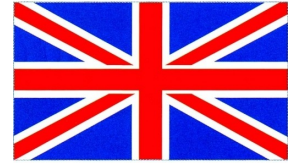




GUIDE BOOK

MUST - Vimercatese Territory Museum



INTRODUCTION



MUST – Vimercatese Territory Museum

MUST is a civic museum which narrates the history of the Vimercate area from the most ancient civilisations to the present. The museum collects, catalogues, conserves, and displays cultural relics - from archaeological finds to historical-artistic artefacts, from videos to oral traditions - in order to weave around these objects an evocative and scientifically valid narrative of the local history and its cultures. This narrative is the instrument by which complex contents, such as works of art and historical documentation, are translated into a language which is both popular and topical. The museum exhibition area is situated on two floors and in total there are 14 rooms: the ground floor is organised chronologically which starts with the Roman Ages to the 19th Century while the first floor follows a more thematic order concentrating on contemporary history. The planning of the museum started in 2004 and saw its completion in November 2010 with the opening to the public of a new and modern cultural service dedicated to history and local identity.



Villa Sottocasa

The Museum is housed in Villa Sottocasa, an important residential building which was rebuilt between the end of the 18th century and the beginning of the 19th century on the structure of a previous residence of the aristocracy, traces of which can still be seen on the rear façade facing the garden. It is situated in the inhabited area and is characterised by an imposing main court surrounded by the double storey main body and two lower side wings which are closed at the front by railings. This villa, which clearly reflects Piermarini's style, can be considered one of the most cultured and representative examples of Neo-classical architecture in Brianza. Inside the villa, it is still possible to see some interesting original rooms, such as the hall together with many rooms which contain frescos and sculptures from the first half of the 19th Century. Behind the villa, there is a huge English park in which Neo-classical glass houses and a small Neo-gothic tower were placed in the first half of the 19th Century.

The south wing of the villa, completely restored, houses the exhibition space of MUST, and incorporates several of the aristocratic rooms of the villa itself and these include the Oratory of the Immaculate and the Countess' Apartment.

ROOM 1 - ORIGINS: THE MYTH



Vimercate's position, halfway between Biassono and Trezzo, places where traces of the Golasecca proto-historical culture were found, could well confirm human presence in the Molgora area as early as the sixth and fifth centuries B.C. Local place names – many of which end in –ate or –ago – would indicate a possible link with the Celts, to whom the traditions of similar cults, such as that of the Matrons, should be mentioned.

Probably since the second half of the first century B.C., the Milanese area and by consequence the Vimercate one, was involved in an agrarian subdivision. In the Imperial age Vimercate became quite an important residential, religious and productive centre. Its proximity to Milan, seat of the Imperial court, from the end of the third century to the beginning of the fifth century, was positive for Vimercate, as testified by the building of the Molgora bridge, the importation of precious objects and the presence of people of high social rank.



Ara of the Matrone

This altar shows precisely this moment of meeting: the Matrone cult was a celtic one, but the altar is written in latin, testifying this cult was adopted from Romans too. The MUST logo is taken from the decoration on the right side of the altar, that represents a "patera", a sort of plate used during sacrifices to gods.



Wooden Map

The map on the wall represents the whole territory our museum is about. It is the area between Monza and Trezzo, situated between the river Lambro at east and the river Adda at west. The places indicated with a yellow square are roman findings, while the green triangle indicates the "golasecca" (Celtics) findings. The carved lines are traces of the roman agrarian division called "centuriazione", with which regular areas were assigned to 100 soldiers to be farmed. On the screens are explained:

- 1-what the centuriazione is
- 2-the archaeological findings in several towns
- 3-the Celts persistences in the modern language: names of places ending in – ate (site of a ford, presence of a river) and ending in –ago (suffix that indentify a territory belonging to a specific family)
- 4- a chronology of romanization



Burial of Atilia

Found in 1999 in Vimercate, it is a burial of I-II century A.D.; the body of the dead was lying down on great bricks and covered with flat roof tiles. The burial equipment was quite rich: glass balms, a mirror, a clay olpe (a vase meant to pour). The most interesting objects are two "terra sigillata" dishes: on the back of one of the two, we can read the name of the dead, ATILIA. Bones analysis permitted to indentify a 17 years old girl, coming from eastern Europe.

ROOM 2 – THE MIDDLE AGES



The barbaric invasions, which led to the end of the Western Roman Empire at the end of 476, opened the path to foreign domination, especially of the Goths and the Longobards (fifth to eighth centuries), followed by the arrival of the Franks in 774 who brought Italy back within an Empire.

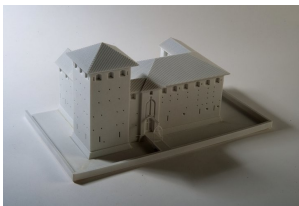
Christianity deeply influenced medieval culture, while chivalric ideals helped to establish feudalism which from the eleventh century was opposed to the new power of the free communes. A permanent state of war made it necessary to build complex military fortifications.

It is obvious that this greatly influenced the re-organization of the Vimercate territories: great transformations of land used for agriculture was accompanied by a new settlement hierarchy. Vimercate and Trezzo assumed privileged roles, while monasteries and fortresses sprung up in the surrounding countryside.



FLOOR MAP

You can see here what a pilgrim or a traveller would have seen in his journey from Monza to Trezzo in the XIIIth century. He would have reached Vimercate and from here then there were two almost parallel ways, the northern one and the southern one. Which kind of buildings would have met a traveller by feet, with a chariot or by horse?



WALL INSTALLATION WITH MODELS

He would have met:

- *Saint Stephen Church*, founded in Vth century A.D. and the re-built in romanic forms
- *Monastery of Templars of Camuzzago*, built by knights of the Holy Sepulchre and then passed to Benedictine fathers
- *Bellusco Castle*, still visible in the centre of the town
- *Sulbiate Castle*, built by Lampugnani family
- *Trezzo Castle*, with his bridge upon Adda river with just one single span



SAINT ROCCO BRIDGE

This building, a symbol of Vimercate, puts together the roman bridge, the first medieval gate of Xth Century and the two tall towers of XIII century. The bridge had several functions (explained in the digital screens): the defence, with towers provided with loopholes on the west side; the urban function, with a gate where to pay taxes; the symbolic and magical function, with the protection stone head on the arch, the disappeared frescos and the legend of pestilence. Vimercate had other two gates, destroyed in the Nineteenth Century to let the steam tramway pass, and was surrounded by walls



THE VIDEO OF MEDIEVAL VIMERCATE

What was the town like at the end of middle ages? We can discover it watching this reconstruction, taken from a painting of XVIIth Century. This painting is in the Saint Anthony Oratory and was restored with contribution of Vimercate's Town.

ROOM 3 – THE 'PIEVE' OF SAINT STEPHEN



In the Middle Ages the term “Pieve” designated an ecclesiastical territorial area, which had a place of worship with a baptistery where the local inhabitants were baptised. In our area, this role was exercised by Saint Stephen’s in Vimercate, already mentioned in 745 as the benefactor of the last will and testament of Rottpert of Agrate, a wealthy Longobard nobleman. The Pieve of Vimercate was, for many centuries, one of the biggest, most powerful, and stable of the Ambrosian dioceses; in addition to its ecclesiastical functions the Pieve also took on a decisive role in the economic and political organization of the Vimercate territory. Between the fifteenth and sixteenth centuries many chapels in the surrounding villages became independent parishes no longer dependent on the Vimercate clergy, but that of local priests. This situation continued until, at the end of the 15th century, Carlo Borromeo abolished the “Pievi” and substituted them with vicariate forane (a group of parishes within a diocese).



Virgin with child between Saint Stephen and a knight Saint

Here are standing three statues once posed on the facade of Saint Stephen's. The XIVth century statues were damaged: the face of the Virgin had been hit by a lightning in 1825, while on the head of the Child it is possible to see the corrosion provoked by weather conditions and pollution. For such reasons, Saint Stephen's parish decided together with the museum to take the three original statues (as is told in the video on the wall), to produce three exact copies in Carrara marble and to put them on the facade; in that particular high position, the statues are not perceived as copies, while the original ones can now be appreciated in the museum room.

The statues represent:

- virgin with child in the centre, a disused iconography in our territory because the virgin is standing with the body slightly moved to underline the fold of the mantle, keeping the baby in her arms
- on the left, a young Saint Stephen with deacon dress and three stones on the head to represent his martyrdom by lapidation
- on the right, a warrior saint with the left hand on the sword and the martyrdom symbol, the palm, in the other




The group testifies gothic sculpture in the milanese area. The tradition of “Campionese masters” is visible in the severe expression of the two saints while the virgin shows sweeter and more natural forms, which reflect the influence of Giovanni di Balduccio, the great sculptor from Pisa, active in Milan between 1335 and 1349.

ROOM 4 – THE VIMERCATE FEUD




First given to Gasparo of Vimercate, then in 1475 to the Secco Borella family, the Vimercate feud was one of the most important in the State of Milan.

The feud was, in the Early Middle Ages, the prize given to his allies by the Lord on the understanding that not only would local and central relationships be strengthened but also to obtain a stronger hold on the territory. Later on, with the intention of replenishing the depleted state funds, the Sovereigns started to sell the feuds to whoever was willing to pay this “tax on their vanity” just to become part of a restricted noble circle of people. The local feud owner exercised a series of rights, which included the administration of first degree civil and penal law and the collection of taxes on some food items, such as

	<p>bread, wine and meat. The more than 400 feuds in the Duchy of Milan ceased to exist with the arrival of the French at the end of the 1700s.</p>
	<p>The Secco Borella Feud The Vimercate feud was assigned to Secco Borella family in 1475 from the Sforzas of Milan.</p> <p>Feud owner portraits These two paintings show on the left Giovanni Antonio Secco Borella with the helmet at his feet and a long written list of his offices, and on the right his wife Fiorbellina Caimi, richly dressed with her right hand posed on the stomach, indicating she's pregnant.</p>
	<p>Noble families Starting with XVIth century, many noble families acquired great lands in the Vimercate's area, where to build their beautiful palaces.</p> <p>We can see each family's coat of arms (white out and coloured inside) and a brief history of its presence on the territory.</p> <p>We can find Rasini family, owners in Cavenago and Burago, D'Adda family settled in Arcore, Melzi in the current Santa Maria Molgora Villa, principal owners in the XVIIIth century, Scotti who owned the beautiful Oreno Villa (they'll become Gallarati Scotti then), Trivulzio, one of the most important Lombardy families and owners of Omate Villa in Agrate Brianza, Borromeo, with their lands in Oreno. Opening this window, we can see beautiful XVth century frescos of international gothic style, preserved in the "Casino di Caccia" (Hunting house) annexed to Villa Borromeo in Oreno.</p>
	<p>Vases above the chimney We reconstructed here Vimercate's territory economy between XVIth and XVIIIth century. In the land they cultivate corn, maize (before America's discovery), millet, rye and lupins (which worked to help fertility of the land, lost with intensive land exploitation), grapevine (basic to produce a low quality wine, but highly caloric and full of vitamins), fruit to be consumed and sold in Milan's markets. The only manufacturing activities were production of needles and pins in Concorezzo until the XVIIIth century, spinning and milling at home during the winter, when agriculture stopped.</p> <p>Vital to our territory until dozens of years ago was the cultivation of mulberry, that feeded silkworms; they produced cocoons from which, after boiling, people could obtain silk thread, realized in a second moment.</p>

ROOM 5 - LEONARDO E SALAINO

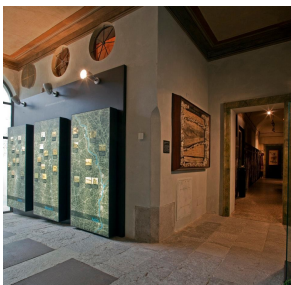
	<p>In 1482 Leonardo da Vinci left Florence for Milan, where he joined the court of Ludovico il Moro. Here, as an engineer and a man of science, he studied the River Adda between Paderno and Trezzo in order to make it navigable; as an artist he painted some of his masterpieces, such as the Lady with an Ermine and The Last Supper. In 1490 Giangiacomo Caprotti called Salaino, third son of Pietro Caprotti from Oreno, entered Leonardo's studio. Salaino immediately acquired an important position in Leonardo's life, following him on his travels in Italy and France. Among the paintings attributed to him are Saint John the Baptist in the Ambrosian art gallery in Milan and the Nude Gioconda in the Hermitage Museum in Saint Petersburg. Salaino's importance is not so much as an artist, but as a disciple who helped the spread of the Leonardo style in Lombardy.</p>
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ROOM 6 – VILLE DI DELIZIA



Great noble families, starting from the 1500s, built prestigious villas in the villages and countryside of North Milan and along the Navigli canals. Used for holiday and relaxation, these residences were also at the centre of vast real estate properties, aimed at reaping the rewards from the agricultural land. The buildings constructed between the 1600s and 1700s are of great dimensions and are the typical U shape, with a main central body and flanked by two lower wings on either side, forming the main entrance court yard. The construction of the impressive Villa Reale in Monza, at the end of the eighteenth century, gave a decisive impulse to the diffusion of the neoclassical style, which in turn led to the restyling of many pre-existing buildings. In the 1800s the villa was increasingly seen as a sign of social distinction and a place of enjoyment, also for the socially mobile bourgeoisie.

ROOM 7 – INDUSTRIALIZATION



In the second half of the 1800s there was a period of great discovery and technological innovation which was destined to accelerate the economic growth and totally revolutionize social life: the use of new sources of energy, like petroleum and electricity, the introduction of the telegraph and the telephone, and the development of railways. These were the first years of industrialization in Lombardy, a gradual process that developed territorial specializations that already existed locally, from the pre-alpine areas to the northern dry plains. Steam trains made their way along the ever expanding railways, energy sources along with both local and foreign investment transformed the territory between the Lambro and Adda rivers into an outstanding workshop of production. Situated mid-way between Monza, with its cotton mills and hat factories, and the Adda hydroelectric stations, the agriculture land of Vimercate had its first entrepreneurial experiences, some brief, but others destined to last and develop over time.



Gamba de Legn photo

This installation, drawn from a photograph of the beginning of the century, shows the motive of tram Gamba de Legn, with tramvieri and drivers.

Gamba de Legn lantern

This is an original lantern, fueled by oil. Changing the color of the glasses, it was possible to give different signals.



Screens on the wall

On the left screen we see the birth and development of routes between Milan and the North. Since the early nineteenth century many railway and tram lines were built. The right screen shows a movie from 1927 that tells the situation of the suburban lines that connected Milan to the province.



Illuminated panels

These three panels represent the industrial use of the three rivers of our land (Lambro, Molgora, Adda) in the nineteenth century.

- Along the LAMBRO: production of hats in Monza, mills, settled spinning, weaving and cotton mills
- Along the MOLGORA weaving, spinning, silk factories, spinning mills.
- Along the ADDA, there are the village of Crespi d'Adda, and the hydropower of Cornate and Trezzo.

ROOM 8 – LUIGI PONTI AND THE SOCIAL ISSUES



The first two decades of the Unity of Italy were extremely difficult for the local economy, based principally on agriculture: viticulture was badly struck by the spreading of phylloxera, and silk farming, fundamental for our area, was threatened by pebrine, a disease common to the silk worm.

The great agricultural crisis of the 1880s, with the collapse in prices, only worsened the already miserable conditions of the farmers. They had already been penalized by the great population growth in the nineteenth century, malnutrition, unhealthy living conditions and illiteracy.

The social and economical hardship led, on the one hand, to unrest among the rural workers, which eventually culminated in a series of strikes by the farmers in the Vercate area in the years 1886-1887. On the other it led to the founding of associations for mutual assistance and the emancipation of the workers. All these improvements were possible due to the collaboration and help of progressive entrepreneurs and property owners, of whom one of the most important was Luigi Ponti.



Luigi Ponti's portrait

In this portrait, by Eugenio Spreafico, painter in Monza, we see Luigi Ponti. This work was commissioned by the Società di Muto Soccorso in Vercate, after the death of Luigi Ponti, Infact he had founded the Society. Look at the symbol of the Società di Mutuo soccorso: two hands joined together. The Società di Mutuo Soccorso was a mutual institution, helping the sick workers, widows and children.



Social institutions

Here we see some of the social institutions created in Vercate.

We tell the story with three different instruments: the reproduction of the building in 3D, a video that tells the story by pictures, two drawers with documents and objects.

- **L'asilo infantile (Kindergarten)**

It was dedicated to Queen Margherita, but when Luigi Ponti died, it was called Asilo Ponti. Today we call it so.

- **L'Ospedale (Hospital)**

The hospital of the poor in Vercate in this period, thanks to the Congregation of Charity, is able to grow and improve its performances

- **La cascina Fabbrica (Farm)**

The Cascina Fabbrica was built in the late nineteenth century in Oreno in a rational way, with the stables away from houses, to ensure better hygienic conditions.

- **Il teatro sociale (Theater)**

In 1899 the Teatro Sociale was opened. It had a film projector, the first in the area.

ROOM 9 – THE ORATORY OF THE IMMACULATE



The private oratory of Villa Sottacasa, was re-designed in the first decades of the 1800s in neoclassical style. This was done with touches of eclectic taste, such as the lunette with a divine eye at its centre and the sarcophagus shaped altar base.

On the sides, inside niches above the sacristy doors, two Baroque marble busts, one of Saint Paul and one of Saint Peter, stand out.

On the left wall, there is a grating, through which the servants could see mass and other services and opposite another represented by a trompe-l'oeil painting. The altar piece represents the Immaculate by Stefano Maria Legnani, better known as the Legnanino (1661-1713), the most poetic and genial figure in Milanese painting between the 1600s and 1700s.

In the oratory sacred music from the 1700s can be heard, taken from manuscripts found in the sanctuary of Our Lady of the Rosary (Beata Vergine del Rosario) in Vimercate, which demonstrates the importance of music in local churches in the eighteenth century.



L'Immacolata del Legnanino

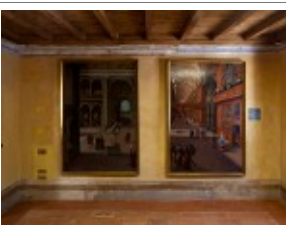
The painting is by Stefano Maria Legnani said Legnanino, the most brilliant performer in Milan during the period between the seventeenth and eighteenth centuries. The painting shows the Madonna and Child: they crush with their feet the serpent's head, fighting the evil. The color is precious: Child's dress is made with purple lacquer and Virgin's blue mantle is made with lapis lazuli.



Musiche sacre ritrovate

In the oratory sacred music from eighteenth century can be heard. They are taken from manuscripts by the major players operating in Milan: Sammartini, Fioroni, the son of Bach. They were found in the sanctuary of Beata Vergine del Rosario in Vimercate during the restorations in 1985. They demonstrate the importance of music in local churches in the eighteenth century.

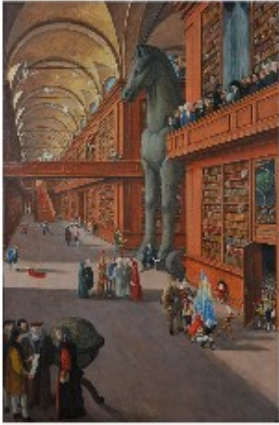
ROOM 10 – USELLINI: THE MYTH OF PROGRESS



Created in 1960 for the new junior middle school in Vimercate, the four large canvases by Gianfilippo Usellini (Milan, 1903 – Arona, 1971) represent the principal spiritual and practical activities of man, in an atmosphere filled with fantasy and dream.

Usellini was inspired by masters of the past, convinced that progress meant not only going on but also holding onto the best of what had come before; the people in traditional clothing seek to personify the contemporaneity of antiquity, giving life to a unique classicism with a metaphysical streak.

In these canvases time seems suspended, and the past blends with the present and all seem to be at one; a library, a globe, a museum, all can become a myth, a place of never-ending wonder.



These four large paintings were made in 1960 for the new school of Vimercate, by Gianfilippo Usellini, a professor at the Accademia di Brera in Milan. Usellini depicts the main spiritual and practical human activities: science, work, culture (the library), art (art gallery).

Usellini in his paintings combines past and present: we see the Pirelli skyscraper in New York skyline and Pegasus fighting against Wright biplane.

In **Biblioteca Magica** writers come out of their books (we recognize Pirandello, Manzoni and other authors). The protagonists of the stories come out and meet: Fata Turchina, Pinocchio..., and so on.

In **Galleria d'arte** Usellini paint works he loves more: Discobolo by Mirone, Nike di Samotracia, Pietà Rondanini by Michelangelo, Lo sposalizio della Vergine by Raffaello, Madonna dell'uovo by Piero della Francesca, Martirio di San Sebastiano by Vincenzo Foppa. It puts a lot of visitors. Young and old, school classes, couples. He puts also his friend the art critic Gianalberto Dell'Acqua.

ROOM 11 – EXPO



Between 1950 and 1960 Brianza became one of the most industrialized areas in Italy: the textile industry still dominated the Vimercate territory along with many small and medium factories, especially in the mechanical field.

In the following decade, the local economy was drawn into the Milanese production system and important high-tech multinational companies such as IBM, Telettra, and SGS set up operations.

Alongside these multinational companies, a wide network of small and medium size factories expanded; a typical characteristic of Italian industrial development. More traditional factories, like those in the food business, modernized both in terms of production and organization.

Still today, Vimercate remains at the cross-roads of international and local influences, based on entrepreneurial activities linked to handicrafts, the real leading character in the economical history of this area.

The products on display document the industrial history of the territory and are a small sample of local production.



IBM - This is an IBM COMPUTER made in the seventies that worked with perforated card. The memory was contained in two disks, one fixed and one mobile.

Gilera - This is a Gilera motorbike model 124 6 giorni that derived from the famous model Giubileo.

Peg Perego - This is a Peg Perego baby carriage made in the seventies. Its novelty was the possibility to bend the handle for putting it into the boot of the car.

Colnago - This is a Colnago bike. Colnago is one of the most important manufacturer in the world. This is the Flight Model made of carbon fiber and it costs more than 8.000 euro.

Telettra - Telettra was specialized in manufacturing of electronic devices for telephony and radio links. Here you can see some components produced by Telettra.

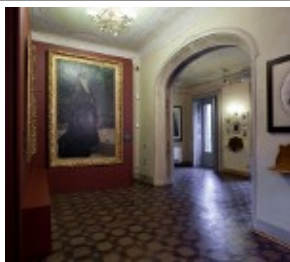
Solarday - Solarday produces solar panel exporting to Germany more than half of its production. In one year this panel produces the energy that a fridge consumes.



Wooden boxes

In those small boxes you can see the main local production, some in the market at present, others closed in the past.

ROOM 12 – PHOTO ALBUM OF THE SOTTOCASA FAMILY



In 1863 when Luigi Ponti and Elisabetta Sottocasa married, the villa saw its greatest period; the stables were built with a covered manege, the rooms were filled with paintings of the most important painters of the period - from Mosè Bianchi and Pagliano to Induno of whom Ponti was a friend. Having no children, on their death, the villa was inherited by the Sottocasa, a noble family from Bergamo. Gerolamo Sottocasa, Elisabetta's nephew, came to live here at the beginning of the 1900s with his wife Gabriella Levi, a very cultured and modern woman; they had three children Elisabetta, Arnolda and Ferdinanda. The story of the Sottocasa family in the villa in Vimercate ended with countess Arnolda (1907-2001), the last descendant to live in this house. In 2001 the Vimercate municipality bought the property and the surrounding park.



First room

This is another original room of Villa Sottocasa. On the floor there is a fine parquet made of wood-blocks of 1826. On the ceiling there are some restored nineteenth-century decorations. On the walls there are some pictures of Ponti and Sottocasa families.



Second room

In this room we have placed the most important paintings of Villa Sottocasa.

Luigi Ponti ed Elisabetta Sottocasa on a horse

This big painting of 1870 represents Elisabetta Sottocasa and Luigi Ponti life-size. Elisabetta is on a horse and Luigi is waiting for his horse.



Luigi Ponti's portrait

This painting of 1888 was made by the main painter from Monza in the second half of nineteenth-century: Mosè Bianchi. It's a posthumous portrait commissioned by Elisabetta Sottocasa after the death of her husband Luigi Ponti. The background with a landscape painted with different tonalities of green seems to look for an ideal continuity with Elisabetta's portrait.



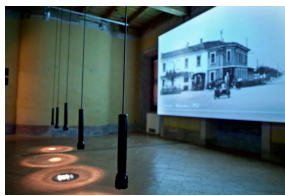
Elisabetta Sottocasa's portrait

This big and important painting that portrays Elisabetta Sottocasa has a wonderful gilt frame made in 1874 together with the painting. Elisabetta's face is extraordinarily beautiful with an intense sweetness in her gaze. Also the dark velvet dress with its folds and the blue ribbons on her hair are very beautiful.

The background with a naturalistic landscape was painted masterfully by Mosè Bianchi with different tonalities of green.

This painting is considered one of the best portray made by Mosè Bianchi: it won the Principe Umberto prize at Pinacoteca di Brera in 1874 and it was exposed representing Italy at the World Fair in Paris in 1878.

ROOM 13 – CONTEMPORARY LANDSCAPES



Great images portray a territory, a single body, in its graphic and multi-medial representation, changing before our eyes and speaking to us in an evocative manner. Old photographs showing places of the past; spaces still familiar in aspect and for the functions that characterized them. A video camera films these same places as they are today, showing changes and transformations in their use. What appears is the portrait of an ancient territory, living alongside the last remains of a green country-side, eaten up by modernization. These are contemporary landscapes, silent witnesses of the recent fast urbanization and of the open controversy between new buildings and historical plots of the past.



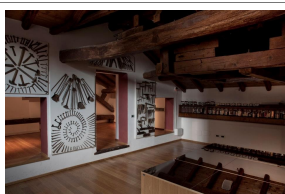
In this room we would represent the change of the landscape and the view of our territory.

We have selected 12 pictures dated between the first years of the twentieth century and the seventies that show some places and views.

If you point the torches to the screen you can delete the old picture and see the same place shot last summer.

After the showing you can read on the screen some sentences with statistical data and percentages that show some change of our society in particular about some negative consequences of the progress and how to contribute to save our planet.

ROOM 14 – IDENTITY AND MEMORY



Large and small events, personal memories and collective memories mixed with popular songs, proverbs and nursery-rhymes. These are traces sometimes entrusted to fragile and imperfect instruments, such as the memory. Traces conditioned by time, which dilates the memory and by experience which re-defines the meaning.

Alongside them, objects from a recent but not remote past appear. As in a still-life, lifeless objects join together, a symbol of time, and our efforts to hold on to it forever. These are the instruments and the languages used to compose the mosaic of the collective memory, making the process of elaborating history more articulated and complicated, that help us never to forget.

Traces of the past, materials from recent history, fragments of local traditions, they are all here, gathered, offering ideas and themes of reflection on our common identity.



First Room

This first room presents a selection of videos dated between the thirties and nowadays. This video speak about different subjects: anniversaries, events, celebrations, works and children.

If a visitor wants to deepen some subjects, he can use these 3 touch-screens with earphones where it's possibile to select videos and interviews.



Second Room

You see an eighteenth century winch made of wood and iron used to lift sacks of wheat. On the wall there are some instruments and tools used in the past by local craftsmans and farmers.

On the shelf there are some "memory pots" tha contain objects from a recent past: audiocassettes, slides, old coins, toys... Some pots are empty and we would like that the visitors will fill them with their memory objects.

In the last room of the museum. On this screen you can see a selection of famous italian movies set in our territory.