

Reflections on the Surface of a Genoese Painted Facade

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GENOA THE INDECIPHERABLE

I begin this paper in Genoa, under the emblem of Janus, two-faced Roman god of beginnings and endings, patron of ports, and one of the disputed sources of the name of the city. Genoa is not an ideal city, a repository of perfect monuments or exemplars of particular styles. It does not possess or represent a dominant idea, but is instead a rich agglomeration of fragments, both material and otherwise. The dense, labyrinthine historic city and its harbor are contained by a girdle of steep hills, which give it an astounding topography. The nineteenth century expansion of the city led to the adaptation of streets and buildings to the terrain, resulting in a terraced band with winding roads and high retaining walls. It is a city of passageways more than traditional piazzas: streets, stairs and ramps, narrow alleys, public elevators buried in hillsides, funicular railways, metal pedestrian bridges that connect horizontally from street level to the roof tops of six-story apartment buildings on the terrace below. But the city that visitors often find confusing, dirty, difficult, and contrary to their sensibilities is also a wellspring of insight in its very refusal to be deciphered, to fit into the assumed categories of what a city and a culture should be.

As an American living and teaching in Italy, I have found many of my assumptions about architecture, teaching, and life seriously confounded. After first trying, as an alien, to understand this place on my own terms, I struggle now to withhold judgment in order to better understand the conditions with which it operates. I have been deeply affected by this perplexing city, which is more about the hidden than the revealed. Not only the subjects to which I am now attracted: the fragments, traces, riddles, but the way in which I attempt to study and discuss them and their "value" have become, in a manner, indirect and digressive, not a

construction of a clear line of reasoning, but a construction of relationships and references that may foster insight.



Fig. 1. Palazzo Interiano-Pallavicino, Piazza Fontana Marose. Detail.



Fig. 2. Painted facade of the church of San Pietro, Piazza Banchi.

OF PAINTED FACADES AND ARTIFICE

I am now drawn to an architectural feature that was uninteresting to me when I was here twelve years ago: painted facades.¹ Genoa and the region of Liguria are noted for these, and while they are pleasing to the tourist, they are disturbing to the American architectural mind. These are not simply applications of a solid color to a wall, but the decoration of the wall surface (taboo), ranging from simple bands or architectonic frames, to geometric patterns, to trompe l'oeil treatments that either complete a composition by adding a blind window with shutters or fabricating an entire facade with rusticated base, pilasters, window frames and arches, as on the apartment building across the street from mine on Via Pertinace.

It must be understood that the role the early facades played in the societal context of Renaissance Genoa is very different than our romantic or esthetic appreciation of them today. They were perhaps, above all, statements of prestige of the powerful families, a way to continue their accustomed rivalry in a civil manner. They were "written" using an iconography of the times of which we are largely ignorant or indifferent. But they were also a practical means of elaborating a facade in the narrow, knotty streets of the historic quarter of Genoa, a way to coordinate with a surface the joining of adjacent buildings with differing structures, and for making a big show with little money, as the Genovese are well-known for their thriftiness.²

The relationship between money and art is marked during the Renaissance, and the rise of painted facades in Genoa has been linked to the city's changing economy, a move from trading and the concrete value of exchanging goods to banking and the abstract value of credit.³ To connect the story of a single facade to a story of the city, there is the Palazzo San Giorgio, built as the communal palace in 1260 between the port and the city as the seat of power for the first Podestà or governor, Guglielmo Boccanegra. After the move of the governor to the new ducal palace, in 1408 it became the seat of the Bank of Saint George, the principal financial board of the Republic of Genoa and the body responsible for its enormous growth in wealth due to banking. The palazzo was extensively expanded in 1570 and with frescoes, first by Andrea Semino, completely lost, and then by Lazzaro Tavarone from 1606-08, with scenes of St. George and the Dragon, the Virtues, and trophies. At the end of the nineteenth century the building was heavily restored by Alfredo D'Andrade according to the ideas of Viollet-le-Duc, and in some respects the reconstruction of the Gothic portions is no more authentic than the evident artifice of the painted facades, which

after having faded and being damaged by Allied bombing during the second world war, were again restored completely, and vibrantly, for the 500th celebration of Columbus's voyage in 1992.⁴

As a virtual essay in facade-making, the Palazzo Ducale has had three principle faces over time to display its role relative to changing social and urban context. The Palazzo Ducale was built in 1290 by Oberto Doria and Corrado Spinola to house and protect the governor. The assemblage of buildings was largely reconstructed and the courtyard formed between 1583 and 1591, presenting a fortified face to the city. A neo-classical facade by Simone Cantoni was added to the interior face of the courtyard in 1777, which became the outer facade when the fortified wall that enclosed the court was removed in 1850 and Piazza Nuovissima (now Matteotti) was formed. When the center of the city shifted in the nineteenth century from the medieval quarter to the new Piazza de Ferrari on its flank, the side elevation became the face to the new city, and was transformed into a proper, civic presence by the addition of a painted facade.⁵

Of the examples throughout the city, the type and degree of treatment range from a few details to entire facades, which may either be literally flat and entirely rendered in paint with illusionistic depth or a composite of two-dimensional elements and their three-dimensional counterparts: virtual and "true" pilasters, entablatures, cornices. The range of vocabulary includes the "architectonic" with frames and surfaces, as well as "figurative" or pictorial representation with figures of the family, heroes, the Virtues, Roman armor and trophies, and other ornamental devices.

The traditional color palette is comprised of ochres, browns, and greens, based on pigments from the earth, but new synthetic colors are limitless. In terms of technique of execution, while some are rather simple if not crude, most are examples of a high level of skill. As evidence of this skill but also suggesting conscious or unconscious attitudes about representation, properly executed examples vary from virtually photo-realistic rendering technique to those that come closer to scenographic painting: theatrically successful at some distance, at close range clearly painted with a brush.

To forestall condemnations that they are only false surfaces, a Genoese painted facade is also a "good wall" in terms of construction and performance characteristics. If the layers of the construction of the wall from the brick and stone to the rough plaster to the finish plaster are considered as integrated aspects of the wall in decreasing thickness and increasing density and degree

of finish, then the layers of paint are participating in the same sequence.⁶ In the fresco technique the paint is applied to and deeply bound with the wet finish plaster. Even in the dry technique, the traditional composition of the paint is based on materials (*calce*, lime) that are the same as, and compatible with, the plaster. In such traditional techniques, the “paint” as such is not a discrete element with one physical or chemical composition applied to the surface of a different material. The paint is part of the wall, and a well-executed facade may last a hundred years. It may also be the sign of a good wall: well constructed, finished, and painted by artisanal practices developed through centuries in the climate and with the materials locally available.⁷

TRUTHFULNESS

As suggested earlier, a purpose of studying those things that do not suit our conceptual system is to question values and assumptions. Instead of confirming or adding to an established knowledge base, such activities may substantially alter the structures by which one thinks and acts. With this in mind, I want to consider these painted facades as *provocatori* that challenge our assumptions about the necessity of architecture to be “truthful” or “authentic”, and our tendency to dismiss what we may not understand because it does not fit our system of values and tastes.

Upon visiting Genoa in 1739, a French traveler declared that, “Only the liars maintain, and only the innocent believe, that Genoa is all built of marble.... If one wants to generalize, one could affirm... that Genoa is all painted in fresco”.⁸ Hundreds of years later and thanks to the light of John Ruskin’s “Lamp of Truth”, it is even more difficult for us to consider a painted facade as legitimate architecture; one cannot get past its flagrant “dishonesty”. Ruskin writes,

VI. Architectural Deceits are broadly to be considered under three heads 2nd. The painting of surfaces to represent some other material than that of which they actually consist (as in the marbling of wood), or the deceptive representation of sculptured ornament upon them.⁹

And while he makes allowance for paint or even fresco¹⁰, it seems evident that the representation of materials such as marble, or the making of architectonic frames and engaged sculpture to create the appearance of a three-dimensional facade, remains problematic.

In his essay “On Truth and Lie in Architecture”, Karsten Harries presents an argument to examine our insistence on “truth” and its difficult status within architecture. To counter Ruskin’s fear of “the glistening and softly spoken lie”, Harries quotes Nietzsche as writing, “We possess art lest we *perish of the truth*”, and adds, “According to Nietzsche, we need the lies of art to transfigure and to interpret reality”.¹¹

But we struggle with the desire to express truth, to build the authentic, and to appear sincere. In *Sincerity and Authenticity*, Lionel Trilling writes,

The (French) Revolution brought to its highest intensity the idea of the public, and established... an ultimate antagonism between the unshadowed manifestness of the public life and the troubled ambiguity of the personal life, the darkness of man’s unknowable heart. What was private and unknown might be presumed to be subversive of the public good. From this presumption grew the preoccupation with sincerity, with the necessity of expressing and guaranteeing it to the public—sincerity required a rhetoric of avowal, the demonstration of single-minded innocence through attitude and posture.¹²



Fig. 3. Palazzo San Giorgio in Piazza Caricamento. Side elevation with Renaissance frescoes and restored medieval portion.

While these are references to French society during the eighteenth century, they are also the more recent roots of our sense of self, and after further rational and modern influences have informed our insistence upon an architecture that acts in an honest and straightforward manner. In this context, a facade should be a clear expression of truthful principles, including materials, structure, and interior space and function. In this light, what is a painted facade but a falsehood?

In the tradition of architecture the flatness of the front wall and its receptiveness to bear has been explored in a



Fig. 4. Palazzo Ducale. Nineteenth century painted elevation facing Piazza de Ferrari and the modern city.



Fig. 5. Apartment building, Via Pertinace, 6. Newly painted 2002-3. Detail.

variety of ways, including Alberti's "drawn" architecture of the Palazzo Rucellai, the play of depth that Palladio could exercise in only few inches of stucco, and the taut surface of Kahn's Yale Center for British Art. To contradict the literal transparency of a simplistic version of modernism, Colin Rowe and Robert Slutzky introduced the concept of phenomenal transparency to address modern ideas of "space" and composition suggested by Cubist painting, using such conditions as "'transparency', 'space-time', 'simultaneity', 'interpenetration', 'superimposition', 'ambivalence'".¹³ Bernard Hoesli elaborated some of these lessons¹⁴ to discuss the complex facade compositions of the Ca d'Oro, Michelangelo's design for San Lorenzo, and the work of Le Corbusier. If Robert Venturi emphasized the role of the facade in an architecture of sign over space, we have the further post-modern treatments of the glass curtain wall as an ambiguous facade, providing translucent enclosure that bears other signs as well, as in the work of Jean Nouvel or Herzog and deMeuron.

Perhaps our first possibility of consideration lies in the specific possibilities of the facade to represent, to "mean" as well as to "be". A painted facade may first suggest, Magritte-like, "THIS IS NOT (only) A WALL". Through its very opacity, in conjunction with its painted surface, a kind of transparency is developed that is neither literal nor phenomenal, but figurative, and creates a translucency of reference in the space-time of culture, the space of imagination and memory. A painted facade may perform as both sign-vehicle and referent, multi-directional and of variable strength, indicating complex and ambiguous relationships with itself and the street or place before it, facades generally, other buildings like and unlike it, the history and status of a family, the tastes of a period, the identity of the city, the *ethos* of a people.

REPRESENTATION AND DRAWING

Within these questions of truth and lie, and the value of a credible fiction or an incredible fact, is the potential tension between a representation and the thing represented. Jorge Luis Borge tells the tale of a map at a 1:1 scalar relationship with the world, a magnificent and useless map that may be confused with the world.¹⁵ The ambiguity between the apparently real and the artifice of its image is disturbing, and there may be a positive role in the gap suggested by that disturbance. The thing and its representation are virtually interchangeable, as we not only see the map in terms of its correspondence with the world, but we can only understand "world", rather large as a subject, in terms of what a map gives us as a constructed representation. We might see that we are not confusing the map with the world, but the world with the map, or that they are reversible, or the same, and that all of these may be true.

In many ways the tale is the perfect myth of the discipline of architecture as well: architecture constructs representations of buildings within the human built environment to establish a reciprocal relationship with its supposed subject. The reference to the represented constructs our understanding of the real, and we live between the two. In like manner, architects live between the buildings that they design and the work of its representation through drawing, the true working medium of the architect. Drawings lead to and away from existing and proposed buildings, and between every two buildings there is a bridge, a path of images and drawings. But not only do drawings produce buildings, but buildings produce drawings, so to speak. They exist and connect as do works of architecture, serving not only as paths, but as points of departure and arrival.

Understanding the correspondence of the drawing and the facade is assisted by, as Robin Evans writes,

...the simple and primitive expedient of assuming near equivalence between the surface of the drawing and the mural surface it represents. Through the miracle of the flat plane, lines transfer with alacrity from paper to stone and the wall becomes a petrified drawing....¹⁶

But the gap of miscorrespondence essential to rich representation demands that we not overemphasize similarity to allow virtual substitution. Evans continues,

Recognition of the drawing's power as a medium turns, unexpectedly, to be recognition of the drawing's distinctness from and unlikeness to the thing that is represented, rather than its likeness to it, which is neither as paradoxical nor as dissociative as it may seem.¹⁷

To explore the possibility of insight gained from the contemplation of these correspondences and miscorrespondences between facade and drawing, and world and representation, I offer the following ruminations.

SURFACE: Drawings and facades are flat, and buildings and the world are not. A drawing is not a frame for seeing, but a surface with marks that form mental images which trigger thought and guide actions. The surface of the facade is flat, and plays out through its flatness the ability to assist the recognition of things and qualities as signs. In this sense, suggested depth plays the sign of space, not the simulation of physical area. A particular value of the "surface" of a painted facade is that it is not real, nor can be confused with the real, and thus encourages the mind to seek other ways to come to terms with it.

CONSTRUCTEDNESS: A drawing is a constructed thing, and ought to bear not only the indications of the construction of the object represented, but its own means of being constructed as a drawing. More important than the lines that indicate edges of material and elements are the lines and marks that indicate the matter of the construction of the drawing, the composition of the building, and following, clues for construing the architecture. On a frescoed facade, one may be able to detect the *giornata*, the area of fresh plaster suitable for a day's work, and normally one can see the lines etched into the surface of the finish plaster that guide the painter. But there are the architectural lines (pilasters, stringcourses, etc.) as well that subdivide and reunite the composition, and give a reading of "wholeness", given the Classical and Renaissance footing, of

what may be the front of an irregular medieval building, or the joining together of several such buildings. There is a material and crafted aspect to these facades, even though their seeming emphasis on finished appearance may suggest otherwise. They are always "of paint", paint as material that does not disappear in the making of the image. The fact that most are painted in a scenographic manner assists in this reading: how they appear at a distance in contrast to how the image dissolves into fields of color and brushstrokes when near. This worked character may assist them in being kept as active artifices, representations rather than simulations.

SCALE: One of the greatest magic leaps of architecture and of drawing is that of scale, establishing a relationship between the presumed subject and the relative size of its representation on paper, wall, or in building. One can describe an atom or the universe on a sheet of paper, and an architectural drawing may range in scope from a building detail to a site plan or the map of a city, but we are habituated to reading these relationships effortlessly, picking up the clues to project ourselves into this artifice, unconsciously suspending disbelief. If Palladio and Scamozzi set a theatre as a city, then the *pittori* of Genoa transformed the city into a theatre. The offering of the painted facade is first at the 1:1 scale that lets the thing represent itself in Borge's game of "life-size", followed by the sub-games of monumental and minuscule within its surface, and extending outward to enfold the city. Size, after all, does not matter, except to augment the expressive relativity of scale to foster the imaginative agility to make extraordinary mental leaps.



Fig. 6. Palazzo in Piazza Zecca. Facade restored with painted lines.

FRONTALITY AND THE OBLIQUE: While drawings are nearly always to be viewed normal to the plane of their surface to mirror the act of projection and to eliminate distortions of parallax, one might assume that we

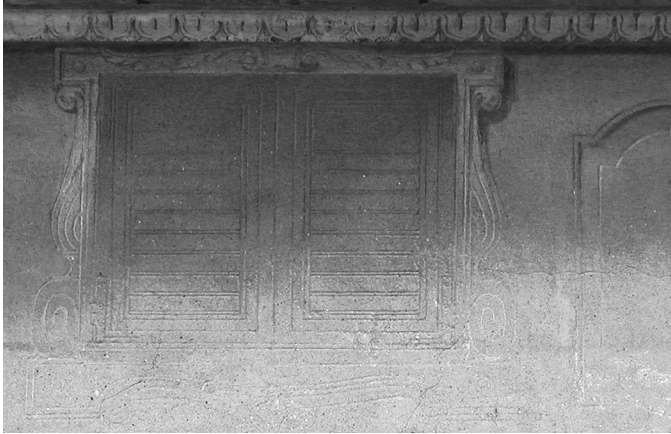


Fig. 7. Palazzo on the Spianata di Castelletto. Detail of weathered fresco, partially protected by cornice, with scored lines in finish plaster.

should face a facade similarly due to the apparent correspondence between the facade and the elevation drawing. But the painted facades of Genoa are rarely approached directly, that is, frontally, and the streets have seldom allowed one to back up and get a "complete" view. In fact, most piazzas in Genoa that now provide an open space for a clear view are later urban interventions. The situation of streets in Genova historically, and not too different now, is to allow only the most oblique of views, denying the extraction of the object from its context. What is offered by the city and the culture is the suggestiveness of the *scorcio*, a foreshortened view, a partial glimpse.

EPHEMERALITY AND PERMANENCE: Few things are as fragile or as durable as a drawing on paper. This combination of ephemerality and permanence is evident not only in the material life of paper, but in the working of the paper in the act of drawing, its ability to record the work of deciding and revising the design, where the difficulty of complete erasure is a positive attribute. In Genoa the qualities of permanence and ephemerality are strikingly played out in the urban sphere by the facades. While the Genoese cart marble monuments around with apparent ease, a fresco seems to be immensely weighty. A properly frescoed facade wears well, and as it fades, leaves color in certain areas: protected walls, or under cornices and windowsills. A faded wall may have ghosts of figures and architectonic elements upon it barely visible, or the faint grooves of the lines that guided the original painter, and may do the same for the restorer. In the more recent facades or restorations that may have been painted *a secco*, an application to a "dry" instead of "fresh" or wet surface of plaster, or worse still, with synthetic paints, the process of aging is often one of deterioration instead of stately weathering. A painted facade is an ephemeral

surface that is durable in other senses, lasting not only through strength of material, but through composition (a fragment can suggest the whole), through processes of restoration (which always creates a game between original and reproduction, as in the facade of Palazzo di Ambrogio di Negro in Piazza Banchi which was restored according to an engraving of Reubens), and through memory (both in what they record as well as in how they impress themselves upon the memory).

OBLIQUE REPRESENTATION

It is the purpose of representation to reflect what we cannot behold directly. Italo Calvino recounts the myth of Perseus in the essay "Lightness" in his *Six Memos for the Next Millennium*, and describes the use of the shield as a mirror so that he "fixes his gaze upon what can be revealed only by indirect vision, an image caught in a mirror".¹⁸ But with regard to his fate to carry in a bag the head of Medusa, he continues, "Perseus's strength always lies in a refusal to look directly, but not in a refusal of the reality in which he is fated to live; he carries the reality with him and accepts it as his particular burden".¹⁹

If I am suggesting that painted facades are means by which to make present in the built environment aspects of life which cannot be expressly shown but only suggested as matters of opinion or belief, then there is a further clue in the Italian language and the subjunctive mood of the verb. Italian has a full case for *il congiuntivo*, the subjunctive, which addresses a range of conditions such as belief, hope, uncertainty, possibility, and in the hypothetical case, the degree of probability. The certain and the possible are allowed distinction and rapport with one another through the use of the indicative and subjunctive. In American English we generally write as we speak, that is, casually, with the ensuing erosion of distinctions among forms and contexts. With the blurring of these two, our expressions of opinion may be confused with statements of fact, or perhaps we would like them to appear to be so. We value clear speech, the Italians, *la sfumatura*: shaded, nuanced. Perhaps in this sense, architecture is the subjunctive case of building, a qualified state that is not about fact or certainty, but about propositions or suppositions.

I suggest that the "sentiments of being" and the "sentiments of art"²⁰ are not the same, and that there is a role for architecture as explicit artifice that keeps false sincerity at bay. Ethical artifice may promote an authentic existence, whereas artificial authenticity may not. Architecture considered as artifice is not simply aesthet-

ic, but social and ethical, although its means are expressly architectural.

Painted facades, as anything that struggles against being fit into a fixed taxonomy of ideas and values, may assist the growth of understanding by rearranging our ways of thinking. In this way the value of the strange, the contrary, the indecipherable, even the mute, is to act as a dark mirror for our own acculturated values. A painted facade is explicit artifice, and in its undeniable constructedness we may see the contrivedness of the cultural enterprise, and the necessity of its ongoing maintenance and reconstruction. Like the traditional city, the human mind is a palimpsest, and the works of architecture that we make neither form a progressive line nor stand as discrete objects in a void, but rather may continue to increase the density and complexity of the fabric of being and history. As such, the suggestion of a painted facade is how it may be as translucent as possible, even given its material opacity. Lastly, there is the value of the simply wonderful, those things that encourage the most divine of human capacities.

ZENA AND STRANGENESS

While the simple and direct certainly have value, our tendency to simplify is inevitably reductive to the magnificent complexity of the world and to the difficulty of the conditions we face as architects and citizens within the intersecting communities that make our many worlds. In this manner, architecture may act as a "liberating artifice" (a liberal art?). As well as providing the rich physical environments in which we conduct our day-to-day activities, our works may perhaps spin the lines of reference that constantly construct and reconstruct worlds of infinite relationships, and keep us mindful of the "artificial" character of our various cultures, perhaps encouraging us to be more tolerant of the ways of others.

I want to leave, not end, this with a circle that does not close: we began in the city of Genoa, but we part in the city of Zena, the ancient name for Genoa in the local dialect, and possibly from *xenoi*, Greek for "foreigners". Zena is the name of a place from which people and goods come and go, an open city of exchange. Under this emblem I indicate the desire to cross the mutable borders of the discipline to go bartering for whatever aspects of life and thought that may be brought back into analogous relationship with the tradition of architecture. This will only add to how architecture may participate and contribute, in all of its disciplinary specificity, to those endeavors that express and extend our sense of who and what we are. But all of our

thoughts and imaginings, our knowledge and beliefs, return to and spring from what we say and do, what we build or put to paper, the marks that we make on a surface.



Fig. 8. Decoratore Massimo Pozzoni at work on Via Pertinace, 6.

NOTES

¹ Giulio Carlo Argan: "Genoa is a city that, because of its situation between the mountains and the sea, has constricted spaces, for which there was recourse to this visual element to amplify such spaces and to bring to the dark channels of these streets that light that was so abundant in the sky. For this the painted facades were a typical factor of Genova urbanism, as significant expressions of that conception of the world, that *Weltanschauung* of which a city is always an expression because... a city is a conception of the world, even a stratification of successive conceptions of the world that is always instructive to read, as long as we do not destroy or ruin the pages". Giulio Carlo Argan, *Facciate Dipinte*. Terminiello, Giovanna Totondi e Farida Simonetti, eds. (Genova: Sagep Editrice, 1984).10.

² A more complete summary of the history: "Up until the sixteenth century Genoa, enclosed within its walls and between the sea and the hills, was divided into factions that until that time had rendered the development of a public life impossible. But the transformation of the maritime and mercantile economy into a financial and capitalist economy led the nobility to undertake an intense program of city planning. The fever for "ornament," which reached its peak in the Strada Nuova and was regarded by all the courts of Europe more as a mark of individual power than as a communal and social necessity, infected the aristocratic families who had been excluded from that investment with the desire to acquire a renewed residential dignity for the medieval center as well.... But the narrowness of the alleys did not permit projects or new obstructions, with the result that the precious materials characteristic of the luxury of late-Renaissance and Mannerist architecture elsewhere had to be simulated, imitated through the skill of the decorators....". Guia Sambonet, "Architectural Frescoes: The Pictorial Reconstruction of Palazzo San Giorgio". *Lotus Documents 17: The Painted City, Genoa '92*. (Milan: Electa, 1991). 33-34.

³ M. Donatella Fierro Morozzo della Rocca, "Rapporti tra architettura dipinta e strutture negli edifici genovesi dal Rinascimento al Novecento". Terminiello, Giovanna Rotondi e Farida Simonetti, eds. *Facciate Dipinte*. (Genova: Sagep Editrice, 1984). 223.

⁴ Edmund Howard, *Genoa: History and Art in an Old Seaport*. (Genova: Sagep Editrice, 1971). 99-100.

⁵ Howard, 96-7.

⁶ Tiziano Mannoni. "I supporti". Brino, Giovanni. *Colori di Liguria: Introduzione ad una Banca Dati sulle Facciate Dipinte Liguri*. (Genova: Sagep Editrice, 1991). 241-242.

- ⁷ Massimo Pozzoni, *decoratore*. Conversations during January 2003.
- ⁸ C. De Brosses, *Viaggio in Italia*, Laterza, Bari 1973. Brino, 116.
- ⁹ John Ruskin, *The Seven Lamps of Architecture*. (New York: Dutton, 1849). 34-35.
- ¹⁰ Ruskin, 47-8.
- ¹¹ Karsten Harries, "On Truth and Lie in Architecture". *Via 7: The Building of Architecture*. (Philadelphia: The Graduate School of Fine Arts, University of Pennsylvania and The MIT Press, 1984). 53.
- ¹² Lionel Trilling, *Sincerity and Authenticity*. (Cambridge, Massachusetts: Harvard University Press, 1971). 69-70.
- ¹³ Colin Rowe and Robert Slutzky. *Transparency*. (Basel, SW.: Birkhauser, 1997). 22.
- ¹⁴ "In general: Transparency arises wherever there are locations in space which can be assigned to two or more systems of reference — where the classification is undefined and the choice between one classification possibility and another remains open". Bernard Hoesli: Rowe, Colin and Robert Slutzky. *Transparency*. (Basel, SW.: Birkhauser, 1997). 61.
- ¹⁵ "... In that Empire, the Art of Cartography achieved such Perfection that the Map of one single Province occupied the whole of a City, and the Map of the Empire, the whole of a Province. In time, those Disproportionate maps failed to satisfy and the Schools of Cartography sketched a Map of the Empire which was of the size of the Empire and coincided at every point with it. Less addicted to the study of Cartography, the Following Generations comprehended that this dilated Map was Useless and, not without Impiety, delivered it to the Inclemencies of the Sun and of the Winters. In the Western Deserts there remain piecemeal Ruins of the Map, inhabited by Animals and Beggars. In the entire rest of the Country there is no vestige left of Geographical Disciplines. (Suárez Miranda, *Viajes de varones prudentes, Libro IV, Cap. XLV, Lérida, 1658*)". Jorge Luis Borge, *Extraordinary Tales*. (New York: Herder and Herder, 1970). 123.
- ¹⁶ Robin Evans, "Translations from Drawing to Building". *Translations from Drawing to Building*. (Cambridge, Mass.: MIT Press, 1994). 169.
- ¹⁷ Evans, 154.
- ¹⁸ Italo Calvino, *Six Memos for the Next Millennium*. (Cambridge, Mass: Harvard University Press, 1988). 4.
- ¹⁹ Calvino, 5.
- ²⁰ Trilling, 53.

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