

The Art Nouveau Style

The Art Nouveau, or Liberty style, which developed in Europe during the Belle Époque, was an all-embracing art form that influenced every area of fine and decorative arts, from architecture, furnishings and graphics to entertainment, stained glass and illustrated postcards. It was a triumph of soft, elegant, curving lines that took inspiration from the organic forms of plants and flowers. The town of Salsomaggiore Terme too, through its infrastructure (signs, railings and gates, balconies, canopies, advertising posters, decorative elements of buildings, etc.), took inspiration from the plant world and became a marvellous "man-made park", in perfect harmony with the architecture of the town's parks and gardens and the decorative elements of the flowerbeds. The Art Nouveau and Art Deco influence and style are especially visible in the thermal spa complexes, in the grandest hotels and in some privately owned buildings.



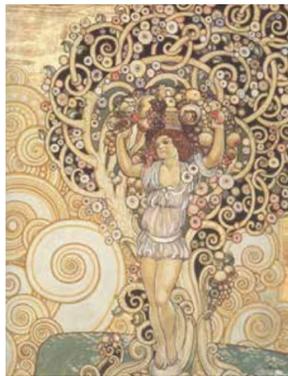
Berzieri Thermal Spa (G6) Piazza Lorenzo Berzieri

The Berzieri Thermal Spa, an iconic landmark of Salsomaggiore Terme, is considered a monument of outstanding national value thanks to its exquisite marbles, gleaming gilding and ceramic and glass decorations. It was built on the site of the former "Stabilimento Vecchio", or Old Complex, where the ancient salt wells had previously stood. Construction work on the Berzieri Thermal Spa began in 1913, and the official inauguration was held on 27th May 1923. The building immediately impressed one and all with its striking originality: a "temple of health" with all the features of an oriental palace, it was the masterpiece of Tuscan architects Ugo Giusti (1880-1928) and Giulio Bernardini, together with Florentine painter and decorative artist Galileo Chini (1873-1956). With Bernardini retiring from the construction project in 1917, Giusti and Chini kept working on the building, using magnificent ceramics and glass produced by the Borgo San Lorenzo factory to achieve the perfect marriage of architecture and decoration that make the building so irresistibly charming. Chini had spent time in the Far East, decorating the Throne Hall of the Grand Palace of the King of Siam, modern-day Thailand, and oriental influences abound in his work. Indeed, Chini grafted oriental Chinese, Islamic and Hindu culture onto Tuscan artistic tradition: the group of three odalisques striking elegant, beguiling poses, the ceilings painted with peacock tails, the columns, capitals and plinths all bring to mind the India of Maharajas and mountain temples, while the chimeras, anthropomorphic figures and



water, and depicts woman as the "goddess of fertility". The procession of Mesopotamian handmaids and animals conjure up images of the Orient. Beyond the atrium, a large rectangular-shaped space functions as a hall, with corridors branching off in various directions and a grand staircase. The staircase, porches and two polygonal spaces opposite the grand entrance, all share the same unique decorative style that imposes unity on the building. The Arabic influence can be seen in the intertwined motifs of the tiles and stoneware that decorate the entire surface, in the deep blue lapis lazuli, the magnificent lions' heads, the deep cornices, windows and ceilings decorated with dragon-fish, a nod to Thai artistic and decorative culture. The building, reminiscent of a precious treasure chest, has echoes of an oriental temple, conveying the sense of the sacredness of life and its never-ending cycle of renewal: in springtime the dragon leaves its cave and the cycle of life begins, and the countless symbolic references to the dragon appear to invite guests to succumb to the cocooning beauty that "the temple" promises.

On the staircase walls, two frescoed panels by Galileo Chini depict female figures bathing in the healthy waters, surrounded by allegories of Spring and Autumn, the preferred seasons for "taking the waters". The painting, laden with symbolism, is reminiscent at the top section of the world of the Vienna Secession led by Gustav Klimt. The tree in full bloom and the curling decorations, meanwhile, take inspiration from the Florentine Renaissance and the whiplash curves of Art Nouveau. The lavish range of colours that embellishes the Thermal Spa is matched by an equally rich array of materials: glass, majolica, copper, stoneware, gold, marble, wrought iron and stucco all feature in chromatic hues carefully chosen to detract nothing from the overall light and airy impression. The building thus seems to epitomise all the quintessential elements of classical thermal spas, oriental temples and Art Nouveau and Art Deco



Scotti Well Cage (G6) Piazza Lorenzo Berzieri

The Scotti Well is one of the very few visible manifestations of Salsomaggiore's industrial history linked to the abstraction of mineral spring water. After the post-war period, with the rationalisation of the water supply network and the connection of wells to a central pumping station, the well, which was by then obsolete, was permanently decommissioned. The distinctive decorative cage atop the Scotti Well was installed in 1912 in order to cover the old artesian well of bromo-iodine-salt water, which had been drilled in 1864. Commissioned by the Dalla Rosa & C. company, the design was the work of architect Giuseppe Boni. Some attribute the inspiration for the wrought iron designs to the work of Alessandro Mazzucotelli, an artist and craftsman who produced many other pieces for Salsomaggiore, while others detect the hand of the Milanese workshop headed by Antonio Veronesi, who was also renowned in Salsomaggiore for his work on the Berzieri Thermal Spa, the Grand Hotel Regina, Villa Fonio and several private homes. The Art Nouveau style cage features a concrete plinth surmounted by a structure in glass and wrought iron decorated with organic motifs.



Monument to the Fallen in the Great War (G6) Via Riccardo Bacchelli

The bronze monument, by Salsomaggiore-born sculptor Alberto Bazzoni (1889-1973), pays tribute to the soldiers from Salsomaggiore who fell in the First World War. Three soldiers, two of them lifeless, appear sprawled over the sides of the plinth, flanking the Heroic Infantryman, oblivious to danger, who stands straining in the effort to throw a hand grenade at the enemy. The sculpture, dedicated to the memory of those who gave their life serving their country, was inaugurated in 1922.



Nostalgia (I7) Viale Gian Domenico Romagnosi



The bronze statue, which portrays a delicate young female figure who appears pensive and wistful, was created by the Salsomaggiore-born artist Cristoforo Marzaroli between 1864 and 1865. With this work, the highly accomplished sculptor, now

considered one of the finest Italian artists of the 19th century, created a masterpiece of anatomical realism and academicism replete with romantic sensibility. After its unveiling in Florence in 1865, "Nostalgia" was exhibited to great acclaim at the Universal Exposition in Paris. At the First National Artistic Congress held in Parma in 1870, it was awarded the gold medal.

Monument to Edoardo Porro (I7) Viale Gian Domenico Romagnosi

The bronze bust of the illustrious physician, Edoardo Porro, unveiled in 1902, is the work of sculptor Alessandro Marzaroli (Parma 1868- 1951), the son of Cristoforo. Dr Porro, a gynaecologist of international standing, is credited with the invention of a particular surgical technique in the field of obstetrics, and was the first to discover and study the effectiveness of bromo-iodine-salt water in the treatment of infertility. The sculpture depicts Porro in all his authority as both a renowned doctor and politician; on one side the traditional Garibaldi beret, surrounded by myrtle and laurel leaves, pays tribute to his role in the epic deeds of the Italian Risorgimento, while the opposite side depicts the snake of Asclepius, the god of medicine.



Monument to Gian Domenico Romagnosi (J8) Viale Gian Domenico Romagnosi

Standing amidst a colourful flowerbed is the statue erected to the memory of Gian Domenico Romagnosi, the philosopher, magistrate and patriot born in Salsomaggiore in 1761. Romagnosi dedicated his life to "using his insight for the new regime of Government". The monument, inaugurated in 1874, was begun by Salsomaggiore-born sculptor Cristoforo Marzaroli, whose untimely death prevented him from completing the work; it was later finished by his friend and disciple, the sculptor Guglielmo Cornish (Parma 1837-1910), who also created the bas relief on the back of the plinth, portraying Marzaroli lost in thought before the statue of Romagnosi.



Monument to the Resistance (I/J6) Largo Alberto Bazzoni

The Monument to the Resistance, dedicated to the memory of 64 local resistance fighters who lost their lives during the Second World War, was created by Parisian-born sculptor Louis Molinari, whose parents were originally from Piacenza. Inaugurated in 2004, the work depicts the four elements of life: Earth, represented by the circle that forms the base; Air; Water, represented by the fountain in the middle and Fire, represented by the light. Three characteristic white doves, symbolising peace, reach towards the sky; the number three was chosen because traditionally it has always represented perfection.



Conference Centre (I7) Former Grand Hotel des Thermes Viale Gian Domenico Romagnosi

The building, designed in 1898 by the Milanese architect Luigi Broggi (1851-1926) and built in just three years, was inaugurated in 1901. Equipped with all the "modern conveniences" offered by the most luxurious European hotels of the day, it was managed by Cesare Ritz who, together with baron Adolphe Pflyffer, bought it in 1910. The decoration of the hotel was entrusted to two well-known Milanese artists: Gottardo Valentini and Alessandro Mazzucotelli, who embellished the structure with elegant, refined elements in quintessential Art Nouveau style. Gottardo Valentini was entrusted with the painted decoration of both the exterior and the interior; Alessandro Mazzucotelli created the canopy above the entrance and the railings in wrought iron. After the First World War, the hotel was sold to the "Grandi Alberghi Salsomaggiore" company, which also owned the Centrale Bagni



the "Marzaroli Committee", which commissioned the production of a copy in bronze, the stunning work can now be admired by the entire town. The bronze, produced by the sculptor Gianantonio Cristalli using a silicone mould made from the original by Marzaroli, was cast using the lost wax method at the Caggiati Foundry in Colorno (Parma). The statue was installed in the central Corazza Park and officially unveiled in March 2006.

Mazzini Park (J5) Lungo Parco Giuseppe Mazzini

Mazzini Park, formerly "Regina Margherita Park", is a large green space, freely accessible to the public, in the heart of Salsomaggiore Terme. Around 1900, following the construction of the first thermal spa complexes, Salsomaggiore became a spa town of international standing and, as a result, there was a major push to make the surroundings as pleasant and enjoyable as possible for the influx of guests and visitors. The town park, which displays a meticulous geometric design in keeping with the style of Italian gardens, was created in 1912 by Giuseppe Roda, a landscape architect from Turin, who designed a series of avenues and flowerbeds in sweeping Liberty-style curved lines. The park is spread over an area of around 110,000 square metres, with a large ring in the centre featuring an Oriental-style garden complete with pagoda and lake, where the planting, water and rocks create an asymmetrical garden of contemplation. Over the years the park has undergone a number of changes, while still retaining elements of the original design layout by Roda. The area boasts a superb variety of different trees: cedar, lime, magnolia, plane, sycamore, yew and black locust trees "The Queen's Trees" (Alberi della Regina) botanic route. The park also houses the modern Luigi Zoja Thermal Spa, built in 1968, plus mini golf, bowls and a children's playground. Mazzini Park, together with Corazza Park, Chini Park and the town's leafy tree-lined streets, constitutes a veritable verdant oasis that is ideal for relaxing strolls and leisurely pursuits.



Piazza Verdi and Porcellini Park (X9) Tabiano Terme

Opposite the Respighi thermal spa complex in Tabiano is the Porcellini Park, a beautiful green space planted with maple trees, magnolia trees, white poplars and juniper bushes which slopes gently down towards the town centre. The park is named after Arrigo Porcellini, who was mayor of Salsomaggiore Terme from 1961 to 1979. Just beyond the park lies Piazza Verdi, the square dedicated to the great composer Giuseppe Verdi from Busseto, who liked to stay in Tabiano enjoying the health benefits of the spa waters.

Tabiano Thermal Spa (X10) Tabiano Terme



The first thermal spa complex in Tabiano was built at the behest of the Duchess of Parma, Marie Louise of Austria, who

took a keen interest in the health of her subjects and was a firm believer in the therapeutic benefits of the thermal waters. She gifted the complex to the Civil Hospice of Borgo San Donnino (the present-day Fidenza). The town's sulphur-rich waters were already exploited on a basic level, but a proper thermal spa complex was only inaugurated in 1842, designed by the architect by royal appointment, Nicola Bettoli. A simple yet elegant building, it was equipped with 12 bathtubs. The first medical director was Lorenzo Berzieri, the physician who discovered the therapeutic benefits of the waters of Salsomaggiore Terme. In 1865 the Civil Hospice ceded the complex to the Pandos brothers, hotel entrepreneurs who embarked on expanding the spa and introduced new kinds of treatments in addition to the baths. In 1885 the thermal spa was acquired by the Corazza family, rich entrepreneurs who already owned the castle that towered above the town. After further changes of management involving Milanese buyers, in 1934 ownership of the Tabiano Thermal Spa passed to the Municipal Council of Salsomaggiore Terme.

After World War II, the old complex was renovated by Parma-born Giuseppe Azzali, reflecting the rationalist architecture then in vogue. In 1959, the structure was inaugurated and dedicated to the memory of Emilio Respighi, medical director from 1887 to 1912. Extended in 1967, in the latter half of the 1990s the Respighi complex underwent major renovation work, to a design by architect Marco Dezzi Bardeschi. The new complex, inaugurated in 1999, with a bastion in exposed brickwork housing the reception plus ticket offices, surgeries and waiting rooms, a bright access gallery in steel and glass and a sweeping semi-circular garden lined by giant trees in corten steel, takes inspiration from the castle that dominates the hilltop and from Galileo Chini's recollections of the Orient.



Printed in February 2020



EmiliaRomagnaWiFi

SaIsso Bellissima
Salsomaggiore Terme
Ufficio Turistico

info@portalesalsomaggiore.it

SUBSCRIBE TO THE NEWSLETTER!

at Salsomaggiore and Tabiano Terme

For news and updates on events and special offers

www.visitsalsomaggiore.it

e-mail: info@portalesalsomaggiore.it
Tel. +39 0524 580219
Fax +39 0524 580219

Viale Fidenza, 20
(seasonal opening)

43039 - Tabiano Terme (PARMA - Italy)



e-mail: info@portalesalsomaggiore.it
Tel. +39 0524 580219
Fax +39 0524 580219

Warland Gallery - Piazza Berzieri
43039 - Salsomaggiore Terme (PARMA - Italy)

tourist information | informations touristiques | information turística | touristenskunft

Tourist Information Office
Emilia-Romagna Region



Città di Salsomaggiore Terme



TASTE NATURE & CULTURE



salsomaggiore | tabiano terme
PARMA ITALY



tourist map



Salsomaggiore
LA CITTÀ BELLISSIMA

