



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

Volume I - Dossier



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Genoa Le Strade Nuove and the System of the Palazzi dei Rolli

1. Identification of the Property

1a. Country

Italy

1b. State, Province or Region

Region of Liguria, Province of Genoa, City of Genoa

1c. Name of Property

Genoa: Le Strade Nuove and the System of the Palazzi dei Rolli

1d. Exact location on map and indication of geographical co-ordinates to the nearest second

Geographical coordinates in the Gauss-Boaga system (refers to the site including the buffer zone): x = 1493364, y = 4918535; x = 1495345, y = 4918535; x = 1493345, y = 4911547; x = 1493364, y = 4916547

Table 1 - Genoa and Europe;

Table 2 - Location of historic city centre with respect to the city.

1e. Maps and/or plans showing boundary of area proposed for inscription and of any buffer zone

The proposed property consists of an urban site principally composed of two unitary residential axes of the Modern Period (1500 >), the so-called Strade Nuove (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, which was 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 particular value.

The area proposed for inscription therefore extends to 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.

As regards the mediaeval part, it has been decided to limit the zone proposed for inscription to the most important urban districts and the most important palazzi, and at all events to the best-preserved. We believe, indeed, that although the adjoining sections of the city form a significant part of the historic centre, because of their great density and their state of repair they do not possess the degree of integrity required by UNESCO.

We do not however exclude the possibility that in the future, when the process of rehabilitation has been completed for the lesser fabric also, an application may be made for the extension of the site to include other parts of the historic centre.

All the palazzi included in the site proposed for inscription are located within the historic centre, an urban area in the locality of Genoa which is particularly well-protected, compared with other areas of the city, by the regulations in the City Council's Master Plan (Piano Urbanistico Comunale). The boundaries of the historic centre coincide with the buffer zone which has been defined around the proposed property, protecting it from the danger of inappropriate alterations (this is more fully documented in paragraph 3e).

The Master Plan assigns every building in the historic centre, depending on its architectural characteristics, a place within a precise classification, which corresponds to a regulatory system aimed at conservation of the heritage, on the basis of intervention categories intended as maximum thresholds of permissible alteration.

For a better understanding of the location of the proposed property and the territorial extension of the buffer zone, which coincides with the administrative perimeter of the historic centre, please refer to the attached maps, in particular:

Table 3

Perimeter of the property proposed for inscription and of the buffer zone

Table 4

The palazzi included in the proposed perimeter

Table 5

The system of the Palazzi dei Rolli in the historic centre.

The palazzi included in the proposal for inscription in the World Heritage List are listed in the table below:

No.	Name	Location	Date
1	Doria, Antonio	largo Lanfranco, 1	c. 1543, 17th cent., 1874
2	Della Rovere, Clemente	p.zza Rovere, 1	1580, 1874
3	Spinola, Giorgio	sal. S. Caterina, 4	1664 ca
4	Spinola, Tommaso	sal. S. Caterina, 3	1558-61
5	Spinola, Giacomo	p.zza Fontane Marose, 6	1445-59, end 16th cent.
6	Ayrolò, Agostino	p.zza Fontane Marose, 3-4	1560 ca, p. 1640, 1735
7	Interiano, Paolo e Nicolò	p.zza Fontane Marose, 2	1565-67
8	Pallavicini, Agostino	via Garibaldi, 1	1558
9	Spinola, Pantaleo	via Garibaldi, 2	1558-1664
10	Lercari, Franco	via Garibaldi, 3	1571-78
11	Pallavicini, Tobia	via Garibaldi, 4	1558, 1727-46
12	Spinola, Angelo Giovanni	via Garibaldi, 5	1558-76
13	Spinola, Gio. Battista	via Garibaldi, 6	1563
14	Lomellini, Nicosio	via Garibaldi, 7	1563
15	Spinola, Lazzaro e Giacomo	via Garibaldi, 8-10	1583
16	Grimaldi, Nicolò	via Garibaldi, 9	1565-95
17	Lomellini, Baldassarre	via Garibaldi, 12	1564, 1790 ca
18	Grimaldi, Luca	via Garibaldi, 11	ante 1588, 1711
19	Brignole Sale, Rodolfo e Francesco	via Garibaldi, 18	1675
20	Grimaldi, Gerolamo	sal. S. Francesco, 4	1536-44, 1786
21	Brignole, Gio. Carlo	p.zza Meridiana, 2	1671, 1786
22	Lomellino, Bartolomeo	largo Zecca, 4	1565, 1775
23	Lomellini, Stefano	via Cairoli, 18	ante 1588
24	Lomellini, Giacomo	largo Zecca, 2	1619
25	Cattaneo, Antoniotto	p.zza della Nunziata, 2	1594-1611, 1785
26	Balbi, G. Agostino	via Balbi, 1	1618 ca, 1774
27	Balbi, Gio. Francesco	via Balbi, 2	1588, 1615-16
28	Balbi, Giacomo e Pantaleo	via Balbi, 4	1645-65
29	Balbi Piovera, Francesco	via Balbi, 6	1657, 1830, 1881
30	Balbi, Stefano	via Balbi, 10	1643, 1682-85
31	Centurione, Cosmo	via Lomellini, 8	pre 1599, 1718-24
32	Centurione, Giorgio	via Lomellini, 5	1594
33	Centurione, Gio. Battista	via del Campo, 1	1612
34	Pallavicini, Cipriano	p.zza Fossatello, 2	c. 1490-1503, 1840
35	Spinola, Nicolò	via Luccoli, 23	1560, post 1625
36	Grimaldi, Francesco	p.zza Pellicceria, 1	1593, 18th cent.
37	Grimaldi, Gio. Battista	vico S. Luca, 4	1610
38	Grimaldi, Gio. Battista	p.zza S. Luca, 2	ante 1576
39	De Mari, Stefano	via S. Luca, 5	ante 1588
40	De Nigro, Ambrogio	via S. Luca, 2	1568-73
41	Di Negro, Emanuele Filiberto	via Ponte Reale, 2	ante 1614, 18th cent.
42	De Marini-Croce	piazza Demarini, 1	ante 1576

The task of describing the architectural and decorative features of the palazzi is performed by technical reports, fuller or less full according to the importance of the each palazzo: these reports, together with photographic and iconographic documentation, are collected in Volume II.

f) Surface area of the property proposed for registration and of the buffer zone (in hectares)

Surface area of the property proposed for registration: 15.81 ha

Surface area of the buffer zone: 113 ha

2. Justification for Inscription

2.a Declaration of value

2.a.1 Summary

Genoa is one of the most important port cities in the Mediterranean and retains a historic centre of a considerable size whose street plan and plot layout are still intact. In this context, an exceptional sequence of axial roads developed, whose construction began with the building of Strada Nuova (1551-83). This urban planning intervention constitutes an altogether innovative episode, both at Genoa, compared with the dense fabric of the mediaeval streets, and in the panorama of Italy and Europe as a whole. The building of Strada Nuova brought three things together at the same time and with a strong and unprecedented unitary image: the most advanced urban culture of the second half of the sixteenth century, experimentation with new and modern residential models compared with the contemporary culture, and the symbolic representation of the power of a new governing class. The example of Strada Nuova was followed in the construction of Strada dei Balbi (1601-1618, but uncompleted), repeating even more forcefully this innovative decision of the mid-sixteenth century, and for a single family.

On these new urban sites, and subsequently also within the pre-existing mediaeval fabric, numerous palazzi were constructed, characterised by an imposing colonnaded atrium-courtyard-stairway system, which though its origins lay in the need to overcome differences of level in the terrain, immediately became an essential architectural element, creating a new relationship between exterior and interior, which now opened at the rear onto the gardens, with spectacular telescopic perspectives. The system of space distribution became an architectural element characterising the image of the city. It was matched in the private part of the building by the splendour of the grand salons, where full expression was given to the intention to represent the wealth and magnificence of the family in the lavishness of the fresco cycles, the plasterwork, the gilding and the valuable furniture.

The 42 buildings selected for inscription in the World Heritage List represent a significant cross-section, from the point of view of architecture and urban design, of the system of palazzi known as the Palazzi dei Rolli.

These palazzi, which provide a picture of a great urban civilisation and an authentic city culture, constitute the paradigm of an affluent society at a time which saw the oligarchy of the Genoese Republic at its most resplendent, that *siglo de los Genoveses*, that century of the Genoese (1530-1640) in which the city was a focal point for great movements of merchandise and people, and dur-

Via Garibaldi



ing which the number of official visitors was high, generally in the service of the Spanish crown. This thoroughly modern residential renewal began with that miracle of urban design, Strada Nuova, and from the Modern Period onwards (roughly 1500>) took on the role of an obligatory destination for artists and travellers. It became an architectural model which was copied all over Europe through the work of important writers of architectural treatises.

2.a.2

Genoa is one of the most important port cities in the Mediterranean and retains a historic centre of a considerable size whose street plan and plot layout are still intact (for an extended reconstruction of the history of the city, please see paragraph 3b “History and development”).

The first settlement from which the city was born grew up at the foot of the hill, below the episcopal residence, as early as the 10th century, but it is about the 11th century that the mediaeval city can be said to be complete.

In these first centuries the axis of the settlement rotated through 90°, as it extended along the waterfront, where the first timber wharves are found.

From there urbanisation spread in a pattern like the teeth of a comb, starting from the coast road, the so-called *carrubeus rectus* (Via S. Luca).

The 14th century city walls thus enclosed a settlement which had acquired a definite conformation, where urbanisation of the different areas occurred under the control of the great noble families, with a layout based on closed districts, veritable strongholds, following a geographical scheme common to the commercial cities of the Mediterranean.

This layout corresponds to a social organisation built on family alliances, called Alberghi, whose members lived in the same district (*curia* or *contrada*), dominated by the *domus magna* of the head of the clan.

Based on the foundation of this residential fabric so distinctive and densely settled, the origins of the unique civilisation of the Genoese palazzi go back to the urban innovation of Strada Nuova (1551-83), an *élite* quarter constructed by the great families on the most panoramic open space, with a modern public apportionment of eight initial areas, aligned on a straight stretch of road 250 metres long. The street was built on the edges of the mediaeval city as an exclusive residence for the greatest of the noble families (Pallavicini, Spinola, Doria, Lomellino, Grimaldi).

This was an altogether innovative episode in architecture, both in Genoa, compared with the dense fabric of the mediaeval streets, and in the panorama of Italy and Europe as a whole. The building of Strada Nuova brought four things together at the same time: local urban culture, experimentation with new and modern residential models compared with the contemporary culture, the symbolic projection of the power of a new governing class, and building speculation by a restricted group of operators.

It is no accident that tradition, from Vasari onwards, has it that the architect of Strada Nuova was the Perugian Galeazzo Alessi, an outstanding character in the

architectural culture of the mid-16th century, though he was later displaced in more astute critical opinion by Bernardo Cantone, Alessi's collaborator in his experiments in designing out-of-town residences for some of the local noble families.

Strada Nuova is therefore an extraordinary example in the way it is planted so anomalously in the Renaissance tradition of urban design. Rather than taking on the character of an axis, the street has an air of a sort of internal courtyard, of private space with a collective dimension (for an analysis of the spatial characteristics of the street, see M. Labò, *Strada Nuova*, in *Scritti di storia dell'arte in onore di Lionello Venturi*, Roma, 1956; E. Poleggi, *Strada Nuova. Una lottizzazione del Cinquecento a Genova*, Genoa, Sagep, 1969; Collana Comunicare l'Architettura - ed. B. Zevi - C. Benincasa -, *Venti spazi aperti italiani*, publ. SEAT, Turin, 1984).

In this sense Strada Nuova is an anomalous episode, because it displaces the logical mechanisms which distinguish the construction of the city. What makes it unique is not just the architecture of the palazzi, which are notable especially for their typological inventiveness, born out of the need to adapt to the sloping terrain, but also the integration which the various architectures achieve in designing a part of the city. It is a nonstreet, which precisely by the negation of its nature, overcomes categorisation, redirecting the sense of perspective in transverse directions and inviting direct comparison of the façades of the palazzi.

In its dimensional ratios (7.5 x 21 x 255 metres), perspective loses meaning with a slowing of spatial progression. The eye lingers, comparing the volumes of opposed buildings, and a sort of sequence is created which must be followed, turning the gaze to new plastic effects. These are experiments, in buildings of considerable height, in that 'building on a slope' which Sebastiano Serlio was to reserve only for a structure on two floors (*Architettura Civile*, Book VI, *Costruire in costa*).

The example of Strada Nuova was followed in the construction of Strada dei Balbi (1601-1618, but uncompleted and now reduced to an infrastructural axis), repeating even more forcefully this innovative decision of the mid-sixteenth century, and for a single family.

The opening of Strada Nuovissima (Via Cairoli, 1786) created a route which connected the Strade Nuove together and formed a thoroughfare across the city passable by wheeled traffic (it came out through the city walls via Salita S. Caterina). The monumental quality of its palazzi constitutes a truly integrated urban architecture, and this thoroughfare is the location of the palazzi which are the most valuable from the architectural point of view, as well as having integrity according to the criteria of authenticity established by UNESCO.

The palazzi of Strada Nuova also acted as architectural models for the renovation of the noble residences on the principal routes through the old city: a unique residential heritage, created by bankers, shipowners and merchants from the richest and most powerful families. Because of their highly valuable architectural character, these palazzi were transformed, by a Senate Decree of 1576, into a public system of private residences which carried the obligation of hosting State visits (Palazzi dei Rolli or Public Lodgings).

Each rollo was subdivided into 3 *bussoli*, balloting lists which expressed the various categories of palazzo as regards quality (1. for cardinals, princes and viceroys, 2. for large-scale landowners and governors, 3. for princes of a lesser



standing and ambassadors). These categories enable us even today to gain a sense of the hierarchy of the palazzi as their contemporaries saw them, referring not merely to the quality of the real estate but also to the social role of the family which owned it.

In different periods some palazzi remain members of the same category, but some move from one *bussolo* to another. For example, between 1576 and 1664 the palazzi situated in Strada Nuova and some of those in Via Balbi (nos. 4, 2 and 1) remain stably in the first category, while Via Balbi 10 and 6 belong to the second category, and the palazzi at Piazza Fontane Marose 3-4, Salita S. Caterina 3 and 4, and Piazza della Rovere 1 are in the third.

For some palazzi however the category varies over time, such as the palazzo at Largo Zecca 2, which moves from third to second *bussolo*, Via Cairoli 18 which moves from third to first *bussolo*, and Via Lomellini 8, which moves from third to second, while even Palazzo Doria at Largo Lanfranco 1, which had always been classified as first *bussolo*, moves to third in 1664.

Membership of the various *bussoli* and sliding from one to another do not therefore relate solely to greater or lesser importance in the architectural type of the palazzi, but also to improvements carried out in the meantime (even as regards decoration and furnishing of the interior rooms) and to the socio-economic situation of the proprietor family, which was connected with the vicissitudes of its economic fortunes.

The list of the Palazzi dei Rolli is therefore a valuable indicator of the distribution and quality of the palazzi and at the same time of the social and economic position of the proprietor family. By government decree, the Rollo of public lodgings, at all events, gave formal official status to this city of palazzi, already celebrated by Petrarch in the mid-14th century, and was a recognition of the social role of private wealth. This rôle was also expressed in the architectural quality of the palazzi, featuring grandiose sequences of atrium-courtyard-stairway and sumptuous salons in the interior, and in the opulence of the furniture, silver, frescoes, portraits and tapestries.

The palazzi consolidated their positions on the principal axes of the city by an incredible process of amalgamation and restructuring, and, in doing so, imposed a new hierarchy on the mediaeval city, liberating it from the closed districts dominated by the clans.

In the context of the oligarchical Genoese Republic, whose proud political autonomy was based on the control of maritime traffic and financial manoeuvring across the continent, we can speak of a form of 'republican royalty', a complete contradiction in terms behind which we can make out the horizons of a unique urban and residential history, where civic hospitality was provided by a very forward-looking aristocratic society, which was also interested from a diplomatic point of view in acquiring new clients of international prestige.

The 42 buildings selected for inscription in the World Heritage List represent a significant cross-section, from the point of view of architecture and urban design, of the system of the Palazzi dei Rolli, which was introduced into the mediaeval settlement pattern by a unitary apportionment of residential land to the nobility, a completely new system which gave rise to the imposition of a new hierarchy on the mediaeval city.



- | | | | | | |
|-------------------------------|---|--------------------------------------|-------------------------------------|---|-------------------------------|
| 1. Molo nuovo. | 11. Chiesa Missionar. | 31. Il Castellano. | 51. S. Carlo P.P. Caricatore Scudo. | 61. Chiesa S. Lorenzo. | 71. S. Stefano Monache. |
| 2. Fortezza nuova. | 12. S. Teodoro Canonici Regolari. | 32. La Torre. | 52. P.P. Giovanni in strada Balbi. | 62. S. Giorgio. | 72. P.F. di S. Agostino. |
| 3. La Lanterna. | 13. Torre di Mare. | 33. S. Spirito Monache. | 53. Castello. | 63. S. Stefano. | 73. S. Maria Maddalena. |
| 4. Tomasevici fane. | 14. S. Giovanni Maria. | 34. S. Tomaso. | 54. Mattoni del Carmel. | 64. Torre del Palazzo Ducale. | 74. Torre del Palazzo Ducale. |
| 5. S. Pietro il Grande. | 15. S. Rocco. | 35. P.P. S. Agostino di S. Agostino. | 55. S. S. Annunziata. | 65. La Chiesa del Monte. | 75. S. Margherita. |
| 6. S. Brignano. | 16. La Balza. | 36. S. Giovanni. | 56. Ponte di Togni. | 66. S. Maria della Partecipazione. | 76. S. Maria in Correggiana. |
| 7. Torre di S. Andrea. | 17. S. Benedetto. | 37. Arsenale. | 57. Ponte Spinola. | 67. S. Maria della S. Maria. | 77. S. Giacomo. |
| 8. Monache di Capella. | 18. Palazzo di Carlo III del Duca d'Orto. | 38. S. Rocco. | 58. Ponte dei Mercanti. | 68. Chiesa S. Agostino. | 78. S. Zeno. |
| 9. S. Angelo. | 19. Torre S. Stefano. | 39. S. Nicola. | 59. Fontana con l'acqua dolce. | 69. S. Maria del Castello P.P. di S. Tom. | 79. Palazzo Ducale. |
| 20. La Chiesa di S. Giovanni. | 20. S. Maria di Torretta. | 40. S. Albano. | 60. Molo vecchio. | 70. Chiesa S. Lorenzo. | 80. Palazzo Ducale. |

Georg Balthasar Probst
View of Genoa
18th century

All the palazzi were characterised by an imposing colonnaded atrium-courtyard-stairway system, which though its origins lay in the need to overcome differences of level in the terrain, became an essential architectural element, creating a new relationship between exterior and interior, which now opened at the rear onto the gardens, with spectacular telescopic perspectives.

The system of space distribution became an architectural element characterising an architecture which was abreast of international developments and models but retained its individual character. It was matched in the private part of the building by the splendour of the grand salons, where full expression was given to the intention to represent the wealth and magnificence of the family in the lavishness of the fresco cycles, the plasterwork, the gilding and the valuable furniture.

The palazzi are thus characterised by stylistic and architectural elements which derive from a distinctive residential culture, in which living requirements and the need to offer hospitality were both taken into account.

They are the result of particular solutions adopted to match contemporary models to site configuration, and they are a brilliant response to the problem, dis-



cussed by Serlio, of building on a slope (for a more detailed study of the architectural characteristics of the palazzi, please refer to E. Poggi, *Genova, una civiltà di palazzi*, Silvana editrice, Milan, 2002 - attached).

The palazzi, which provide a picture of a great urban civilisation and an authentic city culture, constitute the paradigm of an affluent society at a time which saw the oligarchy of the Genoese Republic at its most resplendent, that *siglo de los Genoveses*, that century of the Genoese in which the city was a focal point for great movements of merchandise and people, and during which the number of official visitors was high, generally in the service of the Spanish crown.

The sudden appearance of a new residential culture in mid-sixteenth century Genoa was the outcome of the 'conspicuous consumption' that, beginning in Rome and Florence, was turning into an unparalleled consumer demand for art all over Europe, brilliantly supplied by Italian studios and workshops.

Genoa's thoroughly modern residential renewal began with that miracle of urban planning, Strada Nuova. From the sixteenth century onwards, the city became a destination for artists and travellers. One example is the case of Peter Paul Rubens (see Herbert W. Rott -ed.-, *Rubens Palazzi di Genova. Architectural*

Drawings and Engravings, Turnhout/London 2002, 2 vols., *Corpus rubenianum*, part. XXII) who documented his knowledge of the palazzi using surveys and plans which were highly sought after by local collectors (1622: **Table 6** - Palazzi included in the collection of P.P. Rubens). He was followed a few years later by Joseph Furttenbach (1627), a prolific writer on German Baroque architecture.

2.b Comparative Analysis

The Strade Nuove, in their character as *Siedlung*, more a residential quarter than an exercise in urban renewal, represent original models, tied to a particular form of social organisation. They were the architectural setting for the siglo de los Genoveses, when Genoa was a great financial power in the Mediterranean basin. The Strade Nuove are situated at the edges of the historic centre of Genoa has unusual features, some arising out of the geography of its setting, such as the way it forms a natural amphitheatre above the harbour basin, and because of the peculiar nature of its social organisation.

From the middle ages onwards the Magistrature of the Padri del Comune had overseen the development of the city, for the purposes of controlling the workings of the port and safeguarding traffic along the principal routes. They operated in a social framework in which urbanisation was controlled by the greatest noble families, organised into Alberghi.

This distinctive social organisation gave rise to a dense urban fabric, with closed strongholds containing the residences of the families along with the major common services. The heart of this topographical system was the *fondaci* or warehouse where merchandise was stored. In this system, the principal thoroughfares branched out into closed internal courtyards. This model was repeated in all the trading cities of the Mediterranean.

Into this closed and static structure, when the prosperity of the oligarchical republic was at its height, new models in urban design erupted, precincts reserved as exclusive residences for the nobility, located on the edge of the city on roads that ran in straight lines.

The architectural results should be compared with those aristocratic settlements which combined formal decorum with consciousness of social privilege. They are novel even in comparison with the Fuggerei at Augsburg (1511) or the Weber quarter at Nuremberg (1500), which owed their origin to charitable initiatives, and were planned at all levels, with housing units on a very modest scale.

The Strade Nuove in Genoa were built following the linear structure of the Renaissance street, which was common to other contemporary exercises in urban design, and initiated an unprecedented programme of expansion in the city, based on the creation of a unitary space for the exclusive use of the dominant class, which combined a formal apparatus of exceptional quality with the outward representation of social privilege.

A well-known later example of unitary organisation of residences, but with the difference that it was built on the orders of the king, is the *Place des Vosges* in the *Marais* district of Paris. Until the mid-16th century it was a market space, at that

time flanked by a silk factory with houses for the workers on three sides. Henri IV transformed it into a *place royale*, a place for festivities, with rigorous building constraints which immediately identified it as a preferred quarter for occupation by the aristocracy.

In subsequent centuries, the same programme as had been developed at Genoa, the tendency to mark out the urban fabric with new unitary settlements complete in form and considerable in size, was to be repeated in numerous developments in European cities, executed in the architectural language of the period. We may recall, among others, the *Place Vendôme* in Paris, the Crescents at Bath, and the neoclassical quarters in London.

As regards the overall system of the Palazzi dei Rolli, it is an example of urban settlement which is rare in terms of numbers, quality and systematisation of intraurban relationships. It is perhaps only comparable in scale to the residences of the cardinals in Rome – which were necessary for Synods and papal Conclaves – or the *hotels particuliers* of Paris, which were a useful tool in Louis XIV's anti-feudal policy. The Palazzi dei Rolli were essentially residences on which a permanent duty of hospitality was imposed, as opposed to the mediaeval tradition which privileged only the visits of kings and emperors.

There are about 150 buildings still in existence which are recognisable as part of the Rolli system, grouped together in clusters of aristocratic residences, a system of palazzi which represents one of the most extraordinary urban structures in Renaissance or Baroque Italy.

The uniqueness of the Palazzi dei Rolli and of their history lies particularly in the institutionalisation of a practice (the duty of "official" hospitality bearing on the local aristocracy) which was certainly widespread in European states but had never been made the object of a specific and complex piece of binding legislation. The experiment of the Palazzi dei Rolli therefore provides us with unique evidence, which cannot be found in other European capitals, of the explicit formalisation of institutional relations within states, of the hierarchical pyramid of power, and of what we would now call the relations between public and private, transformed into law.

The system of the Palazzi dei Rolli as a collection of private residences put at the disposal of the entertainment needs of the Republic, expresses the political will to form, through the apparatus of ceremonial, a kind of court, similar to that surrounding a monarchy, through the means both of architectural features of great value, and of the apparatus of ceremonial.

This is particularly evident in the palazzi of Strada Nuova, from the richness of their decoration and the sumptuousness of their furnishings.

Notwithstanding the spread throughout Europe of the ideas of Italian architects and treatise-writers such as Serlio, and although the nobility competed at the time of the Renaissance in a renewal of town and country house-building, they rarely created settlements or building-patterns comparable to this, bound as they were by the rules of a single Court.

Compare the network of French *chateaux* and the Spanish renewal, both of which were much earlier modernisations than occurred in northern Europe, where the major spread of Renaissance architecture occurred in the early seventeenth century and rapidly developed its own variant style.

Indeed the remarkable decision of the Genoese Senate can be described as the invention of a virtual republican court. What we are dealing with is a system of private residences placed at the service of the Republican governing authorities. It replaced the sovereign's military paymasters with civic hospitality provided by a very forward-looking aristocratic society, which was also interested from a diplomatic point-of-view in acquiring new clients of international prestige.

In comparison with equally well-provided systems in the same decades of the 1500s, from late-Mediaeval Florence to Rome, Vicenza and Venice, the urban and rural palazzi of Genoa have been preserved in larger numbers beyond the industrial period because they were supported by noble estates which had been held in the vicinity for centuries, guaranteed by the inheritance system of primogeniture which was in force until the Code Napoléon.

The Genoese palazzi represent unique architectural models, conditioned partly by the nature of the site and partly by a clientele with an appetite for innovation, served by a famously itinerant group of craftsmen who were both sculptors and architects, the *Magistri Antelami*.

The relationship between Galeazzo Alessi and the Sauli family was sustained by common cultural and economic interests with their origin in the Roman environment. It found its greatest expression in the country palazzo at Albaro, to the east of the city, where, abandoning the local tradition of the palazzo half-way up a hillside, fitted into the landscape, Alessi created a new relationship between the cubic volume and the agricultural spaces, through the medium of an architectural element, the tripartite loggia.

The villa, "with its impressive vertical height with two superimposed classical orders and the robust connection between the string course and the entablature ... offers a prototype of late Renaissance palazzo which imposed itself without resistance on Genoese building, both because of Alessi's authority and because of its concise language which could be immediately acquired. And still the rigorous tripartite division of the façades and of the interior space, organised with a symmetry which exalts the virtues of hospitality and simplifies the distribution of the family home without sacrifices to decorum, is a convincing formula for the philosophy of hedonism and entertainment which guided the residential choices of the powerful classes, first of all in its country-house leisure and now also in the renewed urban spaces" (see E. Poleggi and F. Caraceni, *Genova e Strada Nuova*, in *Storia dell'arte italiana*, XII, Momenti di architettura, Einaudi, Turin, 1983).

The influence of Galeazzo Alessi on the local masters is complex and is interconnected with the rigid regimentation of the Art of the *Maestri Antelami*, which was aimed at protecting professional dignity as well as stemming an excessive influx of skilled craftsmen from outside, attracted by the building renewal.

Equally fundamental is the importance of the clients, who sought to keep control of the building by demanding precise contracts. In a climate of extended building renewal, the client had the possibility of demanding particular architectural elements on the basis of catalogues of proven models, sometimes requesting details identical to those used in other palazzi, which allowed him to check the quality of what was on offer.

The up-to-date awareness of the clientele was undoubtedly due to the dense and powerful presence of Genoese businessmen in Rome in the first half of the cen-

tury, a very new architectural landscape thanks to Raphael (Palazzo Branconio in L'Aquila), Baldassarre Peruzzi (Villa Farnesina for A. Chigi, 1509; Palazzo Spada) and Antonio da Sangallo the Younger (Palazzo Farnese, 1546; modified by Michelangelo and completed about 1570).

In the palazzi of Strada Nuova, the ensemble of horizontal and vertical partition walls in the new residences stems from the Sangallo-style layout propagated by Galeazzo Alessi, in which – as far as possible – on all the floors the division into three load-bearing sectors is built perpendicular to the main façade. The functional hierarchy is arranged in the same way behind the main façade, often decorated with refined quadratura of architectural orders and figurative work executed by a local school of the second half of the 16th century.

The solution with courtyard and garden recalls the basic scheme in Book VI of Serlio's Civil Architecture, where houses of the nobility must appear from a long way off, isolated on an important road, and in the city must have a courtyard in the centre. In Strada Nuova the palazzi are “midway between the solemnity of an urban model and the pleasure of a dwelling which faces out onto open country, over decorated terraces, and what was even more important, where the owner could take pride in the comparison with his neighbours” (from E. Poleggi, *Genova: una civiltà di palazzi*, Milan, Silvana Editoriale, 2002).

In a city such as Genoa, a key requisite for hosting receptions, in addition to the distribution of space on the various levels, consisted in the grand parallel-flight staircases with columns and balustrades. These were amongst the first in Italy to visibly connect the colonnades of the courtyards, as well as gardens, lemon-houses and telescopic perspectives directed towards the sea horizon.

Starting from the closed cubic geometry of the Alessian model, layout solutions were developed which were adapted to the orographic characteristics, exploiting the different levels to obtain monumental sequences which were innovative in their treatment of ground-plan, space distribution and architectural perspective, responding brilliantly to the challenge of “building on a slope” which Serlio would discuss in Book VII of his treatise, only in 1575.

In a short while the incredible maturation of a brand-new model of residence, capable of endowing steeply-sloping terrain with a high degree of authenticity, does not rest solely on parallel-flight staircases but, through the distributive innovations of Antonio da Sangallo the Younger and Galeazzo Alessi, adapts all the fashionable functions in equally novel ways, in the work of a succession of architects starting with masters such as Bernardino Cantone and the Ponsello brothers.

The model envisages a new relationship between interior and exterior along axes perpendicular to the street with spatial inventions rising up the slope and receding downwards towards the city. The palazzi are laid out in a tripartite scheme which offer an extraordinary variety of solutions developed from experience gained in the preceding century with villas on the outskirts of the city, for example in the relations between garden and hall level. The courtyards, elements of passage between the public part and the private part of the gardens, control the complex equilibriums of spaces and functions, a dynamic central position which is the crossing-point of optical axes coming from opposite directions, multiplying the possibility of plays of perspective.

In the palazzi of Strada Nuova we find many elements of the Mannerist repertoire as well as the Serlian, columns interrupted by drums, broken pediments with masks, part of an architectural language influenced by a marked painterliness, where the architecture is designed in chiaroscuro and conceived as support for an overflowing decorative invention. In the façades “the clear articulation of the orders promotes light-and-shade effects which soften the relief even of architectural details such as the doorway and the pediments of the windows” (see E. Poggi and F. Caraceni, *Genova e Strada Nuova*, in *Storia dell'arte italiana*, cit.). On the inside, the colonnaded atriums form curtains to mask the joints in the staircases, with the builders, those *Maestri Antelami* who were able to combine traditional structures with experimental elements, showing a marked sensitivity towards scenographic values.

The rôle of the staircase in the Genoese palazzi is the maturation of a search which had distant roots: it had developed in the early fifteenth-century renewal in the old city because of the need to intervene vertically in the restructuring of narrow mediaeval buildings, and had been pursued by two generations of *Maestri Antelami*. In an earlier period it had been constricted by the late Renaissance building type of the Alessian tripartite model with centripetal organisation, although always enlivened by stairhead loggias and decoration.

The theme of the staircase asserts itself in Genoese architecture with new and creative solutions, and is expressed to the full in the later palazzi on Strada Nuova, and especially in Palazzo Tursi, the most monumental in terms of size and the entertainment requirements of the client, where the staircase becomes the defining architectural element. This is an authentic monumentality which reached Genoa early, and arises out of the centuries-old monopoly in Carrara marble enjoyed by the Ligurian port, still unknown to art historians. From the mid-15th century onwards, starting with the castle of La Calahorra, this monopoly combined with the rich Spanish clientele to engender an incredible exchange of formal ideas, rapidly adopted at Genoa and merged with the classicism of the second half of the Cinquecento (see E. Poggi, 2002, page 125). This is amply proved by the presence in Spain of Genoese architects (for example Giambattista Castello il Bergamasco who worked in Madrid from 1567 onwards in the service of Philip II and was involved in the design of the Escorial).

“In the case of Genoa, the persistent protagonism of the staircase represents the Vitruvian synthesis of *firmitas, utilitas, venustas* (strength, utility and beauty) and makes evident the connective ability of an outstanding building, capable of great Renaissance architecture on a slope, or of fitting the staircase element into a re-used building by clearing a cell, in the mediaeval arcade space ... or more simply enriching the staircase with appropriate decoration”. This was following a centuries-old Genoese decorative tradition, contaminated with late-Mannerist pictorial elements (E. Poggi, *Genova: una civiltà di palazzi*, cit.).

“Thus while elsewhere in Europe (1510 in France, 1537 in Germany), the first Italian internal staircases were spreading, inspired by the ancient Roman stairs with parallel flights, roofed with groin vaults (Palazzo Farnese, 1540), the Genoese staircase with diverging flights and open or closed stairwell was born only slightly later, combining with the colonnaded upper floors. The idea flew back and forth like a shuttlecock: the Spanish court liked it, then later it was

adopted for *chateaux* and *hotels particuliers* in France, which were first inspired by Roman palazzi without a view over the courtyard, later in the single form of the staircase suspended over a single stairwell, proposed by De l'Orme in the Royal Palace of the Tuileries which went on to become a classic in the work of François Mansart around 1630.

From the staircase as autonomous compositional element but contemporary with a stairway built against the outside as happened in the greatest European houses, we move to the experiments of Giovan Battista Castello il Bergamasco, with intersecting loggias and external staircases, the start of a model later used in the construction of the palazzo of Don Alvaro Bazan at El Viso del Marquez (1564-69). The first returning stairs with two flights which diverged and then become parallel (which the Spanish architects were slow to make correctly symmetrical) were built after creative preparation by Il Bergamasco, and it is no accident that this type developed immediately afterwards into the imperial *escaleras* of the Escorial" (E. Poleggi, *Genova. Una civiltà di Palazzi*, cit.).

Inside, decoration becomes the dominant element, enhancing the spaces with an explosion of technical skill and inventive freshness. At Genoa, too, there was awareness of the web of allegories which supported the mythological and historical themes in Mannerist painting, such as classical heroes and councils of the gods, used as a support for the self-celebration of a restricted group of families. "The private is commemorated in all its senses, from the eroticism of an orgiastic mythology, to the dynastic emphasis which sublimates the mercantile sources of the family's capital into the military virtues of its ancestors, or to the epic and literary cycles which mark the proud appropriation of the culture of the courts by those who wish to buy it. ... In these halls the refined design of the grotesques is interspersed among the frescoed medallions on the ceilings and the profuse stuccoed decoration, to frame and garland the corners of the *lunettes* and *pendentives*, to cover the under-arches with an alternation of ornate coffers; on the walls, fantastic cornices, rich decoration above the doors, elegant Corinthian capitals, and everywhere herms, masks and cartouches bear witness to the happiest season of Mannerist art" (see E. Poleggi and F. Caraceni, *Genova e Strada Nuova*, in *Storia dell'arte italiana*, cit.).

It was the very modernity and residential functionality of the most prestigious palazzi, largely concentrated in Strada Nuova, which surprised Rubens, so much so that it prompted him to collect the drawings which were circulating in the city and publish them almost like a manual for his fellow-citizens in Antwerp, describing each novelty of function or comfort (see the volume F. Caraceni (ed.), P.P. Rubens, *Palazzi di Genova*, Tormena, Genoa, 2001, attached).

What interested Rubens was to document a residential way of life of universal validity, which offered the typological model of the greatest palazzi or of the court, without sacrificing architectural or decorative quality.

As Rubens wrote in the foreword to the collection of drawings: "and so we will make the distinction in this manner, that we will call a Palace of an absolute Prince, that which shall have the Courtyard in the middle and the building all around, with capacity such as to be able to house a Court: and that on the other hand shall be called by us Palazzo or private house, however grand and fine it is which shall have the form of a solid cube with the salon in the middle, or divid-



M.P. Gauthier
View of Genoa
1830

ed into contiguous apartments without daylight between them, as are the majority of all the Genoese Palazzi.”

Rubens was a figure of crucial importance in the spread across Europe of knowledge of the distinctive residential culture of Genoa: an able ambassador at the major capitals in Europe, he played the part of a cultured propagator of distinctive models of dwelling, having been won over by the unique residential culture he encountered at Genoa, that of a nobility of merchants and shipowners, not without intellectual interests, who were collectors of art, and who had created a system of building that was at once sumptuous and modern.

As was confirmed at the recent Genoa/Antwerp ‘Glamour’ conference (UNESCO-Raphael Prize 1999), although Rubens’ book was not widely followed in the renewal of Antwerp, it was reprinted several times, beguiling intellectuals of every European country, such as L. Agucchi 1614, V. Scamozzi 1629, J.B. de Seignelay 1671, F. Moryson, Ch.L. de Montesquieu 1728, F. Milizia, T.G. Smollet 1765, C. Dupaty 1785, G.G. Byron 1822, Stendhal 1828, C. Corot 1832, A. Dumas 1841, Ch. Dickens 1843, G. Flaubert 1845, R. Wagner 1853, J. Michelet 1854, M. Twain 1867, F. Nietzsche 1877, P. Valéry 1910, J. Evelin 1920 (see bibliography).



In the 19th century the unconscious memory of a city-quarter for the nobility, dropped into the mediaeval street-plan, was reported in the first series of surveys and perspective views expressly devoted to the residential civilisation of Genoa, by writers from Martin P. Gauthier - prix de Rome winner - to Nicholas L. Chapuy and Robert Reinhardt.

2.c Authenticity/integrity

Following a careful philological analysis of the sources, and site inspections for the purposes of carrying out the Mapping of the Old City, financed by the European Union and the City Council (for further details, see paragraphs 3.c and 3.e), a total of about 150 palazzi emerged and were identified on the ground in the historic centre of Genoa, which had been listed in the Registers of official hospitality (Rolli).

For inscription in the Unesco World Heritage list, 42 palazzi were selected

from among these, located along the route of the Strade Nuove (Via Garibaldi and Via Balbi), because they constitute, by reason of the authenticity and integrity of their architectural character, within continuous clusters of buildings of the same period, that ensemble of residences of the nobility which well represents the city of the Siglo de los genoveses, the Genoese Century, both in their immediate legibility, and in the durability and substantial nature of their internal organisation and of their 16th-17th century decoration.

The system of the Strade Nuove suggests a true urban route, still today largely complete, preserved on the edges of the historic centre, which forms a sort of protection zone for it.

The effective integrity of these palazzi, of great formal and monumental character, even today arouses a strong sense of place. This is a heritage which for a long time was the residence of the nobility. It effectively shows off the decorative wealth of its façades, the majority of which have been recently restored. Integrity is also found in the interiors, which preserve imposing atriums and entrance staircases, and rooms with entire cycles of frescoes.

The palazzi retain their original distributive layout, especially in the atrium-staircase system, an architectural feature peculiar to Genoa's building culture, and in the arrangement of the *piani nobili* with high-quality frescoed salons of great quality. They introduced *trompe-l'oeil* decoration to Genoa, and thus the Italian baroque.

The Sixteenth century was also a turning-point as regards construction methods (for an exhaustive reconstruction of the construction systems in historical Genoese building, see A. Boato, *Costruire "alla moderna". Materiali e tecniche a Genova tra XV e XVI secolo*, in Biblioteca di Archeologia di Architettura n. 4, All'Insegna del Giglio, Florence, 2005). The most obvious change concerns the façades. Stone and brick frontages are abandoned in favour of plastered and often frescoed façades. Around the large rectangular windows which illuminate the salons, we find a painted architecture, which offsets the irregularity of the façades with cunning plays of light and shade, and with a free use of painterly artifice (varied spacing of columns, niches, gigantic orders etc.).

The doorways become monumental structures, with herms, telamons, moulded architraves and tympanums, projecting beyond the boundary with public land. In the interiors the walls are plastered with the technique of *infrascatura* (white lime walls with a corrugated surface), or are covered with tapisserie, arrases produced by Flemish workshops.

In the rooms the ceilings have generous vaults suitable for the execution of painted cycles, while the timber soffits are covered by false ceilings in lath and plaster, with significant development in the art of stucco.

Staircases are divided while also making use of galaree, pillared balconies facing onto the street or towards the courtyard: the balustrades are marble, the steps are slate, the doorways are in marble or slate, and the flooring in the balconies is done with octagons of pietra di Lavagna and squares of Carrara marble.

Inside the dwellings the floors are *terracotta*, sometimes with inserts of monochrome glazed tiles (green or blue, from workshops in Savona). The apartments are fitted with the most modern equipment: kitchens with breadovens, stoves for cooking food, alcoves for the laundry, water pipes coming from under-

ground cisterns, lavatories and bathrooms with boilers for hot water. In the last few decades there has been a growing awareness, both in local government and among the citizens, of the value of the palazzi as a collective heritage, and this has given rise to a regulatory regime which is extremely wary of any alterations. This has been confirmed and reinforced by the city's new Master Plan. Many palazzi have frescoed or decorated façades, and in accordance with policies directed at enhancement of the old city in its entirety, with contributions from Genoa City Council and the Commission for Architectural Heritage and the Countryside of Liguria, as well as the Region of Liguria, a huge programme of renovation has been carried out, with scrupulous attention to the restoration methods used (see **Table 7**: Palazzi which have benefited from public restoration initiatives).

The restoration of the façades of the palazzi has been carried out taking care that appropriate operating techniques and up-to-date methods are used, starting from surveys on the state of conservation and analyses of the original colours and decorations, and planning the work on the basis of a policy of minimum intervention, safe handling of the antique materials and use of compatible technologies.

This result is also due to the fact that implementation of the interventions was closely monitored while it was in progress by a combined workgroup from Genoa City Council and the Commission for Architectural Heritage and the Countryside of Liguria, offering support functions to private individuals and professionals.

2.d Criteria for inscription

The cultural asset indicated possesses “outstanding universal value” and justifies the proposal for its inscription in the World Heritage List for the requirements recognisable in the following groups:

(ii) have exercised a considerable influence over a span of time or within a cultural area of the world, on developments in architecture (...) or townplanning:

Strada Nuova in Genoa (1551-1583) constitutes the first example in Europe of an urban development project with a unitary framework, where the plots were specially parcelled out by a public authority and reserved for the major aristocratic houses.

The urban planning model of Strada Nuova therefore derives from the political and social organisation of the Genoese republic, as if constituting a physical representation of the governing classes, an oligarchy which consolidated its power by dominating the commercial exchanges in the Mediterranean and the financial dealings with the major European courts. At Genoa, the linear Renaissance structure, widespread in the second half of the 16th century in various cities in Europe, was overlaid with a model – which would have important developments in European cities in subsequent centuries – of urban space with



a homogeneous image, shaped solely to meet the needs of the dominant class. The influence of this urban design model is witnessed by the prominence which was given to it in the succeeding decades by important Italian and European treatise writers. Indeed, in the first twenty years of the seventeenth century, Strada Nuova appeared to four experts, Schickhardt, Rubens, Scamozzi and Furtenbach, as an original residential model, for the concentration of the palazzi in a single rectilinear precinct, for the complexity of the various residential solutions, for the sumptuousness of the decoration and the furnishings, and for the gardens rich in ornamental trees: an unprecedented urban structure, which the singular and archaic nature of the city made more evident.

In the first half of the seventeenth century the laying-out of the *Strada dei Signori Balbi* repeated and augmented the quality and reputation of the beginnings, which now relied on cycles of frescoes rich in *trompe l'oeil* where the "Genoa school" multiplied in great salons and galleries the optical effects of an architecture anchored in virtual space.

The originality of the urban model is closely connected with the morphology of the site, set in a great natural amphitheatre facing onto the sea, but to an even greater extent it is the outcome of a process of colonisation built around the needs of the port, which over the centuries the government of the Republic has subjected to strict control in order to maintain its efficiency.

Genoa is a port city, mercantile and capitalistic, where the age-old routes of jealous monopolies (such as fabrics, alum, marble), and the visits of continental powers allow rich cultural exchanges, just as rare technologies of port architecture and infrastructural engineering offer new examples which draw the attention of European scientists and traders from within and outside the Mediterranean.

With its centuries-old monopoly on Carrara marbles and their initial working, Genoa exercised a unique role which would enable it to disseminate its own architectural decoration in Italy, Spain and France, in the form of frames, doorways and funerary monuments.

The culture of the city's government, built around the needs of the port, was reflected in a careful urbanisation, controlled by the great noble families which had grown rich on maritime traffic, and regulated by precise rules for protecting spaces. Given the coincidence between access to government and landed property, this meant also involving private citizens in public responsibilities. One example of the involvement of private individuals in the government of the Republic is the building of Strada Nuova, one of the few examples in Europe of the allocation of residential land to the nobility, planned by the city magistrature. The rapid sale of nine areas aligned on straight lines yielded two results for the Signoria: a considerable financial return, which was invested in other public works; and, owing to the rivalry it aroused in the wealthiest social groups, an exceptional spread of similar Renaissance mansions along the main axes of the mediaeval city which terminated at the Ripa.

The lack of a court made possible a system of alliances between the major families, which at the moment of the Republic's greatest splendour built their own residential quarter, introducing advanced architectural models which were rapidly imitated in the construction of new palazzi within the historic city.

It was a language which became fashionable in Europe and, as had happened in Spain in the 15th century, favoured the traditional trade in worked marble exported everywhere by Genoa, together with the recommendations that leading personalities made to friends and clients.

(iv) represent an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates a significant stage in human history

The Strade Nuove are certainly a monument/document of the siglo de los Genoveses (1536-1640), that drama of life and manners so new and so dear to Fernand Braudel, out of which emerged the conquest of the Indies and the hard-fought predominance of the Hapsburgs at the dawn of the period of the absolute monarchies in Europe.

The palazzi situated on the Strade Nuove, built over the 16th and 17th centuries, and the palazzi which with greater difficulty adapted the new architectural models to the dense layout of the historic city centre, have as their reference the European horizon of the most spectacular residential culture. They are sites which, through the quality and accessibility of the entire scene, exhibit a precise organisation in terms of space, structure, materials, forms and functions of a group of buildings that directly reflect a civilisation or succession of civilisations. Starting from the seventeenth century, when the predominance of the aristocratic oligarchy was clinched by the reform of 1528, the nobility organised itself into a purchasing group, experimenting with the idea of grafting intellectuals and artists of the influential Tuscan-Roman school onto the Genoese architectural and figurative culture, which had by now exhausted its creativity in the great Renaissance centres.

The palazzi are more or less strictly cubes, but ever more frequently indulging in a vertical monumentality accentuated by their pyramidal roofs and the close-up in which they are displayed, the only viewpoint which the street will allow. The street finished by being rather narrow, with a tripartition in depth: having shown itself to be in conformity with the taste and the choice of the purchasers, it finished by determining the residential taste of an entire epoch.

The palazzi are laid out in a tripartite scheme, offering an extraordinary variety of different solutions, based on experience gained in the preceding century with villas on the outskirts of the city. In an upward direction, the ground-plan opens out into gardens which bring to a close the telescopic perspective formed by the atrium-courtyard-stairway sequence, downwards they thrust so as to lean on the historic city, at a higher level.

Another distinguishing feature of the palazzi is the magnificence of the outer salons and the use of frescoes and stucco to embellish the façades, thus creating a sumptuous, unitary urban environment, almost a salon in the open air.

If the Genoese palazzi achieve a fairly high architectural standard, they achieve a universal value in adapting to the particular characteristics of the site and to the residential and entertaining requirements of a peculiar social and economic organisation: this is a habitational culture perfectly conforming to the social class of gentlemen, and a proposal in urban design which is very advanced on a sociological level.

What emerges is the cosmopolitan culture of a power group which knows how to achieve a residential style modelled on absolutely personal requirements, and has not failed to stamp its professional image on the scheme where necessary, or, more simply, that important but restrained presence in the world which was descended from the civitas of court society. Indeed Genoa provides an early, complete, unprecedented and daring example of this quality, mature in all Europe only in the early seventeenth century, of bourgeois gentlemen living together, with the construction of an elite quarter.

Strada Nuova, a collection of residential models which were soon adopted in the mediaeval city, is above all a source of larger results, precisely those of an innovative urban government, which we can indeed call urbanistic, because it was born from a mediaeval network but at the same time reaffirms the condition of a street which remained a quarter.

(vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

In the great original example of urban renewal of the Strade Nuove at Genoa, the unitary result of the public works was matched by a process of emulation so new and representative of a society of bankers and shipowners that out of it was created a network of public hospitality for visits of state (the Palazzi dei Rolli or 'Public Lodgings'). This residential heritage peculiar for its architectural characteristics of particular value, was indeed transformed, by a Senate Decree of 1576, into a public system of private residences which carried the obligation of hosting State visits, thus contributing to the dissemination of knowledge of an architectural model and a residential culture which attracted famous artists and travellers, and of which a significant example is the collection of drawings by P.P. Rubens.

The palazzi thus illustrate their period not only from a building point of view, in being models of a peculiar residential culture, but also from the social point of view, in being intended for the official reception of the representatives of the major European courts. Rubens, that great master of art and diplomacy, was so fascinated by this residential culture as to generate from it a type of book until then almost unheard-of, an utterly novel "do-it-yourself" manual: Rubens collected and had engraved thirty plans with a wealth of captions and measurements, to encourage his fellow-citizens of Antwerp to renew their respectable and comfortable houses (1622). This was a work which had a great effect on the secular culture of Europe. Probably among the first to have been stimulated by it was Furttenbach, who after his stay in Genoa dedicated to the city a quarter of the pages of his *Newes Itinerarium Italiae* (1627), with descriptions of palazzi and gardens, and especially of events and manners: a great personal experience which would colour many of his upwards of seven treatises, almost all of them published in Leyden, full of plans, models of houses and views of gardens.

The echo of these two magisterial witnesses put the seal on the triumphal entry into Europe, to say the least, of a city which up to then had been better-known as a centre for bankers and shipbuilders, dominant as they were in the continental economy.



3. Description

3.a Description of the property

The urban areas proposed for inscription in the UNESCO World Heritage List are situated principally on an axis which starts at Largo Lanfranco and descends through Salita S. Caterina, arriving at Piazza Fontane Marose; it then runs along Strada Nuova (via Garibaldi) and follows Strada Nuovissima (Via Cairoli) and Piazza dell'Annunziata, into Strada Balbi. This axis, which joins the Strade Nuove, is intersected by an axis which includes a significant part of the mediaeval fabric. The proposed site concerns, in particular, the area of Via Lomellini, Piazza Fossatello and Via S. Luca, and extends as far as Piazza Banchi, thus covering a section of the historic city.

The streets mentioned are flanked by numerous palazzi, for a detailed description of which, also on the photographic and iconographic level, please refer to the technical reports (Volume II).

The area which is the subject of the candidature is proposed in its entirety as integral urban architecture of palazzi of the Modern Period, built especially on the Strade Nuove, new models of urban design which appear as a feature marking a break with the mediaeval city, unitary rectilinear stretches differing both in the spaciousness of the plots and in their planimetric distribution from the pre-existing fabric. On the Strade Nuove the palazzi, on both sides of the street, extend uphill and downhill, establishing between them a mute comparison which creates a unitary urban site.

Two palazzi are included in the route which precede the construction of Strada Nuova. These two palazzi were built in 1541 according to new procedures by comparison with the mediaeval fabric, on the model of the first architectural experiments with suburban villas: they are those of Gio Battista Grimaldi known as 'della Meridiana' (Salita S. Francesco 4) and of Antonio Doria all'Acquasola (Largo Lanfranco 1), palazzi with an isolated and compact volume enlivened by frescoes and with the development of a colonnaded courtyard, which the Renaissance treatise-writer proposed as a distinguishing space for the noble house in accordance with Vitruvian canons.

The most important architectural models of the sixteenth-century renewal belong to the sites of Strada Nuova (1558-83), a true monumental quarter, erected as a residential island for the nobility to celebrate the magnificence of the greatest families, who under the Constitution of 1528 had assumed the government of the Republic and felt an urgent need to invest capital in the renewal of their properties (for an exhaustive study of the process of building the street, see E. Poleggi, *Strada Nuova, una lottizzazione del Cinquecento a Genova*, Sagep, Genoa, 1968 and Fiorella Caraceni, *Una strada rinascimentale: via Garibaldi a Genova*, Sagep, Genoa, 1992).

Via Garibaldi

In the Cinquecento, monarchs and princes planned the new urban layouts with the intention of creating monumental structures, but at Genoa we find the programme of embellishment in the absence of a stable relationship between prince and artist on which to support Mannerist culture.

The period which Perin del Vaga spent in the city had enriched the local culture with a new decorative use of space, but it had resulted only in the commission for the palazzo of Andrea Doria. A more decisive contribution had been made by Galeazzo Alessi, who came to Genoa in 1548. Although he maintained a privileged relationship with some of the great families, he had also been charged with some public works: his out-of-town villas had left Genoese architecture a typological model which had enormous influence.

Already in the mediaeval period the city boasted a solid culture of government concentrated in the Magistrature of the Padri del Comune, who oversaw the work of maintaining the usability of the port. With Strada Nuova it opened up to the new ideas of Mannerist architecture, through the spread of the culture of the Academies among the great noble families, and through contact by letter with artists and men of learning in the capitals of Italian art.

The choice of site (where the public brothel stood) was very important, a level stretch of land interposed between the hill of Castelletto and the mediaeval fabric of the city, immediately adjacent to it but in a dominant position, so that the effect was to display the wealth of the family to the full by the homogeneity of the facing buildings and the magnificence of the architecture – without the nobility, whose origins were mercantile rather than feudal, having to give up the proximity to their historic seats. These were the underlying assumptions with which the operation of renewal began in 1550, on the basis of a model drawn up by the Architetto di Camera (chief architect of the Republic) Bernardo Cantone. Following a very modern procedure, a systematic apportionment of the plots took place: they were sold in three public auctions (1551,1558-9,1561-2), and the revenue from the sales, aug-

fig. 1

The construction of Strada Nuova,

from L. Grossi Bianchi – E. Poleggi, *Una città portuale del Medioevo: Genova nei secoli X-XVI*, Genoa, Sagep, 1979)

(in black)
New buildings

(in red)
Not carried out projects

(in yellow)
Demolished buildings



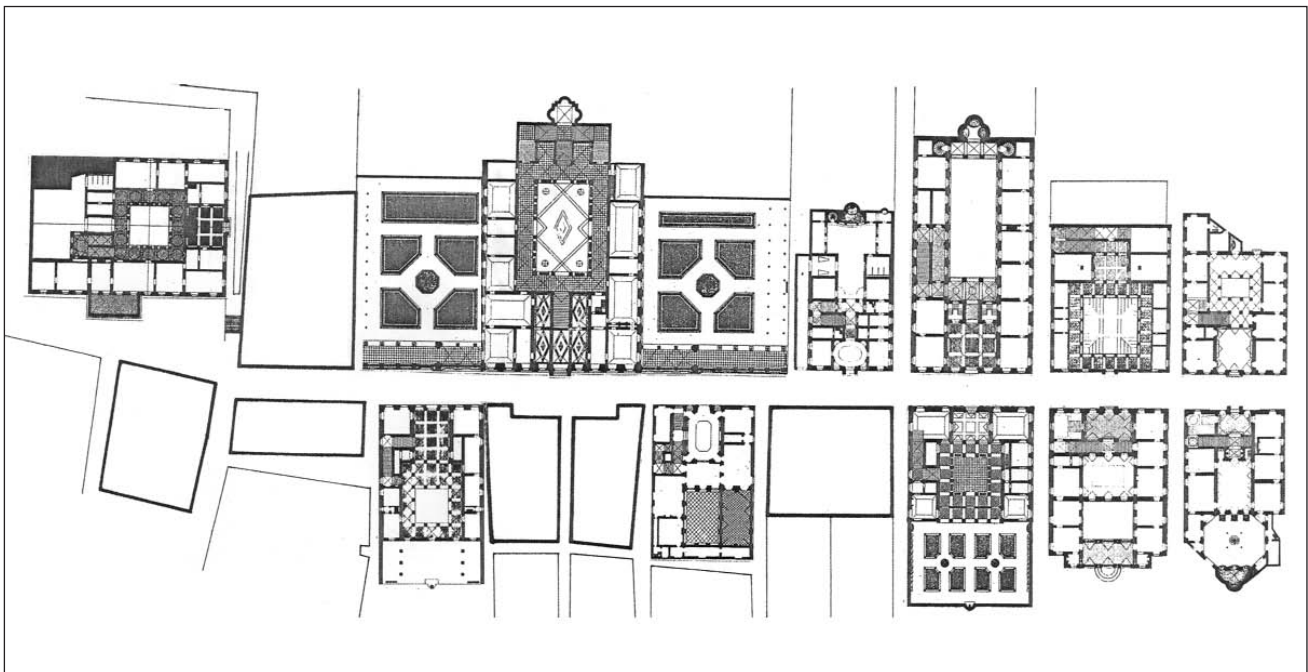
mented by an improvement tax imposed on neighbouring properties, covered the costs of the compulsory purchases and financed the fabric of the Cathedral in the 16th-century phase of its construction (apses and dome) (see fig. 1).

Immediately after the second auction, the building sites opened and the contracts were drawn up. The noble Deputati alla Fabbrica, who had followed all the details of the design of the street with the engineers, supervised the private construction sites, facilitating their use, but threatened heavy fines for delays taking the building past the two years planned.

The street is 7.5 metres wide, double the width of the mediaeval streets, and was a political affirmation of the new governing class. It set the style for the building of new palazzi within the mediaeval city blocks. It became progressively flanked by buildings extending uphill and downhill, with a new relationship between interior and exterior based on the sequence atrium-courtyard-garden, which gave rise to telescopic perspectives producing a grand effect.

The axially of the street found a sort of negation in the transverse expansions of the doorway-atrium-courtyard-garden alignments and the lateral alleys. It is in fact the first time that these lateral lines have a determining role in the spatial dynamic, as the receding perspective, although filtered by screens punctuated by atriums and staircases, opens out into the light of the courtyards and gardens, while the alleys are lost in the solids and darkness of the dense mediaeval fabric. The interchange of interior and exterior, and the transverse depth, function as cohesive elements for the street, and emphasise its character as a closed quarter, in which each building reveals itself in its individuality, which is underlined at high level in the variation in the line of the cornices. The east-west direction, which is still respected in the progression of the street-numbers, lets us reconstruct the times and methods of designing the street, terminating as it does at the latest part, where the palazzi are out of scale in terms of volume and more imposing in the invention of grand stairways, courtyards and gardens (fig. 2). If they were extravagant, that was the intention of the patrons who commis-

fig. 2
Graphic reconstruction of Strada Nuova as seen by P.M. Gauthier (1818),
from P. Marchi -ed.-, *Strada Nuova, il sapere per il restauro conservativo*, Genoa, Sagep, 2001)



sioned them, who were hosts to kings and princes from all of Europe, and the palazzi preserved for posterity their magnificent style of life and their great art collections. The palazzi are laid out in a tripartite scheme which appears in an extraordinary variety of different forms, solutions based on experience gained in the preceding century with villas on the outskirts of the city. In an upward direction, the ground-plan opens out into gardens which bring to a close the telescopic perspective formed by atrium-courtyard-stairway, downwards they thrust so as to lean on the historic city, at a higher level. In the building of the street, besides the founder architect Giovanni Battista Castello, known as *il Bergamasco*, assisted by the master of works for the road, Bernardino Cantone, the dominant figures were the Ponsello brothers. *Il Bergamasco* designed the residences of the brothers Tobia (No.4) and Agostino Pallavicino (No.1, 1558), of G.B. Spinola (No.6, 1564) and of Nicolosio Lomellino (No.7, 1563): they are all but cubic in shape, skilfully organised into levels with buildings around the courtyard, with a view along other colonnades – uphill or downhill – onto a hanging garden or the marine horizon in the distance. The decoration, which almost always starts with the façade *inquadratura* with frescoes and/or stone features, simulates imaginary architecture of great power, and thus insinuates itself into the interior with formal stairs, which themselves are also enlivened by stucco and frescoes and extend up to lofty state apartments, embellished with frescoes depicting dynastic or mythological stories (where the classical heroes are metaphors for the new heroes).

These were residences for buyers engaged in dealings with the Papal Curia, admirers of the new Roman culture, which had been publicised by the magnificent country palazzo of the Giustiniani family (Galeazzo Alessi, 1548).

Still in Strada Nuova, Giovanni Ponzello built palazzi for Angelo G. Spinola, (No.5, 1558) and Baldassarre Lomellino, (No.12, 1563); then, together with his brother Domenico, that of Nicolò Grimaldi, (No.9, 1564).

Apart from the latter, façades and internal distribution adopt the new three-sector plan, but its Genoan authenticity lies in the crucial role of the access stairs from the vestibule to the upper floors and/or courtyards, the invention of a school of architecture which combined long experience with innovative intelligence to build Renaissance geometries on sloping ground.

The ensemble of horizontal and vertical partition walls in the new residences stems from the Sangallo-style layout propagated by Galeazzo Alessi, in which – as far as possible – on all the floors the division into three load-bearing sectors is built perpendicular to the main façade. The functional hierarchy is arranged in the same way behind the main façade, often decorated with refined *quadratura* of architectural orders and figurative work executed by a local school of the second half of the 16th century.

In a city such as Genoa, a key requisite for hosting receptions, in addition to the distribution of space on the various levels, consisted in the grand parallel-flight staircases with columns and balustrades. These were amongst the first in Italy to visibly connect the colonnades of the courtyards, as well as gardens, lemon-houses and telescopic perspectives directed towards the sea horizon.

The model envisages a new relationship between interior and exterior along axes perpendicular to the street with spatial inventions rising up the slope and receding downwards over the city. The palazzi are laid out in a tripartite scheme

fig. 3

A tournament in
Strada Nuova,

unknown artist,
private collection,
first half of 17th century



which offer an extraordinary variety of solutions developed from experience gained in the preceding century with villas on the outskirts of the city, for example in the relations between garden and hall level.

Inside, the decoration enhances the spaces, with an explosion of technical skill and inventive freshness. At Genoa, too, there was awareness of the web of allegories which supported the mythological and historical themes in Mannerist painting, such as classical heroes, councils of the gods etc. The painters had kept themselves up to date in the Roman schools, on a par with their patrons who visited the Academies, while the market in prints provided examples to imitate.

The design of the street is privatistic, a noblemen's land apportionment: it is not just the old habit of grouping together noble residences on an urban scale with the added novelty of straight lines, but a new urban design model which excludes workshops and commercial spaces, the affirmation of a governing class.

The palazzi confront each other: often the same architect oversaw the designing of two neighbouring palazzi or the buildings were put up by families who were related to each other, with a correspondence between spaces, technical details and decorative solutions which was also a spur to new experiments. The building of the street takes on a homogeneity without this affecting the individuality of each building, designed by a procedures which may be thought of as the encounter between the experience of the constructor and the culture of the client.

The urban situation, blocked by the mesh of the medioeval streets, denied the street an importance as a navigable thoroughfare: these are spaces for aristocratic social use, suitable for living in as scenic spaces, as on the fashionable occasions when the younger generations show off the social power of their families with the brilliance of their costume, their robes and their lights.

Strada Nuova is the frame for entertainments and spectacles completely within the noble class, which could include processions issuing from the gates, a painted carousel or jousting on Piazza Fontane Marose (see fig. 3).

The palazzi constitute the monumental representation of the new flowering of the Genoese economy, and offer new and original architectural solutions, demonstrating to the city the wealth of their proprietors even through the decoration on the facades (such as stucco and frescoes).

The operation can be explained in terms of the emergence of more sophisticated models which draw on prototypes which are not local. We have to bear in mind not just the social but the cultural calibre of some of the noble families, who cultivated cosmopolitan relationships which would colour the new image of the city, by completing that series of palazzi in the second half of the 16th and the 17th century. It was not for nothing that these palazzi would have a propagandist of the level of P.P. Rubens (see fig. 4).

The palazzi of Strada Nuova become the model for the building within the historic city of great palazzi, with a renewal for parts of the mediaeval fabric. By pushing its way into the street layout of the historic city with limited modifications, by the amalgamation of several plots, this renewal would profoundly alter the relationship between built volumes and public space.

The spread of the alterations ended by compromising the ancient coherence of the mediaeval layout. The building of the palazzi represents a true system which superimposes itself on the mediaeval city, getting rid of the settlement structure by closed districts dominated by the strategies of urban control of the Alberghi. This careful but far-reaching renewal received official recognition in 1576 with the enrolment of new noble palazzi to the list of buildings destined for hosting state visits (Palazzi dei Rolli).

Though the Strade Nuove are located on the margins of the historic city as unitary residential districts built by the major noble families, the entire system of the Palazzi dei Rolli, built between the 16th and the 18th centuries, cannot be depicted as just an anthropological phenomenon: it became a new kind of urban organisation. The list of the Palazzi dei Rolli, which numbered just 52 in 1576, lengthened in the subsequent Rolli (1588, 1599), reaching 150 by the end of the century, and then shortened again during the XVII century (1614, 1664) stopping at around a hundred. The reduction was perhaps to silence discontent connected with a service which was often perceived as a burden rather than because of an actual decline in the palazzi (which numbered as many as 200 according to a 1798 estimate).

Enrolment in the list of Palazzi dei Rolli was accompanied by a ceremonial protocol required by the dignity of the guest, which included accompanying him, after disembarkation, to the house designated by the Senate. Essentially the Senate obliged the proprietor family to constant maintenance, and respect appropriate to the dignity of the guest and to the role as representative of the government of the Republic (for a detailed description of the system of the Public Lodgings, see Ennio Poleggi – (ed.)-, *Una reggia repubblicana. Atlante dei palazzi di Genova (1576-1664)*, Allemandi, Turin, 1998 - attached-). The new palazzi within the closed mediaeval layout took on the characteristics of the new architecture, with incredible amalgamations of previous units and selective demolitions, to create public spaces which allowed the palazzo to be seen in its entirety. In the interior, the palazzi follow the theme of the sequence of atrium-staircase-vaulted salon, with different variations due to the individual

size constraints of the plot and the characteristics of the pre-existing fabric. A very significant example is the palazzo of Francesco Grimaldi at Piazza Pellicceria 1, both because of its architectural characteristics, and because, being the National Gallery, it preserves furnishings of the period, thus allowing us a glimpse of the residential qualities of these palazzi, much appreciated by Rubens for the skilful combination of architectural elements and residential comfort.

The palazzo connected a centuries-old presence in the area through the Albergo degli Spinola, with the new dynamics of intervention. It was built in 1593, after two houses had been demolished, and it was later restored in the 18th century. Today the 16th century phase of building can be seen in the first two floors, and the 18th century phase on the second floor.

This is a case of a model with stairway lateral to the atrium, drawingroom and other rooms on the piano nobile, built over the courtyard, which is closed at the back with a narrow colonnade. This solution derives from the position of the palazzo between two squares, and this is confirmed by the two entrances.

The 17th century renovation also affected the exterior aspect, where the central *loggetta* becomes a taller and wider screen, embellished with new *inquadratura* in stucco.

The later road Strada Balbi (1601-45) is different, and more similar to the urban model of Strada Nuova in its results than in its process of construction. It was promoted through the public initiative of the Padri del Comune, with the intention of improving road access, extending urbanisation to the outside of the mediaeval city, and creating new spaces for prestige building (for a complete reconstruction of the building of the road, see C. Di Biase, *Strada Balbi a Genova: residenza aristocratica e città*, Genoa, Sagep, 1988).

The street connects Piazza del Guastato with Piazza dell'Acquaverde, with a total length of 3000 palms and a width of 40, and has two gently diverging segments. It represents the ideal continuation of Strada Nuova, once again celebrating the glories of the oligarchical Republic, but for a single family. The enterprise was launched with a decree of 9 January 1601, and the plan was drawn up in 1602. The work was to be carried out through a self-financing scheme, which was to be funded both through an improvement tax and through the sale of the lots, thus involving the private sector in a remarkable building operation.

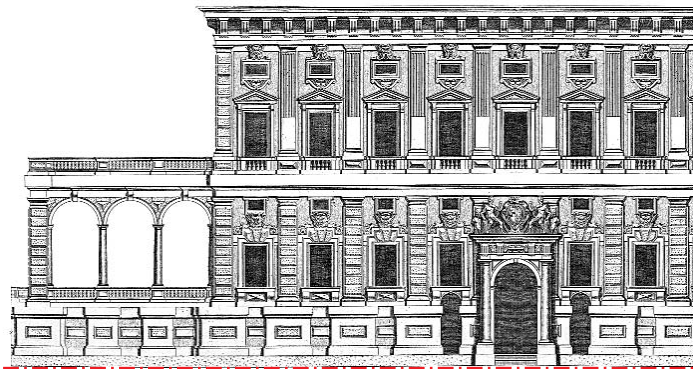
Five Deputati all'Opera were designated, chosen from among the nobility, who in three years completed the necessary surveys and compulsory purchases.

The works began in 1605 and were entrusted to the technical team of the Magistrature of the Padri del Comune (the architects Giacomo Aicardo, Stefano Storace, Andrea Ceresola il Vannone, Tomaso Ponzello, Bartolomeo Bianco). The opening of the Strada took place in 1618-20 when the architect Bartolomeo Bianco, who had become Architetto di Camera, checked the work to strengthen the embankments and reorder the channelling of the water.

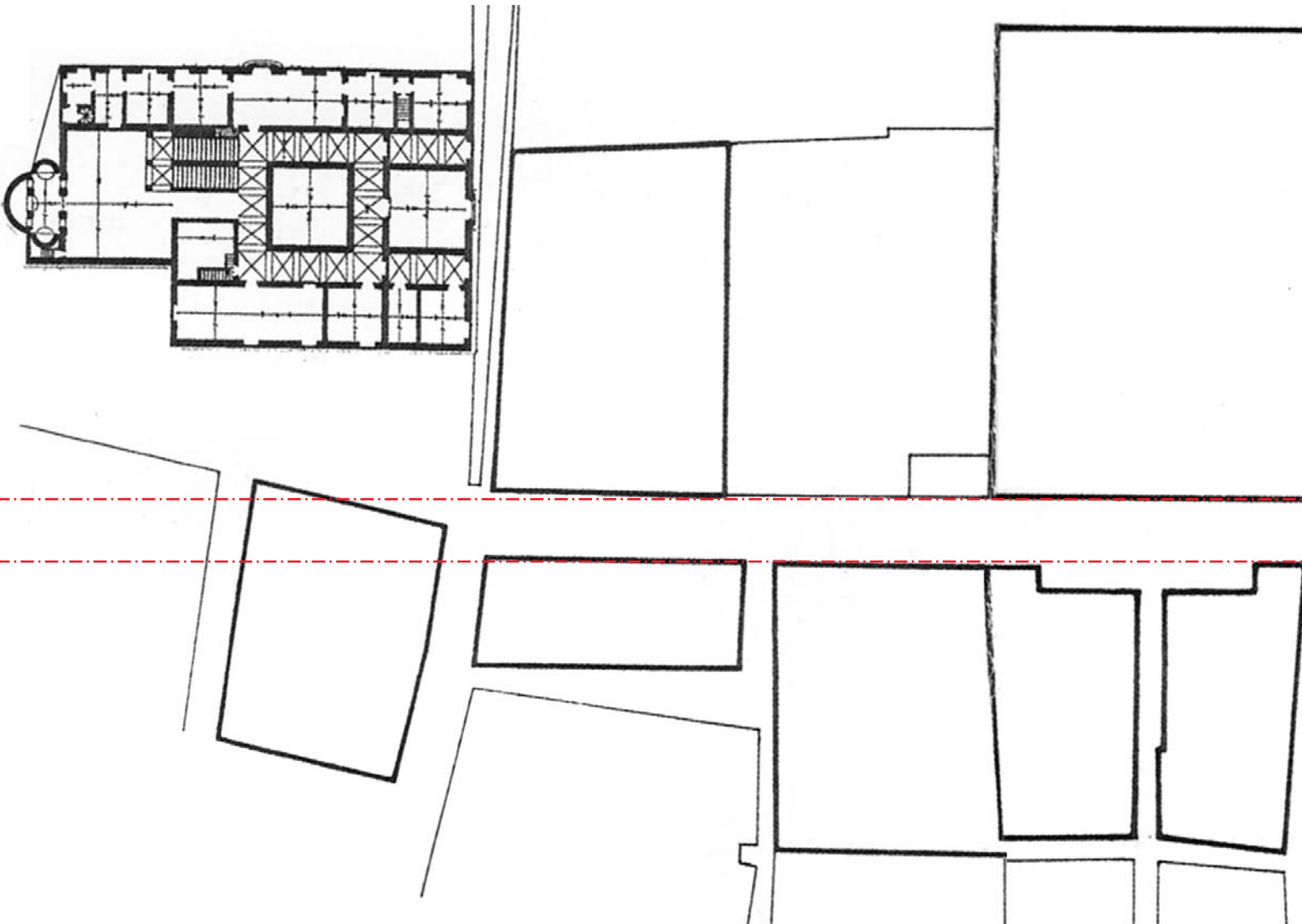
The part built by the public magistratures is only the western part, which would be characterised by the building of dwelling-houses, while the more demanding part of the first stretch, on steeper ground and more builtup, was constructed by the Balbi family. The Balbi, who already owned a large part of the property, acquired the right to expropriate the surrounding houses, not only to

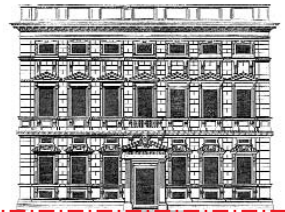
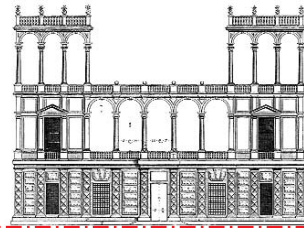
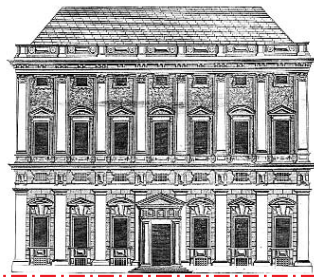
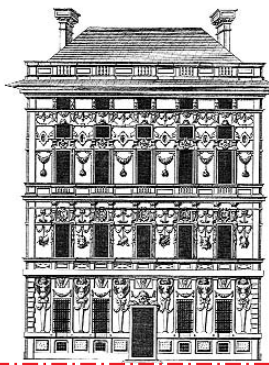
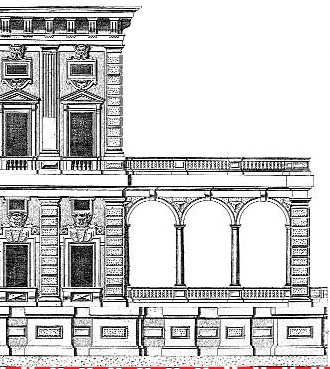
fig. 4

Graphic reconstruction of Strada Nuova
from the engravings collected by
P.P. Rubens



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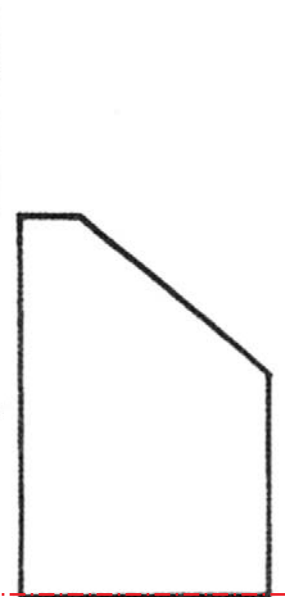
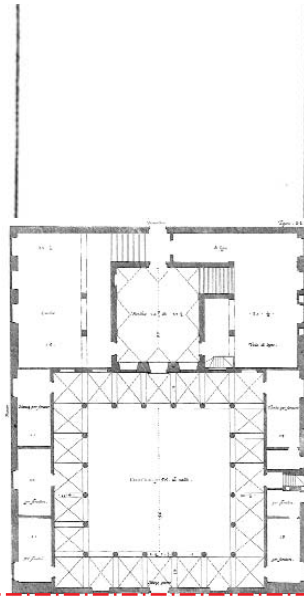
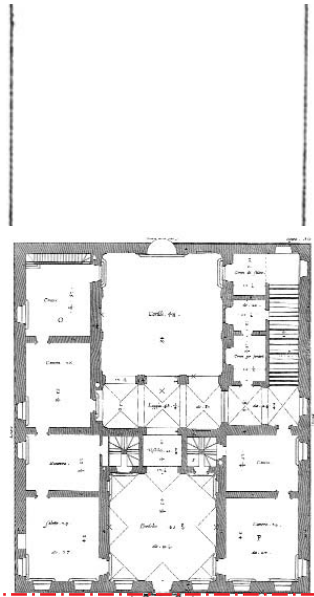
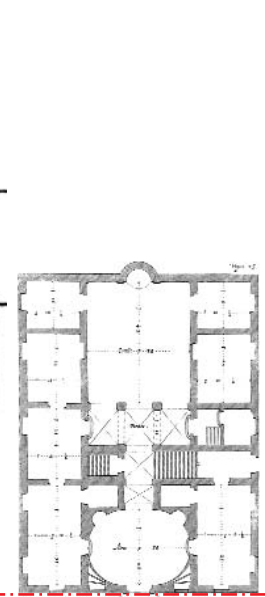
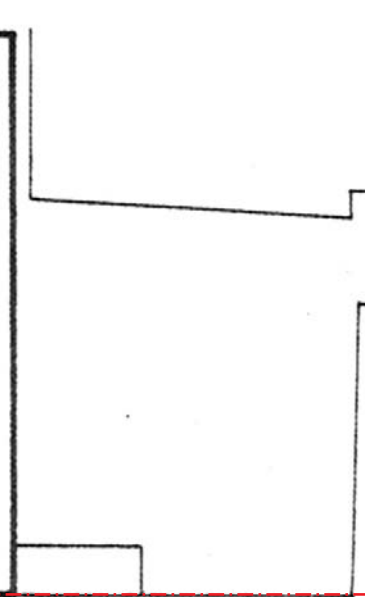


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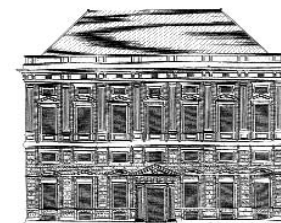
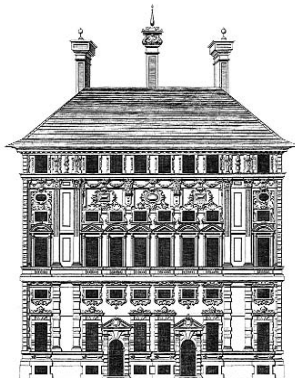
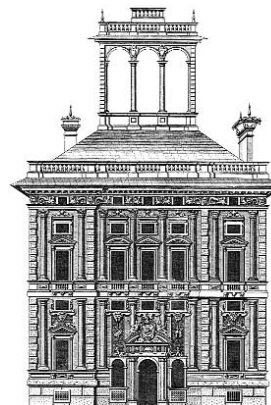
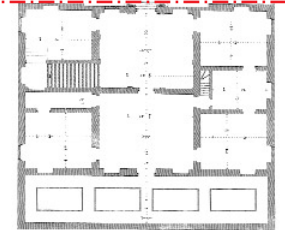
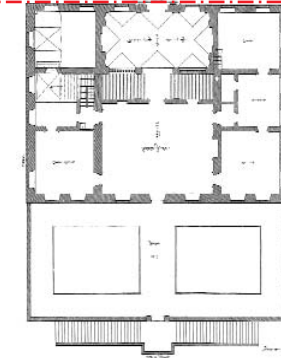
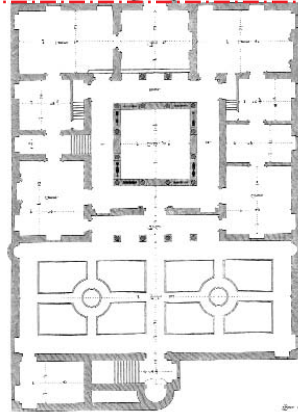
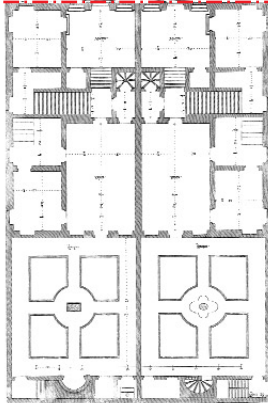
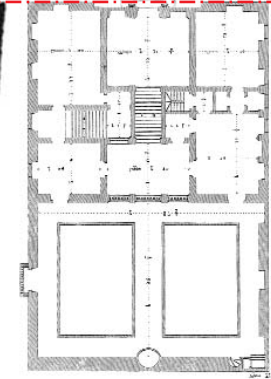
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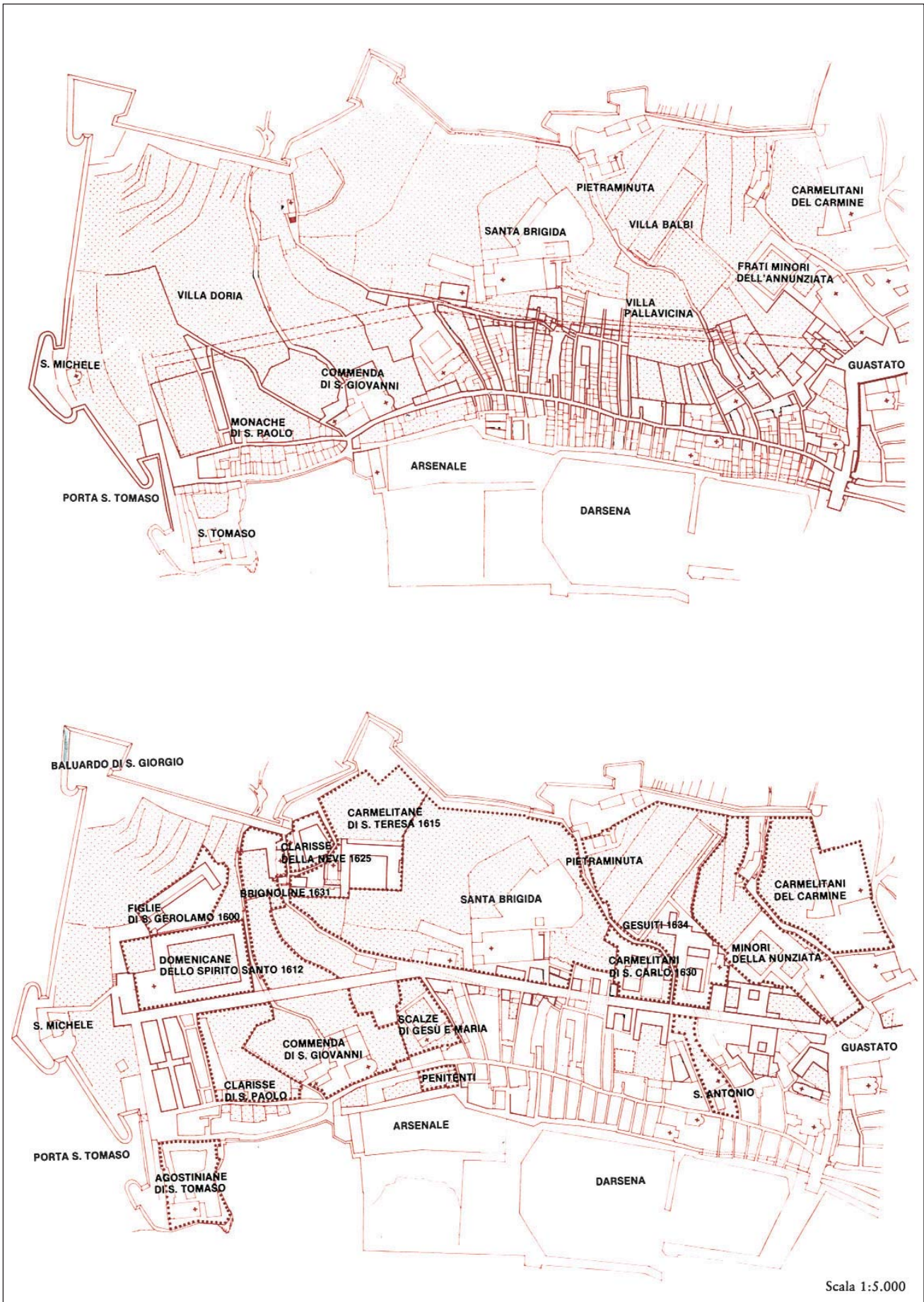
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open the road but also to enlarge the lots occupied by the new buildings. The heirs of Gio Francesco Balbi, in aligning their monumental palazzi on the street, the broadest and the richest in the city, gave it the character of the family's private quarter. It was a very local cunning which combined the solution of an urbanistic problem vital for the city with the interests of the great noble families, the Balbi on the one hand and the Doria on the other, by imposing an improvement tax which struck a vast residential area inhabited by poor people. Strada Balbi linked the solution of a vital urbanistic problem, accessibility from the west, with the interests of a few great families, with a spectacular result: seven palazzi plus the Jesuit College and eight new monastic foundations, imposing residential structures which dialogue with the street through the monumentality of the entrance and of the distributive systems (see fig. 5). For about 200 metres the palazzi occupy the entire seaward side of the street, with the exception of the palazzo of Gio Agostino Balbi on the higher side, next to the church of La Nunziata, whose façade was extended and reordered. The palazzi are all of large dimensions, and are jointed into several sections in the direction towards the sea. They are tied up with the historic fabric of the city with gardens which prolong the play of arcaded perspectives, and restate the atrium-courtyard-stairway with a new monumental dimension, with more fluid articulation than the sixteenth-century models. This is an architecture which multiplies optical effects and increases the display of wealth in the interior spaces, with the illusionist spaciousness of the fresco cycles, the fine quality of the furnishings, the suite of salons, the precious spaces such as galleries, chapels and alcoves.

fig. 5
The new Strada del Guastato, before 1602
and
After the opening of the new strada del Guastato, second half 18th century,
from L. Grossi Bianchi – E. Poleggi, *Una città portuale...*, cit.

While Strada Nuova was usable from the very start by wheeled traffic, it was only at the end of the 17th century that the problem was addressed of fitting it into the city's road system. But forging the route was a slow process: the last link was joined up in 1789 with the opening of Strada Nuovissima, which broke the isolation of the street by connecting it with the west.

Piazza della Meridiana, which takes its name from the clock frescoed on the palazzo of the same name, joined the two streets and introduced a new dimension, more monumental than ever, completing a route where four centuries of history were added to the quality of the architecture.

3.b History and development

The history of the Genoese palazzi of the Modern Period is inseparable on the level of urban design and architecture from the history of the development of the historic centre and of the great families who for centuries controlled its building (for a complete reconstruction of the history of the city, cfr. L. Grossi Bianchi - E. Poleggi, *Una città portuale del Medioevo. Genova nei secoli X-XVI*, Sagep, 1980; for a rapid reconstruction see *Gênes*, Guides Gallimard, 2001, attached).

Aside from the survival of the earliest evidence going back to the Roman period, the most significant feature of the historic centre of Genoa is the persist-

ence of the mediaeval settlement pattern.

Although over the centuries it has undergone a general process of upward building and amalgamation, the original pattern is still recognisable in the spacing of the building plots and the architectural character of the buildings, as is shown by the attached cartographic reconstruction, made on the basis of various sources including notarial and fiscal documents during the course of the Cultural Mapping of the Old City (see para. 3c).

Table 8 prevailing and oldest period of the buildings in the historic centre

Table 9a reconstruction of plot layout, based on data from the Register for the Gabella Possessionum property tax (1414) (see L.Grossi Bianchi - E. Poleggi, *Una città portuale del Medioevo*).

Table 9b reconstruction of the survey ordered by the Padri del Comune in 1656;

Table 9c reconstruction of plot layout in the Napoleonic Cadastral Register (1808);

Table 9d reconstruction of plot layout in the Cadastral Register of the Kingdom of Italy (1907).

The natural environment of Genoa is very distinctive: it forms an amphitheatre around the port, about which the dwellings are arranged.

It is surrounded by successive circles of walls but the general layout was broadly defined in the mediaeval period.

The fortified hill of Castello protected the first settlement, which developed at its foot, within an urban territory which stretched, in accordance with the conventional Roman reckoning of the *mille passus* or thousand paces which separate urban from rural properties, from the S. Michele ditch to the banks of the Bisagno torrent (see fig. 6). The road network did not cross the settlement but was located outside.

The area to the south of Via S. Lorenzo is the oldest part of the historic city enclosed by the first circle of walls in the 9th century, built as part of the defensive strategy of the Carolingian kingdom against Saracen incursions: in this period the new cathedral was transferred to S. Lorenzo from S. Siro¹, now located outside the walls.

Genoa enjoyed an ancient autonomy with regard to the centres of institutional power (in 958 by the Diploma of Berengarius the city had been granted the immunity of its immovable property from all interference by royal representatives). Protected by this autonomy, the settlement developed at the foot of the hill dominated by the episcopal residence, with an almost orthogonal ground-plan, which owed its origins not so much to land distribution in the Roman period as to its peculiar geographical conformation, with parallel streams perpendicular to the coast.

¹ The church was built in the 4th century with the title of the Twelve Apostles, and assigned in 1006 to the Benedictines, who restored it in Romanesque form. Over the centuries it went through a long period of decline, until the arrival in 1575 of the Theatines, who began a huge programme of reconstruction which extended to the monastery complex (mutilated later in 1786 with the opening of Via Cairoli). The original façade, reproduced by Rubens, was replaced by the current neo-classical frontage, the work of Barabino, in the 19th century. The interior, with 3 naves and apsidal presbytery, is divided by paired columns, a theme common to many Genoese and Ligurian churches of the Counter-Reformation. The church is enriched by seventeenth-century decoration. The information in the notes relating to the monumental buildings is taken from E. Poleggi (ed.), *Guide di Architettura di Genova*, Umberto Allemandi e C., Turin, 1992.



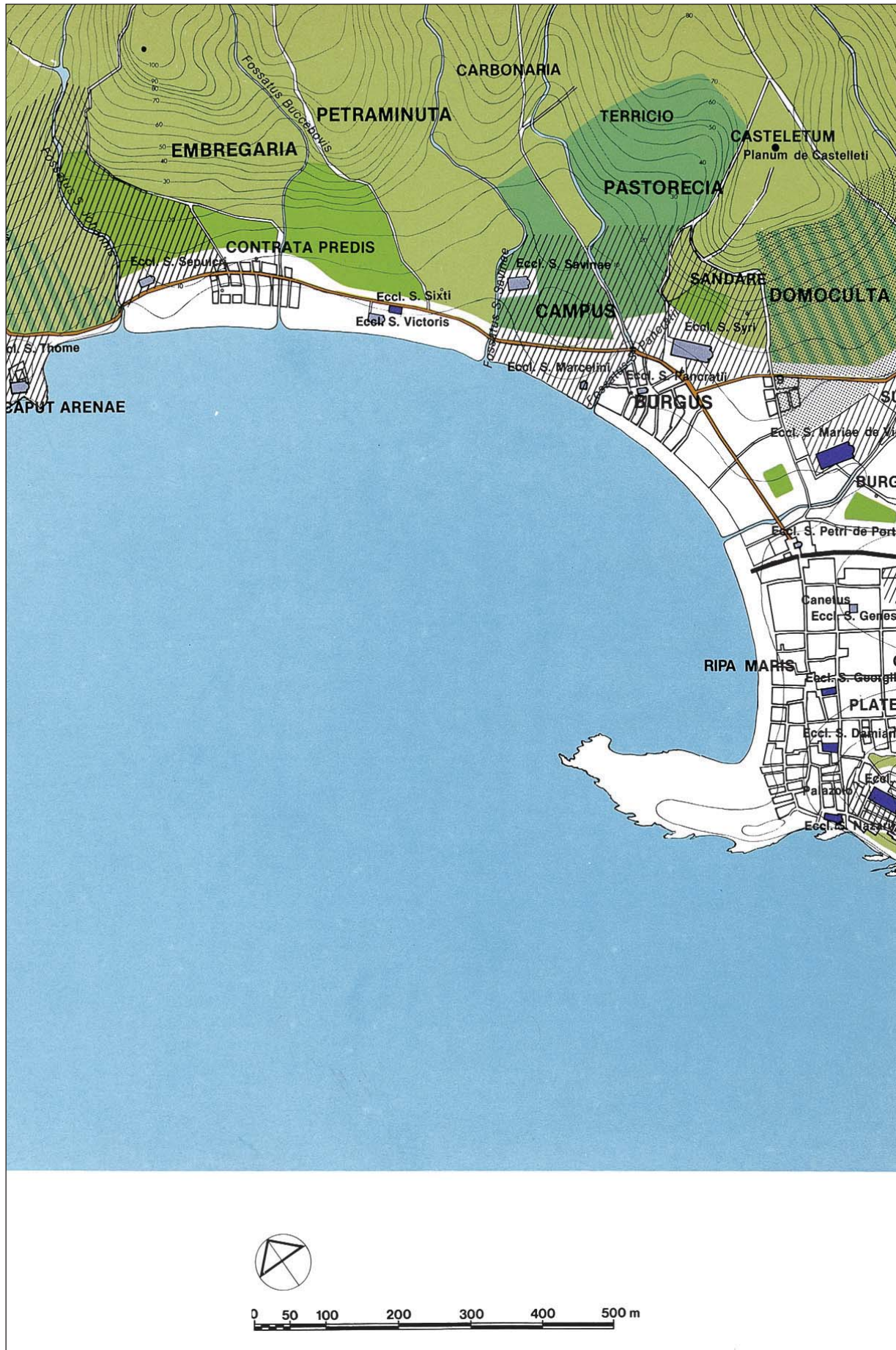






fig. 6
 Genoa in the 11th century
 from L. Grossi Bianchi – E. Poleggi,
Una città portuale..., cit.



-  Grande viabilità suburbana
-  Cinta muraria e porte cittadine
-  Fortificazioni e torri
-  Cattedrale e chiese «de cardine»
-  Chiese monastiche

-  Aree rurali
-  Vigne
-  Orti
-  Vigne, oliveti, frutteti




-  Domoculte
-  Aree direttamente controllate dalla Chiesa
-  Aree urbanizzate o in corso di urbanizzazione



fig. 7
 Genoa in the 12th century
 from L. Grossi Bianchi –
 E. Poggi,
Una città portuale..., cit.



- | | | |
|--|--|--|
| <ul style="list-style-type: none"> — Cinta muraria — Varchi fiscali + + + + + Limite di giurisdizione dei «placiti» • Tribunali • Mercati — Emboli della Ripa △ Scali | <ul style="list-style-type: none"> ■ Macelli ■ Mulini • Bagni ○ Pozzi ▲ Forni — Confini parrocchiali | <ul style="list-style-type: none"> ■ Chiese ■ Chiese monastiche ■ Chiese gentilizie + Parrocchie H Ospedali |
|--|--|--|

The streets Via Canneto il Lungo, Via Giustiniani and Via S. Bernardo connected two strategic locations, Piazza S. Giorgio, site of the market and the first court, and the Porta Soprana, the way out of the city towards the national road network (the Roman Via Aurelia).

Between the building of the first ring of walls (9th century) and the construction of the second set (12th century), and in connection with the new needs of an emergent class, the urban settlement pattern changed, from a stronghold city around the fortified castle with its main axis perpendicular to the sea, to a settlement along the shoreline facing the sea, integrated with the first rudimentary port infrastructure in timber (see fig. 7).

On the institutional level during this period there was the formation of the Comune (1099), while Genoa acquired great commercial influence over the Mediterranean area. The new magistratures of the Comune exercised a monitoring action over changes in the building pattern, to safeguard the system of public routes and the functionality of the harbour basin, developing rules of collective management which may be considered the expression of an early and peculiar urban culture. One of the first and most original expressions of this is the building of the Ripa, the city's frontage to the sea, for which the Consular Ordinances (1133-34) specified measurements, construction methods and uses, in order to maintain control of a collective infrastructure which was indispensable for mercantile traffic. The construction was made self-financing by concessions to private individuals to build above the colonnade, and the Comune was assured of a constant income from renting out the commercial spaces (see fig. 8-9).

This is not just a simple colonnade like many that were built during this period in cities governed by Comuni but a proper public infrastructure, which at one and the same time provides commercial services and acts as a mooring berth for people being transferred from vessels anchored off the coast.

The Ripa soon became one of the liveliest places in the city, where everyday trade connected with the port was carried on, an important place for collective socialising in a city which did not possess major public squares, and the

fig. 8

The Ripa from S. Marcellino to the Molo in the first decade of the 18th century,

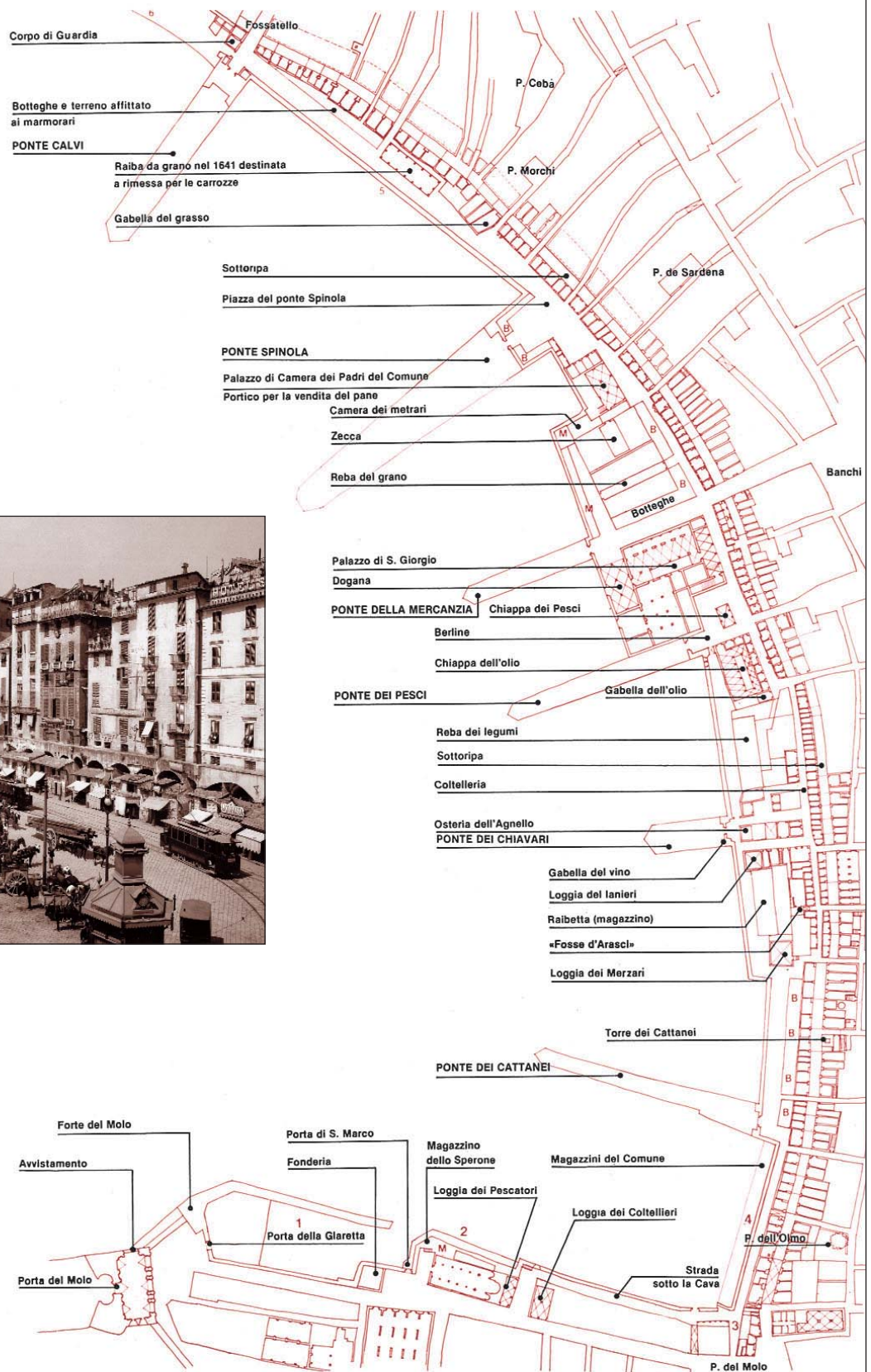
from L. Grossi Bianchi – E. Poleggi, *Una città portuale...*, cit.

fig. 9

The Ripa, reconstructed to show its original component parts in a planning survey of 1886, and in a slightly later photograph

from L. Grossi Bianchi – E. Poleggi, *Una città portuale...*, cit.





Scala 1:2.000

frontage of a settlement which could be seen in its entirety only from the sea, and which impressed itself upon the minds of travellers by its uniformity.

The construction in the 12th century of the new circle of walls, with a perimeter four times the existing, to act as a defence against the threat of Barbarossa descending on the city, was the culmination of an intensive period of public works. The new city walls, which ran from the Porta dei Vacca to the Chiesa delle Grazie and northwards as far as Castelletto, were built to a high architectural standard, as witnessed by the twin towers, of Roman influence, and it confirmed that the Comune had achieved an identity especially in terms of polarisation of the city and in the layout of the roads and settlements, concluding the process of urbanisation with the definitive choice of the sea as the direction in which the city was to face.

In the 13th century, very significant works were carried out in the port areas, to respond to the ever-increasing needs of a flourishing commercial port. These works included the extension of the Molo, the water supply pipe, the Darsena (dock), and the Arsenale (naval shipyard). These works concluded symbolically with the construction of the first palazzo of the Comune (Palazzo S. Giorgio²), at the centre of gravity of the city, to emphasise that it had reached completion. The Palazzo was to become the site of the Banco di S. Giorgio, the financial management structure of the Republic of Genoa, governed by a nobility which, having grown rich from maritime commerce, possessed outstanding mercantile skills and technological knowledge. During the same period the first nucleus was built of the palazzo of the Comune near the Cathedral (Palazzo Ducale).

The commercial network specialised, establishing itself along the coastal route which began from the Porta dei Vacca, passed the Banchi and S. Giorgio markets, and continued on its way to leave the city for S. Bernardo through the Porta Soprana. The third great urban market was that of Soziglia, on the street going out of the city towards the east, in an area where there were also less valuable commercial and artisan buildings (Macelli or slaughterhouses). In the great markets, the goods first underwent an inspection for tax purposes, and were then taken away towards the private commercial areas controlled by the great family alliances.

The commercial and artisan structure was diffused throughout the city. The majority even of the noble buildings had rooms on the ground floor devoted to mercantile activity, even though there were legislative provisions governing particular processes, which because of the availability of sources of energy and to enable control by the Guilds were located in peripheral areas (for example activities connected with the sea, and the foundries, at the Molo, and dirty trades such as the dye-works and the tanneries in more outlying areas).

² The original nucleus of the palazzo was built in 1260 by the friar Oliverio for the Capitano del Popolo Guglielmo Boccanegra, at the centre of gravity of the city, facing the sea, as a palace of government. After the fall of Boccanegra, it became the Customs Palazzo. In the 15th century it was assigned to the Banco di S. Giorgio, the organ of government for the consolidated debt, and therefore the Republic's most powerful control structure. In 1579 the palazzo was heavily restored, with an enlargement towards the sea, and the façades were frescoed. After the abolition of the Banco, the palazzo underwent a period of decay: in 1870 it was restored by A. D'Andrade in neomedieval form, according to the theories of restoration of the time. At the beginning of the twentieth century the work was continued, the part facing the sea was repainted, and the access stairway to the Sala delle Compere was built.

In parallel with the privatisation of spaces, the political structure became specialised, with the institution of the perpetual dogeship by Simone Boccanegra (1339), and the technical structure also specialised, with the magistracy of the Padri del Comune (1399), which supervised the control both of the port apparatus and the urban administration of the city. These magistrates were chosen by election from among the nobility. Their number was variable (from four to six), and they served without pay. In time, the magistracy came to specialise in problems connected with urban and port development.

In mediaeval Genoese architecture, some peculiar elements are recognisable, which are due to the common cultural reference points of clients and craftsmen, such as the separation between the commercial and the living areas on the upper floors. The noble class resided in buildings featuring a colonnade on the ground floor; above that was the piano nobile, with the great hall in which the family lived (*caminata*), and above that again were at least two levels of bedrooms and the kitchen, to reduce the risk of fires, which were fairly frequent in the early mediaeval period when the majority of houses were made of timber.

From the technological point of view, it was common for the loadbearing structure in the foundations and at the level of the colonnade to be in stone. A local stone was used, a dark grey marl limestone, with squared ashlar blocks laid in rows, with lime joints. On the upper floors the stone was replaced by brick. Among the characteristic decorative elements, some of the most notable are the use of bichrome stonework, mullioned windows and pendant arches, while architectural expressiveness is reserved for the treatment of the colonnade, with progressive refinement and updating of the architectural references. This was due to the skills of the *Maestri Antelami*, a guild of Lombard master-craftsmen who for centuries had retained their character as a foreign colony, with a particular speciality in carpentry, including naval carpentry. Although the mediaeval city did not have a rigid separation by class, it was made up on a morphological level of various zones: the outlying zone of monastic settlements which occupied vast areas, mixed with cultivated land and out-of-town villas; the dwellings of the lower classes, which originated on long, narrow strips of land and city blocks, in which small building units jostled each other in regular modules; the noble residences in the central areas, where the social groupings of the Alberghi corresponded to building clusters with a morphological independence of layout, the result of a long and complex process of appropriation of territory between the different noble groups which was carried on like a game of chess.

Behind the immediate urban frontage of the Ripa, the great suburban road scheme is grafted onto a system laid out like the teeth of a comb with its long axis (*carrubeus rectus*) along the coast, and the principal roads coming off it at right angles to the sea, except in the areas of la Maddalena (the ancient Roman “strata” or paved road), Luccoli and S. Bernardo where the roads exit through the principal city gates.

The road system twists back on itself in the city blocks and private spaces, favouring the clustering of building units and the adaptation of the distribution of the blocks to meet the various functional needs. Within the urban scheme of principal roads, in fact, we find buildings grouped into urban units each one of which was a *curia* or *contrada* controlled by one of the various noble families,

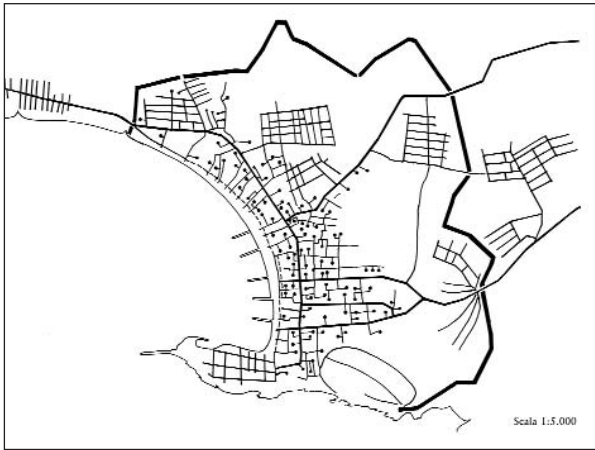


fig. 10
 Scheme of the mediaeval road structure,
 from L. Grossi Bianchi – E. Poleggi,
Una città portuale..., cit.)

thus reproducing on the ground a social organisation of family alliances (Alberghi), whose members assume the same surname.

This peculiar demo-topographic structure, characterised by the coresidence of the members of the Albergo around the *domus magna* of the head of the clan, gives rise to a system of settlements in closed districts in which the common services are also located (well, baths, oven, patrician church), genuine strongholds defended by towers and closable with gates during periods of political crisis.

In this way, a tight control was maintained on urbanisation, according to logic internal to the

individual clan, and we find this in evidence around the structures built for storage and distribution of goods, the *fondaci*, which are the true centres of these residential systems and component parts of the urban form. Around them stand the warehouses or *voltae*, so called because of their vaulted roofs. They are typologically independent of the surrounding buildings.

The most important houses are connected to the public streets by means of arcades, connecting structures between the public part, in which business is carried on, and the private parts of the dwelling: the principal arcade of the Albergo, the headquarters of the clan, is called the *loggia*, and carries the insignia of the noble family, and this is where the official ceremonies of the Albergo are performed.

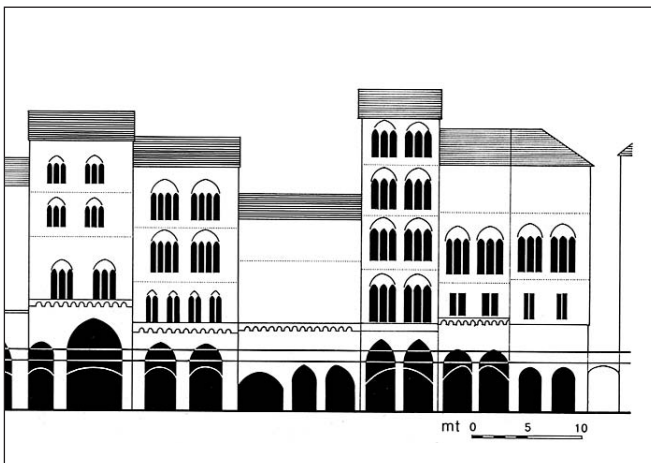
This system of residential organisation in closed districts gives rise to a dense and crowded building plan, and alterations to this plan are subject to the control of the various noble families. This is an urban conformation common to the Mediterranean cities which live on trade and commerce, an urban pattern with winding branches and blind alleys not very dissimilar from that of Islamic cities.

In parallel with the systematisation of the social structure of the Alberghi, the first processes were instigated of transforming the compact mediaeval settlements, in an attempt to adapt them to new spatial and architectural needs. By means of amalgamating existing buildings, the first palazzi were built, with a

new spatial articulation, introducing open internal environments, such as colonnaded courtyards, and developing the system of the staircase, which up to then had been only functional, with larger dimensions, and more desirable architectural structures.

The architectural models are to be sought in Lombardy and Tuscany, but with solutions adapted to the peculiar Genoese situation: the courtyard in a corner position which opens up space, often taking in sections of adjoining streets; the central courtyard with columns, which the Renaissance treatisewriter classifies

fig. 11
 Layout of the houses over the central stretch of the Ripa colonnade,
 from L. Grossi Bianchi – E. Poleggi,
Una città portuale..., cit.



as being of Vitruvian provenance, to form a sequence of spaces on an axis with the street; the continuity of the distributive schemes with the gardens to the rear, exploiting the differences of level in the terrain.

In general, the staircase, which in the Middle Ages was often made of timber and led directly into the dwelling, is now constructed in stone, and dividing walls are introduced into the living rooms, while the entrance doorway becomes the access filter to the residence.

New spaces are obtained by amalgamating several houses, annexing public spaces and closing colonnades onto the street: a renewal which was not however accompanied by a redesign of the urban spaces, which often indeed were reduced on pretexts, transferring to closed rooms the social function of the loggias (see fig. 11-12).

A process of amalgamation which the Padri del Comune tried to resist in the course of granting building permission: the city magistratures acted as arbiters in quarrels between the various families, from whom, besides, the magistrates themselves were drawn, and they never expressed judgements on the matter of urban design.

In the 14th century the growth processes appear to stop: a new city wall was built, especially to meet political needs arising from the struggle between the various factions (Guelfs and Ghibellines), while the old wall was not demolished immediately but came to form part of the defensive system of the clans. The new walls enclosed the eastern suburb of S. Stefano and the western suburb of S. Tommaso, and established a perimeter for the city that would remain definitive until the formation of the city of the industrial period (see fig. 13).

At the close of the mediaeval period, therefore, although the city was awakening to new architectural experiments, which involved several urban districts, it was still locked within the closed spaces of the noble clans.

In the 15th century all the nobles were associated in Alberghi, which were variable in number (seventy-four in 1414, of which 10 possessed more than 30 houses). The economic expansion in the period of the mediaeval Comune had required commitment to forming joint mercantile enterprises and concentrations of strength, and this in its turn necessitated consolidation of the alliances which had started with family solidarity and developed from there into the institution of the Albergo. This socio-economic dynamic corresponded to an

fig. 12

Case Gentile at S. Siro, an exemplary case of stratification into domus magna and more humble dwellings: reconstruction of the mediaeval phase 14th century - 16th century phase, 18th century phase, survey of 1753 and plan of the area,

from L. Grossi Bianchi – E. Poleggi, *Una città portuale...*, cit.





fig. 13
 Genoa in the 15th century,
 from L. Grossi Bianchi –
 E. Poggi,
Una città portuale..., cit.)



- Chiese secolari
- Chiese conventuali
- Chiese gentilizie
- Parrocchie

- E** Sedi Arcivescovili
- Oratori
- Oratori con localizzazione congettuale
- Strutture di governo
- Bagni

- Strutture commerciali e logge pubbliche
- Logge pubbliche con localizzazione congettuale
- Fontane
- H** Ospedali
- *** Orologi
- Campi di tiro per i balestrieri

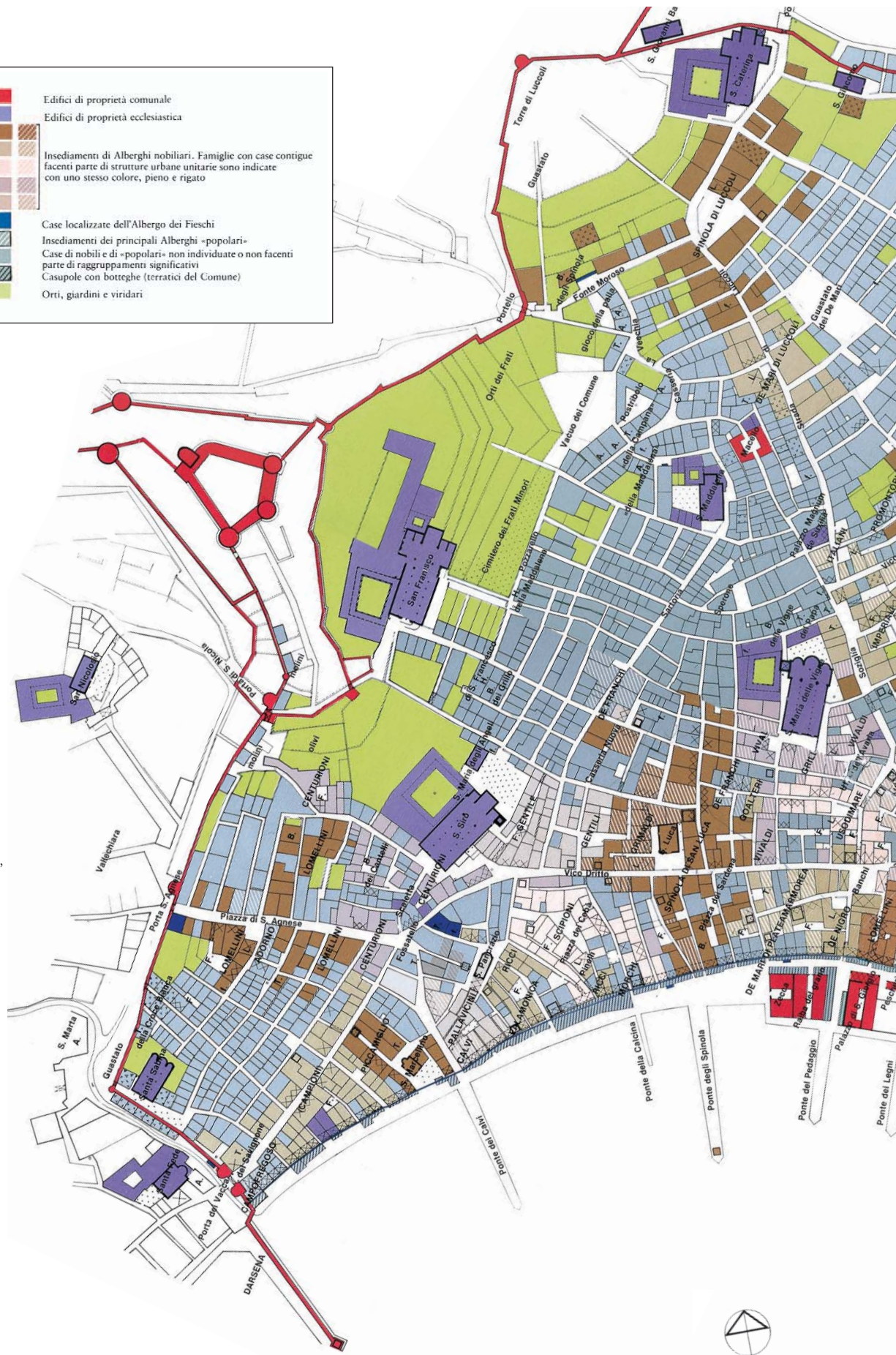
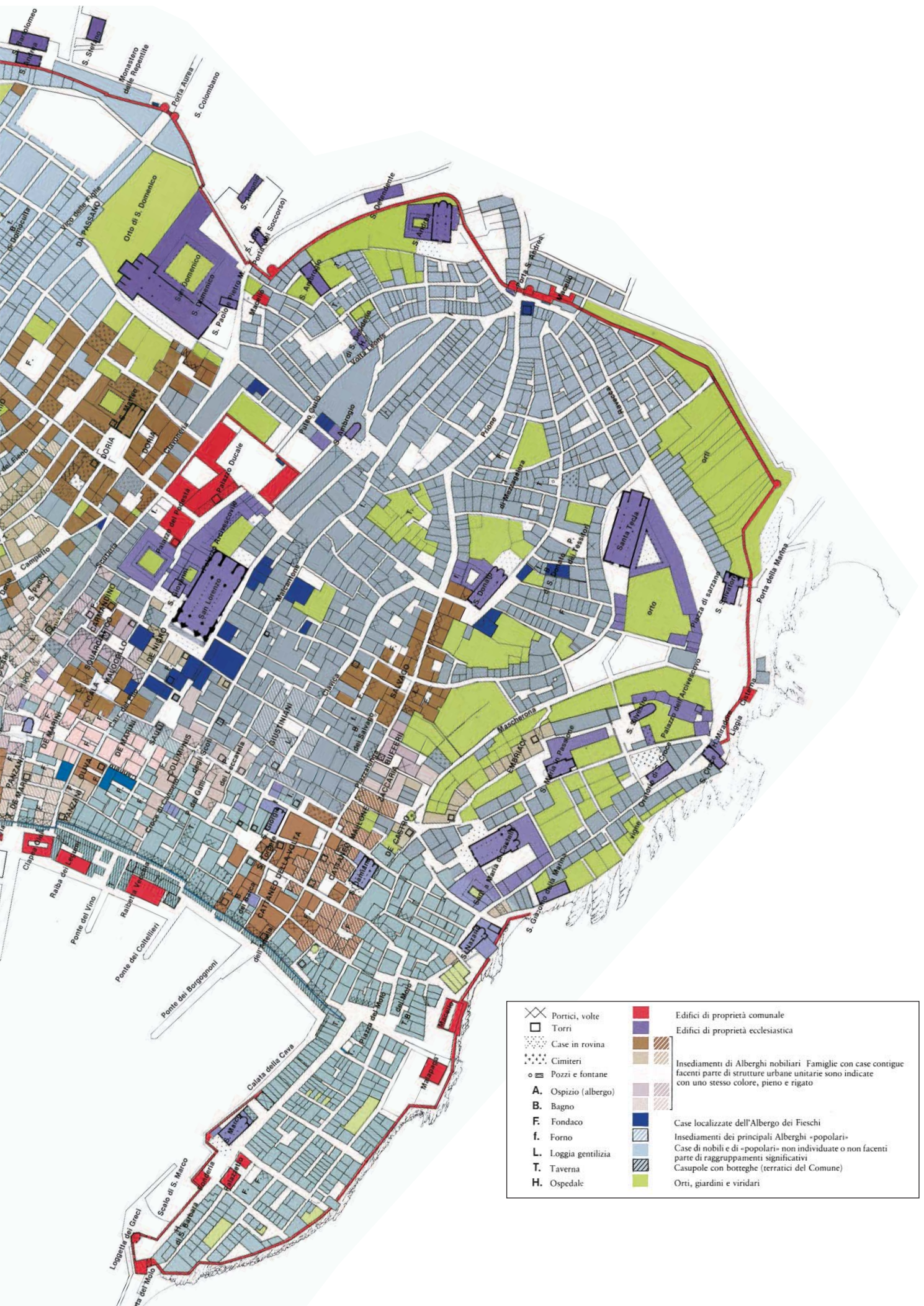


fig. 14

The settlements of the nobility in the central areas,

from L. Grossi Bianchi – E. Poleggi, *Una città portuale...*, cit.)



	Portici, volte		Edifici di proprietà comunale
	Torri		Edifici di proprietà ecclesiastica
	Case in rovina		Insediamenti di Alberghi nobiliari Famiglie con case contigue facenti parte di strutture urbane unitarie sono indicate con uno stesso colore, pieno e rigato
	Cimiteri		
	Pozzi e fontane		Case localizzate dell'Albergo dei Fieschi
A.	Ospizio (albergo)		
B.	Bagno		Insediamenti dei principali Alberghi «popolari» Case di nobili e di «popolari» non individuate o non facenti parte di raggruppamenti significativi
F.	Fondaco		
f.	Forno		Casupole con botteghe (terratici del Comune)
L.	Loggia gentilizia		
T.	Taverna		Orti, giardini e viridari
H.	Ospedale		

urbanistic dynamic aimed at demarcating parts of the city for the allied life of the clans, structured in such a way as to respond with an autonomous design to the particular needs for social life, economic activities and defence. Ownership is in the hands of members of the family: access and locations are controlled by the Albergo with rules aimed at preventing penetration from outside.

On the evidence from a cadastral source, the registers for the *Gabella Possessionum* of 1414, a direct tax applied to immovable property in the 15th century, it has been possible to reconstruct a complete and ordered picture of the property situation. The picture which emerges shows how compact but far-reaching the Albergo system was in the local area. The Alberghi possessed extensive areas of the city in the most important locations (see fig. 14).

In reading the diagram, it should be borne in mind first of all that the commercial structures at the bottom of the buildings are often independent of the buildings above them, and that the amalgamation of houses is often resolved with internal voids, to which access is obtained with entrances in *cul-de-sacs*, which are crossed with archivolts, reversing the logic of the tangled public road-system.

A particularly significant example is the case of the Grimaldi and the Spinola at S. Luca, which shows how political and economic events involving the noble families moulded the fabric of the city. The Spinola family is a powerful branch which settled in Genoa with its founder Oberto, viscount in 980. Already in 1188 we hear of the foundation by part of the family of the patrician church of S. Luca³, with attributes of being a parish church and having the right of burial. The foundation of the church of S. Luca forms part of an urban structure which also involves the surrounding houses. The small arcaded square can be barred with heavy doors by closing the archivolts which give access to it.

With demographic growth, besides the growth in the political and economic power of the Grimaldi and Spinola families, ownership of the houses was extended, to the point where for reasons of space and of internal conflicts, a part of the Spinola family formed an autonomous group which moved to another part of the city (Luccoli).

The square is limited to the space which exists today as Vico S. Luca: all around, the Spinola and the Grimaldi are in evidence with numerous properties, superimposed on a structure of vaults and colonnades.

The control of the Spinola extends as far as the sea, where the family's wharf stands, guarded by a tower which ensures exclusive power over it (see fig. 15).

At S. Luca, therefore, two powerful noble nuclei confront each other: the urbanistic result is such an equal distribution of houses and towers this side and that side of the square that we may advance the hypothesis that it is not random but measured on the basis of sharing out the property values. The Grimaldi and the Spinola fought for opposite sides in the struggle between the Guelfs and

³ Built between 1118 and 1189 by Oberto Spinola, the church was assigned in 1589 by Sixtus V to the Spinola and Grimaldi families as a patrician parish church. Today's building is the result of a radical restructuring started in 1626, which almost completely demolished the mediaeval structure, except the apsidal part. The façade has a central forepart delimited by paired pilasters, and the church is notable especially for the stucco decoration. The interior has a plan with a single open hall, side chapels and presbytery with apse, is characterised by rich decoration.



fig. 15

Diagram of the development of the Spinola contrada between the 12th and the 17th centuries,

from L. Grossi Bianchi – E. Poleggi, *Una città portuale...*, cit.)

Ghibellines, and the coexistence was probably the result of a brief truce. When the Ghibelline faction of the Doria and the Spinola came to power, the Grimaldi were expelled from the city and the Spinola took possession of their houses, by virtue of a requisition made by the Comune.

After alternating fortunes, a new negotiation of relations was arrived at in the Peace of Naples with which Robert of Anjou pacified the opposing factions. Urbanistic clauses relating to the area were connected to the treaty, providing for the creation of a square in front of the church (the present-day Piazza S. Luca), for common use between the families, open towards the public road. The workshops below the palazzi were converted into arcades, while the old Grimaldi colonnade was suppressed with the building of a new palazzo, and a public road to Pellicceria was opened (vico S. Luca), giving rise to a different urban configuration.

In 1414, the layout of real estate in the historic city reached an extraordinary stage of completeness and equilibrium: it was however an unstable equilibrium in view of the civil wars and mutable alliances which the city was going through. At the end of the century indeed there were already other mechanisms in motion which would lead to the next phase of the lordly city between Renaissance and Baroque, which led to the loosening of the grip of the organised power groups, and of the physical control and defence of the ancient contrade.

At the root of this process were changes in the structures of economic power,

with the development of a capitalist economy which would lead to favouring wealth as opposed to force (and for this reason the towers were of no more use), favouring money as opposed to merchandise (for this reason the *fondaci* and the warehouses were less useful), and commerce as a support to industrial activities, as opposed to the simple transport and exchange of merchandise.

In sixteenth-century Genoa, people were becoming open to the suggestions in the theorising by the treatise-writers and to Mannerist culture, which discussed the theme of the enlargement of the city with plans for renewal based on unitary monumental architecture, in the shape of rectilinear axes forming the design of a new urban space.

Interventions in the mediaeval fabric were still being carried out joining several adjoining houses together while maintaining the irregularity of their perimeters, often without strengthening architectural individuation with the accentuating power of symmetry. Ideas remained stuck with an architecture of addition rather than an architecture of synthesis. While the first experiments in the creation of palazzi with new architectural characteristics were unfolding in the suburban villas, classicism remained confined to the decorative plastic and pictorial repertoire, which sometimes gave rise to a renewal of image for entire urban environments, as in the renovation, with new decorative motifs, of the façade of the Ripa (see fig. 16).

However, the first demands were emerging for new and broader urban spaces, proportioned for a perspective reading of the architecture, perfecting the relationship between building type and urban morphology, with solutions such as new public squares, which had never existed in Genoa, or rectilinear streets to align the palazzi. A new relationship was being born between architecture and environment: the new types were explicable in terms of inputs of knowledge from beyond the local culture, more sophisticated, correlatable with the cultural calibre of a cosmopolitan clientele, capable of regenerating the image of the city. It was therefore in the 16th century that important architectural innovations emerged, in parallel with the development of the role that the Genoese Republic was assuming at European level: a singular role as inescapable channel for the flows of finance which supported the Spanish crown. This process made it possible to overcome the urban conditioning of such a complex and closed model, as well as the age-old attachment to the ancestral houses and the centres of mercantile activity.

The new constitutions of 1528, promulgated by Andrea Doria, laid the basis for a more stable dominion of the aristocracy, against the danger of a popular seizure of governing power. An innovative layout was created for the great private residences, under the stimulus of the seizure of power by Andrea Doria, who created at Fassolo a great palazzo, introducing to local culture the decorative models of the Roman Renaissance.

The term 'nobility' assumed a legal and political significance as the official designation of the governing oligarchy, made up of the most distinguished families (both old nobles and the new ones of popular ancestry). Access to public office was reserved for nobles, while the institution of the *Alberghi* was retained (though their number was reduced to 28: 23 noble and 5 popular). This exercised a check on new enrolments in the nobility, since each new noble must first

by joining the houses of the Grimaldi below S. Francesco with those of the Spinola at Luccoli. Strada Nuova was introduced into a particular situation of pre-existing conditions, which included many ruins and run-down areas, such as the monastery of S. Francesco and the public areas of the brothel. The plan originally extended as far as Luccoli, demolishing several houses, but later that area was deleted to make Piazza Fontane Marose wider and to spare a house built by a Spinola the previous year.

Strada Nuova, which had been undertaken at the instigation of five leading families (1558-83), on a rectilinear site 250 metres in length, constituted an interpretation of growing authenticity, and was repeated, with audacious innovations, in the medieval city. Everywhere, the connections of a very modern style of distribution, eschewing the usual functional verticality, link the levels with a light touch, and at the same time surfaces are put in place which create sweeping perspectives; often a screen of slender columns conceals a large or a small nymphaeum, with a unique transparency that will stay in the visitor's mind.

The scheme for the street was approved by a resolution of March 1550, the magistrates charged with accomplishing the task were nominated, and a complex of legal and practical procedures was set in train: the expropriations, the estimates, the auctions, the improvement taxes, the contract for the works which the Comune was to undertake, the technical checks.

There was competition in the implementation of the work between public interests, such as the use of the proceeds for the restoration of the cathedral, and the private demands of a group of nobles who wanted to build a privileged precinct removed from daily contact with the poorer classes. A large area which had remained unbuilt-on was therefore chosen, below the fortress of Castelletto, to which the brothel was transferred. The operation was also supported by the motivation of improving decorum in the city. On the basis of a ground-plan, and of a regulation of implementation which established various facilities for the buyers of the lots (a supply of stones and water, and connection to the public water supply), and also of an estimate for the land to be expropriated, the order was given for the demolitions to begin. This operation, which affected about twenty houses and gardens, besides the brothel, did not cost much, because these were poor buildings, in a lower-class suburb.

The order was then given immediately for the building works, under the head of works, Bernardo Cantone. The works were suspended between 1552 and 1558, during the period of the Corsican war, then resumed and continued until the end of the decade, although the final paving was not executed until 1591.

The public auctions for the building plots envisaged by the model took place in 1551, 1558-59, and 1561-62. All the purchasers of the first lot were acting from speculative motives, reselling the areas at much higher prices several years later, while the buyers for the second lot were buying for themselves at fancy prices. The operation was carefully managed by the Padri del Comune, and concluded heavily in profit for the public treasury, also because of the imposition of an improvement tax on the surrounding houses.

Considering the efficiency with which the operation was conducted by the Padri del Comune, and the rapidity with which the Palazzi were built, but also the complaints of the heirs who could not manage to handle the expenses and the ill-



fig. 17 Cristoforo De Grassi
View of Genoa in 1481
1597
Oil on canvas, 222 x 400 cm
Genoa, Galata Museo del Mare

fig. 18 Gerolamo Bordoni (attribution)
Civitas Janue
1616
Oil on canvas, 84 x 172 cm
Private Collection



fortune that attended subsequent plans to redouble the project, the street constitutes in some ways the exploit of a rich and powerful generation who wished to match their residential habits to those of the European aristocracy.

Strada Nuova is therefore the political affirmation of a new governing class. With the Strada Nuova project, the principle of the private appropriation of urban space was sanctioned by acts of government: the alignment of the palazzi, so homogeneous as to exclude workshops and any interference from the mechanical arts which the law defined as incompatible with nobility, was the new image which the governing class wished to offer.

The palazzi of Strada Nuova provided a stimulus for building large palazzi in the closed mediaeval streets at the expense of lesser buildings: the built heritage underwent an intense stylistic renewal which in some cases involved only the façade, with the insertion of sophisticated decorative devices, or the complete restructuring of the entire building itself, by means of expansion over the adjoining buildings. The spread of palazzi into the historic fabric of the city along the principal axes, which prefigures a true residential system and imposes a new hierarchy on the nodes of the old city, receives formal official recognition with the enrolment of the palazzi, divided into categories according to their architectural quality and impressiveness for entertaining, in the registers for public hospitality (Rolli, 1576). This gives us a valuable indication of the spread and the quality of the palazzi themselves.

At the end of the 16th century, a number of private projects attempted to repeat the experiment of Strada Nuova further north, that is to say, an aristocratic urban expansion: some projects, like that of Gio Francesco Cattaneo, got as far as the start of the expropriations, but stopped, partly because of the financial difficulties of the promoter and partly for lack of a market.

The operation failed because the necessary investment was enormous, and prompted re-evaluation of the idea of carrying out work on the old houses in the historic centre.

In the meantime, the city was transformed as regards the relationship between built volumes and urban spaces, and in relation to social use. The alteration in urban environments can be seen by comparing two views, one by Cristoforo De Grassi of 1481 (fig. 17), and the other by Gerolamo Bordoni in 1616 (fig. 18). The cornice of the walls changes, which on the inland side are rebuilt not very differently from their old course (1537-38), with articulated bastions at the junctions with ramparts designed by famous experts (consultancy from Antonio da Sangallo the Younger, built by Olgiate).

On the seaward side, since before the turn of the century the sea walls have been completed, having been begun in 1533 with the gate by Alessi, and built with great engineering works. The sea walls in front of the Ripa, although it is possible to walk along the tops as a public right of way, have been built as a barrier between city and port for revenue reasons, to implement policies of customs exemption (Genoa was constituted a Free Port in 1608).

Between the two views, we notice the disappearance of many towers and the emergence of major public works (cupola of the Cathedral, the Molo gate, the Sauli Basilica at Carignano), focal points which anticipate a new conceptual dimension of the city. In the architectural image of the city, some mediaeval ele-

ments have disappeared, such as the corbels and the mullioned windows, replaced by sheer walls in stone, rectangular window-openings and balconies, and frescoes which simulate classical architecture, added to the old facades.

Radicalisation of social relationships has led to a new kind of urban organisation, with less mingling between different social groups: the private arcades and squares have disappeared, the arcades have been closed to enable building, the squares have been acquired for public use simultaneously with the building of new palazzi and the thinning-out of lesser buildings. Palazzi are now located on the more open public spaces, and a process has begun of marginalisation of urban environments which had been noble. They remain shut up like internal islands, eliminated from the image which the city offers of itself on its principal streets.

The main characters in the new configuration of the city are the palazzi and the churches, which are rebuilt with elongation of the naves and apses, reversal of the frontages, alteration of the architectural facies, in accordance with the new linguistic models of classicism and, on a liturgical level, in accordance with the prescriptions of the Counter-Reformation.

The phenomenon concerns especially the parish churches, given the demographic growth, such as the church of La Maddalena, whose front was reversed to face east so as to be able to compete with the aristocratic presence of Strada Nuova, with a new portico on a new square. On an urban design level, the case of L'Annunziata del Guastato is significant, where the Lomellini family intervened from 1591 onwards. The church was built in 1529 by the Franciscans who had moved from S. Francesco in Castelletto, in a style that was still gothic, over an earlier romanesque building founded by the Umiliati in 1228 (S. Marta), and is being converted into an exhibition of baroque taste with modelling in gold, frescoes and pink marble from France⁴.

The most prestigious palazzi, enrolled in the first category of the Rolli, are located in Via Lomellini, in Strada Nuova and in the area of the Doria in S. Matteo, while Luccoli grows stronger as a barycentric axis.

These streets were adapted to the new architectural monumentality by the Padri del Comune by paving, levelling and widening. In Via Lomellini, at the same time as the reorganisation of the street, the complex of the Filippini was built, an important example of Genoese baroque architecture⁵.

The urban modification interventions carried out on private initiatives were made with approximate references to Renaissance spatial ideology, adapted to pre-existing situations, sharing out the improvement taxes on the adjoining properties, as in the widening of Piazza Soziglia and Piazza Campetto and joining them by demolishing the block of houses which separated them.

⁴ The church was modified by doubling the depth of the presbytery and raising the dome, while in the seventeenth century the outer naves were converted into chapels, adapting the plan to the model of Ligurian late Mannerism. Still in the seventeenth century, marble cladding and fresco decoration were applied, while the adjoining monastery underwent enlargement. On the outside, the church is now fronted by a monumental 19th-century pronaos, partial execution of an uncompleted project by G. B. Resasco (1841).

⁵ Its execution was started with a bequest by Camillo Pallavicino –1642– for an earlier church, later replaced –1674/1721– by a new structure which extends over an earlier palazzo. The adjoining oratory is later (the rich decoration goes back to 1753, as does the monastery: On the exterior, sensibility of a Borrominian type (concavity of the façade).

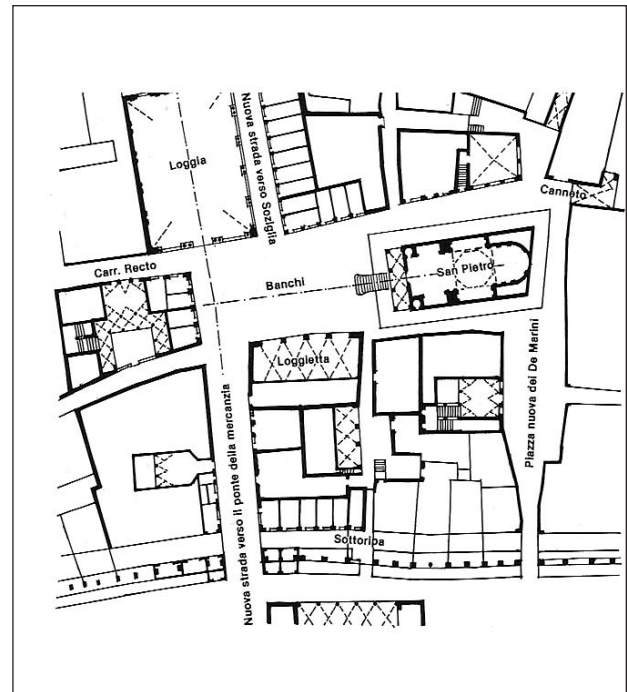
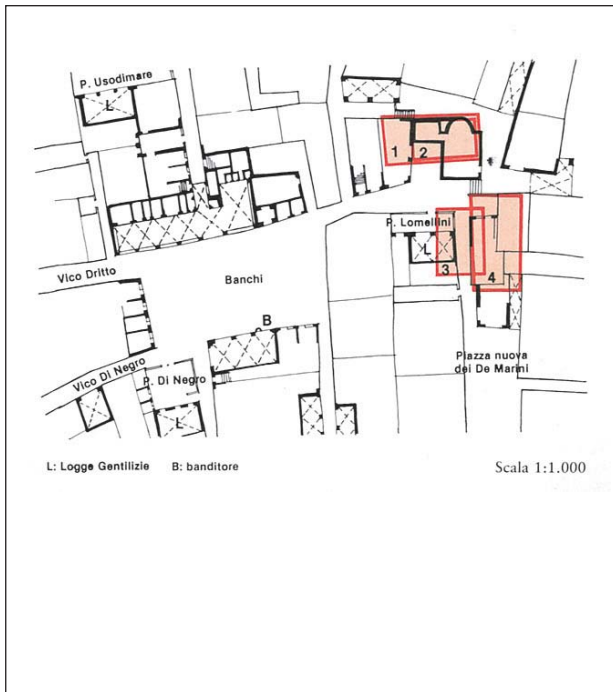


fig. 19

Piazza Banchi in the first half of the 16th century and after the 16th century works

As regards public intervention, only the construction at Banchi of the new Borsa (Loggia dei Mercanti), a space for negotiating business, succeeded in overcoming the accumulation of organised interests and the opposition of important families. The renewal began with the construction of the church of S. Pietro, which recalls on a smaller scale the volume of the basilica of Carignano⁶. The religious building was erected over a floor of botteghe constructed to finance the work, with a result which is architecturally surprising but which amplifies the perspective of the piazza.

A large number of private interventions were started at the same time in the area, with the commencement by Ambrogio Di Negro of the first large palazzo facing onto the square (1568).

The Borsa, built between 1590 and 1596 with a self-financing mechanism similar to the church (erection of a number of botteghe) is an airy space with a single hall. It has a suspended pavilion vault, whose construction is an extraordinary work of carpentry, a grid of beams from which hang the curved timbers of the vault underneath, supported by a perimetral structure with open arches (without the present-day windows) and paired columns.

The roof structure, which today is lost after a bombardment during the second world war, shows an evident knowledge of technological experiments and suggestions from the treatises, combining functional and formal objectives.

The renewal of the square concluded with the widening of the alley leading towards the Ripa, creating Via Ponte Reale, with an overall result which revitalises the old urban structure, exploiting its possibilities and preserving its

⁶ The church was built in the second half of the 16th century on the orders of the Senate in thanks for the end of an outbreak of plague, on the site of an ancient church of the 10th century (S. Pietro alla Porta). It too was built on emboli on the ground floor. A broad base along the perimeter underlines the division between sacred zone and commercial environments. The interior, strongly centripetal, has harmonious proportions and unitary decoration.

connections (see fig. 19).

In the 17th century we witness a reorganisation of the urban structure especially as regards the port, with the lengthening of the old Molo and the construction of the new Molo to the west, even though the walls reinforce the isolation of the port within its own autonomy (fig. 20).

In this period the needs of the road system in the service of the port make themselves felt, for connection with the Oltregiogo, and also in connection with the new means of private transport, such as the horse-drawn carriages which give rise to a widening of the route along the Ripa.

In the first half of the 17th century the Strada dei Balbi was opened, on land which was held in an inalienable family trust. The construction of the road was interconnected with the need to improve accessibility to the city from the west. The projects for widening the coastal road system examined at the end of the 16th century were taken up again but with a different line, uphill from the settlement of Prè, by way of the Villa dei Balbi, which rose from Guastato to the walls. On the environmental level the series of palazzi and religious and monastic complexes, such as the church of S. Carlo⁷ and the Jesuit College⁸, form a rigid and imposing boundary to the mediaeval web of settlements, with a straight-line course behind the suburb which had grown up from the 12th century around the S. Fede gate and the Commenda di S. Giovanni.

The opening of Via Balbi remains a unique episode, and the tendency was confirmed for the noble class not to invest in the building palazzi outside the urban nucleus enclosed by the 12th-century wall.

As regards structural urban alterations and the growth of the noble city, Via Balbi is thus the last manifestation of an episode which had its greatest splendour in the 16th century.

The need to improve the urban road system would find expression in the construction in 1778-86 of Strada Nuovissima (Via Cairoli), which connects the Strade Nuove, giving rise to interesting architectural innovations, as in the palazzo of Tomaso Lomellini, where the theme of the double frontage (facing onto Strada Nuova and Via Lomellini) was resolved by means of a steep stairway.

The opening of Via Cairoli completed the urban route flanked with palazzi whose inscription is proposed in the UNESCO World Heritage List, which, by reason of the unitary nature of the architectural scene, even in the various temporal stages of its construction, constitutes a true integral urban architecture.

⁷ The church was begun in 1631 by the Scalzi Carmelites to complete the monastery complex. With a broad nave and chapels framed by robust pilasters, the church follows the Counter-Reformation model, partially modified with the elongation of the choir which almost resolves into a centralised plan. The external façade, commissioned and financed by G. Durazzo, owner of the facing palazzo, like a stage backdrop on the street, is characterised by two superimposed orders, both treated with bichrome stucco decoration in Rococo taste, the lower one open with a colonnaded atrium which incorporates two flights of stairs.

⁸ The College was built following the pledge made by S. Balbi to the building of the school. Begun in 1634, it is characterised by an unusual distributive layout because of the particular orographic conformation: it has a number of courtyards at various levels and a building higher up for residential use. In 1650 the façade was decorated, in neo-Mannerist taste, while the part uphill from the courtyard with the aerial staircases was only completed in 1672. The work was concluded in 1718 with the stairway which opens up into the atrium. The College, now the headquarters of the University, displays extremely sophisticated architecture, closer to the courtyards of the palazzi of the nobility than to the cloisters of a monastery.

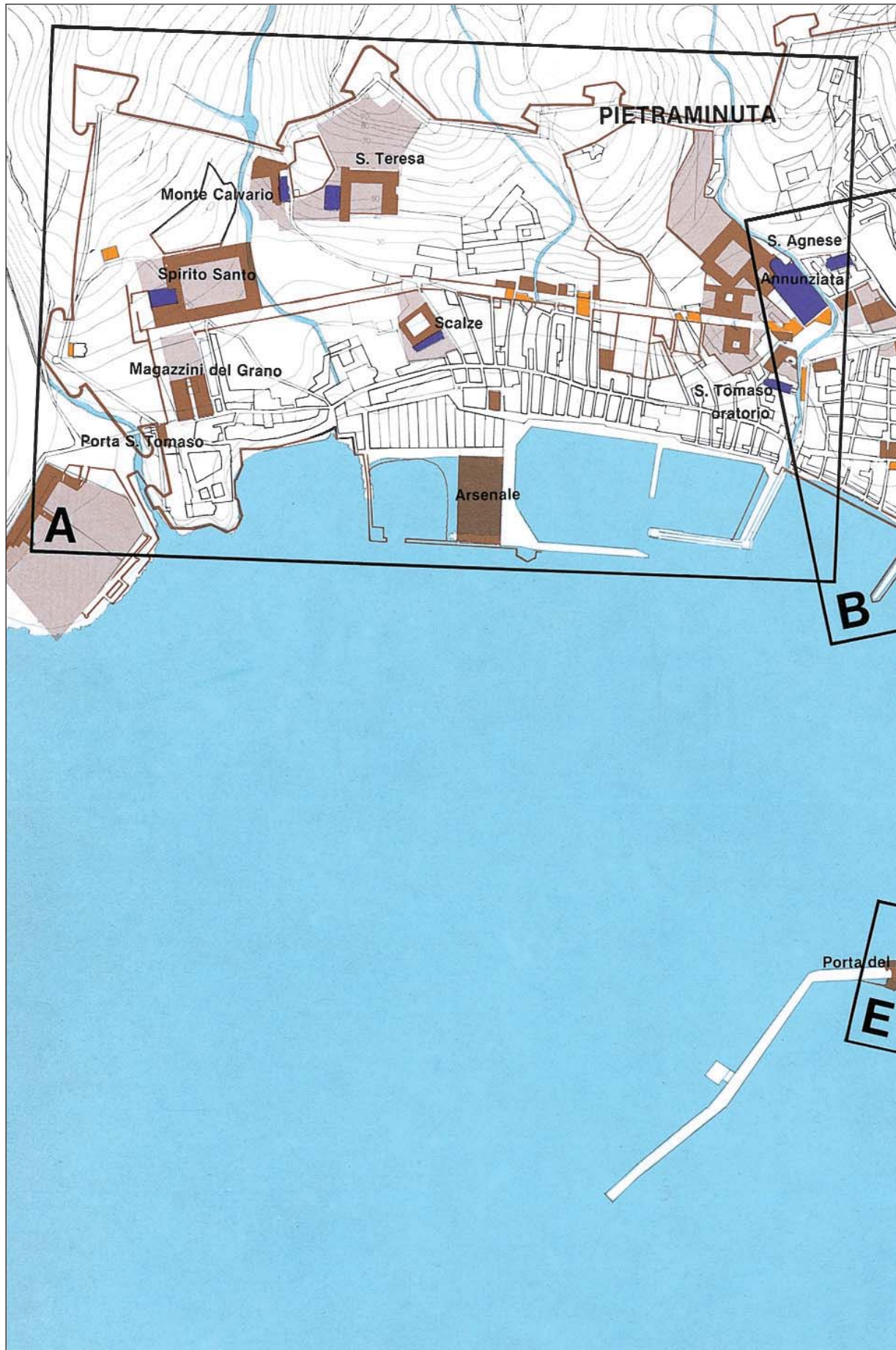


fig. 20

Urban growth in the
16th century,

from L. Grossi Bianchi –
E. Poggi,
Una città portuale..., cit.



3.c Form and date of the most recent inventories of the property

During the course of sub-projects 2 and 3 of the CIVIS Ambiente European project (completed in Genoa as part of the LIFE programme between 1992 and 1997), a number of surveys were conducted in order to build a local environmental information system for the Historic centre and an archaeological recognition system for the soil and structural state of the buildings. These surveys were conducted by the History of Architecture Institute of the Faculty of Architecture in Genoa.

The product of this project is known as the “Cultural Mapping of the old city”, which was incorporated into the geographical information system of a permanent urban Observatory for the Historic centre, created under the CIVIS System pilot urban project (1992-1997).

The Cultural Mapping of the Old City of Genoa is the result of an up-to-date historical narrative of the city which also focuses on the operational reality in urban planning, and allows an objective analysis to be performed of all the historical and current data, together with an assessment of how the individual buildings relate to one another and to the overall context.

This thorough analysis has produced a complete database of the historic centre buildings, which provides information on buildings, relations between the building structures, vertical structures, orientations, staircases and atriums, doorways and roofs. The computer processing of the data has used a programme capable of presenting and selecting text and graphics at the same time, topic by topic, and can be consulted on the internet at the address <http://civis.comune.genova.it>.

The system consists of an alphanumeric database, containing information from various archives, and a cartographic database that contains the elements for representing the basic cartography and technological infrastructures.

The database gives a detailed and scientifically-sound report on the state of the buildings at the time of the analysis and is crucial for organising the subsequent monitoring work. Starting with this pool of data, and with the new databases created for the purpose and its capability of producing thematic printouts, the Observatory can provide a continuous stream of original information on phenomena concerning the Historic centre.

Starting from the information system just mentioned, supplemented by careful work in the archive sources, the palazzi belonging to the Rolli system have been located, and a first summary account of them has been provided in the volume *Una reggia Repubblicana.*, cit. Supported by the City Council and the Liguria Region, it has recommended and initiated international communication projects (see Raffaello project, described in paragraph 3e) and local dissemination of information, as well as city development and cultural programmes for 2004, the year in which Genoa was European Capital of Culture.

The latest contribution, concluding the Raffaello project mentioned above, is the book by Ennio Poleggi, *Genova una civiltà di palazzi*, cit., also illustrated with reconstruction drawings highlighting the different aspects of an architecture that is difficult to perceive in a comprehensive way and to translate into its

basic typological elements.

Further lists and inventories may be found in the city Council's Servizio Centro Storico del Comune, in the form of studies of the historical and architectural characteristics of the buildings carried out at the research stage of the City's Master Plan, and at the Commission for Architectural Heritage and the Ligurian Countryside in the Cultural Heritage Ministry, as regards the files relating to the application of constraints on monuments.

3.d Present state of conservation

Illustration of the selected palazzi is provided by descriptive and graphic reports (volume II).

To provide a more direct overall visual display of the state of conservation of the palazzi, the Civis Observatory has produced an update, based on site inspections, of the thematic table on the subject (see **Table 11**), which shows the intensity of the effort that has been made and the significant results achieved in respect of urban regeneration.

The table emphasises how the state of conservation of the palazzi is in large part excellent or good, especially in consequence of the recent initiatives for enhancement launched by the city administration, more fully described in paragraph 3e, in particular as regards Strada Nuova, which has gone back to playing its role as a monumental axis of the city, flanked by the most representative buildings. Some of these are visitable in their entirety, being in public ownership (Palazzo Bianco, Palazzo Rosso, Palazzo Tursi), and some accessible as far as the communal spaces (atrium-staircase ensemble). Among the private palazzi, a particularly interesting example is the Palazzo Nicolosio Lomellini which has undergone a complete and painstaking restoration and is open for public visits.

Some of the other palazzi are in a fair state of preservation: meaning that the entries for them summarise the condition of the exteriors, which have been recently restored and may be freely enjoyed by the visitor, and of the interiors, which have yet to be restored.

The detailed data on the current situation regarding the state of conservation for each building may be found in the Cultural Mapping files (see para. 3c), which may be used as the basis for preparing thematic maps.

3.e Policies and programmes relating to the enhancement and promotion of the property

The regeneration of the old city has for some time been central to the strategy of Genoa City Council, in line with the debate on the conservation of the historic centres of Italian cities. This is confirmed by the focus placed on this subject in the preliminary studies, formulation and regulations implementing the new Master Plan, approved under Regional Council Presidential Decree no. 44 of 10.3.2000.

In the analytic and research phase of the new Plan, an in-depth survey was carried out of all buildings in the historic centre, using descriptive reports on the most salient architectural characteristics, compiled by the Council Offices with the assistance of external consultants.

To provide greater depth and ensure the scientific validity of the analytic approach, both on the historical level (the prevailing and oldest period of the buildings and significant architectural features) and material level (diagnosis of the structural aspects and dilapidation), the History of Architecture Institute in Genoa's Architecture Faculty was charged with carrying out a Cultural Mapping of the Old City covering the whole of the Historic centre (see para. 3c). The Council Offices have used this complex and well-structured diagnostic system to prepare the estimates for the new general planning instrument, classifying all the buildings in the Historic centre as Zone A for historical interest, in different categories according to their architectural features and the degree to which historically significant elements are present (see **Table 12** – Map of the categories of building and their districts). There is a corresponding carefully formulated set of regulations, aimed at the conservation and enhancement of the historic heritage.

Starting from approval of the Plan, and extensive consultation with all sections of society, the city administration in January 2002 put in place a Strategic City Plan which covers the entire urban territory, identifying a series of strategic actions and problem areas on which available resources should be concentrated. One of the principal themes is that of urban quality, of which in the historic city centre and its monumental Palazzi there is an extraordinary resource. As regards the enhancement of the Historic centre in particular, a flexible and updatable instrument has been put in place, called the Operational Plan, which consists of a systematic framework of regeneration initiatives. The Plan gathers together all the planning, architectural, cultural, social and economic work which is in progress or envisaged, to monitor the activities and check them for consistency.

The measures are divided into four classes: - physical measures, including new services, action on areas and buildings, and major works;
- accessibility (parking, means of public transport);
- interventions in the social, economic and cultural fields;
- studies for defining technical standards, both of an informative and of an operational nature, put at the disposal of citizens.

Among the physical actions, we can distinguish: measures designed to provide the Historic centre area with new services (park and recreation areas, schools, nurseries, university sites and social services); work on public areas and buildings (restoration of pavements, renewal of public and artistic lighting, reorganisation of technological infrastructures and cleaning up the subsoil); operations in support of private initiatives for the restoration of historic buildings (restoration of the facades of palazzi); work on street furniture and identification of tourist routes (replacement of signage, enhancement of the botteghe storiche (traditional workshops), attaching name-plates to the palazzi, restoration of the historic doorways and votive niches, etc); and major works of urban regeneration. A crucial factor for the Historic centre is the subject of accessibility: the intro-

duction of pedestrianisation depends in large measure both on the provision of new parking areas on the perimeter, and on increasing the availability of means of quality public transport, both as regards surface transport (buses, and also lifts and funicular railways), and as regards the completion of the metro system, which has as many as five stations within the compass of the historic centre.

In the social field, the Security Project, as well as the home-help projects, community centres and so on, define the most important initiatives, as well as regeneration and upgrading of the reception system for solid urban waste and targeted actions in the public health area (rodent control, disinfestation).

In the economic field, the Sportello delle Imprese and the Centri di Via define an embryonic development programme, while in the cultural field, the plan for regeneration of the historical museum cluster (Garibaldi, Darsena-Commenda, S. Agostino) and for promotion of the features of the monumental heritage of the city are of great importance, and will have to link up with the provision of new recreational and cultural facilities in the area of the historic port.

Finally, another strategic action concerns the dissemination of studies and research and the definition of standards in support of the operations for regeneration of the built environment, as regards the updating of the Mapping, the monitoring of building activity and the regulation of private operations (revision of the City Building Regulations).

The framework of activities is envisaged as a general system divided into various headings (in appendix), while for a detailed description, please refer to the schedules for the individual works, which define the type and location of the work, the reference legislative instruments, the administrative process and the source of finance (Genoa City Council, Urban Quality Office, Operational Plan for the Historic Centre, 2002, attached).

Among the enhancement activities envisaged by the Operational Plan, the following are considered to be of particular importance for the regeneration of the Genoese palazzi:

- *Policies for enhancement and dissemination of knowledge*

Following on from the studies carried out in connection with the drawing up of the City's Master Plan, the production of the Cultural Mapping and the publication of the Atlas of the Palazzi dei Rolli, the City Council has participated as lead partner in a Raphael project, sponsored by the European Union and approved in 1999, entitled *Glamour (Genoa, London, Antwerp: Memories of Urban Rubens)*. This project focused on Rubens who compiled and published in 1622 a collection of drawings of some of Genoa's palazzi as models for his fellow-citizens in Antwerp.

In the context of this cultural link, the project has identified an itinerary for the enhancement of a common European residential culture for the affluent classes, by means of the publication of a tourist brochure illustrating routes for visitors to the palazzi (Genoa-Antwerp, *Itineraries for historical buildings*, attached), the production of a CD-Rom with a full descriptive and photographic account of the palazzi and the publishing of a book that analyses the subject of Genoese residential culture in the Modern period compared with

other European countries (E. Poleggi, *Genova, una civiltà di palazzi*, cit.).

In connection with these activities, a start has been made within the same project on the regeneration of Via Garibaldi, the Strada Nuova of the sixteenth century aristocracy, especially through promotional initiatives (including the opening of a bookshop in Palazzo Tursi, and the production of a 3D video on the building of Strada Nuova, to be shown in Palazzo Rosso).

At the same time the signage for the monumental heritage buildings has been revised and upgraded, whilst plates are currently being fixed to the Palazzi dei Rolli giving the name of the palazzo, the period in which it was built and the main descriptive details.

Currently, the visitability of the palazzi in their entirety is assured through a number of visitor routes, publicised by means of tourist leaflets, which allow the distribution of the palazzi and their urban quality to be appreciated within the context of the historic city.

In the Strade Nuove, the properties in public ownership (Palazzo Tursi, Palazzo Bianco and Palazzo Rosso in Via Garibaldi, Palazzo Reale in Via Balbi and the Prefettura in Largo Lanfranco) are fully visitable, and for the most part the other buildings in public use (Palazzi dell'Università in Via Balbi, Istituti di Credito in Via Garibaldi) are visitable at least as regards the atriums, the staircases and, by appointment, the monumental salons. These are most extraordinary architectural models, which have served as a benchmark for the building of the entire system of palazzi within the historic city.

In addition, following the numerous initiatives instigated by the City Administration for the regeneration of the palazzi, especially on the occasion of Genova 2004, some private owners have permitted access, with guided visits, to the interior rooms as well. Such initiatives represent a significant precedent and may be able to be repeated.

Mention should be made in particular of the case of the Palazzo Lomellino–Bruzzo, which has been kept over the centuries as a singleowner residence. Restoration has taken place of all its facades, the atrium, the courtyard with nymphaeum, staircase and piano nobile, where frescoes attributable to Bernardo Strozzi have come to light. The restoration has also involved the garden, located to the rear at the level of the top floor. This completes the restoration and offers the visitor the opportunity to appreciate the monumental organisation of spaces, laid out over several levels following the slope of the hill.

The palazzo can now be visited free of charge up to the first piano nobile, while some parts, such as the second piano nobile and the upper gardens are accessible by means of a reasonably priced guided visit.

- *Policies for cultural promotion*

In order to encourage the cultural enhancement of the Genoese Palazzi through their addition to the city's tourist circuit, a significant move is the use of the Palazzi for public cultural events, such as concerts, exhibitions and shows, which was also timed to coincide with 2004.

Various events and initiatives (guided visits, choreographed welcomes in period costume, concerts, entertainments, conferences etc.) have taken place inside

many of the palazzi in the course of the last ten years and the process is gathering pace, in time with the cultural recovery of the historical memory of the urban development of Genoa.

Amongst the very first events that took place in the palazzi was the review “Musica e ambienti nella Genova antica”, organised by the Genoa Youth Orchestra with sponsorship from Genoa City Council/ Assessorato alla Cultura, spanning the end of the Seventies and the beginning of the Eighties.

The pedestrianisation (since 1984) of Strada Nuova brought heightened visibility to the palazzi located in that street, which hosted in 1984 and 1985 the “Estate nella Via Aurea” summer programmes (concerts, exhibitions, guided visits, theatre) and initiatives during the winter period. The recovery of Strada Nuova thus became the powerhouse for the promotion and rediscovery of the historic palazzi in general, with summer events in the historic centre (“Vivi Centro Storico”, from 1984 to 1992), where the historic palazzi were included on guided tours at night and/or staged various types of performances.

1994 saw the working group “Genova si apre” get under way. The purpose of this group was to foster greater knowledge and improved promotion in the tourism and cultural fields of the city’s historical heritage, with particular reference to the historic city centre. The programme encompassed initiatives designed to raise awareness of some of the palazzi, with the posting of explanatory notices inside the palazzi, themed guided tours etc. The programme ran for three seasons, finishing in 1998.

In 1997, on the occasion of the Van Dyck exhibition, Strada Nuova started again on the promotional route which it had originally embarked on in 1984, with cultural and tourism initiatives (concerts, theatrical performances, occasional opening of private palazzi, guided visits etc.), while the “Carnevale nella Via Aurea” has run since 1997.

In the meantime the list of palazzi within the old city which are on the road to recovery is growing: cultural and entertainment programmes initially anticipated, and later accompanied, the operations for restoration of the palazzi (among the most recent initiatives have been the programmes “Estate classica 2003” and “Musica nei palazzi dei Rolli e nelle Ville Genovesi”).

Among the first events to cast the Palazzi dei Rolli in a starring role on the occasion of Genova 2004 was the opening from 28 May to 5 September 2004 of an exhibition with the title *L'invenzione dei rolli, Genova, città di palazzi*, which took place in the halls of the Palazzo Doria Tursi. The exhibition, organised into eight sections, inaugurated the Strada Nuova Museums and included not only period items and drawings, but also interesting three-dimensional critical reconstructions and an introductory video. The exhibition aimed to illustrate Genoa’s Modern Period residential culture through the reconstruction of a civilisation and an account of the area’s distinctive pattern of settlement, cultural standards and living habits.

Highlighting the international recognition accorded to the Palazzi as far back as the seventeenth century, the exhibition also included sixty drawings belonging to the collection of the Royal Institute of British Architects in London (one of the partners in the Raphael project mentioned above) and published by Peter Paul Rubens in Antwerp in 1622. A part of the exhibition has remained

permanent, since the critical reconstructions and 3-D models that are most significant from the teaching and educational standpoint have remained at the disposal of the museum, so that it can organise a series of guided visits for all categories and levels of educational establishment.

In parallel with the exhibition, a catalogue was published with the title *L'invenzione dei Rolli: Genova città di palazzi*, Skira, Milan, 2004 (attached).

- *Special programmes (G8 and Genova 2004)*

Among the operations for rehabilitation of the city which started in 2001 for the G8 summit was a project for restoring the publicly-owned palazzi as regards renovation of the Via Garibaldi facades. Finance for the project came from the Cultural Heritage Ministry. These projects, which led the way for the revitalisation of the street in its entirety, are illustrated in a special issue of the journal *Arkos* (attached), including a description of the operating techniques and methods of working, using reports which also contain historical information and notes on the state of dilapidation.

The objective of the numerous initiatives launched in the last few years was to promote the city on the cultural and tourism level in view of 2004, the year in which Genoa was European Capital of Culture.

On the occasion of this event, so important for the rehabilitation of the architectural and artistic heritage and for the cultural image of the city, a protocol of understanding was signed, on 11 May 2001, between the Ministry for Cultural Heritage, the State Property Agency, and Genoa City Council to agree the reciprocal commitments. The protocol allowed the implementation of a complex and coordinated number of architectural projects and cultural events (see *Programma delle opere per Genova 2004*, attached).

The most important of these works was the upgrading of the historical museum system, concentrated in the Palazzi dei Rolli in public ownership in Via Garibaldi (Palazzi Tursi, Rosso and Bianco, Palazzo Reale): in May 2004 the museums were reopened following works to restore the buildings and completely reorganise the exhibition areas to meet international standards, costing more than 15.000.000 Euros. These palazzi, representing residential and architectural models for accommodating the aristocracy which gradually extended into the main thoroughfares of the medieval city, are publicly owned and are fully visitable.

The renovation of the publicly-owned palazzi was followed by the restoration of the façades of most of the private palazzi in Via Garibaldi and along the route of the Strade Nuove. The restoration works have been enhanced by the provision of new artistic lighting, to highlight the benefit to the city of the renovation of the façades, and have returned the street to its former monumental glory.

The process of the rehabilitation of Strada Nuova was the essential basis for a complex and systematic strategy of enhancement on a citywide scale. A number of historic routes were renovated as part of the Genova 2004 programme, and these have been pedestrianised in order to improve the main thoroughfares across the historic city and maximise tourist enjoyment.

There is now a designated single continuous tourist route which follows the

Strade Nuove, built in the Modern Period, a route that starts from Stazione Principe and runs along Via Balbi, Piazza dell'Annunziata, Via Cairoli, Via Garibaldi, Piazza Fontane Marose and Via XXV Aprile, until it reaches Largo Lanfranco by way of Salita S. Caterina. Inscription in the World Heritage List is requested for this route on account of the integrity of the urban architecture.

- *The programme of restoration of the façades*

The City Council has run a special programme for restoration of the façades of the Palazzi, believing that this project is strategically important because of its implications for the enhancement of the surrounding areas. It has been made possible as the result of a protocol of understanding with other public bodies (Commission for Architectural Heritage and the Ligurian Countryside) and private organisations (ASSEDIL – the Association of Building Contractors for Genoa Province – and the Rolli Association of the Republic of Genoa – a private association established between palazzi owners to promote enhancement activities). The project was approved by Council Resolution no. 118 of 1.2.2002.

The programme has given rise to four invitations to bid for council grants for façade renovation (City Council Resolutions no. 118/2002, 1376/2002, 803/2003 and 1206/2003), enacted in agreement with the Commission for Architectural Heritage and the Ligurian Countryside which has provided state funding under the regulations safeguarding monumental property (for further information please see paragraph 4g).

Still in connection with the programme for Genova 2004, an invitation to bid was issued for the restoration of the façades on the Ripa, the city's sea-front (City Council Resolution no. 1375/2002): the competition brought about the restoration of a number of palazzi with important spin-off benefits in terms of urban enhancement.

These contracts have enabled the renovation of more than 50 façades altogether, of monumental palazzi located in different areas of the historic city, and, for the first time ever, all city residents can fully appreciate a monumental heritage which was previously unknown to most of them (see **Table 7** – Palazzi which have benefited from public restoration initiatives).

In particular, a large number of frescoed façades have emerged both with architectural features and with figures, created by famous artists, which obviously contribute significantly to the enhancement of the neighbouring urban sites. The operations are illustrated in a special edition of the journal *Arkos* (attached), arranged into technical reports which give information on the history of the palazzi, on their state of dilapidation and on the operations to restore them.

Genoa City Council regards all these initiatives as being particularly important for the Palazzi, not only because of the systematic nature of the analytic and regulatory approach but also because of the flexibility of the scheduling of the operation. The process aims to promote and enhance the cultural and tourism credentials of an asset which possesses exceptional features and potential, not only as a community resource of incalculable value but also as a strategic opportunity for regenerating the old city in its entirety.



4. Management

4.a Ownership

The palazzi which are proposed for inscription are not in a uniform position as regards ownership: to check the type of ownership of the palazzi proposed for inscription, please refer to the relevant thematic map (see **Table 13**).

The palazzi in public ownership are freely visitable, including the interiors, while many palazzi in private hands may be seen by appointment, since they are subject to an obligation to guarantee that the properties will be kept accessible and open to the public, in accordance with fixed arrangements, having benefited from capital contributions from the state for restoration, conservation or maintenance works, as provided in article 45 of Legislative Decree no. 490/1999.

It should also be mentioned that the Association of Palazzi dei Rolli owners was set up on 3.8.2000. This organisation brings together an initial group of owners, with the aim of promoting initiatives for enhancement of the palazzi.

This is more fully documented on the Association's own website (www.palazziideirolli.it).

The setting up of the Association constituted an important case of intermediation between public and private ownership, as shown by the Association's participation in the Protocol of Understanding for the enhancement of the Palazzi, approved by City Council Resolution no. 118 of 1.2.2002.

4.b Legal status

The attached technical reports contain information on the restrictions to which the individual palazzi are subject under the terms of national legislation on the safeguarding of the monumental architectural heritage (see **Table 14** – Chart of restrictions on monuments).

Application of restrictions means that requests for building consent must be submitted for prior approval by the Commission for Architectural Heritage and the Ligurian Countryside, which has the power to check the appropriateness of plans and to prevent inappropriate alterations being carried out, using legally binding procedures.

At the management level, since the complex of Palazzi is characterised by such a wide range of ownership patterns, it has been necessary to support the creation of a multilateral negotiating system between the various owners, in such a way as to guarantee uniformity of treatment as regards requirements for monitoring, maintenance, conservation and restoration, enhancement and exploitation.

For detailed consideration of the scenarios for management of the complex of palazzi, please refer to the Management Plan.

4.c Protective measures and means of implementing them

The measures adopted for safeguarding the individual palazzi and the means of implementing these measures are based on Italian legislation regarding the restrictions governing the historical, artistic and architectural heritage under the terms of Legislative Decree no. 42 of 22 January 2004.

The palazzi whose inscription is being requested are all subject to monumental protection restrictions which cover the entire building. The application of conditions ensures conservation of the heritage by means of a consistent, coordinated programme of research, prevention, maintenance and restoration. The Commission for Architectural Heritage and the Ligurian Countryside is charged with the management of this programme.

The City Council Offices exercise particular care and attention when examining and approving plans for maintaining and restoring the palazzi subject to restrictions, as well as projects which, although not directly involving the structure or external appearance of the Palazzi, do however have the potential to alter the geographical context of the Palazzi themselves. Such projects range from access routes to the structure of the district, from signage to adjacent commercial activities.

This care and attention are effected by applying the specific provisions of the City's Master Plan (for which please see the following paragraph), and also planning, operational and dimensional regulations relating to existing buildings which are contained in the Plan itself, whose aim is to ensure that the architectural characteristics of the buildings and the open spaces around them are maintained and enhanced. In particular there is a mandatory requirement for the use of traditional materials and techniques, or at least materials which are compatible with the existing buildings and the character of their surroundings, as regards the restoration of plasterwork and decorative elements to the façades, the maintenance of the roofs, the installation of technological systems and the conservation of historically established commercial activities.

For proper control over building activities, it is essential to have the complete information base on the buildings achieved through the Cultural Mapping of the City, which will provide the reference point for subsequent monitoring (see Chapter 6).

For monitoring the appropriateness of proposed alterations, it is essential that the database should be kept updated.

The Master Plan therefore stipulates that, when private individuals are submitting proposals for alterations, they must complete two very detailed forms at the actual time of submission of the proposals. One descriptive technical document describes, in minute detail, the current state of the building, while the other, on the diagnosis and design of the project, describes the methods and techniques to be used. The completion of these reports, which provide precise and detailed information on the work, therefore allows the Council to check

the alteration works systematically.

The City Council Building Regulations are in process of comprehensive revision, and when this is complete they will contain a specific section dedicated to works carried out on historic buildings, on the basis not only of prescriptive regulations but also of operational guidelines formulated with reference to a catalogue of traditional constructional elements used in historic buildings, a sort of manual, which is in process of being written.

4.d Agencies with responsibility for management

The agencies responsible for management are the local institutions which have delegated powers of control over building alterations in the locality.

In the first place this means the City Administration, which has the job of authorising building alterations, on the basis of extremely binding, detailed regulations on valuable historic buildings in the Historic Centre, laid down in the Master Plan. It also has responsibility for carrying on planning work for the locality, and for devising and running urban planning programmes.

The Commission for Architectural Heritage and the Ligurian Countryside is the body with statutory responsibility for safeguarding historic monuments of value. Given that the Rolli buildings, in their entirety, are subject to planning restrictions, any alterations require a decision from the Commission, which is both legally required and binding, and this obviously implies checks on the appropriateness of the works from the point of view of careful methods of restoration.

Finally, the Civis Observatory for the Historic Centre operates within the City administration, and has responsibilities for monitoring policies in force and for keeping a check on what is going on, with possibilities for feedback and consequential adjustments during the progress of work.

Currently, different aspects of the management of the cultural heritage of the palazzi involve the powers and operational capabilities of a range of local authorities, such as the Region of Liguria, and of sociocultural institutions, such as the University of Genoa, the Chamber of Commerce, Industry and Crafts, and Palazzo Ducale SpA.

With the aim of reinforcing the activities and strategies which these institutions will be able to achieve in the future, possibly in concert and cooperation with other institutional parties which may devote their resources to conservation and enhancement of the Palazzi, it has been considered appropriate to initiate systematic collaboration between the bodies having this specific activity as an objective. Following identification of the competent parties and of the legal instruments which can be put to use, the City Council came forward as proponent of an accord enlarged to include all the interested parties, to identify shared strategies on the basis of the Management Plan and the general objectives to be achieved by the actions of each of them. During the time that it takes to set up a dedicated body for this purpose, and for such a body to acquire full operational powers, the present collaboration between the institutions mentioned above must be further reinforced, so as to ensure a harmonious and efficient

transition to the new form of management.

The accord, which has powerful political and administrative validity, was formalised with an enlarged Protocol of Understanding, signed by the Cultural Heritage Ministry, the Commission for Architectural Heritage and the Ligurian Countryside, Genoa City Council, the Region of Liguria, the Province of Genoa, Palazzo Ducale SpA, the University of Genoa, and the Chamber of Commerce, Industry and Crafts. The Protocol was signed in Rome in the presence of the representatives of the bodies involved on 12 October 2005.

The Protocol provides that the bodies coordinate their activities both for the development of the Management Plan and for the identification of the operational structure most suitable for the enhancement of the heritage.

The plan constitutes a declaration of principle inasmuch as the various bodies undertake to implement active policies which are compatible with the character of the site.

The structure of the plan is defined as identifying correct approaches for knowledge, conservation and enhancement of the site. The plan takes account of the peculiar characteristics of the Genoa district and the complex of parties and legal instruments concerned in the present administrative setup. This structure is proposed as the coordinating element in the work of planning and management (see para. 4j).

4.e Level at which the management is exercised and name and address of the person to contact

The choice of the institutional and organisational format to be used for the management of the Palazzi was only made after a lengthy process of evaluation, in which the possible alternatives were considered. The selection was made on the basis of the costs and benefits which each organisational / institutional format brings with it. In each case, priority was given to the principle of institutional autonomy, so as to guarantee the neutrality and independence of the entity itself with respect to the expected changes in the political-institutional framework.

It was thought, in fact, that the most important characteristic of the body managing the Palazzi should be to demonstrate a capacity for innovative strategies for enhancement, in relation also to the overall development of the locality and in a fairly rigorous framework of compatibility and sustainability, rather than limiting itself to simply managing a transient cultural provision.

In the first phase of implementation of the Management Plan, a structure was adumbrated for the management of the site which puts in place a system of coordination between the bodies which have signed the Protocol without involving the formation of a new agency.

The structure is directed by a Steering Committee made up of representatives of the bodies which have signed the Protocol itself, with political functions of defining strategies, approaches and priorities.

The implementation of the Management Plan is entrusted to a technical structure divided into 3 working parties, which relate to the three sectoral plans (see

paragraph 4j below and Management Plan attached): Plan A. Knowledge, protection and conservation; Plan B. Cultural promotion; Plan C. Social and economic enhancement. Technical staff of the bodies involved take part in the individual working parties, as described in more detail in the attached organisation chart. Each group is coordinated by a Senior Manager of the relative Council department, in such a way that by delegating responsibility to the promoting Body, it will be possible to achieve a functional interconnection which is properly operational. It will be the steering committee, in accord with the representatives of the Bodies involved, which defines the procedures for the performance of the activities of the individual working parties, the frequency with which they are performed, and also the intervals at which the coordinating Body must report, in order to allow the monitoring function, and any necessary reorganisation of the actions, to be carried out.

The coordination of the working parties is entrusted to the Management of Palazzo Ducale SpA, and the company also performs the function of secretariat responsible for the organisational work and contacts with the world outside. Palazzo Ducale SpA is a private company in law, but one which is wholly owned by the Municipality. Its mission is the organisation and management of exhibitions, cultural displays and events, and the provision of services to third parties in the cultural field. In the course of its thirteen years of activity it has put on more than a hundred exhibitions and managed major international events such as the G8 and Genova 2004.

Because of its management agility, its flexibility and the professionalism it has built up, Palazzo Ducale SpA has been identified as the organisation most suitable for performing the work of coordination between the parties involved in the management of the site. Entrusting the functions of coordination to a publicly-owned limited company constitutes the real management innovation proposed by this plan.

The Coordinating body is supported by a Scientific Committee which checks the consistency of the sectoral policies with the objective of safeguarding the integrity of the heritage, as required by UNESCO.

The structure just identified allows the rigid division of powers to be overcome, and for instruments of cooperation to be constructed which are able to formulate the guidelines of the shared public policies, by effecting a synthesis between the various interests and powers involved, aimed at providing a check on the quality of the operations. The unitary nature of the structure will give rise to integrated programmes, developing synergies and optimising the economic investments of the various parties.

As regards the subjects discussed in the previous section, the person to contact is Dr. Pietro da Passano, Director General of Palazzo Ducale SpA (Piazza Matteotti 9 - 16123 Genova, Tel. +39 010-5574015 - Fax +39 010-5574001 web www.palazzoducale.genova.it).

4.f Plans adopted which affect the property

The principal instrument for planning and management of the locality is the Master Plan, approved by Regional Council Decree no. 44 of 10.3.2000. The genesis of the Plan has been described in detail in paragraph 3e.

The Plan identifies among its fundamental strategic objectives the restoration and reinforcement of the central role of the old city, by means of a series of actions aimed at upgrading the residential qualities and consolidating the role in tourism and culture which Genoa is taking on. To this end the Plan provides for the shifting of the centre of gravity of the city towards the sea with the establishment of skilled activities in the old port, the creation of a suitable system for access and parking, the improvement of the provision of public services and support for a far-reaching programme of rehabilitation.

Specifically regarding the safeguarding and conservation of the Palazzi, the Plan identifies various categories of permissible alterations on the basis of the architectural character and the historical importance of the buildings in the historic centre: all of the Palazzi are classified as Category A or B.

Category A contains monumental buildings that are of major importance due to their historical significance or the particular quality of their architectural and artistic features; Category B consists of monumental buildings or buildings typical of the historic building fabric, which have kept their significant characteristics on the architectural and distribution level (see **Table 12**).

A very cautious regulatory framework is envisaged for these categories, designed to safeguard the buildings and define appropriate alteration procedures, within a more general approach in the Historic centre as an area that is extremely well protected against unsuitable development.

Apart from maintenance operations (which are, in any event, monitored through the obligatory completion of detailed reports, known as descriptive technical reports and diagnosis and project reports), only restoration works are permitted, and they must be directed at safeguarding and enhancing the significant historical characteristics by means of the use of appropriate materials and techniques. Any possibility of changes to the original elevations and structures is specifically excluded.

This general instrument for urban planning is implemented by means of a complex of actions systematised into an Operational Plan, more fully described in paragraph 3e, which contains all the public and private activities, both cultural, social and economic, to do with urban planning and building, all interacting with each other and coordinated by the City Council. The Operational Plan is continually updated, and allows activities to be fine-tuned and redefined in the light of events as they occur.

Another plan of a systematic nature which has been adopted is the Urban Traffic Plan for the central area of the city of Genoa (2000/2001), which has as its objective the reduction of vehicular traffic in the city through the diversion of purely crossing traffic flows away from the centre by displacing it onto peripheral routes. These goals are reinforced by the objective of the rehabilitation of the environment and improvement of the habitability of the Historic

centre, which is reclaiming its original role as collective public space and is largely pedestrianised.

Revision of the Traffic Plan has become a necessity, taking into consideration the totality of the systems of mobility throughout the metropolitan area, complemented by the regional systems: railways, the underground, motorways and city streets, including the pedestrian zones in the Historic centre, with particular attention to the upgrading of public transport on the basis of its environmental impact. The overall scheme for accessibility is reinforced by a parking system which, in spite of limitations in the number of spaces available, can constitute a balanced response to demand from tourism, from residents and arising from use of the port. The parking-spaces are located predominantly along the shoreline, with a linked series of car parks supported by signage using illuminated panels with variable messages.

Specifically regarding the Palazzi dei Rolli, a Protocol of Understanding has been signed between Genoa City Council, the Association of Building Contractors for the Province of Genoa, the Commission for Architectural Heritage and the Ligurian Countryside, and the Rolli Association of the Republic of Genoa for drawing up a programme of works aimed at the upgrading of the palazzi themselves, approved by the City Council by resolution no. 118 of 1 February 2002, of which the conclusions are described in the following paragraph. The programme of enhancement of the palazzi themselves will have to be pursued in accordance with a chronological analysis of the various phases of monitoring, maintenance, restoration and conservation: the activities and the participants will have to be redefined at a later stage, in the context of the management procedures for the Palazzi complex (see the Management Plan).

4.g Sources and levels of finance

The capital expenditure directly involved in conserving and protecting the Historic centre and the Palazzi system refer to the financial plan for the works included in the Operational Plan for the Historic centre, which aims to regenerate the whole area on a functional and qualitative level.

In the majority of cases, the resources mobilised concern special maintenance projects designed to bring about a fundamental regeneration of the urban fabric by means of integrated initiatives throughout the area; projects that are intended to involve and encourage private owners to invest along these lines (see the financial table in the Operational Plan, cit.).

Total funding for completed and ongoing works included in the Operational Plan for the Historic centre amounts to euro 1.025.908.013⁹, including euro 436.120.012¹⁰ for works already completed and euro 589.788.001¹¹ for works still ongoing. The funds are provided by a consortium of financiers both private

⁹ 16% of which consists of private funding and the remaining 84% of which is provided by public bodies.

¹⁰ 86% from public funds and 14% from private sources.

¹¹ 84% from public funds and 16% from private sources.

(Compagnia San Paolo, Fondazione CARIGE, etc.) and public (Genoa City Council, Ministry for Architectural and Cultural Heritage, the Region, the Province, Agenzia per il Demanio (State Property Office), Genoa University, etc.) who have contributed various levels of funding for the regeneration of the palazzi and the surrounding area.

A substantial part of the restoration and maintenance work has been carried out under special law no. 166/2002 for the initiatives related to Genoa - European Capital of Culture 2004 (which included urgent work on enhancing monumental structures amounting to around euro 30.000.000). In the context of the broader programme of enhancement, carried out as a result of finding public and private resources, one particularly significant item is the upgrading of the museum cluster in Via Garibaldi (the Tursi, Rosso and Bianco Palazzi): started in 2001 on the occasion of the G8 summit with the restoration of the façades, the work has continued under the auspices of the Genova 2004 programme and includes the renovation of the interiors and refurbishment of the fittings. The total sum allocated for the museum cluster amounts to around euro 20.000.000.

The financial contribution provided by the City Council specifically in support of the project to restore and enhance the Palazzi dei Rolli has been immense. In the brief timescale of the year between June 2002 and July 2003, it issued almost euro 2.360.000 of capital grants for restoring the façades of the palazzi. Delivery of the contributions has resulted in a commitment of financial resources which can be estimated at around euro 10.000.000, between private finance and contributions from the Commission.

The funding was allocated through the issue of four successive invitations to bid:

1) Resolution of the City Council of 23/05/02 (euro 1.032.913,80, representing an addition to budgeted revenue for 2002 by Ministry-approved transfer for the purposes of the Programme of Urban Rehabilitation and Sustainable Development in the Locality). It was made available as capital contributions for restoration work to the façades of 33 palazzi, chosen from a list of 166 monumental palazzi, approved by Resolution of the City Council no. 326/2002, because they were held to be of strategic importance for the enhancement of significant areas of the Historic centre. The contribution, which was equivalent to 50% of the forecast expenses for works within the competence of the Council, building work in other words, was topped up by the Commission for restoration work with funds specified by the regulations for the protection of monumental properties. The grant could be allocated solely to private concerns or IPABs, thereby excluding public bodies, credit institutions and insurance companies. This grant gave rise to the upgrading of 11 palazzi.

2) Resolution of the City Council of 28/11/02 (euro 1.000.000 including VAT received from the special fund for activities connected with Genoa European City of Culture 2004). The allocation was attributed as a capital contribution for restoration work to the facades of all the 166 palazzi which were recipients of the first tranche of finance. The contribution, which was equivalent to 50%

of the forecast expenses for works within the competence of the Council, building work in other words, was topped up by the Commission for restoration work with funds specified by the regulations for the protection of monumental properties. 23 façades were renovated.

3) Resolution of the City Council of 24/07/03 (euro 326,258,80) funded partly by the 2003 budget (euro 83.871,75) and partly by a special transfer from the Genova 2004 fund (euro 242.387,05). The allocation was attributed as a capital contribution for restoration work to the façades of all the 166 palazzi which were recipients of the first and second tranches of finance. The contribution, which was equivalent to 50% of the forecast expenses for works within the competence of the Council, building work in other words, was topped up by the Commission for restoration work with funds specified by the regulations for the protection of monumental properties. 11 façades were renovated.

4) Resolution of the City Council no. 1206/2003 for renovation of the façades of palazzi in Via Lomellini (euro 400.000 on the basis of the refinancing of the P.R.U.S.S.T – Urban Regeneration Programme). The contribution, which was equivalent to 50% of the forecast expenses for works within the competence of the Council, building work in other words, was topped up by the Commission for restoration work with funds specified by the regulations for the protection of monumental properties. 6 façades were renovated.

The exceptional nature of the funding used for the important general project of the enhancement of the Palazzi dei Rolli must be emphasised; future funding will rely solely on private sources and on the annual contribution awarded by the Ministry of Architectural and Cultural Heritage to the Commissions, although refinancing of ministerial programmes in course of implementation is not excluded.

4.h Resources in technical expertise and training in conservation and management techniques

Resources in technical expertise

Within the City Administration the Historic Town Centre Department of the Territory, Mobility, Economic Development and Environment Office has responsibility for defining the strategies for regeneration of the Historic centre and the urban plan, and managing the improvement programmes and building projects.

As regards the Palazzi in particular, the Department has promoted the drawing up of the Protocol of Understanding between various bodies for the enhancement of the palazzi, and has adjusted and managed the rehabilitation programme, by means of the grant of contributions for the restoration of façades and the artistic monitoring and direction of the restoration works on the palazzi themselves.

In this activity the Council has acted in concert with the Commission for

Architectural Heritage and the Ligurian Countryside, which made its own personnel available for the purposes of monitoring the implementation of the works and of ensuring that they are correctly carried out according to the criteria for the restoration of monuments.

As regards the cultural field, Genoa City Council boasts a formidable group of professionals with a high level of expertise. Currently, the Council's staff consists of 365 internal employees and 18 outside staff working in the museum sector, and 31 internal employees and 23 outside staff working in the field of the cultural promotion of the city.

It must be supposed that this staff could be a remarkably good starting-point for defining the requirement for professional skills to be used in the protection and enhancement of the Palazzi.

Training in conservation and management techniques Italy's vast and diverse cultural heritage has allowed a high level of specialist expertise in the restoration of national assets and buildings to be built up throughout the country; such expertise has often followed the needs arising from the maintenance of materials and techniques closely linked to local building and decorative traditions. Italy's Commissions for Architectural Heritage can therefore rely on restorers and specialists selected to match the needs and difficulties experienced from time to time during different work projects.

The Commission for Architectural Heritage and the Ligurian Countryside has carried out a selection process for specialist firms as provided by national regulations, and starting with a list of about seventy concerns, has drawn up a list of thirty preferred contractors to be used for the restoration and conservation of the region's architectural and artistic assets. The services offered cover the entire range of restoration materials and techniques, from the renovation and maintenance of wooden chests, to the restoration of stuccos and frescoed façades, from stonework diagnostics to the consolidation of wooden motifs, and so on (for the specification of the individual projects carried out by these firms, see the list in the appendix).

The local authority can also count on numerous voluntary groups and associations to support the promotional and enhancement initiatives and help in the organisation of cultural events. Genoa's social fabric has, in fact, always welcomed the work carried out by the tertiary sector and by nonprofit making associations, which have had a direct or indirect involvement in safeguarding the cultural heritage of the city in all its aspects. Indeed, the City Council's Museum Department alone has over the years involved more than forty associations (see appendix) in diverse cultural activities. This policy has provided numerous opportunities to raise the profile of the nonprofit sector, which boasts specialist capabilities and professional expertise acquired in the field, a crucial factor for supporting shared objectives such as enhancing and raising the awareness of cultural diversity.

4.i Accommodation services and statistics relating to visitors

There are no specific studies of the target requirement for tourism for just the Historic centre, but it may reasonably be supposed that it is not hugely different from the target identified for the entire Genoa area, described in more detail in the attached Promotion Plan 2004, drawn up by the Board for the Promotion of the Genoa Area, which is referred to in the Management Plan.

Although it cannot be stated that Genoa is a mature tourist destination, we need to pay very careful attention to the negative currents, both in the short and in the medium term, which could be caused by a possible increase in tourist flows. The urban fabric of the Historic centre of Genoa has some distinctive features, which successive Council administrations have been able to preserve and enhance, thus preventing the progressive loss of its identity.

The Historic centre has thus not been reduced to a mere governing and administrative centre, but has maintained a good grade of habitational and residential functionality, assisted by a dense network of neighbourhood services. These conditions have favoured the return of the more affluent sectors of the population to the Historic centre, providing the opportunity for access to ownership of palazzi in need of restoration, located in privileged positions. On the one hand, this has given rise to a considerable increase in the property values of the buildings, but on the other hand it has mitigated the process of takeover by service industries typical of Italian cities in general and the historic centres of cities of art in particular.

Cultural tourism in Genoa and the Palazzi system The three palazzi in Via Garibaldi, the former Strada Nuova, which are in public ownership (Palazzo Rosso and Palazzo Bianco, which were turned into a museum as long ago as the end of the nineteenth century, and Palazzo Tursi, which until a few years ago was the headquarters of the City Council administration but is now destined for cultural use, as a museum and for high-level functions) have been linked to form a single, continuous display space which makes up the heart and soul of a historical museum group.

The first phase of the project was completed during the course of 2004, and it will give the city a cultural structure unique for size, features, quality and prestige: a true “museum-street”, a masterpiece of Genoese architectural and residential culture, which welcomes the citizen and the tourist. The entire city, symbolised by its noblest street, forms in a way the monumental prologue to the three museums which occupy its westernmost extremity:

- Palazzo Rosso: a seventeenth-century house-museum, which hosts the art collections and the historic furniture of the Brignole-Sale family in rooms of spectacular architectural and decorative quality;

- Palazzo Bianco: the principal art gallery in the region, with the capacity to offer an enormously rich and well-organised cross-section of pictures produced in the 16th-17th centuries in Genoa and Liguria, with high-level glimpses of life in Flanders, Spain and Italy. The building is located within a real ‘coronet’ of courtyards, gardens with different overtones, and terraces, the whole surrounded by buildings of great beauty;

- Palazzo Doria-Tursi, the most grandiose of the three, built in the city in the Genoese Century for a private citizen. It houses the overflow of the Gallery of Palazzo Bianco and offers in its halls on the piano nobile, an unprecedented exhibition of works of decorative and applied art (Genoese tapestries, furniture and ceramics, as well as a celebrated collection of coins and official weights and measures from the old Republic of Genoa). There is the opportunity to visit rooms previously reserved for the Mayor, and one that houses Paganini relics including his violins, both the very famous (the "Guarneri del Gesù") and also others less well-known to the public at large.

Scholars and specialists, and also enthusiasts and art-lovers can find in the newly fitted-out rooms of Palazzo Rosso (which already houses the Cabinet of Prints and Drawings) an integrated centre for study and research, where they can consult the Library of the History of Art (the richest in the region), the Photographic archive, and the Topographic and the Cartographic Archives. Genoa's museums thus carry out what are their most distinctive functions, besides conservation, the enjoyment of art and the spread of ideas, in a complete way, in tune with the times and the new technologies.

Still in the Palazzo Rosso, the system has been equipped with a new auditorium, but halls for conferences and conventions will also be fitted out in the Palazzo Bianco and the Tursi when the project is finally finished, after 2004 when the spaces in the arcaded level of Palazzo Tursi became available, where the teaching, service and multimedia facilities have been grouped. The intention is to see that at the end of the journey through the complex the visitor will re-emerge onto Strada Nuova with an accurate and inspiring conception of its origins, its development and its significance for Genoa and Europe.

Already today there is a 3D video which is shown on the ground floor of Palazzo Rosso (Strada Nuova – Renaissance quarter), tracing the development of the road from the historical and architectural point of view, immersing the visitor in a fascinating virtual journey.

In addition to this, part of the exhibition *L'invenzione dei Rolli* which took place in Palazzo Tursi in 2004 has been converted into a permanent module, in particular the reconstruction of sixteenth-century Strada Nuova by means of a model, which gives a good idea of the monumentality of the palazzi and makes it easy to properly understand their spatial organisation.

Palazzo Rosso and Palazzo Bianco form part of Genoa's network of civic museums, to which another eleven museums also belong, among them the Padiglione del Mare e della Navigazione, the Castello D'Albertis, the Gallery of Modern Art, the Historical Archive, the Photographic Archive and the Biblioteca di Storia dell'Arte. All the buildings are managed on a subsidised basis by the City Council, while the Palazzo Reale and Palazzo Spinola, which house galleries and picture collections, are in state ownership.

Full information on Genoa's museums may be found on the site www.genova-2004.it, which contains a section dedicated to museums and libraries, including the Strada Nuova museums. A special in-depth study is devoted to the street (www.stradanuova.it), which uses a short text with effective images to trace its history and describe the architectural features of the palazzi.

A bookshop has also opened in the street, with facilities for hiring Myguide,

an audioguide which takes the listener through the galleries of Palazzo Bianco and Palazzo Rosso, as well as palmtop videos of Strada Nuova. There is also available a card valid for three days which gives access to the museums and for 2004 also gave admission one of the special exhibitions and the Aquarium. In the multi-purpose version, the card also serves as a pass for public transport.

The Genoa museums took in on average 215.000 visitors a year from 1998 to 2002, with a positive trend of 27%. The statistics show that the largest number of admissions was to the Padiglione del Mare e della Navigazione (77.051 visitors in 2002) and the Natural History Museum (37.735 visitors in 2002). Palazzo Rosso came next with 32.947 admissions, while the number of visitors to Palazzo Bianco (1.5891 in 2002) is lower than to both the Museo S. Agostino and the Archaeological Museum.

Revenues from ticket sales do not always show the same trend, owing to the diversity of ticket prices and the number of free admissions, which account for more than 52% of total admissions. Income other than from ticket sales constitutes an extremely small share of the total and has fallen over the course of the years. In 2002 it was down to only 4% of the total.

This brief analysis allows us to state confidently that there is ample space in Genoa for the promotion of cultural tourism, which can be directed from the waterfront (where the principal attractions such as the Aquarium and the Padiglione del Mare are to be found) towards the Historic centre, Strada Nuova and an itinerary built around the Palazzi. This objective can be achieved by adding admission to some of the palazzi to the existing card for visiting the civic museums, thus providing an incentive for an increase in the average length of stay for tourists in the city. The statistics relating to visitors are analysed in greater detail in the Management Plan.

4.j Site Management Plan and statement of objectives

As described in the preceding paragraphs, there already exists an organised system of management for the Palazzi under the following heads:

- knowledge: the data from the Urban Mapping constitute a systematic database on all the buildings in the Historic centre, which can be updated periodically by the Civis Observatory;
- conservation: Genoa has in place an extremely detailed Master Plan, with protective regulations directed towards the conservation of traditional architectural features, and almost all the buildings have been subjected to restrictions on the basis of national guidelines on the conservation of properties forming part of the monumental heritage;
- restoration: special grants have been made by the City Council and the Commission which have enabled the restoration of the façades of numerous palazzi;
- enhancement: a system of visitors' routes to the palazzi and of promotion of the city's museums has been put in place, boosting the image of Genoa as a city

of art and culture.

The Civic Administration will also maintain the commitment to public investment in environmental regeneration, incentive measures for private renovation schemes, promoting the palazzi in the tourism and cultural fields, as stated in the Operational Plan for the Historic centre and the Master Plan.

However, on the occasion of the application for inscription in the Unesco World Heritage List, it was considered opportune to draw up a specific Management Plan for the proposed site, attached separately (Volume III), which outlines the future continuation and expansion of the activities in progress, both as regards the maintenance of the palazzi and as regards the promotion of awareness among tourists and citizens alike.

The task of the management plan is to identify the most suitable avenues for knowledge, promotion and enhancement of the site which both allow the maintenance of the integrity of the values which enabled it to be inscribed in the List, and allow it to marry this conservation force with the opportunities for integrated development of the area which are the direct consequence of inscription in the List.

Given these assumptions, the activation of the process of managing the site must then have solid foundations in the consensus of all parties responsible for protection, promotion and enhancement, sanctioned by formal accords and conventions, for constructing common guidelines and a governing framework for the actions contained in the plan.

To this end, the plan must also provide within it a series of instruments for monitoring and periodically checking strategic actions pursued, with the object of identifying the results obtained and comparing them with those expected. The plan must therefore allow periodic evaluations and the insertion of adjustments and corrections during the course of the work, which will then permit the starting of new projects and processes of implementation.

Notwithstanding the general picture of work already in progress described in second chapter, the peculiar homogeneity of the Palazzi, combined with the uniqueness of their cultural value, set as they are in the context of the variety of cultural riches on offer in the city of Genoa, justifies the formulation of a specific Management Plan and the preparation of strategies and *ad hoc* guidelines for the Palazzi as a complex but unitary cultural asset (see Vol. III).

The objectives of the Management Plan as a whole are therefore consistent with the specific role which the Palazzi play as part of Genoese and Italian cultural resources. They can be summarised as follows (a more detailed description will be given in subsequent paragraphs):

1. to strengthen, reinforce and amplify the appropriate and integrated safeguarding and conservation of the Palazzi complex and of the urban structure of which it forms part;
2. promotion all the important aspects (historical, artistic, architectural, cultural, etc) of the complex with the dual purpose of expressing and raising the sense of belonging and identity of the residents, and of increasing the visitor's critical understanding of the cultural heritage of Genoa.

3. enhancement of the cultural sector by increasing the opportunities for enjoyment and access to the site both for citizens of Genoa and for tourists. These objectives can be pursued effectively as a result of the Management Plan, which is based on a series of specific institutional, organisational and financial solutions, combining the guarantee of stable public protection in the long term with the advantages of flexible decisionmaking powers and operational versatility.

This new Plan therefore takes account of all the activities and programmes which are in place, in order to complete their implementation with instruments which will guarantee maximum efficacy and synergy.

The Management Plan is divided into 3 sectoral plans:

A. Knowledge, protection and conservation; B. Cultural promotion; C. Social and economic enhancement.

The plans put forward a series of objectives, and a series of actions is envisaged for achieving them.

This paragraph runs through the objectives of the various plans, but for a precise and detailed description of the individual actions, please refer to the attached Management Plan (Vol. III).

Plan A: Knowledge, protection and conservation

The plan is organised using a number of priority strategic objectives, constructed on the basis of the activities already described in full in the second section of this document:

- 1) Upgrading of the historic centre's integrated information system: Genoa City Council possesses a complete georeferenced database of all the buildings in the historic centre: the Cultural Mapping of the Old City, a multi-media archive that the public can access easily over the Internet.
- 2) Increased knowledge of the property: based on the systematic archive mentioned in the previous point, provision is made for both the systematisation of databases which are in existence, but not currently available, and the acquisition of more detailed information with new surveys;
- 3) Coordination of urban planning and protection of the property: the objective is to continue with the systematic and informed planning activity, designed to regenerate the historic centre, conducted by Genoa City Council in recent years.
- 4) Increase in activities relating to conservation and maintenance of the property: the objective is to provide a comprehensive systemisation of the programmes for the protection of the property, which includes defining the safeguard measures and adapting the operating tools, as well as laying down the most correct methods to be used for the restoration operations and material conservation.
- 5) Upgrading and updating the monitoring activities: the objective is to check the building conversion works but also to regulate them through a systematic programme of evaluation of the actions, based on the definition of the most suitable indicators.

Plan B: Cultural promotion

The actions aim to raise the sense of identity of the resident population by increasing and improving the knowledge of the artistic and cultural aspects of the site. This forces the management body to improve communication and integrate promotion of the site with the overall tourism provision for the local area. The objectives can be summarised as follows:

- 1) Raising the awareness of the local population and involving owners and residents. The objective is to increase the resident population's sense of identity and of belonging as regards its cultural and historical heritage, through the involvement of the associations sector and private citizens.
- 2) Promotion of cultural activities compatible with the site's significance: the objective here is to link cultural promotion with protection and respect for the interpretation of the site's historical, artistic and cultural importance by promoting the use of the museum system to organise exhibitions and themed events.
- 3) Dissemination of knowledge of the site and its heritage: this objective aims to increase the occasions for disseminating information about the site both at national level (through the press and multi-media facilities) and internationally (entering into cooperative and twinning arrangements with other UNESCO sites).
- 4) Improvement of the communication tools on the site: this objective is designed to harmonise and organise consistently the information and publicity material for the site, both in published format and for tourist information (panels and plates), to ensure uniformity in communicating its values.
- 5) Integration of the site with the local, provincial and regional system: the site's economic and social potential is best expressed and enjoyed when the promotion activity is integrated at different geographical levels, which allows the site to perform a key role in developing local tourism.
- 6) Innovation of the systems for enjoyment of the site: particular attention has to be paid to improving the possibilities for enjoyment of the site, using the new technologies and making available to the resident and non-resident population an efficient transport system providing simple and integrated access to the site and its buffer zone.

Plan C: Social and economic enhancement

This action plan includes all those objectives and strategies able to drive real socio-economic development within the local area, and enhance the employment prospects of the sectors involved, from cultural tourism to promotion of research and the development of complementary activities (publishing, media, craft industry, etc).

All the objectives included in the third action plan refer in varying measure to these opportunities:

- 1) Regeneration of the urban context of the buffer zone: the protection, promotion and economic enhancement of the site cannot be achieved if the territorial and urban context in which it is located contains very run-down areas.
- 2) Integration between culture and economic development of the area affected by the site: this objective is designed to directly support the economic and production initiatives typically associated with the urban context and complementary activities, such as regeneration and restoration with a particular focus on training.

- 3) Promotion of tourism and improved site enjoyment and access: the aim of this objective is specifically to improve site enjoyment, through the creation of an integrated visitor card, and the provision of themed tourist routes, and it envisages the involvement of private individuals in organising the visitability of the palazzi.
- 4) Optimisation of cultural tourist flows: often the inscription of a site in the UNESCO List is the cause of a considerable increase in tourist flows, which therefore have to be optimised and managed efficiently, particularly on the basis of the hosting facilities available at local level.
- 5) Management of the tourist flows generated by the site: the objective is to manage tourist flows by creating a number of facilities for visitors, such as establishing an information point, carrying out guided visits inside the palazzi and instituting a “Palazzi dei Rolli” brand.
- 6) Coordination of management activities: the social and economic enhancement of the site also requires the adoption of a number of measures to ensure transparency of the management activities. This is to be achieved through the chronological coordination of the actions contained in the plan, the use of special monitoring and reporting tools, as well as quality certification of the activity carried out.



5. Factors affecting the property

5.a Pressures due to development

The palazzi proposed for inscription in the World Heritage List are situated within the historic centre of Genoa, an area which is particularly well protected by comparison with the city fabric as a whole, which therefore acts as a form of large protection area to the buildings.

One of the critical factors is control of the methods used to make alterations. In this respect the provisions of the Master Plan play a strategic rôle: the provisions of the plan are detailed to the scale of the individual building unit, supported by appropriate preliminary analyses of the most important architectural and historical characteristics. Any demolition work, even partial, is forbidden for all historic buildings and only restoration work which respects the nature of the structures, graded according to the degree to which they can be altered, is permitted.

However, even in a situation where alterations to individual buildings are under strict control, more general caution is needed especially in connection with the large-scale transformation of the port areas for urban use. The extensive process of rehabilitation of the waterfront is treated by the Civic Administration as a great opportunity for enhancement of the historic centre by means of the installation of appropriate urban services.

Among the explicit strategic objectives is the need to ensure that the character of the transformation process is such that it supports economic development and does not create an excess of competition with the shops in the historic centre, thus emptying the ground floors of the buildings. It must also be guaranteed that the process does not trigger a steep rise in the value of real estate, with the consequent danger of an excessive expansion of service industries and the expulsion of the buildings' residents. Such a rise in value is however only expected for specific areas, situated along the main routes, while the high building density of the city fabric itself prevents it from occurring across the board.

It must also be emphasised that the Master Plan forbids any major new retail outlets from being constructed within the historic centre and that a survey and enhancement programme was recently carried out on the centre's historic shops. Another important factor favouring conservation is the pedestrianisation of the principal routes in the historic centre as part of the Genova 2004 project, supported by the construction along the coast line of the new underground stations of Darsena and Piazza Caricamento, and by the rationalisation of the parking spaces, which is expected to be extended in connection with the rehabilitation of Ponte Parodi.

5.b Damage connected with the environment

The state of maintenance of the buildings which are the subject of the application is extremely varied: some have recently undergone restoration work, while others are in an average state of repair and some show signs of deterioration (see **Table 11** – Map of the state of conservation).

As part of the Cultural Mapping of the Old City, surveys were carried out on the intrinsic factors which could threaten the property, and specific thematic maps were drawn up, which will need to be successively updated.

The main damage could be attributable to environmental factors such as erosion, linked to the coastal climate. However, the Civic Administration has paid particular attention to the restoration of the façades (see paragraph 3e) as part of the overall restoration plans for the Palazzi dei Rolli. This work will continue for some years to come.

Maps on the type of deterioration and the map of the distribution of damp problems are mentioned as examples of updatable (and recently updated) thematic maps.

As regards environmental dilapidation, it is significant that the difficulties in gaining wheeled access to the inner parts of the historic centre owing to the narrow design of the streets helps to reduce environmental pollution, which is a serious problem on the major through routes in the city, which are subject to a high volume of traffic.

We also wish to emphasise that, again in connection with the upgrading of visitor routes as part of the Genova 2004 programme, many of the pavements were resurfaced, mainly reusing existing materials, and the utilities in the soil underneath were overhauled.

5.c Natural disasters and preliminary planning

There are no great risks in the Genoa area, since it is not a seismic zone, and there are no particular problems relating to fire.

The danger of flooding is restricted to the coastal area directly overlooking the sea (Ripa) and has been almost eliminated by the works, which have largely been completed, for the rehabilitation of the old streams in which the city's large sewage collectors are located.

5.d Damage due to visitor/tourist flow

Visits to the palazzi, some of which are private, must be arranged with the owners, although tourist flow is not considered to be a likely source of problems affecting the state of conservation of the properties.

Already, all the publicly-owned buildings and many of the private buildings can

now be visited, following restoration work linked to the 2004 project, particularly for the regeneration of the historical museum heritage on Via Garibaldi. It is planned that visitor access, an obligatory requirement for buildings which have received State funding for restoration work, should be provided in the form of guided tours in small groups, especially for the interior spaces of the buildings. Following pilot projects which were run in the course of 2004, additional promotional initiatives can be pursued, such as special days dedicated to the Genoese palazzi. Organised tours of them can be arranged, possibly involving the participation of cultural associations, which for a long time have paid close attention to the historical heritage of Genoa (see the list of the associations, cit.).

Several projects are already under way for the enhancement of the itinerary for visiting of the palazzi, relating to upgrading of the routes, recognisability of the buildings (signs) and the enhancement of the parts facing onto the street (incentives for the restoration of the façade, artistic illumination).

Finally, the redevelopment of the car parking system along the coastline and on the edges of the historic centre, as well as the allocation of stopping areas outside the centre for tourist buses, have contributed to regulating access, favouring pedestrian access or restricting it to residents only.

5.e Number of inhabitants within the site and the buffer zone

The historic centre of Genoa, which is considered as a protection zone for the heritage in question, covers an area of 113 hectares, with a total of 23.000 inhabitants, and is characterised by a high building density, with a total volume of around 10.000.000 m³, set in a street layout of mediaeval design.

Since the 19th century, the Historic centre has undergone a process of marginalisation from the development of the modern city, and in the last few decades this has been exacerbated by social and economic problems, particularly in a few critical areas (deterioration of the building and environmental heritage, transient settlement by immigrants, and crime).

Nevertheless, figures for the abandonment of the historic centre, which were fairly high in the 20th century, have been reversed in the last decade (with a rise in the number of inhabitants from 22.303 in 1991 to 23.216 on 31 December 2000), compared with a negative trend across the entire urban area of Genoa.

The demography of the area has significant differences from that of Genoa as a whole. The average age of inhabitants is 48,1 years (Genoa, 58,7), and there are large numbers of single people. It must be noted, however, that this average contains large imbalances (young or very old inhabitants).

There are also differences in the pattern of housing: 44,58% of the dwellings are inhabited by one person alone (compared to 34,52% in Genoa), and single-parent families form 62,4% of the total, compared to 37,4% in Genoa. There is also a greater degree of overcrowding (note that illegal situations are not included in the official figures).

As for employment, there is a higher number of graduates with good profes-

sional positions, but equally a high number of unemployed (24,1% compared to 14,6% in Genoa as a whole).

Statistical data on the inhabitants of the Palazzi are from census sources and therefore record only the number of residents and not their economic and social profile.

These data are however of little significance, as the Palazzi are for the most part publicly-owned or for public use, and for the most part they perform museum, university or banking functions.

The list includes some palazzi used for residential purposes, in some cases by a single family (Piazza Fontane Marose 2, Via Garibaldi 7, Via Balbi 1), which has preserved the original furnishings and private picture collections of great value. This pattern of use is certainly somewhat reassuring for the conservation of the Palazzi themselves, in terms of cultural awareness and the ability to invest in the maintenance and restoration of the property.

6. Monitoring

6.a Key indicators for measuring the state of conservation

For the purposes of monitoring the state of conservation of the property, we believe that there are particular features of the architectural and social makeup of the historic centre of Genoa which make it necessary to keep a careful check especially on restoration work. These include in particular the possibility of worsening of structural or material decay due to the age of the residential building stock. The aim must always be to be in a position to make timely provision with intervention to provide economic support, improvement in security and environmental quality, or rehabilitation of buildings.

The first significant indicator is building activity, both as regards the work which is being carried out, and as regards alterations in the use to which the building is put: the Private Building Control Department of the City Council operates on the basis of an up-to-date database of building works in progress, classifying applications according to the scale of the operation. In addition, the compilation of diagnosis and project reports in connection with submission of applications for building consent allow a careful check to be kept on what work is planned and the details of the operation.

Another significant area of data is the tenure of the traditional commercial fabric, monitored by limiting the issue of licences for trading use, bearing in mind that the Master Plan does not allow the establishment of large-scale commercial structures.

Starting from the Mapping data, specific updates to the data on dilapidation can be carried out, and thematic maps can be produced giving a graphic display of alterations in progress: one example is the map on the state of conservation (see **Table 11**), produced on the occasion of the submission of the application for inscription, starting from data supplied by the Private Building Control Department of the City Council, supported by inspections.

Another significant indicator is the monitoring of tourist flows, updated periodically by the Department for Tourism and the Promotion of the City. Although it gives an aggregate figure for the city as a whole, tourist flows constitute a significant indicator of the attractiveness of Genoa as a city of art and culture.

Finally, we believe that information on the spread of awareness among citizens of the monumental heritage is of interest. It could even be monitored on the basis of cultural initiatives connected with schools.

6.b Administrative arrangements for monitoring the property

It is within the framework described above that the Civis Observatory has been delegated to monitor all kinds of alterations, (not just physical) in the historic centre. The Civis Observatory, based in the convent buildings of Santa Maria in Passione, was inaugurated on 3 November 1997 with the aim of encouraging and supporting the process of restoration and regeneration of the Historic centre of Genoa, offering opportunities for citizens to take part in the project and advice on restoration work. The Civis Observatory continues to pursue this aim via a series of activities, largely thanks to the effective system of geographical information on the Historic Centre of Genoa held by the Observatory, created on the occasion of the Mapping.

Updatability of the database is an essential requirement for monitoring the appropriateness of alteration works. The Observatory also collaborates with the Private Building Control Department of the City Council for the monitoring and territorial localisation of applications for building consent, and also of the data obtainable from the technical descriptive and diagnosis-project forms envisaged by the Master Plan.

The Civis Observatory will also be able to conduct a periodic update of the data from the "Cultural Mapping of the Old City", on the state of conservation of the buildings.

Among the many duties currently performed by the Observatory are the following:

- distribution of information on the Historic Centre (soon to be also available via the Internet/Intranet): mainly in the form of historical maps (the 1414 cadastral register, the 1656 map, the Napoleonic cadastral register), historical information maps (maps of connotative type, the map of the principal periods, the map of the Palazzi dei Rolli) and the files for each property (from the Cultural Mapping of the Old City);
- updating records on restoration activity through the monitoring of data sourced from applications made to the Private Building Control Department and from reports carried out on its own initiative;
- production of thematic maps on an *ad hoc* basis (starting from the scale of 1:500) in support of the work of other offices operating in the old city. Since 2001, the Civis Observatory has coordinated the collection of all the necessary data required for the compilation of the Operational Plan for the Historic Centre, which updates the status of the Civic Administration's intervention policies on the entire city centre, enabling it therefore to monitor the work the implementation of the various activities and to check the results.

6.c Results of previous reporting exercises

Although there are no recent and up-to-date systematic surveys, as has been indicated several times, the so-called Cultural Mapping, which was undertaken in the context of the European project Civis Ambiente, completed in 1997, does in fact constitute a local environmental information system which covers all the buildings in the Historic centre.

The complete file on each building can be viewed on the internet at the address <http://civis.comune.genova.it>, together with a fair number of thematic maps which allow the property to be placed in its context in the historic centre of Genoa.

The picture which emerges from the research carried out for the Mapping is of a historical and architectural heritage of great quality, set in a fabric of land-ownership of mediaeval origin, on which have been overlaid, without destroying it, the new palazzi of the Modern period, creating a dense and stratified layout. There are potential problems of structural decay, but these relate in large part to the less valuable buildings. The Mapping constitutes a scientific and systematic basis for knowledge of the historic heritage, which is indispensable for subsequent systematic updates. These will be extremely complex given the enormous size of the database. It is however easy to envisage an update of the data relating to the most significant indicators on the Palazzi for which application is being made for inscription in the World Heritage List.

It should be remembered, too, that the Operational Plan provides for the monitoring and updating of all the actions and intervention policies which are in force and envisaged for the historic centre.

7. Documentation

7a. Photographs, slides and CD-Rom

Identifying reports have been compiled on each of the 42 buildings included in the chosen urban site, with information arranged to follow the scheme required by UNESCO (location, legal details, identification, history and description / inventory), as well as descriptive reports in more depth on the most significant examples. These reports document the history of the palazzo, its principal architectural characteristics and decorative apparatus (vol. II).

A photographic dossier has also been produced for each building, illustrating the façades and common areas, for the purpose of documenting the architectural characteristics and current state of the buildings. All the material has been transferred onto a CD-Rom, starting with a map indicating each of the selected buildings, with separate windows providing information with the report and corresponding photographs. A collection has also been made of the most significant photographs, both from the point of view of urban environments and as individual buildings, which is attached separately (Photographic Documentation). All the material included in Volumes I, II and III which forms part of the dossier for the proposal for the inscription of the Palazzi in the World Heritage List has been transferred to CD-Rom.

Contents of the dossier:

Volume I - Proposal for the inscription of Genoa: Le Strade Nuove and the Palazzi dei Rolli in the UNESCO list of World Heritage Sites.

The text includes historical views and present-day photographs of the city, as well as thematic illustrations:

- Table 1** Genoa and Europe
- Table 2** Location of the historic centre
- Table 3** Perimeter of the property proposed for inscription and of the buffer zone
- Table 4** Palazzi dei Rolli included in the proposed perimeter
- Table 5** The system of the Palazzi dei Rolli in the historic centre
- Table 6** Palazzi included in the collection of P. P. Rubens
- Table 7** Palazzi which have been the subject of public initiatives for rehabilitation
- Table 8** Prevailing and oldest period of the buildings in the historic centre
- Table 9a** Reconstruction of plot layout, based on data from the Register for the *Gabella Possessionum* property tax (1414)
- Table 9b** Reconstruction of the survey ordered by the Padri del Comune (1656)
- Table 9c** Reconstruction of the plot layout in the Napoleonic Cadastral Register (1808)

- Table 9d** Reconstruction of the plot layout in the Cadastral Register of the Kingdom of Italy (1907)
- Table 10** Prevailing and oldest period of the Palazzi
- Table 11** Map of state of conservation
- Table 12** Map of the categories of buildings and of the districts
- Table 13** Map of types of ownership
- Table 14** Map of building restrictions

List of illustrations:

- 1 The building of Strada Nuova, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 2 Graphic reconstruction of Strada Nuova as seen by P.M. Gauthier, from P. Marchi (ed.), *Strada Nuova. Il sapere...*, cit.
- 3 A tournament in Strada Nuova, artist unknown, beginning of 17th century
- 4 Graphic reconstruction of Strada Nuova by the engravings collected by P.P. Rubens
- 5 Via Balbi (Strada Grande del Guastato), from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 6 Genoa in the 11th century, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 7 Genoa in the 12th century, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 8 The Ripa from S. Marcellino to the Molo, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 9 The Ripa, reconstructed to show its original component parts in a planning survey of 1886, and in a slightly later photograph, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 10 The layout of the mediaeval street-plan, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 11 Layout of the houses over the central stretch of the Ripa colonnade, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 12 Case Gentile at S. Siro, an exemplary case of stratification into *domus magna* and more humble dwellings: reconstruction of the mediaeval phase - 14th century - 16th century phase, 18th century phase, survey of 1753 and plan of the area, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 13 Genoa in the 15th century, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 14 The settlements of the nobility in the central areas, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 15 Diagram of the development of the Spinola contrada between the 12th and the 17th centuries, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 16 Reconstruction of the palisade of the Ripa in the 17th century with the insertion of frescoed panels, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 17 Cristoforo De Grassi, 1597, View of Genoa, copy of an original from 1481
- 18 Gerolamo Bordoni, *Civitas Januae*, View, 1616
- 19 Piazza Banchi in the first half of the 16th century and after the 16th century alterations, from L. Grossi Bianchi – E. Poleggi, *Una città portuale*, cit.
- 20 Urban growth in the 16th century, from L. Grossi Bianchi - E. Poleggi, *Una città portuale*, cit.

Appendix:

Chart of the activities included in the Operational Plan
List of companies operating in restoration work
List of cultural associations involved in promotional activities
Authorisation for photographic reproduction
CD-Rom of the proposal for inscription in the Unesco World Heritage List

Volume II - Technical Reports

Also attached to the dossier are a number of texts which allow a better and more extensive description of the proposed property and of the buffer zone.

List of attachments:

L. Grossi Bianchi – E. Poleggi, *Una città portuale del Medioevo, Genova nei secoli X-XVI*, Sagep, Genoa, 1979

Using archive and iconographic sources, the book reconstructs the transformation of Genoa from the early mediaeval to the Modern period, and is the main source for the history of the city from the point of view of urban development.

E. Poleggi (ed.)-, *A Republican Royal Palace. An Atlas of Genoese Palaces (1576-1664)*, Allemandi, Turin, 1998

The work consists of a systematic atlas of the Palazzi dei Rolli, located on their sites following a painstaking philological analysis of the sources and described through reports which highlight the principal historical references and architectural characteristics, with their space distribution layouts displayed by means of schematic plans.

P. P. Rubens, *The palazzi of Genoa*, Tormena, Genoa, 2001

This is the publication of the drawings of the palazzi of Genoa which Rubens collected and published in 1622 as a manual for his fellow-citizens in Antwerp. It is preceded by a brief commentary.

E. Poleggi, *Genova, una civiltà di palazzi*, Silvana Editrice, Milan, 2002

This is a recent study, which reconstructs the distinctive Genoese residential culture, fully describing the architectural characteristics and the most significant stylistic elements which distinguish the image and identity of the Palazzi dei Rolli of Genoa from buildings in other cities of art.

Gênes, Guides Gallimard, 2001

A tourist guide to the city of Genoa which reviews the most significant historical, architectural and environmental features from the point of view of the tourist, but with studies of a number of important themes, for example that of the Palazzi dei Rolli.

Genoa City Council, Urban Quality Department, *Operational plan for the historic centre*, 2003

This is a systematic collection of the policies in force and envisaged for the rehabilitation of the historic centre, for the purposes of monitoring their implementation.

Genoa-Antwerp, Itineraries for the historic palazzi, leaflet

The leaflet identifies the routes for visiting the Palazzi dei Rolli as part of the promotion of a common European itinerary with reference to the residential culture of the Modern period.

E. Poleggi (ed.)-, *L'invenzione dei rolli. Genova, città di palazzi*, Skira Editore, Milan, 2004

This is the catalogue of the exhibition which took place inside the Palazzo Tursi in the context of events connected with the promotion of Genova 2004, to introduce to citizens and tourists alike a system of palazzi which are still not widely known.

ARKOS journal, *G8 Special*, supplement to no. 1/2001

The journal presents a dossier on the works of restoration undertaken in the context of operations before the G8 summit, organised with reports which contain data on the history, the previous state of dilapidation and the nature of the works.

Genoa City Council, *Programma per Genova 2004*

This is a schematic description of the structural operations and the cultural events organised for the promotion of Genova 2004.

ARKOS journal, *The restoration of the Palazzi dei Rolli*, supplement to no. 7/2004

The journal illustrates the works of restoration undertaken in the context of operations to coincide with Genova 2004, organised with reports which contain data on the history, the previous state of dilapidation and the nature of the works.

7.b Management Plan

See Volume III.

7.c. Bibliography

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P.P. RUBENS, *Palazzi of Genoa*, Antwerp 1622 (e 1652),

J. FURTTENBACH, *Newes Itinerarium Italiae*, Ulm 1627, pp.182-83; Id., *Architectura civilis*, Ulm 1628, pp.5-6

F. MILIZIA, *Memorie degli architetti antichi e moderni*, II, 1768

A.C. QUATREMÈRE DE QUINCY, *Dizionario storico di architettura* (ed.it.), I, Mantova 1842, p.58

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 L. H. HEYDENREICH & W. LOTZ, *Architecture in Italy 1400-1600*, Penguin Books 1974, pp.288-89
 W. OECHSLIN, *La dimensione europea dell'opera dell'Alessi, in Galeazzo Alessi e l'architettura del Cinquecento (Atti del convegno internazionale di studi, Genova 16-20 aprile 1974)*, Sagep, Genova 1975, pp. 19-34.

On the historical context and the broad aspects of a highly innovative cultural period:

- F. RUIZ MARTIN, *El Siglo de los Genoveses en Castilla (1528-1627); capitalismo cosmopolita y capitalismo nacionales*, 1982
 F. BRAUDEL, *Civiltà e imperi del Mediterraneo nell'età di Filippo II*, (ed. francese 1982) Einaudi, Torino 1986, pp.536-40
 L. STONE, *An Elizabethan, sir Horace Pallavicino*, Oxford, 1961
 M. TAFURI, *L'architettura dell'Umanesimo*, Laterza, Roma-Bari 1969, pp.160 sgg
 R. GOLDTHWAITE, *La costruzione della Firenze rinascimentale*, Bologna 1985
 R. GOLDTHWAITE, *Ricchezza e domanda nel mercato dell'arte in Italia dal Trecento al Seicento: la cultura materiale le origini del consumismo*, Milano, UNICOPLI 1995.
 G. DORIA, *Nobiltà e investimenti a Genova in Età moderna*, Istituto di Storia economica, Genova 1985

For the age and the architectural period in question, see E. POLEGGI e F. CARACENI, *Genova e Strada Nuova*, in *Storia dell'arte italiana*, Einaudi, Torino 1983, vol.12, pp.301-361; also F. CARACENI, *Una strada rinascimentale. Via Garibaldi a Genova*, Sagep, Genova 1992.

On the specific subject of 'Public Lodgings': E. POLEGGI, *Palazzo, bottega e città: una storia di usi e valori*, in B. Lepetit-C.Olmo, *La città e le sue storie*, Einaudi, Turin 1995, pp.143-186.

Reference books for use in all cases:

Compilation works

- Allgemeines Lexikon der bildenden Künstler*, H. Thieme-F. Becker (ed.), Leipzig 1907, vol.
Dictionary of Art, Grove 1996, vol.1, pp. 605-07; eadem, vol.12, pp.281 e 283-84
Dizionario enciclopedico di architettura e urbanistica (dir. P. Portoghesi), Istituto Editoriale Romano, Roma 1968, vol.I, pp.78-79
Enciclopedia italiana di scienze, lettere e arti, Istituto della Enciclopedia italiana, Roma 1949, vol. XVI, pp.568-69
Encyclopaedia of Architects, Macmillann & Free Press, London 1982, vol.1, pp.63-64
Enciclopedia universale dell'arte, Venezia-Roma 1958, vol.VIII, coll.824-25; eadem, vol.XII, Venezia-Roma 1967
Storia dell'arte italiana, Electa-B.Mondadori, Milano 1988, vol.***, pp.242-43

Guides

- Baedeker, Guides bleues*, Italie, TCI, Liguria, Milano 1982, TCI, Genova, Milano 1998; *Gênes*, Guide Gallimard, 2001

7.d Addresses of inventories and archives

The dossier compiled for UNESCO, together with all the administrative documents regarding the palazzi of the historic centre, is kept at Comune di Genova, Direzione Territorio, Mobilità, Sviluppo Economico e Ambiente, Settore Centro Storico, via di Francia 1, 16100, Genova (tel. +39 010 5577708, e-mail: anicoletti@comune.genova.it).

The Cultural Mapping of the old city is accessible at the address <http://civis.comune.genova.it>.





8. Signature on behalf of the State Party

The dossier is signed, on behalf of the State Party, by Prof. Giuseppe Pericu, Mayor of the Municipality of Genoa

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Place date Signature, title or function of the person duly Authorize
Description of the photographs attached



GENOVA

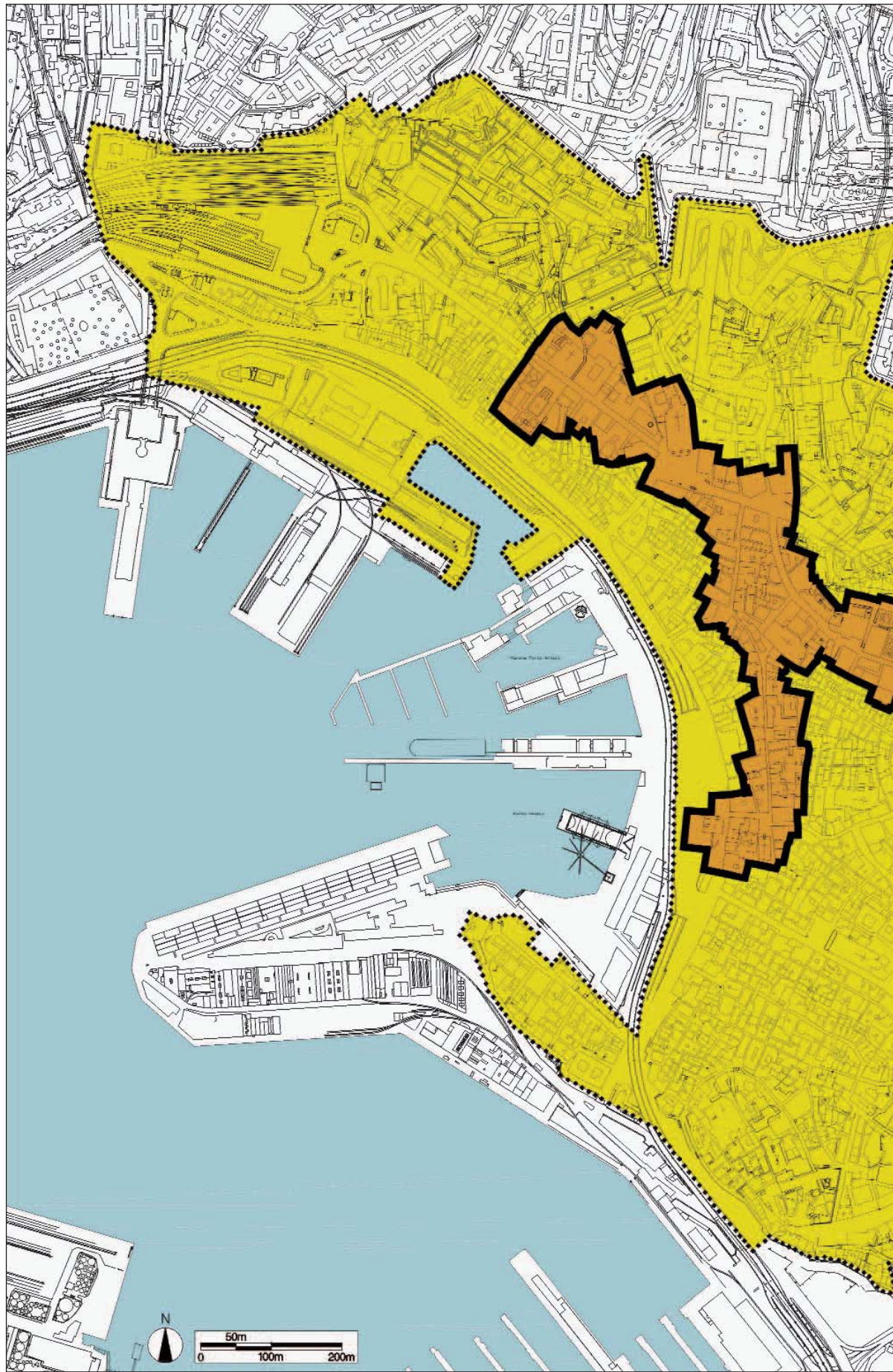
Thematic illustrations

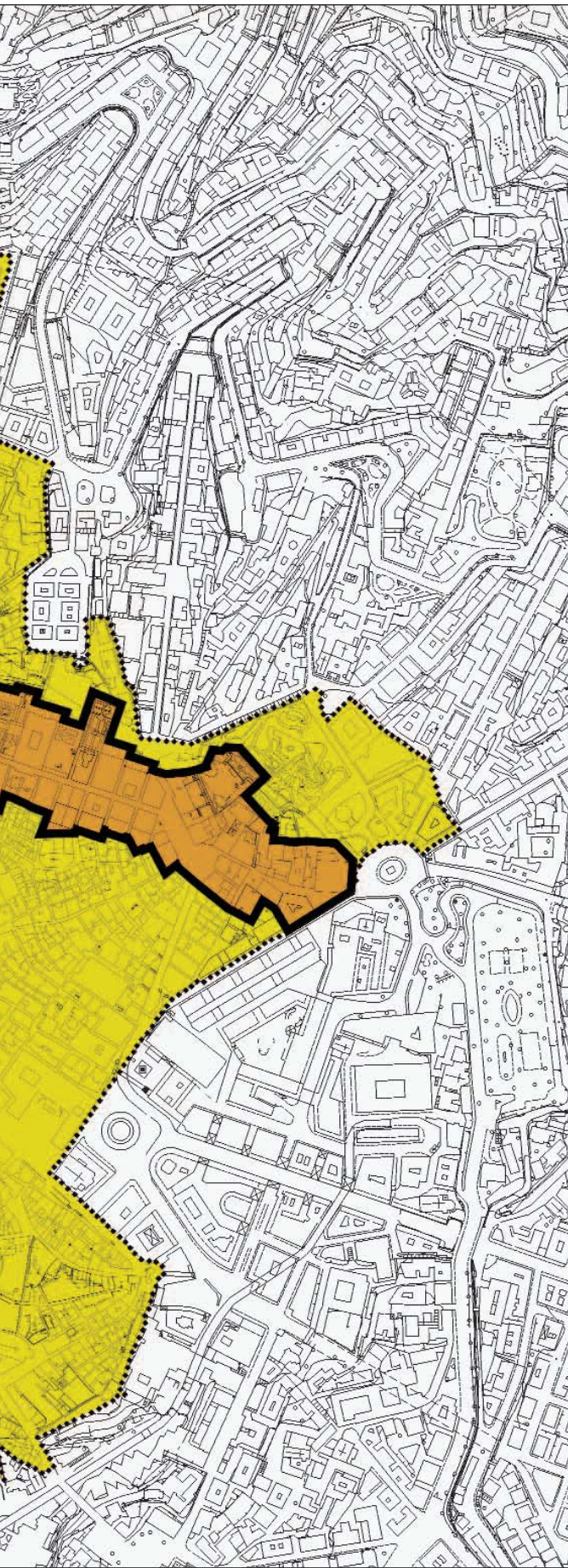
Table 1
Genoa and Europe



Table 2
Location of the
historic centre
with respect
to the city





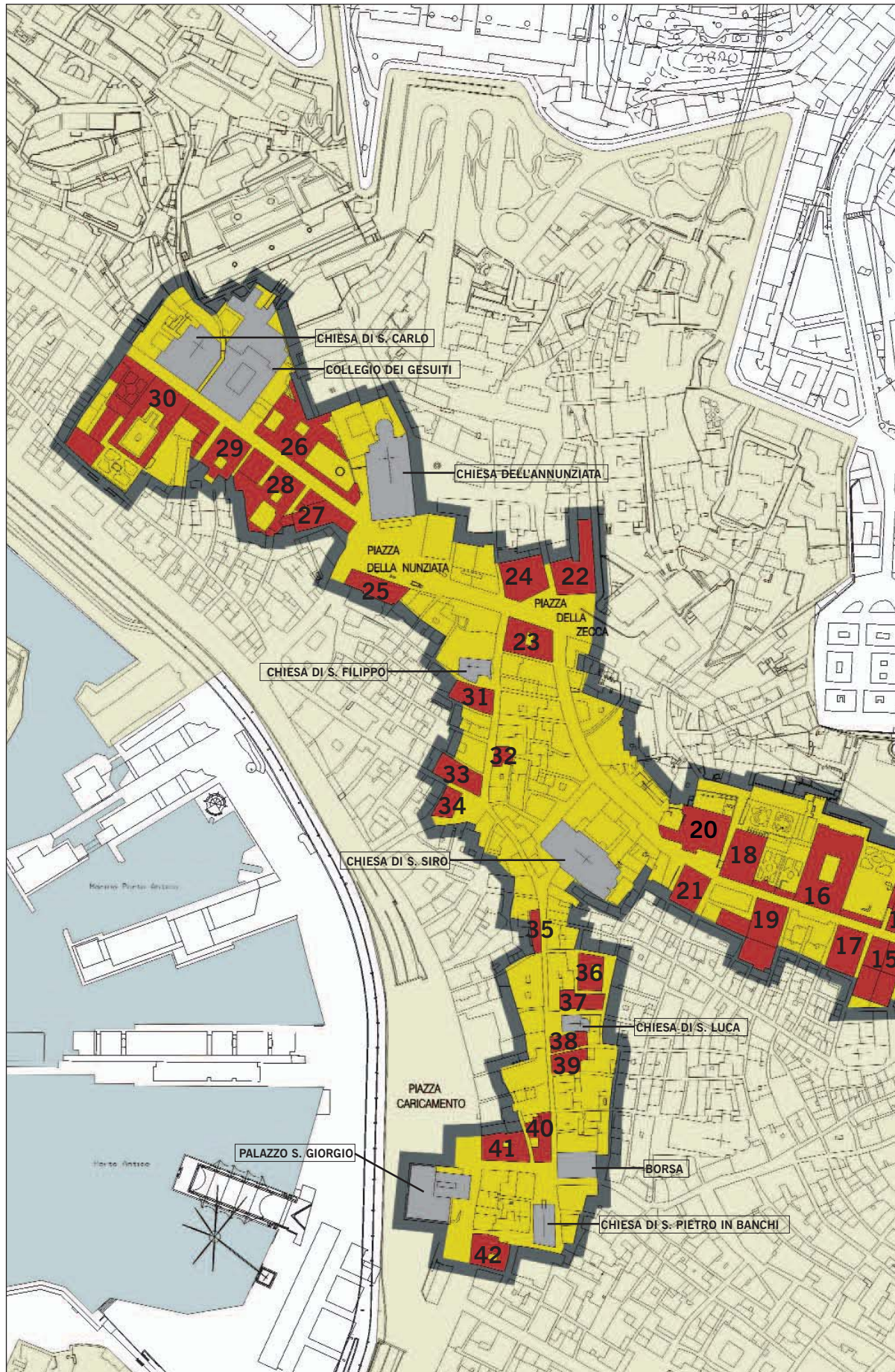




PERIMETER OF THE PROPERTY PROPOSED FOR INSCRIPTION
(PALAZZI DEI ROLLI) AND OF THE BUFFER ZONE

Table 3

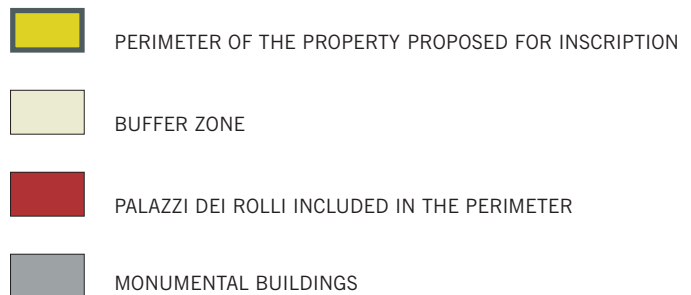
-  PALAZZI PROPOSED FOR INSCRIPTION
-  PERIMETER OF THE BUFFER ZONE



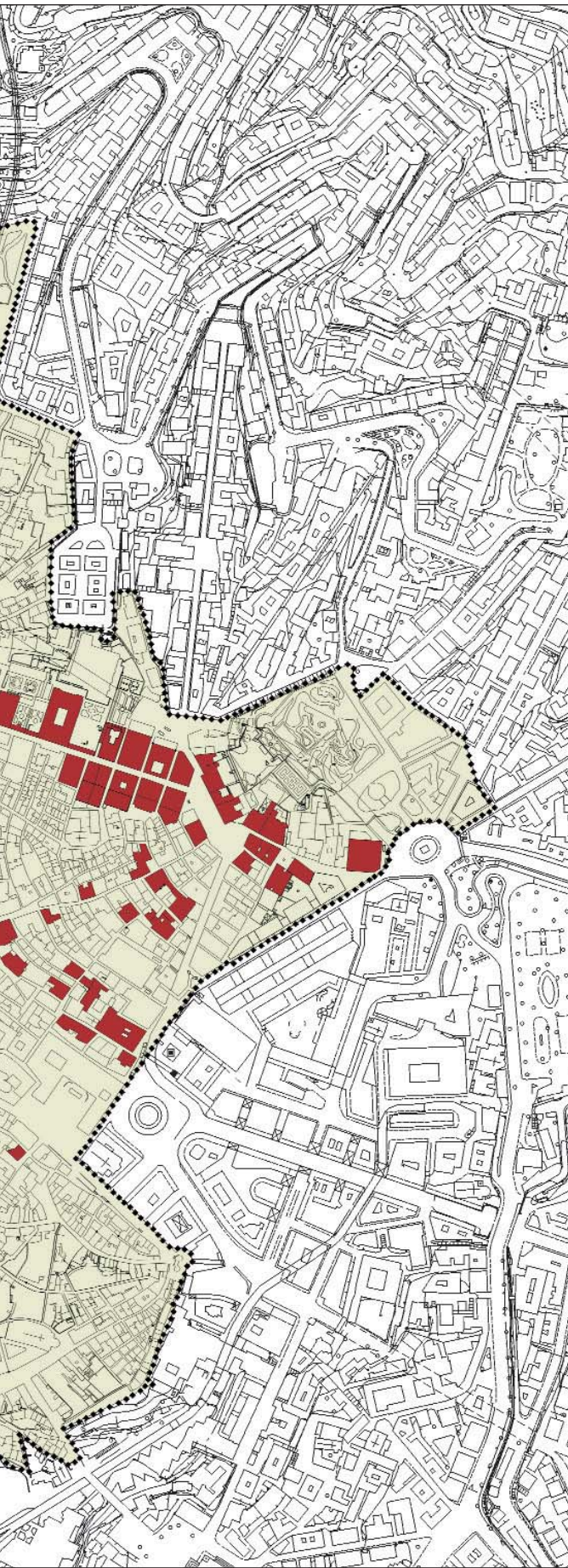


PALAZZI INCLUDED IN THE PERIMETER PROPOSED

Table 4







PALAZZI DEI ROLLI SYSTEM

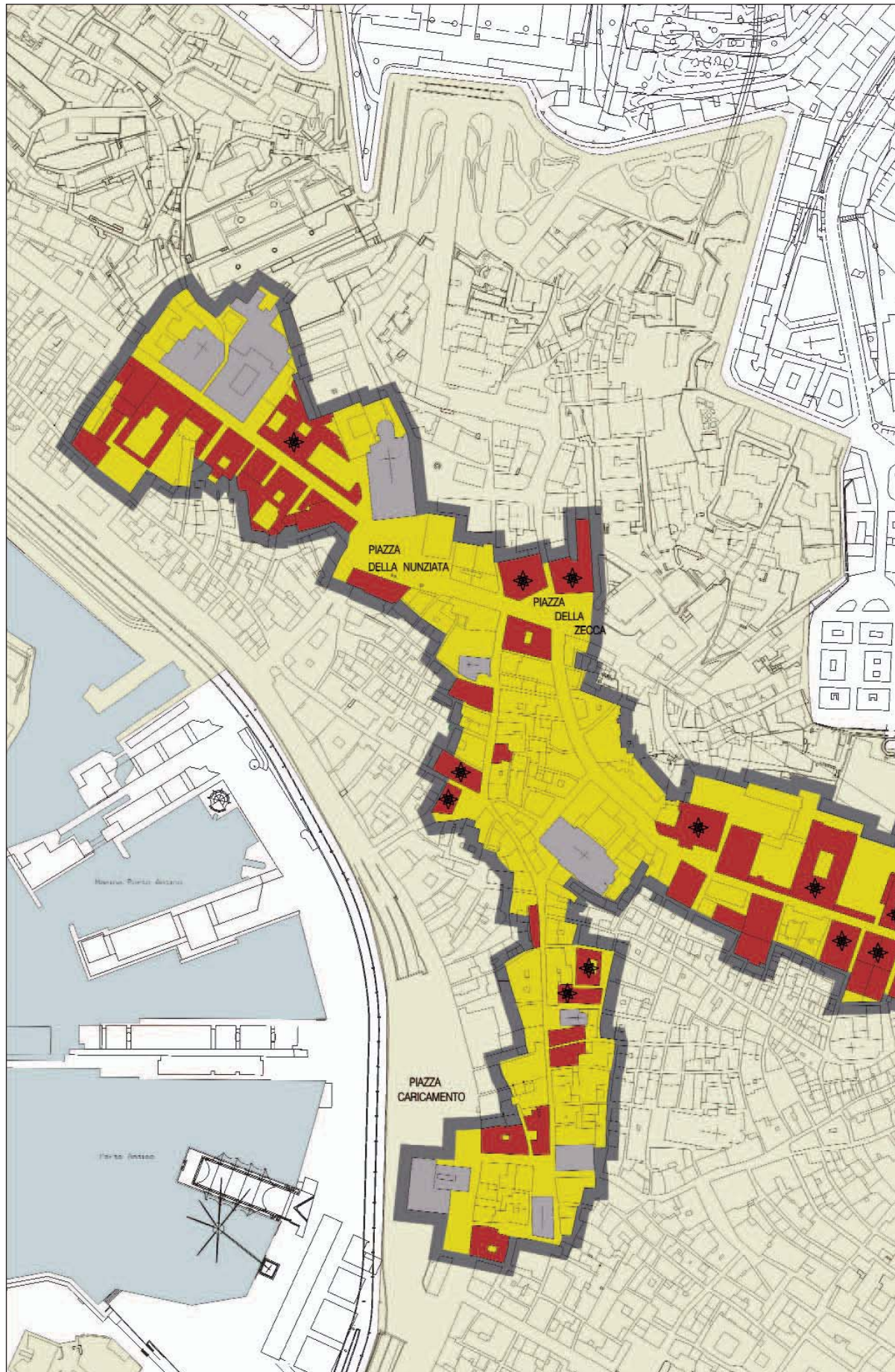
Table 5



BUFFER ZONE PERIMETER



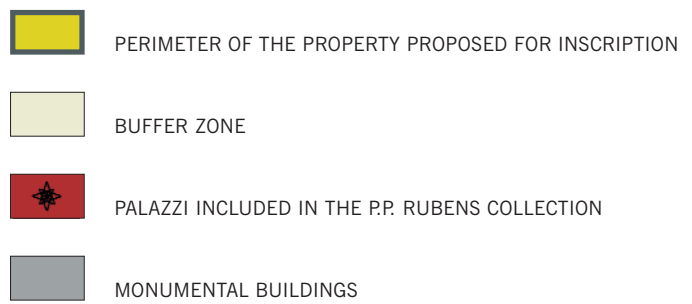
PALAZZI OF THE PUBLIC LODGING (ROLLI)

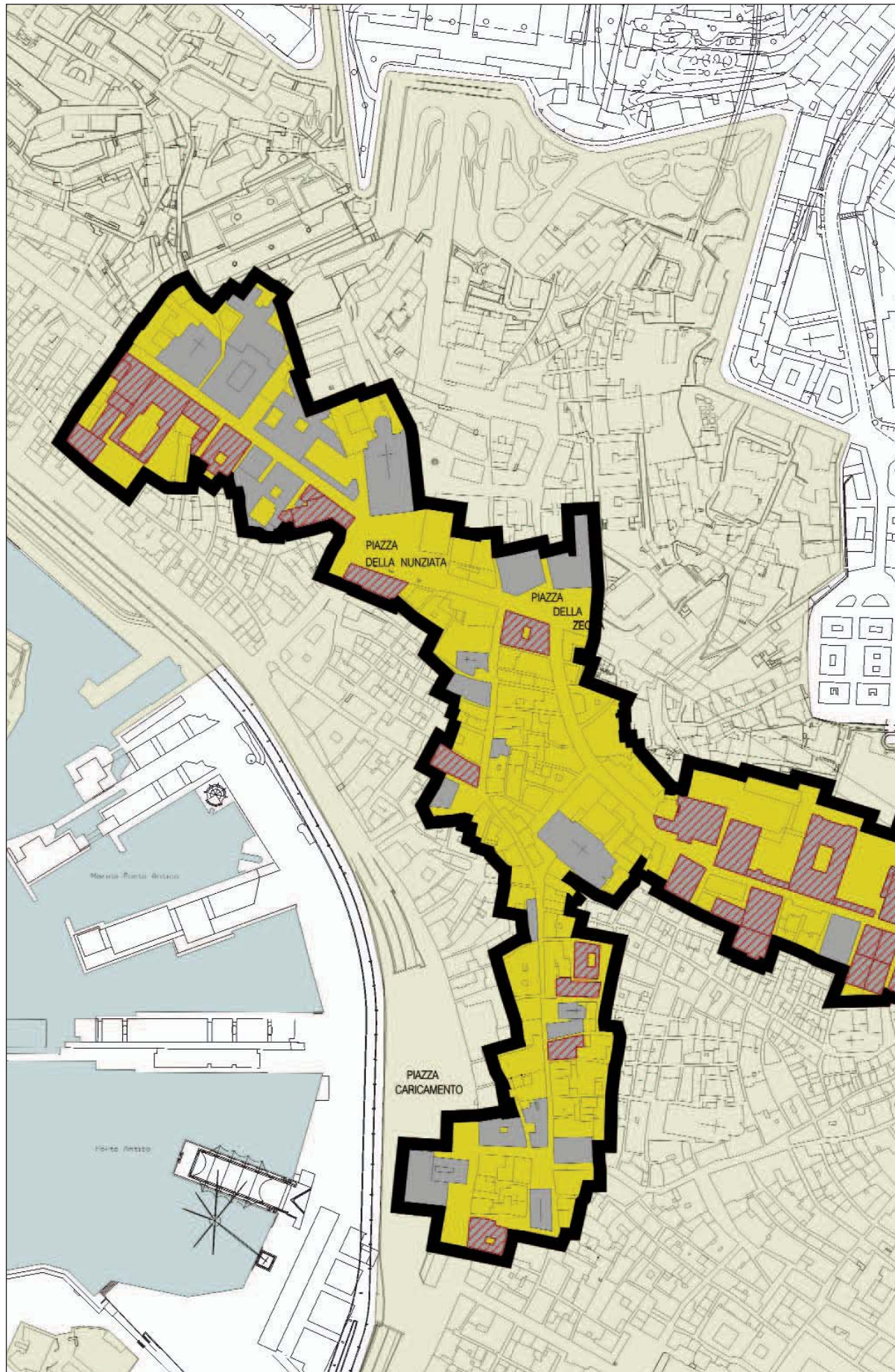


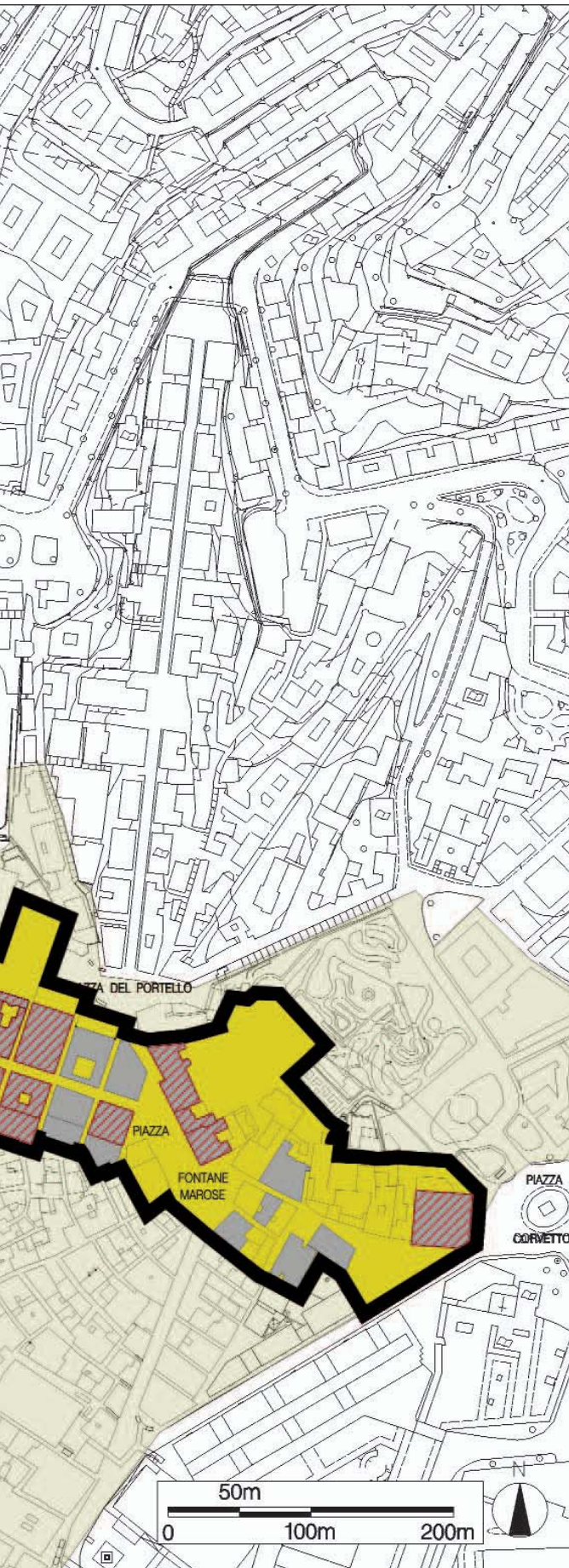


PALAZZI INCLUDED IN THE P.P. RUBENS COLLECTION

Table 6








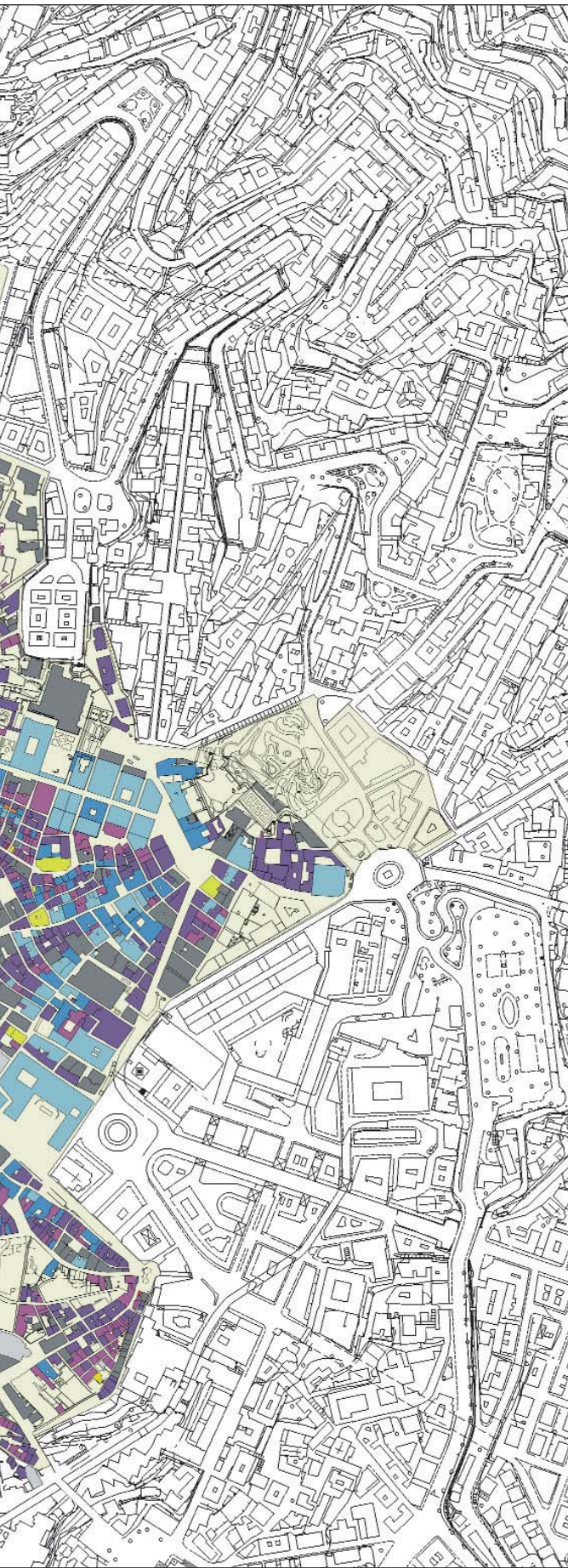


PALAZZI THAT HAVE SUBSCRIBED TO THE PUBLIC
RENOVATION INITIATIVES

Table 7

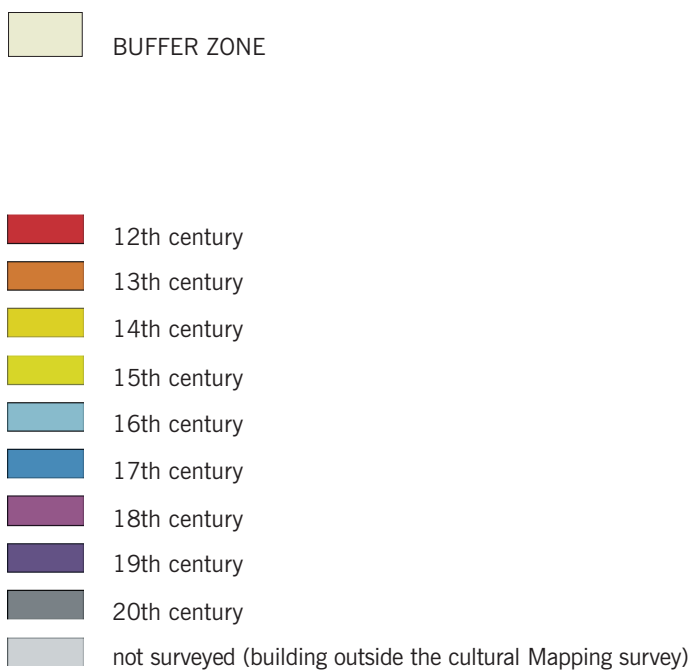
-  PERIMETER OF THE PROPERTY PROPOSED FOR INSCRIPTION
-  BUFFER ZONE
-  PALAZZI INVOLVED IN RECENT RENOVATIONS

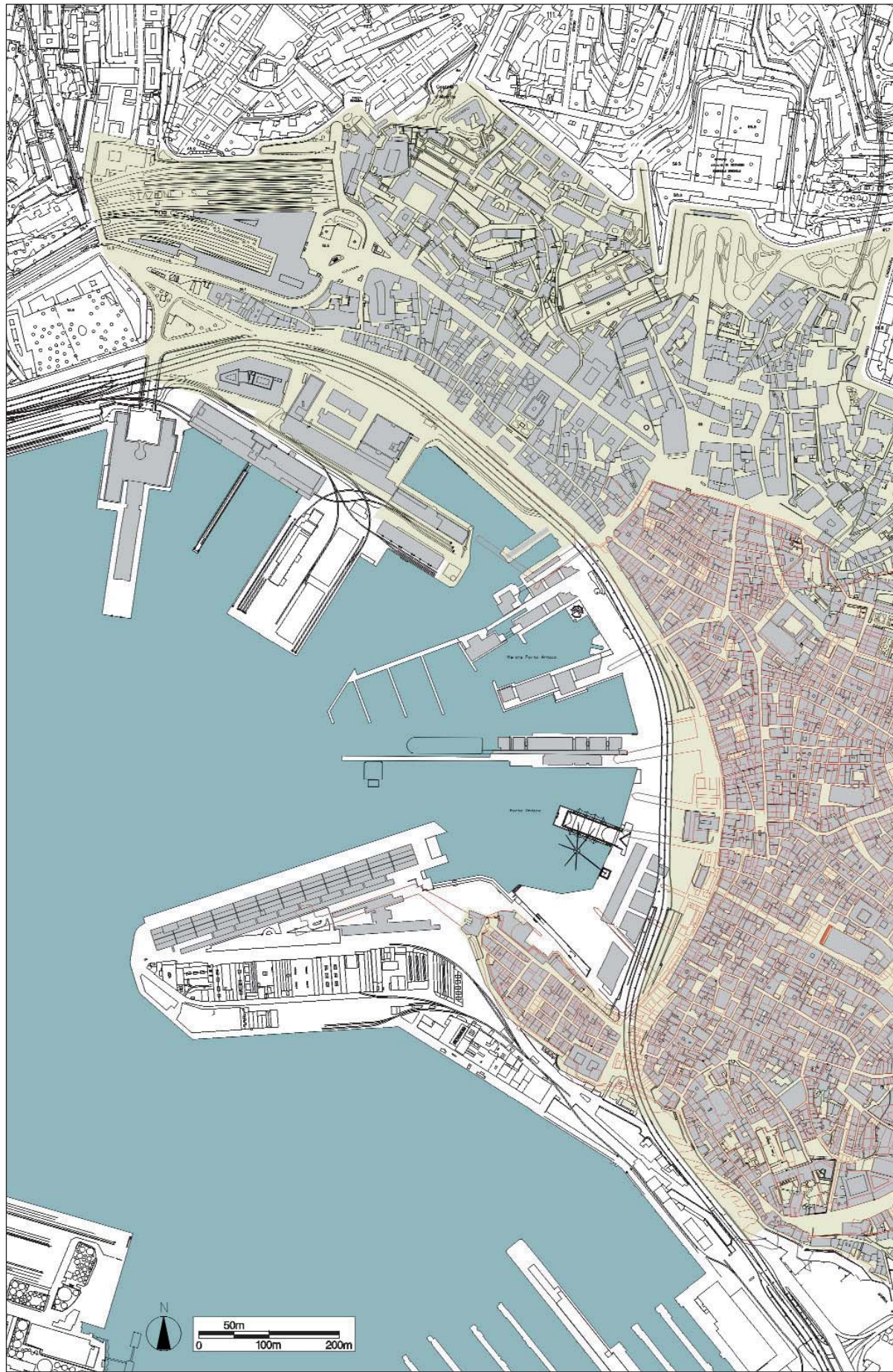




PREVAILING PERIOD OF THE HISTORIC CENTRE BUILDINGS

Table 8








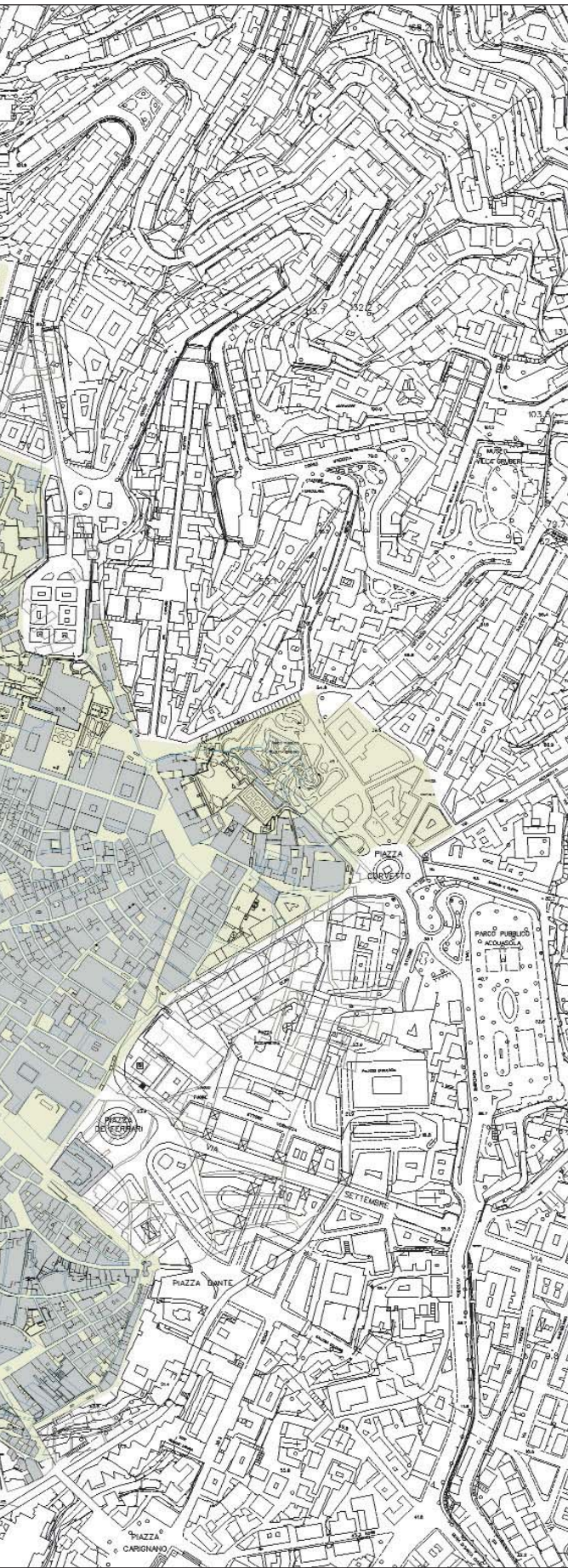


CADASTRAL REGISTER 1414

Table 9a

-  BUFFER ZONE
-  PRESENT EXTENSION OF THE HISTORIC CENTRE
-  GRAPHIC RESTORATION OF THE GABELLA
POSSESSIONUM CADASTRAL REGISTER (1414)





SURVEY FROM 1656

Table 9b



BUFFER ZONE



PRESENT EXTENSION OF THE HISTORIC CENTRE






SURVEY FROM 1656

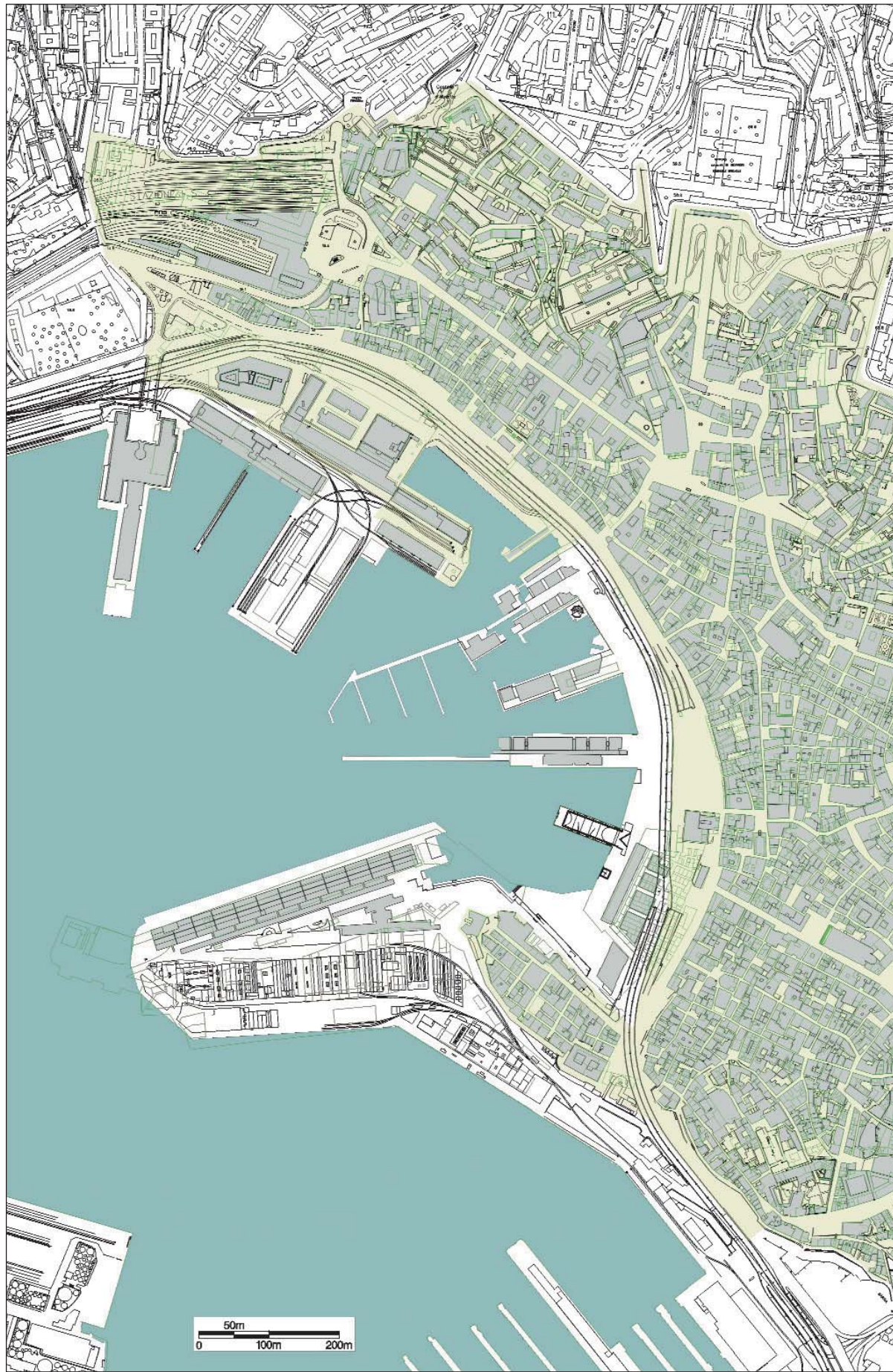




NAPOLEONIC CADASTRAL REGISTER (1810)

Table 9c




-  BUFFER ZONE
-  PRESENT EXTENSION OF THE HISTORIC CENTRE
-  NAPOLEONIC CADASTRAL REGISTER (1810)

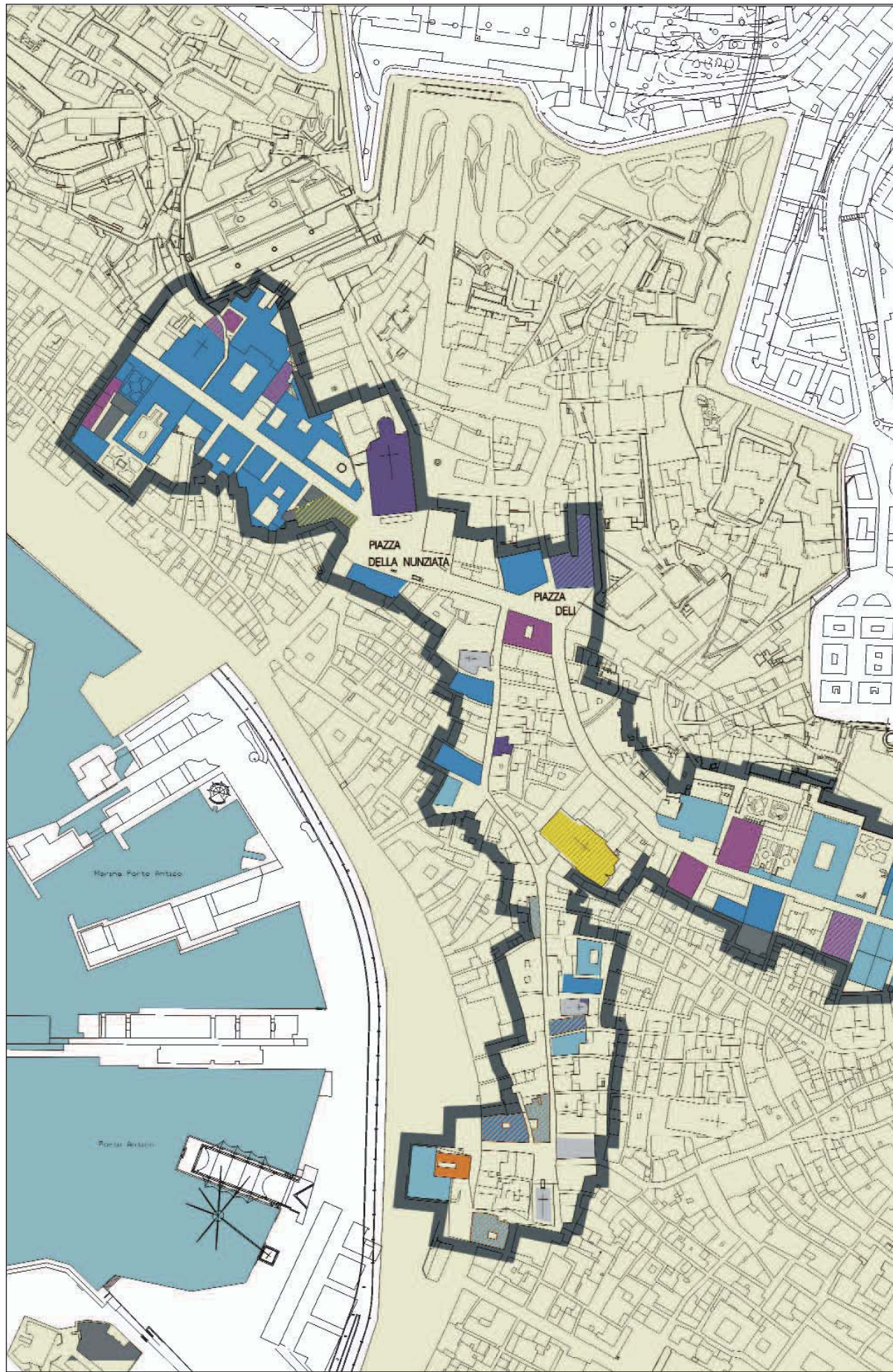


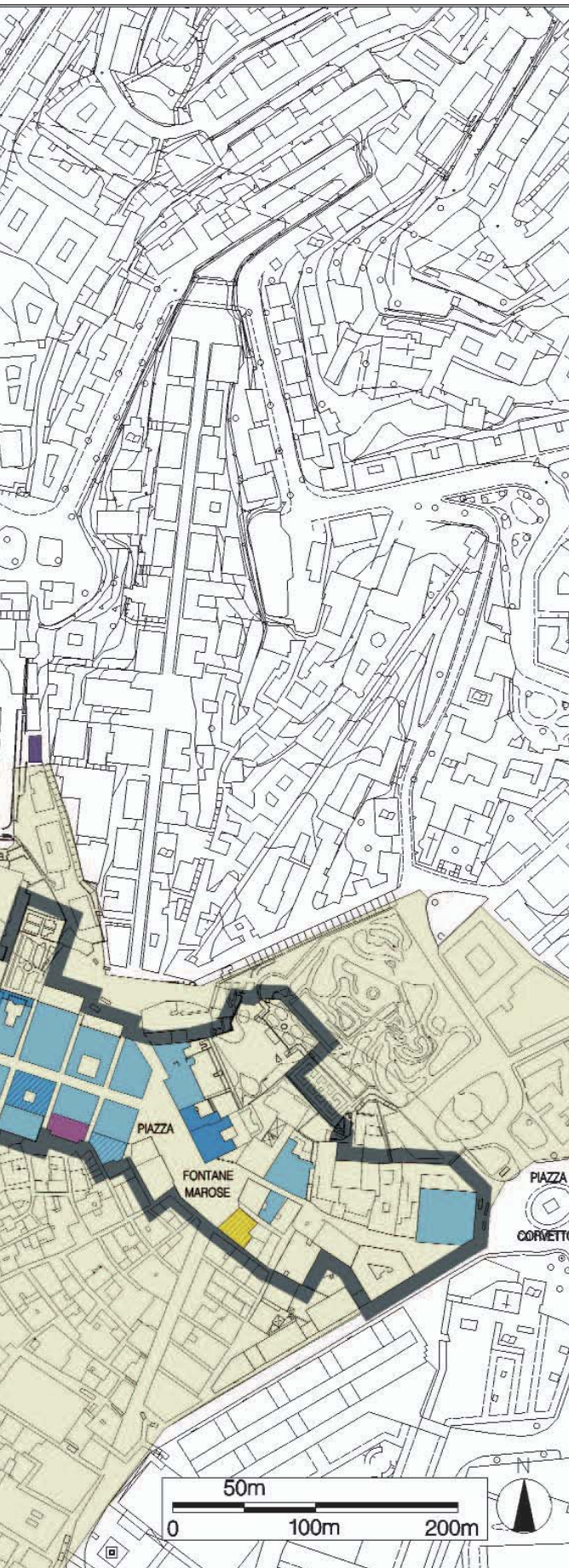


POST-UNIFICATION CADASTRAL REGISTER (1907)

Table 9d

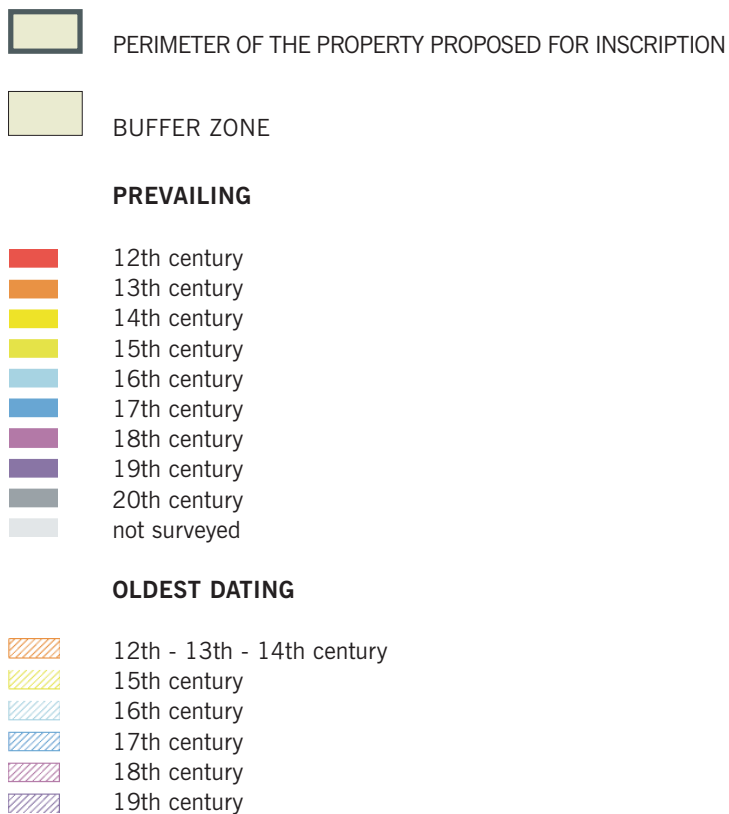
-  BUFFER ZONE
-  PRESENT EXTENSION OF THE HISTORIC CENTRE
-  POST-UNIFICATION CADASTRAL REGISTER (1907)

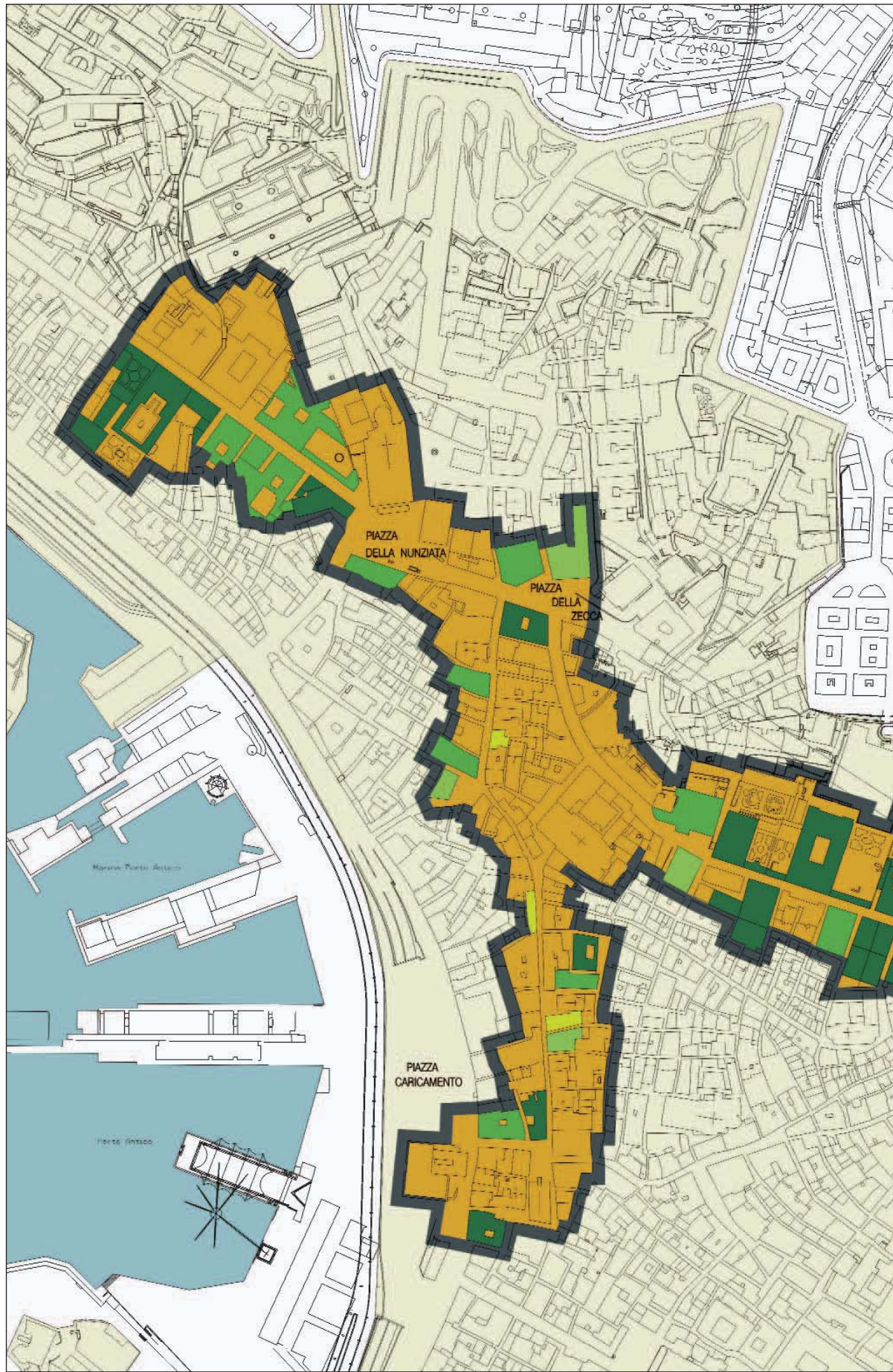




PREVAILING AND OLDEST DATING OF THE BUILDINGS
OF THE HISTORIC CENTRE

Table 10









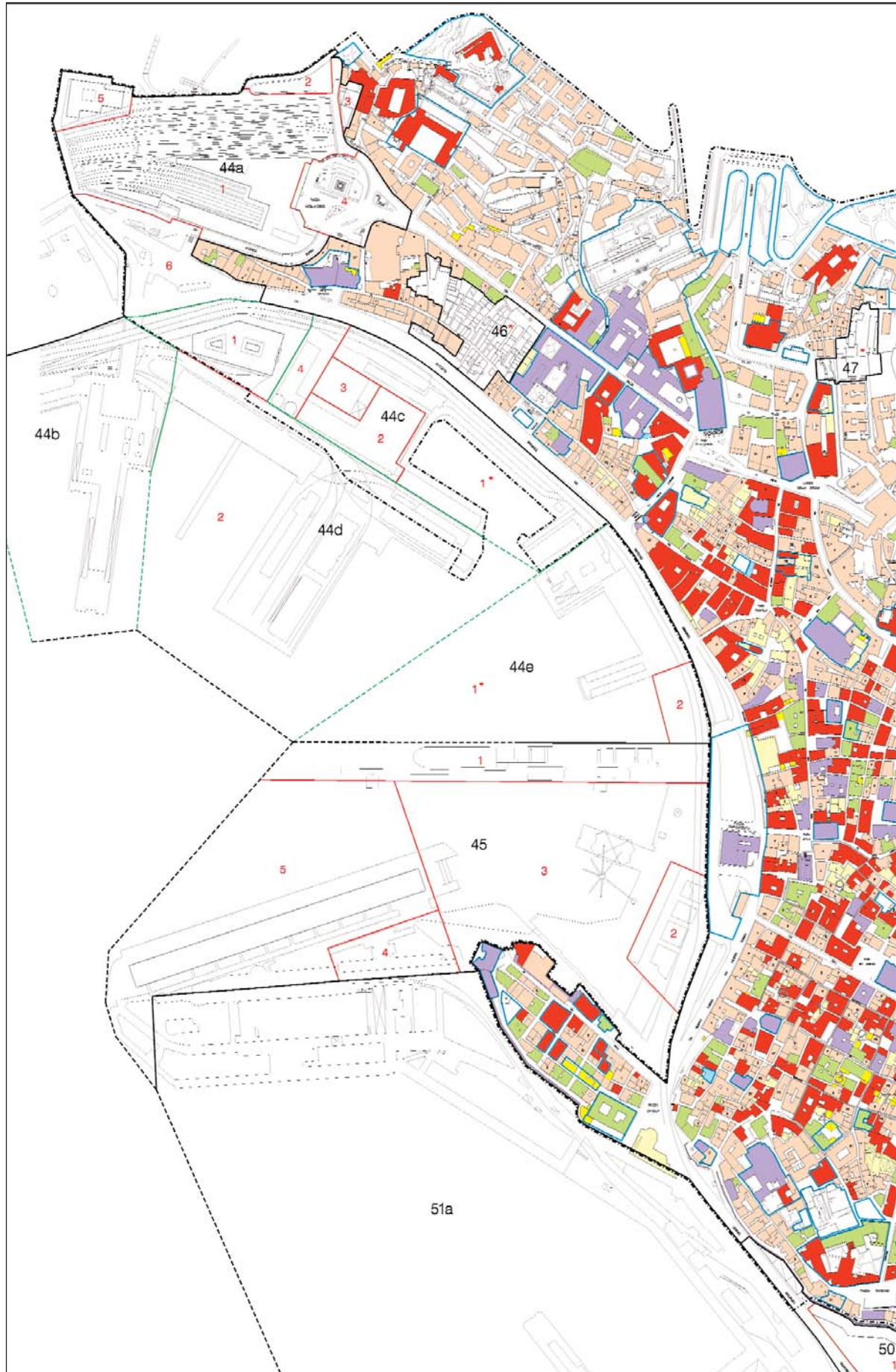
MAP OF THE STATE OF CONSERVATION

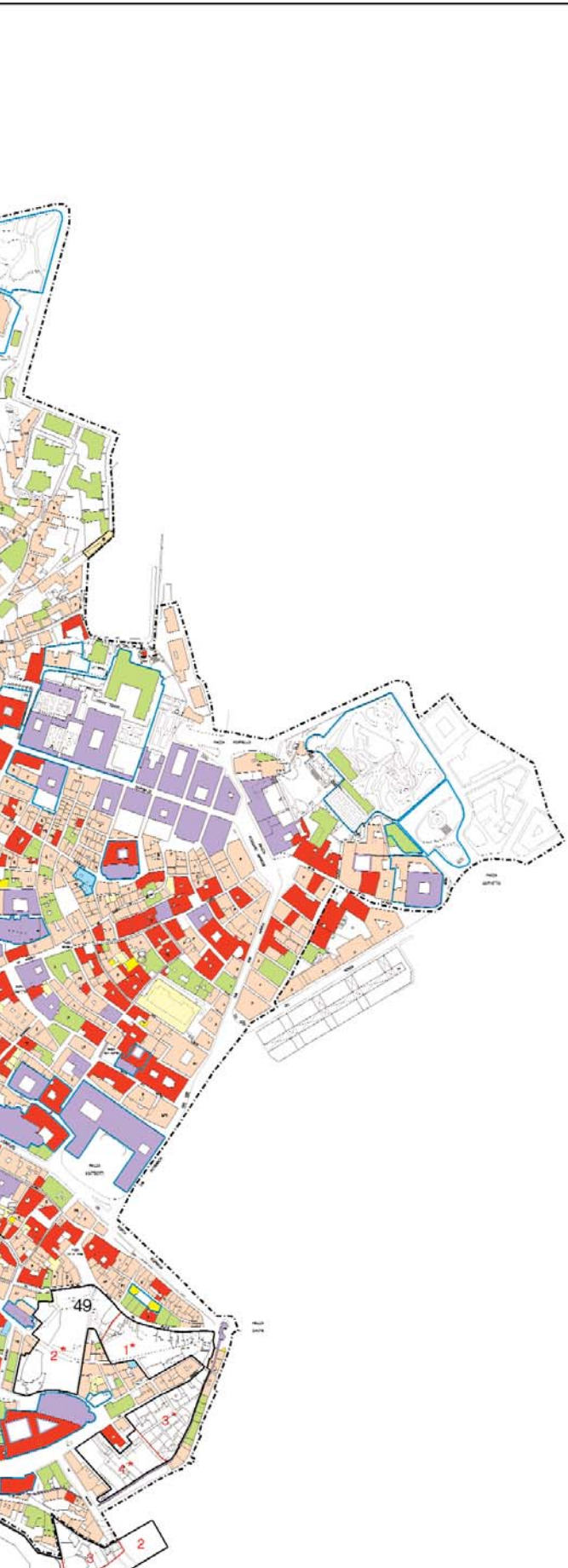
Table 11

-  PERIMETER OF THE PROPERTY PROPOSED FOR INSCRIPTION
-  BUFFER ZONE

STATE OF CONSERVATION

-  EXCELLENT
-  GOOD
-  FAIR
-  MEDIocre


















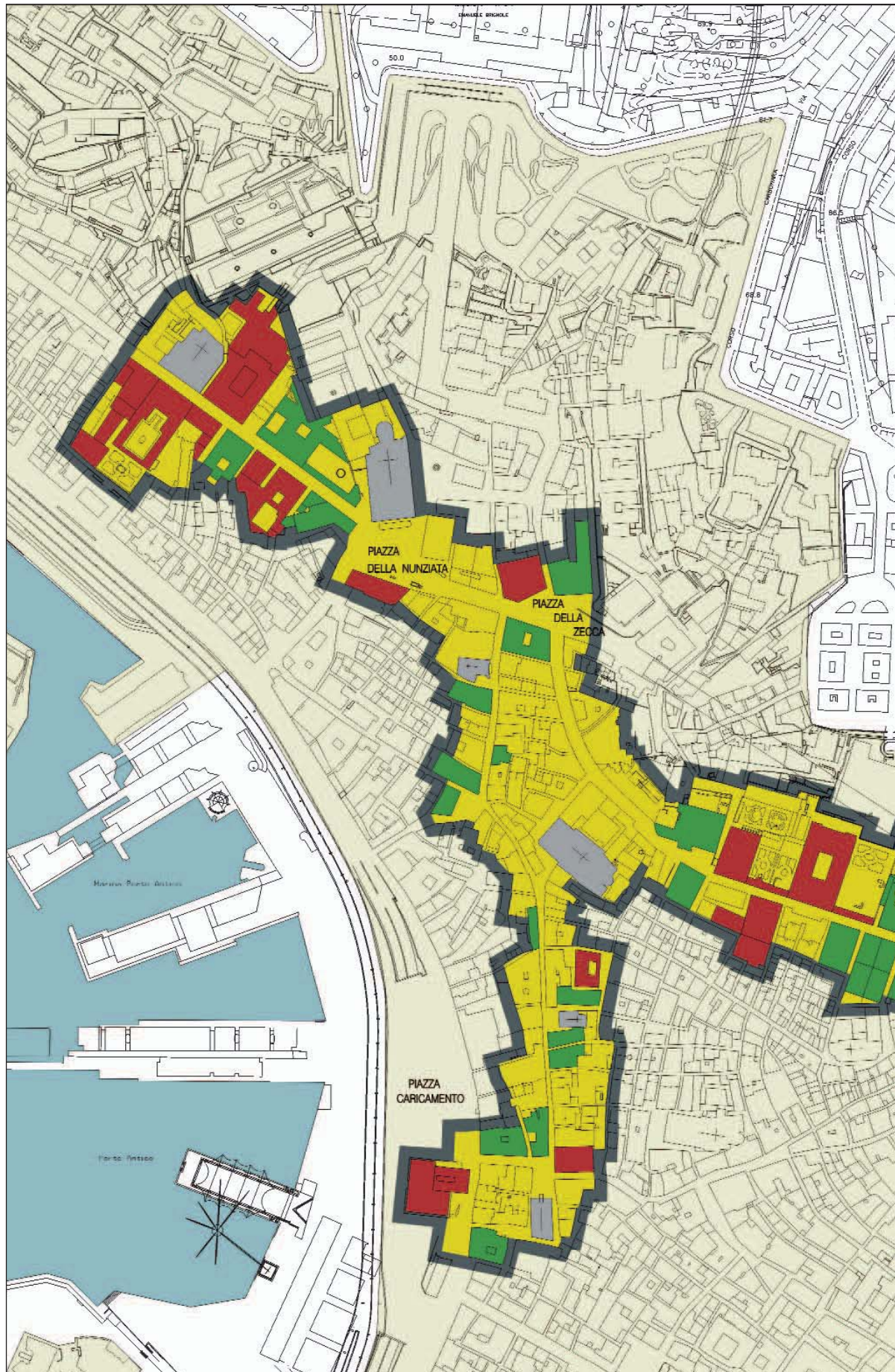


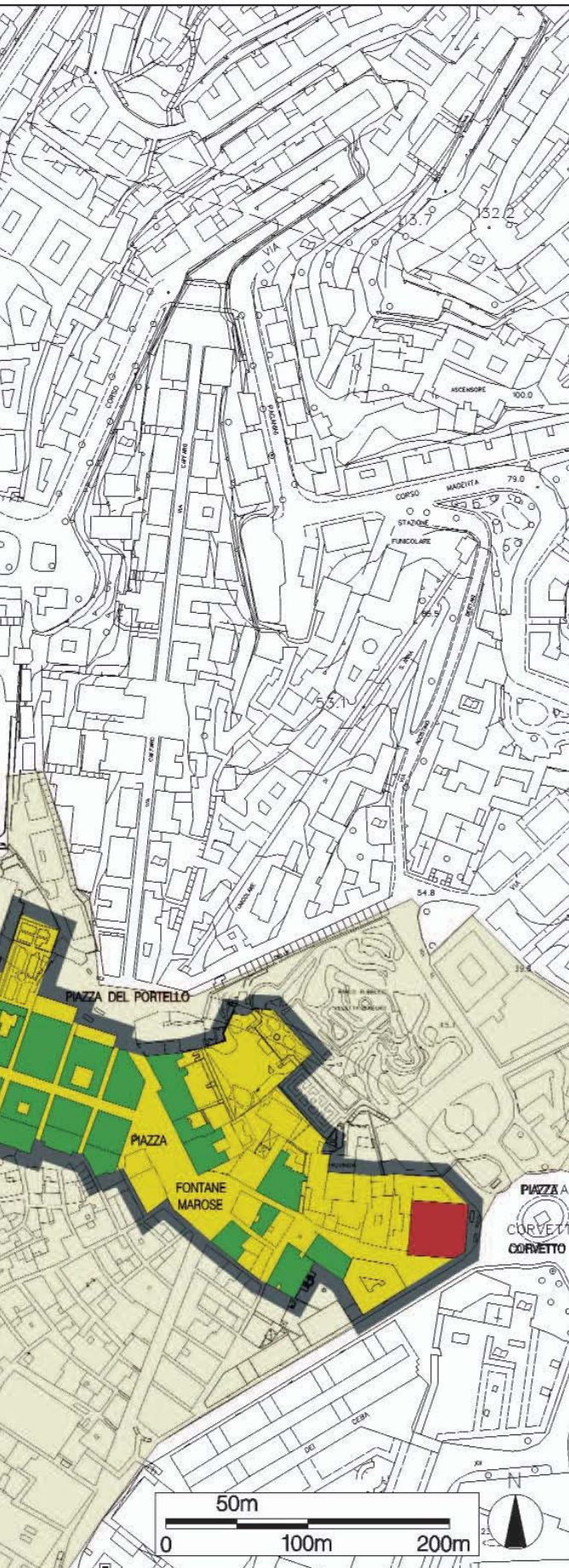
MAP OF THE CATEGORIES OF BUILDINGS

AND OF DISTRICTS

Table 12

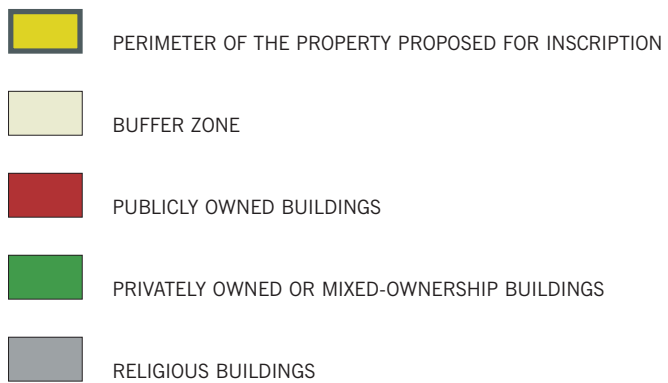
a		MONUMENTAL BUILDINGS THAT ARE OF MAJOR IMPORTANCE DUE TO THEIR HISTORICAL SIGNIFICANCE AND THE PARTICULAR QUALITY OF THEIR ARCHITECTURAL AND ARTISTIC FEATURES
b		MONUMENTAL OR TYPICAL OF THE HISTORIC FABRIC BUILDINGS, WHICH HAVE KEPT THEIR SIGNIFICANCE ON THE ARCHITECTURAL AND DISTRIBUTION LEVEL
c		BUILDINGS THAT REPRESENT AN IMPORTANT PART OF THE HISTORICAL URBAN FABRIC, WITHOUT BEARING PARTICULAR ARCHITECTURAL AND ARTISTIC FEATURES
d		BUILDINGS CONSTRUCTED IN A RECENT PERIOD, AFTER THE SETTLEMENT OF THE HISTORIC BUILDING FABRIC
e		BUILDINGS OR PART OF BUILDINGS THAT CAUSE INTERNAL HIGH DENSITY OF THE BLOCKS THAT ARE IN CONTRAST WITH THE SURROUNDING ENVIRONMENT
f		DISTRICTS TO BE IMPROVED: AREAS ENDANGERED BY WAR DESTRUCTIONS, INADEQUATE RE-BUILDINGS, MODIFICATIONS OF THE HISTORIC FABRIC OR AWKWARD CONDITIONS ON THE HYGIENIC AND ENVIRONMENTAL LEVEL
g		SPACES ONCE BUILT-UP BUT NOW IN LARGE PART DEMOLISHED, WHICH HAVE TO BE PARTIALLY REBUILT TO RECONSTITUTE THE TRADITIONAL URBAN FABRIC
		BOUNDARIES OF THE FORMER PRÈ- MOLO – MADDALENA DISTRICT
		LOCAL DISTRICTS
		BOUNDARIES OF THE LOCAL DISTRICTS
		AREAS
		BOUNDARIES OF THE AREAS
		AREAS WITH APPROVED PROJECTS
		SAMPLE BLOCKS
		BUILDINGS OR AREAS DESIGNATED FOR PUBLIC SERVICE

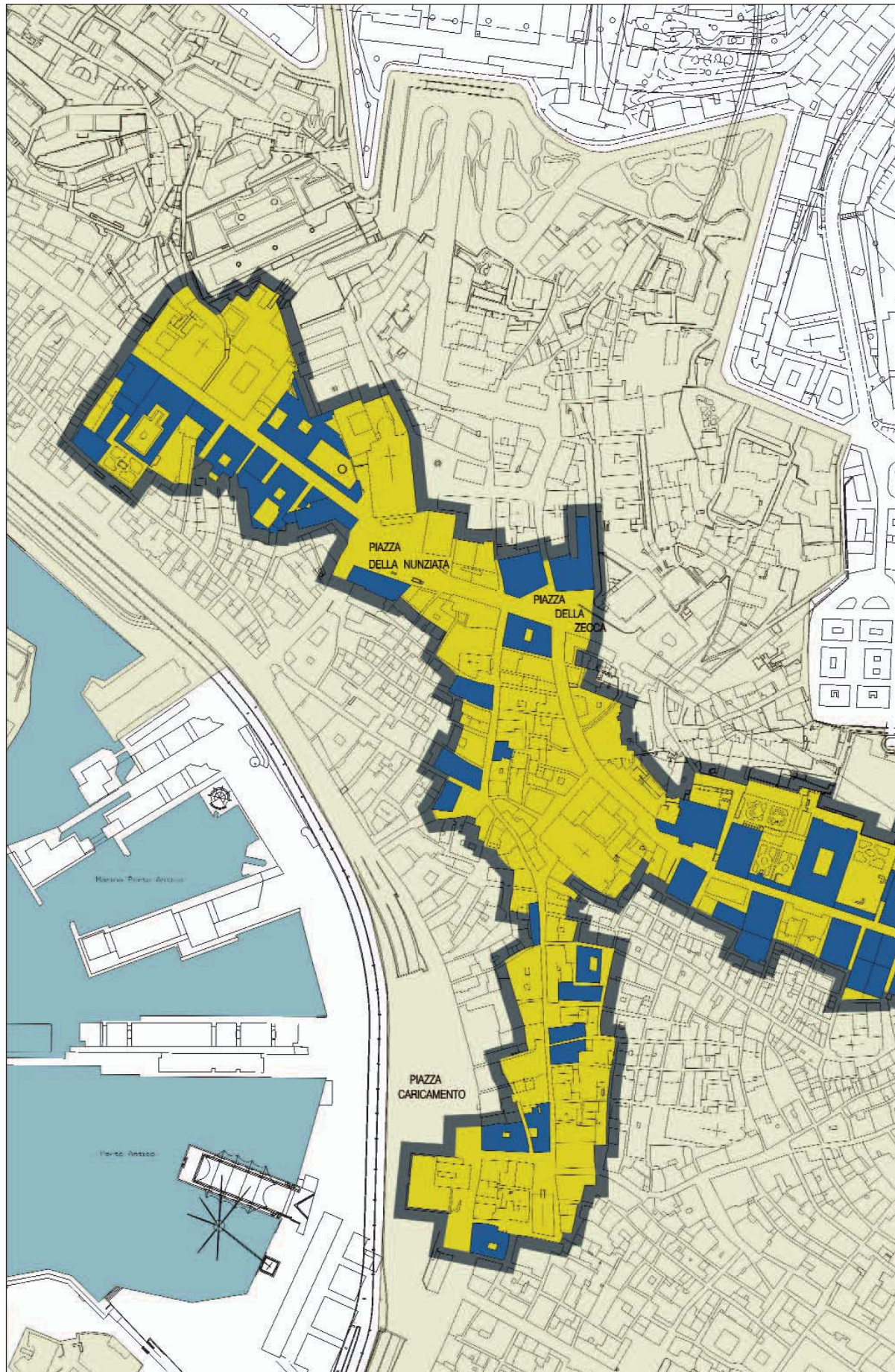


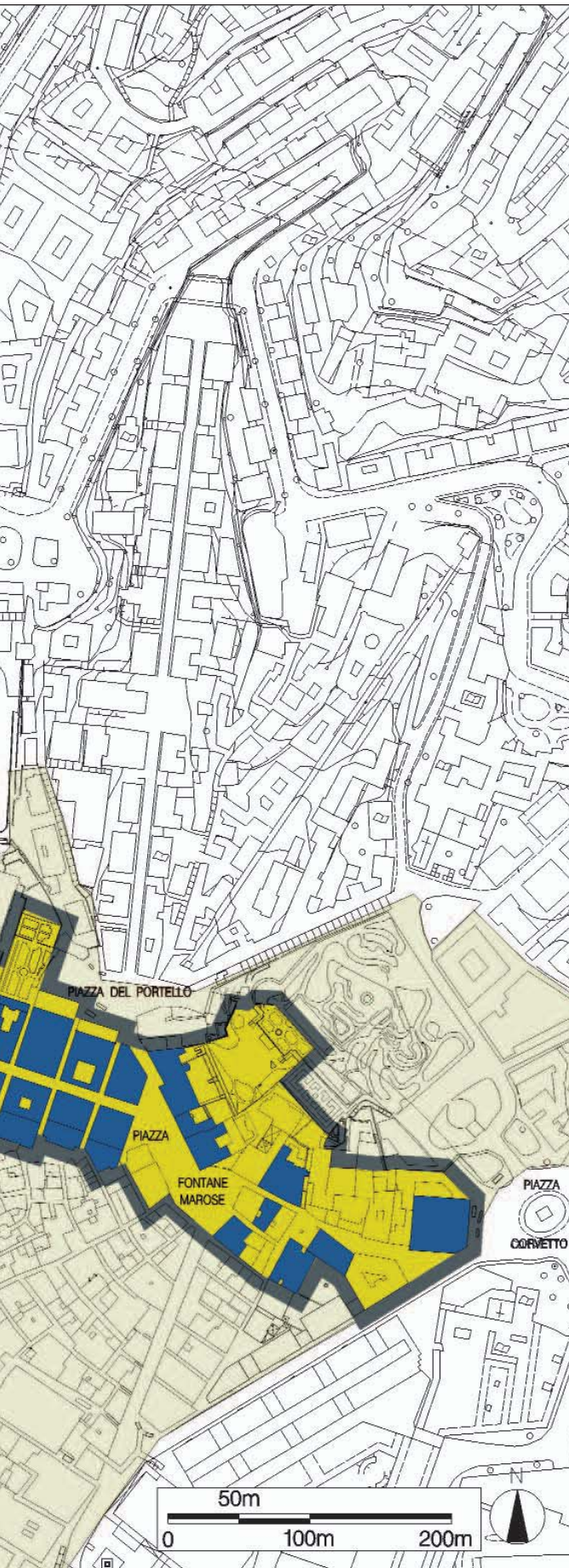


MAP OF TYPES OF OWNERSHIP

Table 13










MAP OF BUILDING RESTRICTIONS

Table 14

-  PERIMETER OF THE PROPERTY PROPOSED FOR INSCRIPTION
-  BUFFER ZONE
-  TOTAL RESTRICTION EXTENDED TO THE WHOLE BUILDING



Appendix

9a. List of Companies operating in restoration work

A.C. Restauri di Cinzia Autieri
via Cavour 18 – 80058 Torre Annunziata (NA)

Alchimia Snc
via dell'Artigianato 27 – 41032 Cavezzo (MO)

Alfa Restauri Snc
via Filippo Nicolai 35 – 00136 Roma

Ambra Snc
via Donizzetti 9 – 20020 Vanzaghello (MI)

Arte & Restauro Sas
via Garibaldi 52 – 48020 Mandriole (RA)

Arte & Restauro Srl
viale Navigazione Interna 49 – 35129 Padova

Boj Restauri Snc
via Garibaldi 7/2 – 16124 Genova

Bugli Carlo & C. Sas
via Capaldo 7 – 80100 Napoli

C.B.Art. Consorzio
via A.G. Barrili 16 – 00152 Roma

Capitolium Snc
via S. Domenico Savio 8 – 00181 Roma

Centro di Restauro Srl
piazza S. Erasmo 7 – 20121 Milano

Clessidra Snc
via Campo Marzio 11 – 42100 Reggio Emilia

CO.ME.CI. Sas
Galleria Mazzini 3/3 – 16121 Genova

CO.R.ART. Sas
via A. Righi 24 – 80100 Napoli

Consorzio l'Officina
via Savoia 78 – 00198 Roma

Consorzio Sparla
via Umberto Biancamano 35 – 00185 Roma
COO.BE.C. Cooperativa scarl
largo Possentini 4 – 06049 Spoleto (PG)

Cooperativa Archeologia scarl
via L. La Vista 5 – 59133 Firenze

Cooperativa per il restauro scarl
via Savona 14 – 20144 Milano

Cresta Alberto & F. Snc
via Argine Polcevera 23 – 16161 Genova

Cristaudo Angelo
via Cervo 13/a – 95024 Acireale (CT)

D.P. Restauro Snc
via Gisolo 11 – 46020 Pieve di Coriano

Dalla Nave
via M. Raineri 12 – 00151 Roma

Decoart Srl
via Livorno 8/29 – 50142 Firenze

Decorarte Snc
via L. Cambiaso 5/1 – 16142 Genova

Laboratorio Degli Angeli
via Degli Angeli 32 – 40100 Bologna

Dini Giacomo
traversa Paolo Maioli 53 – 56027 San Miniato (PI)

Ducale Restauro Snc
S. Polo 1469 – 30125 Venezia

Edilrestauri Srl
via Retrone 39 – 36077 Altavilla Vicentina (VI)

Estia Srl
via S. Francesco 9 – 06083 Bastia Umbra (PG)

EU & RO Snc
via Brignano 46 – 84100 Salerno

Fantino Costruzioni SpA
via Roma 67 – 12100 Cuneo

Foglia & C. Srl
via Salnitrrara 6/8 – 43100 Parma

Formento Filippo Carlo & C. Snc
via Calice Zona Industriale – 17024 Finale Ligure (SV)

Formica studio restauri Srl
via Solari Andrea 11 – 20144 Milano

G.R.C. Gruppo Restauro Conservativo Snc
S. Polo 1135 – 30125 Venezia

GER-SO Srl
corso d'Augusto 108 – 47037 Rimini (RN)

Giorgio Gioia e C. Srl
corso Re Umberto 75 – 10122 Torino

Iacopini Fabrizio
via B. Ciurini 6 – 50051 Castelfiorentino (FI)

ICSA Srl
via Oriano Sotto 2/a – 21018 Sesto Calende (VA)

Il Restauro Sas di Fiacchi P. & C.
Statale Flaminia Km. 147 località Torre Matigge – 06032 Trevi (PG)

Ing. Goisuè Di Palo Costruzioni Srl
via A. D'Isernia 38 – 80100 Napoli

Irac Srl
via XXV Aprile 13 – 27043 San Cipriano Po' (PV)

Kermes Snc
via Tribuna di Tor de' Specchi 4 – 00156 Roma

Kriterion Snc
via F. Finardi 20 – 40128 Bologna

Lares Srl
Santa Croce 521 – 30135 Venezia

Lattanzi Srl
via Bevagna 15 – 00191 Roma

Luzzana Restauri Srl
via F. Broggi 14 – Civate (Lecco)

M.I.D.A. Srl
via G. Ferraris 21 – 51100 Pistoia

Marmioli Ivan
via P. Camera 20 – 42100 Reggio Emilia

Meridiana Restauri Srl
via Garibaldi 37 – 51015 Monsummano Terme (PT)

Nicola Restauri Srl
via Santa Giulia 65 – 10124 Torino

Novaria Restauri Srl
via Marco Polo 19 – 28100 Novara

Omou scarl
corso Vittorio Emanuele II 39 – 82010 San Leucio del Sannio (Benevento)

Piacenti Snc
via Curtatone 26 – 59100 Prato

Pinin Brambilla
via Savona 43/1 – 20144 Milano

PRO.MU Snc
via Montegrappa 2/a – 01017 Tuscania (VT)

R.O.M.A. Consorzio
via Germanico 156 – 00192 Roma

R.W.S. Srl
via Argine Sinistro 8 – 35010 Vigonza (PD)

Raffaele Rumolo Consor. Artig.
via S.M. dell'Anima 39 – 00186 Roma

Rava & C. Srl
via Castiglione 6 bis/4 – 10132 Torino

Restauro e Conservazione Opere d'Arte Snc
viale B. Partigiane 10/4 – 16129 Genova

San Martino Srl
viale Michelangelo 80 – 80129 Napoli

Tecnireco Srl
via Giulia 144 – 00186 Roma
Tecnorestauri Srl
via Roma 49/51 r – 17040 Quiliano (SV)

Vettore Srl
viale Giulio Cesare 2 – 00196 Roma



9b. List of cultural associations involved in promotional activities

Associazione Amici Nuovo Carlo Felice
Via Borgoratti, 24/38 D - 16132 Genova

Associazione Teatro Carlo Felice
Via Assarotti, 12 - 16122 Genova

Fondazione Mario Novaro
Corso A. Saffi, 9/11 - 16128 Genova

Goethe Institut
Via Peschiera, 35 - 16122 Genova

ARCI
Via San Luca, 15/11 - 16124 Genova

Associazione Culturale Mater Matuta
Via Galimberti, 7 - 16128 Genova

Associazione Culturale Echo Art
Salita Porta Chiappe, 32 - 16136 Genova

Centre Culturel Français
Via Garibaldi, 20 - 16124 Genova

Auser
Via Balbi, 29 - 16126 Genova

Associazione Porta Soprana
Via Colle, 72 r - 16124 Genova

Italia Nostra
Piazza Fontane Marose, 6/4 - 16123 Genova

Associazione Amici dell'Acquario
Ponte Spinola - Area Porto Antico - 16123 Genova

Associazione Amici di Palazzo Ducale
Palazzo Ducale - Piazza Matteotti, 9 - 16123 Genova

Associazione Amici dell'Arte e dei Musei Liguri
Via San Sebastiano, 4 - 16123 Genova

Archeo Club d'Italia
Via Edilio Raggio, 3/15 - 16124 Genova

Accademia del Chiostro
Via G.B. D'albertis, 16/12 - 16143 Genova

Circolo Culturale I Buonavoglia
Via Santa Chiara, 4/4 - 16128 Genova

Amici Villa Croce
Via J. Ruffini, 3 - 16128 Genova

Fisorchestra Città di Genova
Salita inf. di Murta, 33 - 16162 Genova

Nucleo Volontario A.N.C.
Sez. Ge-Centro - Via Casaregis, 17/2 - 16129 Genova

Associazione Marittimi Marina Mercantile
Via Venezia, 1/A - 16126 Genova

Comunità Ebraica
Via Bertora, 6 - 16122 Genova

C.R.A.L. Dipendenti Comunali
Via Santi Giacomo e Filippo, 2 - 16122 Genova

Associazione Culturale La Maona
Via Corsica, 2/21 - 16128 Genova

C.R.A.L. AMT Trasporti
Via Ruspoli, 5/A - 16129 Genova

Museo del Tesoro di San Lorenzo
Via T. Reggio, 17 - 16123 Genova

Istituto Internazionale di Studi Liguri
Palazzo Ducale - Piazza Matteotti, 9 - 16123 Genova

Amici del Museo di Storia Naturale "G. Doria"
Via Brigata Liguria, 9 - 16121 Genova

Satura
Piazza Stella, 5 - 16123 Genova

Valore Liguria
Via Groppallo, 4/13 - 161222 Genova

Centro si Studi Skrjabiniani
Via Vaglio, 1 - 16031 Bogliasco (GE)

Associazione Culturale Amici Castello D'Albertis
c/o Comune di Genova, Settore Musei - Largo Pertini, 4 - 16121 Genova

Associazione Culturale Le Muse
Via Montevideo, 7 - 16129 Genova

Centro Ligure di Storia Sociale
Palazzo Ducale - Piazza Matteotti 9/24 - 16123 Genova

Centro Primo Levi
Via Santi Giacomo e Filippo, 31/2 C - 16122 Genova

Associazione Liguri nel Mondo
Via San Lorenzo, 23/9 - 16123 Genova

Associazione Culturale Lunaria
Via XX Settembre, 20 - 16121 Genova

Circolo Viaggiatori nel Tempo
Salita Terrapieni, 6 - 16137 Genova

