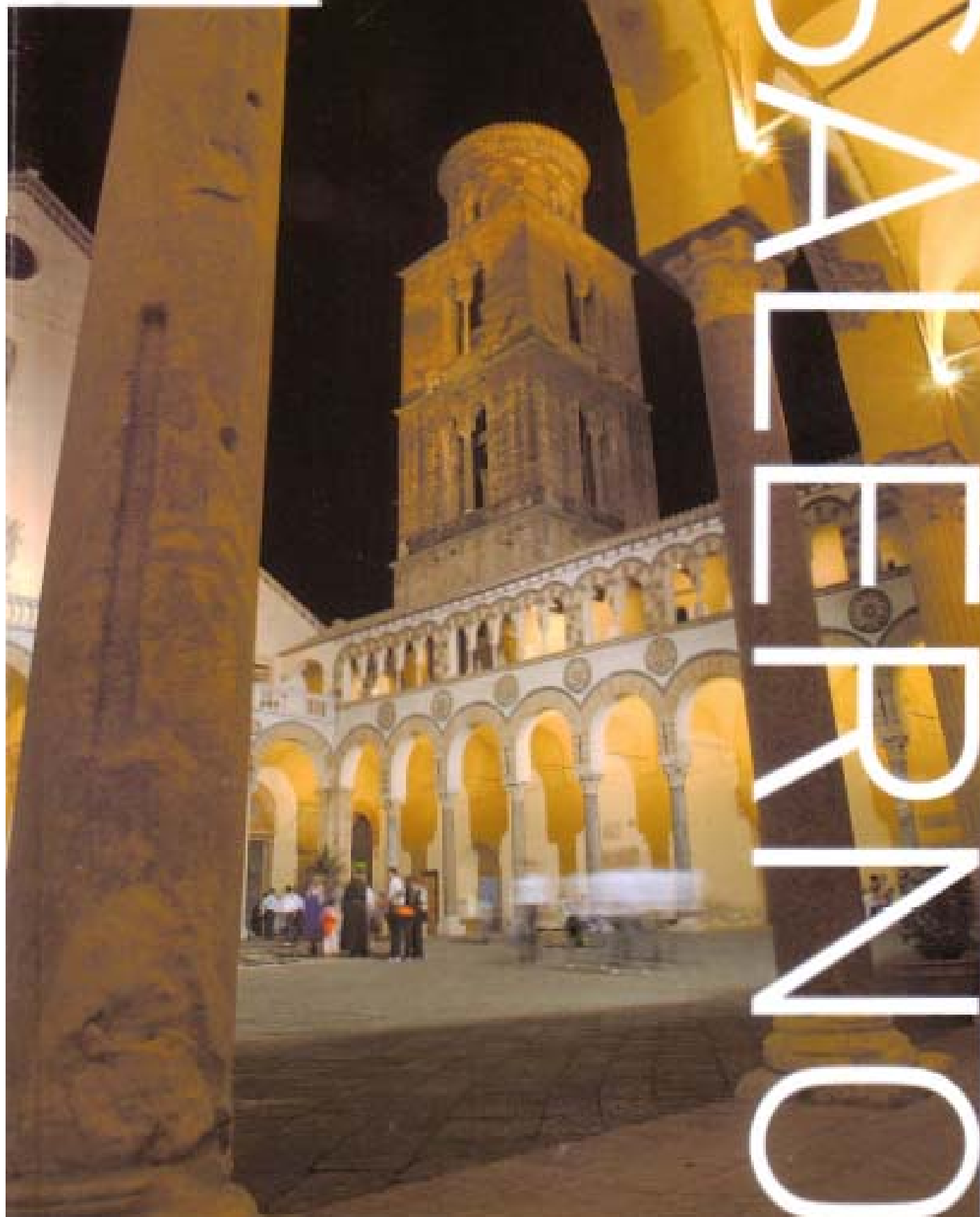


CAMPANIA

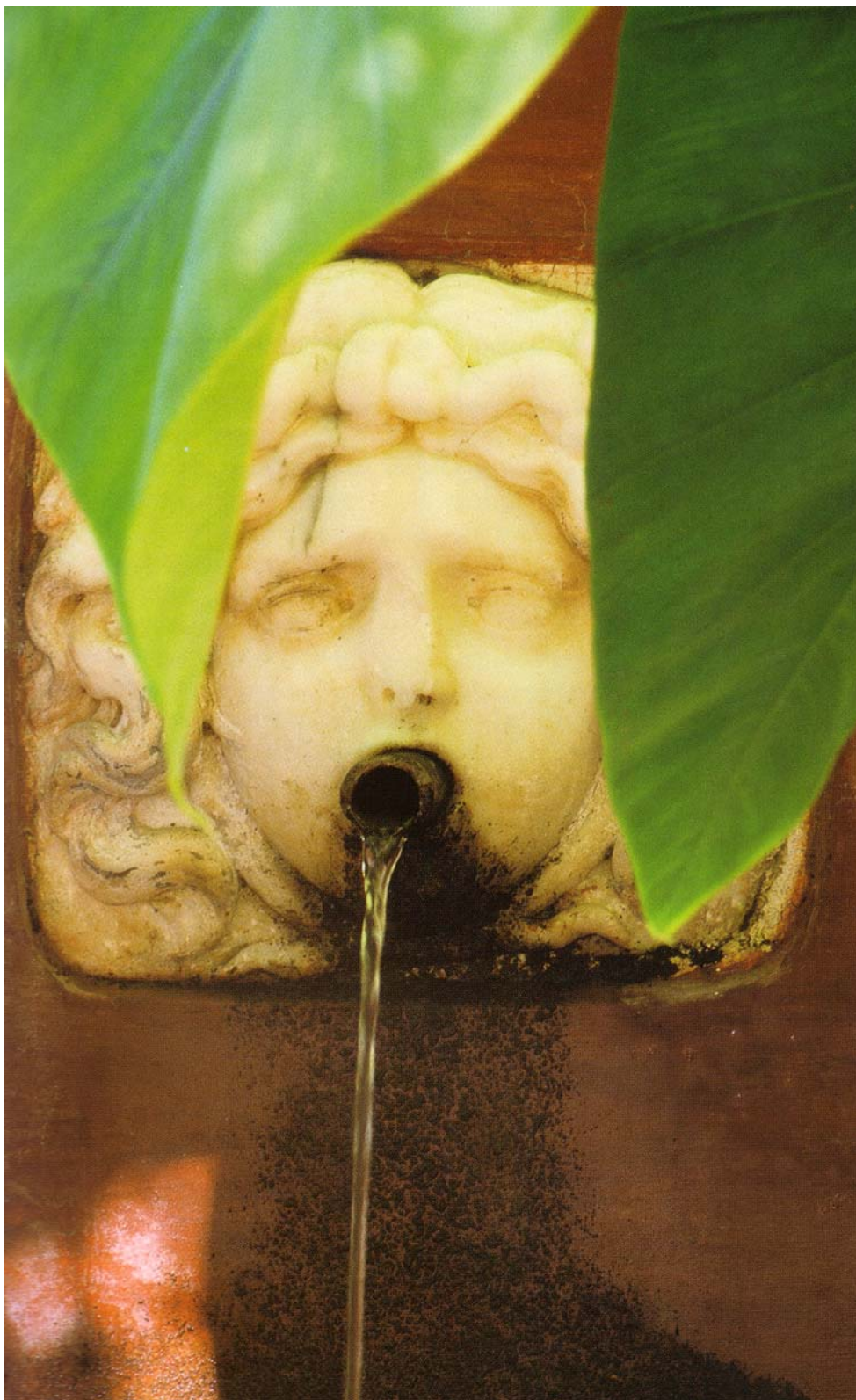




Situated more or less in the centre of the Gulf of Salerno, the city of Salerno is the result of an amazing historical, artistic, architectural and urban stratification. The city has ancient origins and boasts noble roots. The earliest evidence of the first inhabited settlement dates back to **194 BC**, when at the base of an ancient fortification erected on Monte Bonadies known as “Castrum Salerni”, a Roman settlement grew, clustering around a main road, or “decumanus superior”, which ran from Porta di Ronca in the west to Porta Rotese in the east, or today's Via Tasso, just above Piazza Abate Conforti, where the Forum was established. Under Constantine, Salerno became the capital of the province of Lucania and Bruttium. Subsequently, it was conquered by the Barbarians six times in just under one hundred years, whilst the church was gaining a growing influence in the city's social and political life. Between the 7th and 8th centuries, Salerno, a wealthy city of merchants, was conquered twice by the Lombards in 646 and 759. The Principality of Salerno was founded with Arechis II, Duke of Benevento, who took up residence in the imposing castle that stands above the ancient settlement, on a vast terrace with a commanding view over the entire gulf. But the city's peak was reached during the Norman period. In 1076, Robert Guis-



card declared Salerno capital of his domains in Italy. During this time, the city became wealthier than Rome and hosted the most important centre for the study of medicine in all of Europe - the **Schola Medica Salernitana** - a place where the ancient eastern medicine and the daring experiments of a group of scientists, led by 14th-century doctor Matteo Silvatico, met and were combined. The city grew, the *Duomo* (cathedral) dedicated to Saint Matthew the Evangelist was built, as well as a new castle inside the city limits, Castel Terracena. During the period of monasticism, people of northern and Latin extraction began to merge, while the powerful rulers of the church consolidated control over large swathes of territory: this was the period during which numerous monasteries and convents were built. During the Renaissance, Salerno lost its role as capital and fell into a period of decline, compounded by a lack of interest in the city shown by the Aragonese monarchs during their control of southern Italy. The city only briefly emerged from this period of decline during the rule of the Sanseverino princes, and fell back into decline between the 17th and 18th centuries under the Spanish rulers, who concentrated their interest on Naples. Political decline and scarce cultural debate impoverished the historical, artistic and architectural fabric of the city, a situation which lasted until the unification of Italy. During this period of time, the city, which even during the dark ages was still able to preserve its pre-eminence in the field of medical studies, began to flourish again. The symbol of this renaissance is the Teatro Verdi, a theatre built in 1863 shortly after Italian unification. During the Fascist period, the seafront was the focal point of monumental building projects, including the impressive palaces which house the city hall, the post office and the courthouse. After the fall of Mussolini and the signing of the Armistice, Salerno, which the Allies immediately liberated from German occupation, was the first capital of liberated Italy for eight months from October 1943 to June 1944. The first national unity government led by Ivanoe Bonomi was installed in the city on 11 February 1944. The city council coordinated the installation of the various ministries in Salerno's main palaces, including the Cabinet Office, the Interior Ministry and the National Education Ministry. King Victor Emmanuel II resided at Villa Guariglia at Raito in the town of Vietri sul Mare, and then in Ravello. The first meeting of the Badoglio government was held on 10 October 1943 in the Salone dei Marmi, a room on the second floor of the city council building.



palace, the remains of which represent an important attraction to the city. The heart of the old centre pulses just a few steps away from the modern city, whose focal point is the pedestrian area of *Corso Vittorio Emanuele*, with a concentration of beautiful shops and boutiques alongside fashionable bars and restaurants, which give a chance to the many establishments with outdoor seating. Seen from the sea an element that Salerno has used to rewrite its history thanks to the regeneration of the seafront, amongst the most beautiful in all of and with its recent calling as a centre for cruise ships and the project to further upgrade the waterfront the city provides visitors with a spectacular first glance. Medieval neighborhoods and narrow 17th-century alleyways penetrate into the green of the hill standing above the government palaces lining the main streets. Houses and domes, bell towers, modernized ancient constructions and new colors, all recall thousands of years of history. A city to be discovered, from the sea-scented lower area, penetrating into the network of narrow city streets, which preserve the appeal of the past intact, even after having undergone an epic transformation in recent years. From the centre of the Roman city, the *Forum of Salernum*, towards the *decumanus inferior*,

or lower main street, a colorful shopping area called *Via Mercanti*, to the upper historic centre, passing through a succession of 18th-century palaces that lead to what was the site of Salerno's medical school centuries ago, with the *Giardino della Minerva* (garden of Minerva), the first botanical garden in all of Europe. The ancient *Castello di Arechi* (Arechi's Castle) stands above and defends a wealth of beauty. The enormous terraces of the castle allow for a sweeping view of the

A GLANCE AT THE CITY

Aside from its enviable geographic position between the Amalfi and Cilento coasts, today the city offers its visitors a mild climate for most of the year, excellent cuisine, and above all, a chance to fully emerge oneself in the past, present and future with little continuity, as tradition and modernity are mixed together in a pleasant cocktail. Large-scale urban transformations over the last 20 years are linked to the glorious past of the Lombard Princi-

port, the open sea, the mazes of streets below, the rose-colored bell tower of the church of the Annunziata. Beneath the castle, in the valley that penetrated into the living body of history, the city spreads out and we can see the lights of the towns of the gulf and the Amalfi Coast. Whilst the historic centre is a jewel to be experienced day and night, popping in and out of the artisan boutiques, palaces, churches and museums until the sun sets, and then among the bars, restaurants, pubs, clubs, discos, sandwich shops and wine shops and bars that are all part of Salerno's famous nightlife, what used to be called the suburbs are increasingly gaining their own independent tourist appeal, the culmination of a long and intense process of urban redevelopment.

MEDIEVAL ITINERARY

This first itinerary, created to discover the city's historical, architectural, artistic and monumental treasures, normally starts from the symbol of Salerno itself, **Arechi's Castle**. Standing 300 meters above Salerno, the castle dominates the city, forming the northern peak of a triangular defensive layout that follows the slopes of Monte Bonadies. Acquired by the Provincial government in 1960, it underwent restoration work that was completed in 1982, during which a remarkable amount of Medieval ceramics (red-band, spiral-ware, sgraffito, proto-majolica) and coins (including Norman coins from Rouen, gold tari coins and Aragonese carlins) were recovered. In the restored area, a display of material from the castle has been created, as well as an exhibition room and a conference hall. Recent excavations, through the recovery of patches of the underlying strata that have remained undisturbed, have allowed for the oldest phases of construction to be defined, consisting of a square-shaped construction, built with rows of four-sided blocks, traceable to Byzantine workers from the 6th cen-



ture AD, in a style that mimicked the building methods used in the Roman world. Even though ancient sources, such as the *Chronicon Salernitanum*, or the *Salerno Chronicle*, an anonymous 10th-century chronicle of the history of the Principality of Salerno, mentions the advancement of a powerful project to strengthen the city's defense network by Lombard Prince Arechis II in the 8th century, thus making construction during the Norman era more documented. The Angevin and Aragonese phases were already known and the area affected by restoration in the 1970s corresponds to the phase of expansion under the Aragonese. Improvements to Salerno's fortifications and its relationship to the city's landscape saw the addition of an important element with the acquisition in June 1990 of the Torre Bastiglia, a semaphore tower, situated to the north of the castle with the role of guaranteeing greater defense for the fortress.

After visiting the castle that was expanded and rebuilt by Arechis - slightly outside of the historic centre - our walk begins on Via Arce. At the junction with Via Velia, we can see various levels of arches of the **medieval aqueduct**, built in the 8th century and restructured by the Normans in the 11th century for the 7th-9th-century **monastery of San Benedetto**, situated across from the **Museo Archeologico Provinciale**, the provincial archaeological museum, which houses a rich collection of





artifacts from the entire province of Salerno from prehistoric period to late antiquity. The church, following restoration work carried out in the 1980s, has an intact medieval appearance. Close by is the tiny church of **Sant'Apollonia**, already documented in 1060. The interior, rich with structures from the 18th century, has a single nave with a barrel-vault and octagonal dome. On Via San Michele is the church of **San Michele**, founded in the 10th century, but restructured in the Baroque period. Returning to the front of Sant'Apollonia, let us descend to the right into Vicolo Castel Terracena. Looking up allows us to see the ruins of the other **castle** commissioned by Robert Guiscard. After crossing Via Iannicelli, we continue to descend, arriving in Piazza Sedile di Portanova, at the beginning of the Via Mercanti, the main thoroughfare of the old city, rich with medieval remnants, and, until the 19th century, the main commercial street in Salerno. After just a few meters, we arrive in Piazza Matteotti, where the **church of the Crocifisso** stands. Probably built between the 10th and the 11th century, it used to be part of the adjacent convent of **Santa Maria della Pietà** (12th and 13th century). The central nave leads to the church's interesting crypt, which preserves a fresco of the Crucifixion, the work of a Catalan-Roussilonese master from the end of the 13th century. Continuing on the Via Mercanti, on the right stands the church of **San Gregorio** (12th century), which today is the seat of the **Museo Didattico della Scuola Medica Salernitana**. This museum to Salerno's school of medicine houses a reproduction of manuscripts and illuminated texts, which document the history of the school in the 11th-13th centuries. Early historical evidence of the activity of the school dates back to the 10th century, but the first document that mentions the school as an institutionalized organization is contained in the Constitution of Melfi, promulgated in 1231 by Emperor

Frederick II, in which the Scuola Medica Salernitana is declared the only medical school in the kingdom. It received its first statute in 1280 from Charles I and it continued its activity until 1811, when, with the reorganization of public education in the kingdom, Joachim Murat granted the University of Naples the exclusive right to confer university diplomas. After passing by the so-called **Arco d'Arechi** (Arch of Arechis), the remains of the palace built by the prince in the 8th century, we turn left onto Via Porta di Mare and immediately to the right onto Vicolo Fasanella - where a **kiln from the early Middle Ages** has been uncovered - which brings us to Largo Sedile del Campo, formerly used as a market. Crossing the Vicolo Municipio Vecchio and Via Porta Rateprandi brings us to the entrance of the church of **Santa Maria della Lama**. Built near the ancient walls, it is interesting due to a series of frescoes relating to the different phases of growth of the original Lombard chapel, which became a hypogeum for the 13th-century upper church. On Via Porta Rateprandi, the church of **Sant'Andrea de Lama** is one of the oldest religious monuments from the Middle Ages in Salerno. On Vicolo Duca Ruggiero, we return to the area of the old Municipio [Town Hall]. After passing by **Palazzo D'Antuono**, we arrive in Via dei Canali. On the right side is complex of **Ave Gratia Plena**, built at the beginning of the 18th century, incorporating two previous noble palaces, and the Laghetto di San Pietro a Corte. The area used to be the heart of the city between the middle of the 8th century and the middle of the 11th century. On the left-hand side is the 18th-century church of the **Annunziatella**, which contains a main altar by Cartolano, and the church of **Santa Rita**. On the opposite side is the Palatine church of **San Pietro a Corte**, founded by Arechis II when



Salerno became the capital. The staircase from the year 1567 leads to the interior where a series of Byzantine-influenced wall paintings (late 12th-century) have been uncovered; the beautiful bell tower is also from the 12th century. At the corner of Vicolo Adelberga and Vicolo Sartori are the remains of a medieval column. In front of this at the junction with Vicolo dei Barbuti with the remains of **Palazzo Fruscione** (mid-13th century), we see interlaced arches in yellow and grey tufa-stone supported by two small columns with volute capitals. The polychrome inlaid decorations are reminiscent of those seen on Castel Terracena and the four-sided portico of the Duomo (cathedral). After climbing Vicolo dei Barbuti and passing by the church of **Santa Maria**, we arrive in a small space, which today is a traditional open-air theatre. Following the right-side of the square, climb the steps of the picturesque Vicolo Gisolfo II, which leads to Largo Abate Conforti, where the 9th-century **monumental complex of Santa Sofia** stands, expanded between the 17th and 18th centuries, and now the seat



leads to the 11th-century Porta dei Leoni. In the middle of a vast atrium is a basin from the classical era. On the right side, we find the 56-metre-high Romanesque bell tower from the first half of the 12th century, which can also be seen from Via Roberto il Guiscardo. On the simple facade, which was restructured in 1722, there is a marble strip



of permanent exhibitions (it was inaugurated in 2002 with an exhibition dedicated to the genius of Spanish Surrealist painter and sculptor Joan Mirò). On the left is the start of Via Tasso, with a palace of the **Lauro** family, a line of the illustrious Sanseverino family, and which later became the property of the Grotto family. On the right is Piazza Alfano I, with the city's most famous building, the **Duomo**. Built between 1076 and 1085 on the site of a previous church, it was consecrated by the Pope Gregory VII in 1085. Although it was almost entirely redone in the first half of the 1700s, restoration over the past 50 years has emphasized the importance of the building for the history of Norman architecture. A 17th-century flight of steps

with an inscription attributing the construction of the building to Robert Guiscard. The interior, restructured due to the damage caused by the earth-



quake of 1688, preserves two splendid ambos in the central nave. In front of the larger ambo (right side, 13th century), donated by the Archbishop of Aiello, is the Candelabrum for the Easter candle from the same period. In the lateral aisles, we find six chapels on each side. The first chapel to the right is attributed to Baroque painter Francesco Solimena. On the left further ahead is the monument to Queen Margherita of Durazzo by abbot, painter and sculptor Antonio Baboccio da Piperno (1435). Both of the flights of steps lead to the Baroque crypt. Adjacent to the cathedral is the **Museo Diocesano** (Diocesan museum), which houses works from the 11th to the 18th century. Important works include the Cross said to have belonged to Robert Guiscard (11th century), the Salerno ivories (12th century), an 13th-century parchment scroll known as the Exultet, three oil paintings on panels by Andrea Sabatini, Caravaggio's Judith and works by Stanzone, Ribera, Vaccaro, Giordano and Solimena.

Exiting onto Via della Porta leads to Largo d'Aquino, where the convent and church of **San Domenico** is located, built between 1272 and 1275 on the site of an earlier church. The monastery (today the Pisacane barracks) is famous for hosting Saint Thomas Aquinas, whose manuscript is preserved in the Museo Diocesano. In front of the church is the former convent of **Santa Maria della Mercede**.

MODERN ITINERARY

This itinerary begins at Piazza Portanova, with a visit to the small church of **San Pietro in Vinculis**, which holds a remarkable main altar in polychrome marble (about 1738). The door, surmounted by the statue of saint Matthew (1756) is the only one remaining. In order to see it, it is necessary to go down the alley known as the *Vicolo dei 'Cacciocavalli'* to Piazza Flavio Gioia, called the *'Rotonda'* by the locals. The site in the Middle Ages and in modern times, of one of the most prestigious fairs in Southern Italy, it has been recently restored and is a popular meeting place today. In the heart of Via Mercanti is the **Palazzo Pinto**, which houses the **Pinacoteca Provinciale**. This painting gallery was founded thanks to the recovery, throughout the entire area around Salerno between 1927 and 1938, of works that date back to the 15th-18th century, and which through acquisitions or inheritances, has been progressively expanded. Often works of art were obtained by actually rescuing them: a letter regarding the Polyptych from Buccino is emblematic of this situation. This

work of art is the first documented piece produced by the young Andrea Sabatini, a painter from Salerno influenced by Leonardo da Vinci's work, which Cesare da Sesto, an artist from Milan, had spread throughout southern Italy. Another two panels, Saint John the Evangelist and Santa Monaca, also come from Buccino, both works from the last decade in the 16th century. The triptych in the monastery of Piantanova in Salerno, dated between 1460 and 1470, is attributed to the 'Maestro dell'Incoronazione di Eboli', an anonymous master, painter of an exquisite Coronation of the Virgin from Eboli. The 17th century is represented by paintings such as 'The Sacrifice of Isaac' in the style of Francesco Guarino and 'Salomè with the Head of John the Baptist' similar to the works of Battistello. There are a wealth of works from the 18th century due to restorations that allowed for the recognition and dating of various works of art. Works from the 19th century are also well represented. The Pinto Collection should also be mentioned. After passing the Pinacoteca and the famous "**Pantaleone pastry shop**" an old, traditional bakery, we arrive in the Via Duomo on the left, where the entrance of the **church of San Giorgio** is located, one of the most interesting examples of Baroque architecture in the city. Its current appearance is the result of restoration work that began in the 16th century, as evidenced by the entrance, which dates back to 1560. The church used to be part of the convent of San Giorgio (9th century), which today is home to the Financial Police and Carabinieri barracks. The interior has a Latin cross layout with a single nave covered by a barrel vault. The frescoes of the dome, the left transept and the intradoses (the inner curves of the arches) found in the chapels, are the work of the artist Solimena, signed and dated at around 1675. In the second chapel to the right is the 'Virgin with Child and Saints' by Andrea Sabatini (1523). The main altar is also noteworthy. Across the street, Vicolo San Giorgio leads us to Piazza Sant'Agostino, where Palazzo Sant'Agostino is located, which today is the seat of the Provincial government and the church of **Sant'Agostino and the Santissimi Apostoli**. Turning left onto Vicolo della Giudalca, we are led to the church of **Santa Lucia** (end of the 15th century). Until the 10th century, this was the site of the Jewish neighborhood. After climbing Vicolo Santa Lucia and Vicolo della Neve, where a typical pizzeria is located (**Al Vicolo della Neve**), turn right onto Via Mercanti, then left onto Via delle Botteghe, where **Palazzo D'Avossa** is located, and where the family coat of arms is still

visible. At the end of the long road, we find piazza Alfano I to the right, with **Palazzo Gian-nattasio** facing the Duomo. After going back up to Piazza Abate Conforti, take Via Trotula De Ruggiero, where on the right is the Convitto Nazionale, a boarding



school in the former convent of **Santa Maria Maddalena**. On the left, the Salita Santa Maria Maddalena leads to the Gradoni di Montevergine steps, near the old walls. A small cupola marks the entrance to the monastery of **Santa Maria de Monalibus** (11th century), from the 1716 **Conservatorio di Montevergine**. The attached church has a single nave crowned by a frescoed barrel vault. After exiting onto Via De Renzi, you can continue on Via Santa Maria della Consolazione to the church of **San Filippo**, adjacent to the former women's prison and the former convent of **Santa Maria della Consolazione**. Still on Via Trotula De Ruggiero, scholars, enthusiasts and regular tourists can visit the historic **Palazzo Galdieri** with the **Museo Roberto Papi**, which houses a permanent exhibition of several thousand medical and surgical instruments dating back to the 17th-20th centuries. Going back down the Gradoni di Montevergine steps leads to the winding Vicolo Sant'Antonio on the right, then Via San Massimo. At number 28 we find **Palazzo San Massimo**, which was built in the 18th century in the area of the residence of 9th-century Prince Guaifer of Salerno. Just beyond this, we can see the former **convents of San Francesco and San Pietro a Maiella**, the former men's prison. Arriving at the end of Via San Massimo, near the entrance of the former convent of Santa Sofia, turn right onto Via De Ruggiero. At number 27 is **Palazzo Capeta**, built in the first half of the 18th century on the site of the old cemetery of the convent of **Santa Maria delle Grazie and San Bartolomeo**, visible on Largo Luciani on the left. Climbing Largo Scuola Medica Salernitana with **Palazzo Martuscelli**, you can see several of the school's buildings. Descending again to Largo Montone (from Largo Luciani to the right) take the steps of Salita Vecchia Intendenza. After passing

the church of **Santa Maria de Alimundo** (10th century), whose bell tower has been indicated by some as the burial site of 15th-century poet Tommaso Guardati, also known as Masuccio Salernitano, we arrive in Via Tasso. Immediately on the left is **Palazzo Ruggi**, the residence of a noble family of Norman origin, known as "d'Aragona" from the 18th century commissioned by King Frederick. The layout may be from the 16th century, but its current appearance is reminiscent of the palaces of Naples from the 18th century. On the right is **Palazzo Conforti**, built in the 16th century and the location of the revenue office in the Bourbon kingdom. Continuing on Via Porta di Ronca is the "**Giardino della Minerva**", a small slice of paradise, which has belonged to the family of Matteo Silvatico, the renowned doctor from the Schola Medica and expert on plants for medicinal use,



since the 12th century. This terraced garden runs along an axis, which runs from the Villa Comunale towards the Castello di Arechi. The garden, which is open to the public, was the first botanical garden in all of Europe where plants were grown for medicinal purposes.

Returning to Via Tasso, at number 61, a lift will bring you to Piazza d'Aiello in the heart of the Fornelle neighborhood, the current morphology of which is the result of a profound transformation of the medieval layout. Its history is associated with the deportation of the people of Amalfi to Salerno by Prince Sicario. According to the *Chronicon Salernitanum*, in 839, the body of Santa Trofimena was brought to the area. The event seems to be linked to the founding of a church named after the saint. Following reorganization during the modern era, the central apse was transformed into an entrance. Cross Vicolo Santa Trofimena and we will arrive in Via Portacatena. On the right, are the buildings of the former **hospital of San Giovanni**

di Dio (12th century), today the Lanzalone middle school, as well as the church of San Giovanni di Dio, which was restructured in the Baroque era. Across from the church, is the facade of the church of the **Santissima Annunziata** with Federico Pagano's Annunciation (1744). Mentioned for the first time in a document from 1404, the church has a beautiful Baroque bell tower - best viewed from Via Quagliarello - the work of architect, painter and nobleman Ferdinando Sanfelice, the protagonist of the architectural renewal in the first half of the 18th century. Inside, the main altar in the nave is noteworthy (1727). On the left, passing by Palazzo Pedace and Largo Portacatena, leads to Largo Sedile del Campo, dominated by the commanding **Palazzo Genovese**. Lived in since 1621 by the Pinto family, it was rebuilt by Matteo Genovese with the architect Gioffredo directing reconstruction in the period 1744-1749. The **Palazzo Bottiglieri** is also beautiful, with a keystone depicting a mask. Behind the fountain (Via Porta Rateprandi) is the small church of **Sant'Andrea De Lavinia**, restructured in the 18th century.

CONTEMPORARY ITINERARY

The profile of the contemporary city took shape in the last decades of the 19th century and the first decades of the 20th century through two consecutive phases of urban development. The first phase was more modern in style, concentrated west of the old city towards the commercial port, and features numerous small Liberty-style buildings. The second phase, to the east, along the two important streets that run parallel to the sea, Via Lungomare Trieste and the current Via Roma, culminated with the construction of numerous public works and buildings from the Fascist period. The new city, which extends "*in its conquest of the sea*" moving



towards the beach, growing without any direct connection with the historic centre. The urban and cultural focal point of the new Salerno is **Teatro Verdi**, restored in 1994, and the first building to mark the promotion of the city's seafront. Modeled after Teatro San Carlo in Naples, it was designed by Antonio D'Amora. The theatre was inaugurated in 1872 with Giuseppe Verdi's opera *Rigoletto*; who the building was named after in 1907, the year of his death. In the foyer of the theatre is a sculpture by Giovanni Battista Amendola depicting 18th-century composer Giovanni Battista **Pergolesi dying** and a canvas depicting 19th-century composer Gioacchino Rossini in the centre of the ceiling. The decoration work of the interior and the stage by Gaetano D'Agostino, a famous local painter who worked together with prestigious artists from Naples, including Domenico Morelli, who designed the curtain, is also interesting. D'Agostino is also responsible for the decorations and paintings in the two state rooms in the attached **Casino Sociale**, a meeting place for the nobility. Adjacent to Teatro Verdi is the **Villa Comunale**, a public garden laid out in 1874 around the pre-existing Don Tullio or Esculapio fountain, built in 1790 as a rest stop for travelers and wayfarers. The Villa, created as a connection between the old and modern city, and between the theatre and the sea (embellished over time by works such as Giovanni Balzico's **monument to Nicotera**), in recent years it has regained significance due to the surrounding urban regeneration and the rare Mediterranean vegetation that has been planted. To the right of the



Villa, on Via Lungomare Trieste, is the **Casa Combattente**, built in 1925 following development work done to the beach. The building, with a late Liberty design and two flights of steps leading to the entrance, is today the site of the Filiberto Menna Fondazione d'Arte Contemporanea, a contemporary art foundation. On the left, is the **Palazzo del Littorio**, the last Fascist-built public

building, which today is the site of the central police station and the prefecture. Moving on, beyond Piazza Amendola is the commanding **Palazzo di Città**, inaugurated in 1936 and designed by renowned Neapolitan engineer Camillo Guerra. The building presents an arcade on the front side whilst



the lunettes of the large windows on the facade once contained bronze statues by Gaetano Chiaramonte, which today are kept inside the building. At the entrance, a courtyard with two large flights of steps, known as the “Scalone d'onore”, leads to the first floor, called the **Salone dei Marmi**. This hall, which is completely covered in colored marbles and mosaics, is embellished with a cycle of paintings that depict important historic events that took place in the city, painted by native Salerno artist, Pasquale Avallone. On the ground floor, restored a few years ago, is the Teatro Augusteo, a theatre and cinema. Continuing on Via Roma, we find another tall arcade, which marks Palazzo Natella, built in 1922 in a clear Neo-Liberty style. The facade facing the sea was originally the site of a hotel and cafe called **Vittoria**, which has been restored today and is completely frescoed by Avallone, with large mirrors that are reminiscent of an old-style atmosphere. This area, from Teatro Verdi to Palazzo Natella, with a vast seafront and adjacent to the streets of the historic centre, today not only represents the administrative and cultural centre of the city, but also, with its numerous bars and restaurants, is now the heart of Salerno's nightlife. Still on Via Roma, turning left onto Via Duomo, leads first to the Palazzo della Provincia, the site of the Provincial government. Climbing to Largo Casavecchia, we can visit the **Museo della Ceramica**, a ceramics museum designed and built by Alfonso Tafuri, (which holds traditional items from the entire Campania region from the 16th-20th centuries). Returning to Via Roma and continuing east, on the

left is the so-called **Rotonda** (once a popular market) in Piazza Flavio Gioia, as well as the Riccardo Dalisi's Fontana dei Delfini, (Fountain of the Dolphins), a recent work. Climbing the steps on the



right side of the square, moving towards the church of **San Pietro in Camerellis**, leads to the **Fontana Felice**, a recent ceramic fountain from 1996 by Ugo Marano. On the opposite side of Via Roma near Piazza Flavio Gioia stands the **Palazzo della Camera di Commercio** (Chamber of Commerce building) from 1927. Further ahead is the **Palazzo delle Poste e Telegrafi** (Post and Telegraph Office). from the Fascist era. Continuing on, at the beginning of Corso Garibaldi, the **Palazzo di Giustizia** (courthouse), inaugurated in 1939, is easily recognizable for its monumental fascist style and commanding facade marked by its distinct columns. Climbing Via Adolfo Cilento to the left leads to the junction with Corso Vittorio Emanuele, where we proceed towards the train station, bringing us to the church of the **Sacro Cuore**, built in 1936 in the Romanesque style.

THE CITY OF THE FUTURE AND ATTRACTIONS OUTSIDE OF THE CITY CENTRE

In recent years, Salerno has undergone numerous urban restyling developments oriented towards creating a profound and visible transformation to the city. Contributing to Salerno's ongoing tourism renaissance are projects of international importance, which include works by renowned Iraqi architect Zaha Hadid, with the futuristic **maritime station** near the commercial port, David Chipperfield, with the new **Cittadella Giudiziaria**, overlooking the Boulevard della Lungoirno, Ricardo Bofill, with the project of the immense **Piazza della Libertà** and the **Crescent**, a half-moon on the sea destined to provide the first, glittering impression of the city for those arriving on the numerous cruise ships that dock at the port of Salerno. Bofill will also lead a



project for a gigantic building in the shape of a sail, similar to the one in Dubai, which will be located in the area of what is now **Piazza della Concordia**, the extreme eastern boundary of the city centre. Outside the city centre, two large public parks were recently created:

Parco del Mercatello and **Parco delle Terme Campione**. The former, which spans a 10 hectare surface, represents the green lung of the eastern part of the city. Inaugurated



in 1998, in addition to its importance for outdoor sports enthusiasts, it is an element that joins three neighborhoods: Mariconda, Mercatello and Quartiere Europa. It also contains greenhouses and a rock garden, which can be visited. The rock garden is located in an area that used to be the site of hot springs along the banks of the River Irno. The Terme Campione park is known as the Parco Pinocchio, since it is the site of a bronze statue of Carlo Collodi's famous character and a series of ceramics that tell the story of Pinocchio.

Acquired by the Provincial government following



excavations in the 1950s, the **Fratte archaeological area**, also outside the city limits, has been set up as a park, leaving the most significant remains of the structures that were uncovered visible to the public. About half of the area is covered by the ruins of buildings datable to the beginning of the 6th century BC, when this important pre-Roman settlement was born, and where Etruscans, Greeks and natives cohabitated in a very complex ethnic structure, as scholars have learned from epigraphic documentation. Another important monument is the **Forte La Carnale**. Probably built around the



2nd century BC, and later expanded by the Lombards, this fort has always served as a military outpost. It was the site of the first crusade against the Turks and, towards the middle of the 17th century, it was the point of departure for a revolt against the Spanish led by Ippolito da Pastena. In the eastern area, in the Pastena neighborhood, we can visit **Villa Carrara**, which used to belong to the noble Carrara family. It used to be a country residence, with an attached park that extended all the way to the sea. During the 1700s, the King of Naples and his court stayed there on various occasions while on the way to Persano, a hunting area at the time.