

Berzieri Thermal Spa (G6) Plazza Lorenzo Berzieri

The Berzieri Thermal Sna, an iconic landmark of Salsomanniore 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 "Stabilmento 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

Chini had spent time in the Far Fast decoration 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



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 arand staircase The staircase porches and two polygonal spaces opposite the grand entrance, all share the same unique decorative style

water, and depicts woman as

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 deen blue lanis lazuli, the mannificent linns' 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 embellishes

the Thermal Sna is matched by an equally rich array of materials glass, majolica, copper stoneware nold 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





Scotti Well Cage (G6) Piazza Lorenzo Berzieri

The Scotti Well is one of the very few visible manifestations of Salsomanniore'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 numping 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 motifs

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

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

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 (17) 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 hetween 1864 and 1865. With this work, the highly

accomplished sculptor,

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

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; doves to symbolise 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 (17) Former Grand Hotel des Therme Viale Gian Domenico Romagnosi The building, designed in 1898

by the Milanece architect Luini 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 Pfyffei 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

Veranda)

style, and also oversaw the

renovation of the cupola in the

dining room in the Japanese

style. After the Second World War





her elbows resting on her knees. A number of elements point to her being a witch or a sorceress: a wand and the book she is holding in her hands. plus a toad, a snake and a cauldron at her feet. Thanks to 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 Canniati 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 quests 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. Mazzin Park, together with Corazza Park, Chini Park and the town's leafy tree lined streets, constitutes a veritable verdant nasis that is ideal for relaxing strolls and leisurel pursuits.



Piazza Verdi and Porcellini Park (X9) Tabiano Terme

Onnosite the Respirahi 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 ferme from 1961 to 1979. Just beyond the park lies Piazza Verdi, the

square dedicated to

Giuseppe Verdi from

Busseto, who liked to

stay in Tabiano enjoyng

the health benefits of the

sna waters

great composer

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Tabiano Thermal Spa (X10) Tabiano Terme

The first thermal sna 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 voque. In 1959, 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 dominates the hillton and from Galileo Chini's recollections of the Orient.





salsomaggiore | tabiano terme





tourist map





bas-reliefs reveal the strong influence of the ancient Assyrian world. The building's facade is lightened by an entrance surmounted by turrets, a

typical feature of the casino-style architecture of thermal spa complexes, and

the canopy above the entrance is supported by Roman-style colonnades, adorned with striking gilded elements reminiscent of oriental temples.

The three grand entrance doors stood behind a magnificent wrought iron gate which, like the window gratings to the sides, were produced by the Antonio Veronesi workshop. Above the entrance canony a frieze with intertwined motifs spells out the word "THERMAE", held aloft by two magnificent stoneware chimeras crafted by sculptor Guido Calori. The crenellated-plan building features three rather long wings and another two shorter wings, culminating in two round pavilions, that extend perpendicular to the main section, whose facade looks onto Piazza Berzieri Designed to strict mathematical principles, the Berzieri Thermal Spa can be toured following an intuitively logical route, Looking onto the full-height atrium, surmounted by a frieze with Latin wording in the style of Roman and Renaissance architecture, are two bow windows and a second atrium that leads to the side wings. The ceiling is a splendid expanse of multicoloured glass in hues of blue and green. The counter-facade, adorned with the "Triptych of Hygieia", painted by Cremona-born artist Giuseppe Moroni (1888-1959), alludes to the building's function dedicated to the cult of



styles. The Thermal Spa was named after Rerzier (1806-1888), the local ohysician who was the first to study the theraneutic benefits and effectiveness o the thermal waters of Salsomaggiore.





Warowland Building (H7) Piazza Lorenzo Berzieri

Situated on the corner with Via Roma, the villa was built to a design by the architect Orsino Bongi (1875-1921) in 1914. The client, coun Ladislao Tyszkiewicz, a well-known antique dealer of the day, intended to use the building as a new branch of the long-established Milanese art gallery, "Warowland". In 1919, ownership of the building passed to the marchioness Alberta Dalla Rosa Zambelli, who made it her private residence. The building was subsequently expropriated by the state and became the seat of the Salsomaggiore Thermal Spa administration department. At present, it houses a shop selling a range of thermal dermocosmetics rich in bromo-iodine salt thermal water and the Tourist Information Office (IAT). The neo-medieval Lombard style is evident in various features, including the polychrome decoration on the external walls. The building encircles an inner courtyard that creates a kind of cloister with private garden. The layout plays cleverly with perspective, creating the illusion of opening up the space. On the exterior, the graffito plaster simulates a combination of ashlar, fish scales, rhomboid and palmette motifs. One of the main construction materials employed is wood, chosen for the floors, the eaves and the stairs leading to the loggia of the turret, which also features a wooden structure supported by slender stone columns

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 (17) Viale Gian Domenico Romagno

The bronze bust of the illustrious physician, Edoardo Porro, unveiled in

1902, is the work of sculptor (Parma 1868- 1951) the son of Cristoforo, Dr Porro, a gynaecologist of international tanding, 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-



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 flowerhed is the statue erected to the memory of Gian Domenico Romagnosi, the philosopher, magistrate and patriot







and the Grand Hôtel et de Milan. The original building, built to a horseshoe-

shaped plan, had four floors and three hundred rooms. It was subsequently

extended, with a project overseen by Ugo Giusti and Galileo Chini. The

new extension formed an annex to the existing structure and was built to

overlook the nearby park. The extension housed the Moorish Room (Salone

Moresco), the Red Tayern (Tayerna Rossa) and the Veranda Loggia (Loggiato

Galileo Chini decorated the interior rooms, taking inspiration from Moorish

Europe Room (Sala Europa). Corazza Park and "The Witch" (17)

Viale Gian Domenico Romagnosi

Before being turned into a lush park flanking the popular promenade of Viale Romagnosi, the area was an expanse of lawn used as a drying green by the adjacent Dalla Rosa thermal spa complex for their bath sheets and towels. A restoration and restructuring project breathed new life into the park in 2007, showcasing the statue "The Witch" (La Strega), by Cristoforo Marzaroli (1836-1871) which represents one of the finest examples of the Salsomaggiore-born artist's brief but distinguished career. The statue was







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