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UNESCO Region: EUROPE AND NORTH AMERICA

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

DATE OF INSCRIPTION: 16 July 2006

STATE PARTY: ITALY

CRITERIA: C (ii)(iii)(iv)(vi)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Decisions of the 29th Session of the World Heritage Committee

Criterion (ii): The ensemble of the *Strade Nuove* and the related palaces exhibit an important interchange of values on the development of architecture and town planning, in the 16th and 17th centuries. Through the architectural treatises of the time, these examples were publicized making the *Strade Nuove* and the late-Renaissance palaces of Genoa a significant landmark in the development of Mannerist and Baroque architecture in Europe.

Criterion (iv): The *Strade Nuove* in Genoa is an outstanding example of an urban ensemble consisting of aristocratic palaces of high architectural value, illustrating the economy and politics of the mercantile city of Genoa at the height of its power in the 16th and 17th centuries. The project proposed new and innovative spirit, representing the siglo de los Genoveses (1563 to 1640). In 1576, the Republic of Genoa established a legally based list of *Rolli* recognizing the most outstanding palaces for official lodging of distinguished guests.

BRIEF DESCRIPTIONS

The *Strade Nuove* and the system of the *Palazzi dei Rolli*, in Genoa's historic centre (late 16th and early 17th centuries) represent the first example in Europe of an urban development project with a unitary framework, where the plans were specially parcelled out by a public authority and a particular system of 'public lodging', based on legislation. The *Rolli* palaces were residences built by the wealthiest and most powerful aristocratic families of the Republic of Genoa at the height of its financial and seafaring power. The site includes an ensemble of Renaissance and Baroque palaces along the so-called 'new streets' (*Strade Nuove*). The grand residence palaces erected on the *Strada Nuova* (now *Via Garibaldi*) in the late 16th century, formed the quarter of the nobility, who under the constitution of 1528, had assumed the government of the Republic. Palaces are generally three or four stories high and feature spectacular open staircases, courtyards, and loggias overlooking gardens, positioned at different levels in a relatively tight space. The influence of this urban design model is evidenced by Italian and European literature over the following decades. The *palazzi* offer an extraordinary variety of different solutions, achieving universal value in adapting to the particular characteristics of the site and to the requirements of a specific social and economic organization. They also offer an original example of a network of public hospitality houses for visits of state, as decreed by the Senate in 1576. The owners of these *palazzi* were obliged to host 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 a collection of drawings by Pieter Paul Rubens.

Les *Strade Nuove* et le système des palais des *Rolli* dans le centre historique de Gènes (fin du XVI^e et début du XVII^e siècles) constituent le premier exemple en Europe d'un projet de développement urbain dans un cadre unitaire et avec des plans spécialement divisés par une autorité publique, associé à un système particulier d'hébergement public dûment réglementé. Les Palais des *Rolli* étaient des résidences construites par les familles aristocratiques les plus riches et les plus puissantes de la République de Gènes au sommet de leur puissance financière et maritime. Le site comprend un ensemble de palais Renaissance et Baroque bordant les « rues neuves » (*Strade Nuove*). Les grands palais résidentiels érigés dans la *Strada Nuova* (aujourd'hui *Via Garibaldi*) à la fin du XVI^e siècle, forment le quartier de la noblesse qui, sous la constitution de 1528, assumait le gouvernement de la République. Les palais comptent généralement trois ou quatre étages, associant les halls d'entrée à de spectaculaires escaliers ouverts, des cours et des loggias surplombant des jardins construits sur différents niveaux dans un espace relativement restreint. L'influence de ce modèle de conception urbaine est mise en évidence dans la littérature italienne et européenne tout au long des décennies suivantes. Les *Palazzi* offrent une extraordinaire variété de solutions différentes, ils ont une valeur universelle par leur adaptation aux caractéristiques particulières du site et aux exigences d'une organisation économique et sociale spécifique. Ils constituent également un exemple original d'un système public de résidences privées qui avaient l'obligation d'héberger les visiteurs d'Etat, contribuant ainsi à la propagation de la connaissance d'un modèle architectural et d'une culture résidentielle qui attira des artistes et des voyageurs célèbres, comme le montre une collection de dessins de Pieter Paul Rubens.

1.b State, Province or Region: Liguria - Genoa

1.d Exact location: N 44 24 33 E 8 55 48



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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Façade of the Palazzo
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Contents of the 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, Nicolosio	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 IV del Duca d'Orso. | 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. Poleggi 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. Poleggi, 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. Poleggi, *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 Furttentbach, 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



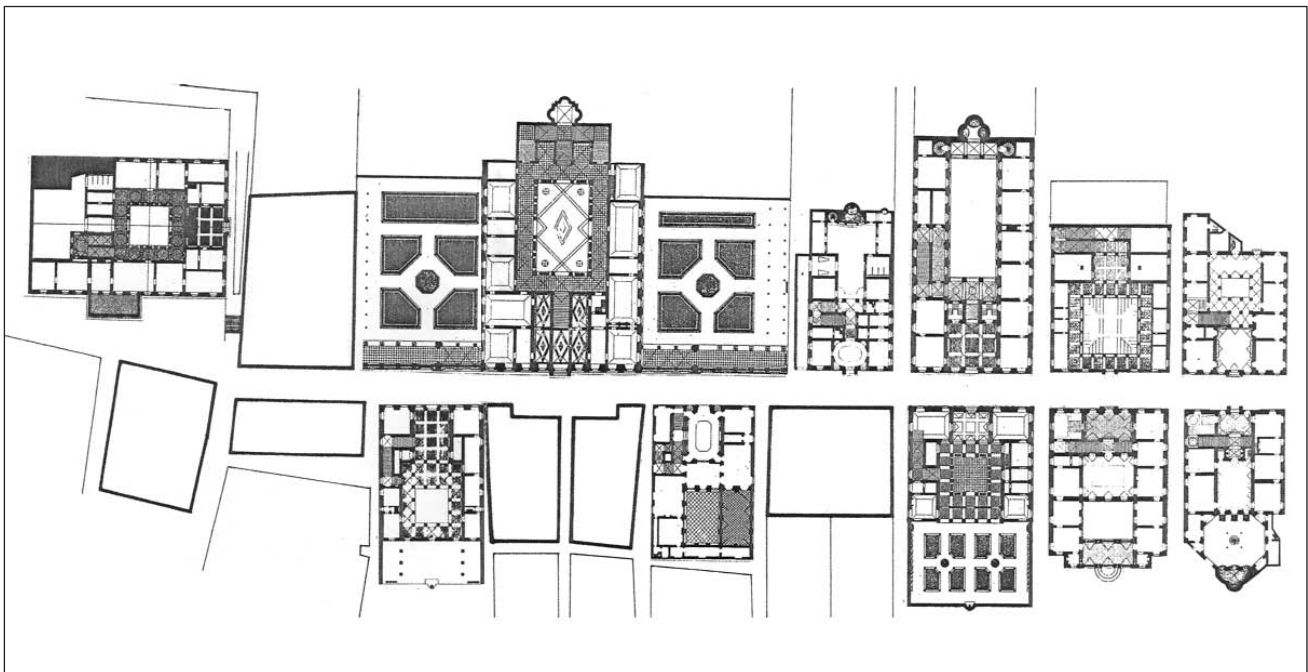
mented by an improvement tax imposed on neighbouring properties, covered the costs of the compulsory purchases and financed the fabric of the Cathedral in the 16th-century phase of its construction (apses and dome) (see fig. 1).

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.

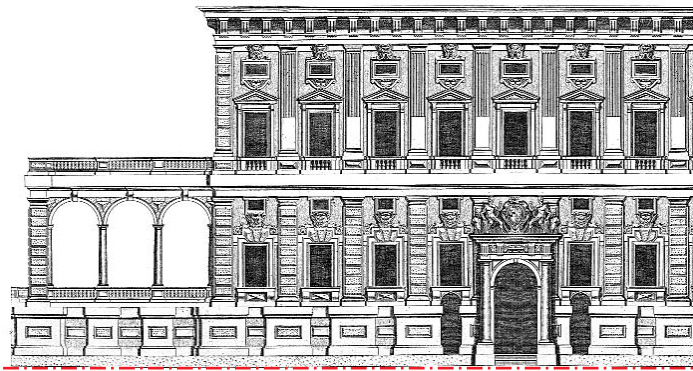
Five Deputati all'Opera were designated, chosen from among the nobility, who in three years completed the necessary surveys and compulsory purchases.

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.

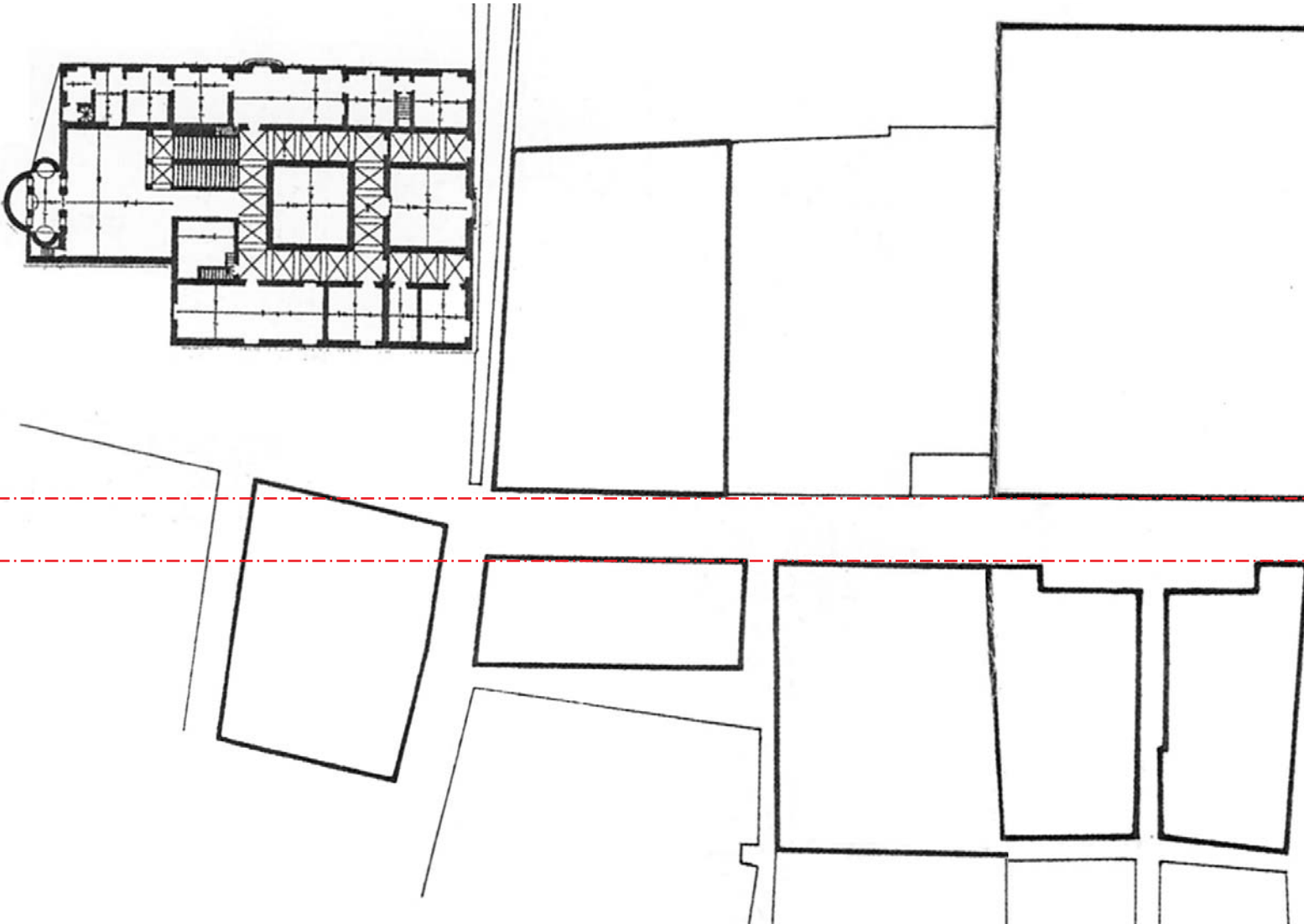
The part built by the public magistratures is only the western part, which would be characterised by the building of dwelling-houses, while the more demanding part of the first stretch, on steeper ground and more builtup, was constructed by the Balbi family. The Balbi, who already owned a large part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

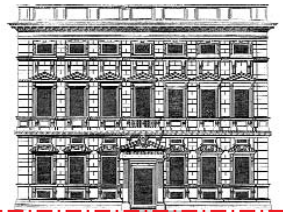
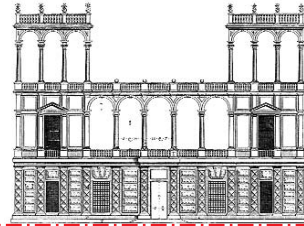
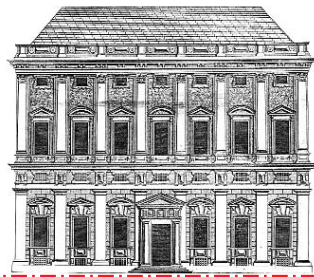
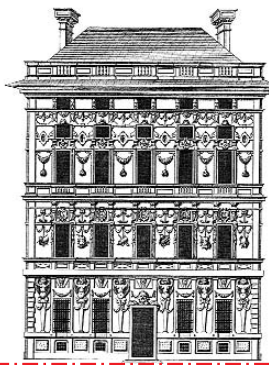
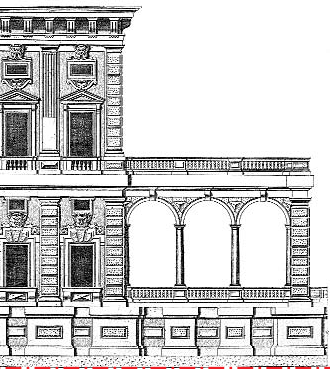
fig. 4

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



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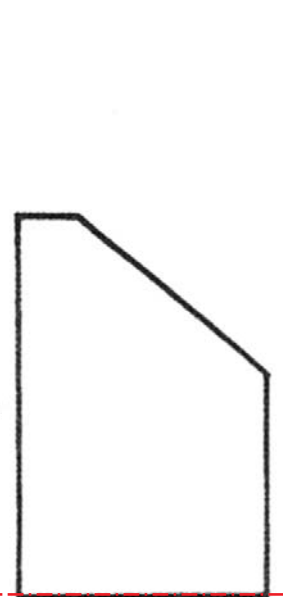
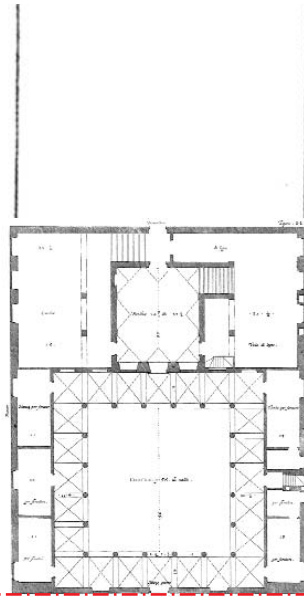
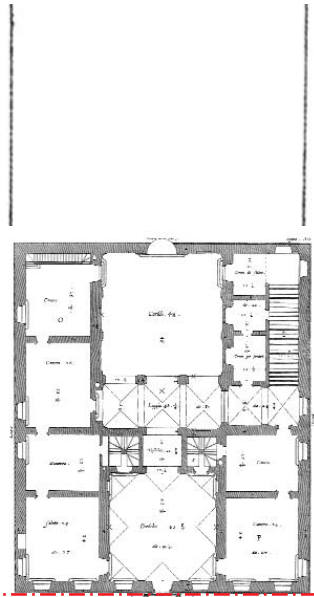
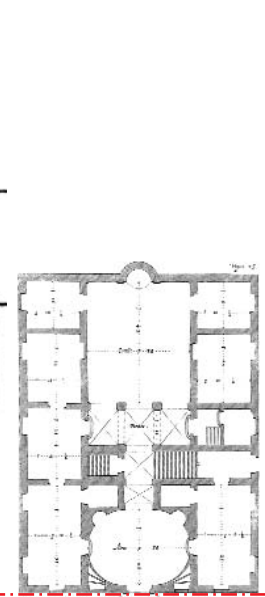
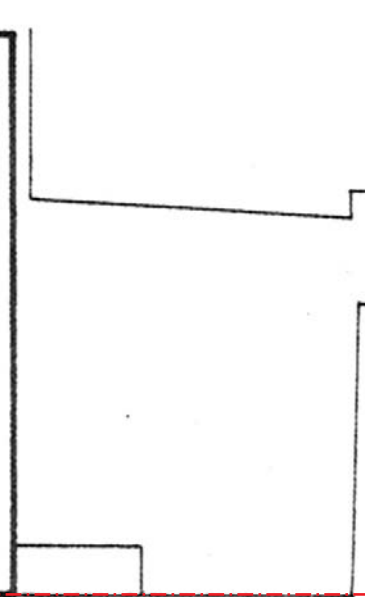


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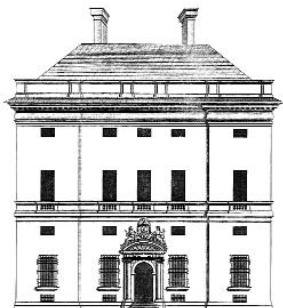
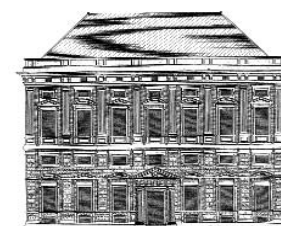
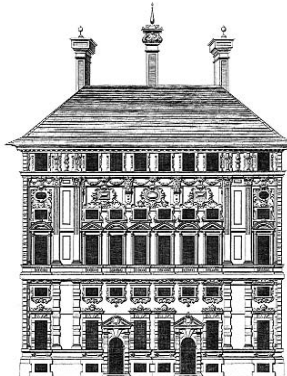
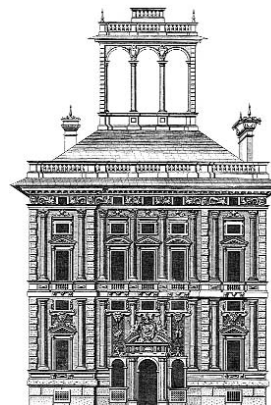
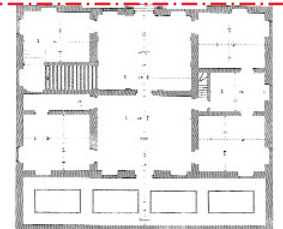
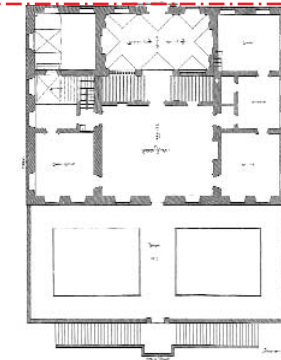
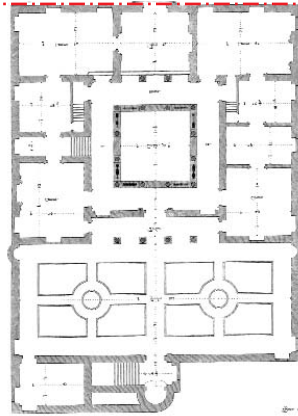
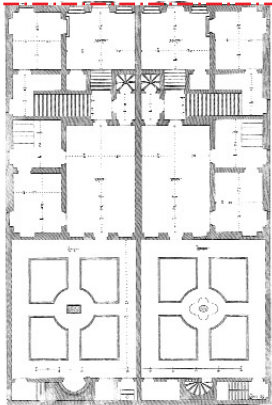
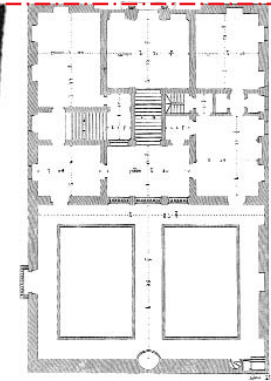
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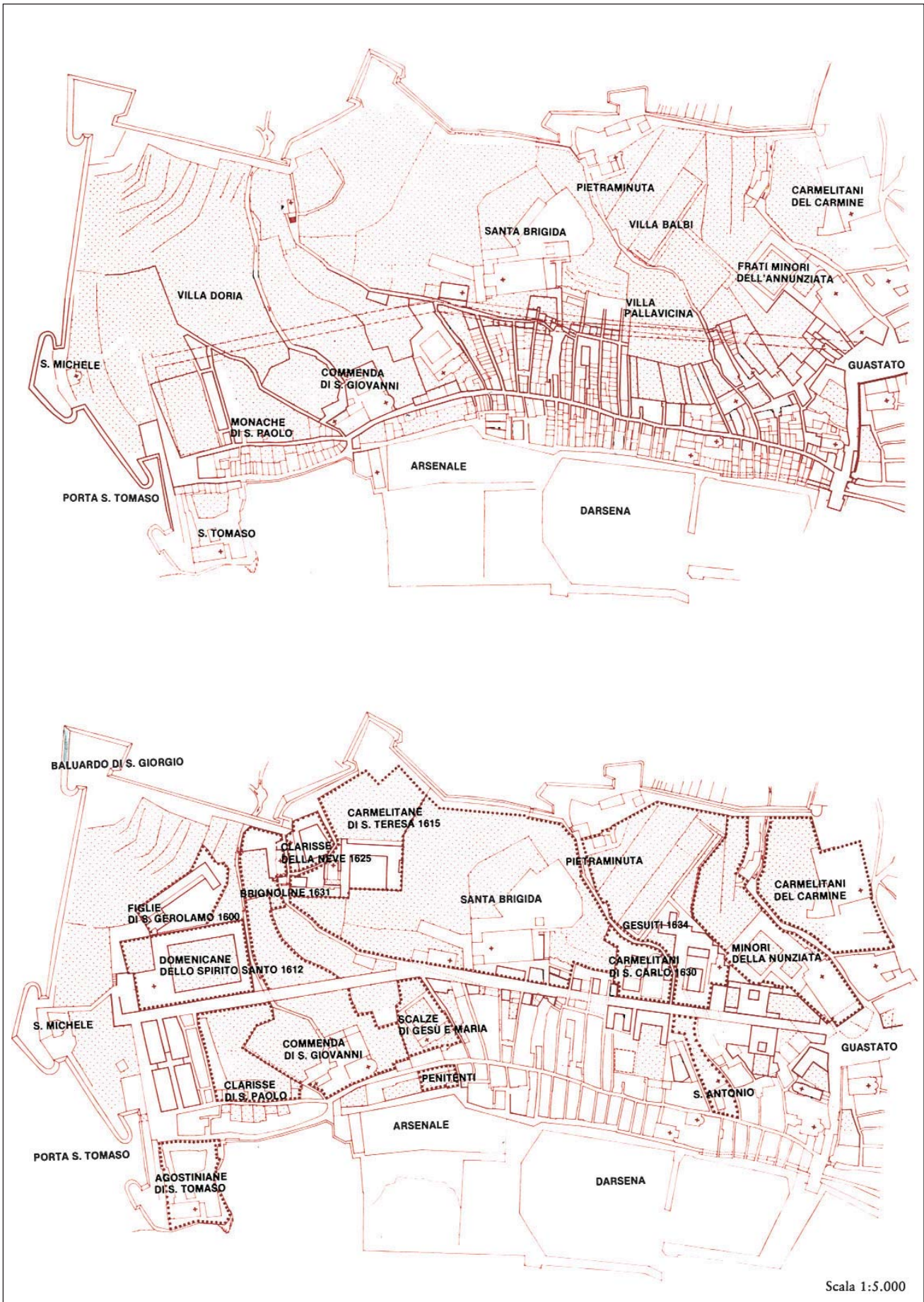
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open the road but also to enlarge the lots occupied by the new buildings. The heirs of Gio Francesco Balbi, in aligning their monumental palazzi on the street, the broadest and the richest in the city, gave it the character of the family's private 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,

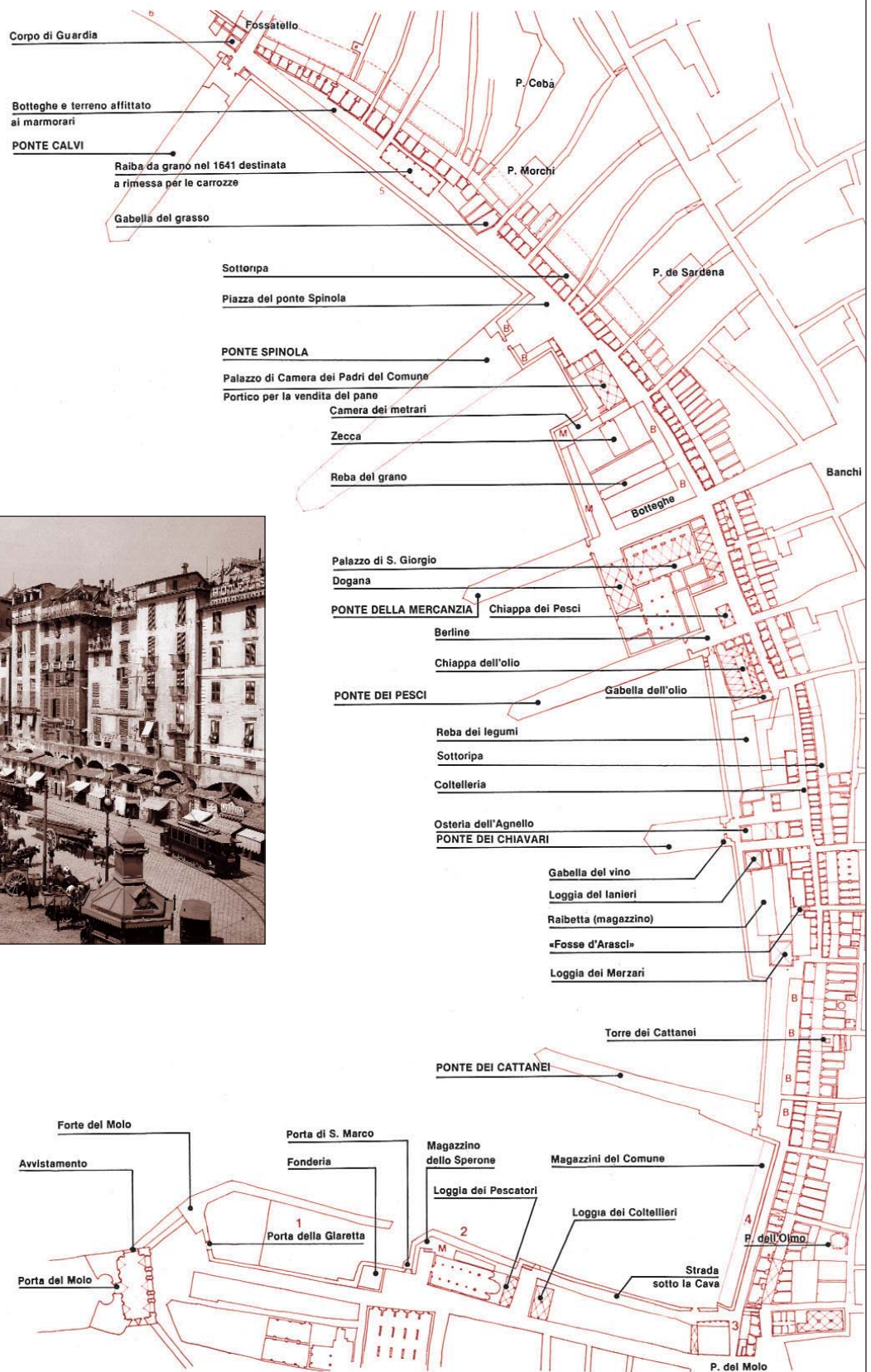
from L. Grossi Bianchi – E. Poleggi, *Una città portuale...*, cit.

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,

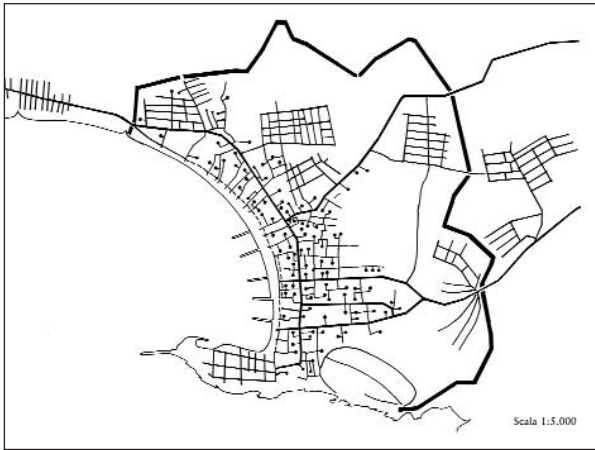


fig. 10
 Scheme of the mediaeval road structure,
 from L. Grossi Bianchi – E. Poleggi,
Una città portuale..., cit.)

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.

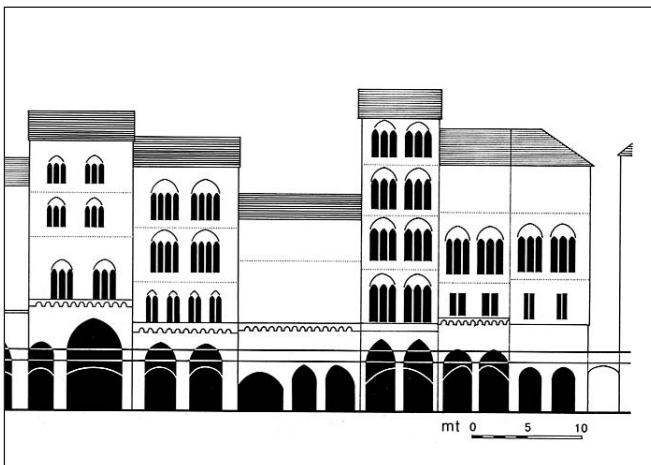
This system of residential organisation in closed districts gives rise to a dense and crowded building plan, and alterations to this plan are subject to the control of the various noble families. This is an urban conformation common to the Mediterranean cities which live on trade and commerce, an urban 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

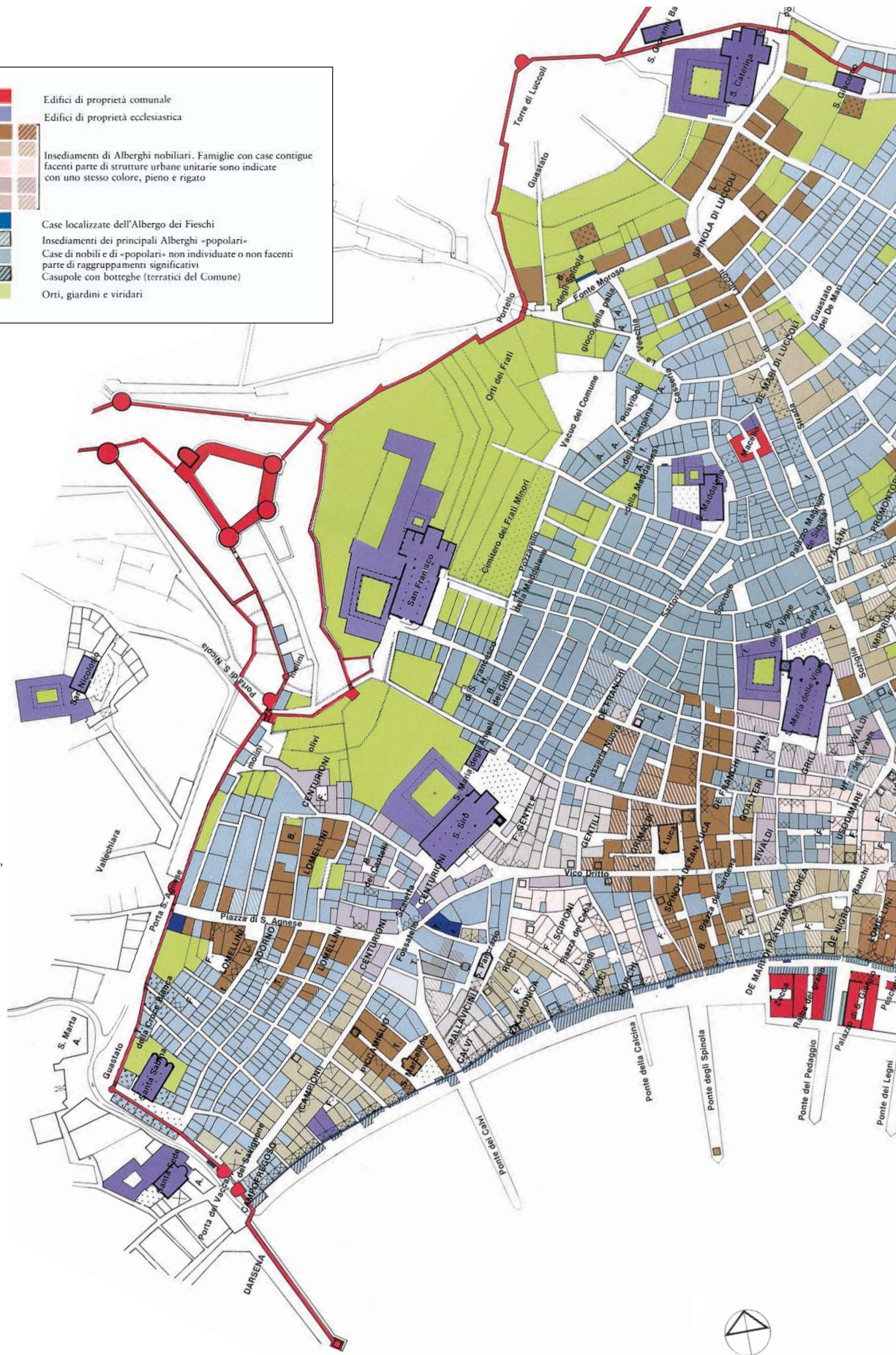
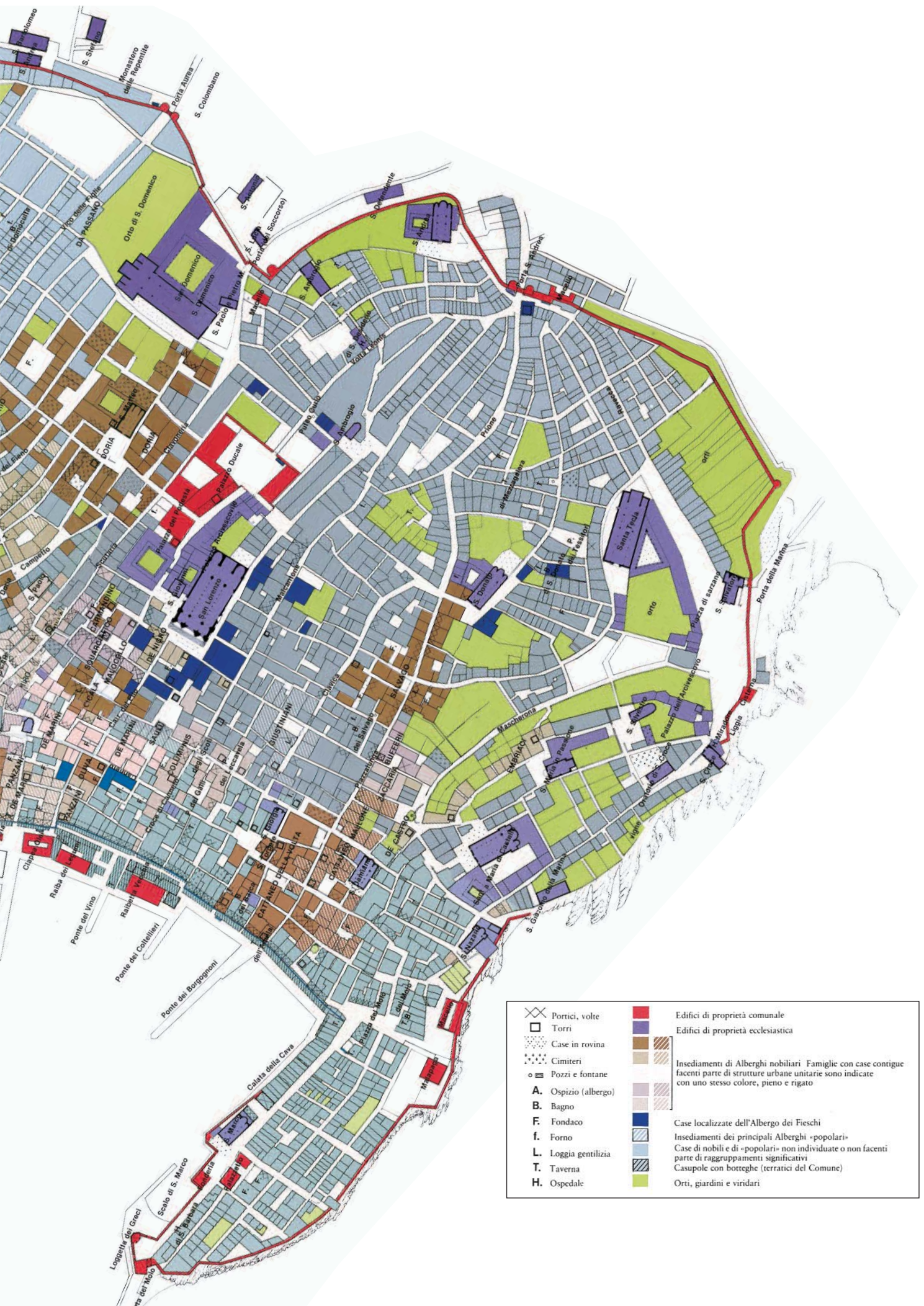


fig. 14

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»
F.	Fondaco		Casupole con botteghe (terratici del Comune)
f.	Forno		Orti, giardini e viridari
L.	Loggia gentilizia		
T.	Taverna		
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

be received into an Albergo and take its name. There was also a property requirement of at least six houses open in the city, which provides a useful explanation for the strong investment in building.

The 28 families who gave their name to the Alberghi remained stable even after 1576, when the institution was abolished in an attempt to pacify the frequent quarrels between old and new nobles. Family wealth, often accumulated over several generations, was fed by profitable economic activities: commercial dealings, hiring of galleys, industrial monopolies, banking activities and loans. As a result, the residences became images of the greatness of the family, but also, on a practical level, suitable premises for the performance of sumptuous ceremonies pertaining to the functions of government and of state entertainment.

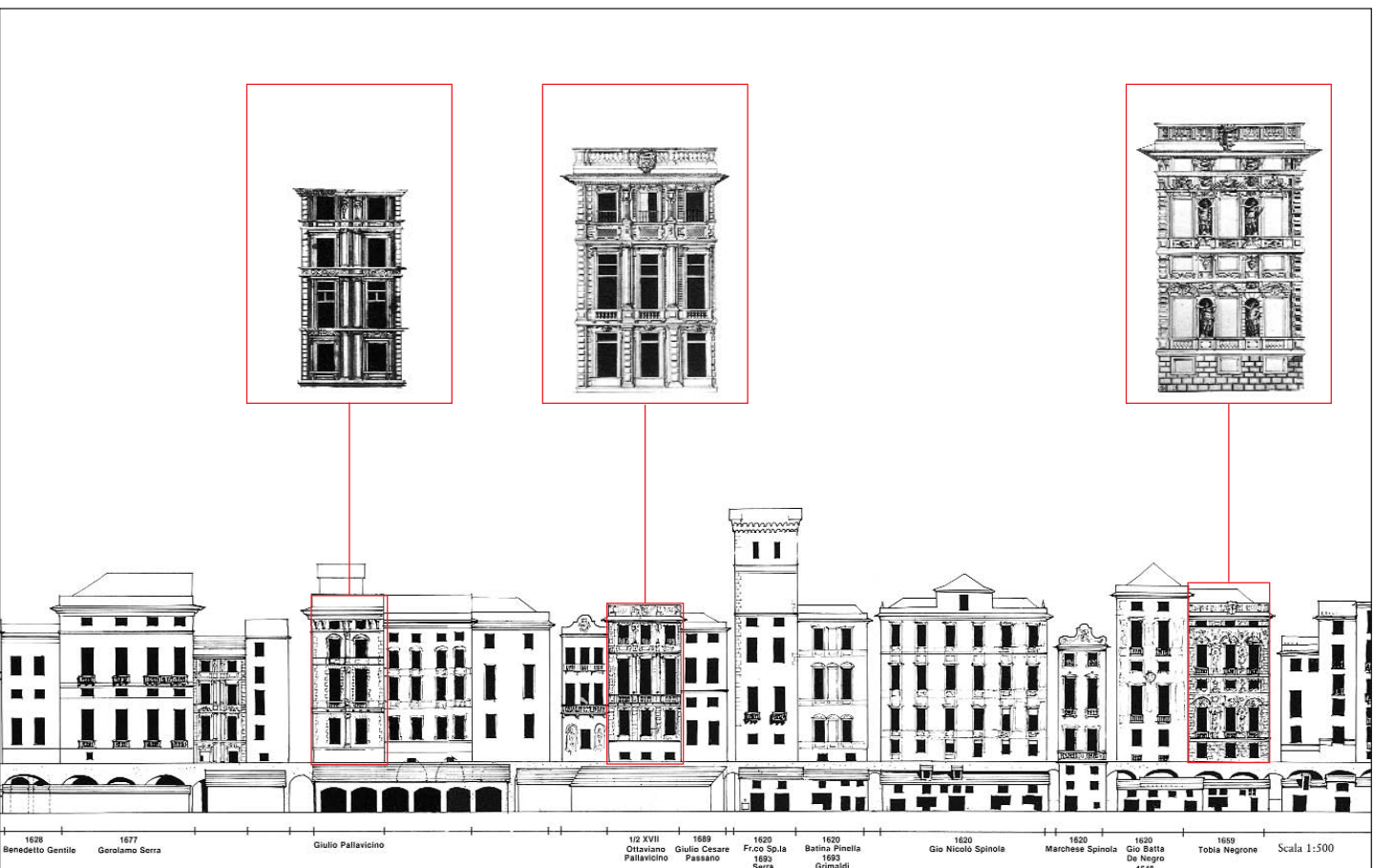
The enormous accumulation of private wealth, which for generations had been fed by profitable economic activities (trading, commercial and industrial monopolies, banking activities), was matched by the desire of a group of aristocrats who controlled the city to display this wealth. The palazzi are monuments that bear witness to the *siglo de los Genoveses* (1536-1640), a century in which lifestyle and tradition required suitable premises for hosting sumptuous ceremonial occasions connected with government functions and with entertaining (see **Table 10** – Prevailing and oldest period of the palazzi).

From these assumptions, and also from a centuries-old culture of managing the city by the *Padri del Comune*, with regard to tried and tested juridical procedures and practices, was born the spectacular result of *Strada Nuova*, created

fig. 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.)



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).

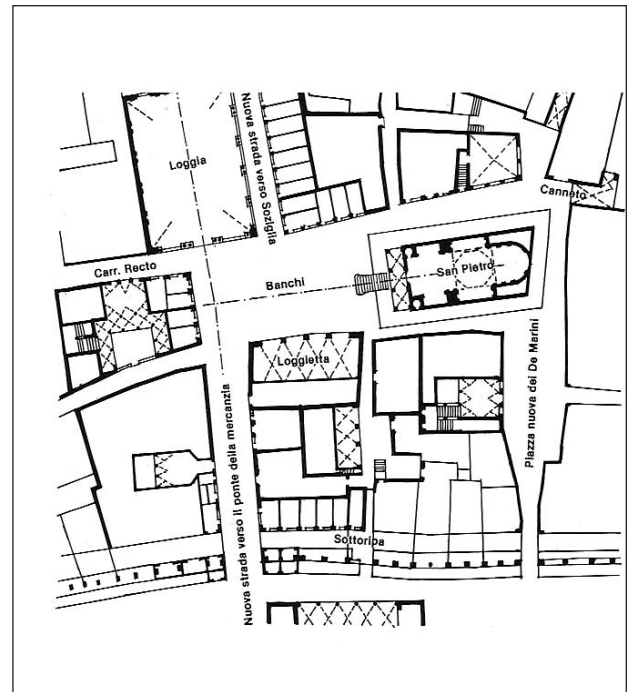
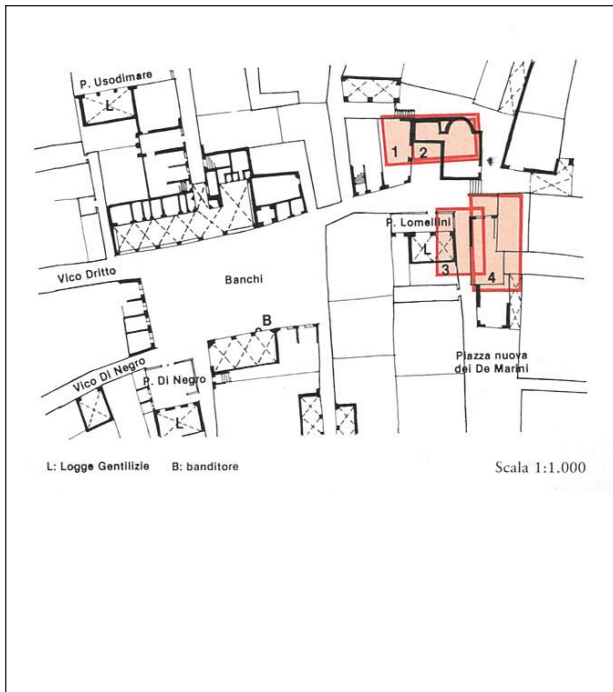


fig. 19

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.

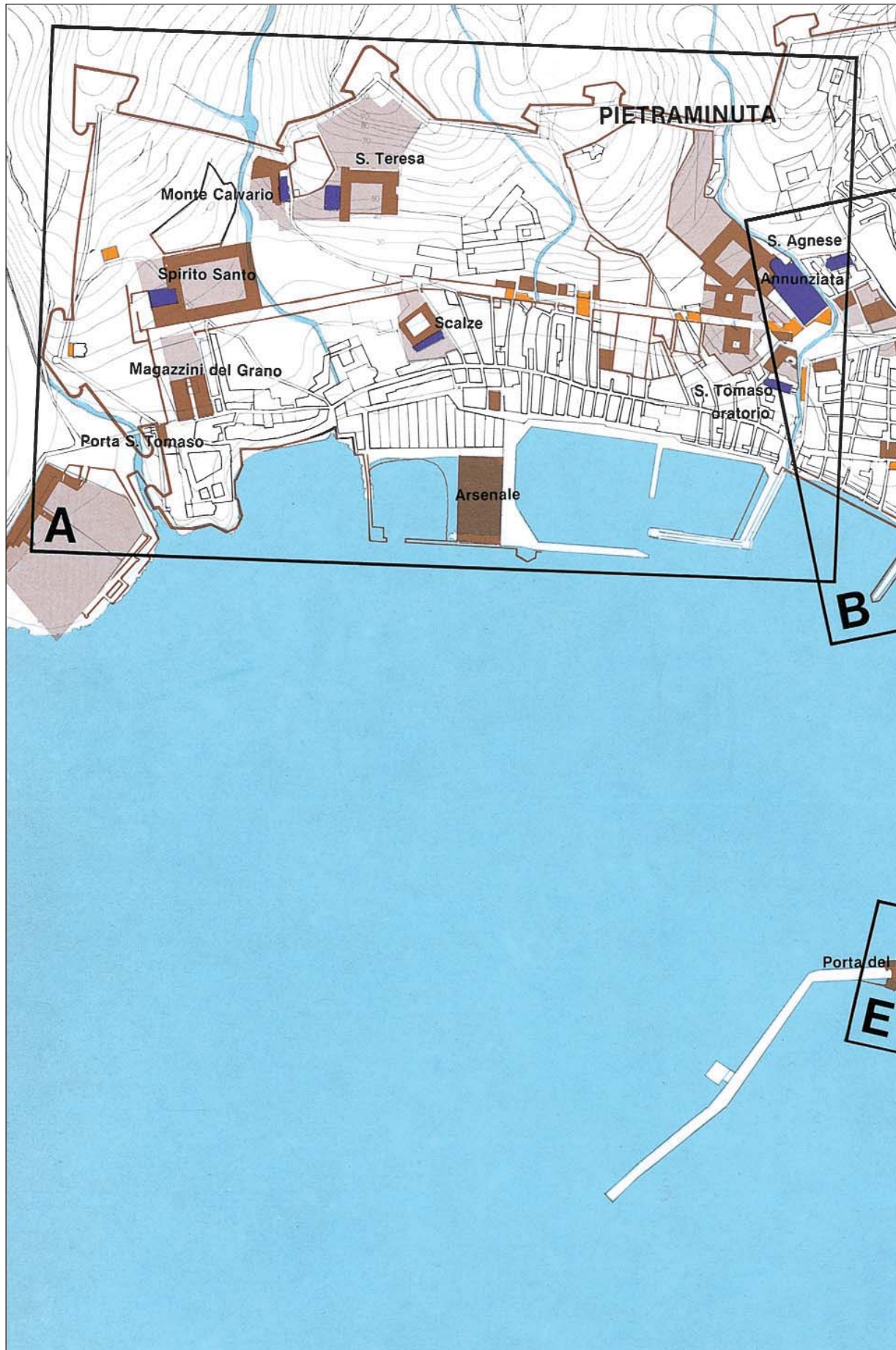


fig. 20

Urban growth in the
16th century,

from L. Grossi Bianchi –
E. Poleggi,
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
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- 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

Literature on specialised topics, history and art history:

V. SCAMOZZI, *L'Idea universale dell'Architettura*, Venezia 1615

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

M.P. GAUTHIER, *Les plus beaux édifices de la ville de Gênes et de ses environs*, Paris 1818-32

J.N.L. DURAND, *Recueil et Parallèle des Edifices de tout genre, anciens et modernes*, Paris, IX An., 1842

J. BURCKHARDT, *Cicerone*, ed. princ., p.330; Id., *L'arte italiana del Rinascimento. Architettura* (a c. di M.

Ghelardi; ed. in lingua. 1878 e 1932), Marsilio, Venezia 1991, pp.185-86

R. REINHARDT, *Palastarchitektur von Oberitalien und Toscana*, I, Genua, Berlin 1886

HANNO-WALTER KRUFFT, *Storia delle teorie architettoniche. Da Vitruvio al Settecento*, Roma-Bari, 1989, pp.223-226

- C. GURLITT, *Geschichte des Barockstiles in Italien*, Stuttgart 1887, pp.101-131
 A. VENTURI, *Storia dell'arte italiana*, 1940 (XI)
 A. HAUPT, *Architettura dei palazzi dell'Italia settentrionale e della Toscana, dal sec. XIII al sec. XVII*, Milano-Roma 1930
 L. MUMFORD, *La città nella storia*, Milano 1963
 N. PEVSNER, *An Outline of European Architecture*, Penguin Books, 1957, (ed.it. 1959), pp.188 e 218-19
 M. LABÒ, *I Palazzi di Genova di P. P. Rubens e altri scritti, d'architettura*, Tolozzi, Genova 1970
 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
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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

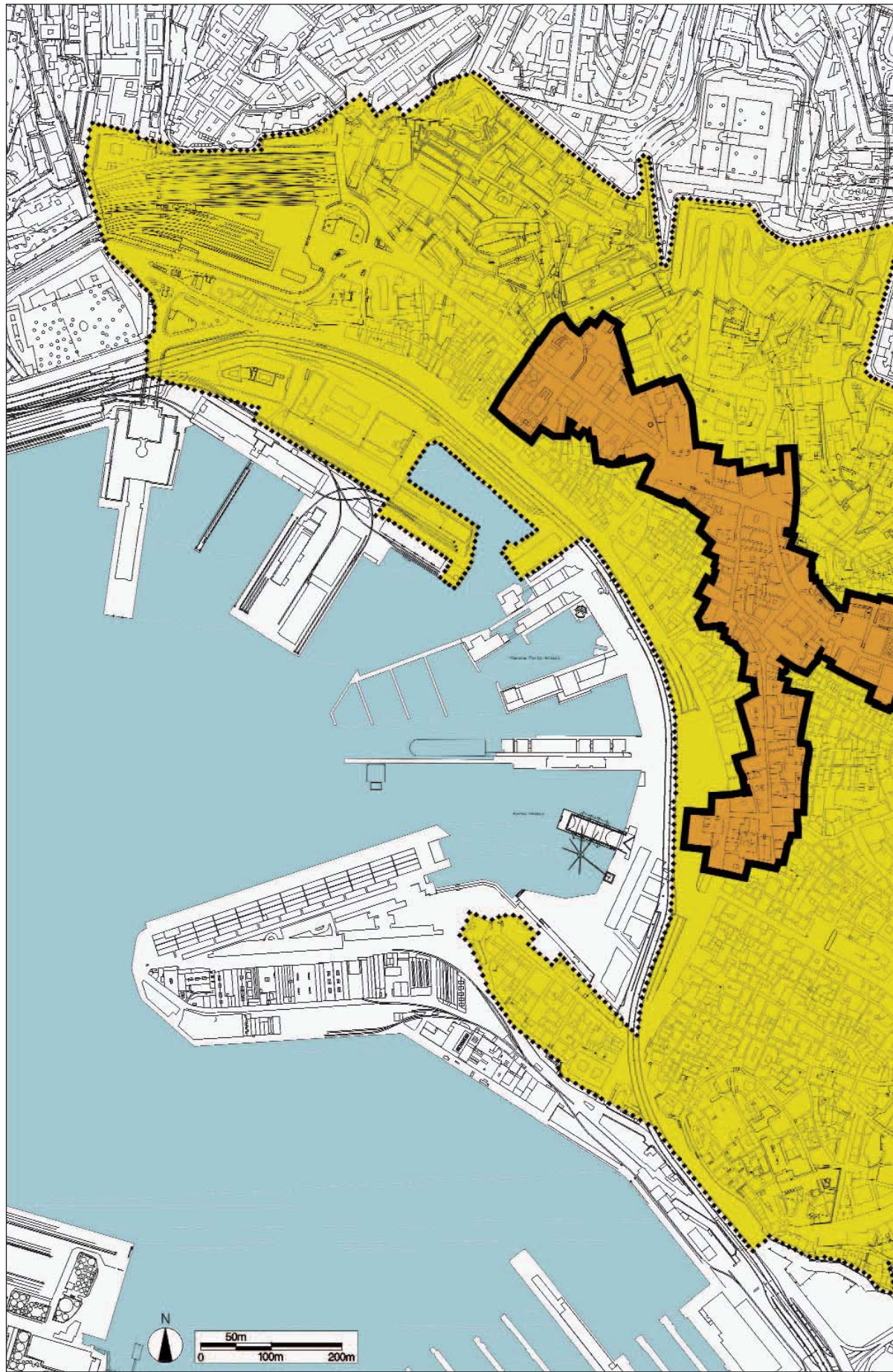
Thematic illustrations

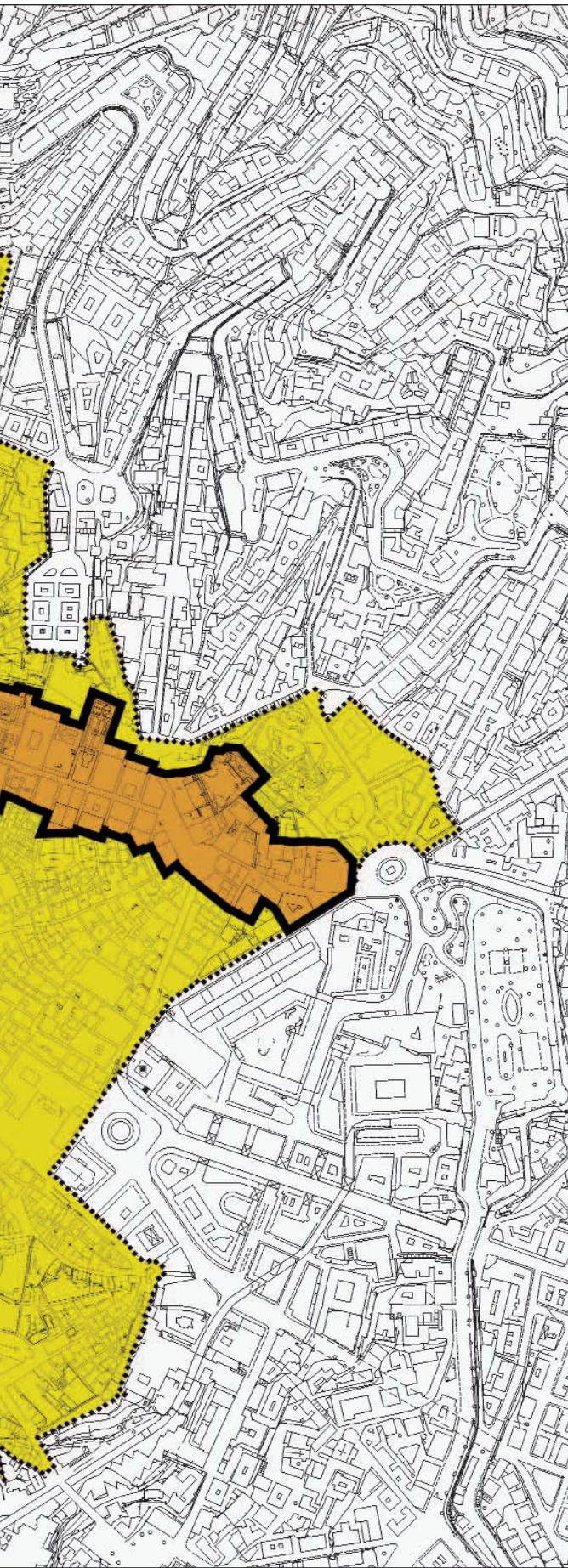
Table 1
Genoa and Europe



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





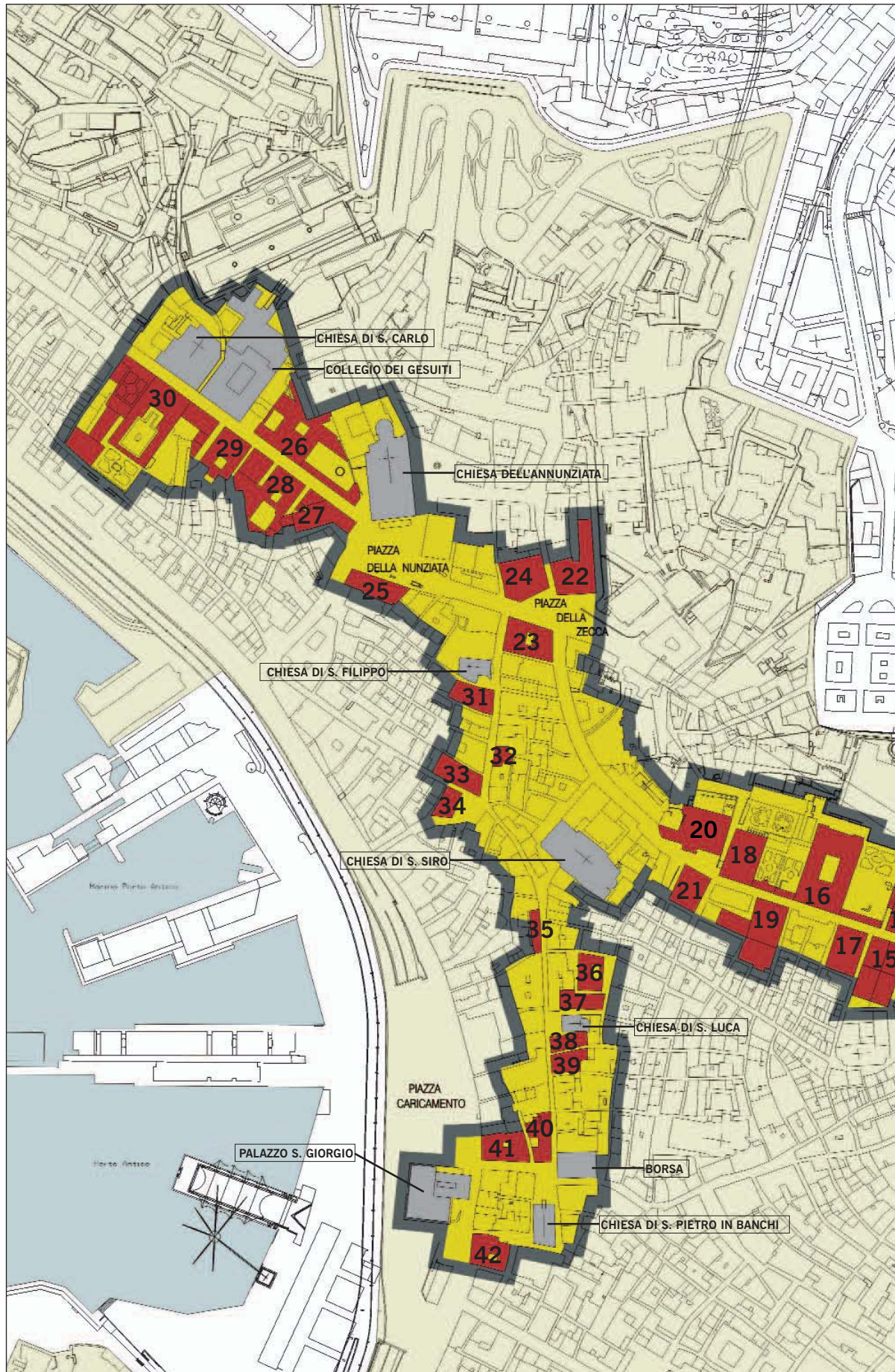




PERIMETER OF THE PROPERTY PROPOSED FOR INSCRIPTION
(PALAZZI DEI ROLLI) AND OF THE BUFFER ZONE

Table 3

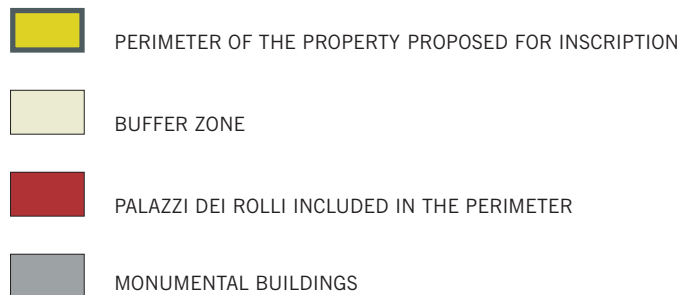
-  PALAZZI PROPOSED FOR INSCRIPTION
-  PERIMETER OF THE BUFFER ZONE



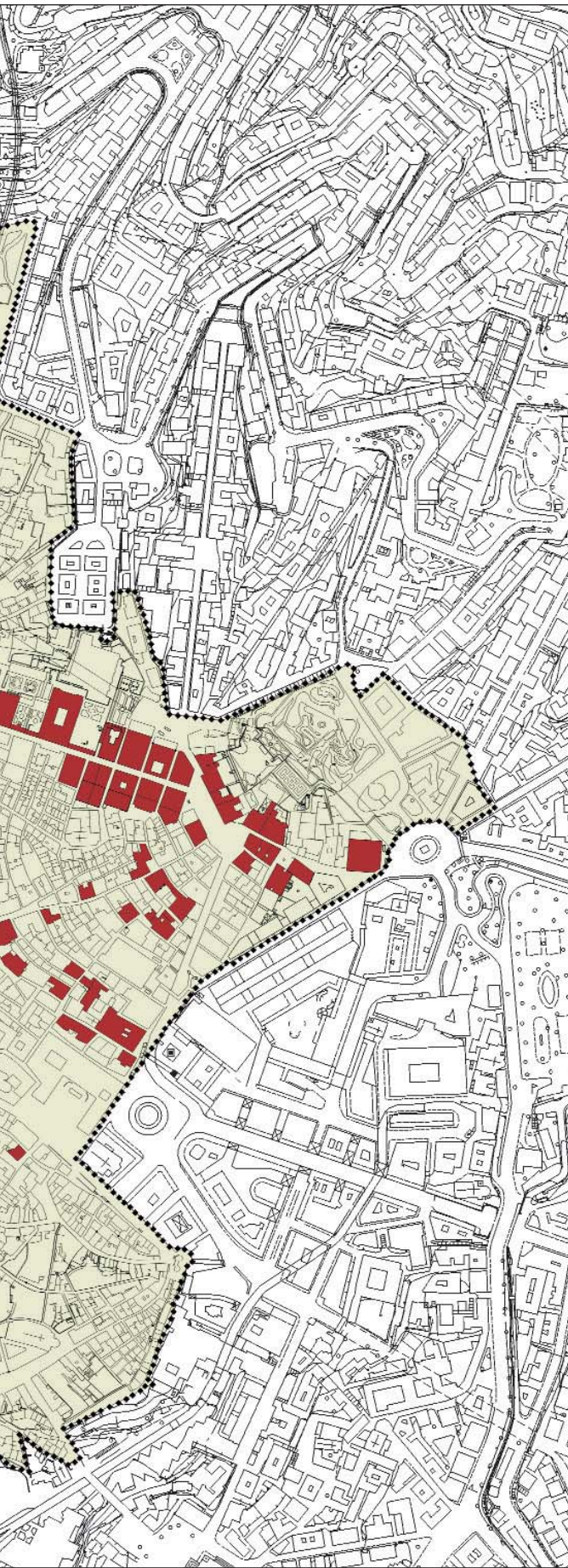


PALAZZI INCLUDED IN THE PERIMETER PROPOSED

Table 4







PALAZZI DEI ROLLI SYSTEM

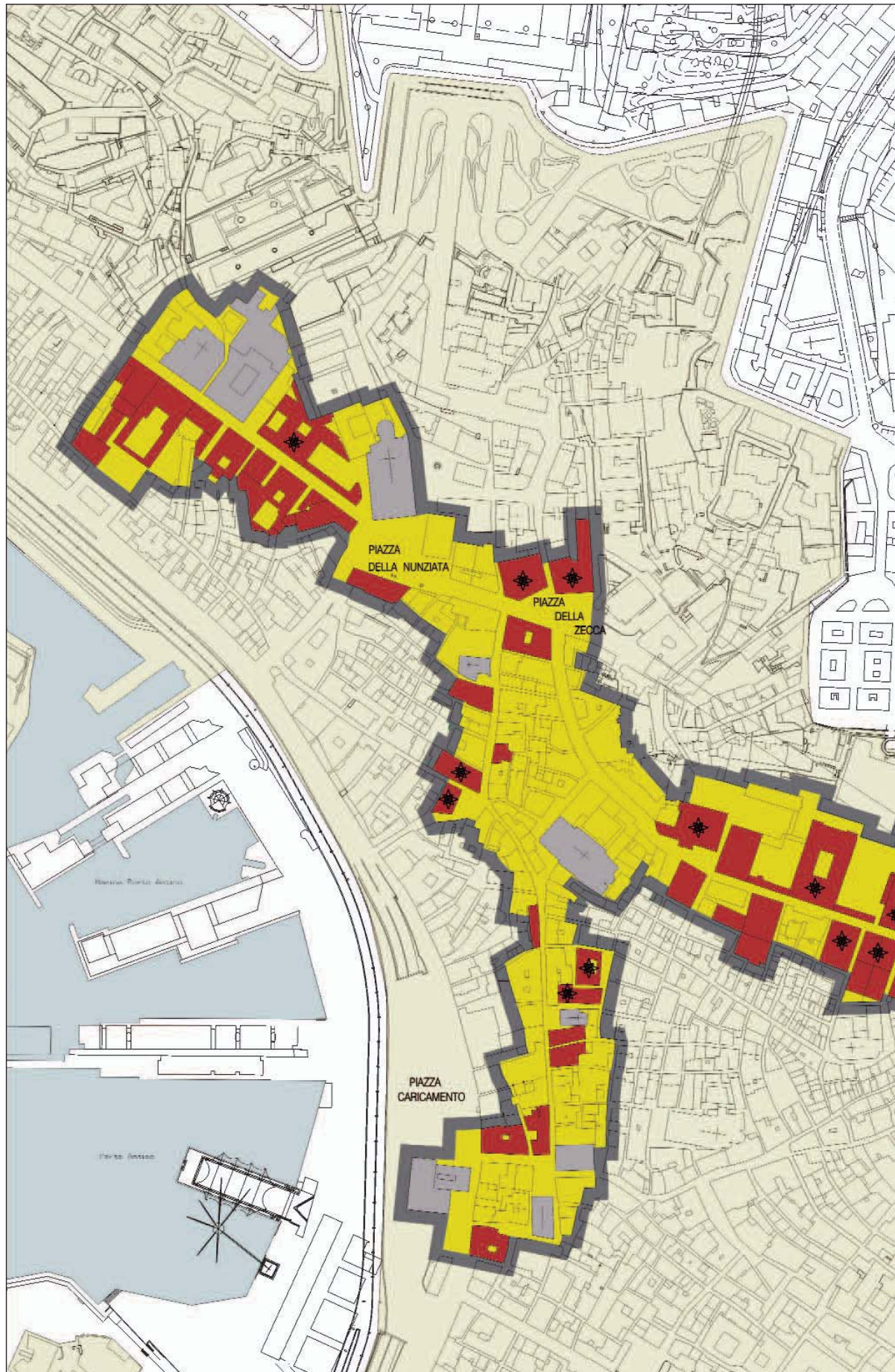
Table 5



BUFFER ZONE PERIMETER







PALAZZI OF THE PUBLIC LODGING (ROLLI)

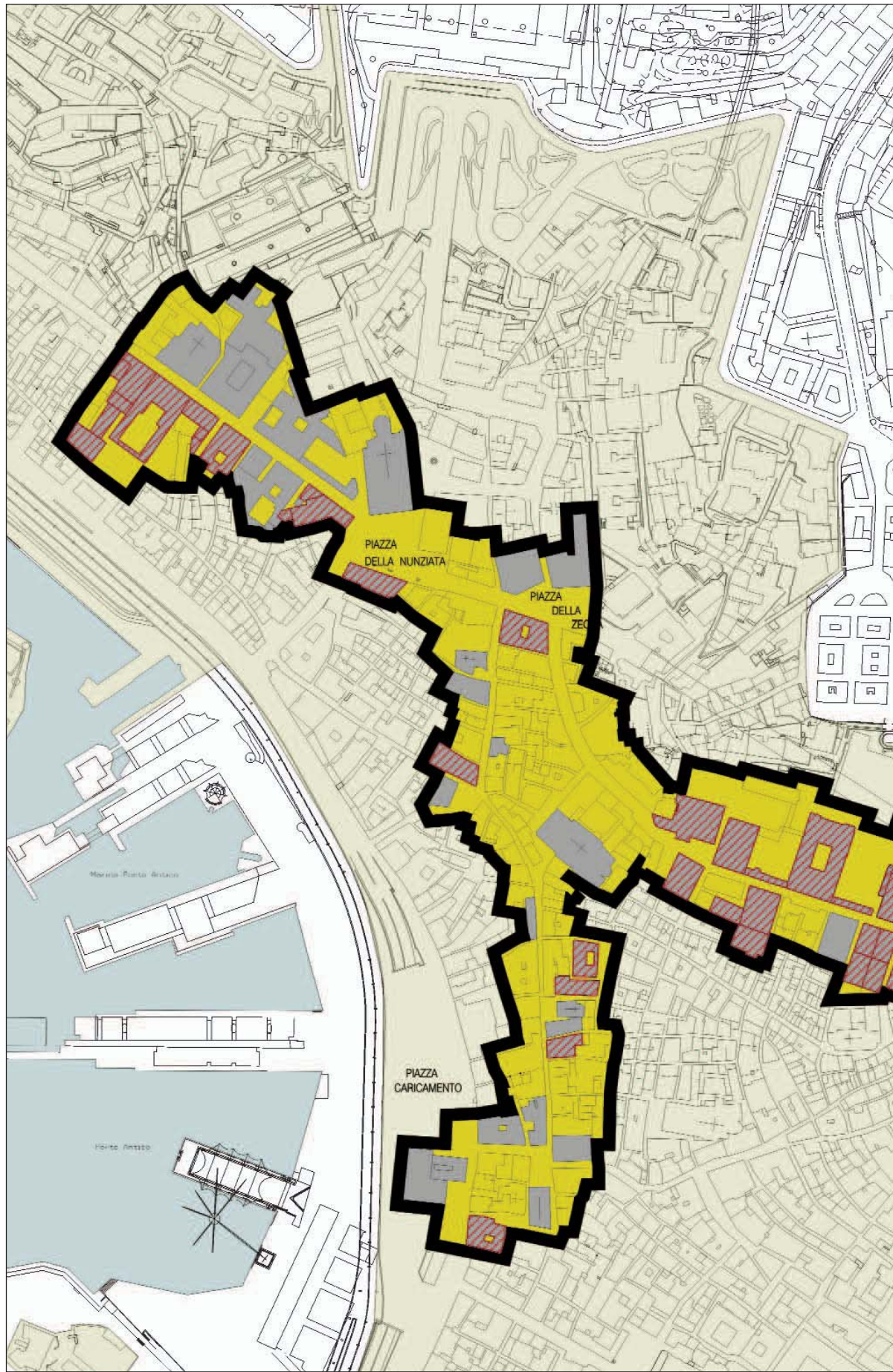


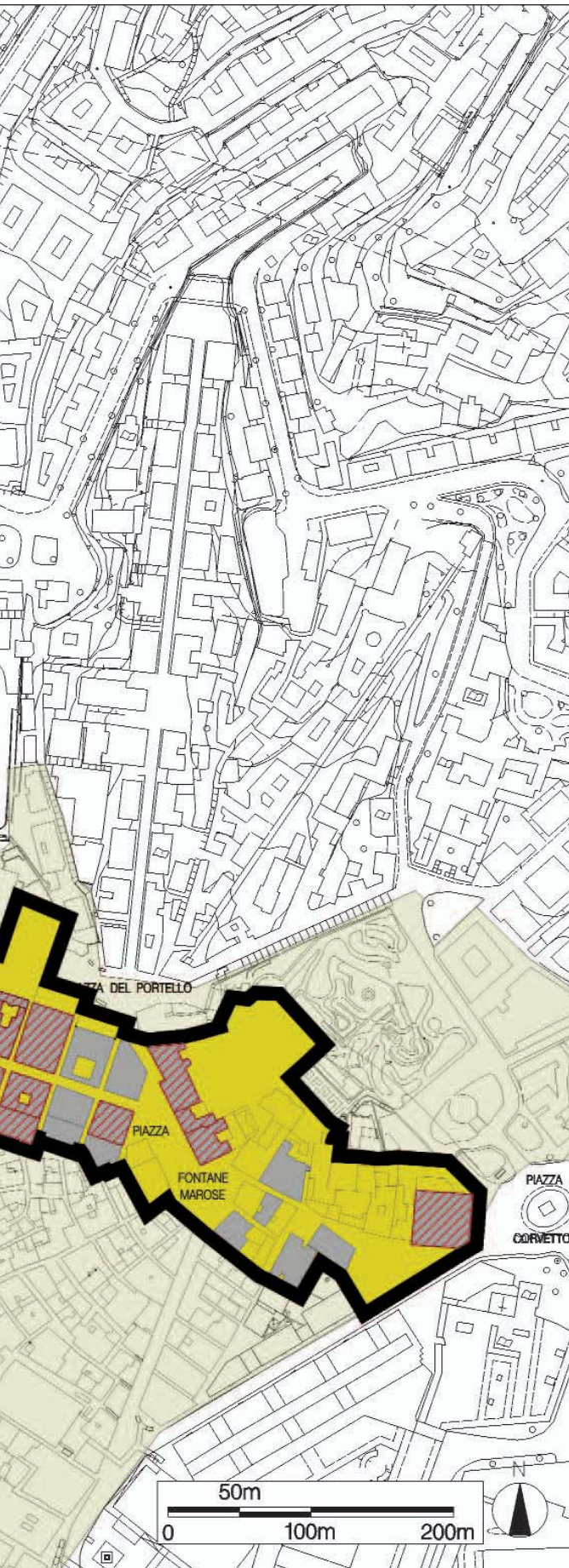


PALAZZI INCLUDED IN THE P.P. RUBENS COLLECTION

Table 6




-  PERIMETER OF THE PROPERTY PROPOSED FOR INSCRIPTION
-  BUFFER ZONE
-  PALAZZI INCLUDED IN THE P.P. RUBENS COLLECTION
-  MONUMENTAL BUILDINGS



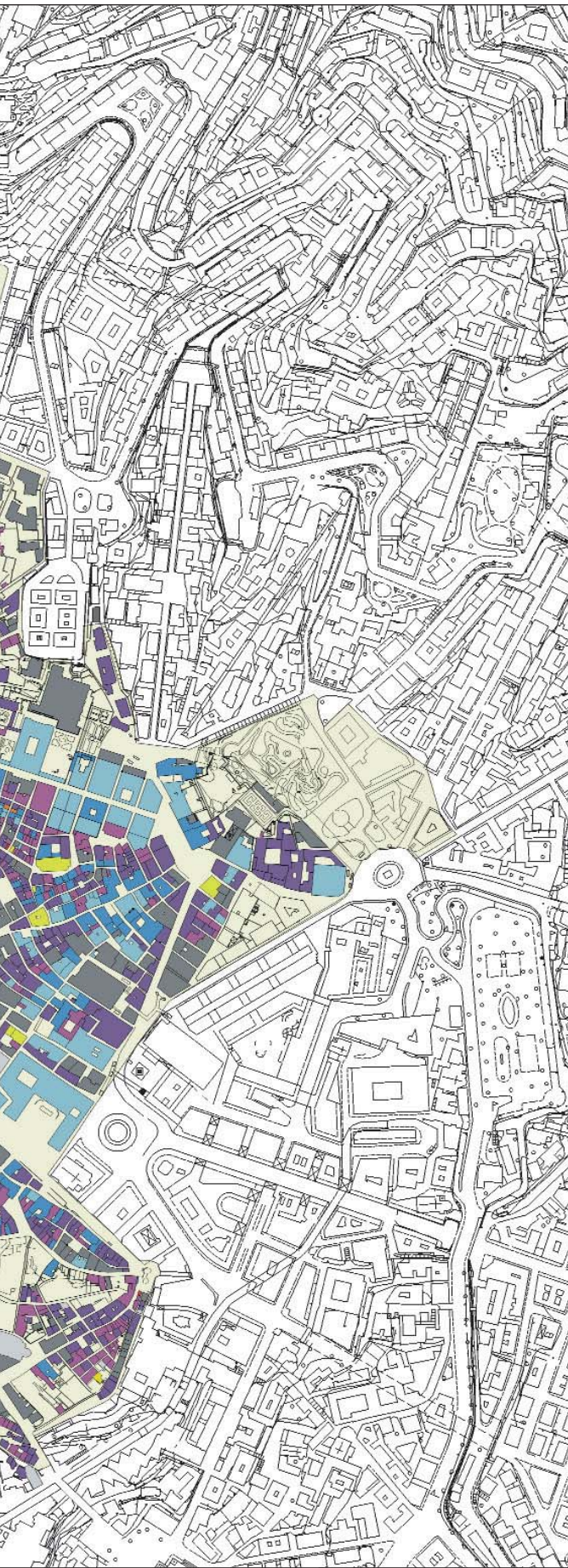


PALAZZI THAT HAVE SUBSCRIBED TO THE PUBLIC
RENOVATION INITIATIVES

Table 7












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

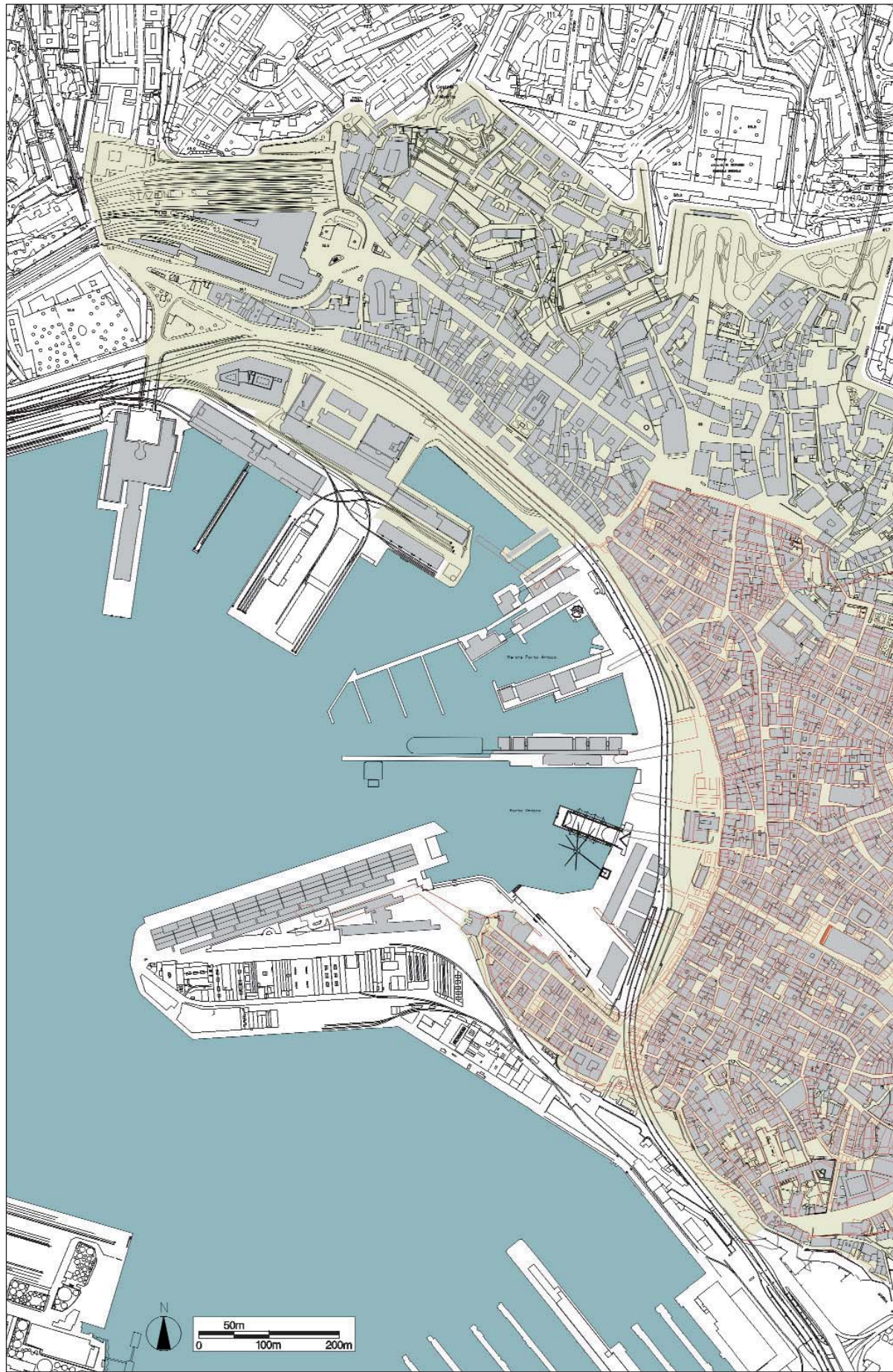




PREVAILING PERIOD OF THE HISTORIC CENTRE BUILDINGS

Table 8




	BUFFER ZONE
	12th century
	13th century
	14th century
	15th century
	16th century
	17th century
	18th century
	19th century
	20th century
	not surveyed (building outside the cultural Mapping survey)



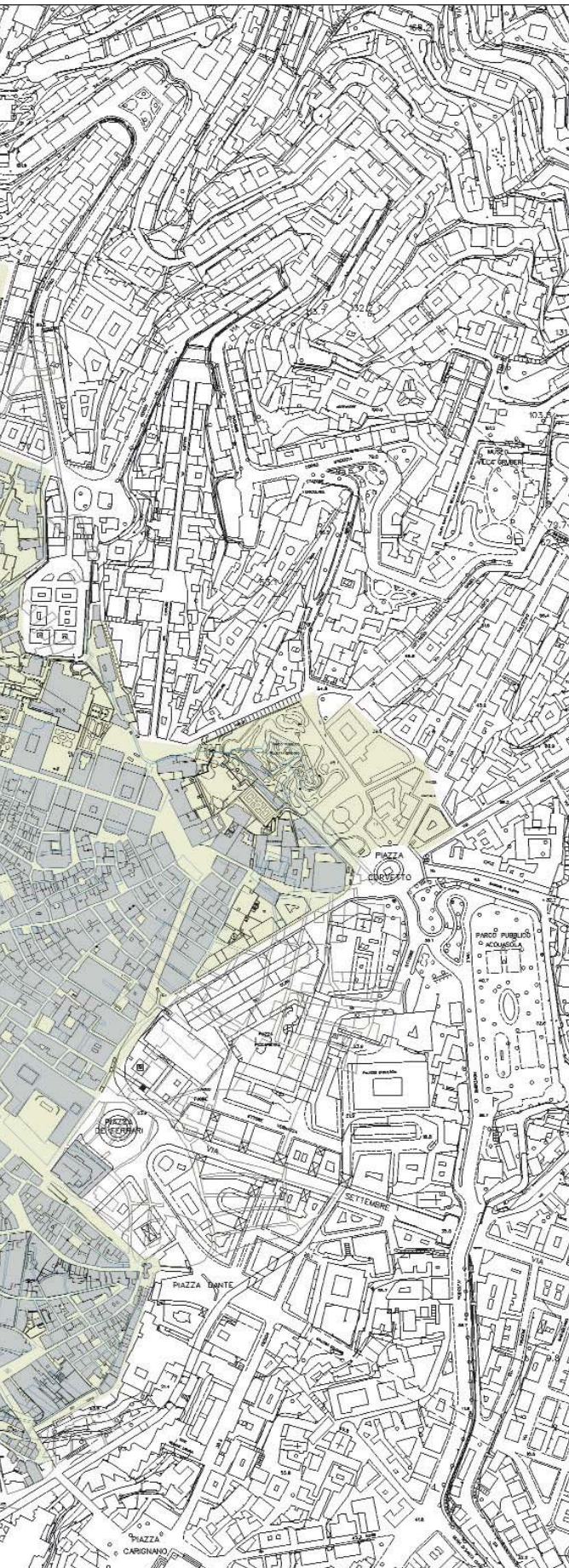


CADASTRAL REGISTER 1414

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



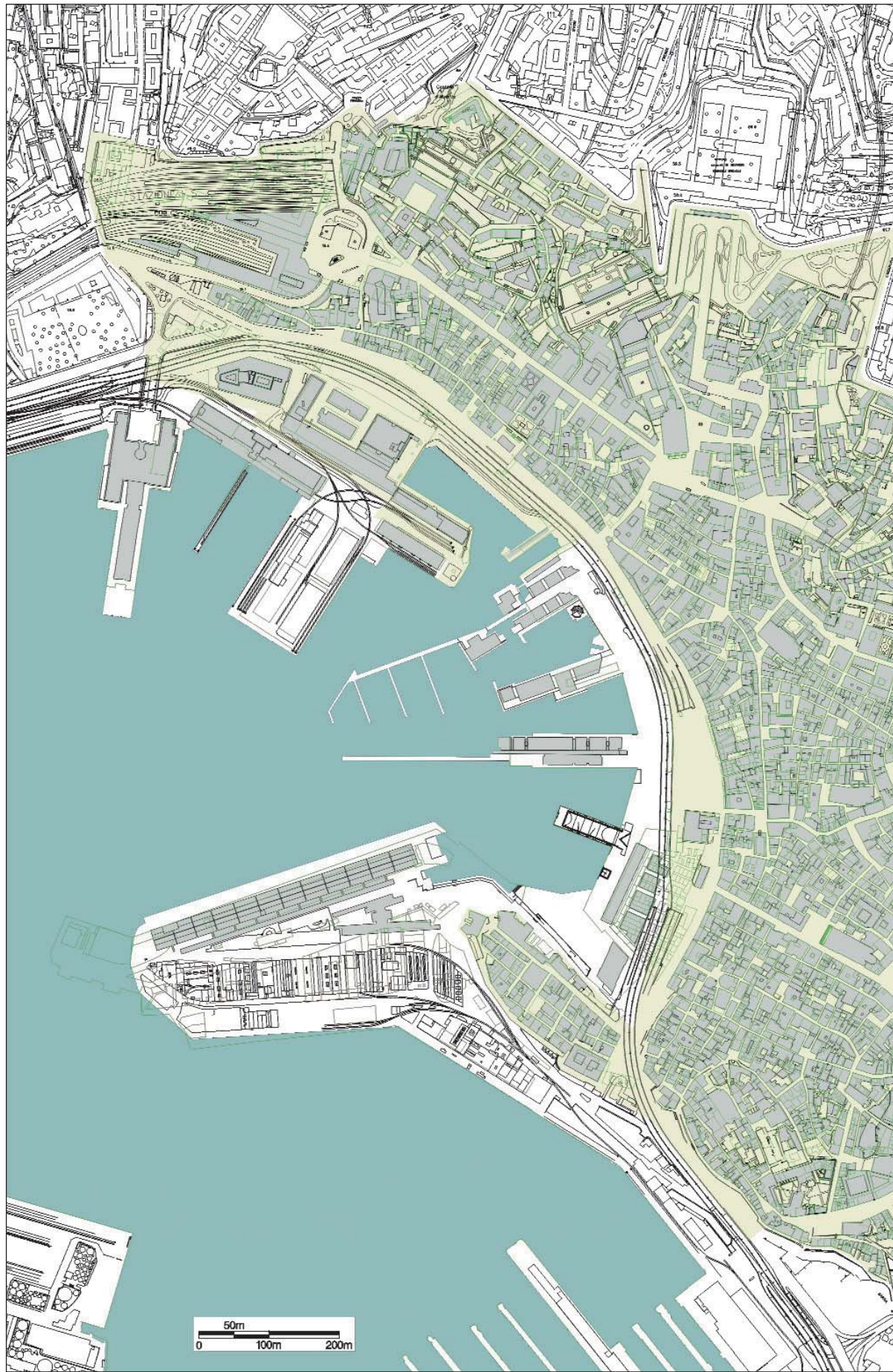
BUFFER ZONE



PRESENT EXTENSION OF THE HISTORIC CENTRE



NAPOLEONIC CADASTRAL REGISTER (1810)





POST-UNIFICATION CADASTRAL REGISTER (1907)

Table 9d



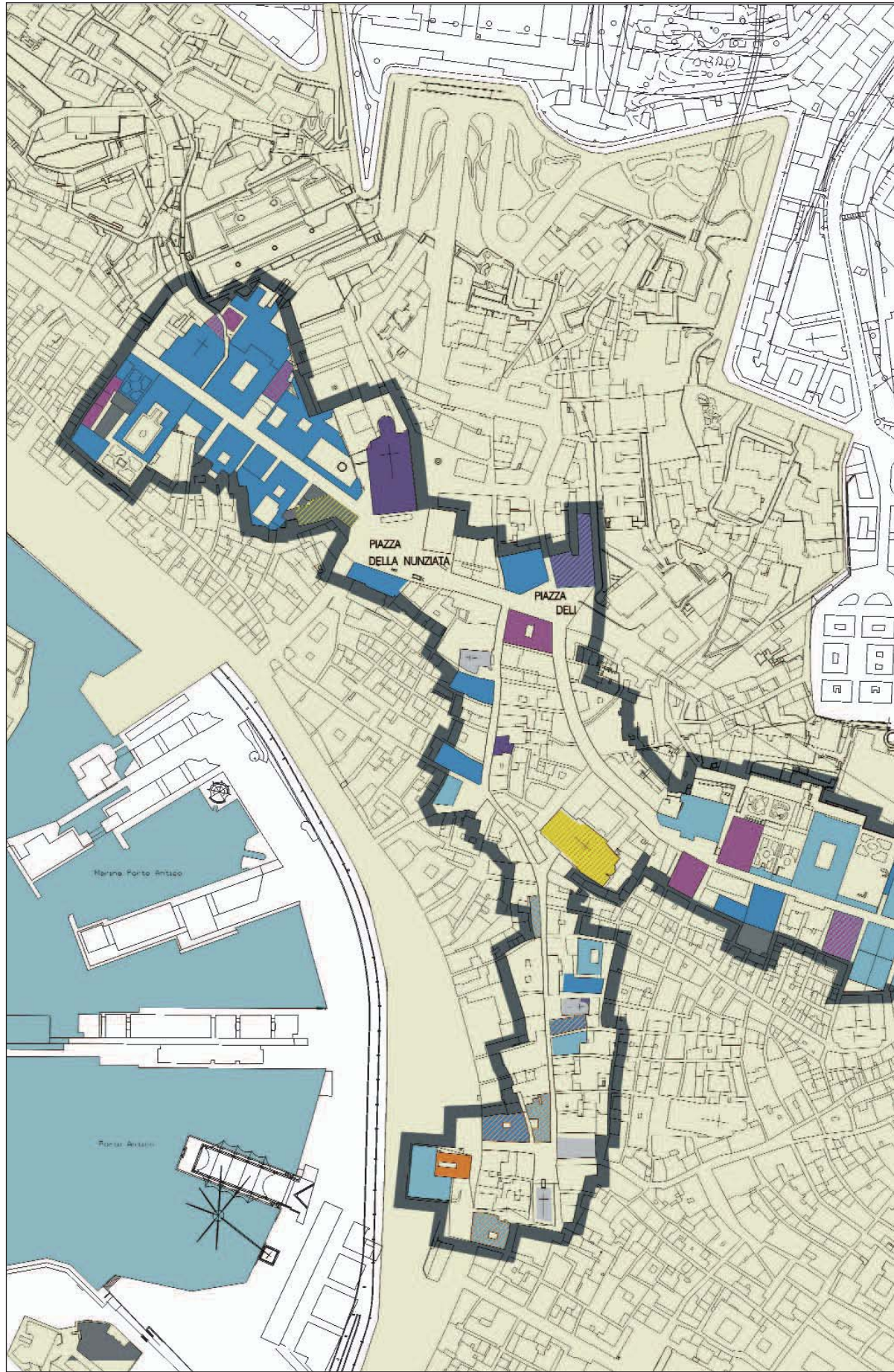
BUFFER ZONE

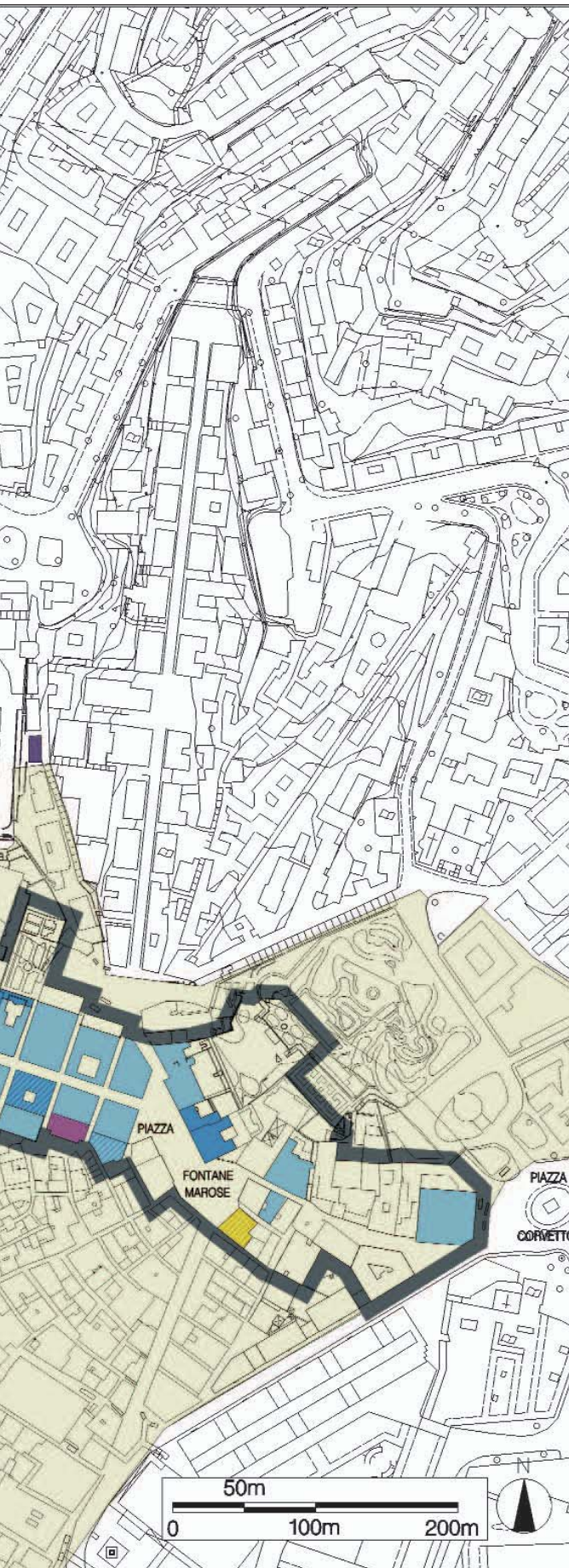


PRESENT EXTENSION OF THE HISTORIC CENTRE



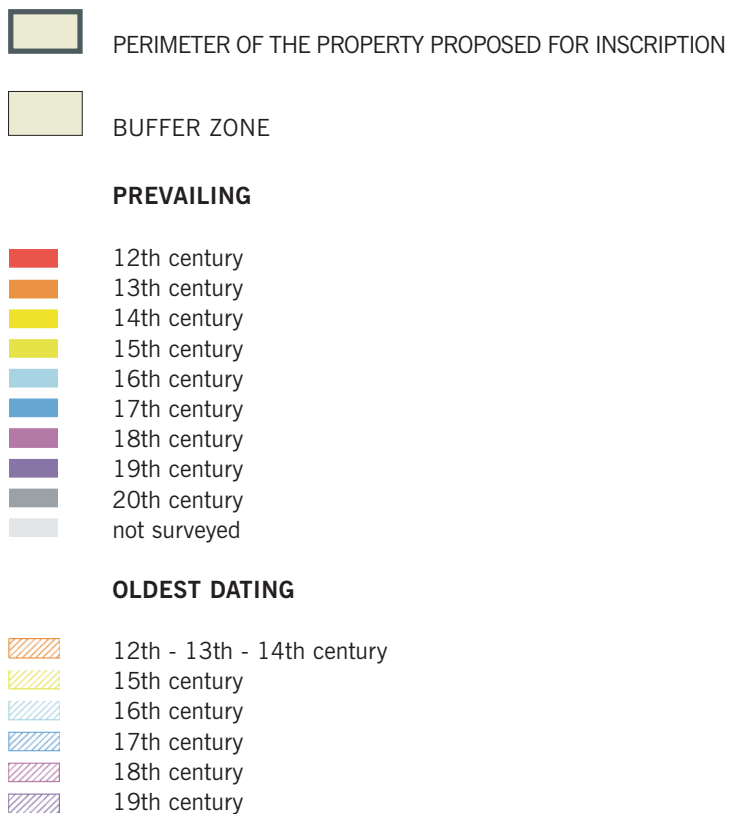
POST-UNIFICATION CADASTRAL REGISTER (1907)

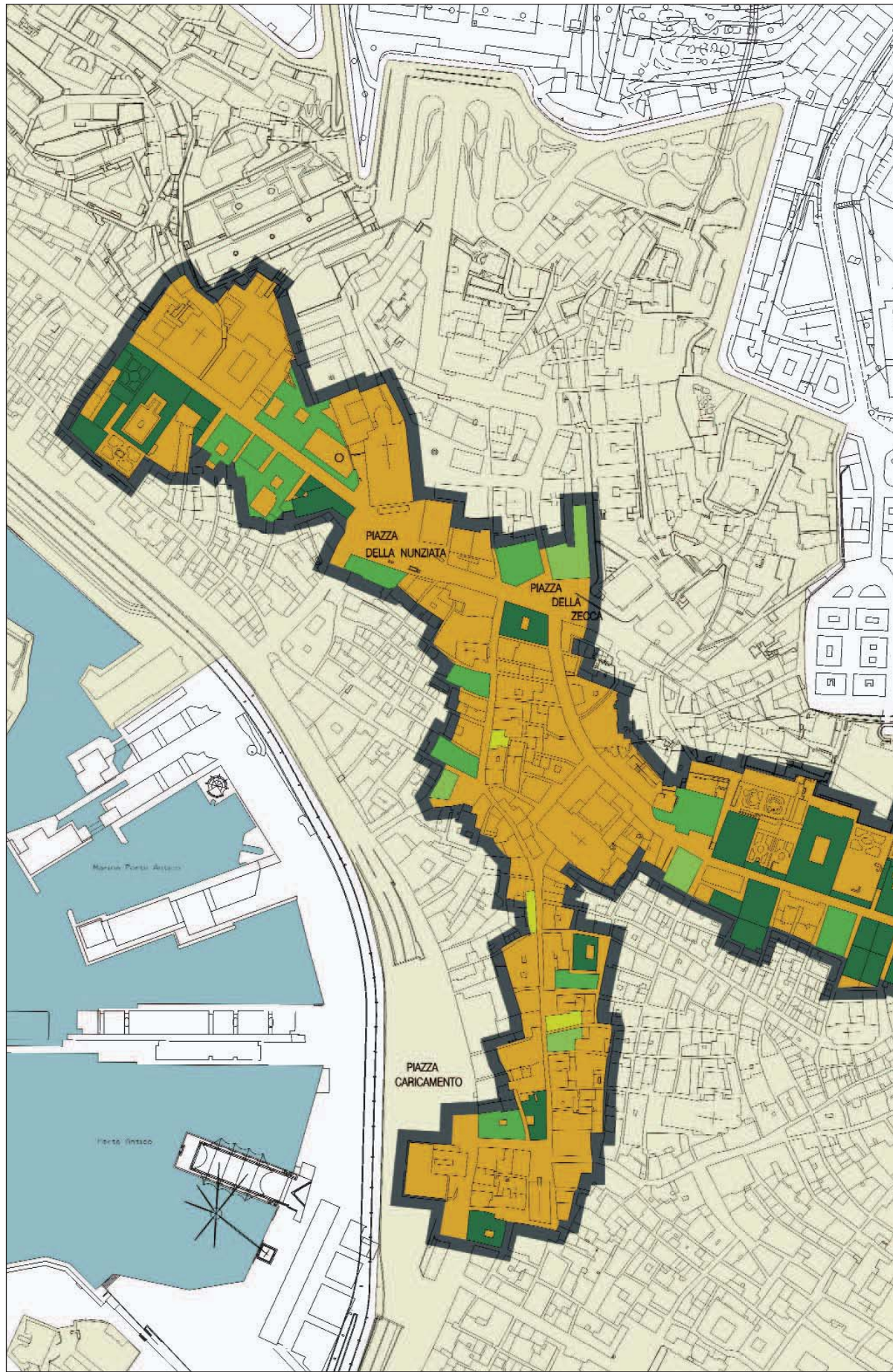




PREVAILING AND OLDEST DATING OF THE BUILDINGS
OF THE HISTORIC CENTRE

Table 10









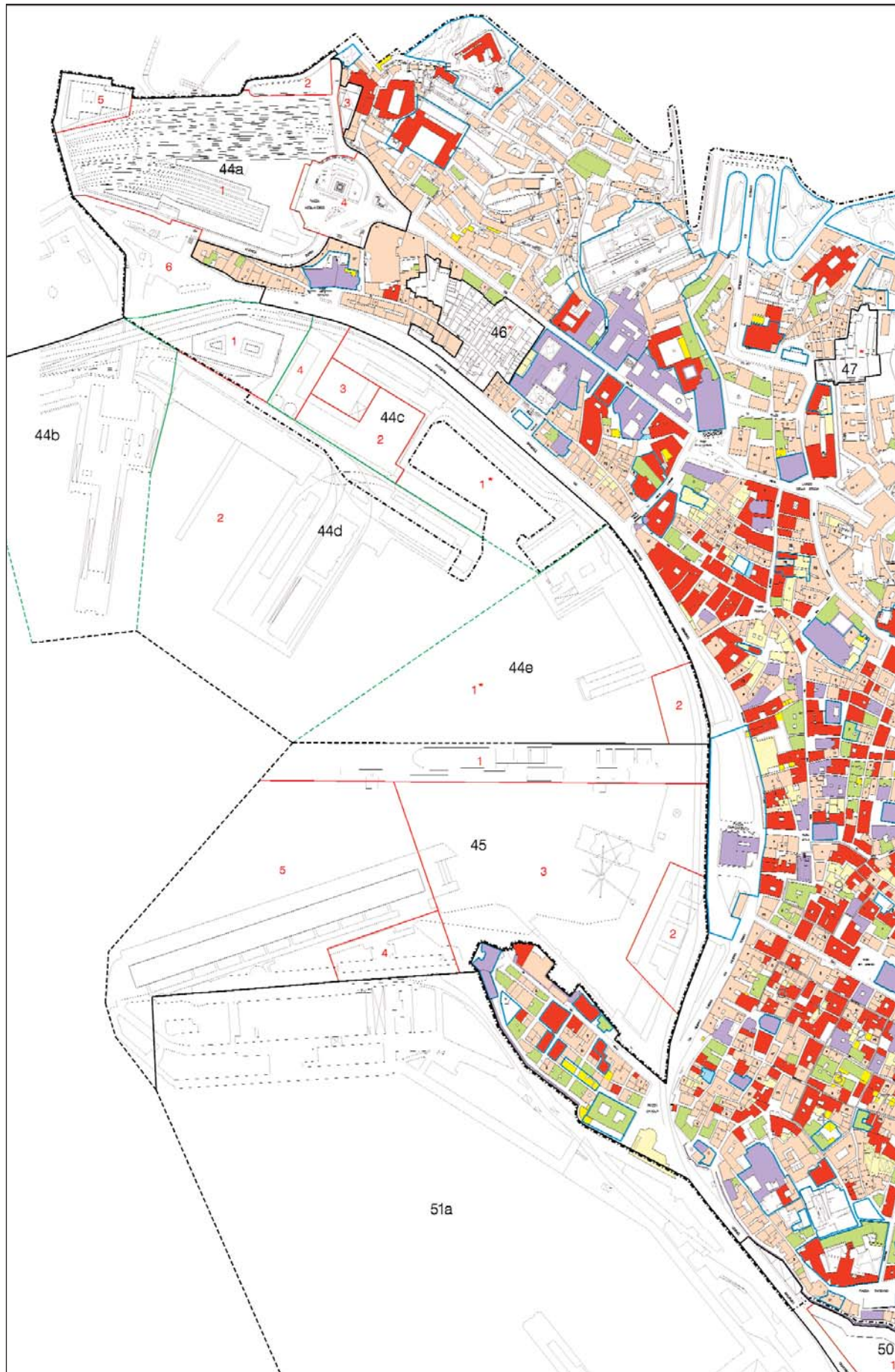
MAP OF THE STATE OF CONSERVATION

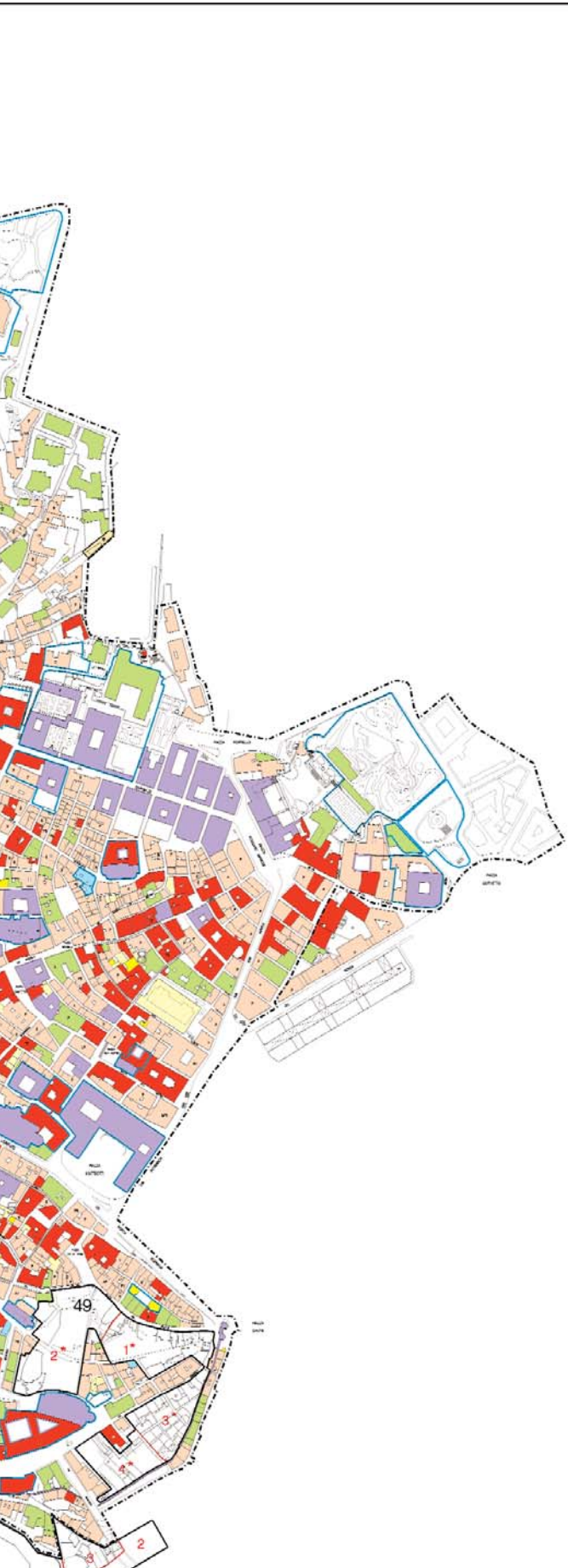
Table 11

-  PERIMETER OF THE PROPERTY PROPOSED FOR INSCRIPTION
-  BUFFER ZONE

STATE OF CONSERVATION

-  EXCELLENT
-  GOOD
-  FAIR
-  MEDIocre


















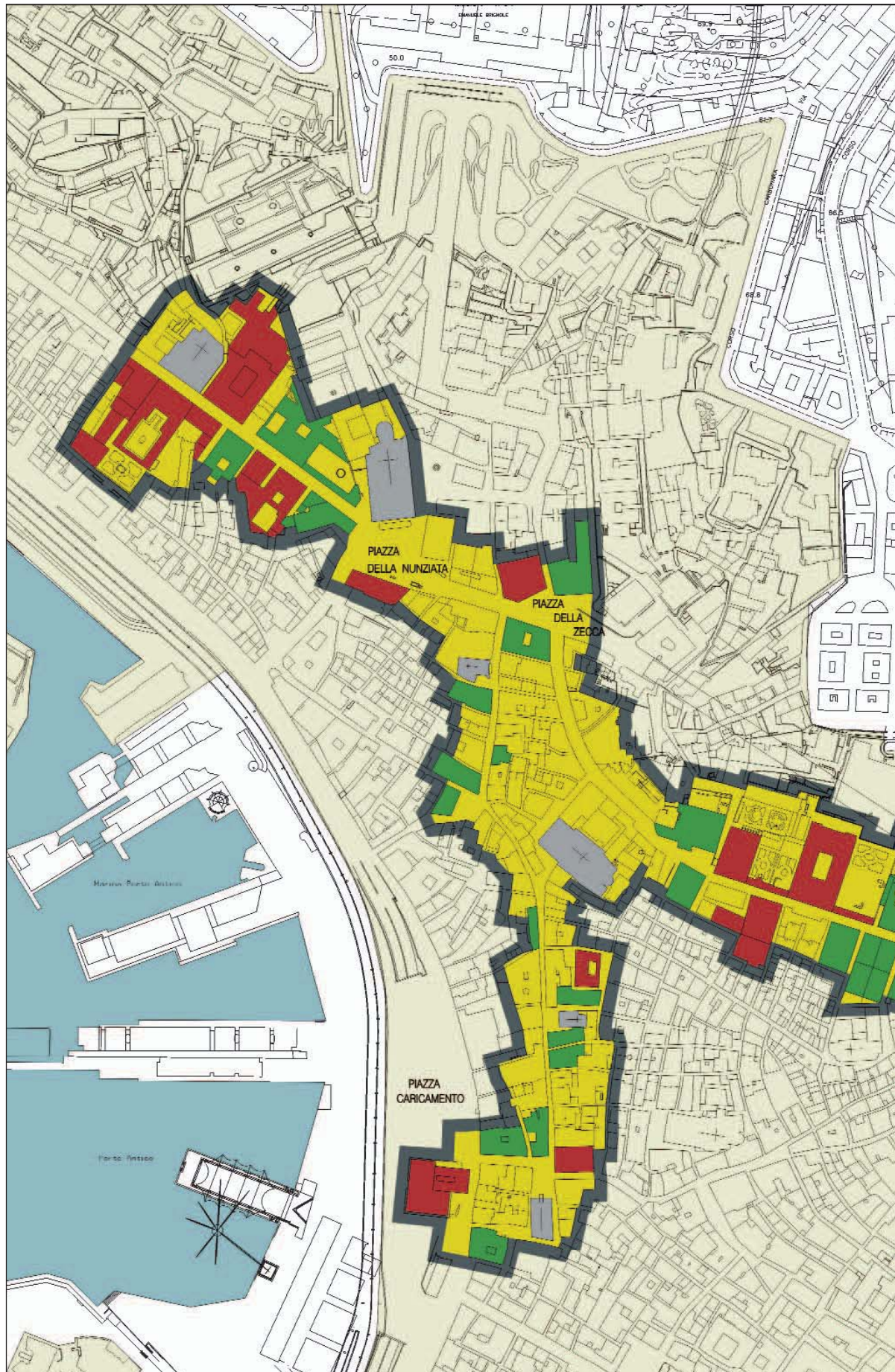


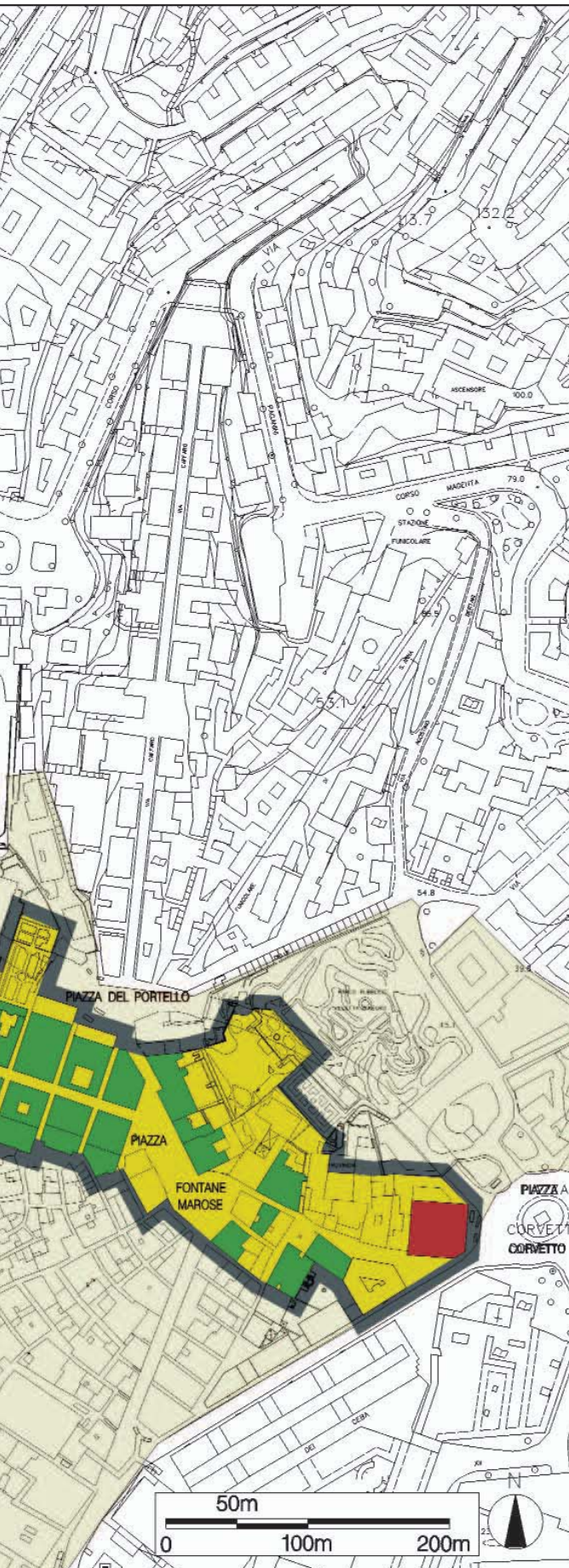
MAP OF THE CATEGORIES OF BUILDINGS

AND OF DISTRICTS

Table 12

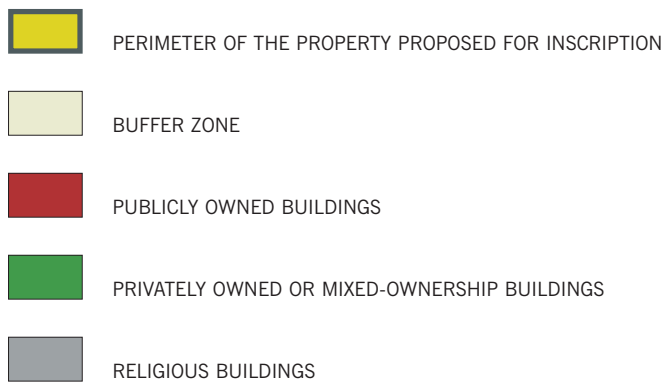
a		MONUMENTAL BUILDINGS THAT ARE OF MAJOR IMPORTANCE DUE TO THEIR HISTORICAL SIGNIFICANCE AND THE PARTICULAR QUALITY OF THEIR ARCHITECTURAL AND ARTISTIC FEATURES
b		MONUMENTAL OR TYPICAL OF THE HISTORIC FABRIC BUILDINGS, WHICH HAVE KEPT THEIR SIGNIFICANCE ON THE ARCHITECTURAL AND DISTRIBUTION LEVEL
c		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

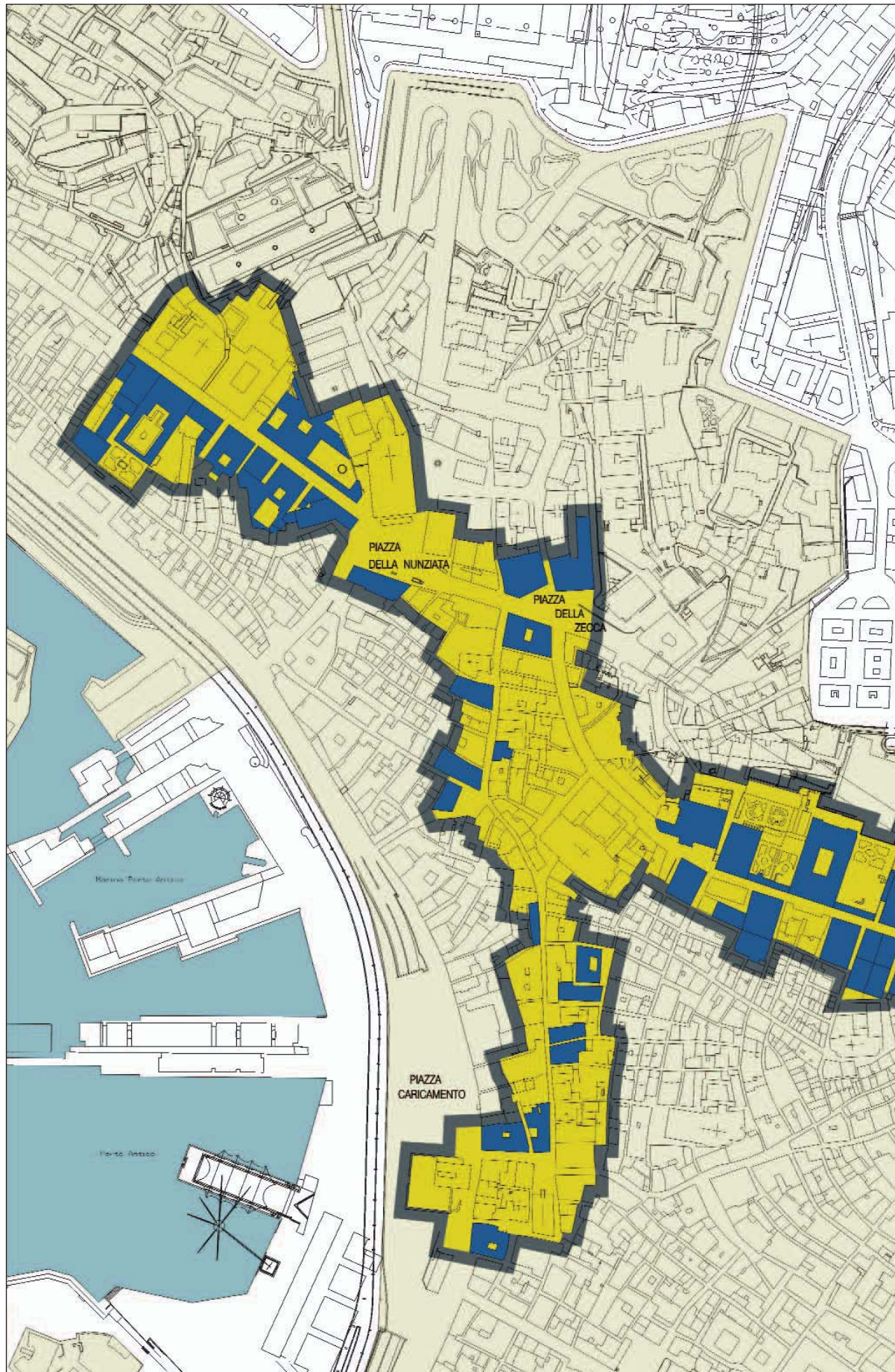


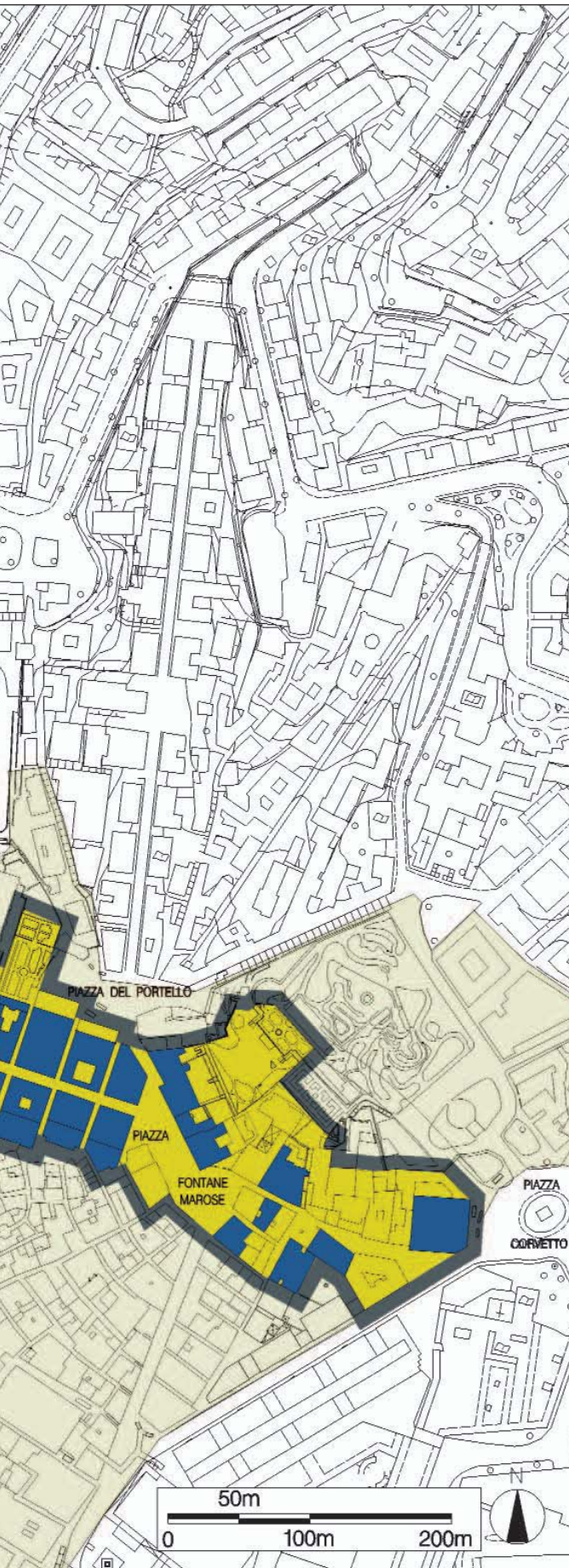


MAP OF TYPES OF OWNERSHIP

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
Tecnorestaurio 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



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

Volume II - Technical Reports

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

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

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

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

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

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

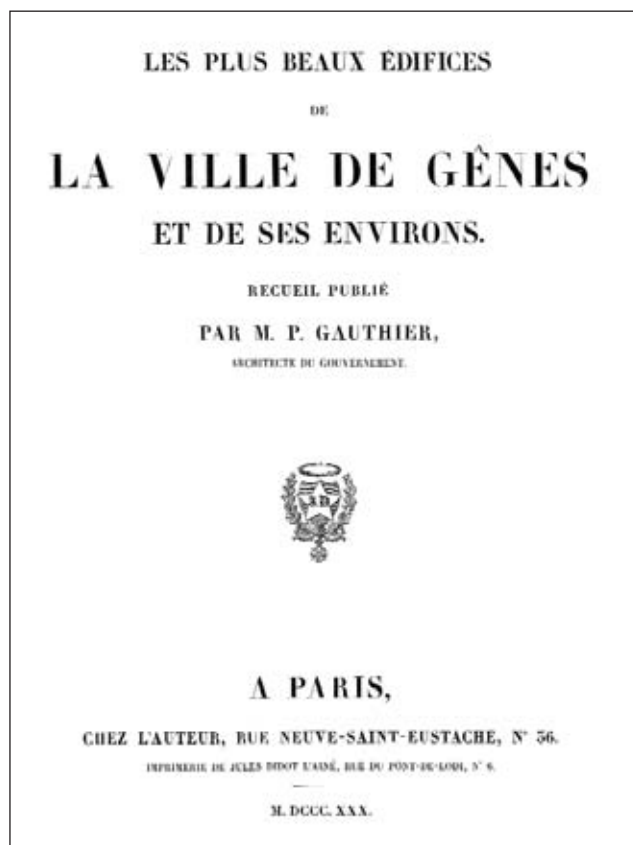
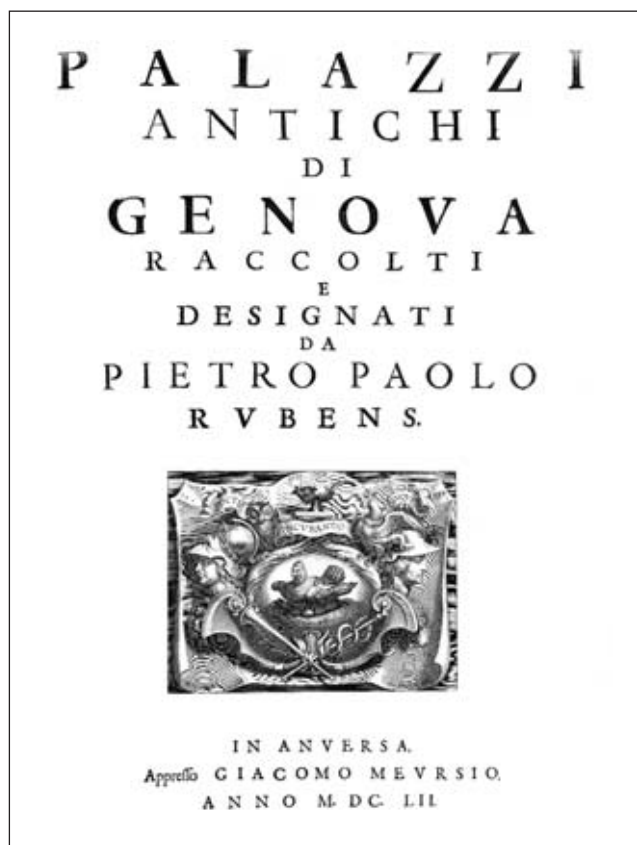
This urban site is illustrated through an iconographic sequence of views executed by Rev. Antonio Giolfi, Director of the School of Painting of the Ligurian

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

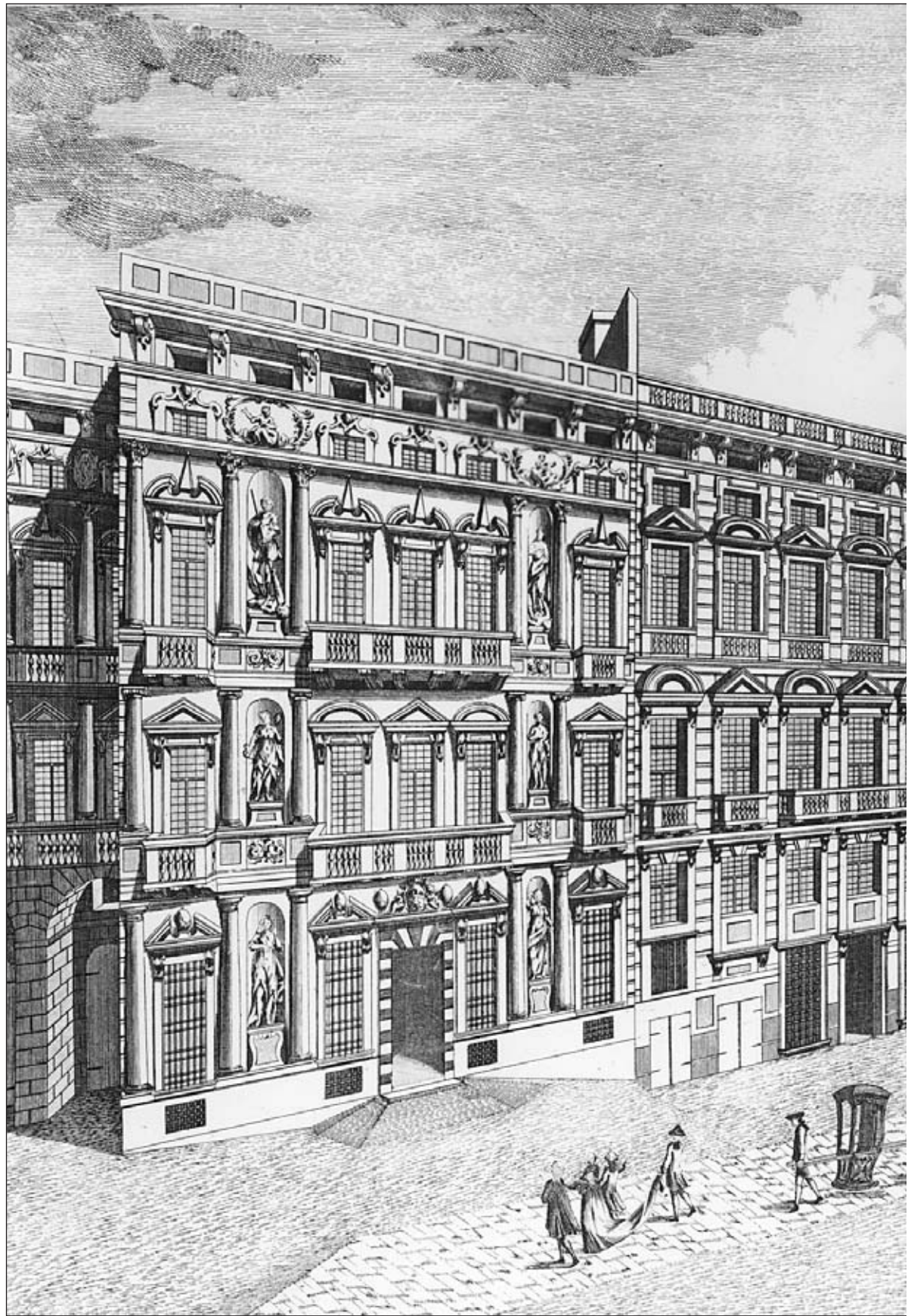
These views are reproduced because they document the way of perceiving urban environments at that time, as an collection of monumental buildings described in meticulous detail, and they are presented in comparison with present-day photographic images.

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

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

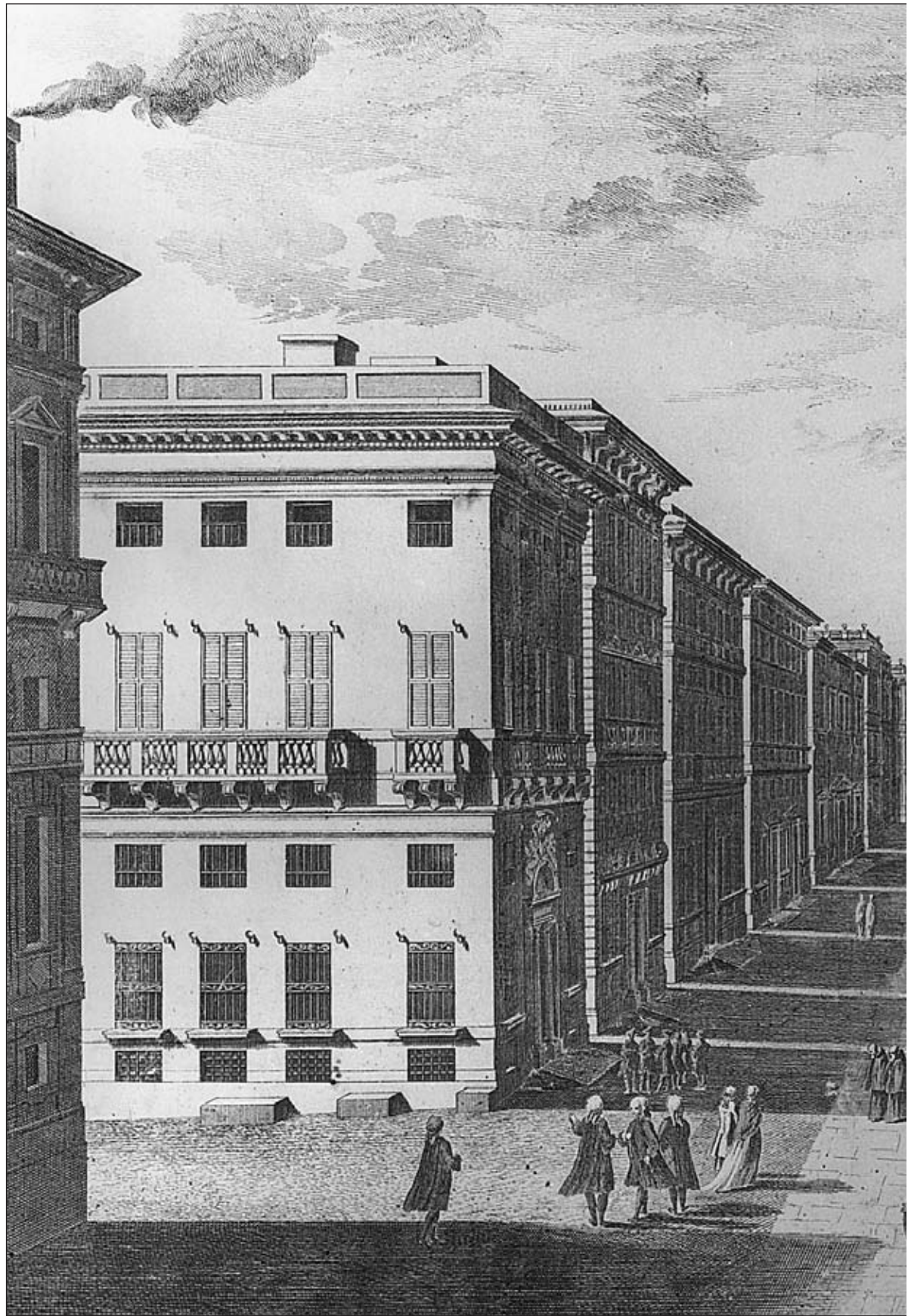


A. Giolfi,
View of piazza delle
Fontane Marose, 1769



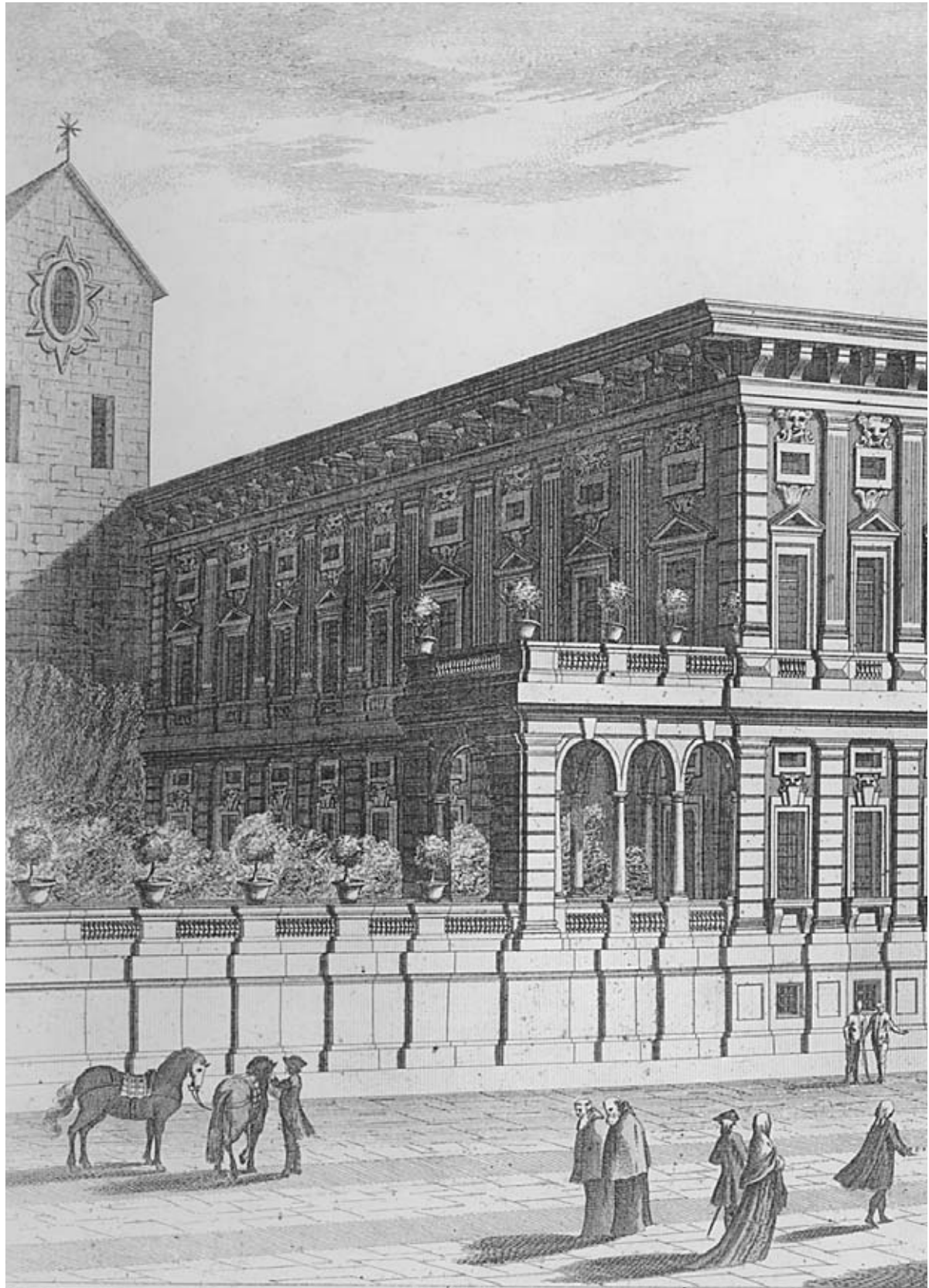


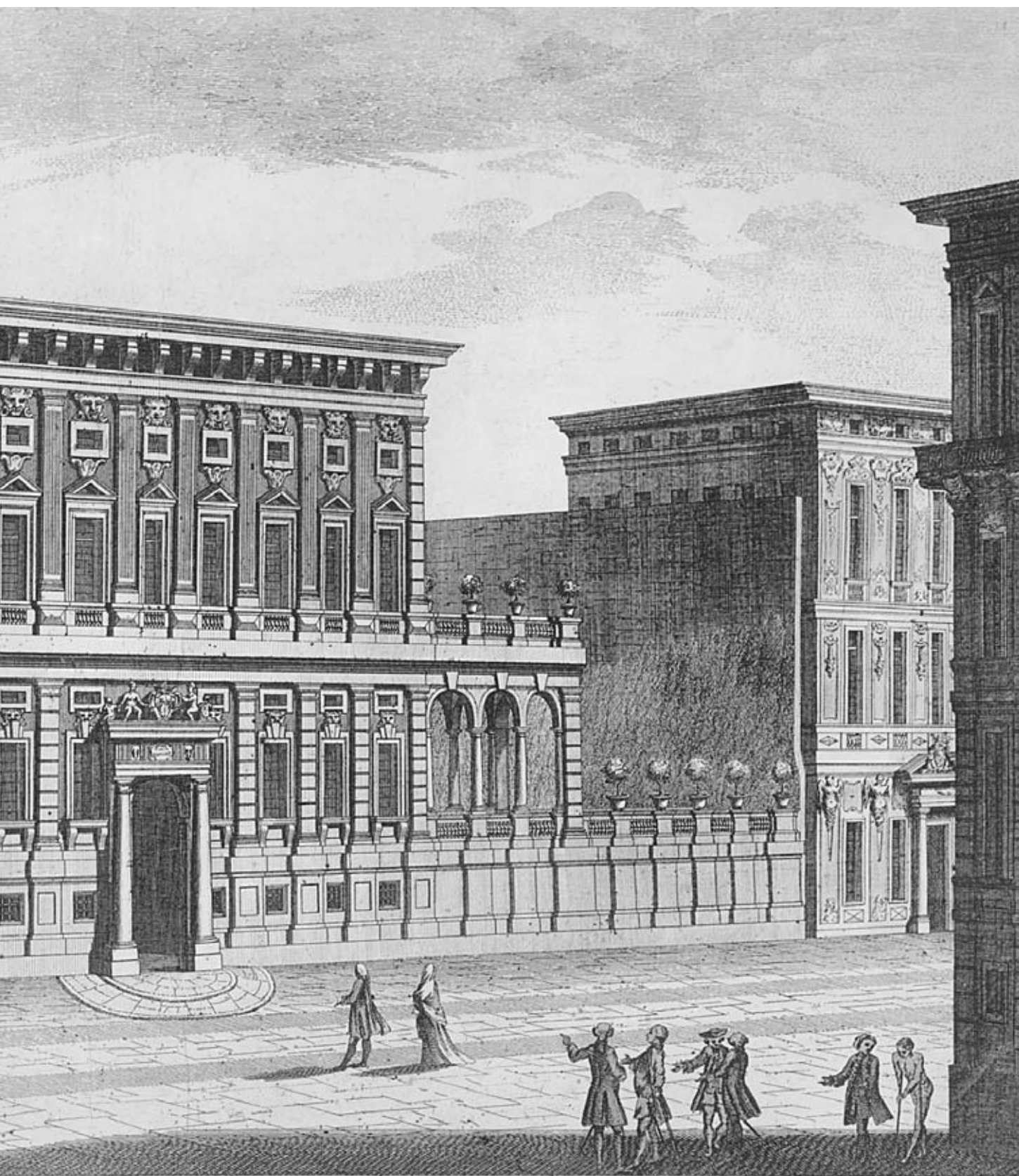
A. Giolfi,
View of Strada Nuova,
1769



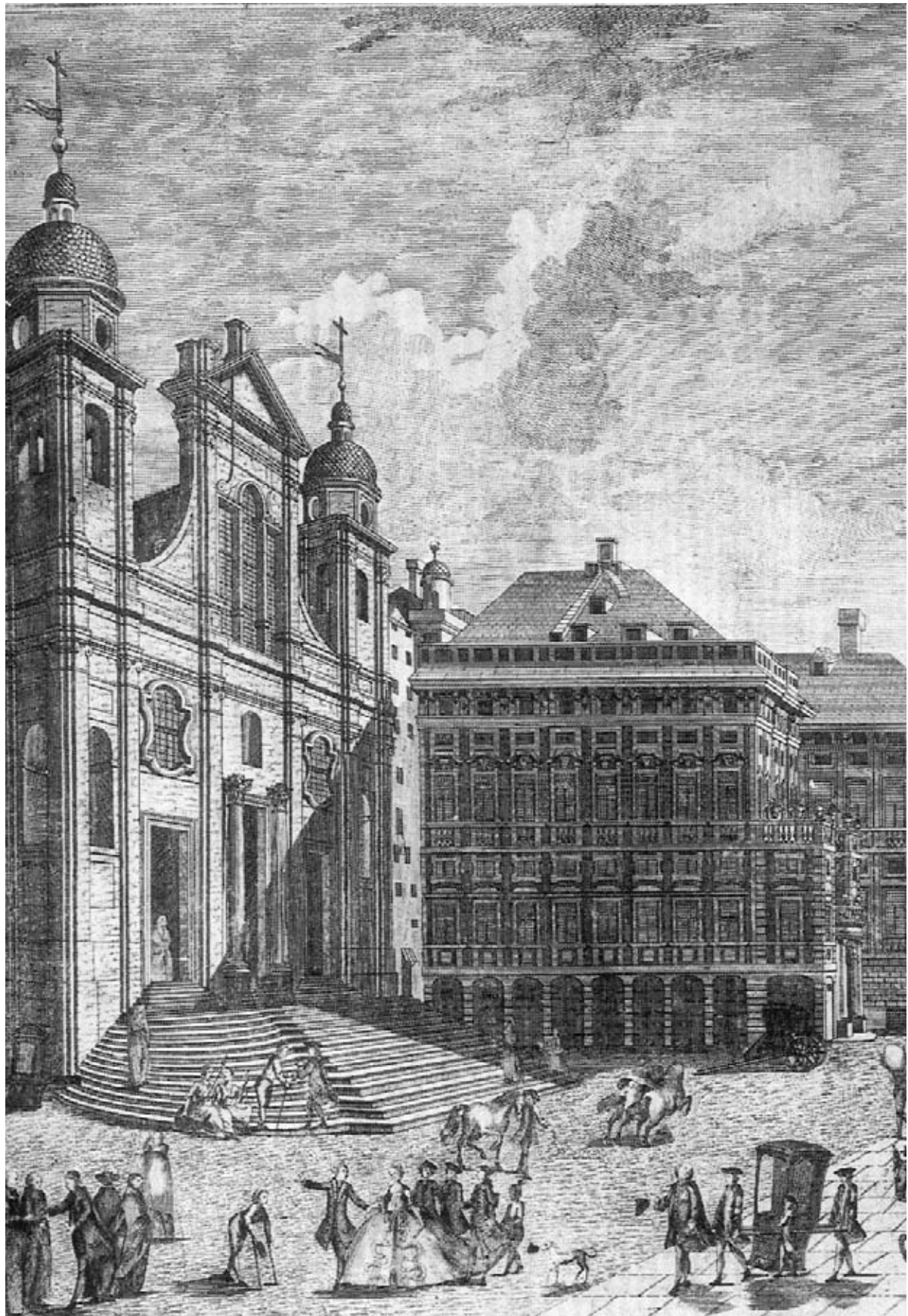


A. Giolfi,
View of Palazzo Tursi
in Strada Nuova,
1769



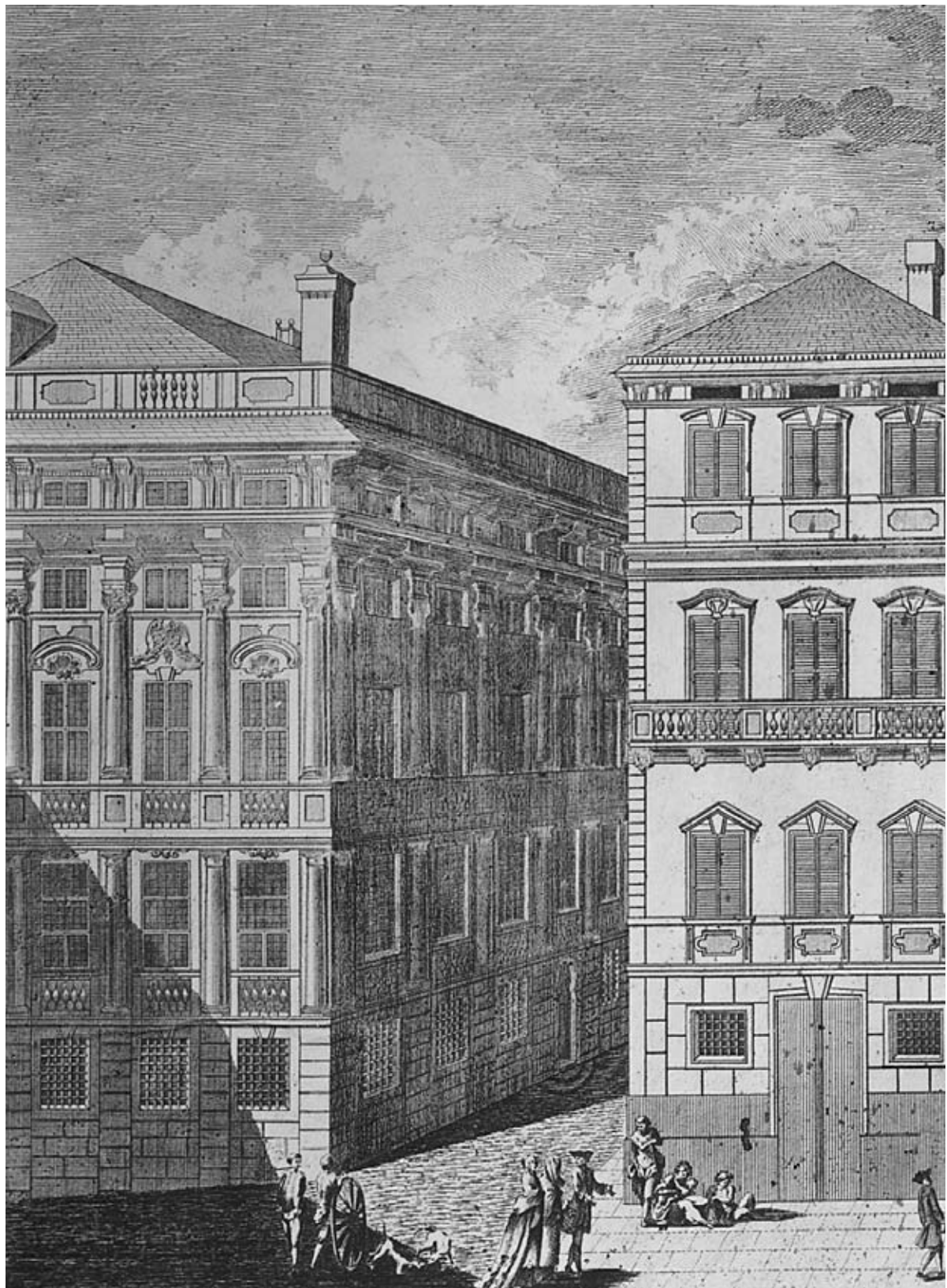


A. Giolfi, Torricelli,
View of piazza
della Nunziata,
1769



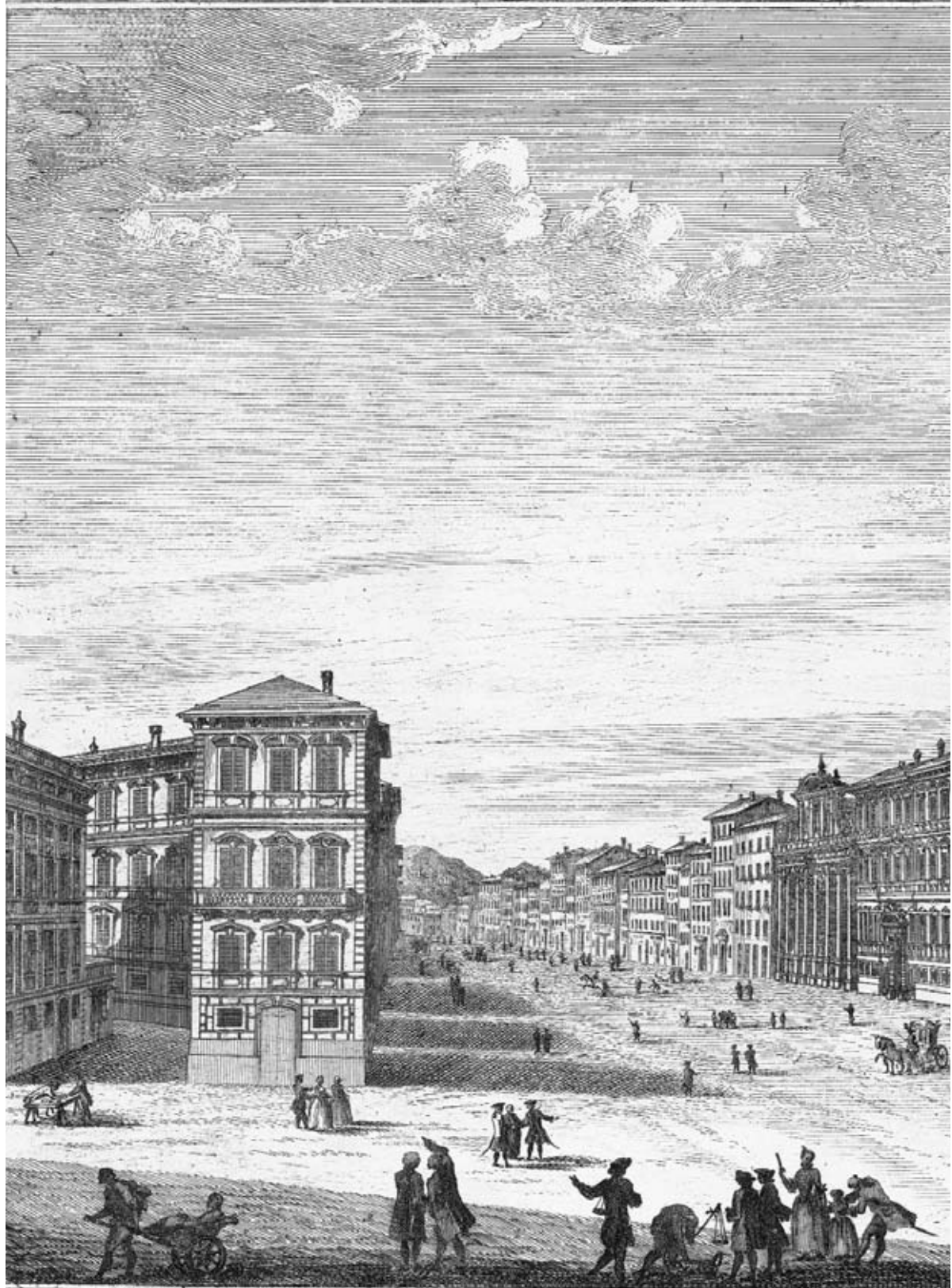


A. Giolfi, Torricelli,
View of Strada Balbi,
1769





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



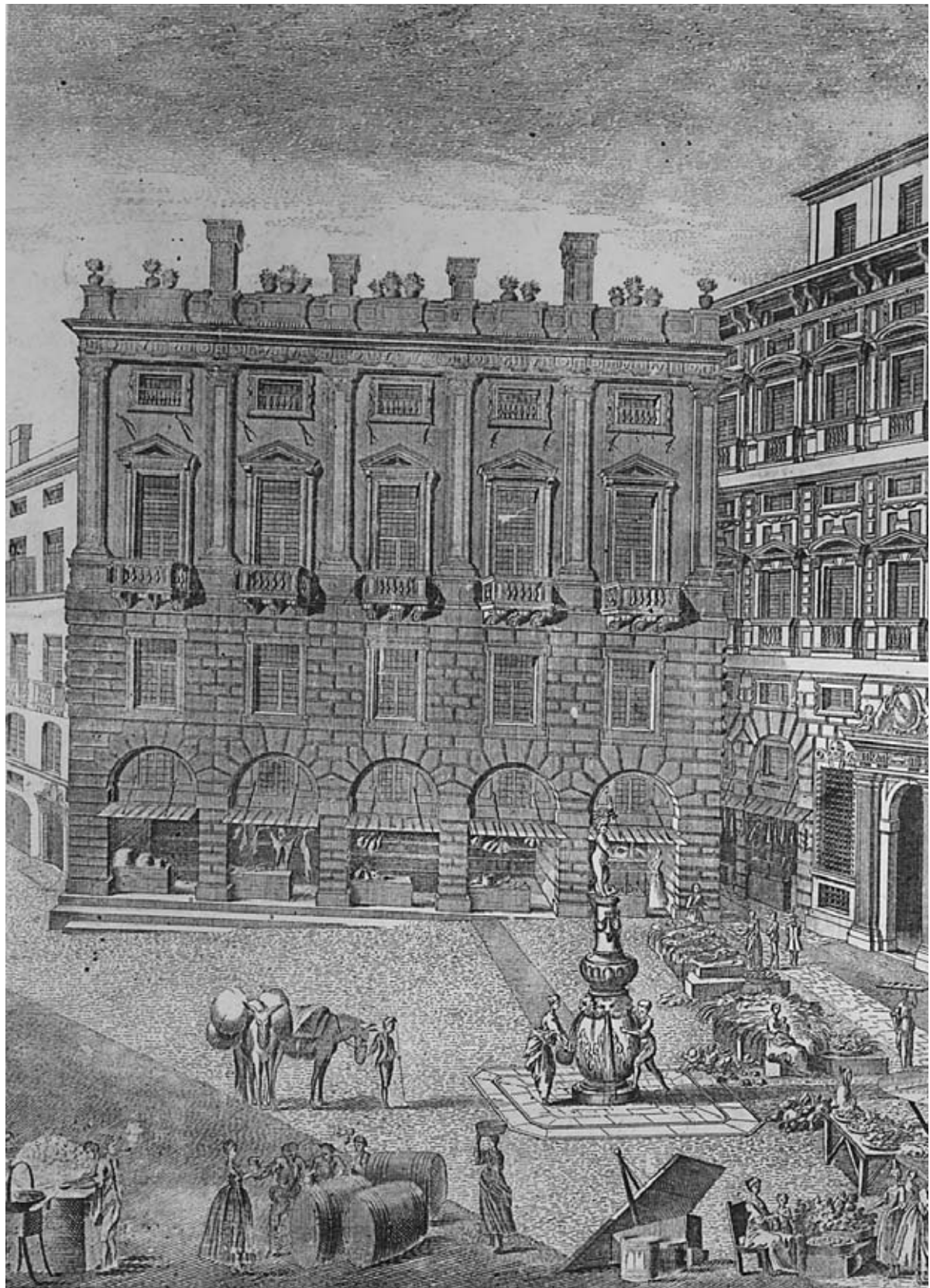


Anonymous,
View of Strada Balbi,
18th century





A. Giolfi,
View of piazza Fossatello,
1769





A. Giolfi,
View of piazza Banchi,
1769



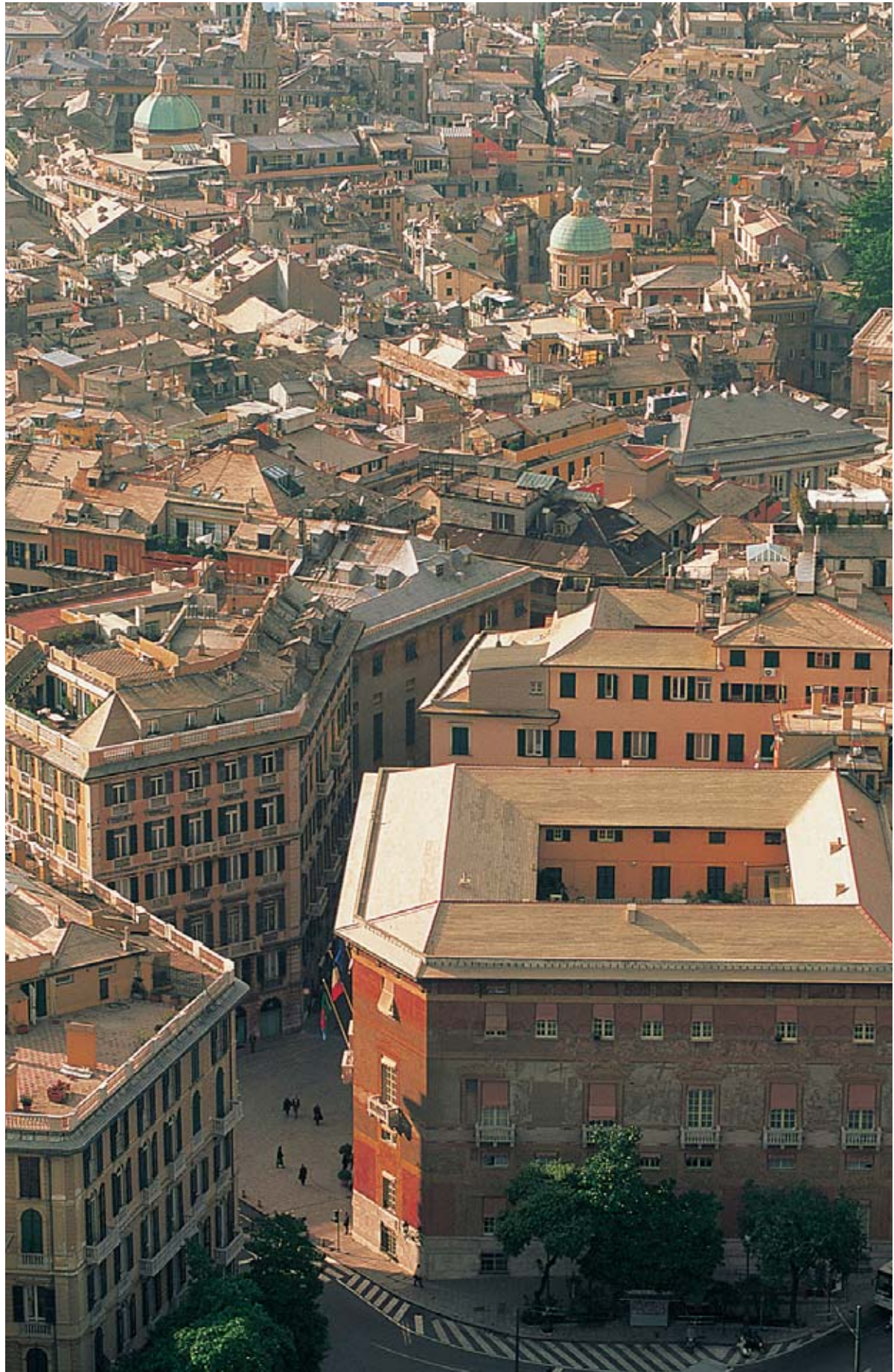


Anonymous,
View of piazza Banchi,
18th century





Palazzo Antonio Doria
and aerial view of the
proposed perimeter





Piazza Fontane Marose

pag 30
Piazza Fontane Marose

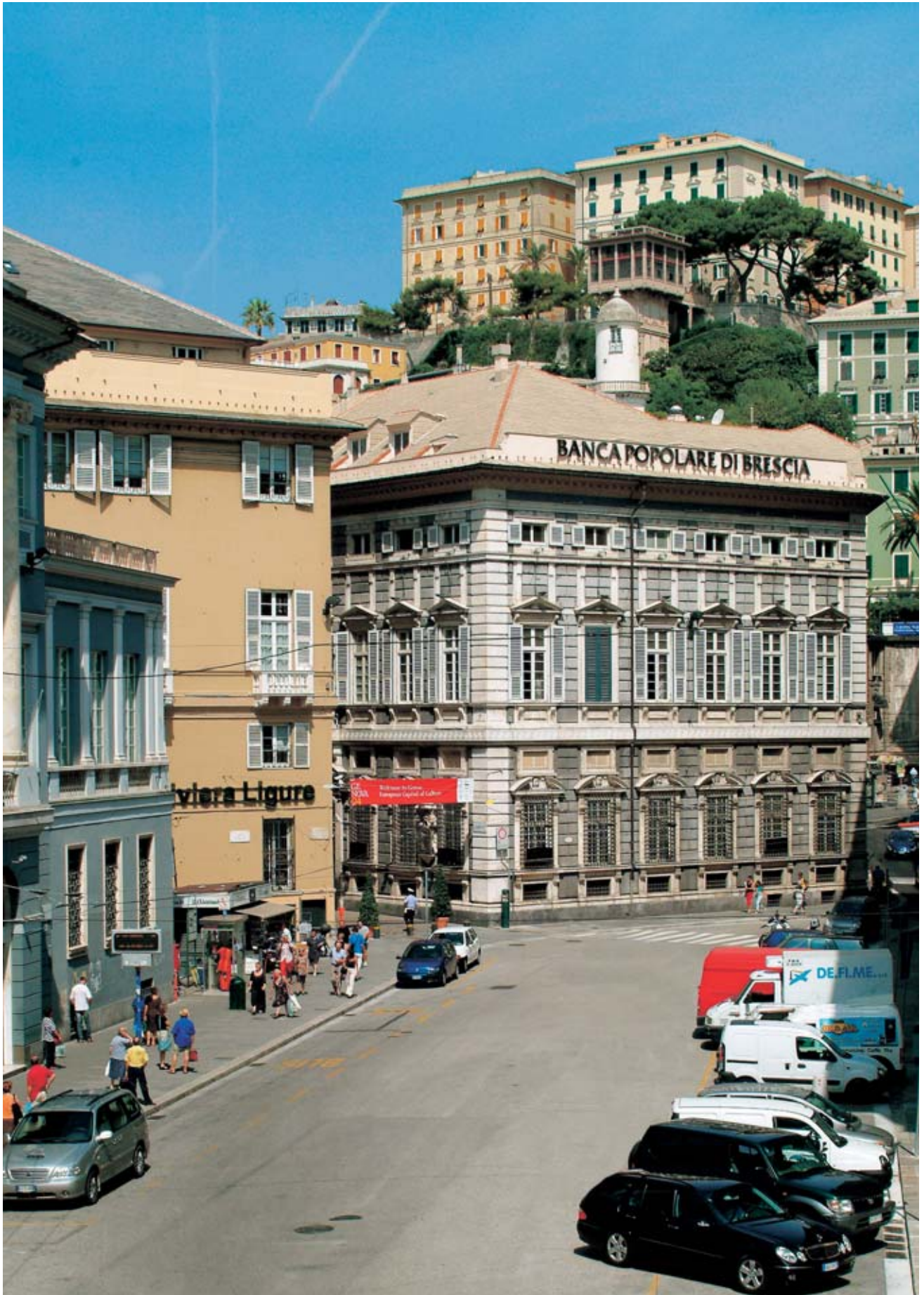
pag 31
Strada Nuova
nowadays via Garibaldi

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

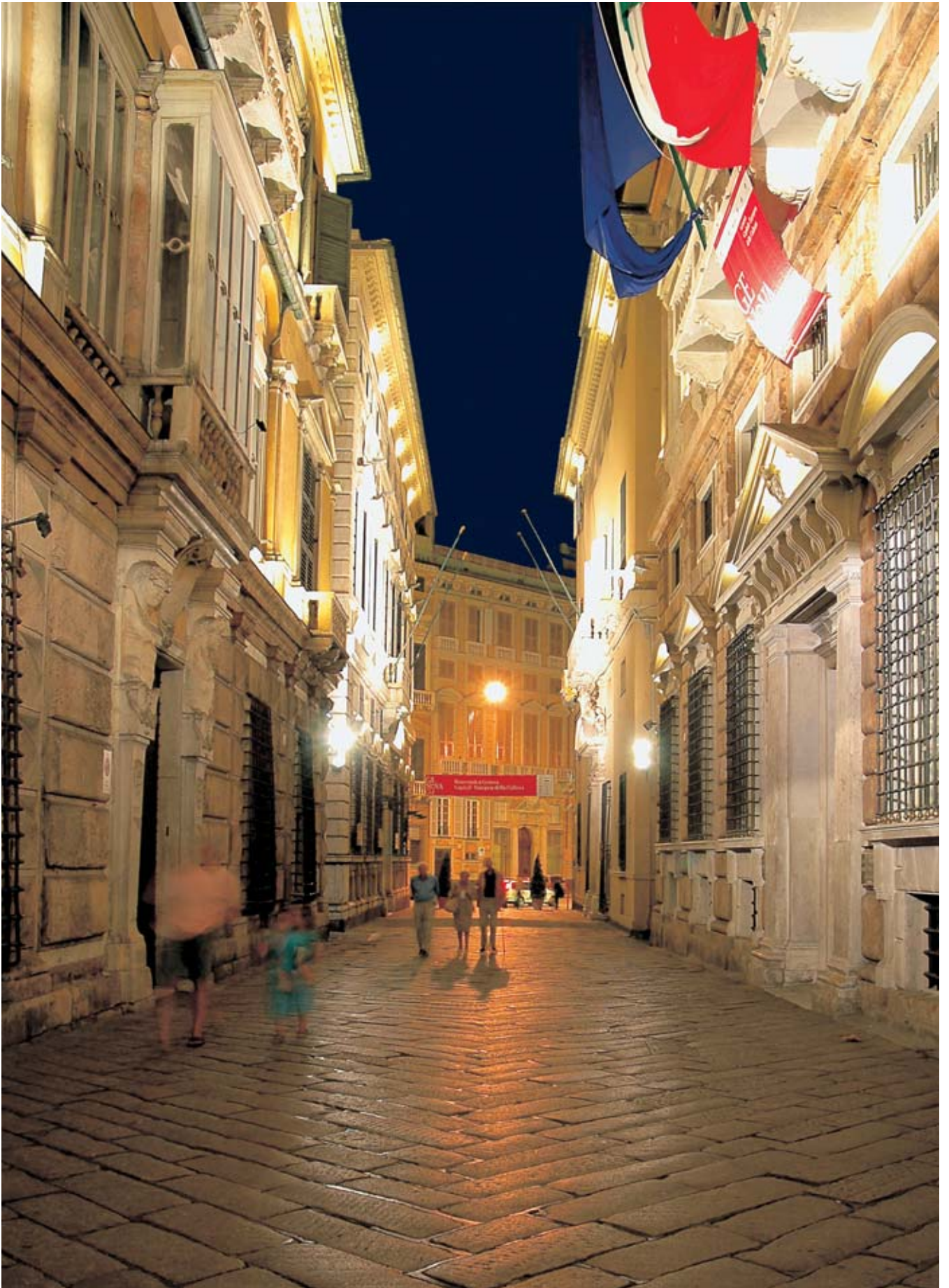
pag 33
Palazzo Nicolosio
Lomellino
in Strada Nuova













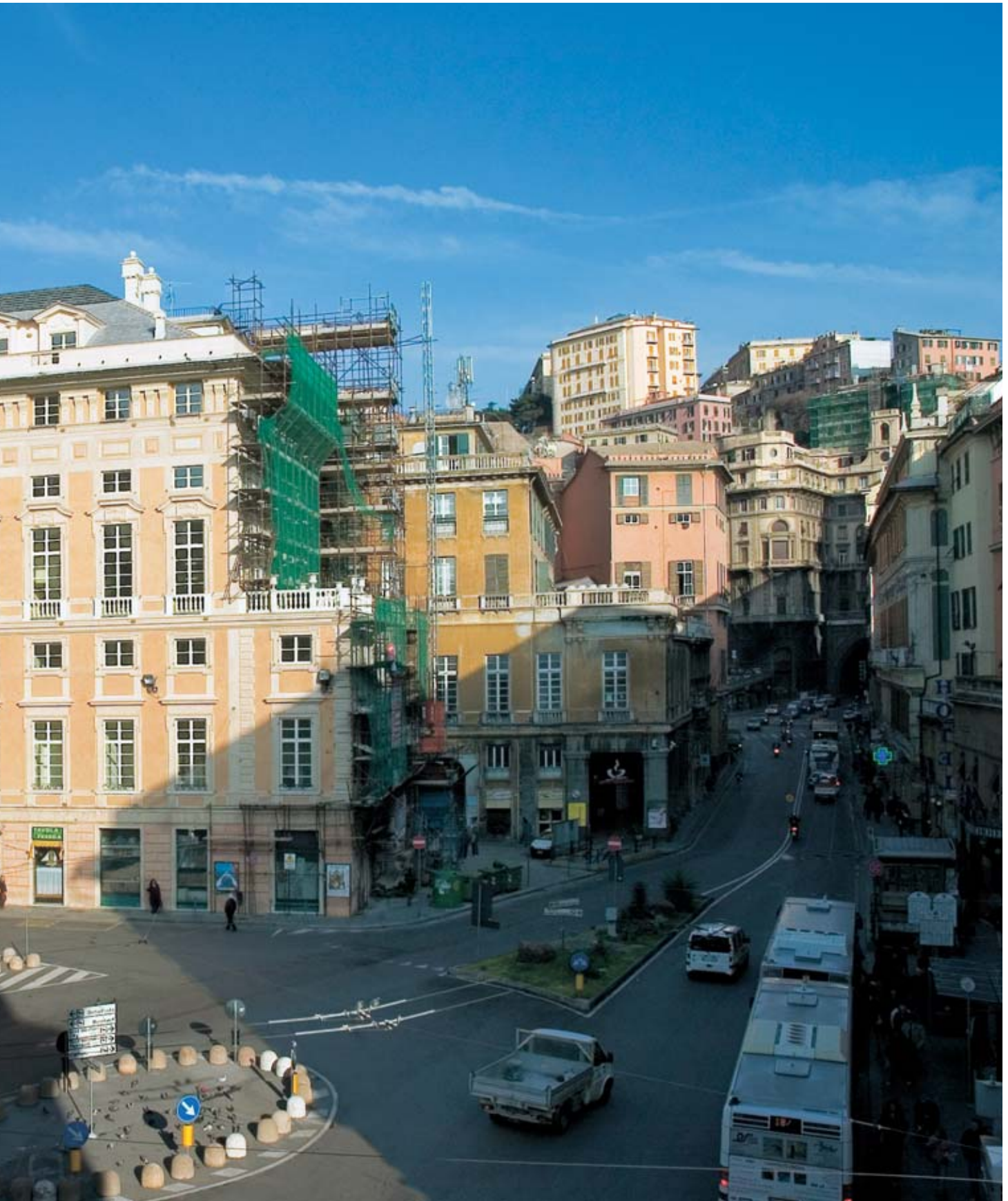
Palazzo Nicolò Grimaldi
in Strada Nuova
nowadays via Garibaldi





Piazza della Nunziata

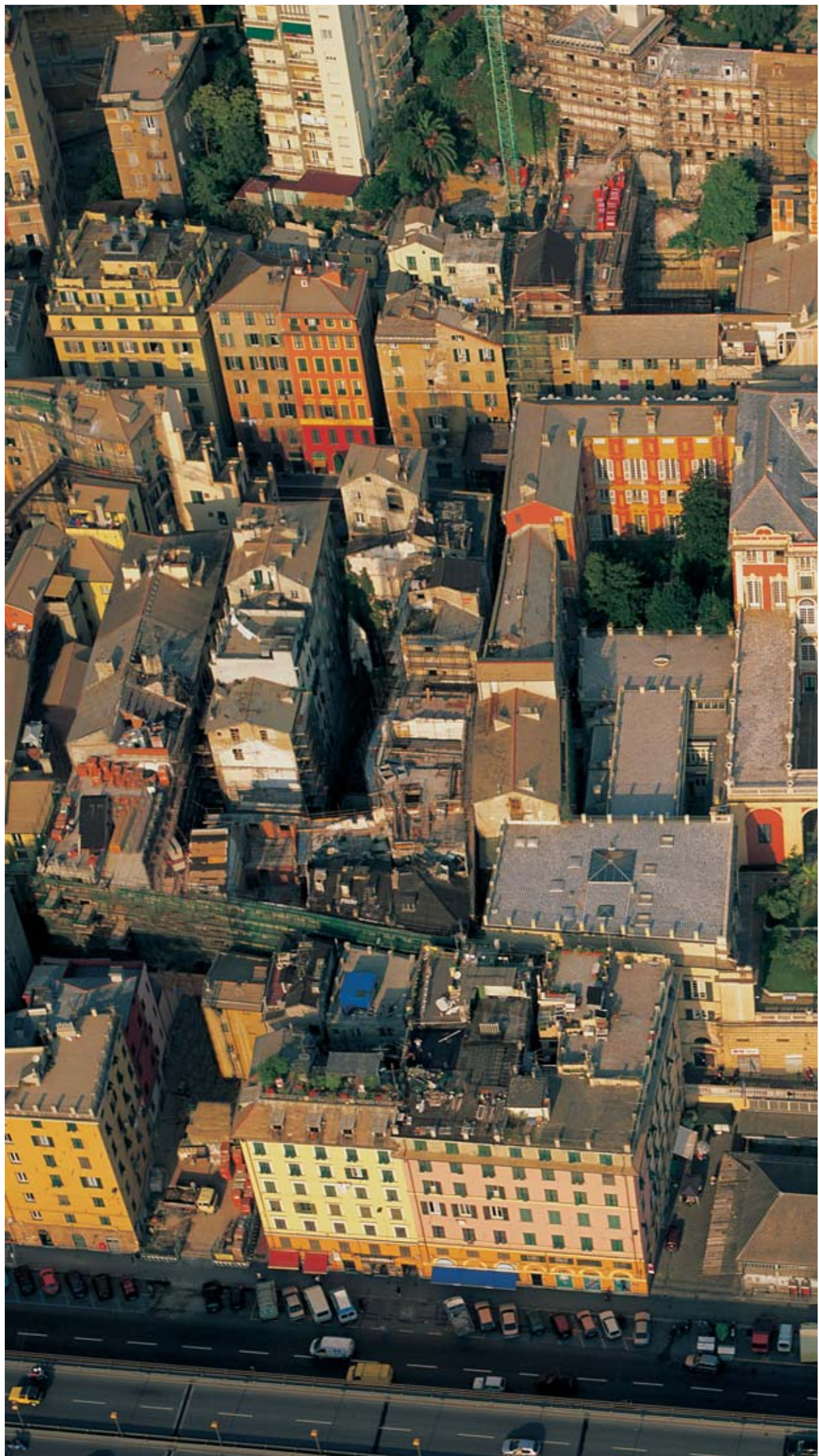




Aerial view of
Strada Balbi
with Palazzo Stefano Balbi

pag 40
Strada Balbi

pag 41
piazza Fossatello









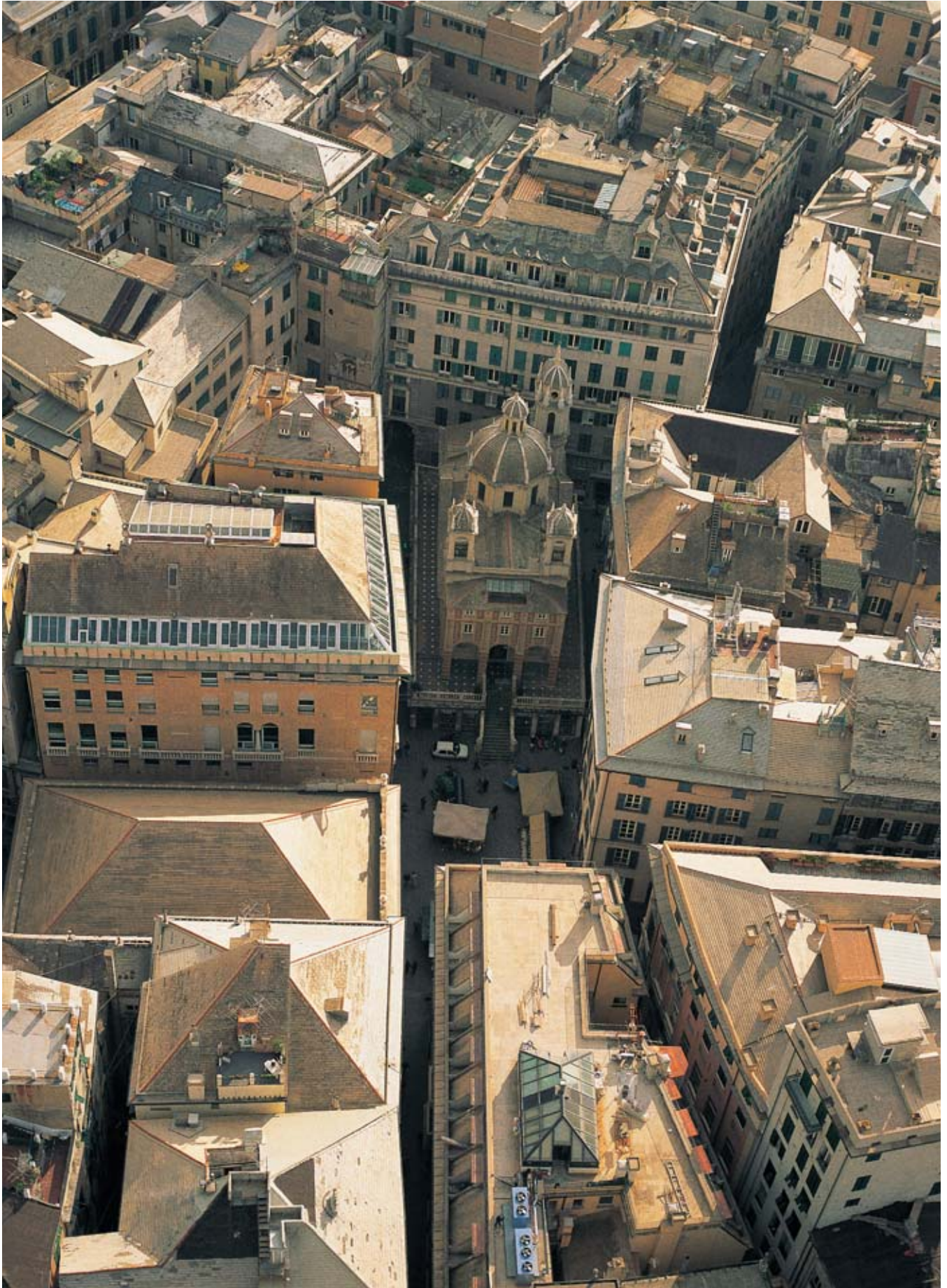
pag 42
piazza and via s. Luca

pag 43
piazza Banchi

pag 44
piazza Banchi and
Loggia dei Mercanti

pag 45
the church of s. Pietro in Banchi





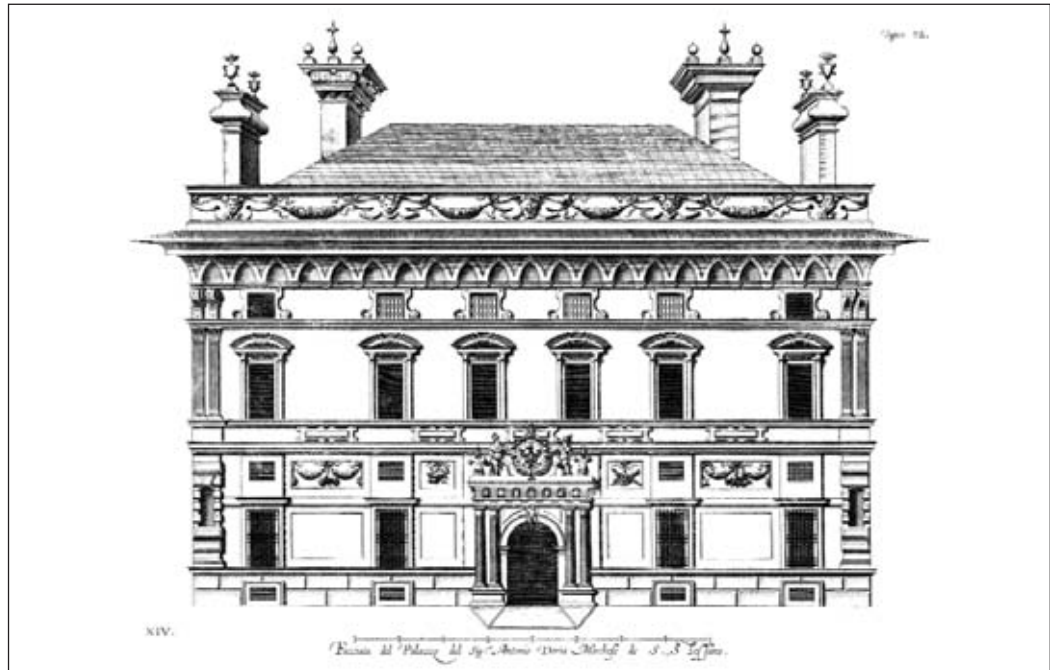




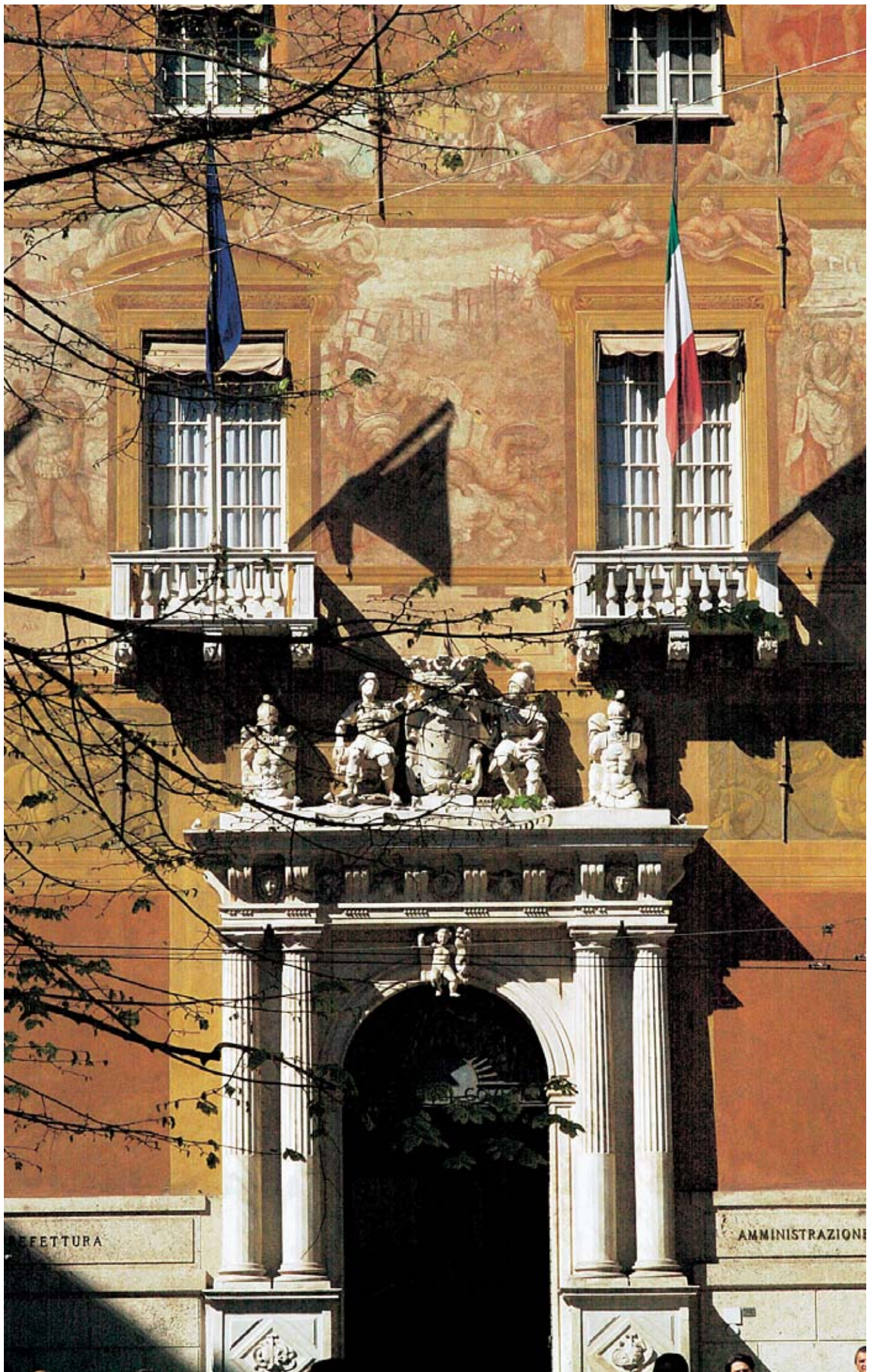
1 Palazzo Doria, Antonio

P.P. Rubens, main façade

details of the elevation
after the 2001 restorations



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





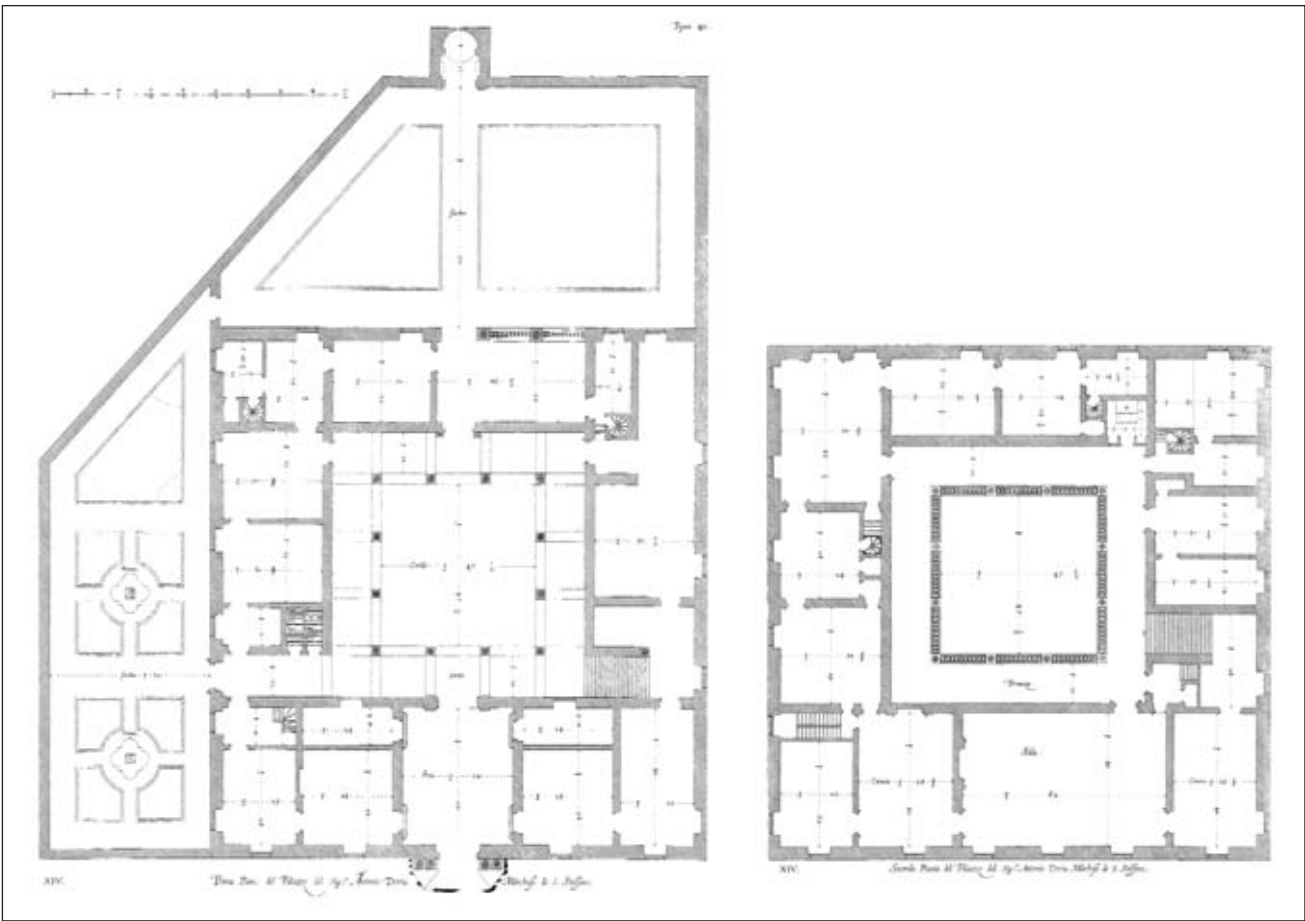
The Palazzo was built on its own, at the Acquasola gate in 1541-43, for Admiral Antonio Doria, Marchese of Santo Stefano d'Aveto, grandson of Andrea Doria. The internal layout consists of an atrium, courtyard, side staircase with two flights and, on the first floor, the colonnaded gallery, which distributes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

courtyard

P.P. Rubens, first and second floor plans

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

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



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

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

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

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

frescoed loggia

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

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

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





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



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

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

frescoed loggia



Ippolito Calvi,
view of Genoa

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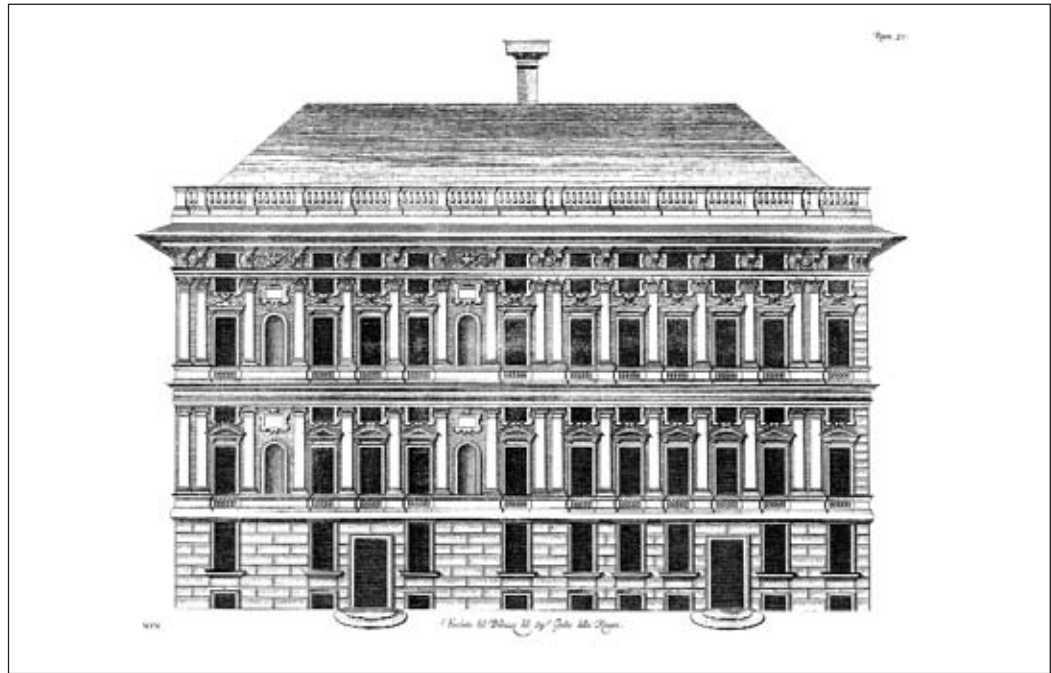
grand staircase



2 Palazzo Della Rovere, Clemente

P.P. Rubens drawing
of the façade and plan

on the facing page:
façade onto the garden



urban districts
no. Strade Nuove
2

1. Specific location

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

2. Legal data

Owner Private
Legal status total restriction (92/2000)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations

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

3. Identification

a) history

date 1580

architect

character

façade with panelling; the original layout in many rooms, with their masonry much disturbed, bears unmistakable signs of a pre-existing structure, starting with the slope of the soil being partly different from that of the small raised piazza

events

residence of the doge Francesco Maria R. (1765-67); ed. Rubens 1652, pal. XIX; AP, n. 116

b) property description
and inventory

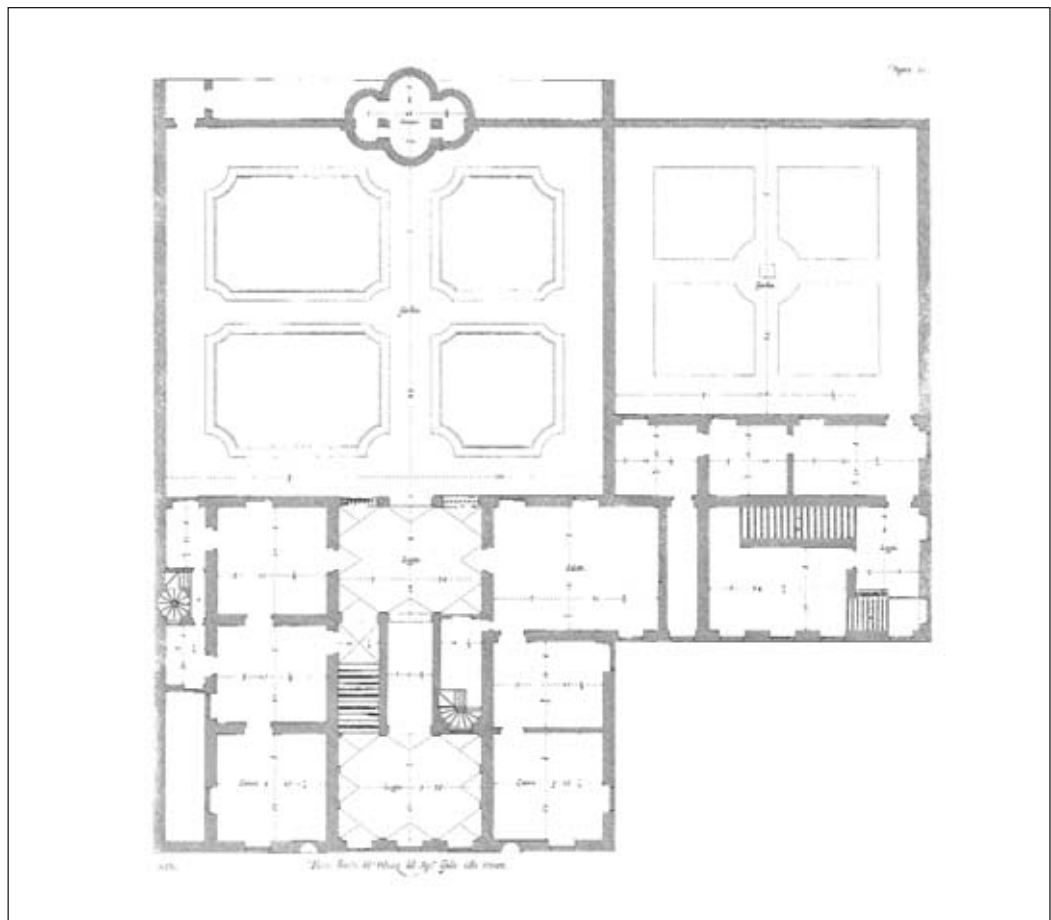
original condition, 1874, digging the via Roma to a large extent destroys the rear garden, in a
changes peripheral area of the historic city

original function,
changes

single-family residence; currently apartments, offices and shops

state of conservation

good



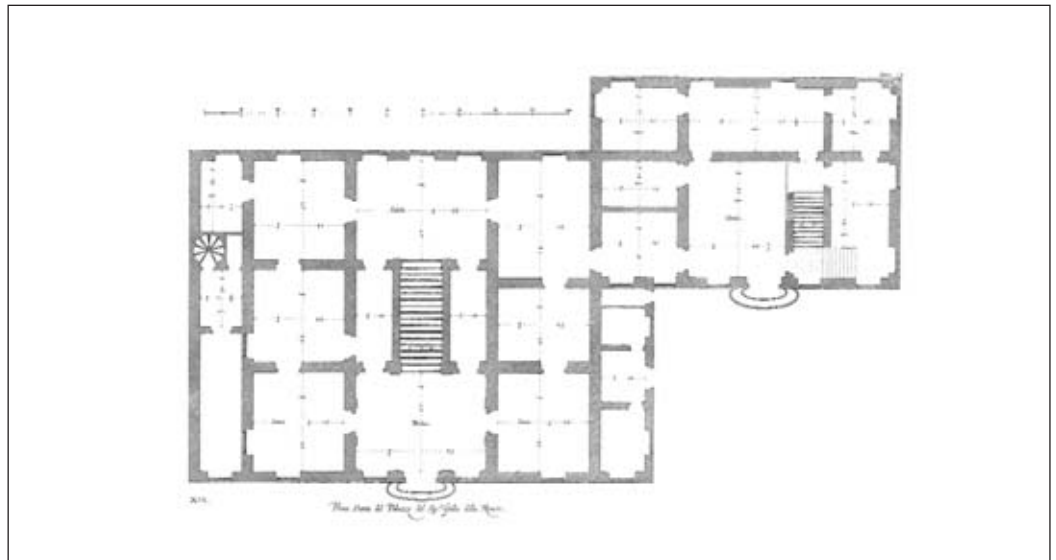




interior towards
the staircase

P.P. Rubens,
plan of the first floor

on the adjoining page:
the portal on piazza
della Rovere



3 Palazzo Spinola, Giorgio



detail of the façade

on the adjoining page:
entrance hall and staircase

urban districts
no. Strade Nuove
3

1. Specific location

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

2. Legal data

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

Collaborating national
organisations

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

3. Identification

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

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

b) property description
and inventory
original condition,
changes

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

original function,
changes

single-family residence; currently apartments, offices and shops

state of conservation

good



4 Palazzo Spinola, Tommaso



detail of the façade
by “il Bergamasco”

on the adjoining pages:
entrance hall and staircase;

urban districts
no. Strade Nuove
4

1. Specific location

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

2. Legal data

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

Collaborating national
organisations
Genoa City Council
Urban Plan

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

3. Identification

a) history

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

b) property description and inventory

original condition, original building with few alterations
changes

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

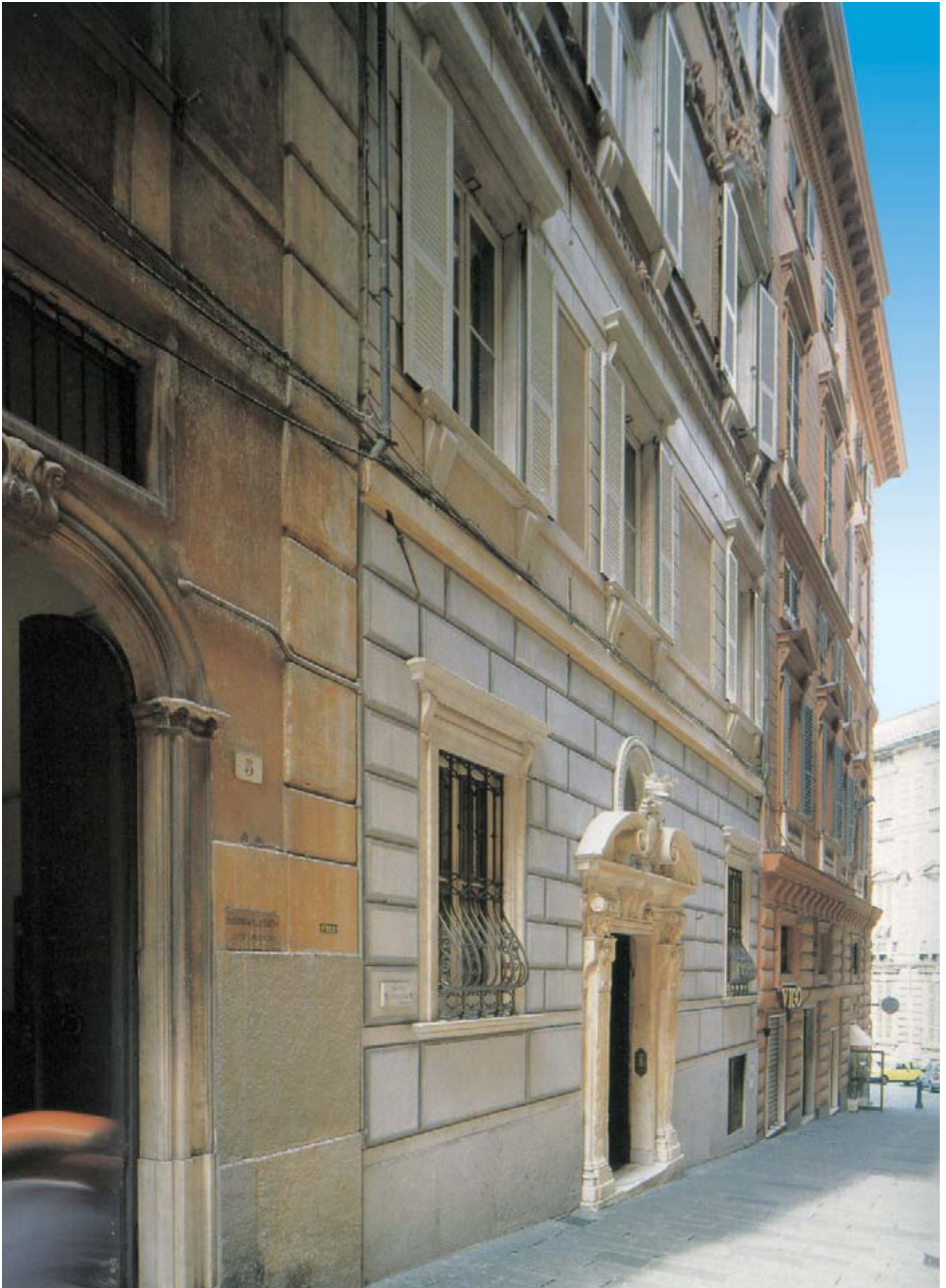
state of conservation excellent

on the following pages:
interior;

façade onto salita
Santa Caterina







5 Palazzo Spinola, Giacomo



frescoed vault

on the adjoining page:
façade onto piazza
Fontane Marose

urban districts
no. Strade Nuove
5

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Spinola, Giacomo; palazzo Spinola "dei Marmi"**
Exact location Fontane Marose, piazza delle, 6
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

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

Collaborating national
organisations
Genoa City Council
Urban Plan

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

3. Identification

a) history
date
architect
character

1453-1459

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

events

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

b) property description
and inventory
original condition,
changes

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

original function,
changes

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

state of conservation

excellent



6 Palazzo Ayrolo, Agostino



façade onto piazza
Fontane Marose

urban districts
no. Strade Nuove
6

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Ayrolo, Agostino; Negrone**
Exact location Fontane Marose, piazza delle, 3-4
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status total restriction (92/2000)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations

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

3. Identification

a) history
date 1560 - 1634
architect
character new sunken great court and decorative reordering of the salons (G.M. Bottalla, G. Assereto & D. Parodi); c.1650, splendid gallery with Stories of Helen (G.B. Carlone)

events residence of the Spanish Ambassador Francesco de Ugarte (16th cent.); AP, nn. 106 & 107

b) property description

and inventory
original condition, c.1735: general rearrangement (L. De Ferrari); 1798-1870, decoration of the salon and
changes recomposing of the entire facade (A. & C. Barabino), adapted to the new layout of the square

original function, originally two adjoining single-family habitations, of different size;
changes now still the owner's residence and offices
state of conservation excellent



the fresco on the vault
of the chapel;

detail of the
Sala dei Giganti



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

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

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

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

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

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

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

frescoed detail,
G. Assereto,
Apollo e Marzia

on the following pages:

the Parodi hall,

the gallery





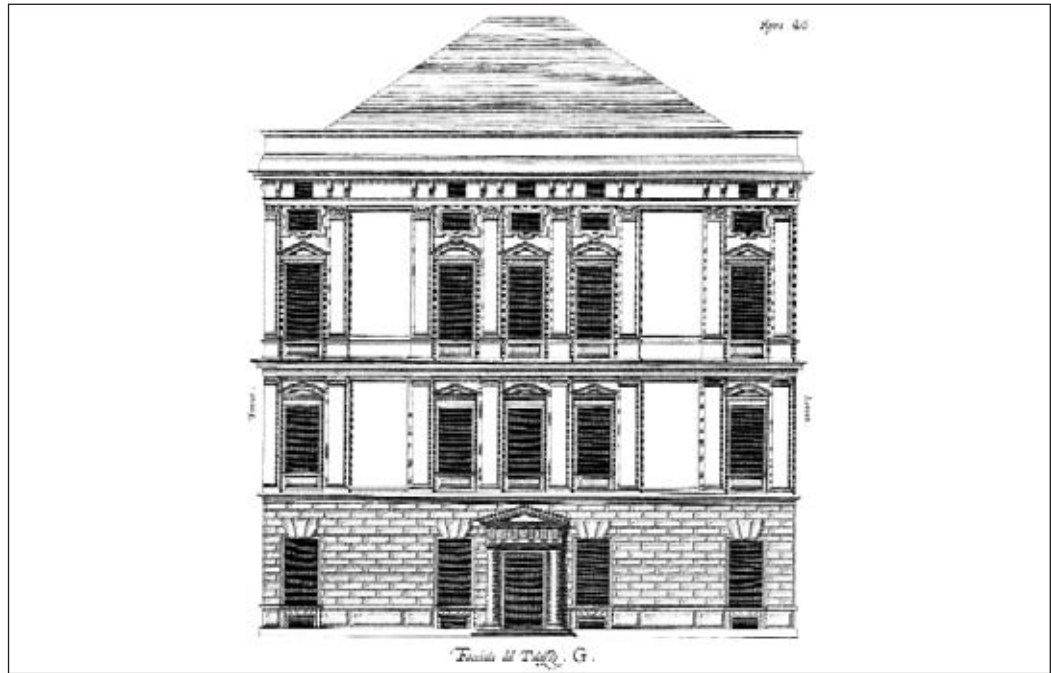


7 Palazzo Interiano, Paolo e Nicolò

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

on the adjoining page:

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



urban districts
no. Strade Nuove
7

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Interiano, Paolo e Nicolò; Vivaldi Pasqua; Pallavicino**
Exact location Fontane Marose, piazza delle, 2
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

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

Collaborating national organisations
Genoa City Council
Urban Plan

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

3. Identification

a) history
date
architect
character

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

events

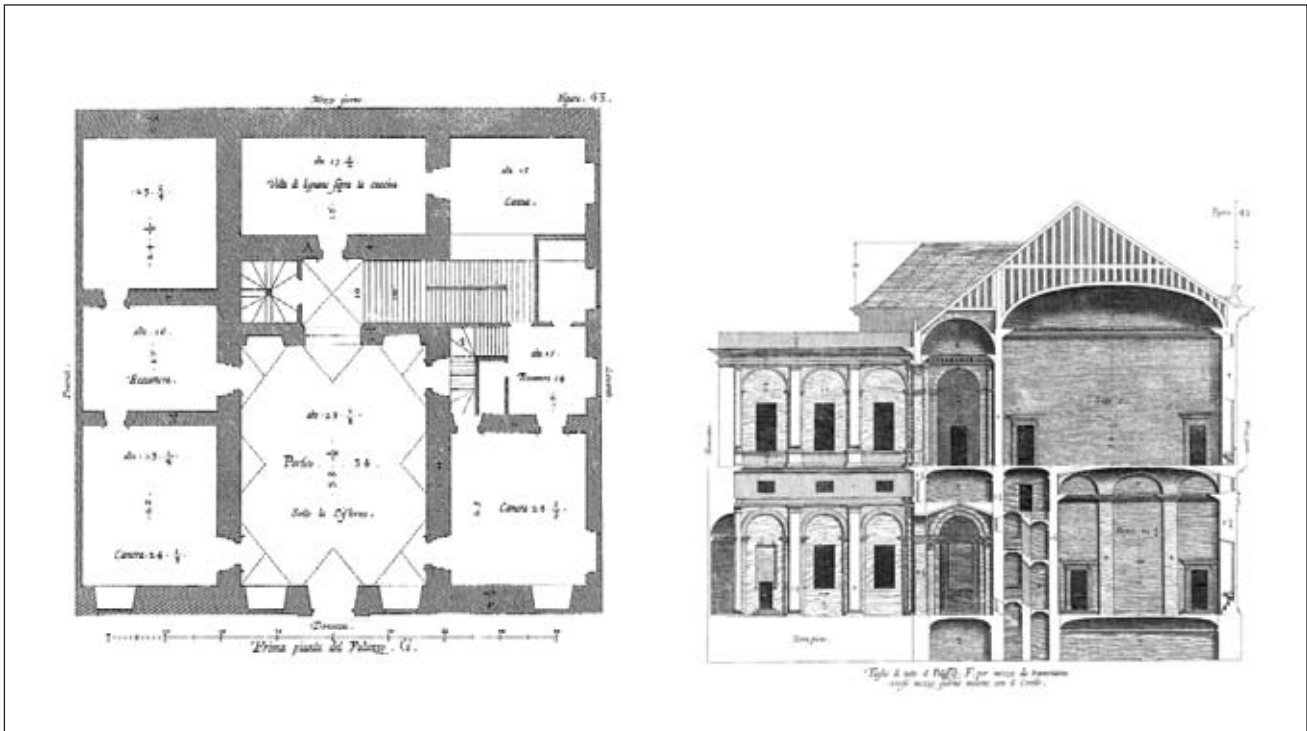
ed. Rubens 1622, pal. G; AP, n. 105

b) property description
and inventory
original condition,
changes

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

original function,
changes
state of conservation

still the owner's residence
excellent



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

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

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

the façade of the palazzo
after the recent restoration

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

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

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

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





atrium with statues

on the following pages:
grand hall at the first
piano nobile;
the hall of the chapel

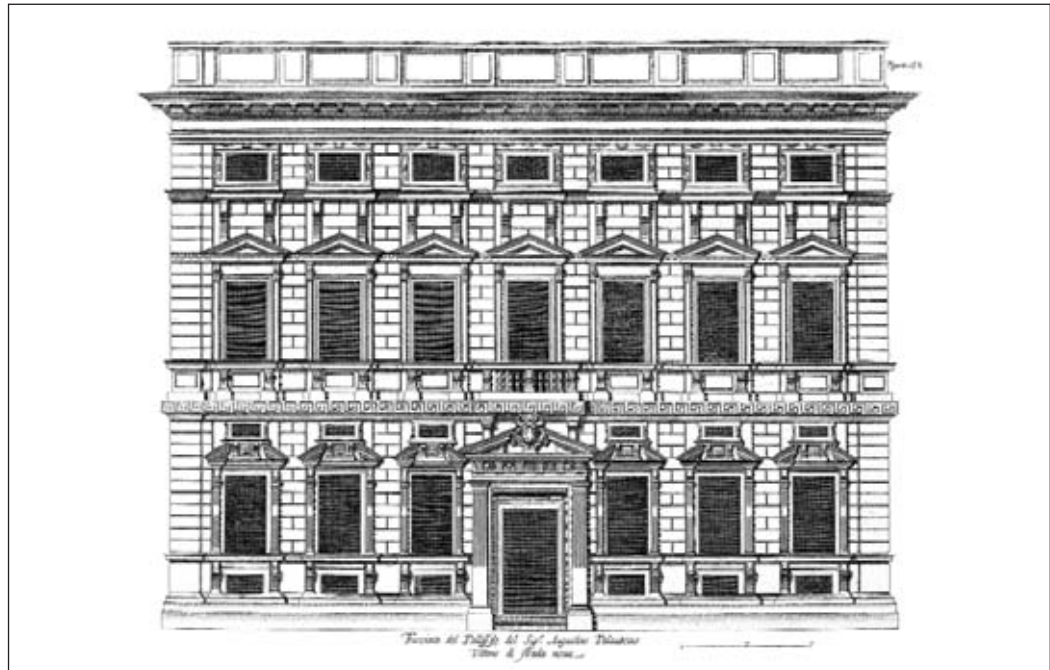






8 Palazzo Pallavicini, Agostino

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



urban districts
no. Strade Nuove
8

1. Specific location

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

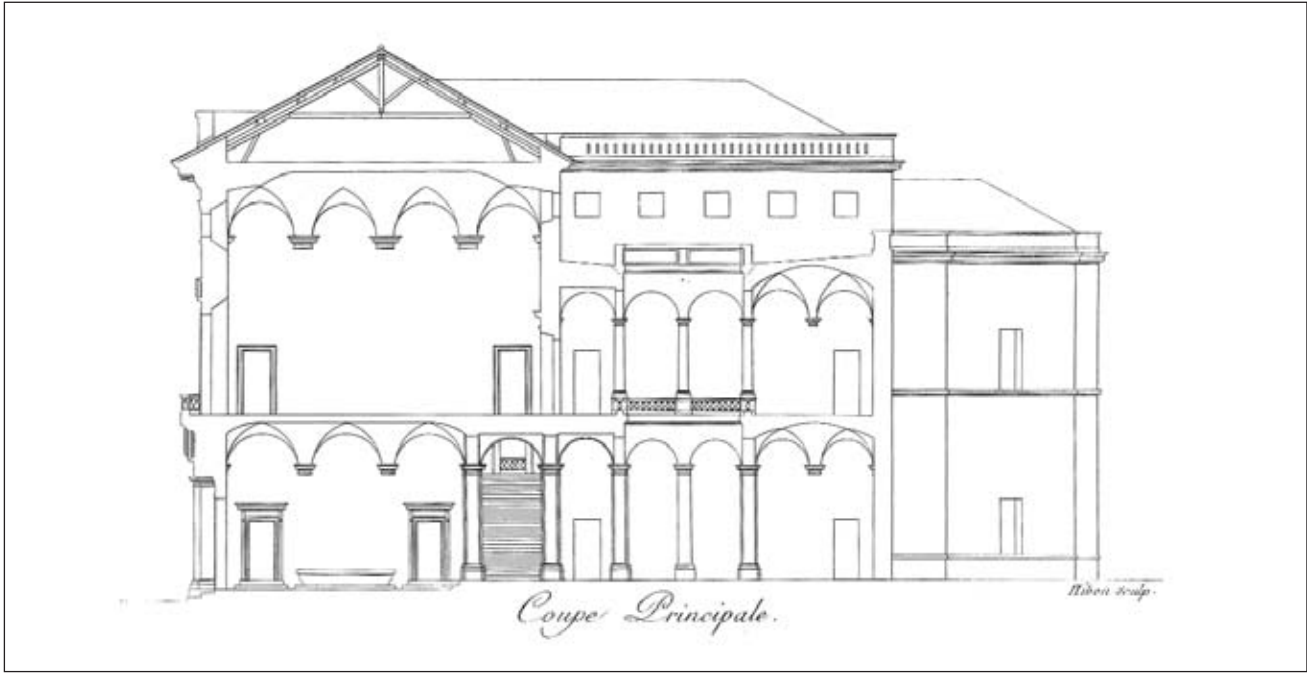
2. Legal data

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

3. Identification

a) history
date 1558
architect B. Cantone
character two stone facades, courtyard and arcaded stairway leading to the piano nobile; corner salons and hall with fresco cycles of mythological stories and scenes of villa life (A. & O. Semino): important evidence for customs and practices of the aristocracy of the period; garden at the rear
events house of clients and friends of P.P. Rubens; ed. Rubens 1622, pal. s.n.; AP, n. 104

b) property description and inventory
original condition, changes the first building expansion in the 19th century eliminated the garden and imposed a remake on the third facade, along the new road (via Interano), with the demolition of the Fontane Marose
original function, changes single-family residence; currently premises of a Bank
state of conservation excellent



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

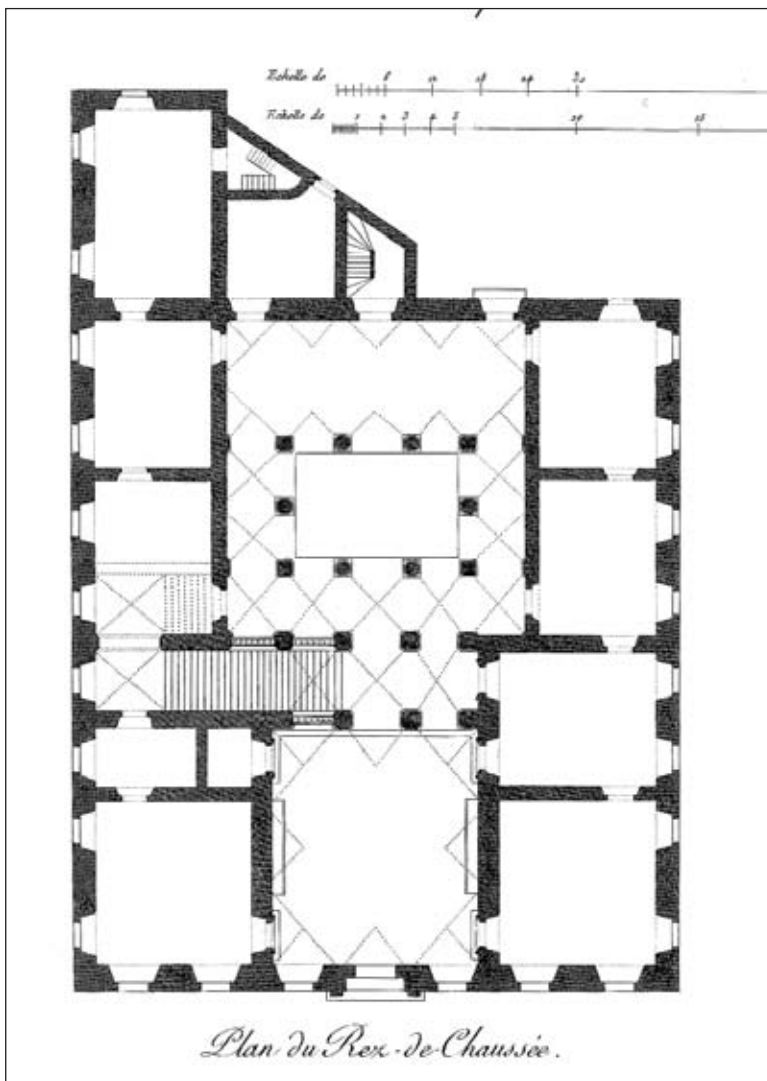
Though he was endowed with very traditional virtues, besides a more than sturdy capital, he did not hesitate to embrace the cause of the new district and he boldly purchased a yet isolated area, limited to the North by a recently urbanized land used as a football ground. It is true that it imposingly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

M.P. Gauthier,
ground floor plan

on the adjoining page:

the atrium and vestibule at
the back of the courtyard

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







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

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

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

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

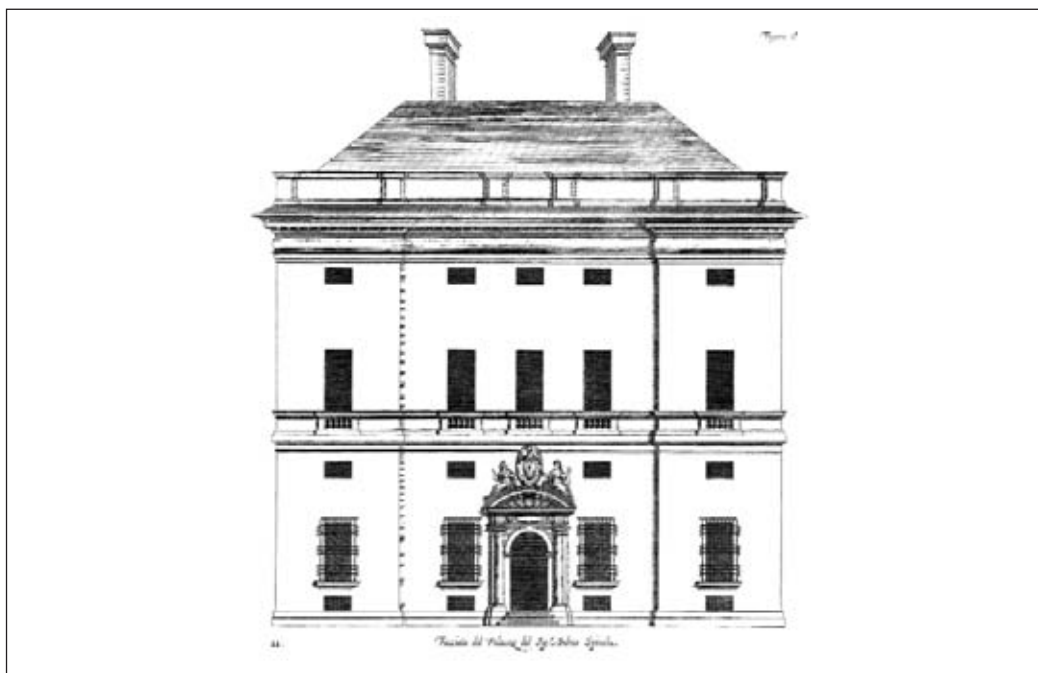
Apollo and Muses in bright colours are placed in the rectangular tablets drawn with learned subdivision. Marble busts on the doors and a series of landscapes scanned by pilasters on the walls complete the decoration of this room which not many years later was the stage for the sessions of the - Academy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

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

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

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

9 Palazzo Spinola, Pantaleo



P.P. Rubens,
drawing of the façade

urban districts
no. Strade Nuove
9

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Spinola, Pantaleo; Banco di Chiavari e della Riviera Ligure**
Exact location Garibaldi, via, 2
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

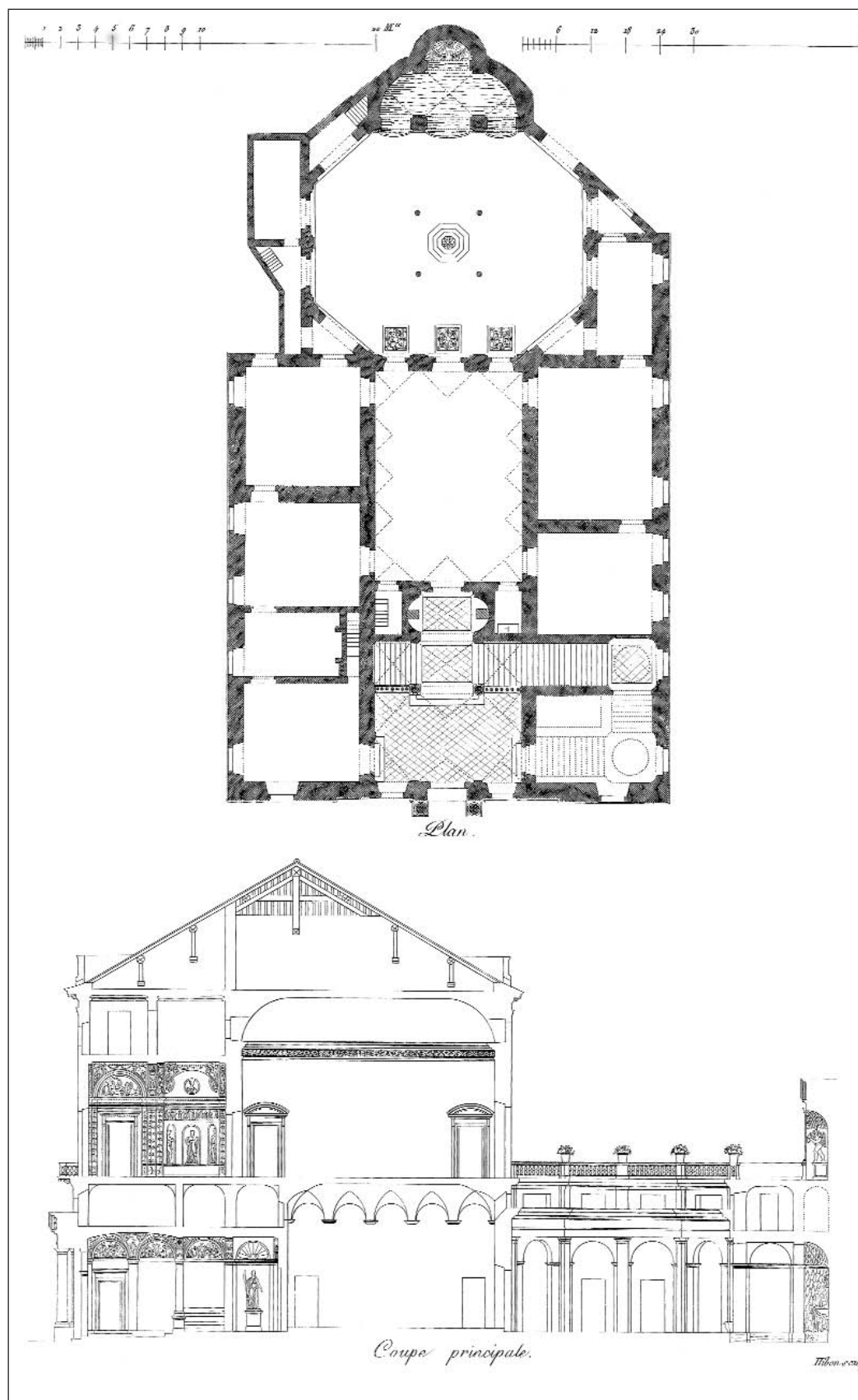
2. Legal data

Owner Private (Bank)
Legal status total restriction (16/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Giardini Italiani (Italian Garden Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

3. Identification

a) history
date 1558-1664
architect B. Spazio
character without a decorated frontage like other Genoese palazzi, it presents on the right a stairway similar to no. 4 in the same street, and a traditional layout on the piano nobile; rich fresco cycles (G.B. Carlone) on Biblical and historic themes; in the salon, Hercules and Peace by D. Piola and P. Brozzi
events ed. Rubens 1652, pal. II; house of Alessandro Spinola, Doge for the two years 1654-1656; AP, n. 103
b) property description and inventory
original condition, changes in the mid-17th century, the overall size was increased with a courtyard to the rear, partly visible in the rustic "grotto" with nymphaeum (restored)
original function, changes single-family residence; currently premises of a Bank
state of conservation good

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



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

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

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

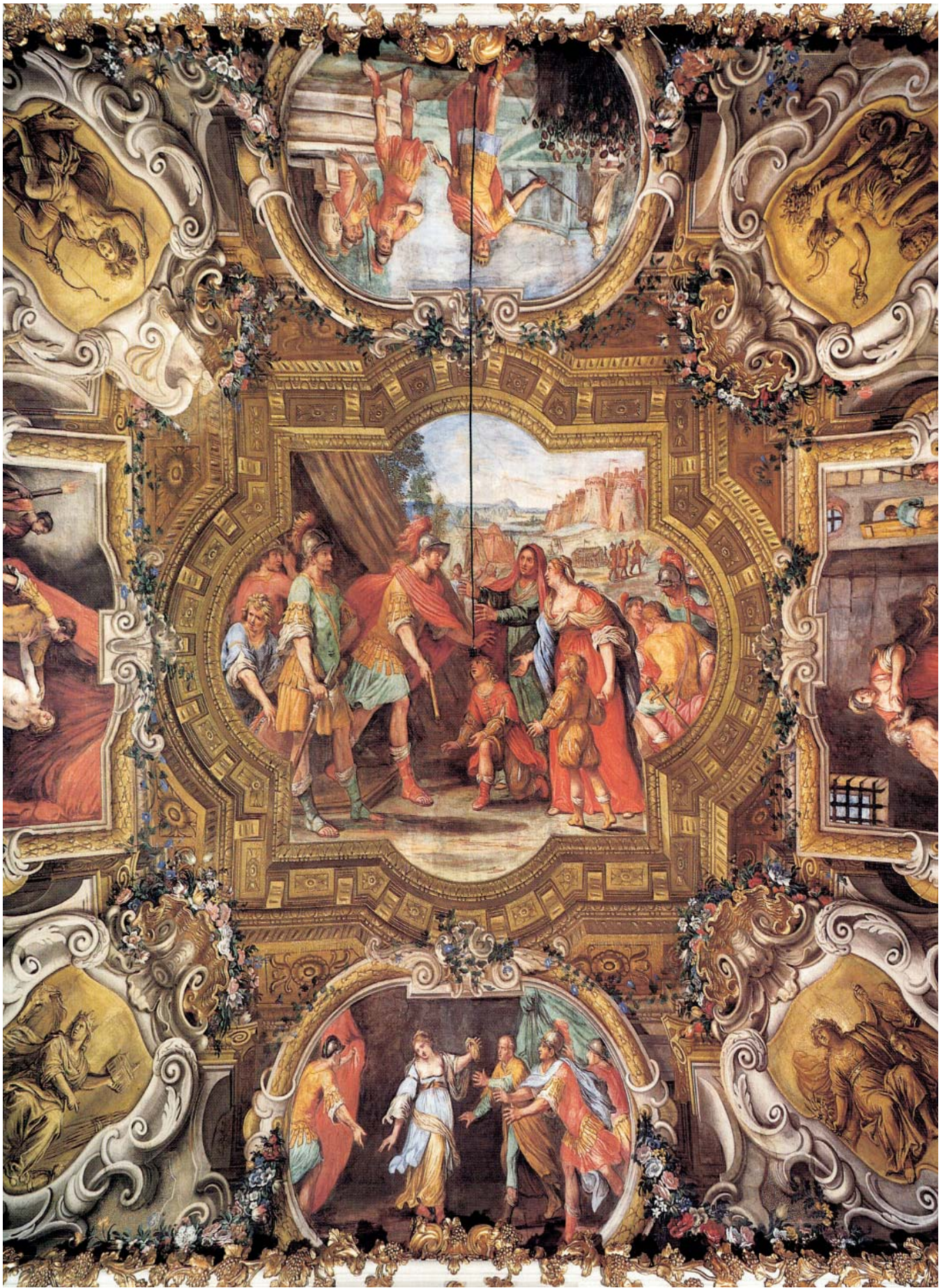
More important were the modifications of the second half of the seventeenth century made to enlarge the dimensions in depth, in effect rather lacking, by moving the external wall downhill and creating a courtyard with an overhanging terrace. This intervention, more than creating new rooms, served the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

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

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

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





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

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

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

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

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

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

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

G.B. Carlone,
frescoed vault

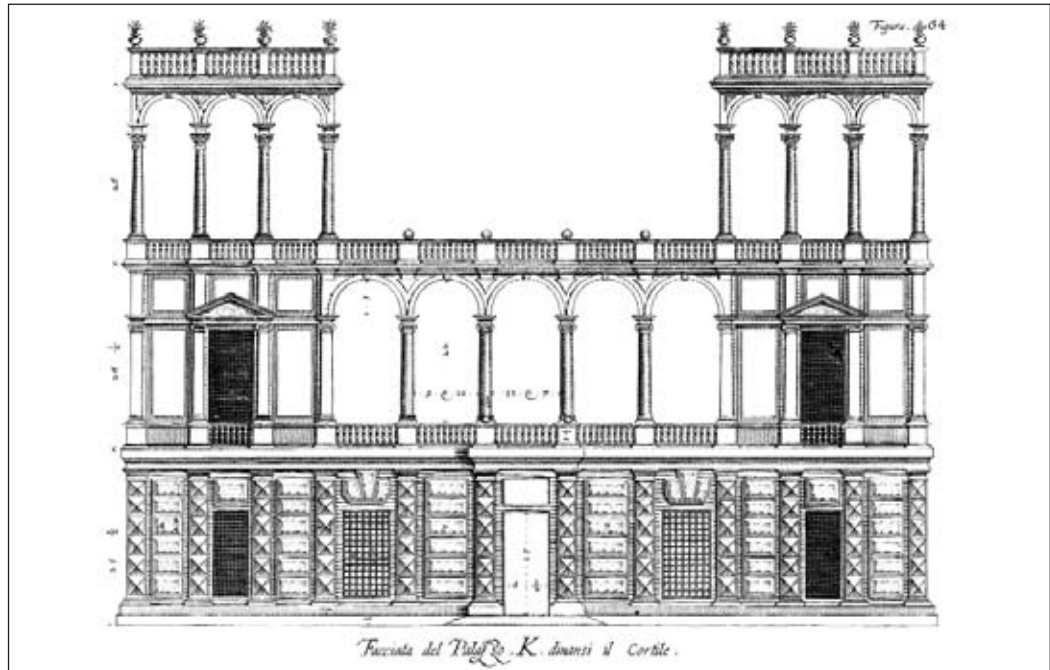
on the following pages:

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





10 Palazzo Lercari, Franco



P.P. Rubens,
drawing of the façade

urban districts
no. Strade Nuove
10

1. Specific location

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

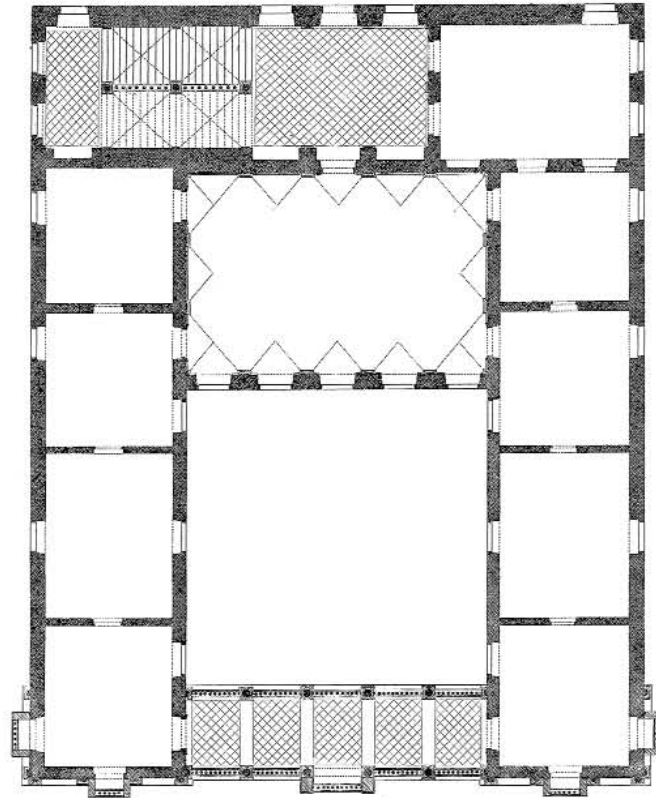
2. Legal data

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

3. Identification

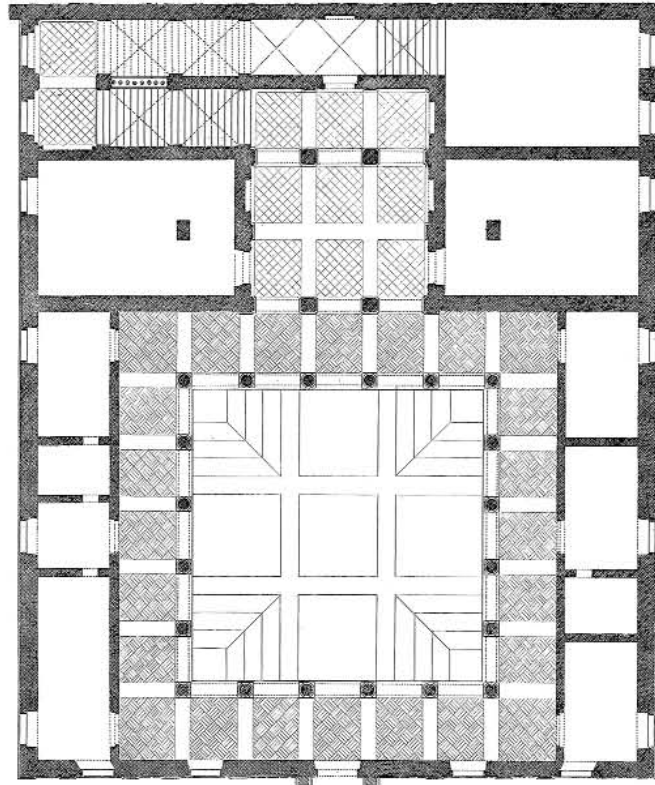
a) history
date 1571-1578
architect
character the gateway with telamons (male caryatids) by T.Carlone, leading into the only courtyard of honour in the street which can take wheeled traffic, forms part of an arcaded facade; stairway with grotesques; fresco cycles depicting Metamorphoses and Dynastic Deeds (L. Cambiaso); between them, the Building of the Storehouse of Trebizond, inspired by "Strada Nuova", second floor frescoes by Ottavio and Andrea Semino and Lazzaro Tavarone
events ed. Rubens 1622, pal. K; AP, n. 102

b) property description and inventory
original condition, changes the original building, isolated by the hill in the mid-19th century, has been enlarged, while the arcaded forepart has been partly blocked up
original function, changes still the owner's residence; offices and shops
state of conservation good



Plan du 1^{er} Etage.

Echelle de 0 6 12 18 24 30 36 Pieds
Echelle de 0 2 4 6 8 10 Mètres



Plan du Rez-de-Chaussée.

Oliver sculp.

M.P. Gauthier,
ground and first floor
plans

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

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

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

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

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

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

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

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

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

on the following pages:

doorway with telamons
by Taddeo Carlone;

staircase and frescoes
on the vault

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

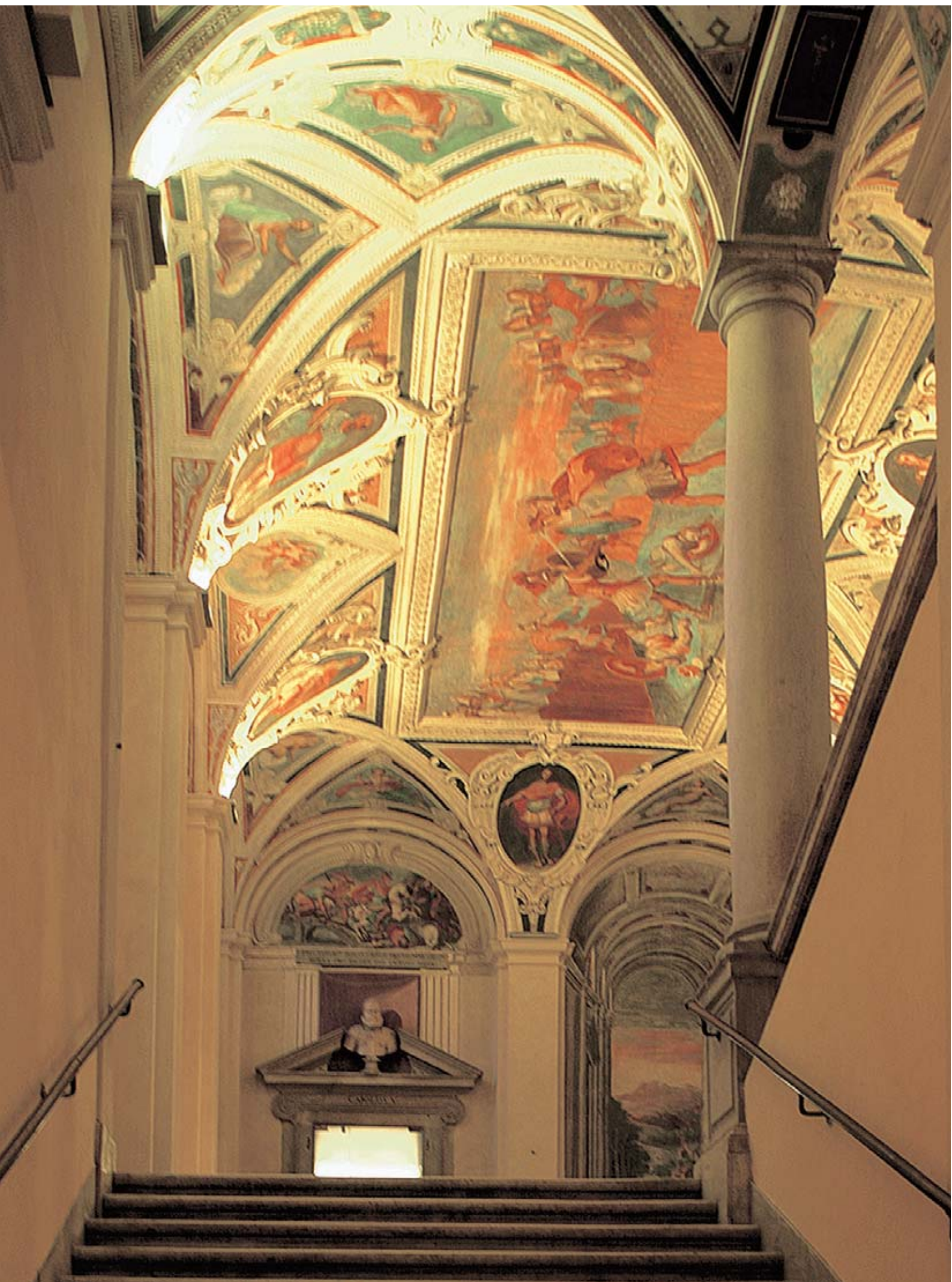
It was not so for Luca Cambiaso who had already frescoed a room of the first floor with the misadventures of the Niobidi; before leaving Genoa for the court of Philip II, on the vault of the upper hall, with *The building of the "Fondaco" of Trebisond*, which we have already presented, he opened a precise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

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

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









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

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

on the adjoining page:

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

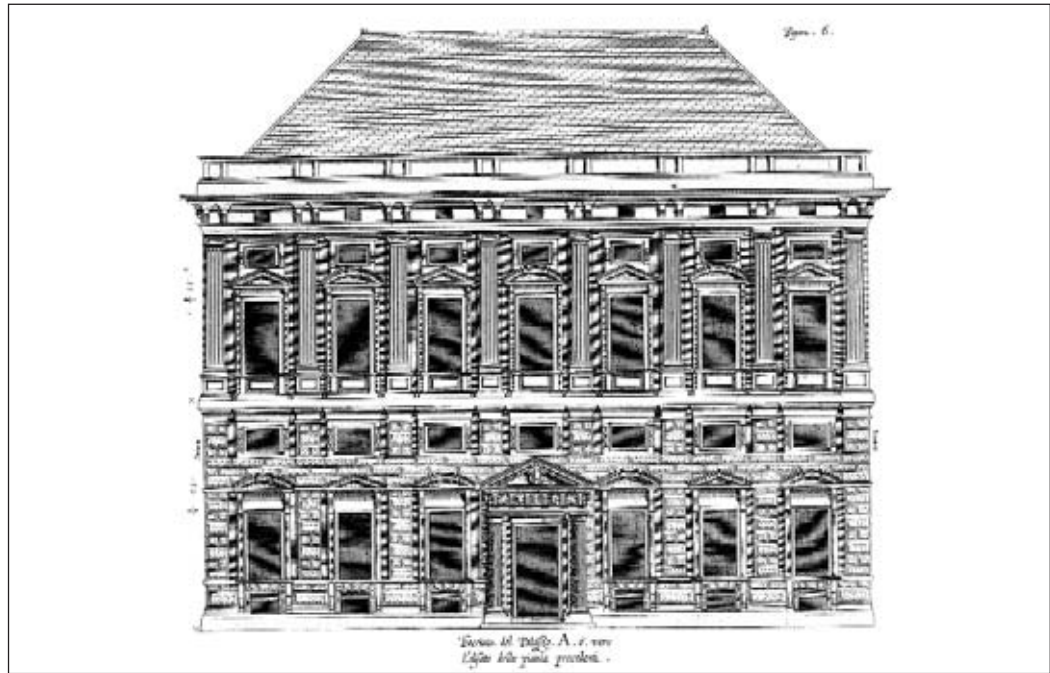
original drawing from the
National Museum,
Stockholm





11 Palazzo Pallavicini, Tobia

P.P. Rubens,
drawing of the façade



urban districts
no. Strade Nuove
11

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Pallavicini, Tobia; Cataldi Carrega**
Exact location Garibaldi, via, 4
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

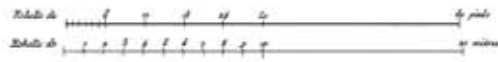
2. Legal data

Owner Private
Legal status total restriction (15/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

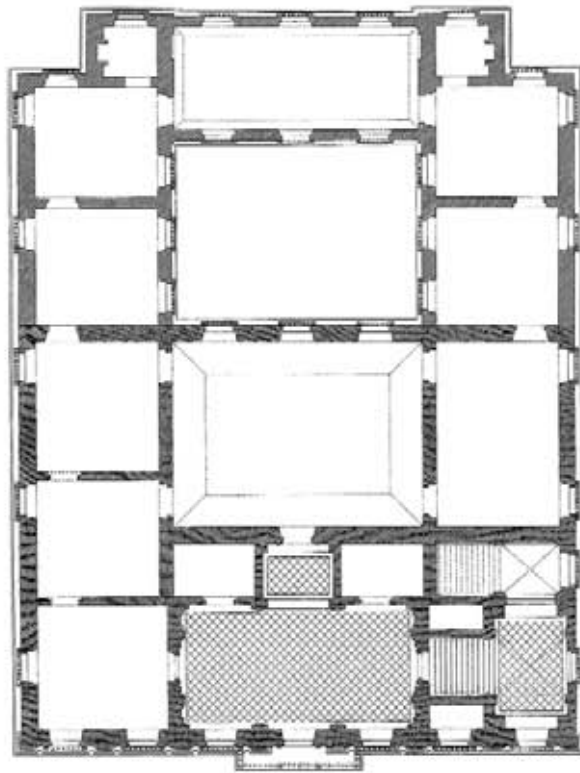
3. Identification

a) history
date 1558
architect G.B. Castello
character "Cube" palazzo, following the P. P. Rubens model, with a spectacular dual-stairway; on the ground floor and piano nobile, fine stucco decoration and fresco cycles depicting Muses and Stories of Psyche (G. B. Castello) and subjects taken from the Metamorphoses, works datable between 1562 and 1563
events ed. Rubens 1622, pal. A; AP, n. 101

b) property description and inventory
original condition, changes 1727-1746, new body on the garden wing (L. De Ferrari) with courtyard and gallery gilt with stucco and tempera; a celebrated work of rococo furnishing
original function, changes formerly single-family residence; currently headquarters of Chamber of Commerce
state of conservation excellent



M.P. Gauthier,
cross section and plan



Plan du 1^{er} Etage

théâtre seul

atrium, triforium
and stairs on the first floor

on the adjoining page:
façade onto via Garibaldi





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

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

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

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

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

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

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

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

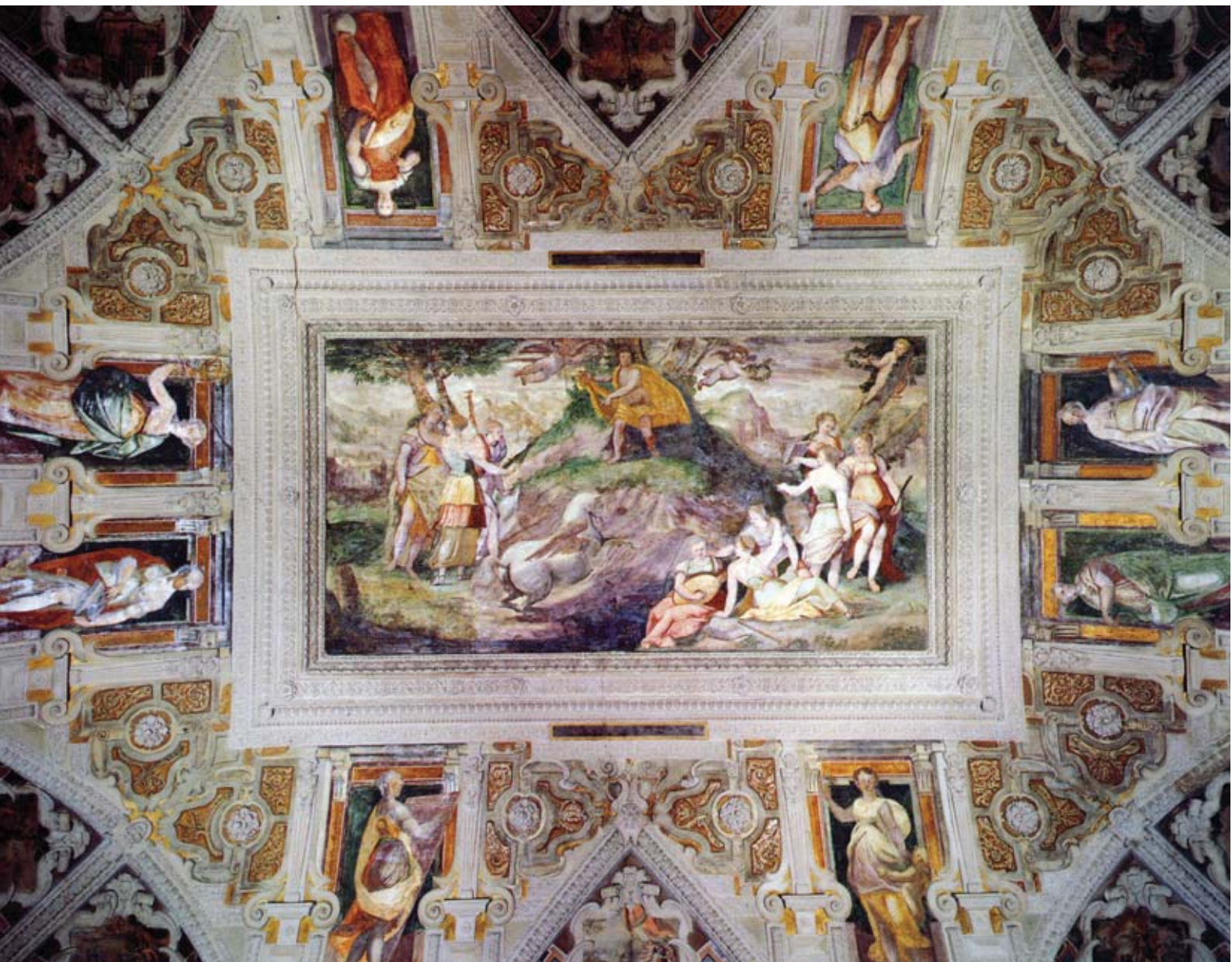
The first floor followed this space distribution, so that the anteroom looks onto the street while the hall superimposed on the lower floor looks onto the garden. The architectural decoration is perfectly integrated with the stucco and fresco one, all by the same artist.

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

on the following pages:

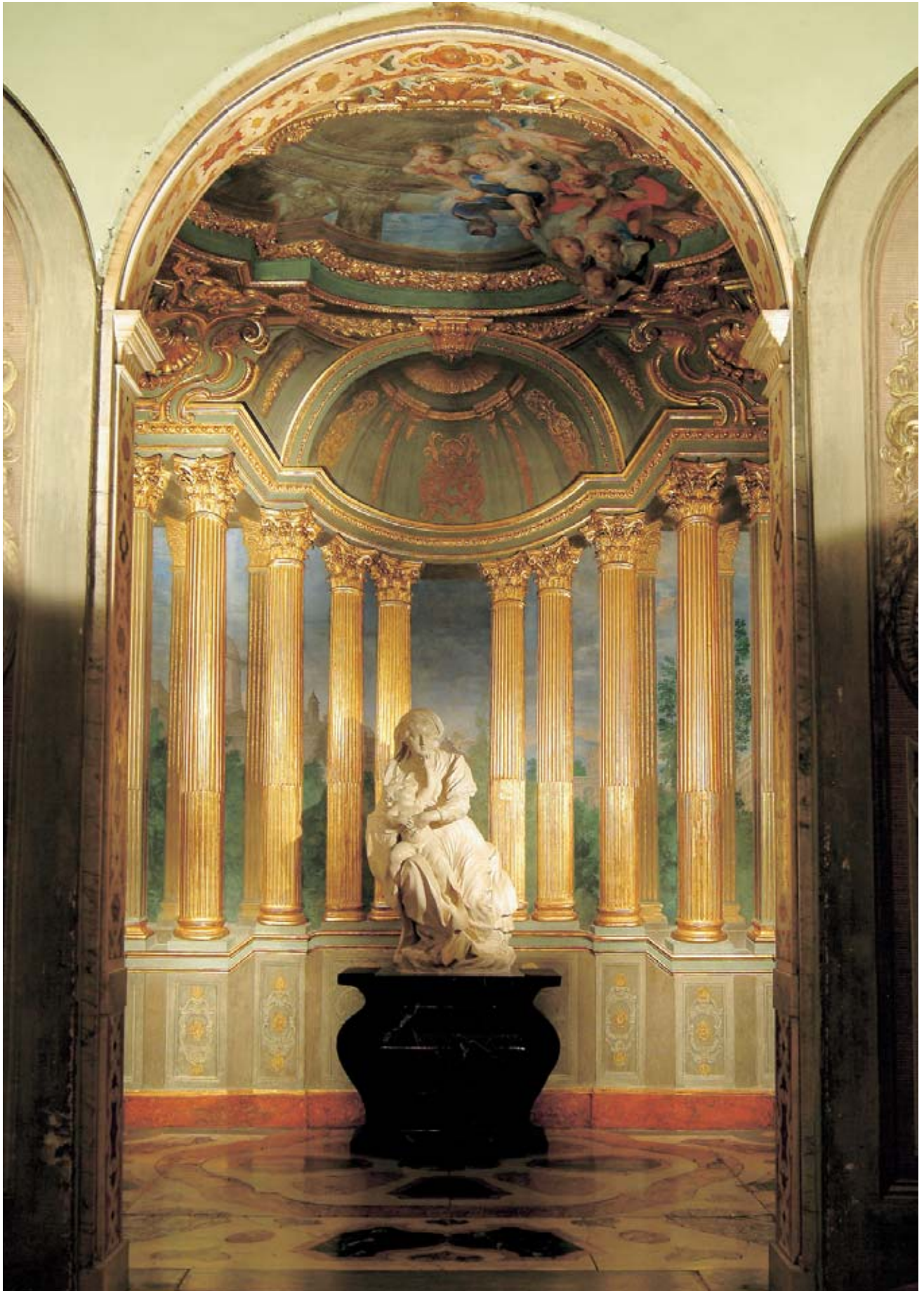
the Chapel
on the second floor;

Gilded Gallery
on the second floor



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

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

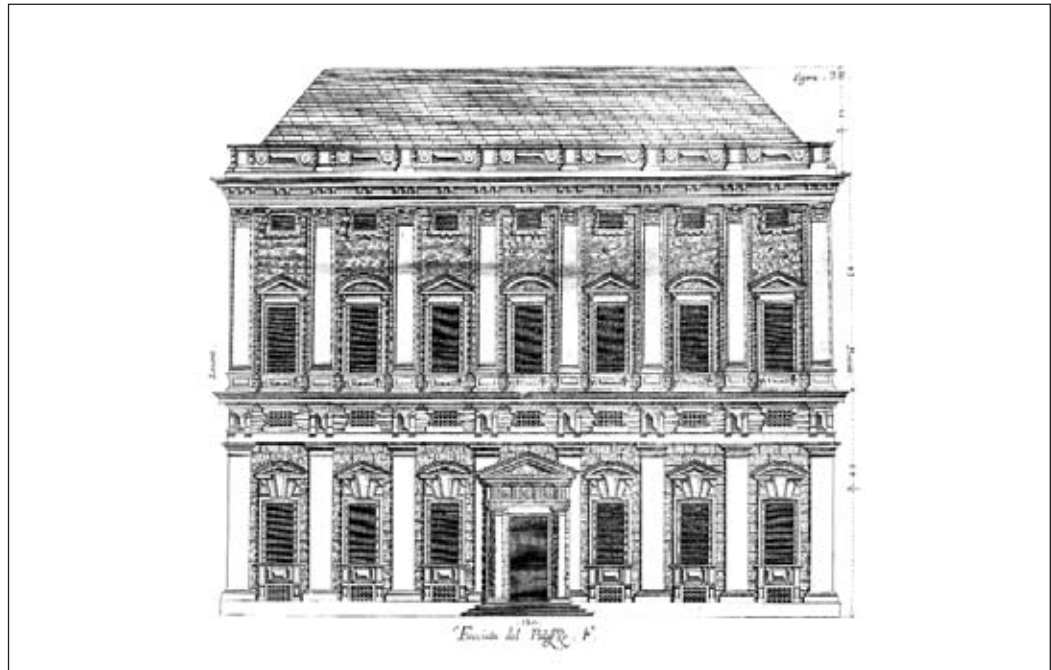




12 Palazzo Spinola, Angelo Giovanni

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

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



urban districts
no. Strade Nuove
12

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Spinola, Angelo Giovanni; Deutsche Bank**
Exact location Garibaldi, via, 5
Maps and/or plans Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private (Bank)
Legal status total restriction (12/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Dimore Storiche Italiane (Italian Historic residence Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

3. Identification

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

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

b) property description
and inventory

on the following page:

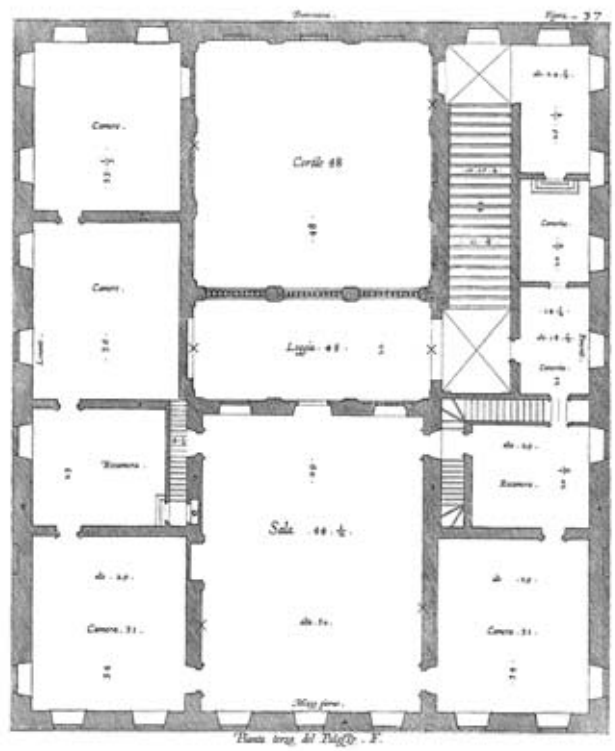
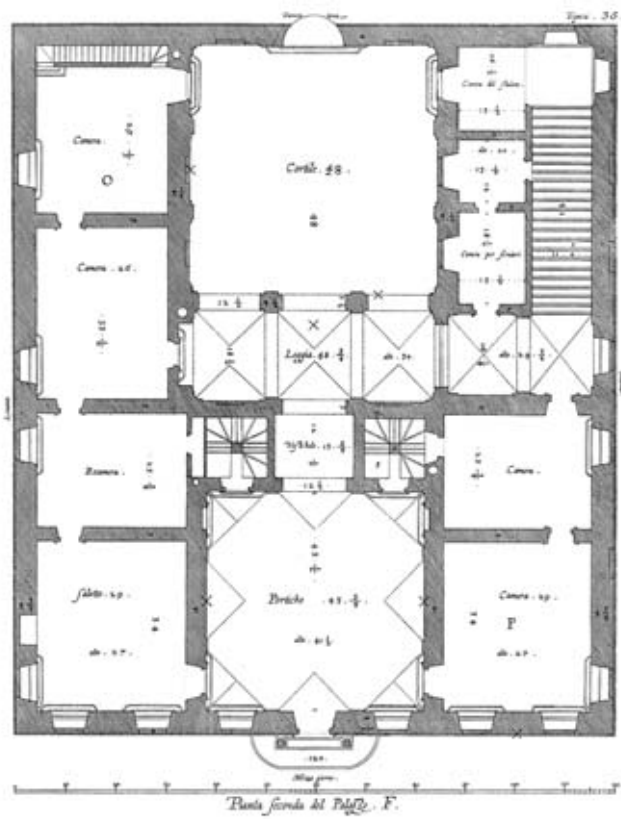
original condition, changes the original building, extended and heightened in the 20th century, with the courtyard being filled in, maintains the majesty of its surroundings

frescoed façade;

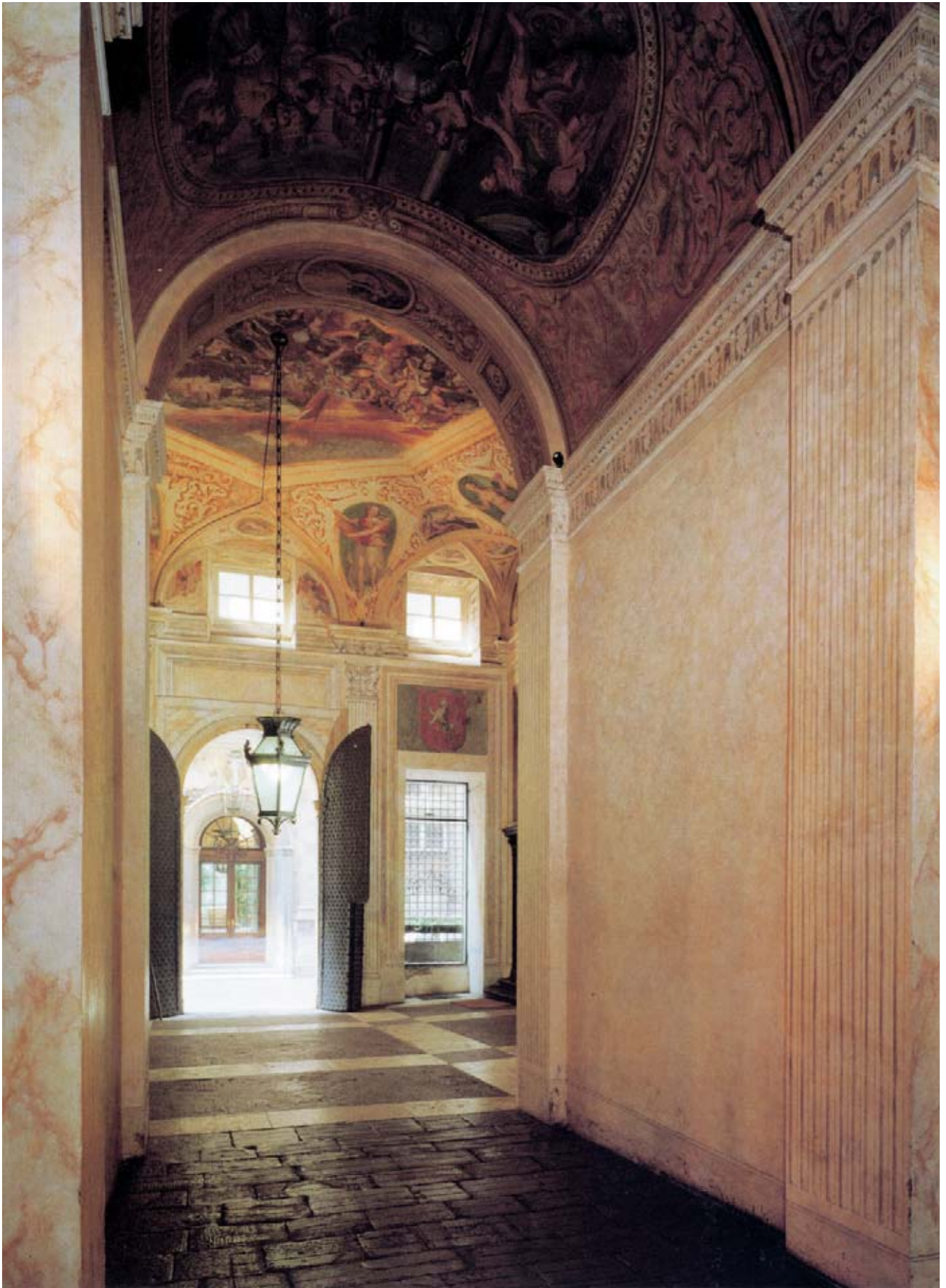
original function, changes formerly single-family residence; currently premises of a Bank and meeting circle

atrium

state of conservation excellent







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

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

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

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

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

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

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

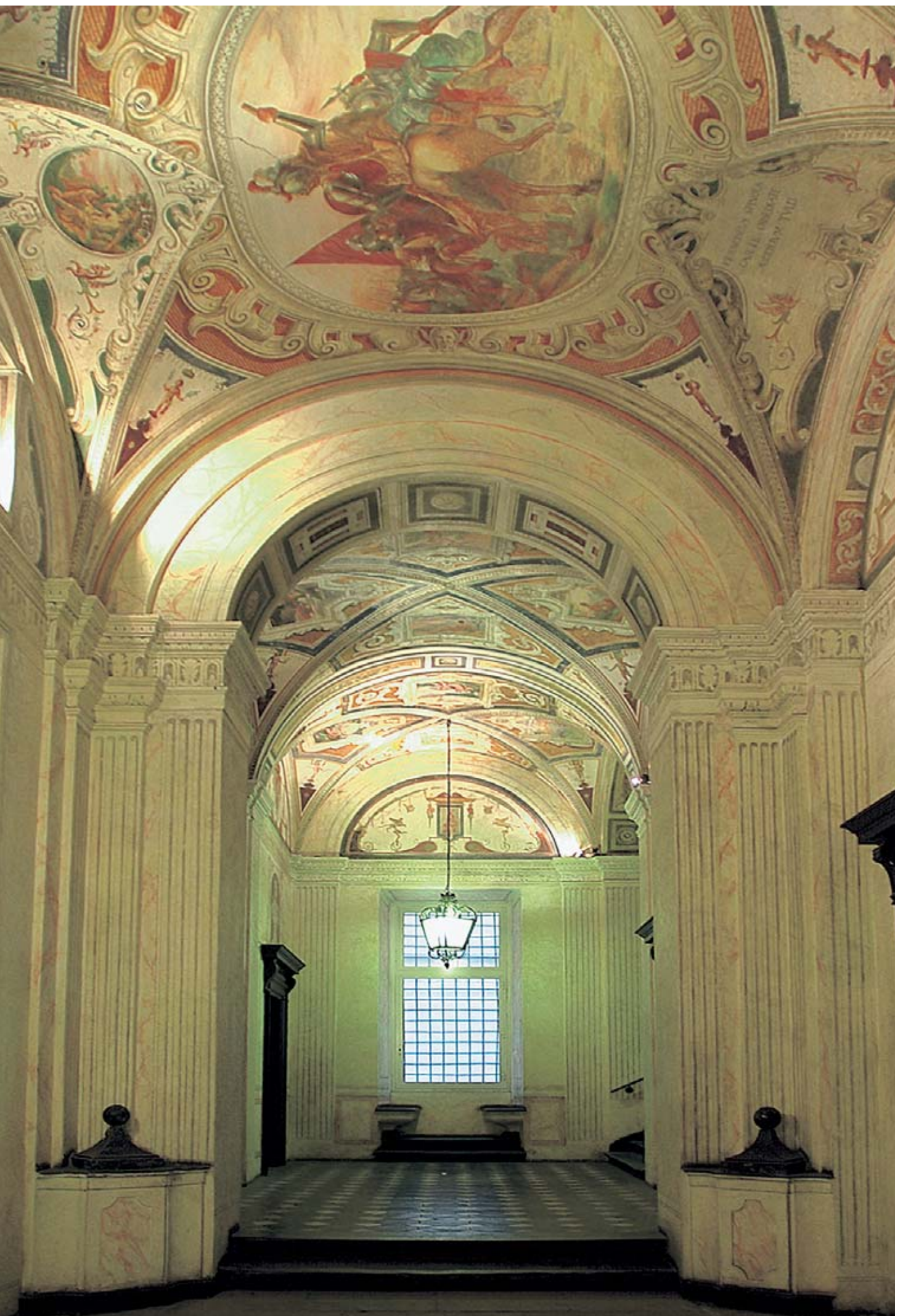
Precociously bereft of its rich founder, this dwelling which has belonged to the Spinola family for four centuries, was born lucky. Since 1930 the whole “piano nobile” hosts the “Circolo Artistico Tunnel”-, the most exclusive Genoese Club, where wars, peaces, triumphs and mercies and even a huge love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

frescoed vestibule

on the following page:

frescoed Salone,
A. Semino;

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







13 Palazzo Spinola, Gio. Battista

P.P. Rubens,
drawing of the façade



urban districts
no. Strade Nuove
13

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Spinola, Gio. Battista; Doria**
Exact location Garibaldi, via, 6
Maps and/or plants Table 4 - Palazzi included in the perimeter proposeds

2. Legal data

Owner Private
Legal status total restriction (14/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Giardini Italiani (Italian Garden Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

3. Identification

a) history
date 1563
architect G.B. Castello - B. Cantone
character building with a courtyard with loggias and façade rebuilt in 1689 (G.A. Ricca), formerly with loggias that are now blocked off looking out onto the original hanging garden; on the ground floor, frescoes by the Semino family on the Metamorphoses; they also painted Dynastic Stories on the piano nobile; salon with the Fall of Phaethon by L. Cambiaso. All the works are datable between 1570 and 1575
events ed. Rubens 1652, pal. I; AP, n. 99

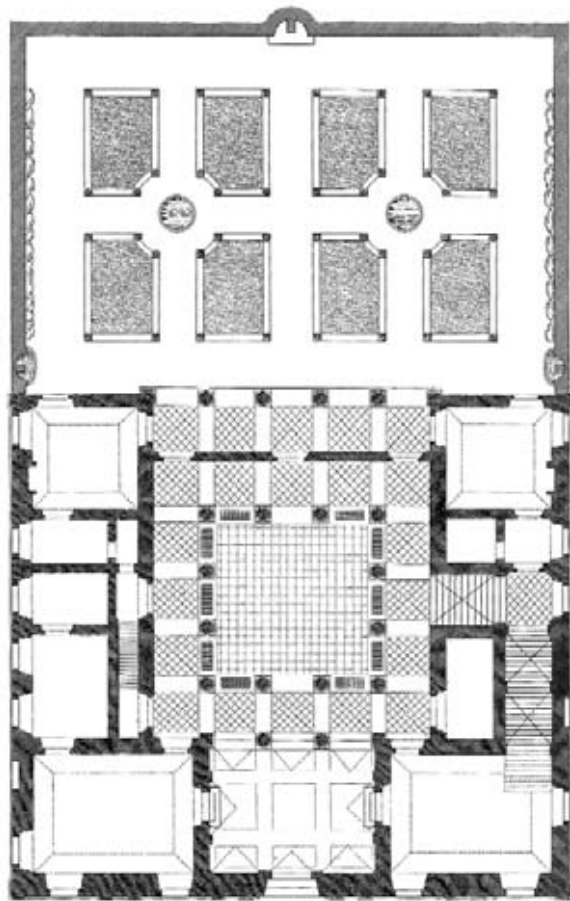
b) property description

and inventory
original condition, changes increased elevations, façade rebuilt in 1689 by A. Ricca;

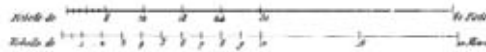
original function, changes state of conservation single-family residence; currently offices
excellent



Coupe Principale.



Plan du Rez-de-Chaussée.



M.P. Gauthier.

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

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

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

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

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

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

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

façade





the courtyard;

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



Vue prise de la Porte d'entrée.

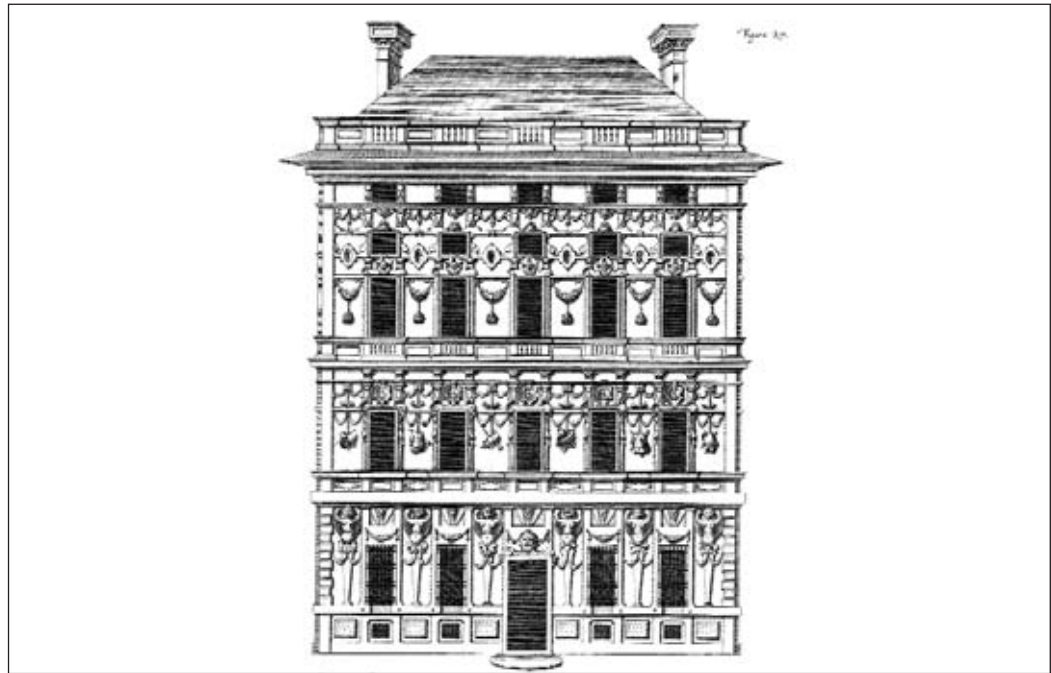
drawing room vault
with decoration
of the 17th century;



hall with fireplace
designed by G.B. Castello



14 Palazzo Lomellini, Nicolosio



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

stucco work in the atrium

urban districts
no.

Strade Nuove
14

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Lomellini, Nicolosio; Podestà**
Exact location Garibaldi, via, 7
Maps and/or plants Table 4 - Palazzi included in the perimeter proposeds

2. Legal data

Owner Private
Legal status total restriction (28/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Giardini Italiani (Italian Garden Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

3. Identification

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

b) property description
and inventory

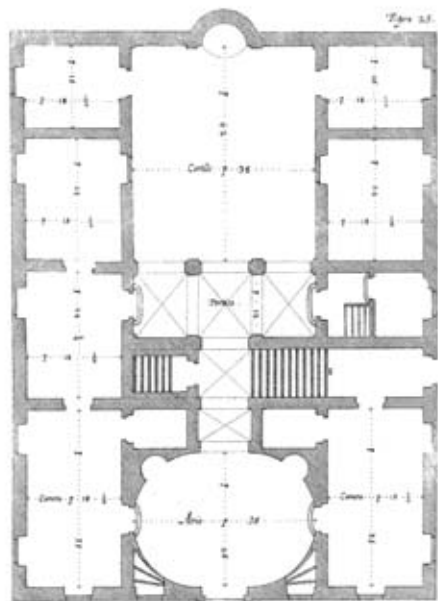
original condition, changes the building, almost completely intact, bears on the garden, on a hill which is currently crossed by a vehicular tunnel (1927)

original function, changes still the owner's residence; offices

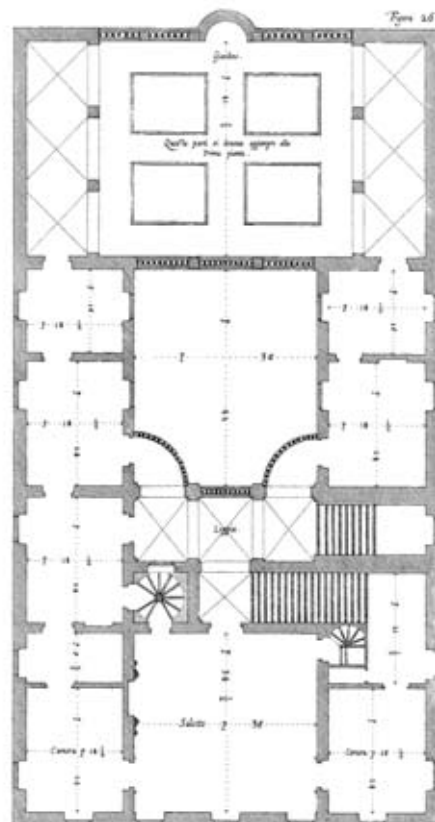
state of conservation excellent

on the following pages:

façade with stucco
by M. Sparzo



IX. *Plano prima del Palazzo del sig. Luigi Contarini.*



IX. *Seconda Piano del Palazzo del sig. Luigi Contarini.*





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

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

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

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

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

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

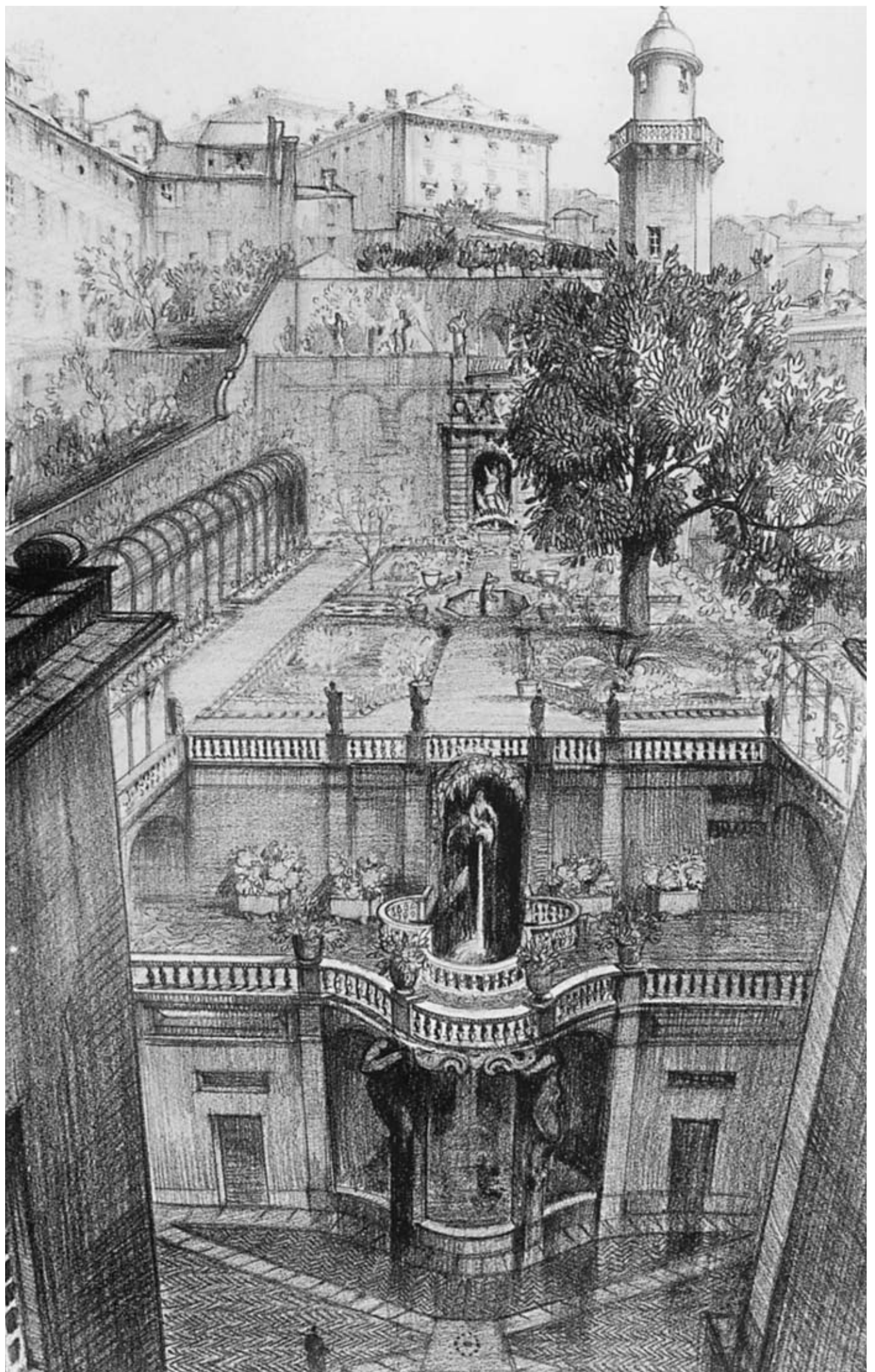
This palace too, on the uphill side, connected the “piano nobile” to the embankment of the garden, the only one still conserving its function, hanging over a tunnel jammed with urban traffic. The property passed on already at the beginning of 1600 to Luigi Centurione and for one and half centuries belonged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

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

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

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

the garden,
second terracing
and mirador







salon with frescoes
(unfinished) by
B. Strozzi;

second piano nobile,
frescoed by D. Parodi

on the adjoining page:

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

on the following pages:

courtyard and garden
behind the palazzo



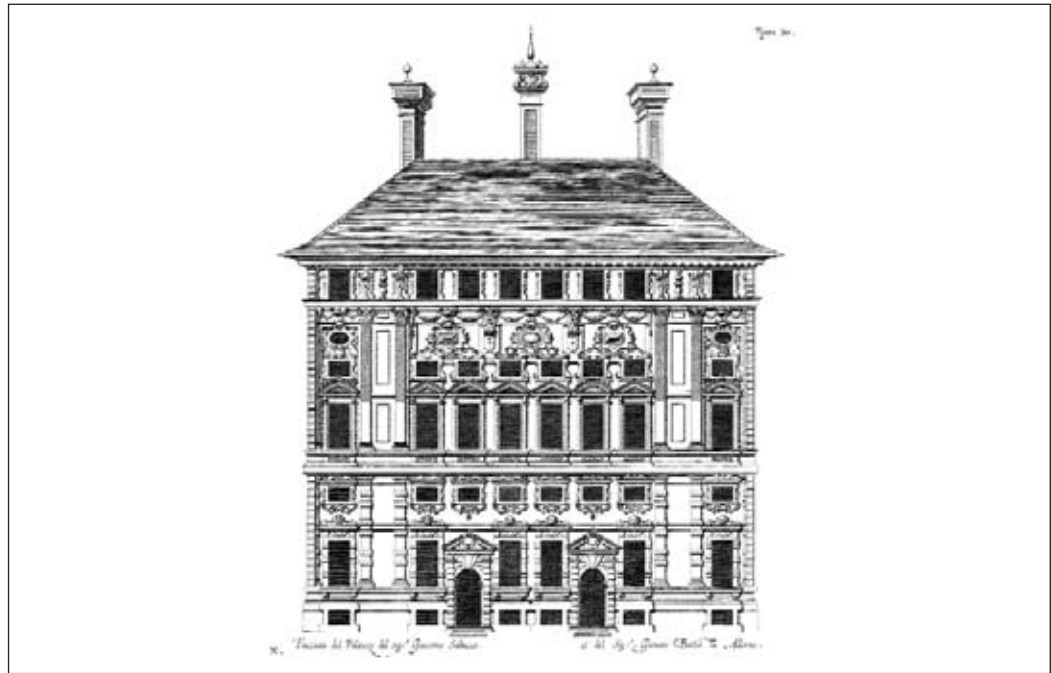




15 Palazzo Spinola, Lazzaro e Giacomo

P.P. Rubens,
drawing of the façade

on the adjoining page:
portal and decoration
on the façade



urban districts no.	Strade Nuove 15
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Spinola, Lazzaro e Giacomo; Cattaneo Adorno
Exact location	Garibaldi, via, nn. 8-10
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposeds
2. Legal data	
Owner	Private
Legal status	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Responsible authority	
Collaborating national organisations	Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	1583
architect	
character	late version of twin residence with mirror-image doorways and apartments; grotesques and fresco cycles with Dynastic Stories (L. Tavarone) dated 1624, and Allegories
events	ed. Rubens 1652, pal. X; AP, nn. 95 and 97
b) property description and inventory	
original condition, changes	original building intact; at the beginning of the 19th century, a chapel with frescoes by Tavarone on the ground floor, was destroyed
original function, changes	still the owner's residence; offices
state of conservation	excellent



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

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

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

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

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

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

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

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

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

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

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

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

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

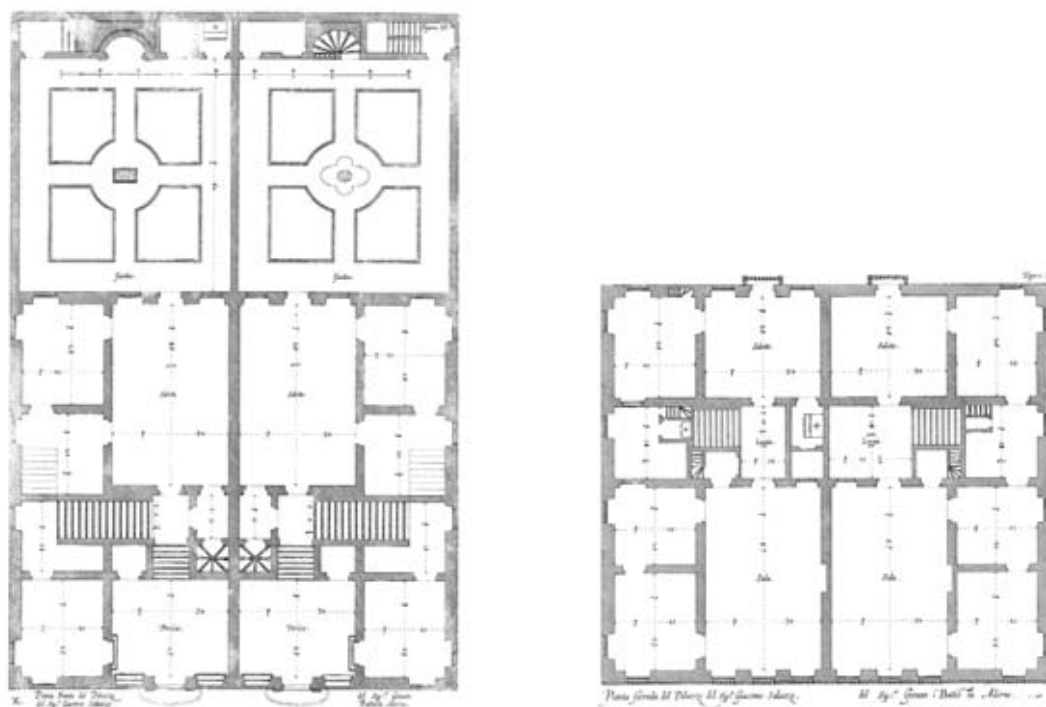
The second dwelling has a nineteenth century decoration promoted by the Cattaneo family. The fabulous collection of pictures of the Cattaneo Adorno family, celebrated in all artistic guidebooks of the nineteenth century was still intact in the first decades of our century; some of the most prestigious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

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

on the following pages:

frescoes by A. Ansaldo,
Allegorical pictures;

restored façade







16 Palazzo Grimaldi, Nicolò



M.P. Gauthier,
drawing of the façade

urban districts
no. Strade Nuove
16

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Grimaldi, Nicolò; Doria duca di Tursi; palazzo "Tursi"**
Exact location Garibaldi, via, 9
Maps and/or plants Table 4 - Palazzi included in the perimeter proposeds

2. Legal data

Owner Public (Genoa City Council)
Legal status total restriction (17/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

3. Identification

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

on the adjoining pages:

façade;

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

on the following pages:

arched courtyard

events

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

b) property description

and inventory
original condition,
changes

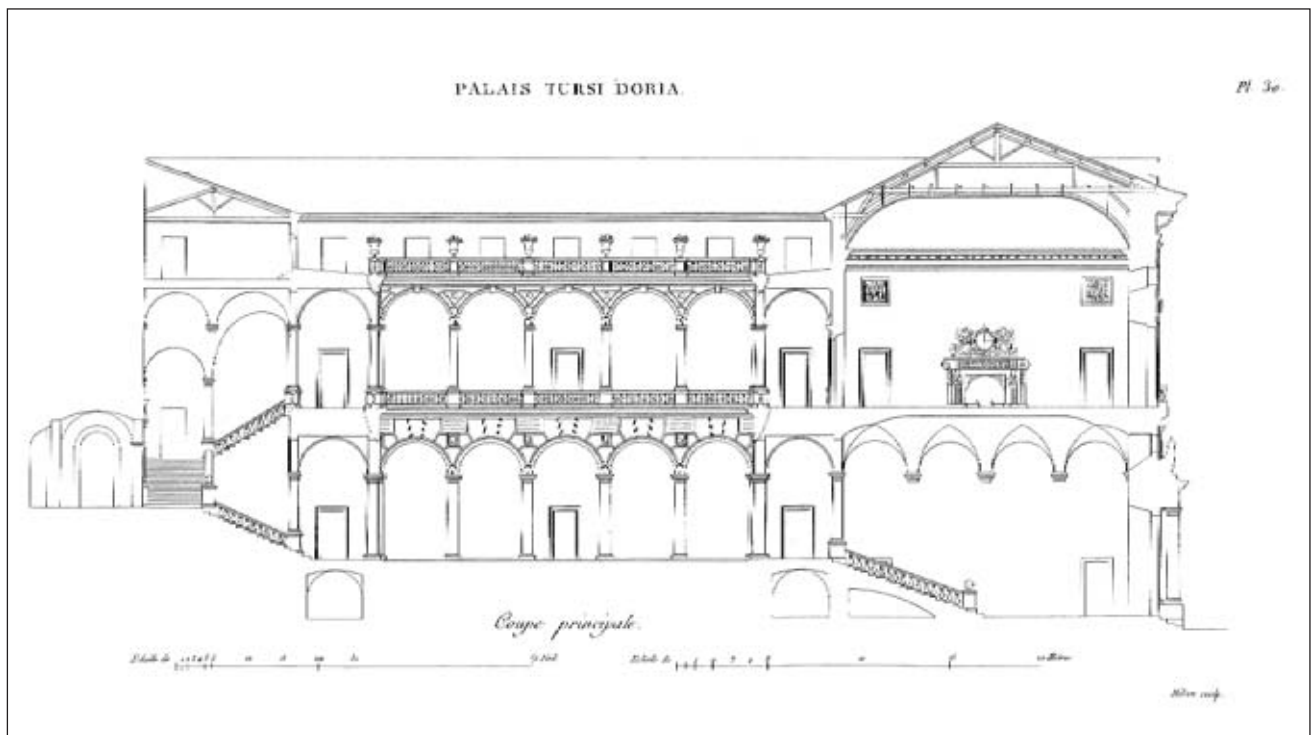
in the 19th century, the remains of the church of St. Francis were incorporated into the palazzo; the clock turret and the frescoes on the national Virtues (N. Barabino) were added; new buildings on the rest of the hill (F. Albinì)

original function,
changes

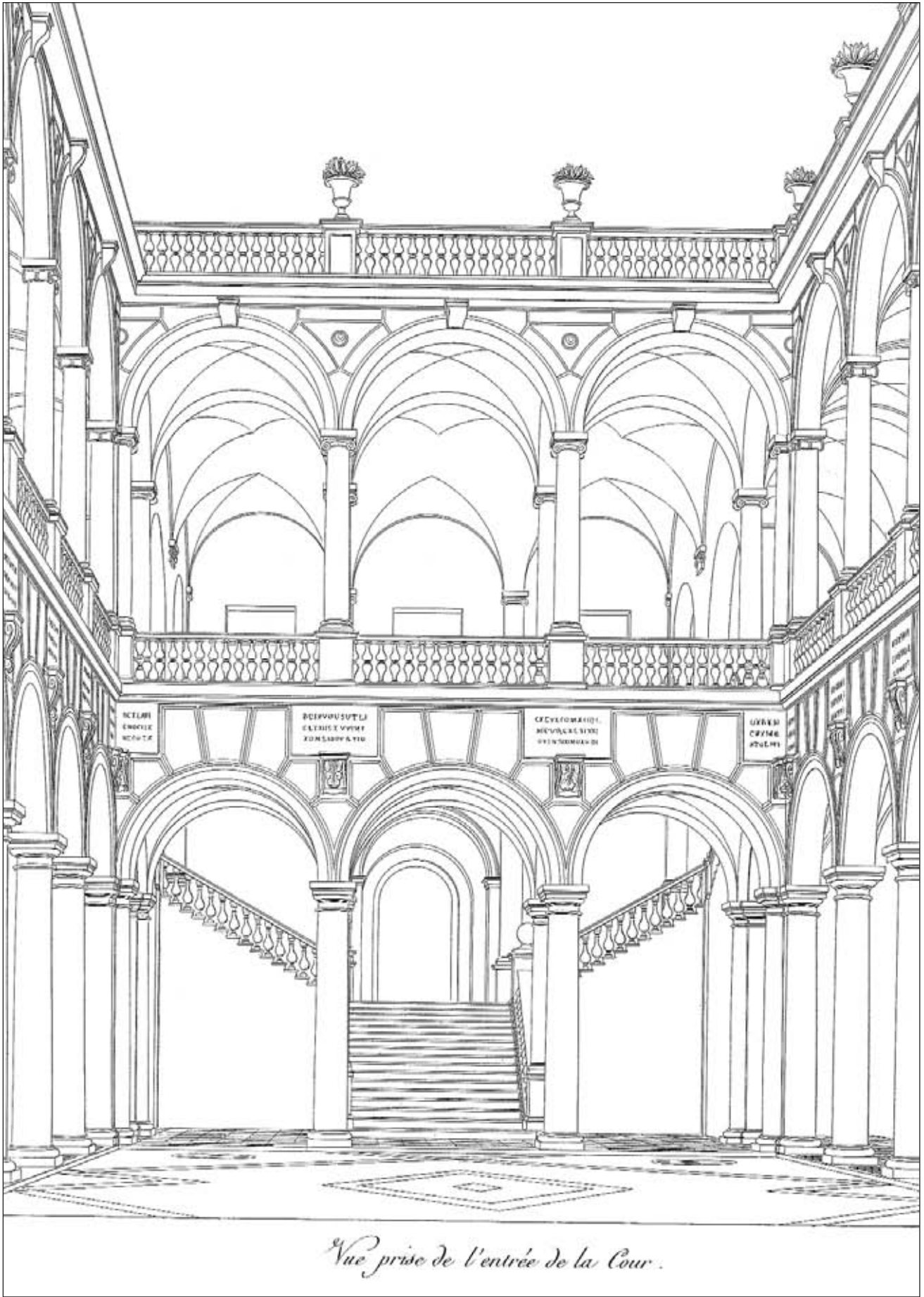
multi-family residence; palace (1818); from 1848 seat of Municipality,
then City Council of Genoa

state of conservation

excellent









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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

on the adjoining page:

porch and loggia
seen from the staircase

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

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

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

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





grand staircase;
doorway



the Tollot room;
the Galliera room

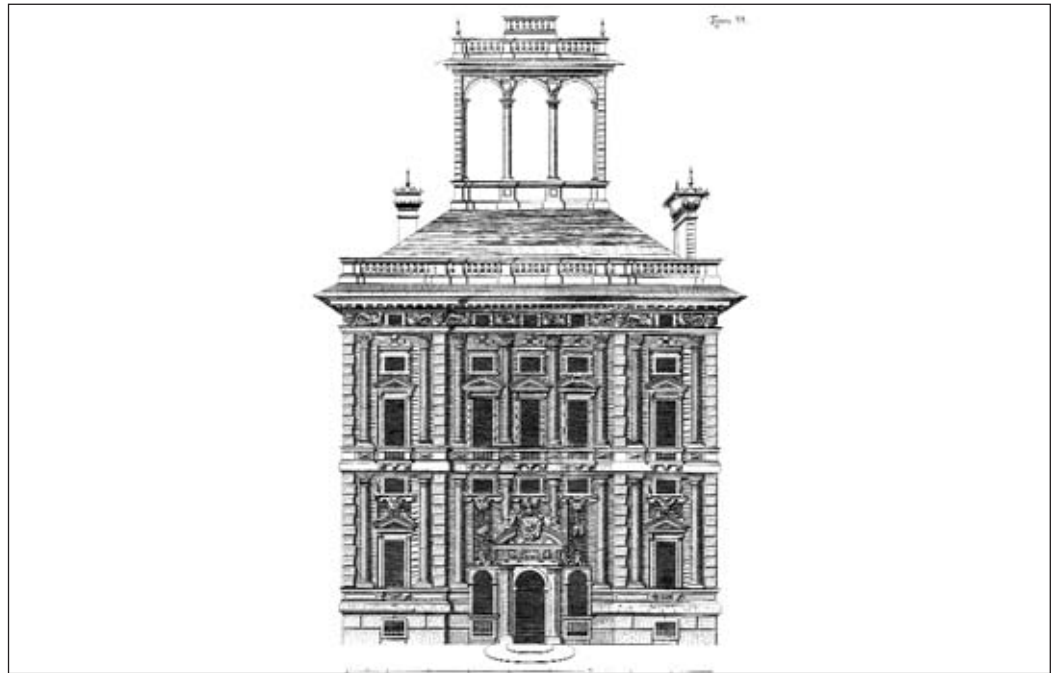


17 Palazzo Lomellini, Baldassarre

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

doorway;

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



urban districts
no. Strade Nuove
17

1. Specific location

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

2. Legal data

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

3. Identification

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

events ed. Rubens 1652, pal. XI; AP, n. 93

on the following pages:

palace elevation,
sight from Tursi garden;

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

b) property description
and inventory
original condition,
changes

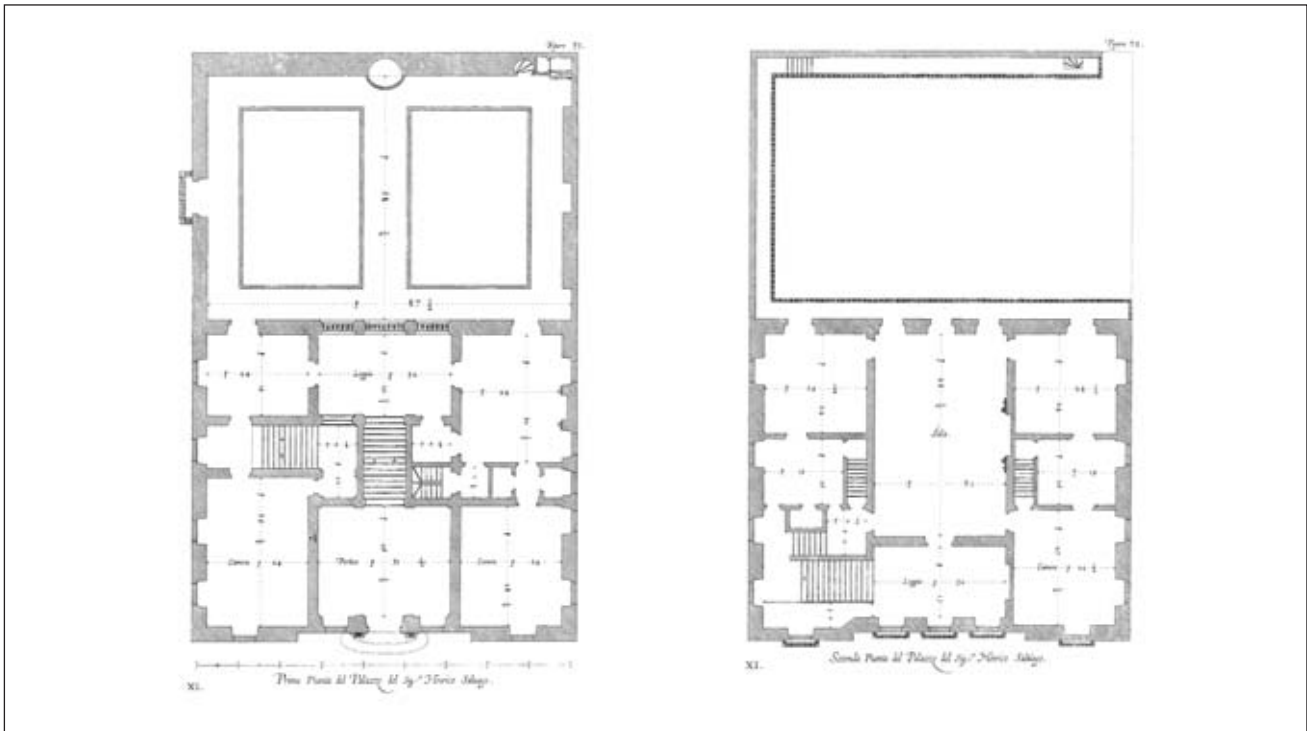
1790, the restructuring (by C. de Wailly & E.A. Tagliafichi), of which the terrace and arcade remain, replaced Ponsello's original layout

original function,
changes

single-family residence; currently offices and shops

state of conservation

good









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

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

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

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

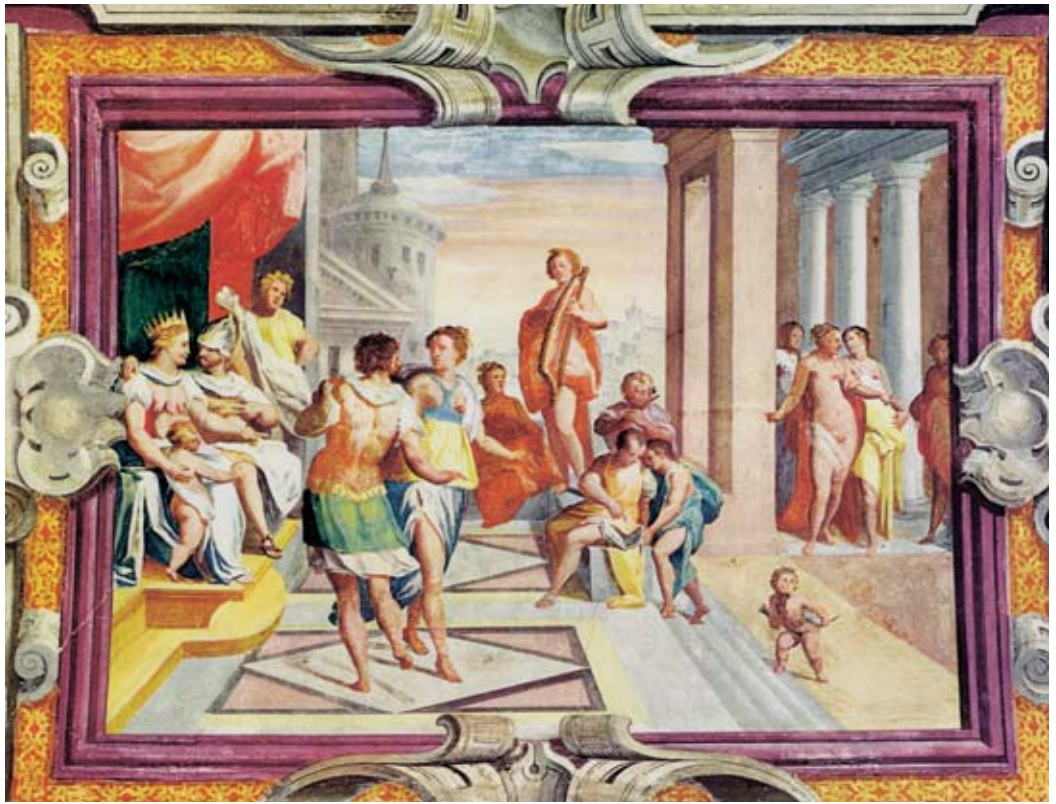
The proportions, rigorously in the Alessi style with three central axes, and lateral avant-corps of one axis were organized in a vertical system with a small mirador loggia on the top of the roof which seemed to correspond to a whim of the landlord. A high rustic plinth and the ashlar frames of the avant-corps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

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

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

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

G.B. Castello,
decoration with
Eneas and Dido



temple and neo-classical
busts on the terrace



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

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

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

18 Palazzo Grimaldi, Luca



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

urban districts
no. Strade Nuove
18

1. Specific location

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

2. Legal data

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

3. Identification

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

events AP, n. 94

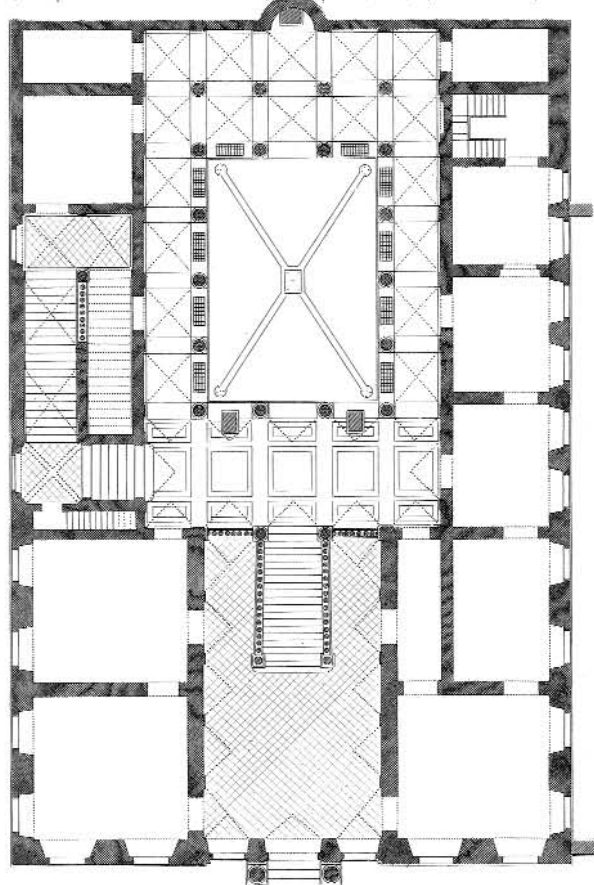
b) property description and inventory

original condition, changes 1712 (G. Viano), two-phase 15th cent. building, rearranged in a neo-classical makeover until a new entrance in Strada Nuova; bequeathed in 1884 to the City of Genoa by the Duchess of Galliera. Damaged in WW2; 1950 (F. Albini) fitted out for exhibitions
original function, changes single-family residence; currently City Council Gallery of Ligurian Painting
state of conservation excellent



Coupe principale.

Echelle de 1:25000 10 20 30 40 50 60 70 Mètres



Plan du Rez de Chaussée.

Hibon sculp.

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

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

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

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

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

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

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

façade

on the following pages:

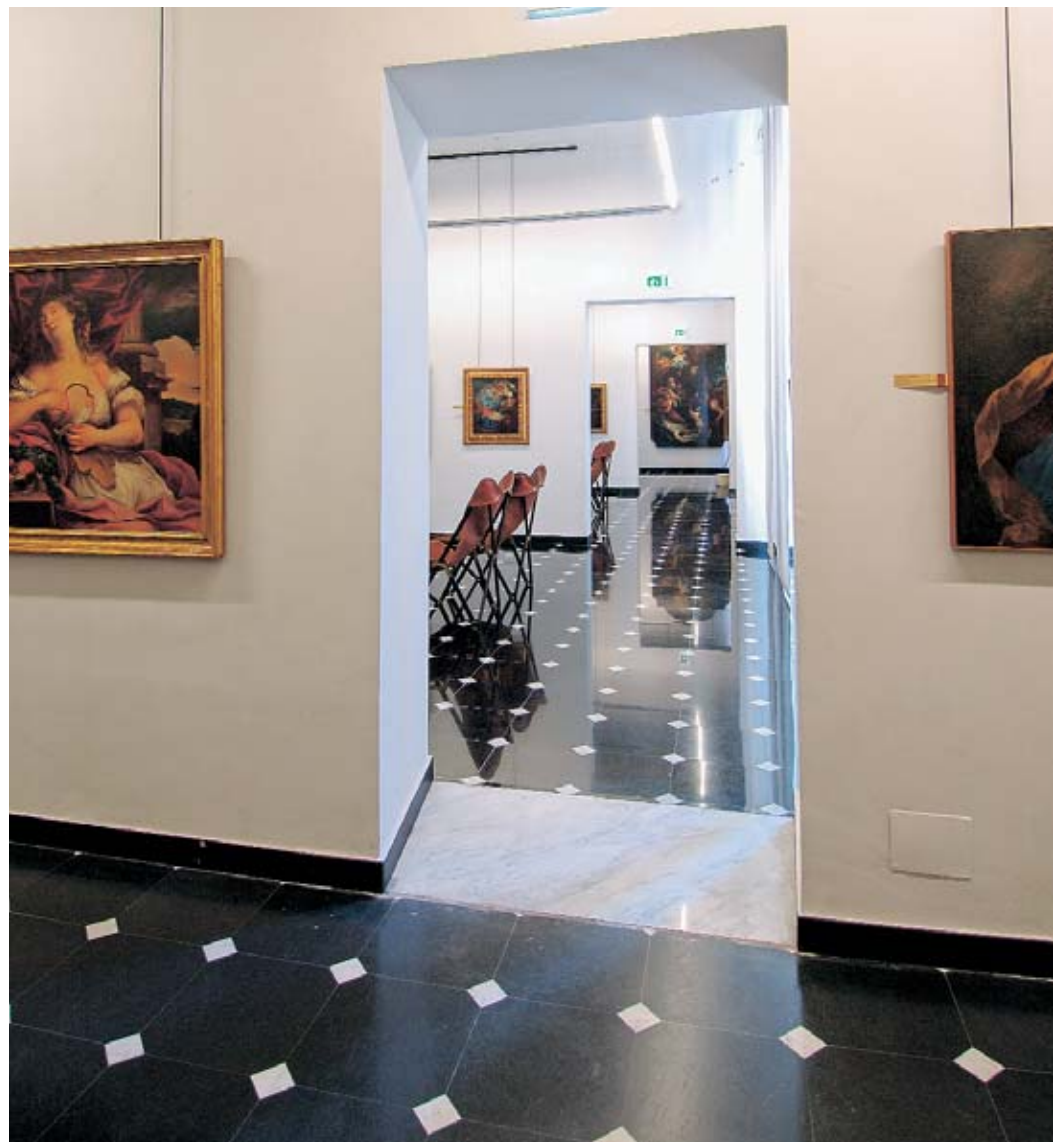
atrium;

the courtyard
with the upper loggia
from the porch









layout of two rooms
of the Gallery
of Palazzo Bianco

on the adjoining pages:

the fountain in the garden

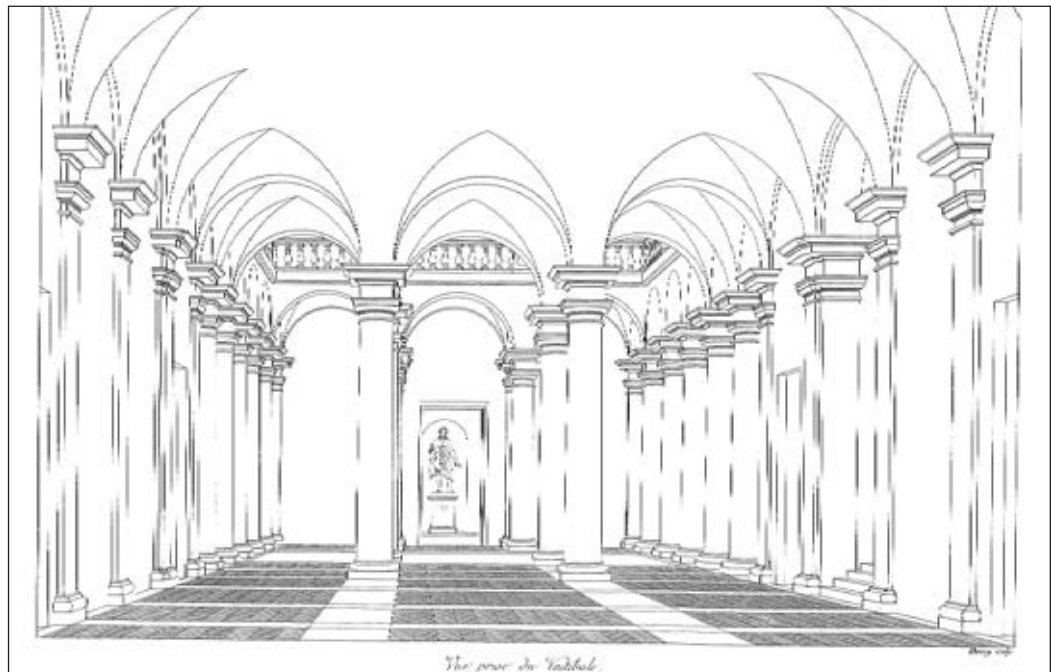


19 Palazzo Brignole Sale, Rodolfo e Giò. Francesco M.

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

on the following pages:

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



urban districts
no. Strade Nuove
19

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Brignole Sale, Rodolfo e Francesco M.; palazzo "Rosso"**
Exact location Garibaldi, via, 18
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

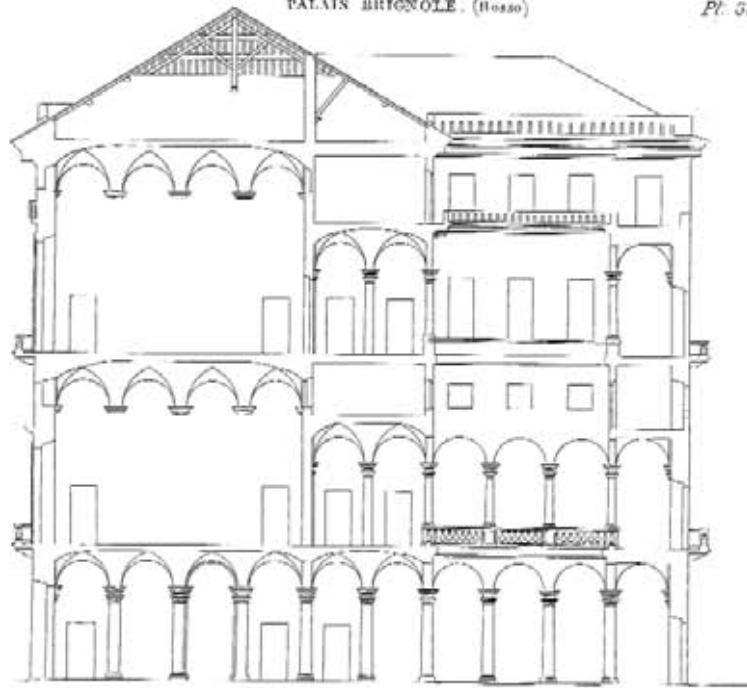
2. Legal data

Owner Public (Genoa City Council)
Legal status total restriction (11/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Giardini Italiani (Italian Garden Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a (in part);
Urban Plan b (in part)

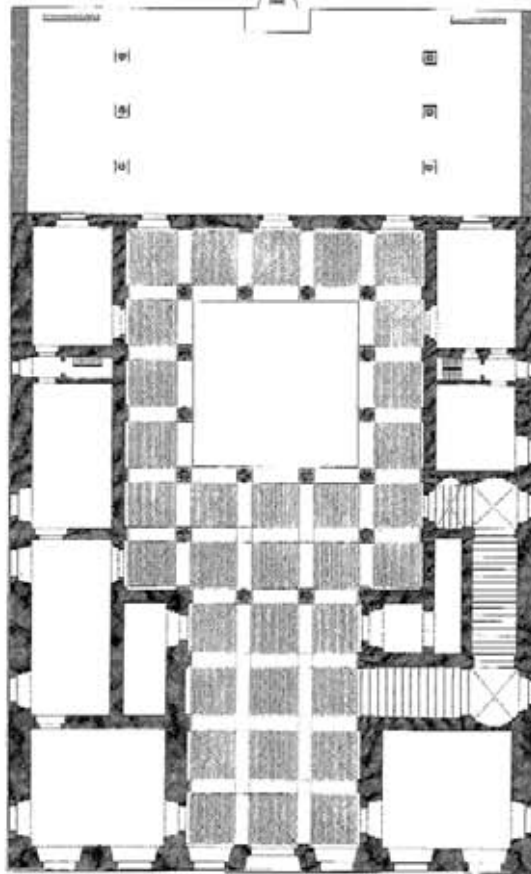
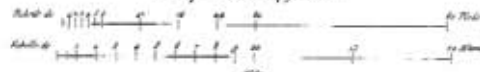
3. Identification

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

b) property description and inventory
original condition, changes given the size of the area required for the project, it was arranged with overpasses; in the 1950s, the palazzo was restored by F. Albini to enhance the great picture-gallery
original function, changes single-family residence; left to the City of Genoa by the Dukes of Galliera in 1874; currently a museum
state of conservation excellent



Coupe Principale.



Plan de Rex. de Chaussée.

Hozzo sculp.

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

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

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

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

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

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

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

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

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

on the following pages:

D. Piola,
Allegory of Winter







its extinction. In 1874, the last of the family, Maria, married to duke De Ferrari Galliera, gave the property with its rich collections to the city of Genoa. Unfortunately, and this seems to be the destiny of the most prestigious decorations, also in this building the bombardment of October 1942 produced very severe and irreparable damages which destroyed, among other things, the hall on the second floor with the large fresco by Gregorio De Ferrari.

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

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

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

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

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

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

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

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

layout of two rooms
of the Gallery
of Palazzo Rosso

on the following pages:

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

view of the façade
from the garden
of the Palazzo Tursi

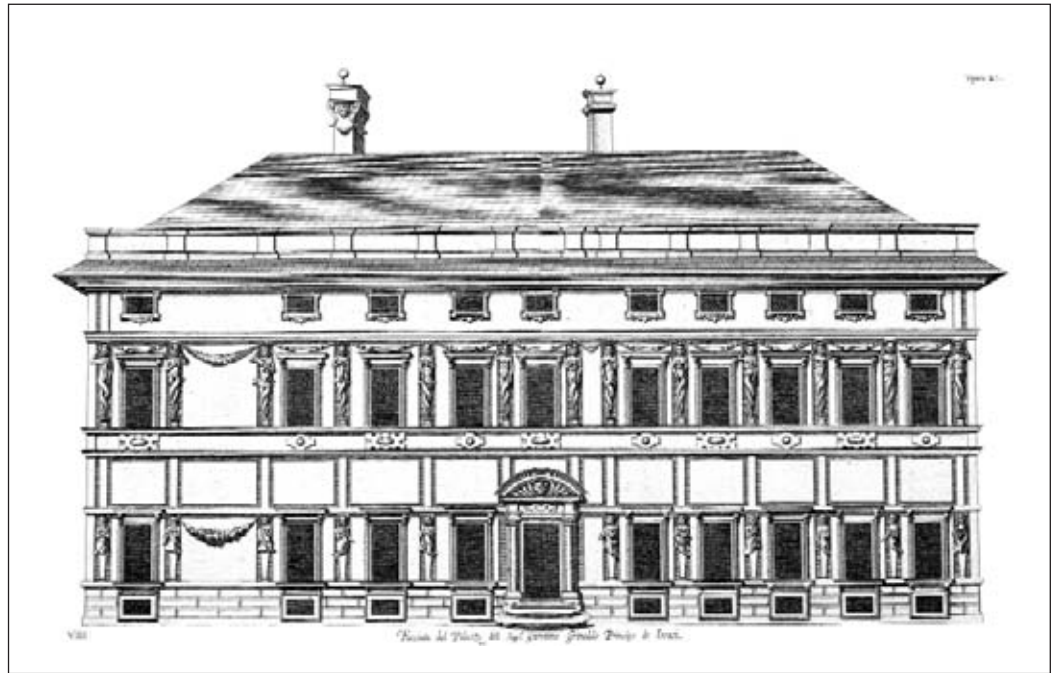






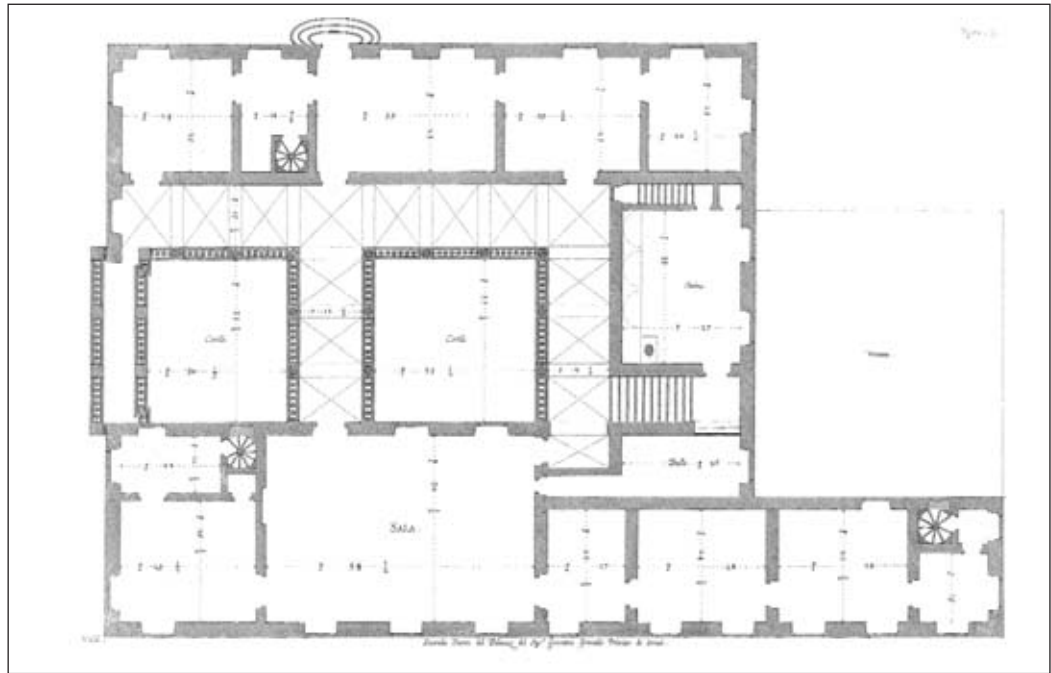
20 Palazzo Grimaldi, Gerolamo e Battista

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



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

P.P. Rubens,
plan



view from
Salita S. Francesco

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

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

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

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

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

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

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

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

Just before “Strada Nuovissima”, nowadays via Cairoli,

doorway
on the adjoining page:
elevation on
Piazza della Meridiana



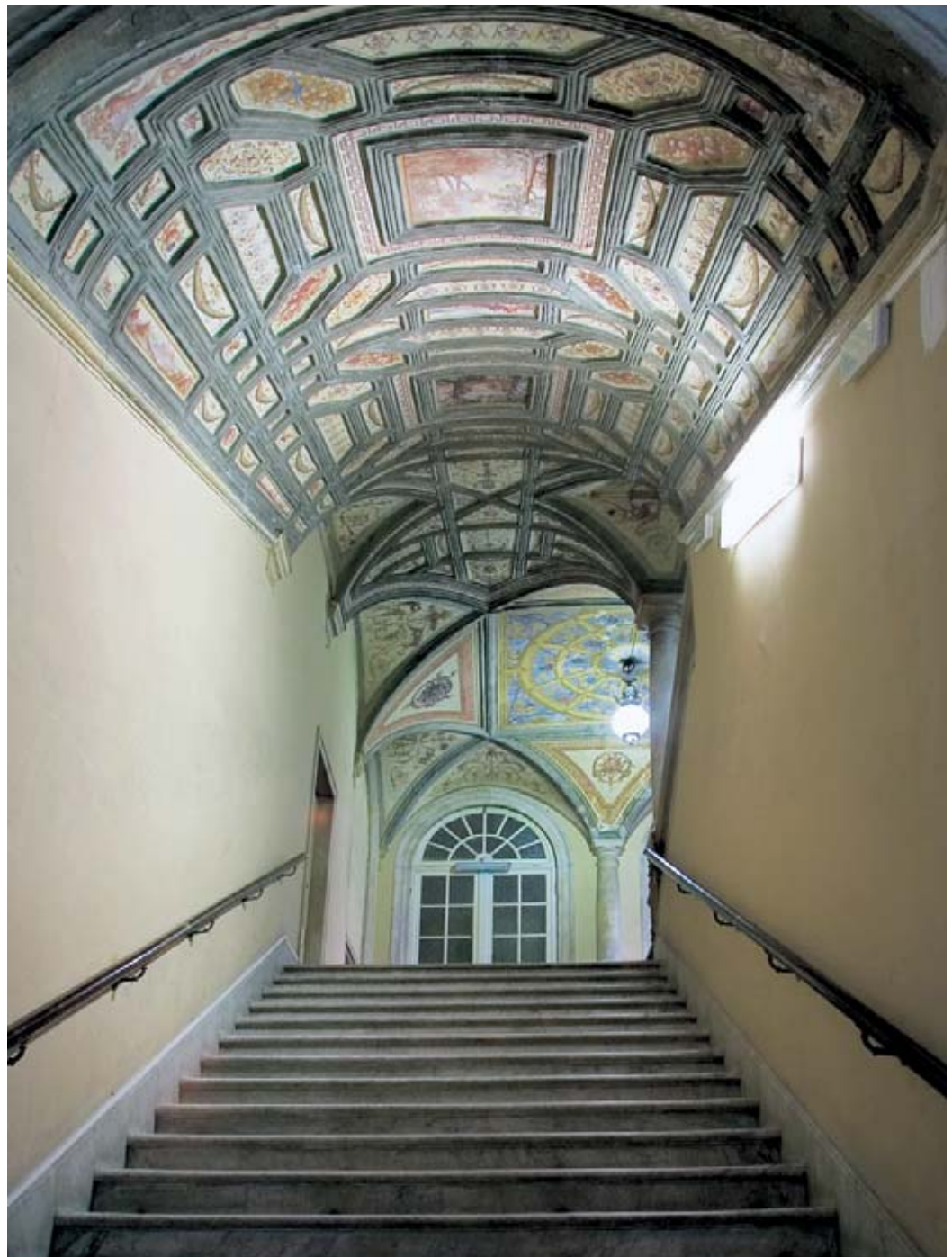


VIA
CARIBALDI
EX STRADA NOVA

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

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

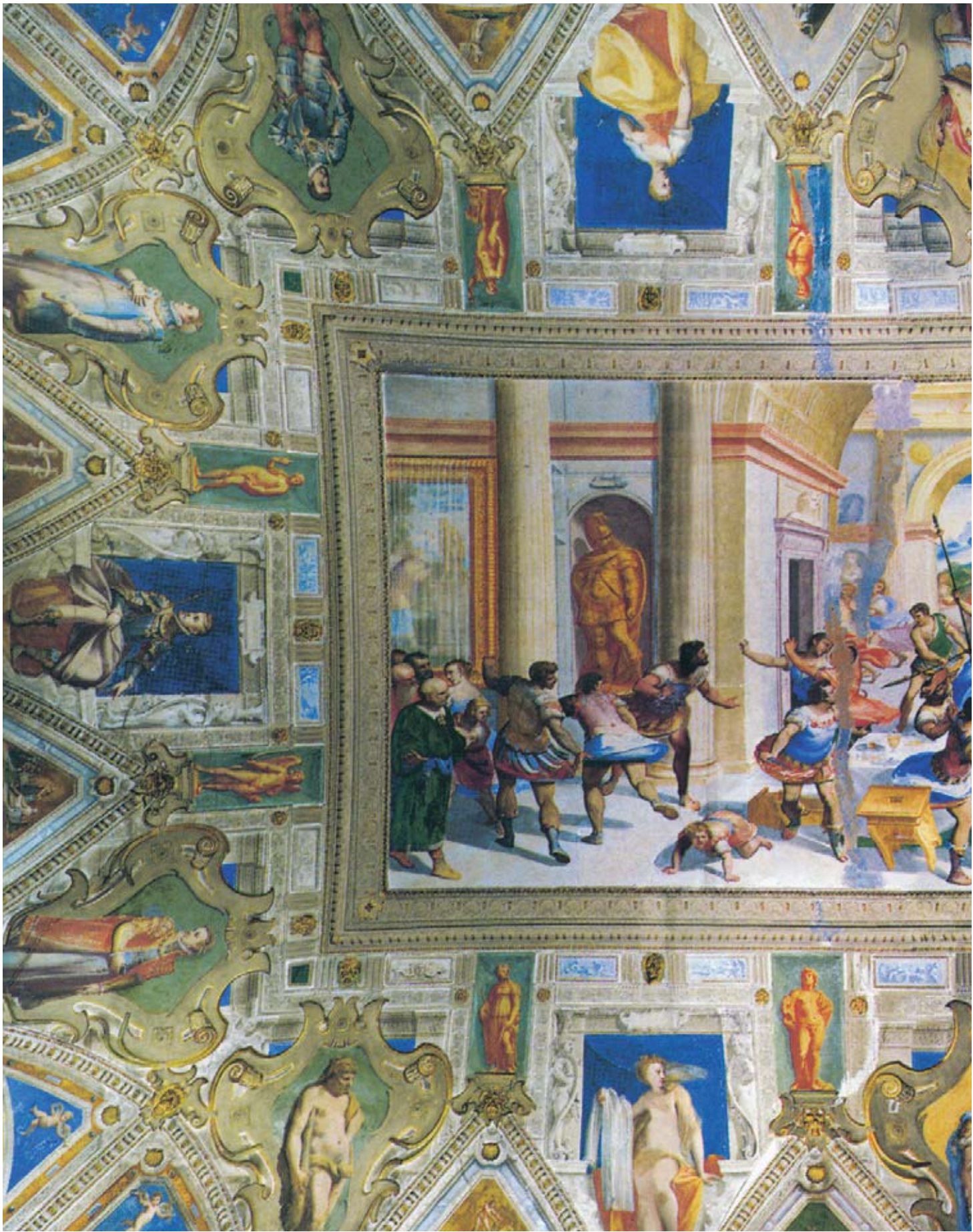
frescoed staircase



on the following pages:

salone frescoed
by L. Cambiaso







21 Palazzo Brignole, Gio. Carlo



Brusco drawings with plan layouts with proposed adaptation of the entrance and vertical distribution system

urban districts
no.

Strade Nuove
21

1. Specific location

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

Italy
Republic of Italy, Liguria
Palazzo Brignole, Gio. Carlo; Durazzo
Meridiana, piazza della, 2
Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner
Legal status
Responsible authority

Collaborating national organisations
Genoa City Council
Urban Plan

Private
condominium dwelling - total restriction (34/1912)
Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Associazione Dimore Storiche Italiane (Italian Historic Residence Association)

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

3. Identification

a) history
date
architect
character

1671
P.A. Corradi; G. Brusco
entrance and stairway faced onto the alley below, while the garden closed off Strada Nuova; "piano nobile" (main floor) decorated with fresco cycles depicting stories of Nymphs and Goddesses (G. e L. De Ferrari)

events

AP, n. 91

b) property description and inventory
original condition, changes

1786, with the digging of the Strada Nuovissima, the garden gateway with telamons (F. Parodi) was moved against the upper facade; neo-renaissance frescoes by G. Isola and F. Leonardi

on the adjoining page:

original function, changes
state of conservation

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

elevation



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

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

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

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

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

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

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

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

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

doorway with telamons
by Parodi

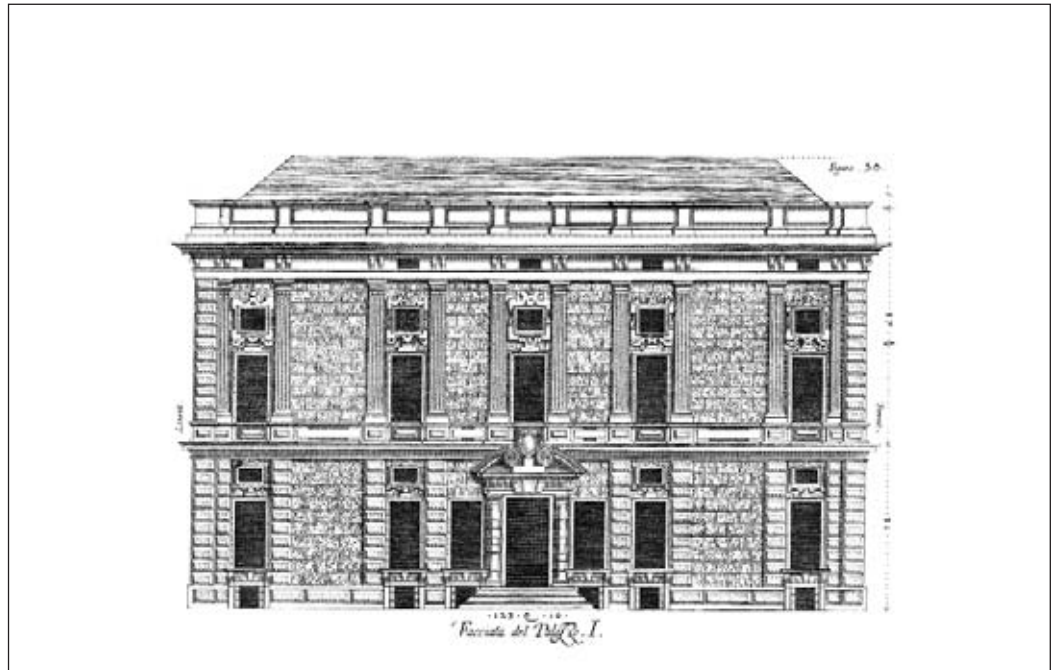
on the adjoining page:

atrium and staircase
with frescoes by Isola
and Leopardi





22 Palazzo Lomellino, Bartolomeo



P.P. Rubens,
drawing of the façade

urban districts
no. Strade Nuove
22

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Lomellino, Bartolomeo**
Exact location Zecca, largo della, 4
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status total restriction (96 art. 5)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations

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

3. Identification

a) history
date 1565
architect B. Cantone (?)
character still conserves the monumental stairway and a few original frescoes

events ed. Rubens 1622, pal. I; AP, n. 89

b) property description
and inventory

original condition, changes 1775, distributive reordering and garden (E.A. Tagliafichi); some of the stucco decoration depicts Agostino Lomellini among some of the most cultivated Doges in the family; transformed by the opening of Strada Nuovissima; damaged in WW2

original function,
changes

single-family residence; currently Technical Institute and shops

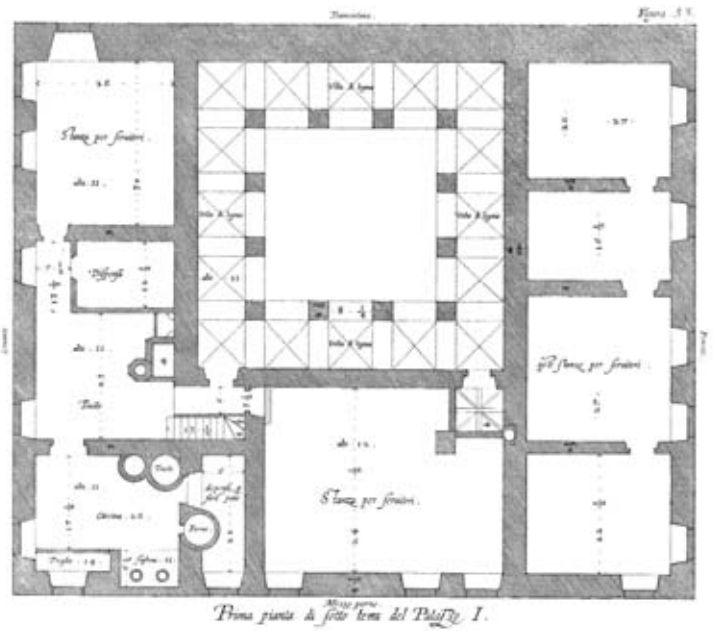
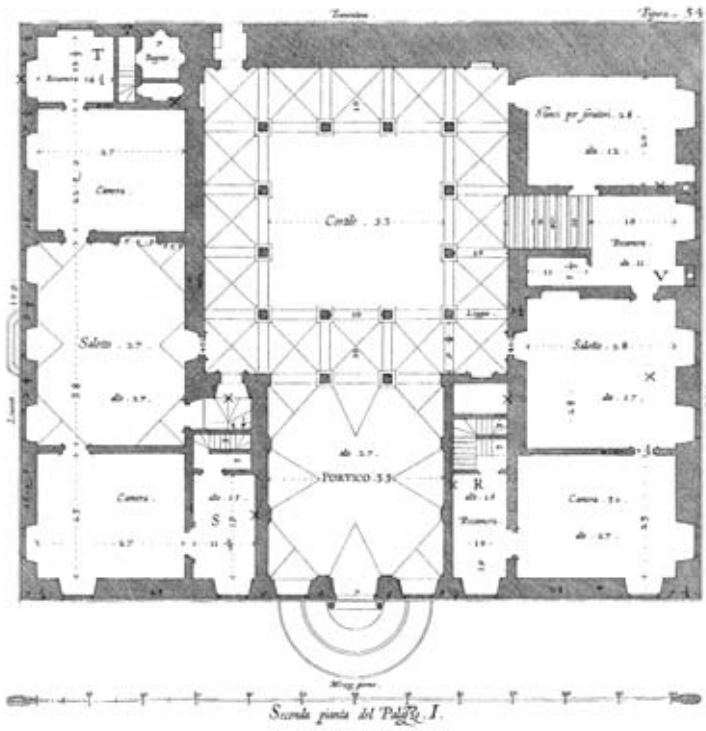
state of conservation

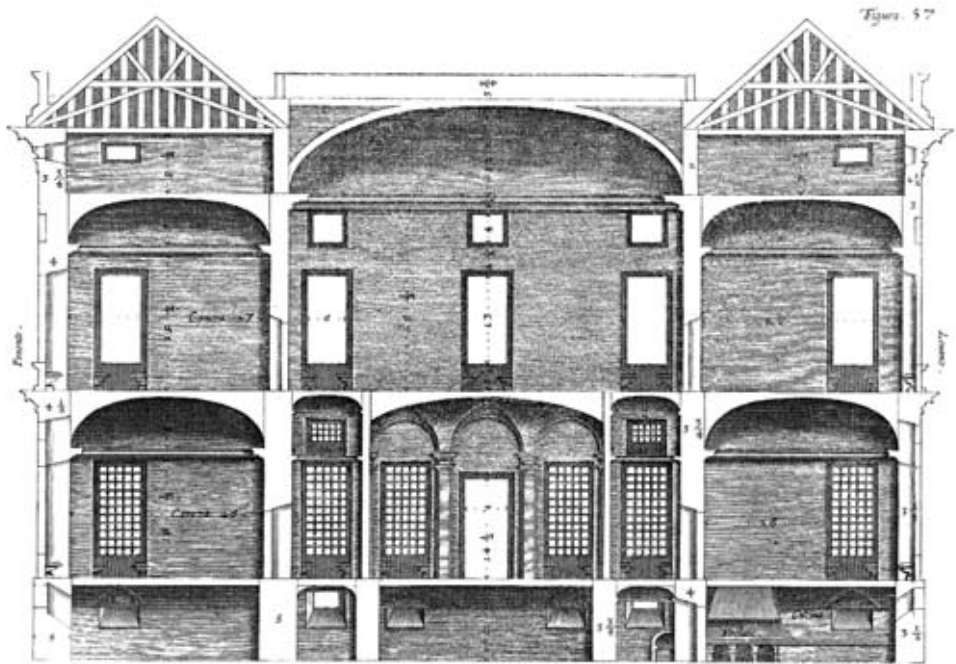
fair



elevation;

P.P. Rubens,
first and second floor plans

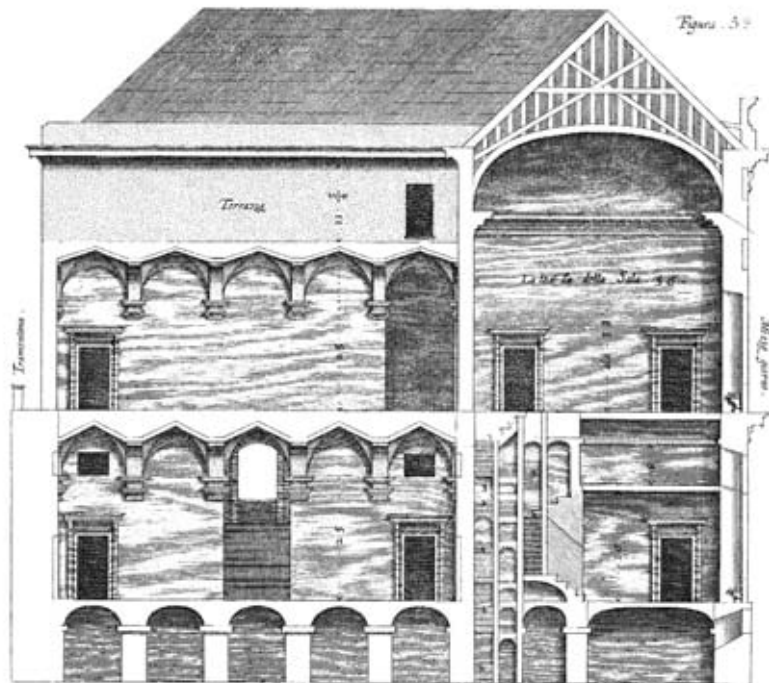




Taglio del Palazzo I. parallelo alla facciata guardandola per di dentro verso mezzo giorno.

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

section along the
trasversal
distribution system

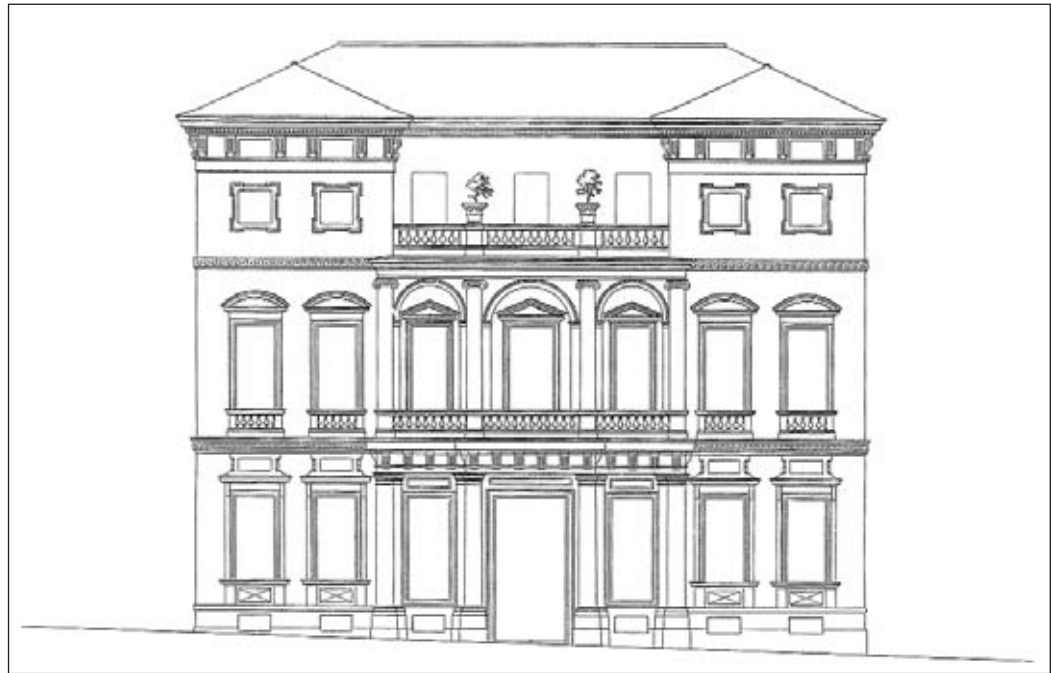


Taglio del Palazzo I. trauerando l'edificio da mezzo giorno verso tramontana.

courtyard with loggia



23 Palazzo Lomellini Stefano



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

urban districts
no. Strade Nuove
23

1. Specific location

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

2. Legal data

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

3. Identification

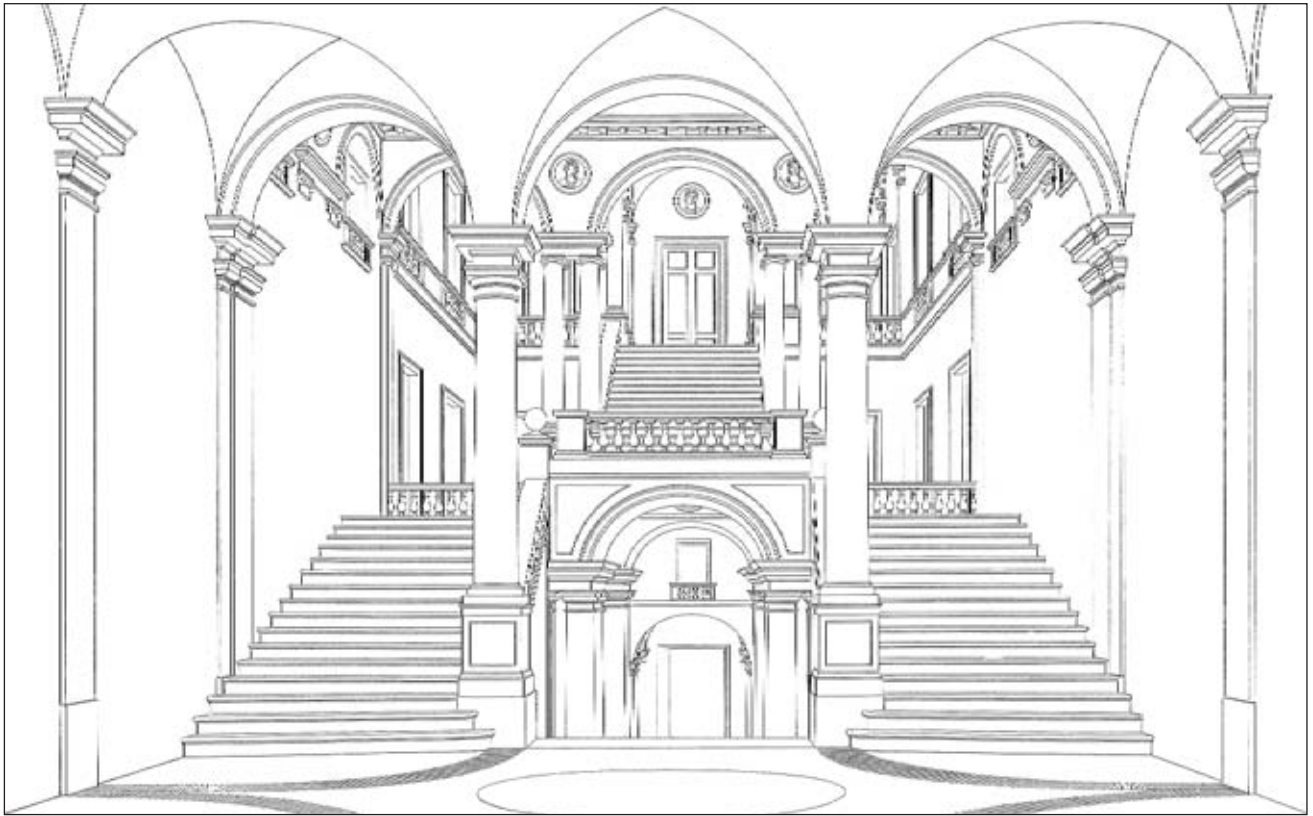
a) history
date 1588
architect
character constructed from two mediaeval structures on the rise at the top of via Lomellini; in 1798 the loggia of the Lomellini albergo was still to be seen

events AP, n. 90

b) property description
and inventory
original condition,
changes

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

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



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

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

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

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

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

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

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

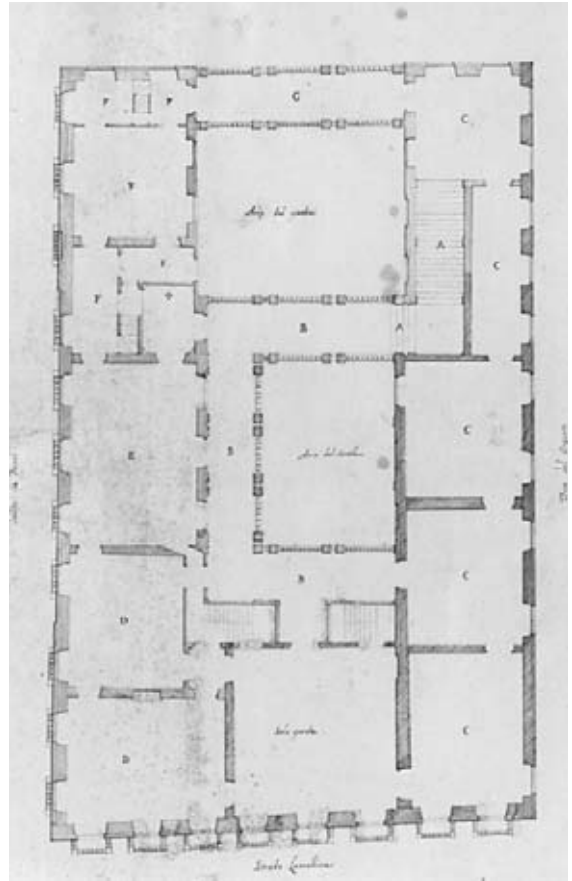
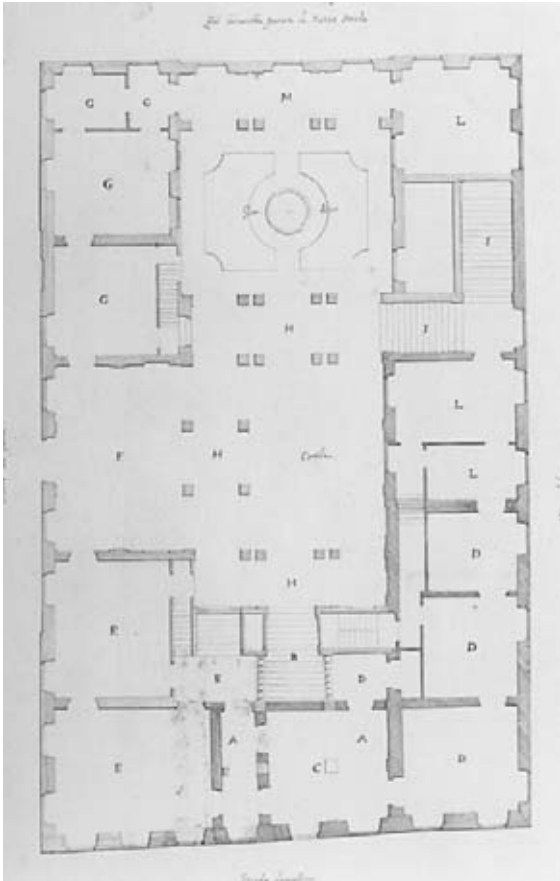
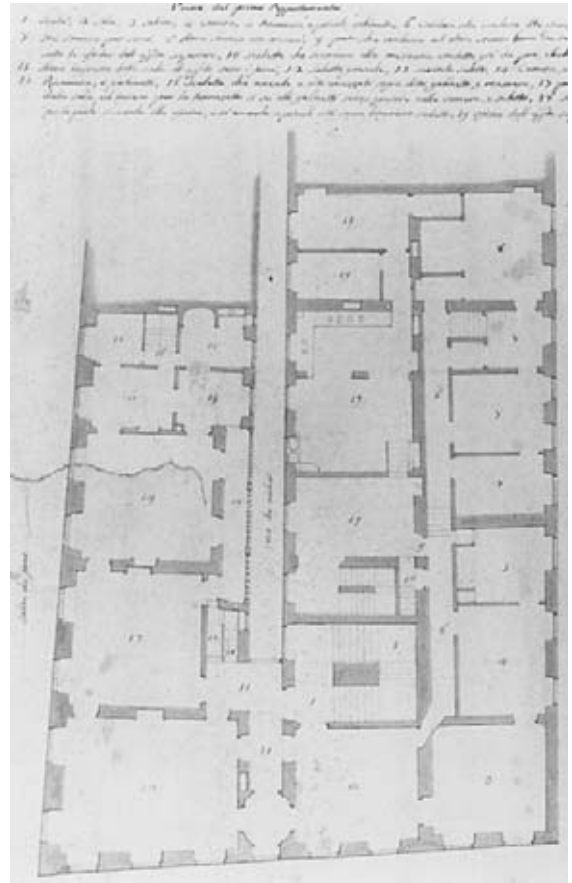
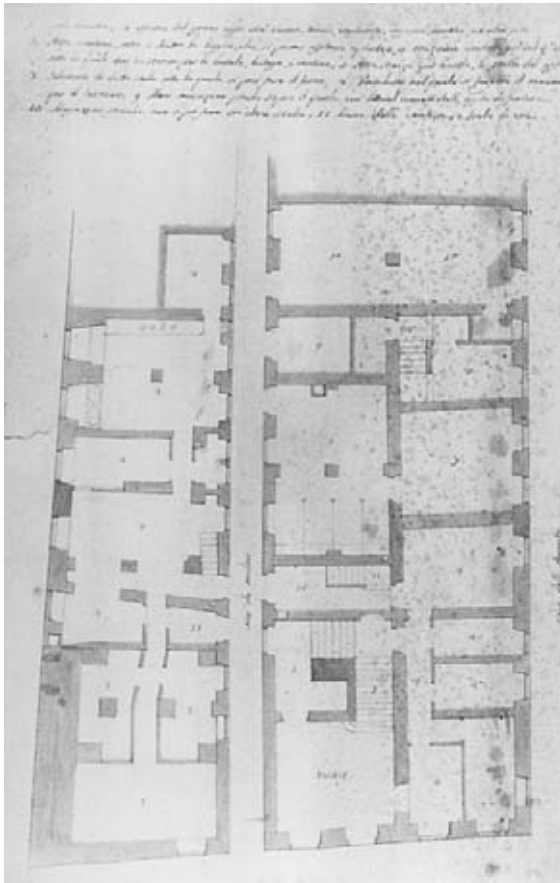
It is no coincidence that the palazzo staircase is the only Genoese example illustrated in *Disegno dell’architettura italiana* by Cesare Brandi. Although, on the one hand, one could say that this does not seem to be a faithful representation of XVIII Century Genoese architecture, which is definitely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

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

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

elevation





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

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

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

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

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

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

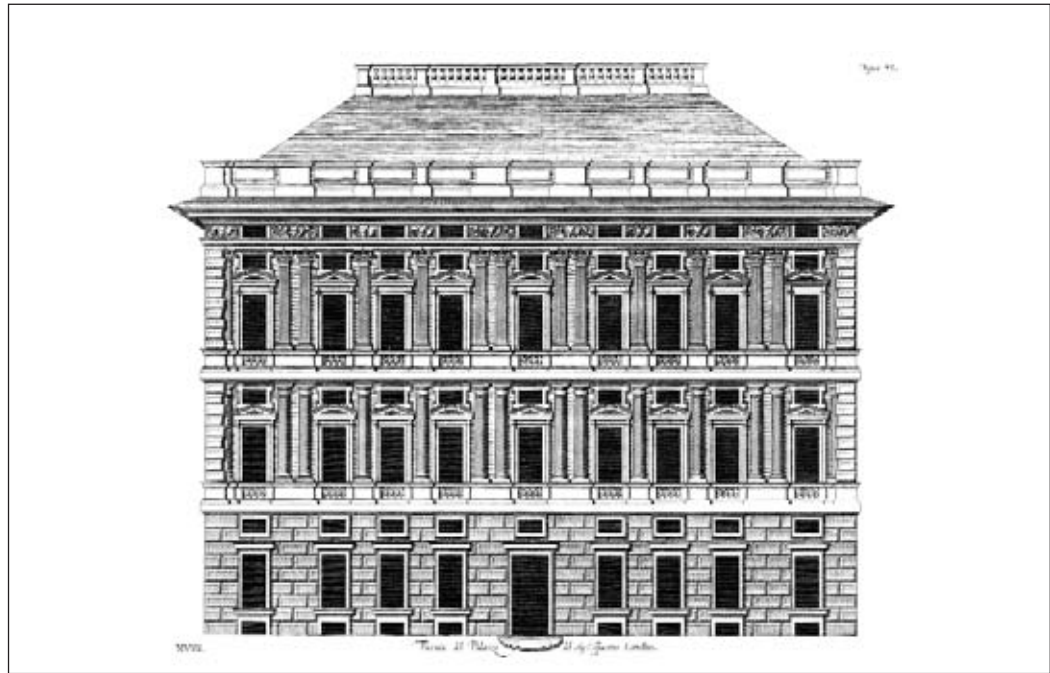
on the adjoining page:

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



24 Palazzo Lomellini, Giacomo

P.P. Rubens,
drawing of the façade



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





fresco cycles;
staircase with frescoes



atrium with columns



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



25 Palazzo Cattaneo, Antoniotto



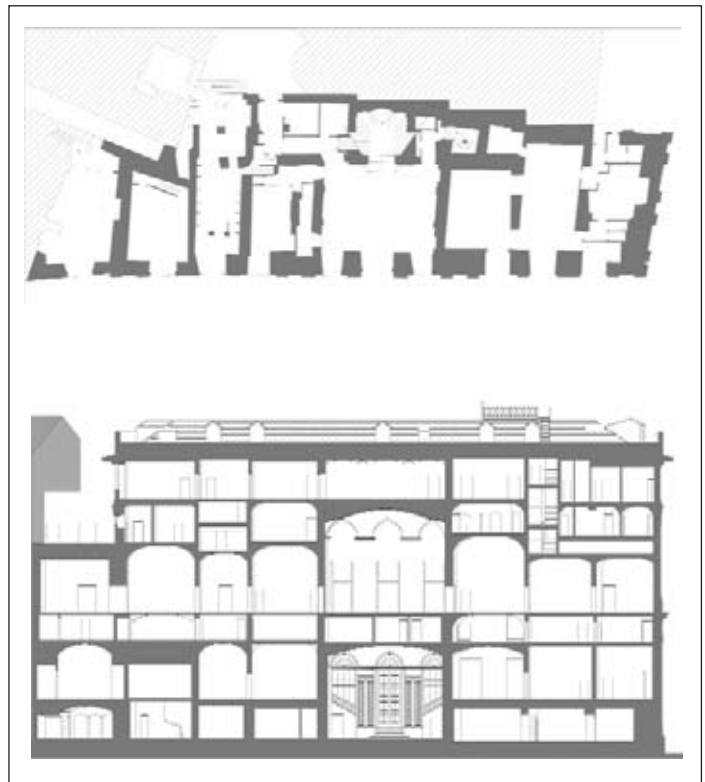
Neo-classical elevation,
after the 2004 restoration

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



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

plan and section illustrating the type of spaces



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

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

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

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

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

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

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

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

atrium and access
to the staircase



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

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

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

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

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

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

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

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

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

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

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

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

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

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

neo-classical room
adjoining the salon

on the following pages:

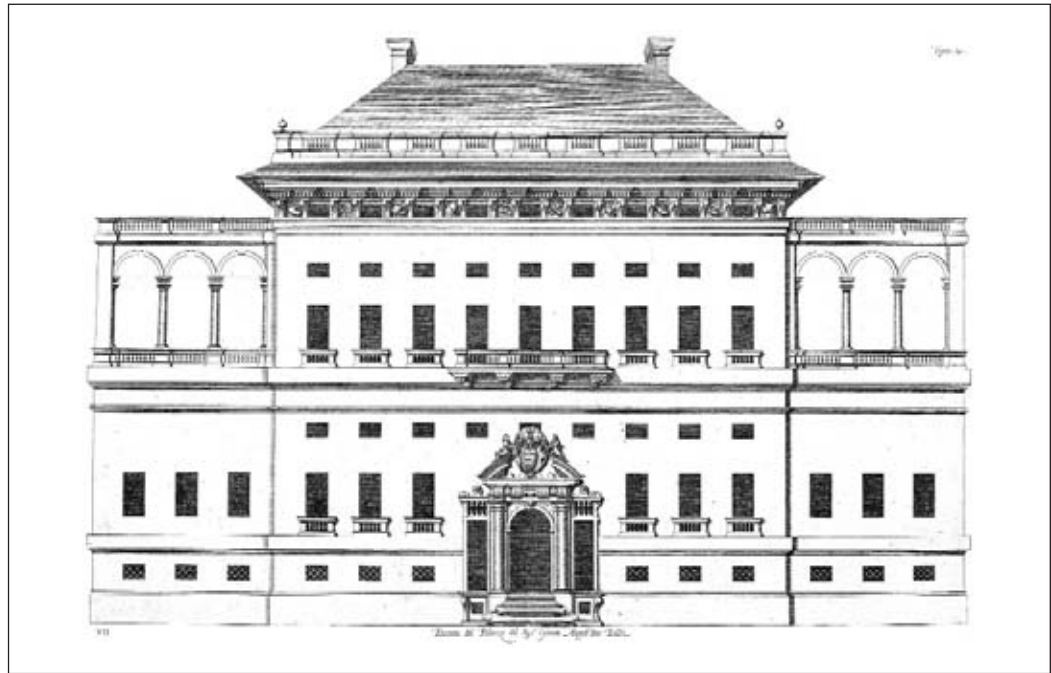
salon and Columbus cycle,
L. Tavarone







26 Palazzo Balbi, Gio. Agostino



P.P. Rubens,
drawing of the façade

urban districts
no. Strade Nuove
26

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Balbi, Gio. Agostino; Durazzo; Cattaneo Adorno**
Exact location Balbi, via, 1
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status totale restriction (14/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

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

3. Identification

a) history
date
architect
character

1618 approx.
B. Bianco
complete example of baroque residence, with articulated spaces, with original furnishings and decorations; large picture gallery with works by G. Reni, P. Veronese, Titian, Van Dyck etc.; fresco cycles (P.G. Piola e G. Boni)

events

ed. Rubens 1652, pal. VII; AP, n. 82

b) property description
and inventory
original condition,
changes

1774, enriched by a spectacular grand stairway in cantilever (E.A. Tagliafichi);
library with incunabula and illuminated manuscripts

M.P. Gauthier,
perspective view
of the atrium

original function,
changes still the owner's residence; offices
state of conservation good



Viroux 1897

Vue prise de l'Entrée du Vestibule.

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

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

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

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

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

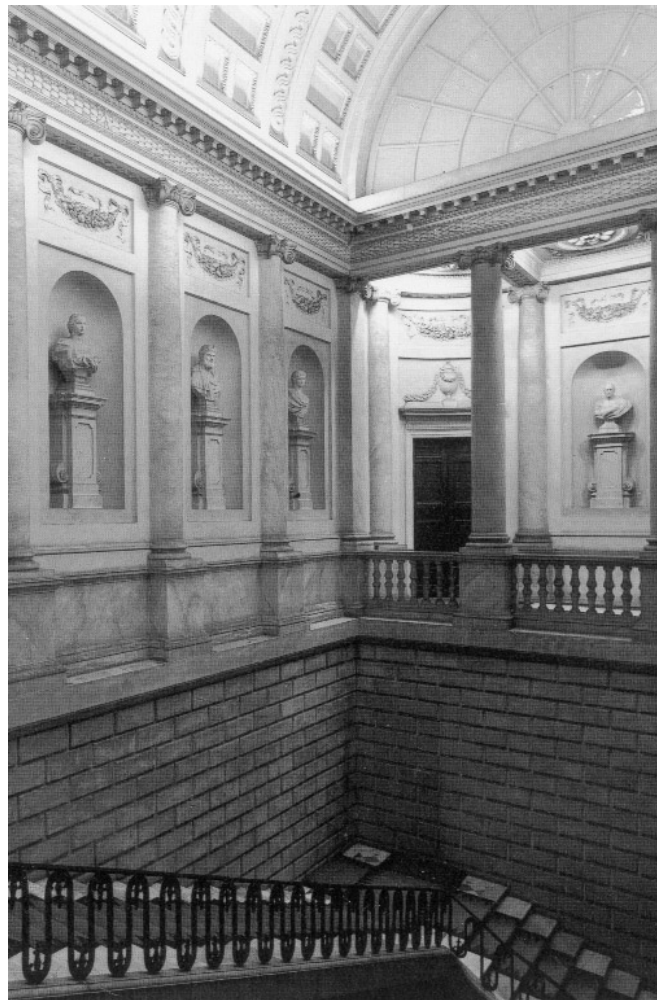
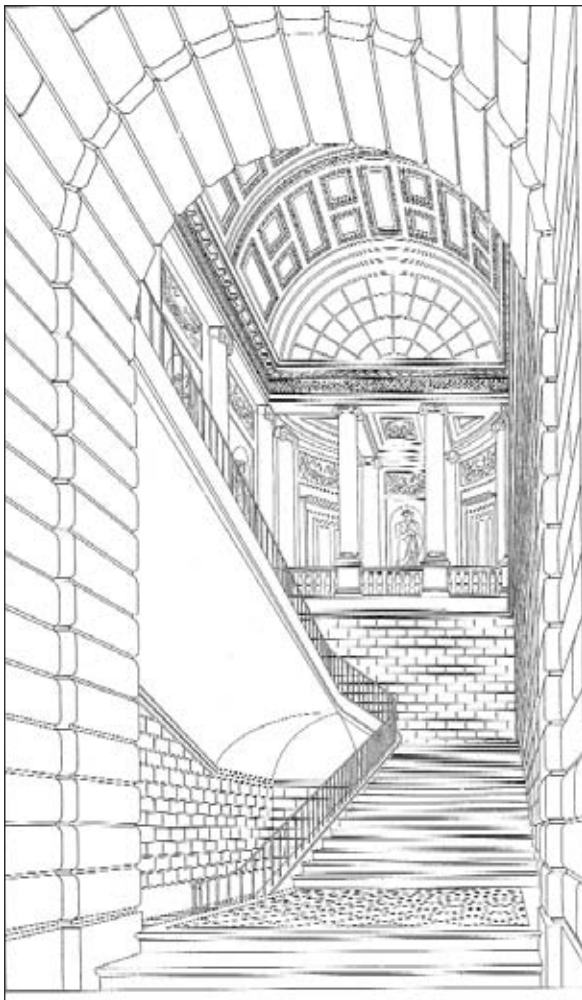
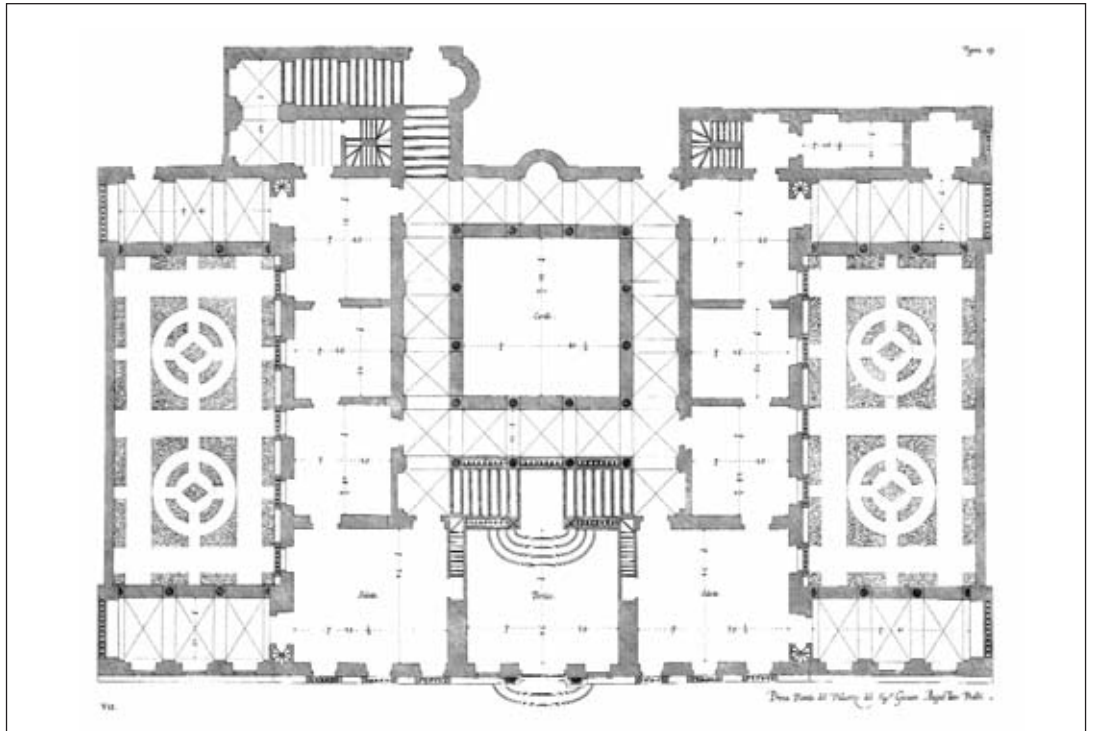
In 1774, Marcello Durazzo commissioned the architect Andrea Tagliafichi with the task of redesigning the atrium and staircase to bring them more up to date; his work is characterised by the intelligent preservation of many parts of the palazzo's original structures and the significant alterations made;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

façade with the loggia



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

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



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

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

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

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

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

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

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

on the following pages:

Van Dyck Salon;

drawing room
on the second piano nobile





27 Palazzo Balbi, Gio. Francesco

Giolfi,
view of the palazzo



urban districts
no. Strade Nuove
27

1. Specific location

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

2. Legal data

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

Collaborating national
organisations
Genoa City Council
Urban Plan

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

3. Identification

a) history
date before 1558; 1614
architect
character great house of the founder of the Balbi family; restructured as re-founding plot on the Strada Nuova; preserves pre-existing mediaeval structures

events AP, n. 81

b) property description
and inventory
original condition,
changes

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

on the following pages:

original function,
changes
state of conservation

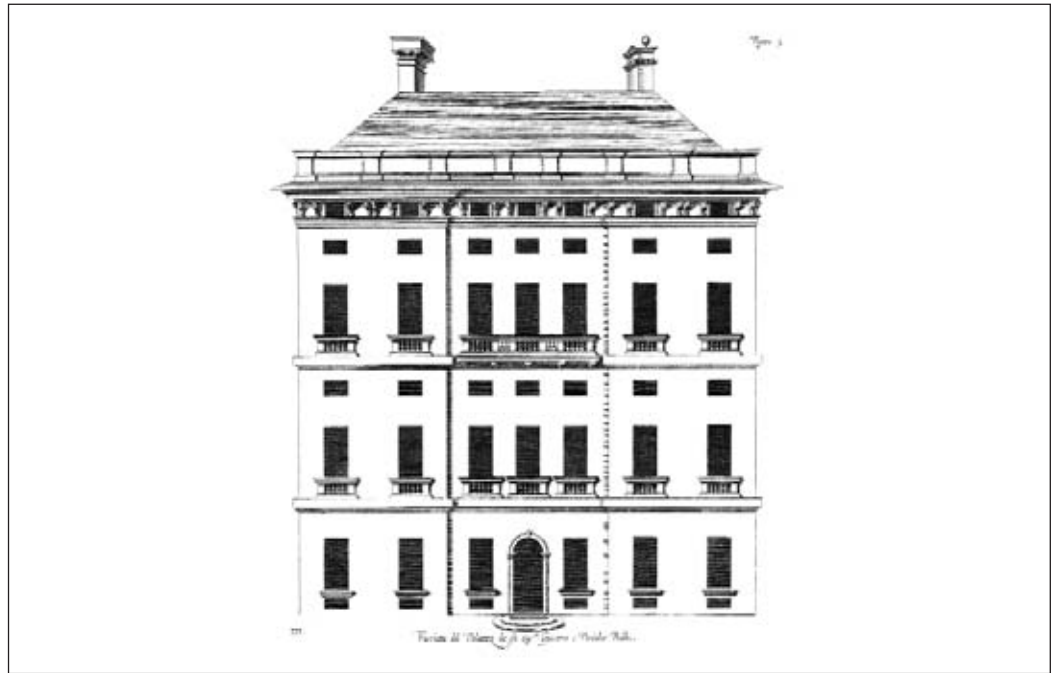
formerly single-family habitation; currently premises of the Humanities Departments and shops
excellent

elevation



28 Palazzo Balbi, Giacomo e Pantaleo

P.P. Rubens,
drawing of the façade



urban districts
no. Strade Nuove
28

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Balbi, Giacomo e Pantaleo**
Exact location Balbi, via, 4
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Public (State)
Legal status total restriction (15/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Giardini Italiani (Italian Garden Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
Urban Plan

3. Identification

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

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

b) property description
and inventory
original condition,
changes

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

original function,
changes
state of conservation

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

arched courtyard



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

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

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

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

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

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

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

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

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

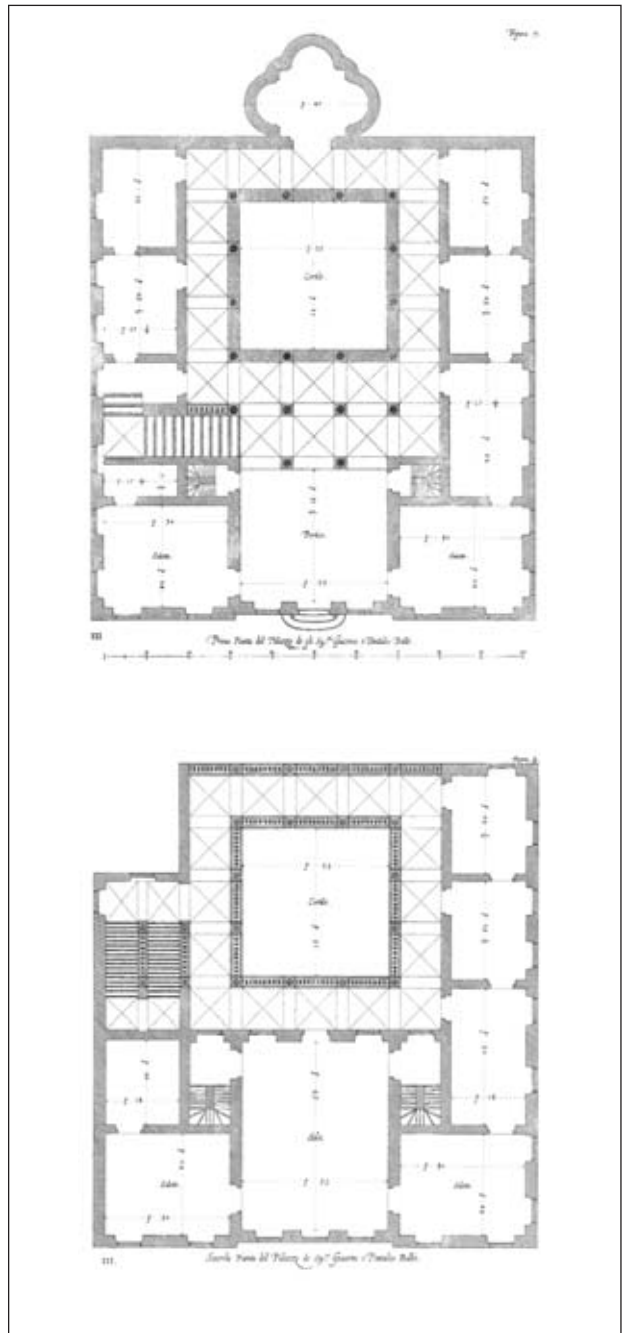




collaboration with the quadratura painter Andra Sighizzi, dated between 1657-59, immediately after the alterations made by Pietro Antonio Corradi.

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

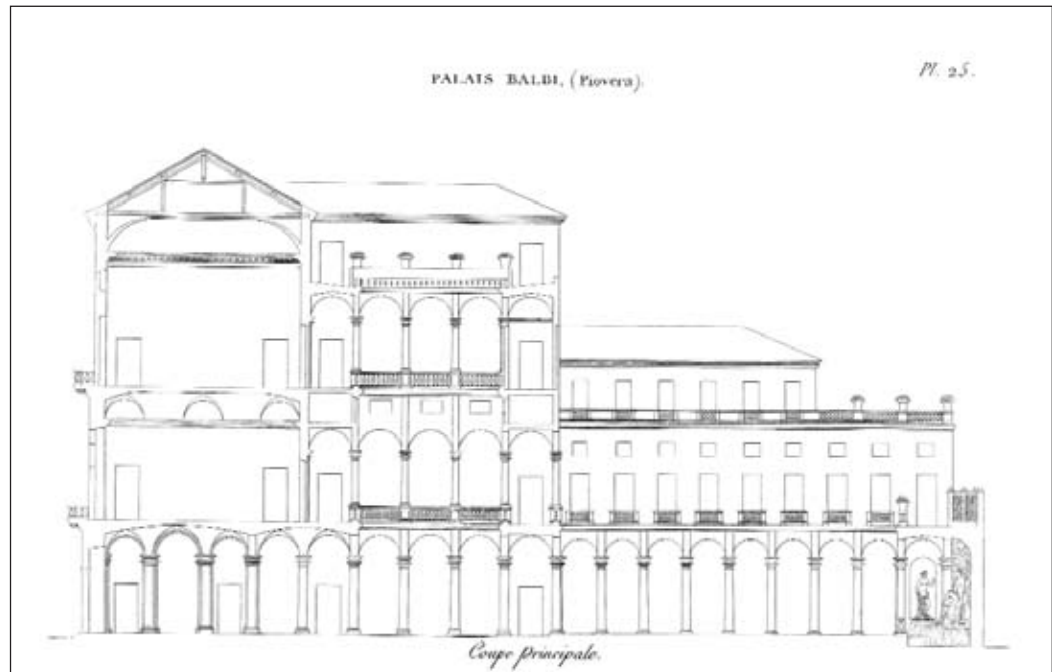
The gallery on the second piano nobile, which currently accommodates the History of Art Institute of the University’s Faculty of Letters, depicts the *The Rape of Persephone* and the *Fall of Phaethon*. The salon on the west side depicts: *Abundance, Peace and Dawn*, amongst mock architectures and games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



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

on the adjoining page:
the Gallery

29 Palazzo Balbi Piovera, Francesco M.



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

urban districts
no. Strade Nuove
29

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo Balbi Piovera, Francesco M.; Raggio**
Exact location Balbi, via, 6
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status total restriction (64/1941)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

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

3. Identification

a) history
date 1657 - 1665
architect M. Moncino; M. Rusca; A. Corradi
character example of a local 17th cent. palazzo; 1830 and 1881-92 two eclectic architectural restructurings (N. Laverneda, L. Rovelli) with contemporary fresco cycles (M. Canzio, F. Baratta, G. Gaggini)

events AP, no. 79

b) property description
and inventory
original condition,
changes

the original building, connected in the 19th century with mediaeval monastic area and hospital, is a remake of a lavish Genoese palazzo

on the adjoining page:

original function,
changes single-family habitation; currently premises of the Humanities Departments

elevation

state of conservation good



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

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

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

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

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

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

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

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

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

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

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

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

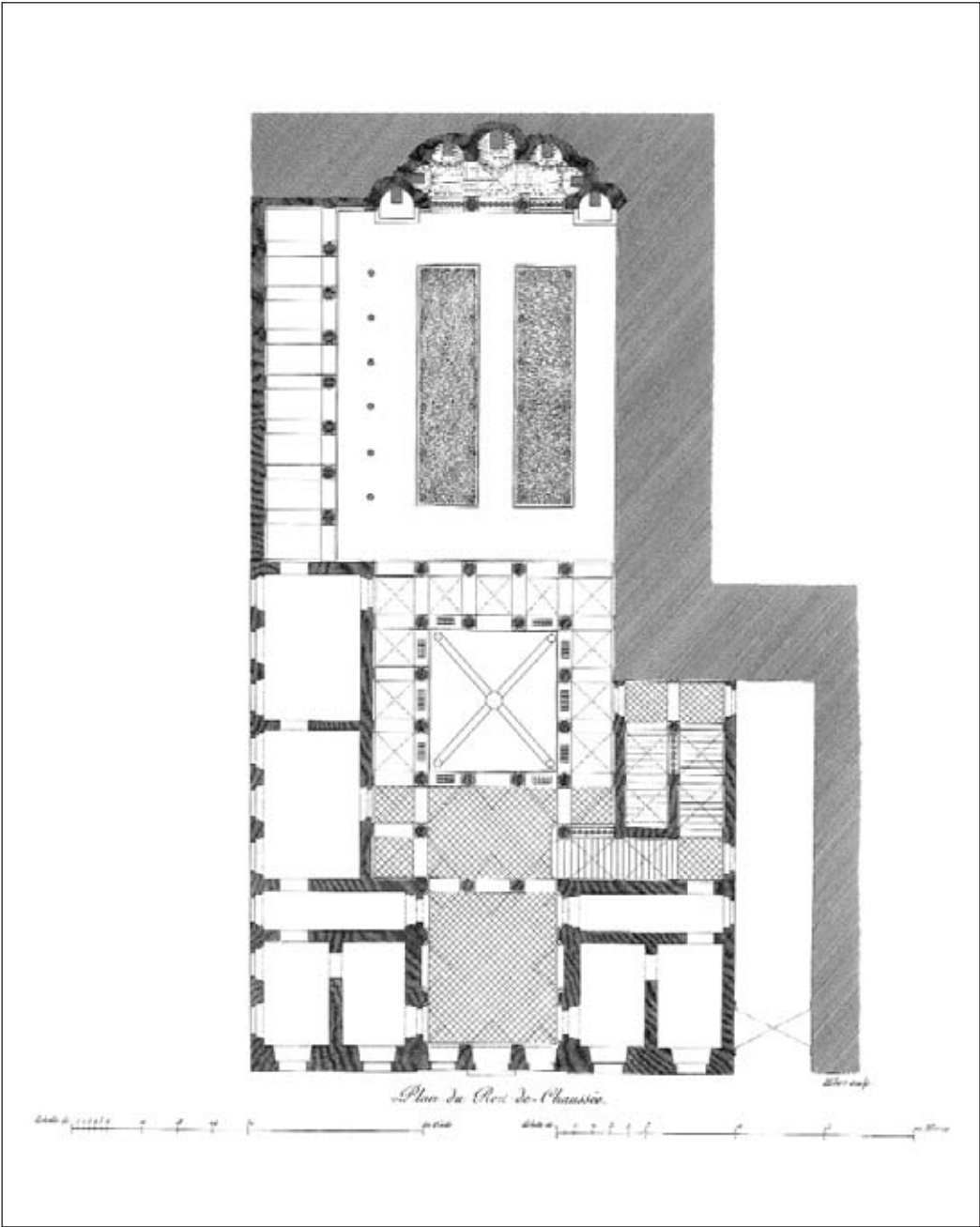
tending the atrium to the side of which rises the staircase supported by arches and cross vaults.

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

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

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

M.P. Gauthier,
plan



M.P. Gauthier,
perspective of the loggia



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



on the adjoining page:
vaulted staircase



30 Palazzo Balbi, Stefano e Gio. Battista



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

urban districts
no. Strade Nuove
30

1. Specific location

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

2. Legal data

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

3. Identification

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

b) property description

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

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

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



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

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

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

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

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

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

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

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

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

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

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



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

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

the Throne room

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

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

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

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

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

on the following pages:

Salone of the Mirrors



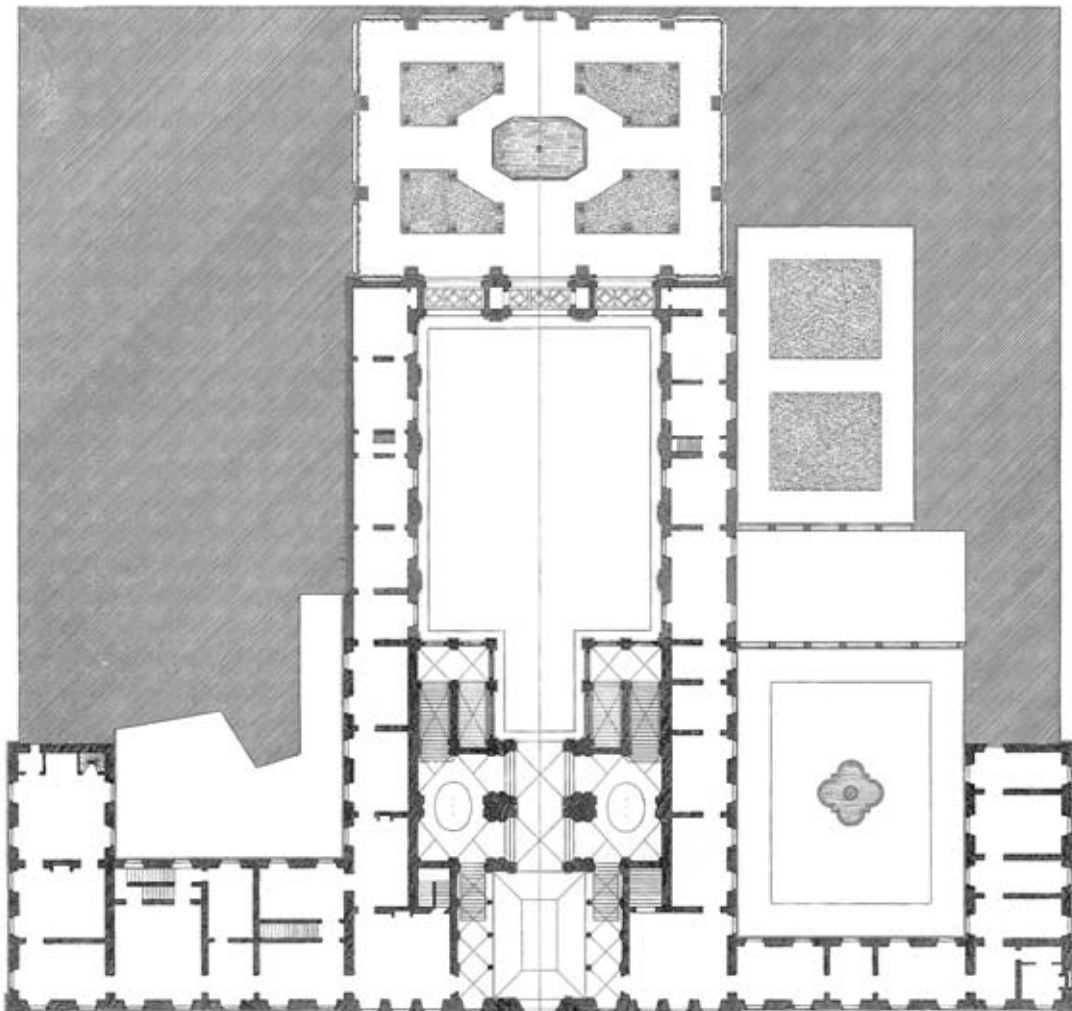




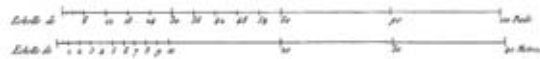
PALAIS DURAZZO. (Marcello)



Coupe Générale

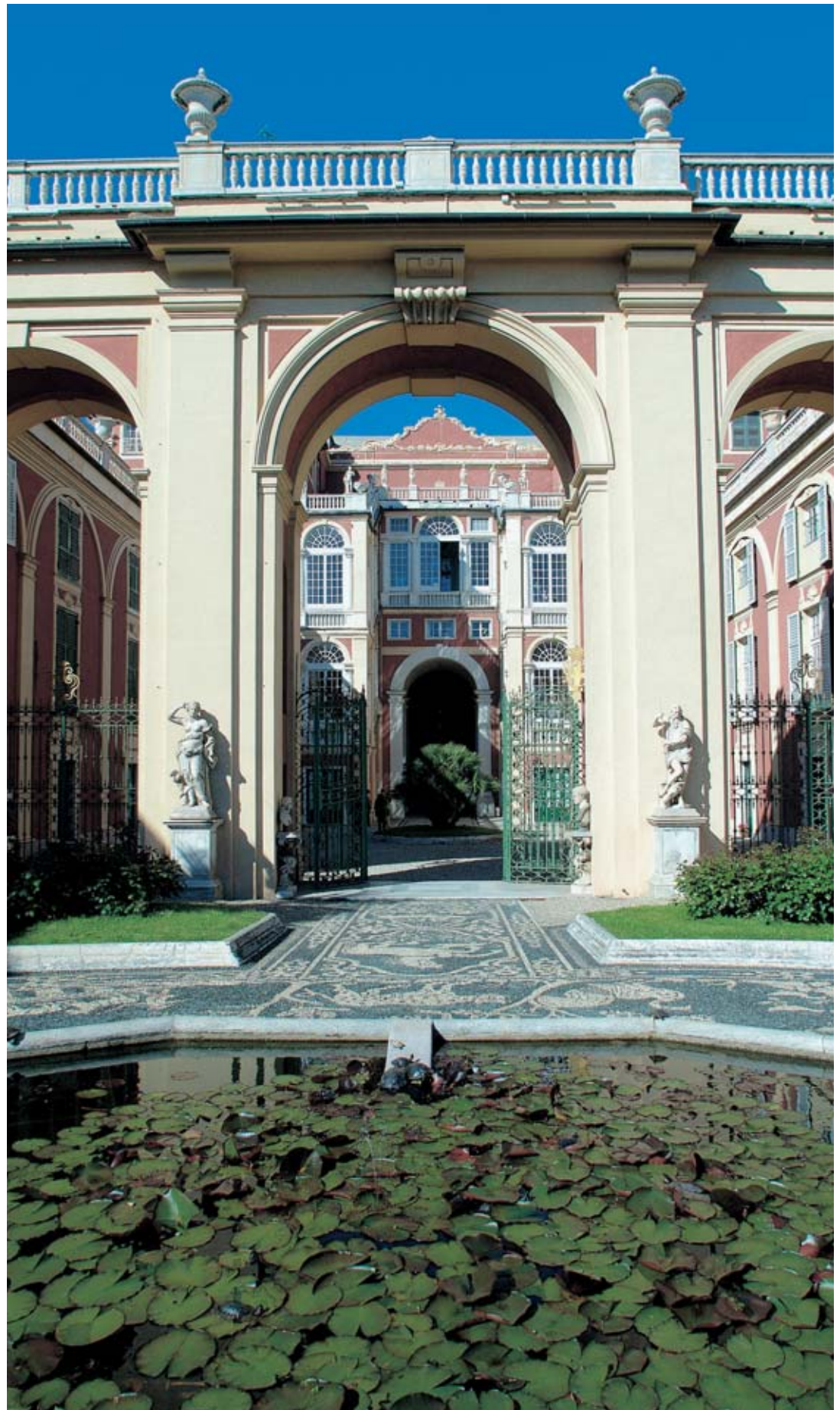


Plan Général.



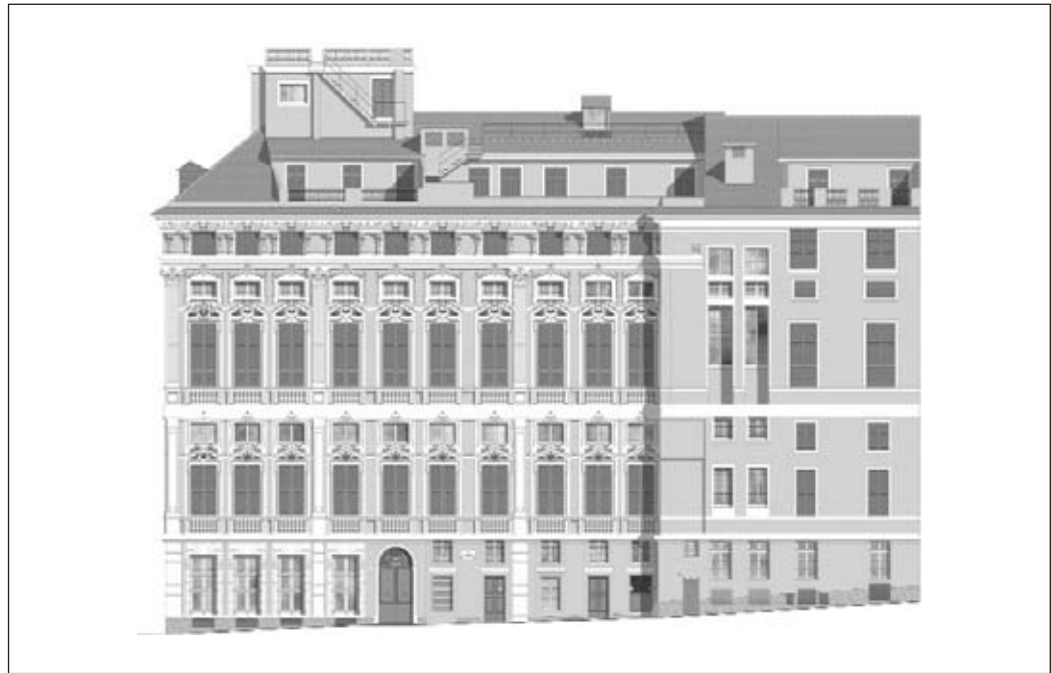
Henry coup.

South elevation
from the garden



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

31 Palazzo Centurione, Cosmo



main façade

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

1. Specific location

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

2. Legal data

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

Collaborating national
organisations

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

3. Identification

a) history

date

architect

character

pre- 1599; post 1720

G. Viano; G. and B. Orsolino

the original building, built in the XVI century, rose over an urban area profoundly changed a century after the arrival of the Philippine Fathers

events

AP, n.20

b) property description
and inventory

original condition,
changes

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

on the adjoining page:

original function,
changes

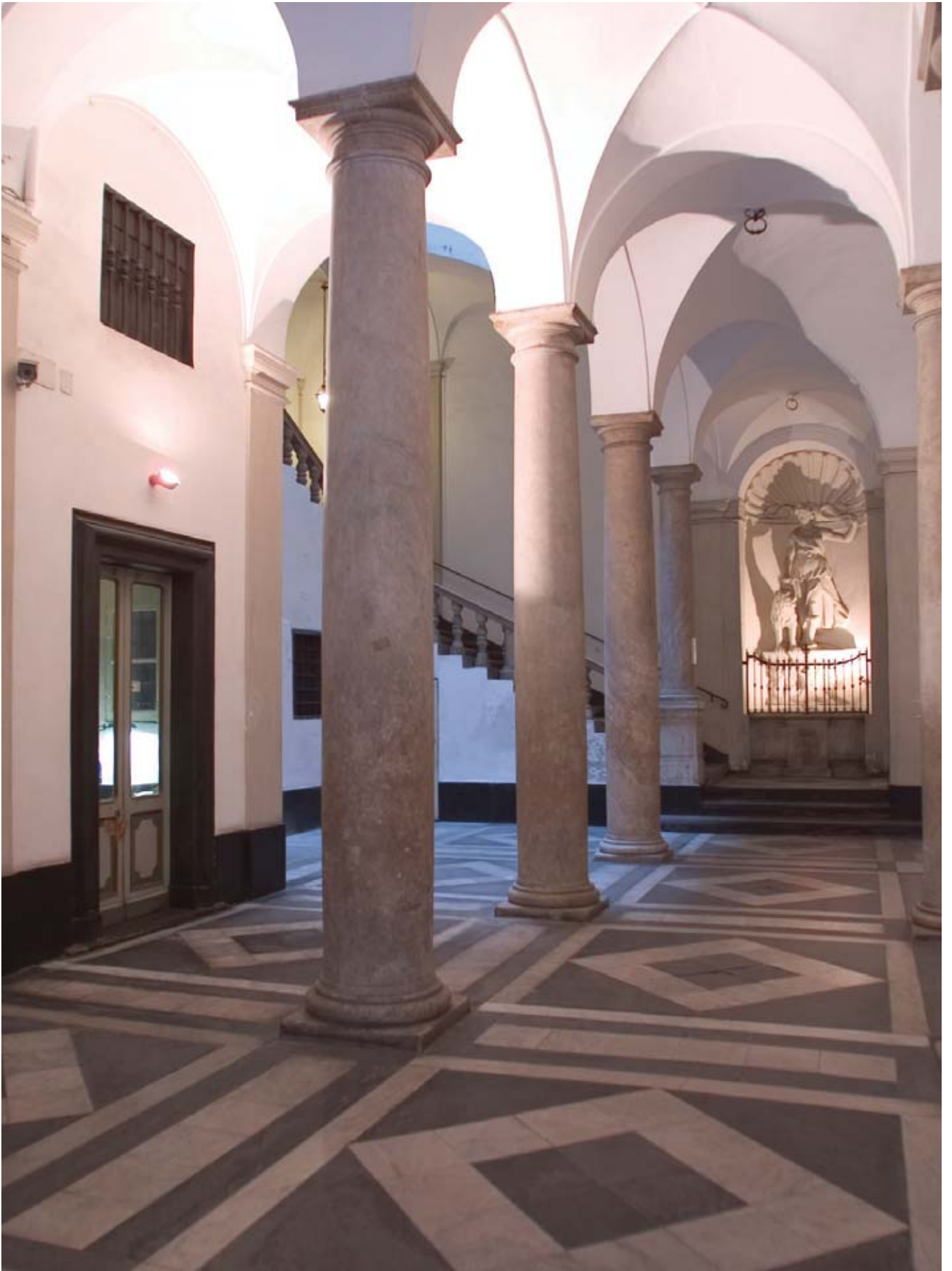
single-family residence; curenly apartments and shops

elevation

state of conservation

good





on the adjoining page:
atrium with staircase and
nymphaeum;

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



the Gallery,
D. Parodi,
Chastity and Lust





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

fresco by D. Parodi,
The Age of Gold



32 Palazzo Centurione, Giorgio



detail of the doorway

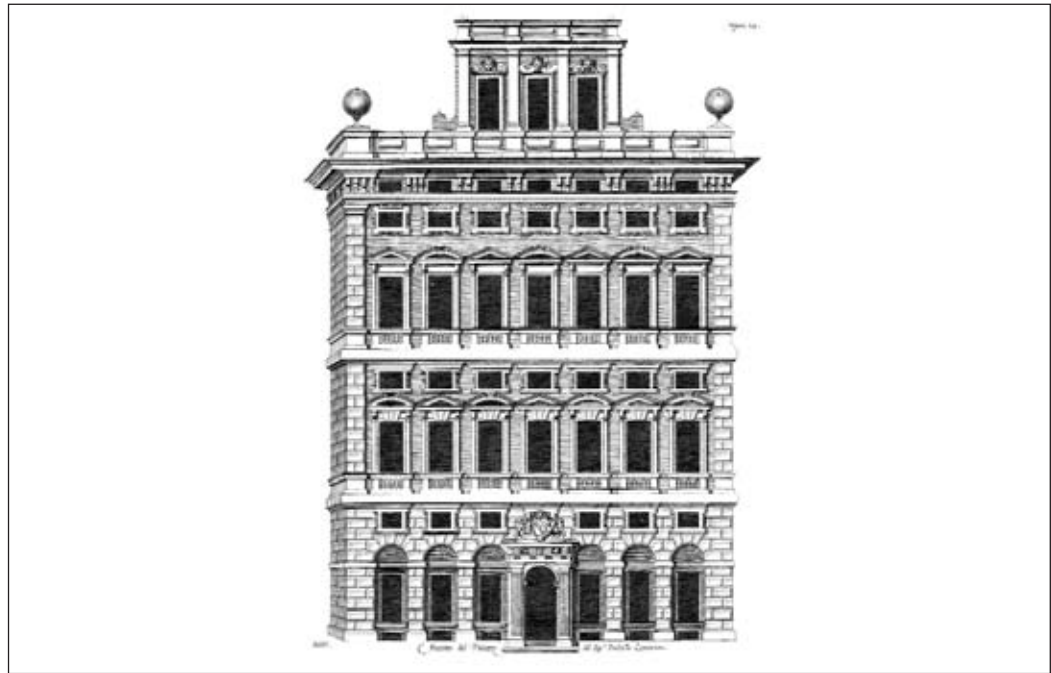
urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 32
1. Specific location	Italy
Country	Republic of Italy, Liguria
State, Region	Palazzo Centurione, Giorgio
Name of the property	Lomellini, via, 5
Exact location	Table 4 - Palazzi included in the perimeter proposed
Maps and/or plants	
2. Legal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

on the adjoining page:
façade onto via Lomellini



33 Palazzo Centurione, Gio. Battista

P.P. Rubens,
drawing of the façade



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

on the adjoining page:
façade onto
Piazza Fossatello



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

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

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

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

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

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

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

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

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

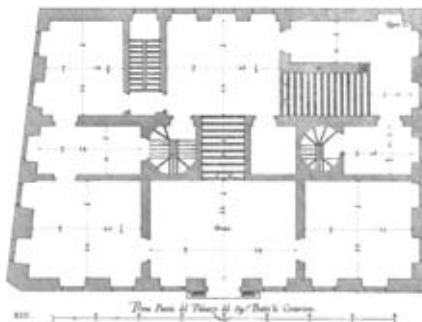
It dates back to the first decade of the Seventeenth Century and very likely belongs, together with the small gallery with the grapevine pergola motif, to the first tranche of decoration on the second floor. This stucco decoration is cir-

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

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

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

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





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





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



34 Palazzo Pallavicini, Cipriano

P.P.Rubens,
drawing of the façade

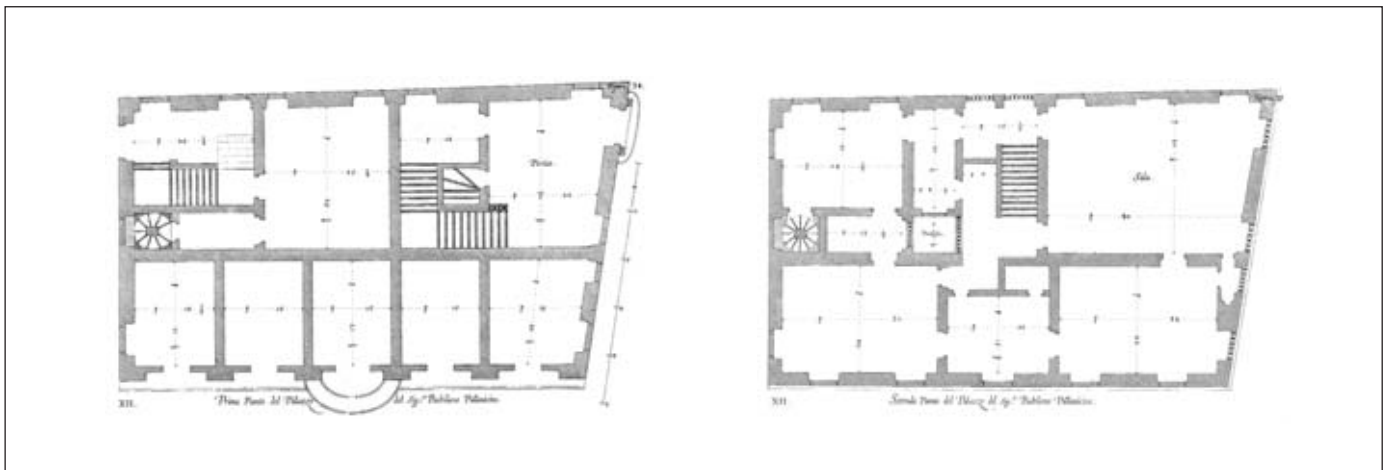


urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 34
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Pallavicini, Cipriano; Rayper
Exact location	Fossatello, piazza, 2
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed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



façade
onto Piazza Fossatello;

P.P. Rubens,
ground floor plan



35 Palazzo Spinola, Nicolò



detail of the façade

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

urban districts no. Mercato di Banchi - Vico Dritto - Ripa 35

1. Specific location

Country Italy
 State, Region Republic of Italy, Liguria
 Name of the property **Palazzo Spinola, Nicolò**
 Exat location S. Luca, via, 14
 Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
 Legal status tottal restriction (63/1913)
 Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national organisations
 Genoa City Council
 Urban Plan

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

3. Identification

a) history
 date
 architect
 character

pre- 1580

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

events

AP, n.13

b) property description and inventory
 original condition, changes

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

original function, changes

single-family residence; currently offices, apartments and shops

state of conservation

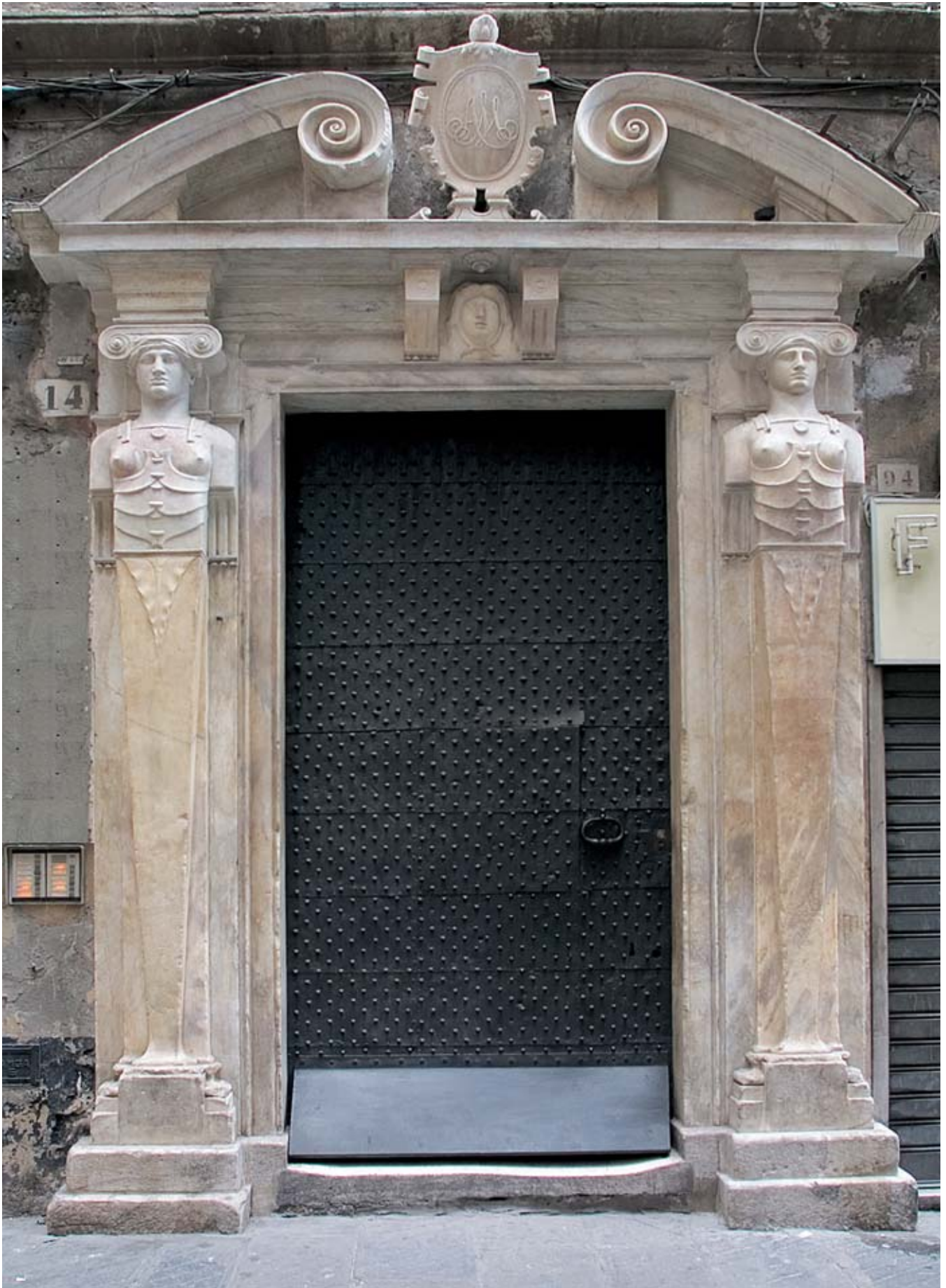
mediocre





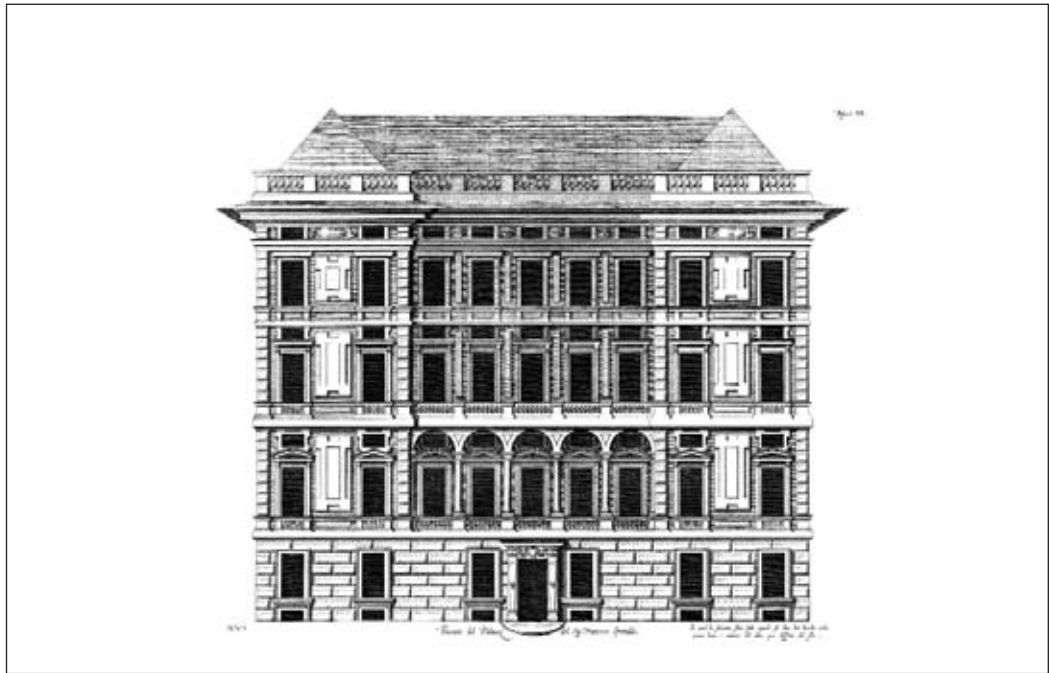
on the adjoining page:

Valsoldo doorway



36 Palazzo Grimaldi, Francesco

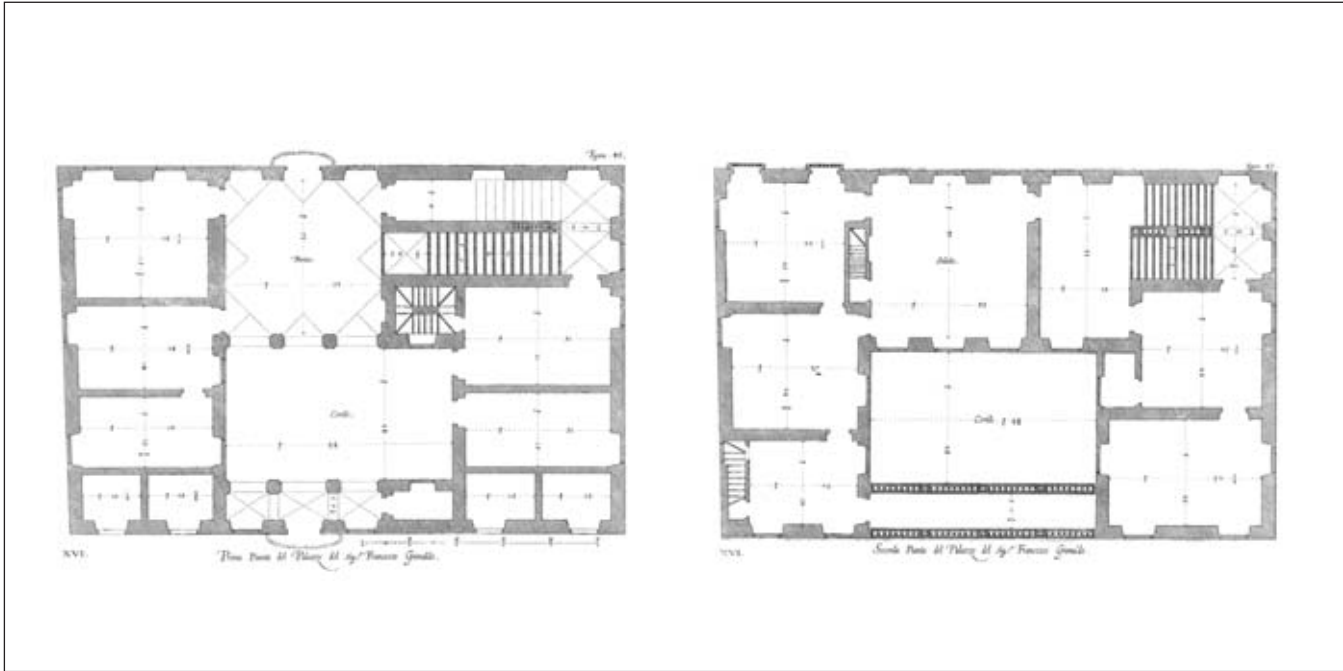
P. P. Rubens,
drawing of the façade



urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 36
1. Specific location	
Country	Italy
State, Region	Republic of Italy, Liguria
Name of the property	Palazzo Grimaldi, Francesco; Spinola di Pellicceria
Exact location	Pellicceria, piazza di, 1
Maps and/or plans	Table 4 - Palazzi included in the perimeter proposed
2. Legal data	
Owner	Public
Legal status	total restriction (159/1912)
Responsible authority	Ministry for Heritage and Culture - <i>Soprintendenza</i> for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations	Italian State, Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council Urban Plan	PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category a
3. Identification	
a) history	
date	1593
architect	
character	great example of nobleman's residence, still furnished in the taste of 17th-18th centuries, with severe stairway facing onto two piani nobili decorated with fresco cycles (L. Tavarone, L. De Ferrari) and with rich picture-gallery
events	Ed. Rubens 1652, pal. XVI, AP, n.14
b) property description and inventory	
original condition, changes	Partly altered in the 18th century in the façade and the "gallery", it was a bequest to the State by the Marchesi Franco and Paolo Spinola (1958) so that a historic residence should be preserved; damaged in the WW2
original function, changes	with the care taken in the furnishing of every room, it is an excellent example of "didactic" museum for primary schools and for everyone
state of conservation	excellent

P. P. Rubens,
plan of the palazzo;

entrance on
Piazza Pellicceria



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

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

doorway

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

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

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



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

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

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

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

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

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

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

staircase

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









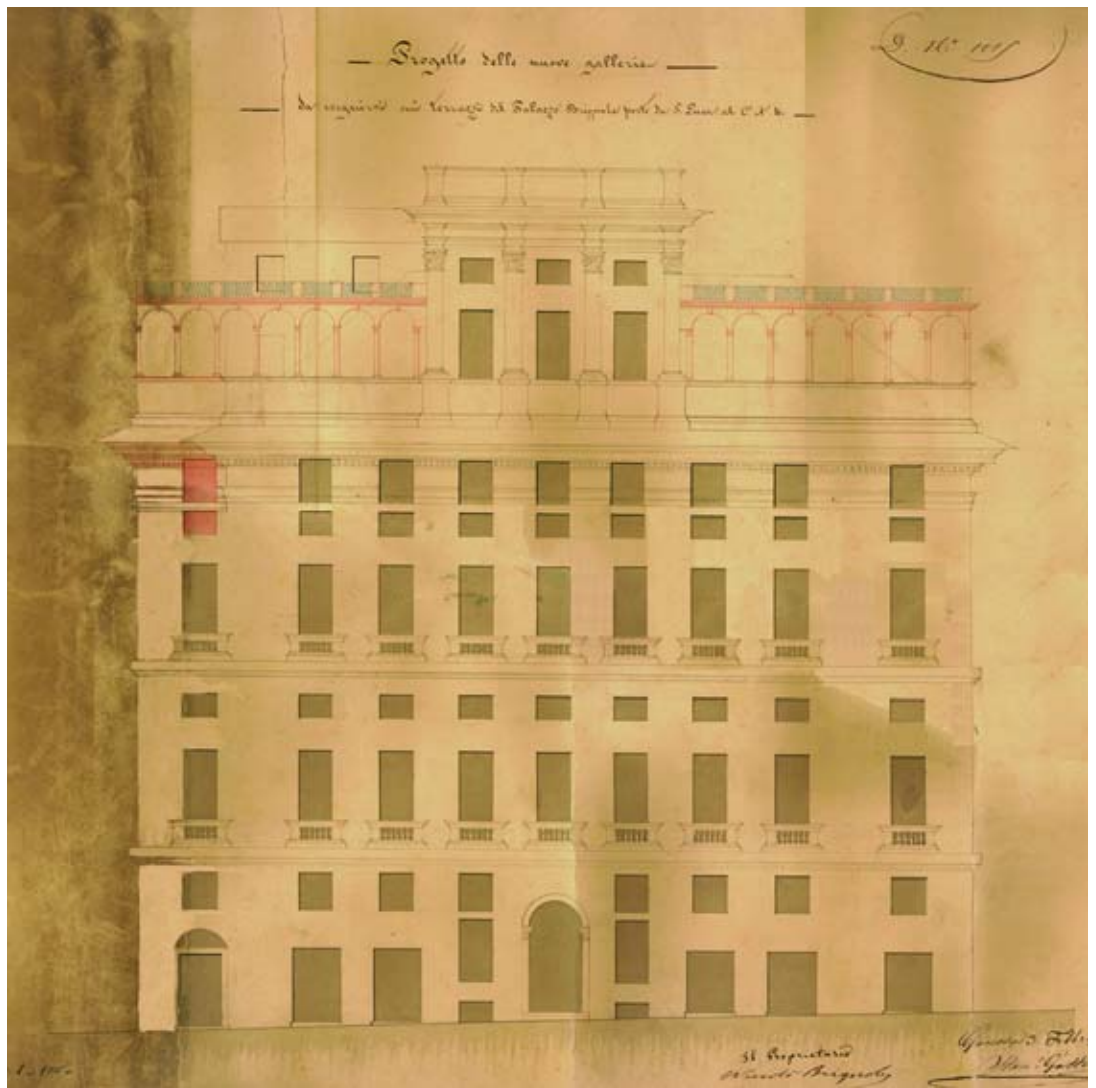


37 Palazzo Grimaldi, Gio. Battista

P.P. Rubens,
drawing of the façade

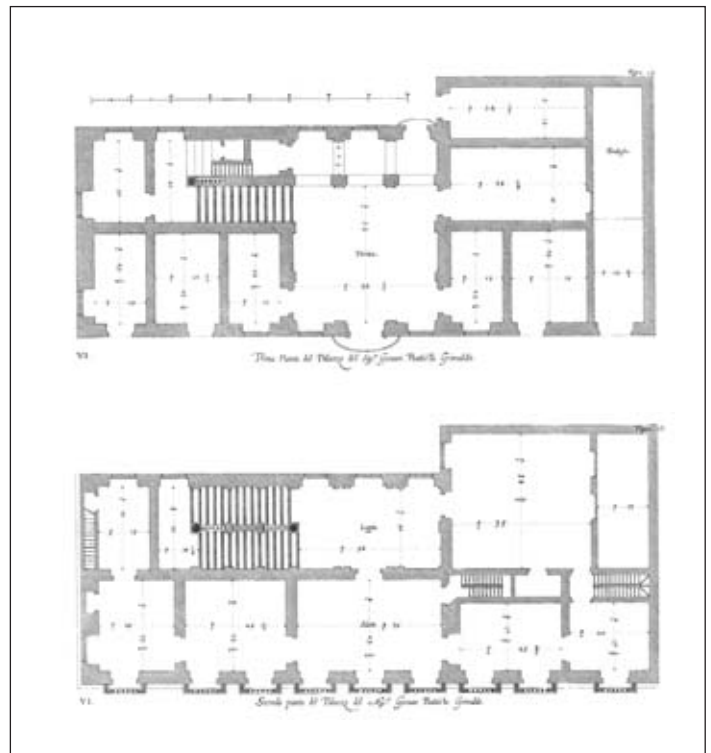


urban districts no.	Mercato di Banchi - Vico Dritto - Ripa 37
1. Specific location	Italy
Country	Republic of Italy, Liguria
State, Region	Palazzo Grimaldi, Gio. Battista; Cattaneo di Belforte
Name of the property	S. Luca, vico, 4
Exact location	Table 4 - Palazzi included in the perimeter proposed
Maps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



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

P.P. Rubens,
first and second floor plans



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

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

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

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

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

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

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

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

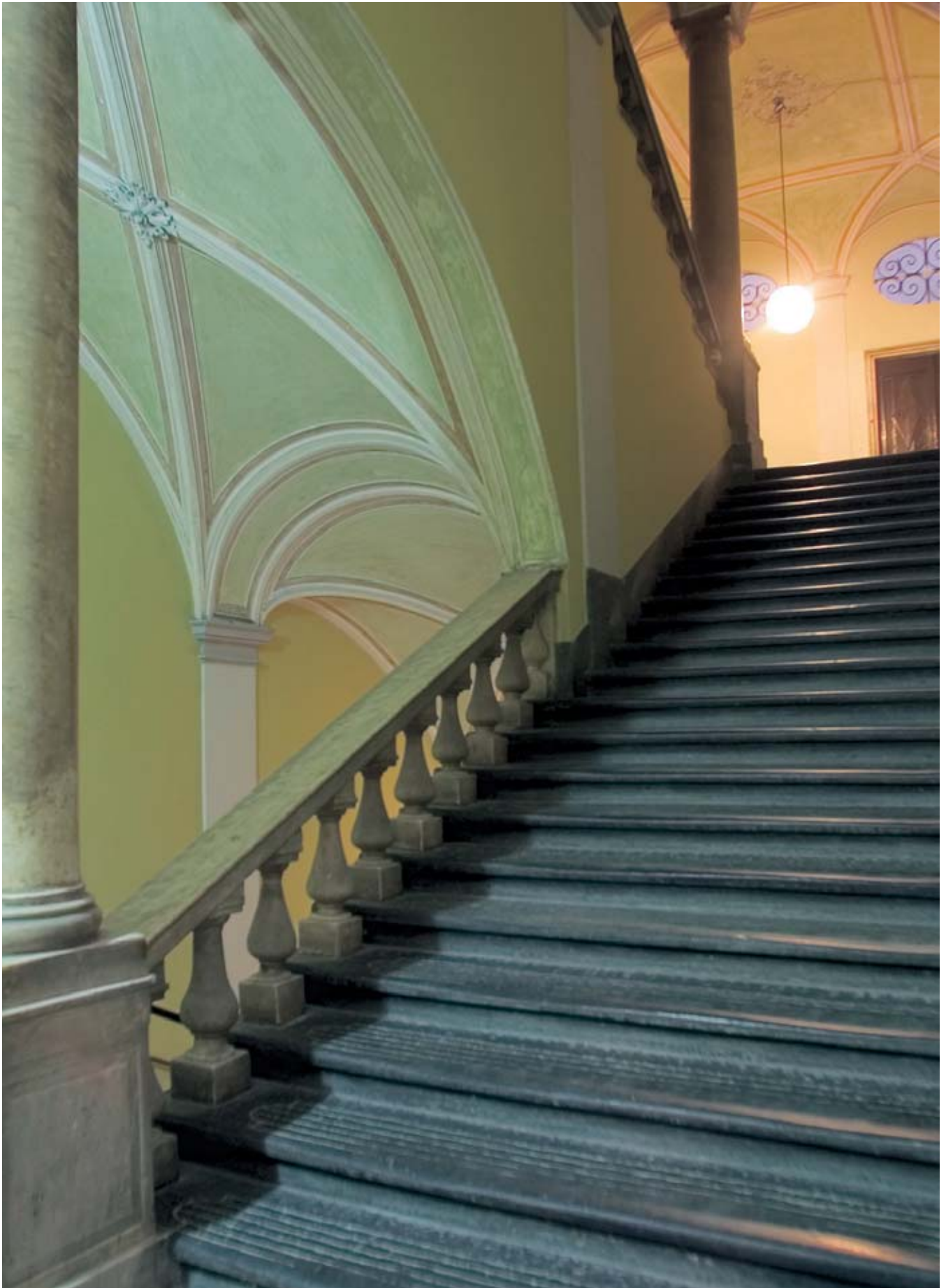
The original roof, with a pronounced pitch and – at the base – a decorative motif of filled and empty reliefs, featured an enclosed hanging loggia located in the middle of the roofline: the roof terrace, similar to a tower with a row of wide windows and a row of smaller ones, is embellished with pilasters.

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

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

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

grand staircase



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

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

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

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

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

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

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

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

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

on the following pages:

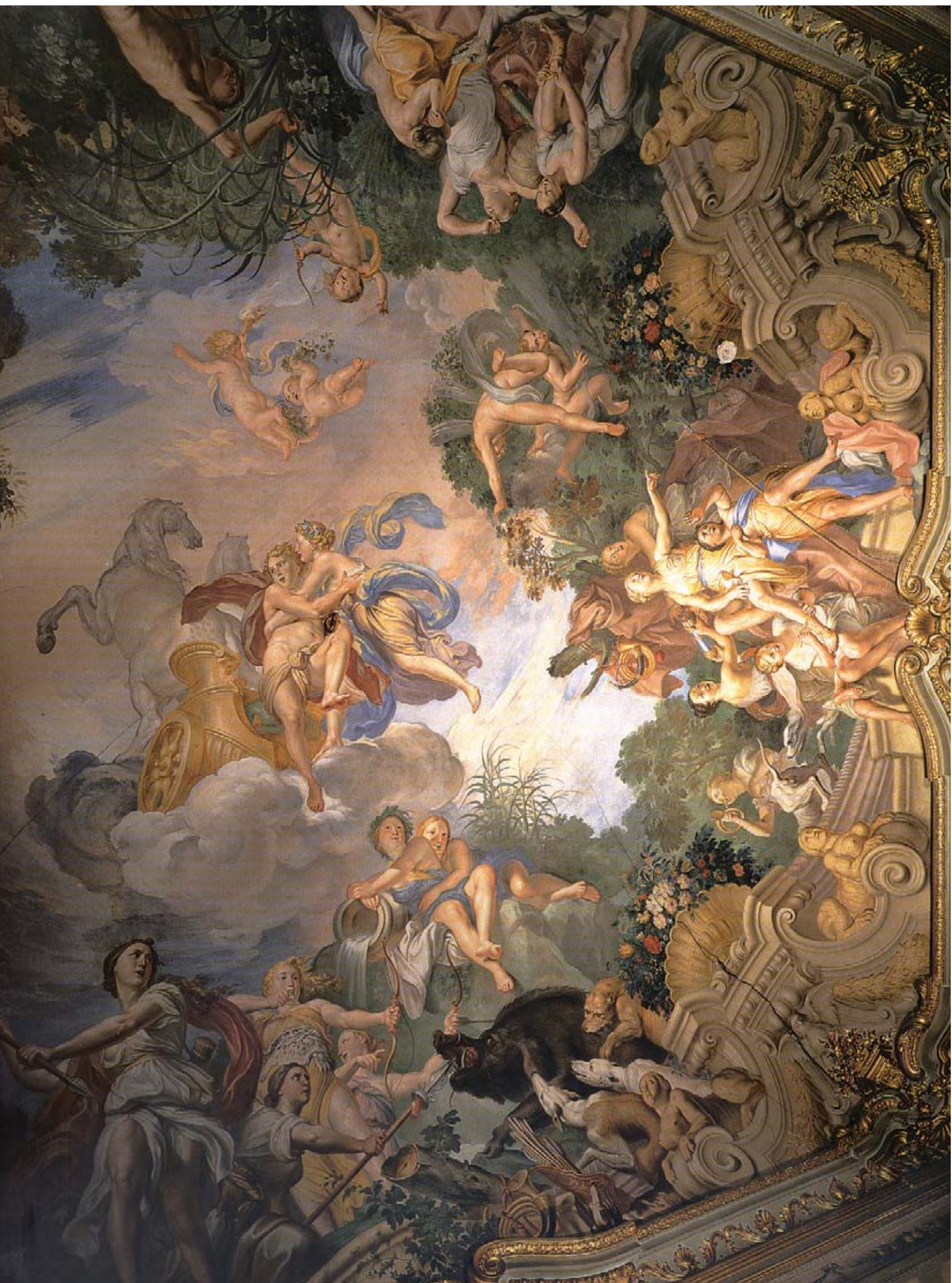
frescoed vault,
L. De Ferrari,
Allegory of Justice;

detail of the frescoed
vault, L. De Ferrari



frescoed room





38 Palazzo Grimaldi, Gio. Battista



detail of the façade
onto piazza San Luca

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



39 Palazzo De Mari, Stefano



detail of the portal

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





details of frescoes:

B. Castello,
Roman stories;

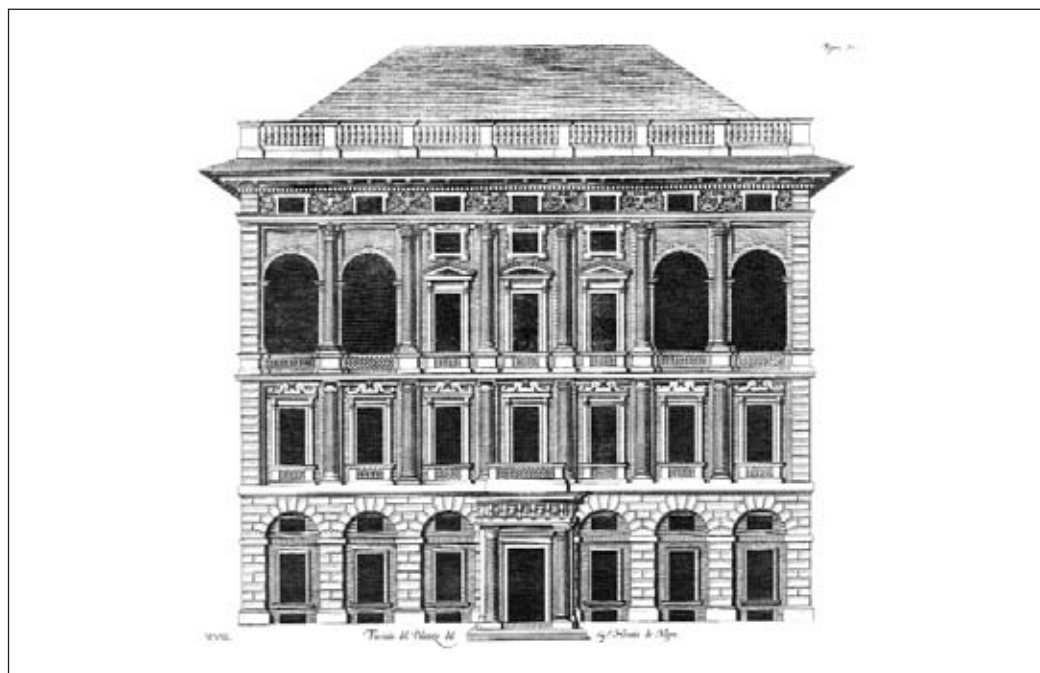
G.B. Carlone,
Tobias and the Angel;

G.B. Carlone,
Allegoric pictures





40 Palazzo De Nigro, Ambrogio



P.P. Rubens,
drawing of the façade

urban districts
no. Mercato di Soziglia
40

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo De Nigro, Ambrogio**
Exact location S. Luca, via, 2
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status total restriction (109/1934)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside

Collaborating national
organisations
Genoa City Council
Urban Plan

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

3. Identification

a) history
date
architect
character

1569-72

Spirited "U"- shaped arcaded stairway, recently restored; in the salon, large doorways with maxims over, fresco cycles of stories of the Gods (Semino school). The panelling as restored is transferred directly from the book by Rubens

events

doge in 1585-87; Ed. Rubens 1652, pal. XVII; AP, n.27

b) property description
and inventory
original condition,
changes

good, even if with post-war raised elevations

original function,
changes

single-family residence; currently residence, offices and shops

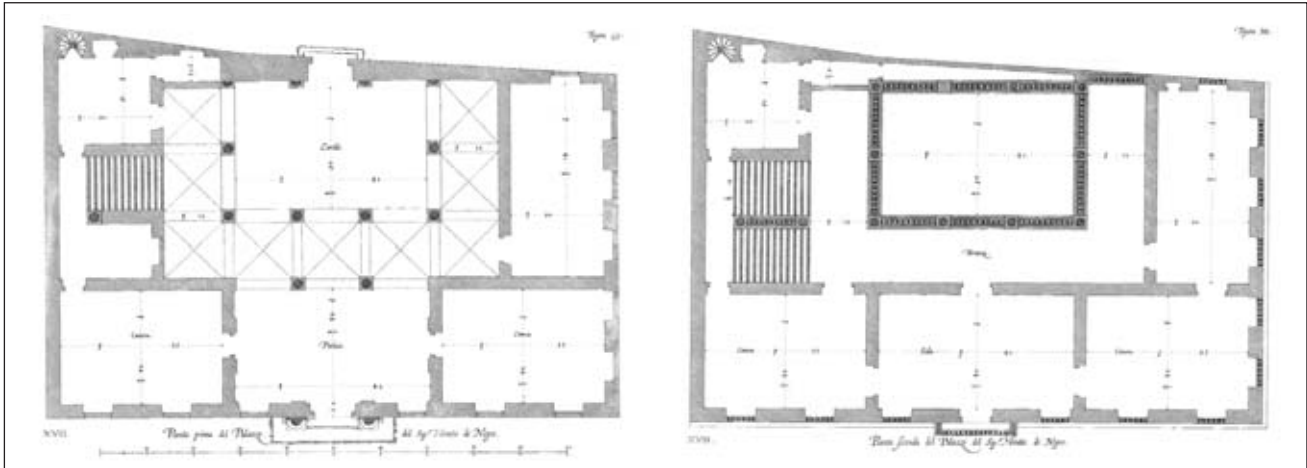
state of conservation

excellent



frescoed elevation
on Piazza Banchi;

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



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

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

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

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

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

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

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

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

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

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

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

atrium



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

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

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

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

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

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

loggia on the courtyard







courtyard and first flight
of the staircase;

the salon
on the second floor;

frescoed room with
Stories of Paris
by Andrea Semino



41 Palazzo Di Negro, Emanuele Filiberto



atrium

urban districts
no. Mercato di Soziglia
41

1. Specific location

Italy
Country Republic of Italy, Liguria
State, Region **Palazzo Di Negro, Emanuele Filiberto**
Name of the property Ponte Reale, via al, 2
Exact location Table 4 - Palazzi included in the perimeter proposed
Maps and/or plants

2. Legal data

Private
Owner total restriction (24/1923 e 247/1951)
Legal status Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage
Responsible authority and the Ligurian Countryside

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

3. Identification

a) history
date
architect
character

17th century

Façade decorated with stuccos, monumental staircase and courtyard with nymphaeum.
Profoundly reordered in the 18th century by Pietro Gentile, contained a large and valuable
family picture-gallery (dispersed); frescoes by Boni, Ratti

events

as Hotel Feder (19th cent.), hosted: T. Mommsen & H. Melville; AP, n.2

b) property description
and inventory
original condition,
changes

the latest building (18th century) is in good conservation

on the adjoining page:

façade onto
Piazza Caricamento

original function,
changes
state of conservation

single-family residence, hotel (19th century); currently offices, apartments and shops
good



42 Palazzo De Marini-Croce



detail of the main façade

urban districts
no. Mercato di Soziglia
42

1. Specific location

Country Italy
State, Region Republic of Italy, Liguria
Name of the property **Palazzo De Marini-Croce**
Exact location Demarini, piazza, 1
Maps and/or plants Table 4 - Palazzi included in the perimeter proposed

2. Legal data

Owner Private
Legal status total restriction (88/1949)
Responsible authority Ministry for Heritage and Culture - *Soprintendenza* for Architectural Heritage and the Ligurian Countryside
Collaborating national organisations Associazione Dimore Storiche Italiane (Italian Historic Residence Association)
Genoa City Council PUC (D.P.G.R. n°44 of 10-3-2000), Zone A, Subzone AC, category b
Urban Plan

3. Identification

a) history
date second half of 16th century
architect
character large volume rebuilt at the gates of the Ripa; maintains the external gateway with la Pace (G.G. della Porta), a fountain at the entrance and a large arcaded stairway running for three floors; frescoes by Boni, Ratti

events AP, n.3

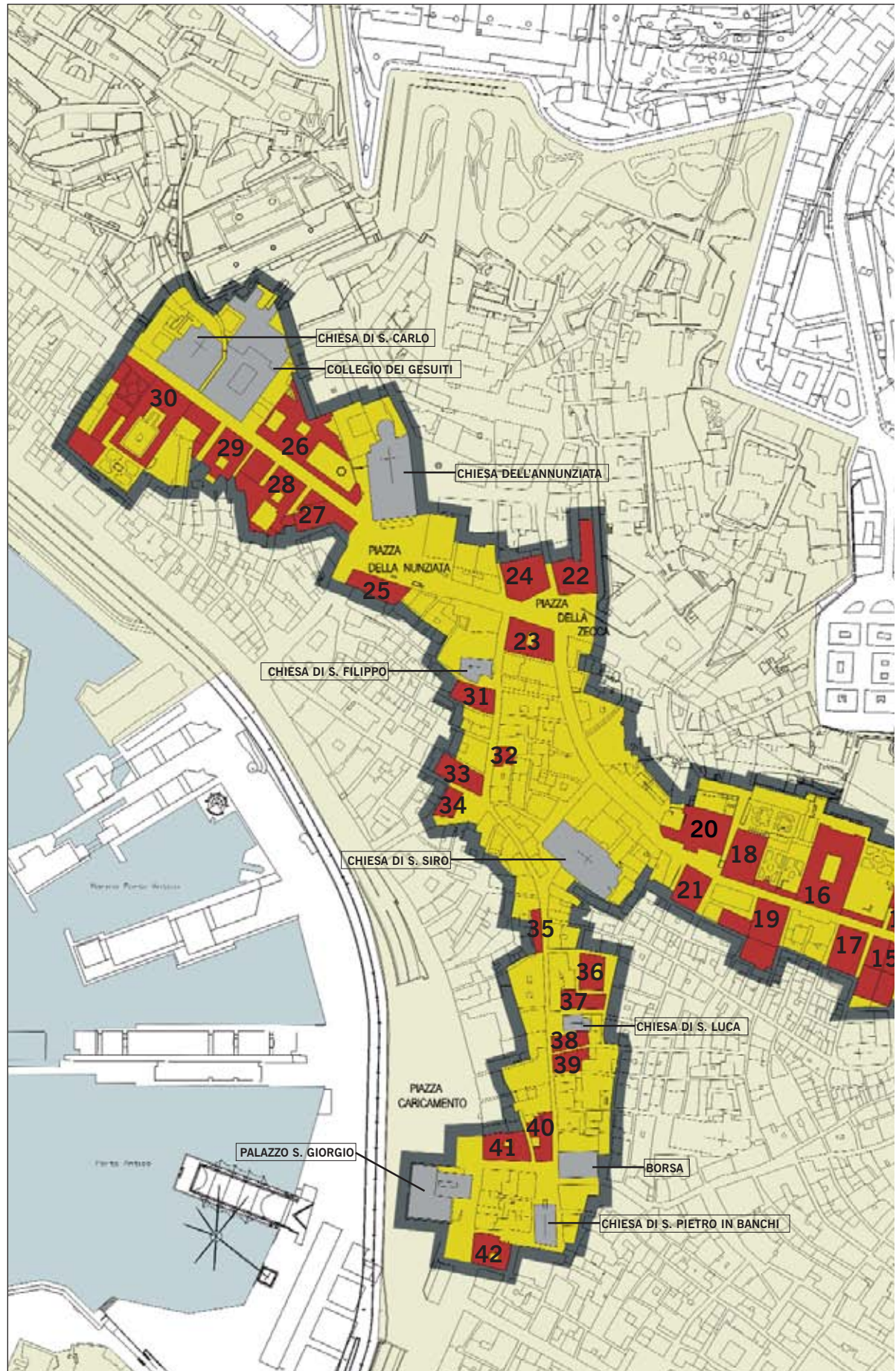
b) property description

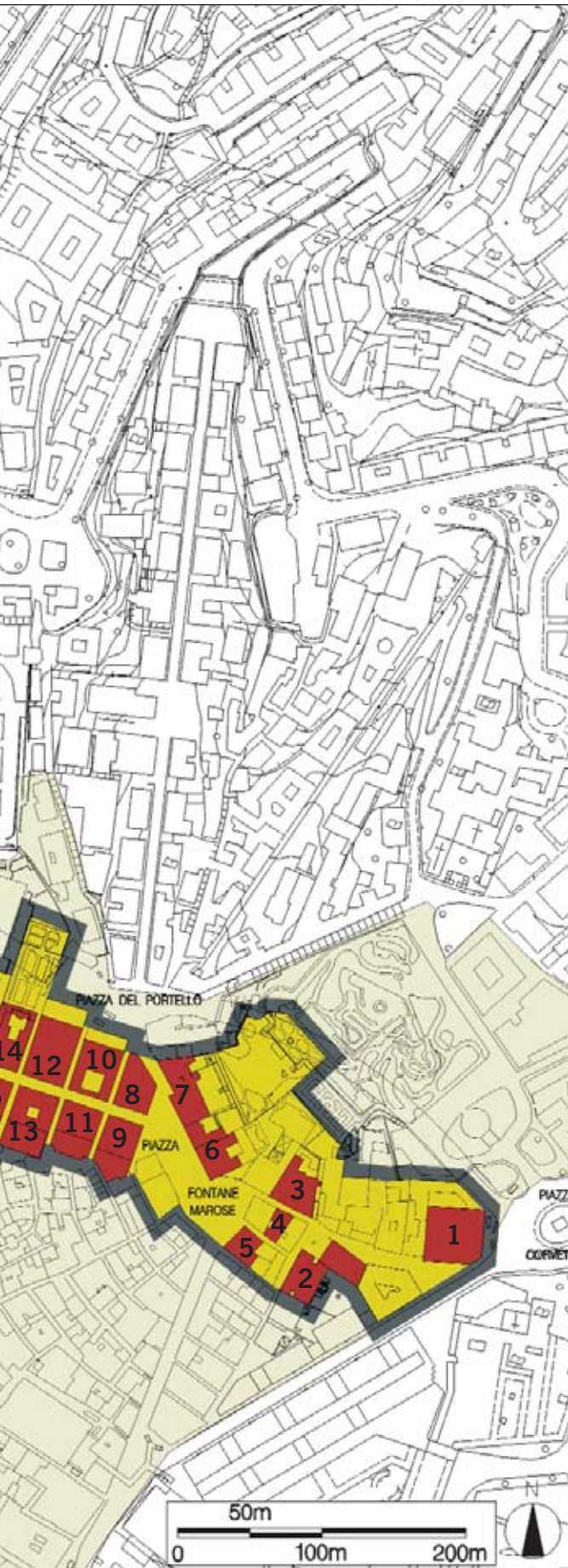
and inventory
original condition, changes good conservation, an intact example of a residence of the high nobility, notwithstanding repairs to the post-war damage

on the adjoining page:
atrium and stairway

original function, changes good conservation, an intact example of a residence of the high nobility, notwithstanding repairs to the post-war damage
state of conservation excellent

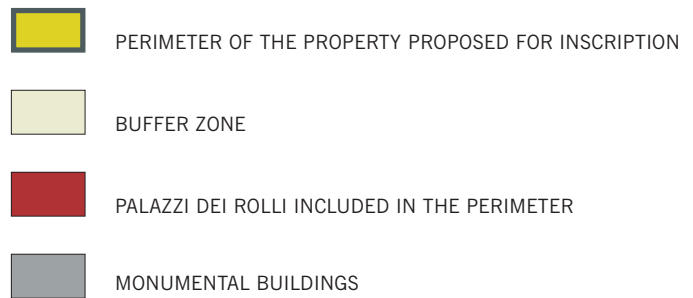






PALAZZI INCLUDED IN THE PERIMETER PROPOSED

Table 4





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

Volume III - Site Management Plan





1. S. Pietro de Arena.
2. La Lanterna.
3. La Bastia de permentò.
4. Palazzo d'Andrea Doria.
5. La Porta de S. Tomaso.

6. Il Arceual.
7. Il Molo.
8. La Bastia.
9. Il Castellazzo.
10. La Forca.

11. S. Lorenzo.
12. S. Bartolomeo darm.
13. Consolation.
14. S. Marco.
15. La Nostro Dona dell Gratie.

16. Zarasan.
17. La Cona.
18. Viola.
19. Ala Forza.
20. Bisagno fiume.

21. La Fusa.
22. La piazza de Sergenti.
23. Nostra Dona dell Lonto.
24. Ponte de Bisagno.
25. Ponte cruerre fiume.

CONTENTS

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1. 1. Definition of methodology

1.1 Definition of the Management Plan

1.2 Structure of the Management Plan

1.2.1 Knowledge

1.2.2 Protection and conservation

1.2.3 Enhancement

1.2.4 Promotion

2. Current management

2.1 Politics and programmes relating to the presentation and promotion of the property

2.1.1 Planning and knowledge of the locality

2.1.2 Policies for enhancement and dissemination of knowledge

2.1.3 Policies for cultural promotion

2.1.4 Special programmes (G8 and Genoa 2004)

2.1.5 The programme of restoration of the facades

2.1.6 Protective measures and means of implementation

2.1.7 The work on the museum cluster of Strada Nuova

2.1.8 The strategic sector of education

2.1.9 The tourist market

3. The agency for carrying out and monitoring the Plan

3.1 The management structure

3.1.1 Coordinating structure of the Bodies involved

3.1.2 An autonomous form of management, the Foundation

3.2 Monitoring and appraisal of the actions

4. General strategies and objectives of the Management Plan

4.1 Immovable property

4.2 Immaterial property

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Introduction

The Palazzi dei Rolli form a unique monumental site, in terms of their cultural, historic and aesthetic importance and their role in the innovative system used to participate in the public and private institutional life of the Republic of Genoa. The Palazzi dei Rolli play a part in forming the structure of a remarkable area of the City of Genoa, determining its aesthetic and architectural quality and displaying the memory of its past splendours to residents and visitors.

The Palazzi dei Rolli should not be seen exclusively as a mere tourist and cultural attraction, as the site is also a reminder of an important period in history, of Genoa's involvement in institutional and diplomatic exchanges, trade and the political role which the city performed for several centuries within the Mediterranean basin. In a way which has no parallel with the architectural and monumental creations of many other European cities, important though these are, the Palazzi dei Rolli bear witness to an identity, which is rooted in its own region, but is at the same time cosmopolitan.

Because of the way that they are woven into the structural and cultural fabric of the city of Genoa, Strada Nuova, the Palazzi dei Rolli and the buffer zone to the proposed site are the subject of a broad system of management which for some years now has ensured the protection and enhancing of the historic city centre.

On the occasion of the candidature for UNESCO recognition, the management process for the site which is currently in force has been reviewed with a view to better implementation of the commitments which will have to be made in the event that the application for inscription in the World Heritage List is accepted.

The present document starts from an exposition of the methodological journey which has led to the choice of lines of approach in the plan, and goes on to describe the evolution of the dynamics of management and protection of assets, and to set out the general framework for the sectoral plans, to which the bodies and organisations involved in the implementation of the plan itself. The economic sustainability of the proposed actions and their coordination will be the subject of a broad evaluation in the Financial Plan, which provides a thorough evaluation of the commitments.

1. Definition of methodology

1.1 Definition of the Management Plan

In the course of the last few years, when evaluating the dossiers of sites which are candidates for inscription in the World Heritage List, the Committee has attached ever-increasing importance to the section dedicated to the management plan.

This instrument should provide the World Heritage Centre with a linear and up-to-date picture of the activities of promotion and enhancement involving the sites inscribed in the List, allowing an evaluation to be made of the protection and conservation efforts made by individual member states of the Convention.

To date, UNESCO has not provided a strict definition of the model of management plan to be adopted, and has therefore left free space for each member state, in the process of formulating and specifying the configuration of this instrument. The objective was to allow a format to be constructed which was as far as possible consistent with the needs of all the local realities, both in terms of regulations and in terms of running the local area and integrating the site with it.

Notwithstanding the fact that an extremely wide range of experience has been acquired in this field, some features undoubtedly recur, referring to a methodological format which first and foremost allows the cultural values of the site to be identified, overlaid with a series of objectives to be pursued simultaneously: its protection, promotion and enhancement on a national and international scale. The legal, technical, administrative and financial instruments for achieving these objectives depend clearly on management structures and on the level of advancement of studies on the subject of the management of cultural heritage, which individual states may refer to.

In this context, what Italy has been able to demonstrate and recognise, in its experience of constructing the management plans completed to date, is the importance of developing themes such as the economic and social aspects. The management plan, in other words, can constitute an additional opportunity for development which allows all historical, cultural and environmental resources to be involved in the processes of the urban and economic planning of the areas concerned.

The task of the management plan is therefore 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.

With the exception of parks, cultural and monumental sites in Italy (such as historic city centres, cultural landscapes etc.) do not enjoy any specific form of management; their protection and conservation is often delegated to different areas of the public administration, which can in some cases find themselves in the position of having to manage mutually conflicting situations. The occasion given by the formulation of management plans for UNESCO sites, therefore, opens the possibility of creating an agile system for coordinating the actions of different agencies which are institutionally involved in the protection and conservation of the sites. The regulatory form to be adopted clearly depends on the commitment which each individual party is called upon to exercise, and can range from agreement on the programme to signature of protocols of understanding and any other legal form of joint action.

In substance, the plan must constitute a circular process, leading from the phase of analysis and knowledge of the site, to the definition and realisation of projects and strategies, on to the phase of evaluating and verifying them, which then leads to the redefinition of the objectives on the basis of a new analysis.

It should also be pointed out at this stage that the formulation of these plans and the experience gained in the management of UNESCO sites can give Italy, which has always been involved in putting the Convention into practice, a further opportunity for cooperation with other countries through the instruments of international assistance.

1.2 Structure of the Management Plan

To be feasible the plan must structure in an appropriate way the elements which have been defined by the promoting body, on the basis of an agreed methodology. Usually in the Italian situation, it is the local authorities which have the task of activating all the preparatory procedures for the creation and implementation of the management plan, because often they constitute the administrative level best placed for carrying out the process of integrating the choices of the different sectors involved in the planning of the local area in which the site is located.

In the phase preparatory to the drawing-up of the plan, it is necessary that a detailed analysis be carried out of the sectors and bodies which have an interest in the plan, and that they put at the disposition of the common knowledge, the number and quality of the technical, regulatory and financial instruments already operating on the site, in order to allow the best possible use to be made of them and to avoid the waste of human and economic resources. In parallel with this, a study must be carried out of the territorial milieu, directed towards bringing to light the specific qualities, the problems and the potential which characterise the site and its surrounding area, which will then be taken into consideration at the time of defining the principal objectives which the plan proposes to achieve.

The signing of a protocol of intent between the various parties involved, on the basis of these initial analyses, will enable the commencement of other specialist observations, usually entrusted to experts in the various disciplines. The areas which are usually taken into consideration are in fact those most purely connected with surveying and technical planning (e.g. setting up a database of values and cultural exigencies), those to do with social and economic issues (directed towards identifying the features of the territorial resources and the potential economic spin-offs from managing them more coherently) and the area connected with the expectations of the interested parties (according to the rules of management and participatory planning).

Once all the information relating to the sectors cited above has been collected, it will be possible to proceed to the definition of the general objectives and the specific actions necessary to achieve them, thus configuring an integrated strategic plan, which can have both a horizontal and a vertical character, in accordance with the specific needs of each site.

In the experiments conducted hitherto in Italy, the choices made by the promoting bodies have demonstrated certain recurrent themes in the evaluation of the action plans. More generally, the contents of such plans need to touch on a number of fundamental topics, such as knowledge, protection, conservation, cultural and economic enhancement and promotion. In empirical reality these topics are sometimes grouped together for the purpose of improving functionality and consistency at the stage of implementing the actions, as will also be seen in the following pages of description of this plan.

For each action it must be possible to clearly identify the parties responsible, their powers, the resources they have at their disposal and the times necessary for the performance of the individual activities. To this end, in the present drafting of the management plan, the decision has been made to prepare an analytical scheme which identifies, within the various proposed action plans, the objectives and the actions necessary for achieving them, with an indication of which office is responsible for each of them.

We can, then, briefly conclude that the success and the proper operation of a management plan depend on the consent expressed by the various interested parties with respect to the general objectives of the plan; on the level of cohesion and identification of the resident population with respect to the cultural or natural heritage for which inscription is being sought; on the use of a participatory methodology at the stage of defining the lines of approach of the plan; on the adoption of effective monitoring tools in the phase following the application of the plan; and on a high level of commitment in reaching the maximum possible transparency in communication to the outside world the work carried out and the choices adopted.

1.2.1 Knowledge

The gathering, cataloguing and organising of information relating to the site constitute the basic founding and constituting stage of every management plan. The objectives that this phase is intended to achieve should be of two distinct but complementary orders: the definition of the strategies and actions directed towards scientific research and analysis of the data relating to the property in such a way as to permit it to be better identified and recognised; and the construction of a GIS which allows a dynamic use of the information gathered and facilitates the phase of monitoring the site and the actions of protection and conservation.

The utility of GIS applications is by now widely recognised in numerous fields of research and territorial management. Inputting the information and organising a georeferenced database allows a considerable speeding-up of the phases of systematising the data previous to the decision for protection and conservation, and above all allows us to have an overall view of the property, its buffer zone and the more general context into which it fits. These tools also give us the possibility of putting the property into relation with the other elements in the territory, be they a source of danger to the property itself or further economic, cultural or social resources.

The use of a territorial information system for the purpose of giving efficacy to the phase of acquiring knowledge about the property is one of the distinguishing features of the present plan, as the city of Genoa has for many years been equipped with a GIS device for the cultural mapping of the historic centre.

1.2.2 Protection and conservation

The definition of the objectives to be pursued in the field of protection and conservation depends both on the physical characteristics of each single property whose safeguarding is to be planned, and on the regulatory instruments available at the different scales of intervention. Even the structure of the plan for works of a conservational nature depends on these factors and in

particular on the fact that often there is a large number of parties involved in the conservation of the property, with different powers.

The variables to be taken into account therefore refer to the dimensions of the area to be protected, to the number of elements subject to the protection, their degree of homogeneity in terms of morphology, identity and state of conservation, and to the characteristics of the territory in which the property is located, understood in its function as economic and social connector.

The plan relating to the works of protection and conservation must therefore have as its principal characteristic the ability to manage and coordinate the various levels of complexity which distinguish all the elements of the site. It seems evident that integrating the phase of acquiring knowledge, and the phase of making decisions regarding the approach to protection and conservation, is absolutely essential.

1.2.3 Enhancement

The projects and actions which principally concern enhancement do not consider the property individually, but as a constituent element of the nucleus of resources of a wider territory in which it is located. Once again therefore, what emerges is the necessity of creating a high degree of integration between the various actions constituting the plan, which will allow the already existing links and relationships between the resources in the territory to be strengthened, and to enable new ones to be created where potential emerges which is not being exploited.

The enhancement plan must therefore proceed in parallel along two axes, one connected with the choices involved in the safeguarding, restoration and cultural enhancement of the property through the growth and the recovery of the identity which the local community attributes to it, and the other linked to the objectives and programmes of works which are able to mobilise a process of economic development connected with the property.

The second case refers particularly to the sector of cultural tourism, without however neglecting some important complementary threads, such as research in the field of restoration, craftsmanship in art, publishing etc. If in fact the fundamental logic is that of reading the property as an element that fits into a context of integrated resources, the approach to its enhancement, both cultural and economic, must be equally integrated.

1.2.4 Promotion

As was mentioned above, one of the elements of success of the plan is undoubtedly constituted by the cohesion between the parties involved, around shared lines of approach. In order for the decision-making process to have a participatory character, therefore, we must provide a phase of sensitisation,

education and communication regarding the characteristics and dynamics of the property which give it its identity.

Simultaneously with the phase of promotion, the phase of evaluation and monitoring the proposed actions must be taking place, because some of the actions, which have as their principal aim the growth of the sense of identity in relation to the property, need close attention and periodic checking to ensure that they are effective and to arrange any necessary modifications during the course of the work

As will be established later on, the present plan identifies among the various priorities that of homogenising the informational material relating to the site, with the objective of harmonising the communication to the outside world of the cultural values on which the plan is intended to be based, in a perspective of sustainable development. Among the principal objectives of the plan for promotion is to allow the inception of new actions harmonised on a broader regional and national scale with the other site which exists in the region and with the Italian sites on the World Heritage List.

2. Current management

2.1. Politics and programmes relating to the presentation and promotion of the property

1. Policies and programmes relating to the presentation and promotion of the property

Genoa City Council regards all the following initiatives as being particularly important for the Palazzi dei Rolli, 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.

2.1.1 Planning and knowledge of the locality

The regeneration of the old city has 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. The analysis and research phase of the new Plan has included an in-depth survey of all the buildings in the Centro Storico, the historic city centre, using descriptive reports on the most salient architectural characteristics, compiled by the Council Offices with the assistance of external consultants.

To provide extra detail and assure the scientific validity of the analytic approach, both on the historical level (prevalent and the most ancient age of the buildings) and the material level (diagnosis of the structural aspects and decay), the History of Architecture Institute in Genoa's Architecture Faculty was charged with carrying out, as part of the CIVIS Ambiente European project, a Cultural Mapping of the old city covering the whole of the Centro Storico, a series of surveys aimed at building a local environmental information system for the Centro Storico and an archaeological recognition system for the soil and the structural state of the buildings.

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 Centro Storico, created under the CIVIS System pilot urban project (1992-1997).

The *Cultural Mapping of the Old City of Genoa* is a product based on 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, floors, 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 readings of phenomena concerning the Centro Storico.

The Council Offices have used this complex and well-structured diagnostic system to formulate the provisions of the new general planning tool, classifying all the buildings in the Centro Storico as Zone A for historical interest, in different categories according to their architectural features and the degree to which historically significant elements are present. There is a corresponding carefully formulated set of regulations, aimed at the conservation and enhancement of the historic heritage.

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 possesses. 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 interventions on the basis of the architectural character and the historical importance of the buildings in the Centro Storico: all of the Palazzi dei Rolli are classified as Category A or Category 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.

A very cautious regulatory framework is envisaged for these categories, designed to safeguard the buildings and define appropriate intervention procedures, within a more general approach in the Centro Storico 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 façades and structures is specifically excluded.

Starting from approval of the Plan, and extensive consultation with all sections of society, the city administration in January 2002 put in place a **City Plan**, identifying a series of strategic actions and problem areas on which available resources should be concentrated, applied to the entire urban territory.

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 Centro Storico in particular, a flexible and updatable tool 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 the way that they fit together.

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 Centro Storico 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 façades 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 Centro Storico is the subject of accessibility: the introduction 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, 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**)

2.1.2 Policies for enhancement and dissemination of knowledge

Following on from the analysis work involved in the drawing up of the Master Plan and the production of the Cultural Mapping, 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 instigated **an itinerary for presenting 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.

In connection with these activities, a start has been made within the same project on **the regeneration of the 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 3Dvideo 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 that give 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. The properties in public ownership (Palazzo

Tursi, Palazzo Bianco and Palazzo Rosso in Via Garibaldi, the National Gallery in Palazzo Spinola in Piazza Pellicceria and the Palazzo Reale in Via Balbi) are freely visitable: these are most extraordinary architectural models, which have served as a benchmark for the building of palazzi within the historic city.

However, it was precisely as the result of the numerous initiatives instigated by the City Administration for the regeneration of the palazzi, in particular those in Via Garibaldi (Strada Nuova), that the atriums have been opened up and are now able to be visited, whilst some owners have granted access to the interiors, with guided visits, to mark 2004. Such initiatives represent a significant precedent and may 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 single-owner residence. Restoration has taken place of all its façades, 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 monument's structure and system of spaces, laid out over several levels following the shape 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.

2. 1.3 Policies for cultural promotion

In order to encourage the cultural enhancement of the Palazzi dei Rolli and their addition to the tourist circuit in the city, a significant move is the use of the Palazzi for **public cultural events**, such as concerts, exhibitions and shows, which has also been 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 dei Rolli 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 dei Rolli was the review *Musica ambienti nella Genova antica*, organised by the Genoa Youth Orchestra with 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 awareness 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 dei Rolli, 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 had originally embarked on in 1984, with **cultural and tourism initiatives** (concerts, theatrical performances, occasional opening of private palazzi, guided visits etc.), while the *Il Carnevale nella Via Aurea* has run since the same year.

In the meantime the list of Palazzi dei Rolli 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 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 with a brief video, inaugurated the Strada Nuova Museums and included, not only items and drawings of the era, 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 dating back to 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 will remain permanent, since the critical restorations and 3D models that are most significant from the teaching and educational standpoint will remain 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, Milano, 2004 (**attached** to the Proposal).

2.1.4 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 involving renovation of the façades, especially in Via Garibaldi. 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 sheets which also contain historical information and notes on the state of decay.

In the context of the operations for the G8 summit, the Region of Liguria organised the renovation of Via S. Lorenzo: restoration of the façades, in conjunction with the pedestrianisation of the street undertaken by the City Council, has led to the complete revitalisation of the area, which up till then had been penalised by heavy vehicular crossing traffic.

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 is European Capital of Culture**.

On the occasion of this event, which is 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 is the **upgrading of the historical museum system**, concentrated in the Palazzi dei Rolli in public ownership in Via Garibaldi (Palazzi Tursi, Rosso and Bianco): 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 buildings, 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 open to the public.

The renovation of the publicly-owned palazzi was followed by **the restoration of the façades of most of the private palazzi in Via Garibaldi**. 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 enhancement strategy on a city-wide scale**. A number of historic routes have been 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 Piazza De Ferrari, the city's main square.

Also as part of the programme of works for 2004, the Region of Liguria has organised the renovation of the façades of the Via del Campo, with the aim of supporting the revitalisation of a very dilapidated part of the historic centre, where there are still a number of monumental palazzi.

2. 1.5 The programme of restoration of the façades

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

The protocol defines the respective undertakings designed both to optimise regeneration projects, through economic incentives designed to involve private parties in the protection activity, and to subsequently enhance the historical and cultural dimension of the palazzi with residents and non-residents alike. Extending the duration and broadening the objectives included in the protocol would mean that a dedicated tool for implementing the protection measures could be kept in place – a tool of undoubted effectiveness because it spans public and private sectors, and with a low impact on spending because it depends on staffing resources already available in the public administration and the voluntary sector.

The programme has given rise to four successive **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 Soprintendenza for Architectural Heritage and the Ligurian Countryside which has provided state funding under the regulations safeguarding monumental property.

To date these contracts have enabled the renovation of more than 50 façades 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 (**Table 6** - Palazzi which have benefited from public restoration initiatives). In particular, a large number of frescoed façades have emerged both with architectural features and figures created by famous artists, which obviously contribute significantly to the upgrading of the surrounding urban sites.

The operations have been illustrated in a special edition of the journal *Arkos* (**attached**), arranged into technical sheets which give information on the history of the palazzi, on their state of deterioration and on the operations to restore them.

2.1.6 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 for which inscription is being requested are all subject to restrictions for safeguarding monuments, applying to the entire building, with the exception of the palazzi at Vico Rosario 9 and Salita S. Matteo 19, which are subject to partial restrictions on the entrance doorways.

The application of conditions ensures conservation of the heritage by means of a consistent, coordinated programme of research, prevention, maintenance and restoration. The Soprintendenza 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, as well as projects which, although not directly involving the structure or external appearance of the Palazzi dei Rolli, 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 Master Plan, 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 plaster work and decorative elements to the façades, the maintenance of the roofs, the installation of technological systems and the conservation of established commercial activities. For proper control over building activities, it is essential to have the complete information base on the buildings which was achieved through the Cultural Mapping of the city. This will provide the reference point for subsequent monitoring.

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.

2.1.7 The work of the museum cluster of Strada Nuova

The implementation of the actions which form part of the management plan and which will be outlined below, can be based on the experience acquired over many years by the museum institutions, both in the educational field and in the field of the organisation of shows, exhibitions and cultural events: the teaching activities at the Strada Nuova Museums take place both in the course of normal museum life, and on the occasion of special events, shows, displays and intercultural projects. The initiatives are aimed at various types of public, and have a privileged interlocutor in the form of the schools – of every level – located in the neighbouring territory, both Italian and international.

There have been numerous initiatives during the course of 2005, activities which have involved an ever-increasing number of people and which have acted as a catalyst drawing the attention of the public and schools to the Strada Nuova Museums.

In the two years 2004-2005, among the various projects set in train was "JANUA - Genova, porta dei mari", promoted by the Assessorato alla Cultura and the Fondazione per la Scuola della Compagnia di San Paolo. It was remarkable both for the huge number of visitors it involved, and for the particular types of event that were organised.

To quote an example, in the context of the International Congress of Educational Cities, the Strada Nuova Museums were chosen as the venue for a gala evening for the participants – educators coming from the principal countries of the world – in the course of which the students of Genoa's "Montale" language school acted as "museum guides", while the young people of the "Marco Polo" Hotel Training Institute prepared and served a themed dinner (traditional local dishes from the seventeenth and eighteenth centuries) – in costume.

The theatre for these activities is the Education Section, set up in 2004 in Palazzo Rosso and inaugurated, actually within the context of the JANUA project, on the occasion of the opening of the Strada Nuova Museums for children in May 2004.

The Educational and Teaching Service of the Museums Department of Genoa City Council has also drawn up the programme for the two years 2005-2006, crammed with events and opportunities for encounters connected with discovering the collections (exhibited to the public for the first time in the new rooms in Palazzo Tursi), and the enormously rich material which may be consulted at Genoa's Documentation Centre for History, Art and the Image.

This Centre, in line with a tradition which originated with the museums which opened for the first time in 2004, is offering children a special inauguration on 1 October 2005.

The Education Section of the Strada Nuova Museums, since 2004, has been working with the Associazione Culturale Palazzo Lomellino on an educational programme aimed at schools of every type and level, on the theme of the fresco and gardens, including teaching and laboratory trips to the various palazzi concerned, based around the figure of Bernardo Strozzi.

Particular attention is also paid to the web of cultural associations, whose involvement in the organising of various events contributes to boost the role of the site as a magnet for local development.

In this field also, the Museums Department of the City Council is in a position to make available the necessary expertise for the implementation of the individual actions contained in the plan:

collaboration with the cultural associations has in fact been going on for many years and, particularly in the period immediately preceding 2004, it has undergone a considerable increase, both as regards the number of associations involved, and in the quantity and quality of the initiatives.

Among the forms of mutual collaboration, sanctioned by suitable conventions, there are agreements whereby the City Council Museums Department allows discounts to association cardholders who wish to visit the museums. Or the Department makes financial contributions to the association to fund promotional and publicity work carried out by the association on behalf of the Genoa museums, through the medium of publications, internet sites, distribution of printed information material in the area, posters about initiatives, and other forms of communication. In other cases the associations put on shows and events linked specifically with the Strada Nuova Museums, for example:

- The Falcone Ensemble - staged the "V Rassegna di Musica Ricercata" and each year, and each year organises festivals and musical events of various kinds;
- Collegium Pro Musica – ran the XI International Festival of Chamber Music, and collaborates frequently with the Genoa museums in putting on musical events;
- Accademia del Chiostro – organised the concert of the baroque Harvey Ensemble in the courtyard of Palazzo Rosso;
- Concerto Ecclesiastico - opera at the Auditorium of the Strada Nuova Museums;
- Associazione Arti e Musica nelle Ville Genovesi - organises concerts at the Strada Nuova Museums;
- Cultural Association Le Muse – organised an opera concert at Palazzo Rosso.

Then there are the Associations whose members contribute their voluntary work to give assistance to the public in the museum galleries, particularly in the Strada Nuova Museums.

- Auser;
- Associazione Marittimi Marina Mercantile.

The Museums Department is constantly working to add new associations to contribute to this collaborative work, which is particularly concerned with the Strada Nuova Museums, involving promotional activity, organising events and shows, helping out in the galleries etc.

In organising cultural events, such as concerts, festivals and performances of various kinds (see the attached report on the subject) the work of the museum cluster has been distinguished by the quality and quantity of its cultural provision. We need only mention the calendar of events for 2005, which combined the staging of a considerable number of themed concerts in locations in the palazzi, often linked with the opening of exhibitions or new display galleries, with arranging theatrical and dance performances.

Following the completion of the fitting out of the Strada Nuova Museums and their inauguration as a museum system for the territory, a series of events and exhibitions were staged which were concentrated in Via Garibaldi:

- the mezzanine first floor of Palazzo Bianco was the setting for the newly-opened galleries dedicated to the textile collections and welcomed the DVJ (Damask, Velvet and Jeans) Study Centre for Textiles and Fashion, with exhibitions and events devoted to the art of textiles. The first exhibition, with the title "Seduzione Impero", was dedicated to the clothing and furnishing fabrics of the Empire period, and was staged in the galleries of Palazzo Bianco and the National Gallery of Palazzo Spinola (which is also one of the Palazzi dei Rolli);
- the new exhibition galleries of Palazzo Tursi were opened, which in their final form house an unprecedented display of works of decorative art – Ligurian tapestries and ceramics, featuring the equipment of the old Genoese hospital pharmacies, besides the collection of coins and the official weights and measures of the old Republic of Genoa;
- from October 2005, at Palazzo Bianco, there is an ambitious project dedicated to the “Cervara Polyptych”, which, five hundred years after they were painted, reunites the seven panels by the Flemish painter Gerard David that made up the altar polyptych of the abbey church of San Gerolamo della Cervara, near Santa Margherita Ligure. The panels preserved at Palazzo Bianco will be joined by the other panels which are kept in the Metropolitan Museum of New York and the Louvre Museum in Paris, reassembling the complete work in its original state;
- on 30 September 2005 the new exhibition halls of the gallery were inaugurated, and the Auditorium of the Strada Nuova Museums and the Documentation Centre for History, Art and the Image were opened to the public. The latter brings together for the use of the public the Library of the History of Art, the Photographic archive, and the Cartographic and Topographic Archives. The occasion of the opening

will be celebrated with the exhibition "La città illustrata. Prints, watercolours and drawings dedicated to Genoa".

2.1.8 The strategic sector of education

As regards continuing education (keeping museum staff up-to-date, for example) and postgraduate professional specialisation, the provision is suitably broad, and supplemented by contributions from the local authorities (Province of Genoa) to the various specialised schools thanks to grants from the European Social Fund.

This overall framework has allowed a series of targeted actions to be outlined (see the attached reports for details), which take as their starting-point the coordination of the activities of protection, promotion and enhancement, to build concrete opportunities for growth and development for the entire educational sector in the cultural field.

Training in the field of the protection and enhancement of the cultural heritage is provided fairly uniformly throughout Italy and is based on solid technical and scientific foundations linked to the techniques used to restore and conserve our historical and artistic heritage. These foundations include internationally recognised institutions such as the Central Institute for Restoration, the Opificio delle Pietre Dure and the Soprintendenze, and the creation in the various Universities of numerous Degree and Specialisation courses.

In Genoa the integration and cooperation between these players and the progressive harmonisation of the different training routes to match the area's specific needs, has assisted in the creation of an extensive training provision in the sector's different disciplines. This represents a factor that is extremely favourable for achieving effective enhancement within a broad time frame, due to the fact that staff with a high level of specialisation can be adopted, using them for professional development and work programmes in the region from which they come.

In this way a chain is formed that creates and increases the value of the human capital, a process that augments the overall value of the cultural heritage connected with the Palazzi dei Rolli. On the other hand, it is undeniable that inclusion in the World Heritage List may well stimulate the creation of additional, more specialised, training routes, and make Genoa one of the main specialist training centres for those operating in the cultural sector (whether in the technical or humanistic sense) focused on enhancement activities.

In fact, the organisations responsible for managing the artistic and historical heritage can call on a very diverse pool of specialist labour, coming out of the Faculty of Architecture, which produces about two hundred graduates a year and has started running a three-year degree course in Architectural Restoration, a specialist course in the Restoration of Monuments and a Master's degree in Architecture for Entertainment (cultural and artistic promotion, design of

exhibitions and events, etc). The Faculty of Letters is a further source of specialist labour: its degree course in Conservation of Cultural Assets - producing about fifty graduates every year - provides three-year degrees in three options (historical and artistic, archaeological, and bibliographic archaeology) and three two-year specialisms (history of art and enhancement of the artistic heritage, methods of conserving and restoring cultural assets, and management and enhancement of the archaeological heritage). And the Faculty of Economics runs a degree course in economics and the management of tourism services at its separate site at Savona. 2002 also saw the introduction of a Master's degree in International Cultural Management, designed by the Perform company in scientific cooperation with the Faculties of Political Science and Foreign Languages and Literature, as well as with the Italian Cultural Institutes abroad. In many cases more than half the educational content of these training paths is practical and "hands-on", based on agreements between the local authorities and/or the Soprintendenza and the training bodies. This allows the students to work in the different sites opened in the local area and in many cases to be recruited onto the staff by the specialist firms at the end of the course. A shining example are the graduates - about a hundred since the establishment of the School in 1994 - from the *Scuola di Specializzazione in Restauro dei Monumenti* (one of five monument restoration schools operating in Italy, together with those in Naples, Rome, Milan and Pescara) who over the past ten years have helped on many restorations or preliminary surveys of buildings in Genoa's Centro Storico or within Liguria, selected in agreement with one or more local or regional institutions (Soprintendenza for Architectural Heritage and the Ligurian Countryside, Liguria Region, Genoa Province and City Council, public administrations of towns within Liguria, State bodies and private concerns). These projects included the Abbey of S. Nicolò del Boschetto, in Genova Cornigliano, the project to restore Rapallo Castle, the Church of S. Maria delle Grazie la Nuova, in Genoa's Centro Storico, the project to restore the Torre Civica in Rapallo, the Chapel of S. Giovanni in Genoa's S. Lorenzo Cathedral, the Abbey of Valle Christi in Rapallo, the Dragonara Castle in Camogli, and the archaeological area of S. Maria in Passione, in Genoa's historic city centre.

Moreover, as already mentioned in paragraph 3 point c) of this proposal for candidature, proof of the positive contribution of these training organisation to the community's collective commitment to conserving the historic heritage is provided by one of the most recent and practical inventories of the state of conservation of the buildings in Genoa's historic centre, the *Cultural Mapping of the Old City*, the product of the collaboration between the City Council and the Faculty of Architecture.

The availability of specialists possessing the appropriate theoretical and technical expertise is crucial if solutions are to be found for the problems involved in the protection, enhancement and integrated management of the site in its interactions with the socio-economic context in which it operates.

As regards continuing education (keeping museum staff up-to-date, for example) and postgraduate professional specialisation, the provision is suitably

broad, and supplemented by contributions from the local authorities (Province of Genoa) to the various specialised schools thanks to grants from the European Social Fund.

This overall framework has allowed a series of targeted actions to be outlined (see the attached reports for details), which take as their starting-point the coordination of the activities of protection, promotion and enhancement, to build concrete opportunities for growth and development for the entire educational sector in the cultural field.

2.1.9 The tourist market

Tourism is the cross-boundary sector which links all the others, and represents the core of the activities in the third action plan, both as regards the improvement of the opportunities for enjoyment of the property, and for the optimisation and management of tourist flows, which are expected to be capable of a considerable increase in consequence of inscription in the List. For this reason it seems essential, at least in broad outline, to describe the present situation of the tourist market at city level.

A preliminary analysis of tourism in Genoa, investigating the evolution of supply and demand (compare data provided by the Assessorato for the Promotion of the “Linee di indirizzo” 2001 project), brings to light the following.

The hotel facilities available in the city are inadequate, in terms of the number and quality of the services offered, as indicated by the following table.

Hotel accommodation in the city of Genoa

Category	No. of hotels	No. of rooms
4 star	14	3.085
3 star	27	1.576
2 star	13	405
1 star	57	1.246
Tourist residences	2	260
TOTAL	113	6.572

There are many reasons for the lack of adequate tourist accommodation in Genoa. However, it is mainly owing to the fact that the city is almost unknown as a tourist destination, and is haunted by an image still linked to its past as an industrial port.

The analysis of the statistics on the arrival and presence of Italians and foreigners in the city revealed another fundamental characteristic of the flow of tourists who pass through the Ligurian capital: the short duration of their stay. During the 3-year period 2000-2002, foreign tourists stayed in the city for an average of 2 days, while Italians stayed for an average of 2.30 days.

A further reason for identifying Genoa as a destination for excursions is the high percentage of French citizens among the foreign tourists (12.45%, staying an average of 1.6 days), owing to the geographical proximity of their country of origin, followed by the English (10.5%, staying 2.12 days on average) and the Germans (10.4%, staying an average of 1.8 days). Interestingly, US citizens represented 8.8 per cent of the total tourists, staying, on average, 1.8 days, probably because Genoa is one of the ports visited on Transatlantic cruises. In general, the average duration of stays has decreased constantly over the last ten years, at a higher rate for foreign tourists than for Italians.

As for the segmentation of the tourists visiting the city, there have been no systematic official statistics for the various types of tourists visiting the capital each year (or in the whole region of Genoa in the wider sense). However, reference can be made to several special studies carried out on various segments of tourist demand or to findings made by organisations from the sector. The following table was compiled using data taken from a recent study made by the Leisure and Tourism department of Assindustria Genova (Genoa Province Association of Industrialists) *Tourism in Genoa - Results from an on-site study*, December 2003.

1. For data relating to the tourist flow in the first few months of 2003 in the entire genoa region, see page 15 onwards of the *Piano di Promozione 2004*, produced by Promotion Committee of Genoa.

Type	2002	2003
Business	44%	38%
Conference	17%	20%
<i>Leisure e sport</i>	21%	15%
Culture	3%	5%
Cruise Passengers	9%	5%
Other	6%	17%

Data refers to three-four star hotel stays.

Note that:

1. 1.83% of the total number of cruise passengers visiting the port of Genoa (around 600.000 in total) stay in the city's hotels (around 11,200 each year).
2. In the business sector, the data shows that, on average, 3,600 hotel stays per year are attributable to cinema, TV and advertising work (equivalent to 6.3% of the total number of business stays in 3 and 4 star hotels). This figure was calculated by the Genova Set Film Commission which promotes this sector.
3. The educational tourism segment is of considerable importance to some destinations, but not strategic for the Genoese region, since its accomodation is only partially adequate (only one hostel, and the price policy of the 3-star hotels). Nevertheless, the segment is gradually growing (the total doubled from

2001 to 2003), also owing to the opening of new hotel accommodation and B&B businesses.

On average, the city has welcomed just under 500.000 Italian and foreign tourists over the last three years, more than half of whom chose higher class accommodation (4 stars). An analysis of this figure could confirm the poor quality of the services offered by hotels of the medium-low categories. Promoting the full value of Genoa's historical and artistic heritage is therefore the ideal opportunity for an international relaunch of the city's image and an incentive for entrepreneurs to improve the existing accommodation and create new facilities, as well as to develop tourism-related services.

This would be an opportunity to increase the tourism rate, currently below 15 per cent, and to provide an incentive for the use of accommodation for tourism purposes. To this end, a Promotion Committee for the Genoa area was set up, which promptly produced a CD-Rom in 5 languages as a marketing tool for presenting the region's capital and surrounding areas, for use in Italy and abroad. It also drew up and obtained the go-ahead for an annual promotional plan, jointly financed and managed by the City Council, the Province and Genoa Chamber of Commerce. The plan will be implemented in agreement with the "In Liguria" Regional Tourist Promotion Agency, after a round of consultations with other parties operating in the sector.

Thanks to this collaboration, it is possible to create economies of scale, as well as provide an opportunity for working methods to be shared, enabling information to be circulated and guaranteeing flexibility, leading to the creation of standardised operational procedures. This approach is of particular importance in consideration of the Italian regulatory reform for the tourism sector.

With considerable delays and testing confrontations with local bodies, institutions and operators in the tourism sector, proceedings are being followed for the approval of a regional law which will reorganise tourism in Liguria. This reorganisation is part of a general revision process of the legislative system which governs tourism in Italy, set up in 2001 by Law 135 on "Reform of national legislation on tourism".

Among the many innovations introduced with Law 135/2001 is the STL (Sistema Turistico Locale - Local Tourism System), destined to take on an important strategic role in the next few years, particularly as regards the local authorities, which, for the first time, have been assigned a central role in the tourism sector. By means of setting up Local Tourism Systems, the national law is delegated to regional laws and regulations on the matter, defining STLs as "homogeneous or integrated tourist environments, including areas belonging to more than one region, characterised by an integral range of cultural and environmental assets and tourist attractions, including local agricultural products and crafts, or by the widespread presence of independent or associated tourist companies", and identifying their role in the project. As well as focusing their attention on the future organisation of the region's tourism system, the parties participating in the Promotion Committee have therefore begun to work systematically on the development of an "integrated tourist product", involving, in accordance with the national law, both public and private bodies.

It must be stated here that the tangible achievement of the potential offered by the city and the Genoese region in the tourism sector can only be brought about by focusing on its unique value, based on the integration of Genoa's rich and unparalleled cultural heritage. This lies at the core of the city's historical image, as a hub for both commercial and cultural exchanges, as well as the focal point for a series of international relations, of which the history and memories represented by the Palazzi dei Rolli form the most important point of historical and cultural reference. Therefore, instead of proposing a model of a city of culture and tourism to be compared with other Italian cities of art, Genoa can base its own relaunch as a national and international tourist destination on the unique and singular quality of its own history in the Italian and European context.

3. The agency for carrying out and monitoring the plan

3.1 The management structure

Currently, management of the cultural heritage of the Palazzi dei Rolli is delegated to Genoa City Council, to the Soprintendenza for Architectural Heritage and the Ligurian Countryside, and to the Palazzi dei Rolli Association, who carry on their work with a high degree of mutual collaboration. With a view to reinforcing the work and strategies which these institutions will be able to carry out in the future (possibly in concert and in collaboration with other institutional bodies which may dedicate their own resources to the conservation and enhancement of the Palazzi dei Rolli), it is proposed to set up an organisation specifically for this purpose (see below). While this organisation is being set up and becoming fully operational, the present collaboration between the institutions mentioned above will need to be further strengthened, in order to ensure a harmonious and successful transition to the new form of management.

As far back as 1999, Genoa City Council initiated preparatory studies for the application for inscription in the UNESCO World Heritage List, promoting the setting-up of a study commission made up of Genoa City Council, the Soprintendenza for Architectural Heritage and the Ligurian Countryside, Genoa University and Palazzo Ducale SpA.

After a number of meetings, the Commission prepared the dossier for formalising the application for inscription presented on the basis of a Protocol of Understanding between Genoa City Council and the Soprintendenza for Architectural Heritage and the Ligurian Countryside, signed on 22 January 2004, in which these authorities agreed on the common objective of enhancement of the historic palazzi, and undertook to coordinate their respective activities.

The dossier was accompanied by a Management Plan for the property. However, at the stage of examining and investigating the proposal it was considered appropriate to expand the specification of the Management Plan to include the actions provided for in the model developed by the consultative Commission set up at the Cultural Heritage Ministry.

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.

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. 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.

The accord, which has powerful political and administrative validity, was formalised with an **enlarged Protocol of Understanding**, signed by the Cultural Heritage Ministry, the Soprintendenza 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.

3.1.1 Coordinating structure of the bodies involved

The ownership situation of the Palazzi dei Rolli complex necessitates a particular level of care in precisely identifying areas of action and responsibility. Although the provisions contained in this Management Plan may facilitate effective regulation of joint decisions and actions, there still remains the problem of tackling and resolving the institutional framework with which to regulate the work performed in respect of operators further up (suppliers of goods and services, sponsors and donors, the competent public institutions in the fields of culture, town planning, social activities, etc) and further down (schools, user groups, individual citizens, production and commercial operators connected with the demand for culture in the local area) the supply chain for the Palazzi dei Rolli.

Indeed, although the varied ownership status does not represent a problem as regards the area of internal decision-making, it appears inadequate for providing a single reference point which is clearly identifiable from the outside. For this reason it will be necessary to establish a purpose-made legal entity to which to delegate the function of enhancing the Palazzi dei Rolli, in cooperation with individual owners, but not consisting merely in the arithmetical sum total of the owners.

The choice of the institutional and organisational format to be used for the management of the Palazzi dei Rolli 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.

The options considered, but held to be unsuitable, were:

a) setting up a Joint Company between Genoa City Council and the owners of the Palazzi dei Rolli, with a role as technical-scientific guarantor to the competent Soprintendenza. While it is a direct form of structuring the decision-making processes, the disadvantage of such a structure lies in the fact that the owners and the parties responsible for the enhancement are one and the same, and this gives rise to a potential overlap of conflicting interests. In this case the owners' interest could realistically prevail over the interests of development, which is normally less cogent and pressing.

This arrangement was therefore rejected as a possible institutional format from the point of view of the cohesiveness of the overall action;

b) use of the structure and technical-scientific and administrative staff involved in the events for *Genova 2004*. Although these are people who have acquired specific expertise in the field of cultural presentation, they have the limitation that they are not permanent members of staff of the administrative structure, and they would have difficulty transferring from a one-off programme of events supported by special funds, to working on systematic and routine activities.

It was thought, in fact, that the most important characteristic of the body managing the Palazzi dei Rolli should be to demonstrate a capacity for innovative upgrading strategies, 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 (see the indicative scheme on the following pages) 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 Chapter 4 below): 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 workable in practice. 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 span of its thirteen years of activity it has staged over a hundred exhibitions and managed events of international importance 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 the safeguarding of 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.

At an early stage of activation of the Management Plan, a draft was adumbrated of a management structure which provides for a Steering Committee made up of representatives of the Bodies which have signed the enlarged Protocol of Understanding, with political functions of defining strategies, approaches and priorities.

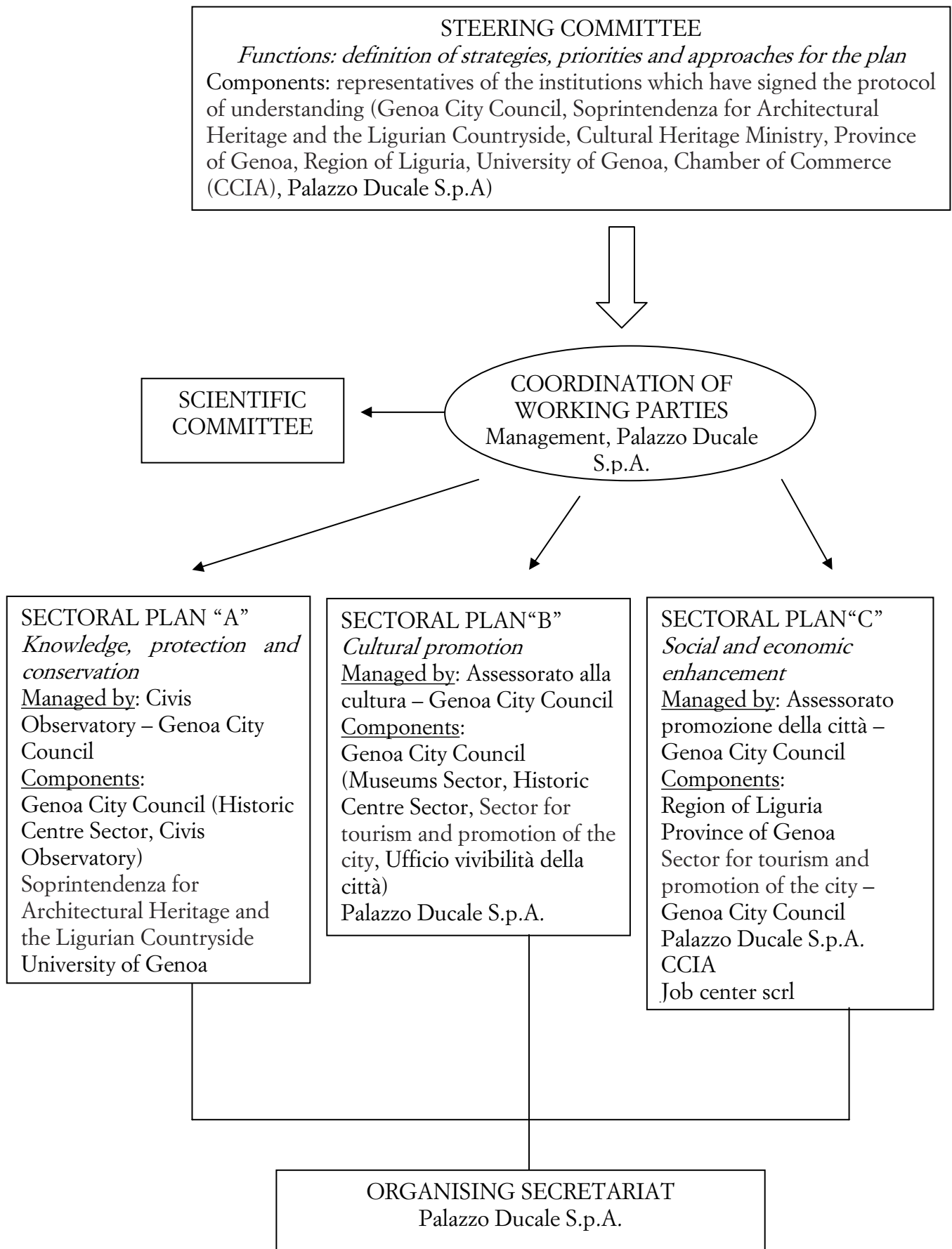
The implementation of the plan is entrusted to a technical structure divided into 3 working parties, which relate to three different plans (see Chapter 4 below): Plan A. Knowledge, protection and conservation; Plan B. Cultural promotion; Plan C. Social and economic enhancement. Technical staff of the bodies involved take part in the individual working parties, as is more fully described 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 really workable.

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. The Coordinator is supported by a Scientific Committee which checks the consistency of the sectoral policies with the objective of the safeguarding of 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.

INDICATIVE SCHEME OF THE MANAGEMENT STRUCTURE OF THE SITE
 “STRADA NUOVA AND THE PALAZZI DEI ROLLI IN GENOA”



3.1.2 An autonomous form of management, the Foundation

After an initial period of operation and settling-in of the body set up to manage the Palazzi (whose length can be estimated as the average period for the performance of the activities, or at least five years), as described in the previous paragraph, it will be possible to evaluate the possibility of further institutionalising the form of the managing body, so that the individual parties which make it are constituted into a Palazzi dei Rolli Foundation, regulated by Civil Code legislation and subject to the restriction under which net earnings cannot be distributed. This arrangement will be able to reconcile the needs - which are often conflicting in the absence of a suitable institutional framework - for decision-making and operating flexibility, with the non-profit condition functioning as a guarantee that the impersonal public interest will be served.

The Foundation will be constituted by Genoa City Council, by the Palazzi dei Rolli owners, and by other public bodies (Genoa Province, the Region of Liguria) and private individuals as well (the Palazzi dei Rolli Association, already active in the field of enhancement of the complex, and other associations, cultural institutions and businesses) interested in taking part in planning the activities and possibly prepared to donate to the Foundation cash, material and non-material goods and human resources.

The Foundation's Charter must guarantee respect for the public interest and absolute adherence to the Foundation's objectives, and also provide for the need for a binding technical-scientific opinion on the part of the competent Soprintendenza. Such an opinion would be required whenever decisions have to be made regarding technical aspects relating to the conservation, restoration and monitoring of the movable and immovable assets involved in the Foundation's activity. This organisational-institutional format allows additional partners to be included - subject to the approval of the existing partners - at a later stage as well, and this not only enlarges the Foundation, but also expands its project capability; it also enables the spectrum of the participating parties to be extended onto the international stage.

The Foundation should be seen as the preferable option, in view of the limitations of the alternative formats described briefly above, and especially in view of its capacity to foster fertile cooperation between public, private and non-profit institutions through its participation mechanisms; it can provide substantial coherence in financial management, both as regards gathering funding from multiple sources (including the market) and determining investment and spending strategies. Finally, the Foundation structure appears to be the most effective for attracting public finance from different governmental sectors, as well as financial grants awarded by private sector companies who do not wish to take an active part in the work of the Foundation, but who consider that it is strategically important for them to be seen as sponsoring and supporting the Palazzi dei Rolli and their enhancement.

The setting up of the Foundation may be approached gradually, both because of the need to ensure that the various founder members come into it in accordance with conditions and procedures that are fully accepted by each of them, which

may require a certain lapse of time; and because of the need to achieve adequate injections of capital, which may require not only a responsible decision-making process but also observance of procedures which are not necessarily quick. The Protocol of Agreement which has already been signed with the various bodies involved in the site management may be considered a first encouraging step towards a joint assumption of responsibilities leading to the setting up of a body with its own legal personality.

3.2 Monitoring and appraisal of the actions

A certain number of indicators have to be identified, as part of the general framework of appraisal and monitoring of the measures carried out by the individual working groups, which allow the efficacy of the results achieved to be quantified and hence evaluated and an assessment made of the extent to which they actually match expectations.

More specifically, given the structure of the management body mentioned above, it will be the responsibility of the individual bodies involved to draw up a series of significant indicators depending on the type of action carried out. These bodies will also be required to define the timescales at which measurement of the results achieved becomes significant for purposes of verification and introducing any changes and adjustments to the decisions.

In addition, given the composite nature of the site, consisting of a system of diverse architectural structures, it could be useful to incorporate all the indicators within the GIS, thereby enhancing its functionality at the monitoring stage. Indeed, once this tool is enhanced with new data it would enable dynamic information to be obtained on the changing phenomena affecting the site following implementation of the plan, highlighting its criticalities and offering helpful suggestions on the key measures to be taken.

The proposals made by the Ministry for Cultural Heritage include the adoption of the DPSIR method (Driver, Pressure, State, Impact, Response), as identified by the OECD. This model requires a limited number of indicators to be used. These must be pertinent to the question being examined, be analytically valid and simple and easy to use. They must also be based on existing data or data that is simple to obtain.

The criteria adopted when selecting the indicators must therefore take into consideration:

- OBTAINABILITY = The data for constructing the indicator are easy to obtain and can be continuously monitored.
- CREDIBILITY = The indicator is easy to understand and is based on valid and credible data.

TIMELINESS	=	The indicator allows time trends to be extrapolated.
SIGNIFICANCE	=	The indicator allows prevention measures to be implemented.
THRESHOLD VALUES	=	Threshold or benchmark values are available or can be calculated.

Clearly the indicators are to be used after an in-depth analysis of the context to which they apply, so that only the most significant are selected. This also enables a comparative analysis to be carried out as regards the benchmark context mean.

Since the implementation of such a highly organised and complex management plan also involves qualitative indicators, it may be appropriate for the scientific committee and coordination body to also use the DELPHI method.

DELPHI is a method designed by the USAF (United States Air Force) to gather opinions using questionnaires and then to use the results obtained to identify, select and weigh the data to be used in estimates.

The DELPHI method is hence a technique for recording and analysing the opinions of a group of experts, which is used primarily to support the decision-making process. It has been widely used in the world of scientific research and there are many versions in current use, particularly for qualitative-quantitative estimates. Such estimates consist, as in this case, of a “quantification of qualitative data”:

using the DELPHI procedure the observations (expressions of opinion) made by experts are ordered and weighted so as to generate a cardinal scale of values (weights) that can be used for scientific purposes in a more suitable and correct manner.

The DELPHI method proposed herein is organised into several phases:

- 1) Creation of a Control Group (CG), comprising professionals who understand the method, who are in tune with one another, cannot be easily influenced and who conduct themselves in a scientifically correct manner.
- 2) Creation of a Group of experts (GE) also defined as a Panel, consisting of experts, decision-makers or community players. In our case this panel is quite diverse and reflects the full range of problems inherent in the study. Those invited to take part will include operators, technical staff and professionals in the cultural and tourism sector, representatives of trade associations, administrators and representatives of technical-scientific and cultural associations.
- 3) Compilation by the CG of the questionnaire form and illustrative notes.
- 4) Sending of the aforesaid forms to the individual members of the panel of experts. At this point the various members do not know one another: this form of anonymous operation avoids problems arising from cross-discussion

and, above all, leadership that would result in some of the experts giving conditioned responses. During this phase the CG's sole function, when it is involved, is to provide comments on the ways the form is completed.

- 5) Once all the forms have been returned the CG checks that they have been completed correctly (otherwise, they are sent back) and then compares the individual responses given analysing the various weights attributed. The statistical processing of the weights (Gaussian distribution, standard deviation, correlation indices, histogram graphs, etc) will allow the definitive value to be assigned in the reference grid, when there is a high level of agreement in the attribution.
- 6) Should this not be the case and there be an excessive difference in the weights, the forms will be sent out again to the panel of experts not in agreement. Once anonymity has been broken the experts will be able to enter into discussion and review their former opinions having considered those provided by the others. In this way a process of controlled communication will be set up whereby agreement can be finalised or the terms for disagreement clarified.
- 7) The CG continues with the comparison and statistical processing of the weights "under review" and completes the reference grid.
- 8) The CG convenes the whole Panel of experts, presents the work carried out, accepts any observations made by the experts, including slight changes to the weights arising from any new and valid considerations, and transfers the work carried out to those responsible for the sector plans.

A further option would be to allocate the appraisal function to an external consultant (appraiser) who has a detailed knowledge of the site and its features, but at the same time is not involved with the internal workings of the administrative function of any of the bodies involved in the management process, but works independently and solely with the support of the scientific committee whose function at this stage is to act solely as a provider of data for the information required from time to time.

The plan steering committee will in any event be responsible for taking a decision regarding the method to be adopted for the continuous control and evaluation of the actions, also taking into consideration the economic variables (funds available for completing the monitoring stage) and social variables (which method is most visible and comprehensible for purposes of communication at local level).

4. General strategies and objectives of the Management Plan

Notwithstanding this general picture of work already in progress, the peculiar homogeneity of the Palazzi dei Rolli, combined with the uniqueness of their cultural value, set as they are in the context of the variety of the cultural riches on offer in the city of Genoa, justifies the formulation of a specific Management Plan, setting out strategies and *ad hoc* guidelines for the Palazzi dei Rolli as a complex but unitary cultural asset.

The objectives towards which the Management Plan as a whole is to be directed are therefore consistent with the specific role which the Palazzi dei Rolli play as part of Genoese and Italian cultural resources.

They can be summarised as follows:

1. to strengthen, reinforce and amplify the appropriate and integrated protection of the Palazzi dei Rolli complex and of the urban structure of which it forms part;
2. to enhance 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.

These objectives can be pursued effectively as a result of the present 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 advantage of having flexible decision-making powers and operational versatility.

This new Plan therefore takes cognisance of all the activities and programmes described in Section I in order to complete their implementation within instruments which will guarantee the maximum efficacy and synergy.

At this point, before proceeding with the detailed description of the action plans, mention should be made of a number of topics pertinent to specific site features and strategic measures to be adopted with a view to optimising and harmonising the objectives to be pursued.

4.1 *Immovable property*

The judicial teaching on private property is contained in the third book of the Civil Code and associated laws, which contain the regulatory provisions regarding the powers of owners, and the constraints and obligations to which they are subject. The Civil Code also governs joint ownership and common property in buildings, establishing the rules relating to rights and obligations of property owners as regards decisions affecting the parts held in common.

A general principle ratified by article 42 of the Italian Constitution, and of significant importance in this context, states that the rights arising from ownership are exercised by the owner in compatibility with the property's social function; this implies - albeit with all the fluctuations resulting from changes in

the political and social climate - the existence of a general restriction, protected under the constitution, whereby the decisions concerning the use of movable and immovable assets are to be subject to, or in any event related to, the social function performed by the assets themselves. This principle therefore represents the legal basis to be used as the reference point not only for individual decisions and actions, but also and especially for decisions taken jointly by the owners, overriding the diversity of the ownership conditions applying to the Palazzi dei Rolli.

The Palazzi dei Rolli are a complex institutional structure, having a heterogeneous ownership structure and varying degrees of visitability. This situation requires appropriate action both on the legal level and on the level of patterns of management.

On the legal level, since the ownership structure of the site cannot be altered, it is proposed to formulate a number of strategic agreements to harmonise and integrate the action taken by the various owners regarding the Palazzi themselves and any fixtures of cultural value. Both Genoa City Council and the Soprintendenza will act as guarantors and supervisors in these agreements.

The ownership structure might appear a fairly significant limitation in respect of the adoption of operational decisions and their concrete implementation.

The pursuit of the objectives listed in point 1 above implies a multiplicity of functions and hence requires a multilateral contractual framework to beset up between the various owners so as to ensure uniformity of treatment as regards requirements for monitoring, maintenance, conservation and restoration, development and exploitation.

It should be clarified from the very start that there is absolutely no need to propose a unified system of ownership, since this would be completely irrelevant for the purposes of the activities listed above, inasmuch as these will be guaranteed and specified consistently by agreement between the various owners.

The best legal instrument for this purpose is definitely the drawing up of agreements and protocols of understanding, in which Genoa City Council acts as guarantor (as well as owner of some of the Palazzi) jointly with the Bodies taking part in the management process and directly involved in the individual actions. These agreements must establish precisely the decision-making processes and the ways in which the individual owners are to participate, the responsibilities and obligations inherent in the cultural provision, and the internal and external economic, financial and cultural relationships. We should recall that, in connection with initiatives linked to "*Genoa 2004*", numerous buildings have subscribed to agreements for guided tours. This is an experience which can be repeated and amplified (as indicated in Plan C), with suitable regulation, and extends beyond the mere willingness to open up the palazzi to visitors to incorporate a broad and integrated system of relationships and responsibilities.

In this way, without affecting the existing legal framework, the Palazzi dei Rolli complex can thus be assured effective management and improvement as a visibly unitary site. This also applies to all those measures which, although not

having a direct impact on the cultural and artistic aspects, do nonetheless affect organisational aspects which are important for the purposes of appropriate enhancement of the site: these include administration of the road system, public lighting, security, commerce, all branches of activity that can have a visible impact on the cultural cohesion of the project for presenting the Palazzi dei Rolli.

Within this framework, it is considered indispensable that the multilateral agreements establish an adequate and consensual regulatory system for effectively integrating the current structure of restrictions as regards both ownership and the designated use of the individual properties forming part of the complex.

This will ensure that a consistent overall cultural proposition is delivered by the Palazzi dei Rolli, and that the heritage that we currently possess is not altered in quality or dimensions.

Finally, the agreements must require the various owners – based on a programme drawn up by the management body – to search for and acquire additional works, items, documents and any other objects that could heighten the cultural identity and historical and artistic significance of the palazzi dei Rolli, funds permitting, a portion of which will have to be earmarked to increase the cultural heritage of the palazzi dei Rolli.

4.2 Immaterial property

A further problem consists in the exact definition of the immaterial property rights connected with the immovable and movable assets of the Palazzi dei Rolli. Apart from the possible judicial-institutional solutions, discussed in the next paragraph, it is considered essential to create a Palazzi dei Rolli brand.

This could distinguish not only the direct cultural qualities of the buildings, but also - by awarding them in this way a sort of quality certification - the entire stream of material and immaterial products which are thereby generated: books, catalogues, audiovisuals, reproductions, objects and any other goods related to the cultural product of the Palazzi dei Rolli.

The brand also becomes the hallmark by which programmed activities, such as exhibitions, visits and conferences, can be recognised. It may be awarded -on payment of the monetary value for its exclusive use in the sector or in any event subject to specific agreements which identify its tangible value and any payment in-kind - to suppliers of goods and services who are recognised as offering a high level of service quality, from restorers to furnishers. This use of the brand, as a recognised mark of quality, allows a substantial reduction of management costs, since it may be “exchanged” with the supply free of charge or at cost of the services involved in conserving, managing and presenting the Palazzi dei Rolli complex.

Palazzo Ducale S.p.A., the company coordinating the working groups, is responsible for pursuing this strategic objective.

4.3 *The overall strategy*

The upgrading of the Palazzi dei Rolli starts from the work of protection and conservation which focuses both on each individual building as a part of the built cultural heritage, and on the entire movable and artistic heritage which each palazzo holds. In this sense, particular - though not exclusive - attention will be paid to the conservation of the artistic heritage preserved and on display in those Palazzi hosting a museum or other forms of display space.

The further work of enhancement which it is proposed to implement with the Management Plan must be carried out in the light of the need to develop a constant and permanent system for managing and publicising the collections on display and the architectural structure of the Palazzi, within their urban context. At the same time, upgrading must be based on a series of projects and events, focusing on the many aspects of the Palazzi dei Rolli which make them important. The strategy which must guide the work of presentation must be capable of combining together in a single and organic process, work aimed at educating visitors about the historical and institutional identity of the Palazzi, as well as activities capable of generating income streams via the sale of goods and services, as well as from the sale of tickets for visiting the Palazzi themselves.

In this way, an image-based strategy must be developed starting from the creation of an *ad hoc* brand with which to distinguish all the products directly or indirectly connected with the Palazzi dei Rolli complex, and with which to recognise the quality of professional expertise and services provided by those offering the Palazzi as cultural heritage. In this way, it will be possible to get the image of the Palazzi more widely recognised, and to pursue a policy of reducing operating costs, thanks to trade agreements made on the provision of services and the licensing of the brand.

We have to assume that, in addition to an initial investment which brings to completion the work of rehabilitation, restoration and regeneration which has already been done, over a longer period of time a sum, which will increase lightly and at a constant rate, will be invested in the site for the maintenance of the organisational and operational structure of the Palazzi, and also to cater for the expected rise in the number of visitors following the implementation of special events and projects.

This enhancement work will therefore have to take maximum account of problems relating to cultural compatibility: on the one hand, it will be necessary to facilitate and incentivise visiting, both from the material and from the financial point of view, by developing accessibility, signage and the other services to match, in such a way as to minimise the transaction costs of visitors both from inside the city and outside; on the other hand it will be essential to anticipate and manage any possible congestion - even if it is only on the occasion of special events - which could impact to a significant extent on the increase in current expenditure, thus adding to the long-term need for higher investment spending.

It will also be necessary to progressively introduce an element of correspondence between sources of income and major items of expenditure, so as to allow rational management of programmes of upgrading. Naturally, we should not assume that each item of revenue must be strictly allocated to one

specific expenditure item. On the contrary, in accordance with the principle of budgetary unity, the importance of allocating a number of financial instruments to various courses of action must be stressed. It is also important that any increase in the volume of planned work must be founded on the realistic and effective possibility of achieving a corresponding increase in total revenue.

4.4. The sector plans

4.4.1. 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. This is a comprehensive information system, organised and coded but suitable for subsequent implementation of the data and identification of transverse readings aimed at defining specific action programmes.
- 2) Increased knowledge of the asset: based on the systems archive mentioned in the previous point provision is made for both the systemisation 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 asset: 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: the context represents the site protection area for which the environmental, territorial and historical relationship is key;
- 4) Increase in asset conservation and maintenance activities: the objective is to provide a comprehensive systemisation of the asset protection programmes, 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 action appraisal based on the definition of the most suitable indicators.

4.4.2. Plan B: Cultural promotion

The cultural promotion plan is driven primarily by the museum system and the company responsible for coordinating the actions, Palazzo Ducale SpA, and aims to harmonise the measures adopted to raise the awareness of and involve the resident population and potential users of the site.

In fact, the actions, which are based on six main objectives, 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, using 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) so that its values are communicated without ambiguity.
- 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 site enjoyment: particular attention has to be paid to improving the possibilities for site enjoyment, 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 buffer zone.

4.4.3 Plan C: Social and economic enhancement

This action 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 features very run-down areas. The purpose of this action is hence to impact on the buffer area, more specifically the entire historic centre, in order to foster improvement of the urban context and reflect not only the residential aspects, but also the production and commercial activities of a historical and traditional nature.
- 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: this 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 envisages the involvement of private individuals in organising the visitability of the palazzi.
- 4) Optimisation of the cultural tourist flows: often the inscription of a site on 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. This objective is therefore to create targeted tourist packages which may also encourage, at a later stage, the provision of new accommodation facilities along the lines of B&B.
- 5) Management of the tourist flows generated by the site: the objective is to manage the tourist flows by creating a number of facilities for visitors, such as establishing an information point, carrying out guided visits inside the palazzi and designing a “Palazzi dei Rolli” brand that would identify it immediately.
- 6) Coordination of the 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 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. Analysis of the sources of funding

5.1 The choice of financial instruments

General outlines

The complex work necessary to ensure effective enhancement of the Palazzi dei Rolli will be carried out through various courses of action and demands a certain degree of heterogeneity in the time frames, financial requirements and dynamics of the projects, and their ability to generate significant amounts of income. This implies that the revenue on which the process is based should therefore be generated from a variety of sources, each one of which will be selected on the basis of the relation of its characteristics to the needs and specific obligations of each item of expenditure.

In fact, in order for the presentation process to be considered effective and complete, it will also be necessary to fund work on the urban design and local context of the Palazzi; on their architectural structure and external appearance; on their interior design, on the visitable areas and on the movable artistic heritage of the Palazzi. Work on the promotion and dissemination aimed at residents and visitors will also require funding.

The Management Plan, in furtherance of these aims, requires the preparation of a special financial plan. This plan will incorporate the different items that combine to support the implementation of the activities, and illustrate the cost items in an organic vision that identifies levels of priorities and dimensions for the different activities to be carried out to ensure that the Palazzi dei Rolli are presented in an effective manner.

More specifically, the periodic definition of funding allocations needs to be delegated to the management body (see above) in conjunction with the competent Soprintendenza. This will ensure that the long-term planning requirements can be reconciled with the transient need for any emergency interventions and the need to effectively combine the enhancement work with the highly complex action strategies adopted by the public sector in respect of cultural, town planning, social and economic policy.

A more delicate problem is the adoption of suitable financial instruments that allow sufficient financial autonomy to cope with possible variations in budget funding by local and central government, as well as comply with foreseeable changes in the corporate strategy of private concerns that contribute to the overall revenues of the management body. For this reason, it is advisable to choose a variety of instruments, so as to prevent the opportunities for safeguarding and enhancing the Palazzi dei Rolli becoming over-dependent on the performance of a single instrument; an instrument that, no matter how valuable, could be subject to sudden unexpected oscillations, thus compromising at least partially the status and reliability of the funding source on which it relies. It is therefore appropriate to prepare a long-term financial strategy, arranging a composite system which exploits both gilt-edged public funding and the vigour of private enterprise, without ignoring the opportunities arising from disparate forms of funding.

Deciding on which financial instruments are most appropriate for completing the capital investment projects involves a number of constraints, concerning possible indebtedness on the one hand, and the greater flexibility of the financial products on the other; for this reason it seems crucial to carry out a detailed evaluation of the borrowing costs.

It is therefore possible to identify an ideal system for deciding on the funding channels, which does not consider the costs alone, but also takes into account the time required to activate the funds and the complexity of the procedures in general.

Three distinct stages can be identified:

1. identification of the works to be financed;
2. verification of borrowing capacity;
3. analysis of the alternative funding instruments.

The first phase implies a decision on the expenditure to be funded, dependent on the need to establish the most urgent capital project out of all the planned projects; as is the case with all Italian local government spending, a capital rationing constraint is encountered, even in the case of larger local authorities: limited budget resources prevent several initiatives being completed within the same period, and in any case demand a rigorous identification of priorities; hence the need for choice.

The complexity of the Palazzi dei Rolli, arising from the multi-dimensional nature of the cultural

resource that they represent as well as the diversity of ownership involved, should not have any bearing on the determination of project priorities: following a trend which seems to be increasingly pronounced in recent years, the profitability of cultural investments is often seen as an important aspect for the purposes of allocating grants or the more direct execution of works of conservation and enhancement.

The danger is that the hierarchical scale of priorities might be influenced by the greater capacity of providing a return specifically linked to cultural activities which some of the Palazzi demonstrate, as a result of their exhibition function and the consequent possibility of seeking a return through the sale of tickets and museum services. On the contrary, the Palazzi dei Rolli must be considered, for purposes of their protection and enhancement, as a homogeneous unit for which any kind of work has to be seen in terms of the complex as a whole. It is for this reason that decisions relating to priority works should never take account of the different potential earning capacities exhibited by the individual units forming part of the Palazzi dei Rolli complex.

The second stage, which is important from the economic-financial point of view, involves a budget analysis designed to identify the borrowing limit, not only from a static standpoint, but also, and indeed primarily, in dynamic terms.

The ratio of the burden of the cost of borrowing to total current revenues is subject to a certain level of variation, resulting from the instability of interest rates and of the revenues themselves. Although it is possible in the short term to predict trends for these factors, this becomes more difficult and complex in the medium-long term. It is only after the feasibility of the operation has been

verified that the most suitable instrument for obtaining capital funding can be identified.

When calculating the borrowing limit, the most important consideration concerns the future management of the debt contracted, in other words whether there is the reliable and realistic expectation of the debt being repaid in accordance with the terms and conditions laid down initially. For this reason it would seem to be appropriate for the Foundation to draw up immediately a special financial plan that refers not only to the evaluation of possible revenues, but - in advance of market data - also to the actual willingness of the participants to meet the financial commitments agreed. This could be by the stipulation of suitable guarantees which would protect the financing parties, especially in the event that local bonds are issued, aimed at subscription by large numbers of savers.

5.2 Varieties of income

Given the complexity of the work required to safeguard and enhance the Palazzi dei Rolli, it is considered that the most effective financial strategy is to use a variety of instruments. This entails assigning specific instruments to each stream of works so that they can be matched to requirements as they emerge without affecting how the other financial resources are being used. The instruments that are recommended for adoption include:

a) Applying for funding from the mid-week lottery, through agreements to be entered into with *Lottomatica* and with the Cultural Heritage Ministry, so as to raise national awareness of the Palazzi dei Rolli project; although not strictly foreseeable in terms of amount, the level of funding obtainable in this way may be determined by agreement and made public, so that the link between Lottery funding and the work to safeguard and enhance the Palazzi dei Rolli is clearly indicated.

b) the issue of bonds (preferably zero coupon bonds, in other words securities having a return which is made up totally by the difference between the purchase price paid and the selling price received by the subscriber, which represents a transparent form of capitalisation that savers find particularly attractive) by Genoa City Council to finance directly the routine maintenance and renovation work on the Palazzi dei Rolli;

c) the taking out of appropriate bonds with the *Cassa Depositi e Prestiti* for works to be carried out to the road and transport system that directly affect the quality of access to and use of the Palazzi dei Rolli; in this case it is clear that the Palazzi dei Rolli could act as a driving force for a rational organisation of the area - albeit that the current town planning instruments have already started the process - designed specifically to enhance the enhancement of the cultural heritage of Genoa's buildings, limiting the potential damage caused by irrational road system and transport design, and ensuring that the Palazzi blend in tastefully within an urban non-museum context;

d) the allocation of a constant share of the revenues earned from local council charges related to the cultural sector and utilisation of the cultural heritage of

the Palazzi dei Rolli; this share should be viewed in the context of the benefits gained by different sectors of society - either as individuals belonging to given professional categories, or as groups and homogeneous communities -from the work to safeguard and enhance the Palazzi dei Rolli; at the same time, this is the result of a modular charging policy that takes account of the different level of involvement of public service users in the stream of costs and benefits generated by the Palazzi dei Rolli project: consequently, one might organise council parking and transport charges according to where the user comes from, so that the disadvantages arising from congestion caused by visiting tourists would be compensated - at least in approximate terms - by lower charges, and vice versa.

e) the introduction of local tax concessions for individuals, companies and institutions which, through their own annual or long-term support, help to keep the operator self-financing. In this case, although the establishment of different local tax bands would be a complex and delicate process, it could represent a concrete incentive for providing financial support to the Palazzi dei Rolli; the adoption of such a system would have to be preceded by a rigorous study of the state of the council finances and a realistic appraisal of their enhancement in the short-medium term.

5.3 The financial plan

In recent years the Palazzi dei Rolli have found themselves at the centre of an extensive and efficient investment activity designed to reinforce the cultural and symbolic importance that the monumental complex has within Genoa's urban context. This action got under way with the Columbus celebrations in 1992, when the old port areas were regenerated for urban usage and the city was reconverted from an industrial to a tourism and cultural centre.

The routine actions taken by Genoa City Council were reinforced by the implementation of exceptional programmes with a broader horizon – such as the G8 conference of Heads of State and Genoa's designation as European Capital of Culture in 2004. However, these programmes served to further emphasise the importance that Genoa's institutions and local community wanted to attach to the Palazzi dei Rolli as part of a policy for social and economic growth focused on the value of the cultural heritage and its capacity to drive sustainable growth processes.

Thanks to the concurrent nature of these actions and their final completion, it can be stated that the Palazzi dei Rolli's candidature for inclusion in the World Heritage List comes at the end of a long and complex process of study, restoration, maintenance, conservation, promotion and investment that returns the City of Genoa to its full glory in terms of its special monumental heritage, embodying its architectural structure, artistic character, cultural importance and development potential in the urban context and social fabric of Genoa. There is no aspect, however marginal, of the whole conservation, development, promotion and dissemination process that has not been the focus of a significant

financial commitment by Genoa City Council and the other competent institutions. This is also due to their ability to filter funding programmes, supranational funds and private contributions into a single integrated project.

As far as the timeframe for the whole action is concerned, it should be emphasised that - despite the fact that the largest slice of the expenditure has already been disbursed effectively – the appropriations and spending forecasts cover the medium-long term, in confirmation of the fact that the development processes must be the major focus if the Palazzi dei Rolli are to be upgraded adequately. Some of the actions envisaged will be financed with the funds provided for the day-to-day operation of the competent institutions; an annual spending commitment has already been provided for other actions, the first spanning the period 2006-2011, so that the efficacy of the actions performed can be verified and any requirements arising from the monitoring process met.

The overall funding requirement forecast also illustrates (see further on) the amount of the funds to be raised; in this regard two essential points have to be clarified: on the one hand, the amount of funds required but not yet appropriated appears to be quite small, and hence realistically achievable without particular difficulty; on the other hand, extending the scope of the role of the Palazzi dei Rolli, considered by this Plan to be the emerging focus of a more comprehensive and extensive urban and territorial system of cultural assets and activities, provides ample access to sources of fund-raising with the realistic involvement of private business, public institutions and social groups.

In any case, it should be noted that the Palazzi dei Rolli management plan indicates unequivocally a sustainable growth trend, particularly the capacity to anticipate and plan the visitor flows (and specifically the tourist flows from outside). This triggers an impressive fund-raising process, not least as regards the conservation, maintenance and restoration actions and with due regard to any exceptional requirements arising over a period of time. In perspective, it should be observed that – in line with the more forward-looking trends in the taxation field – a proportion of the funds could be raised, in the long-term, from a reorganisation of the local tax system. This would allow a portion of tax revenues to be used to maintain the cultural heritage and carry out pertinent cultural activities, thereby increasing the level of actual sustainability of the cultural action relating to the Palazzi dei Rolli.

5.4 Overview of the sources of funding

The Palazzi dei Rolli have many sources of funding; the specific amount of the finance disbursed, appropriated and to be raised for each action is described in detail in the records below. This paragraph gives an overview for each macro-action.

5.4.1 Knowledge, protection and conservation

The funding already disbursed for the knowledge, protection and conservation plan totals 554.301.410,00; the largest proportion of this sum covers a number of structural initiatives carried out to restore, protect and reintegrate the Palazzi dei Rolli monumental complex into the urban fabric.

1.983.000,00 has already been made available to meet future requirements, a portion of which is to cover ordinary annual operating costs, for the five year period 2006-2011. 1.661.000,00 still has to be raised, a portion of which is to be disbursed annually for the aforesaid period, and this sum will be provided both from the city council's budget and special funding programmes and from private sources.

In particular, the funds already disbursed can be distinguished by source:

a) European Union	<i>Urban-Prusst programmes</i>	€	51.632.000
	<i>Interreg III programme</i>	€	8.000(Restoration)
		€	12.500(Technolanguge)
		€	120.000(C2M)
	<i>Other funds</i>		
	<i>(disbursed to the City Council)</i>	€	372.110
	<i>Genoa 2004</i>	€	201.000.000
b) Italian government		€	54.000.000
c) Local organisations		€	67.000.000
d) Genoa City Council	<i>Civis</i>	€	918.000
	<i>Other funds</i>	€	94.088.800
e) private individuals		€	85.150.000
	Total	€	554.301.410

The funds to be disbursed, already available for the five-year period 2006-2011 are currently as follows:

a) European Union	<i>Interreg III programme</i>	€	55.000(Restoration)
	<i>eDemocracy programme</i>	€	73.000
b) Genoa City Council	<i>Palazzo Ducale</i>	€	50.000
	<i>Other funds</i>	€	1.805.000
	Total	€	1.983.000

5.4.2 Cultural promotion

The expenditure relating to this field of operation is quite varied and involves multiple sectors and branches of the public administration; at the same time, these sectors are proving themselves capable of attracting a fair proportion of funding from private sources. In fact, although expenditure on improving mobility and access to monuments represents one of the largest items in this field, this sector also includes cultural activities and events which have an impact within a broad reference area and also affect the resident community and external visitors.

Sums disbursed so far for cultural promotion relating to the Palazzi dei Rolli amount to 13.395.310,00; 7.179.000,00 is also available for financing the work to be carried out in the immediate future and in any event in the period 2006-2011; a total of 63.679.000,00 still has to be raised although this does include 62.000.000,00 for building a series of interchange parking facilities (item B-6-iii), serving the entire city (this shows how the cultural promotion of the Palazzi dei Rolli and in particular the need to optimise its accessibility has a positive knock-on effect on the overall functioning of the city of Genoa); about a half this total amount will be raised from private funds under project financing schemes.

The funds already disbursed are hence as follows:

a) Genoa City Council <i>Civis</i>	€	6.141.350
b) Compagnia di San Paolo	€	7.253.960
Total	€	13.395.310

The funds to be disbursed, already available for the five-year period 2005-2011, are as follows:

a) European Union <i>Urban programme</i>	€	5.750.000
b) Genoa City Council	€	1.429.000
Total	€	7.179.000

5.4.3 Social and economic enhancement

The activities inherent in social and economic enhancement complete the framework of commitments and actions relating to the Palazzi dei Rolli monumental complex. Their objective is to enhance and consolidate the qualitative level of their enjoyment but also the breadth of the functions for which the Palazzi are used, revitalising the original functions and achieving maximum possible satisfaction amongst visitors. This field of action includes the training activities, an important function in the more general local capacity-

building process started by the Palazzi dei Rolli. Given the complexity and delicacy of this field of action, a large number of public and private institutions are expected to be involved in carrying out the actions.

The sums disbursed for social and economic enhancement amount to a total of 8.261.689,00, committed between Province, City Council, European Union and private individuals; funds amounting to 3.079.443,00 are available for the five-year period 2006-2011; a total of 1.885.000,00 still has to be raised.

The funds already disbursed are hence divided as follows:

a) European Union	<i>Urban programme</i>	€	780.690
b) Genoa Province		€	99.400
c) Genoa City Council		€	4.391.599 *
d) private individuals		€	3.000.000
Total		€	8.261.689

* A portion of these funds involves the participation of the Ligurian Region

The funds to be disbursed, and already available, are divided as follows:

a) European Union	<i>Urban programme</i>	€	1.158.162
b) Local organisations		€	1.000.000
c) Genoa City Council		€	849.000
d) Soprintendenza for Architectural Heritage and the Countryside		€	72.000
Total		€	3.079.443

To conclude this brief overview of the overall funding arrangements put in place by the public institutions and private sector for the Palazzi dei Rolli and the wide reference area as a whole (not only the buffer zone, but also the key areas in Genoa's urban centre that appear to be related to the Palazzi dei Rolli from various points of view), and in view of the amounts already set aside and the funding required for the period 2006-2011, it should be emphasised that the consolidation and enhancement of the central role played by the Palazzi dei Rolli monumental complex in terms of Genoa's cultural, social and economic growth appear to be strengthened by the realistic pursuance of a high degree of sustainability in the management of the Palazzi and the activities to be performed therein.

The spending on maintenance and restoration, on adapting and improving the cultural and tourism infrastructures, on disseminating knowledge and cultural

value and on enhancing the area in question becomes, in this sense, the prime source of a constant and sustained growth in visitors, both local and external, highly informed cultural consumers and financial opportunities from a wide variety of sources. Most of the activities to be carried out will generate sufficient revenues to cover costs and in many cases to exceed costs, which will gradually reduce reliance on municipal funds and the need to resort to external finance.

Appendix A) Classification of financial instruments

The Consolidation Act describes precisely the sources of funding for investments, in fact, article 199 states:

“Local authorities may use the following sources to fund capital expenditure:

- a) current revenues which the law states are to be used for capital expenditure;
- b) budget surpluses, consisting of surpluses on current earnings relative to current expenditure plus the capital portion of debt repayment schedules;
- c) revenues from the disposal of goods and real estate rights, recovery of receivables, income from building permits and related penalties;
- d) revenues from capital grants from central government, and the regions, and other public and private investment initiatives, and special initiatives by Community and international organisations;
- e) administration surplus, in the formats regulated by article 187;
- f) loans;
- g) other forms of recourse to the financial market allowed by the law”.

We are concerned solely with the last two points, in other words operations involving recourse to borrowing. The comparison of the main instruments available to local Authorities, namely bond issues, loans under the credit system and loans from the *Cassa Depositi e Prestiti* is carried out on the basis of three factors:

1. Procedure
2. Loan authorisation period
3. Cost of the funding

i) recourse to the banking system

Changes in the Public Administration sector have inevitably involved the banking system. Since 1990, the year when the monopoly of the *Cassa Depositi e Prestiti* to provide funding ended, the link between local authorities and banks has become increasingly close. Before that time, whenever a local authority applied for a loan, it was obliged to obtain prior authorisation from the *Cassa Depositi e Prestiti*; if the latter was unable to meet its requirements, the local authority was then granted permission to apply to a credit institution.

The formal loan application has to contain the information on the amount and purpose of the loan. The main features of this type of operation are:

Agreement: the public format is required; the agreement must contain precise information on the repayment conditions, the interest rates, the nature of the expenditure to be funded, as well as incorporate certain clauses relating for example to the management of the capital funds (system based on stage payments).

Repayment system: there is broad flexibility in the choice of loan repayment plan; this allows the borrowing authority to assess and select the most suitable period for the type of expenditure to be funded, its own budgetary situation and the overall situation of the financial market and its future trends.

Management of the capital sums: the implementation of a capital project generates expenditure spread over a variable time period that varies according to the type of work being financed. The funds required to ensure completion of the works are disbursed on presentation of a payment order, which is issued at the same time as the documentation supporting the expenditure.

Loan authorisation period: The time taken to award and disburse a bank loan is dependent on a number of factors, linked primarily to the bureaucratic and administrative aspects of the procedure, including the time required to complete the formalities both by the authority making the application and the bank providing the loan. On average a bank manages to disburse the loan in less than a month from the application date. These times may lengthen should the loan applicant take longer to produce the documentation required by the grantor to award the loan.

Cost of the funding: With the entry into force of the D.M.T. of 10 May 1999, the cost of a loan is determined by the performance of the financial market.

According to the new regulations, the maximum total annual cost, for operations regulated at fixed rate, is determined by the following parameters:

- a) for loans up to ten years the benchmark used is the seven-year Interest Rate Swap plus a 0.70% spread;
- b) for loans up to fifteen years, the ten-year IRS plus a 0.75% spread;
- c) for loans over fifteen years, the twelve-year IRS plus a 0.80% spread.

The Interest Rate Swap is the six-month letter rate versus Euribor recorded at 11 a.m. on the working day prior to the day on which the loan agreement is signed.

The maximum total annual cost for variable-rate loans is as follows:

- a) for loans up to ten years the benchmark is the six-month Euribor plus a 0.70% spread;
- b) for loans up to fifteen years the benchmark is the six-month Euribor plus a 0.75% spread;
- c) for loans over fifteen years the benchmark is the six-month Euribor plus a 0.80% spread;

The six-month Euribor rate is recorded two working days before the coupon maturity date.

ii) recourse to the *Cassa Depositi e Prestiti*

The *Cassa Depositi e Prestiti* is the funding channel that is most familiar to the whole range of Italian public sector bodies. It was set up by Law no. 1097 of 1850, following the example of the French institution *Caisse des dépôts et consignations*.

Several entities are therefore involved in the funding process: the State is responsible for issuing bonds; the Post Offices place the securities on the market; the *Cassa Depositi e Prestiti* invests the money collected by granting loans to local authorities.

The loans awarded cover a wide range of operating sectors:

- public and social building
- school and university building
- sports, recreational and reception facilities

- health-sector building works
- reconstruction works following natural calamities
- road and transport works
- water system works
- public health works
- works in the energy sector
- various public works
- sundry purposes
- for liabilities

These are capital works that encompass all the key aspects involved in improving the quality of public services. It should be borne in mind that some of the action areas listed above are crucially important for the enhancement of the city's cultural credentials, particularly in the case of the Palazzi dei Rolli, where the location of the complex, spread over a fairly large urban lattice, requires the activation of a concerted up grading strategy in which the road, transport and energy sectors can exercise a determining influence on the effective improvement of the Palazzi and their cultural heritage.

The reorganisation of the *Cassa* has led to major changes being made to the procedures for loan awards and disbursement, resulting in a faster and more streamlined operation. The loan application, signed by the legal representative or by the competent senior manager, has to indicate the purpose of the capital expenditure and the funding requirement, consistent with the conditions of use laid down by the law. Based on this application, the *Cassa* issues on a temporary basis the so-called *Adesione di massima* (Approval in principle). This approval does not constitute a formal commitment, but simply indicates that the Bank is prepared to award the loan and what documentation the organisation will have to provide in order to obtain final approval.

Based on the documentation required, the organisation will produce the preliminary documents to conclude the procedure. The Director General then submits the preliminary documents to the Board of Directors of the *Cassa* (the body delegated to give final loan approval, whose chairman is the Economy Minister) for its consideration. Based on the lists deliberated by the Board of Directors, the Director issues the so-called *Determinazioni* (Decisions) which authorise the loans to be awarded.

Once the loan has been granted, the disbursement of the sums earmarked for the underlying capital expenditure is no longer tied to the old stage payments and certificates system: indeed, supporting documentation for the expenditure does not have to be presented; it is sufficient for a declaration to be made by the person responsible for the procedure, who certifies the type and amount of the costs to be charged against the loan.

The process is therefore as follows:

- a) Loan application
- b) Approval in principle
- c) Formal application and presentation of preliminary documentation
- d) Director General's proposal to award the loan
- e) Formulation of the lists of the loans to be awarded
- f) Issue of the Decision

g) Issue of the loan to the applicant by the Board of the *Cassa Depositi e Loans*:

iii) issues of local bonds

Local authority bonds were introduced into Italian legislation by article 32 of the draft law reforming local autonomy (Law 142/90), whereby the right to issue bonds was added to the powers of local councils. Local authority bonds were later regulated by articles 35 and 37 of Law no. 724 of 23 December 1994 (Finance Law for 1995).

This new financial instrument represented a veritable change for local authorities. They were given the power to raise a debenture loan, solely for the financing of capital expenditure. The loan must by law be placed solely through a financial broker.

Two different systems are available for placing the securities on the market:

1) restricted placement, whereby the broker undertakes to subscribe the entire amount of the loan and hence guarantee the successful outcome of the operation.

2) placement through a Public Offer for Subscription, subject to the regulations relating to public saving invitations, governed by Consob rules.

The cost of the funding: The definition of the actual cost of a debenture loan is linked to a number of negative and positive elements. The cost components of a bond issue may be summarised as follows:

Fixed or variable rate: the choice of rate depends primarily on the financial market situation and the issuer's risk profile. The legislation in this regard states that the return on the bonds should not exceed by more than one per cent the return on Government Securities of the same duration issued in the previous month. This represents a limit to the freedom of choice of a parameter that ought to be ruled by the market and not by law.

Sundry costs: included in the costs incurred by a local authority when issuing a bond are the following:

- the placement commissions, amounting to no more than 0.5% of the loan amount. The law also fixes a limit, in this case as well, which does not sit well with the basic rules of a competitive market. The banking system has shown that it is possible to go well below the maximum pre-set limit, judging by the numerous completed issues
- a one-off contribution of 0.1% of the issue value, to be paid to the Government
- any costs incurred on having the financial statements audited
- printing and advertising costs
- management commissions related to the periodic payment of the coupons.
- costs of any rating assignment
- exchange risk hedging costs (mandatory) in the case of foreign currency issues; in this regard, it should be remembered that there is less risk and hence less cost for issues in Euros
- rate risk (swap) hedging costs for guaranteeing the conversion of fixed rates into variable rates and vice versa.

The incidence of the second group of costs is relatively low compared to the rate of return offered by the security.

Alongside the negative components, there are also a number of positive components that reduce the overall cost substantially when determining the cost of the funding:

a) the recovery of 50% of the 12.50% tax on the overall amount of the interest payable on the debenture loan. As regards the procedures and time scales in place for the tax refund, article 27 of Law 342/00 states that the Treasury Ministry will repay, at the end of each year, half of the with holding tax paid into an account opened for the purpose;

b) a further positive component consists of the return on the unused balances. Interest will be payable on the unused balances of the capital raised; the debenture loan is exempt from the Single Treasury condition. The absence of this condition also allows the sums to be reinvested in short-term operations with almost zero risk (for example, open repurchase agreements).

The overall cost of the debenture instrument is determined on the basis of the elements indicated above. It is important to emphasise how the legislative uncertainties and inability to define the balances on the one hand, and the strategic policies of the local authority on the other, prevent a precise quantification of cost reduction.

The bond market is now open, but it was not easy at the beginning. On the one hand, the financial product has overcome the uncertainties related to the newness of the instrument, but, on the other hand, the most severe constraint has been the legislative limits primarily regarding the repayment system and a number of technical conditions.

iv) economic-financial comparison

The final stage of this brief analysis of the main capital funding instruments compares the procedures and timescales but, above all, the revenue and cost streams.

In terms of the procedure and timescales laid down for executing the contract, the three products follow distinct paths. The timescales are often linked to the relations between the applicant and the lender, apart from the *Cassa Depositi e Prestiti*, which always adopts the same procedure in all circumstances. In the case of debenture loans, the Public Offer for Subscription is more time consuming; this is very probably one of the reasons why so far there have been few issues with this type of placement (those Councils that have chosen the lengthier process have fully supported the philosophy behind the bond product: increased participation and involvement by the citizen in the economic growth and development of the local area).

As far as timescales are concerned, the similarities now outweigh the differences; ever since the *Cassa Depositi e Prestiti* changed from the single product approach involving twenty-year fixed-rate loans to fixed-rate loans with different maturity dates, variable rates and rates applicable for the right of redemption at par before maturity. The only real difference is the restriction placed on the *Cassa Depositi e Prestiti* under which it is not able to award loans for a period of more than twenty years.

The debate is still open as regards the size of the interest rates; in contrast to the rigidity of the past, nowadays the Cassa is able to track market trends and match them very quickly; the banking system has tied the cost of borrowing to parameters such as the Euribor and Interest Rate Swap; although the return on debenture loans continues to be tied to the return on similar Government Securities, debenture loans are the most flexible product, since the authority can negotiate with the banking system to obtain the best terms and conditions.

Within this framework the banks themselves are competing against one another to grab a new slice of the market, represented by the Public Sector.

The choice of fixed or variable rate (and this also applies for all financial instruments) depends essentially on financial market conditions, the authority's risk profile, the ability to forecast (at least in the short term) how rates will move in the future and on political-technical assessments.

From an operating standpoint, the analysis of the advantages and disadvantages of the different financial instruments is based on a number of assumptions that make the results comparable and sufficiently real. The decision as to whether to take out a loan with the banking system or with the *Cassa Depositi e Prestiti*, or to issue a debenture loan is partly bound up with legislative concerns, but it depends most of all on the terms and conditions that can be negotiated with the parties involved in the financing operations.

Whilst for the *Cassa Depositi e Prestiti* it is legislation that sets the negative(rates) and positive components (2% annual return calculated on the sums awarded but not disbursed) of a loan, the actual cost of obtaining funding from the credit institutions and bond issues is dependent on factors that cannot be established in advance. For example, the rates are set arbitrarily by the banking system for the loans (subject to the maximum ceiling set by law), and by the general conditions of the financial market, as well as the conditions set by the issuing authority and the broker for the bond issues.

Regarding the funding streams, the comparison will have to be conducted for the revenues and costs achieved for each product. In short, the definition of the so-called TIR (IRR- Internal Rate of Return), in other words the actual cost of the funding, is as follows: it is given by the rate that reduces to zero the difference between the current value of the outgoing expenditure and the current value of the revenues received.

Finally, reference should be made to the so-called "securitisation" of receivables, an operation that allows borrowing to be converted into negotiable securities on the markets. The assets that lend themselves most readily to securitisation are those that feature particular requisites, such as a clear and defined repayment plan, a sufficiently long residual life and an easily calculable risk of insolvency.

STRADA NUOVA AND THE PALAZZI DEI ROLLI IN GENOA

MANAGEMENT PLAN

Chart of objectives and actions

KEY (BODIES RESPONSIBLE FOR THE INDIVIDUAL ACTIONS)

	Genoa City Council – Territory, Mobility, Economic and Environmental Development Department – Historic Centre Office
	Genoa City Council – Civis Observatory
	Palazzo Ducale S.p.A.
	Genoa City Council – Department for Culture, Sport, Tourism – Museums Office
	Genoa City Council – Department for Culture, Sport, Tourism – City Tourism and Promotion Office
	Soprintendenza for Architectural Heritage and the Ligurian Countryside
	Other

PLAN A → KNOWLEDGE, PROTECTION AND CONSERVATION				
	OBJECTIVE			ACTION
1.	Upgrading of the historic centre's integrated information system	i.		Setting up information flows to the Civis Observatory
		ii.		Updating the "Cultural mapping of the old city"
		iii.		Maintenance of the data entered in the Civis Observatory GIS
		iv.		Upgrading the data entered in the Civis Observatory GIS
		v.		System for presenting the data entered in the Civis Observatory GIS
2.	Increased knowledge of the asset	i.		Systemisation and publicising of the work already carried out
		ii.		Surveying and diagnostics
		iii.		Entry onto the system, updating and distribution of Grafema project data
		iv.		Video-photographic documentation campaign
		v.		Entry onto the system of ownership status for the purposes of visitability
		vi.		Publication of special issues of the Arkos journal
		vii.		Updating of data for any extension of the site
3.	Coordination of urban planning and protection of the asset	i.		Publication and monitoring of the city's Strategic Plan
		ii.		Publication and monitoring of the Operational Plan for the historic centre
		iii.		Updating the City Development Plan
		iv.		Initiatives started on the occasion of major events (G8)
		v.		Initiatives started on the occasion of major events (Genoa 2004)
		vi.		Continuation of the urban

			enhancement initiatives in via Garibaldi
		vii.	Regeneration of Palazzi dei Rolli facades
		viii.	Obtaining funding for urban planning and protection activities
4.	Increase in asset conservation and maintenance activities	i.	Updating the operating procedures handbook
		ii.	Updating the protection requirements
		iii.	Definition of the key indicators for programming the conservation operations
		iv.	Performance of the protection activities
		v.	Handling the authorisations for restoration operations pursuant to Legislative Decree 42 of 22.01.2004
5.	Upgrading and updating the monitoring activities	i.	Risk and vulnerability analysis
		ii.	Definition of a control protocol
		iii.	City Development Plan diagnosis and project reports
		iv.	Definition of a short-term, medium-term and long-term monitoring programme

PLAN B → CULTURAL PROMOTION			
	OBJECTIVE		ACTION
1.	Raising the awareness of the local population and involving owners and residents	i.	Organisation of events, visits and educational programmes
		ii.	Support of work carried out by the cultural associations
		iii.	Organisation of activities and stipulation of agreements with the Palazzi dei Rolli Association
		iv.	Increase in the local population's sense of identity and belonging to the cultural heritage
2.	Promotion of cultural activities compatible with the site's significance	i.	Regeneration of the historic museum system in via Garibaldi
		ii.	Organisation of exhibitions and displays
		iii.	Organisation of cultural events
		iv.	Activities supplementing the museum system's cultural provision
3.	Dissemination of knowledge of the site and its heritage	i.	Setting up of a special internet site
		ii.	Organisation of the publishing activities regarding the site
		iii.	Promotion of the site through national and foreign media
		iv.	Use of the site as a film location
		v.	Partnerships and twinning with other UNESCO sites
4.	Improvement of the communication tools on the site	i.	Harmonisation of the information and publicity material regarding the site
		ii.	Organisation of suitable signage along the visitor routes
		iii.	Completion of the programme for affixing information panels and plates
		iv.	Establishment of a communication office for the management activities
5.	Integration of the site with the	i.	Coordination at provincial and regional level of the promotion

	local, provincial and regional tourism system			activities, particularly as regards the "Cinque Terre" site
		ii.		Integration of the site promotion activities with the activities relating to the city's other tourist attractions
6.	Innovation of the systems for site enjoyment	i.		Providing the internet site with a virtual visitor tool for the palazzi
		ii.		Overcoming the architectural barriers so as to improve site access with the creation of especially designated routes
		iii.		Improving access and mobility in the site area and buffer zone
		iv.		Increasing the public transport service around and to the site

PLAN C → SOCIAL AND ECONOMIC ENHANCEMENT				
	OBJECTIVE			ACTION
1.	Regeneration of the urban context of the buffer zone	i.		Implementation of the activities for improving the environment and the quality of life of the urban context
2.	Integration between culture and economic development of the area affected by the site	i.		Coordinating and standardising the economic enhancement activities
		ii.		Support of the traditional economic activities and those serving tourism
		iii.		Protocol of understanding with building firms and restorers in order to ensure the quality of the restoration work
		iv.		Specialist training courses in restoration techniques
		v.		Support for action to recover the Rolli tradition
3.	Promotion of tourism and improved site enjoyment and access	i.		Preparation of themed routes integrated with the city's other tourist attractions and local traditions
		ii.		Organisation of special guided tours
		iii.		Stipulation of conventions and incentives for visits to private palazzi
		iv.		Creation of an integrated visitor card for the city
4.	Optimisation of the cultural tourist flows	i.		Coordination of the cultural events with the aim of spreading tourist flows throughout the year
		ii.		Creation of integrated tourist packages in support of local accommodation facilities
		iii.		Staff training programme (tour guides)
5.	Management of the tourist flows generated by the site	i.		Creation of a meeting and information point
		ii.		Organisation of guided tours inside the palazzi (palazzo Lomellino)
		iii.		Creation of a "Palazzi dei Rolli" brand and quality certification of

				the activities promoted in the site
6.	Coordination of the management activities	i.		Coordination of the actions and activities amongst the organisations involved in site management
		ii.		Coordination and monitoring, review of the activities and reporting system
		i.		Establishment of a body to coordinate the site management activities

STRADA NUOVA AND THE PALAZZI DEI ROLLI IN GENOA

MANAGEMENT PLAN

List of the individual action reports

Plan A: “Knowledge, protection and conservation”	
<i>Objective 1: Upgrading of the historic centre’s integrated information system</i>	
Action i: Systemisation of the information flows to the Civis Observatory	
Definition	The action, which is critical for coordinating the administrative functions and the work of private individuals with the project’s broad objective which is one of protection, involves the collection and systemisation of data received from the various Bodies working in the field.
Activity	Establishment of a permanent link on the Organisation’s databases. In particular: Private building Technical-property services Urban aesthetics Commerce, etc. Extension of the input from other organisations. In particular: Soprintendenza for Architectural Heritage and the Ligurian Countryside Soprintendenza for the Archaeological Heritage of Liguria and other parties and institutions (e.g.: Centro Studi Sotterranei, Coop. La Cruna, etc.).
Parties involved	The Civis Observatory is responsible, within the City Council Administration, for coordinating the activity. Its central purpose since its establishment has been to collect and coordinate data relating to the historic centre. The other parties involved are, for Genoa City Council, the following Offices: Private building Technical-property services Urban aesthetics Commerce, etc. For the other Bodies: Soprintendenza for Architectural Heritage and the Ligurian Countryside Soprintendenza for the Archaeological Heritage of Liguria and other parties and institutions (e.g.: Centro Studi Sotterranei, Coop. La Cruna, etc.).
Human resources	Human resources already available amongst the parties involved.
Financial resources	Already disbursed: 670.000 under the “Civis System” Urban Pilot Project To be disbursed: 30.000 already stated in Genoa City Council's budgets 10.000 to be raised.
Technology resources	IT equipment (hardware, software and networks) of the Organisations and institutions involved. Civis Observatory database system.
Infrastructural resources	Genoa City Council’s Intranet/Internet system, virtual private networks to be set up amongst the parties involved.

Completion phases and times	<p>Phase I – Setting up of the Civis Observatory integrated information system based on the periodic transfer of information to the database (completed);</p> <p>Phase II – Dynamic links with the databases indicated (18 months from the start of the management plan);</p> <p>Phase III – Maintenance and development of the information flows (on the completion of phase II).</p>
Expected results	<p>Completion of the integrated information system for identifying and managing the assets and their context.</p> <p>Integration with the decision-making systems of the various Organisations.</p> <p>Dynamic presentation of the geographical information to decision-makers, citizens and visitors.</p>
Result indicators and action monitoring	<p>Number of databases linked and/or acquired.</p> <p>Verification of information sources (metadata) through the description system.</p> <p>After the start of the third phase the action will be monitored on an annual basis.</p>

Plan A: “Knowledge, protection and conservation”	
<i>Objective 1: Upgrading of the historic centre’s integrated information system</i>	
Action ii: Updating of the “Cultural mapping of the old city”	
Definition	The integrated systematic surveying process, which took place during the Nineties for Genoa’s system of palazzi and historic centre, is verified and integrated, particularly as regards the state of repair of the properties overall, the facades and the system used to access the residences.
Activity	Surveying of the buildings by specially appointed specialists. New layout of the “Mapping” database to accommodate the new information. Incorporating the new entities collected into the cartography, with the changes made. Checking the impact of public and private initiatives on the palazzi and their context.
Parties involved	Civis Observatory Società Charta servizi e sistemi per il territorio e la storia ambientale a r. l. Other parties in a position to contribute to database updating.
Human resources	Civis Observatory staff; 2 database/GIS specialists; 5 surveyors; 1 restorer.
Financial resources	Already disbursed: 233.000 under the “Civis Ambiente” LIFE Project 332.000 to Genoa City Council funds To be disbursed: 11.000 already stated in Genoa City Council's budget 35.000 arising from the Interreg IIIB RestauroNet project (2005-2006 survey). 8.000 to be raised for subsequent surveys.
Technology resources	Civis Observatory database system. Special system for recording using PDA handheld device.
Infrastructural resources	Cellular telephone networks (for connecting with the Observatory’s database), Internet (for direct input by citizens and visitors).
Completion phases and times	Phase I – designing the operation and developing operating tools (completed); Phase II – recording and transferring data (6 months); Phase III – checking and integrating with other database elements (3 months); Subsequent activities: integrations and regular updates based on the dynamic transformation of the database (at the end of phase III).
Expected results	Updating and integration of the “Cultural mapping of the old city” database containing the historical, physical and administrative information on all Genoa’s historic centre buildings. Opening up of the database to external input.

<p>Result indicators and action monitoring</p>	<p>Number of new tables integrating the information system (15).</p> <p>Number of records created (presumably about 5000), as well as the digital photographs.</p> <p>Number of buildings surveyed (more than 2300 civic; more than 2000 built structures).</p> <p>After the start of the third phase the action will be monitored on an annual basis.</p>
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Plan A: “Knowledge, protection and conservation”	
<i>Objective 1: Upgrading of the historic centre’s integrated information system</i>	
Action iii: Maintenance of the data entered in the Civis Observatory’s GIS	
Definition	The purpose of the action is to transpose the whole of the historic centre’s integrated information system – currently located on a relational database linked to the geographical elements (GIS system) – within a geographical database. This action also includes the maintenance activities required to conserve the database and integrate additional entities created by extending the information flows so as to better understand the interactions with other Bodies and organisations.
Activity	Analysis of GIS data. Management and maintenance of the existing database. Design of the new database. Creation of the geographical database. Transfer of the data to the geographical database. Maintenance of the new database.
Parties involved	Civis Observatory Genoa City Council’s Information Systems Office External Consultants.
Human resources	Civis Observatory staff; Genoa City Council’s Information Systems Office staff; External Consultants.
Financial resources	12.000 already stated in Genoa City Council’s budget 9.000 to be raised.
Technology resources	Civis Observatory database system. DBMS system updates (undergoing maintenance).
Infrastructural resources	Genoa City Council’s intranet system.
Completion phases and times	Phase I – designing the new layout of the database; Phase II – transferring the existing data; Phase III – entering the new geographical entities; Ongoing maintenance work and activities resulting from the new information flows.
Expected results	Reorganisation of the data on a geographical basis. Merger of the data originating from different sources. Elimination of duplicate data. Enhanced connection possibilities. Possibility for other functions within the Organisation and third parties to exploit the benefits of the Civis Observatory GIS for their own data.
Result indicators and action monitoring	Number of database users transferred in the new layout. Number of tables transferred (about 5000 tables). Number of geographical entities held in the database (buildings, built structures, isolated structures, facades, civic points, etc - about 30 entities) After the start of the third phase the action will be monitored on an annual basis.

Plan A: “Knowledge, protection and conservation”	
<i>Objective 1: Upgrading of the historic centre’s integrated information system</i>	
Action iv: Upgrading of the data entered in the Civis Observatory GIS	
Definition	This action involves upgrading the integrated information system, using the structured input of other bodies and institutions and the less structured contributions of citizens and their representatives, within the framework of the Regulatory Social Plan and local Agenda XXI.
Activity	Acquisition of new data originating from different sources Standardisation with the data already present Relational link with the existing databases and with the geographical entities (buildings, structures, roads, etc)
Parties involved	Civis Observatory Genoa City Council’s Information Systems Office External Consultants.
Human resources	Civis Observatory staff; Genoa City Council’s Information Systems Office staff; External Consultants.
Financial resources	12.000 already stated in Genoa City Council's budget 15.000 to be raised.
Technology resources	Civis Observatory database system.
Infrastructural resources	The Organisation's intranet/Internet system.
Completion phases and times	Phase I – design and population of new database entities, transfer of existing data, fine-tuning of acquisition techniques for unstructured data (2005-2006) Phase II – alignment of the existing data (2005-2006) Phase III – link up with geographical entities (2006)
Expected results	Completion of the information acquisition system
Result indicators and action monitoring	Number of databases generated and/or tables After the start of the third phase the action will be monitored on an annual basis.

Plan A: “Knowledge, protection and conservation”	
<i>Objective 1: Upgrading of the historic centre’s integrated information system</i>	
Action v: System for presenting the data entered in the Civis Observatory GIS	
Definition	This is a system for monitoring and presenting the data collected inside and outside the institutions involved. It is to be developed using data consultation web tools, connected to the cartography in a suitable manner, and also envisages interaction on the part of citizens.
Activity	<p>The methods of interacting with the information system and integrating current activities must be simple to use; the purpose of the activities described below is to implement an application system that allows close and timely monitoring, as well as interactive management of the administrative activities and the distribution of data well beyond the confines of the participating organisations.</p> <p>Development of Internet interfaces using open source products where possible (UMN MapServer, Nasa MapSurfer):</p> <p>Specialised consultation interfaces aimed at different user categories;</p> <p>Entry interfaces for the acquisition of new information.</p> <p>Integrating the information service with free and widely distributed services, such as:</p> <ul style="list-style-type: none"> - inclusion of the POI (points of interest) of the different palazzi linked with the monitoring system; - inclusion of the Palazzi dei Rolli in the Google Maps/Google Earth service. <p>Development of user-oriented interactive services (bookings, etc).</p>
Parties involved	<p>Civis Observatory</p> <p>Genoa City Council’s Information Systems Office</p> <p>Genoa City Council’s Culture, Sport and Tourism Department</p> <p>Other participating bodies</p> <p>External suppliers of services</p>
Human resources	<p>The human resources already available amongst the parties involved, particularly Civis Observatory staff;</p> <p>The resources of the open source development community.</p>
Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> 11.000 to Genoa City Council funds 93.000 under the “C2M” Interreg IIIB Project 12.500 under the “Technolangua” Interreg IIIB Project <p>To be disbursed:</p> <ul style="list-style-type: none"> 10.000 already stated in Genoa City Council's budget, 20.000 arising from the Interreg IIIB RestauroNet Project (amount for software development). 53.000 from the eDemocracy «UC5» Project (amount for software development and interaction interfaces). <p>Other resources to be raised.</p>

Technology resources	Software/hardware system of Genoa City Council's Internet Unit. Civis Observatory software/hardware system.
Infrastructural resources	Genoa City Council's network infrastructures.
Completion phases and times	Phase I (completed) implementation of a system for distributing the results of the "Cultural mapping of the old city" (http://civis.comune.genova.it); Phase II – interaction interfaces for building conservation (RestauroNet) and developing electronic participation (UC5): years 2005-2007; Phase III – system maintenance and further developments (after 2007).
Expected results	Aggregation of available information on the palazzi and context (Portal function). Improved information for residents and visitors. Increase in internal and external tourism. Support for tourist reception services and coordination of tourist activities (visitor routes, events, etc). Increased information within the participating bodies and speedier administrative processes for building maintenance/restoration.
Result indicators and action monitoring	Independent assessment in the UC5 project for user satisfaction. Number of interfaces created (30). Number of contacts with pages in question. Increase in incoming tourist-cultural traffic. After the start of the third phase the action will be monitored on an annual basis.

Plan A: “Knowledge, protection and conservation”	
<i>Objective 2: Increased knowledge of the asset</i>	
Action i: Systemisation and publicising of the work already carried out	
Definition	Continuation of the actions to improve knowledge and appreciation of the palazzi
Activity	<p>The "Glamour - Genoa, London, Antwerp" European Project: “Memories of Urban Rubens" (1998), described in detail in this document, has allowed an itinerary to be identified that enhances the appreciation of the Palazzi dei Rolli system by means of:</p> <ul style="list-style-type: none"> - the publication of a tourist leaflet in 3 languages that identifies four routes for visitors; - promotion within the Antwerp Faculty of Architecture and publication of articles in international journals; - the creation of a CD-Rom packed with descriptive and photographic information; - the publishing of a volume (E. Poleggi Genova, una civiltà di palazzi, Milano,2002); - the showing of a video in 3D on the birth and architecture of the Palazzi in Via Garibaldi; - the availability of handheld videoguides for hire from the Strada Nuova bookshop. <p>The activity continued as part of the events for Genova 2004 European City of Culture with an exhibition on the Palazzi dei Rolli and the publishing of a catalogue (E. Poleggi, L'invenzione dei Rolli). Genova, città di palazzi, Milano, 2004)</p> <p>The exhibition included a model of Strada Nuova and a permanent display, which will be used to systemise and continue the work on increasing knowledge of the asset.</p>
Parties involved	Genoa City Council – Department for Culture, Sport, Tourism and Historic Centre Sector Soprintendenza for Architectural Heritage and the Ligurian Countryside The University of Genoa
Human resources	Those of the parties involved
Financial resources	372.110 already disbursed (European and council finance) 5.000 to be raised to continue with the programme
Technology resources	Non-crucial
Infrastructural resources	Non-crucial

Completion phases and times	Continuation of display activities
Expected results	<p>Regeneration of the historic city centre</p> <p>Coordination and cooperation between different European countries</p> <p>Raised awareness amongst the local population and enhanced cultural identity</p> <p>Knock-on effects in terms of improvement to the visitor routes and enhancement of tourism</p>
Result indicators and action monitoring	<p>Number of exhibition visitors</p> <p>Monitoring intervals: 5 years</p>

Plan A: “Knowledge, protection and conservation”	
<i>Objective 2: Increased knowledge of the asset</i>	
Action ii: Surveying and diagnostics	
Definition	Systematic collection of information on the palazzi
Activity	<p>Surveying the facades through:</p> <ul style="list-style-type: none"> - surveys of the facades carried out using plane digital photogrammetry; - digitalization of the photographic shots (using a scale of detail that allows any painted decorations to be reconstructed); - simple and mosaic rectification of the survey frames; - processing of the digital images and their vectorialisations, for reconstructing the surviving decorative elements; - empirical and/or laboratory examination of the plasters, existing coats of colour wash paint and their state of repair, including taking samples of materials, mineralogical-petrographic characterisation of the samples, preparation of any fine sections for stratigraphic analyses, recognition of existing colours and surviving decorative traces, using Munsell code and image processing; - analysis and empirical description of the state of repair of the surfaces. <p>Acquisition and organisation of surveys already available</p> <p>Data implementation by means of:</p> <ul style="list-style-type: none"> - verification and publicising of the existing geometric surveys - technological survey: plant, window and door frames, flooring, roofs, materials, etc.: - structural survey. <p>Execution of new geometric, technological and structural surveys:</p> <ul style="list-style-type: none"> - systemisation of the data through archiving on IT tools
Parties involved	<p>Genoa City Council</p> <p>Soprintendenza for Architectural Heritage and the Ligurian Countryside</p> <p>The University of Genoa</p>
Human resources	Those of the parties involved
Financial resources	to be raised.
Technology resources	<p>Tools:</p> <ul style="list-style-type: none"> - geometric-topographical surveying systems and tools - technological-structural monitoring systems and tools - diagnostic tools for the structures and materials on site - IT equipment
Infrastructural resources	Non-crucial

Completion phases and times	Collecting data from existing surveys: 6 months Surveying and verification of existing surveys: 3 years Collection of conservation data: 1 year
Expected results	Completion and systemisation of the knowledge framework Networking of the data on the site for the availability of the parties involved Increase in the safeguarding and restoration activities.
Result indicators and action monitoring	Number of surveys * Quality of surveys * Updating or verification of surveys Monitoring intervals: annual

Plan A: “Knowledge, protection and conservation”	
Objective 2: Increased knowledge of the asset	
<i>Action iii: Entry onto the system, updating and distribution of Grafema project data</i>	
Definition	The action concerns the recovery of the “Verso Genova medievale” project, carried out with the funds provided by Law 41/’86 (art. 15). This saw the completion of an important survey accompanied by full photographic and graphic documentation and three-dimensional reconstructions (virtual restorations) of a large number of areas and palazzi in the historic centre of Genoa.
Activity	Reactivation of the database created; Integration with the information system of the Soprintendenza for Architectural Heritage and the Ligurian Landscape; Integration into the permanent monitoring system; Increase in the number of restorations, also through the link with other trials carried out by the DIBE of Genoa University New photographic survey for updating the state of repair of the palazzi; Creation of a database of images; Establishment of Internet consultation interfaces for the material created (with interactive link to the system).
Parties involved	Soprintendenza for Architectural Heritage and the Ligurian Countryside Civis Observatory DIBE
Human resources	Human resources already available amongst the parties involved.
Financial resources	Already disbursed: 15.000 under the “Civis System” Urban Pilot Project To be disbursed: 10.000 already stated in Genoa City Council's budget
Technology resources	IT equipment (hardware, software and networks) of the Organisations and institutions involved. Civis Observatory database system.
Infrastructural resources	Genoa City Council’s Intranet/Internet system, virtual private networks to be set up amongst the parties involved.
Completion phases and times	Phase I – Review and alignment of the “Grafema” database, implementation of the geographical database with new entities and connection to the image bank, creation of the image database (2005). Phase II – campaign to obtain new images both from existing “containers” and with special campaigns. (2005 – 2006) Phase III - Establishment of Internet consultation interfaces for the material created with interactive link to the system. (2006)

Expected results	Publication of the existing material Increase in the illustrative material available Distribution of information
Result indicators and action monitoring	Number of images made available over the Web Monitoring intervals: 5 years

Plan A: “Knowledge, protection and conservation”	
<i>Objective 2: Increased awareness of the asset</i>	
Action iv: Video-photographic documentation campaign	
Definition	Performance of systematic surveys, in order to update the data on the state of repair of the assets and provide a reliable reference base for planning and carrying out the works
Activity	Census of the material already completed Definition of the timescales, strategies and planning of the filming. Performance of the surveys. Cataloguing and publicising of the data.
Parties involved	Palazzo Ducale spa Genoa City Council
Human resources	Staff specialised in high-quality filming and photographing shoots and cataloguers with the parties involved.
Financial resources	80.000 including 30.000 to be raised
Technology resources	Various formats of photographic filming equipment, suitable for internal and external photographic shoots. IT equipment for cataloguing and organising the images and videos obtained.
Infrastructural resources	Office-equipped premises already in use, for the purposes of archiving and cataloguing the material
Completion phases and times	Census of the existing material: 3 months Definition of shoot timescales and planning: 6 months Performance of film shoots: initial completion in 12 months Updating of material: at regular intervals Cataloguing and publicising of the campaign results: within 6 months of the survey
Expected results	Construction of a photographic base for planning the operations Support with defining the maintenance work planning strategies
Result indicators and action monitoring	Number and quality of surveys carried out Increased efficiency in the maintenance activities Monitoring intervals: 6 months

Plan A: “Knowledge, protection and conservation”	
<i>Objective 2: Increased knowledge of the asset</i>	
Action v: Entry onto the system of ownership status for the purposes of visitability	
Definition	The action tackles the issues related to the shared ownership of many of the buildings identified, issues that will be resolved through cooperation agreements with the owners and by providing administrative and logistic support for the visitability of the buildings.
Activity	Creation of an archive of palazzi owners and context, which may include starting from the ICI database; establishment of a specialised link with the database of the Soprintendenza for Architectural Heritage and the Countryside and with the database of the Genoa Territories Agency. Implementation of a specialised consultation interface for each of the participating bodies and for the citizens involved. Drawing up of conventions with individual owners in order to ensure the visitability of the buildings. Dissemination of information.
Parties involved	Genoa City Council’s Taxation Office; Genoa Territories Agency Civis Observatory Soprintendenza for Architectural Heritage and the Countryside
Human resources	Human resources already available amongst the parties involved. External consultants and service suppliers
Financial resources	Already disbursed: 8.000 under the “Restauro” Interreg IIC Project To be disbursed: 10.000 already stated in Genoa City Council's budget 4.000 to be raised.
Technology resources	Civis Observatory IT tools
Infrastructural resources	Genoa City Council’s intranet/internet system, Sister, network connections with the offices involved
Completion phases and times	Phase I – processing and/or connection with the databases required or available. Phase II – interaction with the owners, coordination
Expected results	Substantial increase in the number of visitable palazzi. Increase in employment and improved special preparation of tourist guides. Reorganisation of the ICI database for the historic Centre area. Cooperation of the offices and two state agencies, which presumes the provision of operating links relating to permits, reductions in ICI charges, reduction in taxes and acceleration of the related orders to the benefit of owners.

Result indicators and action monitoring	Number of visitable palazzi, number of specialist tourist guides, updates and corrections to the ICI database, number of transactions carried out through the communication interface. Monitoring intervals: annual
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Plan A: “Knowledge, protection and conservation”	
<i>Objective 2: Increased knowledge of the asset</i>	
Action vi: Publication of special issues of the Arkos journal	
Definition	Editing and publication of a series of special issues of the Arkos journal with particular reference to the restoration methods used in the site protection and conservation works.
Activity	Two special issues of the Arkos journal were published at the time of the restoration works carried out to coincide with the events already described in some detail (“G8” in 2001 and “Genoa, European Capital of culture” in 2004) that the city has embraced since the beginning of this century: “Speciale G8” supplement year 2 no.1/2001 and “Il restauro dei palazzi dei rolli” supplement to no. 7/2004. The journals contain contributions written by officers of the bodies involved and the works managers. They also describe the most significant restoration works carried out with the financial aid of the Soprintendenza and private individuals. The purpose of this action is to continue such publishing initiatives, scheduling the issue of a series of special issues of the journal, which illustrate the drive to conserve the site elements and highlight the restoration tools and innovative procedures used.
Parties involved	Soprintendenza for Architectural Heritage and the Ligurian Countryside Ministry for Infrastructures and Transport – S.I.I.T. Liguria - Lombardy Genoa City Council Assedil –Association of Building Constructors of Genoa Province CQR – Consorzio Qualità Recupero
Human resources	Officers of the bodies involved, self-employed professionals
Financial resources	Already disbursed: 9.800 for “Speciale G8” 36.000 for “Il restauro dei Palazzi dei Rolli” To be disbursed: 10.000 per annum, to be raised from sponsorship
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Preliminary project, editing of texts, printing about 12 months per publication
Expected results	Make more accessible historic information and methods relating to the restoration works Publicise in a transparent manner the work of the institutional bodies including the use of public funds
Result indicators and action monitoring	Number of copies requested. Monitoring intervals: annual

Plan A: “Knowledge, protection and conservation”	
<i>Objective 2: Increased knowledge of the asset</i>	
Action vii: Updating of data for any extension of the site	
Definition	Continuation of the actions for identifying and enhancing the palazzi possibly with a view to extending the site
Activity	Under an agreement entered into with Genoa University the palazzi listed in the registers (Rolli) of the Republic were located geographically by means of a systematic analysis of the estimates. This activity will be continued by: - standardising the collection of archive data and materials for identifying the palazzi not yet located geographically - reinforcing the system elements (routes, residential models) for the purpose of extending the protected site if applicable.
Parties involved	Genoa City Council (Historic Centre Office) Civis Observatory Soprintendenza for Architectural Heritage and the Ligurian Countryside The University of Genoa
Human resources	Those of the parties involved
Financial resources	5.000 towards the budgeted funds of the parties involved
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Routine and institutional activity not subject to deadlines.
Expected results	Regeneration of the historic city centre Coordination and cooperation between different Bodies Raised awareness amongst the local population and enhanced cultural identity Knock-on effects in terms of improvement to the visitor routes and enhancement of tourism
Result indicators and action monitoring	Number of new palazzi added Monitoring intervals: 5 years

Plan A: “Knowledge, protection and conservation”	
<i>Objective 3: Coordination of urban planning and protection of the asset</i>	
Action i: Publication and monitoring of the city’s Strategic Plan	
Definition	The purpose of this activity is to carry out a number of actions for updating the “City Plan” regarding the conservation of the assets and the new opportunities created due to the greater involvement of citizens (e.g. Urban center – UC5 project).
Activity	Development of the partnership with the local community. Identification of actions designed to conserve the assets also via such a partnership. Publication and constant updating of the results of the commitments undertaken and the actions carried out. Redefining, insofar as this applies, the elements of the “City Plan” (objectives - actions - interventions), particularly as regards strategic policies.
Parties involved	Genoa City Council – City Plan Project Unit Community partners involved in the process
Human resources	Those of the parties involved
Financial resources	Already disbursed: 27.000 under the “C2M” Interreg IIIB Project To be disbursed: 18.000 already stated in Genoa City Council's budget 20.000 from the «UC5» eDemocracy Project (a portion for resources earmarked for partnership activities).
Technology resources	The IT equipment of the Organisation
Infrastructural resources	The Organisation’s Internet/Intranet system.
Completion phases and times	Phase I – Preparation of the platform and modes of interaction; organisation of community meetings; Phase II – Analysis and publication of the proposals; Phase III – System maintenance.
Expected results	Coordination and cooperation between the Civic Administration and the community for defining the actions aimed at protecting the asset. Raised awareness of the local population and enhanced cultural identity Monitoring of the activities and increased cooperation between the parties involved. Activation of a constant flow of funding for the restoration, regeneration and maintenance of the asset.
Result indicators and action monitoring	Number of actions proposed Number of buildings involved Amount of public investment Amount of private funding Monitoring intervals: 5 years

Plan A: “Knowledge, protection and conservation”	
<i>Objective 3: Coordination of urban planning and protection of the asset</i>	
Action ii: Publication and monitoring of the Operational Plan for the historic centre	
Definition	This activity is designed to support the measures implemented in the historic centre, the monitoring of the socio-economic and physical progress of the context, and the initiatives adopted by the public administration.
Activity	Organised collection of information and data from different sources (Public Bodies, private operators, reports on the local area) Transfer of the information onto the organised databases of the sector; Geographical definition of the planning activities and initiatives organised for the area Georeferencing of all the information collected Publication of the results using GIS processing, interactive maps and database consultation tools Provision of a monitoring interface shared between the different parties.
Parties involved	Genoa City Council (Historic Centre Office) Genoa City Council – Civis Observatory Other parties involved in drawing up the Plan
Human resources	Those of the parties involved
Financial resources	25.000 already stated in Genoa City Council's budget 5.000 to be raised
Technology resources	The IT equipment of the Organisation
Infrastructural resources	Genoa City Council's Intranet/Internet system.
Completion phases and times	Phase I (activity already up and running): Periodic updating (annual) consisting of: - an update of the existing data starting with automatic reports on databases maintained. - obtaining new data; - GIS processing - publication Phase II – implementation of the system and automatic updating (24 months).
Expected results	Efficiency and control of the public activity. Monitoring of the changes made and the resources provided by the parties involved during the period considered from time to time. Cooperation within the Organisation and with the other entities involved. Definition of the operating strategy in a medium-long-term timeframe. Coordination and cooperation between the Civic Administration in the performance of specific measures. Monitoring and distribution of information on the activities performed and the emerging issues.

Result indicators and action monitoring	Number of activities mapped (geographical database record) Number of updates carried out and consultations (transactions and communications to and from the system). Monitoring intervals: annual, ongoing
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Plan A: “Knowledge, protection and conservation”	
<i>Objective 3: Coordination of urban planning and protection of the asset</i>	
Action iii: : Updating the City Development Plan	
Definition	Updating and revising the City Development Plan approved with DGR no. 44 of 10.3.2000
Activity	As part of the review of the City Development Plan, which included cataloguing each building following an inspection, the whole historic centre has been designated a Regeneration Zone, classifying the buildings by category of permitted work: only work to conserve and restore the palazzi is permitted. The Plan states that such working techniques may be altered, on the basis of data updated through the compulsory completion of the Diagnosis and Project reports (see Action A.5iii). The Plan is currently undergoing a general review.
Parties involved	Genoa City Council – City Plan Project Unit and Historic Centre Office
Human resources	Those employed within the Organisation
Financial resources	Relating to the Organisation’s routine and institutional activities, already budgeted.
Technology resources	IT equipment
Infrastructural resources	Non-crucial
Completion phases and times	Plan review: 12 months
Expected results	Regeneration of the historic city centre Safeguarding of the palazzi and control over building work Raised awareness amongst the local population and enhanced local and cultural identity Monitoring of the activities
Result indicators and action monitoring	Number of project applications Public and private funding Quality of the projects Monitoring intervals: 5 years

Plan A: “Knowledge, protection and conservation”	
<i>Objective 3: Coordination of urban planning and protection of the asset</i>	
Action iv: Initiatives started on the occasion of major events (G8)	
Definition	Continuation of the redevelopment activities initiated with the programmes of regeneration for the G8 international conference
Activity	<p>The Programme for the 2001 G8 conference (special law 149/2000) allowed a number of urban development works to be completed for the visitor routes (piazza Caricamento, piazza De Ferrari, exhibition area, via S. Lorenzo and adjoining alleys, via S. Sebastiano, piazza Matteotti, via Luccoli, passeggiata Lanterna), historic buildings (restoration of facades on the cluster of museums in via Garibaldi, palazzi Tursi, Reale, Ducale, Senarega, Magazzini dell’Abbondanza, facades on via S. Lorenzo and via Gramsci, Prefecture) and the following monuments: chiesa del Gesù, dell’Annunziata, S. Matteo, S. Marta, archaeological area in piazza delle Erbe, maritime station).</p> <p>There are plans for further projects to improve the urban layout in the areas adjoining those affected by the aforesaid works.</p>
Parties involved	Genoa City Council
Human resources	Those available in the Organisation
Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> - government finance Euro 74.000.000 - local organisations Euro 10.000.000 - private sponsors Euro 16.000.000. <p>Funding to be raised for the activity to be continued.</p>
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	<p>Phase I: appraisal of works.</p> <p>Phase II: obtaining finance.</p> <p>Phase III: carry out works.</p>
Expected results	<p>Upgrading of the city.</p> <p>Enhancement of the historical-artistic heritage.</p> <p>Upgrading of the city in terms of tourism.</p>
Result indicators and action monitoring	<p>Amount of funding</p> <p>Monitoring intervals: 5 years</p>

Plan A: “Knowledge, protection and conservation”	
<i>Objective 3: Coordination of urban planning and protection of the asset</i>	
Action v: Initiatives started on the occasion of major events (Genoa 2004)	
Definition	Continuation of the redevelopment activities initiated with the programme for Genoa European Capital of Culture 2004
Activity	<p>The Programme for Genoa European Capital of Culture 2004 provided for the completion of a number of urban regeneration works (under Law 29/2001 and 166/2002) relating to the museums in via Garibaldi, della Darsena and di Nervi (Palazzi Rosso, Bianco, Tursi; Museum of the Sea and Commenda di Prè, Natural History Museum, Oriental Art Museum, Museum of Hebrew Culture, Museum of S. Agostino, Accademia Ligustica di Belle Arti); the churches, convent buildings and monumental cemetery (S. Maria delle Grazie, dell’Annunziata, S. Filippo, S. Croce and S. Camillo, S. Luca, S. Maria di castello, S. Sisto, S. Stefano, NS di Loreto, Sacra Famiglia; cemetery of Staglieno); buildings used for educational purposes (palazzo Belimbau, palazzi at via Balbi 2 and 4, Albergo dei Poveri, Youth Theatre); the historic buildings (facades of the palazzi dei Rolli, via Lomellini, via del Campo, Ripa Maris); Genoa’s majestic villas (villa Imperiale, villa Durazzo-Pallavicini, villa Luxoro, villa Doria at Pegli, villa Podestà, villa Serra at Comago), the public areas (salita NS del Monte, via Cairoli and piazza Meridiana, via Balbi, via Lomellini, via XXV Aprile and piazza Fontane Marose, vico del Duca, via Gramsci, piazza del Principe, piazza Caricamento, piazza dello Statuto, croce di Sestri Ponente e S. Ilario, piazza Erbe, lungomare Lombardo, piazzale Resasco, historic aqueduct, alleys in the Ghetto area, piazza De Ferrari, passeggiata di Pegli, ponte Monteverde, spectacular illuminations).</p> <p>The programme provides for additional works (Nodo di Principe, via Gramsci, etc) to be completed in the next few years.</p>
Parties involved	Genoa City Council, Ministry of Architectural and Cultural Heritage, Ministry of Infrastructures and Transport, Ligurian Region, Province of Genoa
Human resources	Those of the different parties involved
Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> - government finance Euro 52.000.000 - local organisations: 57.000.000 - private sponsors: Euro 62.000.000 - special projects (Urban, PRUSST, etc.): 17.000.000 <p>Provided and allocated 1.150.000 (12 months)</p> <p>Other resources to be raised to complete the activities</p>
Technology resources	Non-crucial
Infrastructural resources	Non-crucial

Completion phases and times	Phase I: project appraisal (6 months) Phase II: obtaining funding (6 months) Phase III: carry out projects (24 months)
Expected results	Enhancement of the historic city centre Upgrading of the urban routes.
Result indicators and action monitoring	Public and private funding Monitoring intervals: 5 years

Plan A: “Knowledge, protection and conservation”	
<i>Objective 3: Coordination of urban planning and protection of the asset</i>	
Action vi: Continuation of the urban enhancement initiatives in via Garibaldi	
Definition	<p>Provision of artistic lighting in via Garibaldi (work completed)</p> <p>Restoration of the facades of the palazzi in via Garibaldi as part of the restoration programme for the Palazzi dei Rolli facades (work completed)</p> <p>Project to upgrade the palazzo Tursi so as to make the atrium and gardens the prime focus of attention, such as extensions to the new restaurant-cafe areas (phase 1) and the tourist reception point (phase 2). Special measures to improve street furniture (road and information signs, furniture).</p>
Activity	<p>Identification of premises required to accommodate the City Council Communication offices and the Banca Carige offices, which currently occupy the areas around the atrium.</p> <p>Identification of parties interested in managing the cafeteria and information point.</p> <p>Stipulation of an agreement for managing the premises.</p> <p>Issue of a call for tenders for the design and subsequent stages.</p> <p>Execution of the works.</p>
Parties involved	<p>Genoa City Council – Historic Centre Office – Department of Culture, Sport and Tourism (City Promotion Office)</p> <p>Soprintendenza for Architectural Heritage and the Ligurian Countryside</p> <p>Private individuals</p>
Human resources	<p>Those of the parties involved</p> <p>Businesses and restorers</p>
Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> - for lighting 150.000.00: through sponsors (leader Chamber of Commerce; other Consorzio CQR, Artemide, A.S.Ter, Società GeNova 2004) - for the work on the Palazzi dei Rolli facades: see sheet action A-3vii <p>300.000 to complete the regeneration project, to be raised from sponsorship</p>
Technology resources	<p>Restoration and specialist design techniques in refurbishment</p>
Infrastructural resources	<p>Non-crucial</p>
Completion phases and times	<p>Location of new offices and move (2 PHASES 6 months)</p> <p>Issuing of call for tenders and subsequent phases: over a 4-month period</p> <p>Completion of works: 12 months</p>
Expected results	<p>Greater enjoyment use of Tursi gardens and spaces</p> <p>City promotion integrated with museum attractions</p> <p>Improvement in the city’s tourist hospitality</p>

	<p>Raised awareness amongst the local population and tourists</p> <p>Knock-on effects in terms of improvement to the visitor routes</p>
<p>Result indicators and action monitoring</p>	<p>Quality of the projects*</p> <p>Improvement in urban livability</p> <p>Monitoring intervals: 5 years</p>

Plan A: “Knowledge, protection and conservation”	
<i>Objective 3: Coordination of urban planning and protection of the asset</i>	
Action vii: Regeneration of Palazzi dei Rolli facades	
Definition	Continuation of the work on restoring the Palazzi dei Rolli facades
Activity	<p>Following the identification of the palazzi covered by the programme of works (160) and the signing of a protocol of understanding between the City Council, Soprintendenza, Assedil and the Palazzi dei Rolli Association a number of calls for tenders have been issued for upgrading the facades, involving about 50 palazzi.</p> <p>The activity will be continued when further funding becomes available with the aim of completing the restoration of the monumental facades of the palazzi in the historic centre.</p>
Parties involved	<p>Genoa City Council - Historic Centre Office</p> <p>Soprintendenza for Architectural Heritage and the Ligurian Countryside</p> <p>Assedil (Association of Building Constructors of Genoa Province)</p> <p>Palazzi dei Rolli Association</p> <p>Provveditorato alle opere pubbliche della Regione Liguria (Ligurian Region Public Works Office)</p> <p>The University of Genoa</p>
Human resources	<p>Those of the parties involved</p> <p>Building contractors and restorers</p>
Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> - 1.032.000 within PRUSST Valpolcevera, Historic Centre and Valbisagno - 1.000.000 within the Genoa 2004 European Capital of Culture programme - 2.000.000 ministerial grants under the Consolidation Act - 7.000.000 private funding <p>Resources to be raised to complete the programme over the next five years: 1.000.000</p>
Technology resources	Building contractors with OG2 and OS2 specialisation; advanced restoration techniques
Infrastructural resources	Non-crucial
Completion phases and times	<p>Collection of funds: 24 months</p> <p>Issuing of calls for tender: 12 months</p> <p>Completion of works: 24 months</p>
Expected results	<p>Enhancement of the historic city centre</p> <p>Conservation and protection of the palazzi</p> <p>Coordination and cooperation between different organisations</p> <p>Raised awareness amongst the local population and enhanced cultural identity</p> <p>Knock-on effects in terms of improvement to the visitor routes and tourist attractions</p>

	Knock-on effects in terms of training in plasterwork restoration techniques and energisation of the local economy
Result indicators and action monitoring	Number of palazzi regenerated Quality of the projects Amount of private funding Property market price trend Increase in complementary regeneration work Monitoring intervals: 5 years

Plan A: “Knowledge, protection and conservation”	
<i>Objective 3: Coordination of urban planning and protection of the asset</i>	
Action viii: Obtaining funding for urban planning and protection activities	
Definition	Obtaining funding for urban regeneration through participation in European, ministerial, regional and other competitions
Activity	<p>Genoa City Council has benefited from funding under the following programmes for the regeneration of the palazzi and historic areas:</p> <ul style="list-style-type: none"> -Contract for Quarter I Giustiniani –Porta Soprana area under Ministerial Decree 22.10.1997; - Urban Regeneration and Sustainable Development Programme for the Area of Valpolcevera, Historic Centre, Valbisagno under Ministerial Decree 8.10.1998 restoration of the facades of the Palazzi dei Rolli in via Lomellini -Programme for Genoa European Capital of Culture 2004 (Law 166/2002): palazzi facades, Ripa; -Urban 2 European Programme as per EC Decision series C (2879) of 20.11.2001: historic centre regeneration measures; -Innovation Programme in the Prè urban area (Ministerial Decree 27.12.2001): environmental enhancement of the area; -Contract for Quarter II Ghetto area (Ministerial Decree 27.12.2001): upgrading of the area; <p>Given Genoa City Council's wealth of experience in obtaining funding at international and national level, it will make available its fund-raising capability for continuation of the work.</p>
Parties involved	<p>Genoa City Council - Historic Centre Office Ministry of Infrastructures and Transport/Ministry of Cultural and Environmental Heritage Ligurian Region Soprintendenza for Architectural Heritage and the Ligurian Countryside Private individuals</p>
Human resources	Those of the parties involved
Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> - in the region of 8.500.000, Contract for Quarter I; - 3.600.000, PRUSST Valpolcevera, Historic Centre and Valbisagno; - 200.000.000, Genoa 2004 European Capital of Culture programme; - 30.000.000, Urban 2 Programme; - 3.600.000, Programme for Innovation in an Urban Area; - 7.600.000, Contract for Quarter II.
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Continuous activity

Expected results	Funds raised for the upgrading of the historic centre and conservation and protection of the palazzi Coordination and cooperation between different organisations
Result indicators and action monitoring	Number of palazzi regenerated Quality of the projects Amount of funding mobilised Monitoring intervals: 5 years

Plan A: “Knowledge, protection and conservation”	
<i>Objective 4: Increase in the activities relating to the conservation and maintenance of the property</i>	
Action i: Updating the handbook of building works procedures	
Definition	Preparation of a handbook for the correct execution of the restoration works
Activity	Monitoring the works for the purpose of applying the best restoration practices
Parties involved	Genoa City Council - Historic Centre Office Soprintendenza for Architectural Heritage and the Ligurian Countryside Provveditorato alle opere pubbliche della Regione Liguria (Ligurian Region Public Works Office) The University of Genoa
Human resources	Those of the parties involved Building contractors and restorers
Financial resources	10.000 per annum in the Organisation’s budget
Technology resources	Building contractors with OG2 and OS2 specialisation; advanced restoration techniques
Infrastructural resources	Non-crucial
Completion phases and times	Routine and institutional activity of the Soprintendenza not subject to deadlines.
Expected results	Enhancement of the historic city centre Conservation and protection of the Palazzi Raised awareness amongst the local population and enhanced cultural identity Knock-on effects in terms of training in plasterwork restoration techniques and energisation of the local economy
Result indicators and action monitoring	Annual surveying of the data for the following works Carrying out technical and administrative tests, in order to make available the contributions provided by the law

Plan A: “Knowledge, protection and conservation”	
<i>Objective 4: Increase in the activities relating to the conservation and maintenance of the property</i>	
Action ii: Updating of conservation restrictions	
Definition	Updating, revision, implementation of the restrictions on the architectural heritage in accordance with laws 364/1909 and 1089/1939 and legislative decrees 490/1999 and 42/2004. Updating of conservation measures
Activity	Renewal of old issues of restrictions Application of new restrictions. Updating of data on the property through acquisition of deeds of sale of properties or sections of properties with restrictions. Cataloguing of restricted heritage. Georeferencing of the restrictions.
Parties involved	Private individuals Public bodies Regional office for Cultural and Landscape Heritage Soprintendenza for Architectural Heritage and the Ligurian Countryside
Human resources	Those of the parties involved
Financial resources	Relative to the running of the offices in charge and resources for cataloguing (Quantify)
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Routine and institutional activity of the Soprintendenza not subject to deadlines.
Expected results	Identification of the properties subject to protection to favour the action of checking Renewal of old restrictions, with regard to legal aspects relating to private and public properties Updating and supplementing the cartographic heritage
Result indicators and action monitoring	Annual surveying of restrictions renewed or added Monitoring intervals: annual.

Plan A: “Knowledge, protection and conservation”	
<i>Objective 4: : Increase in the activities relating to the conservation and maintenance of the property</i>	
Action iii: Definition of the salient indicators for scheduling conservation works	
Definition	Action preparatory to protection carried out institutionally by the Soprintendenza
Activity	Monitoring of the state of conservation of properties subject to protection (fine-tuning of salient indicators) Checking the works proposed and approval of those compatible with the pre-existing
Parties involved	Private individuals Public bodies Soprintendenza for Architectural Heritage and the Ligurian Countryside
Human resources	Those of the parties involved
Financial resources	Relative to the management of the offices in charge approx. 10.000 per annum
Technology resources	All those relating to the diagnosis of the state of conservation of the properties and the relative operating techniques
Infrastructural resources	Non-crucial
Completion phases and times	Routine and institutional activity of the Soprintendenza not subject to deadlines.
Expected results	Identifying the works to encourage for correct conservation of the properties and those to be forbidden or disincentivised as potentially harmful to conservation
Result indicators and action monitoring	Carrying out technical and administrative tests, in order to make available the contributions provided by legislative decrees 490/1999 and 42/2004. Monitoring intervals: annual

Plan A: “Knowledge, protection and conservation”	
<i>Objective 4: Increase in the activities relating to the conservation and maintenance of the property</i>	
Action iv: Carrying out protection activities	
Definition	Carrying out protection work through examining projects on restricted buildings
Activity	<p><i>Activity included in the more general work of protection by advance examination of works and, subsequently to presentation, investigation of the authorising procedure by examination of the necessary documentation, possible interview with the professional charged with the design, site inspection, if necessary, both in the phase preceding the start of works and in course of execution.</i></p> <p>The site inspection during works has the aim of checking that the techniques used are appropriate.</p> <p>In general the investigatory phase in advance of the issue of authorisation has the aim of checking that the works are compatible with the reasons for the protection. Authorisation is required for works on buildings restricted in accordance with art. 21 of Legisl. decree 42/2004.</p>
Parties involved	Soprintendenza for Architectural Heritage and the Ligurian Countryside
Human resources	Those of the party involved
Financial resources	Relative to the management of the office in charge approx. 10.500 per annum
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Investigation of the documentation, possible site visit, issue of authorisation
Expected results	Monitoring of works affecting the heritage. Operational knowledge of the degradation situation to limit its effects and to guide recovery.
Result indicators and action monitoring	Check of the number of authorisations issued Monitoring intervals: annual

Plan A: “Knowledge, protection and conservation”	
<i>Objective 4: Increase in the activities relating to the conservation and maintenance of the property</i>	
Action v: Management of authorisations for restoration works in accordance with Legisl. decree 42 of 22.01.2004	
Definition	Issue of authorisations provided by law
Activity	<p>The authorisation procedures for works regarding properties with restrictions are identified by the legislature as principal instrument for a correct action of protection for the purpose of preventing improper or harmful works. There being no general rules applicable on the subject, we trust to the experience and training of the officials and to individual examination of the individual cases which constitute the real subject of protective action.</p> <p>Checking during the course of operations on works that have been started and working procedures</p> <p>Evaluation of any new knowledge that has emerged</p> <p>Identification of the most effective procedures for conservation of ancient evidence</p> <p>Issue of authorisation</p> <p>Granting of any contribution from the Cultural Heritage Ministry as provided by articles 35ff of Legisl. decree 42 of 22/01/2004</p>
Parties involved	Soprintendenza for Architectural Heritage and the Ligurian Countryside
Human resources	<p>Those of the party involved</p> <p>Designers</p> <p>Contractors</p> <p>Private individuals</p>
Financial resources	<p>Relative to the management of the office in charge approx. 10.500 per annum</p> <p>Contributions disbursed under articles 35ff of Legisl. decree 42 of 22/01/2004 of 30% of the cost of restoration works</p>
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Routine and institutional activity of the Soprintendenza not subject to deadlines.
Expected results	<p>Identification of admissible works on properties subject to restrictions</p> <p>Checking on permanent modifications or alterations on properties subject to protection</p>
Result indicators and action monitoring	<p>Carrying out technical-administrative tests</p> <p>Monitoring intervals: annual</p>

Plan A: “Knowledge, protection and conservation”	
<i>Objective 5: Strengthening and updating monitoring activities</i>	
Action i: Analysis of risk and vulnerability	
Definition	Knowledge of critical factors and risk situations concerning historic buildings
Activity	Activity included in the more general activity of protection in which risk factors are evaluated represented by: <ul style="list-style-type: none"> - static dilapidation and decay of buildings, - improper use of buildings or parts of them, - alterations which do not respect the characteristic elements of the architecture - installation of incongruous technological equipment.
Parties involved	Soprintendenza for Architectural Heritage and the Ligurian Countryside Genoa City Council - Historic Centre Office
Human resources	Those of the parties involved
Financial resources	Relative to the management of the office in charge (quantify)
Technology resources	Diagnostic instruments and computer equipment
Infrastructural resources	Non-crucial
Completion phases and times	Routine and institutional activity of the Soprintendenza not subject to deadlines.
Expected results	Identification of high-risk situations for conservation purposes Guiding the recovery
Result indicators and action monitoring	Number of properties being restored Monitoring intervals: annual

Plan A: “Knowledge, protection and conservation”	
<i>Objective 5: Strengthening and updating monitoring activities</i>	
Action ii: Definition of a monitoring protocol	
Definition	Formulation of an instrument for checking the correctness of the works
Activity	Creation of a model for gathering technical data relating to works carried out, for the purpose of carrying out checks and inspections on the quality of materials and techniques used and their efficacy over time (Phase I). On-site monitoring of techniques (Phase II)
Parties involved	Soprintendenza for Architectural Heritage and the Ligurian Countryside Genoa City Council - Historic Centre Office Genoa City Council – Civis Observatory Restorers – freelance professionals
Human resources	Those of the parties involved
Financial resources	Relative to the management of the office in charge or others to be identified (quantify)
Technology resources	Diagnostic instruments and computer equipment
Infrastructural resources	Non-crucial
Completion phases and times	Phase I: in course of implementation Phase II: 24 months
Expected results	Creation of a database of works, aimed at guiding future works Checking the quality of the works over time Checking the quality and the scientific nature of the works Consequences on the professional activities of recovery staff
Result indicators and action monitoring	Quantification of reports compiled Number of site visits Monitoring intervals: annual

Plan A: “Knowledge, protection and conservation”	
<i>Objective 5: Strengthening and updating monitoring activities</i>	
Action iii: City Development Plan (PUC) diagnosis and project reports	
Definition	The governing urban planning doctrine (the PUC) on the subject of the restoration of the building heritage provides for prior compilation of a technical-descriptive form and a "technical diagnosis and project report" aimed at increasing the store of survey information on the Palazzi. Detailed analyses can be documented on the architectural, constructional and structural characteristics at the level of individual property units.
Activity	Compilation of the works file by professionals with the assistance of officials of the historic centre and with the help of: <ul style="list-style-type: none"> - site inspection before the work for surveying significant elements - spot checks on the works in progress and notification of the need for diagnostic investigation - disbursement of contributions on completion of works in the case of public funding
Parties involved	Genoa City Council - Historic Centre Office Collaboration with the Soprintendenza for Architectural Heritage and the Ligurian Countryside, with ISCUM (Institute for the History of Material Culture), and with the University of Genoa Freelance professionals
Human resources	Those of the parties involved
Financial resources	Relative to the management of the office in charge, quantifiable as 5000
Technology resources	Instruments and laboratories for examinations (analysis of materials, thermographic analysis, structural examination)
Infrastructural resources	Non-crucial
Completion phases and times	Continuous monitoring of the works, not subject to deadlines.
Expected results	Enhancement of the historic city centre Conservation and protection of the Palazzi and related survey documentation before works Sensitisation of professionals and contractors to the importance of doing work in the historic centre with respect for existing building types using compatible materials and technology Knock-on effects in terms of improvement to the quality of restoration work Knock-on effects in terms of training in restoration techniques and traditional building technologies
Result indicators and action monitoring	Number of works projects Quality of works projects Number of forms completed Monitoring intervals: annual

Plan A: “Knowledge, protection and conservation”	
<i>Objective 5: Strengthening and updating monitoring activities</i>	
Action iv: Definition of a short, medium and long term monitoring programme	
Definition	The programme of monitoring the properties and their context, which is clearly not just an intellectual activity but involves relations with other bodies and institutions, with private owners and users, is proposed as an action which builds in the course of its performance, of which <i>a priori</i> , only the principal elements can be known, which will go on to become organised during the course of the monitoring programme.
Activity	<p>Evaluation of the most effective contributions with respect to conservation of the property</p> <p>Identification of the principal questions: through the activities under objective 1, the principal elements will be identified which influence the modification and/or conservation of the context. In particular, the work will develop on the basis of the “Cultural mapping of the old city”, specifically directed at evaluation of the impact of administrative action and private activity.</p> <p>Identification and evaluation of the principal problems with:</p> <ul style="list-style-type: none"> - Historic Centre Office; - Soprintendenza for Architectural and Environmental Heritage; - Genoa City Council – City Plan Project Unit; - Private building sector; - University of Genoa; - Palazzi dei Rolli Association (see B.1.iv). <p>Revision of monitoring activities (detailed definition of activities under Plan A);</p> <p>In the medium term the following are also planned:</p> <ul style="list-style-type: none"> - Setting up of a permanent evaluation unit; - Periodic revision of monitoring activities; - Identification of new elements for evaluation, on the basis of empirical investigations at intervals of several years; - Creation of a sort of “control panel” available to all parties, directed at automatic monitoring of certain elements. <p>In the long term we can foresee proactive actions for the institution of circuits for “self-monitoring” of activities in real time (e.g. a sort of forum which unites present operators, even with the participation of indirect beneficiaries of the actions undertaken, such as economic operators in the area, residents etc.)</p>

Parties involved	All parties identified in the actions In particular in the middle period, parties indicated in the previous point, supported by technical assistance from the Civis Observatory.
Human resources	The staff of the city council offices involved. In addition, for activities of direct monitoring: <ul style="list-style-type: none"> - The Staff of the Historic Centre Office; - The staff of the Civis Observatory; - The human resources of the University of Genoa; - external consultants and service suppliers.
Financial resources	12.000 already stated in Genoa City Council's budget 5.000 to be raised
Technology resources	IT equipment of the Civis Observatory and the Historic Centre Office.
Infrastructural resources	Genoa City Council's Intranet/Internet system.
Completion phases and times	Phase I – short-term monitoring (24 months); Phase II – medium-term monitoring (next 36 months); Phase 3 – permanent (starting from the sixth year of activity)
Expected results	Constant and continuous monitoring of various factors; Increase in the efficacy of administrative action; Timely identification of new factors; Increase in participation and broadening of operational responsibilities; Dissemination to operators of information “internal” to the management system. Strengthening and improving monitoring techniques.
Result indicators and action monitoring	Buildings monitored (all), Scope of context (building activities – number of practices), Number of parties involved and participants in activities, Response times of offices of bodies involved in the questions raised by the other parties. Publications and meetings After Phase III, monitoring with annual intervals

Plan B: “Cultural promotion”	
<i>Objective 1: Sensitisation of the citizens and involvement of owners and residents</i>	
Action i: Organisation of events, visits and educational programmes	
Definition	Consolidation, implementation and completion of the objectives in the field of educational activities for pupils in the primary, middle and upper schools, at the Strada Nuova Museums, coordination of the parties involved and definition of the programmes.
Activity	<p>Two years 2004-2005</p> <p>"JANUA - Genova, porta dei mari" project, promoted by the Assessorato alla Cultura and the Fondazione per la scuola della Compagnia di San Paolo: The theatre for these activities is the Education Section, opened on the occasion of the inauguration of the Strada Nuova Museums in May 2004.</p> <p>In the context of the International Congress of Educational Cities, the Strada Nuova Museums were chosen as the venue for a gala evening for the participants in the course of which the students of the upper schools acted as “museum guides”, and prepared and served a themed dinner (traditional local dishes from the seventeenth and eighteenth centuries) – in costume.</p> <p>The Education Section of the Strada Nuova Museums, since 2004, has been working with the Associazione Culturale Palazzo Lomellino on an educational programme aimed at schools of every type and level, on the theme of the fresco and gardens, including teaching and laboratory trips to the various palazzi concerned, based around the figure of Bernardo Strozzi.</p> <p>For the 2006 and 2011 periods, in connection with a programme of activities involving students in the cultural life of the city, further educational events are planned.</p>
Parties involved	<p>Genoa City Council – Museums Office – Educational and Teaching services;</p> <p>Genoa City Council – Culture Department – Culture and the City Office;</p> <p>Cultural Association "Apré la Nuit";</p> <p>Fondazione per la Scuola della Compagnia di San Paolo;</p> <p>"Palazzo Lomellino" cultural association .</p>
Human resources	<p>Genoa City Council internal staff;</p> <p>Outside contract staff connected with events;</p> <p>Outside staff financed by the Fondazione Scuola della Compagnia di San Paolo in the context of the “JANUA-Genova, porta dei Mari”;</p> <p>Interns from the University of Genoa and other contracted Italian universities;</p>

Financial resources	<p>Already disbursed:</p> <p>10.000 approx, from Genoa City Council Museums Department, 2004 budget, for equipping teaching room at Palazzo Rosso;</p> <p>14,500 approx, from Genoa City Council Museums Department, 2005 budget, as contribution to "Apré la Nuit" Association, for temporary collaboration connected with events;</p> <p>50.000 approx, from Fondazione Scuola della Compagnia di San Paolo in the context of the "JANUA-Genova, porta dei Mari", for IT equipment.</p> <p>For the 2006 and 2011 periods, an overall expenditure of approx. 60.000 is forecast, including costs of staff employed.</p>
Technology resources	PC and printer networked to Museums Dept, portable PC and video projector.
Infrastructural resources	Non-crucial.
Completion phases and times	Scheduling of basic educational activity, of initiatives linked to special events, laboratories, courses: developed on an annual basis and planned in the months immediately preceding the beginning of the year in question
Expected results	<p>Sensitisation of teachers;</p> <p>Creation of a cultural nerve centre with play and educational functions in the Historic Centre</p> <p>Staging events for adults and children.</p>
Result indicators and action monitoring	<p>Number of participants in organised educational events;</p> <p>Number and any percentage increase of adult visitors on the occasion of events which provide correlated play and teaching activities dedicated to children/adolescents of school age;</p> <p>Quality of activity organised;</p> <p>Size of any financing from parties, public or private, outside the Municipality;</p> <p>Media response, through the attention given to the event by newspapers and television</p> <p>Any editorial publication devoted to the teaching work in the museums.</p> <p>Monitoring intervals: annual</p>

Plan B: “Cultural promotion”	
<i>Objective 1: Sensitisation of the citizens and involvement of owners and residents</i>	
Action ii: Support for activities performed by the cultural associations	
Definition	Continuation, renewal of agreements, broadening of contacts with the cultural associations and implementation of forms of mutual collaboration.
Activity	<p>Implementation of forms of mutual collaboration, sanctioned by suitable agreements, among them:</p> <ul style="list-style-type: none"> - discounts allowed by the Museums Dept to association cardholders who wish to visit the museums; - contributions disbursed by the Museums Dept. to the association to fund promotional and publicity work carried out by the association in favour of the Genoa museums; - shows and events staged by the associations, properly linked to the Strada Nuova museums <p>The Museums Department is constantly working to add new associations to contribute to this collaborative work, which is particularly concerned with the Strada Nuova Museums, involving promotional activity, organising events and shows, helping out in the galleries etc.</p> <p>For the 2006 period, the forecast is for confirmation and renewal of the existing agreements and a progressive increase of interest shown by new cultural associations.</p>
Parties involved	Genoa City Council – Museums Dept; Fondazione San Paolo; Various associations.
Human resources	Those of the parties involved
Financial resources	Non-crucial.
Technology resources	Non-crucial.
Infrastructural resources	Non-crucial.
Completion phases and times	Scheduling of initiatives by the associations which stage shows and displays is on the basis of the times for compiling the seasonal poster; in every other case, mutual forms of collaboration are established at the time of drawing up the clauses of the agreement.
Expected results	Interest by the public in relation not just to the entertainment provision of Strada Nuova as a cultural attraction located in the Rolli, but also towards the associations which contribute by their work to consolidating and implementing such attractions.
Result indicators and action monitoring	<p>Number of participants at events organised in collaboration with the cultural associations;</p> <p>Quality of initiatives organised;</p> <p>Increase in museum provision and days of opening to the public thanks to the working contribution of volunteers belonging to the association;</p> <p>Media and promotional response through channels set up by the associations, such as periodical publications, internet information sites, brochures, displays and event posters.</p>

Plan B: “Cultural promotion”	
<i>Objective 1: Sensitisation of the citizens and involvement of owners and residents</i>	
Action iii: Organisation of activities and signing of accords with the Palazzi dei Rolli Association.	
Definition	Signing of a collaboration agreement between the body charged with coordinating the Management Plan and the Palazzi dei Rolli Association in order to define, coordinate and set in motion the policies of development and support of the plan itself.
Activity	The Palazzi dei Rolli Association, set up between owners of the palazzi themselves has agreed to the initiative for restoring the facades of the Palazzi dei Rolli by signing a Protocol of Understanding in which it undertook to promote the initiative among the owners and administrators of co-owners and to organise activities aimed at increasing knowledge and enhancement of the palazzi. The Association has created its own web site. A continuation of activities is expected by means of the signing of an accord with the Association to carry out work of sensitisation on the theme of the Palazzi with owners and residents.
Parties involved	Palazzo Ducale spa Palazzi dei Rolli Association
Human resources	Those of the bodies involved Lawyers and consultants expert in communication
Financial resources	10.000 including 5.000 to be raised
Technology resources	Non-crucial.
Infrastructural resource	Non-crucial.
Completion phases and times	Drawing up a draft agreement: 1 month Signing agreement: 2 months Definition of a plan of activities: 6 months Updating the plan: annually.
Expected results	Improvement of the interaction between public and private Sensitisation of owners and residents
Result indicators and action monitoring	Number of cultural outputs provided Number of hits on web site Monitoring intervals: annual

Plan B: “Cultural promotion”	
<i>Objective 1: Sensitisation of the citizens and involvement of owners and residents</i>	
Action iv: Increase in citizens’ sense of identity and belonging to the cultural heritage	
Definition	Sensitisation of citizens to promote awareness of a common cultural, historical and monumental heritage of extraordinary value
Activity	Scheduling of a series of initiatives for publicising the Palazzi and the related cultural activities: -publication of information brochures; -publicity in print through local papers; -publicity on radio through local broadcasters; -opening and guided visits to private buildings.
Parties involved	Palazzo Ducale spa Genoa City Council
Human resources	Those of the parties involved External consultants in communication
Financial resources	50.000 in the medium term (5 years)
Technology resources	Non-crucial.
Infrastructural resources	Equipped rooms at office already in use
Completion phases and times	Identification of initiatives: 6 months Completion of works: continuing
Expected results	Increased awareness of the site Sensitisation of the population and creation of a culture of protection and restoration
Result indicators and action monitoring	Number and quality of initiatives Monitoring intervals: annual

Plan B: “Cultural promotion”	
<i>Objective 2: Promotion of cultural activities consistent with the significance of the site</i>	
Action i: Regeneration of the historic museum system of Via Garibaldi	
Definition	Restoration, restructuring, refitting as museums, historical, cultural and architectural enhancement of Strada Nuova and the complete museum complex of Palazzi Rosso, Bianco and Tursi.
Activity	<p>In the context of Genoa European Capital of Culture 2004, the historic museum cluster of Via Garibaldi was completely regenerated through:</p> <ul style="list-style-type: none"> - restoration and upgrading in terms of regulations and function of Palazzo Rosso and its annexes, and fitting out the Gallery as a museum; - restoration and upgrading in terms of regulations and function of Palazzo Rosso and Palazzo Tursi, and fitting them out as museums; - execution of restructuring work on gardens of Palazzo Bianco; - creation of facilities for the public (bookshop and audioguide; videoguide and video in 3D created in the context of the European project "Glamour"); <p>Scheduled:</p> <ul style="list-style-type: none"> - new rooms opening shortly in the Gallery of Palazzo Rosso; - opening of new spaces at the Palazzetto Rosso, where the Documentation Centre for History, Art and the Image of Genoa has been created; - contract for building coffee-shop and refreshment areas; - continued restoration of picture rooms in the Galleries of Palazzo Rosso and Palazzo Bianco.
Parties involved	Genoa City Council – Museums Dept; Genoa City Council - Historic Centre Office and Technical Property Services; Fondazione San Paolo.
Human resources	Technical and admin staff of Genoa City Council, employed in the various services involved; Specialist firms in the various fields, selected following competitive tenders for works, supplies and services; Department of Biophysical and Electronic Engineering (DIBE) of the University of Genoa; Teaching staff in the faculties of Literature and Architecture of the University of Genoa;

Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> - 5.104.850,46 from Genoa City Council, 2003 budget; - 7.153.960,00 from Fondazione San Paolo; - 300.000,00 approx, from Genoa City Council (restoration of works); <p>For the 2006 and 2011 periods, an overall expenditure of approx. 40.000.00 is forecast, including costs of staff employed, to reach the completion of the campaign for restoring works.</p>
Technology resources	<p>Handheld videoguides, containing information relating to all the palazzi facing onto Via Garibaldi, including those not open to the public;</p> <p>3-D video, telling the history of Strada Nuova.</p>
Infrastructural resources	<p>Coffee-shops and refreshment areas opening shortly along the course of the visitor route for the Strada Nuova Museums. The bookshop will carry on its work in the new management framework of the museums.</p>
Completion phases and times	<p>Closing date at end of October for tender for running coffee-shops and refreshment areas.</p> <p>Operations continue for restoring the collections and for aspects of the fitting-out, for which tender competitions are held from time to time, with adjudication times of around 30 days.</p>
Expected results	<p>Increase in the number of visitors.</p> <p>Enrichment of the provision, not just of museums, but also of buildings which provide somewhere for meeting and enjoyment, making Strada Nuova and its Museums the cultural centre of the city.</p>
Result indicators and action monitoring	<p>Number of visitors,</p> <p>Feedback on the quality of the museum provision through increase in footfall;</p> <p>Size of any future financing from public or private parties;</p> <p>Size of offers of sponsorship;</p> <p>Media response, through the attention given to the event by newspapers and television.</p> <p>Monitoring intervals: annual</p>

Plan B: “Cultural promotion”	
<i>Objective 2: Promotion of cultural activities consistent with the significance of the site</i>	
Action ii: Organisation of shows and exhibitions	
Definition	Continuation, implementation and improvement of the programme of events and shows in the rehabilitated Strada Nuova Museums in the framework of the programme for Genoa European City of Culture 2004.
Activity	<p>In the framework of the Genova 2004 programme, the museums of di Palazzo Bianco and Palazzo Rosso were restored, and the first floor of Palazzo Tursi was converted for exhibition use. The display rooms were completely refitted and during the course of 2004 hosted exhibitions of artistic collections and cultural events.</p> <p>In addition, the new exhibition galleries of Palazzo Tursi were opened, which house an unprecedented display of works of decorative art including Ligurian tapestries and ceramics, besides the collection of coins and the official weights and measures of the old Republic of Genoa;</p> <p>From October 2005 Palazzo Bianco will house the “Cervara polyptych” which will reunite the seven panels by the Flemish painter Gerard David, reassembling the complete work in its original state (the other panels are coming from the Metropolitan Museum in New York and the Louvre Museum in Paris);</p> <p>Since 30 September 2005 the new exhibition halls of the Gallery of Palazzo Rosso have been fitted out, and the Auditorium at the Strada Nuova Museums and the Documentation Centre for History, Art and the Image of Genoa will be open to the public. The latter brings together for the use of the public the Library of the History of Art, the Photographic archive, and the Cartographic and Topographic Archives. The occasion of the opening will be celebrated with the exhibition “La città illustrata. Prints, watercolours and drawings dedicated to Genoa”.</p> <p>For the two years 2006/2007 exhibitions are already planned on the themes of Baroque Flowers, Genoese games of the 17th century, and Luca Cambiaso.</p>
Parties involved	Genoa City Council – Museums Dept; National Gallery of Palazzo Spinola.
Human resources	Those of the parties involved; External collaborators expert in staging textiles exhibitions.

Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> - 350.000,00 approx, from Genoa City Council (Exhibition on the Rolli); - 2005/2006: - 130.000,00 approx, from Genoa City Council (the Cervara polyptych); <p>Forecast:</p> <ul style="list-style-type: none"> - 2006: - 15.000,00 approx, from Genoa City Council (Exhibition on Baroque Flowers); - 2006: - 10.000,00 approx, from Genoa City Council (Exhibition on Genoese games of the 17th century); - 2007: Luca Cambiaso exhibition; <p>For the 2006 and 2011 periods, an overall expenditure of approx. 50.000,00 is forecast, including costs of staff employed, for staging photographic exhibitions.</p>
Technology resources	Non-crucial.
Infrastructural resources	Non-crucial.
Completion phases and times	The following phases are specified for each exhibition: publication of the tender competition, technical and admin work connected with the adjudication, execution of the work/supply/service, any necessary tests, opening.
Expected results	<p>Increase in public footfall on the occasion of the inaugurations and the festivities provided for the extraordinary opening of the museums;</p> <p>Constant increase in the footfall statistics, to be further checked following the commissioning for operation of the services for the Strada Nuova Museums.</p>
Result indicators and action monitoring	<p>Number of visitors monitored monthly and annually;</p> <p>Size of public participation in the displays, shows and initiatives of various types;</p> <p>Monitoring of visitor targets for the purpose of devising more targeted programmes;</p> <p>Media response, through the attention given to the event by newspapers and television</p> <p>Publishing success of catalogues published to coincide with the exhibitions.</p> <p>Monitoring intervals: annual</p>

Plan B: “Cultural promotion”	
<i>Objective 2: Promotion of cultural activities consistent with the significance of the site</i>	
Action iii: : Organisation of cultural events	
Definition	Scheduling and staging of festivals, events and shows in the Strada Nuova Museums, combining music, theatre and works of art. Continuation of organising seasons of spectacle in Via Garibaldi.
Activity	<p>Since 2005, numerous engagements have been staged or are planned at the Strada Nuova Museums:</p> <ul style="list-style-type: none"> - “Concerti a Palazzo”, music in the Palazzi dei Rolli and the patrician Genoese villas, tied in with guided tours; - concerts tied in with inaugurations; - Nuit des Musées (music and games); - 1st Festival of Genoese Classical Music, its locations and patrons; - “La grande notte della poesia” (poetry, performance, theatre and music); - event "Tra sera e note"; - 11th International Festival of chamber music; - 5th Musica Ricercata event; - Corpi Urbani/International Festival of Dance in urban landscapes; - JANUA/Didattica conference; - Aleph conference; <p>A similar programme is planned for 2006, since the types of work done were felt to be appropriate and tended to enhance the museum collections.</p>
Parties involved	Genoa City Council – Museums Dept Fondazione San Paolo
Human resources	<p>Internal staff of Genoa City Council Museums Department with organising, coordinating and supervisory functions;</p> <p>Internal staff of Genoa City Council in the capacity of museum workers/gallery assistants;</p> <p>Staff of the art companies involved;</p> <p>Staff connected with the JANUA - Genova, porta dei mari project.</p>
Financial resources	<p>Already disbursed:</p> <ul style="list-style-type: none"> - 40.000.00 approx, from Genoa City Council Museums Department, 2005 budget; - 3,500.00 from Genoa City Council, Culture Office; - 3,500.00 from Genoa City Council, Department of Services to the Person; - 50.000.00 from Fondazione San Paolo; <p>For the 2006 and 2011 periods, an overall expenditure of approx. 100.000.00 is forecast, including costs of staff employed, for staging festivals of poetry, music and theatre.</p>

Technology resources	<p>Computerised ticketing for access to the city museum system (already in place).</p> <p>Planned installation of lighting/audio/visual system for the Auditorium at the Strada Nuova Museums, to allow display of a series of billboards devoted to various shows for the 2005-2006 season.</p>
Infrastructural resources	<p>Auditorium at the Strada Nuova Museums;</p> <p>Open and covered areas technically equipped for connection with necessary supports;</p> <p>Planned for 2005/2006: completion of coffee-shops and ceremony rooms coordinated with the organisation of shows and spectacles.</p>
Completion phases and times	<p>The programme for the season autumn 2005 – spring 2006 season is in process of being drawn up.</p> <p>Implementation times break down as follows:</p> <ul style="list-style-type: none"> - preparatory phase (brainstorming for proposals for subjects, titles, events etc.); - contact phase with various professionals, theatrical companies, orchestras etc.; - phase of organising events, communication and promotion.
Expected results	<p>Increase in public footfall at the Strada Nuova Museums, creating a link between entertainment and museum visiting, a source of learning, fun and desire for knowledge</p>
Result indicators and action monitoring	<p>Number of spectators for each event and overall, in relation to the season just finished;</p> <p>Overall number of visitors to the Strada Nuova Museums calculated on a monthly, seasonal and annual basis;</p> <p>Percentage increase in spectators compared with the previous season;</p> <p>Overall percentage increase in visitors to the museum complex;</p> <p>Quality of spectacles/events organised;</p> <p>Size of any financing from public or private parties;</p> <p>Media response through the attention given to the event by newspapers and television.</p> <p>Monitoring intervals: annual.</p>

Plan B: “Cultural promotion”	
<i>Objective 2: Promotion of cultural activities consistent with the significance of the site</i>	
Action iv: Activities supplementary to the cultural provision of the museum system	
Definition	Scheduling and delivery of cultural provision additional to visits to the collections in the Strada Nuova Museums and the palazzi of Via Garibaldi
Activity	The collections on permanent display at the Strada Nuova Museums offer further incentives for visits, such as: <ul style="list-style-type: none"> - guided visits, conducted by suitably and specifically trained guides, to the most important altarpieces in Genoa’s churches; - thematic itinerary on Bernardo Strozzi, starting at Palazzo Nicolosio Lomellino, finishing with the canvases on show at Palazzo Rosso and Palazzo Bianco; - guided visits every Saturday to the Strada Nuova Museums starting at the bookshop at Palazzo Tursi.
Parties involved	Genoa City Council – Museums Dept
Human resources	Internal staff of Genoa City Council Museums Department with organising, coordinating and supervisory functions; Internal staff of Genoa City Council in the capacity of museum workers/gallery assistants; Staff belonging to the tourist guide agencies.
Financial resources	Non-crucial.
Technology resources	Non-crucial.
Infrastructural resources	Non-crucial.
Completion phases and times	Organisation of guided visits is governed by the times of contacting and agreeing contracts with the tourist guide agencies, followed by a time-lag and coordinating the visits themselves.
Expected results	Increase in public attention – including attention from experts and history of art enthusiasts – directed towards the Strada Nuova Museums.
Result indicators and action monitoring	Increase in the number of visitors on the occasion of cultural events organised to supplement the permanent display provision; Constant and long-term increase over time in the number of visitors; Increase in guided visits, making use of collateral provision; Media response through the attention given to the event by newspapers and television. Monitoring intervals: annual.

Plan B: “Cultural promotion”	
<i>Objective 3: Spreading knowledge of the site and its heritage</i>	
Action i. Creation of a specific internet site	
Definition	Promotion and spread of knowledge of the site through the creation of a portal which also functions as a point of access to the network of existing sites
Activity	Survey of the existing internet sites Contact with the webmasters of these sites to define collaborative action Designing the portal for the site Creating the portal with dynamic content, multimedia data and links for further information
Parties involved	Palazzo Ducale spa
Human resources	Those of the parties involved
Financial resources	35.000 including 15.000 to be raised
Technology resources	IT equipment (Work-station for acquiring audio, photos and video, work-stations for developing the software, test web servers for implementing the portal)
Infrastructural resources	Equipped rooms at office already in use
Completion phases and times	Design: 2 months Finding content: 4 months Creation of portal: 6 months Publication, updating of portal: 24 months
Expected results	Promotion and awareness of the site
Result indicators and action monitoring	Traffic on the portal, number of pages visited Increased attendance at events connected with the Palazzi dei Rolli Monitoring intervals: 6 months

Plan B: “Cultural promotion”	
<i>Objective 3: Spreading knowledge of the site and its heritage</i>	
Action ii: Organisation of publishing activities regarding the site	
Definition	Coordinating, directing and supporting publishing activities
Activity	Identifying quality and popular publishing activities. Support and organisation of the activities identified.
Parties involved	Palazzo Ducale spa Genoa City Council Soprintendenza for Architectural Heritage and the Ligurian Countryside
Human resources	Those of the parties involved
Financial resources	100.000 of which - already obtained: 10.000 - to be obtained: 90.000.
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Definition of the lines of approach: 6 months Identification and support of the activities: 42 months
Expected results	Raising the quantity of the publishing output Raising the quality of the publishing output
Result indicators and action monitoring	Number of proposals Number of completed projects Monitoring intervals: 6 months

Plan B: “Cultural promotion”	
<i>Objective 3: Spreading knowledge of the site and its heritage</i>	
Action iii: Promotion of the site through national and foreign media	
Definition	Support for the production of specific videos on the palazzi and their transmission on national, foreign and thematic media.
Activity	Evaluation of proposals Obtaining finance Promotion and distribution of the video content created
Parties involved	Palazzo Ducale spa Genoa City Council Ligurian Region Province of Genoa Soprintendenza for Architectural Heritage and the Ligurian Countryside
Human resources	In part, those of the parties involved External suppliers for the creation of the videos
Financial resources	300.000 including 280.000 to be raised
Technology resources	Video and IT equipment
Infrastructural resources	Non-crucial
Completion phases and times	Defining the project: 6 months Identifying technological partners: 12 months Creation of video services: 36 months Broadcasting on terrestrial and satellite channels: 60 months
Expected results	Increase in production of videos aimed at knowledge of the site Increase in distribution and transmission of videos relating to the site
Result indicators and action monitoring	Number of completed projects Number of television broadcasts Monitoring intervals: 6 months

Plan B: “Cultural promotion”	
<i>Objective 3: Spreading knowledge of the site and its heritage</i>	
Action iv: Use of the site for cinema locations	
Definition	Utilisation of the usable spaces in the Palazzi dei Rolli for film purposes
Activity	<p>GenovaSet, the Film Commission of Genoa City Council, an organisation which works to promote the city as a location for film production and publicity videos, has been active for some years.</p> <p>Proposed action of providing information files on every single palazzo, accompanied by photographic and video material, on the basis of the following actions:</p> <ul style="list-style-type: none"> - creation of a database; - agreements with administrators for use of the palazzi; - analysis of requests from production houses and subsequent proposal of the most suitable palazzi - promotion of the palazzi with the production house.
Parties involved	Genoa City Council – GenovaSet / Film Commission – City Police Dept Administrators and co-owners.
Human resources	Those of the parties involved
Financial resources	20.000 per annum available in the budget of GenovaSet Film Commission
Technology resources	Photographic and IT techniques
Infrastructural resources	Not determined
Completion phases and times	Putting the palazzi on file: 5 months Database creation: 6 months
Expected results	<p>Raised awareness amongst the local population and enhanced cultural identity</p> <p>Knock-on effects in terms of attractiveness to tourists and promotion of the site in Italy and abroad</p> <p>Requests for the palazzi from the production houses</p>
Result indicators and action monitoring	<p>Number of palazzi use for cinema locations</p> <p>Type of production</p> <p>Shooting times for individual palazzo in the course of the year</p> <p>Monitoring intervals: annual</p>

Plan B: “Cultural promotion”	
<i>Objective 3: Spreading knowledge of the site and its heritage</i>	
Action v: Partnerships and twinning with other UNESCO sites	
Definition	Development of bilateral international relationships with cities which are UNESCO sites, through the signing of twinning agreements and protocols of friendship and cooperation.
Activity	Signing of protocols, accords and twinning agreements between cities and implementation of the commitments undertaken, which define nature and type of cooperation, according to annual or multi-annual work-plans; organising exchange visits, events and conferences to implement the commitments.
Parties involved	<p>Within Genoa City Council, the offices involved are the Ceremonial Office (Communication management), the Office for Economic and International Activities (Mayor’s Cabinet management) and the Office for the Promotion of the City, who answer to the Assessorato for Tourism and the Promotion of the City.</p> <p>The cities that are already UNESCO sites with which Genoa has established relations are:</p> <p>Chios (twinning 11/06/1990); Havana (Protocol of friendship and collaboration); Lyon (“Charte d’Alliance” accord, signed 27/06/1998); Moscow (Protocol of friendship and collaboration, signed 05/11/2004); Rome (Collaboration agreement in the field of tourism, 23/11/2001); Havana (Protocol of friendship, 11/07/2005); St Petersburg (Protocol of friendship and collaboration, 12/11/2002); Valparaiso (Protocol of friendship and collaboration, 31/03/2000).</p> <p>Possible collaboration with sites in developing countries, to offer experience and know-how for identifying, promoting and enhancing the sites themselves.</p>
Human resources	Human resources deployed in the offices listed above, whether on the permanent staff, or temporary members of the organisational structure, with collaboration or internship contracts.
Financial resources	To be defined: a proportion of the financial resources necessary for these activities (reception and entertainment expenses) are however reserved as an ad hoc item in the budget, with an amount which varies according to the annual balances: on average, 150.000 per annum. Any supplements with European Union funds specifically intended for activities connected with twinning.
Technology resources	Non-crucial.

Infrastructural resources	Non-crucial.
Completion phases and times	The implementation times for the activities provided in the various twinning agreements and protocols are different according to the commitments contained in them: basically, in every case, they provide annual or multi-annual work-plans.
Expected results	Promotion of visibility and the image of Genoa at an international level; Reinforcement of the promotion of the city already performed in the course of major events; Increase in the number of contacts and international relationships with European and non-European cities, particularly with other UNESCO sites.
Result indicators and action monitoring	Number of new protocols and twinning agreements (constantly on the increase since 2001); Number of attendances of representatives of Genoa City Council in international contexts Monitoring of the actions Monitoring intervals: annual

Plan B: “Cultural promotion”	
<i>Objective 4: Improvement of the means of communication on the site</i>	
Action i: Harmonisation of the informational and publicity material on the site	
Definition	Creation of a system for retrieving and verifying informational and publicity data relating to the site, with a view to unifying the features and informational content of the promotional material produced by the various public and private organisations.
Activity	Checking the information by the Scientific Committee of the management body. Setting-up of a reference office with staff with communication and computer skills.
Parties involved	Palazzo Ducale spa Scientific Committee
Human resources	Those of the parties involved
Financial resources	100.000 to be raised.
Technology resources	IT equipment
Infrastructural resources	Equipped rooms at office already in use
Completion phases and times	Definition of the organisational and operational methods: 4 months Setting-up of the office: 8 months Promotion of the activities of the office: 12 months
Expected results	Harmonisation of the production of material, with high levels of quality.
Result indicators and action monitoring	Number and type of productions Quality of the material: Monitoring intervals: 6 months

Plan B: “Cultural promotion”	
<i>Objective 4: Improvement of the means of communication on the site</i>	
Action ii: Organisation of suitable signage along the visitor routes	
Definition	Preparation and installation of a homogeneous system of signage, both inside and outside the site, through the entire historic centre.
Activity	Definition of an operational plan Definition of the types of signage (graphics and image) Setting up a competition for the contract for the street furniture Identifying the sites for installation Carrying out the works
Parties involved	Genoa City Council, Historic Centre Office, Office for Promotion of the City, City Treasury, Civis Observatory, Mobility and Traffic Service Soprintendenza for Architectural Heritage and the Ligurian Countryside Cemusa SpA, winner of the competition
Human resources	Those of the parties involved
Financial resources	Already stated in the budgets of the offices in charge Production, installation and maintenance of the signage form part of the tender competition for the street furniture contract (quantify ...)
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Installation of signage: already performed Possibility of additions: 6 months Ordinary maintenance monthly, extraordinary (replacement or moving) for 20 years starting from 2001
Expected results	Enhancement of the street furniture of the historic city centre Improvement of accessibility of the site Improved knowledge of the locality Knock-on effects in terms of improvement to the visitor routes Reinforcement of attractiveness to tourists
Result indicators and action monitoring	Number of signage fittings completed Number of additions Monitoring intervals: annual

Plan B: “Cultural promotion”	
<i>Objective 4:</i> Improvement of the means of communication on the site	
Action iii: Completion of programme of fixing information panels and plates	
Definition	Installation of information panels to allow a complete and clear comprehension of the urban structure and the palaces.
Activity	Reorganisation of obsolete notices and regularising the signage Identification of sites and installation of district tourist maps (18 already installed) and general maps (bilingual text) Identification of sites and installation of sign plates for the Palazzi dei Rolli (32 already installed), the churches, the museums and the historic <i>botteghe</i> (photos and bilingual text).
Parties involved	Genoa City Council, Historic Centre Office, Office for Promotion of the City, City Treasury, Civis Observatory, Mobility and Traffic Service, Museums Office Soprintendenza for Architectural Heritage and the Ligurian Countryside Soprintendenza for the Historic, Artistic and Ethno-anthropological Heritage of Liguria Cemusa SpA, winner of the competition
Human resources	Those of the parties involved
Financial resources	Already stated in the budgets of the offices in charge Production, installation and maintenance of the plates form part of the tender competition for the street furniture contract (quantify ...)
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	8 general maps to be installed: 3 months 94 plates for the Palazzi dei Rolli to be installed: three months 30 illustrative plates for the churches to be installed: three months 124 plates for the <i>botteghe</i> to be installed: three months 12 plates for the museums to be installed (symbol and bilingual text): three months Ordinary maintenance monthly, extraordinary (replacement or moving) if necessary for 20 years starting from 2001
Expected results	Making knowledge about the site easier and increasing the level of information for visitors Creating autonomous tourist routes Improving the spread of cultural information about the historic centre Economic spin-off benefits
Result indicators and action monitoring	Evaluation of the level of maintenance through monitoring Completion of further installations Monitoring intervals: annual

Plan B: “Cultural promotion”	
<i>Objective 4: Improvement of the means of communication on the site</i>	
Action iv: Institution of a communications office for management activities	
Definition	Identification of an office for communicating activities relating to the site, within the structure of Palazzo Ducale SpA
Activity	Creation of a reference office
Parties involved	Palazzo Ducale SpA Genoa City Council APT (Tourist Promotion Office)
Human resources	Those of the parties involved
Financial resources	40.000 including 10.000 to be raised in the medium term.
Technology resources	IT equipment
Infrastructural resources	Equipped rooms at office already in use
Completion phases and times	Definition of the organisational and operational methods: 4 months Setting-up of the office: 8 months Promotion of the activities of the office: 12 months
Expected results	Publicity activities for the purpose of the spread of knowledge about the site. Promotion of the site for cultural and tourist purposes.
Result indicators and action monitoring	Amount of information and number of communications produced by the office Monitoring intervals: 6 months

Plan B: “Cultural promotion”	
<i>Objective 5: Integration of the site with the local, provincial and regional tourist system</i>	
Action i. Coordination at provincial and regional level of the actions of promotion, in particular in connection with the “Cinque Terre” site	
Definition	Integration of the action of promotion of the Palazzi dei Rolli through activation of synergies with the Province of Genoa and the Region of Liguria, including with reference to the UNESCO site of the Cinque Terre.
Activity	Creation of a database shared between the various organisations Production of information material coordinated between the organisations concerned Creation of a suitable coordinated communication campaign Coordination of visibility at regional level Coordination of visitability with the Cinque Terre site through agreements with the Cooperativa Battellieri of the Port of Genoa and the involvement of the local railway system (fares and tickets)
Parties involved	Genoa City Council Province of Genoa Ligurian Region Park of the Cinque Terre Battellieri of the Port of Genoa Trenitalia APT
Human resources	Those of the parties involved
Financial resources	To be raised: 60.000 for communications 20.000 for the creation of the database and the coordination of visitability actions Possibility of raising these funds through funding for the creation of a local tourist system (STL), disbursed on the basis of the new regional law on tourism currently in process of approval.
Technology resources	Photographic and IT techniques
Infrastructural resources	Not determined
Completion phases and times	Database creation: 5 months Involvement of other parties: 5 months Competition for the creation of a communication campaign: 2 months Creation of a communication campaign 1 month
Expected results	Raised awareness amongst the inhabitants of the palazzi and enhanced cultural identity. Promotion of the site in a regional perspective Knock-on effects in terms of improvement to the tourist routes

Result indicators and action monitoring	Number of palazzi visited Number of tourists visiting the Rolli Quantity of promotional material produced and distributed Number of tickets to and from the Cinque Terre Monitoring intervals: annual
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Plan B: “Cultural promotion”	
<i>Objective 5: Integration of the site with the local, provincial and regional tourist system</i>	
Action ii: Integration of the actions of promoting the site with those relating to other tourist attractions in the city	
Definition	Exploitation of the Genoese residential culture represented by the Palazzi dei Rolli in connection with the other tourist attractions of the city (museum system and old port).
Activity	<p>The reconversion of the areas around the old port to urban use began with the regeneration of the Expo area for the Columbus celebrations in 1992 (this was also when the Aquarium was built. From this point on, the physical and functional connection between the Historic Centre and the Old Port was powerfully strengthened, and the process continued with the regeneration of the Galata quarter to build the Museo del Mare e della Navigazione, which was financed by the "Programma di Iniziativa Comunitaria URBAN 2 – Genova".</p> <p>The result of the synergy of these actions has been to bring a growing stream of tourists from the Old Port and in particular the Aquarium (which is now the major tourist attraction in the city), through the lanes rich in Palazzi listed in the Rolli, with their atriums newly restored and made visitable, as far as Via Garibaldi, where the visit can continue along the exhibition route to the Strada Nuova museums.</p> <p>On a promotional level, much has been done, starting with the brochure produced in connection with the Glamour project (see paragraph A 2i) about the Rolli routes, down to the publication of a series of brochures on Genoa’s museums, particularly on the Strada Nuova Museums. The next destination in Genoa's series of cultural attractions is the Documentation Centre for History, Art and the Image of Genoa in the annexe to Palazzo Rosso. The various brochures are included in the information material on the museums of Genoa (journalism, web site).</p> <p>In the near future it is planned to extend the range of the promotional message, which represents Genoa as a “city of palazzi” and Via Garibaldi as an “open-air museum”, in connection with the promotion of others of the city’s tourist attractions, possibly changing the graphic and communicational aspect of the printed material.</p>
Parties involved	Genoa City Council – Museums Department, Historic Centre Office

Human resources	Genoa City Council – Museums Department and Technical-property Services; Teaching staff of the faculties of Architecture and Literature; Outside professionals contacted in the course of European projects; Supplying companies selected by suitable tender competitions;
Financial resources	For the years 2006 to 2011 total spending of about 75.000,00 is forecast for reprinting the brochures, including costs of the personnel employed, to be raised from the City Council's budget.
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Phase I. Definition of the promotion programme: 12 months Phase II: issue of invitations to tender: 6 months Phase III producing the material: 6 months
Expected results	Greater attention from the local, national and international public to Genoa as a city of alazzo, as a cultural thoroughfare and open-air museum, as a city of the sea Improved quality of life in the Historic Centre, both from the artistic and architectural point of view, and from the economic and social point of view Creation of a tourist provision comparable with that of the great cities of art.
Result indicators and action monitoring	Visits to the museums and alazzo, in connection with the visit to the Aquarium Editorial publications Monitoring intervals: annual

Plan B: “Cultural promotion”	
<i>Objective 6: Innovation of the site enjoyment systems</i>	
Action i. Providing the internet site with a virtual visitor tool for the palazzi	
Definition	Design and creation within the web site of virtual tours for visiting the palazzi, with the aim of enlarging enjoyment even for sensitive individuals (people with disabilities, less well-off social classes etc.)
Activity	Census of the existing material <i>Design of the site for the enjoyment of the palazzi on the site, with particular attention to reconstructions and virtual tours</i> Creation of the site and virtual tours with Quicktime and vrmf technology
Parties involved	Palazzo Ducale spa Genoa City Council The University of Genoa
Human resources	Those of the parties involved
Financial resources	30.000 of which already obtained: 6.000 24.000 to be raised.
Technology resources	Equipment for taking photographs (with wide-angle lenses and adaptors for taking images suitable for the creation of a panoramic view), and computer equipment (work-station for acquiring photographs and software for building images and web publishing)
Infrastructural resources	Premises equipped as offices already in use
Completion phases and times	Design of the virtual tour and its structure and contents: 6 months Creation of the contents: 12 months Putting online: 20 months
Expected results	Promotion and awareness of the site Increase in accessibility and awareness of the site
Result indicators and action monitoring	Traffic on the portal Number of pages visited Monitoring intervals: 6 months

Plan B: “Cultural promotion”	
<i>Objective 6: Innovation of the site enjoyment systems</i>	
Action ii: Overcoming the architectural barriers so as to improve site access with the creation of especially designated routes	
Definition	Adoption of structural works and/or multi-sensory facilitation works to allow comfortable enjoyment of the routes and palazzi concerned.
Activity	Carrying out monitoring and identifying improvement works to the routes in the historic centre surveyed through the PEBA (Plan for the elimination of architectural barriers). Routes already monitored: A) Stazione Principe - Piazza De Ferrari and B) entire Historic Centre.
Parties involved	Genoa City Council: - Technical-Property Services Management, Department of Services to the Person, Department of Territorial Divisions Council for People with Disabilities, Genoa City Council Council for People with Disabilities, Province of Genoa Council for People with Disabilities, Region of Liguria Maintenance Services Company A.S.Ter. Social Cooperative La Cruna
Human resources	Those of the parties involved
Financial resources	Appropriation of funds for abolition of architectural barriers in accordance with Regional Law 15/89: 10% of revenue from urbanisation levy. Currently available funds for the area concerned approx. 200.000.
Technology resources	Specialised contractors and companies, identified according to the type of work.
Infrastructural resources	Hire of four-wheeled electric scooters (service financed by the Province of Genoa) Dedicated Taxi service for people in wheelchairs (City Council – Taxi Cooperative agreement)
Completion phases and times	Phase of surveying the routes: completed Phase of publishing a guide to accessible routes: completed Phase of monitoring and carrying out works on a first route: in course of implementation
Expected results	Increase in provision of pedestrian mobility and suitable information to people with disabilities. Promotion of a culture of accessibility in the daily life of citizens. Increased touristic attractiveness of the city as a result of the possibility of visiting the site in total independence Raising the awareness of operators (within and outside the Municipality) of accessible design
Result indicators and action monitoring	Quantity and quality of structural works carried out. Quantity and quality of works carried out for multi-sensory accessibility. Increase in the width of accessible routes. Trend in number of visitors with disabilities. Monitoring intervals: annual

Plan B: “Cultural promotion”	
<i>Objective 6: Innovation of the site enjoyment systems</i>	
Action iii: Improving access and mobility in the site area and buffer zone	
Definition	Creation of an integrated system of mobility aimed at reducing the private vehicle pressure around the historic centre, ensuring pedestrianisation and improving accessibility by building the urban metro, restructuring surface public transport, construction of public lifts, provision of interchange parking facilities in a ring around the historic centre.
Activity	Identification of the works to be carried out for the various categories of service; Drafting of protocols of understanding, agreements or granting of concessions for construction and management with the parties involved, public and private; Planning and management of the tender processes for the works; Carrying out the works; Checking and monitoring for the correct execution of the works.
Parties involved	Genoa City Council – Public Works, Mobility and Traffic Departments; District Council; AMI – AMT (mobility organisations) Concessionaire or contracting companies Private individuals
Human resources	Those of the parties involved
Financial resources	Metro: 5 stations within the historic centre at a cost of 228 million euros of which 180 million have already been disbursed. Surface public transport: new bus terminal at Genova Principe at a coat of approx. 750.000 Euros; new cable car network at a cost of approx. . . . Euros; reactivation of the Montegalletto public lift at a cost of approx. 3 million Euros, to be met from the Urban2 funds of the Region and Genoa City Council – restoration of the funicular at Granarolo, approx. 2 million Euros forecast; New interchange and residents’ parking spaces: eight projects at a total cost of 63 million Euros, of which 31 million Euros are to come from private investment or under project financing schemes;
Technology resources	Specialised contractors in the field of the specific works
Infrastructural resources	Non-crucial
Completion phases and times	Continuing activity not subject to deadlines, forming part of the institutional tasks of the Bodies involved

Expected results	<p>Creation of a far-reaching “clean” service of urban mobility;</p> <p>Improvement in the quality of life;</p> <p>Improvement in sustainable mobility</p> <p>Increase in property values of the buildings</p>
Result indicators and action monitoring	<p>Number of activities according to the type of works;</p> <p>Length of the lines of public transport concerned;</p> <p>Number of parking spaces created;</p> <p>Amount of funding utilised;</p> <p>Monitoring intervals: 5 years</p>

Plan B: “Cultural promotion”	
<i>Objective 6: Innovation of the site enjoyment systems</i>	
Action iv: Increasing the public transport service around and to the site	
Definition	Facilitate reachability and accessibility of the site, respecting the pedestrian character of the Historic Centre, characterised by large size and particularly compact mesh of buildings, putting it into relationship with the surrounding urban structure in such a way as to promote social, cultural, economic and commercial development.
Activity	<p>Promotion of relations between public administrations, users of the site, institutions and centres of research on urban mobility, and producers and operators of tools for urban mobility.</p> <p>Start of technical and scientific comparisons on the state of the art of mobility in historic centres, in Italy and abroad, and critical analysis of the quality of the results achieved and their transferability to the site.</p> <p>Collaboration and support for research activity already in progress on the theme of mobility relating to the site.</p>
Parties involved	<p>Public Administrations - Genoa City Council in its entirety and in particular the <i>assessorati</i> for Urban Mobility and Urban Planning and the related specialist structures such as the Aziende comunali di Mobilità Urbana and the CIVIS Observatory.</p> <p>Users of the site – the Councils for the districts or quarters, structured or spontaneous associations, both social and cultural or commercial between residents or users, economic, social or cultural operators. At operator level, emphasis should be laid on companies and organisations most closely connected with urban mobility, such as taxis, operators of car sharing and van sharing schemes, and goods transporters connected with the distribution network on the site.</p> <p>Institutions and Centres of Study and Research- University of Genoa, with particular regard to the structures already involved in activities connected with urban mobility such as the Urban Mobility Council, a study centre promoted by the Industrial Design unit of the Faculty of Architecture and by the <i>Assessorato</i> for Mobility of Genoa City Council. other relevant institutions and departments of Architecture and Urban Planning, Engineering structures with particular regard to Transport Engineering and Electrical Engineering (Clic Mobility, Città Elettrica etc.), and others which offer collaboration and skills.</p> <p>Producers and operators of tools for urban mobility, besides those previously identified in the Public Administrations – There are already active relations of technical-scientific collaboration with leading players in the industrial production sector, such as:</p> <ul style="list-style-type: none"> - C.R.F., Fiat Study and Research Centre - IVECO, leading company in the commercial vehicle

	<p>field</p> <ul style="list-style-type: none"> - ALTRA, a Genoese company in the IVECO Group specialising in the study and production of special vehicles with electric or hybrid drive - PIAGGIO, leader company in lightweight mobility - LEITNER, leader company in funicular systems and cable traction.
Human resources	Human resources deployed in the companies or offices listed above, whether on the permanent staff, or temporary members of the organisational structure, with collaboration or internship contracts.
Financial resources	To be defined: the university institutions which already collaborate with companies, research centres and public administrations, make use of the institution of the Convention which can provide availability of financial resources intended for the purposes of the conventions. These resources can be supplemented with specific balances of public administrations, or with any funds made available by the European Union for the specific purpose or activity of research.
Technology resources	Both the university institutions which make use of the Research Conventions and the partners involved have suitable technological resources (computer, technical, experimental laboratories etc), amortisable and possibly usable in connection with activities under the present objective.
Infrastructural resources	The same goes as for Technology resources.
Completion phases and times	The Urban Mobility Council was set up in October 2004, and through the DSA (Department of Architectural Science of the University of Genoa), already operates in research on urban mobility for the Historic Centre of Genoa through conventions agreed with the industrial producers previously identified. Other university institutions such as Click Mobility and Città Elettrica and others in transport engineering have been active for some time. It is however evidently desirable that a “ Strategic Plan for Mobility in the Historic Centre of Genoa ” should be drafted, which will involve in one programme of coordinated study and works, all the parties previously indicated.
Expected results	Identify systems and tools for public mobility, both individual and collective, within the Historic Centre, as well as from, to and around it, compatible with the pedestrian character of the site and with the environmental needs deriving from a considerable size (significant distances, on a pedestrian scale), and from an extreme compactness of building fabric (limited widths of streets)..

	<p>Aims:</p> <ul style="list-style-type: none"> - to improve the habitability of the Historic Centre by offering residents opportunities for alternative mobility to pedestrian mobility in accidental situations of inconvenience (moving house, transporting packages or luggage) or of social sensitivity (permanent or temporary disability, families with offspring of a tender age, old people or socially vulnerable people etc.); - to increase the opportunities for use and the feasibility of carrying out work on the building heritage of the Historic Centre, thus also favouring its conservation; - to promote commercial activity through the organisation of a distribution network for goods in a form that does not carry a penalty by comparison with the surrounding urban framework; - to use a suitable configuration of “friendly mobility” to favour the penetration of the Historic Centre and social integration between the residents of the site and the rest of the urban population; - to develop tourist flows and safe and protected routes which favour the cultural protection of the site and the creation of economic activities related to it.
<p>Result indicators and action monitoring</p>	<p>Result indicators could be:</p> <ul style="list-style-type: none"> - operational success of the mobility services dedicated to the site, both for reaching it and for moving about inside it (taxis, car sharing, van sharing, specialist services to be identified); - reduction in crime; - variation in increase in the number of dwellings in use in the Historic Centre compared with the proportional increase in Italian and European residents with respect to non-Europeans; - variation in increase in the number of commercial operations; - lowering of the average age of residents in the Historic Centre as an indicator of an increase in nuclear families with children compared with elderly and single people; - improvement in the qualitative level of the state of maintenance of the buildings; - increase in the number of applications for authorisation for carrying out works of restructuring or extraordinary maintenance; <p>installation in the Historic Centre of tourist reception facilities;</p> <p>Monitoring intervals: 5 years</p>

Plan C: “Social and economic enhancement”	
<i>Objective 1: Regeneration of the urban context of the buffer zone</i>	
Action i: Implementation of the activities for improving the environment and the quality of life of the urban context	
Definition	Execution of structural works aimed at regeneration of the public spaces: - restoration of the paving and renewal of the underground utilities – upgrading of the public and artistic lighting – improvement of the street furniture – innovative operations for the collection of solid urban waste – reorganisation of the technological infrastructures
Activity	Monitoring and identification of the works to be performed; Drafting of protocols of understanding or agreements with the parties involved, public and private; Planning and management of the tender processes for the works; Carrying out the works; Checking and monitoring for the correct execution of the works.
Parties involved	Genoa City Council - Historic Centre and Public Works Offices; District Council; AMIU ASTER Contracting firms
Human resources	Those of the parties involved
Financial resources	Already disbursed: Street furniture: 3 million Euros; private investment in connection with twenty-year concession for affixing publicity posters; Safety: 632.631,32 in Urban 2 project funds Lighting: 1.5 million Euros in city council and regional funds; AMIU: 148.059,90 in Urban 2 project funds <i>To be disbursed:</i> <i>Paving: still to be restored 50.000 m² at 400 /m², equivalent to an investment of 20.000</i> <i>AMIU: 58.162,44 in Urban 2 project funds</i> <i>Safety: 400.281,68 in Urban 2 project funds</i>
Technology resources	Specialist firms in the field of specific works (restoration of stone pavements – artistic lighting – street furniture)
Infrastructural resources	Non-crucial
Completion phases and times	Institutional work by the parties involved, of a continuing nature

Expected results	<p>Improvement in the quality of life</p> <p>Improvement in safety conditions for citizens and users</p> <p>Reduction in decay connected with the presence of skips for collecting rubbish</p> <p>Improvement in urban hygiene</p> <p>Increase in property values of the buildings</p> <p>Reduction in social malaise</p> <p>Improvement in sustainable mobility</p>
Result indicators and action monitoring	<p>Surface of the public spaces subject to upgrading of the paving;</p> <p>Number of collection posts created for solid urban waste;</p> <p>Amount of funding utilised;</p> <p>Monitoring intervals: 5 years</p>

Plan C: “Social and economic enhancement”	
<i>Objective 2: Integration between culture and economic development of the area affected by the site</i>	
Action i: Coordinating and standardising the economic enhancement activities	
Definition	Integration and coordination of activities for the promotion of the city and the enhancement of the tourist sector through synergy with the Bodies forming part of the Promotion Committee for the city (City Council, Province, Chamber of Commerce).
Activity	<p>Creation of a coordinated database on economic activities relating to the tourist sector.</p> <p>Creation of a suitable communication and information campaign on the activities performed by the Promotion Committee</p> <p>Involvement of the trade Associations</p> <p>Involvement of the Integrated Neighbourhood Centres (CIV) – an association of business enterprises with the aim of improvement of local commercial areas</p> <p>Preparation of routes inside the Historic Centre</p> <p>Use of the Palazzi for carrying out various types of activity</p> <p>Involvement of local Tour Operators in order to create tourist packages aimed at the integrated promotion of the Palazzi dei Rolli - City.</p>
Parties involved	<p>Genoa City Council</p> <p>Genoa Province</p> <p>Chamber of Commerce, Industry and Crafts</p> <p>Trade Associations</p> <p>CIVs for the Historic Centre</p> <p>Administrators and Co-owners</p> <p>Communication Agency</p> <p>Local and non-local tour operators</p>
Human resources	Those of the parties involved
Financial resources	<i>50.000 raised annually from the budget of the Bodies participating in the City’s Tavolo di Promozione</i>
Technology resources	Photographic and IT techniques
Infrastructural resources	Not determined
Completion phases and times	<p>Database creation: 6 months</p> <p>Involvement of the trade associations and the CIVs: 3 months</p> <p>Preparation of programme of routes inside the Historic Centre: 6 months</p>
Expected results	<p>Regeneration of the historic city centre</p> <p>Raised awareness amongst the local population and enhanced cultural identity.</p> <p>Knock-on effects in terms of improvement to the tourist routes</p> <p>Improvement in the local economy</p>

Result indicators and action monitoring	Involvement of Trade Associations Number of sponsorships obtained Monitoring intervals: annual
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Plan C: “Social and economic enhancement”	
<i>Objective 2:</i> Integration between culture and economic development of the area affected by the site	
Action ii: Support of the traditional economic activities and those serving tourism	
Definition	Setting up of an extended enterprise promotion scheme in order to stimulate and support the creation of new economic activities and revitalise the city’s historic centre, home of historic commercial and craft traditions. Particular attention will be paid to those areas within the centre which are suffering most from economic downturn and priority given to the types of business that can operate in synergy with existing businesses so as to draw in greater flows of customers.
Activity	<p>The current intervention areas are:</p> <p>the area of the Contratto di Quartiere di Giustiniani</p> <p>the Maddalena area, coinciding with the demarcation of the Integrated Centre of Via della Maddalena</p> <p>the Prè area, coinciding with the demarcation of the Integrated Centre of Via "Borgo di Prè".</p> <p>The enterprise scheme:</p> <ul style="list-style-type: none"> - provides technical assistance to businesses regarding the management of bids for the disbursement of grants or finance - assists with finding premises for housing new businesses in the historic centre - provides information and makes available a documentation centre - promotes the new businesses and supports their development - carries out economic and local revitalisation measures, including links with schools, the world of culture and the local community. - carries out research and helps with defining public calls for bids and the design of special local development initiatives.
Parties involved	Genoa City Council, Enterprise Promotion Policies Office Job Centre, Finanziaria Ligure per lo Sviluppo Economico (FILSE), Agenzia Regionale per il Recupero Edilizio (ARRED) Business Associations
Human resources	Two dedicated full-time staff (Job Centre) Two part-time staff with coordinating and guiding functions (Genoa City Council and Job Centre) Two part-time staff (City Council and Job Centre) for the financial and accounting management of the project
Financial resources	Resources already disbursed 2,881,599 (under art. 14 Law 266/97) Resources committed and not yet disbursed: 700.000 (PIC Urban II misur. 2.4) 671.000 (under art. 14 Law 266/97)
Technology resources	Non-crucial

Infrastructural resources	Non-crucial
Completion phases and times	Action programmes under art. 14 Law 266/97 years 1998 2000 2001 2002 already implemented Next completion stage 5th Action Programme year 2005.
Expected results	Socio-economic regeneration of the most critical areas of the Historic Centre Improved livability in terms of safety and public order Cultural and ethnic integration process Upgrading and development of community life
Result indicators and action monitoring	Number of new economic activities started Number of employees New activities started independently of the work of the enterprise scheme Investment in existing economic activities stimulated by the enterprise scheme Monitoring intervals: annual

Plan C: “Social and economic enhancement”	
<i>Objective 2: Integration between culture and economic development of the area affected by the site</i>	
Action iii: Protocol of understanding with building firms and restorers in order to ensure the quality of the restoration work	
Definition	Identification of companies and restorers qualified in the restoration field, able to restore frescoes, stuccos and structural elements.
Activity	Updating of the work of the OG2 and OS2 firms which operate throughout Italy. Definition of a procedure to be followed when working on historic buildings Advice to professionals and administrators on the restoration work with the aim of assessing the suitability of firms for the work Definition of the time limits for entering into a framework agreement for collaboration with the Istituto Centrale di Restauro and l’Opificio delle Pietre Dure in Florence.
Parties involved	Private individuals Administrators and self-employed professionals appointed by Works Management. Soprintendenza for Architectural Heritage and the Ligurian Countryside Genoa City Council Istituto Centrale di Restauro Opificio delle Pietre Dure in Florence
Human resources	Those available with the Bodies involved
Financial resources	Not significant
Technology resources	Not significant
Infrastructural resources	Not significant
Completion phases and times	Organisation of periodic meetings (annual) for updating data and information on the companies involved in the restoration works Definition of the framework agreement: 12 months
Expected results	Quality of the restoration work
Result indicators and action monitoring	Number of restorations carried out by firms identified through the protocol. Monitoring intervals: annual

Plan C: “Social and economic enhancement”	
<i>Objective 2: Integration between culture and economic development of the area affected by the site</i>	
Action iv: Specialist training courses in restoration techniques	
Definition	Organisation of specialisation courses, updating and training for architects, decorators and artisans in collaboration with the School of Building, based on specific restoration requirements relating to work carried out on the site.
Activity	Definition of contents for specialist occupational courses: <ul style="list-style-type: none"> - recovery of painted facades - techniques for restoring and decorating facades - recovery of Antichi Mestieri (Ancient Crafts) Selection of participants Course organisation Organisation of visits to the sites
Parties involved	Self-employed professionals Artisans Restorers The University of Genoa Soprintendenza for Architectural Heritage and the Ligurian Countryside Genoa City Council - Historic Centre Office Scuola Edile Consorzio Villa Serra
Human resources	Those available with the Bodies involved
Financial resources	Already disbursed: 99,400 Genoa Province finance for FSE Objective 3b, measure C3
Technology resources	Special tools for the restoration and decoration techniques
Infrastructural resources	Rooms made available by the School of Building
Completion phases and times	Course organisation 6 months Course provision: 8 months (600 hours classroom time and 120 hours on site) Activity carried out annually
Expected results	Improvement in the quality of the restoration work Training and specialisation of staff of all levels Development of a specific local economy linked to the restoration activities
Result indicators and action monitoring	Number of course participants Number of courses organised Number of specialists employed for local work Monitoring intervals: annual

Plan C: “Social and economic enhancement”	
<i>Objective 2: Integration between culture and economic development of the area affected by the site</i>	
Action v: Support for action to recover the Rolli tradition	
Definition	Performance and promotion of activities that publicise the use of the Palazzi dei Rolli as a place to stay (possibility of using the palazzi for B&B). A number of initiatives have already been started, for example private householders accommodating scientists attending the annual Festival of Science.
Activity	Definition of the activities Activation of the initiatives selected Publicising the initiatives selected also through the creation of a special section on the internet site in which it is possible to check which of the palazzi dei Rolli offer Bed & Breakfast and accommodation in general with views of the Palazzo’s interior
Parties involved	Palazzo Ducale spa Genoa City Council Palazzi dei Rolli Association
Human resources	Partly available amongst the parties involved.
Financial resources	50.000 in the medium term (over 5 years)
Technology resources	Not significant
Infrastructural resources	Not significant
Completion phases and times	Definition of the activities 3 months Performance: annually
Expected results	Enhancement and increased knowledge of the site’s cultural value.
Result indicators and action monitoring	Number of activities completed Increased knowledge of the site value’s Monitoring intervals: 6 months

Plan C: “Social and economic enhancement”	
<i>Objective 3:</i> Promotion of tourism and improved site enjoyment and access	
Action i: Preparation of themed routes integrated with the city's other tourist attractions and local traditions	
Definition	Preparation and organisation of tourist routes and itineraries of which the Rolli form an integral part in synergy with the other tourist, cultural, natural, historic, gastronomic attractions of the city and the surrounding area.
Activity	Involvement of the trade associations Involvement of the Integrated Centres in Via Preparation of the routes within the historic centre also in agreement with the Ligurian Tour Guide Association. Preparation of gastronomic routes (organisation of themed evenings) Involvement of local Tour Operators in order to create tourist packages aimed at the integrated promotion of the Palazzi dei Rolli - City - Local Area.
Parties involved	Genoa City Council Genoa Province Chamber of Commerce, Industry and Craft Sector Trade Associations CIF Restaurateurs Local and non-local tour operators Tourist guide associations Palazzi dei Rolli Association
Human resources	Those of the parties involved
Financial resources	50.000 raised annually from the budget of the Bodies participating in the City's Tavolo di Promozione
Technology resources	Photographic and IT techniques
Infrastructural resources	Non-crucial
Completion phases and times	Involvement of restaurateurs and premises in the historic centre to carry out gastronomic tours or themed gastronomic evenings: 6 months Involvement of local Tour Operators in order to create tourist packages aimed at the integrated promotion of the Palazzi dei Rolli - City. 12 months Preparation of routes: 24 months
Expected results	Regeneration of the historic city centre Increased cultural identity Lengthening of the average tourist stay Knock-on effects in terms of improvement to the tourist routes Increased tourist flow and spreading out of flows over the year Induced economic effects throughout the local area

Result indicators and action monitoring	Analysis of tourist supply and demand flows Number of tour operators involved Number of trade associations involved Number of sponsorships obtained Average stay Monitoring intervals: annual
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Plan C: “Social and economic enhancement”	
<i>Objective 3: Promotion of tourism and improved site enjoyment and access</i>	
Action ii: Organisation of special guided tours	
Definition	Identification of special tourist routes and itineraries of which the Rolli form an integral part in synergy with the city’s other tourist, cultural, natural, historic, gastronomic attractions.
Activity	<p>Identification of themes</p> <p>Stipulation of an agreement with voluntary associations and/or with specialised personnel</p> <p>Stipulation of an agreement for the involvement of the trade associations</p> <p>Creation of a plan of visits</p> <p>Activation and promotion of the activities through:</p> <ul style="list-style-type: none"> - provision of information material coordinated with the other parties involved - the development of publicity campaigns
Parties involved	<p>Palazzo Ducale spa</p> <p>Genoa City Council</p> <p>Genoa Province</p> <p>Chamber of Commerce</p> <p>Trade Associations</p> <p>CIV</p> <p>Administrators and Co-owners</p> <p>Communication Agency</p> <p>Restaurateurs</p> <p>Local tour operators</p> <p>Tourist guide associations</p> <p>Palazzi dei Rolli Association</p>
Human resources	Those available in the Organisation involved
Financial resources	<p>200.000 to be raised per annum</p> <p>20.000 communication and publicity material budget</p>
Technology resources	IT and photographic equipment
Infrastructural resources	Non-crucial
Completion phases and times	<p>Definition of themes and procedures: 4 months</p> <p>Stipulation of agreements 6 months</p> <p>Activation of activity: 8 months</p>
Expected results	Increased knowledge and appreciation of the site
Result indicators and action monitoring	<p>Number of visits made</p> <p>Number of visitors</p> <p>Monitoring intervals: annual</p>

Plan C: “Social and economic enhancement”	
<i>Objective 3: Promotion of tourism and improved site enjoyment and access</i>	
Action iii: Stipulation of conventions and incentives for visits to private palazzi	
Definition	Opening up to the public of premises subject to conservation measures under art. 38 of Legislative Decree 42 of 22/01/2004
Activity	<p><i>Special agreements and conventions are stipulated between the Ministry and individual owners at the time the spending obligation is accepted pursuant to art. 34 or the grant is awarded under article 35.</i></p> <p>The property restored or subject to other conservation measures with total or partial State funding or for which interest subsidies have been granted are made accessible to the public in accordance with fixed procedures, on a case by case basis.</p> <p>Such conventions state the conditions set for public opening times, taking account of the type of works carried out, the artistic and historical value of the property and the assets contained therein. These agreements or conventions are forwarded, by the Soprintendente, to the local or city council in which the property is located.</p>
Parties involved	Soprintendenza for Architectural Heritage and the Ligurian Countryside Private individuals
Human resources	Administrative and technical officers of the Soprintendenza
Financial resources	about 14,400 per annum
Technology resources	IT systems
Infrastructural resources	Non-crucial
Completion phases and times	<p>The convention is drawn up when the documentation required to obtain the State grant is presented</p> <p>The convention enters into force when it is stipulated</p> <p>The Body’s Institutional action not subject to deadlines</p>
Expected results	Making the architectural and historical heritage more accessible and enjoyable
Result indicators and action monitoring	<p>Monitoring the public’s interest and participation in visits</p> <p>Monitoring intervals: annual</p>

Plan C: “Social and economic enhancement”	
<i>Objective 3: Promotion of tourism and improved site enjoyment and access</i>	
Action iv: Creation of an integrated visitor card for the city	
Definition	Creation of the unified Museum System, including the participation of structures other than the civic museum system, its extension and implementation, facilitated visits thanks to the Museum Card.
Activity	<p>The Genoa Museum Card allows visits to participating museums and free urban transport in the “Museums+Bus” scheme.</p> <p>It provides discounted entry to: Genoa’s Aquarium, Palazzo Ducale, Museo Luzzati at Porta Siberia, Parco Pallavicini di Pegli, Villa Durazzo in S. Margherita Ligure, Palazzo Imperiale, Teatro Carlo Felice, Teatro di Genova, Teatro dell'Archivolto, Teatro della Tosse.</p> <p>Sales outlets: the museums involved, the bookshops in the Strada Nuova Museums, Palazzo Ducale, the reception area in Genoa’s Aquarium, the GenovaInforma kiosk in Piazza Matteotti, Parco Pallavicini di Pegli, Villa Durazzo in S. Margherita Ligure and the main AMT sales outlets.</p> <p>The following types of card exist:</p> <ul style="list-style-type: none"> - 24-hour Card 9.00; - 24-hour Card MUSEUMS+BUS 10.00; - Three-day Card 15.00; - Annual Card 30.00; - Annual Student Card 15.00; <p>The museums covered by the card are: all the civic museums, the National Gallery of Palazzo Spinola, the Palazzo Reale Museum, the Palazzo del Principe, the Museum of the Accademia Ligustica di Belle Arti, the Museo Diocesano, the National Museum dell'Antartide Felice Ippolito.</p> <p>The following conventions have been stipulated for the card: Galata-Museo del Mare, Palazzo Ducale, Genoa Aquarium, Museo Luzzati, Palazzo Imperiale, Villa Durazzo Pallavicini di Pegli, Villa Durazzo in S. Margherita, Teatro Carlo Felice, Teatro dell'Archivolto, Teatro di Genova, Teatro della Tosse, Genoa Language (10% discount on Italian language courses), A door to Italy (10% discount on Italian language courses).</p> <p>The conventions will be renewable and may be extended to other parties in the future.</p> <p>As far as the possibility of including visits to privately-owned palazzi is concerned, a study is currently underway into extending the museum card to all the Palazzi dei Rolli.</p>
Parties involved	Genoa City Council – Museums Office; Non-council museums and structures not involved in the project.
Human resources	Those of the parties involved

Financial resources	<p>Already disbursed: 10.000.00 by Genoa City Council out of the 2001 budget for designing logos, models, etc.;</p> <p>To be disbursed: for the years 2006 to 2011 total spending of about 30.000.00 is forecast, including costs of the personnel employed.</p>
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	<p>Preparation of models: 6 months</p> <p>Definition of logo: 6 months</p> <p>Printing cards: 3 months</p>
Expected results	<p>Renewal of the existing conventions;</p> <p>Extension of the conventions to new parties;</p> <p>Increased influx of the public to the city museums thanks to the concessions granted by the card;</p> <p>Expansion of the concessions;</p> <p>Sponsorships.</p>
Result indicators and action monitoring	<p>Number of visitors monitored monthly and annually</p> <p>Number of cards sold</p> <p>Monitoring intervals: annual</p>

Plan C: Social and economic enhancement	
<i>Objective 4: Optimisation of the cultural tourist flows</i>	
Action i: Coordination of the cultural events with the aim of spreading tourist flows throughout the year	
Definition	Coordination of the timetable of cultural activities in synergy with other public and private bodies located in the area with the aim of spreading tourist flows throughout the year.
Activity	Collection of data and information about the public and private cultural activities taking place annually within the city. Definition of the activities coordination programme, designed to harmonise the level of cultural provision throughout the year. Use of the Palazzi for carrying out various types of activity in synergy with the cultural events.
Parties involved	Genoa City Council Genoa Province Chamber of Commerce, Industry and Craft Sector Administrators and Co-owners Local and non-local tour operators Tour guide associations Palazzi dei Rolli Association
Human resources	Those of the parties involved
Financial resources	50.000 raised annually from the budget of the Bodies participating in the City's Tavolo di Promozione
Technology resources	Photographic and IT techniques
Infrastructural resources	Non-crucial
Completion phases and times	Collection of data and information about the cultural activities: 6 months Definition of the coordination programme: 6 months
Expected results	Raising the awareness of the Palazzi inhabitants and other public and private parties. Knock-on effect in terms of improvement to the tourist routes. Improvement in the cultural provision Increased tourist flow spread over the year Induced economic effects throughout the local area
Result indicators and action monitoring	Number of participants in each cultural event Number of tourists Distribution of tourist flows throughout the year Number of events carried out Number of sponsorships obtained Monitoring intervals: annual

Plan C: Social and economic enhancement	
<i>Objective 4: Optimisation of the cultural tourist flows</i>	
Action ii: Creation of integrated tourist packages in support of local accommodation facilities	
Definition	Integration of the site tourism promotion activities to support the local hospitality system.
Activity	Collection of data on packages already marketed SWOT analysis of the local hospitality provision and reception system Definition of an action programme Definition of the commercial features of the integrated tourist packages Involvement of Tour Operators and hospitality and restaurant services
Parties involved	Genoa City Council Genoa Province Chamber of Commerce, Industry and Craft Sector Trade Associations CIV Local and non-local tour operators Tourist guide associations Palazzi dei Rolli Association
Human resources	Those of the parties involved
Financial resources	50.000 raised annually from the budget of the Bodies participating in the City's Tavolo di Promozione
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Collection of data on packages currently marketed: 6 months SWOT analysis of the local hospitality provision and reception system: 6 months Definition of an action programme 6 months Definition of the commercial features of the integrated tourist packages 6 months Involvement of Tour Operators and hospitality and restaurant services: 3 months
Expected results	Knock-on effect in terms of improvement to the hospitality system Increase in tourist flow Induced economic effects throughout the local area
Result indicators and action monitoring	Number of tourists received in the urban area Monitoring of price of hospitality services Number of new hospitality facilities Monitoring intervals: annual

Plan C: “Social and economic enhancement”	
<i>Objective 4: Optimisation of the cultural tourist flows</i>	
Action iii: Staff training programme (tourist guides)	
Definition	Continuation of training courses for staff in the Strada Nuova Museums Organisation of updating courses for private guides
Activity	A training course started in 2004 for personnel working as museum operators in the Strada Nuova complex. This is designed to raise the public service profile of the operator and the functions that post involves. This process is continuing and developing with new courses. The purpose of these courses is to further develop the role of the museum operator, through an appreciation of the changing role of the position and reinforcement of the personal abilities related to team work. Following on from 2004, the year of Genoa Capital of Culture, and the increase in visitors recorded in the subsequent months, it is planned to continue the training and updating programme for museum staff In addition, this action includes the organisation of updating courses for private tour guides and self-employed operators in the sector.
Parties involved	Genoa City Council – Museums Office Società Themis S.r.l. Ligurian Region
Human resources	Genoa City Council internal staff – Museums Office, represented by the post of museum operator; Teaching staff of Società Themis S.r.l.;
Financial resources	For museum staff: Year 2005: about 3.000.00 in total, including staffing costs; Expenditure of about 15.000.00 in total is budgeted for employment costs for 2006-2011. For professional training courses: about 30.000 per edition, to be raised
Technology resources	Equipment for computerised ticketing Use of teaching aids
Infrastructural resources	Teaching rooms
Completion phases and times	Raising funds: 6 months Course organisation: 6 months Performance of courses at regular intervals
Expected results	Improvement of service to the public; Increase in the quality of guides' professional preparation Upgrading of the position of the operator to a service role, providing a friendly, informed and collaborative service to the public

Result indicators and action monitoring	Quality of the information Satisfaction audit Monitoring intervals: annual
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Plan C: Social and economic enhancement	
<i>Objective 5: Management of the tourist flows generated by the site</i>	
Action i: Creation of a meeting and information point	
Definition	Creation of a meeting and reference point for visitability and knowledge of the activities and events relating to the site
Activity	Setting up of a reference office to which the citizen and tourist can refer to obtain informative, publicity and scientific material, information for the visit and information on events and activities
Parties involved	Palazzo Ducale spa
Human resources	Those of the parties involved
Financial resources	120.000 including 100.000 to be raised
Technology resources	IT equipment
Infrastructural resources	Premises equipped as offices already in use
Completion phases and times	Definition of organisational and operating methodologies: 4 months Activation of the reception point: 8 months Promotion of the reception point activities: 12 months
Expected results	Improve tourist reception and information Growth of cultural identity Dissemination of the features of the palazzi
Result indicators and action monitoring	Number and type of queries at the reception point Monitoring intervals: annual

Plan C: Social and economic enhancement	
<i>Objective 5: Management of the tourist flows generated by the site</i>	
Action ii: Organisation of guided tours inside the palazzi	
Definition	Organisation of guided tours inside the site's palazzi
Activity	<p>Identification of the visitable palazzi</p> <p>Stipulation of an agreement with voluntary associations or with specialised personnel</p> <p>Creation of a plan of visits</p> <p>Activation and promotion of the activities.</p> <p>The visit to the palazzo Lomellini Bruzzo (via Garibaldi 7) has been running since 2004. This includes a visit to the atrium and courtyard with nymphaeum and piano nobile and, by appointment, the gardens as well which lie above the road This extraordinary garden feature is peculiar to the era and offers an exceptional telescopic view over the historic city.</p> <p>It is planned to extend visitability to other palazzi (private properties, bank premises) which also opened up their interior apartments to visitors in 2004 (accompanied tours by appointment).</p> <p>Convention for extending the opening hours of the atriums of the palazzi in via Garibaldi.</p>
Parties involved	<p>Palazzo Ducale spa</p> <p>Private owners</p> <p>Banks</p>
Human resources	<p>Partly available amongst the parties involved.</p> <p>Personnel specialised in producing guided tours</p>
Financial resources	80.000 including 35.000 for communication and promotion activities
Technology resources	IT and photographic equipment
Infrastructural resources	Non-crucial
Completion phases and times	<p>Definition of the procedures: 4 months</p> <p>Stipulation of agreements: 6 months</p> <p>Performance of activity: 8 months</p>
Expected results	<p>Increased knowledge and appreciation of the site</p> <p>Promotion of the local cultural identity</p> <p>Promotion of the Genoa's image as a city of art on a national and international scale</p>
Result indicators and action monitoring	<p>Number of visits made</p> <p>Number of site visitors</p> <p>Monitoring intervals: annual</p>

Plan C: “Social and economic enhancement”	
<i>Objective 5: Management of the tourist flows generated by the site</i>	
Action iii: Creation of a “Palazzi dei Rolli” brand and quality certification of the activities promoted in the site	
Definition	Creation of a logo and identification of the cultural activities relating to the site to which the brand is to be attributed
Activity	Creation of the logo and its registration Identification of the proposals for cultural, publishing and other activities to which the brand is to be attributed
Parties involved	Palazzo Ducale spa Genoa City Council Scientific committee
Human resources	Those of the parties involved
Financial resources	25.000 to be raised.
Technology resources	Non-crucial
Infrastructural resources	Non-crucial
Completion phases and times	Creation of logo and registration: 6 months Identification of quality activities: at six-monthly intervals
Expected results	Improvement in cultural information Promotion of the site Increase in the quality activities relating to site enhancement Coordination and scientific control of the publicity activities Search for sponsors
Result indicators and action monitoring	Number of quality activities Sponsorships. Monitoring intervals: 6 months

Plan C: “Social and economic enhancement”	
<i>Objective 6: Coordination of the management activities</i>	
Action i: Coordination of the actions and activities amongst the organisations involved in site management	
Definition	Activation of the site’s management organisation
Activity	<p>The site’s management organisation is identified as follows in the initial phase:</p> <ul style="list-style-type: none"> - steering committee, consisting of the representatives of the bodies who have signed the Protocol of Understanding with the task of defining the strategies, political policies and priorities of the management plan - coordination of the working groups, which is the responsibility of the Management of Palazzo Ducale Spa, with the task of monitoring and coordinating the activities and with responsibility for reporting to UNESCO - working groups for activating the 3 sector plans, involving technical staff of the bodies involved and coordinated by 3 senior managers who are responsible for different offices in Genoa City Council (Civis observatory, Museums Office, City Promotion Office) - scientific committee, consisting of experts for controlling the protection activities and quality of the site information - organisational secretariat, internal office of the Palazzo Ducale; logistic and organisational support, external relations.
Parties involved	<p>Genoa City Council Soprintendenza for Architectural Heritage and the Ligurian Countryside, Ligurian Region, Genoa Province The University of Genoa Palazzo Ducale spa Genoa’s Chamber of Commerce, Industry and Craft Sector</p>
Human resources	Those of the parties involved
Financial resources	150.000 to be raised.
Technology resources	IT equipment
Infrastructural resources	Premises equipped as offices already in use
Completion phases and times	<p>Definition of organisational and operating methodologies: 6 months Activation of the structure: 8 months Promotion of the office activities: 12 months</p>
Expected results	<p>Coordination and standardisation of the initiatives concerning the site Improvement of collaboration between different Bodies Maximisation of efficiency of the activities and reduction of waste</p>
Result indicators and action monitoring	<p>Timetable of meetings Number and quality of actions agreed</p> <p>Monitoring intervals: 6 months</p>

Plan C: “Social and economic enhancement”	
<i>Objective 6: Coordination of the management activities</i>	
Action ii: Establishment of a body to coordinate the site management activities	
Definition	Creation of a dedicated body to coordinate all the site management activities.
Activity	The operating structure may evolve at a later stage into an independent organisational format, for example a Foundation, with the involvement of other public and private parties. Analysis of the most compatible management and organisational formats Liaison between Bodies involved Definition of the intermediate stages of the operating plan
Parties involved	Genoa City Council Ligurian Region Soprintendenza for Architectural Heritage and the Ligurian Countryside Palazzo Ducale spa The University of Genoa Chamber of Commerce, Industry and Craft Sector Banks Sponsors Cultural bodies
Human resources	Those of the parties involved
Financial resources	150.000 to be raised also in a form other than conferment of liquid funds
Technology resources	IT equipment
Infrastructural resources	Office-equipped premises
Completion phases and times	Definition of organisational and operating methodologies: 4 months Activation of the body: 8 months Promotion of the body’s activities: 12 months
Expected results	Systemisation of the coordination of the site management activities Fund-raising activities
Result indicators and action monitoring	Number of parties involved Finance activated Monitoring intervals: annual

Plan C: “Social and economic enhancement”	
<i>Objective 6: Coordination of the management activities</i>	
Action iii: Coordination and monitoring, review of the activities and reporting system	
Definition	Definition of a recording system to identify the efficacy of the results and the state of progress of the initiatives
Activity	Identification of the expected inputs and outputs of the individual initiatives Monitoring of the states of progress of the initiatives Definition of the corrective actions Final review of the initiatives
Parties involved	Palazzo Ducale spa Steering committee Scientific committee
Human resources	Those of the parties involved
Financial resources	250.000 including 180.000 to be raised
Technology resources	IT equipment
Infrastructural resources	Premises equipped as offices already in use
Completion phases and times	Identification of the expected inputs and outputs of the initiatives quarterly Identification of the priorities of the activities identified: quarterly Identification of the corrective actions for achieving the outputs identified: quarterly Summary of the initiatives: annual
Expected results	Increased achievement of the expected outputs of the initiatives both in qualitative and commercial terms
Result indicators and action monitoring	Number of defined quality activities Monitoring intervals: annual

PROTOCOLLO D'INTESA TRA COMUNE DI GENOVA E SOPRINTENDENZA
PER I BENI ARCHITETTONICI E PER IL PAESAGGIO DELLA LIGURIA
FINALIZZATO ALLA ISCRIZIONE DEI PALAZZI DEI ROLLI NELLA LISTA DEL
PATRIMONIO MONDIALE DELL'UNESCO.

WHC REGISTRATION	
Date	04/01/05
Id N°	1211
Copy	1 Item 05

L'anno 2004, il giorno 22 del mese di gennaio, presso la sede dell'Assessorato alla Qualità Urbana, sito in via di Francia 1, tra i rappresentanti degli Enti e delle Associazioni si seguito elencate:

- il Comune di Genova, di seguito denominato Amministrazione, con sede in via Garibaldi 9, nella persona dell'Assessore alla Qualità Urbana prof. Bruno Gabrielli;
- la Soprintendenza per i Beni Architettonici e per i Paesaggio della Liguria, di seguito denominata Soprintendenza, con sede in via Balbi 10, nella persona del Soprintendente arch. Maurizio Galletti;

Premesso:

- che il recupero del centro storico genovese rappresenta, un obiettivo strategico primario e condiviso da entrambi i contraenti;
- che in coerenza con tale obiettivo da tempo l'Amministrazione Comunale ha dato il via a politiche mirate per la valorizzazione del patrimonio monumentale del centro storico, in particolare dei palazzi monumentali di età moderna (palazzi dei Rolli);
- che con deliberazione di G. C. n. 249 del 1.3.2001 sono stati messi a punto gli indirizzi per la definizione di un programma di incentivi economici per interventi di restauro delle facciate degli edifici monumentali del centro storico;
- che a tal fine è stato stipulato un Protocollo d'Intesa, approvato con delibera di Giunta Comunale n. 118 del 1 febbraio 2002 e sottoscritto in data 5 marzo 2002, che vedeva tra i contraenti sia il Comune di Genova che la Soprintendenza per i Beni architettonici e per il Paesaggio della Liguria, al fine di garantire interventi di qualità;
- che sono stati emanati diversi bandi per l'assegnazione di contributi per la riqualificazione delle facciate dei palazzi del centro storico, dando luogo al recupero di un congruo numero di edifici, occasione per la valorizzazione dell'intero centro storico;
- che nel 2004 Genova sarà Capitale Europea della Cultura e quindi per tale finalità sono in atto numerosi interventi di riqualificazione del patrimonio storico, interventi elencati in un Protocollo d'Intesa sottoscritto tra il Ministero per i Beni e le

Attività Culturali, il Comune di Genova e l'Agenzia del Demanio in data 11 maggio 2001 e fra i quali è compresa la valorizzazione dei palazzi dei Rolli;

Premesso inoltre:

- che l'Amministrazione Comunale ha valutato opportuno inoltrare richiesta per l'iscrizione dei palazzi di Genova nel patrimonio mondiale dell'Unesco, per l'indubbio valore monumentale di un sistema di palazzi di età moderna (Palazzi dei Rolli) attestati sui maggiori percorsi del centro storico;

- che nel febbraio del 1999 è stata costituita una commissione mista Comune-Università degli Studi di Genova-Soprintendenza con la finalità di redigere il dossier per la partecipazione alla selezione per l'iscrizione dei palazzi dei Rolli al patrimonio mondiale dell'Unesco;

- che è stata redatta una bozza di relazione, che individua una serie di palazzi ed evidenzia le motivazioni atte a sostenere la richiesta, presentata in data 23 marzo 2002 dal Comune di Genova alla Soprintendenza per il Beni Architettonici e per il Paesaggio della Liguria, ed inviata al Ministero competente in data 13 giugno 2002;

- che il Ministero ha risposto in data 5 luglio 2002 dimostrando interesse per l'iniziativa e consigliando di approfondire il dossier presentato riguardo alla descrizione del bene, alle motivazioni culturali, al progetto di valorizzazione;

- che il Ministero, ed in particolare il Gruppo di Lavoro Permanente per la Lista del Patrimonio Mondiale dell'Unesco, ha recentemente ritrasmesso al Comune, per le vie brevi per il tramite della Soprintendenza per i Beni Architettonici e per il Paesaggio della Liguria, il predetto dossier con le osservazioni istruttorie;

Tutto ciò premesso, considerato :

- che l'Amministrazione Comunale e la Soprintendenza per i Beni Architettonici e per il Paesaggio della Liguria concordano sugli obiettivi generali della valorizzazione e della riqualificazione dei palazzi storici e sull'opportunità di dispiegare ogni opportuna azione affinché la proposta di inserimento dei palazzi dei Rolli nella Lista del Patrimonio Mondiale dell'Unesco sia accolta dal succitato Gruppo di Lavoro Permanente e trasmessa al Comitato del Patrimonio Mondiale;

- che affinché i palazzi dei Rolli possano concorrere ad essere inseriti nella Lista del Patrimonio Mondiale nel 2005 le attività suddette devono essere svolte nel corso del 2004, anno in cui Genova sarà Capitale Europea della Cultura ;

- che gli Enti suddetti ritengono necessaria una collaborazione attiva per la redazione delle integrazioni al modulo di iscrizione per la partecipazione alla selezione, per consentire all'Unesco di valutare la significatività del bene e la congruità delle misure che saranno prese per garantire la sua conservazione e valorizzazione;

Le parti come sopra costituite convengono quanto segue:

la Civica Amministrazione si impegna:

- a rivedere il dossier già presentato nelle forme suggerite dal Ministero per i Beni e le Attività Culturali;
- ad affidare ad un consulente esterno, scelto in accordo con la Soprintendenza, l'incarico per la redazione delle integrazioni al dossier stesso;
- a proseguire anche con successive iniziative nella valorizzazione del sistema dei palazzi dei Rolli;

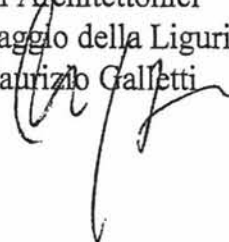
B) la Soprintendenza si impegna:

- a collaborare con il Comune per la redazione del dossier;
- ad individuare insieme al Comune un professionista adeguato per le integrazioni al dossier;
- ad attivarsi presso il Ministero competente al fine di sostenere la candidatura dei palazzi dei Rolli di Genova per l'iscrizione nella Lista del Patrimonio Mondiale dell'Unesco.

per il Comune di Genova
l'Assessore alla Qualità Urbana
prof. Bruno Gabrielli



per la Soprintendenza
per i Beni Architettonici
e per il Paesaggio della Liguria
arch. Maurizio Galletti



Genoa (Italy)

No 1211

1. BASIC DATA

State Party Italy

Name of property: Genoa: Le *Strade Nuove* and the system of the Palazzi dei Rolli

Location: City of Genoa
Region of Liguria

Date received by the World Heritage Centre: 4 January 2005

Included in the Tentative List: 28 June 1996

International Assistance from the World Heritage Fund for preparing the nomination: No

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*. It is a section of a historic city centre.

Brief description:

The *Strade Nuove* and the system of the *Palazzi dei Rolli*, in Genoa, in the late 16th and early 17th centuries, represent an innovative urban planning intervention associated with a particular system of 'public lodging', based on legislation. The Rolli palaces were residences built by the wealthiest and most powerful aristocratic families of the Republic of Genoa at the height of its financial and seafaring power.

2. ACTIONS

Background: This is a new nomination. A Site Management Plan sent by the State Party has been received on 10 January 2006.

Date of the Technical Evaluation Mission: 16-19 October 2005

Dates of request for additional information and of receipt from State Party: ICOMOS has sent a letter to the State Party on 30 January 2006 and the State Party has provided information on 31st March 2006.

Consultations: ICOMOS has consulted its International Scientific Committee on Historic Towns and Villages.

Literature: Genoa and its architecture are referred to in architectural and urban history, such as: E.A. Gutkind, *International History of City Development IV* (New York, 1969); Sir Banister Fletcher, *A History of Architecture* (Oxford, 1987); E. Poleggi, *Strada Nuova, una lottizzazione del Cinquecento a Genova*, Genoa, 1968; L. Grossi Bianchi, et al. *Una Città Portuale del Medioevo: Genova nei secoli X-XVI*, Genoa 1987; E. Poleggi, *Genoa, a Civilization of Palaces*, Genoa 2002.

Date of ICOMOS approval of this report: 10 April 2006

3. THE PROPERTY

Description

The city of Genoa is located in the region of Liguria in north-western Italy on the coast of the Mediterranean Sea. The nomination consists of a section of the historic centre. It includes an ensemble of Renaissance and Baroque palaces along the so-called 'new streets' (*Strade Nuove*), on the northern edge of the old town of Genoa. The core zone (15.81ha) includes the principal palaces on two interrelated axes: a) Via Garibaldi (*Strada Nuova*), a part of Via Balbi and the linking Via Cairoli, and b) Via Lomellini and Via San Luca. The buffer zone (113ha) covers the entire historic centre of Genoa.

From the 10th to 13th century, Genoa had been tightly built with extremely narrow streets and tall buildings. By the mid 16th century, therefore, at the time of the growing commercial and financial influence, the wealthy aristocratic families who formed the oligarchy of the Genoese Republic decided to build a representative quarter in the upper part of the city. This was materialised in *Strada Nuova*, in 1551-83 (today Via Garibaldi), which was built following a public auction and parcelling of land under the hills in the northern part of the old town of Genoa. This 'new street' was 250m long and 7m wide (more than twice the width of medieval streets), and it became an exclusive area for the representational palaces and the manifestations of the leading families of the Republic (Pallavicini, Spinola, Doria, Lomellino, Grimaldi). The nearby area of Via Lomellini, formed the second group of prestigious palaces, this time renovating existing earlier structures. Following this example, a second *Strada Nuova* (1601-1618) was built further west by the members of the family of Balbi, today's Via Balbi. Finally, in 1778-86, another new street, *Strada Nuovissima* (today Via Cairoli), was built to connect the two earlier *Strade Nuove* (Via Garibaldi and Via Balbi), forming the third phase of the construction.

The grand residence palaces erected on the *Strada Nuova* (Via Garibaldi) in the late 16th century, formed the quarter of the nobility, who under the constitution of 1528 had assumed the government of the Republic and who felt the need to invest in the renewal of their properties. The design of the new street is attributed to architect Galeazzo Alessi (1512-72), who also designed several important palaces. The principal architects of the palaces in *Strada Nuova* were Giovanni Battista Castello (1509-69), known as Il Bergamasco, Bernardino Cantone, and the Ponsello brothers. They designed, e.g., the residences of the brothers Tobia and Agostino Pallavicino (1558), of G.B. Doria (1564) and of Nicolosio Lomellino (1563).

Due to the sloping ground, the typology of the palaces was adjusted to the specific conditions of each site. The palaces have generally three or four stories, combining the entrance hall with spectacular open staircases, courtyards, and loggias overlooking garden layouts, positioned at different levels in a relatively tight space. As a result of the constraints, each palace has its own architectural solution and individual character. The decoration nearly always starts with the façade *quadratura* with frescoes and/or stone décor, then continues in the interior with atriums, elegant staircases, corridors and galleries, decorated with stuccos and frescoes. The residences of the *Strada Nuova* benefited from the mastery of the creative craftsmanship of

Lombardy and the conspicuous life style of the wealthy Genoese bankers. This same grand style of construction continued in the Via Balbi at the beginning of the 17th century, where the themes were further developed. The palaces of Giacomo and Pantaleo Balbi (1618-45) and of Agostino Balbi (1618-70) were designed by architect Bartolomeo Bianco. The grandest of these was the palace of Stefano Balbi (1643-55), later *Palazzo Reale* for the Savoy family.

On the basis of a Senate Decree of 1576, the aristocratic palaces built on the *Strada Nuova* were placed on an official list (*Lista dei Rolli*) of 'public lodging houses', which meant that the owners were obliged to provide accommodation, on behalf of the oligarchic Republic, for distinguished guests. Later, the *Rolli* palaces came to include buildings elsewhere in the city, reaching 150 buildings by the end of the 16th century. The number was reduced to ca 100 buildings in the 17th century, but was again raised to 200 at the end of the 18th century. The *Rolli* list was articulated in three categories: the most representative palaces were reserved for cardinals, princes and viceroys, the second category for governors and land-owners, and the third for guests of lesser standing. The palaces of the *Strade Nuove* were always in the first category, while in other cases the identification of the category could be changed from time to time.

History

An ancient Ligurian port, Genoa was conquered by the Lombards in the 7th century, and sacked repeatedly by the Saracens in the 10th century. From the 11th century onwards, often in alliance with other city states, the Genoese were able to strengthen their trade connections, becoming experts and innovators in shipbuilding, navigation, and cartography, in industrial and banking techniques, and in drafting contracts that enabled overseas partnerships and investing in lucrative trade. During the 12th and 13th centuries, Genoa developed into one of Europe's largest cities, having some 100,000 population around 1300. In the 15th century, it suffered from decline and was frequently governed by the French or by Milan.

From the Middle Ages, Genoa became "*Liberio Comune*", focused on a densely populated area between the sea and the hillsides. Politically, Genoa was characterised by a system of "*Contrade consortili*", corresponding to urban quarters, so-called "*Alberghi*", i.e. divided into zones influenced by noble families. Resulting from criticism of this system, a system of "*Dogi perpetui*" was established, which remained in force until 1528. Andrea Doria (1468-1560), a renown Genoese admiral, who had served the popes and several European kings, had built a powerful fleet overpowering the Corsairs in the Mediterranean. In 1528, he established a new social division and an aristocratic constitution in Genoa, which continued in force until 1798. Under Doria, in alliance with Spain, Genoese financiers started controlling Spanish and Neapolitan trade, and receive gold from the New World. By 1570, they were the principal bankers of the Catholic Europe, and Genoa was ruled by a stable and prosperous oligarchic government.

It is in this context that there was the need to provide new palaces for the extremely rich families, and residences that

could host distinguished guests, such as cardinals, governors, and ambassadors visiting the city. As a result of the need for such representation, the *Strada Nuova* was built starting in 1551, and the official list (*Rollo*) of palaces selected for official representation was proclaimed in 1576. The typology of these aristocratic palaces was clearly distinguished from the earlier, late-medieval typology, consisting now of grandiose spatial unities (entrance halls, vast staircases, atriums, gardens) and a rich internal decoration in the style of late Renaissance and Mannerism. This model was also applied in other parts of the city.

Thanks to the enthusiasm of artists, e.g. Peter Paul Rubens, who surveyed and published the drawings of the palaces, as well as Giorgio Vasari, Vincenzo Scamozzi and Joseph Furtenbach, the model of Genoese palaces was carried to other European cities, especially the Low Lands and Britain. From the end of the 17th and through the 18th century, the economic and political influence of the city of Genoa declined, and it was occupied first by Austria and then by Napoleon. In the unified Italy, Genoa has again emerged as a major port city, and has also succeeded in keeping its historic urban fabric.

Protection and Management

Legal provision:

A part of the nominated properties are privately owned, some are in public ownership, and others are in mixed ownership. The owners have established the *Association of Palazzi dei Rolli*, which has been confirmed by a protocol of Agreement and approved by the City Council Resolution in 2002. The purpose is to promote the enhancement and management of the palaces.

All palaces included in the nomination are protected under the Italian law on the conservation of cultural heritage (decree no. 42 of 22 January 2004).

Management structure:

The principal management instrument is the revised Urban Master Plan, approved by Regional Council Decree no. 44 of 10 March 2000. The palaces of *Rolli* are classified either as category A (major importance) or category B (typical with significant characteristics). The master plan is implemented through an Operational Plan, which is continually updated and redefined in the light of events that occur. An Urban Traffic Plan for the central area of the city of Genoa was adopted in 2000-01.

There is a management plan for the nominated properties, which is operated by a working group including representatives of the Genoa City Council, *Soprintendenza* for Architectural Heritage and the Ligurian Countryside of the Ministry of Cultural Heritage, and formalised by a protocol of 22 January 2004.

Resources:

The municipal resources are mainly allocated from the budget of the Operational Programme, which aims at the functional and qualitative rehabilitation of the whole historic centre. Additional funds for conservation and restoration are also raised. For example, 2001-03, an important part of the conservation work was financed from a special state budget referring to the nomination of Genoa

as the European Cultural Capital 2004. Furthermore, 2002-03, the City, the State and private owners jointly contributed some 10 million euros for the conservation of the Rolli palaces.

Justification of the Outstanding Universal Value by the State Party (summary)

The nomination recognizes the political and economic development of the Republic of Genoa as the principal foundation for the construction of the ensemble of the Strade Nuove and the establishment of the lists of Rolli. It further stresses that the urban planning and the architectural solutions were entirely new, experimenting innovative residential models that took into account the contemporary culture and the requirements of official representation of the republic.

Criterion ii: Strada Nuova in Genoa (1551-1583) constitutes the first example in Europe of an urban development project with a unitary framework, where the plans were specially parcelled out by a public authority and reserved for the major aristocratic houses. 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 17th century, Strada Nuova appeared to four experts, Schickhardt, Rubens, Scamozzi and Furtenbach, as an original residential model, for the concentration of the palazzo 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.

Criterion iv: The Strade Nuove are a monument and document of the siglo de los Genoveses (1536-1640). The palazzi situated on the Strade Nuove, built over the 16th and 17th centuries, and the palazzo which with greater difficulty adapted the new architectural models to the dense layout of the historic city centre have as reference the European horizon of the most spectacular residential culture. Through the quality and accessibility of the entire scene, they 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. 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. The palazzi 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.

Criterion vi: The original example of the Strade Nuove 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.

4. EVALUATION

Conservation

Conservation history:

Genoa was subject to bombardments during the Second World War. Fortunately however only minor damage occurred in the historic centre area. The Rolli palaces that are included in the nominated area survived fairly intact, except for the Palace of Francesco Grimaldi (1593), where the upper floor was destroyed. The palace has since been restored and is now used as a museum illustrating the system of the *Rolli*.

In the period following the Second World War, the historic centre of Genoa experienced various development trends, as well as facing social problems. Much of the building stock was also dilapidated due to the post-war lack of maintenance. Modern reconstructions were however only marginally touching the historic centre. In the 1980s and 1990s, the situation has much improved in terms of the state of conservation and the social-economic situation in the historic town. The City is now actively investing in sustainable development, and considers that the historic centre and the port area are special assets in this process.

Modern research on the historic palaces of Genoa started in the post-war period. In the 1980s already, the city of Genoa and the Superintendence of Monuments carried out a programme on the historic façades, illustrated in a conference, and resulting in conservation works, which have continued till today. In the 1990s, the City was able to undertake restoration works, benefiting from the G8 meeting in 2001. The works have continued as a joint effort of the City, the State and private property owners and sponsors.

State of conservation:

As a result of the initiatives undertaken particularly from the 1990s, the palaces included in the nomination have been surveyed, and their state of conservation verified. The façades and the interiors of many have been carefully restored. Some of the palaces are still used as private family residences, while others house museums or cultural institutions (e.g. *Palazzo Reale* is the seat of the *Soprintendenza* of Monuments), or are owned by banks and commercial firms or offices. The palaces are in good state of conservation, and their condition is monitored by the state authority.

Protection and Management:

The core zone encloses an ensemble consisting of the *Strade Nuove* with their *Rolli* palaces, and includes also a part of the medieval area, where palaces were renovated in the same period and included on the list of *Rolli*. The core zone contains the most representative part of the Renaissance urban renovation, and a part of the medieval fabric, which was renovated on the same model. ICOMOS considers that this definition responds adequately to the significance of the nomination. The buffer zone encloses

the entire historic centre. This area is defined as a conservation area with appropriate regulations in the Urban Master Plan, and the city has adopted a Conservation Management Plan for it. ICOMOS considers that the buffer zone is appropriately defined.

The municipal regulations for the management of the historic area are initially from 1986, but the norms have since been updated in *Piano Regolatore Generale*, which specifies the management of the places of Rolli, the Urban Master Plan (*Piano urbanistico generale*, 2000), as well as in the general urban and environmental master plan (1999). Together these plans form an adequate basis for the management system of the entire Old Town area included within the buffer zone.

There exists a coordinating committee for the management of the nominated property, and all stakeholders, including the relevant municipal and state authorities as well as private property owners, have signed an agreement to unify forces with shared objectives. The management system is operational and has demonstrated its efficacy. The results are not only shown in the successful conservation and restoration of the major palaces, but also in the more general improvement of the social, economic and physical conditions in the Old Town area. As a result, in many areas, the municipality has been able to provide incentives for new investments.

Risk analysis:

- Development

The present efforts of the City administration have significantly contributed to the control of development, which is currently managed taking into account the heritage potential of the historic town. There are still social problems in certain areas of the historic town (part of the buffer zone), but the City is taking initiatives to improve the situation. Also, part of the medieval building stock is still in need of repair and rehabilitation. After the Second World War, a motorway was built separating the historic centre from the port. However, in recent years, a pedestrian connection has been re-established. In the 1990s, the port was rehabilitated, and it has now become a favoured target for visitors. In the future, the aim is to eliminate the section of the motorway in front of the historic centre by building it into a tunnel.

- Tourism

Genoa established some of the first modern museums in Italy in the 1950s, using two Rolli palaces in Via Garibaldi (*Palazzo Bianco* and *Palazzo Rosso*). However, tourism was not the main focus until the 1990s. In the Management Plan, special attention is given to the active development of visitor facilities, sustained by the national law of 2001 on the development of local tourism systems. The area of the *Strade Nuove* forms one of the important focal points for tourism, while the rehabilitated port area is another. As a result of these efforts, Genoa has now much improved its capacity to manage reception of visitors.

- Natural hazards

The City has paid particular attention on monitoring environmental factors linked with the coastal climate. Steps have been taken to reduce air pollution (e.g. from traffic). The region of Genoa is not considered to be of special seismic risk.

Authenticity and integrity

Authenticity:

The nominated area encloses the ensemble of the *Strade Nuove*, and part of the medieval fabric. The area includes 42 palaces of those that were on the list of *Rolli*. These palaces include those that were the most representative and have best preserved their authenticity. Only one of the palaces was partly damaged during the war. The damaged upper story has since been rebuilt. This palace and other two palaces in Via Garibaldi are used as museums. Many of the *Rolli* palaces are privately owned, and some are in office or commercial use. However, the owners have made the necessary adaptations with due respect to the original structures and the historical authenticity of the buildings.

Integrity:

The ensemble of the *Strade Nuove* was built as a sequence of interventions in the 16th and 17th centuries, subsequently linked through another street in the 18th century. This ensemble was integrated with the medieval part of the city, and has retained its relationship with this context intact. In addition to the *Rolli* palaces, the nominated area also includes other historic buildings, including medieval houses but also buildings of more recent date. As a whole, the urban fabric of the medieval centre of the town has well kept its integrity. Modern interventions (e.g. the addition to the city's theatre) are relatively limited and do not disturb the overall character. As a sea power, the city of Genoa has always been closely associated with its port. In the post-war period, the port was separated from the historic centre by a motorway elevated on pillars above ground. The connection between the port and the centre has now been partly re-established by removing the railway and storage structures, and repaving the area for pedestrian use. In the future, the motorway is planned to be put into a tunnel in this section.

Comparative evaluation

The opening of the *Strada Nuova* for the construction of the residential palaces of the extremely rich Genoese noble families was in itself the first example in Europe of a new type of urban development with the plots parcelled out by the public authority and reserved for the major aristocratic palaces. This project was recognized as an important reference for principal architectural writers, such as Vincenzo Scamozzi and Joseph Furtenbach, but also Peter Paul Rubens who published the drawings of the palaces in their treatises. Several Italian cities have palaces of the 16th and 17th centuries, such as Florence, Venice, Ferrara, and Rome. However, the palaces of the *Strade Nuove* in Genoa introduce new qualities in the spatial articulation of architecture. They form an exceptional ensemble of aristocratic palaces, not found in other Renaissance plans. They were also built within a limited period in the second half of "cinquecento", giving them a unity difficult to find elsewhere. The palaces were all recognized for official representational use by the Republic of Genoa, being the basis for the system of *Rolli*. Examples of similar practice can be found in Europe, e.g. in Rome for Synods and Papal conclaves, and the *hôtels particuliers* of Paris used as part of the anti-feudal policies of Louis XIV. However, Genoa is distinguished by institutionalisation of the system based on the republican law.

Outstanding universal value

General statement:

The outstanding universal value of the ensemble of Genoa can be seen in relation to several themes, including the political-economic leadership of the Genoese, the originality of the urban planning solution, the innovative architectural solutions in further developing Renaissance ideas, and in the international recognition of influence of this architecture already at the time of construction.

Together with Venice Genoa was a major seafaring power commanding especially the western Mediterranean as well as being an international banking centre in the 16th and 17th centuries. In 1528, Admiral Andrea Doria, who saw himself as the Augustan founder and restorer of the 'ancient' republic, established a new constitution, under which the Republic was ruled by the principal aristocratic families and who made Genoa one of the principal mercantile cities of the world.

Within this political and economic context, the ensemble of the *Strada Nuova* was born as an elite quarter, placed in a panoramic position overlooking the old town, and symbolically representing the new governing class of the republic. In urban planning terms, this provided the leading aristocrats an exclusive compound, which had an important influence on the development of residential architecture in the rest of the city, and was extended to Via Balbi in the early 17th century. Architecturally, and particularly in spatial arrangements, the palaces represent innovative approaches based on Renaissance ideas then flourishing in Italy, and are already leading towards the baroque. The quality of the architecture of the *Strada Nuova* was highly claimed in contemporary treatises e.g. by Scamozzi, Furttenbach, Vasari, and Rubens. The establishment of the lists of Rolli was itself a recognition to the quality of the palaces.

Evaluation of criteria:

The property is nominated by the State Party on the basis of criteria ii, iv and vi:

Criterion ii: The nomination is referred to the influences that Genoa received from other Italian Renaissance centres, such as Florence and the Papal State, but also the examples that the urban and architectural examples of the *Strade Nuove* and the aristocratic palaces then offered through architectural treatises to others. Sustained and motivated by the economic and political power that the Genoese merchants and bankers had achieved by the mid 16th century, they were able to follow the major trends and provide themselves with highly representative residences. Through the architectural treatises of the time, these examples were brought into the consciousness of others making the *Strade Nuove* and the late-Renaissance palaces a significant landmark in the development of Mannerist and Baroque architecture in Europe. ICOMOS considers that the property thus exhibits an important interchange of values in the 16th and 17th centuries on the development of architecture and town planning, and thus that the property meets this criterion.

Criterion iv: The ensemble of *Strade Nuove* in Genoa represents a new approach in the 16th century urban planning, creating an exclusive quarter where the aristocratic palaces are concentrated, and which then

becomes the scenery for life and costumes representing the *siglo de los Genoveses* (1563-1640). The architecture of the palaces uses late-Renaissance and Mannerist language, translating this into an extraordinary spatial play of different levels, courtyards, and gardens that formed the framework for the official representation of the Republic of Genoa, established with the lists of Rolli. ICOMOS considers that the property is an outstanding example of an urban ensemble of aristocratic palaces of high architectural value, illustrating the economic and political power of the mercantile city of Genoa at the height of its power in the 16th and 17th centuries, and thus that the property meets this criterion.

Criterion vi: The State Party has proposed this criterion in reference to the idea of the legally established system of Public Lodgings, called Rolli. As a justification of the importance of this system the State Party has referred to the publication by Rubens. ICOMOS considers that the work of Rubens is more appropriately related to the criterion ii, referring to the influence of the *Strada Nuova* and the Rolli palaces. While recognising the interest of the system of Rolli, ICOMOS considers that the property does not meet this criterion.

Criterion i: The nomination has not been presented in reference to this criterion. ICOMOS has discussed this criterion, but considers that quality of the *Strada Nuova* and the Rolli palaces is sufficiently covered in the other criteria. ICOMOS considers that the property does not meet this criterion.

5. RECOMMENDATIONS

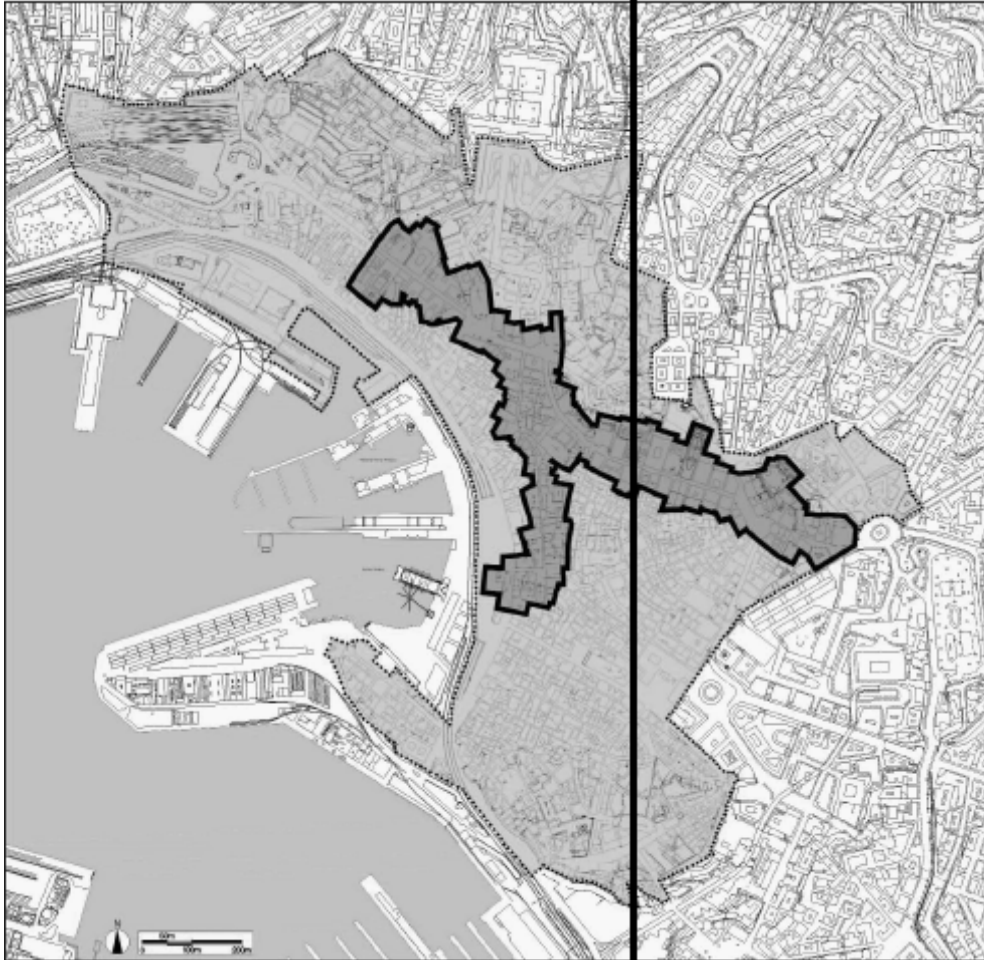
Recommendation with respect to inscription

ICOMOS recommends that Genoa: *Le Strade Nuove* and the system of the Palazzi dei Rolli, Italy, be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

Criterion ii: The ensemble of the *Strade Nuove* and the related palaces exhibits an important interchange of values on the development of architecture and town planning, in the 16th and 17th centuries. Through the architectural treatises of the time, these examples were publicized making the *Strade Nuove* and the late-Renaissance palaces of Genoa a significant landmark in the development of Mannerist and Baroque architecture in Europe.

Criterion iv: The ensemble of *Strade Nuove* in Genoa is an outstanding example of an urban ensemble consisting of aristocratic palaces of high architectural value, illustrating the economy and politics of the mercantile city of Genoa at the height of its power in the 16th and 17th centuries. The project proposed new and innovative spirit, representing the *siglo de los Genoveses* (1563-1640). In 1576, the Republic of Genoa established a legally based list of Rolli recognizing the most outstanding palaces for official lodging of distinguished guests.

ICOMOS, April 2006



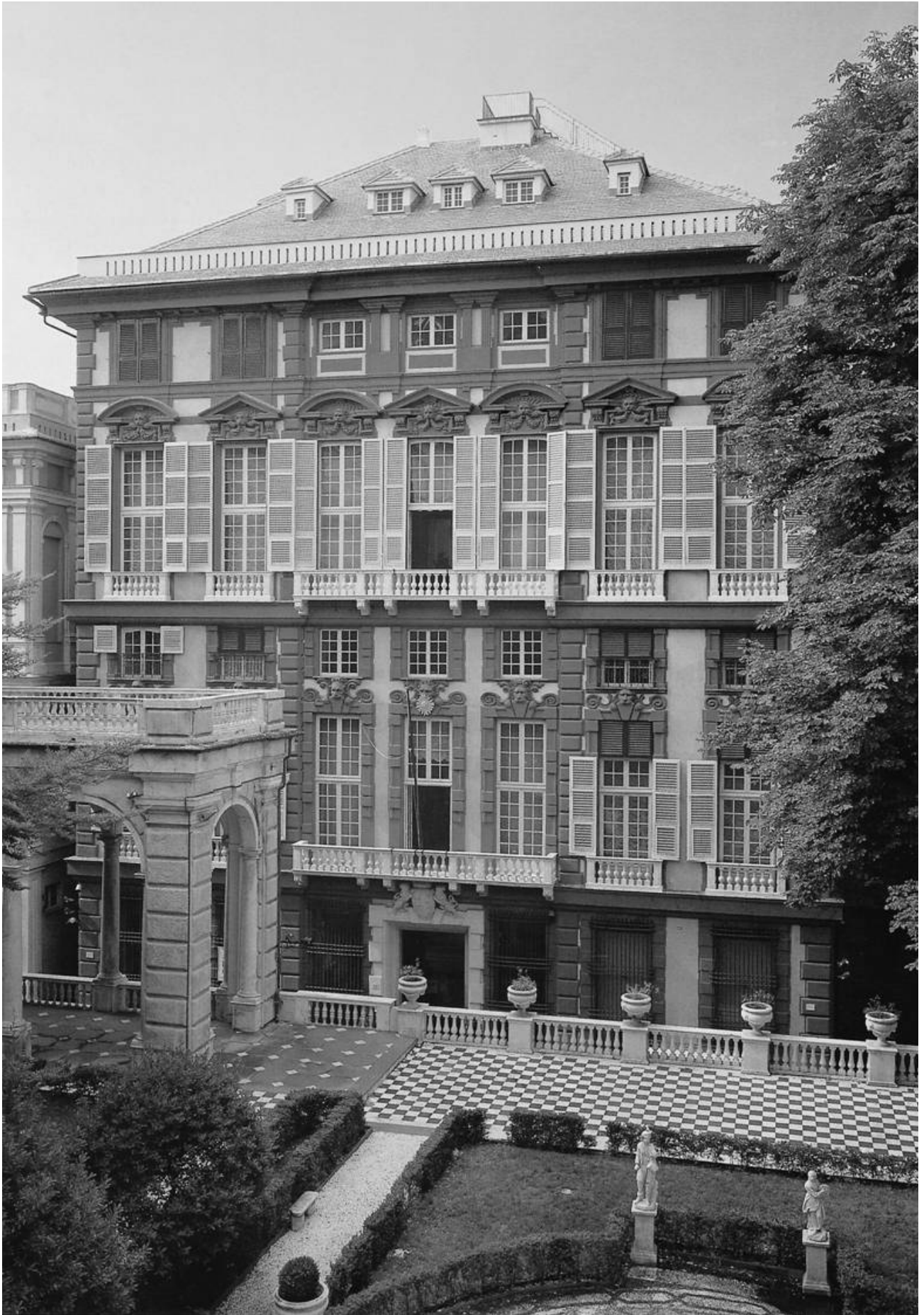
Map showing the nominated Palazzi and the buffer zone



Aerial view of Strada Nuova (via Garibaldi)



Palazzo Stefano Balbi



Palazzo Rosso

Gênes (Italie)

No 1211

1. IDENTIFICATION

État partie : Italie

Bien proposé : Gênes, les *Strade Nuove* et le système des palais des *Rolli*

Lieu : Ville de Gênes, Région de Ligurie

Date de réception par le Centre du patrimoine mondial : 4 janvier 2005

Inclus dans la liste indicative : 28 juin 1996

Assistance internationale au titre du Fonds du patrimoine mondial pour la préparation de la proposition d'inscription : Non

Catégorie de bien :

En termes de catégories de biens culturels telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, il s'agit d'un ensemble et d'un secteur du centre d'une ville historique.

Brève description :

Les *Strade Nuove* et le système des palais des *Rolli* à Gênes à la fin du XVI^e siècle et au début du XVII^e siècle, représentent un aménagement d'urbanisme novateur associé à un système particulier « d'hébergement public » dûment réglementé. Les palais des *Rolli* étaient des résidences construites par les familles aristocratiques les plus riches et les plus puissantes de la République de Gênes au sommet de leur puissance financière et maritime.

2. ACTIONS

Antécédents : Il s'agit d'une nouvelle proposition d'inscription. Un plan de gestion du site a été envoyé par l'État partie et reçu le 10 janvier 2006.

Date de la mission d'évaluation technique : 16-19 octobre 2005

Dates de demande d'information complémentaire et d'envoi par l'État partie : L'ICOMOS a envoyé une lettre le 30 janvier 2006 et une proposition d'inscription révisée a été fournie par l'État partie le 31 mars 2006.

Consultations : L'ICOMOS a consulté son Comité scientifique international sur les villes et les villages historiques.

Littérature : Gênes et son architecture font l'objet d'une vaste documentation et sont une référence dans l'histoire

de l'architecture et de l'urbanisme, étudiés par E.A. Gutkind dans *International History of City Development* (vol. IV, The Free Press, New York, 1969) ; Sir Banister Fletcher, *A History of Architecture* (Oxford, 1987) ; E. Poleggi, *Strada Nuova, una lottizzazione del Cinquecento a Genova*, Genoa, 1968 ; L. Grossi Bianchi, et al. *Una Città Portuale del Medioevo: Genova nei secoli X-XVI*, Genoa 1987 ; E. Poleggi, *Genoa, a Civilization of Palaces*, Genoa 2002.

Date d'approbation de l'évaluation par l'ICOMOS : 10 avril 2006

3. LE BIEN

Description

La ville de Gênes est située dans la région de Ligurie au nord-ouest de l'Italie sur la côte de la mer Méditerranée. Le bien proposé pour inscription consiste en un quartier du centre historique. Il comprend un ensemble de palais Renaissance et baroque bordant les « rues neuves » (*Strade Nuove*), à la limite nord de la vieille ville de Gênes. La zone principale (15,81 ha) comprend les principaux palais bordant deux axes : a) Via Garibaldi (*Strada Nuova*), un tronçon de Via Balbi et, entre les deux, Via Cairoli, et b) Via Lomellini et Via San Luca. La zone tampon (113 ha) couvre la totalité du centre historique de Gênes.

Du Xe au XIII^e siècle, Gênes est une ville très dense avec des rues extrêmement étroites et de hauts bâtiments. Au milieu du XVI^e siècle, alors que la ville connaît une forte croissance de son influence financière et commerciale, les riches familles aristocratiques qui formaient l'oligarchie de la République de Gênes décidèrent de construire un quartier de représentation dans la partie supérieure de la ville. Ce quartier se matérialisa avec la *Strada Nuova*, ouverte en 1551-1583 (aujourd'hui Via Garibaldi), qui fut construite à la suite d'une attribution des parcelles aux enchères sous les collines dans la partie nord de la vieille ville. Cette « rue neuve » faisait 250 m de long et 7 m de large (plus de deux fois la largeur des rues médiévales) et elle devint un quartier luxueux où furent érigés des palais de représentation manifestant le pouvoir des puissantes familles dirigeantes de la République (Pallavicini, Spinola, Doria, Lomellino, Grimaldi). Le quartier voisin de la Via Lomellini forma un deuxième groupe de palais prestigieux, cette fois par la rénovation de structures existantes. À la suite de cet exemple, une seconde *Strada Nuova* (1601-1618) fut ouverte plus à l'ouest par les membres de la famille Balbi, aujourd'hui Via Balbi. Enfin, en 1778-1786, une dernière nouvelle rue, *Strada Nuovissima* (aujourd'hui Via Cairoli), fut ouverte pour relier des deux premières *Strade Nuove* (Via Garibaldi et Via Balbi), formant la troisième phase de construction.

Les splendides palais résidentiels érigés sur la *Strada Nuova* (Via Garibaldi) à la fin du XVI^e siècle formaient le quartier de la noblesse qui, sous la constitution de 1528, assumait le gouvernement de la République et ressentait la nécessité d'investir dans le renouvellement de leurs résidences. La conception de cette nouvelle rue est attribuée à l'architecte Galeazzo Alessi (1512-1572) qui a aussi conçu plusieurs grands palais de la ville. Les principaux architectes des palais de la *Strada Nuova* furent

Giovanni Battista Castello (1509-1569), connu sous le nom du Bergamasque, Bernardino Cantone et les frères Ponsello. Ils construisirent par exemple les résidences des frères Tobia et Agostino Pallavicino (1558), de G.B. Doria (1564) et de Nicolosio Lomellino (1563).

En raison de la déclivité du terrain, la typologie des palais s'ajustait aux conditions spécifiques de chacune de leur implantation. Les édifices comportaient généralement trois ou quatre étages, associant les halls d'entrée à de spectaculaires escaliers ouverts, des cours et des loggias surplombant des jardins construits sur différents niveaux dans un espace relativement restreint. Du fait des contraintes, chaque palais possède sa propre solution architecturale et un caractère particulier. La décoration commence presque toujours par la quadrature de la façade ornée de fresques et/ou d'un décor de pierre, se poursuit à l'intérieur par des atriums, d'élégants escaliers, des couloirs et des galeries décorés de fresques et de stucs. Les résidences de la *Strada Nuova* bénéficièrent de la maîtrise, de la créativité des artisans de Lombardie et de l'art de vivre fastueux des riches banquiers génois. Ce style grandiose fut reproduit Via Balbi au début du XVIIe siècle, où les thèmes furent poussés à leur paroxysme. Les palais de Giacomo et Pantaleo Balbi (1618-1645) et celui de Agostino Balbi (1618-1670) furent l'œuvre de l'architecte Bartolomeo Bianco. Le plus grandiose d'entre eux fut le palais de Stefano Balbi (1643-1655), qui devint par la suite le Palais royal de la famille de Savoie.

Sur la base d'un décret du Sénat de 1576, les palais aristocratiques construits dans la *Strada Nuova* furent inscrits sur une liste officielle (*Lista dei Rolli*) de « résidences d'hébergement public », signifiant que les propriétaires étaient requis de fournir des logements au nom de la République oligarchique pour des hôtes de marque. Par la suite, les palais des *Rolli* inclurent d'autres bâtiments construits ailleurs dans la ville, atteignant le nombre de 150 édifices à la fin du XVIe siècle. Ce nombre fut réduite à une centaine de bâtiments à la fin du XVIIe siècle, mais remonta à 200 à la fin du XVIIIe siècle. La liste des *Rolli* était articulée en trois catégories : les palais les plus représentatifs furent réservés aux cardinaux, aux princes et vices-rois, la seconde catégorie aux gouverneurs et propriétaires terriens et la troisième aux hôtes de moindre qualité. Les palais des *Strade Nuove* appartinrent toujours à la première catégorie, tandis que pour les autres édifices la catégorie pouvait changer au fil du temps.

Histoire

Ancien port ligurien, Gênes fut conquise par les Lombards au VIIe siècle et mise à sac à plusieurs reprises par les Sarazins au Xe siècle. À partir du XIe siècle, souvent en concluant des alliances avec d'autres cités États, les Génois renforcèrent leurs relations commerciales, passèrent maîtres et précurseurs de la construction navale, de la navigation et de la cartographie, des techniques industrielles et bancaires et de la rédaction de contrats qui permettaient des partenariats et des investissements dans des affaires commerciales lucratives. Aux XIIe et XIIIe siècles, Gênes devint l'une des plus grandes villes d'Europe, avec une population de quelque 100 000

habitants vers l'an 1300. Au XVe siècle, elle connut un certain déclin et fut souvent gouvernée soit par les Français soit pas Milan.

Dès le Moyen Âge, Gênes devint une *Libero Comune*, densément peuplée entre la mer et les collines. Politiquement, Gênes se caractérisait par un système de *Contrade consortili*, correspondant aux quartiers urbains, les *Alberghi*, c'est-à-dire divisés en zones d'influences par famille noble. La critique de ce système conduisit à l'adoption d'un système rival de *Dogi perpetui*, qui resta en vigueur jusqu'en 1528. Andrea Doria (1468-1560), un amiral génois renommé qui avait servi des papes et plusieurs rois européens, construisit une flotte dont la puissance surpassa les corsaires de la Méditerranée. En 1528, il établit une nouvelle division sociale et une constitution aristocratique à Gênes qui perdura jusqu'en 1798. Sous la direction de Doria, une alliance avec l'Espagne autorisa les financiers génois à contrôler le commerce napolitain et espagnol et à recevoir de l'or du Nouveau Monde. En 1570, ils étaient les principaux banquiers de l'Europe catholique et Gênes était gouvernée par une oligarchie stable et prospère.

C'est dans ce contexte que se fit jour la nécessité de construire de nouvelles résidences pour ces quelques familles extrêmement riches, des résidences capables d'accueillir des hôtes distingués tels que des cardinaux, des gouverneurs ou des ambassadeurs visitant la ville. Ce besoin de représentation conduisit à la percée de la *Strada Nuova* à partir de 1551, et la liste officielle (*Rollo*) des palais choisis pour une représentation officielle fut proclamée en 1576. La typologie de ces palais aristocratiques se distingue clairement de celle de la période précédente du haut Moyen Âge, adoptant des unités spatiales grandioses (vestibules, escaliers monumentaux, atriums, jardins) et une riche décoration intérieure de style de la fin de la Renaissance et maniériste. Ce modèle a aussi été appliqué à d'autres parties de la ville.

Grâce à l'enthousiasme de certains artistes, en particulier Pierre Paul Rubens, qui étudia et publia les plans des palais, ainsi que Giorgio Vasari, Vincenzo Scamozzi et Joseph Furtenbach, le modèle des palais génois fut diffusé à d'autres villes d'Europe, en particulier aux Pays-Bas et à la Grande Bretagne. À la fin du XVIIe et au XVIIIe siècle, l'influence économique et politique de Gênes connut un déclin. La ville fut d'abord occupée par l'Autriche puis par Napoléon. Dans la nouvelle Italie unifiée, Gênes émergea néanmoins en tant que grande ville portuaire et a su conserver son tissu urbain historique.

Protection et gestion

Dispositions légales :

Une partie des biens proposés pour inscription sont des propriétés privées, d'autres sont des biens publics et d'autres encore sont des biens mixtes, à la fois publics et privés. Les propriétaires ont créé une association des *Palazzi dei Rolli*, confirmée par un protocole d'accord et approuvée par une résolution du Conseil municipal en 2002, dont l'objectif est de promouvoir la mise en valeur et la gestion des palais.

Tous les palais inclus dans la proposition d'inscription sont protégés par la loi italienne sur la conservation du Patrimoine culturel (décret no. 42 du 22 janvier 2004).

Structure de la gestion :

Le principal instrument de gestion est le Plan directeur d'urbanisme révisé, approuvé par le décret du Conseil régional no. 44 du 10 mars 2000. Les palais des *Rolli* sont classés soit en catégorie A (importance majeure) soit en catégorie B (typique avec des caractéristiques importantes). Le plan directeur est mis en œuvre à travers le programme opérationnel qui est continuellement mis à jour et redéfini à la lumière des événements qui se produisent. Un plan urbain de circulation pour la zone centrale de la ville de Gênes a été adopté en 2000-2001.

Il existe un plan de gestion pour les biens proposés pour inscription. Ce plan, formalisé par un protocole daté du 22 janvier 2004, est mis en œuvre par un groupe de travail qui comprend des représentants du conseil municipal de la Ville de Gênes et des représentants de la *Soprintendenza* (direction du patrimoine architectural) et du pays ligurien agissant pour le compte du ministère du patrimoine culturel.

Ressources :

Les ressources financières municipales proviennent essentiellement du budget du programme opérationnel, dont l'objectif est de réhabiliter l'ensemble du centre historique au niveau fonctionnel et qualitatif. Des fonds supplémentaires consacrés à la conservation et à la restauration de la ville historique sont également attribués. Ainsi, pour la période 2001-2003, une part importante des travaux de conservation a été financée par un budget spécial de l'État accordé à la Ville de Gênes nommée capitale culturelle européenne en 2004. De plus, en 2002-2003, la Ville, l'État et des propriétaires privés contribuèrent à hauteur de 10 millions d'euros à la conservation des palais des *Rolli*.

Justification de la valeur universelle exceptionnelle émanant de l'État partie (résumé)

Le dossier de proposition d'inscription reconnaît le développement politique et économique de la République de Gênes comme étant le moteur principal de la construction de l'ensemble des *Strade Nuove* et de l'établissement des listes des *Rolli*. Il souligne que les solutions d'urbanisme et d'architecture étaient de conception entièrement nouvelle, qu'elles expérimentaient des modèles résidentiels innovants qui prenaient en compte la culture contemporaine et les nécessités d'une représentation officielle de la République.

Critère ii : La *Strada Nuova* à Gênes (1551-1583) constitue le premier exemple en Europe d'un projet de développement urbain dans un cadre unitaire et avec des plans spécialement divisés par une autorité publique en parcelles réservées pour les grandes maisons aristocratiques. On mesure l'influence de ce modèle de conception urbaine dans les décennies qui suivirent par la place importante que lui conférèrent de nombreux traités écrits par de grands auteurs européens et italiens. Ainsi,

dans les vingt premières années du XVII^e siècle, la *Strada Nuova* fut un modèle résidentiel pour quatre experts - Schickhardt, Rubens, Scamozzi et Furttenbach – pour plusieurs raisons que la nature archaïque et singulière de la ville rendit encore plus manifestes : la concentration rectilinéaire des palais dans un seul quartier ; la complexité des diverses solutions ; la somptuosité des décors et du mobilier et la richesse des jardins plantés d'arbres.

Critère iv : Les *Strade Nuove* sont un monument et un témoignage du *siècle des Génois* (1536-1640). Les palais construits dans les *Strade Nuove* aux XVI^e et XVII^e siècles, et les palais transformés selon le nouveau modèle dans le tissu dense de la ville historique ont comme référence l'horizon européen de la culture résidentielle la plus spectaculaire. Grâce à la qualité et à l'accessibilité des constructions, les palais témoignent d'une organisation précise en termes d'espace, de structure, de matériaux, de formes et de fonctions d'un groupe de bâtiments qui reflète directement une civilisation ou une succession de civilisations. Les palais sont aménagés sur une schéma en trois parties offrant une variété extraordinaire de solutions différentes s'inspirant de l'expérience acquise au siècle précédent dans des villas construites dans les environs de la ville. Les palais ont une valeur universelle par leur adaptation aux caractéristiques particulières du site et aux exigences des fonctions de réception et de résidence d'une organisation économique et sociale particulière.

Critère vi : L'exemple original des *Strade Nuove* coïncide avec un processus d'émulation si nouveau et représentatif d'une société de banquiers et d'armateurs que cela donna lieu à un réseau d'hospitalité publique pour les visites d'État (*Palazzi dei Rolli* ou « hébergements publics »). Ce patrimoine résidentiel, original par ses caractéristiques architecturales d'une valeur particulière, fut transformé par un décret du Sénat de 1576 en un système public de résidences privées qui avaient l'obligation d'héberger les visiteurs d'État, contribuant ainsi à la propagation de la connaissance d'un modèle architectural et d'une culture résidentielle qui attirait des artistes et des voyageurs de renom, et dont un exemple important est la collection de dessins de P.P. Rubens.

4. ÉVALUATION

Conservation

Historique de la conservation :

Gênes a subi des bombardements pendant la Seconde Guerre mondiale. Heureusement, le centre historique n'a subi que des dommages superficiels. Les palais des *Rolli* qui sont inclus dans la zone proposée pour inscription ont conservé leur intégrité à l'exception du palais de Francesco Grimaldi (1593) dont les étages supérieurs ont été détruits. Le palais a été restauré et sert aujourd'hui de musée illustrant le système des *Rolli*.

Dans la période de l'après-guerre, le centre historique de Gênes a connu diverses vicissitudes sociales et urbanistiques. Une bonne partie du parc immobilier était dans un état de délabrement en raison du manque d'entretien. Les reconstructions modernes ne furent

heureusement qu'un phénomène marginal dans cette partie de la ville. Dans les années 1980 et 1990, la situation s'améliora considérablement du point de vue de l'état de conservation et de la situation économique et sociale de la ville historique. La ville s'est engagée activement dans le développement durable et considère que le centre historique et la zone du port sont des atouts précieux dans ce processus.

La recherche moderne sur les palais historiques de Gênes a commencé dans la période de l'après-guerre. Dans les années 1980 déjà, la ville de Gênes et la *Soprintendenza* réalisèrent un programme sur les façades historiques, qui fit l'objet d'une conférence, et aboutit à des travaux de conservation qui se poursuivent encore aujourd'hui. Dans les années 1990, à la faveur de la réunion du G8 en 2001, la ville a eu les moyens d'entreprendre des travaux de restauration. Les travaux se sont poursuivis grâce aux efforts conjoints de la Ville, de l'État, des propriétaires privés et de mécènes.

État de conservation :

Grâce aux initiatives prises surtout à partir des années 1990, les palais inclus dans la proposition d'inscription ont fait l'objet d'une étude et leur état de conservation a été vérifié. Les façades et les intérieurs de nombre d'entre eux ont été soigneusement restaurés. Certains palais sont encore utilisés comme résidences privées tandis que d'autres ont été transformés en musées ou en institutions culturelles (par exemple le *Palazzo Reale* est le siège de la *Soprintendenza*), ou sont la propriété de banques, de bureaux ou de sociétés commerciales. Les palais sont en bon état de conservation et leur état fait l'objet d'un suivi de la part des autorités de l'État.

Protection et gestion :

La zone principale comprend un ensemble constitué des *Strade Nuove* et de leur palais des *Rolli* ainsi qu'une partie de la ville médiévale où les palais furent rénovés à la même époque et inclus sur la liste des *Rolli*. La zone principale comprend la partie la plus représentative de la rénovation urbaine de la Renaissance et une partie du tissu médiéval dont les palais furent rénovés sur le même modèle. L'ICOMOS considère que cette définition répond convenablement à l'importance de la proposition d'inscription. La zone tampon couvre la totalité du centre historique. Elle est définie en tant que zone de conservation dotée d'une réglementation appropriée dans le cadre du Plan directeur d'urbanisme pour lequel la ville a adopté un plan de gestion de la conservation. L'ICOMOS considère que la zone tampon est correctement définie.

Les premières réglementations municipales pour la gestion de la zone historique datent de 1986 mais, depuis, les normes ont été remises à jour dans le *Piano Regolatore Generale*, qui définit la gestion des palais des *Rolli*, le plan directeur d'urbanisme (*Piano urbanistico generale*, 2000) ainsi que le plan directeur général de l'urbanisme et de l'environnement (1999). Ensemble, ces plans constituent une base appropriée pour la gestion de la totalité de la vieille ville comprise dans la zone tampon.

Il existe un comité de coordination de la gestion du bien proposé pour inscription, et toutes les parties prenantes - y compris les autorités municipales et étatiques concernées ainsi que les propriétaires privés - ont signé un accord pour rassembler leurs efforts autour d'objectifs partagés. Le système de gestion est opérationnel et a prouvé son efficacité. Les résultats se voient non seulement au succès de la conservation et de la restauration des principaux palais mais aussi à l'amélioration générale de la situation économique, sociale et urbanistique de la vieille ville. Dans de nombreux domaines, la municipalité a pu encourager les nouveaux investissements.

Analyse des risques :

- Développement

Les efforts actuellement consentis par l'administration de la ville ont contribué de manière significative au contrôle du développement qui tient compte du potentiel patrimonial de la ville historique. Des problèmes sociaux persistent dans certaines parties de la ville historique (une partie de la zone tampon), mais la Ville prend des initiatives pour améliorer la situation. De même, une partie des édifices médiévaux est encore en attente de réparation et de réhabilitation. Après la Seconde Guerre mondiale, une autoroute a été construite, qui sépare le port de la ville historique. Une liaison pédestre a cependant été rétablie récemment. Dans les années 1990, le port a été réhabilité et il est devenu aujourd'hui une destination favorite des visiteurs. À l'avenir, l'objectif est d'éliminer le tronçon d'autoroute passant devant le centre historique en construisant un tunnel.

- Tourisme

Gênes a créé quelques-uns des premiers musées modernes d'Italie dans les années 1950 en transformant deux palais des *Rolli* de la Via Garibaldi (*Palazzo Bianco* et *Palazzo Rosso*). Toutefois, le tourisme n'était pas l'objectif principal jusque dans les années 1990. Le plan de gestion accorde une attention particulière au développement actif des infrastructures d'accueil des visiteurs, avec le soutien de la loi nationale de 2001 sur le développement des infrastructures touristiques locales. La zone des *Strade Nuove* constitue l'un des points d'attraction majeurs du tourisme et le port en est un autre. Grâce à ces efforts, Gênes a beaucoup amélioré sa capacité à gérer l'accueil des visiteurs.

- Risques naturels

La ville a veillé au suivi des facteurs environnementaux liés au climat maritime. Des mesures ont été prises pour réduire la pollution de l'air (causé par exemple par la circulation). La région de Gênes n'est pas considérée comme une zone à risques sismiques.

Authenticité et intégrité

Authenticité :

La zone proposée pour inscription comprend l'ensemble des *Strade Nuove* et une partie du tissu médiéval. Le bien comprend 42 palais parmi ceux qui étaient inscrits sur la

liste des *Rolli*. Ce sont parmi les plus représentatifs et les mieux préservés dans leur authenticité. Un seul d'entre eux a été partiellement endommagé pendant la guerre. L'étage supérieur endommagé a depuis été reconstruit. Ce palais, et deux autres de la Via Garibaldi servent de musée. Nombre de ces palais des *Rolli* sont des propriétés privées et certains ont été transformés en bureaux ou sont à usage commercial. Toutefois, les propriétaires ont réalisé les transformations dans le respect des structures d'origines et l'authenticité historique des bâtiments.

Intégrité :

Les *Strade Nuove* furent construites par phases successives aux XVIe et XVIIe siècles, puis reliées entre elles par une rue ouverte au XVIIIe siècle. Cet ensemble fut intégré à la partie médiévale de la ville et a gardé intacte sa place dans ce contexte. En plus des palais des *Rolli*, la zone proposée pour inscription comprend d'autres bâtiments historiques, notamment des maisons médiévales ainsi que des bâtiments de construction plus récente. Globalement, le tissu urbain du centre médiéval a bien conservé son intégrité. Les interventions modernes (par exemple la construction du théâtre de la ville) sont relativement limitées et ne perturbent pas le caractère d'ensemble. En tant que puissance maritime, la ville de Gênes a toujours entretenu un lien étroit avec son port. Dans la période de l'après-guerre, le port fut séparé du centre historique par une autoroute construite en hauteur sur des piliers. Le lien entre le port et le centre est en partie rétabli par le retrait des voies ferrées et des entrepôts et le pavage de cette zone devenue un espace piétonnier. À l'avenir, il est prévu de faire passer ce tronçon de l'autoroute dans un tunnel.

Évaluation comparative

La percée de la *Strada Nuova* pour la construction des palais résidentiels des familles nobles génoises extrêmement riches fut le premier exemple en Europe d'un nouveau type d'urbanisme ; des parcelles furent attribuées par l'autorité publique pour l'édification de grands palais aristocratiques. Cette réalisation devint une référence pour les auteurs de traités d'architecture tels que Vincenzo Scamozzi et Joseph Furtenbach, mais aussi pour Pierre Paul Rubens qui publièrent dans leurs traités les dessins des palais. Plusieurs villes italiennes possèdent des palais du XVIe et du XVIIe siècle, en particulier Florence, Venise, Ferrare et Rome. Mais les palais des *Strade Nuove* de Gênes introduisent de nouvelles qualités dans l'organisation spatiale des volumes architecturaux. Ils forment un ensemble exceptionnel de palais aristocratiques que l'on ne retrouve dans aucun autre plan de la Renaissance. De plus, ils furent construits sur une période limitée, dans la seconde moitié du *Cinquecento*, ce qui leur donne une unité difficile à trouver ailleurs. Ces palais furent tous reconnus pour leur utilisation de représentation par la République de Gênes dans le cadre du système des *Rolli*. Des exemples de pratiques similaires sont connus ailleurs en Europe, par exemple à Rome à l'occasion des synodes et des conclaves papaux, et à Paris, avec les *hôtels particuliers*, utilisés par Louis XIV dans le cadre de sa politique anti-féodale. Gênes se distingue cependant par l'institutionnalisation d'un système basé sur la loi républicaine.

Valeur universelle exceptionnelle

Déclaration générale :

La valeur universelle exceptionnelle de l'ensemble de Gênes peut être considérée en fonction de plusieurs thèmes : la puissance politico-économique des Génois, l'originalité du plan d'urbanisme de la ville, les solutions architecturales innovantes portant plus en avant les idées de la Renaissance et la reconnaissance de l'influence internationale de cette architecture dès l'époque de la construction.

Avec Venise, Gênes était, aux XVIe et XVIIe siècles, une grande puissance maritime, en particulier dans la partie occidentale de la Méditerranée, ainsi qu'un centre bancaire international. En 1528, l'amiral Andrea Doria, qui se considérait comme le fondateur et restaurateur de « l'ancienne République », rédigea une nouvelle constitution selon laquelle la République était dirigée par les principales familles aristocratiques et faisait de Gênes l'une des principales villes marchandes du monde.

Dans le contexte politique et économique, l'ensemble de la *Strada Nuova* était un quartier d'élite jouissant d'une vue panoramique dominant la vieille ville et représentant symboliquement la nouvelle classe gouvernante de la République. En termes d'urbanisme, l'ensemble offrait aux aristocrates régnants un quartier luxueux qui eut une influence importante sur le développement de l'architecture résidentielle du reste de la ville et fut étendu à la *Via Balbi* au début du XVIIe siècle. Architecturalement, en particulier dans leur agencement des volumes, les palais représentent une approche innovante basée sur les idées de la Renaissance alors florissante en Italie, et déjà conduisant au baroque. La qualité de l'architecture de la *Strada Nuova* fut hautement acclamée dans des traités contemporains, par exemple ceux de Scamozzi, Furtenbach, Vasari et Rubens. L'établissement des listes des *Rolli* était en soi une reconnaissance de la qualité des palais.

Évaluation des critères :

Le bien est proposé par l'État partie sur la base des critères ii, iv et vi :

Critère ii : La proposition d'inscription fait référence aux influences que Gênes reçut d'autres centres de la Renaissance italienne, tels que Florence et l'État papal, et inversement de l'influence qu'exercèrent les palais aristocratiques des *Strade Nuove* au travers de traités d'architecture. Soutenu et motivé par le pouvoir économique et politique qu'ils exerçaient au milieu du XVIe siècle, les marchands et les banquiers génois suivirent les principales tendances et se firent construire des résidences très en vogue. Grâce aux traités d'architecture de l'époque, ces exemples ont été portés à la connaissance du reste de l'Europe, faisant des *Strade Nuove* et des palais de la fin de la Renaissance des monuments d'une importance cruciale dans le développement de l'architecture maniériste et baroque en Europe. L'ICOMOS considère donc que le bien témoigne d'un important échange de valeur aux XVIe et XVIIe siècles en faveur du développement de l'architecture et de l'urbanisme et qu'il répond à ce critère.

Critère iv : L'ensemble des *Strade Nuove* de Gênes représente une nouvelle approche de l'urbanisme au XVIe siècle, créant un quartier luxueux comptant de nombreux palais aristocratiques et qui devint la scène de représentation de la vie et des coutumes du *siècle des Génois* (1563-1640). L'architecture des palais utilise le langage de la fin de la Renaissance et du maniérisme se traduisant par une utilisation extraordinaire de l'espace, avec différents niveaux et des successions de cours et de jardins au service la représentation officielle de la République de Gênes grâce aux listes des *Rolli*. L'ICOMOS considère que le bien est un exemple exceptionnel d'un ensemble urbain de palais aristocratiques de grande valeur architecturale, illustrant la puissance économique et politique de la ville marchande de Gênes au faite de sa puissance aux XVIe et XVIIe siècles et qu'il répond à ce critère.

Critère vi : l'État partie a proposé ce critère en référence à l'idée d'un système juridiquement établi d'hébergement public appelé *Rolli*. Pour justifier l'importance de ce système, l'État partie se réfère à la publication d'un traité par Rubens. L'ICOMOS considère que le travail de Rubens relève plus du critère ii qui se réfère à l'influence de la *Strada Nuova* et des palais des *Rolli*. Tout en reconnaissant l'intérêt du système des *Rolli*, l'ICOMOS considère que le bien ne répond pas à ce critère.

Critère i : La proposition d'inscription n'a pas été présentée sur la base de ce critère. L'ICOMOS l'a considéré et a estimé que la qualité de la *Strada Nuova* et des palais des *Rolli* est suffisamment prise en compte par d'autres critères. L'ICOMOS considère donc que le bien ne répond pas à ce critère.

5. RECOMMANDATIONS

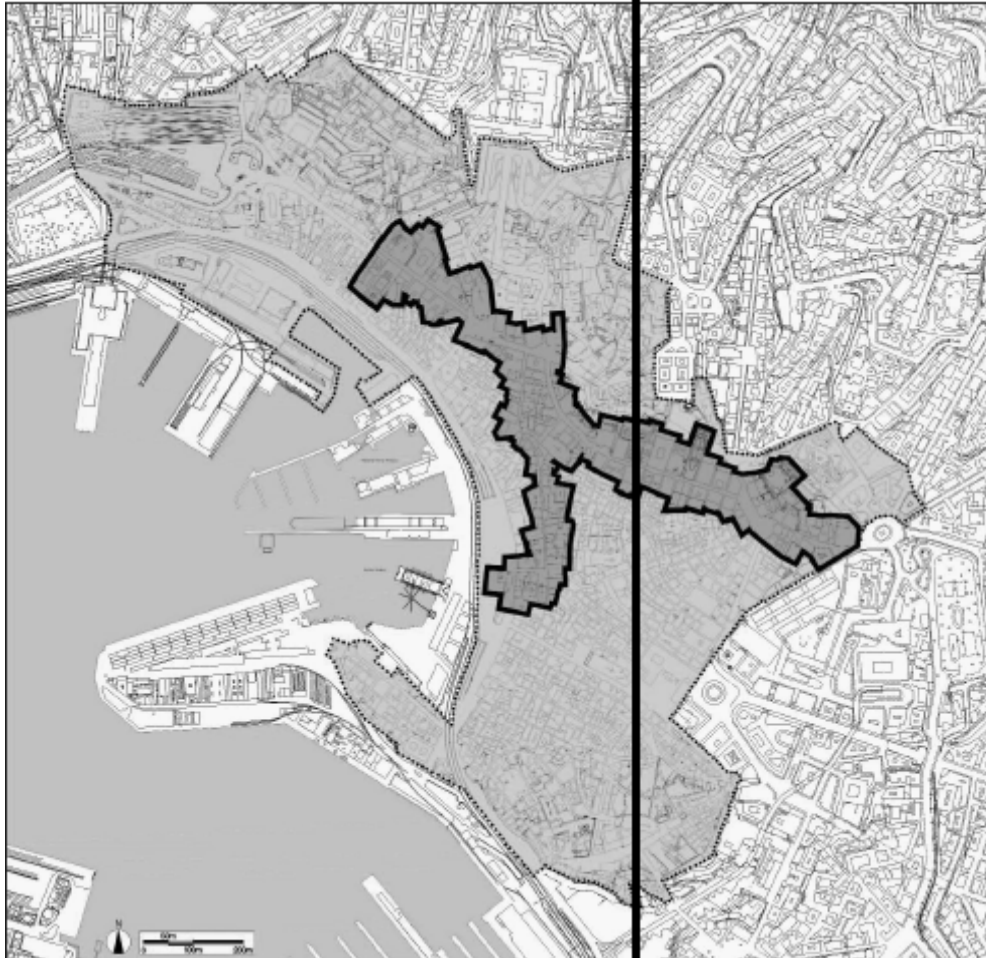
Recommandation concernant l'inscription

L'ICOMOS recommande que Gênes, les *Strade Nuove* et le système des palais des *Rolli*, Italie, soient inscrits sur la Liste du patrimoine mondial sur la base des *critères ii et iv* :

Critère ii : L'ensemble des *Strade Nuove* et les palais qui y sont associés témoignent d'un important échange de valeurs sur le développement de l'architecture et de l'urbanisme aux XVIe et XVIIe siècles. Grâce aux traités d'architecture publiés à l'époque, ces exemples furent connus à travers l'Europe, faisant des *Strade Nuove* et des palais de la fin de la Renaissance de Gênes des symboles significatifs du développement de l'architecture maniériste et baroque en Europe.

Critère iv : Les *Strade Nuove* à Gênes est un exemple exceptionnel d'ensemble urbain de palais aristocratiques de haute valeur architecturale, illustrant l'économie et la politique de la ville marchande de Gênes au sommet de sa puissance aux XVIe et XVIIe siècles. Le projet dénotait un esprit nouveau et innovateur, représentant le *siècle des Génois* (1563-1640). En 1576, la République de Gênes établit une liste légale des *Rolli*, reconnaissant les palais exceptionnels pour accueillir officiellement les hôtes de marque.

ICOMOS, avril 2006



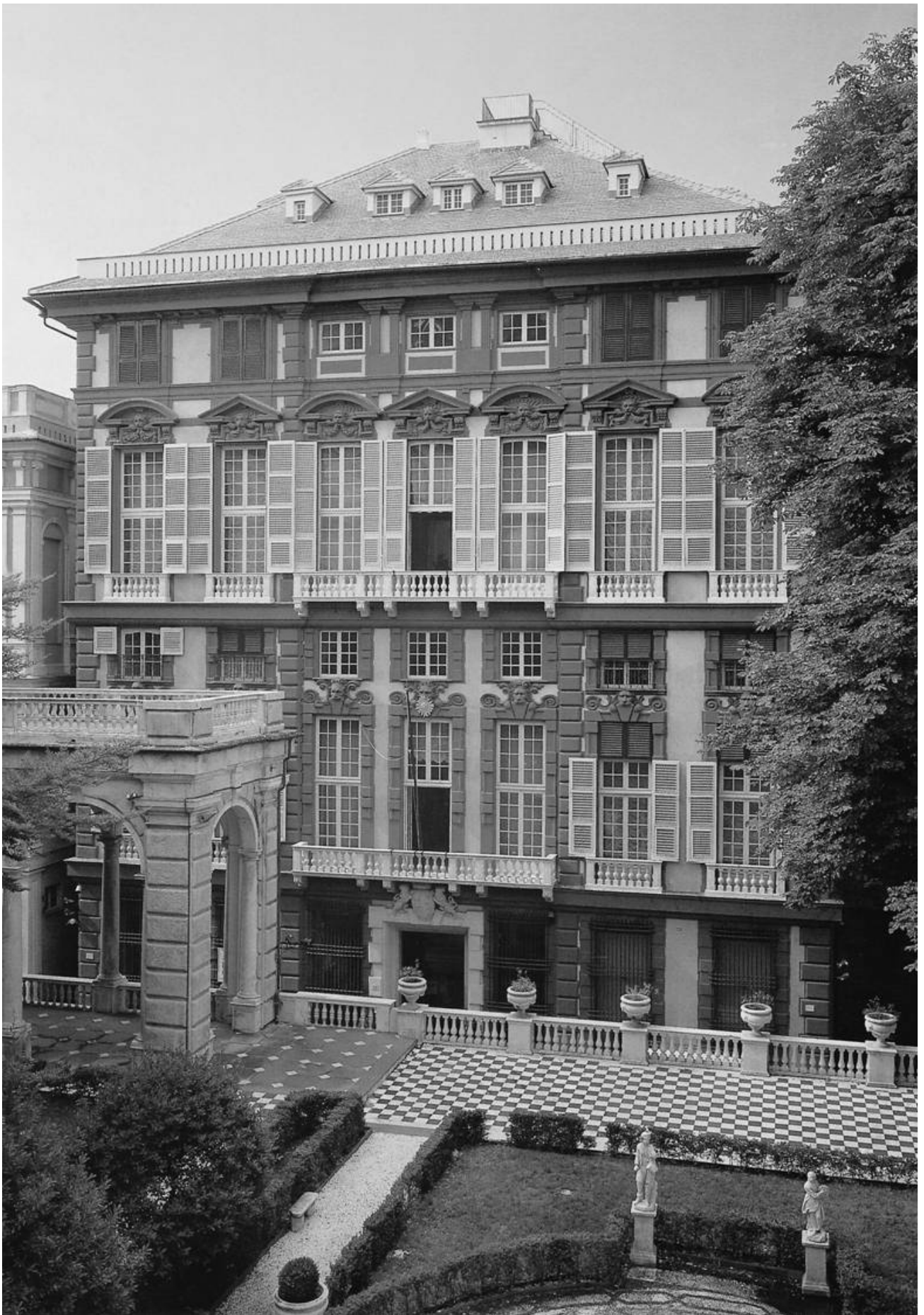
Plan indiquant les palais proposés pour inscription et la zone tampon



Vue aérienne de la Strada Nuova (via Garibaldi)



Palazzo Stefano Balbi



Palazzo Rosso



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S. Exc. Monsieur Giuseppe MOSCATO
Ambassadeur,
Délégué permanent de l'Italie auprès de
l'UNESCO
Maison de l'UNESCO

WHC/74518/AB/MR

28 août 2006

**Objet : Inscription d'un bien sur la Liste du patrimoine mondial :
Gênes, les Strade Nuove et le système des palais des Rolli, Italie (C 1211)**

Monsieur l'Ambassadeur,

J'ai le plaisir de vous informer que le Comité du patrimoine mondial, lors de sa 30e session (Vilnius, Lituanie, 8-16 juillet 2006), a examiné la proposition d'inscription de *Gênes, les Strade Nuove et le système des palais des Rolli* et a décidé d'**inscrire** ce bien sur la Liste du patrimoine mondial. Veuillez trouver ci-joint la décision **30 COM 8B.46** du Comité concernant cette inscription.

Je suis certain que votre Gouvernement continuera de prendre les mesures nécessaires à la conservation de ce nouveau bien du patrimoine mondial. Le Comité du patrimoine mondial et son Secrétariat, le Centre du patrimoine mondial, feront tout leur possible pour collaborer avec vous dans ces efforts.

Les *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial (paragraphe 168)*, révisées en février 2005, demandent désormais au Secrétariat d'envoyer à chaque Etat partie disposant d'un nouveau bien inscrit une carte de la ou des zone(s) inscrite(s). Veuillez examiner la carte ci-jointe ainsi que le tableau d'inscription et nous informer de toute erreur éventuelle dans ces informations avant le **15 octobre 2006**.

L'inscription d'un bien sur la Liste du patrimoine mondial est une excellente opportunité d'attirer l'attention des visiteurs, tout comme des résidents, sur la *Convention du patrimoine mondial* ainsi que sur la valeur universelle exceptionnelle du bien. A cet égard, vous souhaiterez peut-être apposer une plaque avec les emblèmes du patrimoine mondial et de l'UNESCO. Vous trouverez dans les *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial* des suggestions à cet effet.

2005

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Dans la plupart des cas, les Etats parties décident d'organiser une cérémonie d'inscription du bien sur la Liste du patrimoine mondial. Sur demande de l'Etat partie au Centre du patrimoine mondial, un Certificat peut être préparé pour cette occasion.

Par ailleurs, je vous serai très reconnaissant de me faire parvenir le nom, l'adresse, les numéros de téléphone et de fax, ainsi que le courriel de la personne ou de l'institution responsable de la gestion du site, ce qui nous permettra de lui/leur envoyer les publications du patrimoine mondial ultérieurement.

Veillez trouver ci-dessous une brève description de votre site, préparée par l'ICOMOS et le Centre du patrimoine mondial, en français et en anglais. Ces descriptions étant amenées à être reprises par la suite dans des publications, ou sur le site Internet du Centre du patrimoine mondial, nous aimerions avoir votre plein accord sur les termes employés. Je vous prierais donc d'examiner ces descriptions, et de nous informer au plus tard le **15 octobre 2006** d'éventuels changements devant être apportés. Si nous ne recevons aucune contestation d'ici là, nous en concluons que vous approuvez le texte soumis.

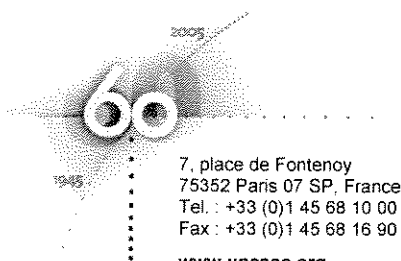
De plus, comme vous le savez probablement, le Centre du patrimoine mondial possède un site Internet à l'adresse : <http://whc.unesco.org/>, sur lequel on trouve des informations générales relatives aux biens du patrimoine mondial. Etant donné que nous ne pouvons fournir sur ce site qu'un nombre limité d'informations concernant chaque bien, nous essayons de relier nos pages avec celles provenant du site Internet de votre bien inscrit au patrimoine mondial ou de votre bureau, afin d'offrir au public des informations fiables et constamment mises à jour. Si vous possédez un site Internet pour le bien inscrit dernièrement, je vous remercie par avance de bien vouloir nous en transmettre l'adresse.

Les décisions de la 30e session du Comité du patrimoine mondial sont désormais disponibles en ligne sur le site Internet du Centre du patrimoine mondial (<http://whc.unesco.org>) et une copie de ce document vous sera envoyée dès que possible.

Je vous prie de croire, Monsieur l'Ambassadeur, à l'assurance de ma haute considération.


Francesco Bandarin
Directeur

Cc : Commission nationale de l'Italie auprès de
l'UNESCO, Fax : (39 06) 687 36 84
ICOMOS, Fax : 01 45 66 06 22
UNESCO Office Venice (Bresce),
Fax : (39 041 528 99 95)



Extrait des Décisions adoptées par le Comité du patrimoine mondial lors de sa 30e session (juillet 2006)

Décision 30 COM 8B.46

Le Comité du patrimoine mondial,

1. Ayant examiné les documents *WHC-06/30.COM/8B* et *WHC-06/30.COM/INF.8B.1*,
2. Inscrit **Gênes, les Strade Nuove et le système des palais des Rolli, Italie**, sur la Liste du patrimoine mondial sur la base des critères (ii) et (iv) :

Critère (ii) : L'ensemble des Strade Nuove et les palais qui y sont associés témoignent d'un important échange de valeurs sur le développement de l'architecture et de l'urbanisme aux XVIe et XVIIe siècles. Grâce aux traités d'architecture publiés à l'époque, ces exemples furent connus à travers l'Europe, faisant des Strade Nuove et des palais de la fin de la Renaissance de Gênes des symboles significatifs du développement de l'architecture maniériste et baroque en Europe.

Critère (iv) : Les Strade Nuove à Gênes sont un exemple exceptionnel d'ensemble urbain de palais aristocratiques de haute valeur architecturale, illustrant l'économie et la politique de la ville marchande de Gênes au sommet de sa puissance aux XVIe et XVIIe siècles. Le projet dénotait un esprit nouveau et innovateur, représentant le siècle des Génois (1563 à 1640). En 1576, la République de Gênes établit une liste légale des Rolli, reconnaissant les palais exceptionnels pour accueillir officiellement les hôtes de marque.

3. Encourage l'Etat partie à éliminer le tronçon d'autoroute passant devant le centre historique en construisant un tunnel.

Superficie et coordonnées du bien inscrit sur la Liste du Patrimoine Mondial par le Comité du Patrimoine Mondial lors de sa 30^{ème} session (Vilnius, Lituanie, 2006) conformément aux Orientations¹

Italie				
Serial ID	Name	Area	Buffer zone	Centre point coordinates
C1211	Gênes, les Strade Nuove et le système des palais des Rolli	15.81 ha	113 ha	N44 24 33 E08 55 48

La carte (voir page suivante) soumise par les autorités représente le site tel qu'inscrit par le Comité du Patrimoine Mondial lors de sa 30^{ème} session.

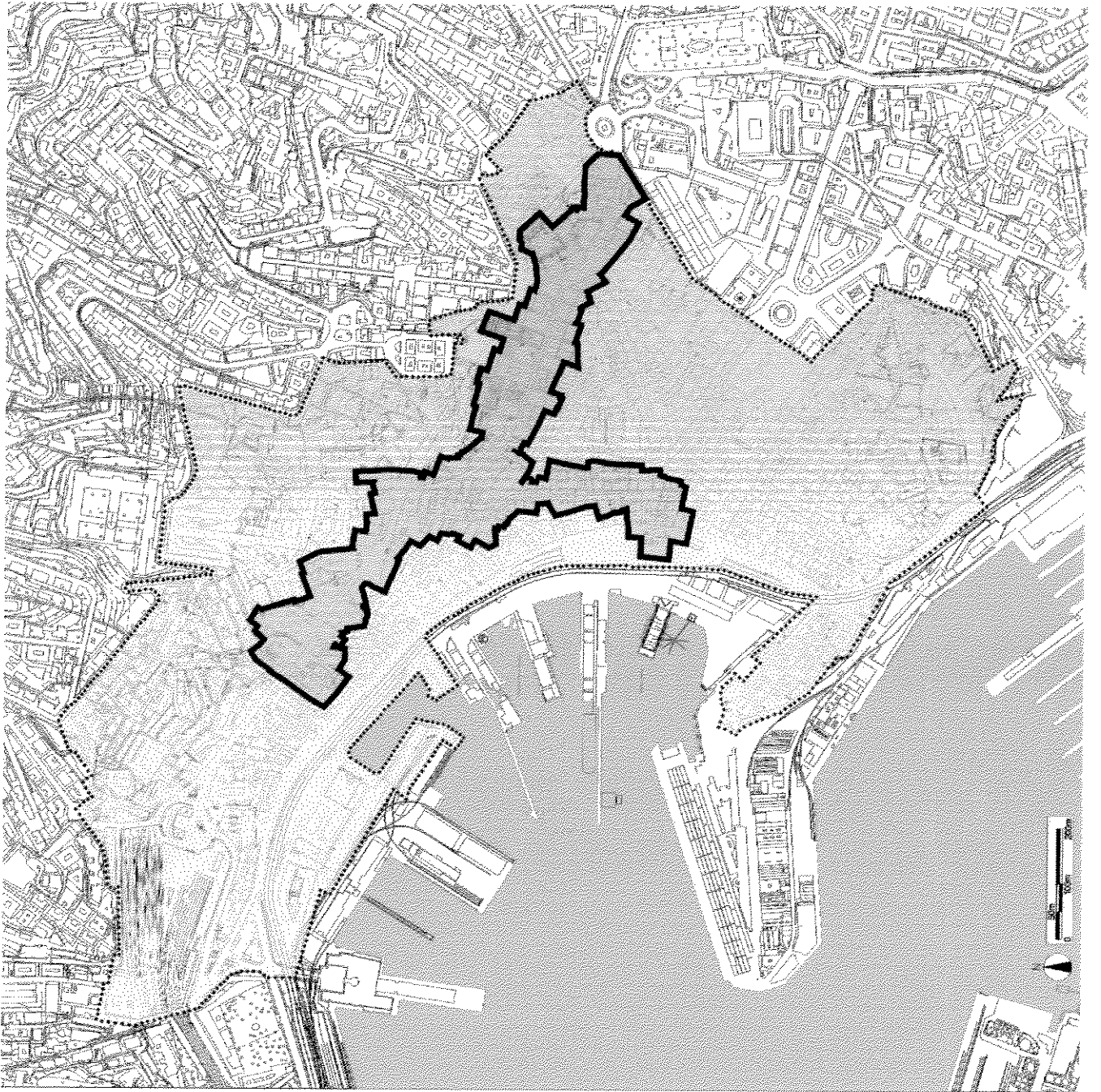
¹ Informations extraites du document WHC-06/30.COM/8B présenté lors de la 30^{ème} session du Comité du Patrimoine Mondial (Vilnius, Lituanie, 2006).

Brève description

Les Strade Nuove et le système des palais des Rolli dans le centre historique de Gênes (fin du XVIe et début du XVIIe siècles) constituent le premier exemple en Europe d'un projet de développement urbain dans un cadre unitaire et avec des plans spécialement divisés par une autorité publique, associé à un système particulier d'hébergement public dûment réglementé. Les Palais des Rolli étaient des résidences construites par les familles aristocratiques les plus riches et les plus puissantes de la République de Gênes au sommet de leur puissance financière et maritime. Le site comprend un ensemble de palais Renaissance et Baroque bordant les « rues neuves » (Strade Nuove). Les grands palais résidentiels érigés dans la Strada Nuova (aujourd'hui Via Garibaldi) à la fin du XVIe siècle, forment le quartier de la noblesse qui, sous la constitution de 1528, assumait le gouvernement de la République. Les palais comptent généralement trois ou quatre étages, associant les halls d'entrée à de spectaculaires escaliers ouverts, des cours et des loggias surplombant des jardins construits sur différents niveaux dans un espace relativement restreint. L'influence de ce modèle de conception urbaine est mise en évidence dans la littérature italienne et européenne tout au long des décennies suivantes. Les Palazzi offrent une extraordinaire variété de solutions différentes, ils ont une valeur universelle par leur adaptation aux caractéristiques particulières du site et aux exigences d'une organisation économique et sociale spécifique. Ils constituent également un exemple original d'un système public de résidences privées qui avaient l'obligation d'héberger les visiteurs d'Etat, contribuant ainsi à la propagation de la connaissance d'un modèle architectural et d'une culture résidentielle qui attira des artistes et des voyageurs célèbres, comme le montre une collection de dessins de Pieter Paul Rubens.

Brève description en anglais

The Strade Nuove and the system of the Palazzi dei Rolli, in Genoa's historic centre (late 16th and early 17th centuries) represent the first example in Europe of an urban development project with a unitary framework, where the plans were specially parcelled out by a public authority and a particular system of 'public lodging', based on legislation. The Rolli palaces were residences built by the wealthiest and most powerful aristocratic families of the Republic of Genoa at the height of its financial and seafaring power. The site includes an ensemble of Renaissance and Baroque palaces along the so-called 'new streets' (Strade Nuove). The grand residence palaces erected on the Strada Nuova (now Via Garibaldi) in the late 16th century, formed the quarter of the nobility, who under the constitution of 1528, had assumed the government of the Republic. Palaces are generally three or four stories high and feature spectacular open staircases, courtyards, and loggias overlooking gardens, positioned at different levels in a relatively tight space. The influence of this urban design model is evidenced by Italian and European literature over the following decades. The palazzi offer an extraordinary variety of different solutions, achieving universal value in adapting to the particular characteristics of the site and to the requirements of a specific social and economic organization. They also offer an original example of a network of public hospitality houses for visits of state, as decreed by the Senate in 1576. The owners of these palazzi were obliged to host 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 a collection of drawings by Pieter Paul Rubens.



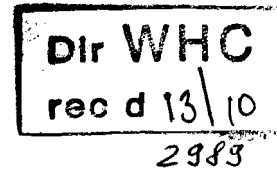


RAPPRESENTANZA
PERMANENTE D'ITALIA
PRESSO L'U.N.E.S.C.O
L'AMBASCIATORE

Prot. n° 1037

Paris, le 12 octobre 2006

Monsieur le Directeur,



AB (original)
MR (**)

Je me réfère à votre lettre WHC/74518/AB/MR du 28 août 2006.

A cet égard j'ai l'honneur de vous informer que les Autorités italiennes compétente ont envoyé la documentation complète, concernant l'inscription du site de « Genova: le Strade Nuove ed il sistema dei Palazzi dei Rolli » sur la Liste du Patrimoine Mondial.

La documentation est la suivante:

- un texte avec une brève description du site en anglais et en français, où ont été apportés quelques variations et précisions;
- la cartographie du périmètre de la surface inscrite et de la surface tampon; coordonnées géographique et surface du bien;
- la liste et la cartographie des palais.

J'ai le plaisir de vous communiquer que l'organisme responsable de la gestion du site est Palazzo Ducale S.p.A. et son Directeur Général est Pietro da Passano (+390105574006; +393355686626; e-mail direttore@palazzoduceale.genova.it), assisté par Ornella Borghello Responsable du Projet (+390105574024, +393355686623, e-mail oborghello@palazzoduceale.genova.it). Tous les deux travaillent auprès de la Société Palazzo Ducale S.p.A c/o Palazzo Ducale, Piazza Matteotti 9, 16123 Genova – Italia.

Je vous informe que les Autorités compétentes sont en train de réaliser une page web dédiée au site et a l'organisation de l'événement pour l'inscription.

Je vous prie d'agréer l'assurance de ma haute considération.

Bien à vous *Giuseppe Moscato*

Giuseppe Moscato

Mr. Francesco Bandarin
Directeur Centre du Patrimoine Mondial
Maison de l'UNESCO
PARIS

Brève description

Gênes : les Strade Nuove et le système des palais des Rolli

Les Strade Nuove et le système des palais des Rolli, dans le centre historique de Gênes (fin du XVI^e et début du XVII^e siècles), constituent le premier exemple en Europe d'un projet de développement urbain loti par une autorité publique dans un cadre unitaire et associé à un système d'offre d'hospitalité public dans résidences privées, comme décrété par le sénat en 1576. Le site comprend un ensemble de palais Renaissance et Baroque bordant les «rues neuves» (Strade Nuove).

Les Palais des Rolli étaient des résidences bâties par les familles aristocratiques les plus riches et les plus puissantes de la République de Gênes au sommet de sa puissance financière et maritime. Les grands palais résidentiels érigés dans la Strada Nuova (aujourd'hui Via Garibaldi) à la fin du XVI^e siècle formaient le quartier de la noblesse qui, depuis le 1528 avait assumé le gouvernement de la République.

Les palais sont caractérisés par des escaliers, cours et loggias spectaculaires qui donnent sur des jardins construits à différents niveaux dans un espace relativement restreint. L'originalité de ce modèle de conception urbaine est mise en évidence dans la littérature critique.

Les palais offrent une extraordinaire variété de solutions différentes et ils ont une valeur universelle par leur adaptation aux caractéristiques particulières du site et aux exigences d'une organisation économique et sociale spécifique. Ils constituent également un exemple original d'un réseau public de résidences privées désigné à accueillir les visiteurs d'Etat, contribuant ainsi à la propagation de la connaissance d'un modèle architectural et d'une culture résidentielle qui attira artistes et voyageurs célèbres, comme par exemple est témoigné par une collection de dessins de Pieter Paul Rubens.

Brief Description

Genoa: the Strade Nuove and the system of the Rolli palaces

The Strade Nuove and the system of the Rolli palaces, in Genoa's historic centre (late 16th and early 17th centuries), represent the first example in Europe of an urban development project parcelled out by a public authority within a unitary framework and associated to a peculiar system of an offer of public lodging in private residences, as decreed by the Senate in 1576. The site includes an ensemble of Renaissance and Baroque palaces along the so-called «new streets» (Strade Nuove).

The Rolli palaces were residences built by the wealthiest and most powerful aristocratic families of the Republic of Genoa at the height of its financial and maritime power. The big residential palaces erected on the Strada Nuova (now Via Garibaldi) in the late 16th century formed the quarter of the nobility, who had assumed the government of the Republic since 1528.

The palaces feature spectacular staircases, courtyards, and loggias overlooking gardens built at different levels in a relatively tight space. The originality of this urban design model is evidenced by the critic literature.

The palaces offer an extraordinary variety of different solutions and achieve universal value in adapting to the peculiar characteristics of the site and to the needs of a specific social and economic organization. They also offer an original example of a public network of private residences designated to host state visits, thus contributing to the dissemination of knowledge of an architectural model and a residential culture, which attracted famous artists and travellers, such as it is testified by a collection of drawings by Pieter Paul Rubens.

Genoa: the Strade Nuove and the system of the Rolli palaces

GEOGRAPHICAL COORDINATES

The geographical coordinates of the site are:

central point: lat. 44° 24' 44" N long 8° 55' 52" E

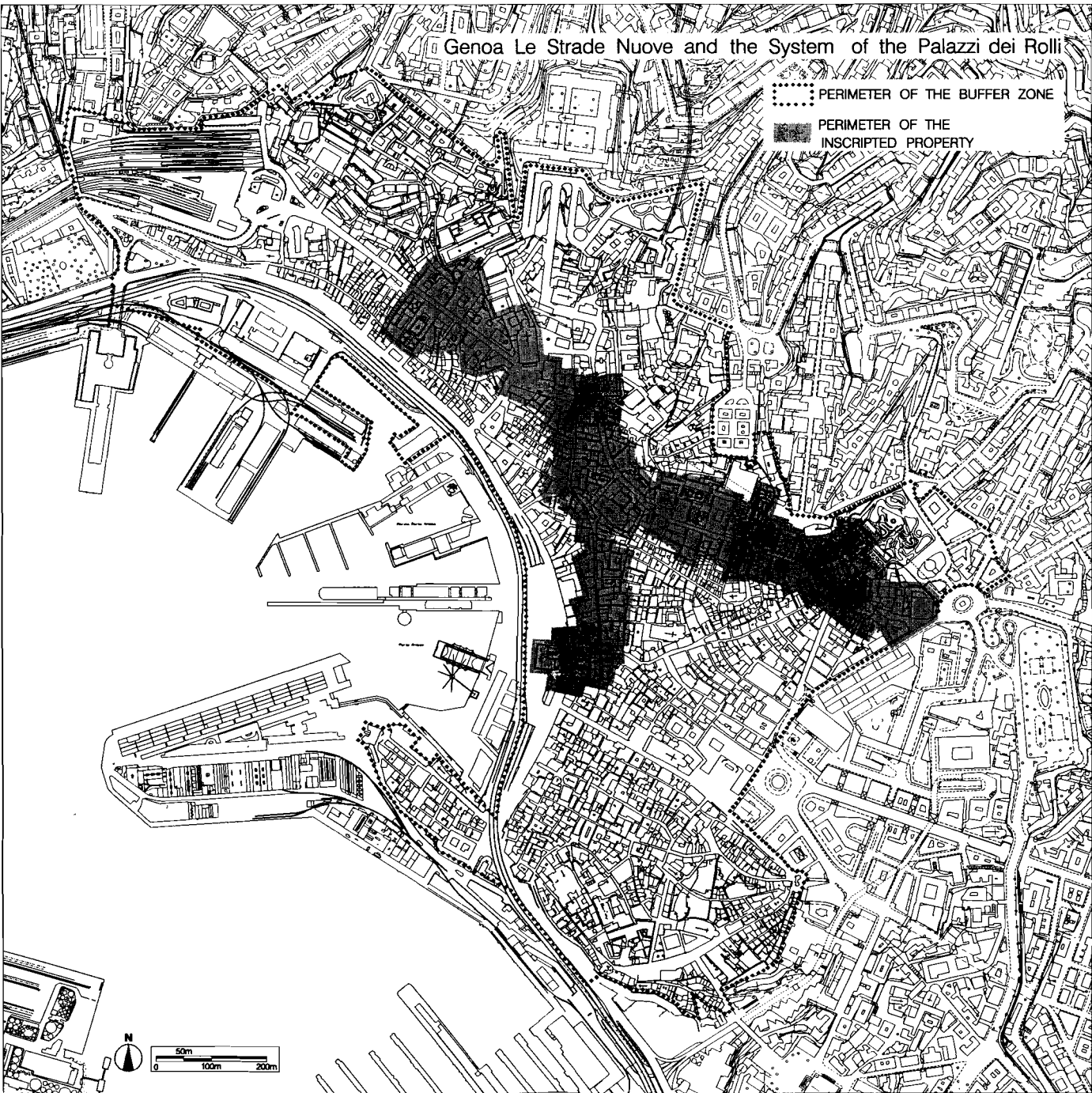
NE angle of the polygon lat 44° 24' 31" N long 8° 55' 30" E

SW angle of the polygon lat 44° 24' 56" N long 8° 56' 15" E


Surface area of the property mq. 157 772,5166

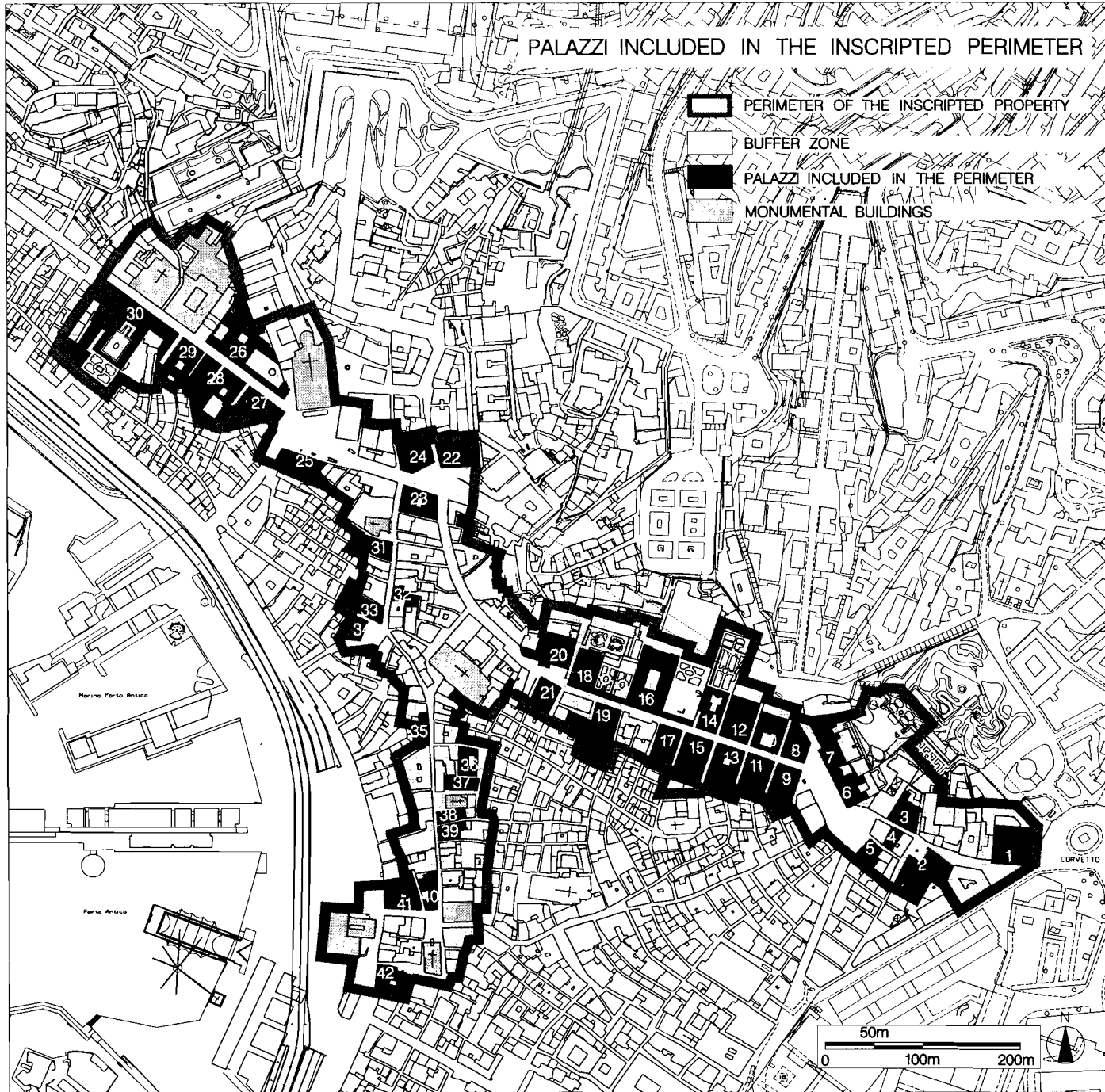
Surface area of the buffer zone: 113 ha

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



PALAZZI INCLUSI NEL PERIMETRO INSCRITTO

-  PERIMETRO DELLA PROPRIETA' INSCRITTA
-  ZONA TAMPONE
-  PALAZZI INCLUSI NEL PERIMETRO
-  EDIFICI MONUMENTALI



Genoa: the Strade Nuove and the system of the Rolli palaces

LIST OF THE PALACES

No.	Name	Location	Date
1	Doria, Antonio	largo Lanfranco, 1	1543ca, XVII sec., 1874
2	Della Rovere, Clemente	piazza Rovere, 1	1580, 1874
3	Spinola, Giorgio	salita S. Caterina, 4	1664 ca.
4	Spinola, Tomaso	salita S. Caterina, 3	1558-61
5	Spinola, Giacomo	piazza Fontane Marose, 6	1445-59, fine sec. XVI
6	Ayrolò, Agostino	piazza Fontane Marose, 3-4	1560ca, p. 1640, 1735
7	Interiano, Paolo e Nicolò	piazza 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, Nicoloso	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	1564,1790ca
18	Grimaldi, Luca	via Garibaldi, 11	ante 1588, 1711
19	Brignole Sale, Rodolfo e Francesco	via Garibaldi, 18	1675
20	Grimaldi, Gerolamo	salita S. Francesco, 4	1536-44, 1786
21	Brignole, Gio Carlo	piazza Meridiana, 2	1671, 1786
22	Lomellini, Bartolomeo	largo Zecca, 4	1565, 1775
23	Lomellini, Stefano	via Cairoli, 18	ante 1588
24	Lomellini, Giacomo	largo Zecca, 2	1619
25	Cattaneo, Antoniotto	piazza 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, Cosma	via Lomellini, 8	Ante 1599, 1718-24
32	Centurione, Giorgio	via Lomellini, 5	1594
33	Centurione, Gio Battista	via del Campo, 1	1612
34	Pallavicini, Cipriano	piazza Fossatello, 2	1490-1503, 1840
35	Spinola, Nicolò	via S. Luca, 14	ante 1580
36	Grimaldi, Francesco	piazza Pellicceria, 1	1593, sec. XVIII
37	Grimaldi, Gio Battista	vico S. Luca, 4	1610
38	Grimaldi, Gio Battista	piazza S. Luca, 2	ante 1576
39	De Mari, Stefano	via S. Luca, 5	ante 1588
40	Di Negro, Ambrogio	via S. Luca, 2	1568-73
41	Di Negro, Emanuele Filiberto	via al Ponte Reale, 2	ante 1614
42	De Marini-Croce	piazza De Marini , 1	ante 1576