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Florence, Museum of San Marco. Beato Angelico Room, Tabernacle of the Linaioli side. (ph. Antonio Quattrone)

HISTORICAL HERITAGE

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Two exemplary Italian exhibition designs

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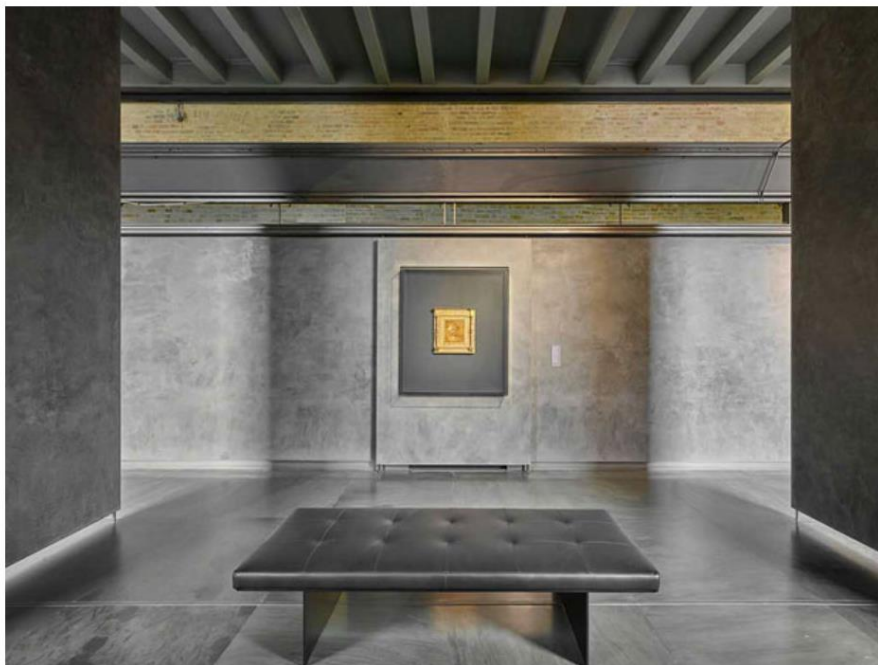
Two recent exhibition design projects showcase the works of Beato Angelico and Leonardo in different but equally interesting ways

New conservation and utilisation needs are pushing many Italian museums to update their exhibition designs. Two stand-outs among the most recent examples are the **Beato Angelico Room** at the Museum of San Marco in Florence, which houses 16 works by the painter, and in Parma the space that houses **Leonardo's extraordinary *La Scapiliata*** in the Pilotta Complex.



Florence, Museum of San Marco. Beato Angelico Room, Deposition of the Holy Trinity side. (ph. Antonio Quattrone Fine Arts Photographer)

In Florence, the design and construction oversight were entrusted by the regional directorate of MiBACT's Museums of Tuscany to **Studio De Vita & Schulze Architetti**, which used a volumetric and sculptural approach, highly prevalent in Florentine exhibition design at the moment, to respond to the need for LED lighting enhancement and the chronological presentation of the works. Thanks to the pivotal contribution of the American non-profit organisation **Friends of Florence**, the new exhibition design follows the perimeter of the room, displaying a respectful otherness from the ancient convent building, sitting decisively away from the walls and stopping at the vaults.



Parma, New Pilotta: new exhibition design for La Scapiliata. (ph. Giovanni Hänninen)

In Parma, on the other hand, as part of the global revision of the **Pilotta Museum** that was strongly championed by the director Simone Verde, an elegantly two-dimensional approach presides over the use of grey in the space intended for Leonardo's *La Scapiliata*. The sepia tones of the magnificent drawing, now enhanced by a frame from the same period, appear heightened by a metal surface that makes the small work stand out from the marbled wall, while two lateral partitions define a quiet space for contemplation within the museum itinerary.

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