘container’ for exhibitions but also eloquent portrayal of its history, engraved into its own walls.

Spazio Gerra [33-a3]

It is a modern exhibition venue dedicated to artist Marco Gerra (Reggio Emilia 1925-2000): point of transit, but also meeting and bridging point thanks to the transparency effect created by the architectural design.

Contemporary art in all its forms of expression is highly welcome to Spazio Gerra.

Palazzo Magnani [27-b3]

Built in the second half of the 16th century as town house of the Becchi family, the mansion changed hands several times and underwent renovations until it finally became property of Luigi Magnani in 1917. Art collector, musicologist and man of culture, Magnani established close relations with the Provincia Department of Reggio Emilia to which he finally transferred the building. Meanwhile, he established the Magnani-Rocca Foundation in Mamiano (Parma) for the purpose of safeguarding and enhancing his fine art collection. Now modern venue in the heart of the town *Palazzo Magnani* hosts important exhibitions and the annual *Fotografia Europea* festival.

The 15th-century mansion **Palazzo da Mosto** [23-b5], restored to its original splendour in 2005 by the Manodori Foundation, is another prestigious venue for temporary exhibitions and events.

1- Galleria Parmeggiani
2- Museo di Storia della Psichiatria



Cathedral [4-b4]

Dedicated to Saint Mary of the Assumption, the Cathedral is located in the heart of the town centre, in *Piazza Prampolini*. Built in Romanesque style around 857 A.C. over already existing Roman ruins, the Cathedral was modified several times over the years to finally remain with an unfinished 16th-century façade designed by **Prospero Sogari**, known as *Il Clemente*.

Madonna with Child and the Fiordibelli spouses, commissioners of the gilded copper work by **Bartolomeo Spani**, adorn the bell tower above the façade. The naves hosts important art works by great masters of the day such as **Palma il Giovane**, **Federico Zuccari** (altarpiece on the high altar), **Carlo Bononi** and **Guercino** (altarpiece in the Fiordibelli chapel). After radical restoration, the Cathedral was re-opened to the public in 2010 with new furnishings by some of

the major contemporary artists (see page 12). The crypt, which dates back to the 12th - 13th centuries, is well worth a visit.

San Prospero [2-b4]

Saint Prospero was Bishop of Reggio Emilia in the 5th century and, according to legend, he saved the town from the Huns by invoking a thick blanket of fog to hide it from the invaders. This is the reason why, soon after his death, he became Patron Saint of Reggio Emilia. The Basilica dedicated to him was founded in 997 to provide a safe resting place for his remains. The building underwent major restoration in the early 1500s, when the six lions in Verona red marble were installed: they had been originally designed to support a pronaos, which was never built though. The façade, with its Patron Saints of the town and Doctors of



CHURCHES AND CLOISTERS

the Church, dates back to the mid 1700s. The interior is dominated by the great frescoes of the presbytery and apse by **Camillo Procaccini** and **Bernardino Campi**, which overlook and complete the marvellous 15th-century wooden choir. Outstanding 16th and 17th-century altarpieces adorn the side aisles. The Chapel of the Pratonieri family (the 5th on the right) hosts a copy of *La notte* by Correggio: the original painting was sold by Duke Francesco III d'Este in 1745 and is now kept in the Dresden gallery. The octagonal bell tower beside the Basilica is one of the most representative Renaissance works in Reggio Emilia: built to a design by Giulio Romano, it was left unfinished.

Museo diocesano [22-b4]

Located in the **Bishop's Palace**, the museum includes three sections which retrace the history of the Church and Christian faith in Reggio Emilia through the artistic heritage of the area. The capitals from the Benedictine monastery of Marola and the Abbey of San Vitale in Carpineti, the parchment bearing Countess Matilde of Canossa's "handwritten" signature and the magnificent Roman mosaic, discovered during archaeological excavations inside the Cathedral and dating back to the 4th century A.C. are worth special attention.

Madonna della Ghiara [1-b2]

The majestic sanctuary was built following a miracle occurred April 29, 1596: the young Marchino, deaf and dumb from birth, received the power of speech and hearing as he prayed in front of the image of the Virgin Mary painted by Bertone, to a design by **Lelio Orsi**, on the wall of the garden of the Servants of Mary. Designed by architect Alessandro Balbi from Ferrara, but built as from 1597 by Francesco Pacchioni from Reggio, the Basilica was consecrated May 12, 1619 and is a splendid example of the Baroque art culture in Emilia.

The interior is richly adorned by an extraordinary cycle of frescoes and altarpieces by some of the best 17th-century artists: **Ludovico Carracci**, **Lionello Spada**, **Alessandro Tiarini**, **Carlo Bononi** and **Luca Ferrari**. The fresco of the miraculous Blessed Virgin of Ghiara is kept in the north chapel. **Guercino's** *Crucifixion of Christ with the Virgin Mary, Mary Magdalene, St. John the Evangelist and St. Prospero* can be admired on the opposite side, in the Chapel of the Community of Reggio.

The Basilica della Ghiara Museum and cloisters [15-b2]

The cloisters (large and small) are located next to the Basilica and host the town hostel, the Convent of the Servants of Mary and the Museum of the Basilica, where liturgical vestments and objects, as well as precious gifts belonging to the Treasures of the Ghiara Sanctuary, are exhibited.



Many other minor churches, hidden treasures of faith, memories and works of art, can be found in the town, such as the Church of **Sant'Agostino** [10-c3], which hosts the painting depicting St. *Apollinare* by Guercino, the Church of **Santo Stefano** [11-b2], known since 1130 and once a holding of the Knights Templar, the Church of **San Pietro** [9-b5], richly decorated with paintings and choirs in Baroque style and the Church of **San Giovanni Evangelista** [8-b3], with canvases by A. Tiarini and a 15th-century group of painted terracotta figures.

Chiostri di San Pietro [13-b6]

Now meeting place and prestigious venue for events and exhibitions, the cloisters were originally part of the Benedictine monks Convent, erected during the 16th century, adjoining the Church of San Pietro. The small cloister was built between 1524 and 1525 by **Bartolomeo Spani** (a famous early-16th-century artist from Reggio Emilia)

in the late 15th century style with monochrome frescoes on the walls and polychrome frescoes on the vaulted ceilings, still partly visible. The large cloister was added sixty years later by **Prospero** and **Francesco Pacchioni** in clearly Mannerist style with ashlar-worked walls and, on the upper floor, tympanum windows with niches containing statues of Saints of the Benedictine Order. The most recent restoration work terminated in 2019.

Chiostri di San Domenico [12-b5]

These two cloisters, originally intended as convent for Dominican friars, were built in just three years starting from 1233. The building complex began its decline during the 1700s: it was first converted into a military hospital then, in the Napoleonic period, it was used as a barracks for troops. Lastly, in 1860, it became *Deposito Cavalli Stalloni* where horses were stabled and bred. The extensive restoration and rehabilitation project, promoted by the Municipality at the end of the 20th century, highlighted the succession of different styles and intended uses of the building over the centuries. The cloisters have now been turned into a highly popular cultural centre hosting the **Peri-Merulo Higher Institute of Music Studies** and the **Municipal Archive** which, together with **Istoreco Historical Institute**, keeps much of the history and memories of the town.

THEATRES



Teatro Romolo Valli [36-a4]

The building of the Municipal theatre, dedicated to the famous actor Romolo Valli from Reggio Emilia, began in 1852 according to a project by architect Cesare Costa, after the fire which destroyed of the 18th-century *Teatro di Cittadella*. It is one of the most beautiful theatres in Italy and it is the core of artistic life in the town. The magnificent theatre hall is designed in a horseshoe shape with four tiers of boxes and a gallery. The glittering original crystal glass chandelier, 3.75 m high and commonly called *Astrolampo*, hangs from the centre of the vaulted ceiling, painted by Reggio Emilia artist Domenico Pellizzi. **Luciano Pavarotti** debuted here April 29, 1961 with *La Bohème*. Among the foyers, the **Sala degli Specchi** (Mirror Room) now used for conferences, events and ceremonies, stands out for its elegance. Every year, the theatre hosts a prestigious opera and concert season, as well as musicals, ballets and pop concerts.

- 1- Teatro Valli, inside_ph. Lorenzo Gaudenzi
2- Teatro Ariosto, inside

Teatro Ariosto [35-a3]

Built in 1878 as a multi-purpose location, this theatre was able to host both prose performances and horse shows. It was completely renewed in 1927 when orchestra pit was added and the horse show structures removed. The theatre was then redecorated by **Anselmo Govi** with late Art Nouveau-style frescoes.

Dedicated to the great poet Ludovico Ariosto, born in Reggio Emilia, the theatre now mainly hosts prose plays, as well as dance performances and public events.

Teatro Zavattini (Cavallerizza) [37-a3]

Originally designed as indoor riding school, this theatre is dedicated to the author and scriptwriter Cesare Zavattini, who was born in Luzzara, in



the province of Reggio. After being completely renovated, the theatre has been hosting prose and contemporary dance performances, as well as workshops and conferences since 1994.

Jewish Ghetto and Synagogue [32-b3]

The first Jewish families settled in the town at the beginning of the 15th century and already at those times, the homes of the Jewish and Christian people had to be kept separate. Thus, since 1669, the Jewish citizens of Reggio Emilia were forced to live only in *via dell'Aquila*, *via Monzermone*, *via della Volta* and *via Caggiati*. Closed by doors at the street entrances, the area became a real ghetto, where the first **Synagogue** was built in 1672. It was completely renovated in 1858 by architect Pietro Marchelli. Many Jewish people from Reggio Emilia died in Auschwitz during World War II: in order to commemorate them, **Stolpersteine** have been inserted, since 2015, in the pavement in front of the houses from which every person was taken. These stumbling blocks are 10 cm square-stone blocks with brass plates on top created by German artist Gunter Demnig and engraved with the names of the victims. There has not been a Jewish Community in Reggio Emilia since the end of the War and, after meticulous restoration, the Synagogue, which had been stripped and damaged during the conflict, now hosts cultural initiatives.

EXCELLENCE... WHEN THE PAST PROMOTES THE FUTURE

The business orientation of Reggio Emilia is strongly based on crafts and industry. Many of the buildings that testify to this commitment have been the subject of projects for the enhancement of industrial archaeology sites and now host some of the most important examples of excellence in industrial, educational and cultural fields.



Centro internazionale

Loris Malaguzzi [5-a7]

The international centre takes its name from local pedagogue Loris Malaguzzi (1920-1994), who inspired and was the first promoter of a culture of childhood based on the need to respect the identity and rights of children, who should be given opportunities to develop their potential. He founded the system of Infants' Schools in Reggio Emilia, a system which continues to provide

opportunities for study and discussion among pedagogues all over the world. This extensive experience gave rise to the International Centre, founded in 1994 on the commitment to foster and defend children, and on the promotion of professional growth and research into childhood and education by working in collaboration with both Italian and foreign universities and foundations. The Centre has been headquartered since 2006 in the 12,000 square meter complex which was once the site of **Locatelli**, a dairy industry of which Reggio had always been very proud of.

Parco Innovazione [29-a7]

This is the place where Reggio Emilia combines past, present and future. An innovation hub dedicated to businesses and research hosted in buildings which were once the headquarters of **Officine Meccaniche Reggiane (OMI)**: the industrial plant, founded in 1904 in the Santa Croce district, has always been closely linked to the history of the town. *Officine Meccaniche Reggiane* initially worked



for the railroad industry, but gradually branched out to include other industries (such as mills, pasta factories, silos, agricultural machinery). It was also involved in the production of war equipment during World War I. In the mid-'30s OMI inaugurated a vast Aircraft department and began to produce fighter planes and engines, such as the *Re 2001*. As many as 11,000 workers were employed at that time. It was because of this activity that, in January 1944, OMI was heavily bombed by the Allies with the consequence of the death of many civilians. The *Parco Innovazione* project has been actively involving the Municipality and public and private partners since 2010. Restoration of industrial building *Capannone 19*, now the headquarters of **Tecnopolo**, a research centre for businesses, was followed by the re-opening, in 2019, of **Capannone 18**, originally the foundry department of OMI and now the home of enterprises involved in research and innovation programmes.

1- Loris Malaguzzi International Centre

2- Parco Innovazione



Aterballetto - Fonderia [16-a1]

Fonderia is the seat of **Fondazione Nazionale della Danza/Aterballetto** (National Dance Foundation/Aterballetto). Inaugurated in 2004, it is a fine example of the architectural recovery of a 1938 foundry, which was once part of the **Lombardini Motori**, industrial plant located near the town centre. The restoration work enhanced the original characteristics of the building by implementing industrial style for the fixtures, floors and finishes. The double-effect achieved by the architectural design is another interesting feature: the building is bright and sunny during the day, mysterious and intriguing in the evening. Fondazione Nazionale della Danza was founded in 2003 by the Region Emilia-Romagna Department and the Municipality of Reggio nell'Emilia. Its core activity is production and distribution of dance



performances through Aterballetto, leading contemporary dance company in Italy and the first resident organization apart from the Opera companies.

Collezione Maramotti [14-a1]

Achille Maramotti's intention to create a collection of contemporary art dates back to the '70s. His desire was to create a venue open to a public of enthusiasts that would promote the aesthetic and intellectual appreciation of art. Until 2000, part of the artworks acquired was exhibited in the halls of the first **Max Mara** plant in *Via Fratelli Cervi*: the idea was the creation of a stimulating, daily co-existence between artistic creativity and industrial design. Thus, it was not by chance that once the corporate headquarters were moved, the building became the permanent home of the Collection. The collection is exhibited in 43 rooms on two floors of the building and includes several hundred works of art dating from 1945 to the present day. The visit begins with a group

of important European and Italian paintings representing the informal trends of the '50s, the "Roman school" of **Pop Art** and the **Arte Povera** movement. This section is followed by several examples of Italian neo-expressionism (**Transavanguardia**) and representative German and American **neo-expressionist** works. The itinerary ends with American **New Geometry** works from the 80's/90's and the most recent British and American experimentations.

In addition to the sections with works, permanently on display, planned exhibitions and commissioned projects are kept in parts of the building dedicated to temporary initiatives. Thus the Collection is actually *work in progress*, ready to receive and document the creative pathways of contemporary art.

In addition, concerts, modern dance performances, lectures and discussions on the subject of visual art initiatives are frequently organized thanks to collaboration projects developed over the years.

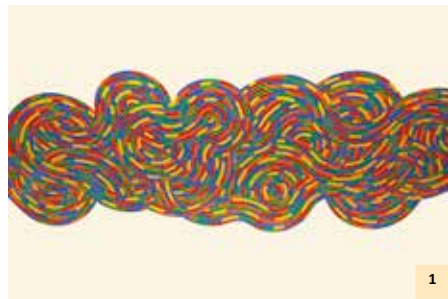


- 1- Fonderia, inside
- 2- Aterballetto, performance
- 3- Collezione Maramotti

CONTEMPORARY ART AND ARCHITECTURE

INVITATION TO... artworks

Between the years 2004 and 2006, Reggio Emilia invited several international artists to create works for sites of their own choice. The American artist **Sol LeWitt** designed the large mural entitled *Whirls and Twirls 1* for the vaulted ceiling in the Reading Room of the Panizzi Library [28-b3]. The mural was actually painted by a group of young artists from Reggio, coordinated by the artist's assistants. **Robert Morris** created *Less Than*, a headless androgynous sculpture in bronze associated with industrial sounds installed within the *Chiostri di S. Domenico* [12-b5]. *Araba Fenice* (The Phoenix) by **Luciano Fabro** was designed for the colonnade of the former *Foro Boario* (ancient cattle market), now seat of the University of Modena and Reggio Emilia [38-a3]. It is a column of Iranian gold travertine marble formed by three drums, one on top of the other and tapering to the top.



Eliseo Mattiacci created *Danza di Astri e di Stelle* (Dance of Planets and Stars) for *Fondazione Nazionale della Danza*: three imposing sheets of corten steel engraved with cosmological symbols.

Contemporary art in the Cathedral [4-b4]

In 2011 the Cathedral was embellished by the works of certain important contemporary artists. **Hidetoshi Nagasawa** created the support for the Gospel Book on the pulpit, an element made of gilded bronze resembling the stylized wings of an eagle. The marble steps leading to the pulpit are by the same artist and are elliptical in shape with irregular contours. The monumental stand supporting the church candle is by **Ettore Spalletti**. He designed a slim marble cylinder coloured pale blue on the outside and divided lengthwise into two halves, an allusion to the parting of the waters of the Red Sea. The most recent restoration work also included a new and suggestive altar by **Claudio Parmiggiani** formed by two blocks of marble (archaeological material from one of the Carrara quarries and engraved in Roman times), which seems to be suspended one over the other. Moving down towards the crypt, it is possible to admire two sculptures by **Graziano Pompili** and, on the altar, a small metal canopy by **Giovanni Menada** symbolizing the Holy Spirit.



The High Speed AV Railway Station [34-a5] and bridges [30-a2]

Designed by architect **Santiago Calatrava**, the High Speed AV Mediopadana Railway Station runs parallel to the A1 motorway, only 30 metres away from it. The exceptional structure resembles a huge stylized wave. 483 metres in length, it is formed by a succession of 457 steel sections in 13 different shapes rising to an average 20 m in height and in width up to 50 m.

The three arches of different shapes and sizes that can be seen a short distance away, near the motorway tollgate, are by the same architect: entirely painted white, they are illuminated to be visible even at night and ideally represent the new gateways to the town.

1- WHIRLS AND TWIRLS 1, Sol LeWitt
2- High speed AV Mediopadana Railway Station

MAURIZIANO AND THE VILLAS OF THE ESTE FAMILY



Mauriziano - Ariosto's residence [18-c7]

The 16th-century triumphal arch in terracotta located along *Via Emilia*, just outside the town centre, leads to the so-called *Mauriziano*, the country residence owned by Ludovico Ariosto's family on his mother's side. This is where the poet lived for long periods as a young boy. According to tradition, the arch was erected by Orazio Malaguzzi, to whom the restoration work and embellishment of the entire complex is attributed. A 250-metre avenue lined by poplar trees leads to the main building. Although modified several times, it still contains three rooms dating back to the Renaissance period in the east wing. The influence of Nicolò dell'Abate is evident in the paintings that decorate some of the rooms. The building is located in the park of the same name, part of an extensive parkland area which follows the flow of the Rodano Creek.

1- Mauriziano

2- Reggia of Rivalta_ph. Giovanni Bertolini

Reggia di Rivalta and its park [31-c3]

It is a historical ducal residence of the Este family, located in the district of Rivalta, a few kilometres far from the centre of Reggio Emilia. It belonged to Duchess Charlotte d'Orléans and her husband, Prince Francesco d'Este. It was actually the prince who, in 1724, decided to build this "little Versailles" by commissioning the work first to architect G. M. Ferraroni and then to Bolognini. The construction of the Palace ended around 1733, while the park continued to receive embellishments even after that year. The *Reggia* enjoyed its heyday between 1740 and 1760, when opulent banquets were held in the backdrop of its harmonious architectural and landscape setting. The villa began to deteriorate in 1796, after the end of the Este family's rule. Now there is only the southern wing of the original complex, once used by the servants.



Reggio Emilia's project for Redevelopment of the Este Monuments is part of the more extensive *Cantiere Estense* project promoted by the Ministry of Cultural Heritage and Activities and Tourism and focuses on the enhancement and recovery of the gardens, actual jewel of the Palace.

Villa d'Este and Vasca di Corbelli [39-c3]

The Villa was part of the larger Reggia of Rivalta system. The oval basin collected the water required to operate the fountains in the *Reggia* gardens, to which it was connected by still existing underground pipes.

The lake was supplied with water by the nearby Crostolo Creek through a canal: it was originally the only way to the villa, which could be reached by boat only.

Also known as *Fuggi l'ozio* (Avoid laziness) and built to a simple square floor plan, the villa is surmounted by a turret. Inside, it included two storeys which form a "U" around a double-height hall overlooking a large terrace facing the original main entrance.

TOWARDS THE PO RIVER

The plains of Reggio Emilia extend from the north of the town. It is an area rich in history, nature and products of excellence: the fertile cultivated fields are studded with the fortresses and colourful hamlets of small Renaissance capitals. It is the land of the Resistance movement, of engines, history, art and culture but also of hard work, fun and nature, the wild and forceful nature of the great river Po, part of UNESCO's MAB programme for the central Po Valley area since 2019.



Lands of the Po river

Most of these areas are situated in the so-called Bassa Reggiana lowlands (bàsa in Reggio dialect), a stretch of territory that reaches the northern border of the province and extends about 10 km from the right bank of the Po River: the great river has always flowed through these lands and has influenced the culture, economy, history and traditions of the people who live there. The discovery of these places winds across the

floodplains and valley areas, and through the streets in the historical town centres where traces of the Gonzaga, Bentivoglio and Este families are still clearly visible. The fragrances and flavours of authentic culinary delicacies prepared with care and expertise spread in restaurants, dairies, wine-cellars, and vinegar works. So here are **Brescello**, unforgettable setting of the 'Don Camillo e Peppone' films, with its three museums; **Boretto**, which boasts one of the most well-outfitted tourist ports

for inland waterway navigation; **Guastalla**, once capital of a duchy under the Gonzaga family; **Gualtieri** and its majestic Piazza Bentivoglio; **Luzzara**, hometown of Zavattini and Naïve art; the Fortress of **Novellara**; **Poviglio**, with its museum dedicated to the most studied Terramara in Europe; **Reggiolo** and its imposing Fortress. To fully appreciate these areas they must be explored slowly and intimately. A hurried visit is not enough to reveal the deepest essence of these places, or to enjoy the creative and hard-working spirit of their people. What better than by bicycle? There is a large network of tourist bike paths covering the entire area and running along the banks of the Po River, as well as dirt tracks and local roads: well kept and mostly flat and level, they are also ideal for families and inexperienced excursionists.



1- Sunset on the Po river

2- Scene from the film «Don Camillo», inspired by the novel by Giovanni Guareschi

The small Renaissance capitals

Art and culture deeply characterized those small but proud independent dominions which, just a brief horse-ride away, surrounded town of Reggio Emilia during the Renaissance. After 1599, when the Este family lost Ferrara and the duchy dwindled to just Modena and Reggio, the small dominions fell one by one, victims of the territorial claims of the Este family. However, centuries later, they still keep their old world charm and their magnificent mansions, symbols of their ancient splendour. In **Scandiano**, county of the Boiardo family to which the famous author of the epic poem *Orlando Innamorato* belonged, the Fortress is still the key point of cultural life in the town. Gualtieri now ranks among one of the most beautiful towns in Italy. It is well known for its Palazzo Bentivoglio, once residence of the family of the same name but which now hosts the Antonio Ligabue Museum Foundation dedicated to the famous painter and citizen of **Gualtieri** in the early 20th century. **Novellara** and **Guastalla** were ruled by two secondary, separate branches of the Gonzaga family: exhibitions and events take place all year in the magnificent halls of the Ducal Palace of Guastalla, while the sumptuous rooms in the Fortress of Novellara host the Gonzaga Museum, which contains precious historical evidence of the area. Palazzo dei Principi in **Correggio**, once residence of the “*da Correggio*”



family, now hosts the Museum of Correggio which retraces the local history in its sections. The Fortress of **San Martino in Rio**, feud of the Roberti family, hosts an interesting Museum of Agriculture and the rural world. Reggio itself was the first to benefit from the work of many extraordinary artists who excelled in these places, among whom Antonio Allegri, also known as *il Correggio*, who was called from that town to Reggio to paint the *Sacra Notte* (Nativity) for the Basilica

of San Prospero; Nicolò dell'Abate, who decorated the fortress of Scandiano and Lelio Orsi, one of the most significant protagonists of the Italian Mannerist movement, who was born and worked in Novellara. Thus, the authenticity of these small Renaissance capitals, and their heritage of minor museums so strongly focused on the territory, offer travellers an excellent opportunity to discover little known splendours of Italy that are rather out

Cervi House Museum

Located in Gattatico between the Via Emilia and the Po River, the Cervi House Museum, place of memory and constant commitment to promote the culture of the Resistance, is always worth a visit. It is set up in the house where the Cervi family lived in 1934, a large farmhouse in the middle of a large farm. The Cervi Museum contains mementoes and objects collected by the family of the seven brothers shot by the Fascists in 1943 and kept since World War II, as well as other exhibits donated later on. The museum illustrates the extraordinary experience of life, work and struggle endured by the Cervi family and testifies to the cultural, political and social situation that characterized the countryside of Emilia in the middle of the 20th century. The museum is managed by the Istituto Alcide Cervi and includes a modern library specialized in rural culture, which also contains Emilio Sereni's collection of literary material.

1- Piazza Bentivoglio, Gualtieri

2- Corso Mazzini, Correggio

THE LANDS OF MATILDE DI CANOSSA

In the Middle Ages, most of the territory of Reggio Emilia was part of the huge feud of Canossa at a time, especially during the reign of the Gran Contessa Matilde (the 'Great Countess'), when such possessions were fortified by castles, fortresses and watch towers of which many still remain, scattered throughout the hillsides and Apennines of the province of Reggio Emilia.

of the traditional tourist routes.

It was in the 11th century that Matilde di Canossa, who had established here the political and military centre of her substantial feud (which extended from Lombardy to Tuscany) in the backdrop of the Reggio Apennines, sparked the transition from Medieval Europe to modern Europe. The numerous castles, which still remind travellers of an exciting but difficult period in history, testify to her enormous power.

First and foremost the **Castle of Canossa**, now seat of the Naborre Campanini National

Museum and part of Italy's national heritage, was the central focus of a defence strategy – certainly unique in Europe during the period between the 10th and 12th centuries – intended to secure control over the communication routes across the Po valley and Apennines. A short distance away, the **Castle of Rossena** is much better preserved and still includes the keep and defensive wall.

The nearby **Rossenella** tower is located in the interesting **Rupe di Campotrera Natural Reserve**.

The countess stayed several times at the castle of **Carpinetti**, which hosted two councils. Along with the 16th century church, the keep and tower of the ancient castle in **Sarzano** (Casina) form a charming little hamlet.

Located in the hills, the **Castle of Bianello** where Emperor Henry V stayed, is splendidly preserved even inside, while the **Castle of Montecchio Emilia** shows evident signs of numerous building phases corresponding to an equal number of changes in the use of the area and structure spanning from the period prior to countess Matilde to post-war times.

Ars Canusina

That of *Ars Canusina* is an extraordinary story, written by two great women: the countess Matilde di Canossa and Maria del Rio, a young psychiatrist fascinated by local Medieval art who, in the mid 1900s, experimented with a healing method that was also a refined artistic craft and to which she gave the name of *Ars canusina*. The decorative motifs that adorned the sculpted capitals and friezes on monuments dating back to the era of countess Matilde became inspirations for the precious patterns on original artistic creations.

The unique works of art proposed by artisans and craftsmen are made of many different materials: inlaid terracotta, stained glass, sculpted stone, embroidered, painted or printed fabrics, wrought iron, ceramic.

The suggestive rural churches, remains of Matilde's deeply-rooted faith and her reforming action in the ecclesiastical field, are the same age as the castles and were no less important then than they are today: **Toano, Marola, San Vitale di Carpinetti, Beleo, Paullo and Pianzo** all bear precious evidence of the Romanesque style.



The Apennines in winter

There are four ski resorts to enliven the Apennines of Reggio Emilia in winter.

Ventasso Laghi, which offers the chance to enjoy various types of skiing experience: downhill and cross-country skiing, snowboarding and carving plus a good network of ski trekking trails and wonderful off-track runs.

Cerreto Laghi, with all its tourist services, offers many winter sport experiences (downhill and cross-country skiing, ice skating). It is one of the most popular and well-outfitted resorts in central-northern Italy.

Pratizzano, dedicated to cross-country skiing fans, features a network of tracks to suit even the most expert skiers.

Febbio is the highest ski resort in the northern Apennines. The chairlifts go up to 2,063 m, not far from the top of Mount Cusna. The large mountain ridge and variety of landscapes make this resort ideal for downhill, off-track and cross-country skiing.

1- Pietra di Bismantova

THE APENNINES OF REGGIO EMILIA - UNESCO MAB RESERVE

Extremely interesting as to areas of unspoilt nature and landscape, the Reggio Apennines are an integral part of the Parco Nazionale dell'Appennino Tosco Emiliano (Tuscan-Emilian Apennines National Park) and have been included in UNESCO's Man and Biosphere (MAB) programme since 2015.

Rugged valleys, steep ravines, suggestive lakes, extensive and shaded forests of chestnut and beech trees, grasslands and heaths alternate in a continuous succession from **Mount Cusna** to the **Alpe di Succiso**, from **Lake Calamone** to the **Waterfalls of Lavacchiello**. These are the landscapes of the Apennines, areas where the level of human interference has been low. They are also characterized by exceptional geological formations, such as the **Pietra di Bismantova**, a huge sandstone monolith which dominates the town of Castelnovo né Monti. Evidence of human presence has been found dating back to prehistoric times. Also mentioned by Dante



Alighieri in the Purgatory section of his Divine Comedy, 'la Pietra' (as it is confidentially called by all) offers a spectacular all-round view for those who decide to reach the high plateau at its summit. Countryside and stunning views allow visitors to appreciate the extraordinary variety of environmental and geomorphologic features - not to mention the exceptional biodiversity - that characterize, in every season, the entire Tuscan-Emilian Apennines and which, quite rightly, have enabled the area to become part of the UNESCO MAB Reserves network. It is almost impossible to choose between the icy, crystalline waters of the **Springs of Poiano** and the spectacular moon-like appearance of the **calanques**, or between a ride in the chairlift to the ridge of Mount Cusna (this can be done in the summer, even at night) and the fossil-rich **Triassic chalk outcrops** in the **Valley** of the **Secchia River** or again, between the secluded little hamlets steeped in history and canoeing down the **Enza River**; between the **Cerreto Lake** and the summit of **Mount Ventasso**. Whatever your choice, you will find the doors open at any of the many retreats offering hospitality to anyone who needs to take a break and a little refreshment.

PATHS AND TRAILS

There is a wide network of paths and trails (approx. 1,250 km) in the province of Reggio Emilia, all marked by red-white CAI (Italian Alpine Club) signposts: the numbering is formed by a three-digit odd number starting with 6.

Via Matildica del Volto Santo

This ancient pilgrimage trail and trade route connects Mantua, Reggio Emilia and Lucca by crossing the Po Valley and the Tuscan-Emilian Apennines National Park. The figure of countess Matilde di Canossa was directly linked to four symbolic places through which the trail passes: **Mantua**, where she was born; **San Benedetto Po**, where she was first buried, before her body was moved to the Vatican; **Canossa**, where the humiliation of the German emperor took place; **Lucca**, town from which her family originally came. The trail is of ethical-religious significance as it links two towns that host important symbols of medieval religiosity: the Holy Face of Lucca and the Sacred Vessels containing the relic of the Blood of Christ in the Basilica of Sant'Andrea, Mantua. Thus, this trail offers travellers the chance to admire ancient towns, rural churches and suggestive traces of the people who once lived in these places as well as many beautiful views and natural attractions.

Sentiero Spallanzani

This trail passes through the places visited and described by Lazzaro Spallanzani, the famous 18th century scientist from **Scandiano**: it starts from Scandiano (but also passes through Reggio Emilia) and leads to **San Pellegrino in Alpe** (1,524 m). The trail may also be faced by inexperienced excursionists and is also suitable for horse trekking. There are seven overall stages amounting to some 35 hours of trekking, providing visitors with the chance to admire a real open-air geological museum.

Sentiero dei Ducati

This trail connects the Po Valley to the Tyrrhenian coast. The part that crosses the province of Reggio Emilia heads up the valley of the Enza River from Quattro Castella to the Lagastrello Pass. From the second stage (Grassano-Barazzone) onwards the trail covers natural and semi-natural landscape that comes under the Collina Reggiana-Terre di Matilde protected landscape initiative.



Alta Via dei Parchi

This itinerary takes the visitor along the Apennines between Emilia-Romagna, Tuscany and the Marches: 500 kilometres divided into 27 stages. The Alta Via crosses eight parks: two national parks (the **Tuscan-Emilian Apennines and Casentinesi Forests, Mount Falterona and Campigna**), five regional parks (**Alto Appennino Modenese, Cedra and Parma Valleys, Corno alle Scale, Lakes of Suviana and Brasimone, Vena del Gesso Romagnola**) and one interregional park (**Sasso Simone and Simoncello**). Regarding the part in Emilia-Romagna, trail 00 and the GEA (Grande Escursione Appenninica) follow, almost entirely, the itinerary that crosses the Apennines between Emilia Romagna and Tuscany. Excursionists can clearly identify the trail thanks to coordinated signs and visitor centres on the way.



Unique and inimitable, **Parmigiano Reggiano** was created right here. This king of ripened cheese enshrines nine centuries of history and is still made with well-known passion in the same places and with the same three ingredients: milk from the area of origin, natural rennet and salt. A visit to one of the 300 dairies in the province where it is produced (always book your visit slightly in advance) is an unforgettable sensory, but also cultural experience. And what about **Traditional Balsamic Vinegar of Reggio Emilia PDO**, the origin of which is rooted in the history and land of Matilde di Canossa? Allow yourself to succumb to its slow and patient creation by visiting one of the vinegar-cellars in the area. Don't forget to savour a good glass of **Lambrusco** wine, permanent guest at table in Reggio Emilia and perfect pairing for the local cuisine. Red or rosé, dry or semi-sweet,

- 1- Parmigiano Reggiano
- 2- Lambrusco PDO
- 3- Erbazzone

REGGIO EMILIA TO SAVOUR

No one can leave Reggio Emilia without having first experienced the extraordinary flavours and delicious specialities of the local cuisine.

Lambrusco is now one of the most well-known and appreciated (and exported) Italian wines in the world. But if you prefer white wine, then Colli di Scandiano e Canossa **Spergola PDO** will surprise you: ancient grape variety only recently re-discovered and appreciated, the resulting wine is perfect as an aperitif or as a pairing for desserts, in the still, sparkling or spumante versions. Take the time to enjoy a good plateful of **cappelletti** (*caplètt* in dialect) in broth, **tortelli verdi** or **di zucca** (pasta stuffed with spinach/beet or pumpkin) or one of the many other plain

or filled fresh pasta dishes, typical of the local cuisine. Even if you don't have time to sit down at table, at least enter a bakery, cafe or pastry shop to taste the most characteristic culinary product of Reggio Emilia: **erbazzone**, a savoury pie based on spinach or beet, Parmigiano Reggiano cheese and onion. Originally a humble dish prepared with leftovers but embellished over the years by combining the products of excellence of our area, erbazzone is a favourite dish with the people of Reggio at any time of the day and even on holidays.







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