



ABSTRACT

PARCO ARCHEOLOGICO DEL COLOSSEO - CURIA IULIA

INTERNATIONAL CONFERENCE

Depositi *in*visibili

dalla catalogazione alla fruizione

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Curated by :

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SESSION I – METHODS AND TOOLS FOR CATALOGUING, DIGITALIZING AND VALORIZING MOVABLE ASSETS IN AND FROM REPOSITORIES

Visible/Comprehensible: digital relations for the cultural heritage.

Laura Moro, Director of Istituto Centrale per la digitalizzazione del patrimonio culturale - Digital Library

Until just a few years ago, the computerization of knowledge of cultural assets produced digital information systems fully analogous to physical systems. Catalogues and computerized inventories were quite simply digital transpositions of analog information systems: indexes, appendices, repertories, and records that described a mode for material objects using classificatory criteria, descriptive systems, and physical placing procedures. Digital technolns have thus enabled more rapid consultation of stored data. With the advent of web-based systems, access to data then becomes de-localized, as does data production, this clearly augmenting the 'catchment basin' of producers/users. In any case, the difficulties faced by non-specialized users wishing to access have often hindered any real understanding of the heritage and of this heritage's processes of selection and stratification. Conversely, the digital medium enables new cognitive processes, and the infosphere becomes a gravitational field in which multiple forces come into play: once it is made available online, the information-content of cultural objects can be enriched away from the system of the institution holding the asset, and, indeed, potentially also outside the pertaining scholarly community. Hence, we have a pluralist approach to interpretations of our cultural heritage that does not deny the value of objects (which we continue to accumulate) but confirms these assets as objects that can be interpreted in various manners. Here, the public interest consolidates. It cannot be limited to preservation (in time and space) of the material finds, but indeed must ensure – via exchanges and relationships – preservation of the many viewpoints and ideas emerging over time, and forming around these finds.

Catalogue and knowledge strategies: cultural assets, relations, contexts.

Carlo Birrozzi, Director of Istituto Centrale per il Catalogo e la Documentazione

Practices and strategies for knowledge of cultural assets play a crucial role within the framework of the issues that will be discussed at the conference. Whatever the type of survey and level of investigation (mapping, surveying, inventorying, cataloguing), the activities must be undertaken on the basis of criteria and methods that ensure, first and foremost, correct identification and precise localization of the assets. Indeed, these aspects are necessary for effective protection; they provide the information baseline to which one must link other data and documents of use for further study, even instantly in time, in particular for the purposes of valorization and fruition. Some months ago, ICCD started up the project for a full re-engineering of the Catalogue System. In line with the guidelines of the Piano nazionale di digitalizzazione (national digitization plan), the new vision sees special attention paid to the network of relations within which cultural assets are inserted, in order that a rendering – as complete as possible – of contexts and connections is attained alongside the other components of our national heritage.

Libraries of objects: from finds to shared documents.

Carlo Rescigno, Università degli Studi della Campania Luigi Vanvitelli - Maria Luisa Catoni, Scuola IMT Alti Studi di Lucca.

Archaeological research has produced abundant sets of traces (i.e. sets of data) composed of various potentially informative aggregates at the core of which are the finds and the contexts. Placed in the new contexts of preservation-sites, in museums and similar bodies, these sets are a kind of excerpt or extract from original archaeological fabrics, which do not speak for themselves at all. To return their voice to such traces, and to turn data into information, specific actions are required: firstly, research and then plans for museum-communication or, yet better, planning physical and cognitive access. This also applies to exhibits, but with respect to these two aspects – research and physical and cognitive accessibility – special care should be given to repository objects.

The complexity of archaeological documentation has so far been an obstacle to extensive publication of data. Contemporary documentation technologies – accompanied by new forms of publications, publishing and transmission of memory – enable us to look differently at preservation of data, starting out from what is physically transferred to archives and, above all, starting out from museum storage. From chains of objects, inertly stored in boxes and on shelves, to libraries of objects. It is possible to place documents in new forms of archives and to foster public use and knowledge of these items, thus enabling the full accessibility that is at the heart of national, European and international agendas. From theoretical debate and from the good practices developed so far, we move on to present more recent design interventions for archaeological museum contexts.

Contextualizing, comprehending, seeking involvement: the basics of new criteria for exhibit layout and museography, via Bloch, Lévi-Strauss and digital means.

Roberta Alteri, Parco archeologico del Colosseo, Stefano Borghini, Parco archeologico del Colosseo.

The repositories of museums and research institutes hold a vast amount of movable assets that are often crammed into smaller spaces than they deserve: fragmentary finds that are sometimes decontextualized and puzzling and therefore – as far as the public at large is concerned – effectively hidden from view. Their value is comparable to that of a paper document with an account of current life, locked in an archive, often equally fragmentary in nature, decontextualized and remaining silent until a scholar can reconstitute the document's value within an appropriate historical context. Such documents, in common with the finds stored in repositories, display a lack of status (e.g. as a great work of art or as a famous peace treaty), and merely bear witness to a material culture that only apparently is of a lower order, the deciphering of which is nonetheless essential to our understanding of the item itself and is especially essential to providing the context such works of art or peace treaties. As Carlo Ginzburg (citing Brecht's proletarian reader) reminds us in his introduction to "The Cheese and the Worms": no one knows who built the Thebes of the seven gates. Yet the question is as important as ever. Perhaps the main legacy of Marc Bloch and his *École des Annales* was that of history not as a "science of the past" and sequence of events, but above all as a human science, made up of the lives of men and of a material and social context in which those lives were embedded. The written document as such must be considered in the light of its context, the reconstruction of which is the task of many disciplines, of familiarity with high and low culture and with the history of technology and economics: all said and done, of as broad and comprehensive a historical horizon as possible. Bloch understood material culture to be as vital for historical reconstruction as aspects of real life were for his master, Pirenne.

The very need to reconstruct a context requires study of the archaeological find, and of the find catalogued in the repository (which often serves primarily to pinpoint the context); and, especially, study of the objects displayed in museums (still today, albeit more rarely, beset by late-romantic era museum criteria that look to a presumed aesthetic "beauty" of the fragment, or that seek hyperscientific and sterile didactic or classificatory criteria appropriate for specialists but lacking in any real-life appeal to the public at large). In order for it to be understood, the archaeological fragment should instead place itself precisely in that monumental and constructive context (when dealing with an architectural fragment), or spatial context (in the case of artworks), or even a material and contemporaneous-life context (when dealing instead with furnishings and contemporaneous objects).

Elements do not have value in themselves; their documentary, historical and even artistic value is augmented tenfold only when each individual part, when it is interpreted within its context of reference and linked to a decipherable "structure". With the structuralism of Claude Lévi-Strauss, who applied theories derived from the study of linguistics to ethnological and anthropological research, we realise that this is the only correct way to understand a human phenomenon and insert that phenomenon into an immanent mental structure that is part and parcel of our life as sentient beings. Through deep understanding, we then identify ourselves with the phenomenon, or in other words we find greater awareness in the emotional involvement.

The extraordinary, trailblazing, layout criteria applied at the Altes Museum in Berlin anticipate the logic of such contextualization in the large-scale (partial) architectonic reconstructions of many of the temple and monumental contexts of the fragments exhibited. Moreover, they reflect an impelling

need for enormous spaces and immense volumes (all too often absent from most of our most unassuming museums).

Nowadays, we can successfully tackle many of these issues by digital means and finally approach museum layout planning as scholarly in nature – not aimed at exalting the “beautiful” but at narrating the exhibit’s material, architectural, monumental and/or social context. The virtual and immaterial space provided digitally is in fact infinite. For the museum visitor a much more aware experience is achieved by virtually placing the items in question within a potential context that is historically and scientifically reconstructed. Visitors’ individual devices can then become the medium of this re-contextualization, which by simply framing the object, through object recognition algorithms, can display, as completely as possible, the 3D reconstructed model or model of the space relative to the context. Stratigraphic investigations (where existing), detailed studies, regarding decoration, whether architectural or other, will converge on production of that single “structure” of material history that subtends research as a whole and, in the last analysis, that subtends reconstruction of the context. In this light, museum layout will no longer be an aestheticizing exercise of mere architectural composition of “forms”. It becomes instead, a complex, scholarly operation, comparable to construction of a great historical fresco, or filming a long tracking shot of historical frescoes, on a par with the essays of such great masters as Bloch and Lévi-Strauss.

Conserving, organising, valorizing assets in repositories: the Resolution of 2019 of ICOM and setting up an international working group.

Adele Maresca Compagna, President of ICOM Italia, Lucia Ferruzza, ICOM Italia national counsellor

Our rethinking the role and management of repositories – that ICOM Italia proposed to the museum community repeatedly – was inspired by a museological vision of the museum as a space of mediation among heritages, people and contexts, open to new models of display and to osmotic and permeable relations between the heritage both displayed and undisplayed.

Viewed from this angle, repositories as spaces of accumulation become places essential to the life of museums: spaces for conservation work, but also centres of research and scholarly planning, to be conceived of and organised so as to ensure accessibility and sustainability, while presenting their assets also in digital form and in line with an integrated approach to our heritage.

The general conference in Milan on museums and cultural landscapes (Conferenza Generale di Milano su Musei e Paesaggi culturali) (2016), the event hosted by the Museo Archeologico in Naples dedicated to Musei archeologici e Paesaggi culturali (2017), the conference in Matera, L'essenziale è invisibile agli occhi (what is essential is invisible to the eye), and the Resolution on repositories passed in 2019 in Kyoto by the General Assembly of ICOM are the key milestones toward it our discussion, and definition, of the strategic role of repositories in the field of innovation of museography and of contemporary museology.

One step along this path is the creation, this year, within ICOM International, of a Working Group dedicated to the situation of repositories, viewed internationally. Lines of research, and goals to be attained in the coming years in collaboration with museum bodies worldwide will be presented.

Temporary safety repositories for movable assets in the wake of natural disasters. Problems for conservation and valorization.

Marica Mercalli, Direzione Generale per la Sicurezza del Patrimonio Culturale.

Italy has constantly witnessed enormous damage, compensated for only after decades of assiduous work and deployment of substantial resources. We refer to naturally occurring events, exogenous (rain, snow, temperature variation, wind, floods, landslides) or endogenous (earthquakes, volcanic eruptions) varying in impact and scale of the damage done, and constituting disasters and emergency situations that must be addressed promptly, via actions to secure and safeguard the cultural heritage in question. In addition to necessary preventive and protective activities under ordinary conditions, the safeguarding of cultural assets entails emergency measures to secure historical-artistic, archaeological, archival and library assets.

A dedicated strategy, tried and tested, must be implemented.

Indeed, emergency management proceeds seamlessly from initial inspections of the site affected to reconstruction and restoration both of immovable and movable cultural heritage assets.

One area that is dense with implications on various (institutional, logistical, scientific) levels is that of the removal of movable assets from the site of the disaster. This is a situation typical for natural disasters, given the vulnerability of the assets in question (weather events, looting, vandalism).

The sheltering of such assets in temporary repositories is therefore the only safe solution.

Already before emergencies, suitable temporary repositories and emergency-response workshops should be selected, to meet the safety and conservation needs of the assets in question.

Even during the latest seismic emergency of 2016 in the regions of central Italy (Abruzzo, Lazio, Marche, Umbria), and during the previous seismic emergency situation in Abruzzo and Emilia Romagna, the presence of sites duly equipped – to which works removed from the rubble of collapsed buildings were to be rapidly transferred – enabled preservation operations and immediate implementation of ‘first-aid’ safety interventions. Acting on the model already implemented in Sassuolo, in the Emilia Romagna region, the Opificio delle Pietre Dure (the semi-precious stones workshop) in Florence and the restoration body, Istituto Centrale per il Restauro, have created safety deposits for the purposes of intervention, plus workshops for preliminary conservation and restoration work, while enabling examination – in collaboration with the fine arts, archaeology and landscape (ABAP) Superintendences –, on the basis of an ‘emergency’ ranking, of all assets collected, in order to plan out the following intervention stages.

It is therefore necessary to plan for the long-term creation of a limited number of large temporary repositories for custody and recovery of movable assets, located along the peninsula and equipped with all the necessary equipment and infrastructures, plus restoration workshops of an adequate size. The importance of these repositories/restoration centres for movable assets for the ‘emergency’ stage is acknowledged by the Minister of Culture, who has included specific plans in the PNRR (National Recovery and Resilience Plan) for opening up such structures nationwide.

“Recovery Art” envisages the creation of five large repositories by adapting pre-existing industrial structures that are particularly well-suited for the purpose, such as Italy’s old nuclear plants (in the process of being decommissioned) and three other sites originally intended for military activities (currently not in use).

The repositories are not merely facilities for “temporary storage” of assets recovered following disasters. They should constitute a model, functional for a given area but exportable, in which the protection of historical and artistic heritage assets can be concretely ensured in the wake of disasters. The repositories/conservation centres might also host dedicated professional training courses for conservation operatives.

The experience gained has enabled the drafting of Guidelines, issued by the DG Sicurezza del patrimonio culturale (cultural heritage security directorate general) in March 2022, for the creation and management of security repositories or repurposing for existing buildings that are to be used for temporarily sheltering movable cultural assets damaged as a result of disasters (the disasters varying as to type and extents: earthquakes, tidal waves, adverse weather conditions, volcanic eruptions, landslides, fire, armed conflicts or attacks, etc.). The Guidelines stand out as a key technical reference document for all planning groups and entities implementing the action plan called Recovery Art which is foreseen in the PNRR funding managed by the Ministry of Culture (MiC).

100 opere. Ideation, project, realization.

Caterina Bon Valsassina, formerly Counsellor for the Minister of Culture, Federica Zalabra, Regional Director of Musei Abruzzo and delegated Director of Museo Nazionale d'Abruzzo

The 100 opere (100 Works) project emerged from the work done at Direzione generale Musei (the general museums directorate) on the repositories of a number of State museums. The intention was to showcase the wealth of museum repositories and to underscore, on a national level, the potentials of these collections for the geographic areas in question, fully aligned with the approach of Sistema Museale Nazionale (the national museums system).

The first stage of the project involved 21 museums and saw 36 works that “returned home”. Three criteria were adopted for works stored for ten years in the repositories in certain museums and slated for display as part of the museum itineraries of other institutions. The activity was supplemented with restorations and studies, plus public presentation events. The entire operation was followed up by RAI (Italy’s national broadcaster), which produced the 100 opere tornano a casa (100 works return home) programme, currently being broadcast on the RAI 3 channel.

SESSION II – THE EXPERIENCES OF PARCO ARCHEOLOGICO DEL COLOSSEO AND PARCO ARCHEOLOGICO DI POMPEI

The repositories of Parco archeologico del Colosseo, caretaking and communicating with the public
Alfonsina Russo, Director of Parco archeologico del Colosseo

Since its establishment, Parco archeologico del Colosseo has devoted special attention to safeguarding and managing its movable assets, initiating numerous significant projects for cataloguing artefacts and valorizing the more than one hundred repositories of the Palatine Hill, Roman Forum, Domus Aurea and Colosseum area.

Specifically in the ambit of digital and data accessibility innovation to target more and more users, an integrated system – called OMNIA – is currently being set up to enable management of archival documents and databases concerning movable and immovable assets, as well as cartography and photos of historical interest,

This system aims to provide digital tools that can enhance and facilitate research into, and study of, heritage assets, use of scientific and administrative records, management of repositories, and cataloguing of finds.

OMNIA was conceived of as a centralized system capable of valorizing pre-existing databases and creating new ones, by cross-referencing them in an efficient and scalable manner, and unifying them into a single user-friendly platform. A key section is dedicated to the Museo Online, so users can browse the digitalized collections of the Parco's museums (the Palatine Hill, Roman Forum and Colosseum), and can inspect finds and photos, both recent and of historical interest, as well as plans and drawings. Another very recent project, initiated by the Parco and relative to the usability of the spaces dedicated to preservation of the finds, consists in the In-Mostra (on-show) repositories, by means of which an attempt has been made to establish close links among the finds on display in the new Museo del Foro and the finds of the historical collection of the former Antiquario of the forum. The materials – from various contexts in the Roman Forum (ancient burial ground, Comitium, wells on the Via Sacra, the Fons Iuturnae, the basilica Aemilia etc. – have been displayed according to a thematic and chronological criterion, in three tabernae overlooking Via Nova to be viewed not only by scholars but also by visitors in general, with dedicated educational activities.

Archeologia invisibile: from knowledge to fruition. New prospects for research, study and valorization of the movable assets of Parco archeologico del Colosseo.

Roberta Alteri, Parco archeologico del Colosseo.

The cultural assets of Parco archeologico del Colosseo are of major importance, given the sequence of fundamental, pluristratified historical-archaeological contexts and the many finds from the excavations carried out in the nineteenth and twentieth centuries, to which we must add materials relating to more recent investigations.

In order to gain deeper knowledge and enable fruition of its collections, the Parco has initiated in-depth, concrete surveying, studying, cataloguing and valorization of the finds stored in the repositories and among the scattered *disiecta membra* of the archaeological area. The aim is to reconnect finds to original contexts and attempt to account for their vicissitudes and any changes in use. Commencement of digitization, and of related processes and services, constitutes a key step toward systematizing management activities for movable assets.

A programme was finalized to optimize archive searches and systematize catalographic data (Signum).

The Parco has also created a catalogue card application (Palladium), reachable via the web and fully aligned with ICCD standards and rules, constantly implemented, with an interface and accessibility to facilitate data-entering and subsequent data searches.

Reconstruction of original contexts and study of the Parco's collections have figured as the main objectives of all plans for movable assets, and have served as point of reference for all scientific research organised by the Parco. Thanks to precise, systematic inventorying, this has enabled a gradual re-composition of all material assets that are to be linked to a given topographical and/or monumental complex. The aim is to restore the inseparable, osmotic link between Movable and Immovable Assets. Cataloguing (for which we avail ourselves of the services of highly qualified experts and University Institutes, through agreements and special arrangements) enables creation of a digital dossier containing all pertaining information that tracks the life cycle of artefacts.

In addition, an integrated digital system (OMNIA) is being set up as an indispensable tool for planning scientific research and improving management of data on the assets.

Special attention is also being paid to digitization of finds, through acquisition and 3D scanning of various types of materials, thanks in part to funding from the PNRR (National Recovery and Resilience Plan), to create a Museo Digitale that can be accessed remotely by a broad range of users.

Deeper knowledge of the artefacts and of the historical collections has also meant we can initiate projects for proper organisation and use of repositories, by adopting various methods of management, reflecting a new museological approach that repurposes the site at which the artefacts are actually stored as an environment for study, research and dissemination of knowledge.

One of the key stumbling blocks for organisers of the Parco's repositories is that the spaces used for storage of materials are inside the ancient structures. They are part and parcel of the monuments themselves and share with them the same structural and storage problems.

We shall discuss, on this occasion, the strategies adopted by the Parco to cope with the impediments to preservation of archaeological finds – which are constantly and exponentially increasing in number – as well as current projects and future prospects for managing and valorizing movable assets. The methodologies applied will be duly analysed, depending on types of artefacts and areas of provenance, with the creation of archaeological-context repositories (i.e. spaces in which an attempt has been made to group materials by provenance and functionality), and also of transparent repositories created within the monument. Also foreseen are a Museo diffuso ('scattered' museum) (i.e. Domus Tiberiana, Curiae Veteres, Aedes Vestae), and the In-Mostra (on-show) repositories (tabernae on the Via Nova), open to the public at large.

The 'lowest common denominator' with these spaces consists in the attempt to accord to repositories a multi-tasking role: preservation of finds, and study, restoration, and scientific planning (opening up possibilities for research and training activities and for implementation of curricular internships or of educational seminars). The core concern for all current and future projects consists in research, communication and enhancement of our knowledge of both the historical-archaeological and topographical contexts of the Parco and pertaining movable assets.

From repositories to permanent museum: old finds with no context, and new acquisitions from the Domus Tiberiana.

Martina Almonte, Parco archeologico del Colosseo, Fulvio Coletti, Parco archeologico del Colosseo, Ivana Montali, the Sapienza University of Rome.

Stratigraphic data are missing for very many of the finds from the excavations of the second half of the twentieth century at the great Domus Tiberiana palace on the Palatine Hill. This still poses great problems as to how to taxonomically handle this de-contextualized (mainly ceramic, glass and metallic) material. Various finds emerged that were not in their original context. These finds may in any case, in themselves, indicate their actual positions within building complexes (as may be the case for fragments of architectonic adornments in marble and/or in clay, or stucco, plaster or certain types of metal, which display their own “heritage” of origin, pointing to probable uses and/or the position once occupied). However, this is not the case for ceramic material. Generally speaking, when not accompanied by data on the original stratigraphy, such material will disappear from view or even be scrapped – at least if not fully intact or adorned pottery –. Of these items, core elements of enormous interest regard the materials isolated during the excavation work of the early 1980s in the rooms alongside the thermal zone on the northern flank of the palace, at the site known as *clivus Victoriae*. In a lime kiln of late Antiquity, decor and other elements were found which seem to indicate a space dedicated to the oriental deities, Isis and Serapis. The approx. 200 fragments of monumental oil lamps with moulded grip portraying Isis and Serapis, iconographically varying (some unique to our site) make up the largest nucleus ever found for this typology, meriting the name “modello delle lucerne isiache della Domus Tiberiana” (model for the oil lamps for Isis of the Domus Tiberiana). In any case, while the stratigraphic documentation is missing (as are data for re-composition of functional context), we have been aided by recent stratigraphic research in the rooms adjacent to the northern flank of the *clivus Victoriae*, conducted in a rigorously scientific manner. The impressive stratigraphic sequence that emerged here meant we could reconstruct various phases, of core significance, enabling us to piece together the history of this site, of the functions of the various contexts of activities from Hadrian’s era onward to when the site was abandoned (understood to have occurred some decades after the mid-fifth century CE). In-depth knowledge of the functional zones of the palace, and of how it developed architectonically over time, enabled us to, at least in principle, reconstruct the articulation of the two areas pertaining to the *sacellum*, establishing their main functions, and lastly also to plan out a new set itinerary for visits to the Domus Tiberiana.

Curiae Veteres. From excavation to valorization: methods and synergic relations for study and fruition of the materials from the north-eastern slopes of the Palatine Hill.

Antonio F. Ferrandes, the Sapienza University of Rome, Giulia Giovanetti, Parco archeologico del Colosseo.

Excavation of the northeastern slopes of the Palatine Hill – carried out via special agreement with the Department of Antiquities of the Sapienza University of Rome – was directed by Clementina Panella (2001-2017) and Maria Teresa D'Alessio (2017-present). It has enabled us to document a very long sequence of settlements between the Iron Age and our own times, producing an impressive amount of materials. Management of these materials required research, conservation, protection and valorization of the assets.

Indeed, over the years, study of the materials by the excavation team often interfaced with the cataloguing and protection activities carried out by PArCo (especially when organizing exhibitions, publishing contexts of particular relevance or later publishing of the final edition of the research results). The ultimate goal of the synergic relations among the various institutions involved in the project is valorization of the area through restoration of structures, and displaying the representative archaeological contexts, alongside an accessible educational apparatus – a plan currently underway – for full fruition and public access to the site.

Excavation of the Curiae Veteres can be seen as a case study, also with regard to methods, on the enormous potentials of inter-agency collaboration. As part of this experience, the repositories – currently located on the Palatine Hill and at the site of the former glass factory, Ex Vetreria Sciarra – serve as a workshop that can be accessed on a daily basis not only by those currently engaged in the final edition of the excavation, but also by the international scientific community as a whole.

3Dimensions for the Colosseum's repositories. Finds, inventories and renderings between real and virtual.

Federica Rinaldi, Parco archeologico del Colosseo, Elisa Cella, Parco archeologico del Colosseo, Valentina Mastrodonato, Parco archeologico del Colosseo.

To speak of the Colosseum's repositories is to speak of the vicissitudes of use, re-use and repurposing that the monument has seen over a period of more than 2,000 years.

Within this bi-millennial space, in addition to its being a museum of itself, the Colosseum has also become a "museo diffuso" ('scattered' museum) of its own history.

Distribution, and at times dispersal, of the finds in the monument's surface area, point to a massive context, even were we to consider only the dimensions of the architectural features (capitals, columns, architraves, tympana). However, it is also a record – as we said – of changes of use from a place of excellence for gladiatorial spectacles and venationes, to a living space and animal shelter, and then again to a place of Christian worship, and an iconic presence of universal significance.

There is not a cubbyhole, recess or chamber that to this day does not house the material of this extraordinary narrative, that, over time, has been rearranged and occasionally shifted, not to mention the survey work and philological collections effected to ensure better use of spaces. Some finds over recent decades have been appropriately arranged and valorized, as in the case of the display along the Porta Triumphalis passage; others have been (in part) returned to their places – as in the case of the large inscription of Valentinian III and Theodosius II along the podium wall -. Lastly, other items have been arranged thematically (e.g. the columns) albeit without any real link to original location (due to encumbrances and such volumes as impede safe movement).

A walk in the Colosseum therefore means a walk through history, not only to learn of the architectural complexity (rendering the site a perfect organism), but also from the angles of the original decor and visual idioms that have changed over the centuries (changing and developing in accordance from one historical era to the next), conveying a sense of the universal worth of this monument.

The challenge consists in giving these stones a voice. In order to achieve this, two indispensable ingredients are needed today: one is knowledge of the material and its excavation and stored history, and the other is technologies that bring the narrative back to the place of origin that went missing.

Knowledge of the material necessarily takes us to the files and inventories of the finds, as an indispensable record of life and after life of items, and detailed, precise account. The technologies are those of the "first generation", which combine ancient with modern materials and, through anastylosis, restore to the item its three-dimensional form and context (as in the case of the aedicule of the Way of the Cross, rendered in 2016). Then there are the so-called "last" generation technologies with 3D modellings and precision tools to provide form for the earlier "chaos". In 2022, the Colosseum's challenge led us along this latter path: from 3D surveying of the monument on the basis of geometry with geomatic methodologies, currently underway following open competitive bidding, not to mention the surveying of a number of disiecta membra of architectonic adornments, in an effort to philologically and didactically render a section of the cavea: re-positioning of steps, transennae, vomitoria, tympana, capitals and columns for a more intelligible monument, while giving voice to the finds scattered around the corridors. It will therefore be simpler, one hopes, to immediately delineate the original setting,

Repositories, non-museums? Strategies for upgrading and opening archaeological repositories.

Gabriel Zuchtriegel, Director of Parco archeologico di Pompei

Taking our cue from experiences of inclusive fruition of repositories in both Paestum and Pompeii, we look into strategies for valorizing repositories as places that are part of every archaeological museum, but which truly enhance our knowledge of our heritage, since repositories are not fully musealized spaces which have lost their main characteristic, namely that of places in which the work of protection and research takes place. The public often has it that valorizing repositories means quite simply displaying more objects. However, our experience is that giving people a chance to “peep behind the scenes” at an archaeological museum or parco, and see the day-to-day restoration, research, and study work, undeniably supplements and enhances traditional museum education and is also a great attraction for all groups of visitors, whether children, the local citizenry, foreign tourists and visitors with mental disabilities.

Upgrading the Granai del Foro (forum granaries) in Pompeii: new life for a historicized space, for study and fruition of Vesuvian material culture.

Luana Toniolo, Direzione Regionale Musei Sardegna

Upgrading the historic Granai del Foro repositories, which overlook the Pompeian forum, responds to the need to, as it were, ennoble a space used already in the mid-19th century for storage purposes – with reorganisation work during the 1930s, but bombed in 1943, neglected in the post-war period and filled to the brim with finds left unattended for decades. The project was preceded by a prolonged campaign of rearrangement of the material leading to recovery of finds previously believed missing, and of data on provenance, plus full inventorying of the material. Rearrangement of this space, on the one hand, improved preservation of the finds and, on the other, opened up services not only for specialists but also for site visitors. As an attraction, this repository combines well with the Antiquarium nearby. While, in a more traditional museum, we find the “masterpieces” of the site, a visit to the repository – with its hundreds of amphorae from all over the Mediterranean and its terracotta pots, cinerary urns, saucepans and the like – will convey a sense of the seriality of ancient material culture and a sense also of the day-to-day life in the final century of the life of this city.

A system of apps and QR codes will also provide a fundamental orientation and knowledge tool for visiting the repository. The information conveyed will vary as to its complexity.

Fresh prospects for scattered fruition of the archaeological material of the Oplontis site.

Arianna Spinosa, Parco archeologico di Pompei, Giuseppe Scarpati, Parco archeologico di Pompei.

Presented here is the project for repurposing a number of buildings of the old arms factory, the Real Fabbrica d'Armi di Torre Annunziata. Thanks to a Memorandum of Understanding with the Ministry of Defence, the complex will join a more articulated effort to valorize not only the archaeological site of Oplontis but also Parco Archeologico di Pompei as a whole, aimed increasingly at the Vesuvian area that surrounds the locations of cultural interest.

The military installation, Stabilimento Militare Spolette, in Torre Annunziata, is part of the urban area, and flanks the famous Villa Poppaea. The installation serves as a historical record of the military-industrial industry of the Kingdom of the Two Sicilies. It consists of buildings of particular architectural value, which, since they first opened in 1652, have undergone various transformations and extensions over time (thanks to such illustrious figures as the architect, Francesco Sabatini, Luigi Vanvitelli and Ferdinando Fuga).

A gradual, inexorable process of dismantling (both operational and cognitive) of most of the buildings has taken place, now providing us with the opportunity to pinpoint the key architectural assets as part of an overall strategy to select cultural functions and services that join the archaeological areas of the Oplontis site (Unesco site no. 829) as a driver of the cultural life of the entire Torre Annunziata area.

Specifically, of the areas assigned to the Ministry of Culture, the "Ferdinando Fuga" gallery portion of the building shall be used for museum functions and spaces suitable for hosting the Vesuvian landscape school (scuola del paesaggio vesuviano) while for the former carpentry workshop (ex falegnameria) building, a restoration project is being planned for use of the premises to store and handle all the finds of the Oplontis site (currently scattered in various locations) in order to ensure access for scholars and other visitors and also provide spaces and areas for restoration and study of materials.

The project is also linked closely to the imminent archaeological excavation work in the sector of the Villa Poppaea corresponding to the peacock room and adjoining rooms, and reveal other parts of this impressive building.

The Essiccatoio dei Tabacchi al Real Polverificio Borbonico (tobacco dryhouse at the Borbon explosives plant) in Scafati. A machine for preventive conservation and urban regeneration.

Paolo Mighetto, Parco archeologico di Pompei

Construction of the monumental complex of the Real Polverificio in Scafati, covering approx. 16 hectares, commenced in 1851 as ordered by Ferdinand II Bourbon. It was to replace the Real Fabbrica di Polveri e Nitri in Torre Annunziata to produce gunpowder and tobacco (after 1894). The decision was also influenced by the location itself, near the Canale Conte di Sarno canal and the branch Canale Bottaro, and sufficiently far from the centre of Scafati to ensure protection for the citizenry in the face of possible explosions ("good and safe, separated from the settlement and with much water").

After the earthquake of 1980 and into the new millennium, the complex (which had in the meantime become the Istituto Sperimentale per i Tabacchi, or tobacco research facility) was left abandoned, presenting as an urban no-man's-land and illegal rubbish tip. The buildings were stripped of all material of any worth and the area was overgrown with weeds and the like.

The State property office assigned the area to Parco Archeologico di Pompei in 2016. In 2019, a complex upgrading project was initiated entailing the reprocessing of 300 tonnes of various (also hazardous) waste materials. Five hectares of the area were also to host visitors (as from autumn 2022). Within the monumental complex, as part of the transition from the tobacco research facility to Centro di Ricerca Agricoltura-Colture Alternative al Tabacco (a facility for researching alternatives to tobacco cultivation), a new tobacco dryhouse was built in the 1950s and 1960s in the south-eastern portion.

The dryhouse presents with a useful surface area of approx. 730 sq. m. The height above ground is 13 m. overall. The vast useful volume of the interior (approx. 9,800 cubic metres) presents with no intermediate support structures.

The pillars bear inclined roofing of the Varese type with reinforced concrete beams and hollow flat terracotta tiles on reticular steel and concrete French trusses.

Structural and architectural renovation of this very large building is part of the more general plan to upgrade the Polverificio Borbonico complex. After years of neglect, work commenced on a project to assign to public use and to the local communities of Pompei, Scafati and Santa Maria La Carità a monumental and landscape resource of great value – an urban zone and potential driver for urban enhancement. As part of the overall programme, recovery of the dryhouse also provides Parco Archeologico di Pompei with new suitable spaces required for proactive repositories for archaeological material, with newer and more suitable spaces for restoration and fruition, including exhibition spaces open to the public on an ongoing basis, plus a 'clinic' for supplementary conservation work, flanking the archaeological site.

SESSION III – NATIONAL EXPERIENCES: MUSEUMS AND PARCHI ARCHEOLOGICI

The repositories of the Vatican Museums. Between cataloguing and fruition.

Barbara Jatta, Director of Musei Vaticani.

The focus here is on the attention that, for more than 10 years now, the management team of Vatican Museums has paid to management of the more than 40 repositories for works of the Vatican Museums collection. This commitment embraces various functions and competences of these Museums (departments, workshops, offices and services). It concretizes in the routine maintenance plans for the spaces and collections, with periodic inspections, environmental and aerobiological monitoring, inventory review, maintenance of structures and of installations, and reorganisation of spaces. Much has been done over the last few years, and much remains to be done. We have our approach: that of good care and maintenance practices. Practices that, while directly pertaining to preservation – also of the decorum of works and environments – are in fact preparatory to possible valorization projects and to fruition by staff and scholars, and - perhaps, in the future – visitors, too.

Valorizing repositories: from l'Altro Mann to Metamuseo.

Paolo Giulierini, Director of Museo Archeologico Nazionale di Napoli.

Mann – the Naples archaeology museum – is engaged in the immense task of cataloguing and digitising the repositories, financed via PON digitisation funding (from the EU) and also digital ecosystem funding from the Campania Regional Government. These actions shall of course impact the field of research. Bearing witness to this is the constant flow of scientific works on heritage. Via the l'Altro Mann operation, the Institute recently exhibited 150 masterpieces from Pompeii, known to the literature, and it is currently opening the west wing with public statuary from Pompeii and Herculaneum, much of which has never been exhibited before. Countless exhibitions in Italy and abroad have featured materials from the repositories. More recently, also in cooperation with a team of Dutch museums, we are working on a project to provide the public with access to the Cavaiole and Sing Sing repositories, plus an innovative temporary exhibition project in the Galleria Principe di Napoli gallery. The legendary Sing Sing repository is the subject of an ongoing photographic exhibition with catalogue, curated by Luigi Spina. Together with Indiana University, a major project is ongoing to digitize the works with a link, in many cases, to the original contexts (Metamuseo). The repositories can also be accessed with video games, as in some scenes of the new game Father and Son II.

Part of the final results will be accessible on the Museum's website, as per the OPEN DATA format.

Museums, research and accessible storerooms.

Christian Greco, Direttore del Museo Egizio.

Today we find ourselves immersed in what is called the digital revolution, which has already profoundly transformed our cognitive approach and working methods. In archaeology, photogrammetry and 3D modelling enable archaeologists to document the whole excavation process and reconstruct contexts even after they have been removed. We can reproduce a coffin with sub-millimetric accuracy by recording all its phases of production and reuse. Non-invasive diagnostic imaging enables us to peer inside a still sealed vessel and virtually unwrap the mummies. Accurate analysis now gives scholars the opportunity to observe the fibres of a papyrus, helping us recompose ancient documents. Then digital communication enables us to create virtual working environments in which scholars from all over the world can confer and compare their data. All this facilitates and accelerates the work of scholars. Does this mean that the humanist's role is becoming secondary? Quite the contrary. The data we glean is increasingly detailed and complex and requires an even greater level of interpretation. The scientist and the humanist have to work together even more closely to try and unravel the complexity of the contemporary world. This increasing collaboration goes beyond the dogmatisms of individual knowledge. The definition of a shared semantics and the development of a true multidisciplinary approach are the only method we have to cope with the challenges of the future. And in all this, what will the role of the museum be? Are these institutions destined to disappear? We must not forget that in rethinking the role that museums can have in the future, we have at the same time to bear in mind the main reason why they were founded, namely as a place where objects from the past could be preserved. And, despite all the changes we have seen, it is undeniable that the core of the museum experience continues to be that of seeing artworks, archaeological remains or documents of social history. The changes will continue. We will think of different organisational and architectural solutions responding to contemporary needs. There will certainly also be new forms of cultural enjoyment. Our task, however, will always be to improve the visual, aesthetic and intellectual experience of every visitor who comes face to face with a piece of the past, and to provide all the information necessary to enrich their understanding. So the future of museums is, as it has always been, research.

The repositories of the Museo Nazionale Romano: from access to material, to reorganisation of the museum itinerary.

Stephane Verger, Director of Museo Nazionale Romano.

The immense archaeological heritage in the repositories of the four sites of Museo Nazionale Romano is of inestimable scientific value. The programme “Urbs. Dalla città alla campagna romana” (Urbs. From city to the Roman countryside) of the national supplementary plan, or Piano Nazionale Complementare (2022-2026), makes it possible to tackle some of the many stumbling blocks for full fruition.

The first is that access to some of the collections is arduous. At the Crypta Balbi, only the overall restoration of the buildings in the block will ensure safe, well-reasoned relocation of the excavation materials, which have been outsourced for the entire duration of the work. At the Baths of Diocletian and at Palazzo Massimo, only the works planned to bring the layout and installations up to standard can ensure full access on the part of scholars and, to some extent, also by visitors.

Execution of these works necessitates a complex programme for handling the collection, also involving other institutions, such as the SSABAP Rome superintendence, Museo delle Civiltà, and the regional directorate of Lazio museums. Execution must be accompanied by a systematic inventorying operation (in the case of the material from the Crypta Balbi), cleaning (for the works in Halls I to VI of the Baths of Diocletian) and rearrangement and restoration (for the material from the oriental-style necropolises of Castel di Decima and Laurentina).

The final objective of the Urbs programme for Museo Nazionale Romano is extension and reorganisation of the overall museum itinerary, for which the storerooms will be deployed in four different manners: transformation of existing storage spaces either into new exhibition rooms (halls I-VII and the “Ex cere” depository at the Baths of Diocletian) or into a study centre, digital archive centre and guest quarters (at the Crypta Balbi); transfer on a massive scale of materials currently stored in the repositories, into the new sections of the museum’s itinerary (in particular into the section devoted to the periods before the imperial era at the Baths of Diocletian); preparation of spaces dedicated to explaining repositories, their purpose and how they are organised (at Palazzo Altemps, for sculpture, and at Crypta Balbi, for contemporary archaeological materials); and the setting up of visitable repositories at the Baths of Diocletian (“Urne”, “Garibaldini” and “Bolli” repositories).

Thanks to a sponsorship arrangement, development is currently being completed of an integrated platform for management of the collections and archives, which will need ongoing expansion in the coming years. A specific project was drawn up for systematic digitisation of the approximately 650,000 coins and medals of the Medagliere. Access to these items in the vaults of Palazzo Massimo is not easy. The exhibits will therefore be much more evident and visible thanks to the new museum itinerary, providing a medagliere diffuso (scattered medals showcase) in various sections of all four sites.

One of the main problems for management and use of Museo Nazionale’s storerooms is lack of personnel: only on the premises of the Baths of Diocletian is there a full-time consignee, not present at Palazzo Massimo (which contains in its vault some of the most valuable collections) and at Crypta Balbi (which until the recent temporary move hosted about 14,000 boxes of archaeological materials from all over the territory of Rome).

The hidden heritage of Museo nazionale di Matera: new projects and prospects for the future *Annamaria Mauro, Director of Museo Nazionale di Matera.*

Established in 2019 as an autonomous museum following the merging of the Ridola Museum with the Palazzo Lanfranchi Museum, Museo nazionale di Matera hosts collections ranging from prehistoric times to our own times. In addition to the works and the finds currently on display at the two museum sites, there is a 'hidden heritage' currently stored in the repositories.

The finds and materials stored in the Museo Ridola repositories – which also include an immense numismatic collection – attest to the investigations and research initiated by Domenico Ridola (and ongoing over the decades). They also record the human affairs that have impacted Matera and environs since the earliest times. The items in the Museo di Palazzo Lanfranchi repositories retrace the historical and artistic life of the city of Matera and its surroundings, intimately linked to historical events. Looking to a future of renewal and an ever-broader 'catchment basin' of users, this 'hidden heritage' will soon undergo cataloguing and digitization work to deepen our knowledge not only of the items and works themselves but also of the original historical and cultural contexts.

The Altinum repositories. From a 20th century case study to accessible spaces in the 21st century.

Marianna Bressan, Director of Museo Nazionale e Area archeologica di Altino - Direzione regionale Musei Veneto

The Roman settlement of Altinum, located in the Veneto region – which now rests buried under the farmland of the location of the same name, Altino, not far from Venice – aroused the attention of historians and archaeologists following the many finds unearthed during land reclamation work in the 19th century.

In the 1950s, countless finds continually surfaced during ploughing. Diligent officials recovered some items from private collections of doubtful origin (or following episodes of looting). These all at last reached the peripheral seat of the Superintendence (which became Museo di Altino in 1960). Two small exhibition halls and the first archaeological repository were set up, soon to be joined by three more areas (masonry structures) and nine temporary areas (sheet metal structures).

Altino's historical repositories set the standard: the interior layout, maintained over a period of more than six decades as originally planned, responds to the demands of scientific rigour of the past – and thus the space available allowed for a logical approach to placement of materials, types of finds, provenance, etc. As the materials were received, inventories were drawn up. As often as financial conditions allowed, cataloguing campaigns were conducted on the batches under study.

The current museum facility, inaugurated in 2015, replaced the previous small antiquarium of 1960. With regard to the repositories, there were two consequences. A building was integrated into the new complex for use as a new storeroom, designed to be visited occasionally and in any case visible at all times from the Museum's garden. It therefore had to be set up in line with the rigorous organizational criteria of historical repositories but, at the same time, reflect a new hybrid approach (in part open to the public and in part merely storage space for finds, to be accessed only by staff). The former museum site no longer served as exhibition space, but clearly its structural link to the historical repositories remained: This led to a repurposing of these spaces as “documentation centre” and trait d'union between the “official” narrative (vehicled by the materials displayed along the exhibition itinerary) and other narratives (countless, including that of the very genesis of the narratives during the stages of study and research). These latter narratives find fertile ground in the repositories themselves, fostering the creativity of archaeologists, museologists and museographers. Interventions are currently underway that will transform the historical repositories into new accessible spaces, taking into consideration in-house organizational needs and broader needs, the aim being to foster creativity and fresh knowledge.

Reorganization of AltinoLab (this is the name of the revamped historical complex) entails careful selection and removal of nuclei of materials and their transfer to the repositories of the current museum, leading to an upgrading of the spaces in the historical repositories, and planning for a new masonry storage facility (the fifth, which will replace the sheet-metal containers and, by virtue of storage facility's location, will remove the physical barriers between AltinoLab and the archaeological areas). Furthermore, for the new building, the architectural solution proposed occupies the mid-ground between visible and non-visible in the repository of the current museum, located slightly further away, which will assimilate the renewed conception of a hybrid space (museum, research, users).

The structural and relocation initiatives are accompanied by careful inventory work and a robust digitization project. The ultimate goal is to have a single information system, the interface of which must be calibrated to cater for users and their needs. By these means, when the work is completed, each find will be entered into a register, with due referral to Sigecweb and Digital Library, alongside topographic referral (both in the sense of current place in storage and geographic and chronological context of origin) through a link to the GIS for Altino (currently at the construction stage).

Archeologia in “Riserva”. Technologies and methodologies for organising the repositories of Parco archeologico di Sibari: from reconstruction of contexts to fruition of storage spaces.

Filippo Demma, Director of Parco archeologico di Sibari - Direzione Regionale Musei Calabria

The issue of digitization of Heritage is being addressed at Sibari in a comprehensive manner through development of an integrated IT-system project based on a general database that will record all data related to the life of the Parco, ranging from technical data from the systems of management and control of facilities and maintenance, to administrative and, of course, scientific data. The Digital Library project (implemented thanks to funding of various kinds) also envisages full digitization of the archaeological repositories - the so-called “reserves” - with a view to drawing up an inventory and a catalogue of the materials of research, taking in original contexts. Also contemplated are the prospects for accessing and using spaces on the part of a public not only consisting of scholars. The project is underway. Our report aims to present, in addition to the general methodological framework, the first acquisitions in terms of methodologies for reconstructing archaeological contexts, which is a key issue for our Parco.

The heterogeneity of the data, documentation and information known so far about this heritage and the various levels of connection have been the object of an initial computerization process, namely implementation of a preliminary GIS, using open source software, which saw the drafting of an archaeological map according to the MODI GIS catalographic model and fields encoded in accordance with ICCD standards. The archaeological map with the positioning of all known excavations and the geognostic investigations, linked to the reconnaissance work being conducted within the deposits, has enabled recontextualization of batches of finds and has brought out new and interesting data, but also significant problem areas. This initial system is part of the larger project to rearrange the repositories of the Parco in line with appropriate strategies and methodologies. The spatial model is linked, logically, with the repositories and musealized finds, to enable immediate links among the archaeological contexts of the Parco and the Museum’s finds.

Patrimonium Appiae. Repositories emerging from Parco dell'Appia Antica.

Simone Quilici, Director of Parco archeologico dell'Appia Antica

We illustrate the experience of valorization of the materials held in the repositories and linked to the area of Parco Archeologico dell'Appia Antica: variegated contexts, studied during excavation work between the mid-nineteenth century and summer 2022, mainly unpublished. The pertaining materials were studied and restored to be displayed in a dedicated exhibition, "Patrimonium Appiae", at casale di S. Maria Nova.

LE VITE DEGLI ALTRI (REPERTI): problem areas, potentials and prospects for repositories and management of the movable assets of Parco archeologico di Ostia antica.

Alessandro D'Alessio, Director of Parco archeologico di Ostia Antica, Cristina Genovese (Parco archeologico di Ostia Antica)

The history of the Ostia deposits is inextricably linked to the history of the Ostia excavations and, in particular, to the initial dispersal of its considerable heritage in Rome, Italy and elsewhere during excavation in the late 19th and early 20th centuries. Indeed, the focus is now on preserving and making usable this heritage in the original context. In the first half of the last century and in conjunction with the need to create a museum venue within the excavations, the repositories were arranged so as provide the visitor and scholar with “a precise idea of everything Ostia has given us in the antiquarian field from sculpture to epigraphy” (Guido Calza), a purpose always accompanied by careful surveying and cataloguing the finds preserved there.

Since then, over the decades, there have been several arrangements and rearrangements of the spaces intended to house the archaeological material (almost all systematically inventoried), according to a mainly typological approach and using for this purpose a series of spaces located inside the ancient buildings (e.g. the so-called “Piccolo Mercato” with the adjacent via Tecta, and the so-called “Grottoni,” the so-called “Sottotempio” - Capitolium), so as to endow Ostia effectively with a museo diffuso (scattered museum): the impelling need to display the exhibits saw the involvement of sites away from the museum sites strictu sensu. This tradition of ordering the deposits, very much a part of the “history” of the management of Ostia’s historical-artistic heritage, still guides all projects, in progress and/or starting up, concerning precisely arrangement of the spaces used for preservation of finds and surveying, inventorying and cataloguing the Parco’s movable assets.

On the one hand, the interventions to adapt the repositories reflect a need to provide for routine inventory review activities, and to tackle issues of lack of spaces (for an ever-increasing mass of archaeological materials - also following excavation campaigns conducted according to special agreements and as part of the measures for the protection of the environs -). In more recent years, however, a greater awareness has emerged of the potentials offered by preservation and possible display of the goods in these spaces, especially in the light of their great worth as a record of all aspects of the life of Ostia and its environs (day-to-day, religious, artistic, productive, commercial, etc.), thus strengthening the link between the find and the context. This (all the more so during the pandemic) has led us to undertake temporary exhibition initiatives, to be accessed also remotely, thanks to the use of digital means of communication and above all major refurbishment work: not only that of the new Museo Ostiense (soon to be reopened), but also of the ancient complexes already slated to house archaeological material (such as the so-called “Piccolo Mercato” and the Horrea Hepagathiana, to which the Antiquarium will soon be added). One of the aims of these projects is certainly ensuring that scholars have places suitable for their activities (ensured accessibility and appropriate equipment) plus, more generally, providing the public with as comprehensive a narrative as possible of the history of the city and of the excavations that brought that history to light, through the presentation of artefacts recovered from the key urban monumental contexts. In addition, from the methodological point of view, we want explain how a museum institution guards, orders, preserves, studies and valorizes the finds in repository storage, according to that inseparable “knowledge-preservation-valorization” link/chain bond that must dominate all aspects of cultural heritage management.

We therefore illustrate current and future plans for reorganising the Parco's repositories and the many activities underway for Ostia's archaeological material, while also noting the inventory problem areas and snags that have arisen in the aftermath of the reform that sanctioned the new territorial configuration. In short, the aim is to provide as complete a picture as possible of Ostia's handling of movable assets and deposits, highlighting its peculiarities and illustrating the programmatic lines that are being deployed on multiple fronts: ranging from cataloguing (through the systematization of catalographic data on Sigecweb and implementation of a special management program to normalize the information in archival and catalographic documentation) to digitization (also with regard to restoration and funding from the PNRR (National Recovery and Resilience Plan)), and from training in the academic sphere (internships and theses for degrees and expertise qualifications) to the Institute's own scholarly work (also of its staff) to valorization of our extraordinary heritage through a series of exhibition initiatives outside the Parco (e.g. at Fiumicino's "Leonardo da Vinci" international airport). The aim is to display the works preserved in Ostia's repositories (and consequently highlight the territory of origin). Agreements have also been reached with other museum and non-museum institutions (e.g. National Roman Museum, Vatican Museums, Jewish Community of Rome), to promote an integrated vision, and at least a "virtual" recomposition, of Ostia's contexts.

Beyond the museum: the repositories of Paestum and Velia between management and fruition

Tiziana D'Angelo, Director of Parco archeologico di Paestum e Velia, Dr Francesco Uliano Scelza, officer of Parco archeologico di Paestum e Velia

Digitization is radically changing Cultural Heritage in terms of places and of players. This process has triggered new paths of knowledge and valorization with the adoption of innovative tools and methodologies that rationalize the activities underpinning the functioning of Bodies. Among the core functions of Heritage protection, repository management is benefitting greatly from digitization and use of platforms capable of storing large amounts of data. HERA, the management system of Parco archeologico di Paestum e Velia, sets new standards for digitization, and for knowledge and Heritage management. In the system, the mapping of repositories is an essential element, since it provides destination information for movable heritage assets, enables rapid consistency checks, and sustains the operations of handling, identification, placement and reorganisation of materials. Digitizing the finds in a repository means not merely simplifying these operations; it enables – above all – reconstruction of years of research carried out on-site and locally, and allows the threads to be rewoven, in order to regenerate the link between the find and the context of discovery. All of this is made possible by the very structure of HERA, the database of which works toward clearly delineating connections between, on the one hand, finds, excavations, and documentation and, on the other, the location producing the archaeological datum.

SESSIONE IV - ESPERIENZE INTERNAZIONALI

The Louvre Conservation Centre: how the building renews practices.

Marie-Lys Marguerite, Musée du Louvre – Director of Centre de Conservation de Liévin.

The Louvre Conservation Centre (Centre de conservation du Louvre, also called CCL) is located in Liévin, Northern France, and was opened in October 2019. Initially created in response to the urgent need to protect the collections in the event of flooding of the Seine, the CCL was designed to bring together in a single location the collections of the Louvre that are not on display in the galleries and to offer them the best possible conservation conditions.

For historical reasons, the Musée du Louvre holds both archaeological and fine art collections of a wide variety of origins, periods, materials, dimensions and states of preservation. Each piece held at the CCL comes from one of the eight heritage departments or from the Louvre's history department. It may be an antique or a modern work. The CCL, as a new working space, has made it possible to homogenise conservation conditions, the availability of suitable restoration workshops and working procedures not only for members of curatorial teams but also for external researchers. To achieve these objectives, the building has been designed as a modular, simple and efficient space.

However, there are still differences between ancient and modern works. These include the use of space and the nature and number of operations performed. The time spent by curators, conservators, researchers and scientists is also different. Thus the life of archaeological works is fascinating specific and eventful, but out of sight of the public. The highlighting of these elements leads to a desire to work more extensively on the archaeological collections within the CCL, which opens up opportunities to create new cross-disciplinary working methods and new synergies, another positive consequence of the CCL.

The management of the collection in the context of the museographic reform of the National Archaeological Museum of Tarragona (Spain).

Mònica Borrell, Director National Archaeological Museum of Tarragona.

The National Archaeological Museum of Tarragona (MNAT) manages seven elements of Roman Tarraco recognized as World Heritage by UNESCO, as well as the city's reference Archaeological Museum. The museum is currently undergoing a process of architectural and museographic reform, which represents a challenge and an opportunity for the organization as a whole.

On the one hand, there is the evident need to rethink the exhibition discourse – integrator for the different heritage elements –, updating the collection shown to the public. But the dismantling of the previous exhibition and this update has involved a great effort to review documentation, preventive conservation and restoration. On the other hand, the MNAT is reviewing the different programs – educational, family, accessibility, communication... – to integrate all these elements with new resources and media and allow access to a maximum of public, face-to-face and online.

The deposit at the core of the Museum

Bruno VERBERGT, Director of Royal Museums of Art and History, Brussels, Belgium/ University of Antwerp.

The Museum of Art and History at the Cinquantenaire in Brussels has been conceived and constructed at the end of 19th and beginning of 20th century with a clear focus on the exhibition rooms. The deposits were located under the ground level, in cellars. Over time, donations and acquisitions accumulated up to a museum collection of roughly 200.000 objects (titles) stored in the museum building, of which some 16.000 are exhibited. Preparing a new masterplan for the renovation of the museum by 2030, the museum direction and architects wondered how the issue could be flipped: what if all the objects and their infrastructural habitat, the deposit, would be the starting point of the museum concept?

Le problème des réserves du Musée National du Bardo.

Fatma NAÏT YGHI, Chargée de recherches en histoire et archéologie romaines à l'Institut National du Patrimoine. Directrice du Musée National du Bardo.

Depuis le grand projet d'extension et de rénovation du Musée National du Bardo (2009-2012), le problème de ses réserves n'a pas été résolu. En effet, la grande partie des divers objets archéologiques (sculpture, mosaïque, céramique, inscription, bronze...) ont été répartis dans des réserves temporaires qui sont situées loin du Musée National du Bardo : à Carthage, Ksar (palais) Saïd ce qui a créé un grand problème de leur retour au musée surtout devant les petits nouveaux espaces ayant fonction de réserves mais qui ne peuvent pas contenir malheureusement la totalité des objets.

En plus de ce problème d'espace, s'ajoute celui de son aménagement pour le rangement qui demande du financement. Ces réserves contiennent des pièces précieuses de point de vue esthétique, historique et archéologique. Elles font l'objet du travail de l'inventaire et de l'étude scientifique pour les spécialistes et les professionnels mais pas pour la visite du grand public.

