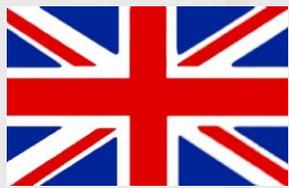
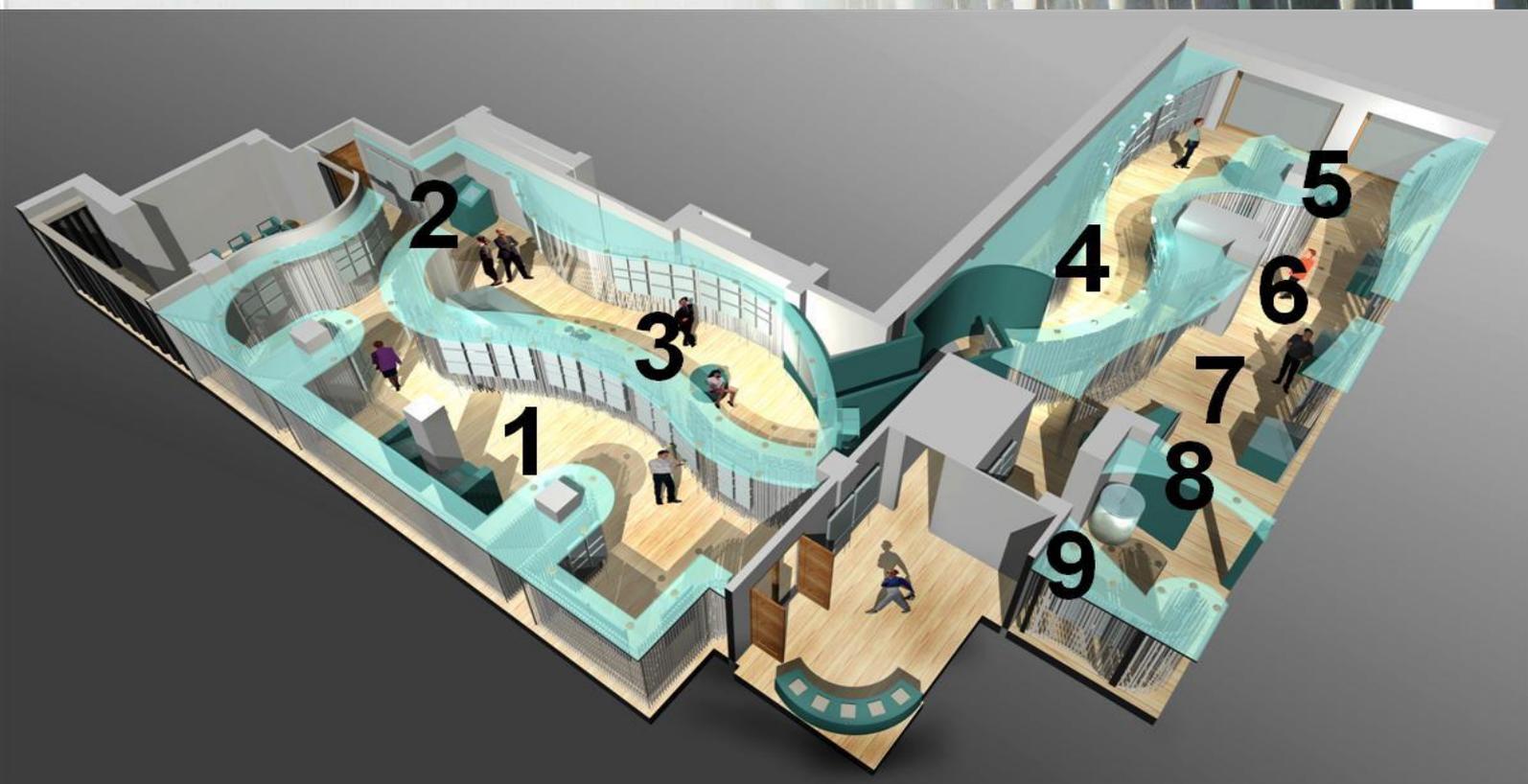


LONGARONE VAJONT



Attimi di storia



The museum itinerary, arranged according to the chronology of events, is highlighted by a backdrop shaping the space and accompanying the museum narration. Such backdrop consists of vertical strings each representing one of the 1910 victims of the Vajont tragedy and recalling in their twisted shape the sufferings of the victims and the physical convulsion of things. The twisted rails of the railway are the very figurative symbol of the tragedy. White strings join the vertical strings and recall never born children.

THE MUSEUM SECTIONS

The dam model built at the Ismes laboratory in Bergamo and donated to the Pro Loco Association by the Torno family is hosted in a case placed under the entrance porch. This handmade construction is a document of doubtful historical relevance and witnesses the brave barring project of the Vajont valley.

The museum entrance is characterized by a blow-up aerial view of the landslide, the dam and the bare valley after the disaster.

Pictures showing the community and town planning history of Longarone before October 9th 1963 are displayed on the upper floor (section 1). This section is anticipated by two secular panels comparing the maps and allowing visitors to understand the differences of the past and present town plan. A large collection of postcards traces the history of the town in its social, economic and architectural features.

A wide part of the museum (section 2) is dedicated to the construction of the dam, from the technical and engineering point of view, and to the discovery of the landslide. The narration of events, in chronological order, combines pictures and extracts from several geological surveys, which followed in the 1960s. Researches and documents produced by Geologist Edoardo Semenza are collected and stored on digital memory.

An analysis of the social and economic repercussions of the dam construction on the valley is also reported in this section. A scale model representing the territorial planning of Longarone as formulated at the end of the 1950s completes the first room (section 3).

The entrance to the second room, specifically dedicated to the tragedy, consists of a double-arched shaped wall painted in grey to evoke a concrete surface and recall the dam. In this section visitors enter a dark tunnel, with no pictures, symbol of that night, at the end of which the only light source is that of the date and time of the catastrophe projected on the wall.

Outside the tunnel, the museum itinerary intentionally bends to remind how the Vajont disaster radically changed the course of history in Longarone and in the life of its survivors.

Some boards collect the headlines of newspapers on the aftermath of the tragedy and show the great resonance the catastrophe had on the Italian and foreign press.

The amplitude of the disaster, the solidarity of rescuers, the sufferings of survivors, the burial sites, the trial, the scope of people's dissent (sections 4 e 5) are portrayed both through a vast and unpublished collection of pictures and through the presentation of a number of finds testifying the physical devastation produced by water on nature and on everyday life.

The reconstruction (section 6) is underlined by pictures representing both the physical and social rebirth, while the urban and architectural planning of the new town are analyzed by comparing the buildings and their present and past location (section 7).

At the end of the museum itinerary a board invites visitors to reflect on other Vajonts, namely on similar disasters both previous and successive to October 9th, 1963, generated by human recklessness (section 8).

A space dedicated to children visiting the museum is arranged next to this last board: a position visually embracing the Vajont gorge and the dam, where our little guests can process the emotional experience of their visit and turn it into a drawing.

A narrow and partially obscured space aims at offering an angle of reflection before the end of the visit. The twisted strings are now in a blue-green color and spirally arranged to resemble the pain, the psychological sufferings of people who, though survived, suffered the devastating effects of interior emptiness. Their suffering, initially closed as the central coil of the curve, progressively opens and, though hard to smooth out, is permeated by the hope in the future (section 9).

Visitors' thoughts can be turned into written messages and left in a transparent case at the end of their visit.

The list of the Vajont victims is projected on the wall facing the museum exit.

The museum primarily intends to give guests a chance to better understand the history of the valley, which was permanently marked by the most cruel Italian tragedy of the Second World War aftermath. It also tries to convey a strong emotional experience and the awareness that the value of life and the lessons of the past are vital stones to build a strong foundation for the future.

“LONGARONE VAJONT, snapshots of history”

museum at the Cultural Centre in Longarone

Associazione Pro Loco Longarone

Piazza Pietro Gonzaga, 1

32013 Longarone (BL)

Tel.: 0437 770119

Fax.: 0437 770177

Web: www.prolocolongarone.it

E-mail: info@prolocolongarone.it

Accessibility for disabled

Bus parking

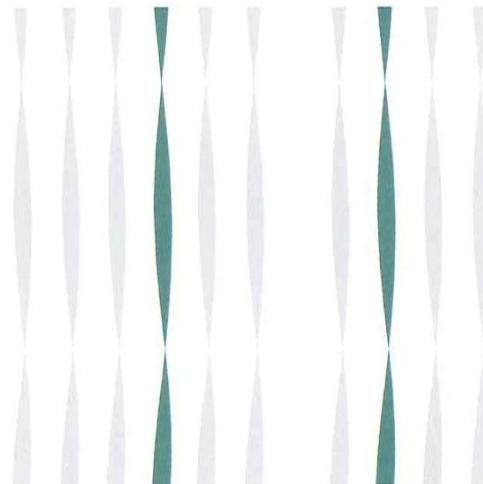
Wardrobe

Services available:

Tourist information

Guide visit

Bookshop



Our thanks go to the many people who allowed the completion of this museum with their helpfulness and enthusiasm, renewing the commitment not to forget what happened.



CIRCOLO FOTOGRAFICO
"Bruto Recalchi"
LONGARONE