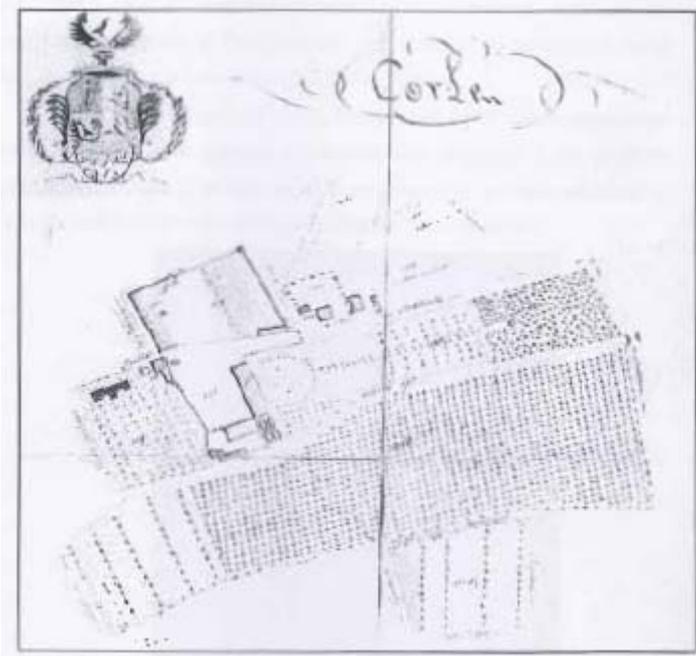


THE ORIGIN AND HISTORY OF RESIDENCE ALESSIA.

The antique nucleus of the court of Palidano was located in the place in which today take place the majestic and “rural” residence ex Maraini Guerrieri Gonzaga became **Residence Alessia.**



"The holiday house" of marquis Zanardi-Guerrieri.
Map dated 1770-75 (collection of noble Maraini-Guerrieri,
Palidano)

Certainly, the settlement has very ancient origin, like Palidano country, in which there were numerous transformations and evolutions, Together with surrounding territories they are connected with noble toil and with Corradi of Gonzaga's family vicissitude they became sovereign in Mantova.

We deduce the presence of a noble settlement already well articulated, although with large differences compared to today, from a survey of '600 in a catalogue on 'beni fiorentini'. Transformations and interventions that define the residence as we recognize in the current configuration are dated back to the XVIII century. So actually we perceive it on cadastral map, from Teresiano (ending '700) onwards.

The residence was built by Counts Zanardi in 1746 (the marble slab takes place on the front overlooking the garden, it includes an incision of the heraldic coat of arms and the year of building) to enlarge existent buildings, we know that they exist thanks to the inventory of the so-called 'beni fiorentini'.



Marble slab that take place on the front overlooking the garden, it includes an incision of the heraldic coat of arms and the date of edification.

The residence and the garden are situated on the side of the "Po Vecchio" ancient and important branch of the river, to emphasize from nobles owners, the 'domain' on the territory, which comes from 'controls' of waters.



Photographic view. Year 1920.

Even before the beginning of Mantova's majestic, Corradi family from Gonzaga acquired large properties in their homeland thanks to courteous investitures coming from abbots of the S. Benedetto's monastery.

Once upon a time they conquered powers in Mantova, these estates were further extended and redeemed; Palidano began an allodial court, in other words a personal domain without feudal ties.

At the beginning Gonzaga's family directly conducted their property, but over time, very large portions of property were handed over in leasehold, according to detailed drawing up of rental contracts.

In 1707, the assets already in the availability of Emperor Giuseppe I, were reinvested in Mantova's nobility: Palidano with Polesine and the big court called 'the Virgiliana' entiled at the rich Zanardi family with the title of Count.

In 1809, for the extinction of Zanardi, residence and court came to Guerrieri Gonzaga, a family of ancient nobility from Mantova, keeping again the residence and its heritage in security, within the family sphere.

With the marriage of Maria Guerrieri Gonzaga with Clemente Mariani, assets will pass to the heirs of the latter, **who gave in 1998 the whole property to the current society.**



Historical photographs of the residence from two main entrances

The fascinating and peculiar feature of the residence is precisely represented from the fact that its construction, until nowadays, belonged to the same noble strain family. Therefore it was preserved containing the decorations, furniture and paintings, with extreme confidentiality, and never to be revealed or publicly exhibited; for that reason, documents published on the topic are few and meagre.

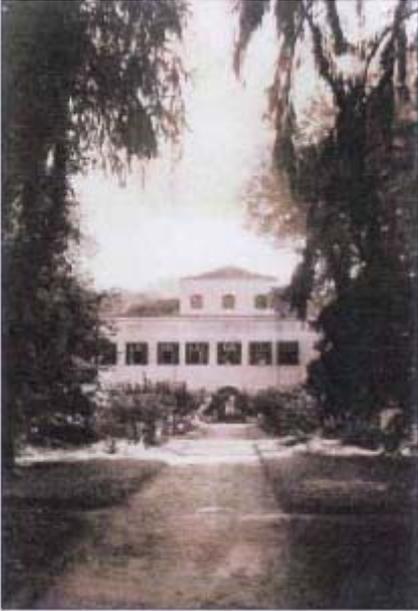
With the change of ownership, in 1998, the knowledge of the residence was total in all aspects, particularly in architectural and artistic heritage.

The new property, with enlightened attitude, given the poor and neglected conditions of the entire monumental complex, decided the restoration and the preservation in agreement with the typological and formal features. Mainly the restoration of the destroyed parts, indispensable for the integrity of the building, and deleted, where possible, accretions and additions in contrast with the environment.

The typical character of the bearing structure of the building, plasters, floors, roofs, ladders and hardware such as doors and windows have been traced to the traditional shapes, with the help of modern materials and technologies.

With these careful prerogatives, the recovery of the residence was carried out and especially the damaged parts of the vaulted ceiling of the hall called: *salone d'onore*.

By decree of 22 November 1991 of the Ministry of Cultural Heritage, Residence Mariani and rustic outbuildings are decreed of particular historical-artistical interest and of great value under the law no. 1089 dated 1939; therefore submitted to all the provisions of protection contained in the Law itself;



Significant view from the Residence's garden



Historical photo of the Residence. Year '20. Entrance from Piazza Sordello.



Detail of the entrance with bell tower and sixteenth century's building used for warehouses and stables.



Full view on stables of the sixteenth century building



Main entrance from Piazza Sordello shown by the bell.



Entrance and bell tower view



Overview of the main entrance

THE HALL IN THE GROUND FLOOR

The main hall represents the central fulcrum of the whole body distribution of the first floor. It is privileged overlooking the park and on the monumental Piazza Sordello entrance. It was the chest of the dynasty because the paintings and tapestries exhibited, for himself and for few close friends, leaders and the genealogical tree of the descent especially, marks the culmination of a process that, starting from the park, through the hall on the ground floor, and decorated with tempera, hedges, floral motives, various plant and garden views, emphasizes the relationship between external and inner; at last the monumental stairway which expresses the centrality of the vertical connection and a prelude to the spatial emphasis of the hall of honor.



Living on the ground floor, extension of the garden thanks to peculiar decorations of the Well.



Entrance from Piazza Sordello.



Symmetrical entrance on the opposite side of the park. The hall on the ground floor shows the function of continuity with the garden and the outside



P. Pozzo's frescos and decorative

THE MAIN STAIRCASE

The deliberate monumentality of the staircase is represented by the size of ramps, by the planimetric symmetry and also by admission's magniloquence and connection between the two main halls overlapped, highlighted by the representation of statues only drawn on the walls.



Access to the main staircase





Access from the ground floor and the hall of the ground floor to the upstairs hall of honor through the monumental staircase with two flights.

THE HALL OF HONOR TO UPSTAIRS

The central hall is the point of arrival of the representative process of the building and the park, on the upper floor.

Walls and vaulted ceilings seems devoid of decorations, as the stratigraphic survey will confirm, to give neutrality and brightness of the environment, as shown by historical photos, to allow a perfect view of the paintings and paintings hung in the hall.

As a matter of a fact, it served as a picture gallery, and it was the place of representation, pride and honor. For centuries it was the guardian of portraits, of valuable paintings and the tapestry showing the Gonzaga family's genealogical tree.

Therefore, it was almost a sacred place, in which were kept roots and historical tradition of the noble family.



Hall of honor on the first floor used as a representative room and as a picture gallery.

INNER OF THE HALL



Photo of the 20's of the hall of honor with pictures and paintings

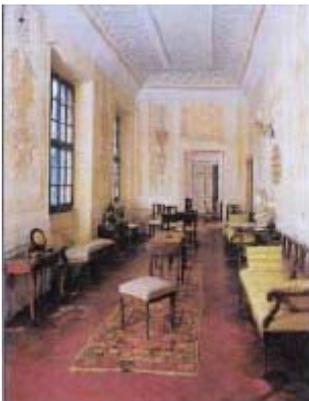


More recent times photos of family treasures Guerrieri Gonzaga.

INSIDE ROOMS

Always used as a holiday house, until the early 80s of the last century.

The Residence is composed by a series of rooms well-defined, highly decorated and provided with antique furniture.



Inner to different level

THE GARDEN

It is acceptable to trace the layout of the garden after the construction of the residence (or after existing buildings extension). The residence and the garden is situated on the side of the "Po Vecchio" old and important branch of the river, to emphasize, from nobles owners, the 'dominion' on the territory, that comes from 'controls' of waters.

We definitely have news about the garden thanks to the inheritance's judicial inventory of the late Marianna Guerrieri dated 15 March 1832.

The garden is in a long rectangular shape, it is in close relationship with the residence's architecture, which the hall of the ground floor reports, on walls with decorative-type plants (hedges and 'rooms' bounded by hedge) and it is extended on the short side, to the same extension of the residence so that the facing of the building westwards, is always in relation to the garden itself.

The main path of the garden is perfectly aligned with the geometry of the hall and with the planimetric structure of the garden: leaving the hall of the residence, the path leads to a small temple-viewpoint in brickwork-era in the early nineteenth century, it is a neoclassical style and inside has a spiral cast iron staircase, which leads to the terrace-viewpoint on the first floor.



The main path of the garden aligned with the hall



Main path that leads to the temple/viewpoint

The whole garden is surrounded on the outer sides, by a packed earth path bordered by a double hedge, as a patrols route. The plant is located, according with the best tradition of the noble 'delights', beside a river (Po Vecchio) to water the garden, the other two outer sides are surrounded by a deep moat.



The part of the garden behind the house (southwestwards) is composed of a large lawn area bordered by hedges and autochthonous essences, almost a parquet that in any case underline the majesty of the 'factory' compared to the garden; this area, already represented by old maps, is culminating with a large exedra; the main path, strictly in packed earth, is marked by hard rock slabs on which in summer are placed large clay pots that contain plants of Mediterranean essence.

In the middle of the garden, until the small temple, there are secondary paths, in packed earth too and twisting, marked by hazel hedges that characterize it; inside of flowerbeds, so delimited, we found other old native species (oak, chestnut, etc.) as well as more recent Norway spruces.

The end of the garden, behind the temple, it is characterized by a reduced width extension of the main path up to a small circular space marked by low hedges: here the paths are less formal than in the middle of the garden, they seem a labyrinth and plants are casually arranged nearly to form a 'thicket'.



Temple/viewpoint



STORES AND STABLES

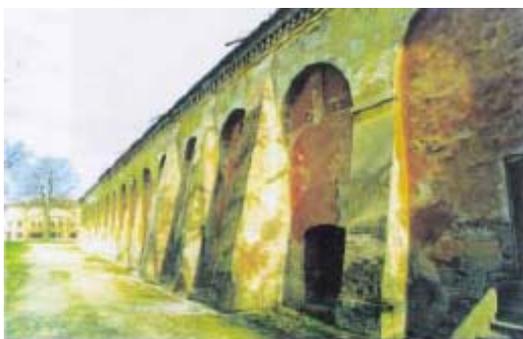
This annex is probably the oldest buildings of the whole historical complex, it was built in XVI century. We can understand this thanks to the presence of distinctive moulding, and it was already recorded in the inventory of the 'beni fiorentini', already mentioned in the introduction.

Important for agricultural activities but also for the residence, it was used as a basement, a barn, a stable, a warehouse and for staff habitation, therefore, it was transformed with horizontal and vertical section.

Vista 1



Vista 2



Vista 3



After recovery and restoration, it is now a 4 star Hotel, suitable for both business and private accommodation; it preserves the classical structure of the building, but its style, its comfortable rooms and its common areas are modern.

The hotel has 10 double rooms, 1 single and 1 en-suite, which are comfortable and elegantly furnished to meet the needs of every type of customer. They are equipped with all comforts such as air conditioning and heating, a telephone with direct line, internet connection, satellite television, mini-bar and safe.