

Selezione pubblica n. 2021N25 – PROVA 1

DOMANDA 1

Il sistema di catalogazione SigecWEB

DOMANDA 2

Il programma figurativo novecentesco di Palazzo Bo

DOMANDA 3

Il candidato ipotizzi un progetto relativo al patrimonio storico-artistico universitario, finalizzato all'inclusione delle persone anziane, anche alla luce delle più recenti esperienze nazionali

CONOSCENZE INFORMATICHE

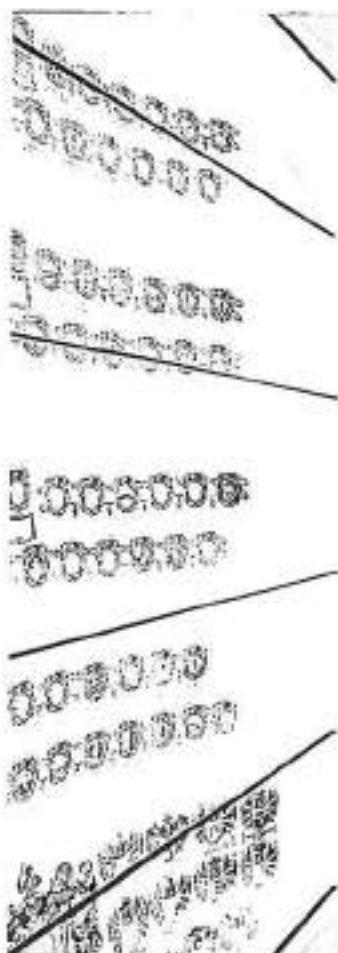
Come si inserisce una tabella in word?

Mr. Salvo

Therminator

Endelro

Amobi



THE COATS OF ARMS

Over three thousand painted and sculpted coats of arms decorate the loggias and vaults of the Ancient Courtyard, the Aula Nieuvo, the Aula Magna, and the passage between the two courtyards. Collectively bearing witness to the cultural and geographical roots of students from all over Europe who studied at the University of Padua. Every year the students of the law and arts schools would raise the coat of arms of their Rector, in open celebrations surrounded by those of the mayor and advisors from each represented nation (German, Bohemian, Polish, English, Scots, Provençal etc.).



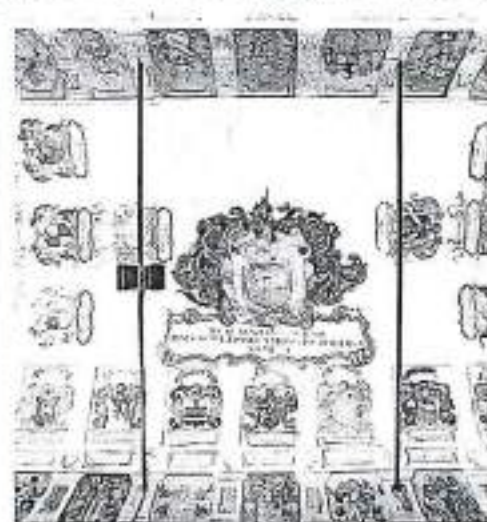
Initially, the task of painting each coat of arms was entrusted to Francesco Falzapat, who was replaced by the more famous Veronese artist Dario Varotari from 1581 to 1590. Over time the painted coats of arms were replaced by ones in stone. In 1688 the Republic of Venice prohibited the creation of new coats of arms in order to prevent individual exhibitionism and to preserve the older ones.



AULA NIEVO

This room was dedicated to the writer and artist Ippolito Nievo. It was used by his colleagues in the association of the students of the law and the arts schools, the Contrasto, to raise the coat of arms of their Rector, in open celebrations surrounded by those of the mayor and advisors from each represented nation (German, Bohemian, Polish, English, Scots, Provençal etc.).

The painting on the wall is a detail of a painting by the Venetian artist Dario Varotari, who was entrusted with the task of painting each coat of arms from 1581 to 1590.



FROM THE TOP CLOCKWISE
VAULT OF THE AULA NIEVO
GROUP OF COATS OF ARMS IN THE ANCIENT COURTYARD
PAINTED VAULTS OF THE LOGGIA

M. Solom

Kamish. O. L. L. O

B. B. B. B.

Selezione pubblica n. 2021N25 – PROVA 2

DOMANDA 1

Il candidato illustri la procedura per i prestiti di beni culturali, con particolare riferimento a quelli di carattere storico-artistico

DOMANDA 2

Palazzo Bo nel Cinquecento

DOMANDA 3

Il candidato illustri un progetto relativo al patrimonio storico-artistico universitario, finalizzato all'inclusione dei cittadini stranieri, anche alla luce delle più recenti esperienze nazionali

CONOSCENZE INFORMATICHE

Come si inserisce un'immagine in word?

M. Sclano

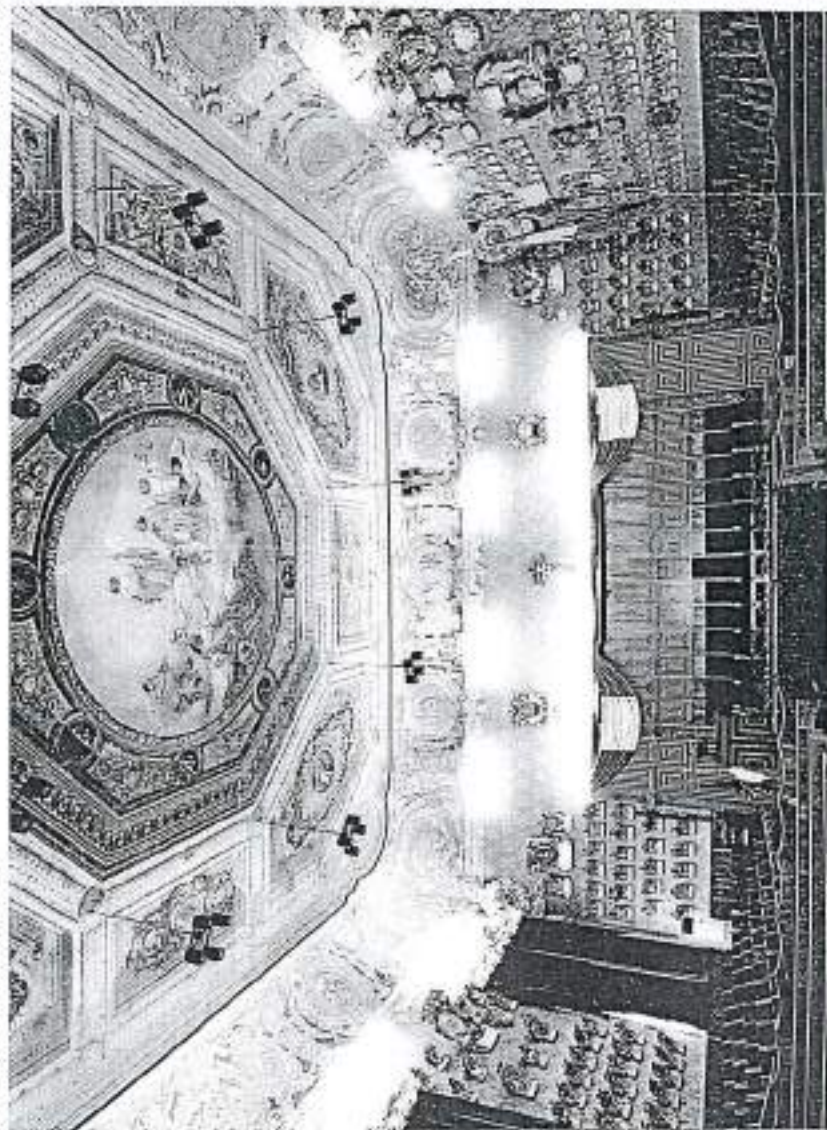
Monica Sclano

Bochi

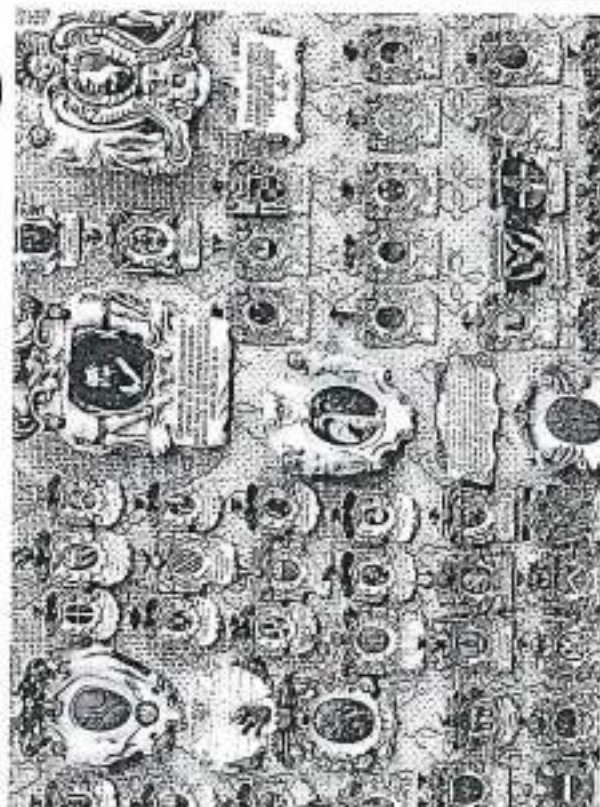
AULA MAGNA (THE GREAT HALL)

This large hall, which housed the *Scuola Grande dei Legisti* from the sixteenth to the eighteenth century, was also used by Galileo Galilei for teaching; the other classrooms could not contain the large crowds that flocked to his lectures.

In the first half of the nineteenth century it was used as a painting studio for art students. It owes its present appearance to the Rector Giuseppe de Meneghin (1854-1856). The walls and ceiling were redecorated by Giulio Carlini (1826-1887), while Conrado Tomaselli was responsible for the figures and for producing each piece of decorative art. In the centre we see the allegories of wisdom belonging to each of the faculties: Theology, Law, Philosophy, Medicine, and Mathematics. Along the corners we find the portraits of Galileo Galilei, the jurist and founder of the university Eimo, Cardinal Zabarella, and Giovanni Battista Morgagni. While along the cornice there are monochrome depictions of episodes from the University's history. The Senate benches and the podium are the work of Gio Ponti, who restored them in 1942. At the centre of the back wall he inserted the University's historical motto, *Universi Patatuna Liberas*.



(2)



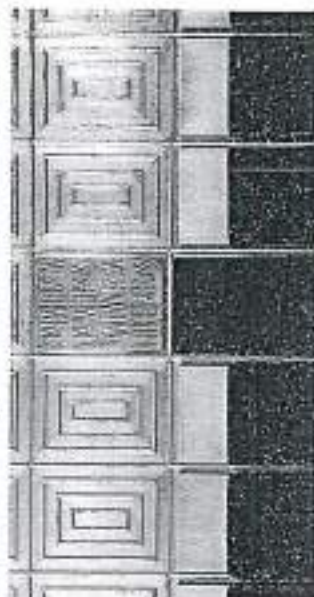
LEFT
BOTTOM
OVERVIEW
OF THE AULA
MAGNA

SOME OF THE
COATS OF
ARMS ON THE
WALLS OF
THE GREAT
HALL

THE UNIVERSITY MOTTO

The motto of the University of Padua is *Universi Patatuna Liberas*. It means: 'All men are free'. This motto is inscribed on the walls of the Aula Magna. It is a Latin motto that has been used by the University of Padua since its founding in 1222. The motto is a reflection of the University's commitment to the principles of liberty and justice for all.

GIO PONTI
SENATE
BENCHES
AND PODIUM
(1942)



M. Sola

M. Sola

M. Sola

M. Sola

Selezione pubblica n. 2021N25 – PROVA 3

DOMANDA 1

Il candidato illustri la procedura per i restauri di beni culturali, con particolare riferimento a quelli di carattere storico-artistico

DOMANDA 2

Gio Ponti e l'Università di Padova

DOMANDA 3

Il candidato descriva un progetto relativo al patrimonio storico-artistico universitario, destinato a bambine e bambini della scuola primaria

CONOSCENZE INFORMATICHE

Come si modifica il piè di pagina in word?

M. Silva

Monica Codato

Enrico

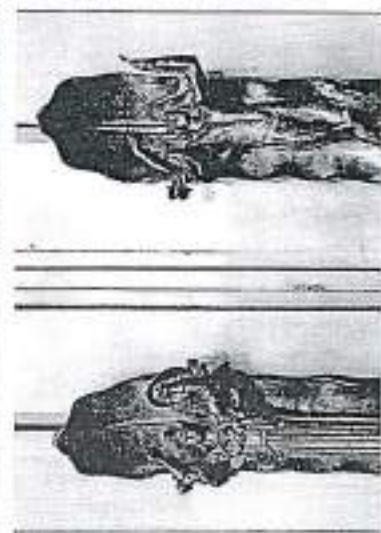
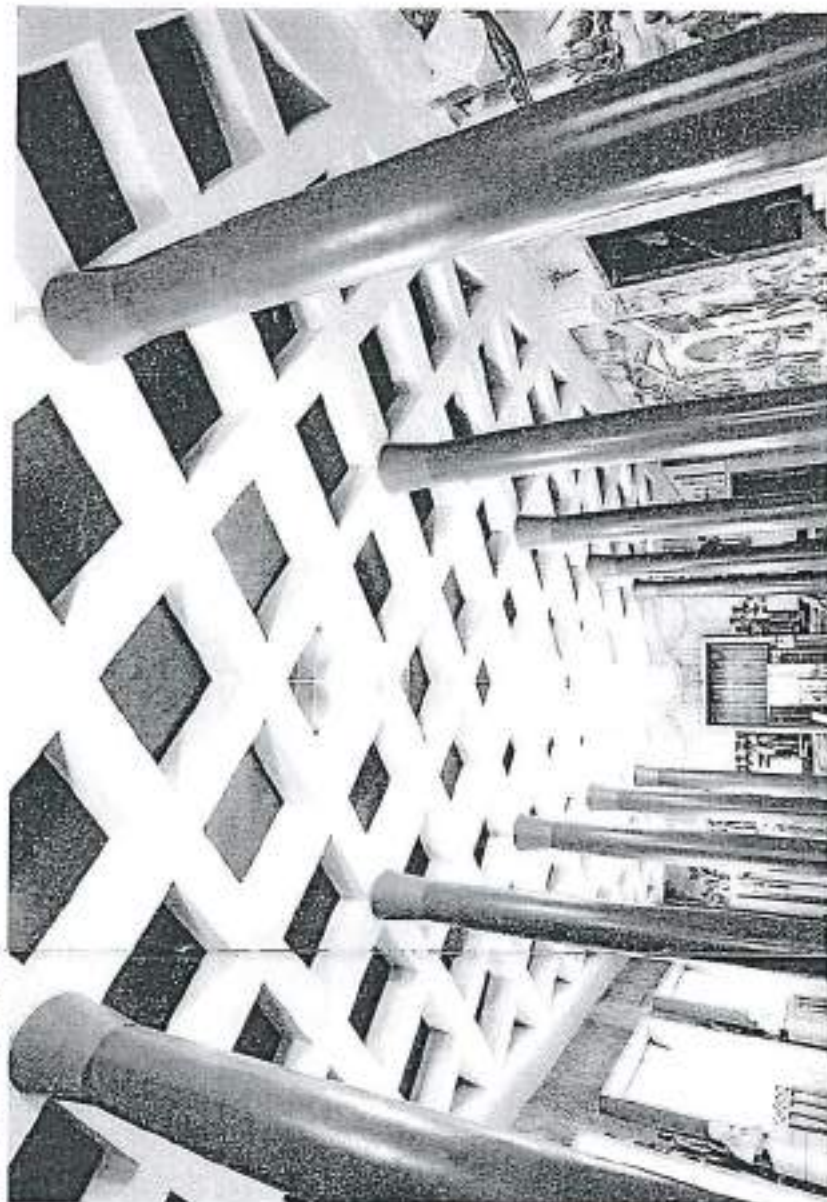
3



THE BASILICA

This room takes its name from the subdivision of the interior space into three naves divided by two rows of columns coated with red stucco. The architectural design and furnishing reflect a clever game of allusions on the part of Gio Ponti. The space replaced the experimental physics theatre of mathematician, physicist and engineer Giovanni Polini (1683-1761) after its demolition for practical reasons in the 1930s. The frescos on the walls are the work of Venetian painter Pino Casarini (1897-1972). The subjects, chosen by Rector Carlo Auri, celebrate the political history of the University from 1848 to 1936. In addition to the busts of famous figures from the University's history and the reproduction of the planetary clock designed by Giovanni Dondi (ca. 1330-1388), the room exhibits a Murano glass centrepiece with the Bo symbols and faculties, created in 1943 by the Venetian glassworks Venini, based on a design by architect Carlo Scarpa. The door that connects the Basilica to the Academic Senate Hall is adorned with a pair of valuable handles depicting Apollo and Minerva, the work of Friulan sculptor Marcello Mascherini (1940).

LIBRARY AND DOCUMENT ARCHIVE
The Basilica includes the library of the University of Padua, the largest in Italy. The collection, including the entire Galileo-Archiv, is housed in the Basilica. The library is also home to the University of Padua's archive, which includes the University's historical documents and the University's library of rare books. The library is also home to the University of Padua's archive, which includes the University's historical documents and the University's library of rare books.



MARCELLO MASCHERINI
"APOLLO AND MINERVA"
BRONZE HANDLES
(1940)

THE ANCIENT
ARCHIVE
SEEN FROM
THE UPPER
BALCONY

M. Schwan

Atommach. Polini

Amotv

Selezione pubblica n. 2021N25 – PROVA 4

DOMANDA 1

Cause di degrado dei beni storico-artistici

DOMANDA 2

Palazzo Bo: le sculture

DOMANDA 3

Il candidato scelga una categoria di visitatori e illustri un progetto di storytelling legato al patrimonio storico-artistico universitario

CONOSCENZE INFORMATICHE

Come si realizza un grafico in excel?

M. Sloan

Ateneo di Padova

Buona

THE UNIVERSITY OF PADUA HISTORY

Although the University of Padua was officially established in 1222, it is documented that law schools existed in the city before this date. The University, as is known today, developed into an institution after a group of professors and students from the nearby University of Bologna rejected their own institution "for the serious offenses caused therein to academic freedom and for the non-observance of solemnly guaranteed privileges to teachers and students".

The University of Padua was created as a "spontaneous product of particular contingencies and happy conditions of civil culture". The great academic freedom that marked its beginning has been well preserved over the centuries. Students and professors alike were guaranteed and protected by the Municipality of Padua in the 13th century, then again by the Lordship of the Carrarese in the 14th century, and between 1405 to the end of the 18th century by the Republic of Venice.

Formed initially as a centre for legal studies, the university gradually expanded to include other disciplines. In 1399, the institution had divided in two, the *Universitas Iuristarum* for civil law and canon law, and the *Universitas Artistarum* comprised of medicine, philosophy, theology, grammar, dialectic, rhetoric, and astronomy.

The university was first organized as a free corporation of students, and structured according to ethno-geographical criteria. The *nationes* (nations) were divided into two large groups, Citramontani (students from within the Italian Alps) and Ultramontani (students from beyond the Italian Alps). Originally, the students approved the statutes, elected the rectors, and chose the professors, paying them directly with proceeds from personal collections. Subsequently, the responsibility for electing professors and paying their salaries was handed over to the public authorities.

From the fifteenth century, and for the next three centuries, the University of Padua experienced a period of great development and splendour. The university rose to international fame, benefiting above all from the extraordinary climate of freedom and religious tolerance permitted by the government of the Venetian Republic, which wanted the University of Padua to act as their only *Gymnasium Omnium Discipularum*. The rapid development of philosophical thought, the great schools of medicine and anatomy, the great adventure in astronomy, physics, and mathematics, can all be summarized in Galileo Galilei's eighteen years of teaching in Padua. Galileo contributed enormously to the birth of the scientific revolution and made Padua the preferred destination of students from all over Europe.

During that in this period one finds the birth of modern medicine, chemistry, and



Selezione pubblica n. 2021N25 – PROVA 5

DOMANDA 1

I parametri ambientali per la conservazione dei beni storico-artistici

DOMANDA 2

Il programma figurativo di Palazzo Cavalli

DOMANDA 3

Il candidato scelga un aspetto del patrimonio storico-artistico universitario e illustri le più moderne tecnologie digitali per comunicarlo onsite e offsite

CONOSCENZE INFORMATICHE

Come si sommano dei valori in excel?

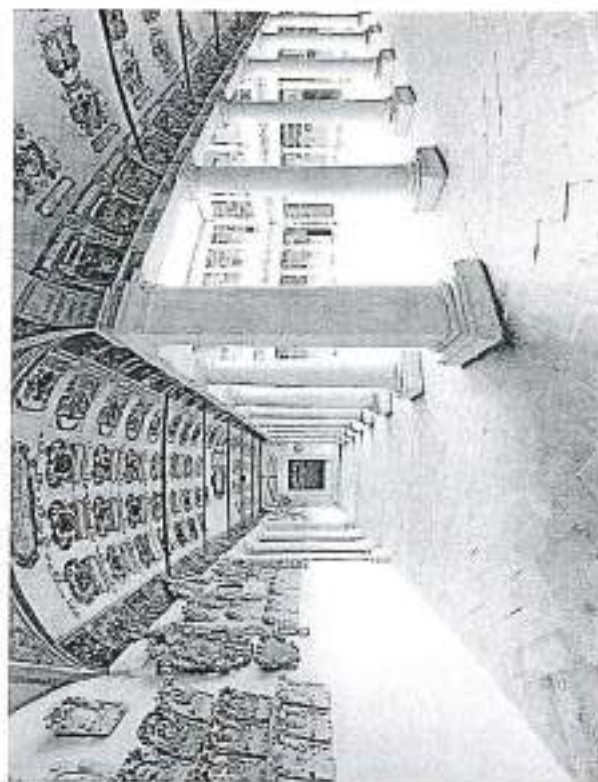
M. S. Silva

M. S. Silva

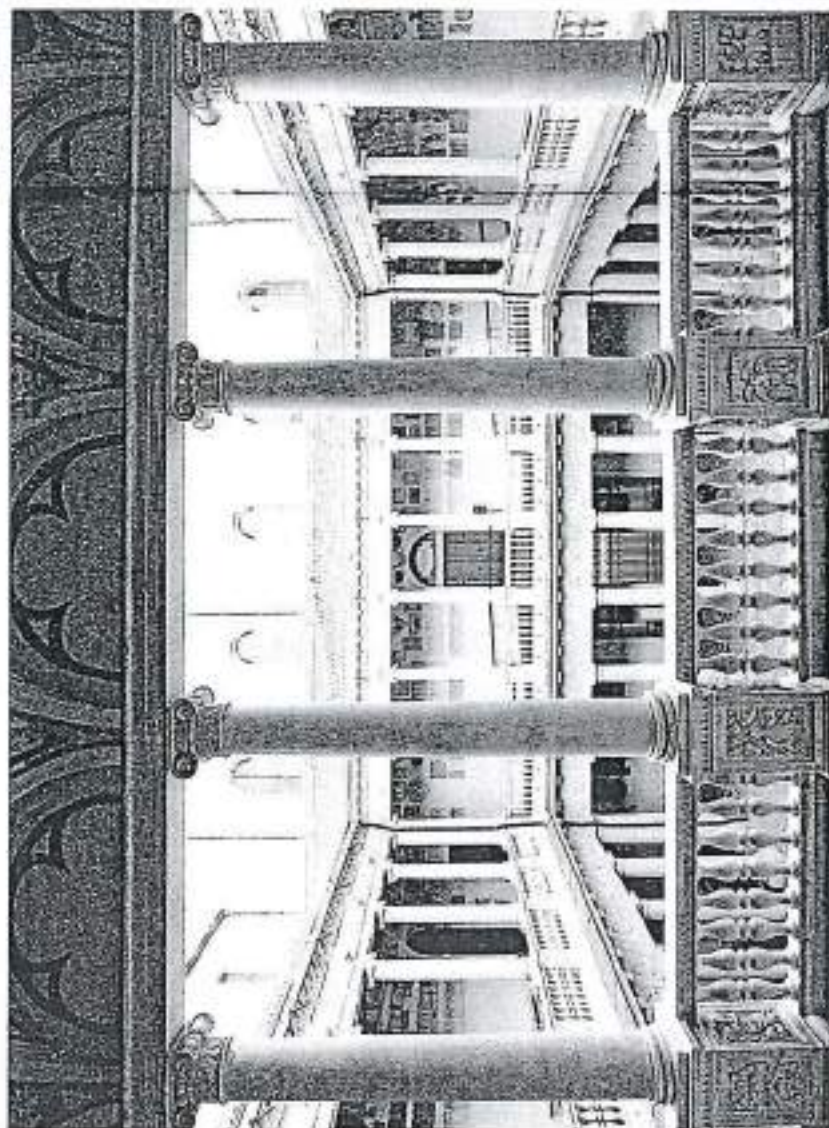
Conobbi

THE ANCIENT COURTYARD

At the beginning of the sixteenth century, the area of the ancient *Hospitium Bovis* still retained its medieval appearance with embanked walls and a tall tower. In 1547, the construction of the elegant Bo courtyard commenced under the supervision of Andrea Moroni from Bergamo, who had overseen the reconstruction of Basilica Santa Giustina in 1532, Palazzo del Podestà, and other building sites throughout the city. Surrounded by double columns, designed in the Doric order along the lower section and in the Ionic order across the upper section. The structure and architecture of the courtyard are inspired by the academies of the Greek and Roman world, characterised by open porticoes destined for academic conversations. The decorations of the column pedestals on the upper floor have grotesque motifs on the inner sides and, towards the courtyard, images of deities and symbolic figures that allude to the liberal arts and university disciplines. Meanwhile, the Doric frieze features alternating Saint Marks, musical instruments, armillary spheres and ox skulls in the centre. Due to economic problems, the construction work was not completed until the end of the 1580s. Soon after, on the main façade of *via 8 Febbraio*, the new portal based on the model of the triumphal arch was built.

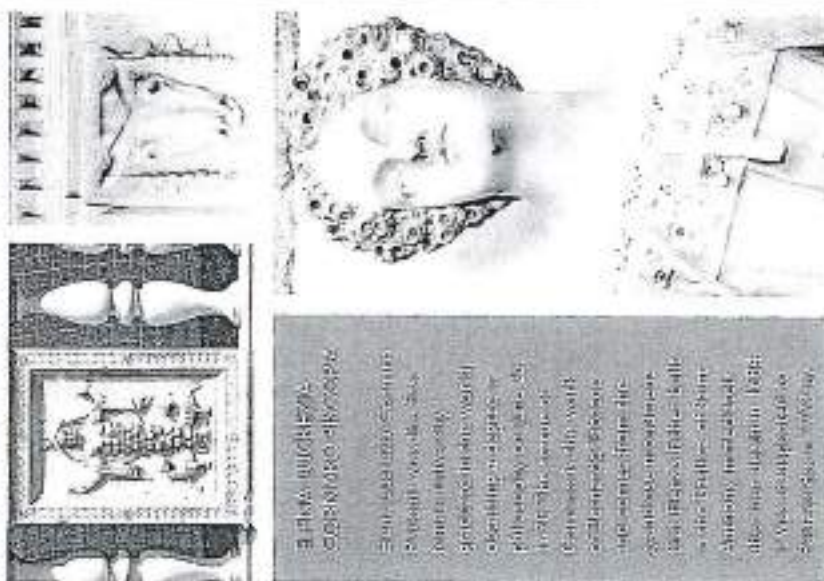


VIEW OF THE LOWER LOGGIA



DECORATIVE RELIEFS OF COLUMNS AND FRIEZE

BERNARDO TOBACCO, STATUE OF ELENA CORNARO PICCOPOLA (DETAIL)



ELENA TOBACCO, STATUE OF ELENA CORNARO PICCOPOLA (DETAIL)

From 1549, the courtyard was designed by Andrea Moroni, who had overseen the reconstruction of Basilica Santa Giustina in 1532, Palazzo del Podestà, and other building sites throughout the city. Surrounded by double columns, designed in the Doric order along the lower section and in the Ionic order across the upper section. The structure and architecture of the courtyard are inspired by the academies of the Greek and Roman world, characterised by open porticoes destined for academic conversations. The decorations of the column pedestals on the upper floor have grotesque motifs on the inner sides and, towards the courtyard, images of deities and symbolic figures that allude to the liberal arts and university disciplines. Meanwhile, the Doric frieze features alternating Saint Marks, musical instruments, armillary spheres and ox skulls in the centre. Due to economic problems, the construction work was not completed until the end of the 1580s. Soon after, on the main façade of *via 8 Febbraio*, the new portal based on the model of the triumphal arch was built.

Il piano. Monumento Portale e Cornetto

Selezione pubblica n. 2021N25 – PROVA 6

DOMANDA 1

Il candidato illustri un piano di manutenzione ordinaria per i beni storico-artistici

DOMANDA 2

Storia architettonica e decorativa di Palazzo Liviano

DOMANDA 3

Il candidato scelga un palazzo universitario e declini i modi dell'accessibilità museale, anche alla luce delle più recenti direttive ministeriali

CONOSCENZE INFORMATICHE

Come si inserisce un elenco puntato in word?

M. Salvo -

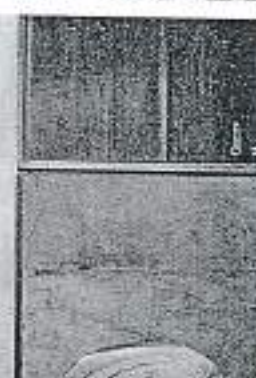
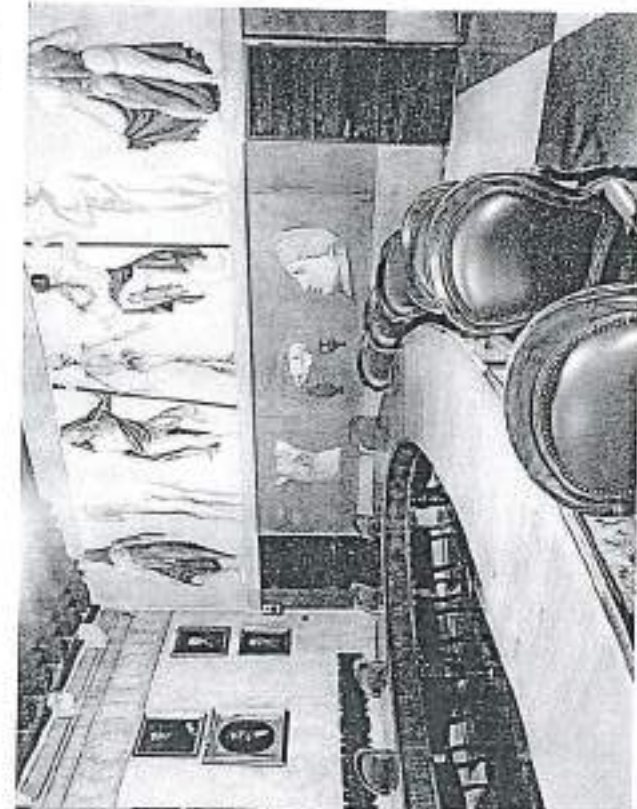
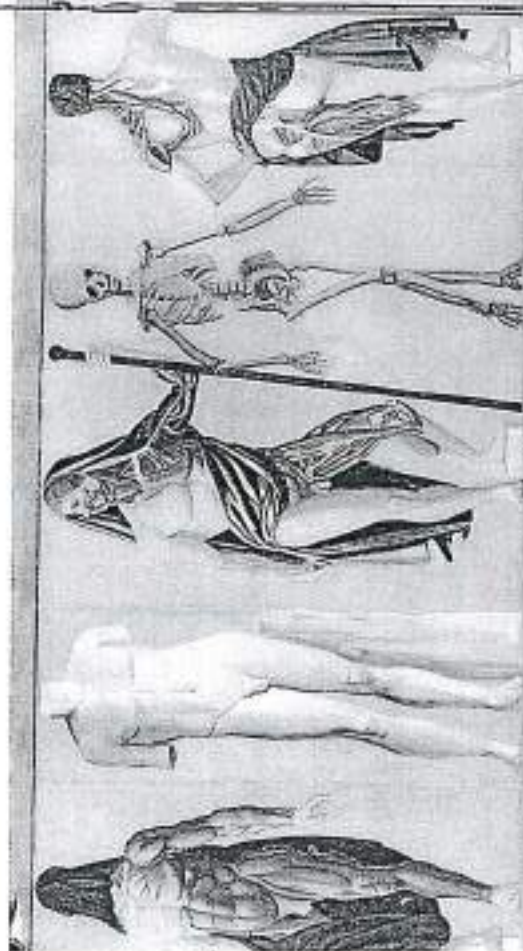
Momente

P. L. L.

Ameltri

THE MEDICAL DEGREE HALL

The Medical Degree Hall is one of the oldest and most beautiful areas within the Palazzo. Located on the first floor of the medieval house and occupying what was once the *Hospitium Bovi*, this fourteenth-century structure still retains its original ceiling that is formed by closely spaced wooden beams and painted laiths. The Hall holds fragments of frescos along with many testimonies to the University's history. The carved almond-wood relief of the Christ the Redeemer, which is thought to be an original from the University's first premises, the portraits of doctors and anatomists who worked in Padua, and the skulls of several professors who donated their bodies to science. This room underwent restructuring under the order of Carlo Anri. Its two frescoes were produced in 1942 by Achille Funi to celebrate anatomist Giovanni Battista Morgagni (1682-1771). The main fresco was originally planned to depict anatomy lessons, but the artist then opted for a more symbolic imagery, representing the human figure alternating with classical sculptures. Funi's other fresco represents the allegory of when "Fame writes the name of Morgagni in the book of history."

ACHILLE FUNI,
"ANATOMIES"
(1942)ACHILLE FUNI,
"FAME WRITES
THE NAME OF
MORGAGNI
IN THE BOOK
OF HISTORY"
(1942)COLLECTION
OF SKULLS OF
PROFESSORS
WHO GAVE
THEIR BODIES
TO SCIENCE

Selezione pubblica n. 2021N25 – PROVA 7

DOMANDA 1

La movimentazione di beni culturali, con particolare riferimento a quelli di carattere storico-artistico

DOMANDA 2

La Sala dei Giganti a Palazzo Liviano

DOMANDA 3

Il candidato scelga un palazzo universitario e ipotizzi un percorso di visita tematico di carattere storico-artistico

CONOSCENZE INFORMATICHE

Come si inseriscono testi in power point?

M. S. e.

Monica G. G. G.

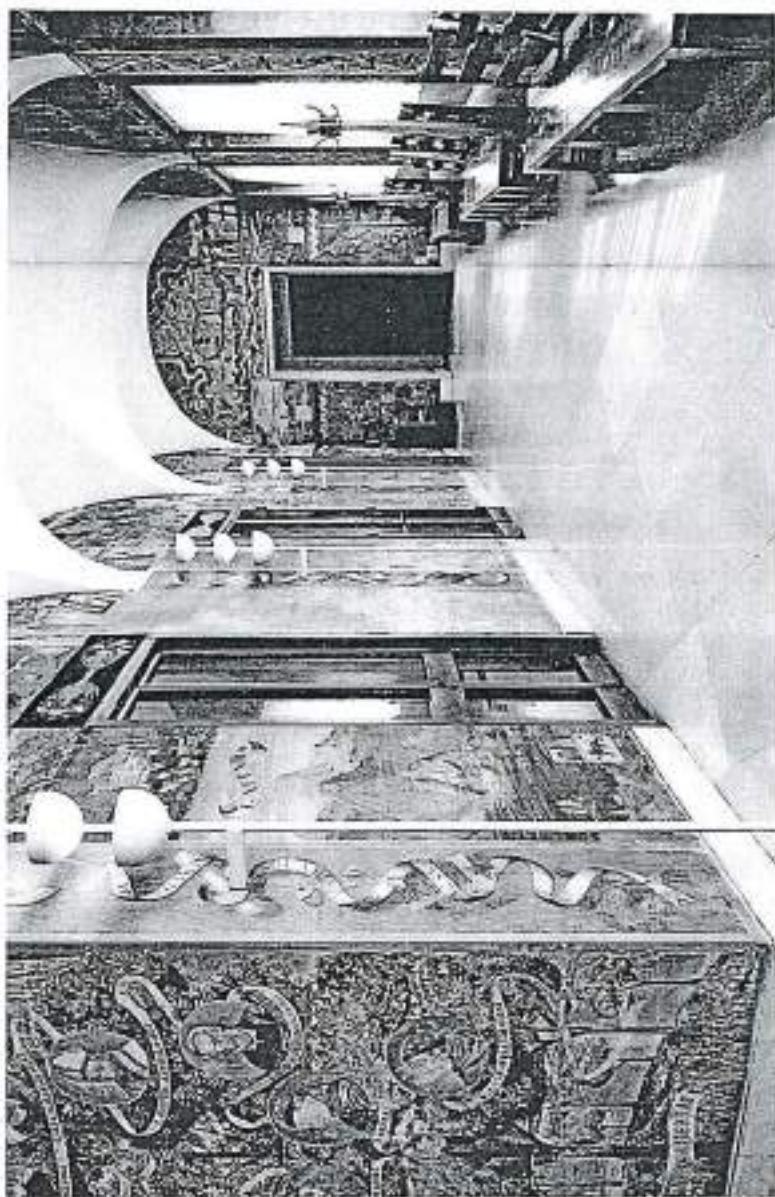
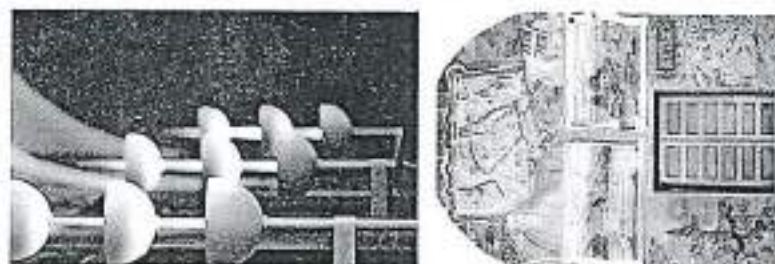
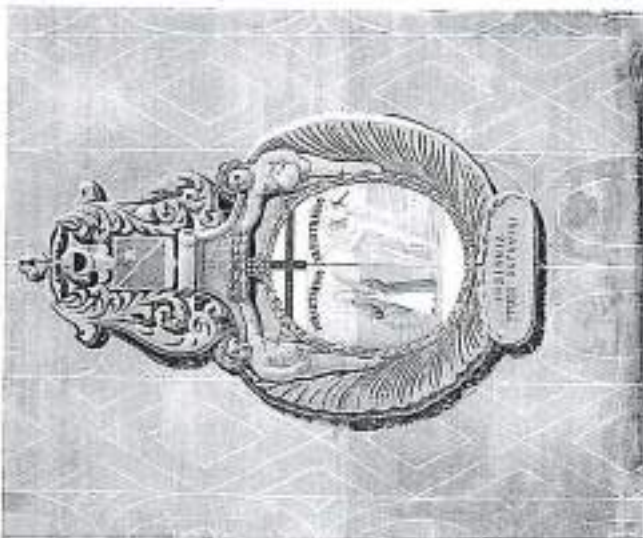
Amor

THE RECTOR'S GALLERY AND THE PROFESSORS' COMMON ROOMS

The Gallery forms the entrance to the Rector's study and offices. The walls, painted by Piero Fornasetti (1942-43), depict Veneto cities and subjects linked to the University of Padua. The work was temporarily interrupted due to the outbreak of WWII and completed by Fulvio Pendini in 1956. Pendini added the lunettes above the windows located on the eastern side, each depicting ancient and recent buildings of the university. Along the central pillars we find images of saints, holy men, and senior members of the clergy who studied in Padua.

The series of rooms, called the Professors' Common Rooms, are composed of a reading room, dining room, fireplace room, and kitchen. They were each designed by Carlo Antti and Gio Ponti not only as formal meeting rooms, but also as a place of leisure for professors. The floor of the reading room is especially interesting, with a multi-coloured motif along slanting strips of tiles made from different marbles mirroring the monochrome decoration of the ceiling. In this room there are two large panels of enamel on copper (1939-1941) by Paolo De Poli (1905-1996).

RECTOR'S
GALLERY
PANORAMIC
VIEW AND
DETAILS



M. Solari - Momenchi - Colacci - Anselmi

Selezione pubblica n. 2021N25 – PROVA 8

DOMANDA 1

La sicurezza dei beni culturali, con particolare riferimento a quelli di carattere storico-artistico

DOMANDA 2

Temi e protagonisti della decorazione di Palazzo Maldura

DOMANDA 3

Il candidato scelga un momento dell'anno (ricorrenza, festività ecc.) e ipotizzi delle attività a tema legate al patrimonio storico-artistico universitario

CONOSCENZE INFORMATICHE

Come si inserisce una nuova slide in un power point?

M. S. - Monastero - Palazzo - Amato

PALAZZO BO

During the first decades of the sixteenth century, various schools were scattered over different parts of the city. Moving to a complex of buildings known as Palazzo Bo, a name derived from the sign of the famous hotel *Hospitium Bovis* (Ox Inn), which was once occupied by a line of butcher shops. By the end of the thirteenth century, groups of private residences belonging to the city's nobility had sprung up in this area, including what would later be home to the *Hospitium Bovis*. Renovation work began in 1493 and concluded during the beginning of the seventeenth century.

Over the following centuries arose a need to increase educational space, due to a wider number of new teaching subjects and the expansion of progress in scientific instrumentation. Over time the university proceeded to purchase the buildings south of the city and expanding towards *via San Francesco*.

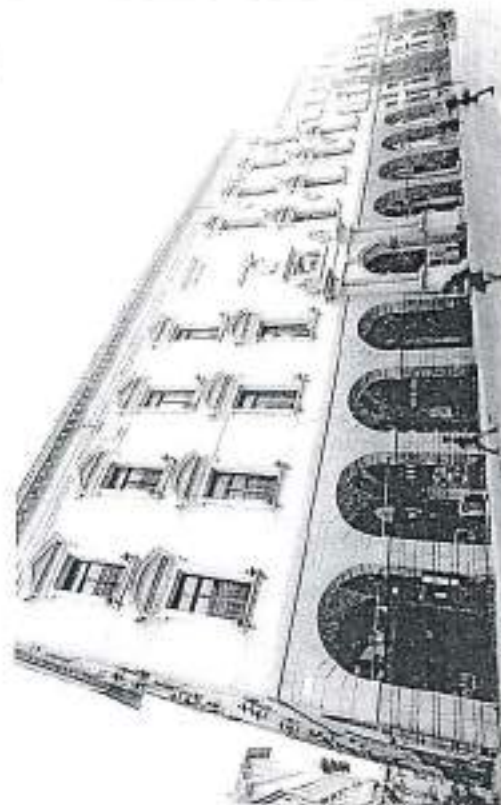
A new façade was built during the end of the nineteenth century, which created a single façade on the west side in *via S. Felice*.

The important work carried out on the buildings northern and eastern sides of the complex, facing *via Cesare Battisti* and *Riviera dei Ponti Romani*, respectively, date back to the first quarter of the twentieth century and is based on a project by architect Guido Fondelli. Unfortunately, the construction work decreased the stability of the high medieval tower, which was therefore lowered considerably.

Palazzo Bo acquired its present appearance when archaeologist Carlo Anti was rector between 1932 and 1943. Thanks to the collaboration of high-level professionals, including architect Ettore Fagioli, art historian Giuseppe Fiocco, and in particular, Milanese architect and designer Gio Ponti, all the buildings that had been purchased south of the historic core of Palazzo Bo were completely restructured. The building was then organised around a courtyard, called the *cortile Litteris*, known today as the New Courtyard.

Carlo Anti's work was not limited to construction. Palazzo Bo was decorated with frescoes, paintings, sculptures, and artistic objects, and then embellished throughout with furniture specially designed by Ponti. The Rector brought together both local artists and nationally known personalities. This combination of decorative arts presents stylistic and conceptual compactness that makes the Paduan experience a unique case in Italy.

The second half of the twentieth century has seen Palazzo Bo with little aesthetic change and today it houses the Office of the Rector, reception rooms, and the School of Law located in the east wing. Above all, Palazzo Bo constitutes the heart and the historical memory of the university of which it preserves memorabilia and documented evidence of its history.

PALAZZO BO
FACADEPALAZZO BO
FACADE ST
MARK'S LION
IN PLACE OF
THE ONE
DESTROYED AT
THE FALL OF
THE VENETIAN
REPUBLICENTRANCE
HALL ABOVE THE
TWIN COLUMNS
STANDS THE
STATUE OF THE
VIRGIN (CENTRE),
SAINT
CATHERINE,
PATRON OF
JURISTS (LEFT),
SAINT THOMAS,
PATRON OF
ARTISTS (RIGHT)