



Fact sheet Villages of Tuscany

General information

Name of the village	PIENZA
Province	Siena
Tourist information	Prospettiva Pienza s.n.c. Tourist Information and Guided Tours Piazza Dante Alighieri, n. 18 - 53026 - Pienza (SI) - Tel: +39 0578 748359 info@ufficioturisticoapienza.it - www.ufficioturisticoapienza.it 
Notes	For people with reduced mobility, it is recommended to visit the village with an electric drive or with the help of a companion. The roads can in fact be bumpy and not always easily accessible, as it is a medieval village.

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Please note: The following information refers to the date of verification shown at the bottom of each sheet. The Association is not responsible for any significant changes made by the property after the visit.

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Description



Pienza is located in the province of Siena, and is located in the Val D'Orcia area. Pienza represents a very special case because it boasts a double UNESCO recognition. In 1996 its historic center was declared a World Heritage Site, as well as the entire Val d'Orcia area in 2004.

The ancient history of Pienza reveals that, long before it became the "ideal city" of the Renaissance, the territory was a vital center since prehistoric times. The roots of the city lie in a thousand-year past that goes from the Neolithic to the Etruscan-Roman era, culminating in the medieval village of Corsignano. Excavations carried out between 1968 and 1990 brought to light an important settlement of the Early Neolithic (IX-VIII millennium BC) and the Bronze Age. Although Pienza is famous for its fifteenth-century urban planning, the subsoil retains traces of the classical period, such as the Necropolis of Pianoia, located nearby, which includes seven underground tombs dating back to the II-I century BC, which testify to a consolidated Etruscan presence also in Val d'Orcia.

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The Roman presence is also attested, in fact there are numerous finds from this era, including tools and architectural fragments that document the continuity of habitation in the area.

In the Middle Ages before being renamed "Pienza" by Pope Pius II in 1462, the town was known as **Corsignano**. The medieval village had a defensive system with walls and watchtowers, such as the Favolello Tower, built precisely to control the communication routes of the valley and the Parish Church of Corsignano, dedicated to Saints Vito and Modesto. The Pieve is one of the most significant Romanesque monuments in Tuscany (X-XII century), stands on an even older site, probably early Christian, and is the place where Enea Silvio Piccolomini, the future Pope Pius II, was baptized.

The turning point came in 1459, when Piccolomini, elected Pope the previous year, returned to his birthplace and found it in a state of decay. He therefore decided to completely refound it following the humanistic canons of the time. The Pope entrusted the task to the architect Bernardo Rossellino, a pupil of Leon Battista Alberti who in just three years (1459-1462), transformed the village into a harmonious Renaissance city, centered on Piazza Pio II, around which the main monuments stand.

The initial project was to concern only the central square, on which the Cathedral, the Papal Noble Palace, the seat of the Municipality and the Bishop of Pienza were to overlook.

The intervention was then extended to the rest of the village, wanting to renovate the most important buildings overlooking the main street, to make them the residences of the cardinal's retinue, and a lot of "new houses" located near the walls for those who had been evicted for the construction of monumental buildings. Rossellino placed the square in a tangent position to the main street, at the point where the axis bends and the land juts out towards the Val d'Orcia. In fact, the widening has a trapezoidal shape, with the Duomo on the longer side, Palazzo Piccolomini on the right, the Bishop's Palace on the left and at the end, beyond the road, the Palazzo Pretorio. The pavement is in terracotta divided into squares by travertine planks, which create a perspective grid linked horizontally to the architectural development of the surrounding buildings.

The buildings were designed according to Alberti's canons. The façade of the Cathedral in fact takes up the tripartition of the Malatesta Temple, even if the particularly protruding pilasters between the arches of the portals, in addition to connecting the two overlapping orders, explicitly highlight the internal division into three naves: this is the first attempt of the fifteenth century to relate the internal and external architecture of a sacred building. The

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apse is even more original, with large three-light windows that flood the interior with light, punctuated by bundled pillars.

Palazzo Piccolomini takes up motifs from Palazzo Rucellai in Florence. The plan takes up the motif of the central porticoed courtyard. More original is the rear part on the panoramic garden, set with a three-order loggia, from which you can enjoy an extraordinary view of the valley up to Monte Amiata.

The Bishop's Palace has a purely Renaissance characteristic: the regular pavement accentuates the perspective vision. There is also a sign indicating the ideal point of view.

After the sudden death of Pius II in 1464, the work stopped, leaving the city almost crystallized in time.

Today Pienza is famous not only for its art, but also for its gastronomic excellence, in particular the **Pecorino di Pienza**, whose production has its roots in the pastoral tradition of the Val d'Orcia. Pecorino di Pienza is a cheese made from sheep's milk known for its variants aged in ash and bay leaves. Cured meats are also very popular, especially the products derived from the Cinta Senese, renowned in the area as well as the high quality extra virgin olive oil and wines. In fact, the area is close to the production areas of the noble wine of Montepulciano.

How to reach Pienza

By car	From the North Take the A1 Firenze-Roma motorway, exit at Valdichiana/Bettolle, continue towards Torrita di Siena – Pienza and continue following the signs for Pienza. From the South Take the A1 Rome-Florence motorway, exit at Chiusi/Chianciano Terme, take the SS 146 to Chianciano Terme, Montepulciano, Pienza. From Siena Take the SS 2 Cassia state road to San Quirico d'Orcia, take the SS 146 towards Pienza.
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By plane	The preferred airport for Pitigliano is: • Florence airport located 139 km from Pienza. • Rome Fiumicino Airport, located 219 km from Pienza.
Assistance service for people with disabilities	Yes
Embarkation/disembarkation of passengers with reduced mobility	With courtesy chair and ambulift/finger
Tactile paths for the blind and visually impaired	Yes
There is a toilet room accessible with grab handles	Yes
By train	
Nearest station	The nearest railway station is Chiusi – Chianciano Terme (30 km) on the Rome – Florence line. From the station continue by taxi
Assistance service for people with disabilities	The Chiusi-Chianciano Terme station is enabled for the assistance service for people with disabilities and reduced mobility (PRM), while the Talamone station is not enabled. To use the service, it is necessary to contact the Italian Railway Network through the relevant Blue Room, at the following addresses: • toll-free number: 800 90 60 60 (from a landline) • National number: 02 32 32 32 (from a landline or mobile)

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	The service provides information on the nearest enabled station and allows assistance to be booked.
Blue Hall Reference	Florence
There is a toilet room in the station accessible with grab handles	Yes
By public and private transport	
Nearest bus stop	The public transport service is operated by Autolinee TRA. IN and Autolinee L.F.I.
Presence of adapted buses with ramp	it is advisable to check the availability of the service in advance by contacting Autolinee TRA. IN (www.trainspa.it) or L.F.I. Bus Lines (www.lfi.it)

Parking

Public parking nearby	YES
Type of public parking floor	asphalt
Presence of parking space reserved for people with disabilities	SI, N. 1 at largo Roma, N. 1 at Via delle Mura, N. 4 at Piazza Dante Alighieri
Eventual notes	ZTL access: The disabled badge is valid throughout the national territory, allowing access to limited traffic areas. For more parking, see the map of Pienza on page 4 of the report.



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1 Reserved parking at largo Roma



2 Reserved parking at Via delle Mura



3 Piazza Dante Alighieri Public Parking



4 ZTL access

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Pathway from the car park to the entrance

Pathway from the car park to the starting point	Flat and free of obstacles
Distance from parking to entrance	Variable from 300 meters to 10 meters
Type of trail surface	Its asphalt
There are indicators and tactile maps	No



5 obstacle-free route for access to the historic center



6 Gate to the Murello or Prato



Description of the itinerary



Length	About 650 meters
Along the itinerary there are maps and tactile signs for the blind	No





Along the route there are information panels with QR CODE	YES
Eventual notes	The itinerary takes place mainly on flat ground and on regular pavement. Almost all buildings are accessible on level ground or with ramps

From Piazza Dante Alighieri, exactly where there are the 4 stalls for people with reduced mobility indicated in the report, continue towards **Porta al Murello or Prato**. The itinerary winds along Corso Rossellino, Piazza Pio II, until it reaches Porta al Ciglio.

Porta al Murello or Porta al Prato is one of the main access gates to the village. Located at the north-west end of the city, it is characterized by a fresco by Aleardo Paolucci made in 1955. The work replaces a painting previously lost when the fourteenth-century door was destroyed by bombing in 1944, during the Second World War. Paolucci's fresco depicts the Madonna and Child in the center and St. Vitus and St. Modesto, patron saints of Pienza, on the sides. In addition to the religious significance, the fresco symbolizes the rebirth and reconstruction of the city after the devastation of the war. Looking at the work, the main buildings in the square appear to be arranged in an altered way compared to their actual location. Many local critics and historians believe that this is not an oversight but a compositional choice where the author would have preferred to privilege the visual harmony of the painting and the visibility of the facades, adapting them to the space available to the niche rather than providing a faithful map. After passing through the door we find ourselves in Corso Rossellino. Turning left we find a plaque affixed to the wall by the Municipality of Pienza in 2011, in memory of the bombing of June 15, 1944 where many civilians died and September 24 of the same year where four children died. The pavement of the main street is made of smooth stone blocks and is free of obstacles. During the walk you will come across many shops selling typical local products.

After a few meters on the right is the **Church of San Francesco** of thirteenth-century origin. Built by the Friars Minor, followers of the saint a few years after his death in 1126, it was completed in the fourteenth century. The façade is as simple as the Franciscan order and has a single decoration on the entrance portal. The church is the only building in the

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village totally referable to the medieval period and to the ancient Corsignano and has recovered its initial appearance following the restorations carried out in the years 1998 - 2002

Inside there are important remains of fourteenth-century frescoes: *'Annunciation, Deposition, Prayer in the garden, Stigmata of St. Francis and saints*, due to two Sienese painters of the second half of the fourteenth century, Cristoforo di Bindoccio and Meo di Piero. The two artists are well known for having frescoed important religious cycles together in Tuscany. In particular, their work in Pienza is considered of great historical and artistic importance, placing itself in line with the tradition of the Sienese school of the time and offering a fundamental testimony of Franciscan devotion before the transformation of the city into an ideal city under Pius II. The single-nave church has an interior characterized by clean lines. This spatial configuration was precisely designed to encourage preaching, eliminating the divisions of the side aisles to allow the faithful a direct and unobstructed view towards the altar. The altar with a step has been renovated with bronze works by the Sienese sculptor and poet Massimo Lippi. New liturgical elements replaced the previous ones. The three boulders on the altar, full of symbolism, are actually bronze sculptures reminiscent of the sacred mountain of Monte Verna where Francis received the stigmata and the figure of Christ as a "cornerstone". The sculptures placed next to each other represent the solidity of faith and the link between the divine word and sacrifice.

To the right of the altar, a door with steps leads us inside the Chapel of the Holy Sacrament. The chapel is a place for silent adoration and personal prayer. The interior has a cross vaulted ceiling on a square base, typical of Romanesque architecture. The vaults are painted with vegetal, geometric and floral motifs, while the interior is bare and simple. Leaving the church, continue ahead until you find Palazzo Ammannati and Palazzo Salomone Piccolomini on your left and the main square with the most important buildings of the city on the right.

Accessibility:

- The route from Porta al Prato to the Church of San Francesco does not present any difficulties.
- Church of San Francesco: The main access door has a net opening of more than 90 cm with an external step of 5 cm height and an internal step of 7 cm height. At

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the entrance there is an additional glass door with two leaves, external opening and net span of more than 90 cm.

The altar has an 18 cm high step. To the right of the altar, a door with a clear opening of 84 cm leads us into the interior of the Chapel of the Holy Sacrament.

To access it, there are 2 steps of 15 and 16 cm height that cannot be overcome with any precaution. Entering the small chapel near the benches, there is a further step 13 cm high.



7 Porta al Prato entrance



8 detail of the Door

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9 inside the Porta al Prato



10 commercial premises along Corso Rossellino



11 commercial premises along Corso Rossellino



12 exterior church of San Francesco

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13 entrance portal of the church of S. Francesco with step



14 Interior Door

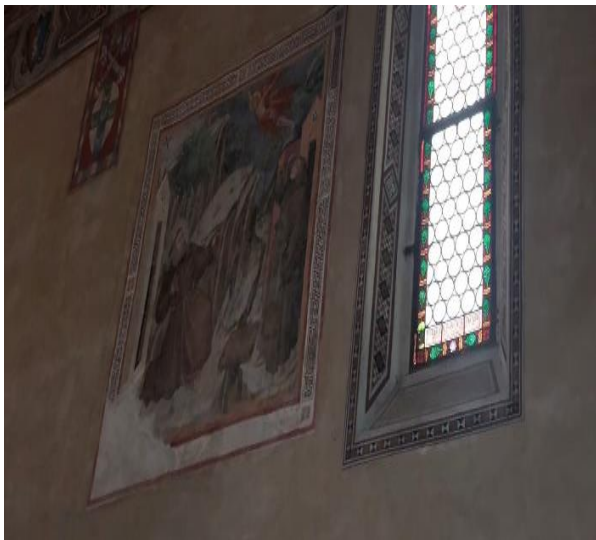


15 frescoes

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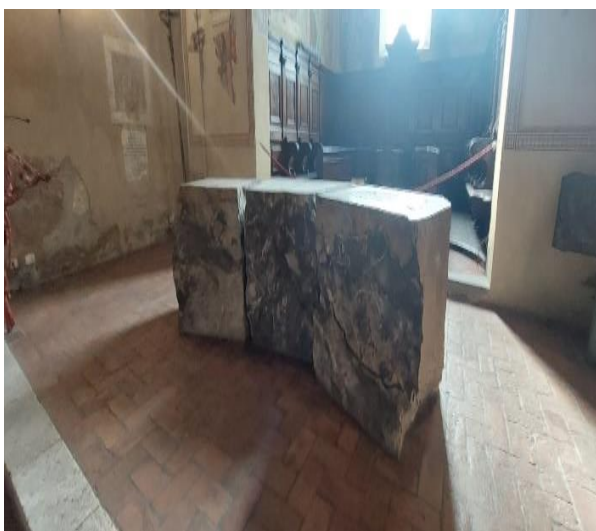
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16 frescoes



17 church interior



18 Altar



19 Entrance to the Chapel of the Sacrament



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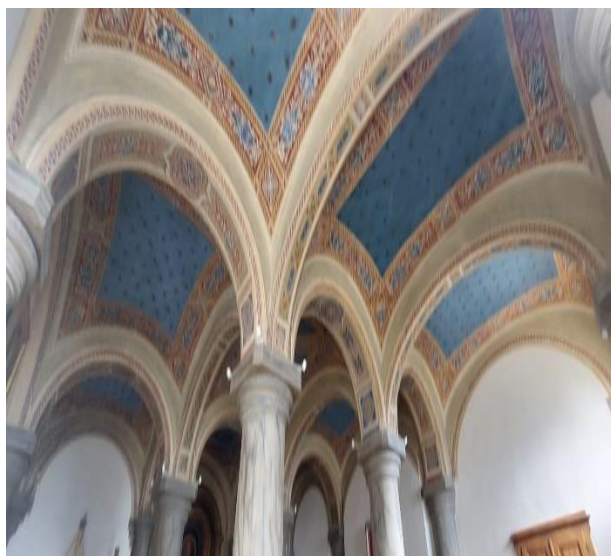
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20 Chapel interior



21 internal chapel step



22 vaulted ceiling decorations

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Palazzo Ammanati was built for Jacopo Ammannati Piccolomini, a close collaborator and friend of the pope and served as a residence for members of the papal court during the pope's stays. **Palazzo Salomone**, on the other hand, belonged to another branch of the Piccolomini family. Both have elegant Renaissance graffiti motifs, a typical ornament of the time that became very popular to embellish the facades of noble palaces in Tuscany. Both buildings are masterful examples of technology.

Turning right towards the square, the first building we find is **Palazzo Piccolomini**.

The building was built in the mid-fifteenth century by the architect Rossellino as the summer residence of Pope Pius II, it contains all the Renaissance architectural elements wanted by the pontiff to make this town unique and of remarkable beauty. On the ground floor we find the internal courtyard and a door overlooking the garden that can be reached on the floor.

The Palace, with a regular plan, is in fact built around a courtyard. Overlooking the urban center on three sides, the fourth side extends over the magnificent hanging garden, overlooking the Val d'Orcia and Monte Amiata. Consisting of four flowerbeds bordered by double box hedges and laurel trees, the garden has a central fountain. The panorama that the green area offers makes this part of the land a place of contemplation and meditation in the perfect fusion of man and nature typical of the humanistic age.

In the Commentaries, Pius II also describes the magnificent panorama. Today the structure is managed as a Museum and aims to disseminate and develop knowledge of the figure of Enea Silvio Piccolomini, humanist and Pontiff. The building is spread over three floors and is entirely made of finely worked stone in a light ashlar, from the bottom to the top.

Entering from the main door on the right side we find a door where we access internally we find the bookshop and the ticket office.

Leaving the palace flanking the right side of the cathedral we find ourselves in front of a beautiful terrace that allows us to admire the view.

Accessibility:

- Palazzo Piccolomini: The building has a ramp about 300 cm long and 180 cm wide with a slope of 8%.





- Palazzo Piccolomini Ticket Office: The ticket office door has sufficient net light for access and has an external step 3.5 cm high and an internal step 7 cm high. At the entrance we turn right, finding a ramp that allows us to access the services of the Museum. The internal ramp has a length of 250 cm and a width of more than 90 cm with a slope of 8%. The ticket office provides audio guides that are often included in the entrance ticket.



23 Palazzo Ammanati and Salomone



24 Palazzo Piccolomini



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25 access ramp



26 Internal Cut



27 Interior garden



28 Interior garden

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27 ticket office



28 ticket office with step



29 Internal ramp



30 terrace between Palazzo Piccolomini and Duomo

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31 panoramic terrace between the cathedral and Palazzo Piccolomini

Next to the **Duomo** we find a metal ramp to access the Duomo. Beyond the ramp you enter a passage of the same width with handrails on the left. The Cathedral dating back to 1459 has a tripartite façade in travertine and four pilasters that divide it into three areas corresponding to the internal naves. On the tympanum of the façade dominates the coat of arms with the emblem of the Holy See of Pius II Piccolomini. Inside, the temple is enriched with paintings, commissioned by Pius II by the most famous artists of the time.

Works present from the left aisle:

Giovanni di Paolo (1403-1482) Madonna and Child between Saints Anthony Abbot, Bernardino, Francis and Sabina. The artist was one of the most important painters of the fifteenth century of the Sienese school. He worked mainly in Siena and began by apprenticing to Taddeo di Bartolo

Matteo di Giovanni (1430-1495) Madonna and Child between Saints Anthony Abbot, Bernardino, Francis and Sabina. Italian painter of the Renaissance, active in Siena. The work in the Duomo belongs to the early period in which he manifests his knowledge of chromatic and compositional vision.

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Lorenzo di Pietro (known as Vecchietta) Assumption of the Virgin between Saints Agatha, Callisto, Catherine and Pius.

He was an important Italian artist of the Sienese Renaissance, known as a painter, sculptor, goldsmith and architect. A multifaceted master, he played a central role in Sienese art of the fifteenth century, influenced by Donatello and Ghiberti, working on frescoes, panels and sculptures in bronze and wood

Sano di Pietro (1405-1481) Madonna and Child between Saints Anne, Philip, James and Magdalene. Famous Italian painter and illuminator, a central figure of the Sienese school of the fifteenth century. A pupil of Sassetta, he worked in a traditionalist style, characterized by devotional tones, bright colors and a refined stroke, creating numerous altarpieces

Matteo di Giovanni, Madonna Enthroned with Child between Saints Augustine, Jerome, Martin and Nicholas.

Accessibility:

Duomo: metal access ramp with a width of 100 cm, length 45 cm and a slope of 13%. The entrance is from the door of the right aisle which has a net span of 80 cm. At the entrance there is a small irregular external and internal threshold of variable height 3-4 cm and immediately after a small ramp 92 cm long, 80 cm wide and 19% slope. After the ramp, the interior of the Cathedral is accessed through a second door of the same width as the previous one. At the entrance there is a tactile map in Braille with the distribution of the spaces of the religious building. The path of the right and left aisle has an 8-meter long ramp with a slope of 4%. The central nave is flat.





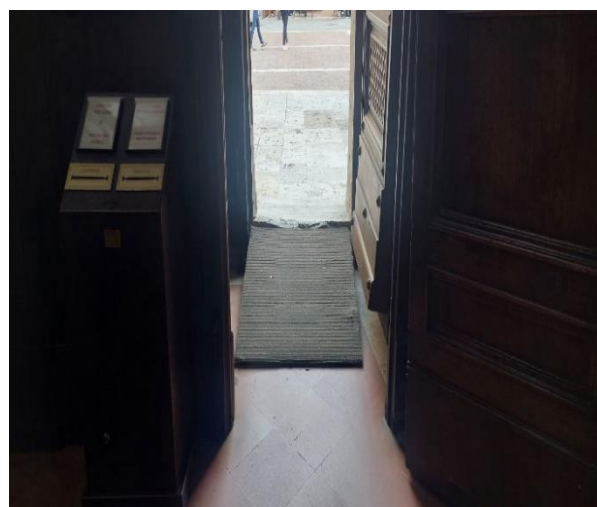
32 External ramp next to the cathedral



33 Access ramp to the Duomo



34 Cathedral



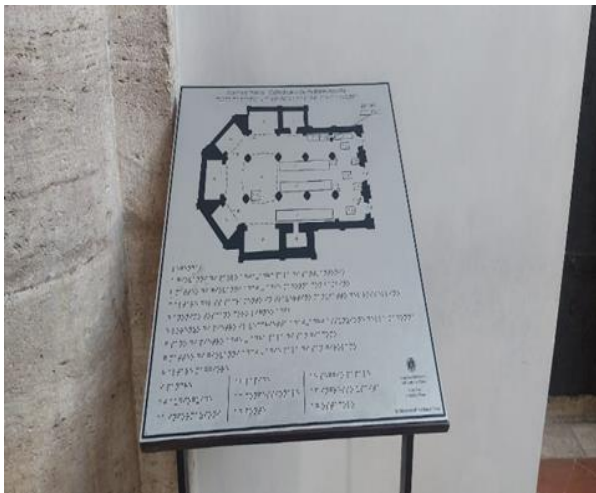
35 Wooden Interior Ramp



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36 tactile map



37 Vaulted ceiling



38 intermediate ramps



39 Madonna and Child among the Saints. John of Paul

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40 Madonna and Child among the Saints. Matthew of John



41 Virgin Assumption. Lorenzo di Pietro



42 Madonna and Child among the Saints. Sano di Pietro



43 Madonna Enthroned. Matteo di Giovanni





Leaving the Duomo we continue forward along the entire façade of the building. We turn right where we find a series of steps that lead us to the crypt, a place not accessible to people with motor disabilities. Nearby, a large corridor bordered by a low wall leads us to **Via del Casello**. Halfway through the panoramic walk, a beautiful circular terrace opens up on the right. The walk of about 120 meters extends from the apse of the Cathedral along the entire south side of the village. It is a particularly scenic road, very popular with photographers especially at sunrise and sunset because of the suggestive view of the Sienese Hills. We return to the main square and head towards **Palazzo Borgia**. The ancient Gothic palace was donated by Pope Pius II to Cardinal Rodrigo Borgia (future Pope Alexander VI)) who at the time was his closest collaborator with the position of vice-chancellor of the Catholic Church; he renovated it during the fifteenth century to make it his residence. On the corner overlooking Corso del Rossellino you can see the coat of arms of the Borgia family. The sober façade is characterized by the slender portal and two orders of "Guelph cross" windows. On the edge overlooking Corso del Rossellino, at the height of the second floor, you can see the coat of arms of the Borgia family. Today the palace is home to the Diocesan Museum. The entrance to the museum is located on Corso Rossellino while from the main portal of the square you can visit a small museum set up to promote the Renaissance idea project of the city, wanted by Pope Pius II, founder of Pienza. Inside, a model of the city shows us the square with its main buildings, while explanatory panels are posted on the walls. Leaving we head towards **the Loggias of the Town Hall** full of tombstones. The tombstones are dedicated to the Italian Resistance, to the struggles for civilization and independence, to Rossellino and to the city of Pienza recognized by UNESCO as a World Heritage Site. The town hall, also known as the Praetorian or Public Palace, is a medieval building that was remodeled in 1900. The Palace is characterized by the portico with three arches that rest on columns of the Ionic order. The façade, all in travertine, is opened at the top by four mullioned windows and has a tower with a clock built in terracotta, with long windows and crowned by a double order of battlements. Inside the portico, the façade is adorned with graffiti and the stone coats of arms of the various Podestà who lived there, as well as those of Pope Pius II Piccolomini, the Province and the Municipality of Pienza. From the Town Hall, continue along Corso Rossellino until you find the entrance to the **Treasurer Palace, home to the Diocesan Museum, on the right side**. The Museum houses a valuable collection of sacred art, Sienese paintings, Flemish tapestries and sculptures in 11 rooms. It is accessible to visitors with motor disabilities and has equipped toilets. Continue ahead





on paving in fairly regular smooth stone blocks until you find on the right side Via dell'Amore, Via della Fortuna and Via del Bacio, now iconic and romantic avenues that run along the walls with direct views of the panoramic terrace of Via del Casello. These three streets are much photographed and loved places for their picturesque and romantic atmosphere. Continue walking along the Corso full of local craft shops and typical products, until you reach Porta al Ciglio, one of the ancient historic entrances to Pienza, located near the city walls. This gate marks the boundary of the historic center, often identified as the exit from the city with respect to the main Porta al Murello. On the left side of the course there is a fork with easily recognizable red brick herringbone pavement that leads us to the neighborhoods of the New Houses. The **New Houses** of Pienza represent a pioneering example of Renaissance social housing, commissioned by Pope Pius II in the fifteenth century. Built to accommodate families who had lost their homes due to the urban reorganization of the "ideal city", these houses stand out for their functional and sober character. It took only seven months for the construction of the twelve houses, they were built in November 1493

Accessibility

- Route from Duomo to Via del Casello: route is flat, free of obstacles and on smooth, herringbone pavement
- Palazzo Borgia: The external main door has a net opening of more than 90 cm and a step of 16 cm height, while the internal one has a width of 90 cm with a small external threshold of 2 cm. The interior, flat, has a smooth terracotta floor and to allow a better view in an elevated position we also find a metal ramp with handrails in both parts. The ramp with inclined and opposite paths, joined by a landing, has a length of 98 cm, a width of 90 cm and a slope of 17%.
- Palazzo Tesoriere, Diocesan Museum: large door with clear light, greater than 90 cm, has a first ramp 100 wide, 45 long and 40% slope. Next we find a second ramp with a handrail on the left of 70 wide, 120 cm long and 23% slope. Following a third ramp, allows us to access the ticket office. The ramp has a width of 90 cm, a length of 110 cm and a slope of 12%. The ramp has two handrails on both sides.

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44 flat route from the Duomo to Via del Casello



45 panoramic terrace



46 panoramic terrace in Via del Casello



47 panoramic terrace in Via del Casello

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48 Palazzo Borgia entrance with step



49 Borgia Palace



50 entrance hall with model of the reconstruction of the city



51 Model of the reconstruction of the city





52 Model of the reconstruction of the city



53 ramp metalliche internal



54 Loggias Town Hall



55 Loggias with tombstones



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53 entrance to the Diocesan Museum with ramp



54 Internal Ramp



55 corso Rossellino



56 crossbars leading to the terrace

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57 transoms leading to the terrace



58 Corso Rossellino



59 Corso Rossellino



60 Door to the Edge

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61 New homes

Events

Major events in Pienza include Pienza and the Flowers in May, the Teatro Povero di Monticchierlo in the summer, and the Concert of the Assumption in mid-August.

Pienza and the Flowers (May): Horticultural market exhibition that transforms the historic center into an open-air garden.

Teatro Povero di Monticchiello (July-August): Unique theatrical performances in the nearby village, written and acted by the inhabitants.

Concert of the Assumption (15 August): Classical music concert in Piazza Pio II with guest orchestras and the local choir.





62 poster Pienza in fiori



63 Pienza in flowers





Accessible public places

In the village of Pienza there are numerous restaurants, sandwich bars with outdoor space and table service. During the verification, the following room was identified:

Trattoria la Chiocciola which at the time of the verification it was not possible to verify internally. The trattoria offers an accessible entrance.

According to location data, the trattoria has a toilet equipped for the disabled. The restaurant is well known for its Tuscan cuisine and also has outdoor tables.

However, it is advisable to book and ask for confirmation on the specific accessibility of the internal areas and the accessible toilet.

LOCAL	
Room type and name	Trattoria La Chiocciola
Location	Via Mercantelli 2 + 39 0578 773434 53026 Pienza (SI) Email: info@trattorialachiocciola.it Website: https://trattorialachiocciola.it/

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64 Trattoria La Chiocciola



65 outdoor tables

Communal toilets

There is an accessible toilet	There are toilets in Via dell'Addobbo that are not equipped for people with reduced mobility.
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66 toilets not accessible





Medical practices/healthcare facilities

Hospitals near the property	Le Scotte Hospital Siena Viale Mario Bracci 11 53100 Siena Tel. +39 0577 585111- distance 53 km Amiata Vald'Orcia Hospital 53021 Abbadia San Salvatore (SI) Tel +39 0577 7821 - Distance 27 km Riuniti Hospital of the Val di Chiana Locality Nottola 53045 southeast Siena Tel +39 0578 713111 – distance 31 km
Dialysis facilities	Le Scotte Hospital Siena Viale Mario Bracci 11 53100 Siena Tel. +39 0577 585111- distance 53 km Department +39 0577 586328 www.ao-siena.toscana.it
Other healthcare facilities	Public Assistance Pienza Via Fontanelle 33 53026 Pienza (SI) Tel +39 0578 749131

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