



MUSEO DELLA **Pasta**

Pasta Museum – Audioguide

<https://pasta.museidelcibo.it/informazioni-e-contatti/audioguida-en/>

30 STAGES

SECTION 1

01 – WHEAT AND THE TAPESTRY OF CERES

The Pasta Museum is part of the circuit of the Food Museums of the Province of Parma and it offers a journey to discover the history and curiosities tied to Italian pasta.

Wheat or grain is the common name for several herbaceous plants belonging to the same species, to which the Swedish naturalist Linneus gave the Latin name of *Triticum*, as this recalls the sound made in grinding the seeds to obtain flour. The gender of *Triticum* belongs to the family of Gramineae. Many other plants cultivated for food production belong to this family, as for example oats, corn, rice, barley and rye. These are commonly called *cereals* in honor of Ceres, the Latin goddess of cultivations, who is represented in the Flemish tapestry of the XVIII reproduced in the large central panel.

Here is represented a harvesting scene with the Greek hero Triptolems in the foreground. He just learned the secrets of agriculture from Ceres herself – who the Greek called Demeter [mother goddess], and is represented in the act of offering the first sheave of harvested wheat to the goddess, while she shows herself satisfied by the gesture. All of the primitive rituals of humanity are linked to fertility and to the phases of Nature. Cereals have assumed great importance through the centuries, as they are rich in starch and protein elements.

02 – BOTANY

Wheat is an annual plant with a very well developed root system: the plant reaches the height of about 60 to 70 centimeters and has a root development that can reach up to 600 meters. This allows it to capture the humidity in the soil and to survive even in particularly dry climates. The flowers form a compound spike inflorescence. Its life cycle lasts around 200 days: after winter germination, the stems (culms) grow rapidly in springtime, then the spikes form among the top leaves, and grow until inflorescence takes place. During this phase, the ovaries of the single flowers enlarge and become rigid. At this point, the activity of the leaves and of roots decreases progressively and the nutritional substances concentrate inside the kernels (seeds) that mature just before the death of the plant. A spike of wheat contains from 20 to 60 dry fruits called kernels on average. In the course of history, humankind has identified two very important varieties for its nutrition: wheat used for bread production, and Durum Wheat, richer in gluten and traditionally used for pasta.

03 – CEREALS

According to traditional theories, agriculture had its origin in the Middle East, in the area located between Syria and Iraq denominated as *The Fertile Crescent*, and later spread to the entire globe. Today we know that instead this chapter of human history took place simultaneously in many different places and with different modalities.

The first farmers concentrated their attention on a restricted number of varieties: they selected these in the natural environment and then planted and took care of them.

In the Middle East the first varieties of wheat, spelt, and barley were selected; in China, wild rice was cultivated on dry land; in Africa, sorghum, and in Papua New Guinea and the taro tuber rich in starch, were raised, and in America, corn.

A surprising thing, these plants in their wild state are often not edible, or taste disgusting to say the least. Why then did humanity decide to cultivate food that it is possible to consume only after placing it in water, boiling it or grinding it? The human species, while spreading throughout the globe, had to compete with the other animals to procure food. When immediately easy to find food was not available, it was indispensable to find “difficult to procure” food to survive.

Therefore, humankind began to gather the small and hard seeds we call cereals that are indigestible if eaten raw, and learned to crush them, to knead them with other ingredients or to transform them into bread through the double process of leavening and baking. No other animal could have conceived all these passages in a sequence. Thus humans, thanks to their brain, gathered a competitive edge on all other species. cereals grant the survival of humanity still today.

04 – SYMBOLOGY

Wheat is the fruit of the earth per excellence. In mythology, it is recalled as being the gift of Demeter-Ceres to humans after finding back her daughter Proserpine. Thanks to this myth, wheat became a symbol of the flowing of time, of rebirth and of the coming back of summer, and of abundance. It appears on ancient coins, in the representations of the months and the works of man, in Cristian Symbology with evident references to the sacrifice of Christ, – “If the grain of wheat does not die...I am the bread of life...” – and the figure of the reaper brings to mind the idea of death and of the cycles of nature. In the 1900s, sheaves of wheat and cornflower were chosen as recurrent decorative elements of *Liberty Style*.

In the glass case are displayed a ceramic plate of Montelupo from the XVIII century representing the figure of a reaper; a silver smitten liturgical frieze from the XVIII century; a *papier-maché* plate with mother of mother of pearl spikes of wheat from the XIX century, and a terracotta tile from the first decade of the 1900s. The wheat spike, symbol of abundance, appears in the logo of FAO, the United Nations Food and Agriculture Organization, both in coins and postage stamps.

02 – CULTIVATION

At the end of the Ice Age, around the year 9000 b.C. the warmer climate in the Middle East led to the widespread diffusion of rich pasture lands. Up to those times, humanity had continually been nomadic, hunting gazelles and gathering wild plants. However, in the new and more flourishing savannah, the gazelles – present in large numbers – tended to stay in one place the entire year, and humans ended up settling in the same places.

From there, the step to gathering and then cultivation of cereals was brief, but important. Usually the seeds of wild plants fall from the plants and end up being eaten by birds or carried by the wind,

but now for the first time someone decided to select them on the stems: a fundamental decision for the cultivation of plants.

The seed was then divided, shelled, trimmed, and ground into flour. Later, the seeds set aside were planted again. It was the beginning of agriculture.

Little by little, the first farmers gave life to two of the main cultivations in the world: barley and wheat. Archaeological digs in Jarmo, at the foot of the Zagros Mountains in northern Iraq, brought to light stone sickles and other farming tools and this led to the discovery of a Neolithic granary with *Triticum dicoccum*, cultivated wild wheat, dating back to 7.000 b.C.

Since the ground is rapidly impoverished when cultivating cereals, the farming communities migrated to virgin land. Thus, the art of cultivation of wheat passed into Egypt, and then spread to Greece and to Italy where it was present as early as the second millennia before Christ and was documented in the Parma area among the *Terramare* civilization.

On the pedestal are shown farming tools still in use in the last century: wooden and metal plows, a basket for manual sowing, a tribble for weeding using animals, a harvesting sickle, jointed sticks called "*correggiati*" used to beat the spikes to make the kernels to fall out, alongside with images that show how they were used. Also on exhibit, a rare roller and a dragging stone used for threshing with animals can be seen. The wheat was then sifted, and measured – wheat "Mines" are visible on the shelves on the wall. Then it was stored in large boxes dug from tree trunks, and later was weighed – an arm and metal steelyard of the XVIII century can be seen – and then were gathered into sacks to be sent to milling.

SECTION 2

06 – MILLING

Several peoples from different regions knew cereals and gathered them in their wild state in very remote eras preceding the diffusion of agriculture and of great civilizations. Recent archaeological research in Italy (Tuscany and Puglia) and in Europe (Russia, and Poland) have demonstrated that as early as in the Paleolithic era, 30.000 years ago and 20.000 years before the development of agriculture, humans had learned to grind tubers (*typha*) and wild cereals (spell). These were found in nature and simple stones were used as grinders to make flour and prepare soups or flatbreads that were cooked on hot stones. The manual motion to cause stone friction was decisively tiresome, and was soon substituted by the rotation motion of two circular stones. The grinding work, initially a prerogative of women, became a male prerogative as it became specialized and fatiguing due to the progressive increase of the size of milling stones in order to make the process faster.

The video shows traditional grinding in an ancient stone mill and the modern technology in an industrial plant.

07 – MODELS OF MILLS

The diffusion of cereal mills in Europe can be traced to the Imperial Roman times. In that era the water of rivers and torrents became the main power source, taking the place of muscular force. In the Middle Ages, though, we witness the height of development of these mills that represented a milestone in the economic and social growth of the rural populations. For centuries, the mill has been a meeting and exchange place for the community and its representation has assumed mystical and symbolic meanings as well.

The models displayed represent the main principles of functioning in the various types of mills on a simplified scale. Starting from the “hourglass” model of Roman times which was moved by human or animal strength and located near baking ovens, we find the “ritrecine” water mill, featuring a horizontal wheel, a more ancient and sturdy type, though functioning only with large quantities of water. We then find the Vitruvian or vertical wheel mill, capable of functioning also with minimal water masses and in the presence of unlevelled terrain. The river mills derive from this type as well as the windmills. The first were built on large boats anchored to the riverbanks and the flowing of water currents moved their grinding stones. The windmills were commonly found along the Italian coastlines, where constant breezes provided an important motion force.

In front of the small scale models stands an original mill from the XIX century from “Mulino Gambarato” located in the valley of the Rovacchia torrent in the Parma area. This was salvaged in 1985 and restored in 2014 by the technicians of the “Gold Medals” Group of Barilla.

08 – THE WATER WHEELS MILL

It is a classic “wheat grinding” mill and it is made of horizontal grinding stones placed on top of one another, where one, called dormant, is in a fixed position while the other, called running, rotates around its central axis.

A hopper is placed on top of the grinding stones. It is a wooden box shaped as an upside down truncated pyramid into which wheat is poured and falls into the central hole of the upper grinding stone. Thus, it is forced to pass through the space between the two stones and it is ground by pressure and friction, to be later discharged outside and flow into a large box placed under the frame that contains the grinding stone thanks to the rotation motion. Calibrating the distance of the stones, different grades of flour are obtained.

In order to obtain a homogenous grinding, the wheat is made to flow into a longer path by equipping the exposed parts of the grinding stones with beamed grooves with cloaking pieces like those exhibited in the small lateral case. This takes place after the running grinding stone is lifted by a movable arm crane as the one that can be seen on the left.

The panel also shows images of the Parma quarries where the stones used in milling were extracted. In the past, with the grinding stone mills, bran was fragmented together to the caryopsis of wheat, and this produced a type of flour in which only the bran of large dimensions could be separated.

09 – CYLINDER MILLS

In the XIX century, the stone mill technology reached its highest development. However, at the same time, thanks to continual study and innovation, iron cylinder mills were devised. The Emperor Charles V of Augsburg in the 1500s ordered the construction of small mills with cylinders according to the project of the inventor and clock making master Gianello Torriani from Cremona. Nonetheless, the diffusion of the new method took place only after the introduction of the steam engine machines and of electrical energy.

At the onset of the XX century, hydraulic mills were gradually transformed in electric traction mills (introduced in Parma in 1890) or they were shut down. The cylinder mills, also called “roller mills”, were essentially made by two or more parallel cast iron cylinders that could be smooth surfaced or have grooves that rotated in opposite directions. On the base of how their distance was regulated, these removed the external part of the kernels by progressively crushing them with repeated passages, and finally reaching the desired grade of grinding. The introduction of metal cylinders revolutionized the milling industry by making it possible to separate the bran and to grind the wheat

into finer and finer semolina, while reducing the degree of heating of flour and working the product in safer levels of hygiene. From that moment on, the activity of mills took the characteristics of industrial entrepreneurship, abandoning the aspects of meeting place for the farming community since the presence of water was no longer required.

The figure of the miller transformed into that of a technology expert in the field of food production. On exhibit on the pedestal, an ancient model of laminating cylinders built in Uzwill, Switzerland, by the Adolphe Bühler shop in 1890.

10 – BREAD

Bread, considered the epitome of foods, is obtained by baking a mixture of water and wheat or mixed cereals flour, generally after levitation and often with the addition of salt.

This small section presents a synthesis of the history of bread, while the glass case exhibits small oven scrapers from the 1800s, a wooden bread mold from the Eighteenth century and a precious wooden tablet from the area of Cremona, from the XV century, painted in tempera and representing the profile figure of a woman baking bread.

SECTION 3

11 – HOME MADE PASTA

The pasta made from a mixture of ground wheat and water (and possibly eggs or vegetables), is characterized by its shape – a true architecture for the mouth. The shapes are obtained thanks to the use of specific tools. The “primeval” pasta shape is most surely the “gnocchi” that can be made also by the use of the hands alone. Next, follow those formats obtained by cutting a rolled sheet – tagliatelle, taglierini, tagliolini or maltagliati – and the pasta stuffed with meat, cheese, and vegetables, and sealed in molds made of wood or metal. It is still possible to obtain specific formats with the help of wooden stamps, by grating the pasta or pressing it on metal plates with holes. Extruders and press technology were developed starting from the vermicelli tool, and these nowadays allow the production of hundreds of different shapes of pasta.

The long glass case contains a series of tools used for home production of pasta: rolling pins, stuffed pasta mods, pasta cutting wheels, one of the first models of machines used to roll sheets of pasta still featuring wooden rollers, a few small hand cranked presses – similar to meat grinders – used to make spaghetti or rigatoni at home. At one end of the shelf, after a machine to make “maltagliati” pasta from XIX century, an Eighteenth century pasta making press with copper extruders can be seen. This comes from the kitchen of a noble family from the Po River Valley area. The video shows the different types of pasta – home made, small shop production, and industrial pasta – and the different production techniques.

13 – THE CUTTING WHEEL

Speronella, best known as wheel of pasta cutter, is tied to the diffusion of fresh pasta and its origins date back to the Middle Ages. The name and shape are inspired to the spur used to stir horses, and it was crafted with a border featuring a regular series of reentrant curves rather than with sharp tips that would perforate the sheet of dough, and this gave the pasta a characteristic wavy cutting mark. The cutting wheel was mentioned for the first time in a cooking treatise from 1549, and with the passing of centuries, it became rich in new and creative shapes, built with different materials: from the most common ones made of wood, iron and bronze, to those made of ivory, bone or silver.

Brass, ceramics or porcelain cutting wheels entered the homes of the upper class families in the XIX century. In the 1900s pressure casting fusion and other techniques allowed the production of tools in laminated sheet, Bakelite, and steel, and after World War II in aluminum league with printed advertising.

The conspicuous collection exhibited in the case features about one hundred tools dating, from left to right, from the XVI to the XX century.

14 – AT THE ORIGINS OF PASTA

Fresh pasta was known to the Etruscans and the Romans, who preferred to make cereal soups—called *puls* – or bread for practical reasons. These were the most common daily foods. In order to see the diffusion of dry pasta we must wait for the Middle Ages when, in the Southern regions, humanity understood that by using Durum wheat it was possible to prepare pasta and then store it by drying it in the sun, and so doing pasta could last for years. A “wheat conserve” of extraordinary usefulness to face journeys and famines, this is the reason why pasta, an extremely expensive product, was reserved to merchants, mariners, and armies. Widespread in the Mediterranean perhaps thanks to Jewish communities, pasta is documented by sources dating from 1154 in Sicily and 1244 (long before Marco Polo’s journey to China) in Genoa. There, the characteristics of the territory and the presence of constant breezes favored the drying process. In 1338 pasta was mentioned in Emilia and in the same century Giovanni Boccaccio mentioned the “macaroni” pasta in the Land of Bengodi in a novel from the Decameron.

14 – THE DRYING LOOMS

In front of the glass windows, a drying loom used to dry long pasta and similar to those that characterized the area of Torre Annunziata with hundreds of open-air pasta factories is reproduced. The intermittent sea breeze – blowing from inland in the morning, and from the sea in the afternoon – with its variation in humidity levels, created the ideal drying environment for spaghetti and bucatini pasta. Later on, between the XIX and the XX centuries, the introduction of new technologies for controlled drying of pasta lead to the diffusion of pasta factories on all of the Italian regions.

14 – PASTA IN PARMA

In Parma, the Baker’s Guild dates back to the year 1236 and for centuries, bakers produced also egg pasta according to the tradition of Emilia. In 1763 the Duke Philip of Bourbon bestowed the “exclusive right” for the production of “*Pasta in the fashion of Genoa*”, that meant Durum wheat pasta, to a certain Stefano Lucciardi, a native of Sarzana (in the Liguria region). The right to exclusiveness expired in 1799 with no further possible renewal, thus allowing the production of dry pasta made of Durum wheat also by other local bakers. There were several producers of “soup pasta” mentioned in the documents of the Chamber of Commerce. Among these, we recall Vincenzo Marinelli, active in the first half of the 1800s, Ennio Braibanti, who founded the Valera pasta factory in 1870, and Pietro Barilla *senior*. He was the descendant of a family engaged in the *white art (bakery)* since the 1500s, who opened his own bread and pasta store in 1877 on Strada Vittorio Emanuele 272 – from which the Barilla Pasta Factory would originate. In the case are displayed a series of sacks used for pasta in the first half of the 1900s from various pasta factories.

16 – THE MOST ANCIENT SPAGHETTI

In the small case are displayed two samples of spaghetti made by the Vincenzo Marinella Pasta Factory and destined to the Parma Penitentiary, dating 1837 and 1838. These were attached to the document of a trial case and were exceptionally preserved up to our days.

The exceptional finding of these spaghetti has offered the occasion to analyze some fragments of the samples, with the authorization of the Ministry, thanks to the collaboration of the Department of Physics of the University of Parma and of the Research Laboratories of Barilla in Foggia.

The laboratory analysis have made it possible for technicians to confirm the impressions of the Director of the Penitentiary that brought on the trial case with regards to the cooking standards that did not correspond to those established in the contract.

The sample of the State Archives of Parma results to be the most ancient sample of industrially made spaghetti known and preserved to our days, and is on exhibit thanks to permission of the Italian Ministry of Cultural Heritage and Activities.

SECTION 4

17 – THE HISTORICAL PASTA FACTORY FROM 1850

A long technological process between the 1300s and the 1800s, alongside with the development of the various Guilds of Pasta Makers, brought on the creation of increasingly larger machines and tools, to ease the human labor in craft shops. Thus each of the four essential phases of pasta production found a specific set of tools for *kneading* of raw materials, *gramolatura* or refining of dough, *shaping* of the different types of pasta, and the final *drying* followed by *packaging*.

The extraordinary plant set up on exhibit is unique in the world for its completeness and integrity. It comes from the Celle Pasta Factory of Chiavari, formerly owned by the Sivori family, and in its original configuration dates to around the mid-1800s. The entire plant was run by an overhead system of beams and pulleys that transmitted driving force to the single machinery through leather or canvas belts, using a system widely diffused between the XIX and the XX century. Once the activity stopped in the 1980s, it was dismantled in 1998 and the pasta factory was entirely restored by the “Gold Medal” Group of Barilla technicians and remounted with philological accuracy for the museum’s exhibit.

18 – THE PRODUCTION PHASES

In order to understand how pasta was produced historically, we follow the main phases of production through the machines dedicated to each single operation.

- Kneading

The semolina derived from the grinding of Durum wheat was kneaded with water in a large dimensions recipient. This was initially done by hand or foot, and later, with the use of a kneading machine equipped with mechanical arms, or, like in our case, with a stone grinder, visible in the center. Once the operation was over, it was necessary to transfer the dough in the second processing machine: the *gramola* or refining machine.

- The gramolatura or refining

Since semolina is by its nature vitreous and it does not blend easily with water, a second process is necessary – which we could almost define as “massaging”. This allows water to penetrate uniformly into the dough making it smoother and more homogenous. At the beginning, refining machines actioned by levers that required one or more people to work were adopted, then later “molazze”, stone grinders, moved by hydraulic force were used. At last, wooden “knife blade” refiners or frame rollers made of metal, like the one visible on the left, were used, as these were the most common and effective machines. Once the refining was over, the dough was manually transferred to the following processing phase. In some cases, especially for egg pasta, the dough was flattened between two smooth rollers by calibrating the width (as in the machine on the left end).

-The shaping of pasta

Around the XV century, the extrusion shaping technique began to spread thanks to the use of the endless screw press. The press, initially made of wood and with just the “bell” made of bronze, in the 1800s was manufactured of cast iron, increasing sensibly its dimensions and production effectiveness. At the end of the mouth of the press, an extruder was locked in place and thanks to its different shapes and dimensions, and this produced different pasta formats. These were hand cut by the pasta maker, or were cut by a rotating mechanical knife placed outside the extruder. Horizontal presses used mostly in the making of short pasta for soup (on the right at the back of the hall) and vertical machines (center of the hall, on the back) for long pasta formats were manufactured in that period.

- Drying

At this point of processing it was necessary to arrange the pasta as it came out of the extruders on wide frames with mesh if the pasta was short, or with hanging rods if it was long (on the right wall) to allow a correct and adequate drying that was indispensable for the next step in conservation of the product. The drying phase was particularly delicate since the parameters could vary depending on the season, the climate, the presence of wind and even from one pasta factory to another. Expert pasta makers followed this phase with particular attention. In the end, pasta was ready for shipping packed in baskets made of chestnut bark (corbelli) lined with paper or in wooden boxes or in cotton sacks.

19 – THE EXTRUDERS

The extruder – mentioned for the first time in the Italian language in 1630 – is a metal plate crossed by many holes of such shape and dimensions to determine the various formats of pasta.

The pressure exerted by the press on the dough forces pasta to go through the holes of the extruder and to take its final shape. The production of the extruders became a specific activity by mechanical shops for precision tools that contributed to the birth and proliferation of new shapes of pasta: today in Italy we can count over 300 different shapes!

Extruders were made of copper, red bronze, manganese bronze (today steel and Teflon are used), which are all materials that cannot be attacked by the acids that form with the fermentation of pasta. Here on exhibit, the 1800s extruders in copper and bronze that formed the equipment of the presses of the Celle of Chiavari Pasta Factory: the smaller ones used on the horizontal press were employed in the making of small pasta.

20 – THE FORMATS

The pasta shapes used in Italy are over 300 and can be classified on the base of the method in which the shapes are obtained as *extruded* pasta, that is formed going through the extruder and *cylinder* pasta, that is obtained from a sheet calibrated between two rolls, corresponding to the industrial version of the home made rolled pasta.

If instead we take into consideration the shape, we can subdivide it into short and long, with the sub category of small pasta for soup. All of the categories of pasta can be divided into full and tubular. Stuffed pasta represents a special category.

The exhibit shows a selection of one hundred shapes representing the most diffused in Italy and accompanied by a photographic image, the technical drawing, and the extruder with which they are produced.

SECTION 5

21 – AN ORIGINAL PASTA FACTORY FROM 1890

The machines on display come from the Vassura Pasta Factory of Imola in the province of Bologna. This was founded in 1870 by Domenico Vassura and was located adjacent to the local market and was managed by the family with no interruption until 1991. It was specialized in the production of egg pasta and the machines – capable of lesser production with respect to the Chiavari pasta factory – were restored by the technicians of the “Gold Medals” Group of Barilla in 2013 for the museum exhibit.

SECTION 6

22 – THE BRAIBANTI CONTINUAL PRESS

The production of pasta in various discontinuous phases created several problems and many tried to study a way to have a continual production at the beginning of the 1900s. In 1928, Engineers Mario and Giuseppe Braibanti, sons of an important pasta maker of Parma, founded a studio for the design of pasta plants in Milan. In 1933, they were able to join a dough mixer, a refiner and a press into just one machine able to work without interruption and tested it at the family pasta factory. The innovation was a revolution and in the 1930s, they sold hundreds of their machines, which were progressively improved and enlarged.

Here is represented a prototype of the third series of machines, dating from the end of 1930s, coming from the Braibanti Pasta Factory of Parma and restored in 2014 by the technicians of the “Gold Medals” Group of Barilla for the museum exhibit.

23 – THE CONTINUOUS PRODUCTION LINE MODEL

To understand what happens inside of the great continuous machine – still today at the base of the production – it is possible to observe the cross section in the model placed on the left side of this section. The water and semolina, introduced continuously from tubing and mixed by the arms of the kneading machine are pushed into a hole from which they fall into a long cylinder by gravity. This is cooled externally by water and an endless screw in it acts as a refiner, making the dough finer. At the same time, this pushes and presses the dough towards the bottom where the extruder is located. The dough is forced out of the extruder, giving the pasta its shape. Knives of different dimensions and with different blades (visible in the corner) make it possible to cut the dough of the desired length.

To complete the automation of the process, it was necessary to automate the drying phase as well. In the Barilla plant in the post World War II period the metal belt system for short pasta and the moving canes system for long pasta were experimented and fine-tuned, and are still used today. These transport pasta to environments with controlled temperatures and humidity, suitable to complete the drying process.

The video, featuring animation, shows the pasta production technique at the Barilla plant of Pedrignano, near Parma, the largest pasta factory in the world.

24 – PASTA IN THE STREETS

In the Eighteenth century in Torre Annunziata and Gragnano, in the area of Naples, following a crisis in the sector of silk production, many factories were converted and became the main district for the production of pasta in Italy. The reduction in production costs brought on a true revolution in the food sector and pasta became for the people of Naples the most economical of daily foods. Pasta could be bought in kiosks along the streets (as seen in many prints and paintings of the period) and was eaten with bare hands, without condiments or with pepper and white grated cheese (whence the expression “macaroni and cheese”).

The ancient hunger of the Neapolitan people is embodied as well by a character of the Comedy of Art: Pulcinella – in the display case a ceramic statue – perennially hungry for spaghetti.

SECTION 8

25 – COMMUNICATION

Only a few pasta factories of larger dimensions could afford to invest in communication, and in the golden years of billboard advertising in Italy this was entrusted to famous artists – from Boccasile to Cappiello, from Codognato to Mauzan to Carboni – who worked together with important printing studios.

In the first half of the 1900s, graphic designers, rather than presenting the characteristics of the product, devoted themselves to the creation of emblematic, out of the ordinary and symbolic characters that were called to represent ideals that had to attract, surprise, and entertain the public. They used styles that were fashionable from time to time, from Eclectic style of the 1800s, to Liberty style, to Deco. The most represented figure was that of the chef, chosen as *testimonial* by several pasta factories, immediately followed by children.

The panels and monitor show a wide array of advertising communication by Italian and European pasta factories from the beginning of the 1900s to our days. The figurine represents Semele who floods the world with pasta and is taken from a Barilla advertising calendar.

SECTION 9

26 – THE COLANDER

The tool that in the collective imaginary is connected to perfect preparation of a dish of pasta has an ancient history. Most likely, the colander was born from the evolution of sifters and colanders made of wicker wood or canvas used in ancient times to filter wine. The most ancient artifacts were made like terracotta pots. With the discovery of metals, bronze specimens appeared and were found in Pompeii digs as well. In the Renaissance period, the first copper specimen appeared, and this material remained in use until the XX century. The first Italian source witnessing the existence of a tool specifically made to drain pasta dates to 1363. Since then, its shape has not changed in a

significant manner, but in recent times, the colander has been the object of numerous studies and applications of design that produced shapes in steel or in the most modern plastic material. The display features a series of colanders, from the XVIII to the XX century.

27 – GASTRONOMY

The Italian style pasta dish is a homemade creation, fruit of the locally available resources (wheat, eggs, vegetables, fish, meat, cheese) combined by folk knowledge into infinite variations. Thus, in the different recipes we can taste meat, cheese, seafood, vegetables ... on the “support” of pasta. Popular wisdom devised combinations that are often perfect from a nutritional standpoint.

The panel shows the “optimal” combinations between pasta shapes and condiments. The touch screen allows you to select hundreds of recipes tested by the Barilla Academy by type of pasta format, basic condiment, and region of provenience. If you wish, you can mail to your own address those that are most interesting to you.

28 – NUTRITION

Pasta represents a typical food of the Mediterranean Diet and it is an excellent source of natural carbohydrates. With its qualities, it contributes to the well-being of people and of the planet, how shown in the double food pyramid fine-tuned in 2009 by the *Barilla Center for Food and Nutrition*. The model is composed by two pyramids shown side by side: the food pyramid and the environment pyramid. The impacts of single food on the environment have been evaluated according to rigorous scientific methodology, and it has been demonstrated that the foods on which the Mediterranean Diet is based, among which pasta, are those that have a lesser impact on the environment. Therefore, it was discovered that what is good to our health is also good for the planet on which we live.

SECTION 10

29 – PASTA IN CULTURE

Pasta has permeated the Italian culture to such degree that it is not just a tasty and genuine dish anymore, but it has obtained a role as a protagonist in the world of art, photography, cinema, comics and advertisement (also to promote goods that are not...pasta). Thus, the Italian “national dish” is constantly winking an eye from the pages of magazines and in the cultural life of the Nation, and it is now an inseparable part of our identity and style.

The section shows photographs, illustrations and comics that show pasta and compare among themselves images from different styles and eras. The monitor shows advertisement of non-food products that take inspiration from pasta.

30 – FOOD SAMPLING AND TASTING SESSIONS

The visit ends ideally with the tasting of local wines and products at the Restaurant located at the entrance of the Court. A panel with an amiable flying chef invites to take a souvenir photo to send to your friends. At the end of the exhibit, the naturalistic trails of the Regional Park of the Taro River definitely deserve a visit, and are located right in front of the entrance of the Museum.

The circuit of the Food Museums offers various other interesting visits: first, the Tomato Museum, located in the same building on the ground floor. At 15 minutes distance by car, crossing the Regional Park of the Boschi of Carrega, you will find the Rock of Sala Baganza that hosts the suggestive Wine Museum. The Salame of Felino Museum is located at a 10 minutes distance from

Sala Baganza and is hosted in the fascinating cellars of the castle. Thanks for being with us and we wish you a good stay in the land of Parma.