



Proposal for the inscription of
**Genoa Le Strade Nuove and the System of the
Palazzi dei Rolli**
in the Unesco World Heritage List

Volume II - Technical Reports

This volume is divided into a succession of reports, which gather together significant data on each of the palazzi, giving historical and artistic information about the property, its state of conservation and its ownership, and most importantly about its quality, illustrating out the significant characteristics of an architecture which has retained its integrity over the centuries.

The reports consist of a brief summary of details, followed in the more important cases by a fuller descriptive report containing a discussion of the social and economic context, the social roles of the patrons who commissioned the palazzi, and the economic mechanisms which conditioned this urban renewal. There is also a description of the buildings' architectural and decorative features, the artistic expression of the greatest representatives of the pictorial and sculptural arts of the period. The reports are accompanied in the majority of cases by full iconographic and photographic documentation, to allow an understanding of the most significant features of each palazzo.

The palazzi are notable in most cases for the architectural value of the solutions chosen, based on a monumental sequence of atrium – stairway – inner-courtyard and by elements enriching the façade, such as marble doorways and pictorial decoration in fresco and stucco.

The palazzi are located in an urban site composed of two unitary residential axes of the Modern Period (1500 >), Via Garibaldi and Via Balbi, built by the greatest families of the nobility, who constructed their own residences on the edges of the historic city centre in two successive periods (16th-17th centuries). The Strade Nuove, by reason of the uniformity of their urban planning and the architectural characteristics of the palazzi, constitute a unique model of unitary apportionment of residential land to the nobility. They have remained at the centre of the modern city, in a pivotal position between the mediaeval streets to the south and the modern traffic structures to the north, as the most precious fragment of the 16th-17th century ring of development.

The new architectural models were imitated within the historic centre with the construction of numerous palazzi, giving rise to a unique system of residences for the nobility, made official in 1576 by a Decree of the Senate promulgating an official list of palazzi obliged to host state visits (list of the Public Lodgings or Rolli), according to their individual value.

The area proposed for inscription therefore covers a section of the historic centre which runs through Via Lomellini, Piazza Fossatello and Via S. Luca and terminates at Piazza Banchi, the mercantile heart of the historic city: along this stretch are located some of the most significant examples of the Palazzi dei Rolli built in the Modern Period within the mediaeval fabric.

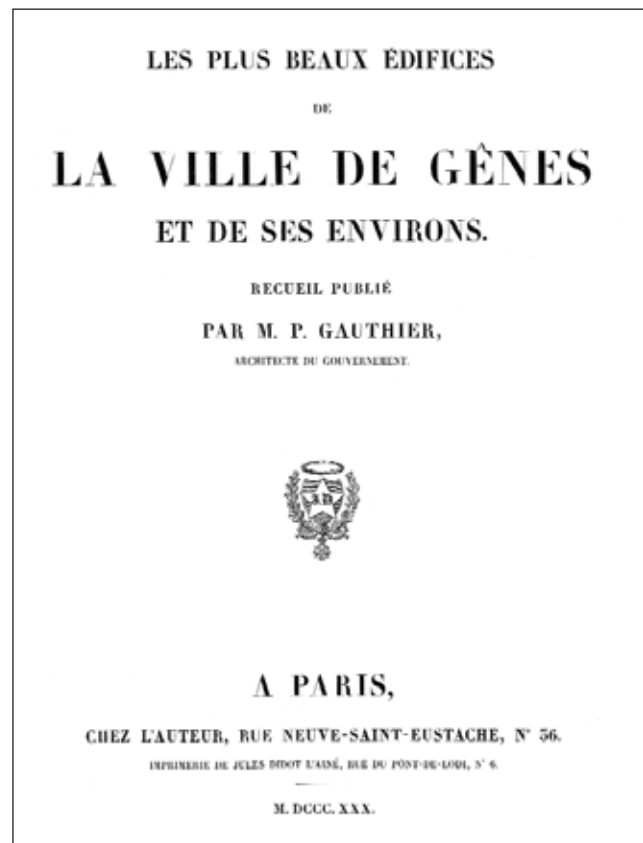
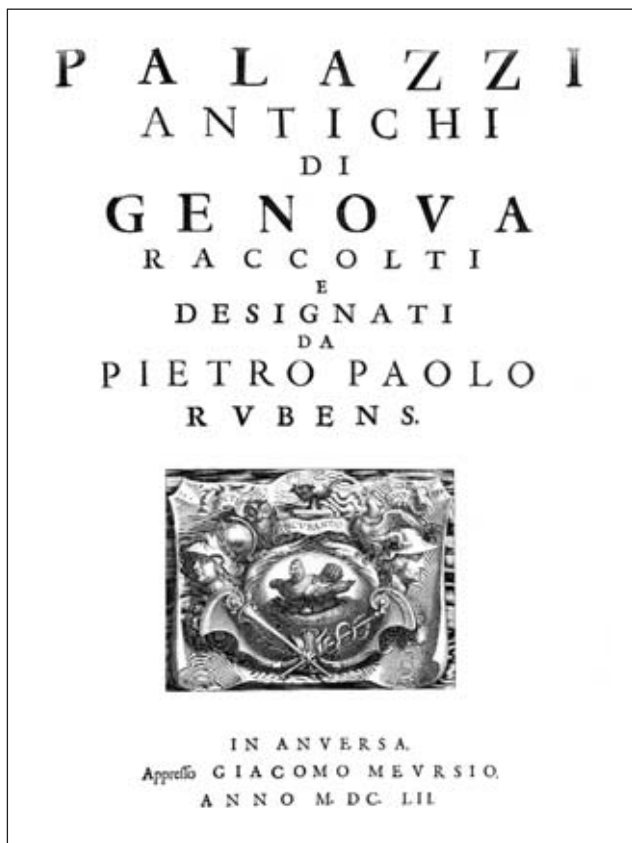
This urban site is illustrated through an iconographic sequence of views executed by Rev. Antonio Giolfi, Director of the School of Painting of the Ligurian

Academy of Fine Art (*Raccolta di diverse vedute della Città di Genova e delle principali sue parti e fabbriche*, 1769 – engraved by Giovanni Lorenzo Guidotti).

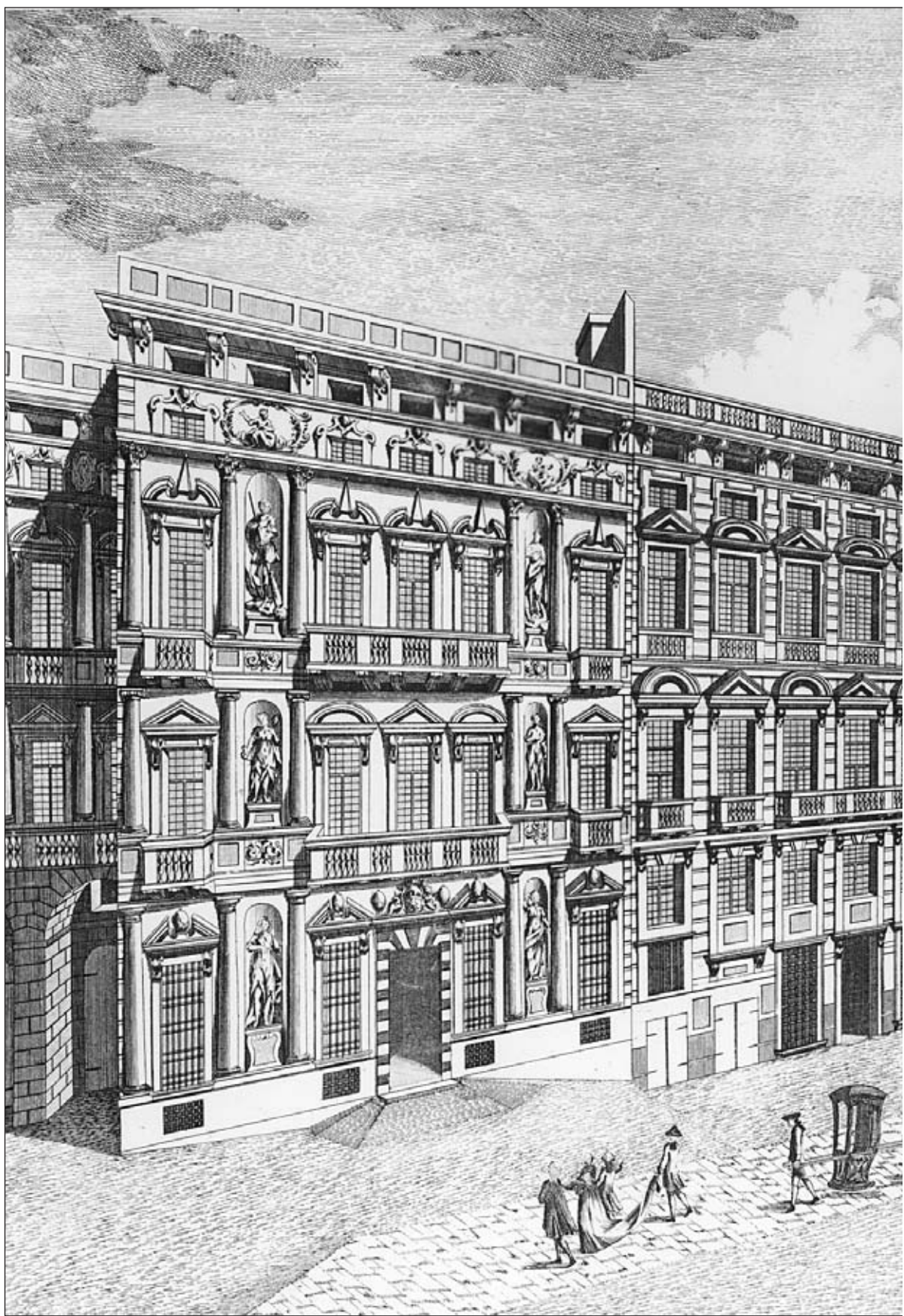
These views are reproduced because they document the way of perceiving urban environments at that time, as an collection of monumental buildings described in meticulous detail, and they are presented in comparison with present-day photographic images.

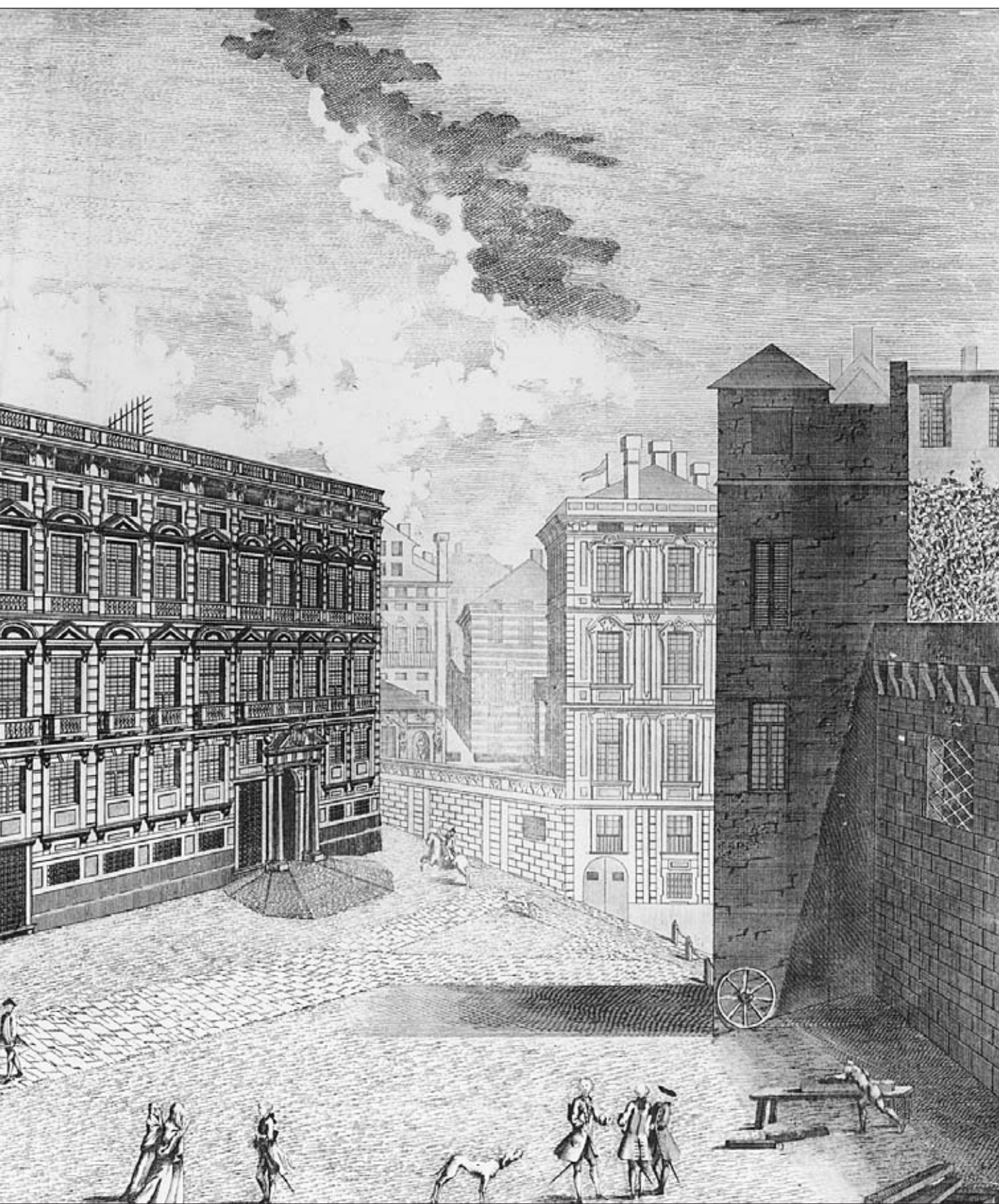
For a better view of the architecture of the palazzi we have used the drawings collected under the name of P. P. Rubens (*I palazzi di Genova raccolti da P.P. Rubens*, 1622) and the views by M. P. Gauthier (*Les plus beaux édifices de la ville de Gênes et de ses environs*, Paris, 1818-1832).

The drawings collected by Rubens have been selected as up-to-date models of residences belonging to families of gentlemen, while Gauthier, editor of an important edition of plans, successfully documents the fabric of the palazzi with a remarkable sense of the proportions and dimensions of the buildings and with great skill in perspective.

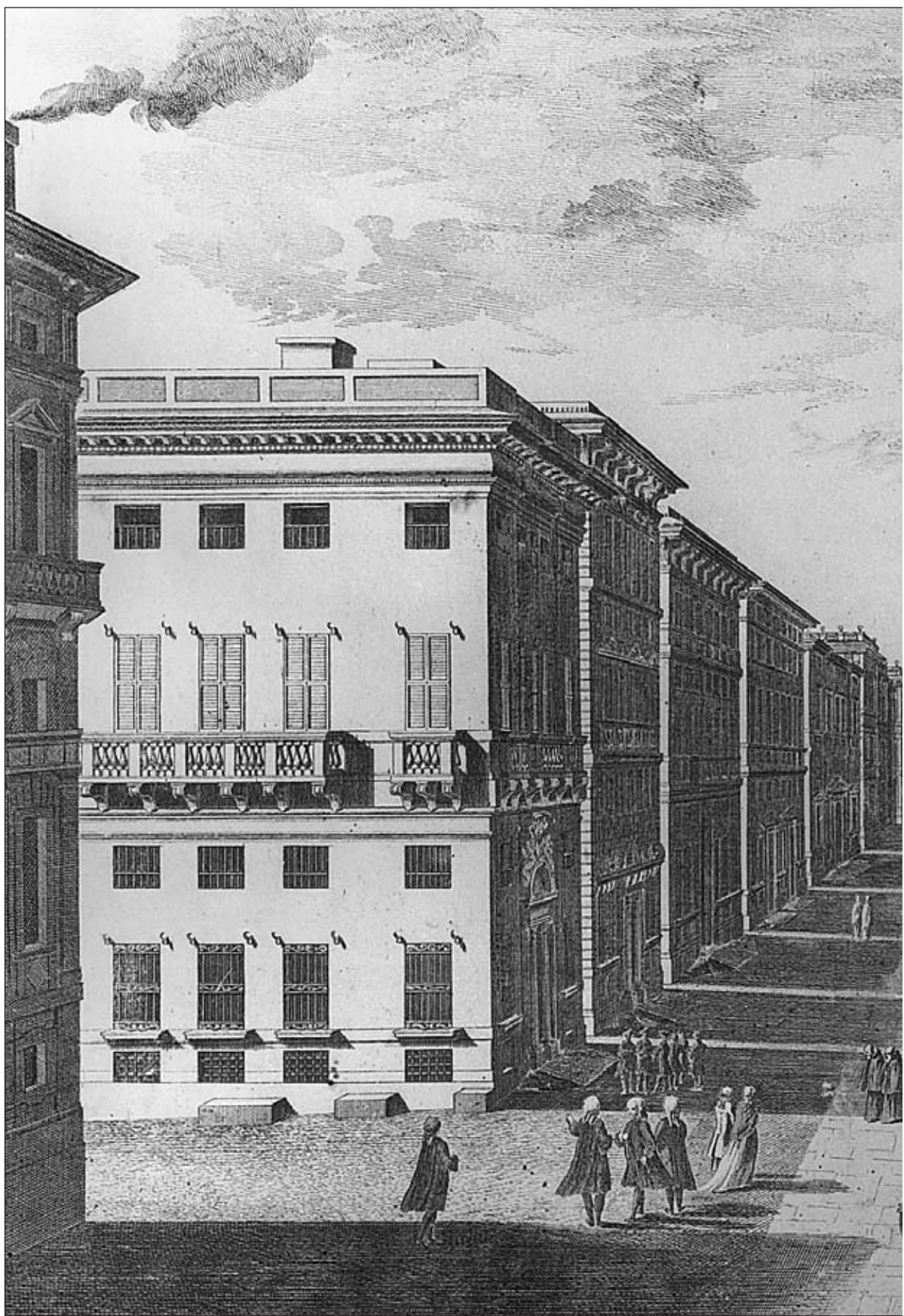


A. Giolfi,
View of piazza delle
Fontane Marose, 1769



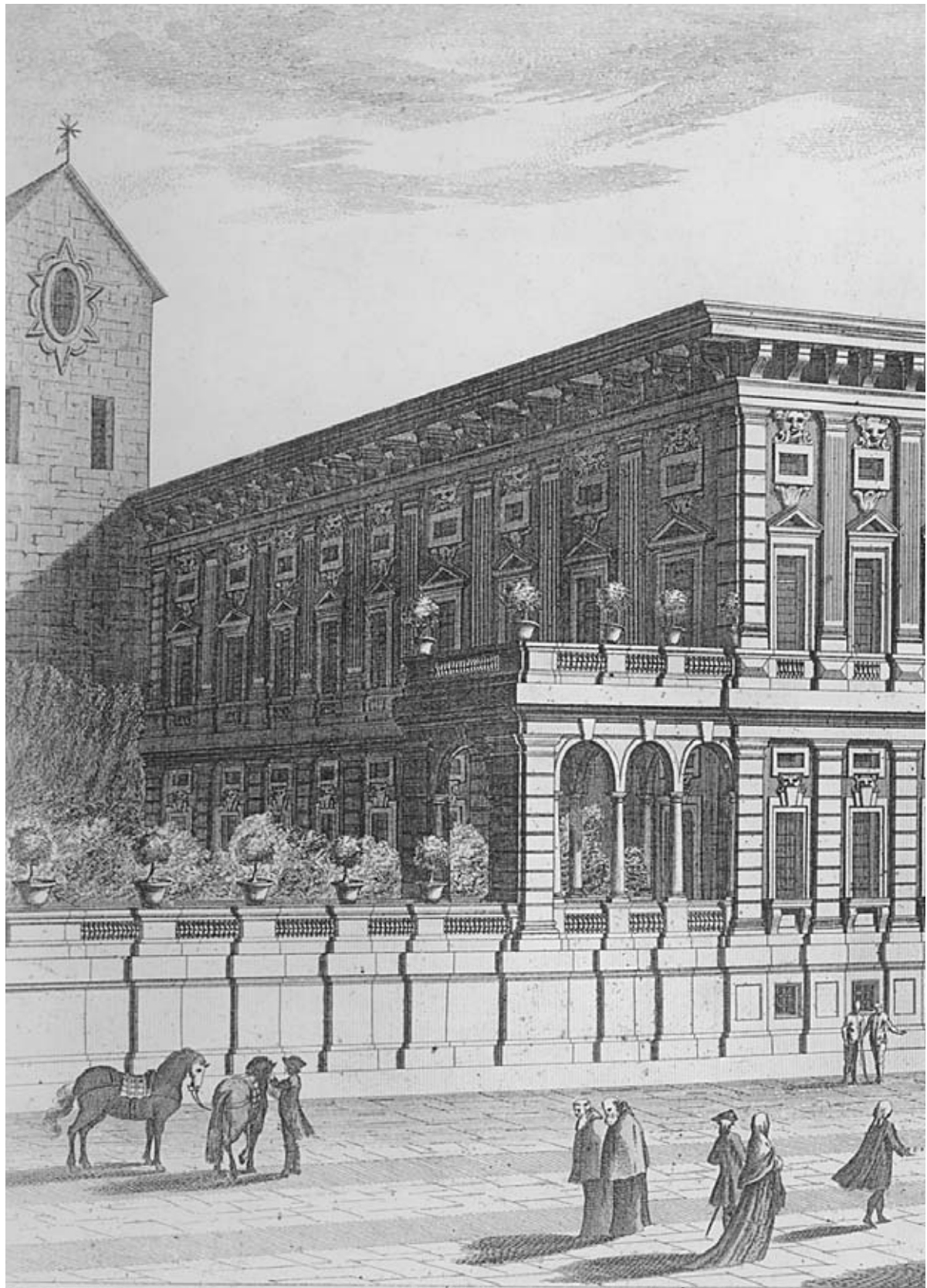


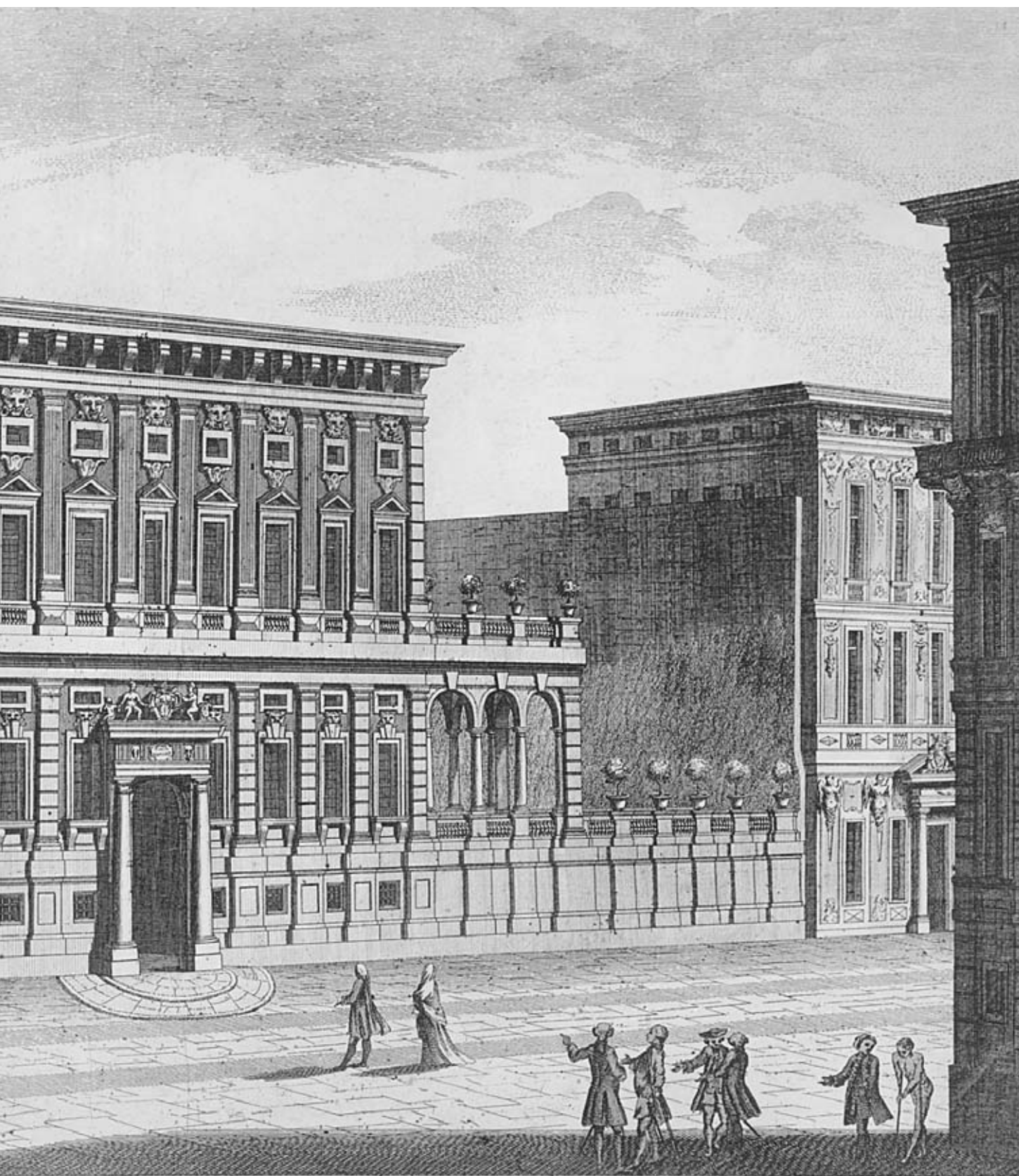
A. Giolfi,
View of Strada Nuova,
1769



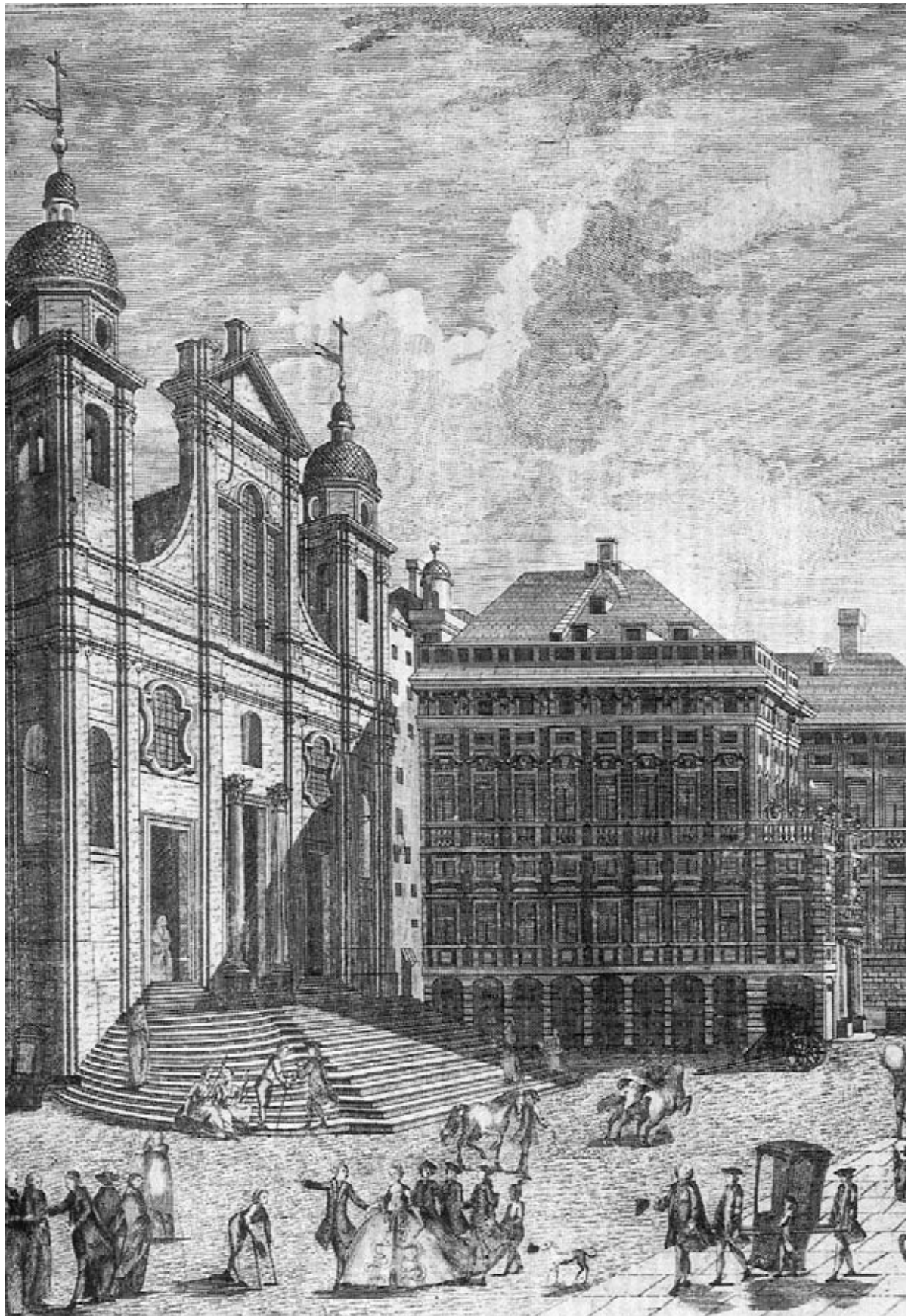


A. Giolfi,
View of Palazzo Tursi
in Strada Nuova,
1769



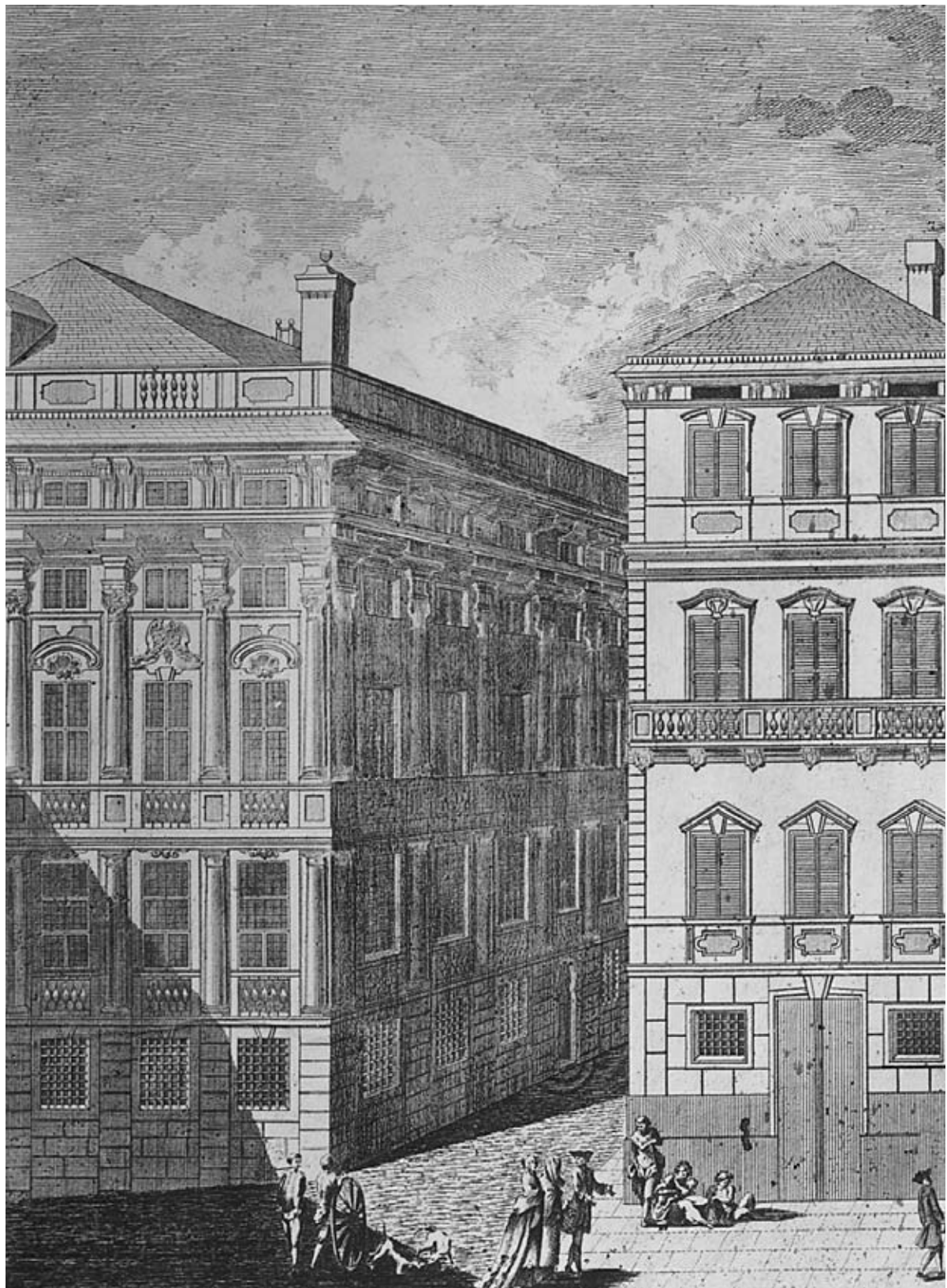


A. Giolfi, Torricelli,
View of piazza
della Nunziata,
1769



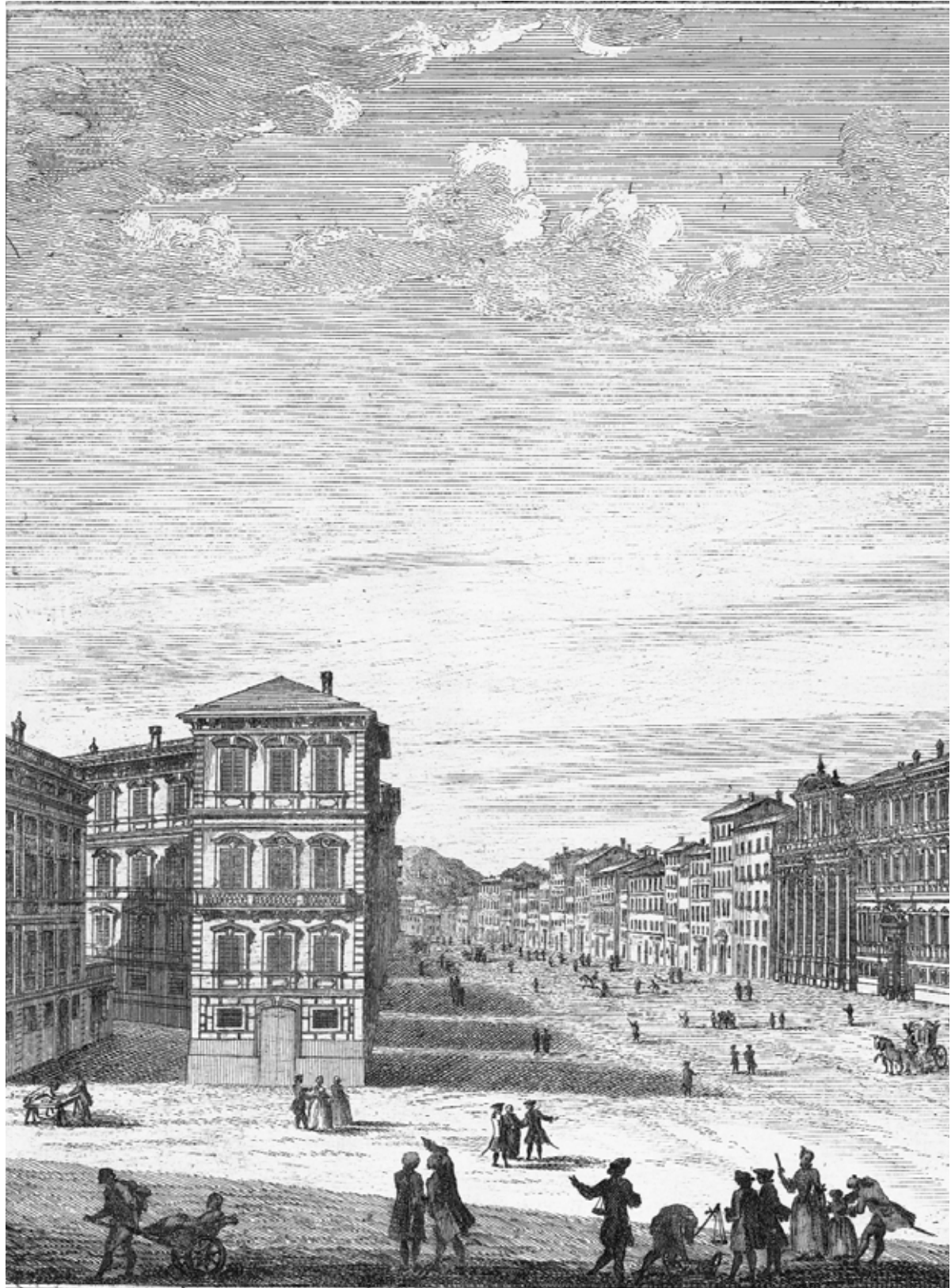


A. Giolfi, Torricelli,
View of Strada Balbi,
1769





Anonymous,
View of piazza
della Nunziata
and Strada Balbi,
18th century



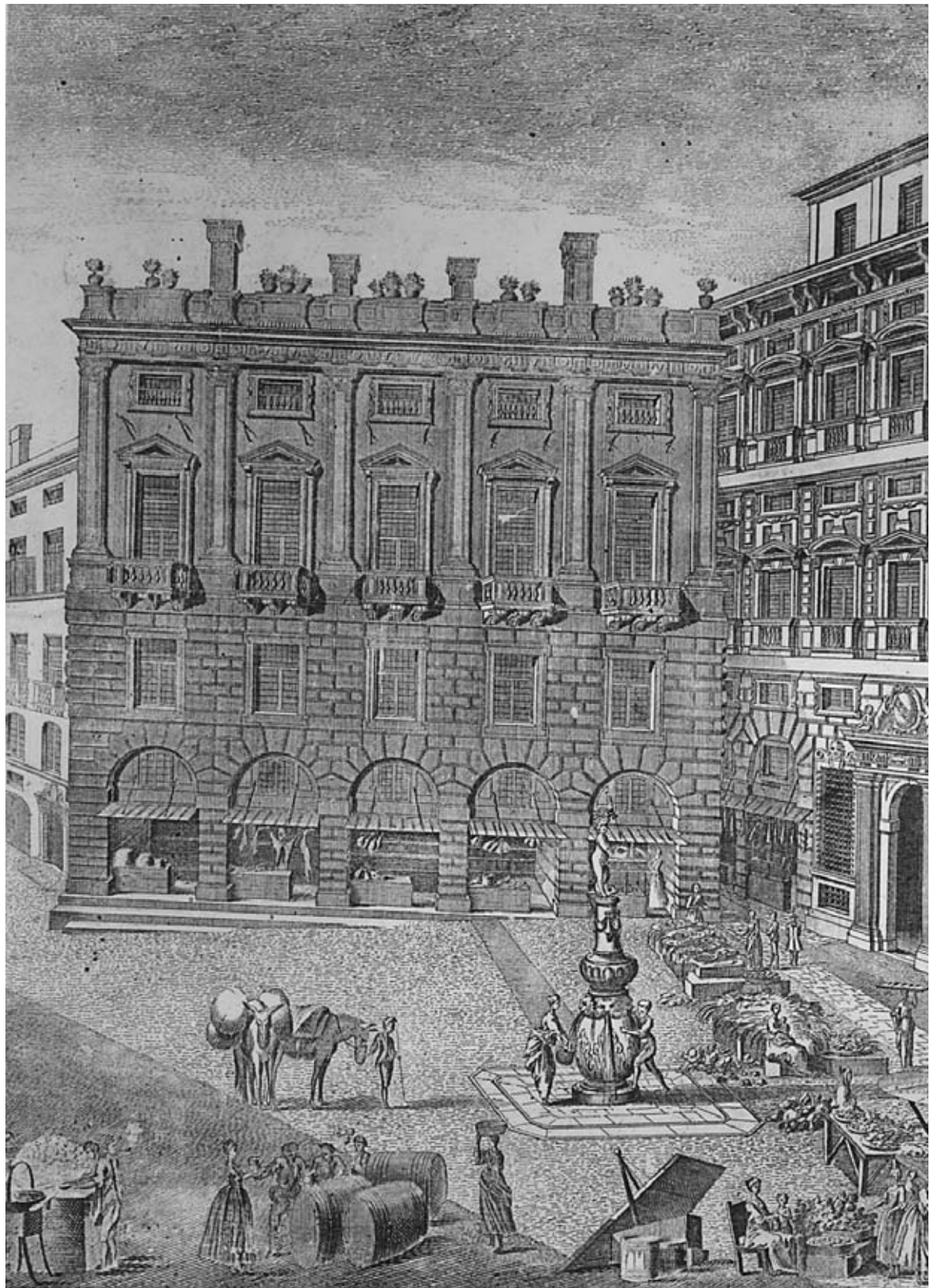


Anonymous,
View of Strada Balbi,
18th century





A. Giolfi,
View of piazza Fossatello,
1769





A. Giolfi,
View of piazza Banchi,
1769





Anonymous,
View of piazza Banchi,
18th century





Palazzo Antonio Doria
and aerial view of the
proposed perimeter





Piazza Fontane Marose

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Piazza Fontane Marose

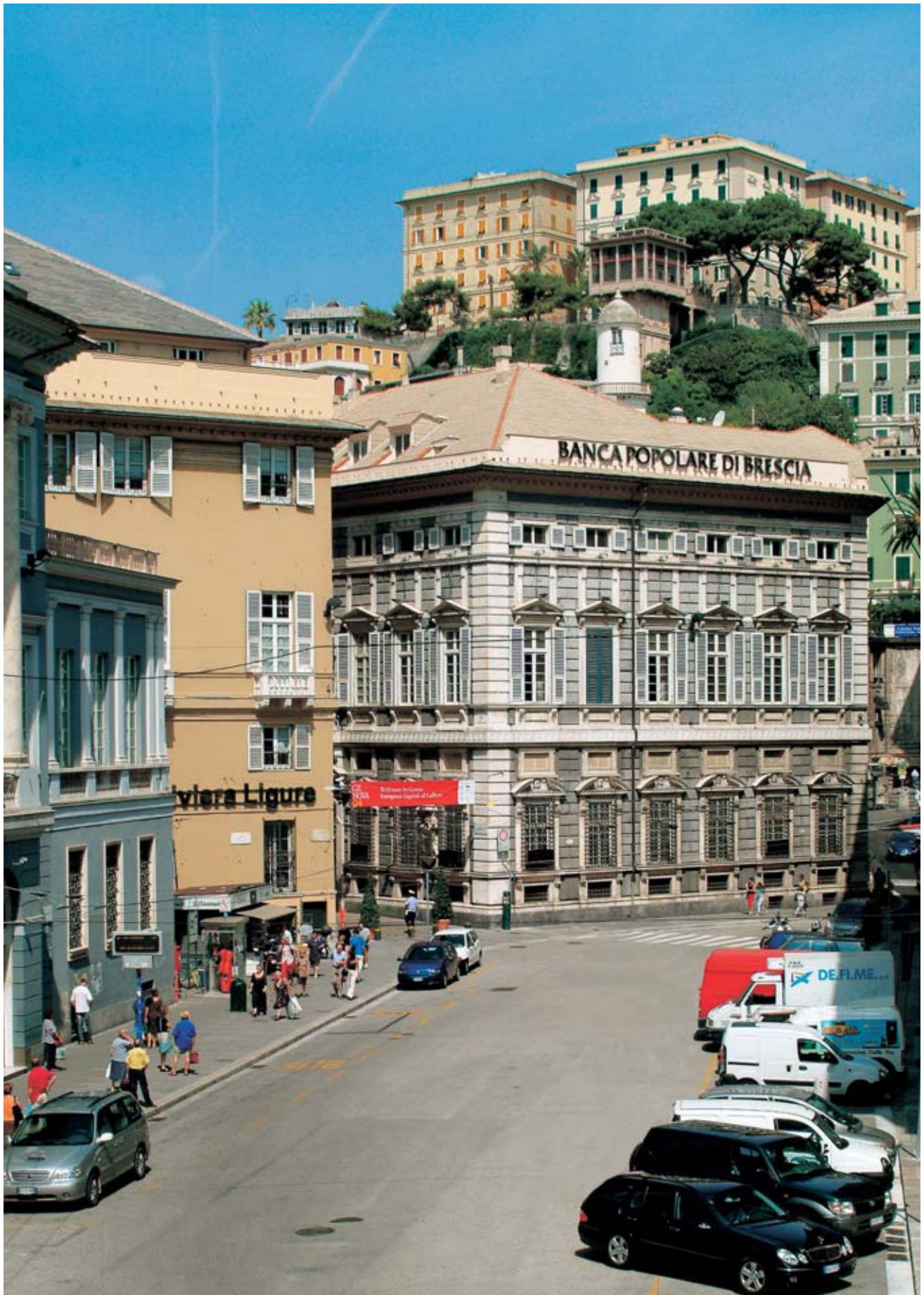
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Strada Nuova
nowadays via Garibaldi

pag 32
Palazzo Franco Lercari
and Palazzo Tobia
Pallavicini
in Strada Nuova

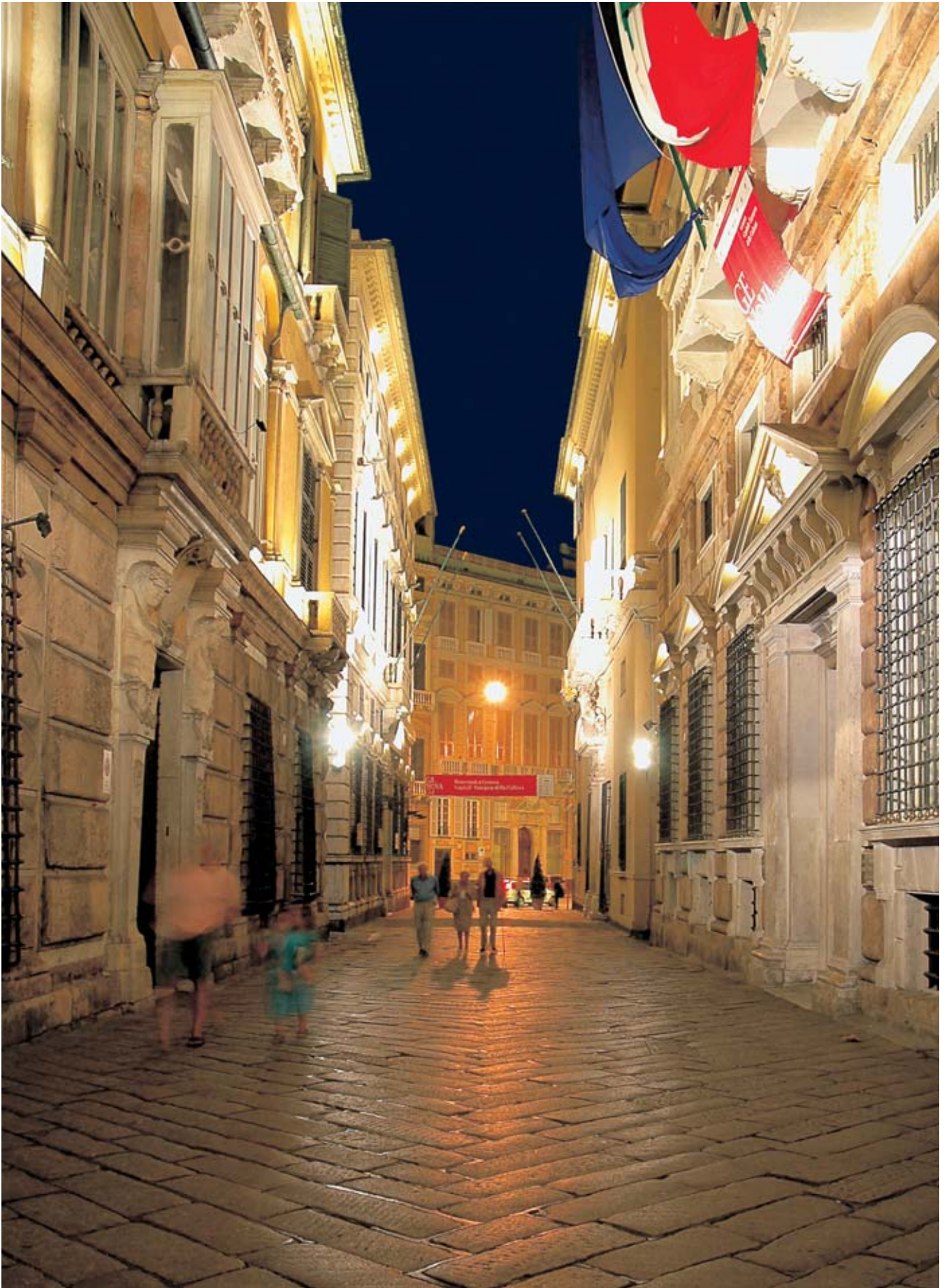
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Palazzo Nicolosio
Lomellino
in Strada Nuova













Palazzo Nicolò Grimaldi
in Strada Nuova
nowadays via Garibaldi





Piazza della Nunziata

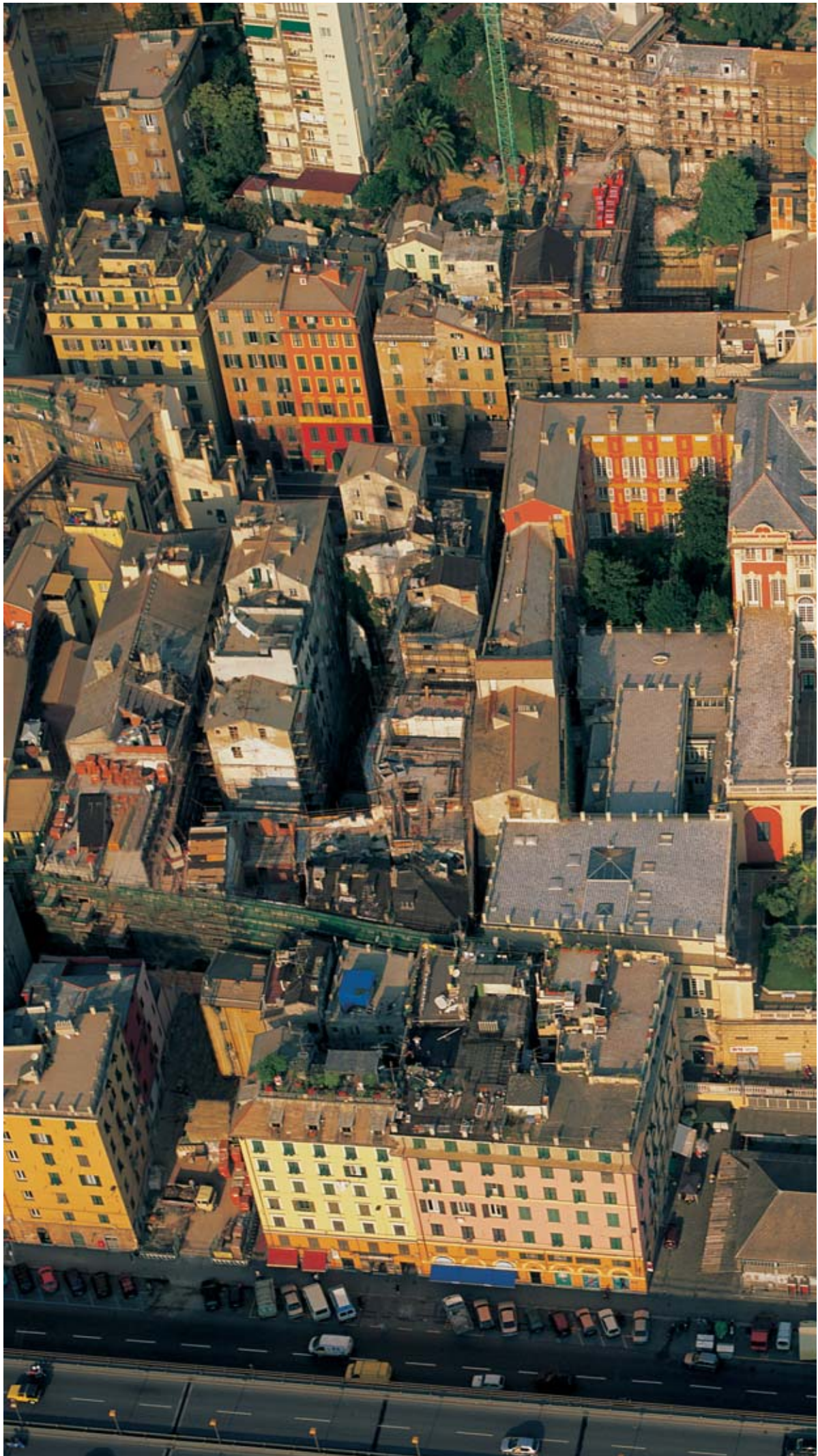




Aereal view of
Strada Balbi
with Palazzo Stefano Balbi

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Strada Balbi

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piazza Fossatello









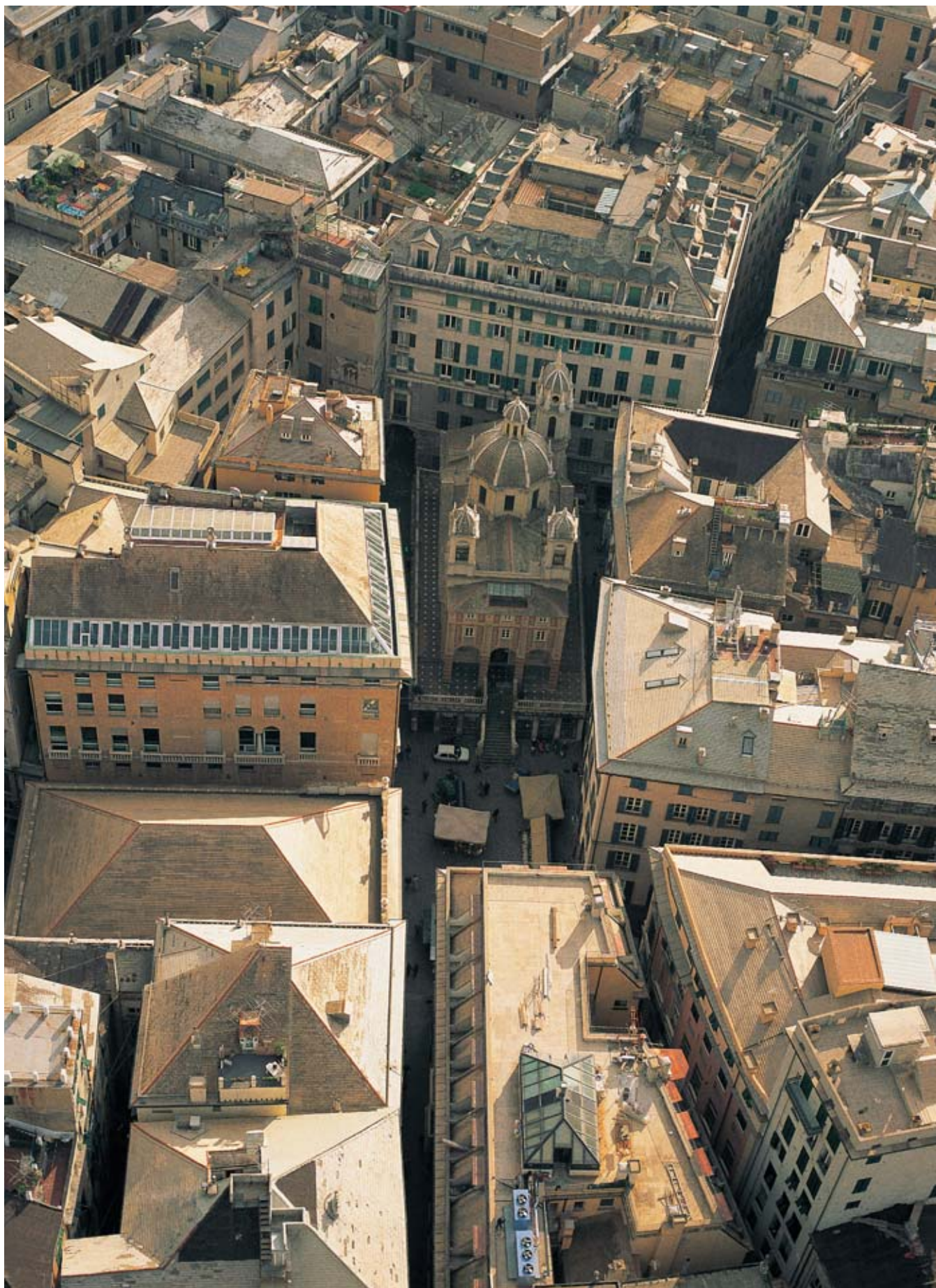
pag 42
piazza and via s. Luca

pag 43
piazza Banchi

pag 44
piazza Banchi and
Loggia dei Mercanti

pag 45
the church of s. Pietro in Banchi



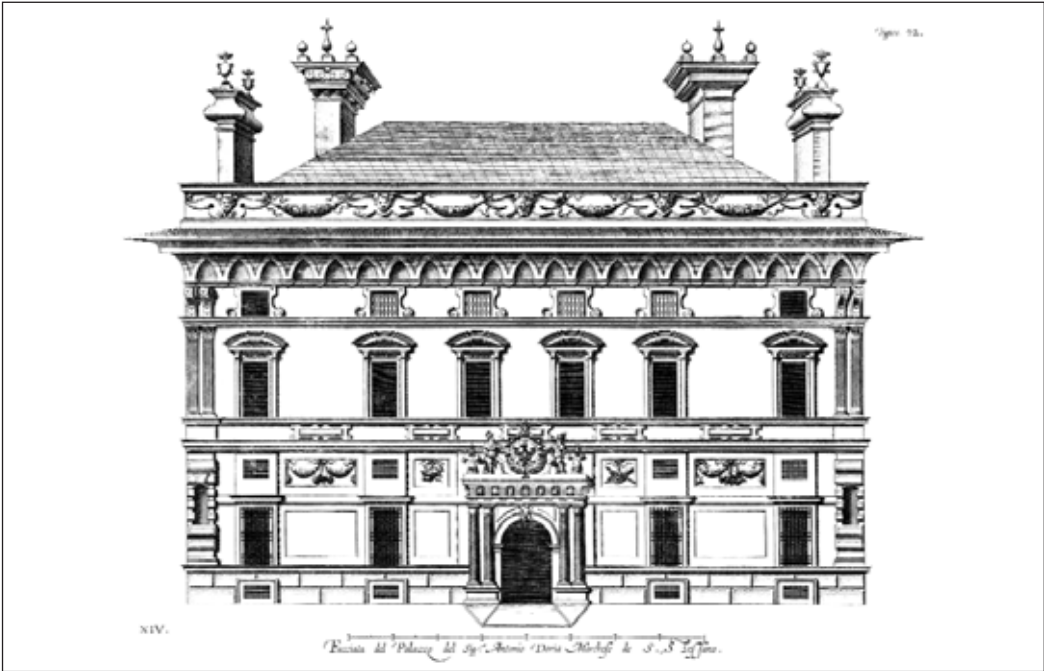






1 Palazzo Doria, Antonio

P.P. Rubens, main façade
 details of the elevation
 after the 2001 restorations



urban districts	Strade Nuove
no.	1
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Doria, Antonio; Doria-Spinola; Prefettura
Exat location	Lanfranco, Eros, largo, 1
Maps and/or plants	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Public (State)
Legal status	total restriction (73/1912)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan	
3. Identification	
a) history	
date	1541-43
architect	
character	with its ample proportions, a stuccoed courtyard in the Roman manner, arcade of the Geographical Maps by Calvi on the piano nobile, where the salons are decorated with frescoes and the doorways with slate; frescoed vaults; salon by Giovanni & Luca Cambiaso. The external decorations with the Exploits of Antonio Doria, by Lazzaro & Pantaleo Calvi, have been lost
events	house of the admiral A. Doria, advisor to the Spanish Crown; ed. Rubens 1652, pal. XIV; AP, n. 118
b) property description	
and inventory	
original condition,	elevation raised and atrium lowered at the end of the 18th century, it lost two gardens and
changes	the picture-gallery, cut by the via Roma (1874); external panelling almost disappeared
original function,	single-family residence; currently Prefecture and headquarters of Provincial offices
changes	
state of conservation	excellent





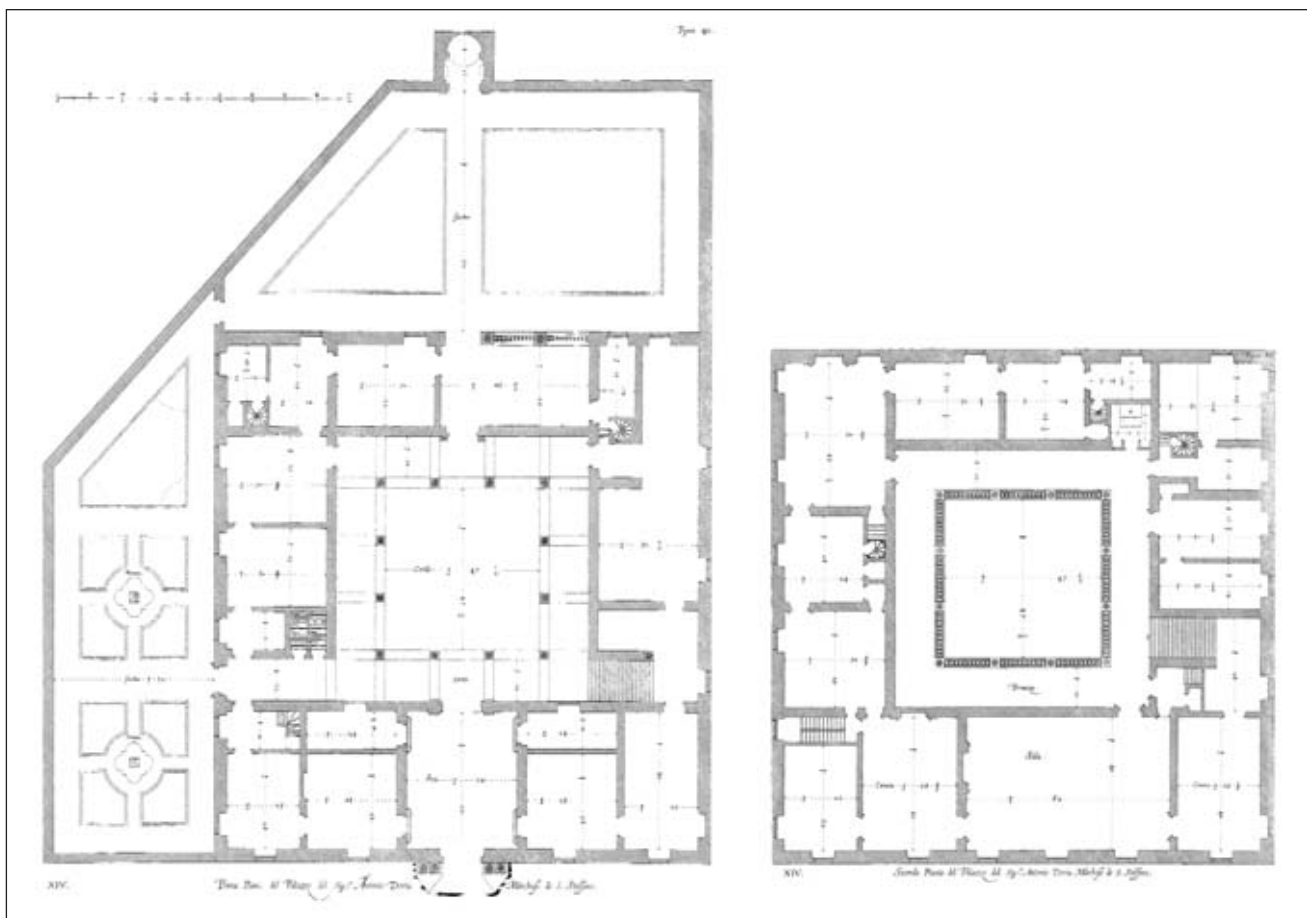
The Palazzo was built on its own, at the Acquasola gate in 1541-43, for Admiral Antonio Doria, Marchese of Santo Stefano d'Aveto, grandson of Andrea Doria. The internal layout consists of an atrium, courtyard, side staircase with two flights and, on the first floor, the colonnaded gallery, which distributes the state apartments, on a non-symmetrical basis, over the front elevation and the living areas on the other sides. Its sole purpose seems to be to enhance the courtyard space and the high quality of its structure and decor. The square-plan courtyard with a double row of loggias features elegant stucco decoration with telamons alternating with female masks that the recent restoration (2002) has been able to date, in its current configuration, at the end of the Nineteenth Century. The external doorway was added at the end of the Sixteenth Century, with figures of armed warriors dressed in classical garb, Attic style, traditionally attributed to Taddeo Carlone.

In 1624, when it was transferred to the Spinola family, who would keep it up to the last century, Bartolomeo Bianco built a loggia to the east, which was later frescoed by Andrea Ansaldo, and added balconies and marble balustrades to the main elevation.

Between 1793-97, a floor was added to the Palazzo and in 1876 ownership was transferred to Genoa City Council. The opening of via Roma, in 1877, made it necessary to cut the right corner of the building at the junction with salita Santa Caterina, alter the height of the elevation and dispose of the garden. Sold to the

courtyard

P.P. Rubens, first and second floor plans



Province of Genoa in 1879, the building underwent numerous alterations so that it could be used as offices.

The original layout remains documented solely by the Rubens illustrations (ed. 1652, Palazzo Antonio Doria, Marchese of Santo Stefano). Regarding Rubens drawings, Labò reports that, in 1938, when the façade was restored, clear traces appeared of the arches under the fanlight cornice: these, which were absolutely unique in Genoese architecture at that time, are by contrast quite common in Lombardy.

As for the question of to whom to attribute the design of the palazzo, Alizeri thought it was Montorsoli; an attractive theory, since it seems that the construction of the Palazzo started in 1541-43 when Montorsoli returned to Genoa, where he had already been in the service of Andrea Doria. However, this cannot be adequately substantiated either at documentary level or in reference to style. In 1958 Rotondi turned his attention to Lombardy and the *Magistri Antelami* and, picking up on the theory already put forward by Labò in 1932, suggested the name of Caranchetto. His final decision on the matter of the Palazzo's decoration settled on Giovanni Battista Castello, known as the Bergamasco.

Based on documentary evidence, Pileggi identifies the name of Bernardino Cantone as the possible creator of the works. It should be noted that the scroll ornaments and stucco herms decorating the courtyard elevations appear to be overlaying an original fresco decoration applied to the extrados surfaces of the arches and in the pendentives, with quadratura and motifs with grotesques. Evidence of these decorations has been left in the top right-hand corner of the loggia but the decorations do not coincide with the overlaid stucco styling.

When this fact is considered together with information on the material used and the quite eclectic style of the stucco reliefs, there is some doubt as to whether these decorations could have been applied at the same time as the building's main distinctive decorative features. Given the delicate and complex nature of this critical question, for which there is still no adequate supporting documentation, a full analysis will be deferred to a later stage.

The main elevation, on largo Eros Lanfranco originally had six rows of windows, which is now reduced to five rows and one on the oblique side. The façade extends to the ground floor with a Finale Stone slab base, divided by mezzanine openings that reappear on the first and third floors. The marble doorway, added, as already mentioned, at the end of the Sixteenth Century, is located at the centre of the façade.

Between 1793-97, a floor was added to the Palazzo by raising the under-roof area and adding a new mezzanine. The original decoration is due to the brothers Lazzaro and Pantaleo Calvi (1541-43) and featured the following: the first floor bays contained imitation-bronze monochrome scenes depicting the "Triumphs of the ancient Romans"; pairs of recumbent figures were located above the straight trabeations of the first row of windows; the bays on the first mezzanine level contained monochrome panels with eagles, festoons and panoplies. A frieze of putti, divided by inscriptions, ran along the second floor parapet. The second

frescoed loggia





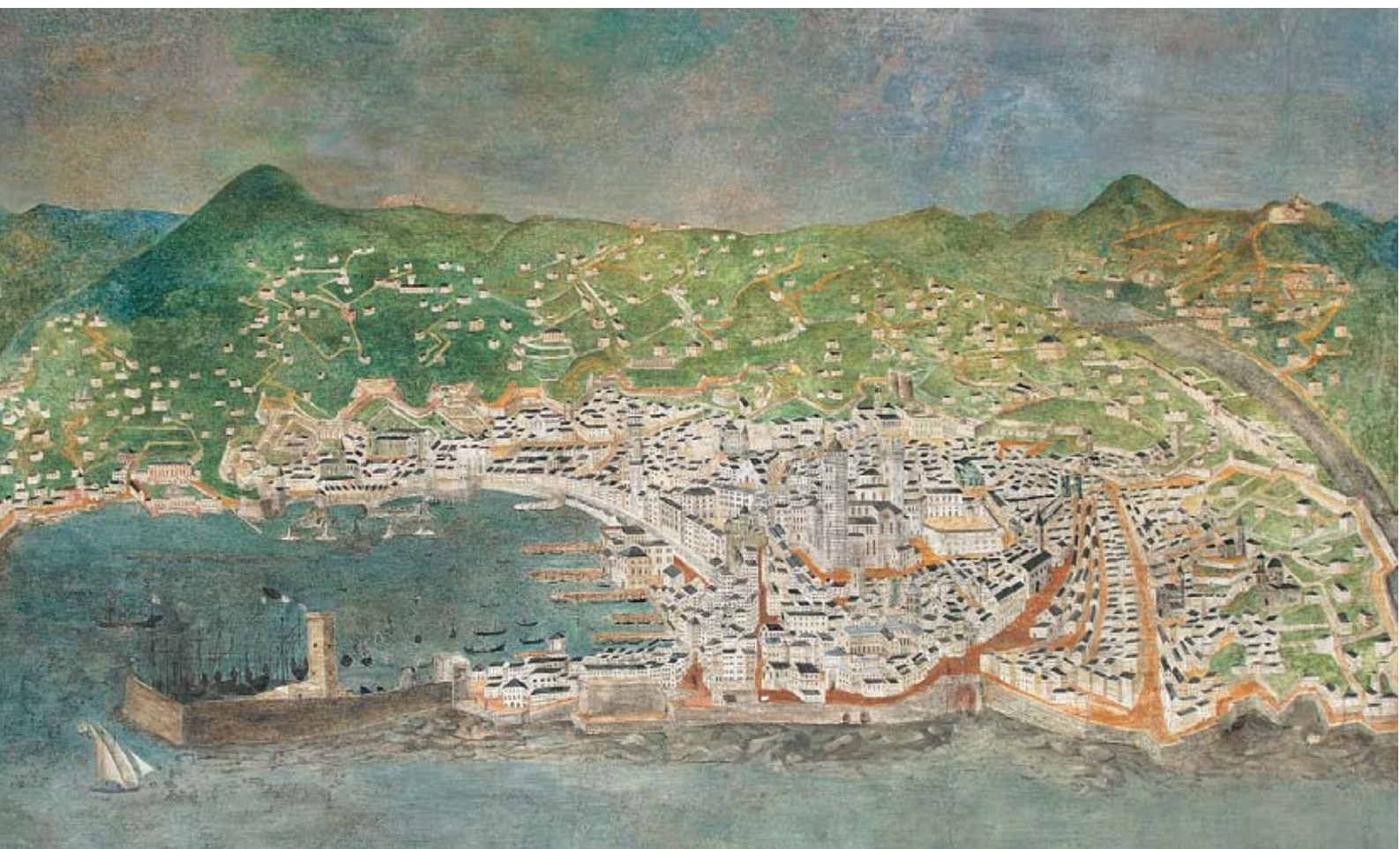
Giovanni and
Luca Cambiaso,
*Apollo shoots arrows
at the Greeks*



piano nobile, in addition to a composite fluted pilaster in the corner, contained a figure of a “Standing figure of an armed man”; pairs of female figures were mounted on the arched tympanae of the windows.

The highly sought after Calvi workshop was once again involved with the interior decoration; Marcantonio was responsible for the fresco depicting the Feats of Captain Antonio Doria which adorns the vestibule vaulted ceiling, whilst the Warrior figures adorning the courtyard walls are attributable to his grandsons. Felice Calvi is the artist of the Celebrated city views decorating the walls of the upper loggia. These are vibrant and innocent views, very familiar to an aristocracy of navigators, merchants and financiers. The decorations of the ante-chamber and Prefect’s office, featuring Solomon and the Queen of Sheba and images from Greek-Roman mythology, are also attributable to the Calvi family; but the cornerstone of the palazzo’s decorations has to be the frescoes of Giovanni and Luca Cambiaso that adorn the vaulted ceilings of the Sala degli Arazzi depicting Stories of Hercules and the Salon featuring Apollo’s Revenge on the Greeks and the Stories of the Trojan War adorning the walls. The last fresco, in particular, documents the initial phase of Cambiaso’s painting, fully reflecting the mannerist poetics of the grandiose and dramatic images bearing down on the spectator, in the manner of the famous Fall of the Giants by Giulio Romano in Mantua and Perin del Vaga in Genoa in Andrea Doria’s villa in Fassolo. The colours, which are sombre with sudden gleams of light, also bear witness to Luca’s interest in nocturnal themes, a preference that in a certain sense could be said to anticipate the Caravaggio revolution.

frescoed loggia



Ippolito Calvi,
view of Genoa

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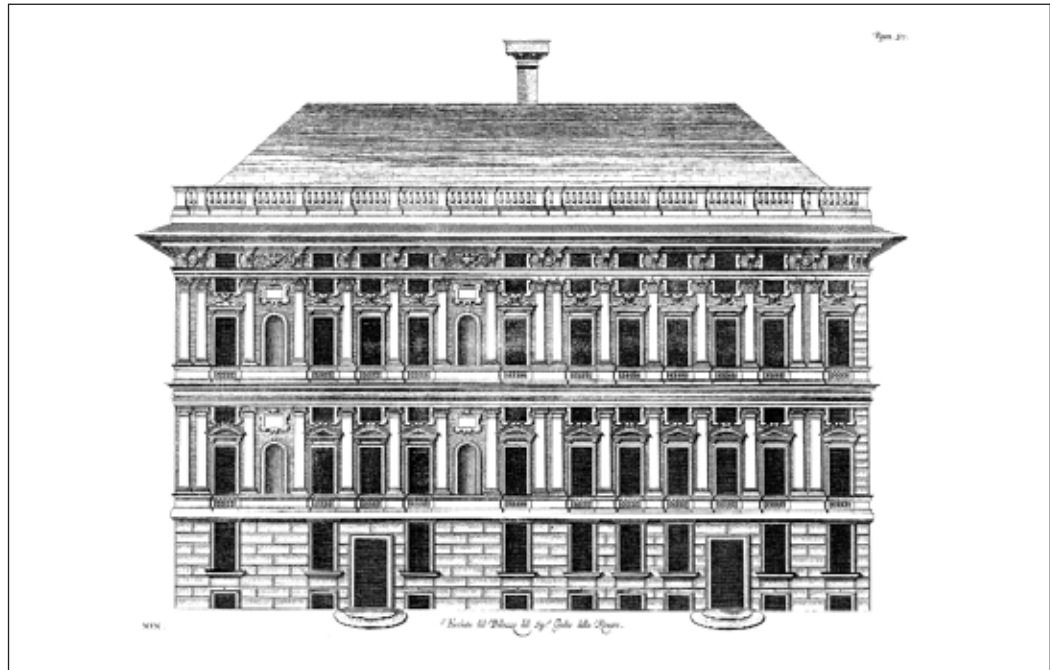
grand staircase



2 Palazzo Della Rovere, Clemente

P.P. Rubens drawing
of the façade and plan

on the facing page:
façade onto the garden



urban districts
no.

Strade Nuove
2

1. Specific location

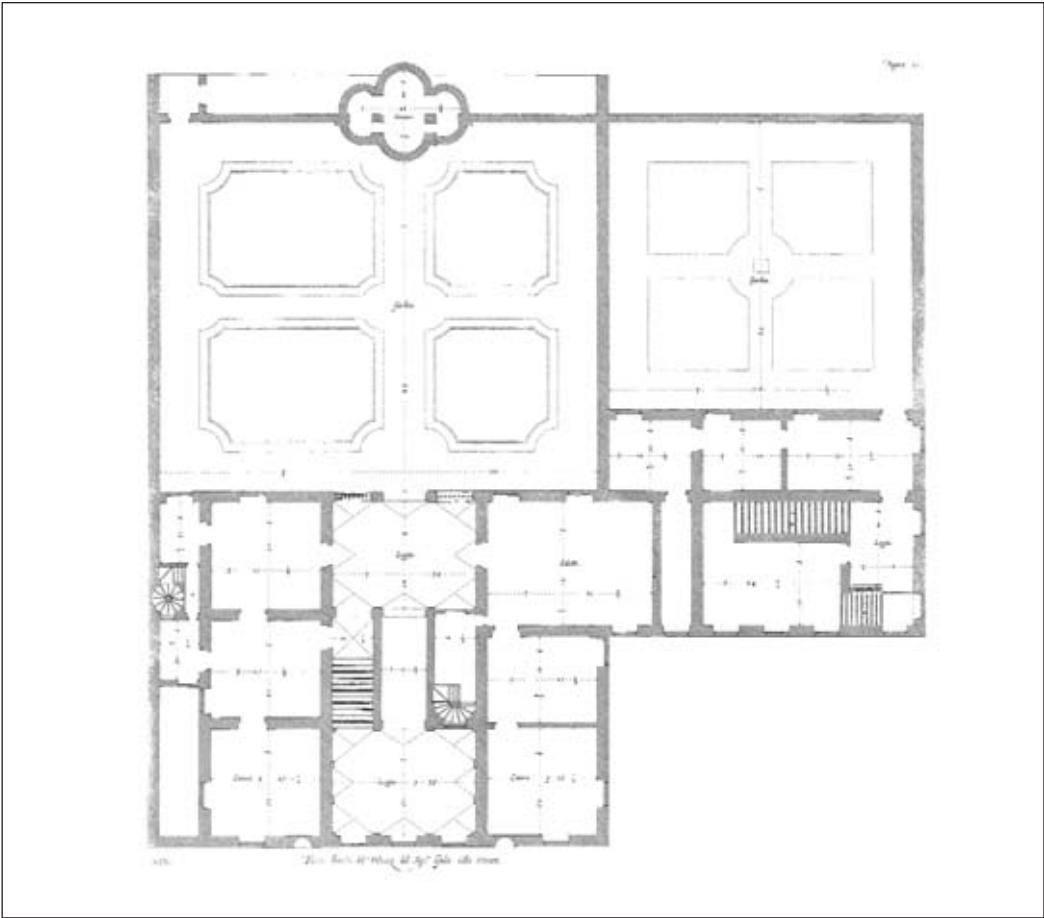
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Della Rovere, Clemente
Exact location	Rovere, piazza, 1
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner	Private
Legal status	total restriction (92/2000)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history	
date	1580
architect	
character	façade with panelling; the original layout in many rooms, with their masonry much disturbed, bears unmistakable signs of a pre-existing structure, starting with the slope of the soil being partly different from that of the small raised piazza
events	residence of the doge Francesco Maria R. (1765-67); ed. Rubens 1652, pal. XIX; AP, n. 116
b) property description and inventory	
original condition, changes	1874, digging the via Roma to a large extent destroys the rear garden, in a peripheral area of the historic city
original function, changes	single-family residence; currently apartments, offices and shops
state of conservation	good

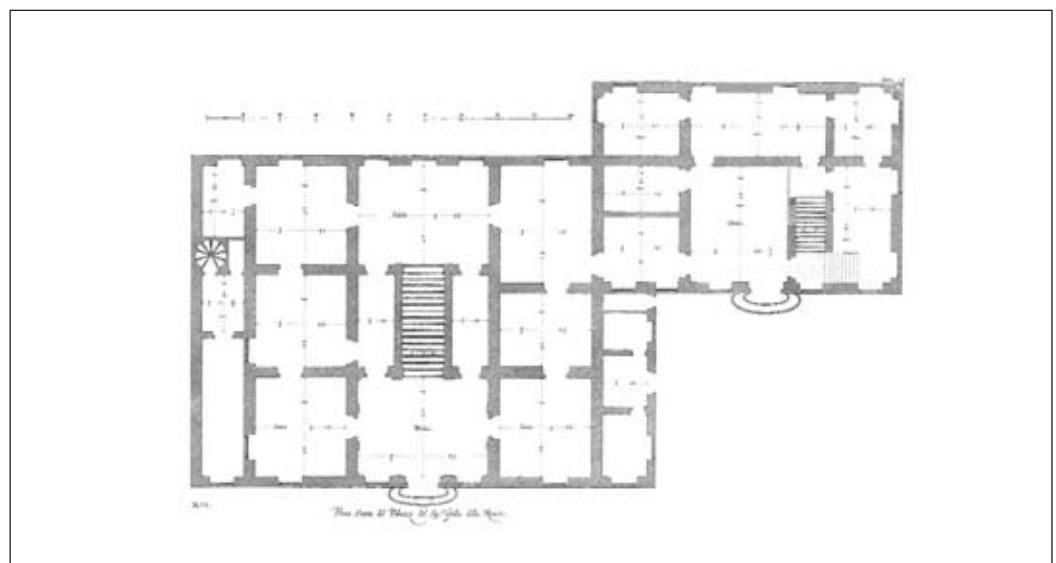




interior towards
the staircase

P.P. Rubens,
plan of the first floor

on the adjoining page:
the portal on piazza
della Rovere



3 Palazzo Spinola, Giorgio

detail of the façade

on the adjoining page:
entrance hall and staircase



urban districts
no. Strade Nuove
3

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Spinola, Giorgio**
Exact location Santa Caterina, salita di, 4
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status total restriction (74/1951)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations

Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
Urban Plan

3. Identification

a) history
date 1588; pre 1664
architect
character atrium with nymphaeum; broad, arcaded stairway

events house of the Doge Gio. Battista Antonio M. Airola (1783-85); AP, n. 115

b) property description
and inventory
original condition,
changes

amalgamation of two buildings followed by development on two wings ; stairway with arcades around an internal courtyard with a fountain, original layout and architecture have been enlarged since the last war, together with repairs to war damage

original function,
changes single-family residence; currently apartments, offices and shops
state of conservation good



4 Palazzo Spinola, Tommaso



detail of the façade
by “il Bergamasco”

on the adjoining pages:
entrance hall and staircase;

urban districts
no.

Strade Nuove
4

1. Specific location

Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Spinola, Tommaso; Passagno
Exact location	Santa Caterina, salita di, 3
Maps and/or plants	Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner	Private
Legal status	total restriction (73/1945)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1558-1561
G.B. Castello
anthropomorphic doorway (1560, P. Bianchi - G. Ponsello) on stuccoed facade and frescoes of wise government; on the piano nobile, frescoes on historical and mythological subjects by A. Semino (?) & L. Cambiaso, among which the most notable depicts Charles V's army crossing the Elbe
AP, n. 114

b) property description
and inventory
original condition,
changes

original building with few alterations

on the following pages:
interior;

façade onto salita
Santa Caterina

original function,
changes
state of conservation

single-family residence; currently apartments, offices and shops
excellent







5 Palazzo Spinola, Giacomo

frescoed vault

on the adjoining page:
façade onto piazza
Fontane Marose



urban districts
no.

Strade Nuove
5

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plants

Italy
Republic of Italy, Liguria
Palazzo Spinola, Giacomo; palazzo Spinola “dei Marmi”
Fontane Marose, piazza delle, 6
Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner
Legal status
Responsible authority

Private (Bank)
total restriction (26/1941)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b

3. Identification

a) history
date
architect
character

1453-1459

masonry façade with statues of ancestors and celebratory epigraphy, grand stairway with small arcade, salon with large wooden ceiling on stone corbels with the Spinola arms, loggias and courtyards to the rear (prob. 16th-17th centuries)

events

house of the Doge Gio. Batta Spinola in the two years 1613-1615; AP, n. 108

b) property description
and inventory
original condition,
changes

mid-6th century, partial internal transformation; c.1910: repairs to the façade (A. D'Andrade); 1985 total restoration (T. Badano e L. Calza)

original function,
changes

single-family residence; currently premises of a Bank, offices and shops

state of conservation

excellent



6 Palazzo Ayrolo, Agostino

façade onto piazza
Fontane Marose



urban districts no.	Strade Nuove 6
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Ayrolo, Agostino; Negrone
Exact location	Fontane Marose, piazza delle, 3-4
Maps and/or plants	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction (92/2000)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	1560 - 1634
architect	
character	new sunken great court and decorative reordering of the salons (G.M. Bottalla, G. Assereto & D. Parodi); c.1650, splendid gallery with Stories of Helen (G.B. Carlone)
events	residence of the Spanish Ambassador Francesco de Ugarte (16th cent.); AP, nn. 106 & 107
b) property description and inventory	
original condition, changes	c.1735: general rearrangement (L. De Ferrari); 1798-1870, decoration of the salon and recomposing of the entire facade (A. & C. Barabino), adapted to the new layout of the square
original function, changes	originally two adjoining single-family habitations, of different size; now still the owner's residence and offices
state of conservation	excellent



the fresco on the vault
of the chapel;

detail of the
Sala dei Giganti



The palazzo, which overlooks piazza Fontane Marose with an unusually extended façade featuring no fewer than fourteen rows of windows and with twin doorways, owes its origin to the residence erected in 1560-1562 for Francesco de Ugarte, Spanish Ambassador to the Republic of Genoa.

The date of construction of this first building, which was built by combining two houses purchased by Guglielmo Spinola and corresponding to the western portion of the current building, places it in the same period as the start-up of the works on Strada Nuova, for which piazza Fontane Marose represented the old access.

In 1588, when the “Rollo” was drawn up for palazzi to be used to accommodate guests on state visits, ownership of the palazzo had already transferred to Luca Negrone.

Alongside the same building, to the east, stood the palazzo of Gio. Batta Spinola q. Bernardo. The construction details of this building are not known, but at that time it was a palazzo considered worthy of inclusion on the same list. This latter building, ownership of which later passed to Gio. Tomaso Airola, was rebuilt by the owner under the direction of the architect Bartolomeo Bianco by 1634, the date on which authorisation was obtained to build balconies protruding over public land; it was the son of Gio. Tomaso, Agostino - one of the richest men in the city, according to accounts of the time - who purchased the adjacent palazzo Negrone, amalgamated it with the paternal residence and started its interior decoration, towards the middle of the XVII century.

This work included frescoes in one room by Gio. Maria Bottalla (1644) and Gioacchino Assereto, and, on the vault of the gallery located on the façade, by Giovanni Battista Carlone. Agostino Airola died of the plague in 1657 laden with debts, and it must be due to these circumstances that the palazzo, which was by now quite large, changed hands once again.

In 1664 it belonged to Giovanni Battista Negrone, a member of another branch of the family who had owned the west portion of the building. It fell to the grandson of Giovanni Battista, Gio. Antonio, in about 1700 to engage Domenico Parodi to fresco the vault of the room with The glory of the Negrone family, whilst it was another descendant who had the facade renovated by Antonio Barabino in the second half of the XVIII century.

The last alterations carried out on the elevation date back to 1870, when the ground floor was raised, following the altimetric work in piazza Fontane Marose, and the doorway corresponding to no. 3 was constructed, replicating the seventeenth century layouts of no. 4.

frescoed detail,
G. Assereto,
Apollo e Marzia

on the following pages:

the Parodi hall,

the gallery





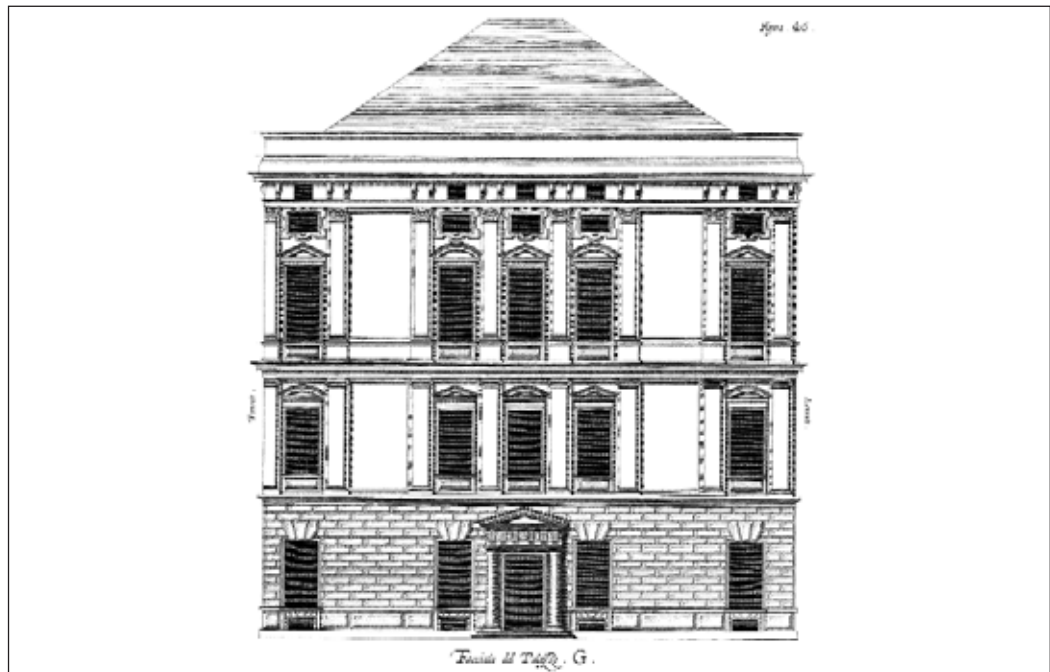


7 Palazzo Interiano, Paolo e Nicolò

P.P. Rubens drawing of the façade, plan of the first floor and section

on the adjoining page:

a photograph of the façade at the beginning of the 19th century



urban districts
no.

Strade Nuove
7

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plants

Italy
Republic of Italy, Liguria
Palazzo Interiano, Paolo e Nicolò; Vivaldi Pasqua; Pallavicino
Fontane Marose, piazza delle, 2
Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner
Legal status
Responsible authority

Private
total restriction (27/1912)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1565-1567
F. Casella
façade with large figured panelling (L. & B. Calvi, XVI-XVII century); atrium, grand stairway and piani nobili decorated with Biblical and historical scenes, in part attributed to the Calvi, but supplemented with 19th century restorations

events

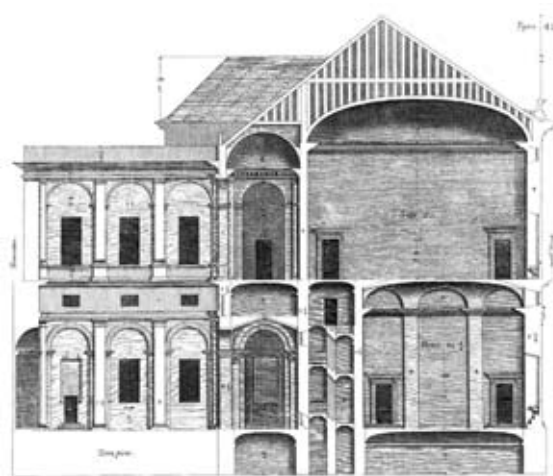
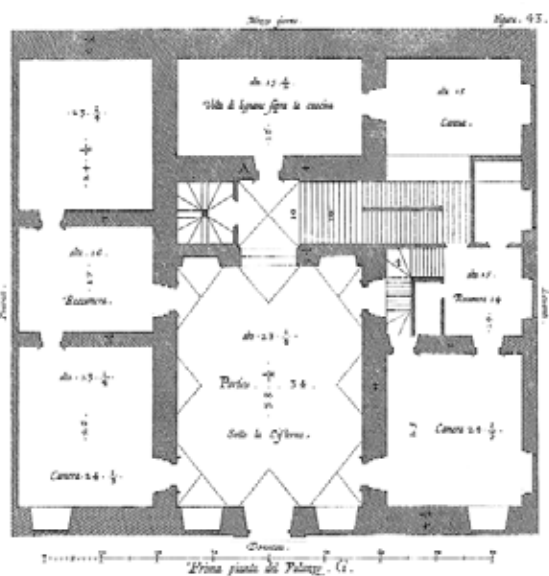
ed. Rubens 1622, pal. G; AP, n. 105

b) property description
and inventory
original condition,
changes

1789-1827 (P. Pellegrini); restored and enlarged by the Vivaldi Pasqua with large terraced garden with greenhouses

original function,
changes
state of conservation

still the owner's residence
excellent



The first information available on the construction of the palazzo dates back to 1565 when Ludovico Interiano, together with his two sons Paolo Battista and Nicolò, were granted their request presented to the city magistrates to occupy about a metre of public land. This would bring the elevation of the building that he intended to raise in line with that of the neighbouring houses. The construction could not be started before 1566, given that the debris resulting from the levelling of the hillside that still today rises behind the palazzo had still not been removed in full. The project was assigned to Francesco Casella, one of the Canton Ticino architects who for centuries enjoyed a virtual building monopoly in Genoa. The original aspect of the building and its overall similarity to the current structure are witnessed by two illustrations (façade, three plans, longitudinal and cross sections) which appear in the publication *I Palazzi di Genova* edited by Pietro Paolo Rubens and printed in Antwerp in 1622, where it is identified as “Palazzo G”.

The principal difference compared with the existing building concerns the decoration of the principal façade which, as originally designed, was to have been in ashlar, and the five vertical rows of windows on the two upper floors were to have been divided by pilasters: in actual fact a fresco painted façade was built with three rows of niches and mock statues in the larger bays.

A document from 1585 reports that the brothers Paolo Battista and Nicolò Interiano, who had taken over the property from their father, appointed Pantaleo Calvi (1510?-1595) and his son Benedetto to decorate six rooms in the palazzo. It was around the same date that the façade was probably decorated with figures of virtue, on which Benedetto’s brothers, Aurelio and Felice Calvi, also worked. The use of the painted façade, which also extended to the palazzo’s rear façade, is one of the distinctive features of Genoese building from the Fifteenth to the Eighteenth Century. This is one of the examples which can be most appreciated nowadays, not only due to the alterations (XIX Century) and restorations (2000), but also thanks to the favourable perspective offered by the piazza.

the façade of the palazzo
after the recent restoration

The lack of descendants in the Interiano family meant that by the XVII Century the building had passed to the Centurione family, but it is not known in which year exactly; whilst it was certainly for inheritance reasons that in 1797 it became the property of Marchese Luigi Grimaldi della Pietra, who had occupied the second floor in previous years. In 1820 the latter sold it to Duke Pietro Vivaldi-Pasqua, and the new owner was responsible for a number of interior decorations, only some of which remain today, under the direction of the architect Pietro Pellegrini (1789-1827) assisted by the painters Michele Canzio and Filippo Alessio and sculptors Bartolomeo Carrea and Giuseppe Gagini.

In 1836 Marchese Domenico Pallavicino bought the palazzo for the sum of “new Piedmont Lire 250.000, having regard to the costs and improvements carried out by Pasqua”, as stated in the deed of purchase, and the most significant decorative work was carried out since that date. The credit for this lies primarily with Teresa Corsi, the Florentine gentlewoman who had married Marchese Domenico Pallavicino: well-known for being a true patron of the arts of her time, and a woman of great taste, she appointed the Genoese architect Gaetano Vittorio Pittaluga to direct the works that resulted in the renovation of the

rooms. The artists Federico Peschiera (1814-1854) and Michele Canzio (1788-1868) were responsible for restoring and adding the Calvi frescoes to the atrium and staircase vaulted ceiling; whilst Annibale Angelini - famous for having restored the Logge di Raffaello in the Vatican -, Pietro Lavarello, Giovanni Scanzi, Federico Guidobono and Gerolamo Centanaro worked on the second piano nobile.

The palazzo is one of the buildings that has best retained the stately aspect of Genoese residences, and is still today largely used for residential purposes, having managed to conserve its rear garden.



atrium with statues

on the following pages:

grand hall at the first
piano nobile;

the hall of the chapel



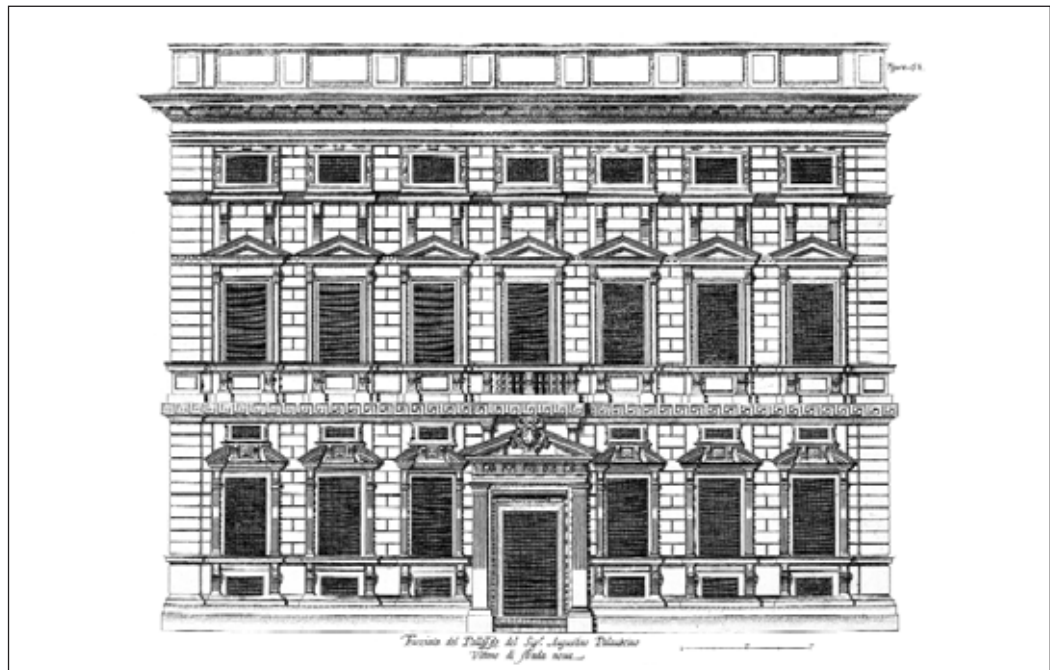






8 Palazzo Pallavicini, Agostino

P.P. Rubens,
drawing of the façade
and longitudinal section
on the adjoining page:
doorway



urban districts
no.

Strade Nuove
8

1. Specific location

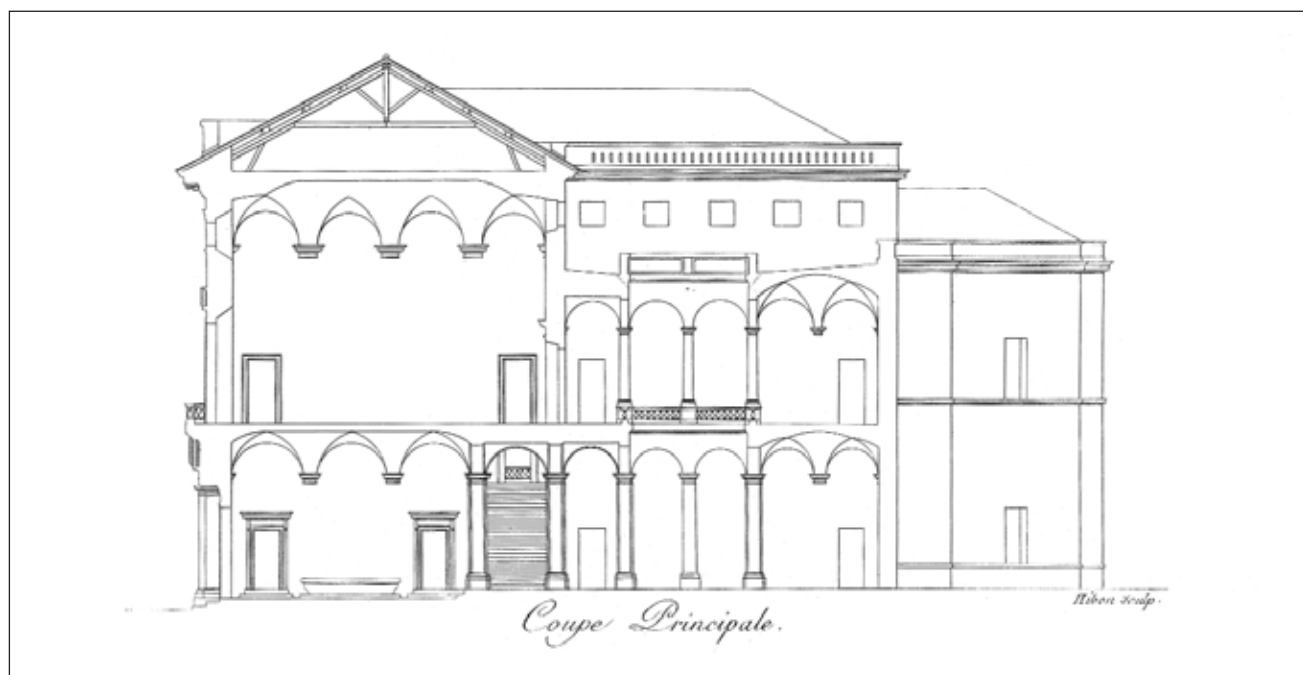
Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Pallavicini, Agostino; Cambiaso; Banca Popolare di Brescia**
Exact location Garibaldi, via, 1
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private (Bank)
Legal status total restriction (18/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

3. Identification

a) history
date 1558
architect B. Cantone
character two stone facades, courtyard and arcaded stairway leading to the piano nobile; corner salons and hall with fresco cycles of mythological stories and scenes of villa life (A. & O. Semino): important evidence for customs and practices of the aristocracy of the period; garden at the rear
events house of clients and friends of P.P. Rubens; ed. Rubens 1622, pal. s.n.; AP, n. 104
b) property description
and inventory
original condition, changes the first building expansion in the 19th century eliminated the garden and imposed a remake on the third facade, along the new road (via Interano), with the demolition of the Fontane Marose
original function, changes single-family residence; currently premises of a Bank
state of conservation excellent



Looking seawards, palazzo Cambiaso, as it is usually known, is the first in the long perspective of the street, and it gave not a small contribution to the street's first appellation of "Via Aurea". The founder, Agostino Pallavicino, was an important man in the government, charged with diplomatic representations at the Court of Spain and determined to build a stately dwelling.

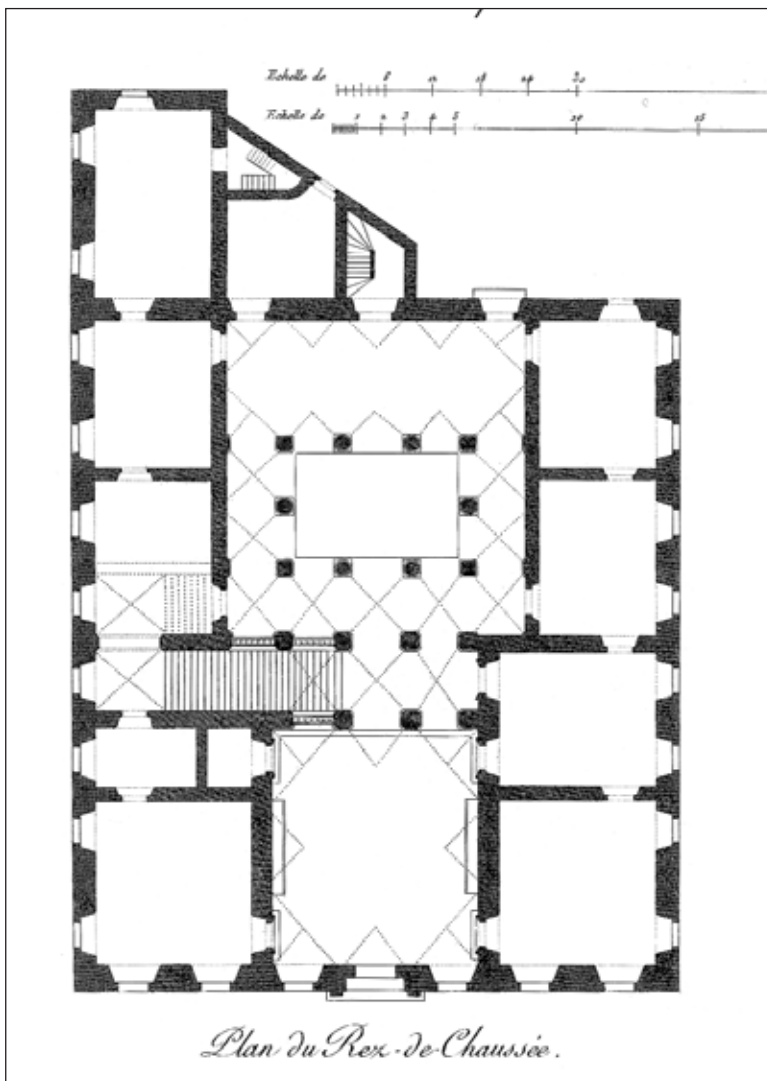
Though he was endowed with very traditional virtues, besides a more than sturdy capital, he did not hesitate to embrace the cause of the new district and he boldly purchased a yet isolated area, limited to the North by a recently urbanized land used as a football ground. It is true that it imposingly faced the square that was then called *del Fonte Moroso*, framed by the front of the fountain, so that the scenic composition of the square came to define also the monumental aspect of the building. It was not by chance that the execution of the external decoration, only provided for the two main façades, was given to the same masters, already collaborators of Alessi, who were also engaged in the covering of the fountain. In the name of the same urban coherence, the building of this corner palace was entrusted to the Chamber architect Bernardino Cantone, realizer of *Strada Nuova* and of the arrangement of the adjacent square.

The architectural elements which make this building noble - the high plinth and the continuous ashlar work, the ribbon-like frames of aediculae and windows, the classic tympana and the bucrane friezes of the portal, and also the meander pattern in the string-course - belong to the rich repertory of mannerist culture and in good measure to the elaboration by Alessi. The qualification of elitism, though to a lesser degree, is repeated in the interior decoration with a sumptuous three-mullioned structure articulating the spaces of entrance and vestibule and a square courtyard with only three arches on each side. With its pillars made precious by pilaster strips, high and slender columns, calligraphic ribs in the frames confirming its elegant and a little archaic character, this dwelling which had no space for the garden played its scenario of representation entirely in the interiors. The "piano nobile" presented again well proportioned

M.P. Gauthier,
ground floor plan

on the adjoining page:

the atrium and vestibule at
the back of the courtyard







spaces defined in a sixteenth century way by the decoration soon carried out. The palace - started in 1558 - was according to documents finished and inhabited in 1565 and soon after the decorative intervention was begun.

It was really this promptness, with the iconographic choices of the frescoed cycles, that brought out the contemporaneity of the whole building with the mannerist culture of the street which it introduced.

The busy social life of the owners of the new mansions also offered immediate occasions of family symbology to a decorative interpretation. It happened, and it must have been the case of this palace, that the wedding of a son was the occasion for the opening ceremony of the new decorative arrays planned with appropriate subjects. In our case, it is *The Nuptials of Psyche* and *The Rape of the Sabines* left to the inspiration of the brothers Andrea and Ottavio Semino who, besides having inherited a renowned workshop, enjoyed excellent personal credit with the Genoese clients.

A wide network of knowledge entwines the subjects treated here with the most widespread iconographies, and not only in Genoese palaces. The subject of *The Rape of the Sabines* is represented in five episodes on the ceiling of a drawing room; in the middle of the tangle of clinging bodies, stands out, according to tradition, the substantial Eros of this legend. *The myth of Cupid and Psyche*, the most involved with the mannerist culture, is painted on the vault of the reception room in four lunettes - *Venus learns about his son's illness*, *Psyche boards on Charon's vessel*, *An old woman instructs the young bride*, *Psyche transported to the Love palace* - and in the centre *The Banquet of the Gods* happily celebrates the nuptials of the protagonists.

Apollo and Muses in bright colours are placed in the rectangular tablets drawn with learned subdivision. Marble busts on the doors and a series of landscapes scanned by pilasters on the walls complete the decoration of this room which not many years later was the stage for the sessions of the - Academy of the Sleeping Men - also in the presence of Torquato Tasso who, for many aspects, was linked to Genoese intellectuals.

The Cambiaso family, the new owners from the second half of 1700, and the Bank of Naples, which followed in our century, were obviously happy to respect and maintain such painted joyfulness of grace. In the second half of 1800 the eastern façade was maimed of two lines of windows in order to create a road connecting the square. This latter in its turn recovered the medieval appellation of "Fontane Marose" and completely lost the fountains.

The building, however, gained also in the rear elevation, now very central, a homogenous decoration in comparison with the original one.

main salon with frescoes
by A. Semino,
The Banquet of the Gods
for the marriage
of Love and Psyche

9 Palazzo Spinola, Pantaleo

P.P. Rubens,
drawing of the façade



urban districts
no.

Strade Nuove
9

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plants

Italy
Republic of Italy, Liguria
Palazzo Spinola, Pantaleo; Banco di Chiavari e della Riviera Ligure
Garibaldi, via, 2
Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner
Legal status
Responsible authority

Collaborating national
organisations
Genoa City Council
Urban Plan

Private (Bank)
total restriction (16/1941)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside
Associazione Giardini Italiani (Italian Garden Association)

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1558-1664
B. Spazio
without a decorated frontage like other Genoese palazzi, it presents on the right a stairway
similar to no. 4 in the same street, and a traditional layout on the piano nobile; rich fresco
cycles (G.B. Carlone) on Biblical and historic themes; in the salon, Hercules and Peace
by D. Piola and P. Brozzi
ed. Rubens 1652, pal. II; house of Alessandro Spinola, Doge for the two years 1654-1656;
AP, n. 103

events

b) property description
and inventory
original condition,
changes

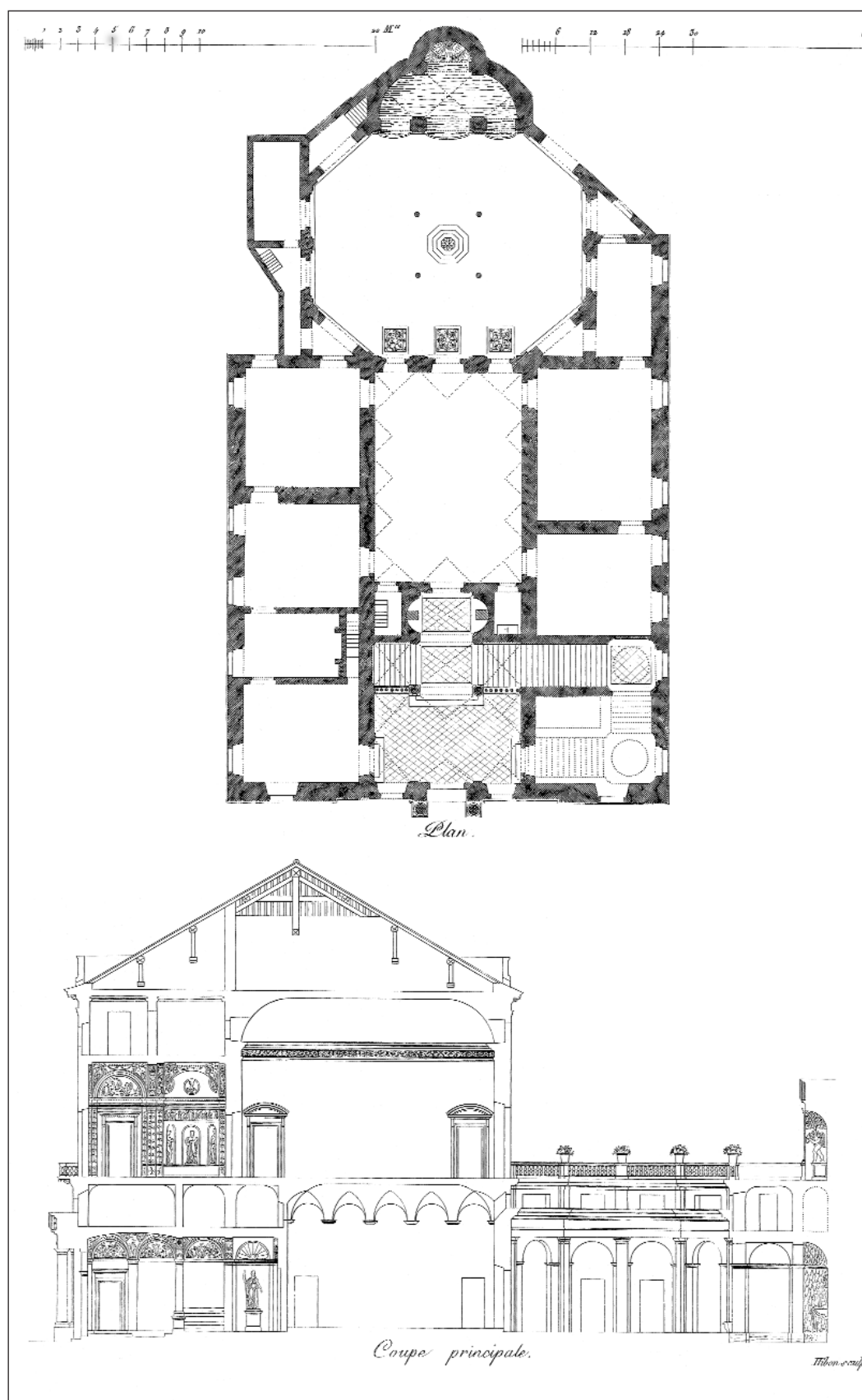
in the mid-17th century, the overall size was increased with a courtyard to the rear,
partly visible in the rustic "grotto" with nymphaeum (restored)

original function,
changes
state of conservation

single-family residence; currently premises of a Bank

good

M.P. Gauthier,
cross section and plan
of the piano nobile of
the palazzo



The site of the palace of Pantaleo Spinola - now Banco di Chiavari - for several good reasons appeared to be privileged. First on the left-hand side of the street, like palazzo Cambiaso it had the honour of opening the prestigious parade and of enjoying the desirable view on the square of the *Fonte Moroso*; moreover its position on the side towards the sea granted a continuity with the elegant area of Luccoli, a feud of the Spinola family for four centuries. It participated in the sumptuous social life of the new district, though still feeling at home, thus proving to be still linked to the social logic which until a few years earlier had dominated the choices of Genoese nobility.

But the new palace did not bring luck to his owner. The family's privileges were not missed by the attentive management of the City Fathers, so that Pantaleo Spinola, by deed of 8 March 1558, had to buy the smallest of the areas on sale at one of the highest prices. Moreover, he died in 1563, without having entered his new house, already erected, but without door and window frames and fittings.

He had entrusted the design and the direction of the building to the architect Bernardo Spazio, a master builder of mature experience, but also engaged by Alessi in the innovative building yard of the Sauli basilica at Carignano. This assignment seems to guarantee the good tradition keeping up with the times; the same criteria used in the choice of the area. Maestro Bernardo had punctually replied by adapting his archaic spaces of vertical monumentality to the agile and modern distribution scheme inspired by Alessi. He survived his client only few months and was substituted for the interior fittings by maestro Gio. Pietro Orsolino. The street façade, barely animated by lateral avantcorps and scanned by the linear simplicity of the string-courses and holes, acquired within the century itself the elegant portal typical of the Genoese mannerist tradition with a curved tympanum surmounted by the statues of Prudence and Vigilance. The coat of arms was that of the Spinola family until the end of the eighteenth century, then of the Giustiniani family, and when the palace became the property of the Gambaro family the statues were "plastically draped over the naked breasts to the late consolation of the squeamish".

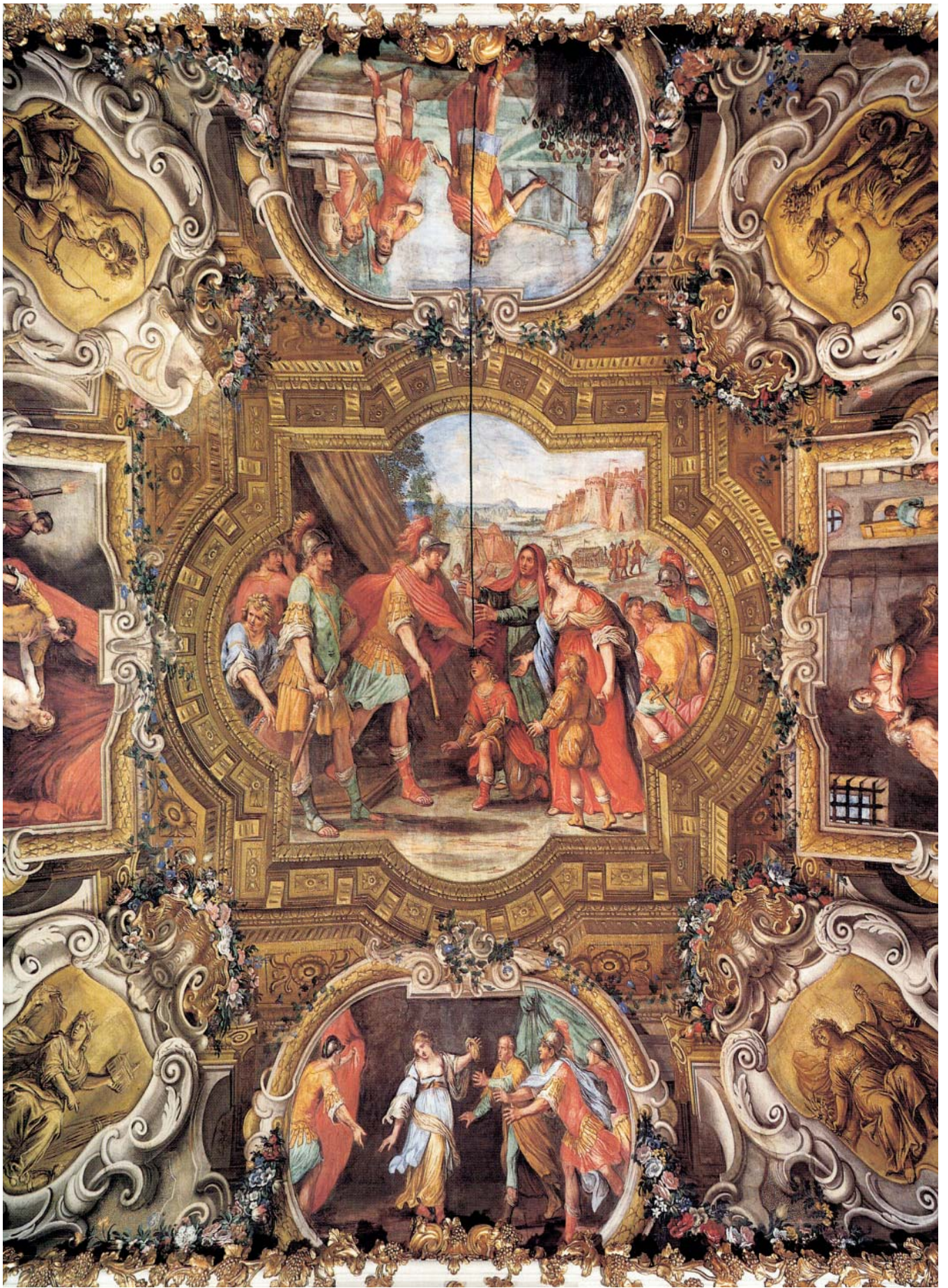
More important were the modifications of the second half of the seventeenth century made to enlarge the dimensions in depth, in effect rather lacking, by moving the external wall downhill and creating a courtyard with an overhanging terrace. This intervention, more than creating new rooms, served the purpose of enlarging the spaces for celebrations and enhancing the parade of reception rooms which in the first design - observing it on Rubens's plan - appeared too simple and domestic. So, in the entrance hall, a flight of stairs was added symmetrically to the grand staircase, while the new porched courtyard with a beautiful octagonal design ended in the scenery of a grotto.

The courtyard has been covered in our century for the installation of the Banco di Chiavari, the last and final owner. Moreover the lateral view on the square has today an altered plinth owing to the lowering of the road level made during the last century.

Under the aspect of self-celebration, which is fundamental in *Strada Nova*, it can be said that this palace was born in the seventeenth century, because only when it had its spaces enlarged, was decoration provided. Though it belonged

Domenico Piola,
Vault of the main hall with
Janus and Hercules





to the Spinola family for over two centuries, not the direct heirs of Pantaleo, but the branch of Arquata inherited the property and had the means and the will to begin with this enterprise.

Around 1630 Giovanni Carlone, of the wellknown family of decorators active for many generations, worked on the vaults of three subsequent drawing-rooms on the ground floor. The subjects of the central medallions - *The End of Assalonne, Susannah and the Old Men, The Judgement of Solomon* - were taken from the Bible as was fashion in those years and in the heart of this skilled fresco painter of latemannerist naves.

His brother Giovanni Battista, younger and more experienced in the wonderful chromatic decorations which from Strozzi on enlivened Genoese painting, is recognized in two drawing-rooms on the upper floors decorated with Roman histories: *The Meeting of Coriolano with his Family, the End of Lucretia*, in five episodes, and *The Rape of the Sabines*. Still of historical inspiration, although of lesser value, are the sixteenth century frescoes in three other small rooms by the workshops of the Calvi and the Semino families.

A very different celebration quality can be seen on the “piano nobile” of this dwelling. Already in the antechamber *Putti and Virtues* by Domenico Piola with “ornaments” by the Emilian painter Paolo Brozzi introduce these two great interpreters of the decorative genius of the Genoese Baroque style. In the great vault of the hall, Piola depicted a very animated *Allegory of Peace*, whose protagonists are the god Janus, Peace and Jupiter among the train of heavenly inhabitants. The rigorous composition arranges on different plans in a spiral of drapes and gestures these figurative blocks which pass over the frame, towering majestically over heaps of clouds, breaking through aerial distances.

The *trompe-l'oeil* and the foreshortened architectures which enclose and support the host of leads and the supporting figures are by Brozzi. This amazing pair of painters worked together again in a drawing-room to develop another mythologic-allegorical theme of Christian-pagan celebration: *The Sibyl shows the Image of Mary to Augustus*.

The triumphal parade, entirely in the Baroque style, ended beyond the hanging terrace with the marble group of *The Rape of Helen*, by the French artist Pierre Puget. It was lodged in the grotto to revive the sight of several generations of noble hosts and to urge the descriptive emphasis of the city art chroniclers, until it was in place: now, after several migrations it can be admired in Palazzo Rosso.

Finally, Antonio Quinzio, commissioned by the Banco di Chiavari in the first quarter of our century, tried to emulate the Baroque eloquence in the ground floor hall with allegories interpreting in the taste of the time the good civil and commercial progress in a late-liberty style conformably dated. As to celebrations, this palace precociously erected but a little understatedly and subsequently forced to enclose the explosion of deceptive space of painted Baroque, maybe more than any other keeps up the profile of the street. Adequate exhibitions and the majority of the cultural symposia of the town find a wonderful reception in the magnificent hall with the sponsorship of Banco di Chiavari, which in other rooms also hosts a collection of paintings of Genoese culture saved from the dispersion of the market.

G.B. Carlone,
frescoed vault

on the following pages:

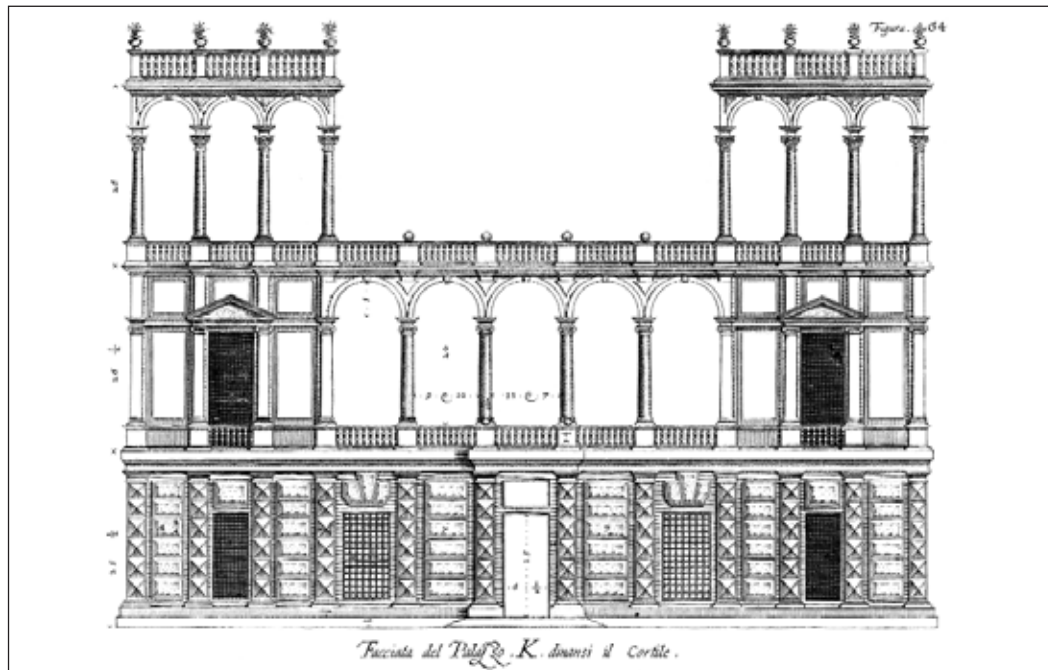
central hall with frescoes
by D. Piola and P. Brozzi





10 Palazzo Lercari, Franco

P.P. Rubens,
drawing of the façade



urban districts
no.

Strade Nuove
10

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Lercari, Franco; Lercari Parodi**
Exact location Garibaldi, via, 3
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner
Legal status Private
Responsible authority total restriction (13/1941)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside
Collaborating national
organisations Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council
Urban Plan PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1571-1578

the gateway with telamons (male caryatids) by T. Carbone, leading into the only courtyard of honour in the street which can take wheeled traffic, forms part of an arcaded facade; stairway with grotesques; fresco cycles depicting Metamorphoses and Dynastic Deeds (L. Cambiaso); between them, the Building of the Storehouse of Trebizond, inspired by "Strada Nuova", second floor frescoes by Ottavio and Andrea Semino and Lazzaro Tavarone

events

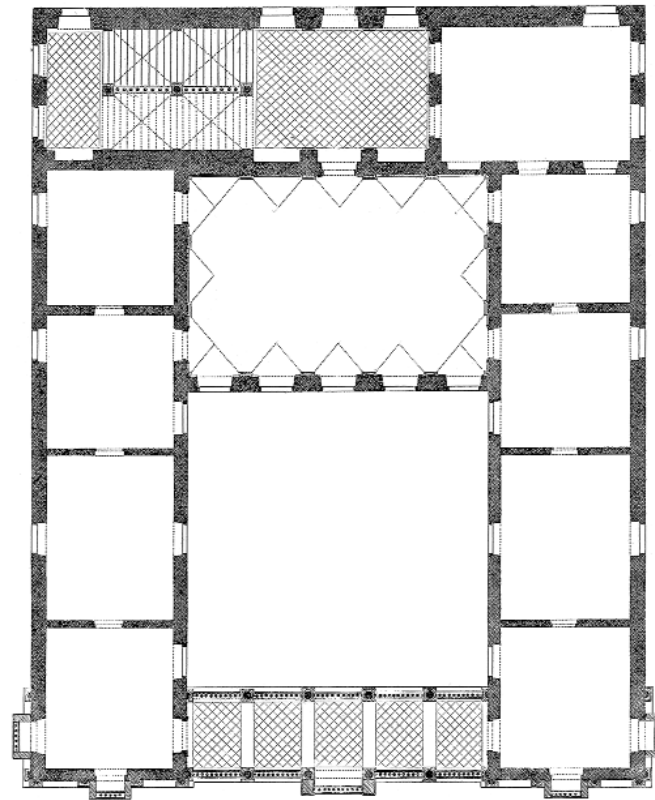
ed. Rubens 1622, pal. K; AP, n. 102

b) property description
and inventory
original condition,
changes

the original building, isolated by the hill in the mid-19th century, has been enlarged, while the arcaded forepart has been partly blocked up

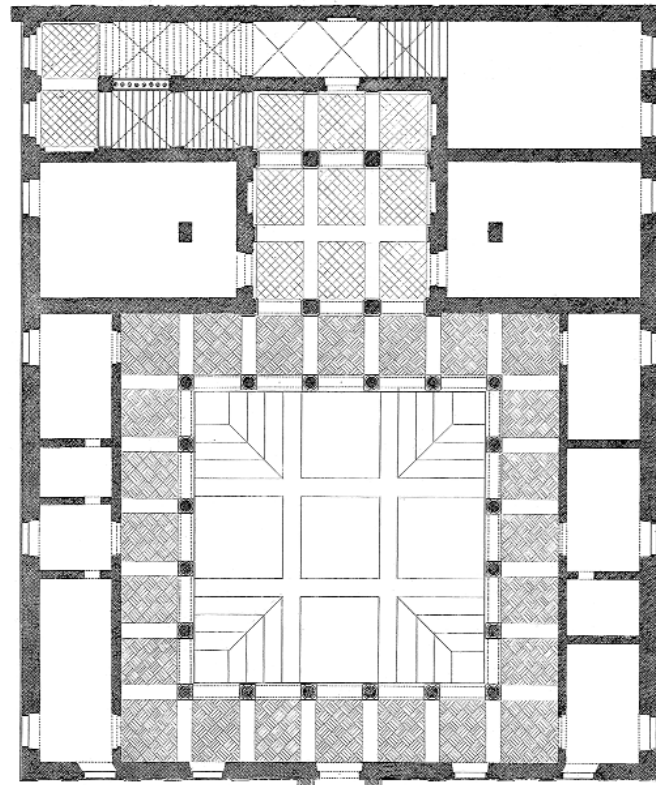
original function,
changes
state of conservation

still the owner's residence; offices and shops
good



Plan du 1^{er} Etage.

Echelle de 0 5 10 15 20 25 30
Echelle de 0 5 10 15 20 25 30



Plan du Rez-de-Chaussée.

Olivero sculp.

M.P. Gauthier,
ground and first floor
plans

It is the second building looking seawards, but it was started only in 1571 by Franco Lercari, “The Rich Man”, when possessing a dwelling in the *Via Aurea* was already a consolidated Status Symbol. This acknowledgement which seemed totally unnecessary in a society of plutocrats, was given to him more with detachment than admiration for his personal fortunes, which were exhibited with arrogance.

He belonged, however, to an old aristocracy, and he wanted to hint at his family’s history starting from the very threshold of his house, that is to say, from the solemn portal of access to the inner court.

Two telamons with cut noses, achieved in a good mannerist style by Taddeo Carlone, perpetuated the legend of the condottiere Megollo Lercari who, by cutting off the ears and noses of traitors, had gained the respect of the oriental colonies.

The palace was anomalous in comparison with the contemporary ones, and in general with Genoese typologies, owing to its court of honour typical of the Parisian hotels, which Lercari, often charged with diplomatic missions, knew very well.

On the other hand, the wish to avoid the egalitarian magnificence of the street corresponded to the surliness of his character. The architect, still unknown to documentary research, but certainly one of those ductile masters of the Antelami school capable of skilfully complying with every requirement, interpreted the main façade with a *recherché* and *à la page* lexicon. He superimposed on the mixed ashlar-work of the ground floor serliana windows on the side bodies.

The loggias and the aerial gallery connecting the turrets were subsequently walled at the beginning of the last century. The real and proper dwelling is organized on two “piani nobili” without particular distribution or structure innovations. In the anteroom of the first floor, two niches enclose the busts of the founder and of his wife Antonia De Marini and on each floor classical busts are fitted in the broken tympana of the doors.

Those are the only plastic virtuositities among very essential and severe architectural elements which seem to suggest a generic solemn taste. Instead, the intervention of the illustrating cycles in the vaults was ready and widespread and could gather almost all the personalities of the first generation of fresco painters before their dispersion. The first floor was assigned to the prize-winning firm of the brothers Lazzaro and Pantaleo Calvi, which had increased in number but decreased in quality by the four sons of Pantaleo.

More than a workshop it was a real business which, working with rhythms and systems in some ways already industrial - a large number of hands, use of stencils for repeating motives and figures - it could afford to paint in fresco, with any subject proposed by the client, large spaces in a short time at a competitive price.

Even in its modest quality their work, required for minor drawing-rooms, halls, vestibules and grand stair cases, was a fresh invitation to keep climbing to other rooms, under more prestigious vaults. *A Battle of the Giants* by Ottavio Semino crowded with large overlapping figures in a narrow frame, welcomed the visitor to the vestibule of the second floor.

on the following pages:

doorway with telamons
by Taddeo Carlone;

staircase and frescoes
on the vault

Not a very happy choice of subject, rather trite in that 1578 which is indicated, and which dates the completion of the palace and the oncoming decline of a generation of decorators.

It was not so for Luca Cambiaso who had already frescoed a room of the first floor with the disadventures of the Niobidi; before leaving Genoa for the court of Philip II, on the vault of the upper hall, with *The building of the "Fondaco" of Trebisonde*, which we have already presented, he opened a precise composition of well distributed figures which seemed to stop in time the epos of which each of the founders of Strada Nuova felt invested.

The other drawing-rooms of the second floor has subject of the Bible with Stories of David in very bright colours by Andrea Semino and Stories of Joseph by Lazzaro Calvi.

M.P. Gauthier,
view of the portico,
courtyard and loggia









A. Semino,
Stories of David,
drawing room
on the second floor

L. Cambiaso,
Cavalcade of the Niobids,
drawing room
on the first floor

on the adjoining page:

L. Cambiaso,
fresco of the
Buildind of the
Trebisonda Store;

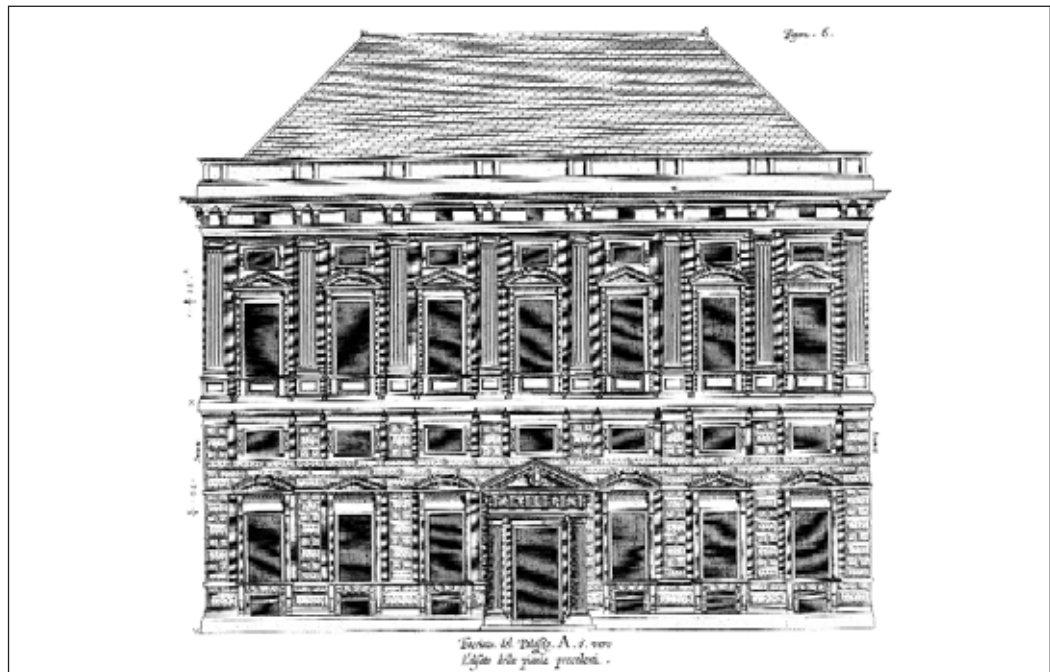
original drowing from the
National Museum,
Stockholm





11 Palazzo Pallavicini, Tobia

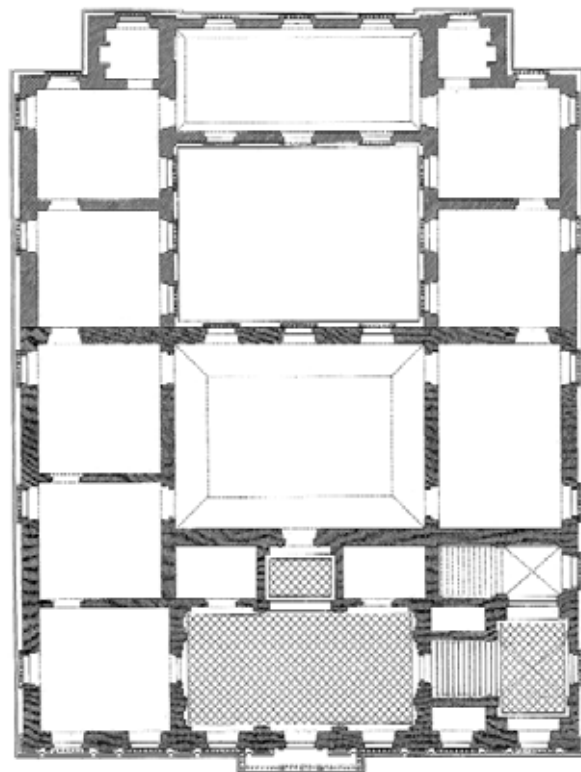
P.P. Rubens,
drawing of the façade



urban districts no.	Strade Nuove 11
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Pallavicini, Tobia; Cataldi Carrega
Exact location	Garibaldi, via, 4
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction (15/1941)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	1558
architect	G.B. Castello
character	"Cube" palazzo, following the P. P. Rubens model, with a spectacular dual-stairway; on the ground floor and piano nobile, fine stucco decoration and fresco cycles depicting Muses and Stories of Psyche (G. B. Castello) and subjects taken from the Metamorphoses, works datable between 1562 and 1563
events	ed. Rubens 1622, pal. A; AP, n. 101
b) property description and inventory	
original condition, changes	1727-1746, new body on the garden wing (L. De Ferrari) with courtyard and gallery gilt with stucco and tempera; a celebrated work of rococo furnishing
original function, changes	formerly single-family residence; currently headquarters of Chamber of Commerce
state of conservation	excellent



M.P. Gauthier,
cross section and plan



Thierry coup.

atrium, triforium
and stairs on the first floor

on the adjoining page:
façade onto via Garibaldi





It has represented for more than four centuries with splendid authority a happy moment and a fortunate situation in the Genoese sixteenth century architecture.

It is true that from the first decades of the eighteenth century, it supports the added elevation of one floor and the addition of a body on the area which was part of the garden, not deplorable interventions since they provided a remarkable decorative enrichment.

It is however convenient to ideally behead it of one floor with the support of the plan by Rubens for a first reading of the façade which has two horizontal bands in superimposed orders - a robust continuous ashlar on the ground floor and Ionic pilaster strips in pink Finale stone on the first floor - well fitted windows on seven axis with alternatively triangular and curved tympana. There was also a band with coupled columns and as a conclusion the Genoese slate roof in the shape of a truncated pyramid.

All these elements corresponded in the composition of the elevation to pictorial effects which eluded the monumental view: a façade with lights and shades skilfully drawn, which does not hide its descent, neither still nor repetitive, from the style of the Roman architecture of the Raffaello school.

The author is a painter, a sculptor and an architect of the truest mannerist tradition; his name is Giambattista Castello, known as “il Bergamasco”, because he came from Bergamo to work in Genoa as a leading artist for about two decades until 1567, in the years of the prestigious building fervour, and not only in “Strada Nuova”. His sponsor, as luck would have it, was the builder of this palace, Tobia Pallavicino, brother of that Agostino who established himself in the fore, coming from a very noble family and industrial leader, with businesses and agents all over Europe, rich also in cultural interests and patron of the arts.

The Bergamasco had taken care, on his behalf, of the decoration of his splendid villa - “called delle Peschiere” - built only a decade before on a project by Galeazzo Alessi on the hills of Multedo to the East gates of the town.

There was then a consolidated understanding between artist and client, with so high a level of creativity, taste and experimentation as would rarely be equalled, even in the most prestigious building yards. The elevation of the eighteenth century has superimposed on the façade a decorous Corinthian order of anonymous quality.

Inside, the distribution of spaces and of rooms affording access to others showed a new interesting autonomy. On the ground floor the triform had a precise function of screen on the raised gallery with two symmetric staircases and had the function of vestibule of the room opening on the hanging garden, subsequently covered. This solution will be often copied in the following centuries and also exported by Bergamasco himself into Spanish palaces.

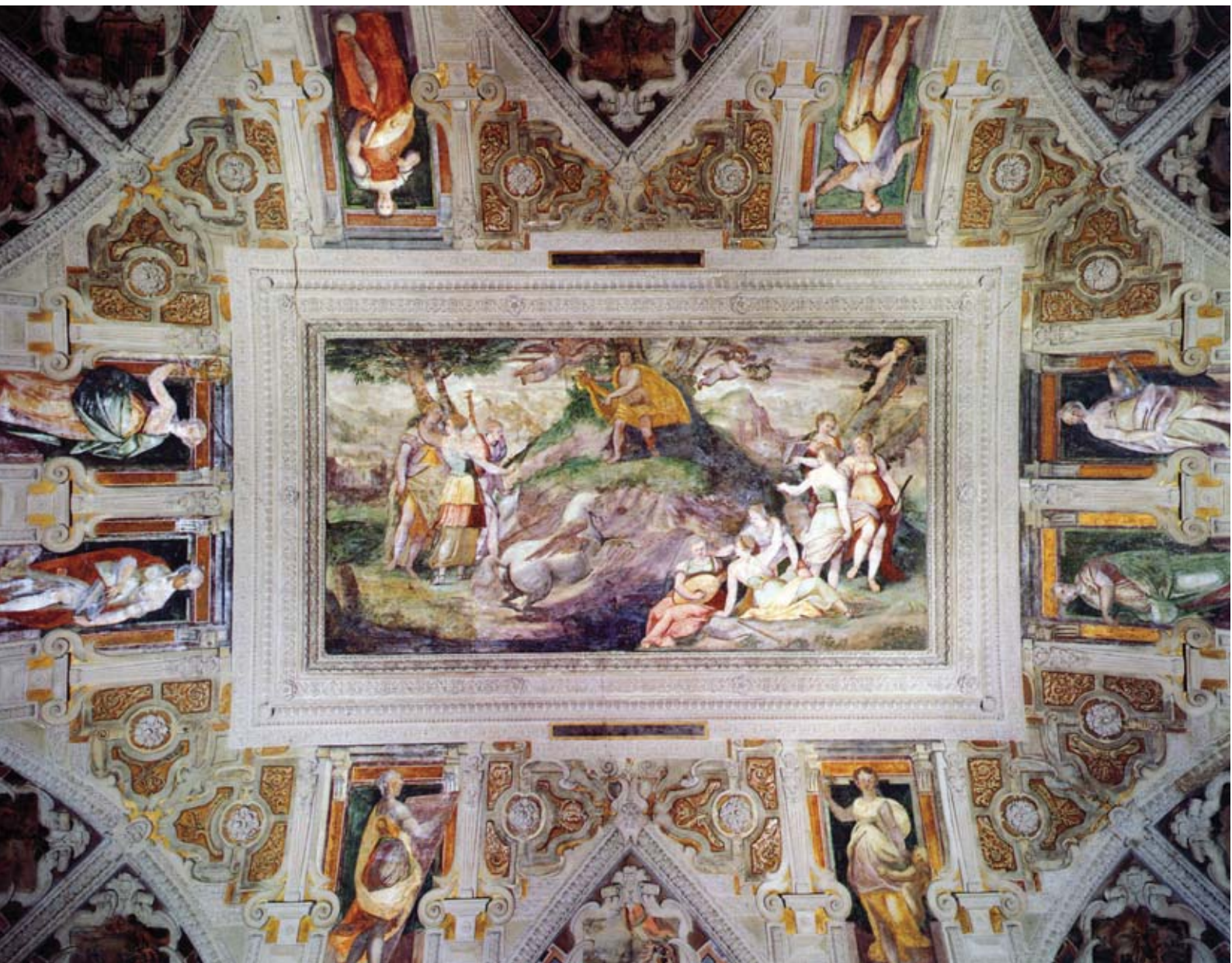
The first floor followed this space distribution, so that the anteroom looks onto the street while the hall superimposed on the lower floor looks onto the garden. The architectural decoration is perfectly integrated with the stucco and fresco one, all by the same artist.

The rich and mobile play of the mouldings in the capitals of the columns creates on the walls a precisely outlined continuous trabeation to which frames and

on the following pages:

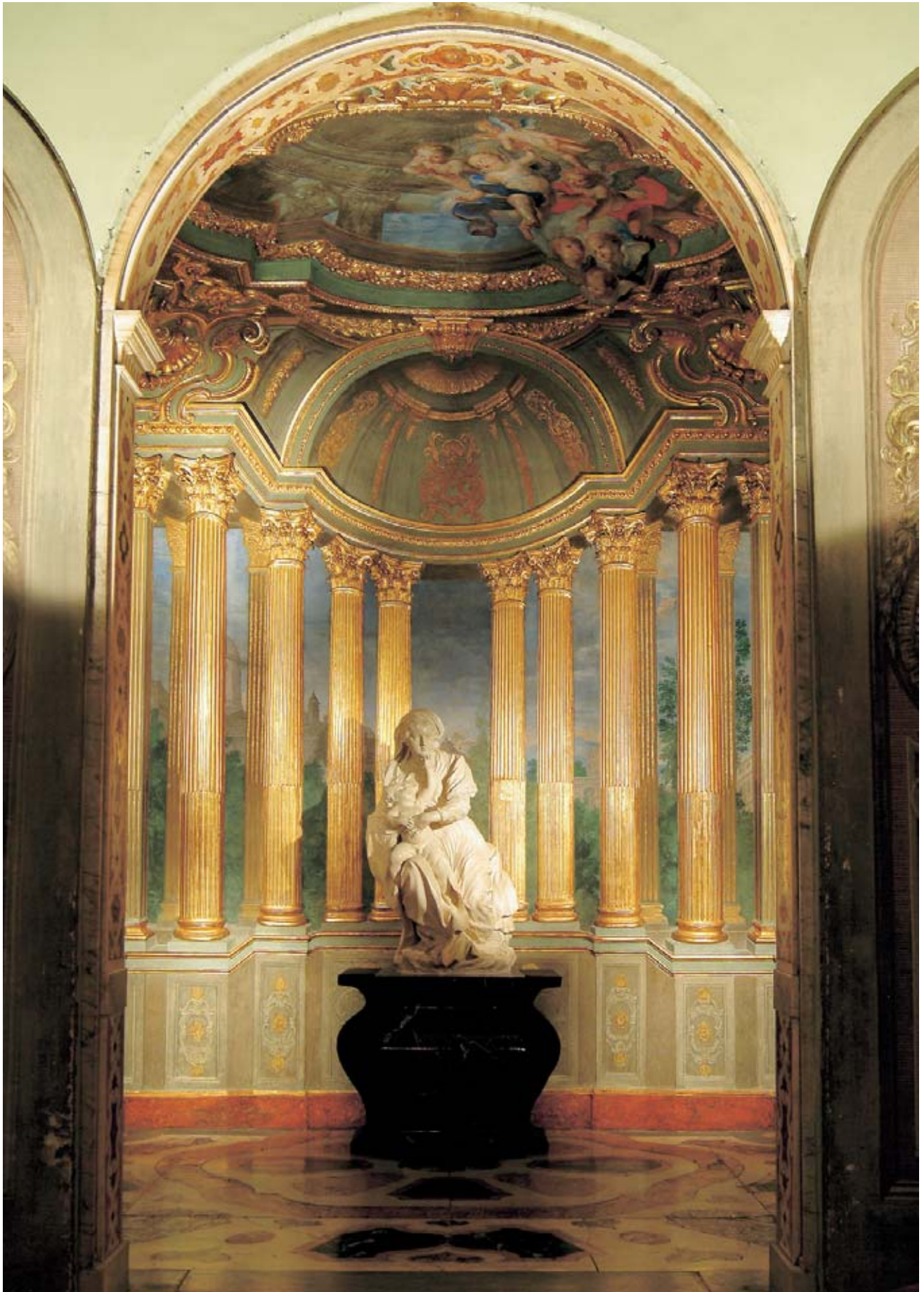
the Chapel
on the second floor;

Gilded Gallery
on the second floor



frescoed salone
at the ground floor,
G.B. Castello,
Apollo and the Muses

tympana of the doors match in the details. On the ceilings the white stucco of the ground floor and the coloured one of the “piano nobile” is moulded with inexhaustive invention into friezes, panels, hermae, spirals, festoons and frames, along arches and underarches, to profile vaulting cells and enclose frescoes. These latter, pictured with mythological and allegorical subjects - *Gods of the Olympus*, *Apollo in Parnaso*, *Apollo and Daphne* on the ground floor, *Apollo the citharist* and *Figures playing music*, *Mercury and Argus*, *Psyche and Cupid*, respectively in the entrance, vestibule and two drawing-rooms of the piano nobile – conserve unaltered precious colours in the soft panels and in the solid modelling of figures which are at the same time flying lightly on the clouds. The decorative intervention of the eighteenth century concerned added or restyled spaces on the first floor. In the halls, the drawing-rooms and above all in the gallery, which closed to the south the building on the garden, the sinuous sculptures in golden stuccoes characteristic of a little known Genoese rococo style, but not less precious and rich in inventions than those celebrated in other places, enclosed frescoed medallions with *Stories of Aeneas* by the same artist Lorenzo De Ferrari.

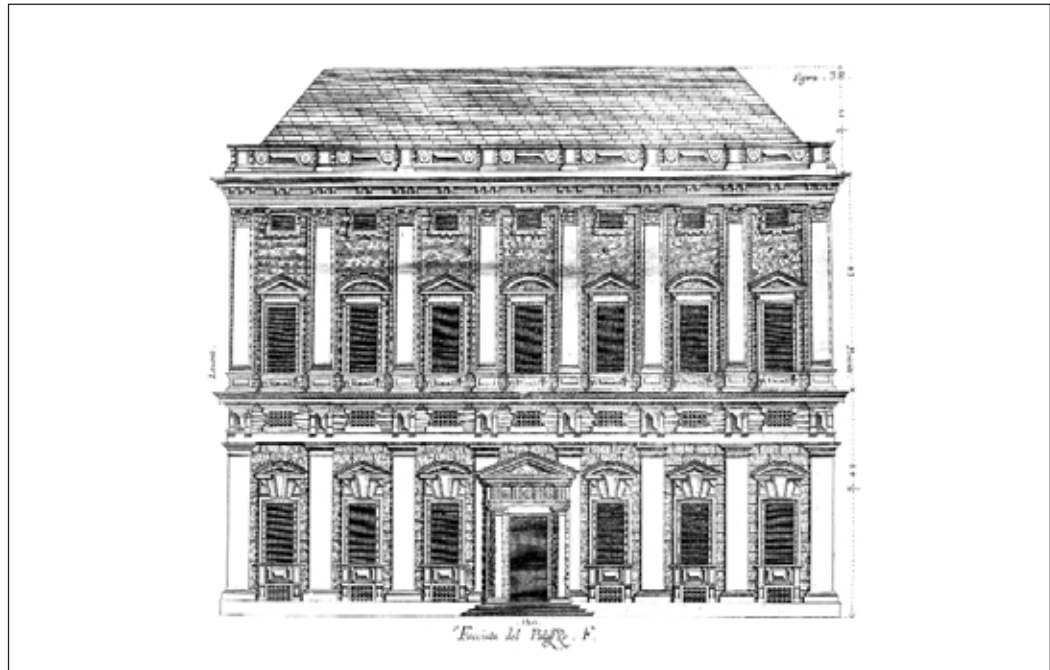




12 Palazzo Spinola, Angelo Giovanni

P.P. Rubens,
drawing of the façade
and plans

on the adjoining page:
detail of the frescoes
on the façade



urban districts
no.

Strade Nuove
12

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plans

Italy
Republic of Italy, Liguria
Palazzo Spinola, Angelo Giovanni; Deutsche Bank
Garibaldi, via, 5
Table 4 - Palazzi included in the perimeter proposeds

2. Legal data

Owner
Legal status
Responsible authority

Collaborating national
organisations
Genoa City Council
Urban Plan

Private (Bank)
total restriction (12/1941)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside
Associazione Dimore Storiche Italiane (Italian Historic residence Association)

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1558-1576
G. Ponsello
courtyard and blind stairway; imposing piano nobile with fresco cycles on Roman
stories (B. Castello, A. Semino, L. Tavarone); façade with extensive panelling with Emperors
(L. Calvi and L. Tavarone). All the decoration can be placed between 1592 and 1594

events

ed. Rubens 1622, pal. F; AP, n. 100

b) property description
and inventory
original condition,
changes

the original building, extended and heightened in the 20th century, with the courtyard
being filled in, maintains the majesty of its surroundings

on the following page:

frescoed façade;

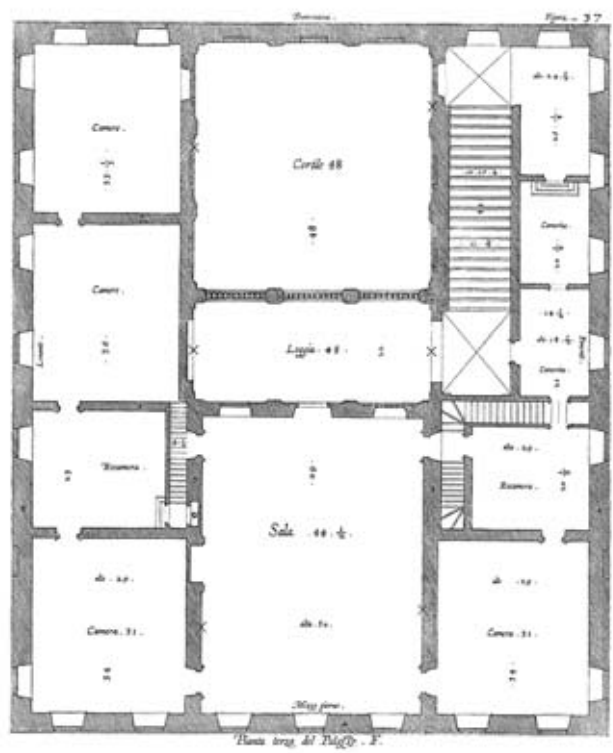
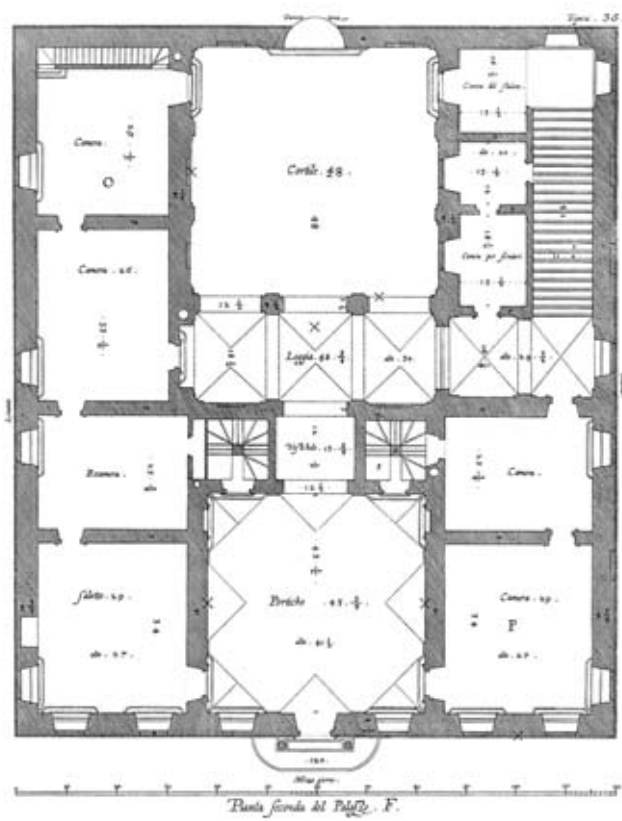
original function,
changes

formerly single-family residence; currently premises of a Bank and meeting circle

atrium

state of conservation

excellent







We like to think that the first four dwellings built in “Strada Nuova” starting from 1558, and that opened the new district, owing to that little pioneering glory which distinguished them, were considered by their contemporaries with respect. Anyway this was a period palace on the uphill side, though in third position. The founder was another Spinola of Luccoli, Angelo Giovanni, master of Arquata, ambassador in Spain and banker of the Emperor, a rich and generous benefactor.

He too, having died in 1560, did not have the chance of seeing the building completed, though he had agreed upon the construction and the conclusion with the builder. The area he had fought hard to acquire was extensive in depth, although protected by the hill and partly steep. The implied building problem, recurring on the uphill side, was here tackled for the first time by the architect Giovanni Ponzello, master builder of this fabric, with two terraced wings which joined the first floor of the building to an embankment-garden. Below the slope, on the ground floor, there was a deep courtyard with solid walls on the long sides, and a grotto which could just be seen.

This very simple and effective symbiosis between a dwelling and its garden has now been built over for the needs of the Bank which has bought it, but it is documented in very good landscape taste in the wall fresco of a room, not to mention the wellknown drawings of the past century.

The palace looking onto “Strada Nuova” with its façade painted with architectural divisions is however among the most solemn, with precise caesurae in the interior spaces, its square entrance with an octagonal vault, its vestibule and its staircase falling into two long flights, all appear very rigid.

In reality, this building without marbles, with its bare architectural decoration, immense walls and pavilions, vaults, underarches and overlights, seemed to be prepared for the exclusive purpose of receiving painted decoration. And that was the case: one cycle, two, three and more, so much painted glory could be received by the endless series of halls and drawingrooms. It was provided, a decade before the end of the century, by Giulio Spinola, the eldest son of Angelo Giovanni, domineering personality who had inherited the politic influence of his father, but not his vast funds.

On the ground floor, on the ceilings of the entrance, of the vestibule and of various drawingrooms, subjects of family life are depicted through the work of the Calvi family.

On the first floor, cycles of GreekRoman history are developed - with *Darius*, *Alexander*, *Scipio*, *Pompeius*, *Caesar* and *Antony* - through the work of the old Andrea Semino still competing for large compositions with Bernardo Castello and Lazzaro Tavarone, the most renowned artists of the new generation, and of a poet, Gabriello Chiabrera, in the rôle of adviser of iconographies.

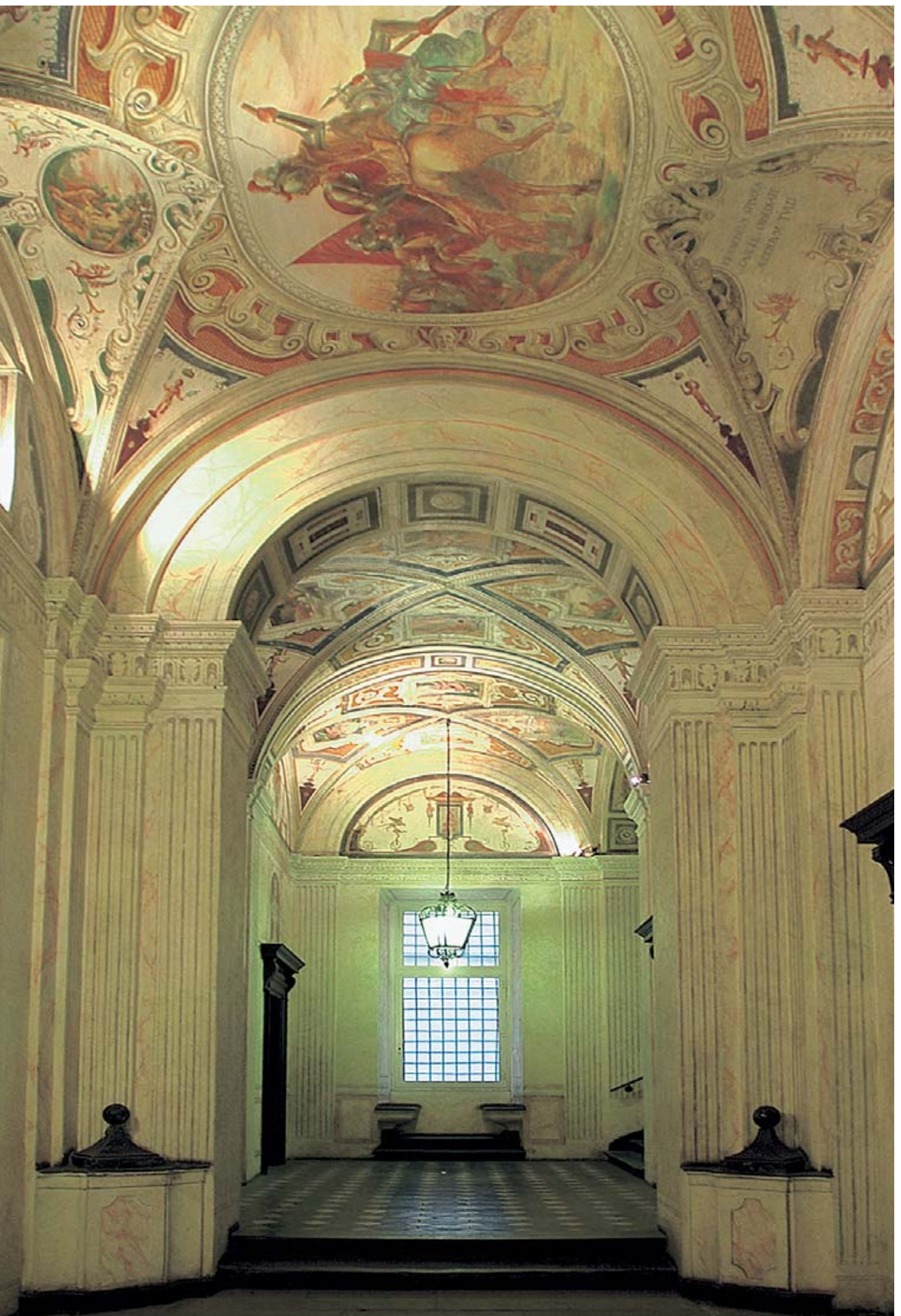
Precociously bereft of its rich founder, this dwelling which has belonged to the Spinola family for four centuries, was born lucky. Since 1930 the whole “piano nobile” hosts the “Circolo Artistico Tunnel”-, the most exclusive Genoese Club, where wars, peaces, triumphs and mercies and even a huge love meeting between *Alexander* and *Simitre* seal fittings and furnishings of dining-rooms, drawing-rooms, bar, library and games-room, still keeping intact the aristocratic quality of a noble manor.

frescoed vestibule

on the following page:

frescoed Salone,
A. Semino;

gallery with *Episodes*
of the Spinola Family life
G.B. Castello







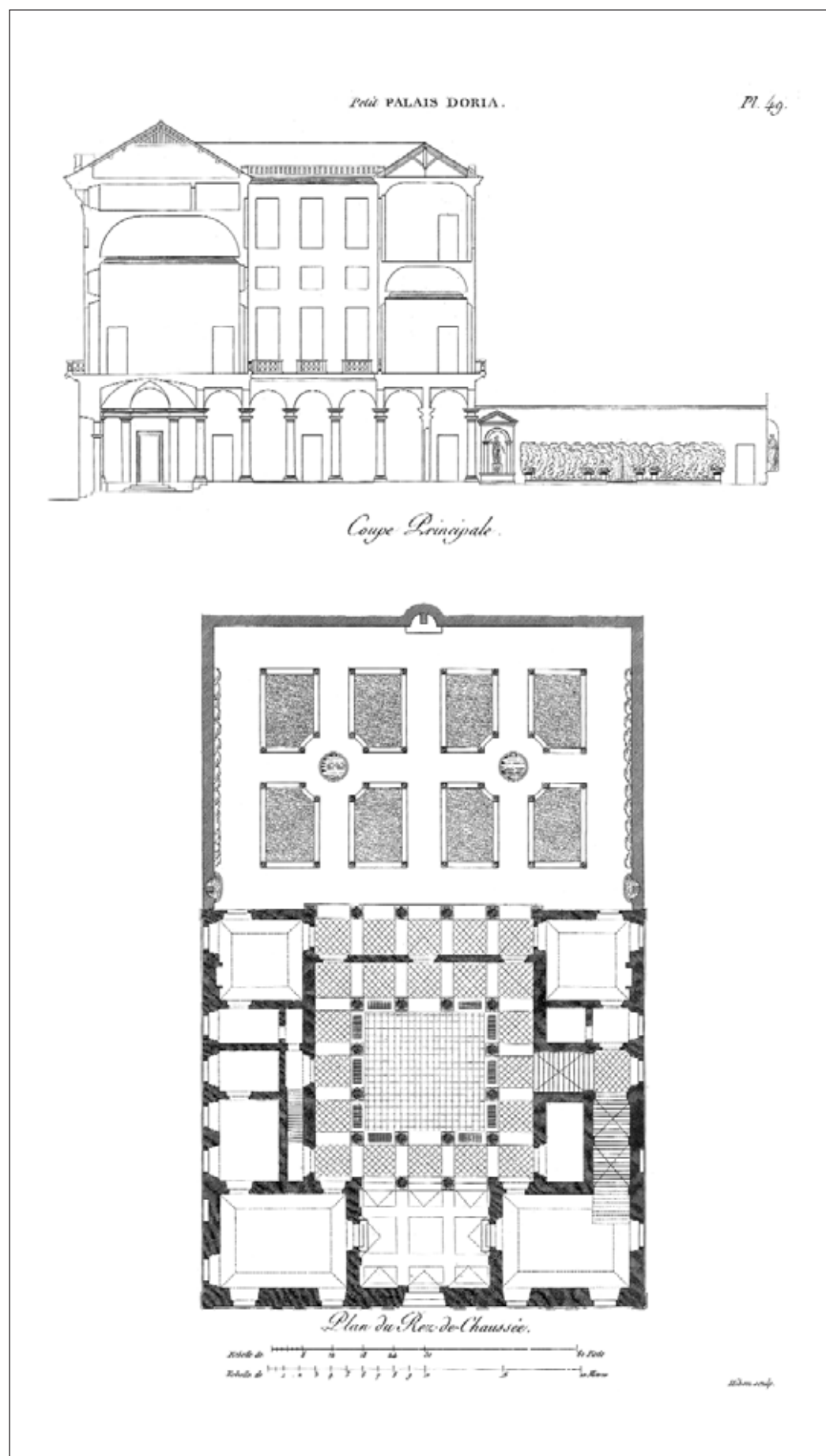
13 Palazzo Spinola, Gio. Battista

P.P. Rubens,
drawing of the façade



urban districts no.	Strade Nuove 13
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Spinola, Gio. Battista; Doria
Exat location	Garibaldi, via, 6
Maps and/or plants	Table 4 - Palazzi included in the perimeter proposeds
2. Legal data	
Owner	Private
Legal status	total restriction (14/1941)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	Associazione Giardini Italiani (Italian Garden Association)
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	1563
architect	G.B. Castello - B. Cantone
character	building with a courtyard with loggias and façade rebuilt in 1689 (G.A. Ricca), formerly with loggias that are now blocked off looking out onto the original hanging garden; on the ground floor, frescoes by the Semino family on the Metamorphoses; they also painted Dynastic Stories on the piano nobile; salon with the Fall of Phaethon by L. Cambiaso. All the works are datable between 1570 and 1575
events	ed. Rubens 1652, pal. I; AP, n. 99
b) property description and inventory	
original condition, changes	increased elevations, façade rebuilt in 1689 by A. Ricca;
original function,changes	single-family residence; currently offices
state of conservation	excellent

M.P. Gauthier,
cross section and plan
of the ground floor



The centuries have sometimes created an heraldic puzzle with the presence of great families in Strada Nuova. This palace of the Doria family, third on the downhill side, was in reality born as a Spinola palace in 1563, ordered by the brothers Gio. Battista and Andrea of the princes of Vergagni branch. It is the third Spinola foundation in the famous district and Giambattista, known as “il Valenza”, who bought the whole property almost immediately, was easily his neighbours’ equal for the vastity of the family properties. Moreover he was a young man, up with the times, with a first class political and financial career still going on and having weight in the government of the Republic to be ascribed in equal measure to his personal initiative and to his vast kinship.

The present day façade, dated 1684-5, is the work of Gio. Antonio Ricca, an architect from Imperia, and if it is not out of tune in the gallery on the street, it is clearly not homogenous in the interior architecture. It was necessary to substitute the original façade and the portal “as a cover against bombs” which were those despatched by the gunboats of Louis XIV who damaged the most prestigious roofs of the town. Here too was given the opportunity of elevating one floor.

Once again, the plan of this building was provided in 1563 - it has been documented - by Bernardino Cantone. It is not by chance that this site too had its technical problems, since, in order to realize the hanging garden, it was necessary to make use of the adjoining house on the downhill side. A palace created by an artist: it was confirmed by the request of a supply of columns for the Spinola family signed by “il Bergamasco”, with his handwritten signature and the indication of sizes perfectly corresponding to those really executed.

The entrance is not large, just about the time of lingering, directly opening onto the bright arched courtyard two steps higher standing out owing to the light plays through its columns. The opening onto the staircase in the porch on the right also includes the courtyard on its way to the upper floors. It was an absolute novelty in the typology of Genoese palaces and it will enjoy great success in the following centuries. On the first floor the arrangement of the rooms was planned by turning inside out their functions in comparison to the ground floor, so that the large hall looking onto the street rested on the fore entrance and porch. This hall still has a marble fireplace, almost certainly designed by “il Bergamasco”, which though encumbered by eighteenth century trophies shows the best of the intense inventive maturity reached in those years by Genoese sculpture. In the same way as this building has originality and authority of composition, Giambattista Spinola knew how to insure himself the best names in the decorative field. Andrea Semino who, to tell the truth, did not appear to be stimulated by the requests of the client, conformed to the wish of dynastic celebrations by painting in fresco on the vault of the hall *The Legation of Oberto Spinola to Federico Barbarossa* and other episodes. With the help of his brother Ottavio, a specialist in erotic subjects so much frequent in the culture of the first mannerism, he dedicated a small drawing-room to the loves of the Gods with the mortals - *Jupiter and Danae, Neptune and Proserpine, Venus and Adonis, Jupiter and Europe, Jupiter and Antiope* - in which Andrea is recognizable in certain more sinuous small plastic figures and in some delicate scenic cues. In another drawing-room, subsequently reinterpreted with rococo stuccoes, Luca Cambiaso had again taken up the subjects of Olympic revenges in light and transparent colours, with a fairy tale grace which carried away these im-

pending myths from a now peaceful politic reality: in the central medallion *The Fall of Fetonte* is a classical piece of skilful composition which could not be missed in the curriculum of a great name of the Mannerism.

The Doria ownership, which was responsible for the late seventeenth century decorations, gave credit to this palace with a splendid picture gallery mainly of the seventeenth century. Real masterpieces, by Grechetto and other Genoese artists, still adorn these rooms, while other pictures of Lombard, Bolognese and Flemish schools lost during the last century, have been bought and collected, for the major part, by the Cassa di Risparmio di Genova.

façade





the courtyard;

M.P. Gauthier,
perspective of the
ground floor vestibule
and courtyard



drawing room vault
with decoration
of the 17th century;



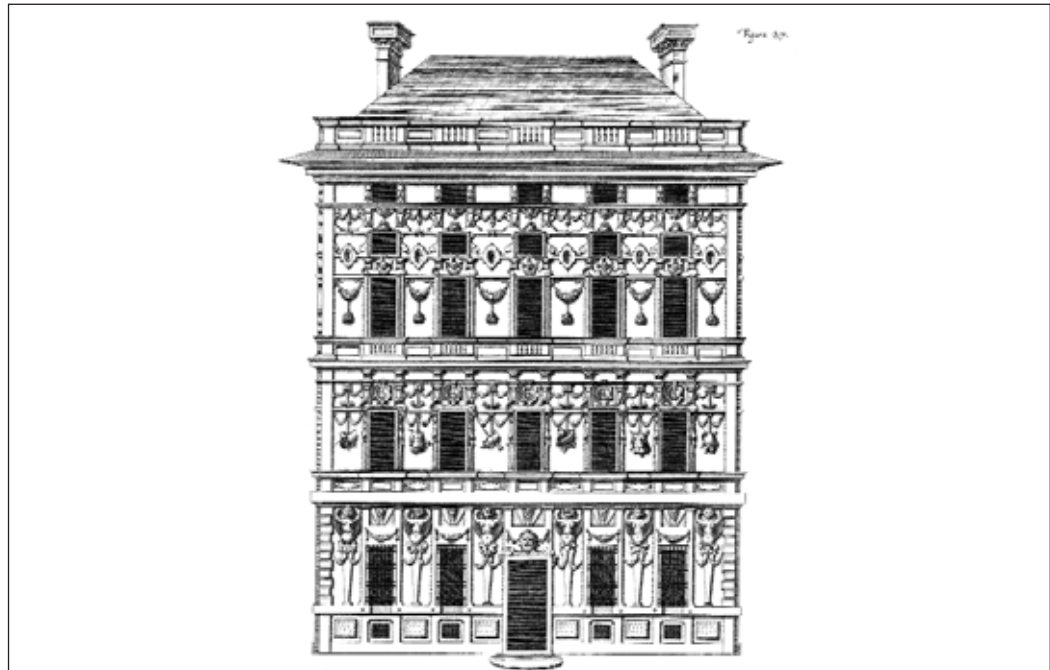
hall with fireplace
designed by G.B. Castello



14 Palazzo Lomellini, Nicolosio

P.P. Rubens,
drawing of the façade
and plans;

stucco work in the atrium



urban districts
no.

Strade Nuove
14

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plans

Italy
Republic of Italy, Liguria
Palazzo Lomellini, Nicolosio; Podestà
Garibaldi, via, 7
Table 4 - Palazzi included in the perimeter proposeds

2. Legal data

Owner
Legal status
Responsible authority

Collaborating national
organisations
Genoa City Council
Urban Plan

Private
total restriction (28/1941)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside
Associazione Giardini Italiani (Italian Garden Association)

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1563
G.B. Castello - B. Cantone
façade decorated with brilliant stucco panelling by Sparzo, oval atrium, scenographic
nymphaeum from late 17th cent. (D. Parodi); fresco cycles (B. Strozzi in the vanets of the
"piano nobile", A.G. Boni and M. Franceschini); Italian-style hanging gardens with a mira-
dor tower for the view
ed. Rubens 1652, pal. IX; AP, n. 98

events

b) property description
and inventory
original condition,
changes

the building, almost completely intact, bears on the garden, on a hill which is currently
crossed by a vehicular tunnel (1927)

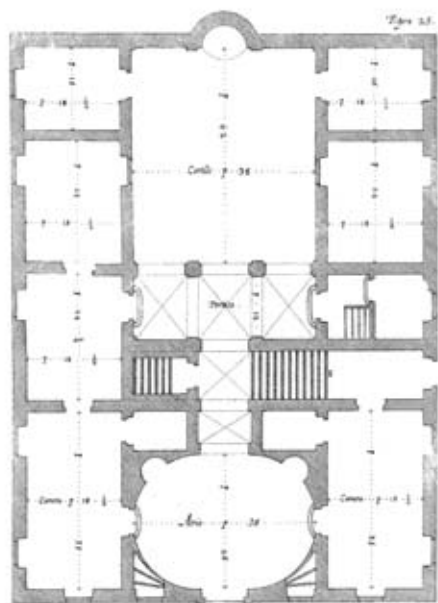
on the following pages:

façade with stucco
by M. Sparzo

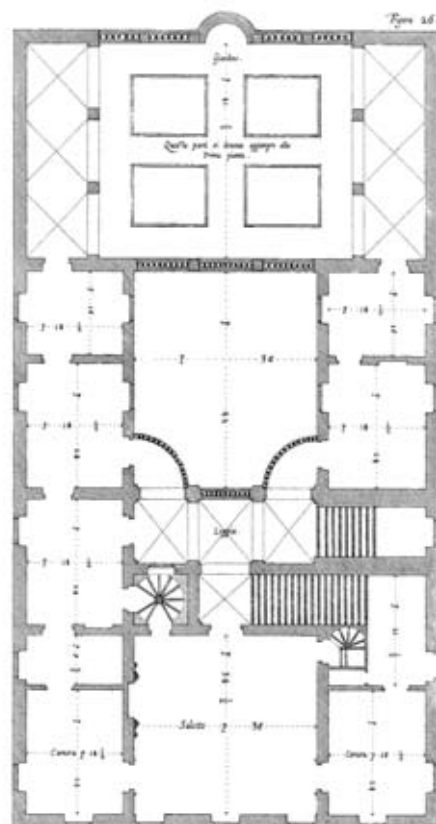
original function,
changes
state of conservation

still the owner's residence; offices

excellent



IX. Primo piano del Palazzo del sig. Luigi Contarini.



IX. Secondo Piano del Palazzo del sig. Luigi Contarini.





The solemn entries of Charles V into the Italian cities had promoted the flourishing industry of celebrating arrays by inciting artists and clients to the taste of ephemeral arts.

There remained a diffused desire for exterior scenes which had found glorification in Genoa in the painted façades decorated in stuccoes.

A remarkable example is this Podestà palace, fourth on the uphill side, founded in 1563 by Nicolosio Lomellino of the great family arrived in the second half of 1500 at the height of its political and financial splendour, celebrated through suitable investments, among them the big church of the new Annunziata for the Franciscan Friars.

The most illustrious Nicolosio up to date with cultural fashions, preferred the more extravagant and transgressive mannerist decoration, so much that he ordered or authorized from the architect painter Bergamasco a façade with a stucco surface in three superimposed orders all figured.

Castello drew large, soft modelled, winged herms on the ground floor, trophies hanging from ribbons and drapes on the first floor and on the second garlands in the interaxis spaces; five masks fitted in the tympana of the sixteenth century windows vary from human typology to beastly grimace in a sequence of eloquent metamorphosis of obvious theatrical and philosophic ascendancy. Also the beautiful oval entrance-hall is a small scenic space with walls decorated with exedras enclosed between pilaster strip-herms and in the vaults illustrated medallions and frames with puttoes and garlands, all figured in the soft and bright mixture of the plaster.

Beyond the entrance-hall, the sinuous scenery of a grotto could already be visible and, though realized two centuries after by Domenico Parodi, it broadens the theatrical suggestion until the courtyard.

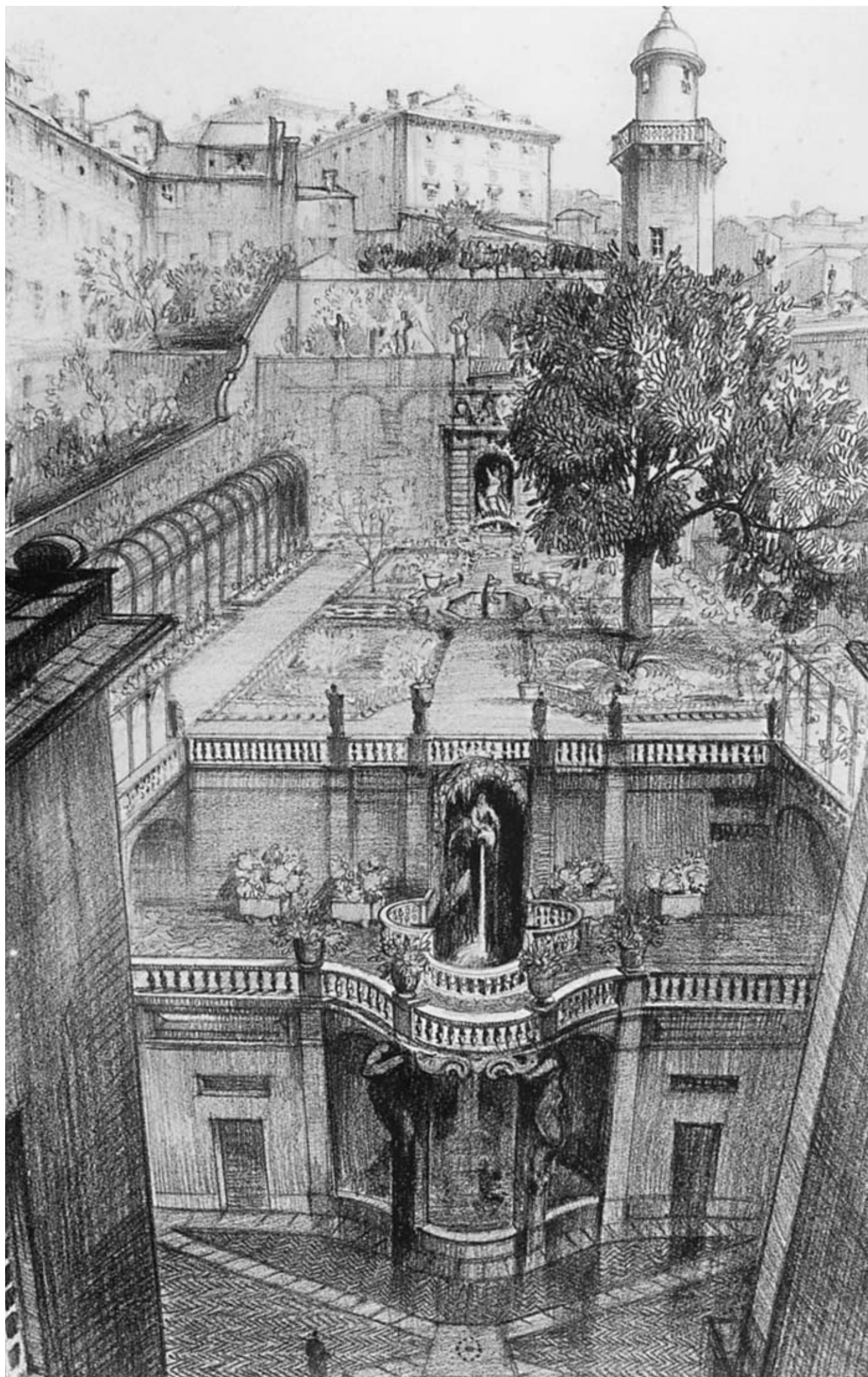
This palace too, on the uphill side, connected the “piano nobile” to the embankment of the garden, the only one still conserving its function, hanging over a tunnel jammed with urban traffic. The property passed on already at the beginning of 1600 to Luigi Centurione and for one and half centuries belonged to this family which provided for a partial interior restoration which respected, by enhancing it, the relationship of the building with its open spaces.

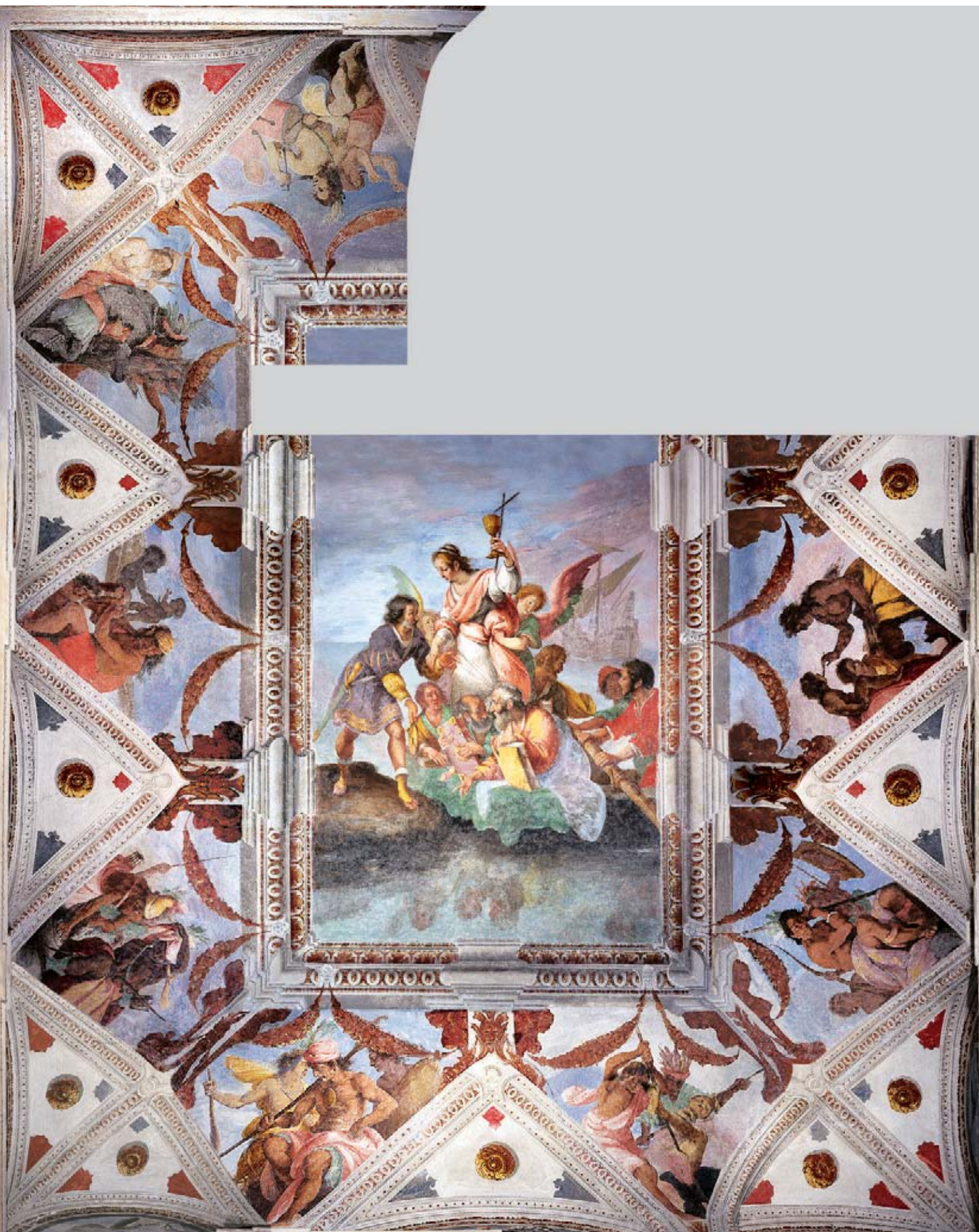
The decoration is late, all on the baroque and neoclassical side, and once more the result of the collaboration of Genoese and Bolognese artists.

The abbot Lorenzo de Ferrari was the author of the fleshy stuccoes and the tender skies painted in fresco in the gallery.

Two drawing-rooms of the piano nobile saw the competition between Giacomo Antonio Boni and Domenico Parodi with mythological subjects in Arcadian fashion: *Jupiter and the Goat Amaltea* and *Baccus and Ariadne*. Another bucolic subject, but kept in a soft neoclassical clearness, animated the great wall canvases by the Bolognese Marcantonio Franceschini with *Stories of Diana* which gave credit to this dwelling.

the garden,
second terracing
and mirador







salon with frescoes
(unfinished) by
B. Strozzi;

second piano nobile,
frescoed by D. Parodi

on the adjoining page:

salon with frescoes
by B. Strozzi, *Allegory
of the evangelisation of
the new world*

on the following pages:

courtyard and garden
behind the palazzo



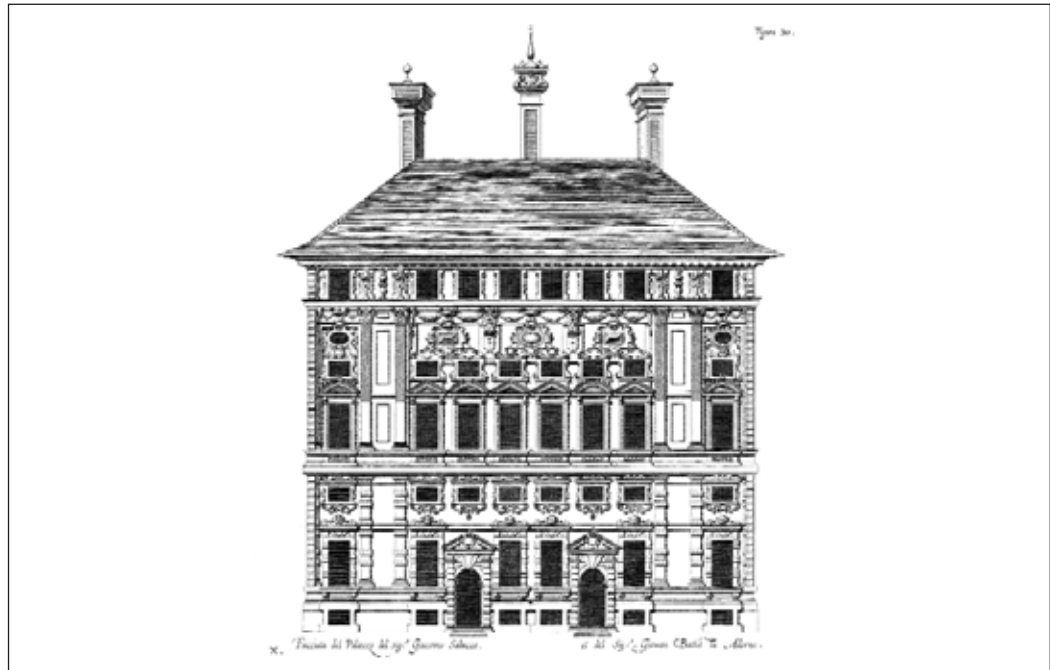




15 Palazzo Spinola, Lazzaro e Giacomo

P.P. Rubens,
drawing of the façade

on the adjoining page:
portal and decoration
on the façade



urban districts
no.

Strade Nuove
15

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plants

Italy
Republic of Italy, Liguria
Palazzo Spinola, Lazzaro e Giacomo; Cattaneo Adorno
Garibaldi, via, nn. 8-10
Table 4 - Palazzi included in the perimeter proposeds

2. Legal data

Owner
Legal status
Responsible authority

Private
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1583
late version of twin residence with mirror-image doorways and apartments; grotesques
and fresco cycles with Dynastic Stories (L. Tavarone) dated 1624, and Allegories

events

ed. Rubens 1652, pal. X; AP, nn. 95 and 97

b) property description
and inventory
original condition,
changes

original building intact; at the beginning of the 19th century, a chapel with
frescoes by Tavarone on the ground floor, was destroyed

original function,
changes
state of conservation

still the owner's residence; offices
excellent



In “Strada Nuova” it also happened that, either for the temptation of speculating or for a real obstacle, some of the areas bought remained without being built on for a long time and so changed hands. And notwithstanding the wealth of the Genoese, with the passing of the years the estate investment of the new district became less and less accessible to the majority.

So, in August 1583, a good twenty-five years after the foundation of the first palaces, it was possible to read on the contemporary chronicle written by the noble Giulio Pallavicino that Lazzaro and Giacomo Spinola had bought the site of Stefano Lomellino for 41.000 lire, and they think about building it separately with a division to make two houses and they say they want to begin in the Summer.

Infact, the fourth building on the downhill side with its beautiful proportions in the Alessi style, in line with the others without upsetting the homogeneity of the street, has really two civic numbers - 8 and 10 - corresponding to two portals and two houses, identical, mirrored even in the gardens, as it could already be seen in the plan by Rubens.

They consist in two bodies of exalted verticality with moderately developed staircases which at a first structural reading seem to wink at the fifteenth century building tradition of the ancient town-centre. After a more careful examination the eye does not miss the precise symmetry, which is a Renaissance criterion, exploited in view of a modern concept of living. We are here still in the sixteenth century and already the potentiality of evolution from the stately home to the luxury blocks could be perceived and illustrated, and even if the experiment ended in itself, it already obeyed more rational criteria of real estate investment and other hypotheses of social living. It is not by chance that the founders, both Spinola, were not related to each other.

The palace Cattaneo Adorno was chronologically the last fabric of the new district and it closed a cycle in “Strada Nuova”: from the oligarchic project of converting into architectural and decorative decor the financial capitals and a collective inheritance of mannerist culture to the totally modern need of economical exploiting of space.

The book of clients opened with the brothers Agostino and Tobia Pallavicino, founders of a financial empire and ambassadors of the Republic to the Courts of Europe, and ended up with this Giacomo Spinola representative of the nobility of the Magistrates of strict technological culture.

In 1585 he was the promoter with others of a planned doubling of the street in order to exploit with residential purposes also the uphill area of the famous district. However the plan, which appeared a provocation to the aristocratic inhabitants of Via Aurea had insufficient consent and was realized only in the late nineteenth century.

The unitary façade of this unusual palace which had a fresco decoration with architectural divisions, now shows an almost too graphic simplicity, were it not for the pattern of the two centralized portals with ashlar frame and classical tympanum.

The two interior residences, though conserving the original space distribution, had different stories as to their ownership and obviously independent decorative programs. The one facing west was luckier: for three centuries it had be-

longed to the Adorno, a great family which had been protagonist of the Genoese political life for the whole of the fifteenth century.

Lazzaro Tavarone was called to depict the dynastic stories, being a painter that had realized his aspiration at the Court of Philip II, representing in pompousness moments of glory.

In the frames of the vault in the hall he celebrated Antonio Adorno, who in his long office of doge was the protagonist of the *Liberation of Pope Urban VI prisoner of the King of Naples*. Dated 1624, when the artist was already an old man, these long celebrated frescoes take their fame from the luxury parades, while this former pupil of Cambiaso appeared to participate more in *The Conquest of Jerusalem* of the ground floor hall.

Other drawing-rooms interpreted the usual mythological cycles which already belonged to the pictorial culture of the Genoese seventeenth century.

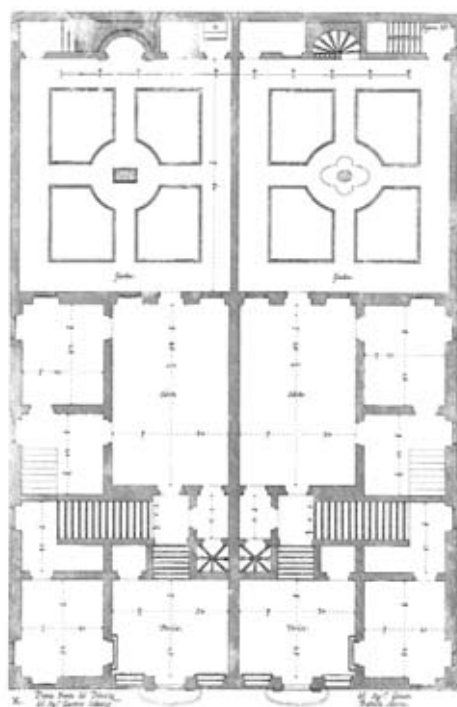
The second dwelling has a nineteenth century decoration promoted by the Cattaneo family. The fabulous collection of pictures of the Cattaneo Adorno family, celebrated in all artistic guidebooks of the nineteenth century was still intact in the first decades of our century; some of the most prestigious pictures which no longer belong to them, can be admired in other Genoese collections or have appeared in recent exhibitions like *Hercules and Deianira* by Peter Paul Rubens.

P.P. Rubens,
plan of ground floor
and first floor

on the following pages:

frescoes by A. Ansaldo,
Allegorical pictures;

restored façade







16 Palazzo Grimaldi, Nicolò



M.P. Gauthier,
drawing of the façade

urban districts
no.

Strade Nuove
16

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plants

Italy
Republic of Italy, Liguria
Palazzo Grimaldi, Nicolò; Doria duca di Tursi; palazzo "Tursi"
Garibaldi, via, 9
Table 4 - Palazzi included in the perimeter proposeds

2. Legal data

Owner
Legal status
Responsible authority

Collaborating national
organisations
Genoa City Council
Urban Plan

Public (Genoa City Council)
total restriction (17/1941)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1565-1595
G. and D. Ponsello; T. Carlone
largest palazzo on the Strada Nuova, witness to the skill of local masters in adapting
the architecture of the 16th century to a mediaeval city, as shown by the staircases
and the fluidity of the internal-external loggias with telescopic perspective.

on the adjoining pages:

façade;

M.P. Gauthier,
drawing of the palazzo's
cross section

on the following pages:

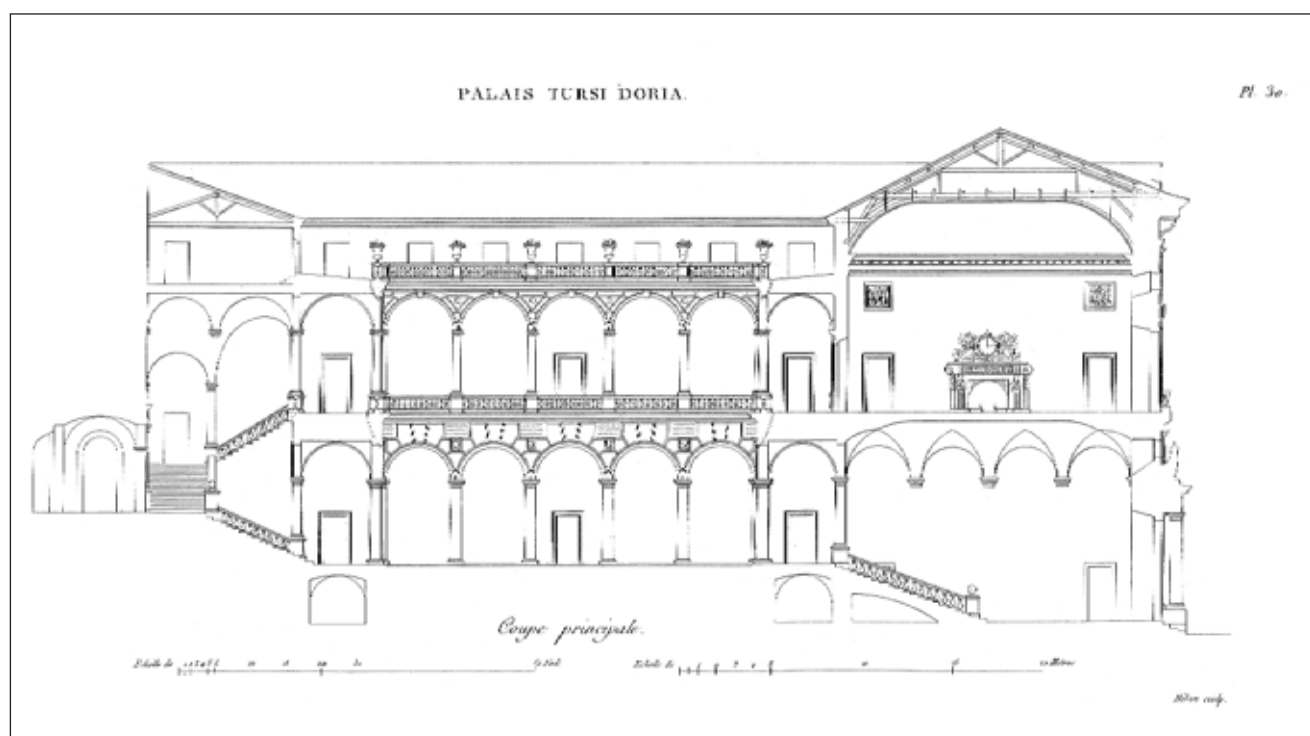
arched courtyard

events

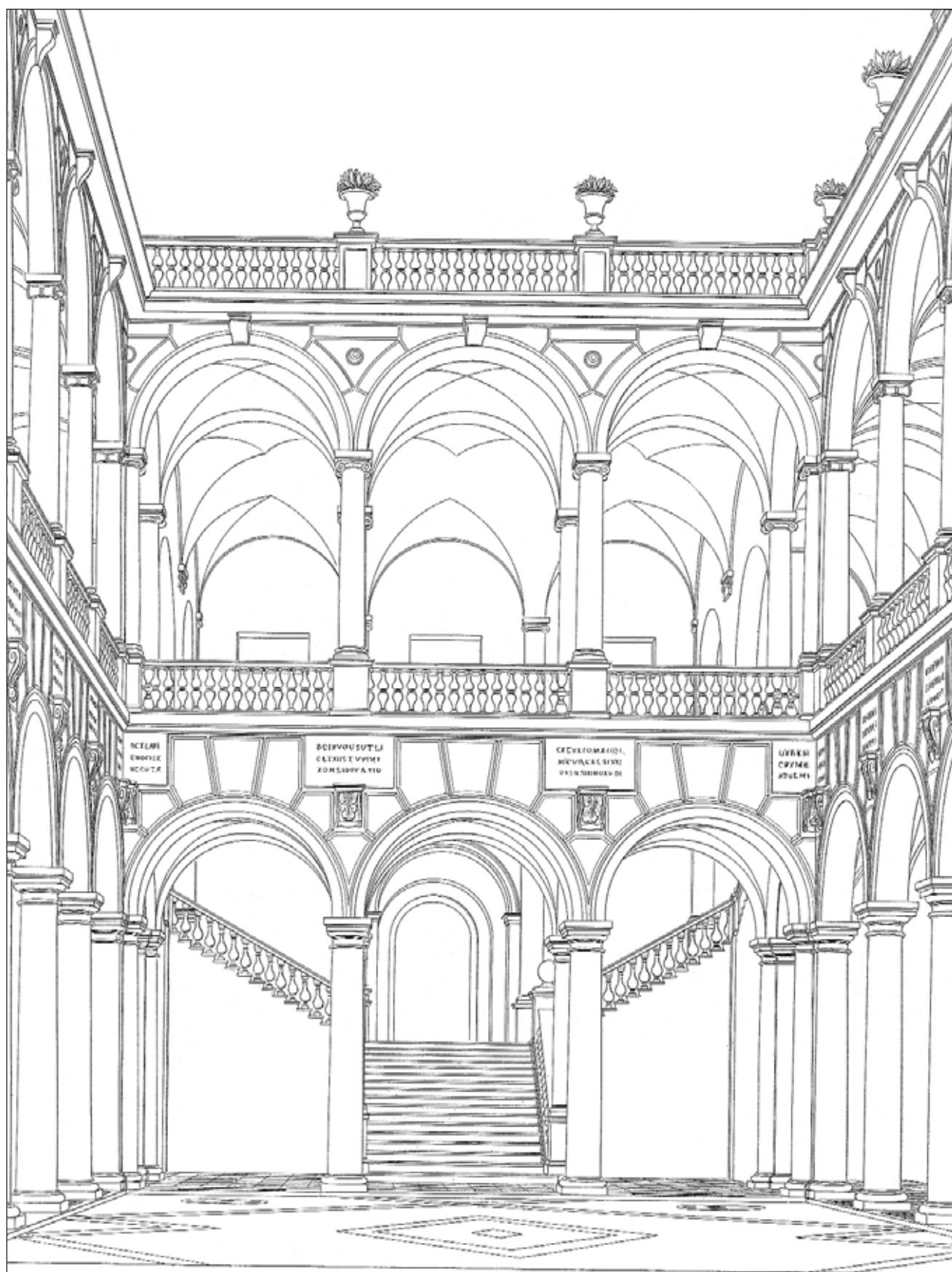
ed. Rubens 1622, s.n.; court of G.A. Doria and son Carlo (1596-1602);
stay by the Queen Mother (c. 1820); AP, n. 96

b) property description
and inventory
original condition,
changes

in the 19th century, the remains of the church of St. Francis were incorporated into the
palazzo; the clock turret and the frescoes on the national Virtues (N. Barabino) were added;
new buildings on the rest of the hill (F. Albini)
multi-family residence; palace (1818); from 1848 seat of Municipality,
then City Council of Genoa
excellent







Vue prise de l'entrée de la Cour.



If in 1583, in the case of Cattaneo Adorno, two buyers had agreed to divide between themselves a site in Strada Nuova, in 1565 someone still opened a building yard on an area of about half a hectare with a street front three times wider than that of the other buildings.

We are in the second tract of the uphill side and the planned homogeneity of proportions sinks into the most prosaic reality: no matter how rich the Genoese merchants and financiers were, not many could afford to open a house in the new district. Some preferred to restore the family palace in the old centre, where they had roots and respect, and to invest in a new house in the country.

Nicolò Grimaldi, prince of Salerno, duke of Eboli, count of Rapolla and seigneur of Altavilla, and, principally, first banker of Philip II, was then welcomed to Strada Nuova.

The neighbourhood should not have been very friendly with someone who wanted to be called, "The Monarch", but the completion of the street made great progress all in one go.

For three years however, from 1565 until the end of 1567, only the encumbrance of the levelling works progressed and needed about ten mules and three dumps outside the walls. It is true that this Grimaldi was still buying uphill land for an edification which, already swollen on the front, was spreading out even more in depth.

The project is by the brothers Giovanni and Domenico Ponzello and the supervision by the latter, an expert in fortifications, was to become precious in the works of consolidation of excavations and foundations. In fact, the high plinth with square blocks projecting on the limit of the street with permission of the Magistrate gives an imposing impression. Afterwards only Giovanni remained to direct the works and the unknown events of a project which evolved as the client extended the area with new acquisitions.

We are going to give a contemporary interpretation of this palace at number 9 which since the middle of last century has been the seat of the Town Hall. Actually the book by Rubens helps us very little, with only half a view and a plan of the *portico* (porch).

He had expressly declared that he was not going to work in princely palaces, not to speak of this one which, since 1569 became the property of Giovanni Andrea Doria, prince of Melfi and admiral of the Empire, haughty and disdainful also towards his fellow citizens and with him it became the property of his son Carlo, duke of Tursi, who left the name to the palace.

The view on the street and on the sides are anyway unchanged with a two order architectural structure of great monumental importance - rusticated ash-lars in the first order and pilaster strips in the second - not without a typically Genoese coloured effect produced by the contrast between the white of the marbles and the pink stone of Finale and the grey slates at the bottom.

The classical portal and the animal masks surmounting the windows are the celebrated work of Taddeo Carlone who took this work already advanced in the century, within the more inventive and extravagant mannerist culture.

The lateral loggias ordered by Giovanni Andrea Doria were designed by Carlone; they looked again onto the gardens which suggested an image of the

on the previous pages:
view of the palazzo
onto via Garibaldi

luxurious cultivations of lemon and orange trees which were not the least pride of this dwelling.

Palazzo Tursi did not lack in those ascending perspectives owing to its closeness to the hill of Castelletto and it was also developed in depth; the possibility of looking onto a rear garden was only prevented by the adjoining church and convent of San Francesco, demolished during last century.

And hence the wonderful invention of a staircase scenery; a first central staircase goes from the portico to the endless covered courtyard, while another in the background starts the winding development of the lateral stairs up to the loggia of the first floor.

It is then an essentially architectural pomp, almost a second main façade for those who were admitted to the house, outside the living space distributed over several apartments without very original solutions.

There is obviously the usual hall which had a late decor of the nineteenth century with *Christopher Columbus in front of the kings of Spain*, a rather academic work by Francesco Gandolfi: two other rooms have nineteenth century frescoes by Nicolò Barabino.

It had simply happened that the grand palace of the Monarch Grimaldi - probably in the severe Spanish taste - was the only one in "Strada Nuova" which remained without interior decoration.

The prince Doria had provided the interior fittings with precious tapestries and also did Vittorio Emanuele I di Savoia when he bought it - 1820 - for his Genoese stays. On this occasion the court architect Randoni elevated beyond the back wall the turret with the clock.

Two series of seventeenth century tapestries, a Flemish one with *Stories of Alexander* and an English one with *Allegories of the Months*, are now conserved in the reception rooms of the Town Hall together with some precious relics of the town among which the *Ashes of Christopher Columbus* and, famous all over the world, the violin of Nicolò Paganini.

It is the only palace in "Strada Nuova" which can boast a very happy history of recent developments (1961, Franco Albini architect) and the steepest position, with a sloping profile to the hill of Castelletto: new buildings for the Council Room and the offices of the Municipal administration masked from the high with hanging gardens on the roofs.

The building in front of this palace, at number 12, known as *Palazzo delle Torrette*, though dignified is not worth mentioning.

It was erected in 1716 by the architect Viano on the spare area which the Grimaldi family had bought to give breath to the entrance of such a dwelling, but it never had a real autonomy. Created with the function of *dépendance* it was also the screen which appeared leaving Tursi, holed in the middle by an arch in order to give access to the axis which maintained the place-name, but not the dignity of Vico del Duca.

on the adjoining page:

porch and loggia
seen from the staircase

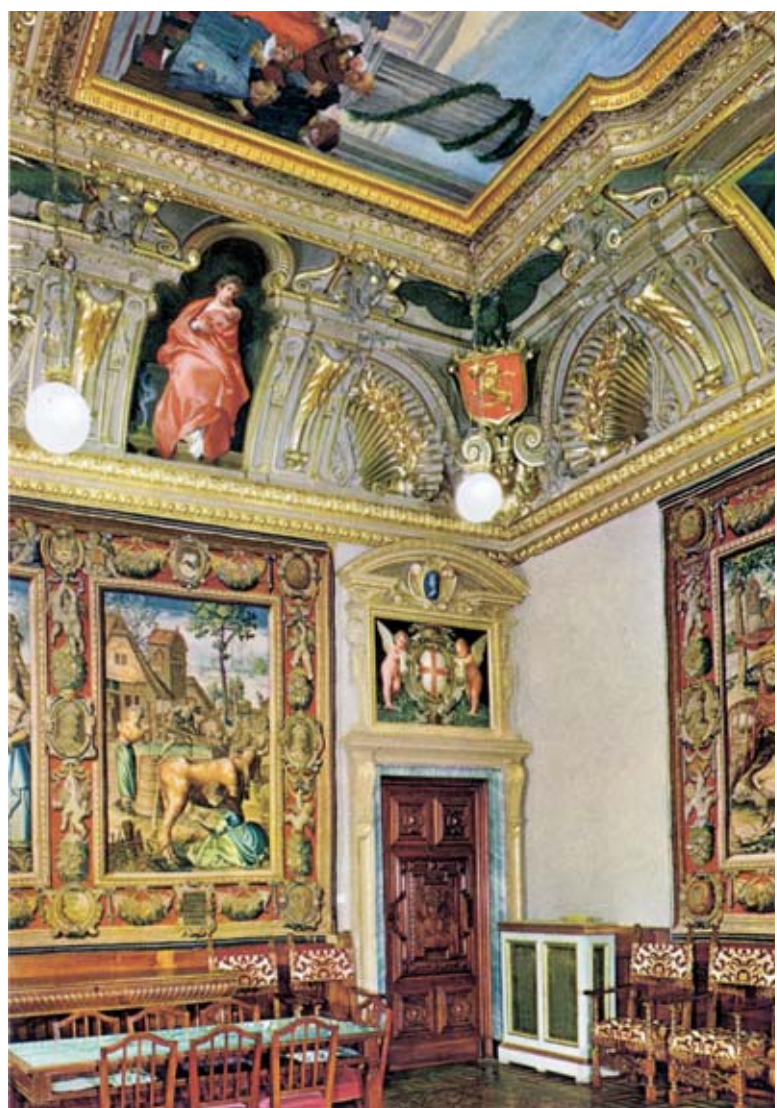




grand staircase;
doorway



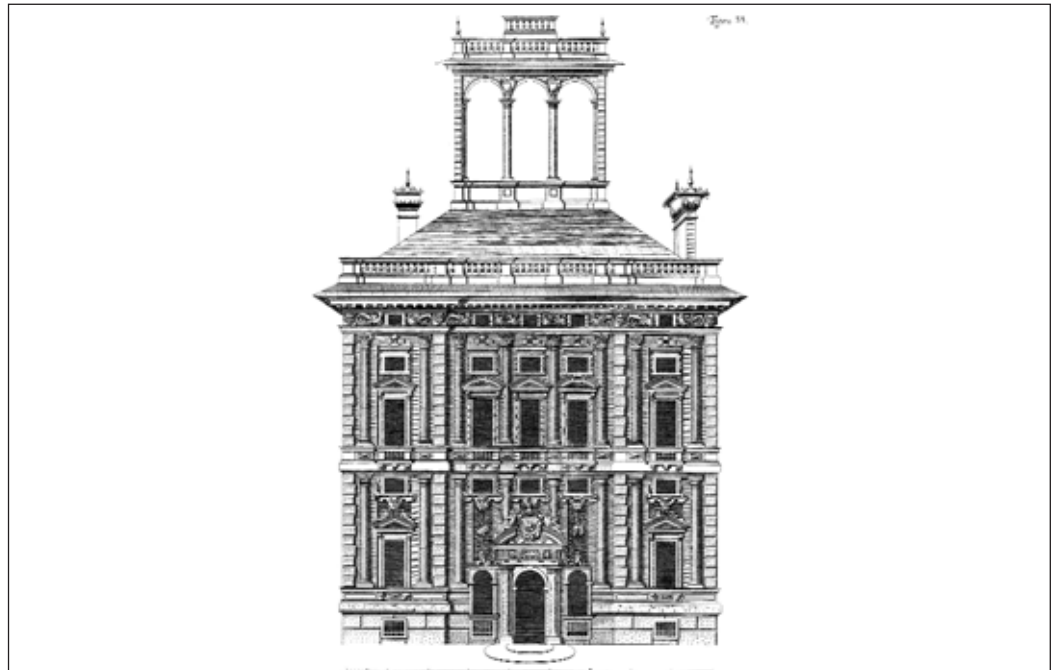
the Tollot room;
the Galliera room



17 Palazzo Lomellini, Baldassarre

P.P. Rubens,
drawing of the façade
on the adjoining pages:
doorway;

P.P. Rubens,
plans of the first
and second floor



urban districts
no.

Strade Nuove
17

1. Specific location

Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Lomellini, Baldassarre; Campanella
Exact location	Garibaldi, via, 12
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner	Private
Legal status	total restriction (53/1941)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history	
date	1564
architect	G. Ponsello
character	the stairway rose from the atrium to a hanging loggia, a concept which foreshadows the "continuous" spaces of Palazzo Tursi; although damaged in WW2 (salon and loggia) it retains important fresco cycles (G.B. Castello, A. Semino)

events	ed. Rubens 1652, pal. XI; AP, n. 93
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on the following pages:

palace elevation,
sight from Tursi garden;

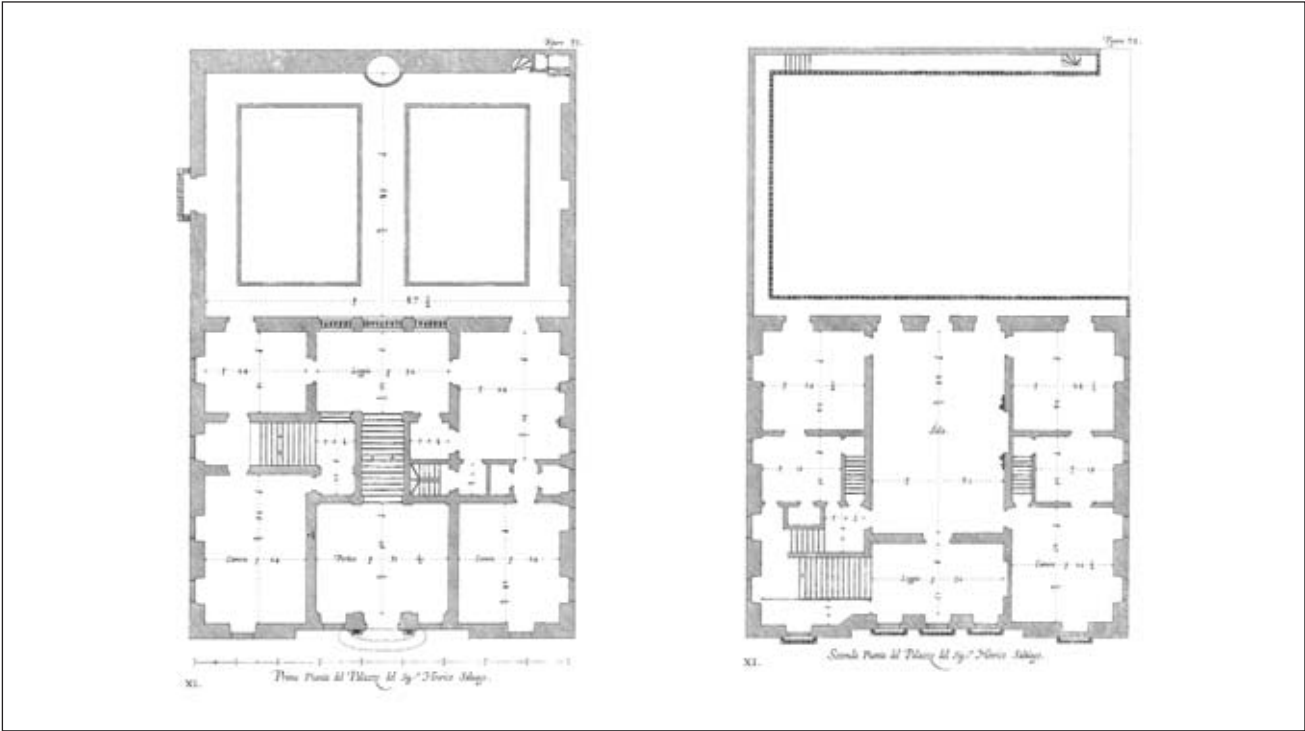
A.Tagliafichi,
Neo-classical decor
of the atrium,
end of 18th century

b) property description
and inventory
original condition,
changes

1790, the restructuring (by C. de Wailly & E.A. Tagliafichi), of which the terrace and arcade remain, replaced Ponsello's original layout

original function,
changes
state of conservation

single-family residence; currently offices and shops
good









Few palaces in “Strada Nuova”, like this one at civic number 12, can boast of an ideal kinematic sequence of drawings, important sceneries, photographic documentations which through the centuries have restored its tormented stylistic course.

The first exposure can only be imagined, on the basis of a planimetry of the area acquired on the south side by the magnificent Baldassarre Lomellino. It is 1563, and with the usual coming and going of suppliers and mule-drivers the first building of the second stretch of the street had started, while the first stretch still suffered from the emptiness of two unbuilt areas and started - as we have already seen - two simultaneous building sites.

The master builder was engaged in taking measurements for the supply of Promontory and Lavagna stones and from Finale rustic ashlar, weighting their quality and price, and in evaluating old houses to be demolished to make space for the garden. Everything was documented until 1566 when the building was finished with the name of the architect Giovanni Ponzello, already singled out for the project of the palace of Angelo Giovanni Spinola. Younger than Bernardino Cantone and destined to inherit his rôle of Chamber architect (1576), he was now the absolute protagonist of the second part of the undertaking, at least for this end of the century.

From what we know he must have satisfied his client who, being already aged and interested in reducing times, immediately provided for the decoration of the new palace and made his will. And here is the second image showing us this Magnificent Baldassarre Lomellino portrayed in a statue which, owing to his generous bequests, he deserved in the room of the Congregations in Palazzo San Giorgio. The great flow of financial investments between Genoa and Spain, where he deftly navigated, kept him away; all things considered the new dwelling was only a status symbol and in 1578 he was persuaded to sell it. Finally the drawings by Rubens - third picture in 1622 - show what Ponzello had created, without usurping the word, to this palace now belonging to the Salvago family.

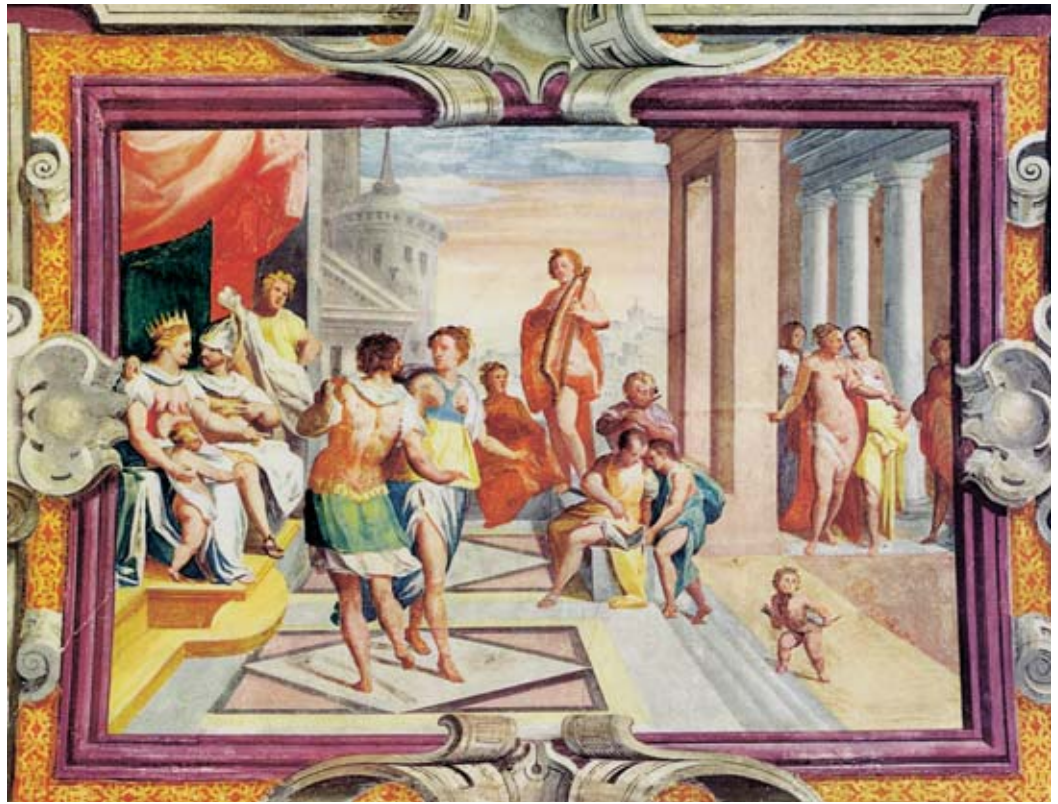
The proportions, rigorously in the Alessi style with three central axes, and lateral avant-corps of one axis were organized in a vertical system with a small mirador loggia on the top of the roof which seemed to correspond to a whim of the landlord. A high rustic plinth and the ashlar frames of the avant-corps completed the work in a perfect design.

The newness was inside, where the decorator had decided to give a vertical perspective to the entrance of this dwelling which being situated on the downhill side had no problems of embankments to be climbed. The central staircase created a real scenery connecting the entrance-hall to the loggia looking onto the garden, elevated in correspondence with a floor of rooms and drawing-rooms.

In the basement, which in this case cannot be considered so, there must have been, as usual, rooms for stableboys and servants. We can see them at work looking out of the oval windows, saddling horses, enjoying the commotion of the farewells between the lord in his robe on the doorsteps, and the young son who, with his train, leaves for a long journey, while his mother wipes her tears. This very crowded scene had been sketched with a Flemish skill by Cornelio de

A.Semino,
frescoes with
Roman Stories in the
first-quality gold room

G.B. Castello,
decoration with
Eneas and Dido



temple and neo-classical
busts on the terrace



Wael for a print of the series *The Prodigal Son*, depicting *The Departure*, without breaking away from what seemed a real and also usual episode. It is the fourth image, more or less contemporary with those by Rubens, which sliding onto our imaginary screen allows the setting of the classical portal with stucco puttoes holding garlands, still very well kept, and the crescent-shaped paggiolo, a very small spare area now behind the times. In 1770 the palace passed into Cristoforo Spinola's hands; he was already ambassador in Paris, and he did not miss the opportunity of realizing a memorable decorative undertaking. The neoclassical appearance given to the interior was entrusted to Andrea Tagliafichi, a refined Genoese architect, less known - even then - than what he deserved. In the restructuring of the grand hall he is only the executor of a regal project, the work of the French artist de Wailly, in which an imposing corinthian order on the wall was enriched with friezes, paintings, mirrors, crystals and lapis lazuli and we must believe Federico Alizeri, the most famous art chronicler of Genoa's history, when he said "that the plentiness of matter was in competition with the gentleness of shapes". The engravings of Jean Louis Desprez help us as they represent planimetry, vault, section and perspective view of the "Salone del Sole", as it has always been called.

The drawings of Gauthier also illustrated the other transformations made by Tagliafichi: the garden replaced by a porticoed courtyard supporting a terrace with neoclassical pavilions to the level of the "piano nobile", the new polygonal arrangement of the entrance-hall enclosed by a small gallery with a laterally developed staircase and the façade, no longer divided into three, horizontally opened with seven axes of windows. At that time the owner of such a regal pomp was Domenico Serra who did not modify anything, like the Campanella family, the owners since 1917. Unfortunately the war events came with the bombardment of October 1942, much more devastating than the bombs of Louis XIV, to deprive the palace of its most famous title of glory.

The dramatic photographs of the building torn apart from top to bottom in its central part should be the last image of our sequence; we prefer to replace it with the miracle of rebuilding and of the salvage of those sixteenth century frescoes left or destroyed by the eighteenth century decoration. It was not by pure chance that Baldassarre Lomellino ensured himself the best names in the fresco field (from Luca Cambiaso - *The Council of the Gods*, lost - to Andrea Semino - *Roman Tales* in two drawing-rooms - and Giambattista Castello, with his *Histories of Aeneas* framed in plastic hermae), on the point of leaving for Spain from "Strada Nuova" and from the city which gave him more opportunities than glory.

18 Palazzo Grimaldi, Luca

M.P. Gauthier,
perspective of atrium
over the courtyard



urban districts
no.

Strade Nuove
18

1. Specific location

Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Grimaldi, Luca; palazzo "Bianco"
Exact location	Garibaldi, via, 11
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner	Public (Genoa City Council)
Legal status	total extension 10/1941
Responsible authority	Soprintendenza for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	Associazione Giardini Italiani (Italian Garden Association)
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history	
date	c. 1530; 1555-85
architect	D. and G. Ponzello
character	built by the leading developer of Strada Nuova with a garden on the corner

events

AP, n. 94

b) property description
and inventory
original condition,
changes

1712 (G. Viano), two-phase 15th cent. building, rearranged in a neo-classical makeover until a new entrance in Strada Nuova; bequeathed in 1884 to the City of Genoa by the Duchess of Galliera. Damaged in WW2; 1950 (F. Albini) fitted out for exhibitions

original function,
changes

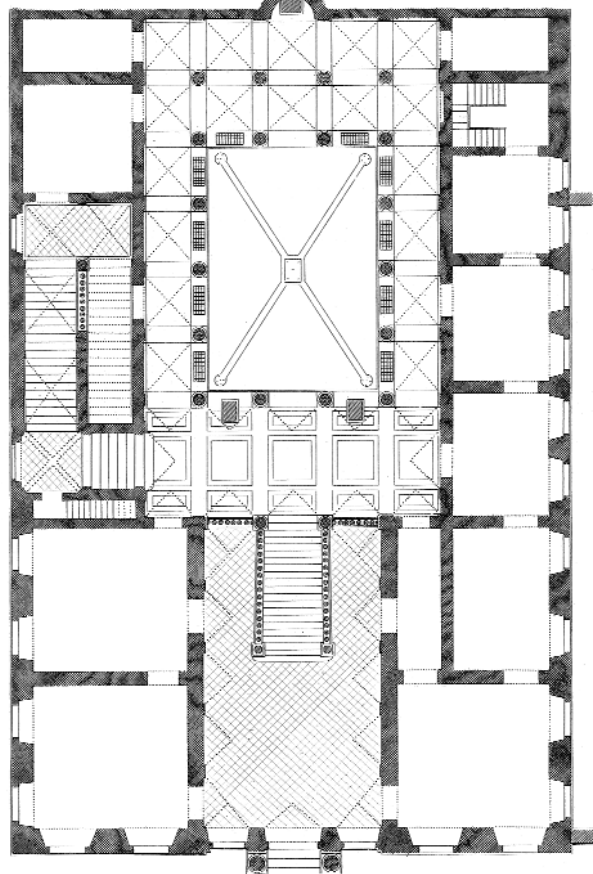
single-family residence; currently City Council Gallery of Ligurian Painting

state of conservation

excellent

*Coupe principale.*

Echelle de 1:200 000 10 20 30 40 50 60 70 80 90 100 Mètres

*Plan du Rez de Chaussée.**Hibon sculp.*

M.P. Gauthier,
cross section and plan
of the ground floor
of the palace

Also the first palace encountered on the north side arriving from the west did not rightly belong to the new street. In reality, it existed before with a modest dimension, cubic and with angular loggias, which in Genoa were characteristic of the beginning of 1500, used in country palaces as a link with the outside space. This one in reality, on the side of the road ascending to the church and the convent of San Francesco - is a conserved place-name - was still a rustic site in 1548 when it resulted being inhabited by a Luca Grimaldi, who was engaged in developing his fortunes with shrewd speculations on the neighbouring land. He was not related to the Monarch Nicolò, but he had the opportunity of re-selling him the large area, separated from his house by a small garden. And so he could satisfy himself with enlarging that miserable dwelling with a lateral body on the back, an arched gallery looking with an increased dignity towards the new buildings.

This house which receded from the street, passed on the following century to the de Franchi family, who in 1707 were obliged to sign in favour of the Brignole across the road, a convention obliging them to remain within the preexisting altimetric limits. They finally sold it to Maria Durazzo Brignole which at last opened a new building site connected with family ties.

The architect Giacomo Viano could at least advance the south perimeter on the street, in line with the other palaces, offering a beautiful façade where the eighteenth century curves are wisely maintained in classical rigour.

The solution to the difference in level which had been created between the entrance-hall and the courtyard was to be found on the side in Palazzo Tursi: the pattern of the central staircase is taken up again, undoubtedly very solemn even though here the shallower empty spaces did not gave way to sceneries. Also the open gallery of the “piano nobile” is walled on the sides; owing to preexisting limitations, the reception rooms contended the dignified openings to the living spaces which were not many, all in a row as in a college. It is perhaps this distribution which has favoured the destination to a museum of this barely decorated palace, but always inhabited by great art collectors even before the marchioness Brignole Sale De Ferrari, ten years after the donation of Palazzo Rosso, left it to the to be the seat of a public collection.

Opened to the public in 1892 in occasion of the fourth Columbian centenary, Palazzo Bianco acquired more and more the prestige of first city museum, being enriched with new acquisitions and donations.

It was torn apart by the bombs in that evil 1942 October, and taking advantage of the necessary restoration, it was rebuilt with a more functional and didactic order as a museum, (architect Franco Albini, 1950) with revolutionary and exemplary criteria for the time, which contributed to give the city a new and modern cultural identity.

façade

on the following pages:

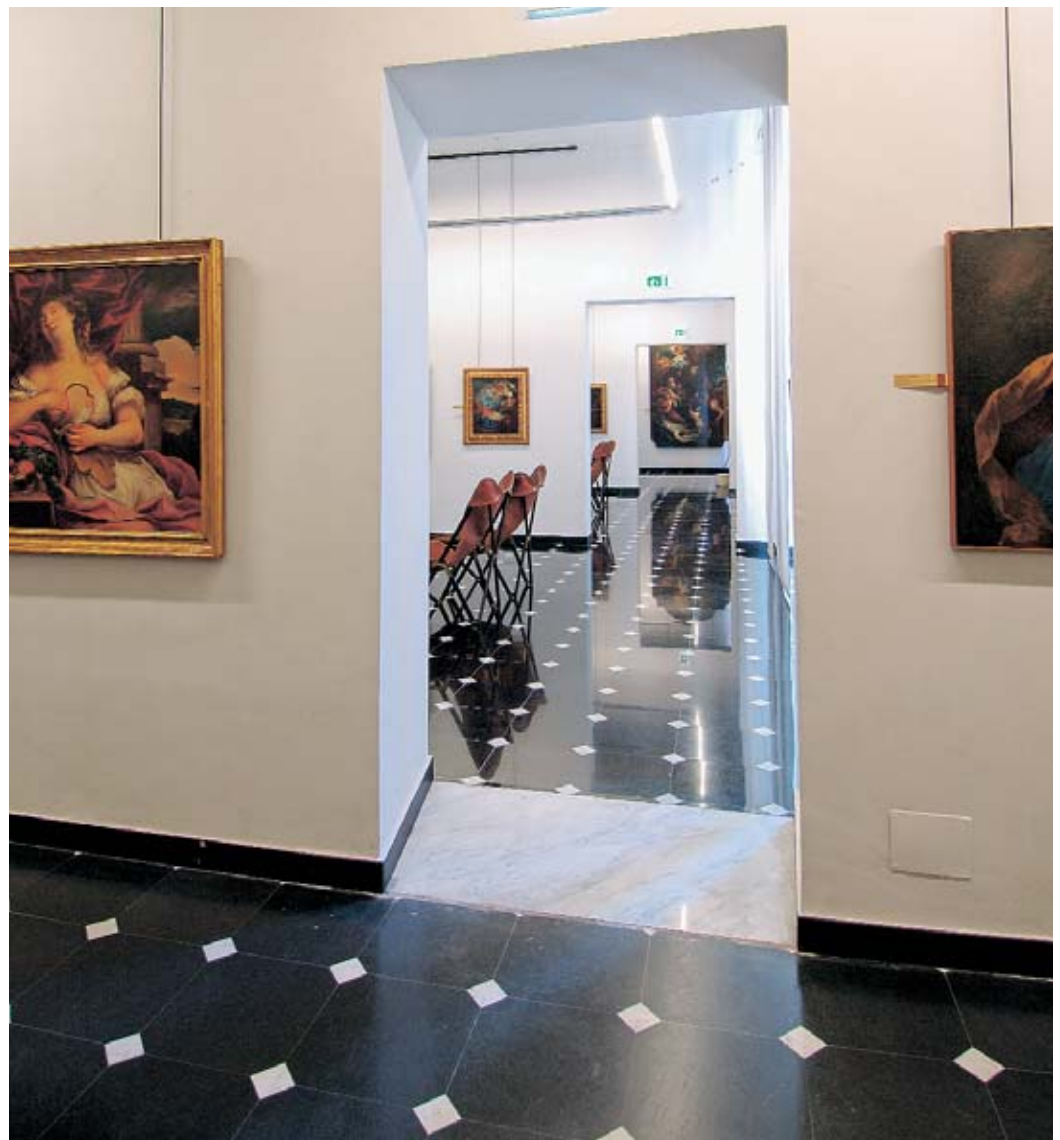
atrium;

the courtyard
with the upper loggia
from the porch









layout of two rooms
of the Gallery
of Palazzo Bianco

on the adjoining pages:

the fountain in the garden

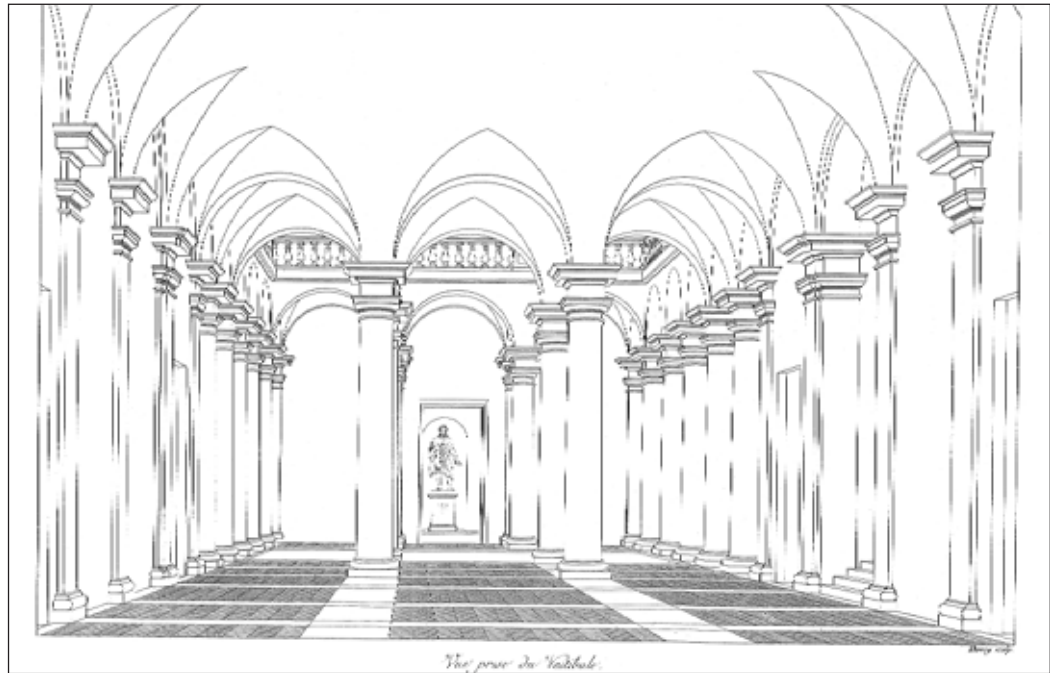


19 Palazzo Brignole Sale, Rodolfo e Giò. Francesco M.

M.P. Gauthier,
perspective over the
vestibule and courtyard

on the following pages:

M.P.Gauthier,
cross section of the palace,
plan of ground floor



urban districts
no.

Strade Nuove
19

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plants

Italy
Republic of Italy, Liguria
Palazzo Brignole Sale, Rodolfo e Francesco M.; palazzo "Rosso"
Garibaldi, via, 18
Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner
Legal status
Responsible authority

Public (Genoa City Council)
total restriction (11/1941)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

Associazione Giardini Italiani (Italian Garden Association)
PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a (in part);
b (in part)

3. Identification

a) history
date
architect
character

1671-78
M. and F. Lagomaggiore
residence exceptional for its extended height and rich decoration, designed for two brothers,
on two piani nobili, courtyard with two loggias; 17th cent. decoration with works by D.
Piola, G. De Ferrari, G.A. Carlone, C.A. Tavella and B. Guidobono, with alterations in the
18th cent. by C. Baratta and C.G. Ratti
residence of the Doges G.F. of Anton Giulio (1746-48) and Ridolfo (1765-67)

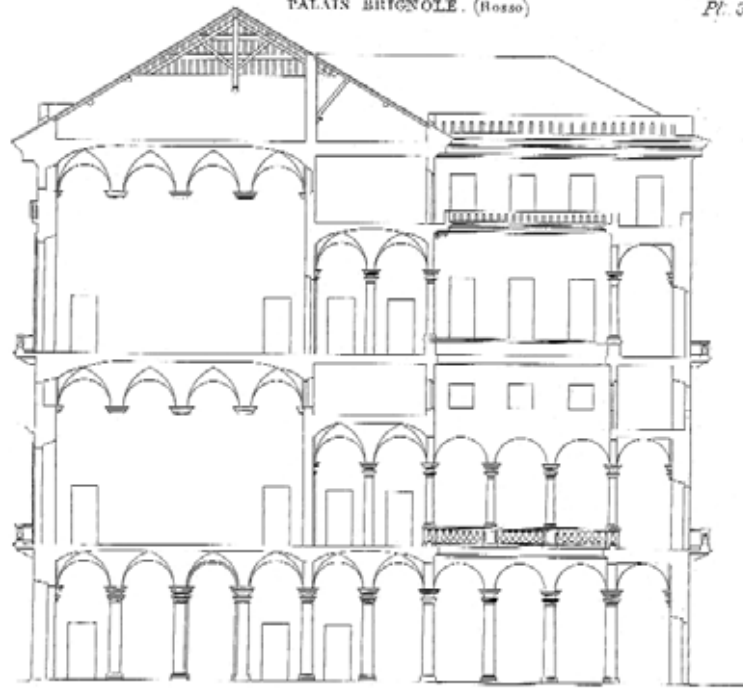
events

b) property description
and inventory
original condition,
changes

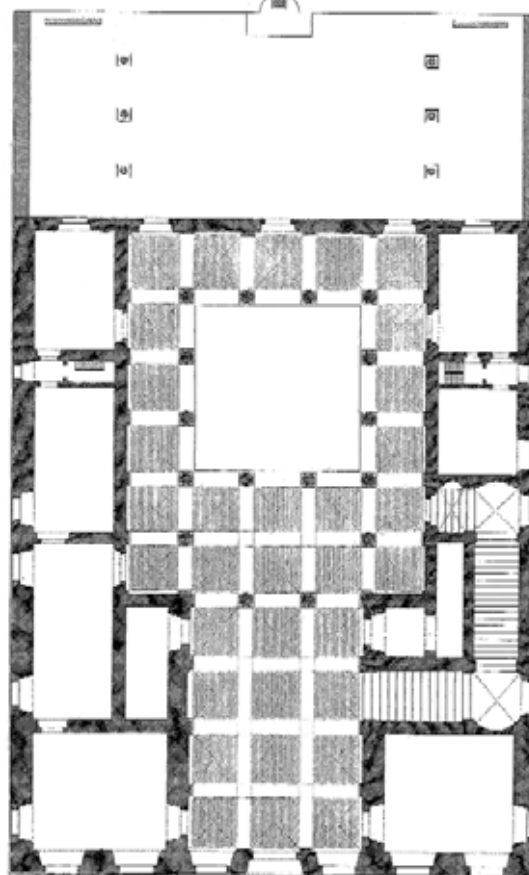
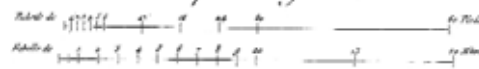
given the size of the area required for the project, it was arranged with overpasses; in the
1950s, the palazzo was restored by F. Albini to enhance the great picture-gallery

original function,
changes
state of conservation

single-family residence; left to the City of Genoa by the Dukes of Galliera in 1874;
currently a museum
excellent



Coupe Principale.



Plan du Rez-de-Chaussée.

Méunier sculp.

In 1591 Strada Nuova was paved, its completion was then taken for granted. In fact there were no more lots for sale, but on the south side, besides the area of Campanella and the Grimaldi spare one, small alleys and slums encumbered the area thus not contributing to the conclusion of such a magnificence and induced someone into the temptation of buying and demolishing in order to prolong “la strada nuova delli palatji”.

In 1671 the brothers Ridolfo and Gio. Francesco Brignole Sale could rely on a suitable area, though dissected by an unchangeable road network, to start the building of their palace, today a civic Museum at number 14 of via Garibaldi. A double dwelling to be designed for two brothers, and certainly not with the economic criteria of Cattaneo Adorno which did not go with the image of the possessions of this family, but also did not suit this princely jointownership like the Tursi one which, though being monumental, had pleased no one. The solution which remained was that of the two “piani nobili” of equal prestige, a real habitation with so many other rooms and halls to be painted in fresco.

It did not make sense buying precious Flemish tapestries while the Genoese painting school displayed its wonders in the new palaces of the Balbi family and in the vaults of the churches. Moreover it was a strange habit for the Genoese culture.

The designer of this palace was Pietro Antonio Corradi, a choice, at that date, almost with no other alternative: he was the only authoritative and experienced architect who had survived the plague of 1656.

His curriculum as an urban designer often engaged in public works enabled him to plan the large building, structured in three main parts which were connected by bridges hanging over the underlying alleys and with a unitary architectural façade on the street front, with a characteristic red colour which gave the name to the palace.

The solution on the ground floor of the main building developed the innovations already seen in the Doria palace, in order to demonstrate, if it was still necessary, how much the heroic years of “Strada Nuova” had been busy in finding space inventions. Owing to the increased depth of the dimension the entrance-hall too is longer, open without altitude variations on the portico of the courtyard, a luminous emptiness enclosed in the boundary of the superimposed aerial loggias corresponding to the two “piani nobili”. This altimetric development of open galleries is not new in the local building trade, on the contrary it takes up again a dominant pattern of the noble houses of 1400, where the courtyard was in most cases only an air intake.

The Genoese architecture is such that, exploiting the technical skill of its workmen, knew how to join the original characters of its culture firstly with the most original inventions of the mannerist school and afterwards with the deep emptiness of the large seventeenth century dimensions. A lateral staircase gives access to the open galleries and to the wonders of the rooms, many of which have been conserved.

Gio. Francesco Brignole who, after the death of his brother without a male heir, became the only owner, had had no problem in ensuring the work of painters who had become famous, even though remaining within the limits of Genoese production. The palace remained the property of the Brignole Sale family until

P.G. Piola
and N. Viviano,
frescoed wall
of the Diana Gallery

on the following pages:

D. Piola,
Allegory of Winter







its extinction. In 1874, the last of the family, Maria, married to duke De Ferrari Galliera, gave the property with its rich collections to the city of Genoa.

Unfortunately, and this seems to be the destiny of the most prestigious decorations, also in this building the bombardment of October 1942 produced very severe and irreparable damages which destroyed, among other things, the hall on the second floor with the large fresco by Gregorio De Ferrari.

In the years between 1953 and 1961, the architect Franco Albini with the advice of the director of Fine Arts Caterina Marcenaro designed and directed a restoration of great historical and architectural quality, by removing the nineteenth century superstructures and thus recovering the original paths and giving back splendour to what had survived the war destructions.

In the bare hall greatly enhanced, near the three paintings by Gregorio De Ferrari, took place the big wooden mirror painted in gold, engraved by Filippo Parodi for the Brignole around 1600. *Satyrs, Syrens and Hermae* in golden wood by the same sculptor, are grouped in two other rooms.

The decoration on the second floor of the Brignole Sale palace has a first cycle dated between 1687 and 89, as soon as the building was finished, also including the frescoes of the hall.

In a continuous series of four drawing-rooms Gregorio De Ferrari and his father-in-law Domenico Piola painted the vaults in fresco with rising figures in sinuous lines and tints fading in bottomless skies with the conjuring squaring of the Bolognese brothers Haffner stressing the aerial quality of those flights.

Allegories of Spring and Summer - represented in the rooms 13 and 14 by de Ferrari - *of Autumn and Winter* - rooms 15 and 16 by Piola - this latter room with a fresh wall decoration by Nicolò Viviano.

In the south loggia Paolo Gerolamo Piola, the very young son of Domenico, depicted *The Ruin of the Temple of Diana*. In a second cycle starting from 1690, still about allegoric subjects, Giovanni Andrea Carlone depicted *The Life of Man* (room 18) and *The Liberal Arts* (room 19).

Unfortunately only fragments remain of the frescoes by Bartolomeo Guidobono from Savona. Other painters took part in the following century in the decoration of the south body, where also Lorenzo De Ferrari, son of Gregorio, painted a room with *The Allegory of Roman Value and Virtue*.

This book does not wish to present the collections of paintings, sculptures, pottery, numismatic, drawings and prints and other minor collections of the Civic Museum of Palazzo Rosso; it suffices to remember that together with, the National Galleries of Palazzo Spinola and Palazzo Reale, it restores the total image - palace, decor and collections - of a Genoese patrician dwelling.

layout of two rooms
of the Gallery
of Palazzo Rosso

on the following pages:

room frescoed
by I. Bottino
and G.A. Carlone;

view of the façade
from the garden
of the Palazzo Tursi

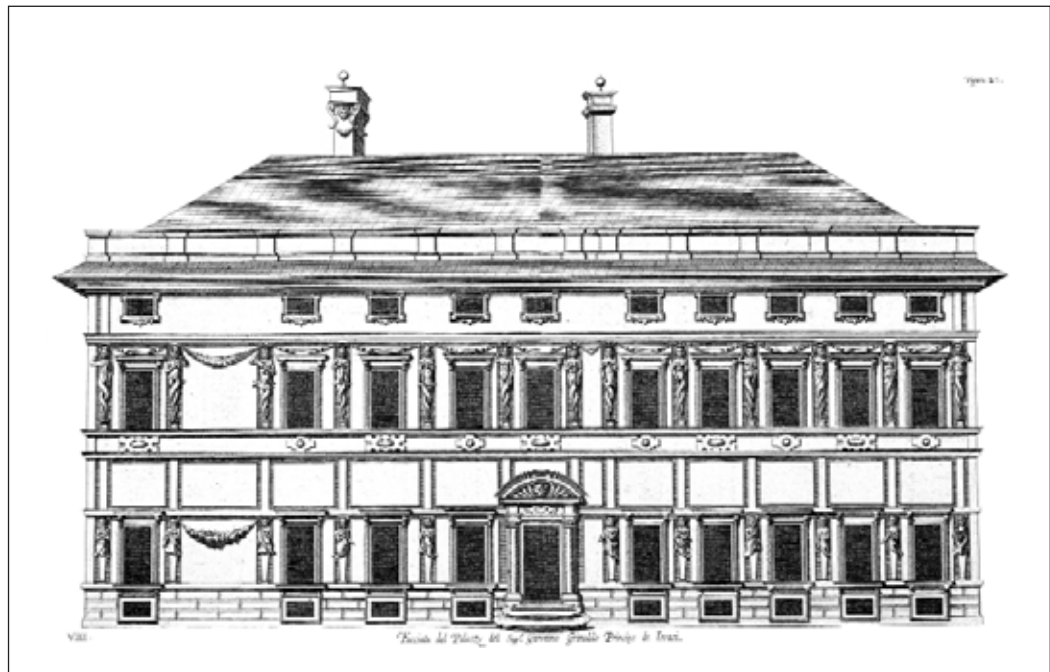






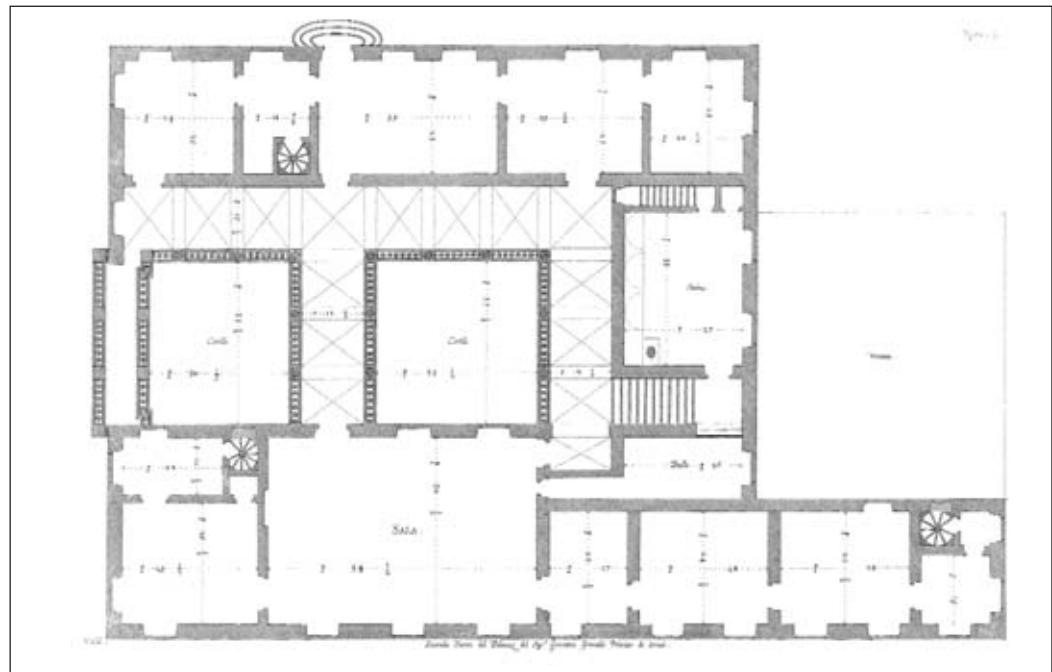
20 Palazzo Grimaldi, Gerolamo e Battista

P.P. Rubens,
drawing of the façade
on Salita S. Francesco



urban districts no.	Strade Nuove 20
1. Specific location	Italy
Country	Republic of Italy, Liguria
State, Region	Palazzo Grimaldi, Gerolamo e Battista; della Meridiana
Name of the property	San Francesco, salita, 4
Exact location	Table 4 - Palazzi included in the perimeter proposed
Maps and/or plants	
2. Legal data	Private
Owner	total restriction (52/1912)
Legal status	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage
Responsible authority	and the Ligurian Countryside
Collaborating national organisations	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
Genoa City Council Urban Plan	
3. Identification	
a) history	1536-1544
date	
architect	among the new residences of the century, with decorative panelling by A. Busso, it had two
character	gardens commended by J. Furttenbach; inside, there are still fresco cycles depicting Stories from the Odyssey (L. Cambiaso)
	ed. Rubens 1652, pal. VIII; AP, n. 92
events	
b) property description and inventory	first courtyard blocked off and and façade resited to west, with the sundial (G. Brusco) becau- se of the cutting of Via Nuovissima; beginning of 19th century, alterations by G. Coppedè (art nouveau skylight)
original condition, changes	
original function, changes	single-family residence; offices
state of conservation	good

P.P. Rubens,
plan



view from
Salita S. Francesco



The palazzo was constructed on a lot of land, alongside the salita San Francesco, purchased by Gerolamo Grimaldi Oliva in 1536: the works hence precede the urbanisation of “Strada Nuova”, an operation from which the new residence drew great benefit since up to that point the area, being on the periphery, was not known for its prestigious residential building.

It is not known who drew up the project and directed the works which were completed in 1545 when the building had already passed into the hands of the son of the founder, Battista. The construction period does, however, precede the work of Galeazzo Alessi in Genoa and that local adaptation of his architectural language which characterises a major part of Genoese residential building between the XVI and XVII centuries.

It is for this reason that the layout and features of the palazzo Grimaldi differ quite substantially from those of the residences built soon after, and only partial similarities can be found in the palazzo Antonio Doria, which was built starting from 1541.

The plan of the original building is documented in the second series of *I Palazzi di Genova* published by Pietro Paolo Rubens, but since the façade overlooked salita San Francesco, in other words it featured asymmetrical aspects due to the slope of the road, the volume preferred to reproduce the elevation facing the south garden instead of the main elevation.

In actual fact, the main entrance was on salita San Francesco, as it is today: the beautiful marble portal was incorporated into a low terraced screen which closed off the two wings of the building’s U plan.

Over the threshold, the interior colonnaded courtyard was divided into two parts - atrium and courtyard - by a wall of archways on columns; the staircase is located at the back to the left, whilst the rear garden, which was accessed through the doorway, no longer exists, and featured a nymphaeum which was a real draw for the illustrious travellers of the time.

The unusual character of the palazzo is also reflected in the exterior decoration, the work of the Cremona painter Aurelio Busso, since the original surviving front - to the north - reveals excavations with chiaroscuro, in the Roman manner, with the window frames alongside statues in the form of sirens and the bays of the floor above occupied by mock reliefs with the Labours of Hercules. The interior decoration dates back to the seventh decade of the Sixteenth Century: the vaults of the most important rooms were frescoed by Luca Cambiaso, whilst Lazzaro Calvi worked on the less important areas.

The first alterations date back to 1697, when the first courtyard was covered to become a proper atrium, and rooms constructed in place of the two side loggias and other rooms added to the space over the floor above.

Just before “Strada Nuovissima”, nowadays via Cairoli,

doorway
on the adjoining page:
elevation on
Piazza della Meridiana

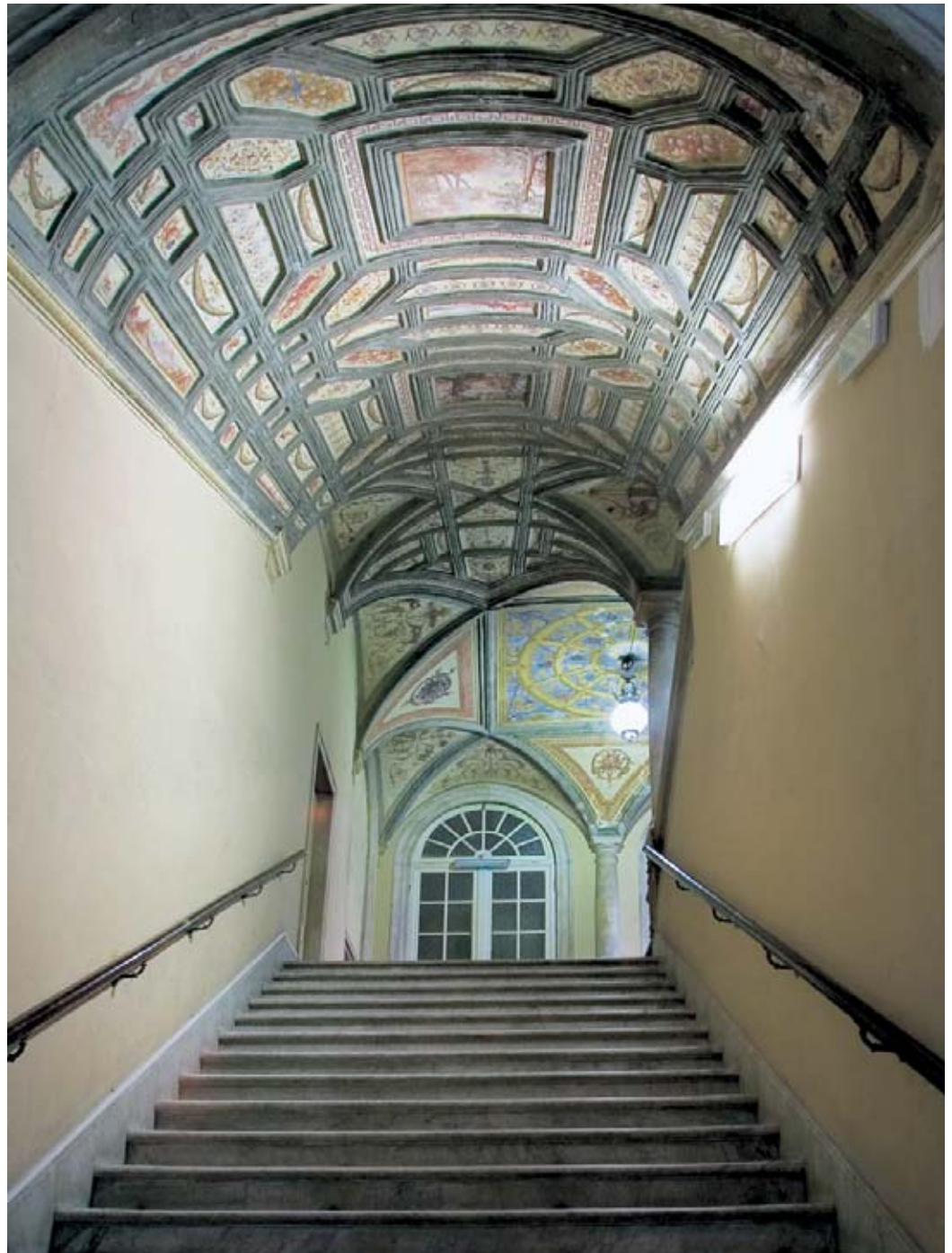




opened (1786), resulting in the expropriation of the south garden, the reduction in the height of the façade facing the new road and the construction of a new access, in other words the rebuilding of that entire façade to the design of Giacomo Brusco, the marriage of Maria Antonia Grimaldi, the last heir of the palazzo, meant that the residence passed to the Serra family, who kept it until 1840, when it was bought by the Odero and then the Mongiardino families (1896). Between 1907 and 1913, when it was the headquarters of Lloyd Italico, the architect Gino Coppedè was appointed to carry out was essentially the decoration of the atrium on salita San Francesco and the ceilings of the courtyard, which was also enclosed by a roof light, all in a neo-Renaissance style reflecting an eclectic taste.

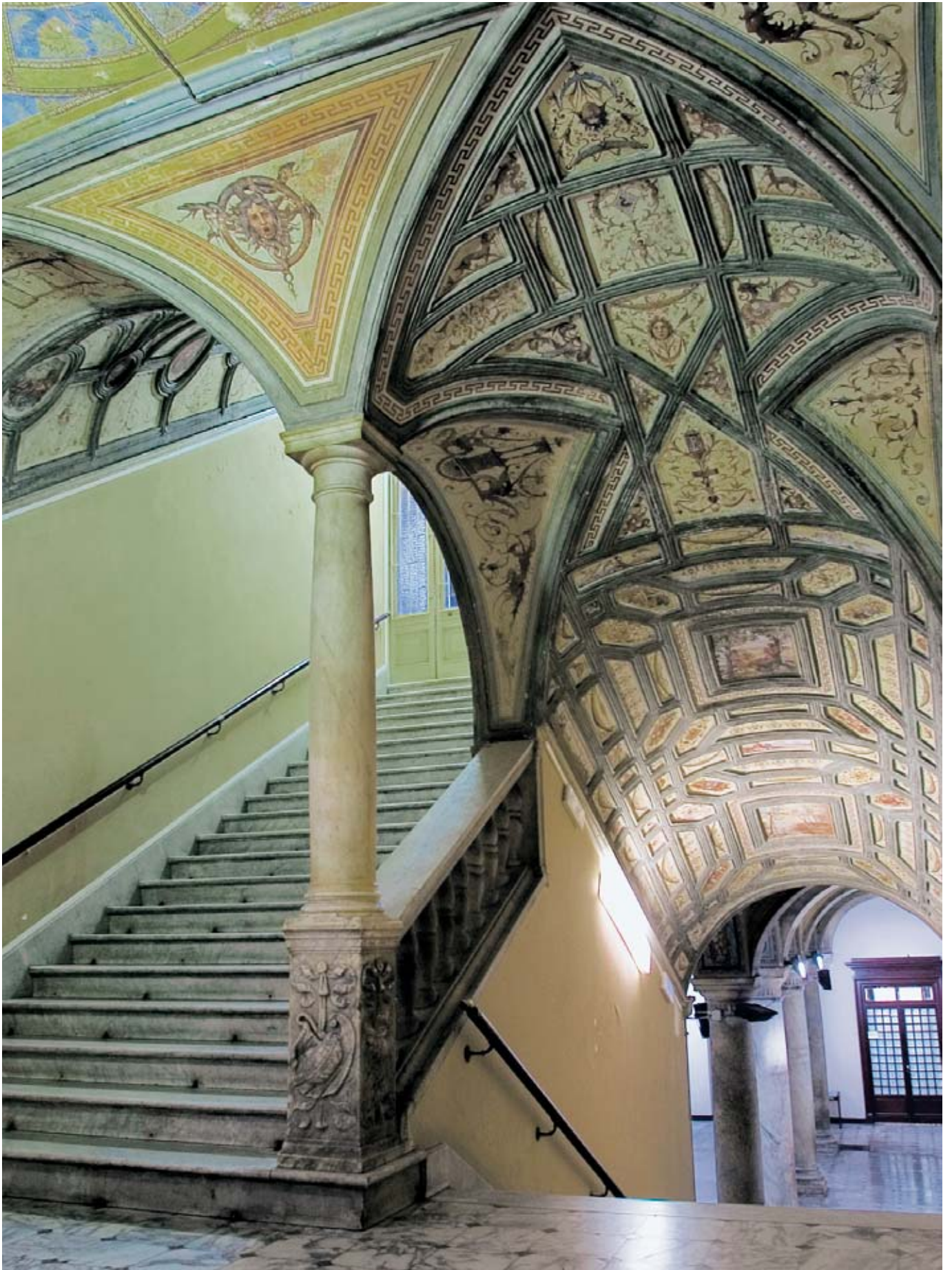
By way of compensation, permanent removal of the rear garden can be traced back to the same date; this means that today only the north-facing elevation remains of the original garden layout.

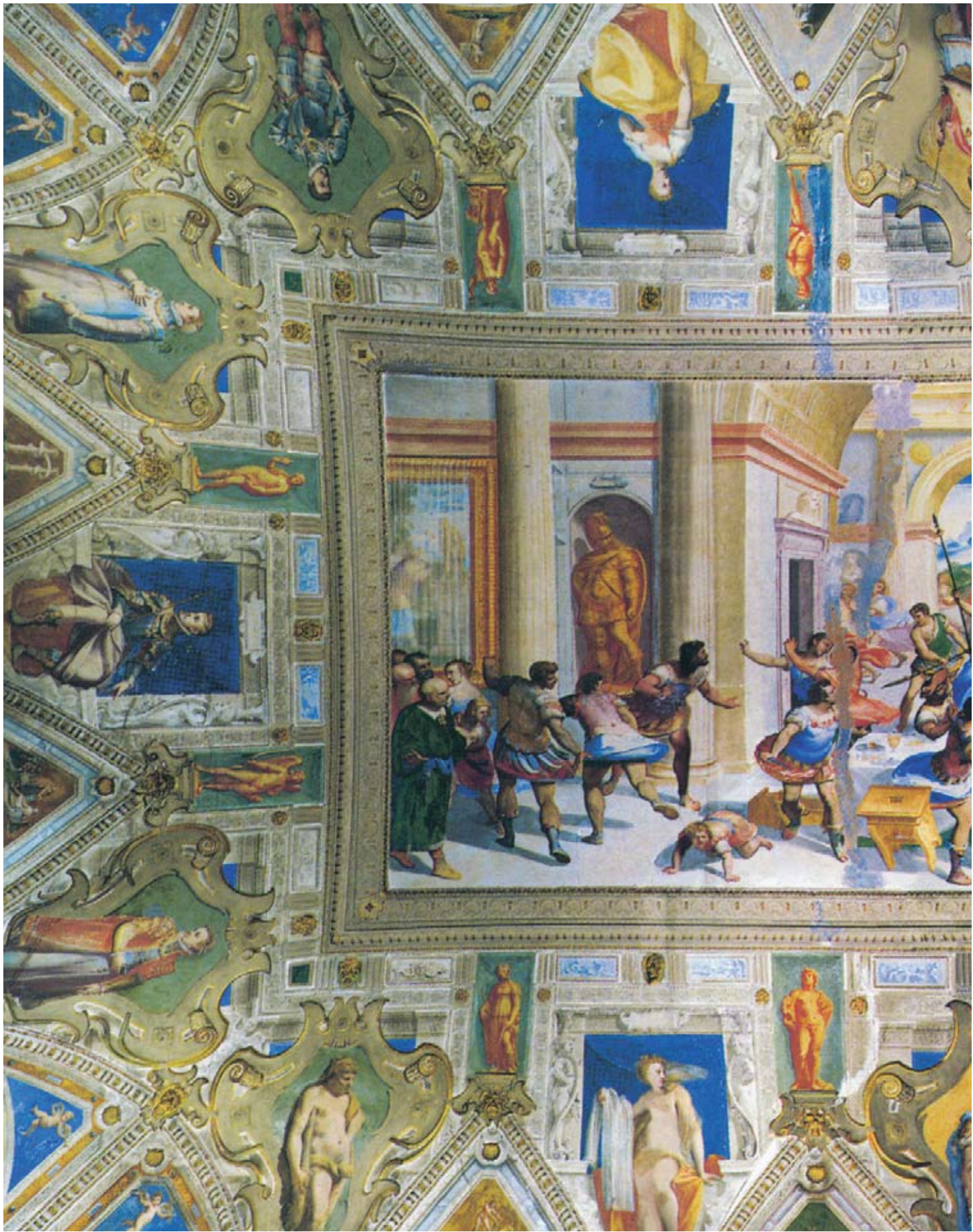
frescoed staircase



on the following pages:

salone frescoed
by L. Cambiaso







21 Palazzo Brignole, Gio. Carlo



<p>Brusco drawings with plan layouts with proposed adaptation of the entrance and section along the vertical distribution system</p>	<p>urban districts</p>	<p>Strade Nuove</p>
	<p>no.</p>	<p>21</p>
	<p>1. Specific location</p>	<p>Italy</p>
	<p>Country</p>	<p>Republic of Italy, Liguria</p>
	<p>State, Region</p>	<p>Palazzo Brignole, Gio. Carlo; Durazzo</p>
	<p>Name of the property</p>	<p>Meridiana, piazza della, 2</p>
	<p>Exat location</p>	<p>Table 4 - Palazzi included in the perimeter proposed</p>
	<p>Maps and/or plants</p>	
	<p>2. Legal data</p>	<p>Private</p>
	<p>Owner</p>	<p>condominium dwelling - total restriction (34/1912)</p>
	<p>Legal status</p>	<p>Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage</p>
	<p>Responsible authority</p>	<p>and the Ligurian Countryside</p>
	<p>Collaborating national organisations</p>	<p>Associazione Dimore Storiche Italiane (Italian Historic Residence Association)</p>
	<p>Genoa City Council</p>	
	<p>Urban Plan</p>	<p>PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b</p>
	<p>3. Identification</p>	
	<p>a) history</p>	<p>1671</p>
	<p>date</p>	<p>P.A. Corradi; G. Brusco</p>
	<p>architect</p>	<p>entrance and stairway faced onto the alley below, while the garden closed off Strada Nuova; "piano nobile" (main floor) decorated with fresco cycles depicting stories of Nymphs and Goddesses (G. e L. De Ferrari)</p>
	<p>character</p>	
	<p>events</p>	<p>AP, n. 91</p>
	<p>b) property description and inventory</p>	
	<p>original condition, changes</p>	<p>1786, with the digging of the Strada Nuovissima, the garden gateway with telamons (F. Parodi) was moved against the upper facade; neo-renaissance frescoes by G. Isola and F. Leonardi</p>
<p>on the adjoining page:</p>	<p>original function, changes</p>	<p>single-family residence; currently apartments, offices and shops</p>
	<p>elevation</p>	<p>state of conservation</p>
		<p>fair</p>



A large portion of the areas on which the palazzo stands and the surrounding areas, closing off “Strada Nuova” to the west, were not included in the city plan for the road.

They were purchased between 1623 and 1626 by Gio. Batta Brignole who, in 1626, engaged the architect Bartolomeo Bianco to build his new residence.

We know very little about this building - which had an access from salita Quattro Canti di San Francesco and a garden alongside the straight stretch of “Strada Nuova”, in other words in the area of today’s piazza della Meridiana – because the Brignole son and heir, Giovanni Carlo disposed of the adjoining houses of Bernardo di Franchi’s heirs to virtually double the size of the palazzo.

This was achieved by a major rebuilding project directed by Pietro Antonio Corradi starting in 1671: the entrance was moved onto vico Santa Maria degli Angeli, whilst the garden entrance, opening onto Strada Nuova, was embellished with a marble doorway with telamons sculptured by Filippo Parodi.

The body of the building facing the garden kept its previous height, whilst the part built from new, with a U plan, had an extra floor.

Giovanni Carlo’s grandson of the same name is credited with the interior decoration which saw first Gregorio De Ferrari and then his son Lorenzo working on the vaulted ceilings of the piano nobile.

In relation to the “Strada Nuovissima” opening, today’s via Cairoli, in 1786, the garden and a part of the older building were expropriated so that the new road could be joined with “Strada Nuova”, and the palazzo underwent a new radical rebuild, possibly directed by Gregorio Petondi.

This major refurbishment was designed to convert what had been the rear elevation to a façade and to adapt the twin porch on columns and the staircase to the new entrance, whilst taking the opportunity to embellish the Parodi telamons.

The Durazzo family took over the property a little after 1820. This family is credited with the decoration of the two parts of the atrium, the figures by Giuseppe Isola and the grotesques by Federico Leonardi, and the relaying of the floors in precious polychrome marble.

doorway with telamons
by Parodi

on the adjoining page:

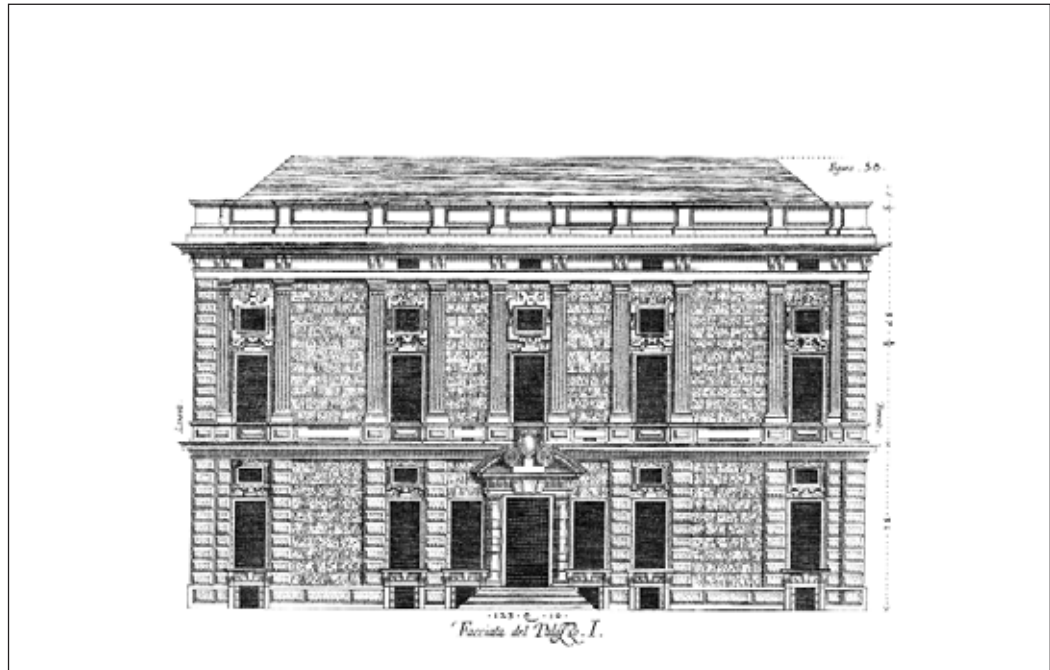
atrium and staircase
with frescoes by Isola
and Leopardi





22 Palazzo Lomellino, Bartolomeo

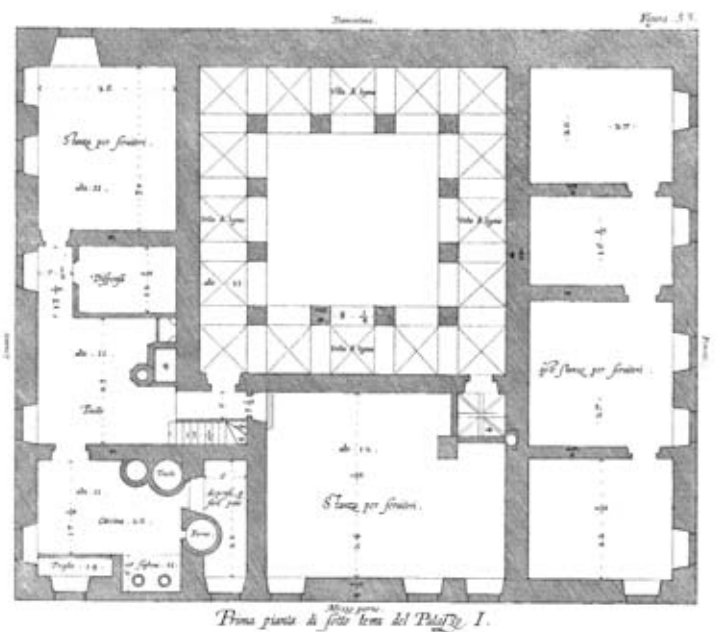
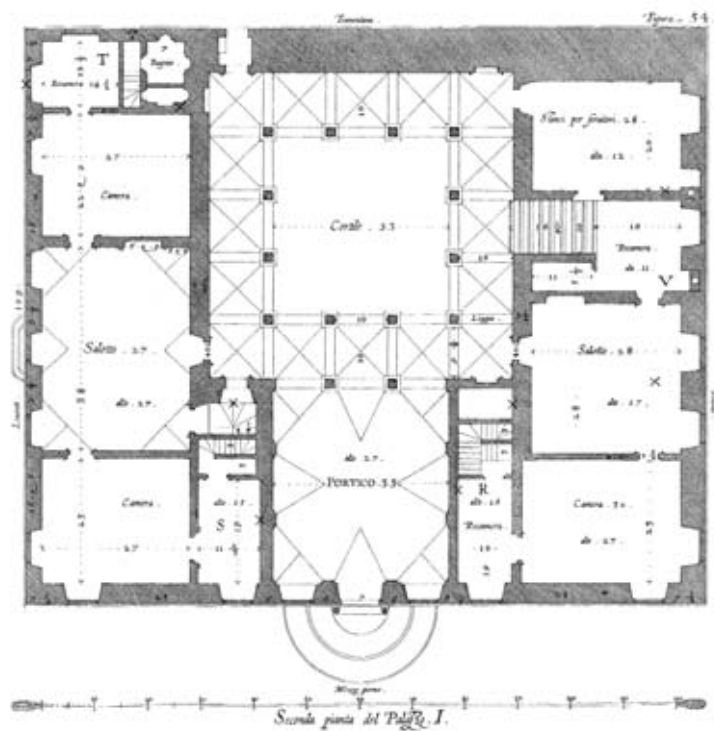
P.P. Rubens,
drawing of the façade

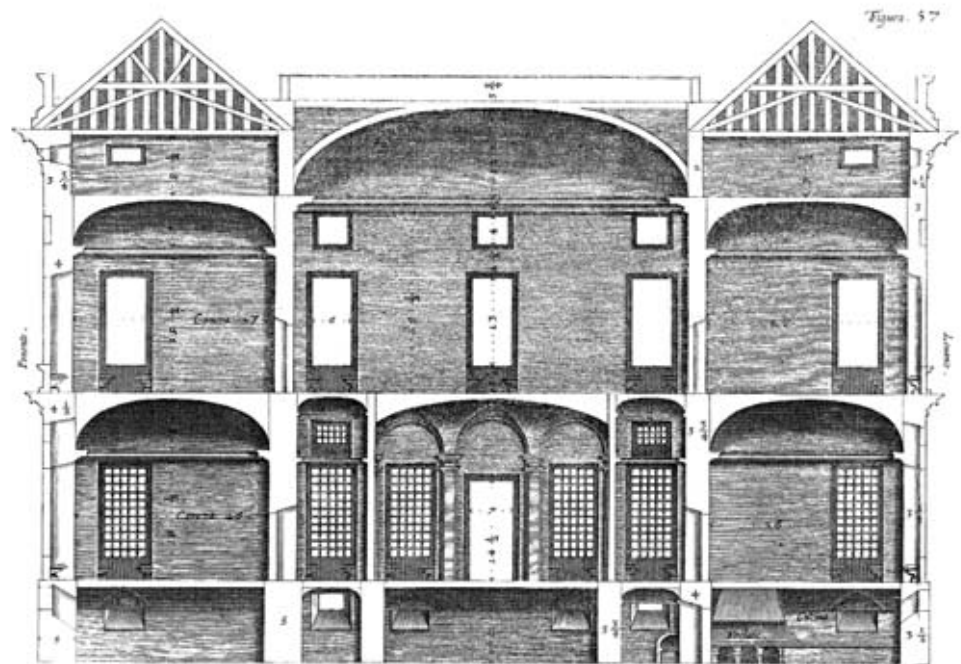


urban districts no.	Strade Nuove 22
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Lomellino, Bartolomeo
Exact location	Zecca, largo della, 4
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction (96 art. 5)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
3. Identification	
a) history	
date	1565
architect	B. Cantone (?)
character	still conserves the monumental stairway and a few original frescoes
events	ed. Rubens 1622, pal. I; AP, n. 89
b) property description and inventory	
original condition, changes	1775, distributive reordering and garden (E.A. Tagliafichi); some of the stucco decoration depicts Agostino Lomellini among some of the most cultivated Doges in the family; transformed by the opening of Strada Nuovissima; damaged in WW2
original function, changes	single-family residence; currently Technical Institute and shops
state of conservation	fair

elevation;

P.P. Rubens,
first and second floor plans

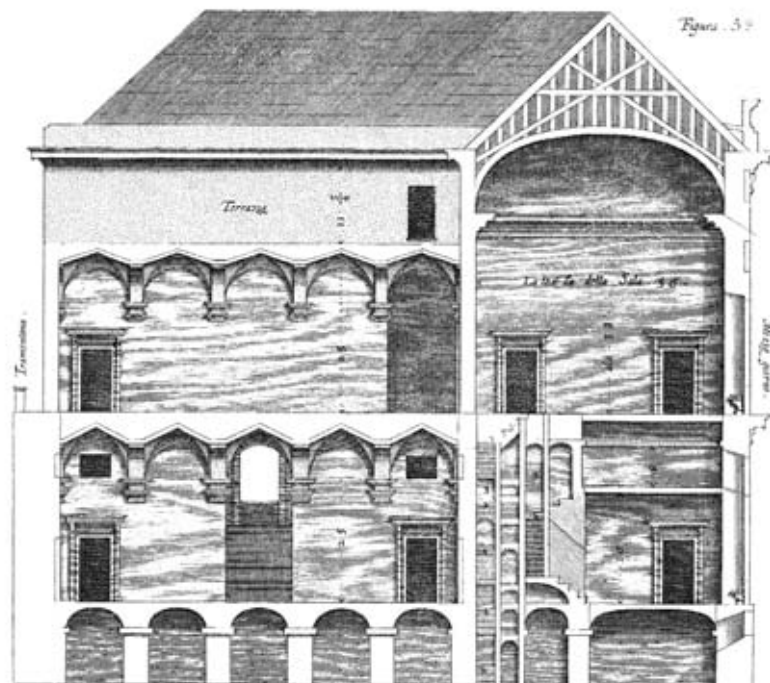




*Taglio del Palazzo I. parallelo alla facciata guardandola per di dentro.
verso mezzo giorno.*

P.P. Rubens,
section along the
longitudinal
distribution system;

section along the
trasversal
distribution system



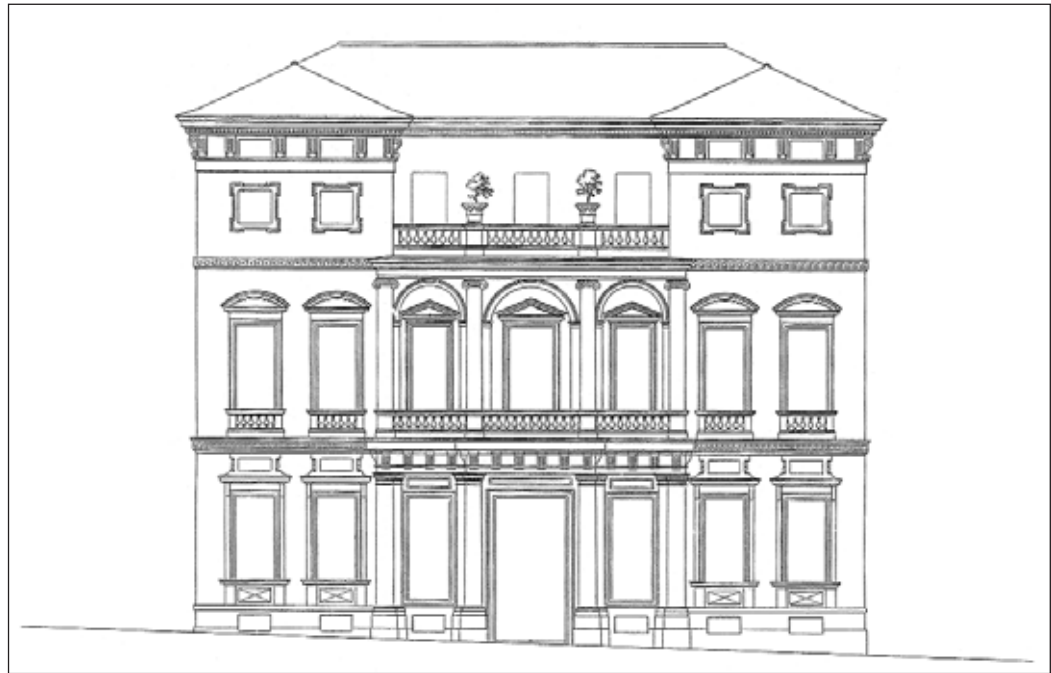
Taglio del Palazzo I. trauerando l'edificio da mezzo giorno verso tramontana.

courtyard with loggia



23 Palazzo Lomellini Stefano

M.P. Gauthier,
elevation of the palazzo
on via Cairoli



urban districts
no.

Strade Nuove
23

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Lomellini Stefano; Balbi Piovera**
Exact location Cairoli, via, 18
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status condominium dwelling - total restriction (49/41)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
Urban Plan

3. Identification

a) history
date 1588
architect
character constructed from two mediaeval structures on the rise at the top of via Lomellini; in 1798 the loggia of the Lomellini albergo was still to be seen

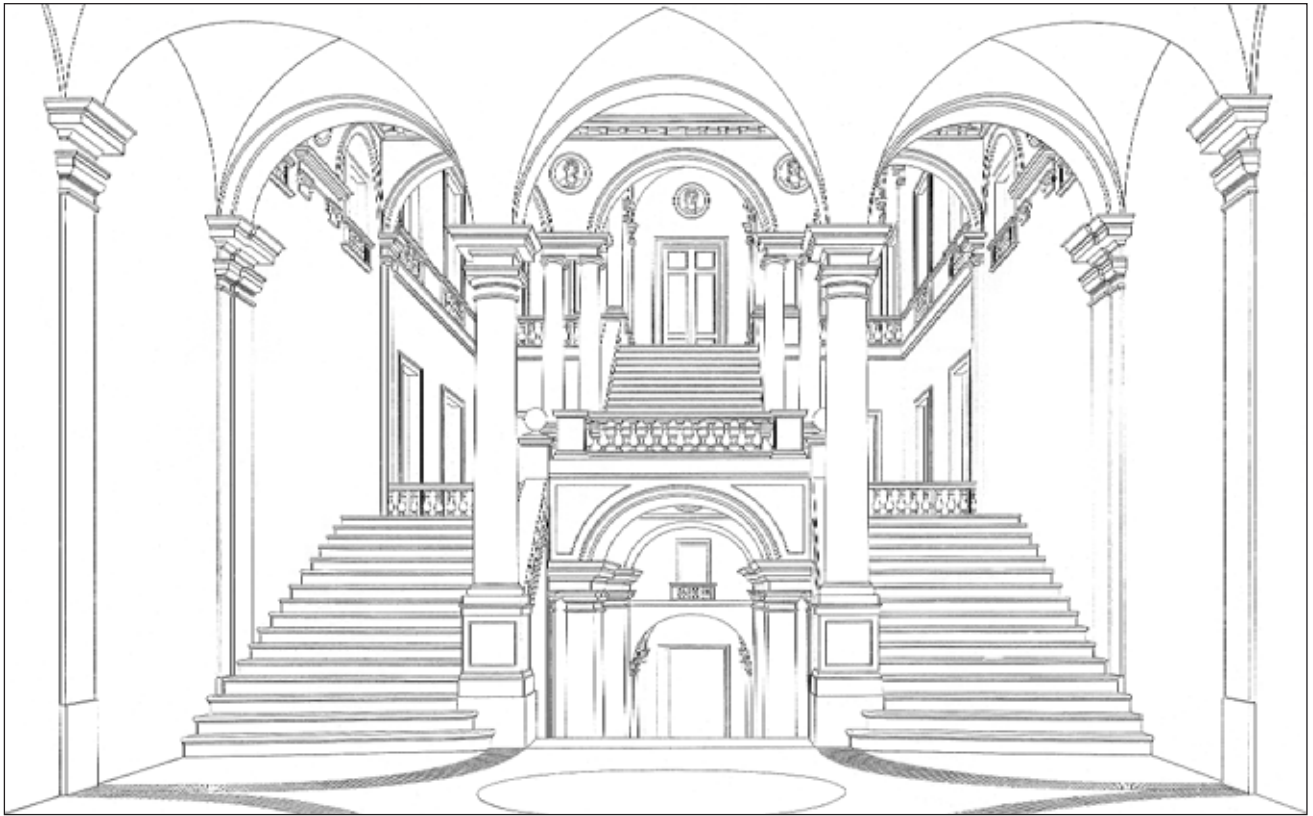
events AP, n. 90

b) property description
and inventory
original condition,
changes

1776, restructured by G. Pettondi who, as architect of the street, makes a new entrance on Strada Nuovissima, created an internal link until the old entrance on Via Lomellini, and raising it by moving the staircase
still the owner's residence; apartments; offices; premises of University Departments; Bank and shops
excellent

original function,
changes
state of conservation

on the adjoining page:
M.P. Gauthier,
perspective of the staircase
from the vestibule



The origin of the building, in the configuration in which it currently stands and which was restored on the occasion of Genoa 2004, can be traced back to the opening of “Via Nuovissima”, nowadays via Cairoli, which had received strong support from the Fathers of the City Council.

Indeed, as far back as 1661, Pietro Antonio Corradi was commissioned to present the “Model for a New road to be built between Guastato and “Strada Nuova”. However, it was not until 1777 that a competition was launched for the construction of “Strada Nuovissima”, a natural link between “Strada Nuova” and piazza del Guastato, despite the opposition raised by the Balbi and Brignole families and the church of San Siro dei Padri Teatini.

Four submissions were selected, those of Claudio Storace, Andrea Tagliafichi, Gianbattista Pellegrini and Gregorio Pettondi, and the latter was successful. This may also have been due to the political influence of Giuseppe Lomellini, who was Doge of Genoa at the time, and whose family owned the property.

Pettondi was then appointed by the Balbi family, who in the meantime had taken over the property from the Lomellini family, to carry out the refurnishment of the lot, in view of the opening of the new road.

At that time the lot consisted of two buildings overlooking “Strada Lomellina” (nowadays Via Lomellini) separated by an alley known as vico Molini, and bounded by vico dell’Argento, which still exists today, and salita de’ Forni, which subsequently became piazza della Zecca.

Pettondi’s design was very faithful to the old layout, amalgamating the two buildings using a system of courtyards and atriums overlooked by a monumental marble staircase, an ideal solution for linking the new entrance on “Via Nuovissima” with the state apartments. Although this solution partly followed the original road layout, replacing the vico dei Molini, it also emphasised the hierarchisation of the frontages by creating the atrium and monumental doorway on “Via Nuovissima”.

The design implemented by Gregorio Pettondi is a design that blends in with the pre-existing structures, with a view to restoring them in spectacular style. It is the combined system of atriums, courtyards, stairs and staircase that represents a highly effective attempt to reconnect the old entrance with the new, on the opposite side, despite all the impediments such as differences in level, elevation restrictions, narrowness of the lots and the fact that virtually the only light source is from above.

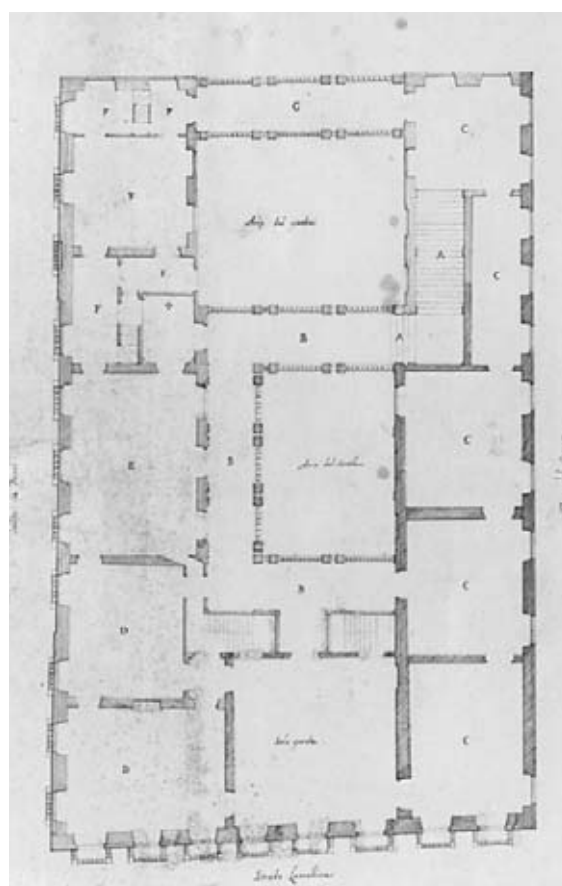
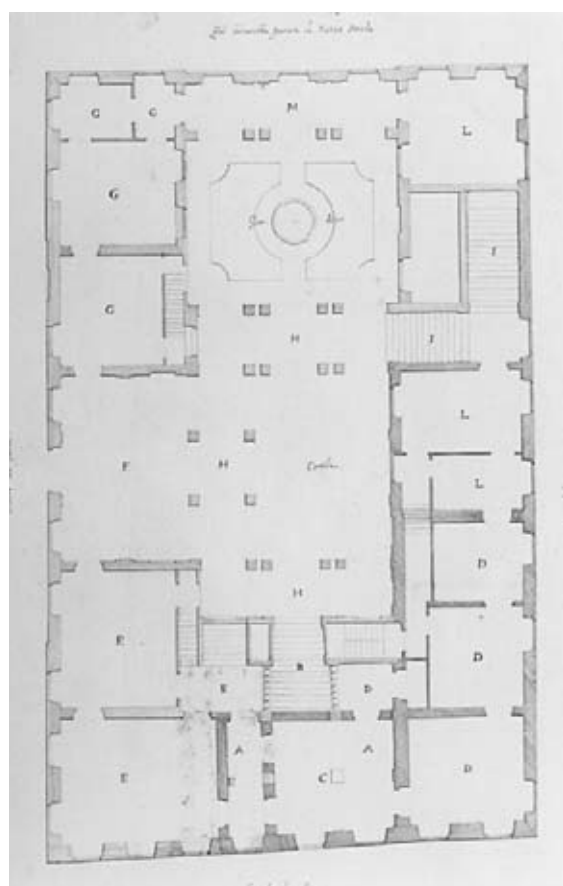
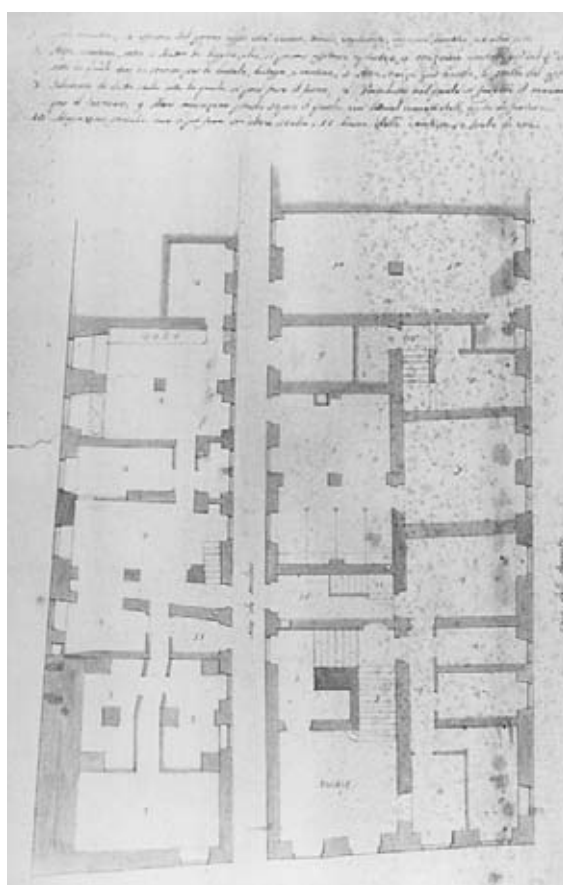
It is no coincidence that the palazzo staircase is the only Genoese example illustrated in *Disegno dell’architettura italiana* by Cesare Brandi. Although, on the one hand, one could say that this does not seem to be a faithful representation of XVIII Century Genoese architecture, which is definitely largely Baroque, one cannot ignore the fact that this nascent Neo-Classicism does not appear to be particularly dogmatic and, indeed, seems very well-disposed to restoring its links with tradition, albeit with some allowance for changing conditions and intentions.

The design of the façade on via Cairoli is organised into three sections, the two upper areas to the side containing the salons and a central part that marks the unoccupied space, containing the atrium and staircase.

For the redesign of the façade on via Lomellini, Pettondi decided to keep the

elevation





layout unchanged, really enhancing its position on vicolo dei Molini by means of a marble arch. This decision is illustrated in the note to the design of the elevation “this is the most uniform of the old parts and least consequential to carry out”.

The works started in 1775 and concluded in 1788; they were actually carried out by Gregorio Pettondi, who acted as “works manager” with the assistance of brothers Domenico, who was a mason, and Giobatta, a stucco decorator.

It is known that the decoration of the façade was carried out by a certain Gaetano Carbone who worked on it from May 1781 to March 1784.

The interiors were redecorated at the same time, making full use of the favourite stucco decorations, often including paintings on canvas, such as the famous cycle of the *Allegories* by Sebastiano Conca, of which only the ceiling panel remains, depicting Ligurian Artists documented as being used for the statuesque decorations include the Cantoni from Ticino.

During this period Gaetano, one of the members of this family, designed and directed the works for rebuilding the “Saloni del Maggiore e del Minor Consiglio” in Palazzo Ducale, one of the most important Italian sites of the end of the Eighteenth Century.

M.P. Gauthier,
section along the
trasversal
distribution system

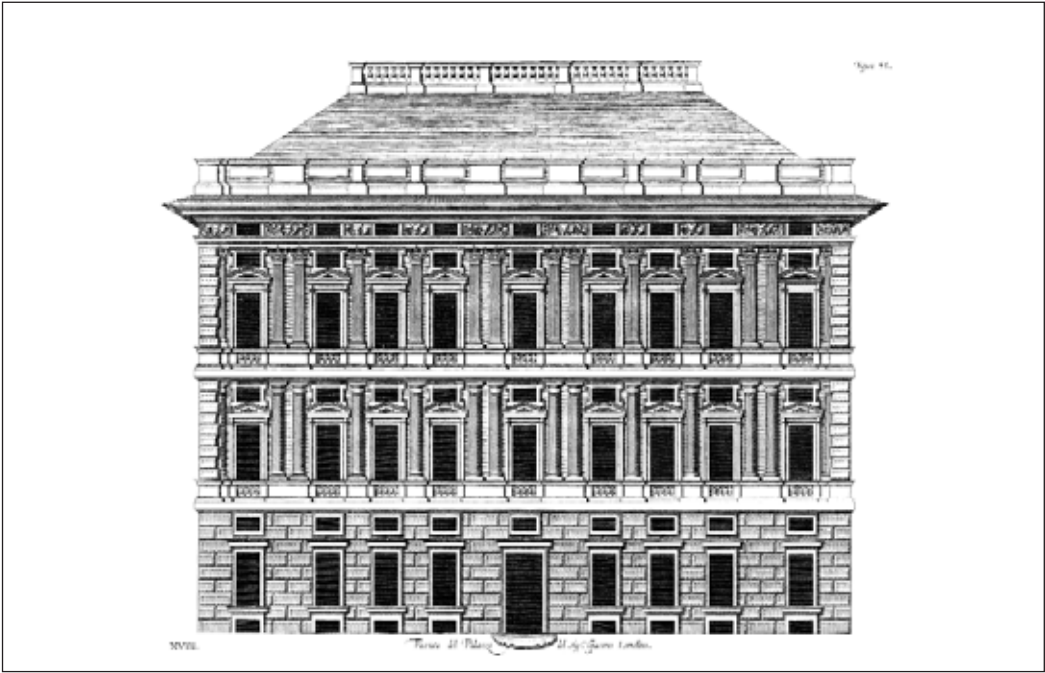
on the adjoining page:

G. Pettondi,
plan layout comparing
the project connecting
two pre-existing buildings



24 Palazzo Lomellini, Giacomo

P.P. Rubens,
drawing of the façade



urban districts no.	Strade Nuove 24
1. Specific location	Italy
Country	Republic of Italy, Liguria
State, Region	Palazzo Lomellini, Giacomo; Patrone
Name of the property	Zecca, largo della, 2
Exat location	Table 4 - Palazzi included in the perimeter proposed
Maps and/or plants	
2. Legal data	Public (State)
Owner	total restriction (21/1934)
Legal status	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage
Responsible authority	and the Ligurian Countryside
Collaborating national organisations	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Genoa City Council Urban Plan	
3. Identification	
a) history	
date	1619 - 1623
architect	
character	wide courtyard, with arches, later closed; preserves a rich complex of fresco cycles on Stories of Esther (D. Fiasella), political manifest of the founder, to whom the construction of the Mura Nuove (new walls) in 1628-1632 is owed
events	the founder was Doge for the two years 1625-1627; ed. Rubens 1652, pal. XVIII; AP, no. 87
b) property description and inventory	
original condition, changes	the original volume is joined to a Spinola palazzo, to the rear, which can still be read as a unit in its own right; a corner was demolished with the widening of the road
on the adjoining page: elevation	original function, changes state of conservation single-family residence; currently headquarters of Area Military Command good





fresco cycles;
staircase with frescoes



atrium with columns



P.P. Rubens,
drawing of the first
and the second floor plans



25 Palazzo Cattaneo, Antoniotto



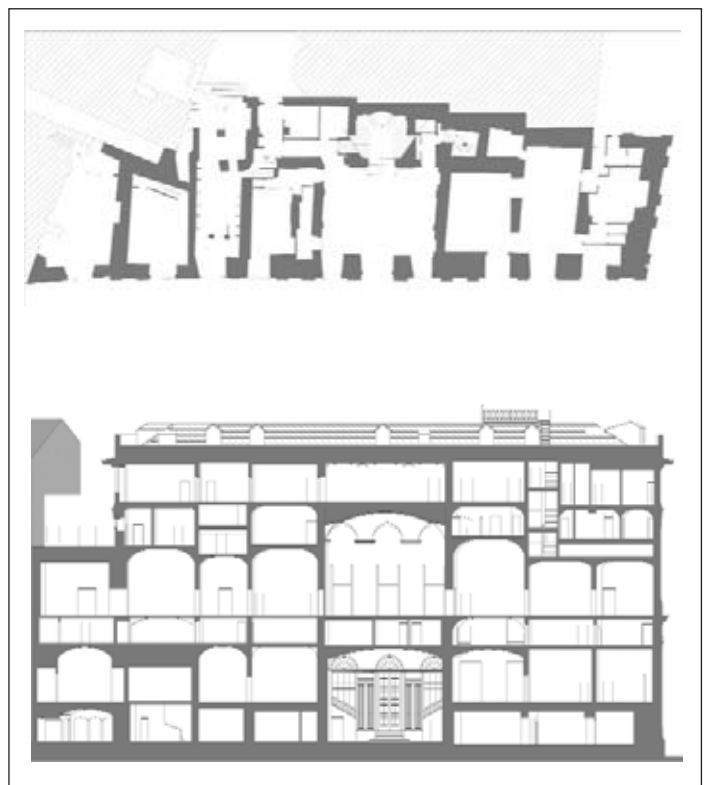
Neo-classical elevation,
after the 2004 restoration

urban districts no.	Strade Nuove 25
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Cattaneo, Antoniotto; De Ferrari; Chiavari; Belimbau
Exact location	Nunziata, piazza della, 2
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Public (State)
Legal status	total restriction (18/1952)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	1594-1611
architect	G. B. Pellegrino
character	imposing neo-classical architecture; fresco cycles dedicated to Stories of Columbus (L. Tavarone)
events	residence of the Doge G. Giacomo Chiavari; AP, n. 83
b) property description and inventory	
original condition, changes	1785, increase in volume and renewal of the façade (G.B. Pellegrini)
original function, changes	single-family residence; currently offices of Departments and reception spaces for the University
state of conservation	good



Boleman view of the
palazzo in the piazza della
Nunziata post 1785;

plan and section
illustrating the type
of spaces



The palazzo De Ferrari-Belimbau overlooks the new piazza del Guastato and faces the church of the Santissima Annunziata del Vastato (1520).

The piazza, which was extended when the moat 1547/48 was covered and the isolated construction housing the oratory of S. Tommaso and the S. Marta inn demolished, is surrounded by a number of palazzi structures, such as the palazzo indicated above, which form an impressive architectural backdrop.

A few years after the palazzo was built, work started on the major urban and property development scheme involving the strada del Guastato (now via Balbi) carried out by the Balbi family, extending from Guastato to the porta di S. Tommaso; the square would become the nerve centre linking the new Strada Nuova and Strada Balbi roads.

The construction of the palazzo belongs to the “urban revolution” that overtook the city between the Sixteenth and Seventeenth Centuries. This led to a number of projects designed, on the one hand, to transform the existing urban fabric and, on the other, to create new urbanisation schemes outside the city walls.

In the late Mediaeval period the area affected by the project belonged to the “conestagia degli Unctoria”: it appears already built on the east and west sides of the lot where the palazzo was to be located, with a building called the “Taverna della Croce Bianca” and a derelict building respectively.

The aforesaid lot to the south adjoins the pre-existing church of S. Sabina and consists of an area, under the direct control of the church, used as an orchard and viridarium and surrounded by vineyards. Its north side coincides with the original city walls.

The Palazzo Belimbau, named after the last family to own the palazzo from 1890, can be identified in the Palazzo Francesco De Ferrari, probably completed in 1611, built on the old walls (XII Century). This combines a palazzo under the same ownership with another adjoining palazzo owned by Antoniotto Cattaneo, and also includes the Royal tower on the corner facing the sea. Although Antoniotto Cattaneo is indicated in the *Bussoli* (Ballot Boxes) *dei Rolli* of 1588 and 1599 as the founder of the building, one of the major conversion phases can be attributed to Francesco De Ferraris, a wealthy sestiere. The building is shown in the *Bussoli dei Rolli* at 1 *bussolo* in 1614, when it undergoes a major conversion, which justifies its high property value. The architecture of the Palazzo is not represented in its Seventeenth Century layout designed by Rubens, despite the fact that its surrounding area shows palazzo Patrone, in Largo della Zecca 2, erected between 1619 and ‘23, one of the latest of the Rubens collection, featuring an ashlar base, two giant arrays of twin columns, and palazzo Pallavicino, in piazza dell’Annunziata 6, already existing in the Guastato area.

The frescoed decorations of the interiors, the work of Lazzaro Tavarone, displaying iconographic affinities with the decoration of the villa of Giacomo Saluzzo (1607-1614) and the villa of Franco Borsotto (1616-1617), can be dated, according to E. Parma, back to about the second decade of the Seventeenth Century. The atrium’s lunette vault features the theme of Cleopatra, who is on a ship going to meet Mark Anthony; the pendentives display figures of armed warriors. Continuing on the staircase, one reaches the landing with a coved vault with adornments and allegorical figures, including *Wisdom* and *Strength*. This landing leads to a spectacular salon, the walls and vaulted ceiling of which are completely covered with frescoes depicting the theme of the Columbus cycle, with Isabella of Castille and Ferdinand of Aragon receiving Christopher Columbus from the new

atrium and access
to the staircase



world. The force of the emotional expression of some of the figures, such as the Cacicco of Haiti Guacanacari and Queen Anacaona, wife of Cacicco Caonobò, covered with peacock feathers, is extraordinary.

The presence of two coats of arms, one the De Ferrari and the other De Ferrari Giustiniani, on the walls of the salon, suggest that the frescoes were commissioned by Francesco De Ferrari.

This first phase shows the elevation with different features from today, with a total width of seven spans, a central axis of symmetry, an ashlar base, as in the palazzi mentioned earlier, and just one row of twin pilasters, and in the central area, balconies at the base of the windows. This description is applicable to the views of the piazza del Guastato of Giolfi and Torricelli (1770-1780).

The building's ownership passed to the Chiavari family, Giò.Luca Chiavari son of the Doge Gerolamo (still a *Rollo* in 1664).

Thereafter the new owner, senator Andrea Cambiaso, would modernise the palazzo to the style of the time: "it was enlarged from 1770 onwards and gentrified with a new ornate facade consisting of Corinthian order pillars" (description of the city of Genoa written by an Anonymous person in 1818).

He started the architectural refurbishment, which included interior and exterior parts, with neo-classical characteristics, engaging for the project G. B. Pellegrini (1785), the first renowned member of a family originating from Switzerland, who had transferred to Genoa, having a similar approach to Tagliafichi.

The transformation of the stairwell and elevation, following the combination of several units, is documented iconographically by Boleman's "view of the piazza della Santissima Annunziata", after 1785, and an 1839 lithograph by Nicolò Orsolino.

Although the project was characterised by the neo-classical layout mentioned, this did not detract from the harmony of the palazzo, even though new windows at a different height were opened up on the ground floor, to alternate with the Sixteenth Century windows with grating, and the ashlar was replaced with a giant row of pilasters and panels at the windows with tinier stucco frames.

The internal alterations were insubstantial in terms of the distribution layout and kept the suite of the salons unchanged, leaving ample space for Tavarone's frescoed areas.

Inside, a spectacular atrium is followed by a staircase with two diverging linking flights, with a *trompe l'oeil* perspective consisting of a nymphaeum-partition providing a pleasant sensation of depth.

The neo-classical style with motifs of shells and lyres characterises the interior of the stuccoed rooms adjoining the central salon and on the elevation.

The mannerist architectural motifs are reprised, such as the friezes with metopes and triglyphs, displayed in the internal fresco with the mock architecture of the walls with twin columns, loggias and figures with landscapes (the lantern) and facing balconies, created by Pellegrino in the classic style for the exterior decoration.

In 1815 it would host Pope Pius VII, on his return from exile. This event is documented in two epigraphs, one of which is on the façade, above the entrance doorway, which would replace the family coat of arms. Inscription: *DEO OPTIMO PAPA VII P M Degens et ab urbe recedens hanc et meniana domum suo onetavit ingressu A D. MDCCCXV et quarto nonas et prima post idus Maii.*

It is currently owned by the University, which recently restored the façade.

neo-classical room
adjoining the salon

on the following pages:

salon and Columbus cycle,
L. Tavarone

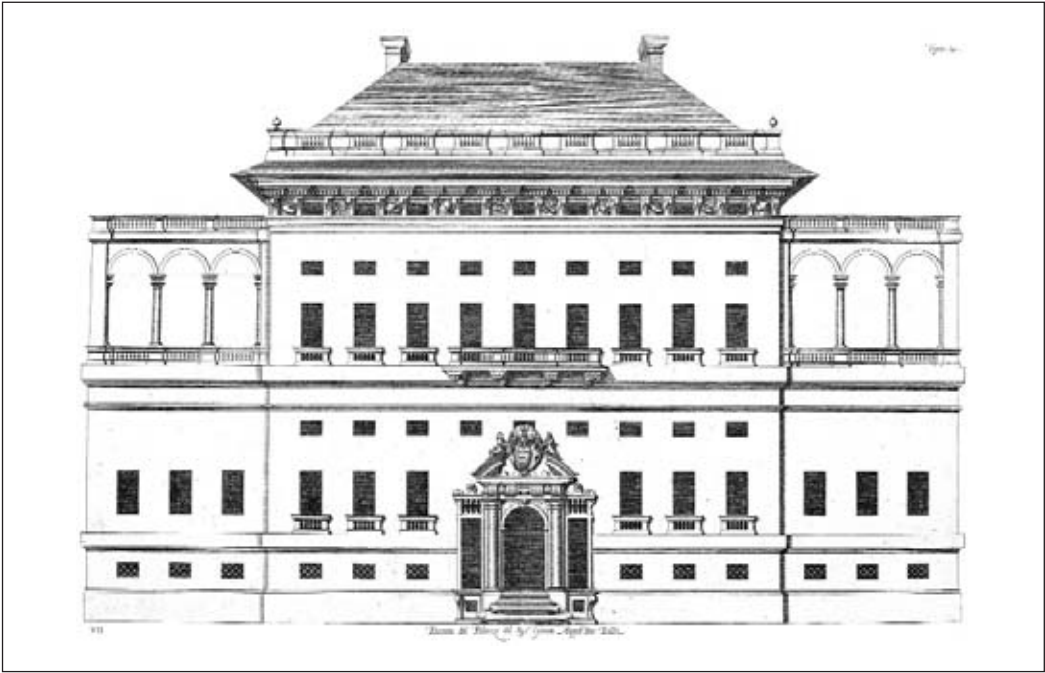






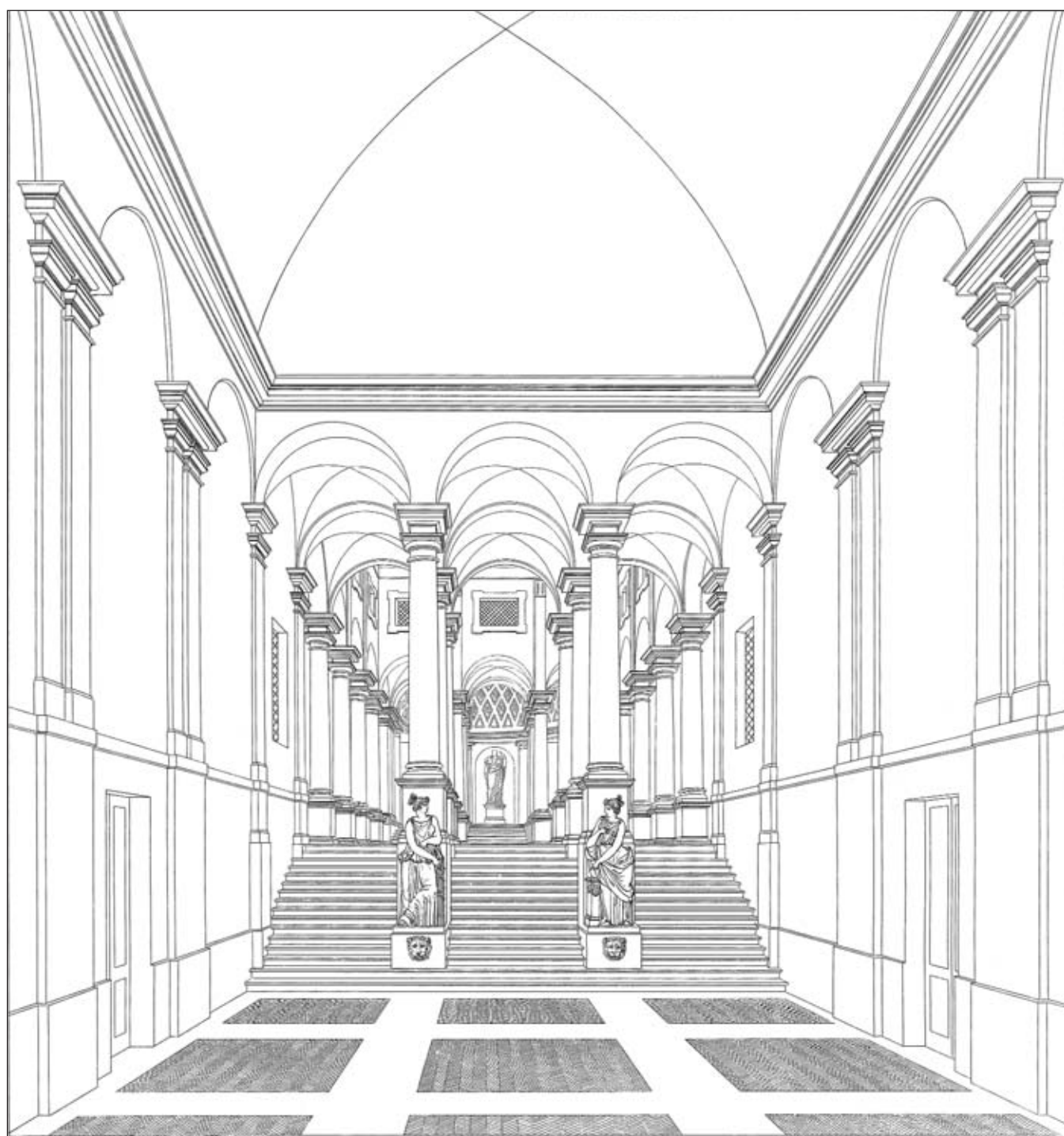
26 Palazzo Balbi, Gio. Agostino

P.P. Rubens,
drawing of the façade



urban districts no.	Strade Nuove 26
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Balbi, Gio. Agostino; Durazzo; Cattaneo Adorno
Exact location	Balbi, via, 1
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	totale restriction (14/1941)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	1618 approx.
architect	B. Bianco
character	complete example of baroque residence, with articulated spaces, with original furnishings and decorations; large picture gallery with works by G. Reni, P. Veronese, Titian, Van Dyck etc.; fresco cycles(P.G. Piola e G. Boni)
events	ed. Rubens 1652, pal. VII; AP, n. 82
b) property description and inventory	
original condition, changes	1774, enriched by a spectacular grand stairway in cantilever (E.A. Tagliafichi); library with incunabula and illuminated manuscripts
original function, changes	still the owner's residence; offices
state of conservation	good

M.P. Gauthier,
perspective view
of the atrium



Vue prise de l'Entrée du Vestibule.

Commissioned from Bartolomeo Bianco in 1618 by Gio. Agostino Balbi, the palazzo marks the beginning of the monumental strada dei Balbi, starting from the piazza del Guastato and its garden layout, adjoining, to the east, the Franciscan convent of the Santissima Annunziata.

The orographic conditions of the site, which sits partially on a slope, and the palazzo's links with the adjacent constructions of the church of San Francesco Saverio and San Girolamo and particularly the Jesuit College, another grandiose work by Bianco, represent a very fascinating urban-architectural ensemble characterised by a virtually inextricably complex spatial arrangement; in fact, there is a narrow junction, further up from the buildings mentioned, in which they all appear on different levels and feature completely diverse structures.

The layout of the building is very spacious, a feature that is somewhat rare in Genoa, and the main front terminates, to the east and west with two overhead loggias, perhaps recalling those in the Palazzo Grimaldi Doria Tursi, which the palazzo does in fact rival in terms of monumental significance. The building appears in Rubens' *Palazzi di Genova* the first edition of which was published in 1622, but republished with the same date perhaps in 1652; this may well contain the abridged edition already completed and said to be owned by Giovan Augustino Balbi; in 1664, it was entered in the first palazzi dei Rolli ballot box. The Balbi owned the palazzo until 6 April 1709, when Bartolomeo Balbi, with the consent of the five trusted guardians of Carlo Balbi's heirs, sold it to Marcello Durazzo.

façade with the loggia

As known, the family originated from the city of the same name in Albania from where a certain Giorgio arrived in Genoa in 1388, due to the war against the Turks; having entered the *Albergo dei Grimaldi* in 1528, the Durazzo family took up their surname in 1576, whilst their prestige had grown together with their wealth, which had become enormous; the Durazzo family accounts for two cardinals and nine biennial Doges.

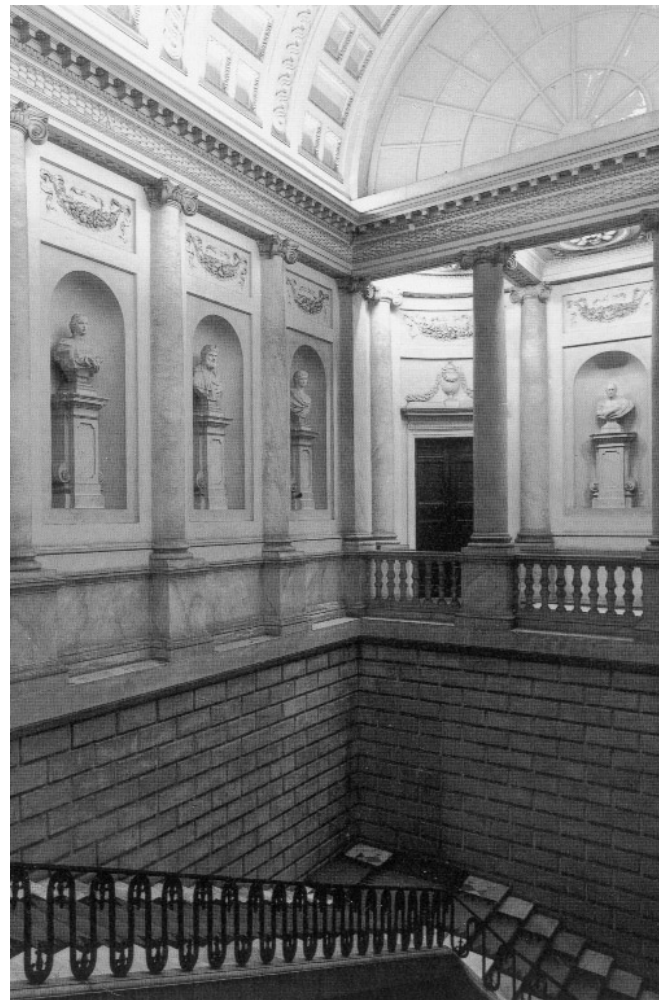
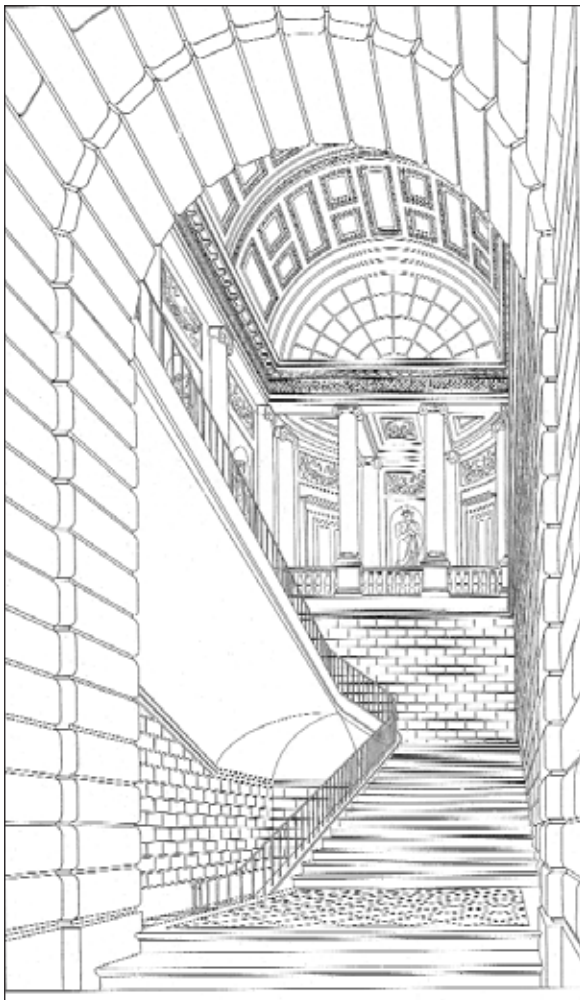
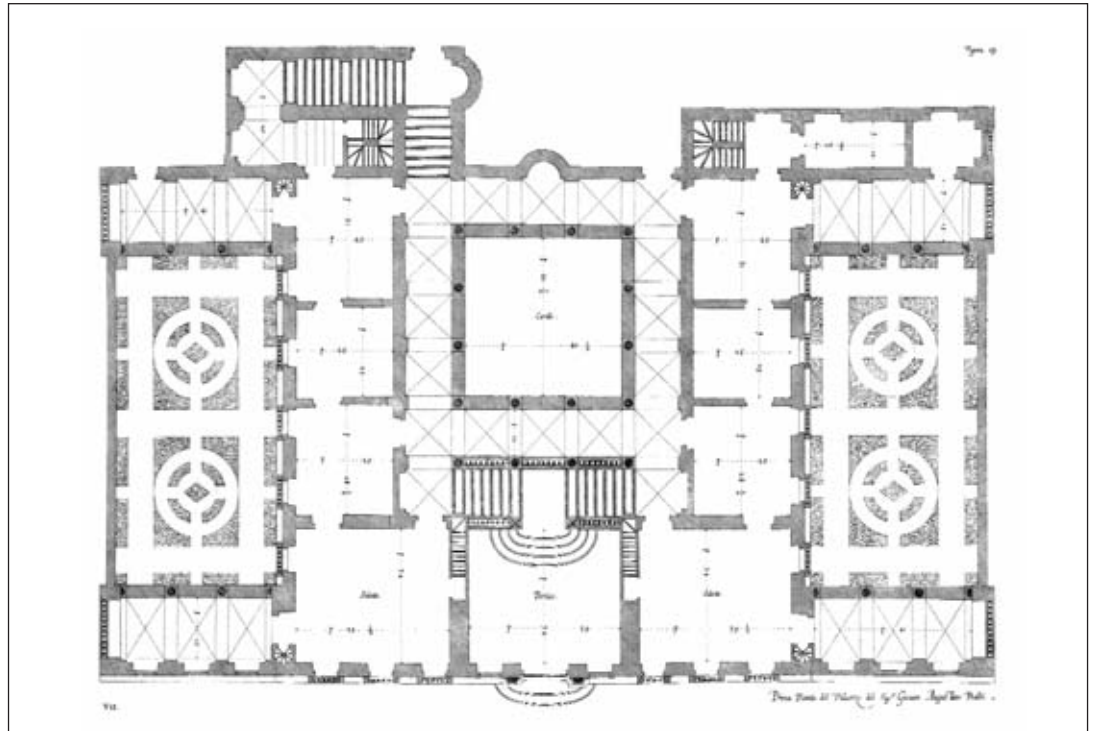
The façade is distinguished by the severity of its design to which the almost complete lack of decoration contributes. The sole exception is the grandiose doorway dominated by the Durazzo coat of arms combined with scroll ornaments, garlands, shells and figures of satyrs and the elaborate cornice; the same impression is created inside the magnificent atrium illuminated by the light that pours in from the small, but proportionately balanced, courtyard; the light appears to pervade right through the enormous entrance atrium which seems to absorb the same outside space.

In 1774, Marcello Durazzo commissioned the architect Andrea Tagliafichi with the task of redesigning the atrium and staircase to bring them more up to date; his work is characterised by the intelligent preservation of many parts of the palazzo's original structures and the significant alterations made; the columns set on the stairs are bold and of magnificent effect, a device not dissimilar to that used by Bernini in the Royal Staircase in the Vatican, which the neo-classicist Tagliafichi did not hesitate to use. The staircase, which is rightly celebrated as being one of the most delightful constructions of the time, succeeds in transforming its stark and bleak essentiality of style into pure grandiosity. The design implemented by Tagliafichi acts as a sort of unostentatious framing of the Baroque spatiality and decoration, as if he wanted to rein in or mould the free creative spirit of the Seventeenth-Eighteenth Century into more rational and correct forms. Tagliafichi was also responsible for the corridors on the piano



P.P. Rubens,
plan of the first floor;

M.P. Gauthier,
perspective view
of the staircase
and photo



nobile and the Gallery of Mirrors or anteroom in which the architectural language of the Adams, to mention just one previous authority in the field, is composed with such amenability that it succeeds, with convincing continuity, in blending the diachronic phases of the rooms and decorations.

The exceptional character of the palazzo also lies with the fact that the decorations, interior furnishings and picture galleries have been maintained intact; these are elements that make the building an incomparable example of a Genoese aristocratic residence of the XVII and XVIII Centuries and living testimony to the civilised lifestyle that embraces at least three centuries of history and for which the Rolli lists offer an important record.

In other words, this seems to be the natural ambience for the great portraits of Rubens and Van Dyck, whose works, wherever they are conserved, bring to mind similar scenes.

Particularly at the end of the Nineteenth Century, when no regulations existed to prevent their dispersion, there were countless episodes in which the collections of Genoa's historic palazzi were removed, with the works ending up in museums throughout the world. This makes the existence of an architectural ensemble, fully furnished and still endowed with the original picture gallery, an extraordinarily valuable testimony.

Starting with Marcello Durazzo who bought the building, followed by his heirs and descendants, the owners distinguished themselves as keen patrons of the arts and sophisticated collectors, acquiring paintings, sculptures, furniture, silverware, ceramics and fabrics. The criterion adopted to display the paintings and furniture is based on an integrated-decor concept in which all the elements are placed in suitable positions, following a general design; this applies for the quadratura accommodating the paintings, which often - and this is the case for Achilles Salon, the pivotal point of the piano nobile - also share the same theme as the frescoes, and together depict the full range of meanings that can only exist if the monumental areas are preserved in their entirety.

The succession of salons and drawing rooms surrounding the courtyard are, from 1735, the work of Jacopo Antonio Boni, Giuseppe Davolio (Achilles Salon) Paolo Gerolamo Piola and Francesco Maria Costa (The Reni Room and Van Dyck Room) and once again Boni (Maddalena Room and Yellow Room).

The picture gallery is the result of the amalgamation, which took place at the beginning of the last century, between the Durazzo and Pallavicini collections; the latter collection, in turn, had been formed by the confluence of parts of the oldest picture galleries belonging to one of the Centurione and a Grimaldi. They include works by the greatest masters of the XVI, XVII and XVIII centuries: Titian, Albani, Brueghel *dei Velluti*, Carracci, Domenichino, Van Dyck, Grechetto, Giordano, Guercino, Magnasco, Mulinaretto, Piola, Procaccini, Reni, Ribera, Rubens, Strozzi.

on the following pages:

Van Dyck Salon;

drawing room
on the second piano nobile





27 Palazzo Balbi, Gio. Francesco

Giolfi,
view of the palazzo



urban districts
no.

Strade Nuove
27

1. Specific location

Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Balbi, Gio. Francesco
Exact location	Balbi, via, 2
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner	Private
Legal status	total restriction (31/1941)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b

3. Identification

a) history
date
architect
character

before 1558; 1614

great house of the founder of the Balbi family; restructured as re-founding plot on the Strada Nuova; preserves pre-existing mediaeval structures

events

AP, n. 81

b) property description
and inventory
original condition,
changes

late-18th century, large amount of stucco decoration in the internal room and on the façade (G. Pettondi); 1950, largely rebuilt following war damage (L. C. Daneri)

on the following pages:
elevation

original function,
changes
state of conservation

formerly single-family habitation; currently premises of the Humanities Departments and shops
excellent



28 Palazzo Balbi, Giacomo e Pantaleo

P.P. Rubens,
drawing of the façade



urban districts
no.

Strade Nuove
28

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plants

Italy
Republic of Italy, Liguria
Palazzo Balbi, Giacomo e Pantaleo
Balbi, via, 4
Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner
Legal status
Responsible authority

Collaborating national
organisations
Genoa City Council
Urban Plan

Public (State)
total restriction (15/1941)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside
Associazione Giardini Italiani (Italian Garden Association)

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

1618-1665
B. Bianco (?) - P.A. Corradi
residence with a large twin apartments and courtyard with loggias, with perspective over
monumental nymphaeum; fresco cycles and stucco on the second piano nobile decorated,
from 1655, by V. Castello for F. M. Balbi, then by D. Piola and, after 1633, by G. De Ferrari

events

ed. Rubens 1652, pal. III; AP, n. 80

b) property description
and inventory
original condition,
changes

conserves all the major original internal and external characteristics of a great Italian
school of the 17th century

original function,
changes
state of conservation

single-family residence; currently premises of the Humanities Departements
and workshops
good

arched courtyard



The original design is attributed by Soprani to Bartolomeo Bianco, based on a number of factors such as location of the palazzo, ownership by the Balbi, style and period. Recently this theory was supported when a number of documents were found, in which the owners, Giacomo and Pantaleo Balbi, commissioned the architect for his appraisal of the options available for the palazzo, a process started in March 1618. Bianco opted for the architectural style most deeply rooted in Genoese tradition, the simple pre-Alessio cube, but did make certain changes as to its substance.

Greater flexibility in dividing up the space is tempered by the prevalence of a very strong linear aspect: the line running perpendicular to the road, which gives a direct view from the entrance right up to the end of the courtyard. An important feature of the building, and one which runs right through Genoa's architectural heritage, is its two superimposed piani nobili, of equivalent importance in terms of type, to accommodate the two brothers and their respective families. The 1622 etchings of Rubens, which show the plan before the alterations commissioned by Francesco Maria Balbi, son of Giacomo, are valuable. They illustrate the stark simplicity of the façade, adorned solely by the two string courses, small balconies and a very protruding cornice.

A document of 1645 certifies that Francesco Maria Balbi was granted permission on that date by the Fathers of the City Council to carry out works on piazza del Roso.

The expansion works were entrusted to Pietro Antonio Corradi, pupil of Bianco; as well as increasing the size of the site in depth terms, he made the plan of the portico lighter and more luminous, by eliminating the two central columns of the atrium and the south perimeter wall. No trace has remained of the small trilobate nymphaeum located in the building's south wall. When the Rubens etchings are compared with the later ones of Gauthier, one can see how the enclosed plan layout has become a more spacious arrangement, in the shape of a horseshoe, enclosing the garden. The southern end features a large new nymphaeum on two levels, with stunning effect, which hides the tiny building of the via del Roso beneath. Garden and nymphaeum are supported by massive substructures on the seafront.

Since 1980 projects to restore the nymphaeum encountered a serious and risky structural situation involving the garden supporting wall, requiring a succession of major remedial works. These were followed by the restoration of the different-material mosaics and the incrustations adorning the cave complex.

The great stucco sculptures, which certainly bring to mind the creations of the Urbino stucco decorator Marcello Sparzo, have been consolidated and restored with due regard to the high quality of the original model. Ezia Gavazza suggests that the nymphaeum depicts the *Marriage of Orpheus and Eurydice*, whilst the area above, dominated by the two lions and two-headed eagle (lost) has heraldic connotations.

The precious black and white cobbled paving in front of the nymphaeum has been restored following its inevitable partial removal due to the structural reinforcements; the hugely complex and beautiful design of the central path has re-emerged from beneath a conspicuous mass of earthenware fragments.

The palazzo can boast an exceptional set of frescoes due to Valerio Castello in

First piano nobile,
Frescoes by V. Castello,
Triumph of the Time





collaboration with the quadratura painter Andra Sighizzi, dated between 1657-59, immediately after the alterations made by Pietro Antonio Corradi.

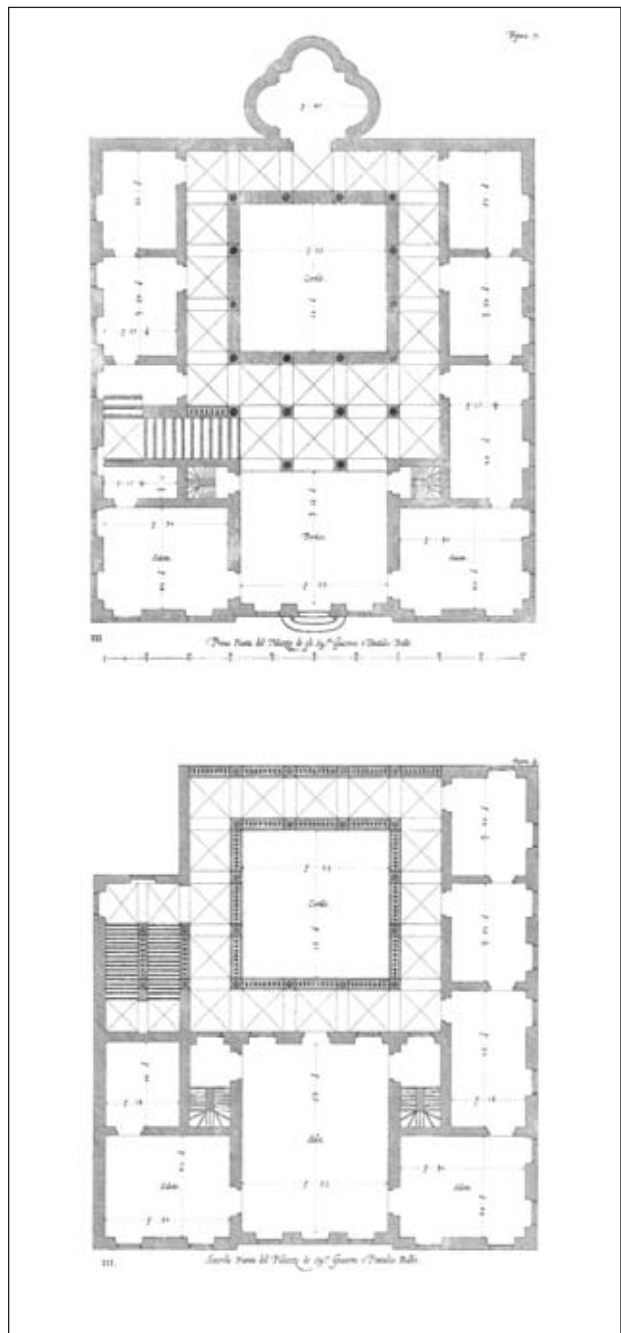
The main Salon depicts the *Allegory of Time*, caught in the act of brandishing a scythe and devouring a child, on a cart drawn by the four ages of man; as Ali-zeri writes, “the cart sweeps away... all personal rights”; the frame depicts other symbolic figures, signifying the futility of human actions in respect of time, the essence of which is translated in the motto: *volat irreparabile*.

The gallery on the second piano nobile, which currently accommodates the History of Art Institute of the University’s Faculty of Letters, depicts the *The Rape of Persephone* and the *Fall of Phaethon*. The salon on the west side depicts: *Abundance, Peace and Dawn*, amongst mock architectures and games of putto figures.

P. P. Rubens,
plan of the first
and second floor
of the palazzo

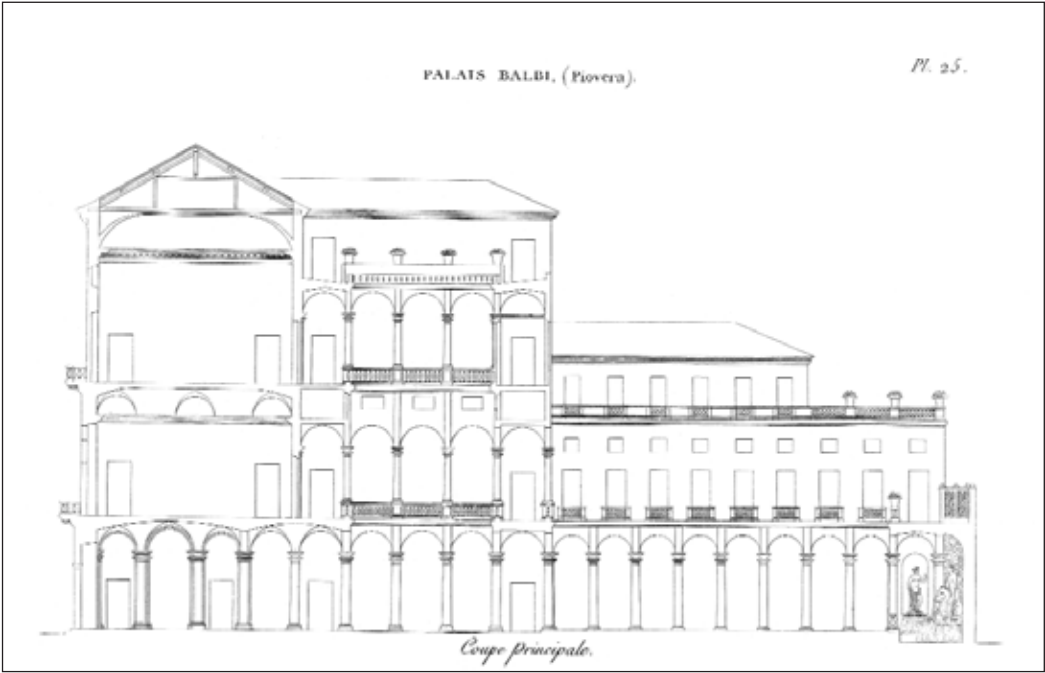
on the adjoining page:

the Gallery



29 Palazzo Balbi Piovera, Francesco M.

M.P. Gauthier,
atrium-courtyard-garden
spatial sequence



urban districts no.	Strade Nuove 29
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Balbi Piovera, Francesco M.; Raggio
Exact location	Balbi, via, 6
Maps and/or plants	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction (64/1941)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
3. Identification	
a) history	
date	1657 - 1665
architect	M. Moncino; M. Rusca; A. Corradi
character	example of a local 17th cent. palazzo; 1830 and 1881-92 two eclectic architectural restructurings (N. Laverneda, L. Rovelli) with contemporary fresco cycles (M. Canzio, F. Baratta, G. Gaggini)
events	AP, no. 79
b) property description and inventory	
original condition, changes	the original building, connected in the 19th century with mediaeval monastic area and hospital, is a remake of a lavish Genoese palazzo
on the adjoining page: original function, changes	single-family habitation; currently premises of the Humanities Departments
elevation state of conservation	good



The Palazzo was owned originally by Francesco Maria Balbi, followed by Marcello Luigi Durazzo and finally by Edilio Raggio, retaining the current place-name.

The building is of Seventeenth Century origin and was part of the ambitious project to build a road of huge importance for the city commissioned by the Governing Authorities of the old Republic of Genoa with an edict issued on 9 July 1601 signed by Gio. Andrea Costa.

The construction of the new road had been justified both for economic reasons - it would raise money for the Republic - and for reasons relating to city planning and public benefit. The records of the Magistrature of the Fathers of the City Council illustrate the characteristics providing a benefit to the public: in particular, the new road provided for a new essential access route to the area to the West past the Porta di San Tommaso and the city boundaries marked by the city walls.

The building involved in our project was the last to be constructed on the sea-facing side of the new road. The application to construct the building was submitted by Francesco Maria Balbi in February 1657, and on the 13 April the construction work was commissioned from “Maestri Michele Moncino and Michele Rusca” identifying its main design features and the choice of materials.

The building works were halted almost immediately due to the epidemic of plague that had swept the City since the previous year. Victims of the epidemic included the two Masters - Monchino and Rusca -, and so Francesco Maria Balbi transferred the project to Pietro Antonio Corradi in October 1658. The construction’s estimated date of completion was 1665.

The building had been constructed in order to develop apartments for rent and it was due to this designated usage that Balbi had obtained special privileges relating to land purchase and in the agreements with the Public Administration.

It is suggested that the original distribution arrangement was very similar to that of Palazzo Balbi Senarega, but the current situation in no way substantiates such a theory.

The palazzo transferred to Costantino Balbi and it was he who was responsible for the first changes made in the first twenty years of the Eighteenth Century; the existence and extent of these works is recorded in the Mastro Book started in 1740 by the first born Giacomo Antonio.

In 1824 the Palazzo was purchased by Marcello Luigi Durazzo and the paintings contained therein were taken to Palazzo Spinola di Pellicceria. On this occasion the Palazzo was decorated by the architect Nicolò Laverneda who worked “in a contained and measured manner” decorating the stairs, drawing rooms and private rooms, and also redesigning the entrance door.

The most major renovation works were carried out later, after the building was purchased by Edilio Raggio, a very important end-of-century entrepreneur.

The first project carried out under the name of the architect Luigi Rovelli, involved “the restoration of the facades for purposes of coordination so that they all have the same architecture”.

A second project in 1891 also included alterations to the interior with the demolition of the church of S. Antonio Abate and work on the elevations over the alleys, preserving the old doorway of the oratory of S. Antonio Abate and ex-

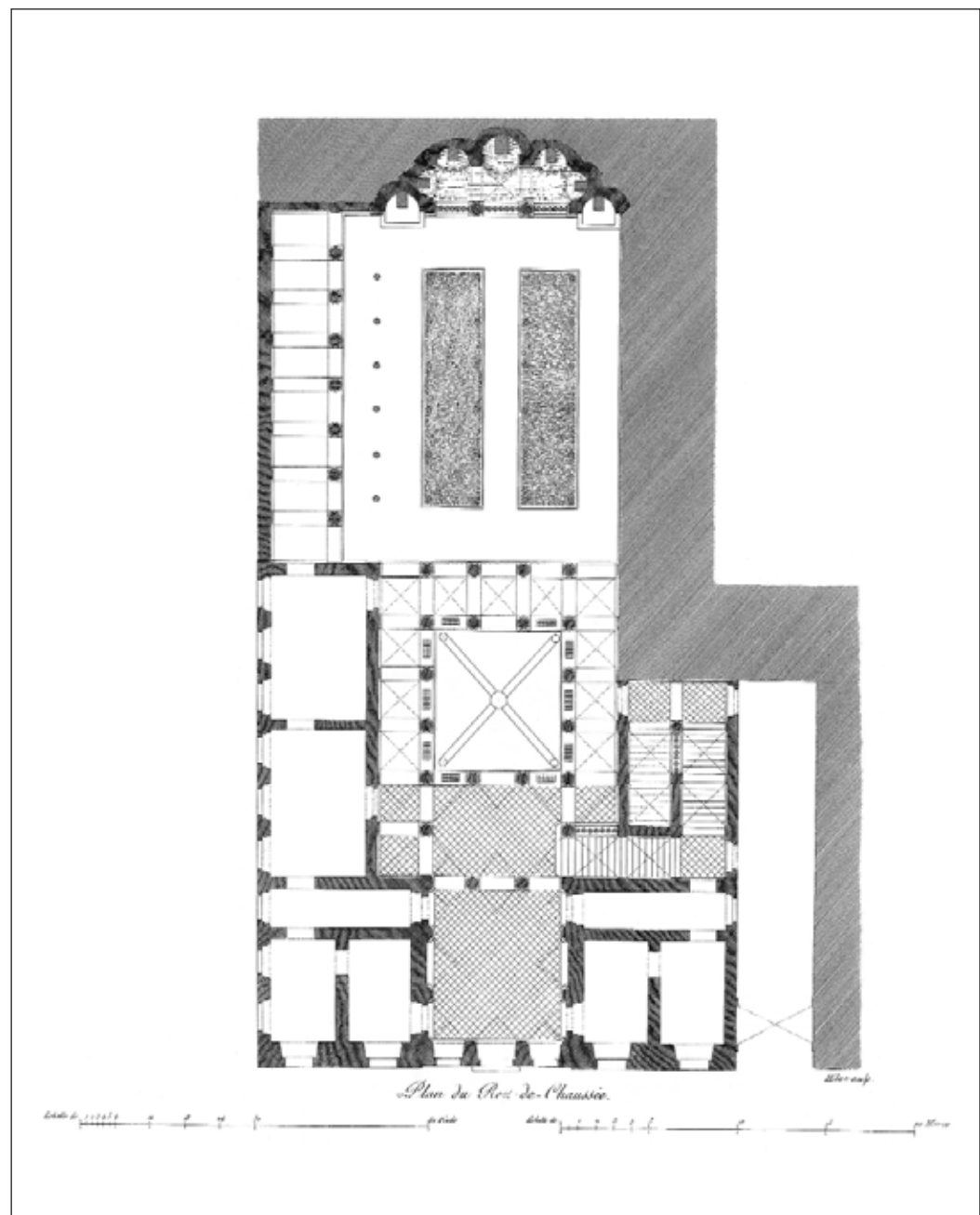
tending the atrium to the side of which rises the staircase supported by arches and cross vaults.

The staircase decorated along its length with fake marble and stucco work ends with the vaulted ceiling adorned by the paintings of Cesare Viazzi. Alongside the allegorical personification of certain events in the history of the Risorgimento, this major project also included the construction on the roof of a winter garden.

The only reminder of this major refurbishment still existing today is the exquisitely crafted iron and glass work.

It currently houses the library of the Faculty of Letters, Philosophy, and Modern Art of the University of Genoa.

M.P. Gauthier,
plan



M.P. Gauthier,
perspective of the loggia



M.P.Gauthier,
perspective of the
atrium-courtyard-garden
spatial sequence



on the adjoining page:
vaulted staircase



30 Palazzo Balbi, Stefano e Gio. Battista



A. Giolfi,
view of the Palazzo
Signor Marcello Durazzo,
1770

urban districts
no. Strade Nuove
30

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Balbi, Stefano e Gio. Battista; palazzo Reale**
Exact location Balbi, via, 10
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Public (State)
Legal status total restriction (36/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside
Collaborating national
organisations Associazione Giardini Italiani (Italian Garden Association)
Genoa City Council
Urban Plan PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history

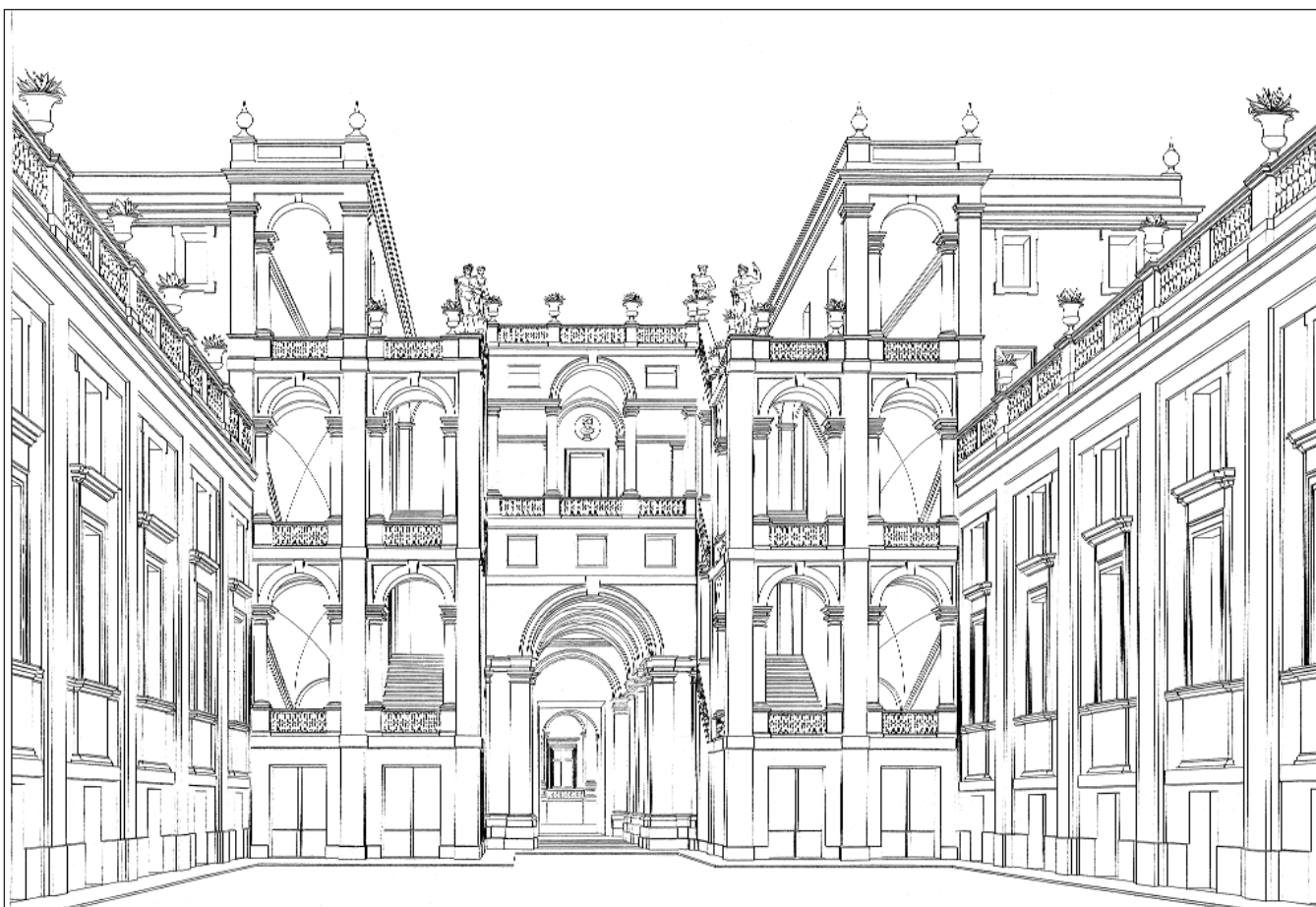
date 1643; reorganised at various times 1682-1685; 1705
architect P. F. Cantone - M. Moncino; C. Fontana
character fine example of a 18th cent. residence, stairway onto the court of honour and terrace;
fresco cycles (D. Parodi, V. Castello, A. e G.B. Carlone, A. Mitelli e A.M. Colonna, L. De
Ferrari) depicting great allegories of Baroque culture: *Time, Peace, Fame, Justice*; gallery of
mirrors by D. Parodi
events plays by C. Goldoni; stay by the ex-Royal Family; AP, n. 78

b) property description and inventory

original condition, additions to original use of space are entrance hall, monumental staircase, hanging terrace,
changes houses for rent, theatre; raised elevations

M.P. Gauthier,
perspective of the south
elevation from the garden

original function, single-family habitation; palace; currently museum and headquarters of the Soprintendenze
changes for Cultural Heritage
state of conservation excellent



Palazzo Reale is a grand aristocratic residence, built and extended over time and splendidly decorated by two great Genoese dynasties, as well as by the Savoy: these Balbi and Durazzo families; its history hence consists of three main building phases.

The history of the palazzo started on 4th February 1643 when Stefano Balbi presented the project for the impressive building to be constructed facing the church of San Carlo. The architects mentioned in the sources are Pier Francesco Cantone and Michele Moncino, who were subsequently joined by Giovanni Angelo Falcone. A large part of the central body of the current building, together with the west gallery and so-called “separate building” along the vico della Pace can be traced back to this first phase, which was completed in about 1650.

The Seventeenth Century layout of the construction was then restricted to the current central body, organised, just like today, over two half-floors, with two short wings constricting the courtyard of honour toward the sea, and the west section joined with the main body.

The decoration of the rooms was entrusted not only to the most prized artists on the Genoa scene such as G. B. Carlone, together with up and coming young painters such as Valerio Castello, but also A. M. Colonna and A. Mitelli from Bologna.

Between 1677 and 1679 the Palazzo passed to the Grillo family and was then sold to the Durazzo family which extended and decorated it with frescos, stucco decorations and very valuable pictures.

According to Ratti in 1705 Eugenio Durazzo called Carlo Fontana from Rome to give the complex a cohesive appearance. The Roman architect designed a stately atrium from which the monumental staircases lead off, giving direct access to the second piano nobile, and a majestic terrace overlooking the sea bounding the courtyard of honour and separating it from the hanging garden with a triple arcade. The stunning solution of the palazzo’s interior façade, a delightful contrast to the more austere façade on Via Balbi, is certainly the most striking mark left by Fontana on the Genoa residence.

During the Durazzo period of ownership the old west picture gallery, commissioned by G. B. Balbi in 1650, was transformed into the new Gallery of Mirrors, with D. Parodi’s design influenced both by the Roman models of the grand galleries of Palazzi Colonna and Doria Pamphilj, and the French models, particularly the *Galerie de Glaces* in the Palace of Versailles.

Some of the frescoed rooms were altered to accommodate new paintings which adorned one of the most prestigious picture galleries in the city, which already boasted masterpieces by L. Giordano, P. Veronese, J. Tintoretto, A. Van Dyck and P. P. Rubens, as well as Genoa’s grand masters.

At the start of the XIX century the indirect heirs of this branch of the family, which had died out in 1809 with the death of Girolamo Luigi Durazzo, decided to sell the residence. In actual fact, it is said that Girolamo Luigi himself had already made the decision; it is known, in fact, that the first person interested in buying it was Napoleon Bonaparte, who was a guest in the palazzo in 1805: in 1808 the Emperor’s functionaries prepared a report illustrating the qualities of the via Balbi residence, which was hence already available for sale.

Finally, in 1823, after negotiations started in 1816, the Durazzo family sold the

M.P. Gauthier,
plan and perspective of
the atrium of the palazzo



building to the Savoy family; the King of Sardinia Carlo Felice ordered major new restoration, decoration, maintenance and alteration works to be carried out on the apartments for their new royal use.

In 1831, on the king's death, the Palazzo passed to Carlo Alberto: most of the alteration works carried out on the building for palace purposes were completed during the Carlo Alberto period. These works included new stables and riding school, the fitting out of the Throne Room, Audience Room and Ballroom, originally a grand antechamber for accessing the floor that had accommodated Durazzo family portraits and two large canvases with the "The legation of Giovanni Agostino Durazzo at the court of the sultan" now dispersed, and which was newly adorned with stucco decorations, in the neo-classical style. A state apartment was fitted out on the first floor, currently known as the Apartment of the Duke of the Abruzzi, the old theatre, the Teatro del Falcone, annexed to the residence, was restored and a covered passage was constructed joining the palace to the church of San Sisto on via Prè and the Darsena Palace, passing over the roadway (then named after Carlo Alberto, but now via A. Gramsci) with a bridge. The artists called by the Savoy to decorate the new rooms were amongst the most highly respected professors of the local Accademia Ligustica: M. Canzio, S. Varni, G. Frascheri, C. M. Danielli and G. Isola. The wood marquetry floors decorating some of the rooms, probably the result of the collaboration between Pelagio Pelagi (Bologna 1775-1860) and the English cabinet-maker Henry Peters, also date back to this period.

And so during the XIX century the kings of Sardinia and then of Italy resided alternately in this new Savoy palace, until Vittorio Emanuele III sold it in 1919, together with other royal residences, to the Italian State.

On 30 April 1920 Palazzo Reale passed to the Ministry of Education which placed it under the management of the then Undersecretary for Antiquities and Fine Arts. The second piano nobile of the palazzo is now used as a public museum under the management of the Commission for Architectural Heritage and the Ligurian Countryside.

The Palazzo Reale Museum is on the second piano nobile of the residence, which has conserved its interior reception areas intact, complete both with the fixed decorations: frescos and stucco decorations, and movable adornments: pictures, sculptures, furniture and household items.

The prestigious picture gallery, in particular, reflects the acquisitions made by the different owners of the residence, starting with Giovanni Battista Balbi, a great collector and connoisseur of art, then by the Durazzo family, Eugenio, Gerolamo and Marcellino primarily, up to the Savoy dynasty. In 1821 Carlo Felice purchased an important Genoese collection of old paintings (mainly from the XVII century) and most of those found in the Palazzo originate from that important source.

The three main historical identities of the residence, which often co-exist and complement one another, are always the source of a highly original variety of features and extraordinary richness: the miraculous co-existence of very high quality works of art alongside everyday household items means that the visitor can move through the rooms of the Museum and get a real feel for the Past.

the Throne room

on the following pages:

Salone of the Mirrors



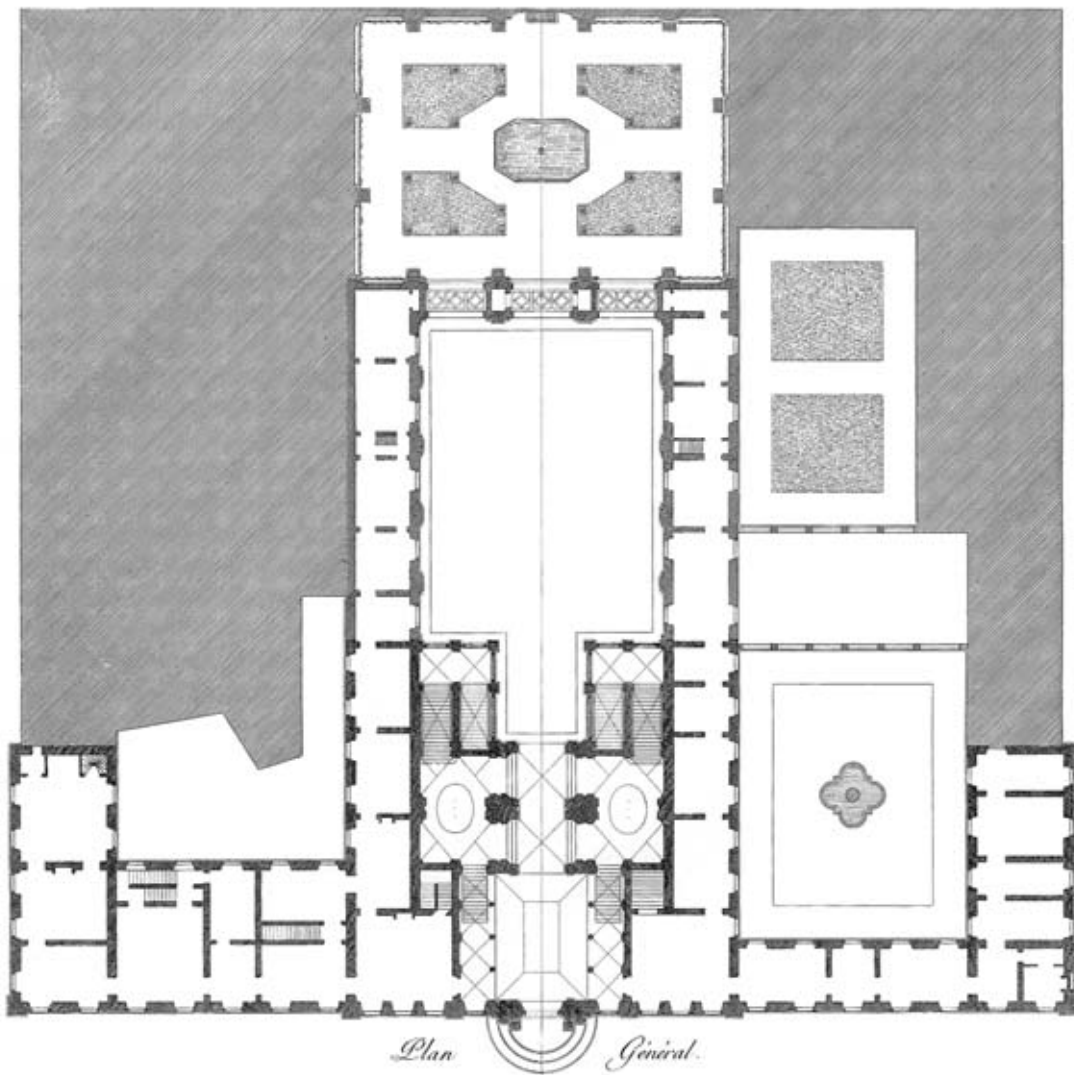




PALAIS DURAZZO. (Marcello)



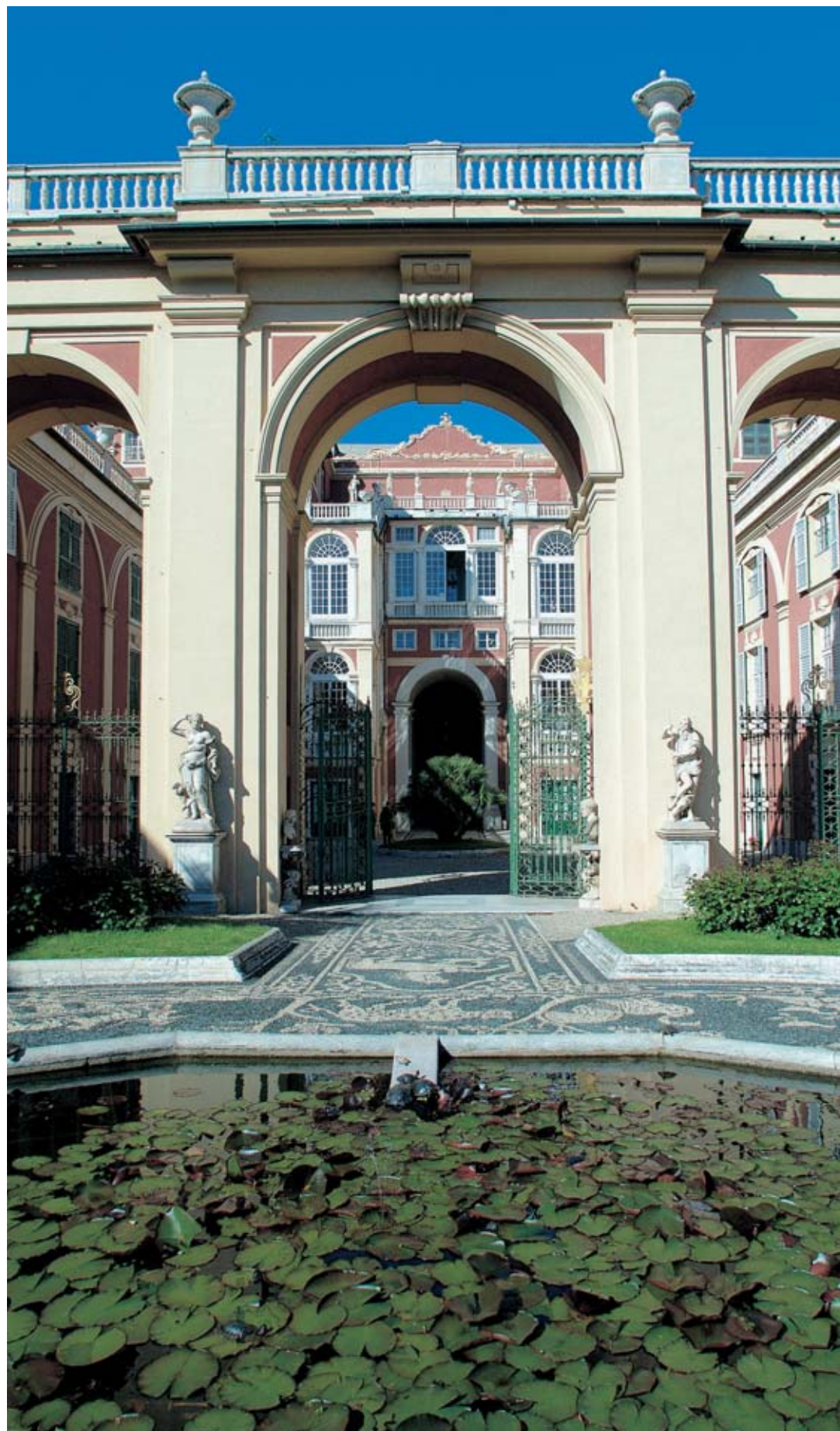
Coupe Générale



Scale 1/1000
 Scale 1/2000
 100 Feet
 100 Meters

Thirty copies.

South elevation
from the garden



on the adjoining page:
M.P. Gauthier,
atrium-courtyard-garden
spatial sequence
and plan

31 Palazzo Centurione, Cosmo



main façade

urban districts
no. Mercato di Banchi - Vico Dritto - Ripa
31

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Centurione, Cosmo; Durazzo Pallavicini**
Exact location Lomellini, via, 8
Maps and/or plans Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status total restriction (73/1913)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations

Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
Urban Plan

3. Identification

a) history

date pre- 1599; post 1720
architect G. Viano; G. and B. Orsolino
character the original building, built in the XVI century, rose over an urban area profoundly changed a century after the arrival of the Philippine Fathers

events AP, n.20

b) property description and inventory

original condition, changes 1718-24 (G. Viano), renewed by the Pallavicini, it is a building in several sections which spans various blocks with secondary wings and hanging garden. On façade, panelling with much stucco; gallery with frescoes by D. Parodi, later widened on the rear wide a hanging garden

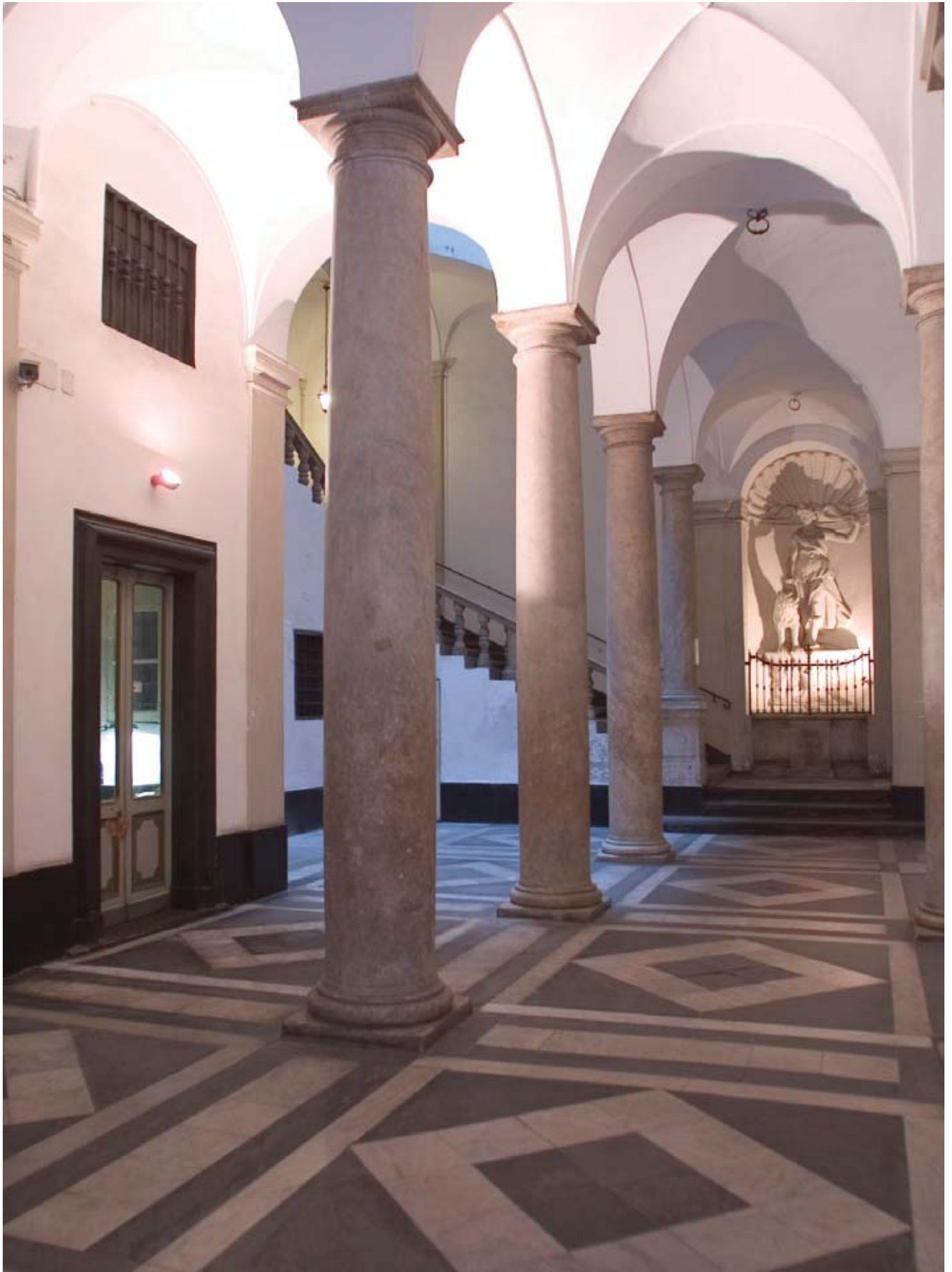
on the adjoining page:

original function, changes single-family residence; currently apartments and shops

elevation

state of conservation good





on the adjoining page:

atrium with staircase and
nymphaeum;

fresco by Parodi,
*The landing of Colombo in
the New World*



the Gallery,
D. Parodi,
Chastity and Lust





fresco by A. Boni,
*Ganimede rised
to the heaven;*

fresco by D. Parodi,
The Age of Gold



32 Palazzo Centurione, Giorgio



detail of the doorway

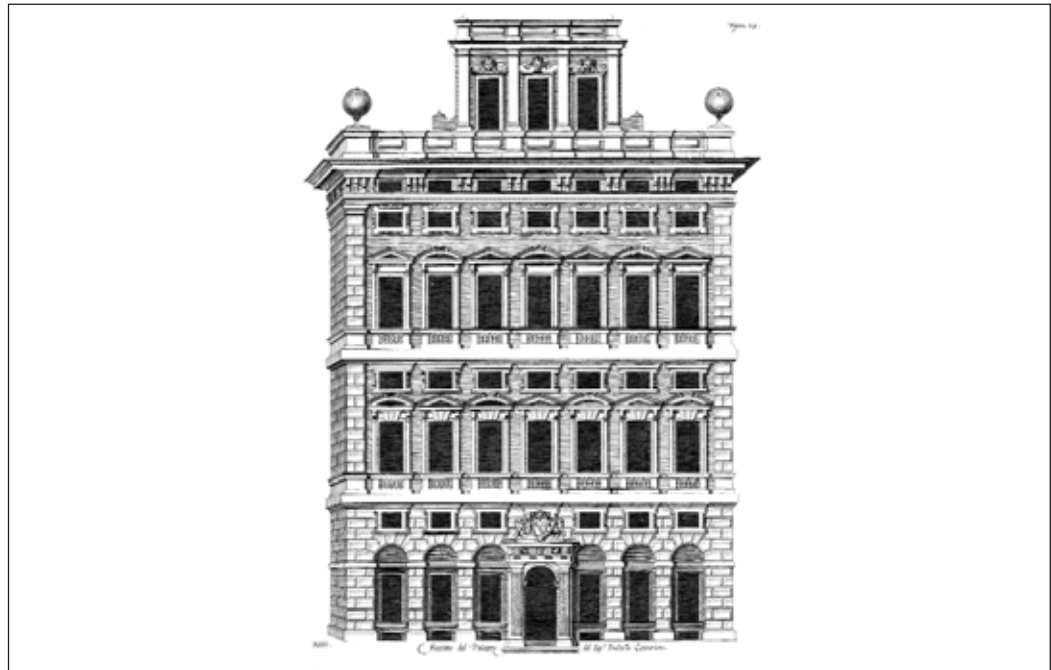
urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 32
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Centurione, Giorgio
Exact location	Lomellini, via, 5
Maps and/or plants	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
Genoa City Council Urban Plan	
3. Identification	
a) history	
date	1594
architect	G. Corte
character	the building benefits from a rear terrace which enables it to face onto the main street; a small but noble atrium leads up to the arcade on the hanging garden with nymphaeum
events	AP, n.19
b) property description and inventory	
original condition, changes	partly rebuilt in the 19th century (entrance hall and staircase) it retains the "cut" of a house occupied by the owner
original function, changes	single-family residence; currently offices, apartments and shops
state of conservation	mediocre

on the adjoining page:
façade onto via Lomellini



33 Palazzo Centurione, Gio. Battista

P.P. Rubens,
drawing of the façade



urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 33
1. Specific location	Italy
Country	Republic of Italy, Liguria
State, Region	Palazzo Centurione, Gio. Battista; Cambiaso
Name of the property	Campo, via del, 1
Exact location	Table 4 - Palazzi included in the perimeter proposed
Maps and/or plants	
2. Legal data	Private
Owner	total restriction (27/1912)
Legal status	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage
Responsible authority	and the Ligurian Countryside
Collaborating national organisations	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
Genoa City Council Urban Plan	
3. Identification	
a) history	
date	1612
architect	Battista and P. F. Cantone
character	Grand atrium, stairway with balusters, facade with stone facing with rich modelling; the decoration is the work of G. De Ferrari, D. Piola, B. Guidobono (in the gallery) and G. Carlone (chapel). The frescoes of B. Strozzi are lost
events	Ed. Rubens 1652, pal. XIII; AP, n.22
b) property description and inventory	
original condition, changes	good integrity and conservation
original function, changes	still the owner's residence; also offices, apartments and shops
state of conservation	good

on the adjoining page:
façade onto
Piazza Fossatello



In the case of the Palazzo Battista Centurione later Cambiaso, the restricted size of the lot in terms of depth forced architects Battista and Pier Filippo Cantone to adopt ingenious and unusual solutions. One such solution was the placement of the staircase parallel to the façade with each floor featuring a monumental Serlian window, about two metres from the building on the opposite side of the alley.

A layout that would appear to be almost obligatory in similar circumstances, and is in fact repeated in the contemporary palazzo Antoniotto Cattaneo, later Chiavari Belimbau in piazza della Nunziata, even though the staircase is not universally attributed to G. B. Pellegrini and the XVIII Century; the reason for this doubt is that altering such a structure would have meant rebuilding the interior in its entirety and this does not appear to have happened.

The monumental gallery, with frescos by Bartolomeo Guidobono, accompanied by Florentine and Roman examples, was created by amalgamating the palazzo with two terraced houses, whose lower floors continued to perform more modest functions; the restoration of the façades of residences 1 and 3 in via del Campo, which took place recently, exposed their mediaeval, and Fifteenth Century, layout. It would have been inappropriate to leave these hidden.

These façades are extensive perfectly-conserved screens of face bricks, with arched window openings and lintels in dressed stone and moulded clay frames, with lozenges, dentils and so on.

They are interesting because they recreate the facies of two mediaeval houses, the planimetric structure and original lots of which are still very legible. The same cannot be said for almost all the other properties on both sides of the road.

On the ground floor, a slender XV Century column reveals itself amongst quite unsuited furnishings, and outside there is a fanlight with the Monogram of Christ and black stone angels with a formal aspect.

Battista Centurione's desire to build himself a new and magnificent residence, similar to the type constructed in "Strada Nuova", is undeniable. It is known that there are frescos by Bernardo Strozzi on the first piano nobile, mentioned by Ratti and praised by Alizeri, which lost their colour in the Nineteenth Century, depicting the Four Seasons.

This is not surprising, since the Centurione family had commissioned from the Genoese priest frescoes in the villa of Sampierdarena (Centurione Carpaneto) and the recently rediscovered Columbus Cycle in the palazzo in "Strada Nuova" (Lomellino Centurione).

Moreover, the litigation proceedings between Luigi Centurione and the painter are also well-documented. The exceptional decorative cycles on the second piano nobile, attributed to Domenico Piola, Gregorio De Ferrari and Bartolomeo Guidobono have received ample coverage in the brief histories of painting in Genoa in the XVII and XVIII Centuries: mention is made here of the magnificent chapel with frescoes by Giovanni Carlone, the least well known by far and never reproduced in full.

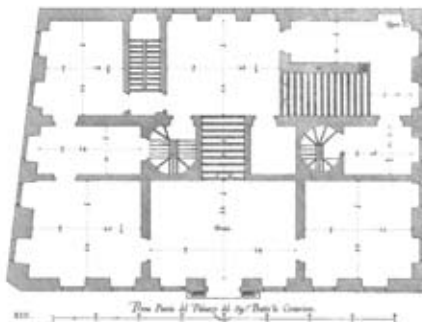
It dates back to the first decade of the Seventeenth Century and very likely belongs, together with the small gallery with the grapevine pergola motif, to the first tranche of decoration on the second floor. This stucco decoration is cir-

cular and small in size, with gilded reliefs around the perimeter and with the calotte depicting God, the Evangelists and Angels, inserted in compartments, just like in the apse of San Bartolomeo della Certosa in Rivarolo.

In the miniscule chapel, which opens onto the adjacent room through a stained glass window, the vivid paintings have an unusual relief and indicate the extent of Carlone's versatility and his ability to create, with the same ease, enormous displays and delightful microcosms.

The recent restoration of the elevations overlooking the road and the adjacent via Lomellini has recreated the monumental aspect of a structure in a style that was already grandiloquent in its features: the Finale stone rusticated ashlar-work emphasises the smooth string courses that contain classical inscriptions in capital letters: the lofty window frames with alternate triangular and arched tympanum sit between coats of plaster that have lost, after the events of the last war, any trace of original colour, so much so that it was decided to restore a neutral hue to replace what, quite incorrectly, may be defined a non-colour.

P.P. Rubens,
plan of the first and the
second floor
of the palazzo





Giovanni Carlone,
Chapel vaulted ceiling
with *God and Angels*





antechamber of the
Gallery with grapevine
pergola motif
(B. Guidoboni)



34 Palazzo Pallavicini, Cipriano

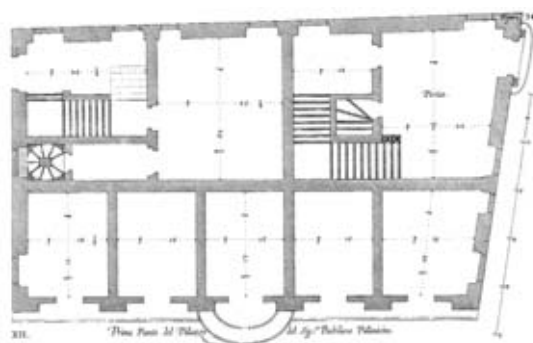
P.P.Rubens,
drawing of the façade



urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 34
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Pallavicini, Cipriano; Rayper
Exact location	Fossatello, piazza, 2
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction (62/1965)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
3. Identification	
a) history	
date	1490 approx.-1503
architect	
character	twinned house of late mediaeval type, onto which a Bramante-style façade is imposed in 1540, with opposed entrances
events	Ed. Rubens 1652, pal. XII; AP, n.18
b) property description and inventory	
original condition, changes	it was restructured and the elevation raised in 1840, while the doorway by Michele & Antonio Carlone (1503) was sold and is currently in the Victoria & Albert Museum
original function, changes	two-family residence; currently offices, apartments and shops
state of conservation	fair

façade
onto Piazza Fossatello;

P.P. Rubens,
ground floor plan



35 Palazzo Spinola, Nicolò

detail of the façade

frescoed façade with
cycles by O. Semino
and G.A. Ansaldo



urban districts
no.

Mercato di Banchi - Vico Dritto - Ripa
35

1. Specific location

Country
State, Region
Name of the property
Exact location
Maps and/or plants

Italy
Republic of Italy, Liguria
Palazzo Spinola, Nicolò
S. Luca, via, 14
Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner
Legal status
Responsible authority

Collaborating national
organisations
Genoa City Council
Urban Plan

Private
totted restriction (63/1913)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside

PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a

3. Identification

a) history
date
architect
character

pre- 1580

very elongated space which includes a grand mediaeval portico, anthropomorphic
doorway (Valsoldo), huge façade with panelling with figures, fresco cycles
(O. Semino, G.A. Ansaldo)

events

AP, n.13

b) property description
and inventory
original condition,
changes

given its original narrowness, the building was rapidly joined to houses at the rear; however,
the alignment of the rooms remains legible, because of the ordered scheme of a great façade

original function,
changes

single-family residence; currently offices, apartments and shops

state of conservation

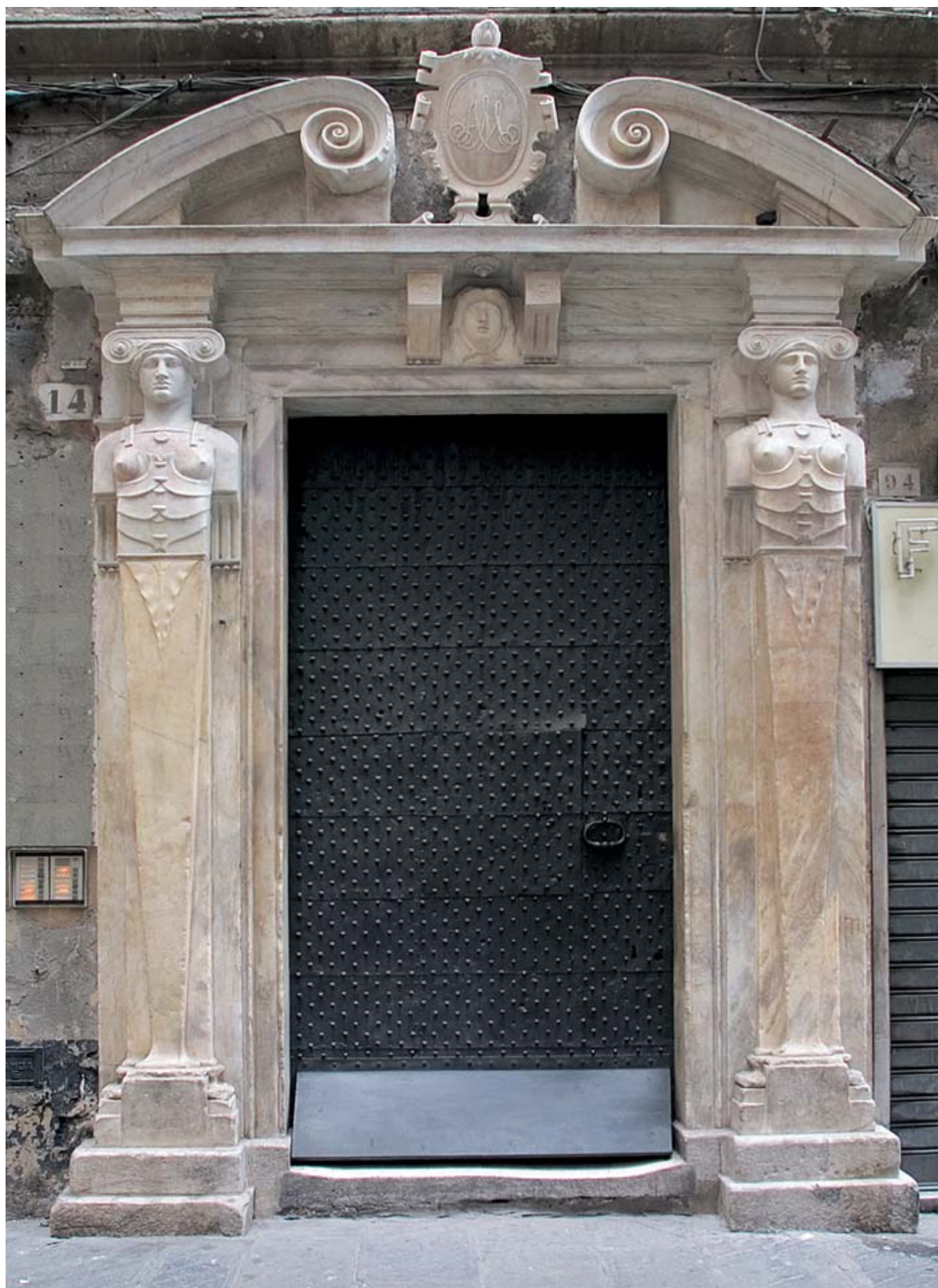
mediocre





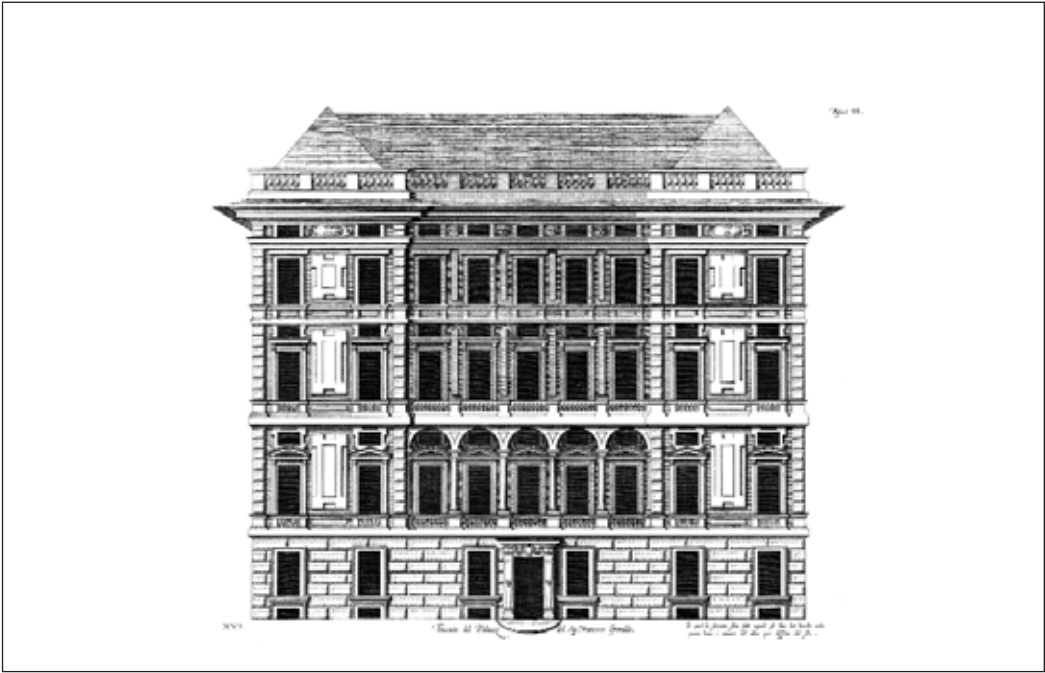
on the adjoining page:

Valsoldo doorway



36 Palazzo Grimaldi, Francesco

P. P. Rubens,
drawing of the façade



urban districts
no. Mercato di Banchi - Vico Dritto - Ripa
36

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Grimaldi, Francesco; Spinola di Pellicceria**
Exact location Pellicceria, piazza di, 1
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Public
Legal status total restriction (159/1912)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
and the Ligurian Countryside
Collaborating national
organisations Italian State, Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

3. Identification

a) history
date 1593
architect
character great example of nobleman's residence, still furnished in the taste of 17th-18th centuries,
with severe stairway facing onto two piani nobili decorated with fresco cycles
(L. Tavarone, L. De Ferrari) and with rich picture-gallery

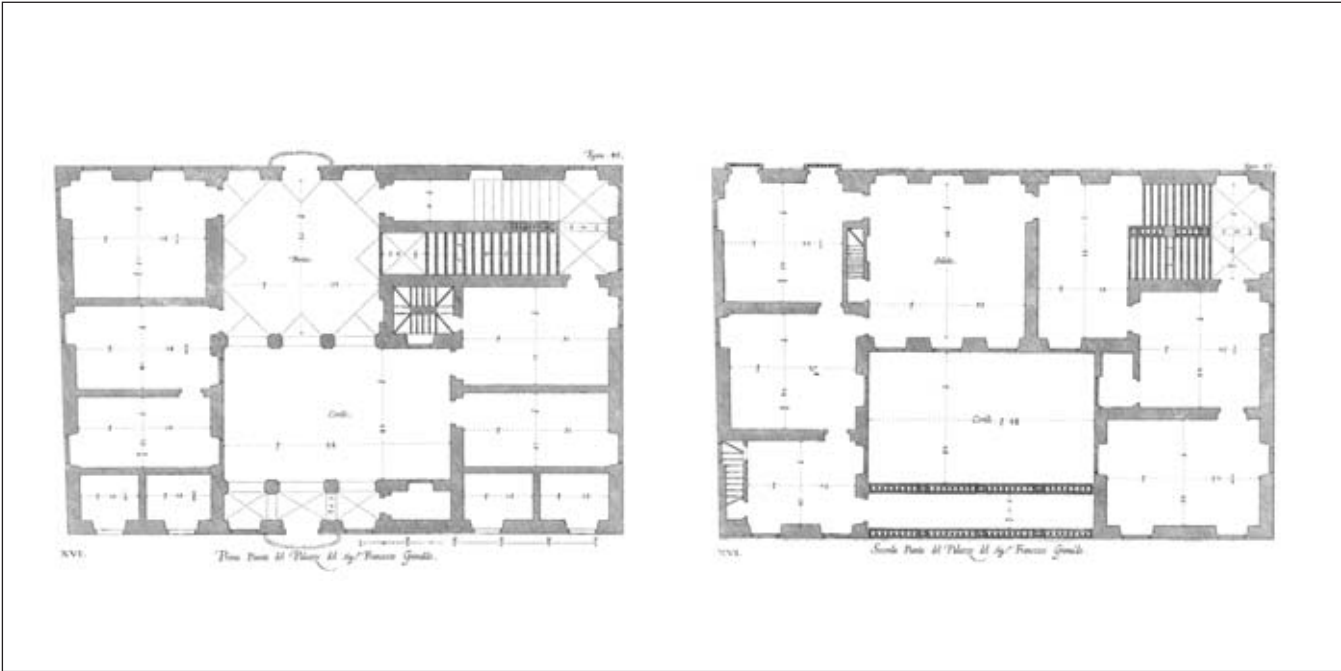
events Ed. Rubens 1652, pal. XVI, AP, n.14

b) property description

and inventory
original condition, changes Partly altered in the 18th century in the façade and the "gallery", it was a bequest to the
State by the Marchesi Franco and Paolo Spinola (1958) so that a historic residence should be
preserved; damaged in the WW2
original function, changes with the care taken in the furnishing of every room, it is an excellent example of "didactic"
museum for primary schools and for everyone
state of conservation excellent

P. P. Rubens,
plan of the palazzo;

entrance on
Piazza Pellicceria



Palazzo Spinola di Pellicceria, built by Francesco Grimaldi at the end of the 16th Century, appears constantly in the list of palazzi included in the “Rolli” system, the system whereby residences were extracted by lot to provide reception facilities for official guests of the city. This was due to the fact that the Republic did not possess its own official premises in which to receive, meet and provide hospitality as part of its own diplomatic functions.

The Genoese residences are hence described by chroniclers of the time as palatial due to their extraordinary artistic decor and stunning picture galleries contained therein, but also due to the public, and not only private, role that they were required to perform. The decor of the rooms meant that Palazzo Spinola di Pellicceria was considered a residence worthy of hosting the highest ranking persons on ceremonial occasions. The social role of the owner was obviously meant to be a contributory factor and there is no doubt that the transfer of ownership from the Grimaldi family to Tommaso’s brother-in-law, Ansaldo Pallavicino, conferred on this residence a certain kudos. In fact, he was the son of one of the most eminent protagonists of political life due both to the rôle that he played in lively ideological debate and, primarily, due to his public career which led him to the ducal seat in 1637. Ansaldo was responsible for a number of basic acquisitions made to create the palazzo’s picture gallery which is largely conserved today. These works include in particular those by his favourite painter, Giovanni Battista Castiglione known as *il Grechetto*, but also feature his father’s paintings, one of the first patrons of the Flemish painter Anton Van Dyck as soon as he arrived in the city, by whom he was painted twice.

doorway

This key 17th Century stage of the palazzo’s life is evident when visiting the first floor of the building where a recent restoration has managed, most extraordinarily, to restore the integrity of the fresco decoration of the room walls, carried out by Lazzaro Tavarone. This contains the paintings introduced by the Pallavicino family, and the furnishings of the period in which they inhabited the building. This could be said to provide documentary proof of the quality of Genoese aristocratic residences at that time.

Going up a floor leads to areas with strong features characteristic of the decorative style of the 18th Century, a distinctive mark left by the general redecoration of the building commissioned by Maddalena Doria, who inherited the palazzo in 1734. This explains why the palazzo acquired the name of Spinola since she was the wife of the same Nicolò Spinola di San Luca who would become doge in 1740. This was after he had presented himself to the city with a residence that Maddalena had made one of the most up to date and in tune with the style of the time, with the room frescoes credited to Sebastiano Galeotti and Giovanni Battista Natali, but primarily to Lorenzo De Ferrari. The latter, in particular, is attributed with the exceptional decor of the “gallery of mirrors” built by joining two wings of the palazzo and restoring the stucco work on the façades to create an architectural aspect quite different from that documented originally in the etching of the elevation included by P. P. Rubens in his volume, published in Antwerp 1622, dedicated to the most important palazzi in Genoa.

Within the new decorative context created by the frescoes, first Maddalena and then her heirs added the palazzo’s picture gallery to contain works by the most prestigious Ligurian painters - Antonello da Messina, Luca Cambiaso, Bernardo



Strozzi, Gregorio de Ferrari, Grechetto - but also masterpieces by Italian artists, ranging from Guido Reni to Luca Giordano, and masterpieces by Flemish artists such as Joos van Cleve.

The age-old history of the Pellicceria palazzo as a residence for the most prestigious families of the old Republic of Genoa - Grimaldi, Pallavicino, Doria, Spinola - ended with the last Spinola heirs, Paolo and Franco, who donated the building, and all the assets collected therein over the centuries, to the State in 1958 for it to become a National Gallery. They did, however, attach a precise condition to this endowment, being fully aware of the value of the overall building and the context, which was far greater than the value of the individual works. In fact, their explicit wish was that the palazzo, once it had become a museum, should preserve its residential character “whatever museological style might become popular”.

In keeping with this wish, the museum’s mission, thanks to the perfect state of conservation of the property’s living quarters, is to document the golden century of the old Genoese Republic as reflected in one of its key aspects, namely the prestige of the residences of the influential aristocracy.

This wish has also guided the museological and scientific choices made in the last two decades as regards the two preserved floors.

By contrast, the principle followed, and the resultant decisions, regarding the museological layout of the last two floors are through necessity quite different. These floors were seriously damaged by the city’s bombardment in the last war when an incendiary device caused a fire which damaged the Tavarone fresco in the second floor salon: being well aware of the condition of these floors, by now devoid of any artistic or historic significance, the Spinola heirs did not make their conservation a condition in the deed of endowment and had proposed even then that they could possibly be used to house the National Gallery of Liguria, being set up at that time. They envisaged a museum site for displaying the acquisitions of the Italian State, in addition to the Spinola endowment, aimed at enriching Liguria’s heritage.

Despite the fact that the architectural aspect of this part is necessarily quite different, it was decided that the theme chosen for the museum-residence should also blend with, and not diverge from, the layout and contents conserved and displayed on the first two floors, in other words that the two areas should complement one another. And so the very strict guidelines adopted when choosing permanent acquisitions and deciding on temporary exhibitions were based on the collecting habits of aristocratic families, Genoese picture galleries and the furnishings of 17th-18th Century residences.

Hence Filippo Parodi’s Spinola cornice with the The Myth of Paris complements Love and Adonis by the same artist; the extraordinary Equestrian portrait of Gio. Carlo Doria, a masterpiece by P. P. Rubens, complements the testimony on the Flemish portrait painters as regards the works of Van Dyck for Agostino Pallavicino; the oriental porcelains adorning Maddalena Doria’s rooms on the second floor, along with the drapes and velvet and damask-covered seats, reflect the theme of the fourth floor housing the ceramic legacy left by the Spinola family and the textile section created from important acquisitions from local collectors and now host to a section of the “DVJ-Damask, velvet, jeans educational Centre”.

staircase

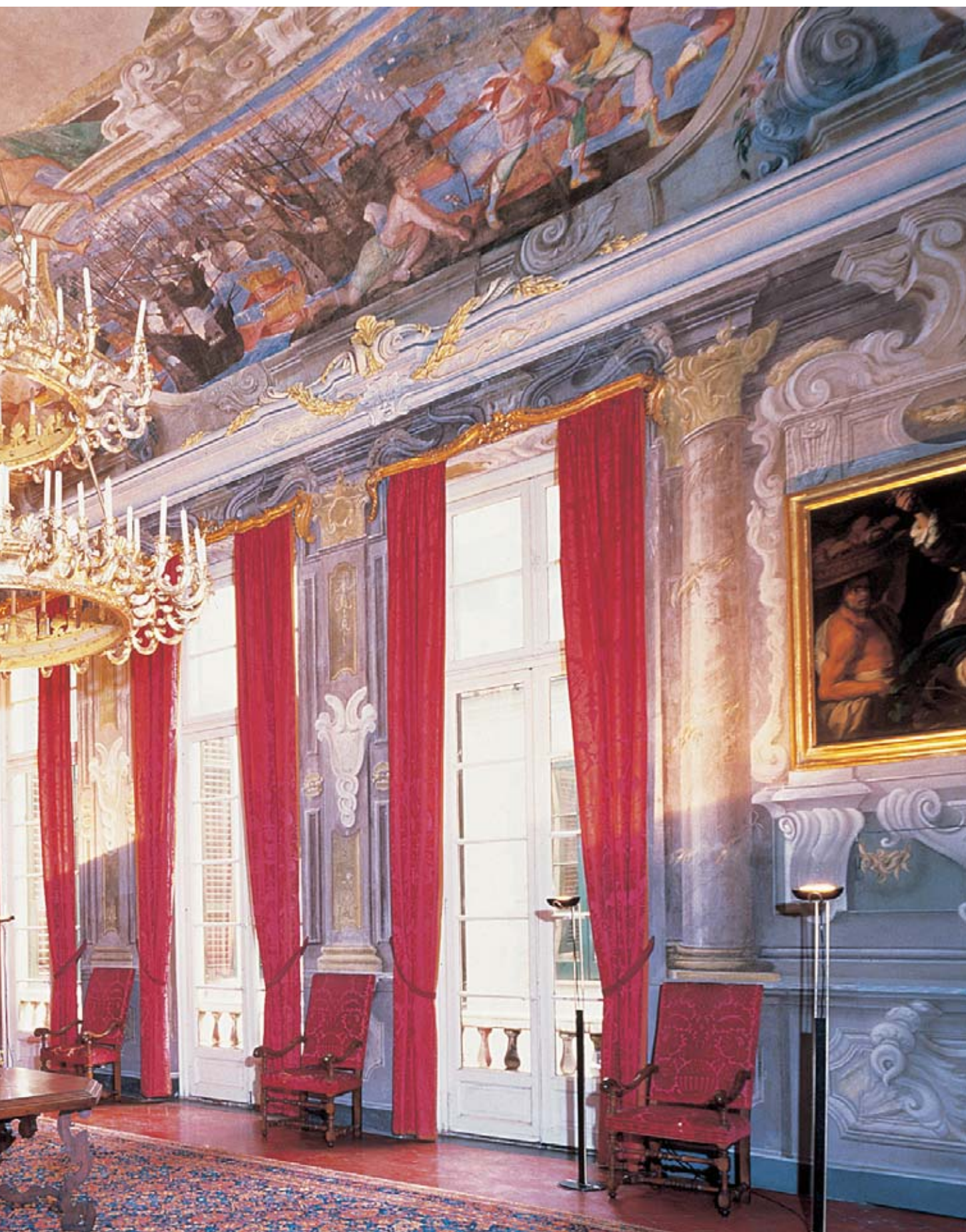
on the following pages:
the Chapel;
Gallery of the Mirrors;
Galeotti drawing room











37 Palazzo Grimaldi, Gio. Battista

P.P. Rubens,
drawing of the façade

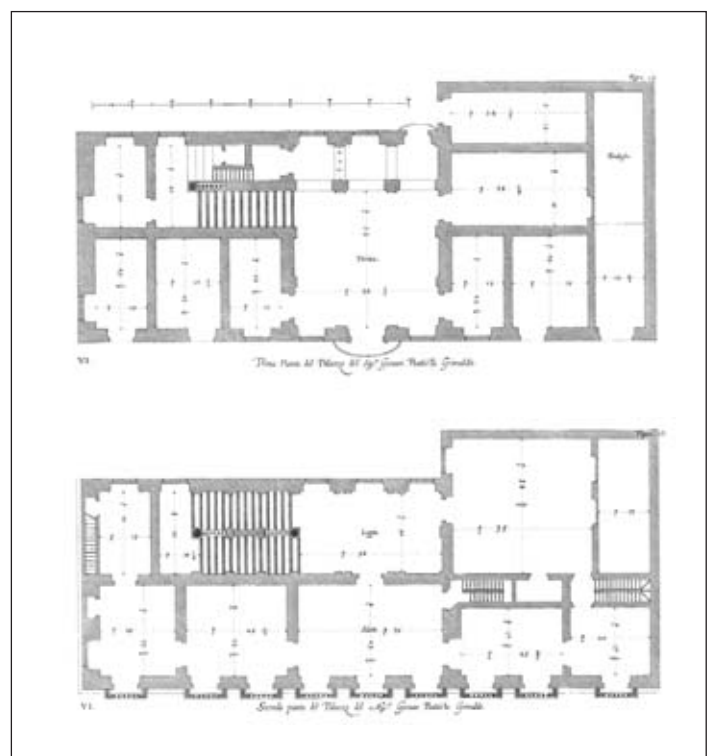


urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 37
1. Specific location	Italy
Country	Republic of Italy, Liguria
State, Region	Palazzo Grimaldi, Gio. Battista; Cattaneo di Belforte
Name of the property	S. Luca, vico, 4
Exat location	Table 4 - Palazzi included in the perimeter proposed
Maps and/or plants	
2. Legal data	Private
Owner	total restriction (43/1942)
Legal status	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage
Responsible authority	and the Ligurian Countryside
Collaborating national organisations	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
Genoa City Council Urban Plan	
3. Identification	
a) history	
date	1575 - 1619
architect	Andrea Vannone
character	typical Genoese residence, exemplary for its simple, solemn architecture, functional right up to the rooftop, facing onto the aristocratic church of the Grimaldi-Spinola. Salon with stories of Diana (L. De Ferrari); formerly site of grand picture gallery
events	house of the doge P.F. Grimaldi (1773-75); ed. Rubens 1652, pal. VI; AP, n.12
b) property description and inventory	
original condition, changes	building intact and in good conservation, only the storehouse has been altered with the post-war reconstruction
original function, changes	single-family residence; currently offices, apartments and shops
state of conservation	good



elevation of
 Palazzo Grimaldi from a
 document in the Brignole
 Archive (1872);

P.P. Rubens,
 first and second floor plans



The palazzo Grimaldi in Vico San Luca in Genoa was built in the “Alessian Style” - probably around the end of the Sixteenth Century - by the Lombard architect Andrea Vannone (working between 1575 and 1619) on the commission of Marchese Giovanni Battista Grimaldi.

The project consisted of building the residence by amalgamating four existing terraced houses to form a new building. These houses had constituted a commercial arcade, known as *vulte grimaldorum*, ever since the 13th Century.

Palazzo Grimaldi is illustrated in the *I Palazzi Moderni* of Rubens (1652) and again, amongst old printed sources, is mentioned by Ratti (1780) and Alizeri (1846) who attribute it to the Perugian architect Galeazzo Alessi, due to the style of its appearance.

However, in the 1875 edition of the Guide the same Alizeri would change the attribution to Vannone, anticipating the position of the modern critic.

In 1865 Marchese Niccolò Brignole purchased the building for 256 thousand lire, and then in 1904 the house passed to the Rovereto sisters and then to Cataneo della Volta di Belforte family.

This monumental and prestigious residence was entered in the Rolli of public lodgings on six occasions: in 1576, 1588, 1599, 1614 and 1664.

The palazzo features a number of specific design characteristics in the style of Galeazzo Alessi, recognisable in the layout of the atrium and staircase: a spacious entrance with vaulted ceiling and small webs, from which a wide monumental flight of stairs, concealed from the scene, leads off. The distribution solutions used for the rooms and the division of the broad elevation, original elements that are even today virtually unchanged, are also inspired by Alessio.

The original façade, which is very similar to the existing facade apart from the roof which underwent alterations at the beginning of the 19th Century, and then suffered the effects of the events of the second world war, has a single doorway and a high ground floor, which has always been used for commercial purposes and for storing goods. The building then develops over two raised piano nobile levels, subdivided by three mezzanine stages and decorated by a balustrade balcony opening on each window.

The original roof, with a pronounced pitch and – at the base – a decorative motif of filled and empty reliefs, featured an enclosed hanging loggia located in the middle of the roofline: the roof terrace, similar to a tower with a row of wide windows and a row of smaller ones, is embellished with pilasters.

Recent architectural restoration works have revealed how the current façade is very similar to the representation given by Rubens in 1652 and that documented by a drawing in 1872 which shows the condition of the building at the time of repair works.

Particularly worthy of note in purely historical-artistic terms are the baroque frescoes painted on the vaulted ceilings and walls of the salons on the first and second piano nobile by the painter Lorenzo De Ferrari after the Roman trip of 1734. The paintings, certain details of which bring to mind those of Domenichino seen in the “Eternal City”, represent the Myth of Diana, Justice holding the insignia of power, Justice rewarding the Arts and also pagan scenes such as the Sleeping Nymphs.

They are one of the most representative examples of Genoa’s baroque culture

grand staircase



which, in spite of the austere appearance of the exterior of the palazzi, delegated responsibility to the magnificent and imaginative decoration of the interiors to give the private quarters their extremely sumptuous aspect, with scenes covering whole walls and creating the illusion of an infinity of wide expanses of heavens and forests inhabited by pagan divinities and symbolic figures.

In 1866 when the Brignole family moved into the former Grimaldi palazzo in vico San Luca, they decided to modernise some parts of it, starting a complex and well-documented scheme of works involving the designated use of some of the rooms, the architectural structures, fixtures and fittings and decorative aspects.

In 1871, Marchese Niccolò Brignole recorded the costs of moving to and furnishing the new residence ... in his palazzo located in vico San Luca n. 4 on the *Estratto del libro di cassa*, a document essential if one is to understand the physiognomy of the building and appreciate the 19th Century innovations made to the original structure.

The detailed description of the works covers the period between November 1871 and December 1874 and is therefore pertinent to the years immediately following the purchase of the palazzo from the Grimaldi.

The Brignole family commissioned, carried out and paid for several different types of works: from simple gilding of antique frames to the production of modern frames for new decorative landscapes or portraits of family members of the time. For example, in 1871 the artist P. Sassi was asked to paint 4 round picture scenes of views and landscapes and G. Queirolo was commissioned to produce the oil portrait of the late Marchese Gio. Carlo Brignole.

Numerous furniture makers and engravers worked on making frames for mirrors, consoles, doors and gableboards, gilded structures, in the neo-baroque style and often identified by the Brignole family's coat of arms.

Iron seats and tables, plants, fine iron corbeilles and brass wire woven screens were ordered for the new terrace above the roof, which was modernised between 1866 and 1871 and named *il Belvedere*.

In 1871 the artist Giacomo Varese was engaged to fresco a drawing room on the second piano nobile with medals and ornamental designs. The watercolour preliminary sketch is as well-known as the actual final rendition, providing a wonderful illustration of fauna and flora, birds surrounded by greenery and ferns interspersed with flower vases.

In the same year this artist produced the lost paintings of the room that led from the belvedere onto the palazzo terrace, as well as the drawing of the terrace fountain and the coat of arms to be applied to the doorway in the stairs painted on copper.

on the following pages:

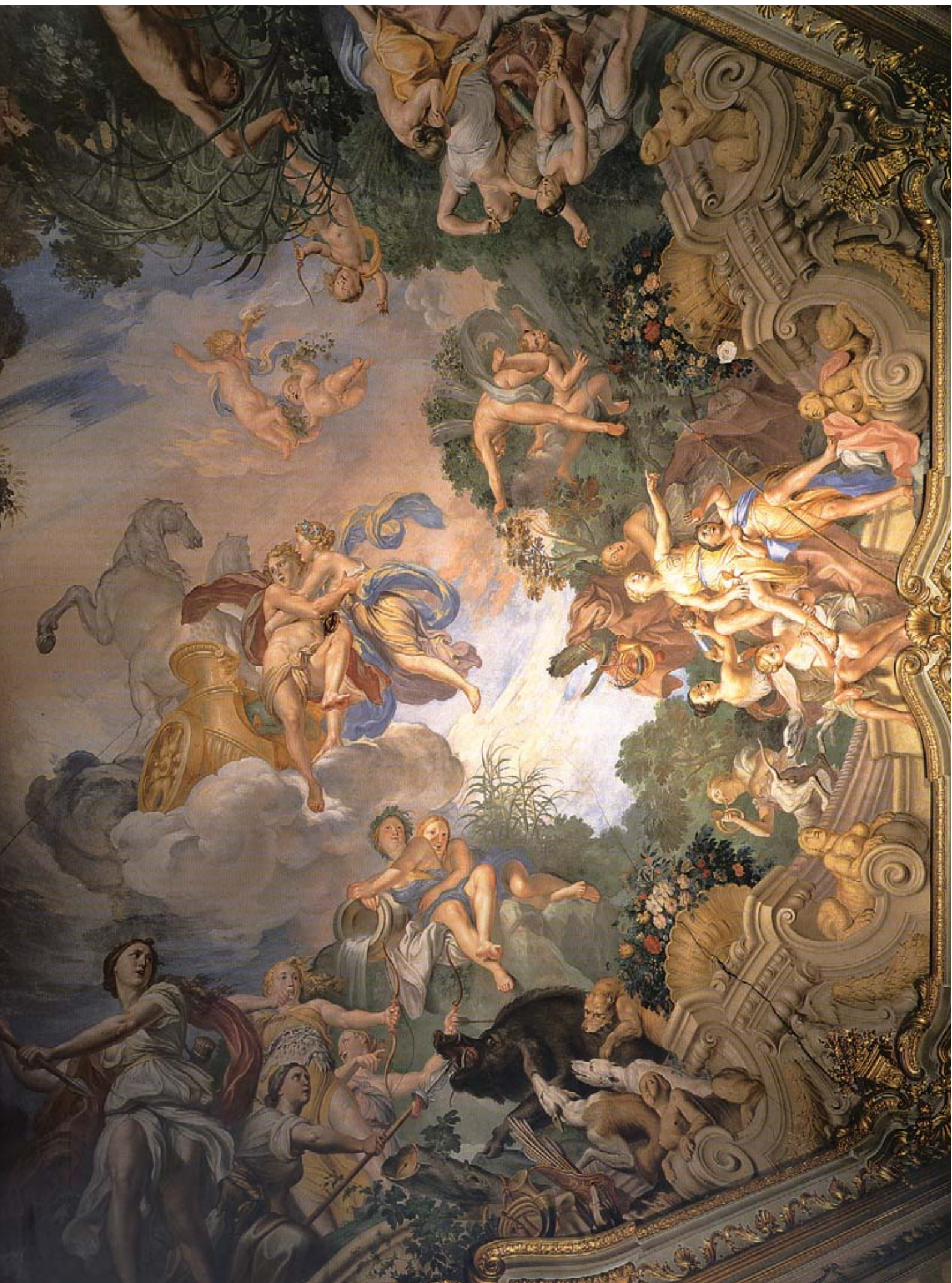
frescoed vault,
L. De Ferrari,
Allegory of Justice;

detail of the frescoed
vault, L. De Ferrari

frescoed room







38 Palazzo Grimaldi, Gio. Battista



detail of the façade
onto piazza San Luca

urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 38
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Grimaldi, Gio. Battista
Exact location	S. Luca, piazza, 2
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private (Bank)
Legal status	total restriction (61/1961)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
3. Identification	
a) history	
date	pre-1576
architect	
character	widespread type of average XVIth residence, built on medieval buildings; stairs with columns and balustrades, climbing to a broad atrium on the upper floor
events	AP, n.10
b) property description and inventory	
original condition, changes	sufficient integrity
on the adjoining page: stairway	original function, changes state of conservation single-family residence, currently apartments and shops mediocre



39 Palazzo De Mari, Stefano



detail of the portal

urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 39
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo De Mari, Stefano
Exact location	S. Luca, via, 5
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction (112/1942)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	pre - 1588
architect	
character	fine example of noble residence in the mediaeval area; doorway in marble, broad arcaded stairway, fresco cycles (G.B. Carlone)
events	house of the doge Stefano De Mari (1663-65); AP, n.8
b) property description and inventory	
original condition, changes	the hallway, built in the 16th century, was reconstructed in the 19th century
on the adjoining page: staircase	original function, changes state of conservation
	single-family residence; currently apartments and shops mediocre





details of frescoes:

B. Castello,
Roman stories;

G.B. Carlone,
Tobias and the Angel;

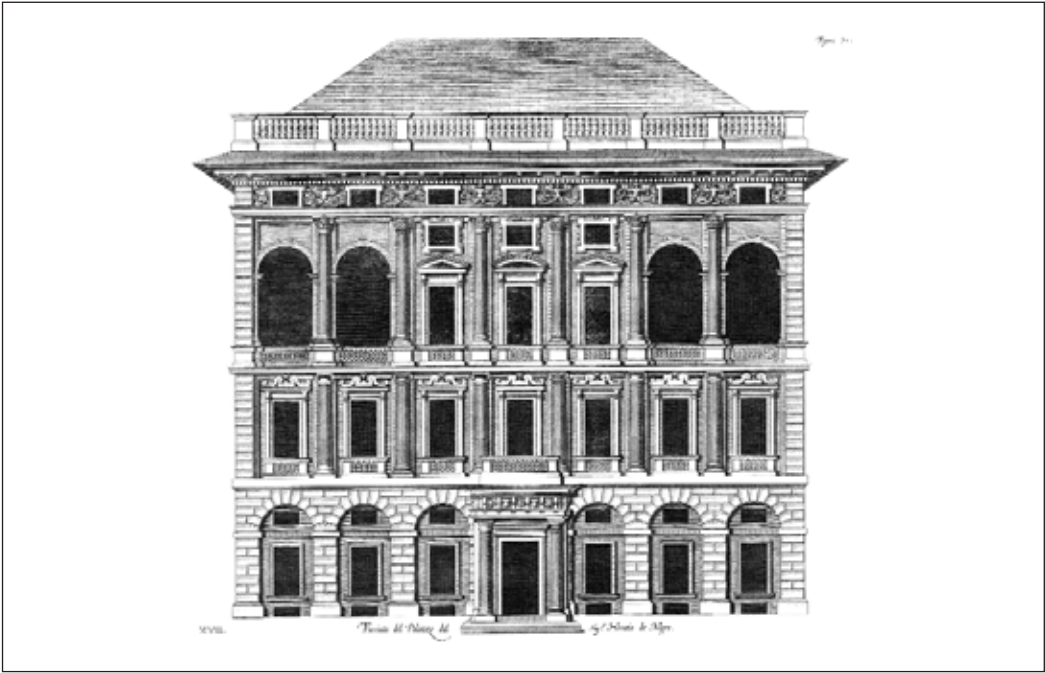
G.B. Carlone,
Allegoric pictures





40 Palazzo De Nigro, Ambrogio

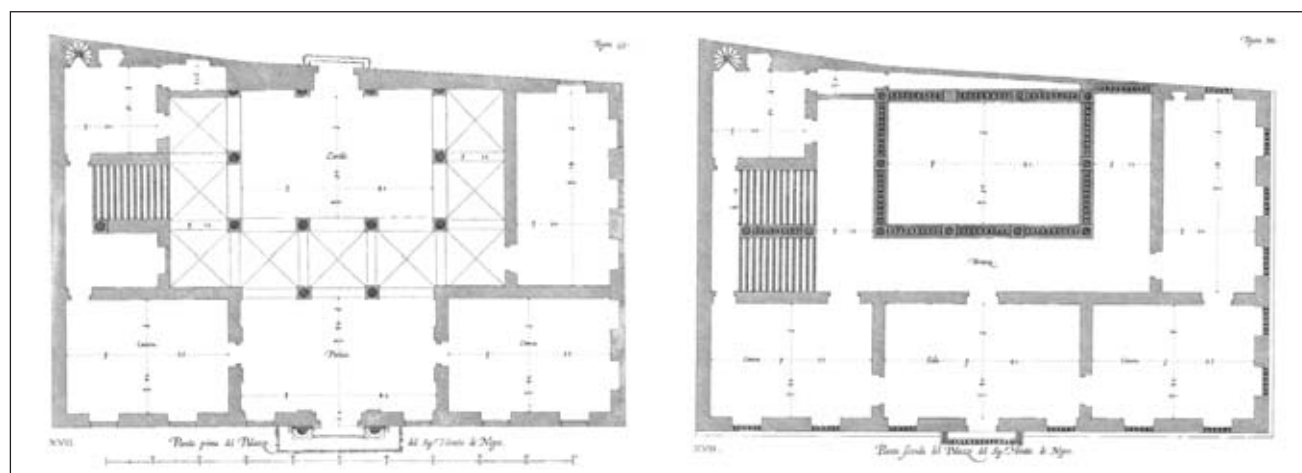
P.P. Rubens,
drawing of the façade



urban districts no.	Mercato di Soziglia 40
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo De Nigro, Ambrogio
Exat location	S. Luca, via, 2
Maps and/or plants	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction (109/1934)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	1569-72
architect	
character	Spirited “U” - shaped arcaded stairway, recently restored; in the salon, large doorways with maxims over, fresco cycles of stories of the Gods (Semino school). The panelling as restored is transferred directly from the book by Rubens
events	doge in 1585-87; Ed. Rubens 1652, pal. XVII; AP, n.27
b) property description and inventory	
original condition, changes	good, even if with post-war raised elevations
original function, changes	single-family residence; currently residence, offices and shops
state of conservation	excellent

frescoed elevation
on Piazza Banchi;

P. P. Rubens,
plan of the first and
second floor



The palazzo Ambrogio Di Negro is located in a square, piazza Banchi, which for years was a meeting point for merchants and bankers of the old Republic of Genoa.

In the XVI Century the need arose for new more expansive urban spaces to enhance the relationship between the type of building and urban configuration using solutions such as wider squares or straight roads, allowing the architectural perspective to be read in a greatly improved manner.

The new construction was part of an urban rebuilding programme which involved converting portions of the urban fabric by demolishing two of the Di Negro loggias, widening via Ponte della Mercanzia and developing the new Stock Exchange (*Loggia dei Mercanti*). The urban renewal started with the construction of the church of S. Pietro, rising above a group of workshops developed to finance the work.

The site serves to reaffirm the power of the Albergo in the form of an amalgamation of associated houses, the result of a lengthy and complex process of appropriation of land for independent building purposes.

The palazzo, which was erected between 1569 and 1572 by Ambrogio Di Negro, the doge, a cultured businessman, is included in the Rubens edition and was recorded in the *Rolli* in 1576, 1588, 1599, 1614 almost invariably in the first *Rollo*.

We are in a period in which strong links existed between the Genoese aristocracy and the Spanish Crown. It is probably the most prosperous period in the economy of the Republic. The lively trade in precious metals meant that the Spanish monarch made regular loan repayments to the Genoese bankers, adding substantial sums to their coffers. And it was by financing the Spanish crown that Ambrogio, in partnership with Andrea Spinola, was able to increase his wealth eleven-fold between 1554 and 1601.

Palazzo Di Negro features two important frontages, one overlooking the square and the other on *Carrubeus Rectus* (via S. Luca). The one overlooking the road offers the best perspective and provides access, crossing through the Di Negro family's private square, creating a way through between S. Luca and the Mercanzia bridge.

Moving through the ultra-spacious colonnaded atrium to the staircase, which climbs up to the second floor and overlooks a loggia three sides of which extend over several floors.

On the second floor a set of promontory stone doorways provide entry into a suite of rooms.

The Rubens drawings show that the larger rooms overlook via S. Luca and seem to be located between two loggias on the second piano nobile (known as the *piano di sala*), whilst in actual fact there is only one loggia, which belies the concept of the typical symmetry normally found in the type of house. In addition, the Rubens version does not show the benches and workshops, which certainly did exist and served to confirm its status as a "mercantile palazzo". The mingling of aristocratic stately buildings and trade activities is a characteristic peculiar to the whole city particularly in the Banchi zone.

Moreover, Rubens' depiction of the building shows an idealised view of a palazzo, as an autonomous entity having no relation to the other Di Negro build-

atrium



dings and ignoring the fact that three building structures had been amalgamated: the original aristocratic palazzo, a family tower on vico Di Negro and a number of mediaeval lots on S. Luca.

The decision to construct a façade painted with architectural motifs (1590-1596), instead of one incorporating stone elements, could be seen as an expedient adopted both for economic reasons and due to lack of space available, to create an architectural illusion. This device was an innovation for piazza Banchi in the mid-Sixteenth Century, a century still known for its mediaeval constructions; it would serve as a reference model for constructing other painted facades on the square. The emerging political figure of Ambrogio Di Negro, who would become Doge a few years after the Palazzo was built, stands alongside this new architectural image. Subsequent owners would be his son Orazio at the beginning of the Seventeenth Century followed by Giò. Gerolamo Di Negro.

The frescoed rooms on the second piano nobile having the following themes are worthy of mention: the large room, *Helen and Paris* and adjoining rooms overlooking Banchi *Danae and Jupiter*, *Orazio Coclite on the Sulpicio Bridge* attributed by Gavazza to the workshop of the Semino, including Andrea, for the central salon panelling.

E. Parma surmises that Bernardo Castello also worked there on some of the panelling in the room with *Minerva and the Muses* representing one of his first works, whilst Ottavio Semino and Andrea's two sons, Cesare and Alessandro, are said to have worked on the other rooms.

The decoration of all the frescoes was thoroughly restored in the Eighteenth Century (2nd February 1869) and one very recently, which has brought them back to their former splendour.

The Palazzo remained with the Di Negro family up to the beginning of the Nineteenth Century, continuing to be a site of important trading activities and benefiting from a total refurbishment together with the church of S. Pietro.

loggia on the courtyard





courtyard and first flight
of the staircase;

the salon
on the second floor;

frescoed room with
Stories of Paris
by Andrea Semino



41 Palazzo Di Negro, Emanuele Filiberto



atrium

urban districts no.	Mercato di Soziglia 41
1. Specific location	Italy
Country	Republic of Italy, Liguria
State, Region	Palazzo Di Negro, Emanuele Filiberto
Name of the property	Ponte Reale, via al, 2
Exact location	Table 4 - Palazzi included in the perimeter proposed
Maps and/or plans	
2. Legal data	Private
Owner	total restriction (24/1923 e 247/1951)
Legal status	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage
Responsible authority	and the Ligurian Countryside
Collaborating national organisations	PUC (D.P.G.R. n° 44 of 10-3-2000, Zone A, Subzone AC, category b)
Genoa City Council Urban Plan	
3. Identification	
a) history	
date	17th century
architect	
character	Façade decorated with stuccos, monumental staircase and courtyard with nymphaeum. Profoundly reordered in the 18th century by Pietro Gentile, contained a large and valuable family picture-gallery (dispersed); frescoes by Boni, Ratti
events	as Hotel Feder (19th cent.), hosted: T. Mommsen & H. Melville; AP, n.2
b) property description and inventory	
original condition, changes	the latest building (18th century) is in good conservation
original function, changes	single-family residence, hotel (19th century); currently offices, apartments and shops
state of conservation	good

on the adjoining page:

façade onto
Piazza Caricamento



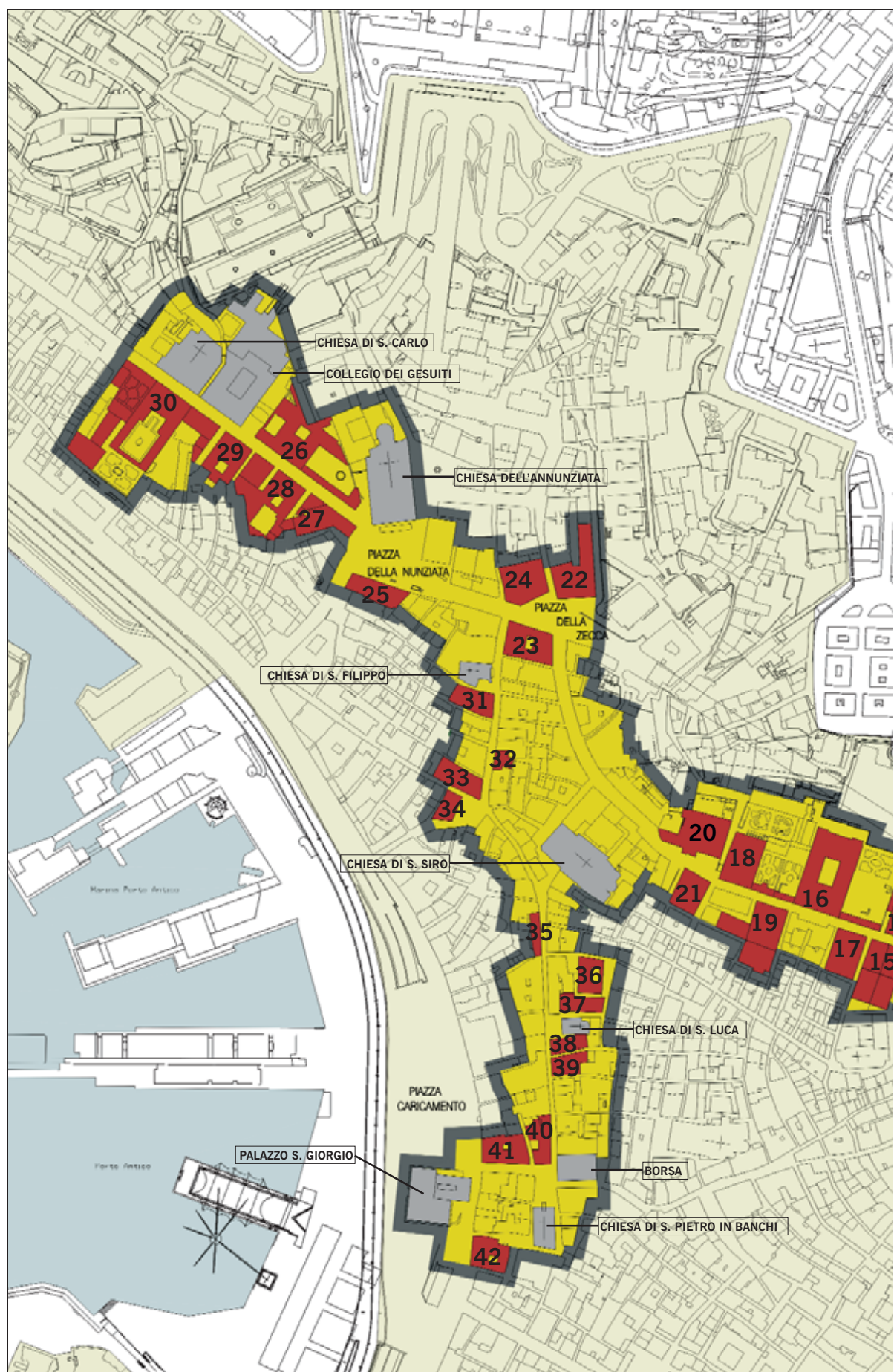
42 Palazzo De Marini-Croce

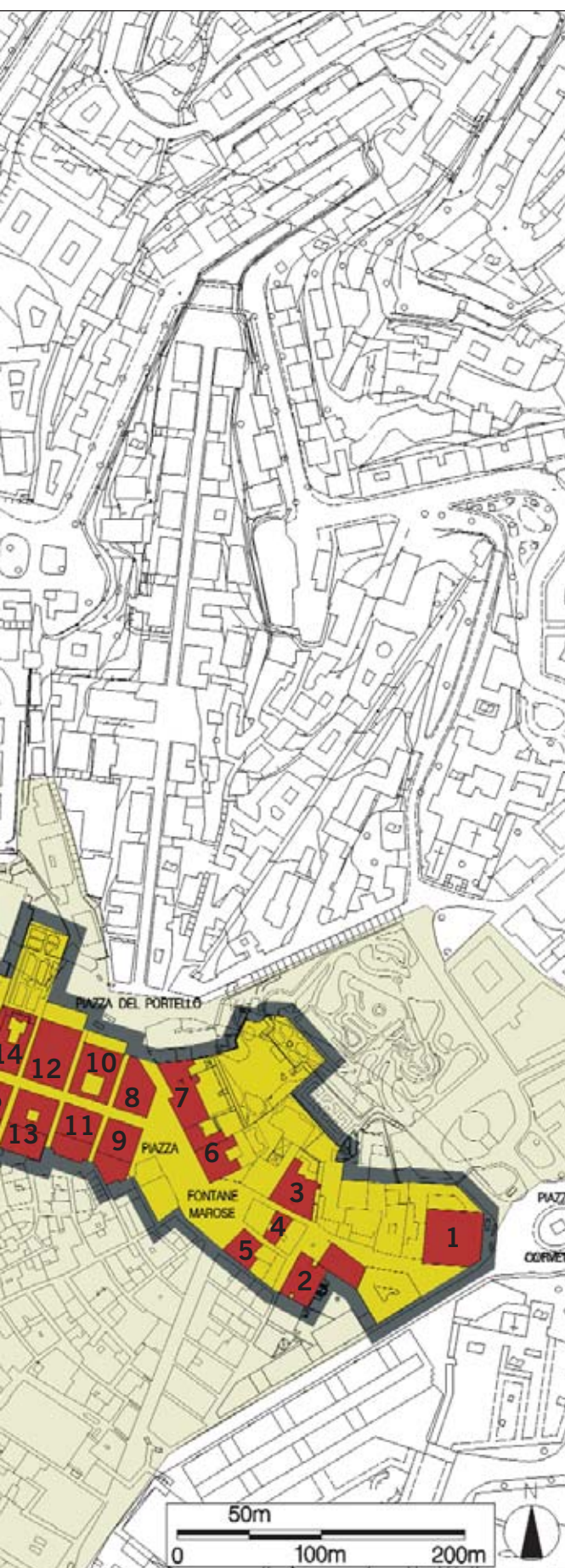


detail of the main façade

urban districts no.	Mercato di Soziglia 42
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo De Marini-Croce
Exact location	Demarini, piazza, 1
Maps and/or plants	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Private
Legal status	total restriction (88/1949)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
3. Identification	
a) history	
date	second half of 16th century
architect	
character	large volume rebuilt at the gates of the Ripa; maintains the external gateway with la Pace (G.G. della Porta), a fountain at the entrance and a large arcaded stairway running for three floors; frescoes by Boni, Ratti
events	AP, n.3
b) property description and inventory	
original condition, changes	good conservation, an intact example of a residence of the high nobility, notwithstanding repairs to the post-war damage
on the adjoining page: atrium and stairway	original function, changes state of conservation good conservation, an intact example of a residence of the high nobility, notwithstanding repairs to the post-war damage excellent







PALAZZI INCLUDED IN THE PERIMETER PROPOSED

Table 4

