

# The Influence of Renaissance Heritage on Tourism of Northern Italy: Ferrara and Milan

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## Abstract

*In their turbulent history cities of Northern Italy experienced one of the most significant changes during the Renaissance period. The development of urbanism and the transformation of architectural style in the 15<sup>th</sup> and 16<sup>th</sup> centuries laid the foundations of modern cities of the Padua Valley. Construction and architecture were a visible manifestation of the power so the families of Northern Italy, Visconti and Sforza in Milan and Este in Ferrara, become patrons to many Renaissance artists wanting to show their supremacy over other city-states in humanistic manner. This paper first aimed to define relation between renaissance architectural and urban transformation with now days tourism offer of two cities. While today the renaissance core of Milan is only a small segment of modern Mega polis, Ferrara has not experienced significant changes in the spatial organization of urban area. Nevertheless, both cities base their tourist offer on castles, palaces, and other buildings from the renaissance period. This paper is trying to show just how the renaissance in urbanism and architecture had far-reaching effects on the modern tourism of these two centers of humanistic culture. To create clearer insight on the influence of Renaissance heritage we used descriptive and comparative method, showcasing two Northern Italy tourist sites, Milan and Ferrara that have a similar past but different trends in contemporary tourism.*

**Keywords:** Cultural Heritage, Cultural tourism, Milan, Ferrara, Renaissance, Renaissance city

## Introduction

Observing the long and vivid history of Italy, it can be clearly seen that the greatest advance in art, culture and the entire civil life occurred at the end of the 15<sup>th</sup> and during the 16<sup>th</sup> and 17<sup>th</sup> centuries. At the beginning of the Renaissance, cities were overcrowded and the need for better organization was evident (Lazansky, 2004). Resident of a Renaissance city, inspired by classical values, thrives for efficiency, beauty and longevity in everyday life while distinguished cit-

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izens invested large sums of money in art in architecture and infrastructure (Elliot, 2009). The construction of the squares, palaces, villas and gardens during the Renaissance has altered the landscape of the Italian cities and has raised awareness of the importance of organizing living space (Woods, 2007). Since the time of Grand Tours, the Renaissance's well-preserved material heritage has attracted visitors from different parts of Europe. While in the past only privileged minority could enjoy Renaissance masterpieces, today millions of tourists can walk the streets of Rome, Venice, Milan or Florence.

Exceptional cultural heritage is one of the main pillars of the Italian tourism industry. According to CSTF (2019) survey "Tourism in the cities of art and in the villages of Italy", from 2010 to 2018 tourist demand in the cities of art grew by 20.8%. As regards spending for cultural tourism in Italy, foreigners in 2018 spent 15.5 billion euros. Data presented in CISET (2019) report shows that 55 million visitors in 2018 decided to visit state cultural assets (monuments, museums, archaeological parks, etc.), an interest that grew by 5% in 5 years compared to 38 million in 2013. The positive trend regards cities in the northern and central Italy that are more often visited by tourists seeking art, architecture and other cultural content than cities on the south, a difference that can be explained by the overall better socio-economic situation of the northern regions. Rome is confirmed as the main destination with around 29 million tourist (6.8% of the national total; 4.1% of the national clientele and 9.4% of the foreign one), while Venice and Milan share second place with about 12 million visitors each.

As stated in OECD (2011) report, Italy is known as a cultural tourism destination worldwide but heritage enhancement potential is still to a large extent untapped. National government, Catholic Church and non-profit institutions manage different places of cultural heritage and their actions are not well coordinated. The heritage law does not explicitly state how different actors should co-operate to balance preservation and enhancement. According to the same report Italy has over 5.000 museums, monuments, archaeological sites, archives, libraries and theatres, of which nearly three-quarters (74.3%) are located in the centre and north of Italy. Northeast part of the country has 1,172 museums and in Northwest region number of state and non-state museum is 1.220 (ISTAT, 2018). In this paper we will use museum attendance data in Milano and Ferrara in order to show the impact of the Renaissance culture on tourist flows in the northern region of Italy.

From total number of tourist who came to Italy in the year 2017, around 17,5% decided to visit Northwest region, while Northeast part of country received about 40% tourist (ISTAT, 2018). Renaissance cities of northern Italy, Milan, Florence, Pisa, Siena, Genoa, Ferrara, Mantua, Verona and Venice, are one of the main reasons for the increasing tourist activity in this region.

Aim of this paper is that through a comparative analysis of two art cities, Milan and Ferrara, we find the link between Renaissance cultural heritage and contemporary tourism trends in northern Italy. We will try to find answer on how Renaissance art and culture are incorporated into the tourist offer of these two cities and what impact has tourism had on the cultural heritage of this period? Milan has been taken as an example of a metropolis with a diverse tourist offer and significant income from tourism sector, while Ferrara represents a smaller tourist center where humanistic architecture and art are the main reason for tourists to visit. Ferrara, once one of Europe's most important artistic and intellectual sites, has been transformed over time into small city known for its rich history. With 200.000 tourists in 2017 Ferrara cannot compete with the most popular cultural tourism sites in Italy, still income from tourism sector it is important for this city of 132.278 inhabitants (ISTAT, 2018).

First part of the paper is dedicated to describing the Renaissance cultural heritage of Milan and Ferrara. Architectural and urban projects from the period of humanism that significantly

changed the appearance of these cities are presented firstly, then, their tourist attendance was analyzed in relation to other tourist locations in cities. The paper will also outline the impact that tourism have on Renaissance heritage in Milano and Ferrara.

## Methodology and data

The purpose of this paper is to examine and understand connection between Renaissance Heritage and touristic offer of cities Milano and Ferrara. The data used for this paper comes from four main sources: ISTAT (Istituto Nazionale di Statistica – the National Institute of Statistics), UNESCO (United Nations Educational, Scientific and Cultural Organization), CST (Centro Studio Turistici) and from UNWTO (United Nations World Tourism Organization). Based on information provided by the commune of Milan we have shown the tourist attendance of the most important locations in the city, with an emphasis on Renaissance sites. Data on Ferrara's tourism were collected from the public documents of the commune Ferrara but also from the European Union's report on the growing cultural tourism of this city.

## Literature review

Relevant international literature was used to illustrate the renaissance heritage of Milan and Ferrara. Paoletti and Radke (2002) in their book *“Art in Renaissance Italy”* emphasize that cities like Milano and Ferrara served as a stage for significant changes in the social and cultural life of the Renaissance people. Humanist ideas influenced the understanding of space and the peoples need to build cities that are in line with new understandings of the world. It is well-known architectural transformation that took place during the Renaissance, but fewer people know that the development of what we now call urbanism occurred during this period. The need for a more humane way of organizing cities has prompted a number of scientists to devote themselves to finding the most perfect form of urban area. In the idea of an ideal city lies one of the connections between Milan and Ferrara. Maksimović (1986) in his work *“Urbanism and Spatial planning of settlement”* notice that the far-reaching influence of the idea of an ideal city on contemporary life-styles in urban areas. During the period when the Ferrara was expanded according to a carefully developed urban plan, in Milan, Leonardo da Vinci created blueprints of his ideal city. Vinci's ideas were not implemented, but the expansion of the Ferrara is still visible today says Mayer's in his book *“Architecture of the Italian Renaissance”* (2005). In order to create a clear picture about Renaissance cities we used Mumford's notes from some of his most significant works *“The city in history”* and *“The culture of cities”*

According to Gamberini (2014) in the late the fifteenth century, Milan had a population of about 100. 000 inhabitants and it was economic center of Peninsula. Gamberini's book *“A Companion to Late Medieval and Early Modern Milan: The Distinctive Features of an Italian State”* tells us that, located in the heart of the Po River Valley, Milan, was one of most populous and prosperous cities of Europe whose role in the Renaissance movement is often neglected, which is confirmed by Rosenberg (2010) in *“The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini”*. Wool and dye production as well as trading with the rest of Europe were the driving force behind the city-state development. As stated by Lubkin (1994). In *“A Renaissance Court: Milan under Galeazzo Maria Sforza”*, regardless of economic development of Milan, townspeople have lived in more difficult

conditions than peasants outside the walls. It was these communal problems that prompted the authorities and learned people like Leonardo to come up with better urban solutions. Even do Renaissance ambition of transforming Milan from an overpopulated medieval city into an ideal place to live has not fully implemented, the idea of ideal city continued to follow Milan through the modern era of urbanism. We also collected information about the Renaissance Milan from Elliott's (2009) *"The Renaissance in Europe"* and from *"Communes and Despots in Medieval and Renaissance Italy"* (Patron, Low, 2010).

Details on the Ferrara Renaissance history we learn from books *"Court of Ferrara & its patronage"* written by Pade and Peterson (1987) and *Herculean Ferrara: Ercole D'Este (1471-1505) and the Invention of a Ducal Capital* (Touhy, 1996). Ferrara's Renaissance past is closely linked to the Este family and their rule. As stated in *"Ferrara: The Style of a Renaissance Despotism"* (Gundersheimer, Gundersheimer, 1973), Ferrara was a significant medieval center, a free city with its own law and blacksmith shop, but only under the rule of the Este family did it become an internationally renowned capital with great influence in the arts, economics and religion. The importance of the Este family for the development of Renaissance Ferrara is also emphasized by Barstow (2000) in *"The Gualenghi-d'Este Hours: Art and Devotion in Renaissance Ferrara"*. Court life flourished and the city was as significant as Florence and Venice for two centuries. That artists such as Piero del Francesco, Montego and Michelangelo, resided and worked in the court, we found out in book *"Dossi Dossi - Court painter in Renaissance Ferrara"* written by Humfey and Luco (1999).

This paper describes this paper describes the most significant works of Renaissance art in Milan and Ferrara which are alluring for tourists interested in the cultural heritage of humanism. Material about the architecture and art of the two cities from Gardner's (1891) *"The painters of the school of Ferrara"* and from *"Leon Battista Alberti: Master Builder of the Italian Renaissance"* (Grafon, 2000). The importance of Renaissance art is also emphasized in *"Sixteenth-Century Painting in Emilia-Romagna. In Heilbrunn Timeline of Art History"* written by Bayer (2010) and from *"Vita di Cosimo Tura, pittore ferrarese del secolo xv, corredata di note"* by Baruffaldi (1836).

## Discussion and resultants

Renaissance in urbanism and architecture of Milan began in the year 1456 when Duke Francesco Sforza (1401-1561) and his wife, Bianca Maria (1472-1510), build an impressive hospital complex known as "La Cà Granda", Grand house, as the inhabitants of Milan described Magna Domus Hospitalis. In order to gain the favor of the people, the Duke decided to build largest hospital complex for the poorest citizens and reorganizes the health system by putting all institutions under the same roof (Benvenuto, 2004). In the past, hospitals were located outside of the city, and this change significantly improved lives of Milanese. The construction project was entrusted to Tuscan architect Antonio Averil, known as Filarete (Delimo, 2007). Filarete outlined a detailed construction plan in his section of the Trattato di Architettura, the Architecture Treaty, in which the hospital is actually part of a larger plan for Sforzinda (Rosenberg, 2010).

It was inside the walls of Sforza court where architect Antonio Averil acquired the name Il Filarete (bold, efficient). Filarete's utopian idea of an ideal Renaissance city appears in this court, city he calls Sforzinda in honor of his employer (Mayer, 2005). A number of architects during the Quinent, including Leon Battista Alberti, presented their concept of perfect-

ly organized city, but none of these ideas can be compared to Filareti's vision of the ideal city. Sforzinda is one of the best examples of the utopian planning of the Renaissance city (Thomson, 1993).

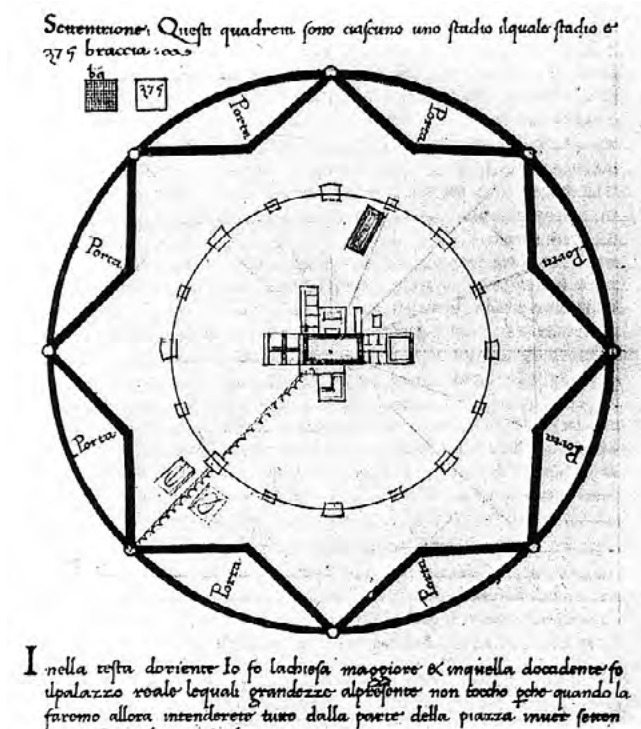


Figure 1. Sforzinda by Filareti  
Source: Intrenet 1

Sforzinda had three squares, one with a palace, the other alongside cathedral, and a third one with a market. Since there was a great obsession with water cities during the Renaissance, every other street had a conduit for transporting goods, which were connected to the river allowing the import and export of goods. The design of this city was probably a response to the medieval cities that were developing without the influence of any planning, so such cities were difficult to control or further build. Often, scholars disagree on whether this ideal city symbolizes a more humane approach to organizing city life or a way to centralized government (Thomson, 1993). Filaretti's ambitious idea could not be realized in a city that over the centuries acquired the complex structure of streets, squares and buildings. However, this architect's contribution can be seen on one of Milan's most monumental buildings, the Sforzesco Castle (Blant, 2004).

**Castello Sforzesco** is one of the first and most significant works of Renaissance architecture in Milan. For centuries, the Milanese considered this building a symbol of the tyranny and domination of the ruling family. Throughout its history, citizens have repeatedly tried to attack and destroy the hated castle. Only after the unification of Italy, when castle become cultural center, the inhabitants of Milan accept it as a precious symbol of the city (Lubkin, 1994).

On Sforza Castel Filaretti combined the aesthetics of the early Middle Ages with 15th century architectural theories. His greatest contribution to the construction of the castle is the Torre del Filarete, a massive tower meant to rival the engineering achievements of tall towers

in cities like Florence and Siena. Numerous local artists have contributed to the decoration of the interior of the castle, among them the famous Leonardo da Vinci with his murals (Hiltmann et al., 2018).

The appearance of the Milan's streets during the Renaissance also changed due to the construction of religious buildings in accordance with the new architectural style: Santa Maria delle Grazie, San Satiro and Santa Maria del Pasione. In the heart of the city of Milan, there is a remarkable architectural work, the church of Santa Maria del Gracie, which is a symbol of both the Renaissance and Catholic traditions. The church in whose dining room is the famous "Last Supper" by Leonardo da Vinci is a rarely preserved Renaissance building and as such is on the UNESCO list of protected buildings (Mokranjac, 2012).

Inspired by communal problems that Milano had in 15 century Leonardo envisioned his ideal city. According to him, the city should be by the sea or by a beautiful river that does not flood or dry; should be the modern, comfortable and rational city which in war is a good fortification and at peace favored for traffic and trade (Maksimović, 1986). The greatest attention was paid to the width of the streets, which according to him should be equal to the height of the buildings. His designs show cities in two levels, where pedestrian traffic is at a higher level. Leonardo's ideas were not fully implemented during the Renaissance but were later applied in Milan and other cities of the Apennine Peninsula. Unlike Milan, another important renaissance center, the city of Ferrara managed to build a new part of urban territory according to a clearly designed plan (Melis, 2019).

The city's Renaissance appearance, which we can see today thanks to its good preservation, was built during the reign of Ercol I Este (1431-1505). When he saw that the population exceeded the city's housing capabilities, Ercole devised an ambitious urban plan based on the rational use of space and entrusted this great project to Biagio Rossetti (1447-1516). Rossetti was an architect and military engineer who in the history of architecture took the title of the first modern urbanist, thanks to combining the humanistic principle of planning, the needs of the city and local tradition, precisely on the example of Ferrara. The completion of this project marked the birth of modern town planning and influenced its subsequent development.

The work on the project Adicion Erkule started in 1484 and was completed in the first decade of the 16th century. The main goal was to expand the city's territory and to strengthen the defense system of the walls that are one of the oldest examples of modern city defense (Mamford, 2006). The medieval practice of placing significance on individual buildings with these plans has been overcome and the emphasis is on the entire landscape (Maksimović, 1986). New unique urban plan of Ferrara had symmetrical streets that are connecting all the important palaces, churches and gardens with city wall and this venture is considered to be the first example of urban renaissance planning (Mokranjac, 2012). Rossetti began the practice of implementing green spaces in city planning and cratered living, organic city rather than a city with ideal layout. The specific features of the new part of the city were well arranged and similarly designed houses intended for craftsmen and traders. Rossetti paid great attention to the durability of the material so that these houses have survived to this day (Tenenti, 2001).

Today, in the part Adicion Erkule, which occupies the northern part of the city, there are numerous Renaissance palaces. **Palace Diamanti** (Palazzo dei Diamanti) stands out with its appearance, which was built right at the intersection of the two main arteries of the city.

Pink and white marble ashlar, 8000 of them, strategically positioned to make best use of sunlight, creating the optical illusion of diamonds, hence the name of the palace. The author of this building is the city architect Rossetti, who strategically placed the decoration on the corners of the Palace to highlight the intersection of major roads. The emphasis is on perspective,



Figure 2. View on Castello Estense and façade of Palazzo dei Diamanti

Source: Internet 2a and 2b

not on the front view of the palace. In contrast to Tuscan practice, Rossetti has given prominence to the upper floor of the building, where he set large pediment windows. Connection with Este castle and feeling of fortification was made by rustification and ricket plinth, and the fact that Rosette was in charge of the design of the surrounding buildings it made the palace a natural part of its environment (Paoletti, Radke, 2002).

**Palazzo Schifanoia.** Term Schifanoi. 'schivar la noia' can be translated freely as an escape from boredom, removing tedium. The Esteans used this building of a unique name for this very purpose, for their own amusement and entertaining its guests. Work on Pallazo Schifaoia started around 1385 and one century later Borso d Este decided to enlarged and add east two-storey wing. Today Palazzo Schifanoia is best known for its interior. Sala dei Mesi (Room

of the Months) contains one of the most famous collections of murals from the 15<sup>th</sup> century, collective work of different Ferrarese painters from the school of Cosmè Tura. Between 1469 and 1470 on Duke Borso demand, Francesco del Cossa, Ercole de Roberti and other artist created this cycle that the cycle represents one of the greatest testimonies of Italian Renaissance culture (Settis, Cupperi, 2008).

**The Land Reclamation and Delizie Estensi.** When it comes to urbanism and architecture, the rulers of the Este family paid great attention to the landscapes of the Po river valley, and not just the central parts of the city Ferrara. According to Barstow it was the fertile river valley land that attracted Este's family to fight for Ferrara in the first place (2000). In process that is called Land Reclamation project dukes of Ferrara among the first ones in the renaissance Europe, started to think about the importance of environmental regulation. Countryside surrounding Ferrara during the Renaissance has undergone major changes. Redirection of the course of the river and its branches, draining and making new agricultural estates are just some of the great endeavors during Land Reclamation (Wheeler, 1965).

The political power of the Este dynasty over the Duchy of Ferrara was consolidated also with the direct dominion of large agricultural estates, the *castalderie*, where a hunting or leisure residence was usually placed in the center (Pade, Petterson, 1987). The image of the wealth and power of the ruling family could now be seen in the fields of the Po Valley, not only in the heart of Ferrara. The original form of the Renaissance landscape of the Po River Delta is still recognizable in the region's 21st-century layout (Curtis, Campopiano, 2013).

Milano and Ferrara, cities that shared a similar history during the humanism period, today differ in territory size, population, economy, and ultimately have different tourism trends. With almost 12 million tourists in 2017, Milan is the second most visited city in Italy and Ferrara with 200,000 tourists in the same year did not reach the 50 most visited municipalities in Italy. Even do Ferrara is located in Emilia-Romagna, one of the first Italian regions by number of arrivals and presences of tourist, distribution and characteristics of the tourism flows are not homogeneous. The tourist market of the region in Po river valley is diverse but the tourist offer of Ferrara is uniform and it is centered around rich architectural heritage of the humanism. As expected the places with the highest tourist visit in Ferrara are Renaissance buildings and museums.

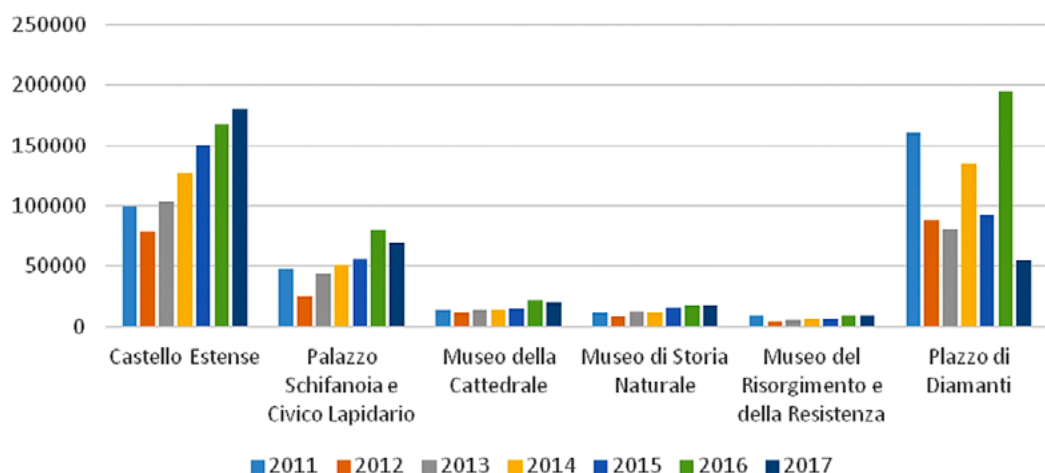


Figure 3. Ferrara museum attendance

Source: Internet 3



Castello Este in 2017 year was visited by 179.629 people and Palazzo dei Diamanti records different attendance over the years depending on the attractiveness of the settings in the Museum of Contemporary Art. In period from 2004 until 2017 that is recorded by comune of Ferrara the most visited year was 2007 with 232.660 tourists and in 2017 year only 55,071 people decided to walk through this Renaissance building and its museums. Palazzo Schifanoia Still, in the period from 2011 to 2017, the number of visitors to Ferrari museums has increased, with total of 357.215 visits in the last documented year.

The residents of Ferrara celebrate their most important holidays and festivities with a look back to the days of the city's greatest splendor when the Este family ruled the entire region. Piazza Ariostea every May since 1279 hosts a big parade, rase and competition for precious drape dedicated to Saint George, the patron saint of Ferrara. Palio in Ferrara is more a celebratory race in honor of the Renaissance period than a warrior competition.

While Ferrara's urban areas has not change significantly since the late 17th century and city bases most of its tourist offer on medieval and renaissance past, Milan has evolved over time into a metropolis that is a business, industrial, artistic and cultural center of Italy. According to Istat report in the year 2017 Milano was second most visited city in the country with 11,852,973 visitors. The capital of Lombardy is today the representative of smart cities where one can enjoy both, the creations of the past but also modern buildings and art (dNoni et al., 2017).

Among churches monuments, villas and palaces of different architectural styles, the most visited are the symbols of Milan, Gothic Cathedral, Duomo and the piazza that surrounds this monumental building. Teatro alla Scala and Galleria Vittorio Emanuele II also attracts a large number of tourists, while lovers of modern art decide to visit the Museo del Novecento (museum of the twentieth century), Finally, the Milan's Renaissance heritage makes up a significant part of its tourist offer (De Carlo, D'Angella, 2011).

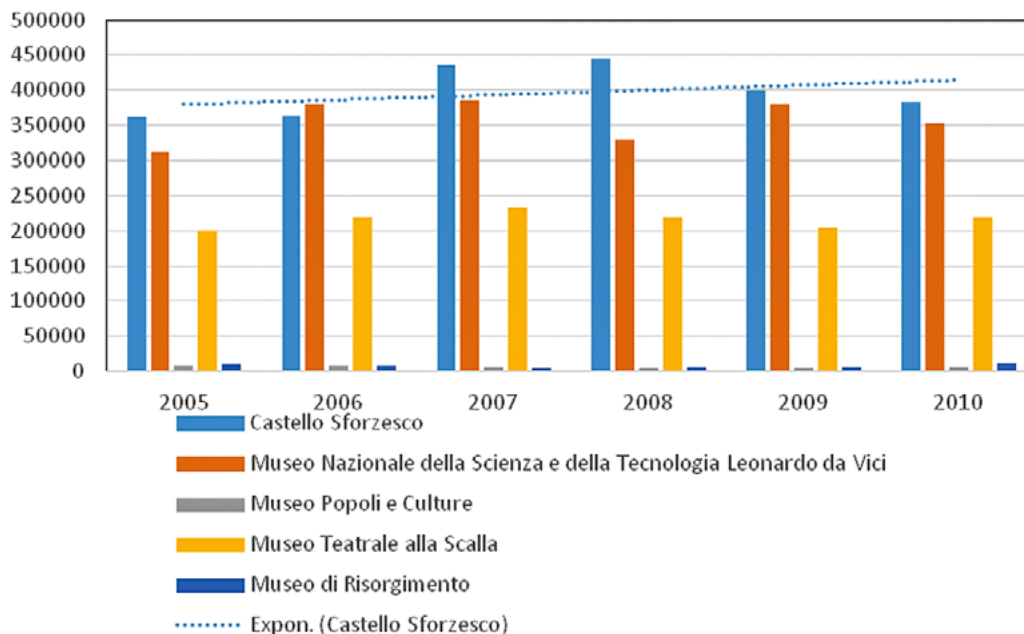


Figure 4. Milan's museum attendance

Source: Internet 4

The Castello Sforzesco with Torre de Filarete is one of most important Renaissance sites in Milan. Basically a medieval castle with Renaissance-style fragments is a meeting point for Milanese and foreign visitors to get acquainted with the city's history. Giovanni Bellini, Antonio da Correggio, Vincenzo Foppa and Jacopo Tintoretto are just some of Renaissance artists whose paintings can be seen in Musei del Castello Sforzesco. According to the commune's annual report in the year 2017 number of tourists who come to Casetello was 942.447.

The city of Milan offers more than fifty art galleries, history and science museums and other types of exhibition spaces. Statistics have been kept since 1996, but for the two most visited museums we find accurate data since 2005 until 2010. According to museum statistics released by the commune of Milano in the five-year period (2005-2010), Castello Sforzesco and National Museum of Science and technology "Leonardo da Vinci" were the two most visited museums in the city. These two museums with exhibits dedicated to the Renaissance for years, they attract a large number of tourists.

In terms of architecture, Milan's Renaissance was mostly reflected in church construction. Among many churches with Renaissance style features, most tourists first decide to visit Santa Maria dell Grazie, because Leonardo's masteries – *The Last supper* is located here. Ludovico Sforza ordered this painting that would become one of most famous artwork of Renaissance period (Paoletti, Radke, 2002). Visitors who are interested in the architecture of Catholic Renaissance buildings can also visit San Maurizio in Corso Magenta and San Satiro, done by Bramante.

Commune of Milan holds a record for museums paying visitors from 2007. until 2017, and this document shows similar data about Castel museum. This important Renaissance site has a constantly high attendance in relation to other natural and historical museums. While in Ferrara most of the palaces are from the Renaissance period, in Milan the largest number of villas and palaces are characterized by late Gothic, baroque and neoclassical style. However, in these buildings from different historical periods, there are museums and exhibitions depicting Renaissance art (de Carlo, d'Angella. 2011). There it is possibility to learn about life in the

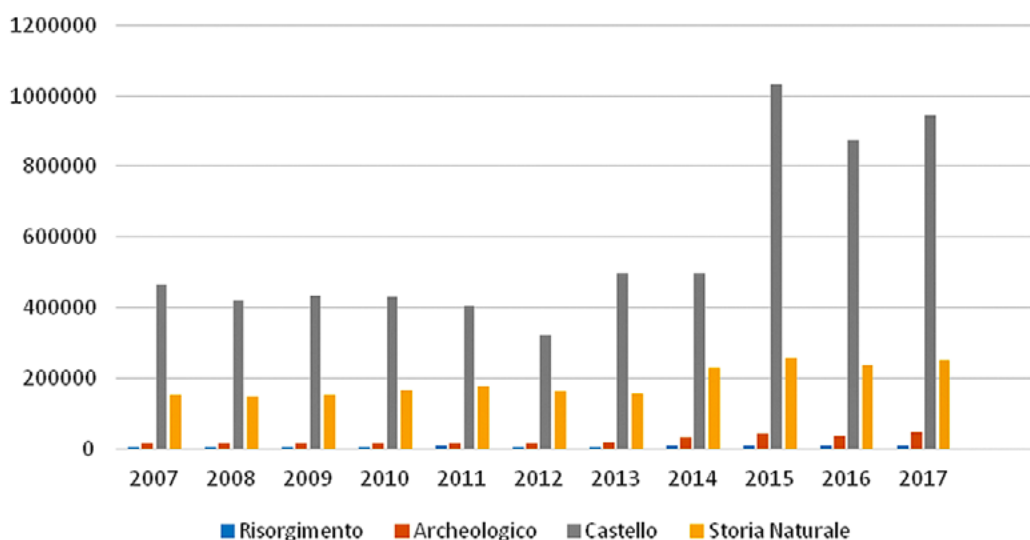


Figure 5. Museum attendance 2007-2017

Source: Internet 3

age of humanism by visiting National Museum of Science and Technology “Leonardo da Vinci” where visitors can see blueprints and ideas of one of the greatest minds of the Rinascimento (Shuttleworth, 2011). The Marriage of the Virgin by Raphael, Pieta by Giovanni Bellini, are just some of valuable work of Renaissance art that can be seen in Brera Art Gallery (Woods, 2007).

The data presented above show that tourism and cultural heritage, in the cities of Milan and Ferrara, influence each other. These two Renaissance cities have experienced both the positive and negative effects of tourism on their cultural heritage. Tourism provides funding to preserve and conserve cultural heritage, gives back cultural pride as well as opens door for cultural sharing and learning (Smith, 2009) but it also has its negative consequences.

Ferrara’s cultural heritage is under UNESCO protection since 1995 and by Urban Planning Tool approved by the Municipality of Ferrara, the whole of the historic city and open spaces inside the walls has high degree of protection since 1975. According to UNESCO there are several programs with specific aims that deal with conserving of the Renaissance walls and open spaces inside and outside the city. Ferrara’s tourism also has a positive impact on job placement, with 5% of the total population working in this sector. The only negative impact of tourism in Ferrara so far is the congestion of transport infrastructure (Serge, 2007). CST (2019) raport has shown that in period 2010-2018, the number of tourists in Ferrara increased by +23,4%, indicating a positive trend in tourism development.

The increase in the number of tourists in the aforementioned ten-year period is noticeable also in Milan by 40%. Today Milan is considered Italy’s economic center, and is one of the country’s best examples of the successful blend of modern design and cultural heritage. City is the center of Italy’s finance, design, automotive, publishing, and television and media industries (Branchini, 2004). Employment rate in the tourism sector of Milan is 10% of its working age citizens (ISTAT, 20018) and the increase in the number of tourists has influenced better employment of the population.

The positive effects of well developed tourism in Milan were also reflected in the valorization and conservation of cultural heritage, among other Renaissance buildings and paintings. Renaissance Church of Santa Maria delle Grazie is the only UNESCO cultural site in te city. Room in basilica where the *Last Supper* is kept must be booked separately and entrance is permitted to 25 people at a time on specific days of the week so Da Vinci’s masterpiece can be peserved (UNESCO, 2019). Negative effects of tourism such as traffic jams and inefficient garbage collection Milan plans to solve through *Smart city program* (D’Ovidio, Cossu, 2017).

## Conclusion

In the late century, the inhabitants of the Apennine Peninsula felt the need to return to the ruins of Rome and the classical values that had been forgotten with them. The chaos of the Middle Ages, which was reflected in the streets of Italian cities, encouraged citizens to think of a new way of organizing urban space. North of Italy, which despite wars and other hardships, managed to build and maintain strong and independent cities-states, was fertile ground for humanist ideas of ideal living space. By the beginning of the Renaissance, cities were emerging and developing organically without a well-defined plan. That is why the city of Ferrara is visited every year by numerous tourists, who want to see how the first urban plan, Addicine Eruclea, was implemented.

According to the commune’s records, the main reason for the visiting Ferrara is cultural tourism, more specifically, the heritage of the Renaissance. The most visited places in Fer-

rara are Castelo Estence, which houses chambers of the once magnificent humanistic court, and Diamanti Palace, one of the most significant buildings of Renaissance architecture in Italy. With a small but constant number of visitors over the years who want to get acquainted with the art, architecture of the *Rinascimento*, Ferrara can be used as a representation of Northern Italian cities which did not develop significantly during the later centuries and therefore have a well-preserved historic cores which offer tourists a unique insight into past times. Mantova, Ravenna, Parma and Sabionta are just some of the smaller towns of the Po Valley whose rich history attracts visitors who want to avoid the main tourist routes and experience the Renaissance city in a more intimate way.

As a complete contrast to these cities stands Milan, an impressive metropolis which urban planners call a global and smart city. At first glance it may seem that this modern economic and cultural center of Northern Italy is completely focused on the future, but Milan has never broken ties with its rich Renaissance past. Renaissance heritage of Milan is of great importance for cities tourism, and that Sforza Castle is one of the most visited sites, both by local and foreign visitors. What makes Milano unique is the continuation of the humanistic tradition in urban planning. Leonard's progressive ideas about the ideal city have not been forgotten despite the demographic and economic boom that occurred in the 21st century. Milano managed to maintain concept of humanistic living space and this will undoubtedly have a positive impact on the development of cultural tourism.

On example of art cities Milano and Ferrara, we can see that Renaissance cultural heritage in Northern Italy has an important influence on tourism trends in this region. In small touristic cites like Parma or Mantua development of cultural tourism is significant for the local population, while mass tourism in Venice or Milan has an impact on the economy of the entire country. Cultural tourism has contributed to the valorization and conservation of numerous Renaissance buildings and works of art, still negative effects of tourism on cultural heritage have already been noticed in the city of Venice. In the future in order to maintain sustainable tourism, preserving art and architecture of the historical cities will be one of biggest challenges for tourism police makers in Italy.

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