

## The Palazzo: its historical period and architecture

At the end of the XVIII century, Lombardy underwent a series of changes and transformations, not only at a political and administrative level, but in particular, in its population's values and standard of living.

Along with the wars of succession that brought the Bourbons to the throne of Parma, and the Habsburg rule to Lombardy, came a new intermingling of cultural forces that together with increasing wealth and affluence, attracted important and influential people from all parts of Italy and Europe.

Lombardy's new resources derived from the advent of a more liberal market economy, inspired by European institutions, that favored urban development on one hand and on the other, supplied the means for a more modern and rational cultivation of farmland.

Along with the Austrian domination in Lombardy, came a rigid yet innovative administrative control of the entire territory. The acceleration of communications and transportation together with new technologies resulted in a strong economic revival.

Increased manufacturing, in particular the growth of the silk and fine textile artisan crafts, and progress brought about by new technologies brought about a corresponding growth in agriculture. Increased crop yield especially in the land delineated by the Milan-Bergamo-Como triangle, gave rise to industrial type structures.

At the beginning of the Austrian rule, many old patrician families already owned lavish mansions, for the most part in a terrible state of repair. These nobles, unaffected by the various economic crises, and taking advantage of the economic recovery brought about by the Hapsburgs, began grand restoration projects to make these mansions more liveable and comfortable. At the same time, the newly wealthy upper middle-class merchants and magnates started to invest in real estate. As a reaction against the decorative excesses of the Baroque and Rococo periods, both the nobility and the middle class chose to build their Neoclassical style for their mansions, thus enhancing the city's urban landscape. This was one of the principle reasons for the success of Neoclassical architecture in Milan, a trend that soon spread to cities in Lombardy. Its originators were the architects, builders and clients, united by a common desire, to give the city a new look.

Two important provisions by the Austrian government particularly affected the building industry revival: the land registry reform with its measurement and assessed valuation of land, reestablished a precise picture of individual property patrimony and the religious reform that suppressed many institutions, led to a gradual "secularization" of the city, and afforded new opportunities for training and work in the construction market.

The inauguration of the Imperial and Royal Academy of Fine Arts of Brera in 1776, the municipal administration's decision to renew and improve its network of roads and their infrastructures (sewage and drainage pipes, paving, house number system, oil lamp street lights), amplify transportation on the principle canals and draw up the first Regulations of City Hygiene, are some examples of the new direction taken by the building industry.

Another example was the renovation of the Borgo or neighborhood of Porta Orientale, an area between the medieval city gates and the Spanish bastions, occupied mainly by orchards, farmhouses and the occasional monastery or convent, such as the Monastery of San Dionigi, the Convent of the Carcanine nuns, and the Friary of the Capuchin monks.

This spirit of reformation was further strengthened by a government provision exempting materials used to restore and reconstruct buildings along Corso di Porta Orientale and its neighborhood from customs tax until the end of 1787.

The occupation of city space and its correct use was controlled by the Giudice delle Strade or City Road Administrator who together with the City Engineer, had administrative and judiciary competency over the roads, their maintenance and cleaning in the Duchy of Milan. The City Road Administration had first been set up and regulated by Milan's New Constitution of 1541; its Administrator was appointed annually until 1772. For the following fourteen years, the length of his term in office varied and in 1786 the position was eliminated all together with its responsibilities taken over by a Provincial Administrator.

The State managed and coordinated Milan's urban spaces through an exhaustive land valuation and registry, and through the professional training of architects and master builders. It also required all project details to be approved by the Road Administrator and by the professor of applied architecture at Brera Academy, as provided for by the decrees of 13 February 1777 and the new road plan for the city and provinces. The General Council, the Court of Provisions and the City Road Administrator were responsible for the projects on an administrative and legislative level. Instead, the Engineer and Architect Corps were responsible for evaluating and executing the projects according to their separate spheres of interest, either urban or architectural.

It wasn't until the Napoleonic era at the end of the eighteenth century, with the creation in Milan and Venice of a Commissione d'Ornato or City Embellishment Commission to monitor public ornamentation, that the concept of stylistic decoration was extended from the streets to the city buildings. All property owners who intended building a Palazzo facing the street and the inner ring of Milan's Naviglio or canal, were obliged to have an architect draw up and submit the project, complete with plans, perspective drawings and architectural details, to the Commission for approval.

Architects at that time received a solid cultural and professional background. They studied architectural theory at the Academies of Parma and Milan and the Academy of San Luca in Rome. To learn applied architecture, they made scale models of recent buildings and ancient archeological discoveries. To gain practical experience, they worked along side the great architects of the time such as Vanvitelli, Fuga and Petitot at construction sites.

## The purchase of land on Corso di Porta Orientale and along the Naviglio road

Within this panorama of urban renewal fervor, Duke Gabrio Serbelloni conceived his ambitious project to build a palace worthy of his social status right on the corner of Corso di Porta Orientale, now Corso Venezia, and the inner ring of the Naviglio, now Via San Damiano, where two of the city's main thoroughfares met.



Jean Blaeu's engraving of the plan of "Mediolanum," or Milan in 1672, clearly shows how edification at that time was limited to groups of modest dwellings and contiguous courtyards. Later maps drawn up of that same area show the changes made to it.

It wasn't until September of 1718 when the Austrian government instructed Milan's municipal administration to institute a general land registry and property valuation that exact information about land ownership, name of the landowner, property configuration and boundaries became available.

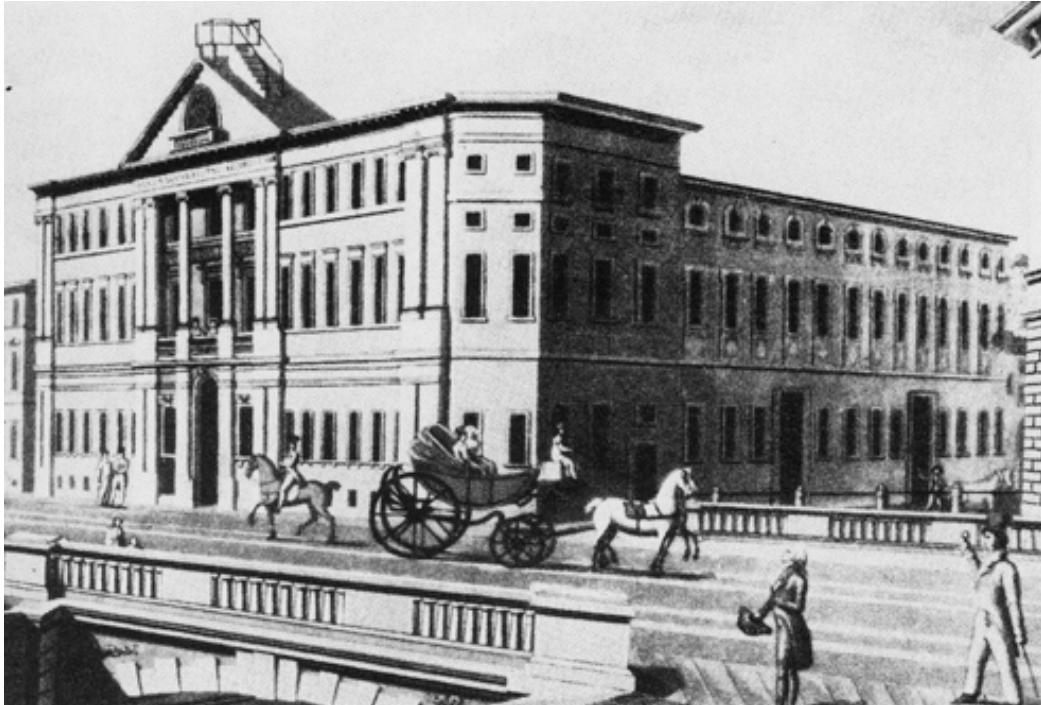
Duke Gabrio started acquiring properties from the Trotti, the Gilardinis and the Ravasis with the intention of incorporating their houses into a single building, his Palazzo. Gabrio's mother, in fact, was Maria Giulia Trotti who married Duke Giovanni in 1692.

The largest piece of land he acquired at that time belonged to the Trotti family. The layout of the Palazzo was greatly influenced by the size of their property and by the three distinct types of buildings existing on it: a mansion known as "la Casa Grande" with a garden bordering the Naviglio; a tenant's house with three small merchant workshops attached to the mansion at the corner of Corso di Porta Orientale and the Naviglio road and lastly, a third, smaller tenant's house.

After the Trotti property, the Duke acquired properties along the Corso belonging to Giuseppe and Paolo Ravasi, and to Federico Gilardino although it was Gaetano Lotterio, procurator for Duke Serbelloni, who actually purchased this latter property in the Duke's name.

The Gilardino house and garden lay crosswise to the Corso and shared a wall and well with the Bussetti. It wasn't until 1769 as the deed drawn up by City Notary, Luigi Ghiringhelli, dated October 3 shows, that the Duke actually bought the Bussetti land, with the express intention of further enlarging his new Palazzo and adding a small villa there adjacent to the Barbò property.

With these latest acquisitions, Duke Gabrio finally owned enough land to start construction on his grandiose project, the building known as Palazzo Serbelloni.



## The Evolution of the Building Project

Smoothing out “...the irregularities...” of the buildings and removing “the tortuous outer walls” around the various properties as was the Duke’s intention, made it necessary to project a single straight facade along Corso di Porta Orientale and the Naviglio road and occupy public land to do so.

On 25 June 1760, Giacomo Antonio Boldi of the city College of Engineers drew up a detailed project, the first of many, for this new facade. With it in hand, Duke Gabrio begin lengthy negotiations with the General Council to determine how much public land was needed and how much it would cost. He also had to get Council approval of his project for the facade in order to register the new property boundaries. The many documents, still extant, that Duke Gabrio presented to the General Council, testify to his complex and difficult relationship with it and to the numerous times he changed his mind about the Palazzo project.

Engineer Boldi set out pickets on the property to delineate its new boundaries. On the site map instead, he drew a yellow line to show the existing building, and a red one to show the new single facade which would start at the yet-to-be purchased Bussetti property on Corso di Porta Orientale, turn the corner of the Naviglio road, and continue along the canal as far as the narrow turn-off onto Vicolo del Prato Comune, today Via Mozart. This meant enlarging and restoring the existing buildings and designing a new, majestic facade facing the Corso, “that would further adorn this city...”

To make it easier for carriages to turn the corner and allow an unobstructed view of the road, a proposal was studied to truncate the corner of the Palazzo where the main facade along the Corso and the side facade along the Naviglio road met. Boldi’s project in fact called for the “...stables entrance...” to be placed right at that corner. Architect Simone Cantoni also proposed the same solution on a cutaway drawing he sketched and for the project for a facade that was never built According to city

ordinance in fact, the right angle at the corner of a building could not block the view of coachmen turning from one street onto another; given the large number of carriages circulating on the city streets, more than 1500 in Milan alone, the city required mansions to have their own horse stables.

In its session of 19 July 1760, the General Council examined the first project presented by the Duke, who suggested paying to complete the drainage system on the part of the Corso adjacent to his property in exchange for paying for the public land in question.

The Council looked favorably on the project for a single facade along the Corso, because it would lend “prestige” and “dignity” to the city; nevertheless the Council appointed the Court of Provisions to verify everything just in case. On 19 May 1764, the Court designated Count Eugenio Confalonieri, City Road Administrator, Ercole Sfondrati and Cesare Prada from the College of Engineers to inspect the building site, which they did on 1 June 1764.

On the site map attached to his report to the General Council, Cesare Prada drew Boldi’s first proposal for the facade in yellow and a second solution, better suited to Council needs, in red.

The Court of Provisions examined the terms and quality of the project, and “...as a just demonstration of esteem towards one of the most respected Families...”, ruled favorably on it enjoining the Duke to install additional protection and iron bars around the Palazzo columns so the Naviglio road could be widened. The Court, however left the final decision on the land up to the General Council.

With another of his projects, the Duke planned for a small channel to be built beneath the road leading from the canal directly to a dock in the Palazzo cellars so goods arriving by barge could be unloaded. Road Administrator, Giò Battista Scotti, approved the project with the recommendation that work on the channel be carried out in two consecutive phases to allow for the passage of carriages.

At its session on 27 December 1764, the General Council, “...accepting the modification...” “...by universal acclamation...”, granted Duke Gabrio the public land concession he had requested, appointing the Court of Provisions to inspect the construction site and verify the correct execution of the work. On 12 January 1765 this Court duly assigned Marquis Girolamo Cusani, the Road Administrator and an engineer from the College of Engineers, “...to go to the site in person...” and ascertain that the measurements of the land concession were exact.

Construction work started on the Naviglio road facade right away but by year’s end, only its central section had been completed. The following year the Duke requested approval to add three balconies above its main entrance and permission to erect scaffolding on public land so work could be continued on the unfinished side section at the corner of Corso di Porta Orientale.

Following inspection of the site by Provincial Engineer, Antonio Pecchio Ghiringhelli, Road Administrator, Girolamo Talenti Fiorenza, granted permission to proceed as requested on 18 June 1766.

Once work was completed on the facade along the Naviglio, Gaetano Lotterio, procurator for Duke Gabrio, requested permission in the Duke’s name, to go ahead with construction of the facade on the Corso.

The Court of Provisions appointed Count Giuseppe Resta, Road Administrator, Marquis Girolamo Talenti Firenze and City Engineer, Cesare Prada, to inspect the site together with master builder Fontana, and on 31 December 1771, appointed Prada to draw up new boundaries for the additional land concession and to calculate the cost. This amount was conveyed to the City Treasurer and to the Duke himself.

Sometime in 1774, the Duke requested yet more public land so he could “...embellish the facade of his residence on Corso di Porta Orientale...” because by that date he had already incorporated the Bussetti land purchased in October 1769 into his property there.

Upon receiving this latest request, the Court of Provisions appointed Prada, assisted by master builder Fontana, to determine the new boundaries. After inspecting the building site together with Marquis Alberto Visconti and Road Administrator, Giuseppe Resta, Prada sent his report and attached map dated 16 December 1774 to the Court.

In the meantime, Duke Gabrio had sent another request for public land so he could incorporate the Bussetti house, placed at an angle to the Corso, and the adjacent Barbò house into his property. Once this was approved, Cantoni studied a proposal and did a never-published sketch for the project

The definitive project called for a single facade to be built along the Corso between the Barbò house and the corner of the Naviglio road. Since Gabrio died on 26 November 1774, the Court of Provision conceded the land he had previously requested to his son, Duke Giò Galeazzo Serbelloni, on 20 December 1774.

Giò Galeazzo was obliged to settle the payments for the public land his father had acquired and at its session on 27 December 1774, the General Council granted him the land concession for good. As was customary, the Court of Provisions appointed the Marquis, Don Carlo Arconati Visconti and Road Administrator, Giuseppe Resta, to inspect the building site to make sure the terms established by the land concession were being respected. Once the concession was finalized, Duke Giò Galeazzo could finally begin construction work on the main facade of his Palazzo along Corso di Porta Orientale starting at the Barbò house where a small villa had already been built with a project of Cantoni’s.

Engineer Cesare Prada, Road Administrator, Giuseppe Resta, and Marquis Carlo Arconati Visconti presided over the opening of the main facade’s construction site. The still extant drawings Architect Simone Cantoni sketched indicating overall dimensions of the facade and the report he subsequently wrote, show that construction began from “...the house of Count Barbò and continued towards the Bridge...”, “...forming a sort of triangle...”, ending at the narrow road leading onto the garden.

Upon completion of three sections of the facade, the public land occupied by the main facade along the Corso was to be paid for, as had been done for the Naviglio facade. However, “...for unknown reasons no construction work was done at all...”, for eight years. In April of 1783, Duke Giò Galeazzo asked the Court of Provisions to verify the work done up to that point so he could resume construction on his Palazzo.

Consequently on 7 April 1783, a delegation consisting of Count Giuseppe Reta; Road Administrator, Ambrogio Cavenago and City Engineer, Carlo Prada, was sent to inspect the building site. It certified that the Duke had not only respected the terms of the 27 December 1774 land grant but had also decreased the projection of the facade foundation onto public land. As a result the Duke owed City Treasurer, Carlo Gussoni, less money than had been estimated. Accountant General for the City and Province, Carlo Domenico Franzini, should have been entered the amount of this debt into his account books right away, but didn’t. The Duke, still not convinced about the amount he owed, requested that the measurements of the land concession and its cost be recalculated since the new facade occupied less public land.

Next Giò Galeazzo suggested paying to have the section of the Corso in front of his Palazzo graded and resurfaced in exchange for paying his debt. Even though the municipal administration was busy examining and evaluating the projects Giò had presented for fixing the road, it still continued to send him reminders to make him pay his debt. With its decree of 1 November 1791, the municipal

administration decided to suspend further requests for payment, considering that the expenses the Duke would incur to fix the Corso as a fair exchange.

However the municipal government was still having serious economic problems, and on 17 June 1793, ruled to have Duke Giò Galeazzo pay his debt in cash. Once the Court of Provisions explained the reasons to him, he was persuaded to pay, which he did on 2 July 1793. The debt was finally cancelled from the Registry of Public Debtors, and the municipal government ratified its commitment to re-pave the Corso at its own expense.

## ARCHITECT SIMONE CANTONI

### His life and works

Simone Cantoni was born on 2 September 1739 in Muggiò in Canton Ticino, Switzerland, and died on 8 March 1818 in Gorgonzola, Milan.

Cantoni came from a long line of architects and engineers and consequently had a significant professional formation.

His father, Pietro, was an engineer. When Simone was only 14 years old, his father took him to Genoa, and right away had him start practicing drawing. In particular, he introduced him to the works of Andrea Pozzo (1642-1709), Jesuit Brother, church decorator, assistant to Richini in Milan and author between 1693 and 1702 of "Perspectiva pictorum et architectorum", (Perspective in architecture and painting) which illustrated his theories of perspective and stage-set design.

During this period, Cantoni learned the techniques of drawing, and when accompanying his father, construction site procedures.

He became a master builder at first, learning how to understand and execute building projects, resolve technical problems, be familiar with construction materials and share this knowledge with the laborers.

This expertise accompanied him and helped him throughout his profession life and enabled him to solve complicated structural problems. Because he shared his knowledge with his workers, bricklayers, marble stucco workers and fresco painters, he was able to form a good relationship with them and they became fully committed to his projects.

Cantoni lived in Genoa until 1767, and because of his long stay there, was nicknamed "the Genoese". Here he became directly familiar with the Mannerist style of architecture of the late 1500s, whose elements and philosophy would influence his future projects, and with the works of great architects, Galeazzo Alessi among others. Alessi, progenitor of architecture in Lombardy and Genoa, planned the famous church of Santa Maria di Carignano in Genoa for the Saoli family in 1552. He also followed the overall planning and design of the palaces on Genoa's Strada Nuova, "a magnificent broad street, filled with lavish palaces" in the words of Giorgio Vasari, painter and architect.

After this formative period, Simone was sent to Rome where he apprenticed at the school of Vanvitelli. During his stay there, he attended the "lessons of archeology" taught by the Neapolitan, Francesco Lavega, head of excavations at Pompeii.

After the year he had spent in Rome, Cantoni studied at the Academy of Fine Arts in Parma (since 1757 known as the Royal Academy) from 1767 to 1768.

The Academy, a point of departure for spreading French culture and the new sense of esthetic taste in Italy as well as haunt of writers and artists, exposed Cantoni to the most progressive ideas of that time.

Ennemond Alexandre Petitot, the Frenchman whom Prime Minister Du Tillot had summoned to become Court Architect in 1753, was the professor of architecture at the Academy when Cantoni was a student there. In fact, two of Petitot's works in Parma, the facade of the Ducal Palace and the Ducal Garden, had particular influence on Cantoni.

After finishing his studies at the Academy, Cantoni arrived in Milan in 1769 with a strong cultural background, direct experience on the construction site and complete mastery of architectural drawing.

At the beginning of his career, he worked exclusively on private residences. He was given the commission to restructure the exteriors of the 17th-century country villas owned by the most prominent families of Milan, Como and Bergamo: the Mellerios, the Serbellonis, the Trivulzios, the Borromeos, the Pezzolis, the Peregios, the Giovios and the Terzis to name just a few.

In 1772, Cantoni was commissioned to redesign the facade of Palazzo Mellerio on Corso di Porta Romana in Milan, his first prestigious project. Although he had drawn up and presented several proposals for the facade, Count Mellerio and his poor taste heavily influenced the final choice. In fact, the more conservative architects of the time judged Cantoni's Neoclassical facade to be an "immature" work. They neither approved the fragmentary nature of its constructive elements nor the incorrect usage of its architectural orders.

The facade of Palazzo Serbelloni was destined to receive the same criticism. Carpani deemed it "faulty".

Historical documents establish that Cantoni was commissioned by the Serbelloni family to build their new Palazzo on Corso di Porta Orientale as soon as he arrived in Milan in 1769. However, Gabrio had had the idea of building the Palazzo ever since 1760 and between 1765-1766 had master builder Giuseppe Fontana begin construction work on the wing facing the canal.

With the finalization of his project for Palazzo Serbelloni, Cantoni began a long relationship with the Serbelloni Dukes. In 1775, he designed a family cemetery, and in 1778, a funeral monument in memory of Field Marshal Giovan Battista. In 1794, he drew up the project for the facade and the monumental staircase of their house in Griante. In 1803, he did the plan for Marquis Busca for an oratory in Agliate. In 1806, he designed the church and family mausoleum and in 1808, the family villa in Gorgonzola. In 1801, he sketched out a never-built oval-shaped country house for them in Castione Lodigiano.

Cantoni utilized the same rows of corbels, uninterrupted window cornices, the predominance of horizontal lines and the systematic placement of the entrance portals (three in the central wing and one on the side wing facing the canal), found in the Mannerist palaces of Genoa, to change structural conditions and create new elements that fused stylistic and static values in Palazzo Serbelloni.

Over the years (1769-1774-1775-1780-1793), Cantoni's proposals for the Palazzo Serbelloni facade showed a progressive stylistic change. His abundant use of sculptures and cornices in his first two proposals call to mind the decorations of Palazzo degli "Omenoni" (1573) or Palazzo Litta (1752), and are evidence that he was still influenced by late Baroque tradition.



For his first draft, Cantoni proposed a shallow loggia for the facade. The columns, counterbalanced by low-relief pillars behind them, only protruded slightly from the wall to support the lintel cornice and a simple parapet.

When building the Palazzo, however, Cantoni changed his mind and purposely inserted a pediment above the loggia similar to the one Vanvitelli built for the Reggia di Caserta (1751-1774). This solution considerably increased the size and weight of the load the columns had to carry, and created not a few structural problems for Cantoni. To lighten the structure, Cantoni used column diameter to calculate intercolumniation. He then widened the loggia and divided it into three equal segments, thus freeing the columns. Finally, he surmounted the loggia with a continuous frieze instead of a three-part one.

Cantoni also inserted a lunette window in the pediment, similar to what he probably had admired in the pediments of the four facades of Alessi's Santa Maria di Carignano church in Genoa when he lived there with his father. The window, a constructive expedient, increased the static safety factor of the architraves by reinforcing them with the internal discharging arches constructed above it. In this way, the architraves only had to bear their own weight plus the weight of the masonry between themselves and the discharging arches. Instead, the vertical support structures, the columns in this case, directly supported the weight of the masonry above the architraves.

Cantoni had acquired his knowledge of force discharge from Lavega's "lessons of archeology". Lavega discussed the problem of force discharge encountered during the Pantheon's construction and its resolution employing discharging arches over the architraves of the portico and the seven bays radiating out from it. This knowledge, coupled with his experience on construction sites and his theoretical formation, permitted Cantoni to insert a lunette window in the pediment, a most singular solution in Milanese architecture at that time.

This pediment was the last element Cantoni added to the definitive project so that "...the elements intertwine and balance out..." adding value and content to the Palazzo. Cantoni's project was considered "intense with expression", "austere and dense with heroic gravity", "a vehicle of integrity" with a "monumental" and "grandiose style".

Luigi Cagnola proposed this same solution in his project for the Porta Marengo city gate.



At the time, the facades of Palazzo Belgioso by Piermarini and Palazzo Serbelloni were often compared. Although both had been built at the same time, they express a remarkably different architectural philosophy and taste: the former, a predominance of graceful, delicate decorative elements; the latter, austerity, severe sobriety and classical orders.

The two facades have a monumental celebratory style in common. Italian writer and philosopher, Defendente Sacchi, ably summed up Cantoni's expression of a "serious moral commitment" in his comment, "the private residences Cantoni built conveyed to nobility the sense of grandeur it still expected at the end of the century, and his own solidity and purity of taste...".

Cantoni transferred this expression of solidity in the facade of Palazzo Serbelloni by the use of traditional architectural elements; on the ground floor, he simplified the Tuscan order. He divided the columns into three cylindrical sections and topped them with the same Ionic order capitals used throughout the building.

Instead of using bugnato rusticated stone to differentiate the architectural orders of the socle and ground floor, Cantoni used different colors, rose granite from Baveno and grey Viggiù stone, to exalt the predominance of a single order.

This desire of simplification through the use of classical solutions is particularly evident in the Palazzo courtyard where each story has columns of a different order. Here Cantoni also utilized low-relief pillars whose diameter decreased from the top downwards, an element that "...enjoys the prestige of being praised by Perrault and Cordemoy...". This simplification is counterbalanced by the late Baroque division of space in the Palazzo and in particular by the layout of the entrance vestibule on the Corso.

The atrium, lightened by semi-circular niches placed in the corners, is constructed using multiple and crossing perspectives, thus creating homogeneity in an area that was irregular due to pre-existing buildings. Cantoni utilized these same perspectives for the piano nobile where he inserted oval-shaped salons, a geometrical figure quite popular in the 1600s.

The grand staircase, destroyed in the bombing raid in 1943, was also truly monumental and scenographic in size. It had led from the Palazzo down to the garden where there was once the staircase of the old Palazzo Trotti. In Milan at the time there was only one similar staircase, the grand staircase of Palazzo Crivelli (1638-1705).

# RECENT HISTORY OF THE PALAZZO

## The bombing of Milan

While American and English troops were landing in Italy, the Allied forces carried out bombing raids over Italian territory, hitting the city of Milan among others.

In 1943, on the night of August 14th, an air raid attack damaged the oldest part of the Palazzo, destroying its interior decorated by Traballesi and burning the theater and library.

With the exception of the section of the Palazzo facing the Corso and the first section of the wing along Via San Damiano where the roof, ceilings, fixtures and plaster work only had to be repaired, the remainder of the building lay in ruins.

Count Gian Ludovico Sola Cabiati designated Engineer Luigi Carlo Calligaris to assess the damage.

Calligaris's detailed appraisal and photos show that major parts of the Palazzo and its furnishings had been destroyed. The roof over the body of the building facing Via Mozart and two thirds of the roof over the wing facing the garden plus the roof over the remainder of the wing facing Via San Damiano along with the attics, fixtures, interior walls, ceilings, vaults over the monumental staircase, plaster works, heating and lighting installations, innumerable Palazzo decorations and frescoes, the furnishings of many rooms on the ground floor and on the first floor facing Via Mozart and the garden, the archives, the library and the picture gallery were no more.

With a considerable organizational and financial commitment, Count Sola Cabiati rebuilt the portions that seemed beyond repair so that once again, the Palazzo presents itself to us today in its former glory.

The piano nobile where the Napoleonic Staterooms are found, has recently undergone conservative restoration with the addition of state-of-the-art technology.

