





Born in 1913 in Serravezza, in the Province of Lucca, Raffaello Salvatori graduated in Florence in 1939 and worked as a topographer in a battalion stationed on Elba during the war. When the war ended, he set up a professional practice in Milan with the architect Mazzola, before leaving for Naples three years later, where he was to remain until his death in 2007.

During his early years in Naples, Salvatori collaborated with Luigi Cosenza working, amongst other things, on the social housing project for Via Consalvo, in Fuorigrotta (1947–49). He subsequently worked with Giulio de Luca, both in a professional and in an academic sphere, as a voluntary assistant in Elements of Architectural Composition. He worked on a series of projects with de Luca until the late 1940s, which included Villa Moro in Via Tasso (1949), the Mazzini district (1949), the Capodimonte district (1950) and an INA-Casa settlement in Bacoli (1950s).

In Naples he met and married the artist Tullia Matania, daughter of the painter and illustrator Ugo Matania. His partnership with his wife also became a professional one, as in the case of the mixed-use building in Ponte di Tappia (1949–63), when they collaborated in different roles on the same project. Between 1952 and 1955, Salvatori realized the Parco Sereno residential complex, on the Posillipo hill, for a total of eighty habitations. In a steeply sloping lot, he integrated the elements of the design with the tufaceous ridge, maintaining a powerful Rationalist imprint. The tower blocks are embellished with works in ceramic by Giuseppe Macedonio, who worked assiduously with Salvatori during the first half of the 1950s. His best-known building remains the one in Ponte di Tappia where, surrounded by mediocre speculative developments, he managed to come up with an original solution to the problem of the ridge and the “gateway” to the new district.

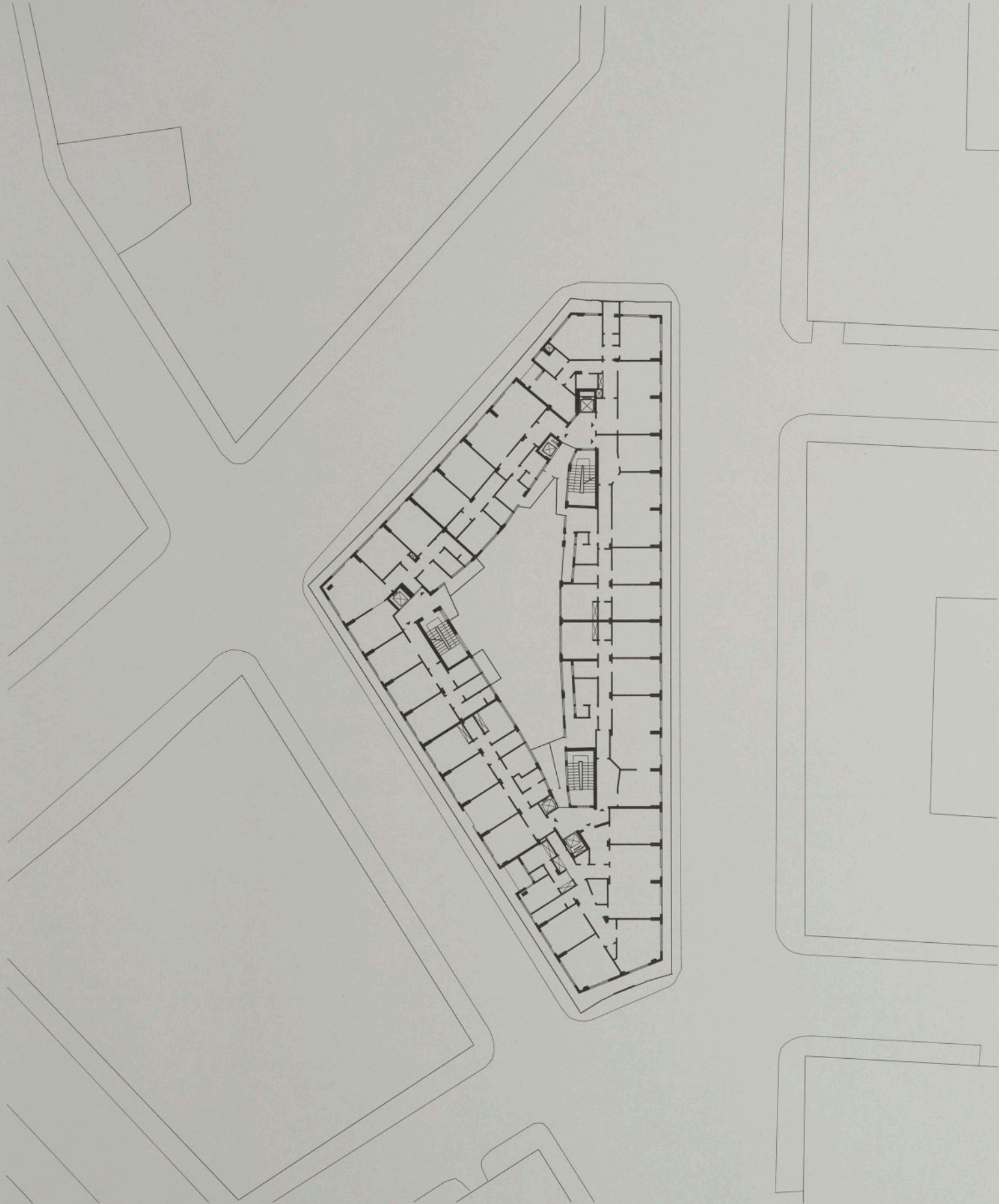
The mixed-use building in Ponte di Tappia was part of the construction scheme for the new district that replaced the old San Giuseppe area, the Guantai Nuovi, to be precise. This entailed the complete destruction of the historic city, with just a few exceptions, in order to build new residential and office buildings. The operation brought the Fascist era Rione Carità project to completion, although with a somewhat different urban quality, given the greater height of the buildings. The area was behind Via Diaz and between the city hall, Via Toledo and Via Medina. The building designed by Raffaello Salvatori and built between 1949 and 1963 can be seen on entering the district from Via Toledo, where the bridge that lends its name to the area once stood. The twelve-storey building is on a trapezoidal plan and, as Chiara Ingrosso observed, is a combination of “courtyard,” “tower” and “terraced” typologies. It is distributed around a central courtyard, but the elevations, because of their significant height, are marked by the series of horizontal lines of the balcony railings, conveying an image of terraced houses. The base of the building contains the first four floors, designed to host shops and offices, and is emphasized “in negative” by being set back from the edge of the elevation. Each floor contains three large apartments, and the one overlooking Ponte di Tappia and Via San Tommaso d’Aquino has a surface area of 180 square meters. The building is embellished with works of art, as is often the case with Salvatori’s projects. The architect’s wife, Tullia Matania, created a vertical nine-paneled sgraffito frieze on each of the two shorter sides of the building, facing onto Ponte di Tappia and Largo Torraca, each panel 3.50 meters high, depicting laborers at work. The panels were produced in situ, working on the passageway along with Sergio Mascaro and Carlo Alfano; they are on plaster with an ivory-covered Pozzuoli Red background and have now been restored in a yellowish color that was originally rejected by the artist. Above the set-back base of the building, on the fifth floor, the only one on which the balcony is enclosed with glass, there are majolica insets by the Neapolitan artist Giuseppe Macedonio, a friend of Salvatori’s, who contributed to other works by him, such as Parco Sereno.

Following the pedestrianization of Via Toledo and the square in Ponte di Tappia in 1998, Jannis Kounellis’s *Iron Mill* was installed in front of Salvatori’s building, setting up its own dialogue with the edifice and with its artworks.







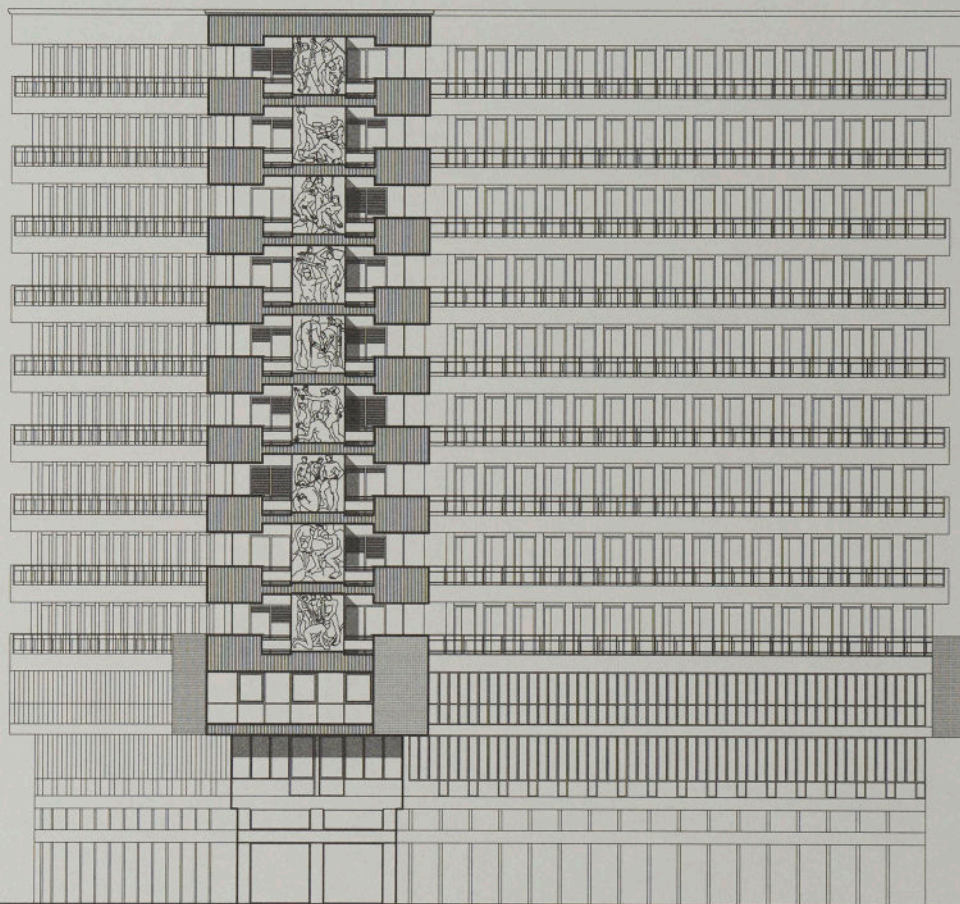


Typical plan

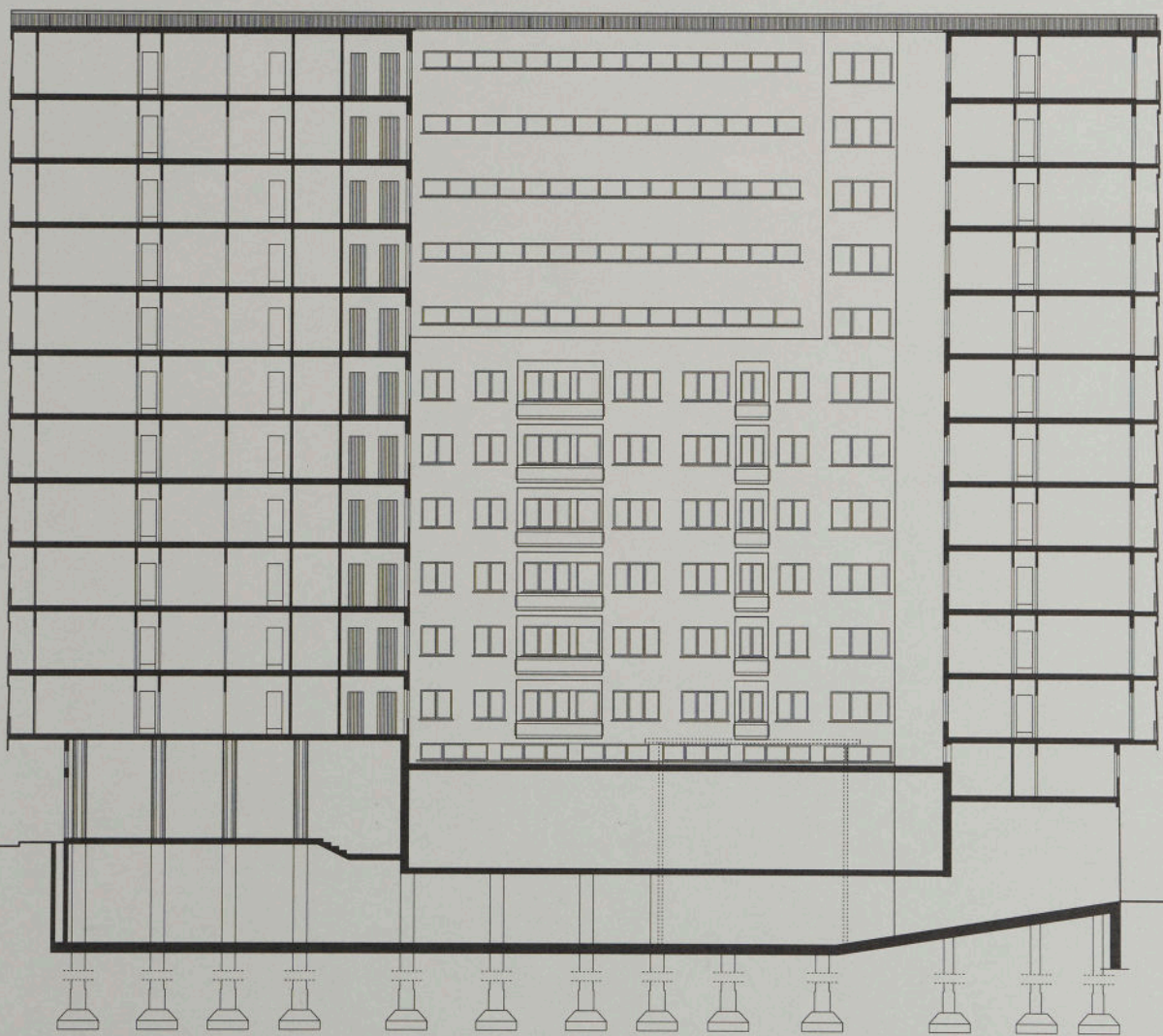
0 5 10











Longitudinal section

0 5 10