

## Giardino di Palazzo Zani - via Santo Stefano 56

The palace, today headquarters of the Consortium of Rhenish Reclamation (Consortio della Bonifica Renana), took shape in the last years of the sixteenth century after a series of acquisitions by Marc'Antonio Zani and some works carried out by his sons. The architect Floriano Ambrosini took care of the implementation of the elegant façade on via Santo Stefano, whilst the interior was embellished with decorated fireplaces and fine frescoes, among which stands out the admirable *Caduta di Fetonte con il carro del sole* (*The fall of Phaeton*) by Guido Reni (1575-1642). Its structures and ornaments remained almost intact for a century and half, in 1743 the palace was given by Paolo Zani to the abbot Pier Antonio Odorici. The abbot and then the adopted nephew Antonio applied to the architects Giovanni Antonio and Camillo Ambrosi for a series of modifications and enlargements of the palace and its stables, which overlook via San Petronio Vecchio. While the palace was owned by the Odorici family, the decoration of the Phaeton Room (Sala del Fetonte) was enriched with the frescoes (Earth, Air, Fire, Water) at the corners of Gaetano Gandolfi vault and with the trimmings realized by the decorator Serafino Barozzi and by the sculptor Giacomo De Maria.

From the end of the eighteenth century, within a few decades, other families (Zambeccari, Marescotti, Biagi, Pallavicini) took turns in the ownership of the palace. The most important interventions were commissioned by the Pallavicini family to the engineer Luigi Marchesini who, drawing on the nineteenth century style, turned the back side of the lot, included the stables, the garden and a cistern, in a "Gothic" style according to the nineteenth century taste, giving it a romantic aspect. At the end of the nineteenth century the palace came into possession of the Rossi family, who owned it until 1948, when was bought by the Consortium of Rhenish Reclamation (Consortio della Bonifica Renana), which transferred here its headquarters already in the early years of its foundation (1909). In the garden, despite the twentieth century transformations, Neo-Gothic marks still persist, as the fake rocky scales that surround the ancient ice-house still existing and the Neo-Gothic newspaper kiosk on the hillock, which worked as air intake for the cistern, surrounded by fleshes of ivy, ruscus, bay and other evergreens and shaded by a group of hackberries. In other corners of the garden prevail citrons, pines and ornamental shrubs.

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