

**LEGNANO**  **N**

DISTRETTO DEL COMMERCIO



Città di Legnano



**Unione**  
COMMERCIO  
PER IL TERRITORIO, IL BUSINESS E L'INNOVAZIONE

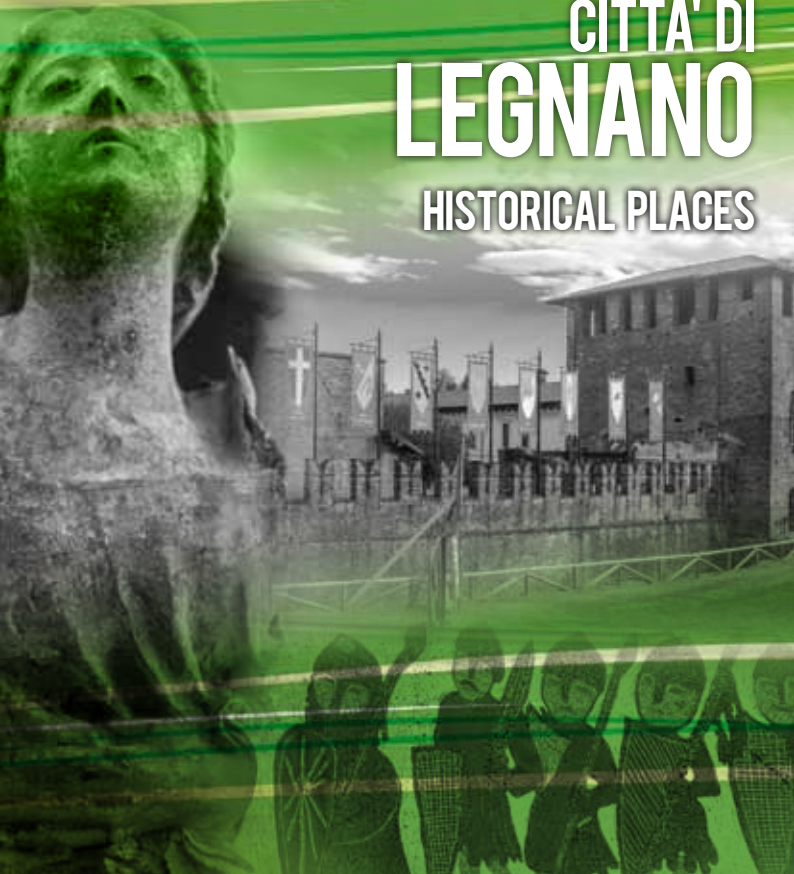


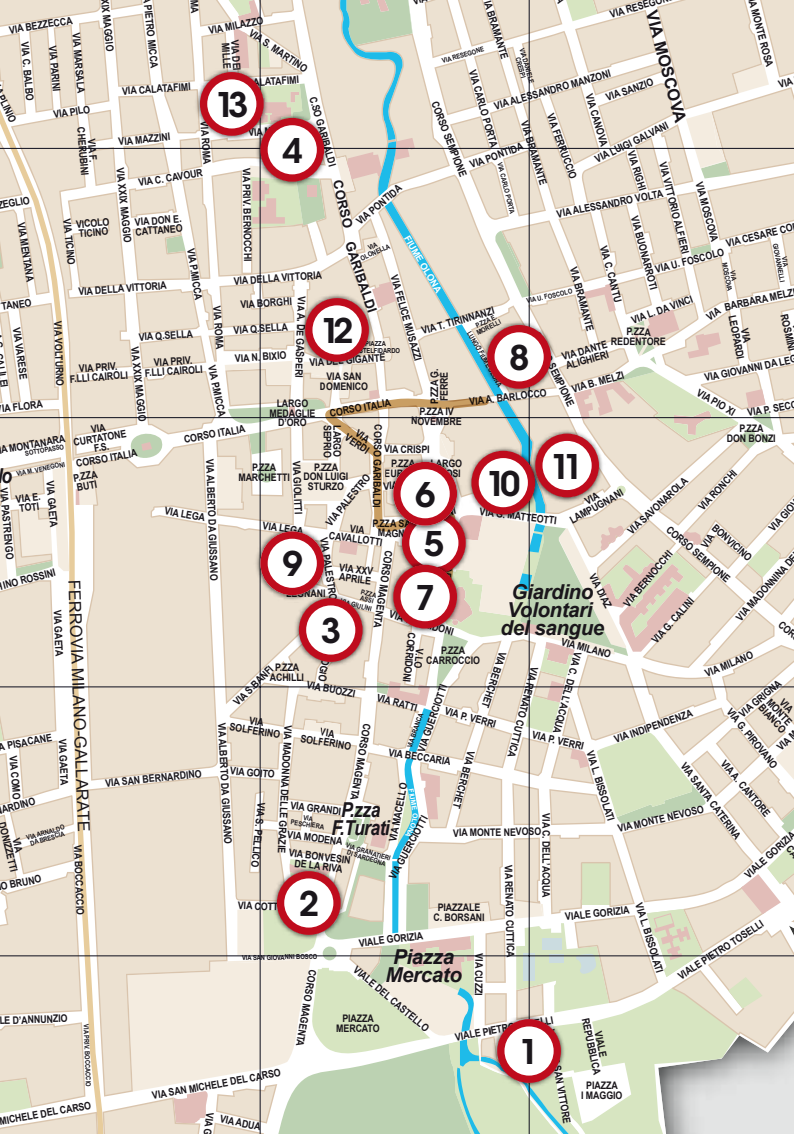
CAMERA  
DI COMMERCIO  
di Milano



# CITTA' DI LEGNANO

## HISTORICAL PLACES





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**Giardino  
Volontari  
del sangue**

**Piazza  
Mercato**

**Piazza  
F. Turati**

PIAZZA  
MERCATO

PIAZZA  
I MAGGIO

CORSO  
GARIBOLDI

CORSO  
ITALIA

CORSO  
MAGENTA

CORSO  
MAGENTA

VIA  
PONTIDA

VIA  
BARLOCCO

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VIA  
ALESSANDRO  
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ALIGHIERI

VIA  
SAVONAROLA

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MILANO

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C. DELL'ACQUA

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# HISTORICAL PLACES

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The Legnano District of Commerce was set up in partnership with a range of local bodies and organisations, the **Chamber of Commerce** and Confcommercio, with the aim of relaunching local business. The city's streets are a blend of culture, art and history, offering visitors the chance to enjoy their shopping and leisure time. The city is known for its Palio, a historic re-enactment of the Battle of Legnano. It also boasts many sites of particular architectural merit. Visitors can explore the city on their own or via the special app dedicated to suggested tourism itineraries, which can be downloaded from [www.legnanon.it](http://www.legnanon.it). The site also contains photo galleries of the itineraries as well as information about the city's many shops and the welcome that awaits visitors at its hotels, restaurants and leisure facilities.

### Information on the internet sites:

<http://www.legnانون.it>  
<http://cultura.legnano.org>  
<http://www.parrocchiasanmagno.it>  
<http://www.sandomenicolegnano.com>  
<http://www.paliodilegnano.it>

# SAN GIORGIO CASTLE

via Cuzzi (viale Pietro Toselli)  
<http://cultura.legnano.org>



Historic documents show that, to the south of Legnano, where the castle stands today, there was once, in 1200, a church dedicated to St. George and near it, an Augustinian monastery.

In 1261 the occupants of the latter ceded the lease on the church, the monastery buildings and the surrounding land to the Della Torre, the most powerful family in Milan at the time.

The chronicles of the day do not explicitly recount whether the Della Torre family set to work on building a castle in Legnano. However, we do know that in 1273 Edward I and Eleanor, the king and queen of England, were their guests in a castle in Legnano.

The castle probably consisted of a tower with a square base to which two buildings with two floors were added at a later date. This part of the castle can still be made out in the buildings to the right of the main tower.

After the defeat suffered by the Della Torre family at the hands of the Visconti, the castle passed into the hands of Ottone, the new Bishop of Milan. The Visconti family set about fortifying the castle, which remained in their hands until 1437, when Filippo Maria gave it to Oldrado II Lampugnani. In 1445 the Lord of Milan granted Oldrado permission to strengthen and extend the castle and it took on the appearance of a fortified aristocratic residence. Oldrado was responsible for work on the defensive building with an entrance tower and drawbridge, Ghibelline crenellations, one part of the right wing, circular towers with slit windows at each of its four corners and a floodable moat surmounted by a high wall.

When Oldrado died in 1460, all of his property, including the castle, was inherited by his nephew Giovanni Andrea, who in turn left it to his sons Cristoforo and Oldrado III. The latter was responsible for decorating and restoring the castle after it was damaged in 1524 during the wars between French and German soldiers. From 1528 onwards ownership of the castle was long disputed until Francesco Maria Lampugnani was established as its rightful owner and bequeathed it to Milan's Ospedale Maggiore. In 1798 a deed of sale to Marquis Carlo Cristoforo Cornaggia was recorded. Subsequently, the castle was no longer used as an aristocratic residence; indeed, in the twentieth century the property was converted into a farm. Only in 1973 was it acquired by the Municipality of Legnano and recovery and restoration work could begin.

It is currently the site of a permanent exhibition, housing Gaetano Previati's *Trittico della Battaglia* and sculptures by Ugo Riva, along with a room containing the *Palio* cloaks, vestments and treasures.



# THE SANTA MARIA DELLE GRAZIE SANCTUARY

corso Magenta

<http://www.parrocchiasanmagno.it>

In 1610, with the blessing of Cardinal Federico Borromeo, work began on a new sanctuary designed by the architect Antonio Parea from Novara. The work took 40 years, begun initially by the engineer Francesco Maria Richini and subsequently by the architect Barca di Ghemme, to give the church its current form – a central nave with three chapels on each side. A large portico supported by two columns was added to the façade, which was demolished in 1863 when the façade was reclad in terracotta. The church houses a wealth of artistic treasures. Of particular note are its altar with gilt decorations and a fresco of the Virgin Mary. Two paintings by Francesco Lampugnani adorn the walls with their depictions of the Annunciation and the Visitation of the Virgin Mary. The various frescoes in the dome and the chapels as well as other paintings are also of great interest. The garden surrounding the sanctuary contains fifteen chapels set out in a semi-circle which were originally frescoed in 1895/97 by the Cremonese painter Bacchetta. To the rear lies the sanctuary's apse, at the centre of which is a chapel with a fine Madonna of the Rosary holding the Christ Child dedicated in 1899 to the noblewoman Barbara Melzi.



# AMBROSE CHURCH

via Sant'Amrogio

<http://www.parrocchiasanmagno.it>



The oldest religious settlement in Legnano is in the church of St. Ambrose. During the excavations for the restoration, begun in 1984 and completed in 1991, came to light a semi-circular apse structure. The building has undergone over the centuries, complex and radical alterations since it was built from the ground up in 1587; later it was almost completely demolished the existing church, except the tall bell tower, and a new church was built further expanded in 1740 with a large nave with a barrel vault and the base of which are placed window openings.

In 1618 he finished all the construction work, he was given orders to paint the church and the work was entrusted to the brothers Francis and John the Baptist Lampugnani.

In the lunettes painted 8 brothers the prophets look very severe, the altarpiece depicting the Madonna and Child, St. Charles, St. Ambrose and St. Francis.

The wall of the apse is decorated with a fine eighteenth-century perspective that increases the depth of the scenario, also given by the painting of St. Mary Magdalene among the angels, on the right side of the altar.

In the middle of the nave, on the pillars of the arch, were frescoed in 1740 the figures of Saint Blaise and St. Hilary and starting from the entrance of the church, there are also several paintings by unknown authors.

On the left side a painting of St. Honore, Bishop of Vercelli, who administers the Eucharist and St. Ambrose.

On the right side the pictures of Sant'Amrogio in glory, a Madonna with Child on her knees; in the middle of the aisle, always on the right side, there is a crucifix at the end of the eighteenth century from the central chapel of an ancient cemetery legnanesi now no longer exists.

Both in the right side to the left side we find the great frescoes of St. Ambrose Lampugnani representatives on horseback.

The organ of the church, located on a balcony on the counter, it is valuable work of Antonio De Simoni-Carrera and is still intact in its original appearance.





# CHURCH OF SAN DOMENICO

via Giuseppe Mazzini

<http://www.sandomenicolegnano.com>

Originally, instead of the church of San Domenico, would have to rise to a tannery, but the priest Don Emanuele Cattaneo opposed to the project.

In the district of San Domenico there was a small chapel that need to worship the inhabitants was enlarged and remodeled: thus began in April of 1900 the construction of a true church. In November 1904, he built the octagonal dome with large mullioned windows and a statue was erected on the cusp of the Redeemer in gilded copper. The costs of construction were incurred largely by the pastor of St. Albert the Great, Bishop Domenico Gianni, and some philanthropists Legnanesi. The parish was established by Cardinal Andrea Ferrari, archbishop of Milan, and the church was consecrated by the same the following year. The 40m-high bell tower was built in the Renaissance style in 1924, and on it were installed in seven bells Ambrosian system equipped with motorized strains. In 1925 the façade was rebuilt in Romanesque style, where they were placed statues of the great symbols of the evangelists as the lion (*St Mark's*), the angel (*St. Matthew*); the ox (*St. Luke*), and the eagle (*St. John*). The church is characterized by the classic Latin cross plan with three naves and transept, the altar is placed the crucifix transferred from the church of the convent of the Friars of St. Angelo who was in the same district. This building is dedicated to St. Dominic de Guzman.





# BASILICA OF SAN MAGNO

piazza San Magno

<http://www.parrocchiasanmagno.it>



Work began on the Basilica di San Magno, on the site of the earlier Church of San Salvatore, on the 4th of May 1504. It was consecrated in 1529. Centrally planned, it showed Bramante influences which were certainly the direct inspiration for the architect who designed the basilica. The façade, for which Francesco Maria Richini drew up a number of designs, was completed in the early decades of the '600. It featured exposed bricks and wall and window reliefs. The original belltower remained, and was only replaced by the present one in 1752. The plan is octagonal, with short wings added along the main axes so as to form a cross, while four pairs of low chapels are open in the corners. The sixteenth-century dome is decorated with elements resembling those of the pilasters, complex candelabras that recall a lacework hole. The basilica was restored between the mid '800 and the XX century. The exterior was modified in 1914 when one of the bays in the entrance atrium was extended.

## BRIEF DESCRIPTION OF THE RENAISSANCE WORK

The frescoes in the central apse were painted in 1562-64 by Bernardino Lanino together with Giovan Martino Casa. The keystone contains the figure of St. Magnus blessing and the walls show scenes from Jesus' childhood. The altar-piece depicting the Virgin Mary with the Christ Child and Saints was painted in 1523 by Bernardino Luini. The Eternal Father looks down from the tympanum. In the four lateral sections kneel St. John the Baptist and St. Peter and below them St. Magnus and St. Ambrose. On the dais monochrome panels depict the redemption theme: Christ being nailed to the Cross, the Deposition, the Resurrection and the Emmaus episode alternate with the figure of Christ in his burial chamber and the Evangelists. The wooden choir, dating to the end of the XVI century, is attributed to the Corio brothers. The altar-piece housed in the Chapel of the Immaculate dates to the XVI and is the work of Giampietrino. It is a triptych with St. John the Evangelist, St. Joseph and, above them, Christ surrounded by angels. A wooden statue of the Immaculate dating to the eighteenth century in the centre has replaced an original panel painting. In the predellas, from the left, we see Joachim taking the good news to St. Anne, the Nativity of Mary and the Presentation at the Temple. The frescoes in the Chapel of Saint Agnes, originally the private chapel of the Lampugnani family who financed the building of the basilica together with the Vismara family, also date to the XVI century, as do those in the atrium. The organ was made in 1542 by the Antegnati family and modified on several occasions in the XIX and XX centuries.



# PALACE MALINVERNI

piazza San Magno  
<http://www.legnanoon.it>

## **NINETEENTH AND TWENTIETH CENTURIES. THE INSTITUTIONS.**

Legnano was proclaimed an Italian municipality in 1804 by Napoleon Bonaparte and confirmed as such in 1815 by the Austrian government. It was elevated to the rank of city under the first of the three governments led by Fabio Vignati: the decree (*Regia Patente*) was signed by Victor Emanuel III and countersigned by Mussolini, on 15 August 1924. The history of the town hall is also the history of the Cornaggia family, whose palazzi hosted the first town council sessions, of the architect Malinverni who won the competition to design the new town hall and of the artists who have embellished the town in the distant and recent past. Until the 1862, the town hall was located in an ancient house owned by the Cornaggia marquises which overlooked what is now Piazza San Magno, where the Galleria INA is situated. The municipal offices were originally confined to one room on the ground floor, with two first-floor rooms subsequently being added. While awaiting a move to a more fitting, permanent location, the municipal council was temporarily transferred to a location close to Piazza Carroccio, known at the time as *piassò di püii* or 'chicken square', here too in a building belonging to the Cornaggia marquises and rented to the council to house the city's primary schools and the National Republican Guard headquarters.

The last move took place when the city council acquired a former spinning mill belonging to the E. Cramer & C. company which extended from the then Piazza Maggiore to Vicolo Lanino, now Piazza Europa. The building was modified to house both the council buildings and the primary schools.

When a sharp rise in the city's population required a complete reorganisation of the municipal offices and services, it was decided to build a new town hall in the same place.

## **A SHORT HISTORY OF THE BUILDING**

In the early '900 a competition was announced, inviting the best architects of the period to submit their designs for the new town hall building. On the 12 of September 1904 the town council approved the competition, the closing date for which was 31 January of the following year. Eleven projects were submitted to a special technical committee, which chose architect Aristide Malinverni's design proposal: a three-floor building in the Eclectic style comprising parts in the Lombard neo-medieval style, such as the pointed, Gothic-arched windows and the ribbed vault inside the building and elements borrowed from other styles such as Art Nouveau. The decorations echo the city's historic past.



The Sala del Consiglio (*Council Chamber*) is richly decorated with graffiti depicting the coats of arms of Italian cities. The main entrance vestibule reproduces the bas-relief of the war memorial built by Enrico Butti in Piazza Monumento.

Graffito decorations, all of them the work of the Ghiringhelli brothers, also adorn the portico vaults. The building's foundation stone was laid on 10 August 1908 and the first part of the building in the open area adjoining the former spinning mill was completed the following year. The building was inaugurated on 28 November 1909 in the presence of the prefect. The town hall still bears the name Palazzo Malinverni, after the architect who designed it. Extension work on the building has continued over time until 2000. Its corridors and offices house fine paintings dating to various periods.



# THE ARCHBISHOPS' PALACES

via Mons. E. Gilardelli - c.so Magenta  
<http://cultura.legnano.org>

The buildings which were once home to the archbishops were probably built near or around Legnano's oldest castle, built by the Cotta family in the XI century. The solid wall section uncovered in Via XXV Aprile may have belonged to the foundations of this ancient fortress. Leone da Perego, Archbishop of Milan from 1241 to 1257, took refuge in Legnano several times during the period of the battles between aristocratic Milanese families as they vied for political control of Milan. The grave circumstances which led to his staying in the building which overlooks Via Gilardelli made town fortification work necessary; indeed, archaeological finds have shown that a moat was built around Legnano in the mid XIII century. After Leone da Perego's death, Ottone Visconti was elected archbishop and had the wing of the building to the right of the courtyard built. Two coats of arms commemorating the Visconti family are still visible on the walls of the archbishop's seat. A plaque set in the wall of the entrance arch depicts a head surmounted by a cross – which may allude to Ottone's role as archbishop – and a Visconti serpent. The latter is portrayed on an arch keystone now set into the rear of Palazzo Leone da Perego. It was probably Ottone once again, during the period marked by clashes between his and the Torriani family, who built a defensive wall around the town along the former moat. One section of the wall was uncovered in 1951 just to the west of Corso Magenta. The two palazzi underwent significant modifications at the end of the nineteenth century. Palazzo Leone da Perego was converted into a nursery school and became home to a number of cultural associations; it is currently the venue for exhibitions on Legnano's cultural calendar. Palazzo di Ottone, which was converted into a conference hall, currently houses the Cinema Sala Ratti.



# VILLAGE AND AREA CANTONI

corso Sempione

<http://www.legnanoon.it>



The Cantoni family commenced business in the textile trade in 1700 and in 1820 they built the first cotton mill in Gallarate with a number of factories along the Olona river. In 1829 they set up a spinning mill in Legnano, later adding a weaving mill and a small dye-works. Above all it was Eugenio Cantoni who gave fresh impetus to the family business after a number of periods abroad during which he concerned himself with technological progress in the textile industry. The results were evident at the Paris exhibition in 1869, where a continuous-cycle mechanical dyeing system which he had devised won a gold medal. In 1872 Cantoni was the first cotton manufacturer to become a shareholding company, S.A. Cotonificio Cantoni, with Andrea Ponti as its first president. The cotton factory peaked in size at the beginning of the XX century. It was during these years that the spinning machinery was transferred to Castellanza, while the Legnano factory was turned over to weaving and dyeing. In the '900 the key figure was Carlo Jucker, who was behind the expansion and modernisation of the factories, which carried on production even during wartime. The new velvet production facilities were opened in 1931, becoming the most important symbols of the cotton mill from an architectural perspective. Expansion of the cotton mill required the demolition of a number of old houses in the Legnarello district. The most serious loss was that of the historic Lampugnani manor house in 1927. The company began to experience a crisis in the '60 and the historic Cotonificio Cantoni factories in Legnano finally closed down in 2004. In 2009, on the site where the cotton mills stood, the new Gallerie Cantoni shopping mall was inaugurated. It includes areas for service sector companies, residential areas, roads and green areas, providing a fast link between the historic centre and Corso Sempione. The façades of the velvet factories are the only part of the cotton mill that escaped demolition.

## VILLAGGIO CANTONI

With its expansion in the first decade of the '900, Cotonificio Cantoni employed over 1500 workers and 1350 loom operators. In order to meet the needs of its workforce the company began building new workers' housing in 1908: by 1925, 114 workers' dwellings had been built, with a total of 456 rooms. The residential quarter which developed between Via Galvani, Via Moscova and Via Volta, Villaggio Cantoni, was built in the '20. In just five years, two large, three-storey workers' buildings were erected in the area, together with housing for white-collar workers each totalling six apartments and all with gardens after the UK/US model, as well as detached houses for managerial staff. In 1928 a primary school was opened for the employees' children together with a gym and a workers' club.



# MANUFACTURE OF LEGNANO

via Lega

<http://www.legnanoon.it>

The factory of Legnano was born in 1903 from the partnership between the brothers Banfi, Giuseppe Frua and Mariano delle Piane.

The new plant, specialized in spinning fine Egyptian cotton, was not located on the banks of the river Olona, which by the time was ending its function as provider of motive power. It was set in the city center and, by a purpose-built canal, used River water for the condensation of steam required for productive process. The industrial census of 1911 gives the following data: 755 workers engaged in the mechanical operation of 63,500 spindles.

Inside the fence of the factory, the Company had built all the buildings which affected both the productive time, it's time outside of work of the workers.

The most representative building productive, you come across from the main entrance, dedicated to cotton spinning, stretching horizontally on one floor and has, along the perimeter, several towers with two floors. Sideways was accompanied by local service and product preparation and the thermal power plant with its chimney, the only one of its kind left in the city and which has become a symbol of the industrial development of the last century and the city itself.

Enclosed in vertical buildings of two or three floors, with a sloping roof, arise in the factory a kindergarten, a boarding school, a chapel and several workers' housing at court (*the latter now no longer exist*) in testimony of paternalistic intervention 'company, inspired by models of the Enlightenment and the French and English socialists, led to the first realizations of houses for the workers.

The architectural features highlights are: the use of brick, large areas of the plan for the spinning with cast iron columns and beams supporting the roof of the building shed (*floor to ceiling windows,*) with cornice balustrade on the facades with Reasons to finely crafted shelves to hide this little aesthetic architectural solution, the outer walls interspersed with large bright areas segmental arch with decorative frames at the top, the tie rods and downspouts on the exterior walls in an architectural solution.

The towers in the outer part, which exceed the construction of a single storey, were intended for maintenance and handling of products between floors. The roof and floor of the towers is designed to collect water for the condensation of the vapors. The large windows encompass the model, but those underlying version mullioned. The property has an interesting underground vaults and supported by columns that create an environment of intersecting corridors. Upon completion of the factory still exists the building that housed the offices that comes in its original structure with the number of offices facing on the same corridor.

The staircase leading to the upper floor is the beginning of the twentieth century in style. With regard to facilities for employees' lives outside of work closely, the boarding school is the most significant part. It 'a linear construction, three stories with a gabled roof with wooden floors and wooden lintels in rooms intended for the dorm. The input differs stylistically from the rest of the building as it is based on inputs typical of Lombard 800 houses with porch and granite columns. The occupied part of the kindergarten, the chapel and the accommodation of the sisters, was, over time, been converted into a technical laboratories.





# THE MANOR HOUSES

via Giacomo Matteotti  
<http://www.legnanoon.it>

Villa Jucker took its name from the family of managers and entrepreneurs at Cottonificio Cantoni who lived in it from the year it was built in '900 by Giulio Brini and Simone Roveda. In 1976 the villa was rented to the Legnanese family, who purchased it from Cottonificio Cantoni three years later and extended it in 1983, based on designs by the architect Cesare Croci Candiani. Busts of Carlo and Gian Franco Jucker (*sculpted by Francesco Dotti in 1976*) were erected in the park, later joined by two bronze sculpture groups and elements of industrial archaeology. Its building is a typical example of an early '900 middle-class villa of considerable dimensions on two floors with an elegant decorative scheme, surrounded by a park which originally covered an area of 5000 square metres. Villa Lazzati Bombelli, which dates to 1904, is on the same street and was the residence of the Dell'Acqua brothers, owners of the weaving mill of the same name. The cotton mill's various buildings, which are divided by the Olona river, were once connected by stone and cement bridges which survived the demolition of the buildings in 1970. One of these was built in the Art Nouveau style and restored in 1990 by the local Lions Club. Crossing the bridge leads to Via Lampugnani and then Corso Sempione where the remains of the aristocratic villa of the Corio family dating to the fifteenth century have been incorporated into a modern building.





# TOWER COLOMBERA

via del Gigante

<http://www.legnanoon.it>



Dating to the middle of the XV century, the tower owes its name to its tall, narrow shape and the use to which such structures were put, as they were often given over to dove training. It was discovered in 1934 when Guido Sutermeister noticed that its walls were almost completely covered with frescoes. On the ground floor, an upper band below the ceiling was decorated with volutes and hippogryphs bearing a number of coats of arms belonging to the Lampugnani, Sesti, Visconti, Annoni, Porro and Arconati families. The identification and position of these emblems and the uncovering of a fireplace engraved with a noble shield (*now visible on the ground floor*) enabled the scholar to ascertain that the work had been commissioned by the Lampugnani family. The upper floor was decorated with a cornice with noble coats of arms and scenes painted on the walls. The building and the paintings were restored between 1972 and 1990. The removal of the frescoes was limited to the upper floor, where they remain today, as the decorations on the ground floor, like the external painting work – of which only an image of a mill is known – had been completely lost. In addition to the original frescoes, the Colombera now houses Renaissance paintings rescued from town buildings demolished during the course of the '900.

## BRIEF DESCRIPTION OF THE FRESCOES

A number of fragments of Casa Vismara, which was demolished in 1934-36, still survive along what is now Corso Italia. The ballroom was decorated with figures of musicians, dancers and a portrait of the family with patron saints. In the rooms known as "delle corone da marchese", crowns and bricks marking the date when the family lineage began – 1043 – were surrounded with garlands of green branches. A decorative band below the ceiling contains coats of arms alternating with tondos with half-bust portraits. A fourth room contained a fresco depicting a hunting scene. The Four Evangelists decorated the entrance arch of Casa Corio, which once stood on modern-day Corso Sempione, and of which a part has survived. "Casa magna", or Maniero Lampugnani, stood on Corso Sempione in the vicinity of the Chiesa della Purificazione. In 1419 it was acquired by Oldrado II Lampugnani, tutor and councillor to Filippo Maria Visconti. The reception hall was decorated with a cornice showing the coats of arms of the family and of the Crivelli family. The tapestry motif on the walls consisted of diamond shapes formed by garlands and pomegranates, surrounding a shining sun motif in the centre, a fragment of which is preserved on the first floor of the Colombera. Divided into two rooms, it is the setting in which the Colombera's original frescoes are displayed. The decorative cornice with its noble coats of arms is now illegible. The walls of the two rooms were frescoed with scenes depicting heroic acts from Roman times, the iconographical meaning of which has not been deciphered with any degree of certainty to date.



# MUSEUM GUIDO SUTERMEISTER

c.so Garibaldi

<http://cultura.legnano.org>

Legnano's Civic Museum, which was officially recognised by the Lombardy Region in 2004, is the result of dedicated research by its founder, Guido Sutermeister, who collected, documented and conserved the history and art of the town and its immediate surroundings between 1925 and 1964. The museum building, which was built in 1928 on the site of the ancient Monastery of the Friars Minor of Sant'Angelo, follows the layout of the fifteenth-century residence of the noble Milanese family, the Lampugnani, who probably used it for leisure and entertainment.

The residence, which was originally situated on the far side of the Olona river along what is now Corso Sempione, was demolished in the early years of the '900. Sutermeister was able to salvage and reuse the box ceilings, the portico columns and whatever else he possibly could in the new building. He also reposed the interior and exterior fresco decorations: the originals are currently preserved in the separate "Torre Colombera" part of the museum. Beside stone material dating from Antiquity and Late Antiquity (*between the 1st and 5th centuries AD*), the portico houses fireplace fronts with the coats of arms of noble XIV-XVI century families and architectural fragments from mediaeval and Renaissance religious buildings.

## BRIEF DESCRIPTION OF THE EXHIBITION ROOMS

The "Antichi Silenzi" room is located on the ground floor and houses archaeological material from excavations carried out in Parabiago between 1928 and 1993. These finds come from funerary contexts and are arranged chronologically, reconstructing the site's cultural and historical development over time, from the Republican era to the height of the Imperial age (*from the 1st century BC to the 2nd century AD*). The Studiolo on the upper floor houses the "Collezione Sala", with Greek, Magna Graecia, Etruscan and Roman finds dating from the 9th century BC to the 3rd century AD. The exhibition sets out to recreate the placing of archaeological material in a private house: a sort of new take on the wunderkammern or "cabinets of curiosities" so beloved of the royal families of Central Europe in the Renaissance period. The Salone d'Onore showcases finds from the necropolis at Bernate Ticino. The exhibition illustrates a recently uncovered burial ground which turned up rare Gallic tombs from the 3rd and early 2nd centuries BC, a few items from the Imperial age (*1st century AD*) and a large number of late Roman burial sites (*3rd - 4th centuries AD*) with interesting grave goods. The Loggetta contains archaeological remains found during various excavations in Legnano and the nearby towns of the middle Olona valley. The display shows how the population of the area changed over the centuries from the Copper Age to the Longobard

period (between 2500 BC and 700 AD). The Torretta houses a major numismatic collection. To showcase the museum's collection, a selection from ancient times (Greek, Roman and Byzantine, dating from the 7th century BC to the 8th century AD) and the modern era (issued by the Milan Mint dating from mediæval times until the Maria Theresa of Austria reforms, 9th century AD - 1780) has been placed on display.



