

UNIVERSITY MUSEUMS

Views and new perspectives of teaching & learning
inside the galleries

A conceptual Exhibition Model for the Allard Pierson Museum - Amsterdam



Belinda Hajdini

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00.0

ABSTRACT./

The thesis document 'University Museums: Views and new perspectives of teaching & learning inside the galleries' analyses and studies the long life of the University Museum, as an institution at the service of the student and of contemporary society.

The research and considerations on an institution that has contributed and helps to shape the university academic body of knowledge, leading to reconsidering its method of action towards the wide public to which it is addressed today, and on the consequent museum experience.

After a thorough historical and contemporary investigation, a series of case studies from around the world relevant in the Archaeological field have been analysed. These institutions have served to trace the idea of possible future scenarios in which the figure of the student returns to be central in the museum institution. Specifically, the collaboration with the Allard Pierson

Museum (University of Amsterdam, NL) and Ian Potter Museum (University of Melbourne, AUS) led to the formulation of an Exhibition Model capable of combining the figure of the student/researcher and the visitor inside of museum spaces.

The concept, therefore, translates into a physical place of study and research inside the galleries: where verbal communication and student-visitor involvement with the museum's collection is promoted. Thus, a globally applicable model postulated on the values of sharing and exchange of knowledge in a heterogeneous environment based on inclusivity.

Facing a universal discourse on the identity of the University Museum, the **Exhibition Model** presented here, aims primarily to bring attention and re-open a debate of international importance on the role that this institution plays today in the social and academic sphere.



01.0

RESEARCH./

Fig. 1

01.1

UNIVERSITY MUSEUMS./

Like any other museum, a University Museum is an institution engaged with the collection, conservation, exhibition, study and research. A place concerned about services of permanent or periodical exhibition of artefacts, objects, papers and ideas.

'Yet, it is differentiated from other museums as it is dominated by a University School or Department and supports academic teaching. As a result, its collections (objects or archives) are constituted according to special programming, since not only the communication aspect of each individual is taken into account (Lumley 1988), but also the special audience to which they refer to (the students of the School or Department)'. (Geladiaki 2014)

Often University Museum's exhibitions are thought according to the Faculties or Department curriculum.

Therefore, the student/visitor-exhibition is a fundamental educational relationship inasmuch is provided:

- knowledge combined with entertainment
- participation and self-motivation development
- personal contact with professionals working in the museology and museography fields, besides teachers and researcher.

Fig. 2



01.2

HISTORY

OF UNIVERSITY MUSEUMS./

The late history of museums, from the *wunderkammer* of the sixteenth and seventeenth centuries to the present, is to some extent well documented. In stark contrast, the prehistory of university museums remains widely unexplored. This is an important point, because if the origin and uniqueness of these institutions remain unknown, their role in the society and their scientific purposes will remain undervalued, their identity will remain in crisis and their existence itself will be threatened.

In this document there will be five historical landmarks that have shaped the complex identity of contemporary museums and university museums:

- the teaching collection
- the teaching museum
- the study collection
- the university museum
- the research collection

Fig. 3,
'The Archduke
Leopold Wilhelm
in His Gallery at Brussels'
by David Teniers the Younger
(1610-1690) 1651.
Kunsthistorisches Museum,
Vienna.



01.2.1

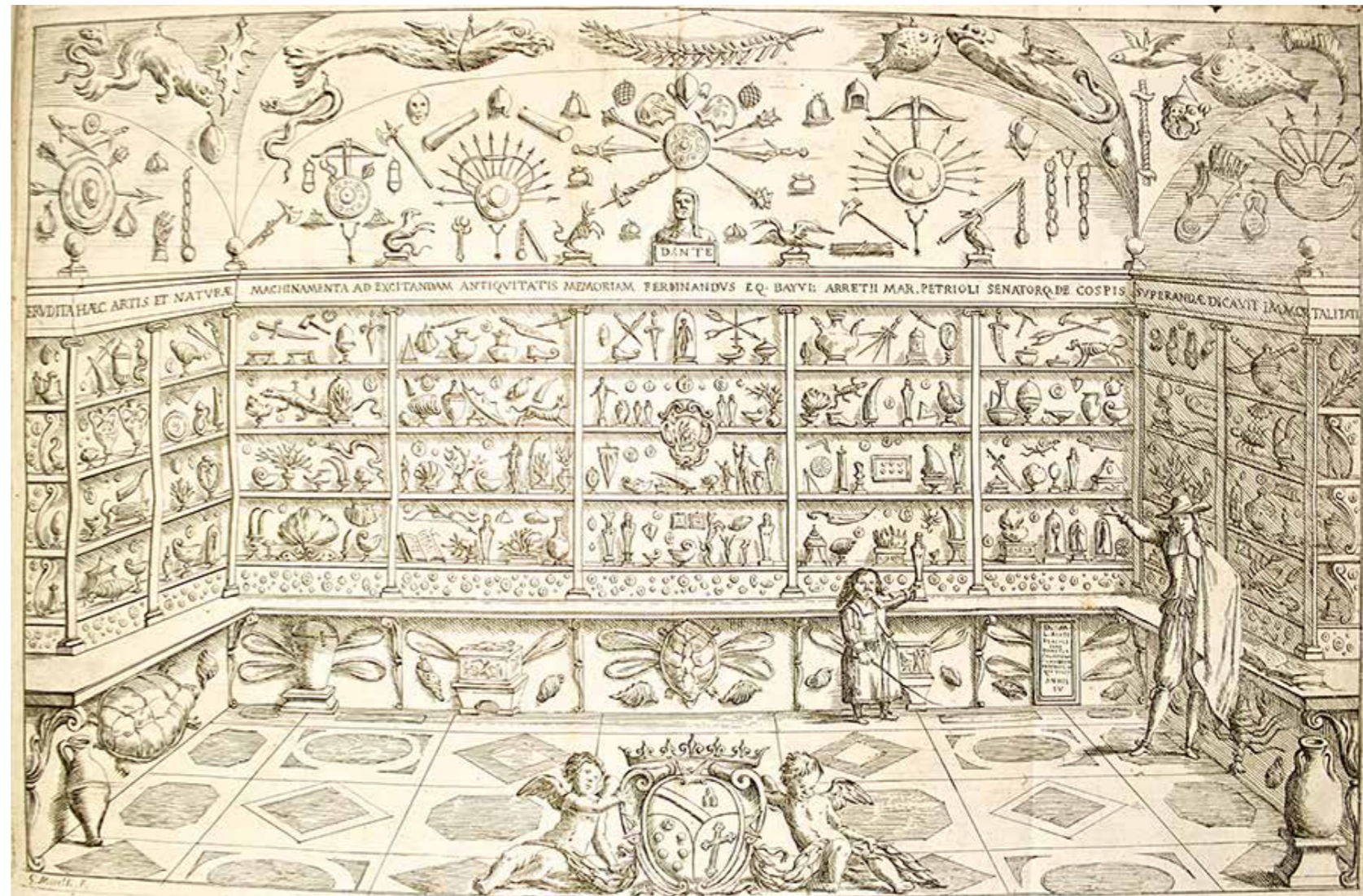
Introduction

Widely regarded as the first museum in a modern sense, the Ashmolean Museum first opened its doors to the public in 1683. The Ashmolean was a university museum which included a school of natural history with lecture and demonstration room facilities, including a laboratory for chemistry and an exhibition room (Bennett 1997). Once established, the Ashmolean model was gradually implemented by thousands of university museums throughout the globe (Boylan 1999). However, before museums existed collections did. Objects grouped for teaching purposes have been recorded to date back to at least 2000 BC, with archives dating even further back. Within universities, the heritage of teaching and research collections is regarded as important if not more important as the history of museums. Upon opening to the public, the Ashmolean,

exhibited a limited number of collections that were already accessible to the public via some European universities. The collections of Ulisse Aldrovandi and Ferdinando Cospi were displayed in the Palazzo Pubblico in Bologna in 1617 (Impey 1985).

Fig. 5,
A Private 17th c. Museum annexed to Aldrovandi's Studio, Illustrated with Numerous Woodcuts of Specimens and a folding engraved Frontispiece of the Museum's Interior. Per Giacomo Monti, 1677.

Fig. 4,
'Il pesce di Rimini' Studies of Ulisse Aldrovandi, 1557



01.2.2

Teaching Collection

The teaching collection has a long and rich history in university collections, however, the origins of its foundation cannot be directly traced. Some academics argue that there were a very limited number of collections in medieval Europe outside of the royal treasuries and collections belonging to the Church (Thompson 1994). Medieval universities specifically, hold records of archives, portraits, sacred art, manuscripts, and eventually, printed books (Ridder-Symoens 1996).

Although, the period was not characterised by direct observation and experimentation. Instead, the Middle Ages celebrated the rare, the peculiar, the wonderful and the miraculous. Natural history was largely dominated by mermaids and unicorns, predominately because of the second to fifth centuries texts of unknown

authors collectively known as Physiologus (Ritterbush 1969). Importantly, notions of 'scientific progress' and 'research' were absent in medieval universities. Enlightenment and the establishment of nation states carried engagement of the university with the advancement of knowledge (Rudy 1984). Furthermore, pedagogy as it is known today was quite different them. In early universities, students were expected to become accustomed with the 'authorities' via lectio which was undertaken at the start of a typical class whereby students would read passages of sectioned text which was followed by comments of the teacher. Exploring, the subjects taught at universities in medieval times begs the question of why collections had not been established earlier. Universities adopted the classical four faculties model: Theology, Arts, Medicine

and Law. Within the fields of medicine and arts teaching collections would have been of use for teaching support, some academics argue that such collections may have existed. While the term 'collection' is not apparent there is evidence of middle age teaching relying on objects for support. The calculators of Merton College (Oxford) pioneered the application of mathematical laws to understand motion in the first half of the 14th century, they also studied and measured the physical properties of bodies. Some academics argue that "the Oxford calculators created mathematical and mechanical instruments", as such if indeed such instruments existed that would most probably be used for teaching. A wide array of instruments developed to serve the studies of music, optics and astronomy and physics for "both practical purposes and research

[sic]" (Ridder-Symoens 1996). Some instruments were used for teaching such as the quadrant, basic models of astrolabes, solar clocks and the equatorium (used to study Euclidean Astronomy).

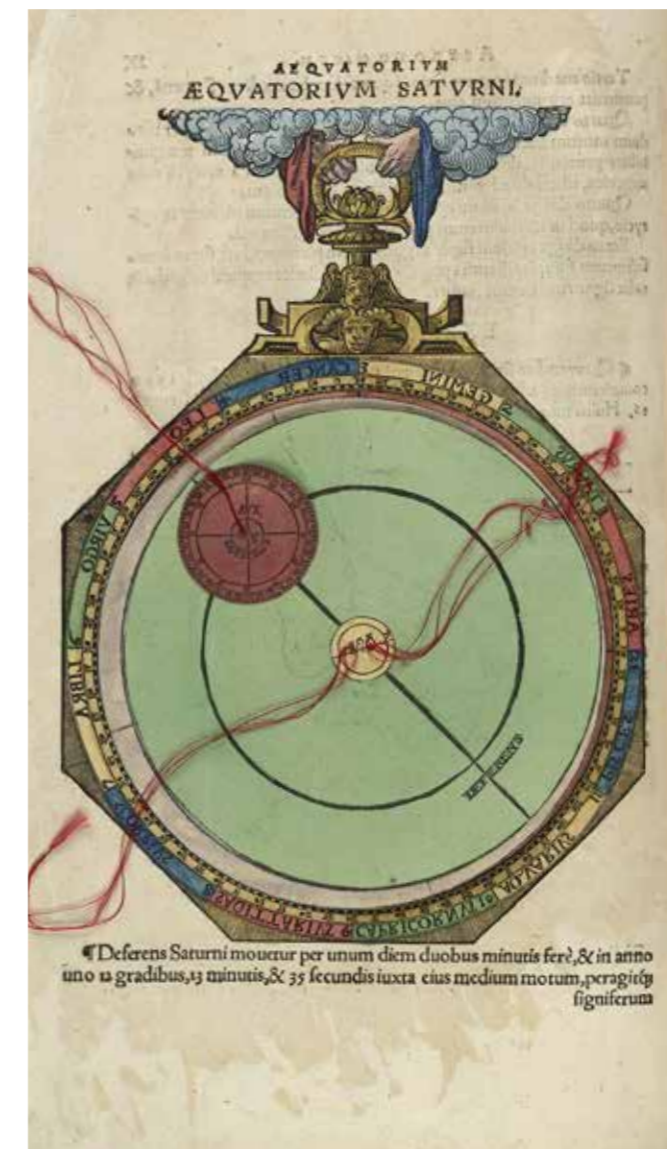


Fig. 6,
Equatorium from Johannes
Schöner Mathematicus,
16th c.



Fig. 7,
The Anatomical Theater of
Bologna, built in 1637.

In the case of Medicine, "practical demonstrations existed ever since the first medical schools in Salerno [Italy]" (Ridder-Symoens 1996). Bologna's public dissections started as early as 1316 while Montpellier statutorily established dissections in 1340 (Ridder-Symoens 1996). The dissection lessons were more focused on teaching human anatomy than mastering dissections themselves as this was more so the work of surgeons. Although the first record of a hortus medicus established in a university dates from the 1450s, these probably existed earlier in a more basic form:

'a) in Europe, herbs had been cultivated for medical purposes at least since the ninth century, b) the Arab treatises used in medieval university teaching explicitly considered botanical pharmacology as an independent area of treatment, and c)

medical students had to read and study Aristotle's *libri naturales*' (Ridder-Symoens 1996).

As such, it is evident that objects, props and instruments were indeed used to stimulate ideas and facilitate learning in medieval universities. These objects were likely used repeatedly and may have been used individually or in larger groupings - however understanding the exact nature and explicitly what instruments were used would require a detailed primary source analysis. The Renaissance universities were more open to pedagogical innovation than the previous medieval mentality (Verger 1973) - 'models, maquettes, casts, and reproductions, but also real objects like specimens and instruments, were assembled and used to illustrate, demonstrate and explain' (Clercq 2003).

PIANTA DELL'ORTO DEI SEMPLICI DI PADOVA.

Fig. 8,
Hortus Botanicus Padua,
Plan of the 17th c. of the
"Horto dei Semplici".

Such teaching collections are still actively and extensively used in today's universities. The hortus medicus and the theatrum anatomicum: laid the foundations for the teaching museum Renaissance cabinets of curiosities and private collections which have been duly acknowledged and studied (Belk 1995).

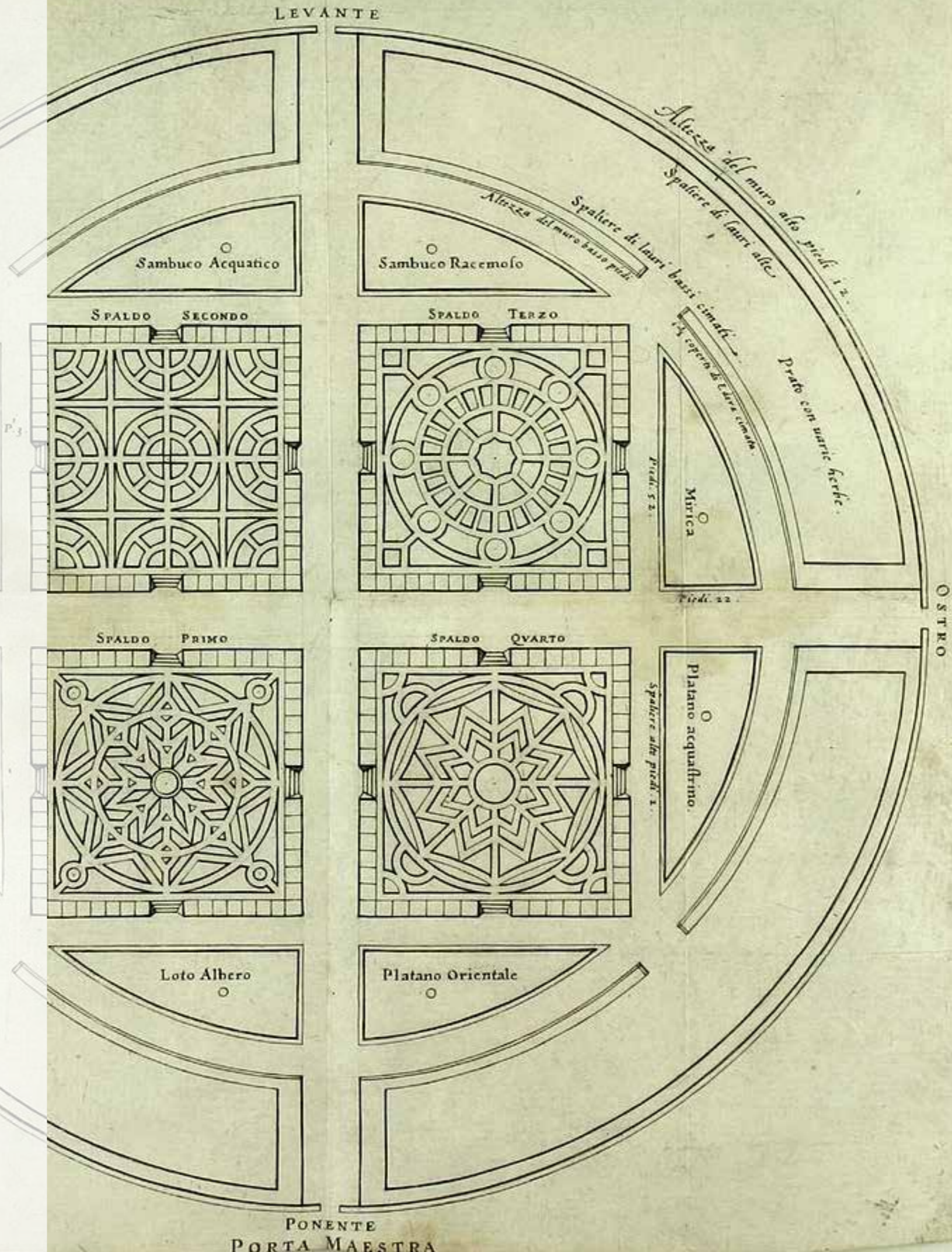
Firstly, it should be noted that many private wunderkammer, despite symbolic and mannerist constitutions, were considered valuable by university teachers and scholars, who frequently studied and visited them (Impey 1985). Furthermore, many wunderkammer became universities.

The connection between the history of university collections during the Renaissance were significantly impacted by three important innovations, being: the botanical garden, the anatomical theatre (and teaching museum) and

the advent of the study collection.

In line with the history of medieval universities, the oldest organized collections were chiefly structured around the teaching of medicine; the physic garden (hortus medicus or hortus simplicium) and the anatomical theatre theatrum anatomicum (Impey 1985). The first garden was established 1540s, located in either in Padua or Pisa, and the first anatomical theatre in Padua in 1594. Whilst originating in Italy, they were quickly adopted by the universities throughout Europe, retaining their underlying roots in medical teaching and practice. Physic gardens and anatomical theatres play a primary role in the history of university collections and museums for two important reasons: firstly, because "several types of collections and the development of early preserva-

tion techniques originated in their context", and secondly, "because they represent the first organised attempt to congregate objects in a permanent location for a specific audience". Geological specimens were also collected, as these were considered to have healing power as well as symbolic meaning (Impey 1985). Materia medica teaching collections during the late sixteenth- and early seventeenth-century at the Universities of Cambridge, Oxford, and Leiden, among others, included a large proportion of minerals and fossils (Impey 1985).



01.2.3

Teaching Museum

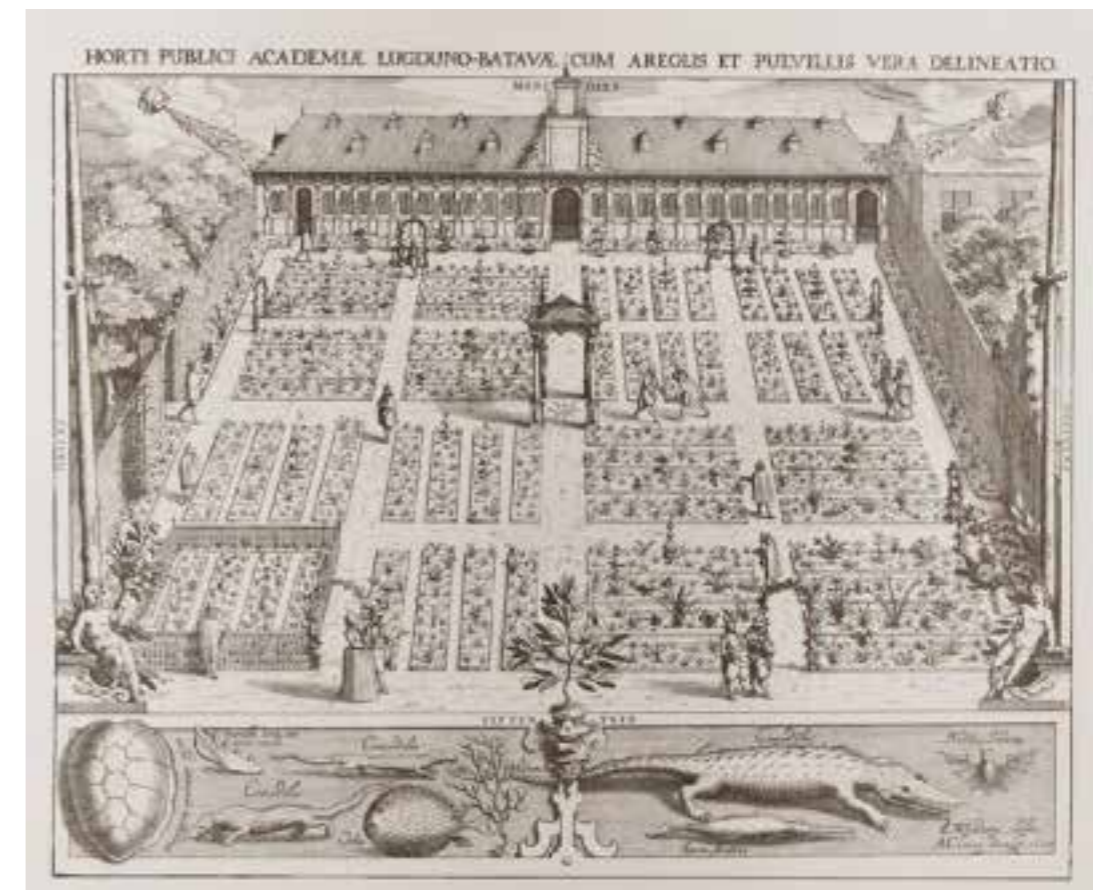
In order to be easily accessed by students and scholars, the botanical and materia medica teaching collections required carefully considered locations. Exhibitions were first mounted in universities in the neighborhoods of botanical gardens and anatomical theatres. Whilst differing from museums in the modern ICOM sense, exhibitions of teaching collections became known as 'teaching museums', an expression still in use today (Poulot 2001).

Having existed since the 1600s, teaching museums are clear predecessors of the Ashmolean. Built in the 1590s, Pisa's Botanical Garden is the first record of a teaching museum (Alexander 1979). Another similar was built in Leiden in 1600. Records suggest that the first anatomical teaching museums, located near anatomical theatres, were constructed in Leiden in 1597 (Roseboom

1958). In a manner similarly adopted by the anatomical and botanical counterparts, the art teaching academies presented originals, reproductions, maquettes, and pedagogical models. Teaching museums were also created near chemical laboratories, astronomical observatories, and physics cabinets, particularly after the higher education reforms of the nineteenth century. Many established regular opening hours and facilitated public access, thereby becoming museums in the current sense of the term.

The onset of the Enlightenment saw the complexity of museums and collections increase; the ability to distinguish between the two became more difficult.

Fig. 9,
Hortus Botanicus Leiden
in 1610.
Print by Jan Cornelisz.



01.2.4

Study Collection

As was the case for teaching museums acting as the seeds of for the university museums, the study collection is the embryo of the research collection. Between 16th and 18th century in Europe, the study collection underwent its golden age, belonging to learned societies and academies, merchants, the nobility, and the upper bourgeoisie. The study collections closely associated with the university collected by pro-

fessors from their personal interests and travels were used for teaching purposes are of primary interest. The first of these was probably assembled by Ulisse Aldrovandi (1527-1605), professor de fossibilis, plantis et animalibus at the University of Bologna (Impey 1985). What made these so relevant to the development of research collections was that, study collections probably represent the first attempt to

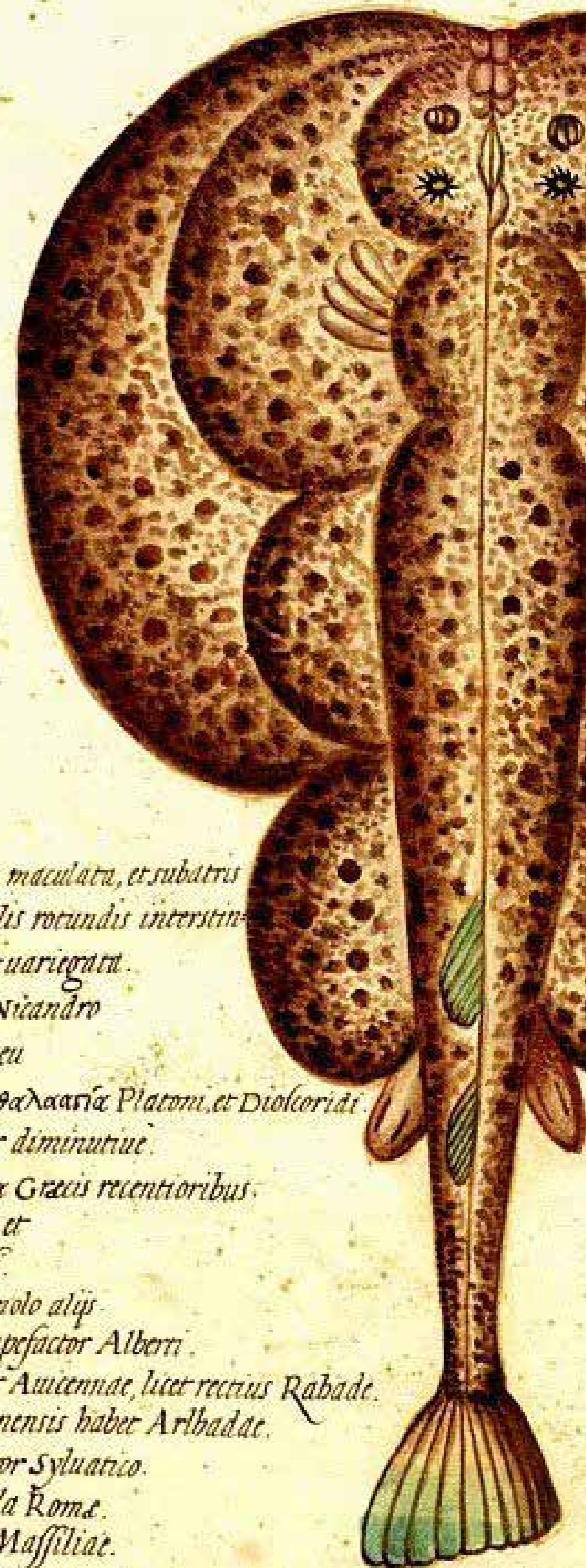
Fig. 11,
Fantastic Marine Creature,
Unisse Aldrovandi, 1557.

study and document objects in an organised manner through direct observation and experiment, supported by an increasingly 'natural' classification (Ritterbush 1969). Contrary to the wunderkammer, where reality was symbolically reconstructed, the study collection was seen as an instrument for the exploration, documentation and comprehension of the world (Whitehead 1970). Aldrovandi's collection, separated works of art from natural objects, while common objects - such as local animals and plants - were also represented (Impey 1985). Most authors, however, consider that these did not yet represent 'real' research collections. Symmetry and mannerism in the display were still the prevailing organisational criteria (Impey 1985) and most of the different classification systems were based on emphasising the living animal and its behaviour (Impey 1985).

Fig. 10,
De Pescibus, Ulisse
Aldrovandi, 1557



*Torpedo maculata, et subatra
maculis rotundis interstincta,
et variegata.*
Νάρκη α Νικανδρο
Νάρκη seu
Νάρκη θαλασσία Platonu. et Dioscoridi.
Torpedior diminutiue.
Τορκαίνα Graecis recentioribus.
Tremolo, et
Sgramfi.
Pesc Tremolo alijs.
Piscis stupefactor Alberti.
Rabadat Auicennae, licet rectius Rabade.
Bellonensis habet Arlhadae.
Stupefactor Syluatico.
Occbiarella Romae.
Torpilia Massiliae.
Tormorizza Liguribus.



01.2.5

The first University Museum

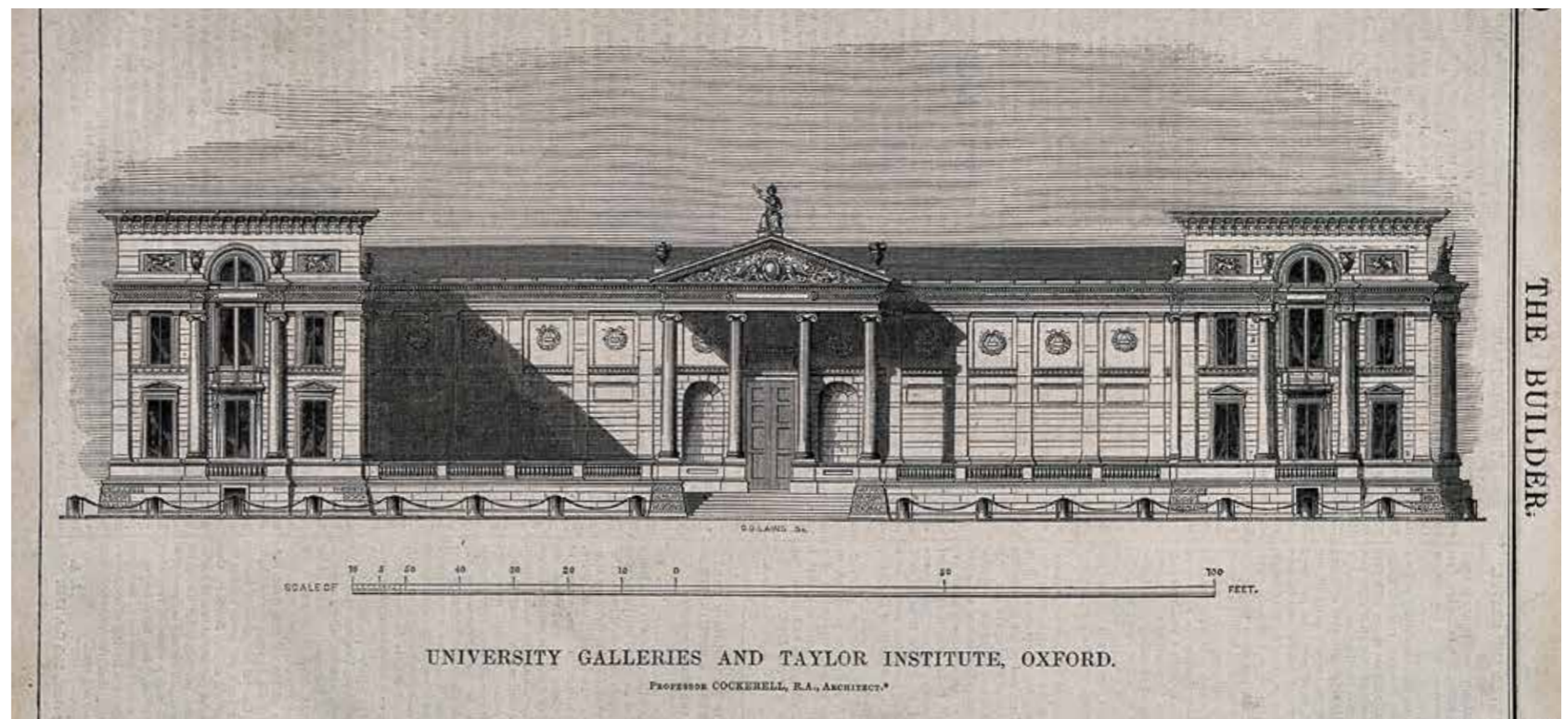
The university museum as it's known today originates from 17th century Europe. The Ashmolean Museum has been the object of in-depth studies (Bennett 1997) and two aspects are of specific significance: firstly, the differences between the Ashmolean and prior teaching museums; and secondly: the organisational structure of the Ashmolean. From the very beginning, a broader audience extending beyond the university com-

munity was considered and sought after. Additionally, the teaching museum was merely a location for the display of teaching collections; having no structure, no specifically appointed staff, essentially, no institutional existence. The Ashmolean was the first institutionalized museum as we know it today. Although, the underpinning aim of the Ashmolean was ultimately the same as earlier collections and inevitably libraries and

archives. Essentially the Ashmolean acted as a instrument to support teaching and was designed to adopt an active role in describing, explaining and documenting nature. There is a subtle, but clearly traceable line from the Ashmolean to teaching and study collections which can be followed all the way back to the Museion in Alexandria. In essence, the Ashmolean presented ancient objectives in an integrated

and simply archived manner with a broader target audience and increased access. Evidently the primary concern of the Ashmolean's architect and first curators was to combine everything under the same roof and ensure easy access for: teaching, research, display. The Ashmolean model was imitated by universities throughout the world, in what might at first seem to be unexpected disciplines (Boylan 1999).

Fig. 12,
Engraving of the
Ashmolean Museum, 1845



01.2.6

Research Collection

Exactly when and where the first research collection appeared is impossible to say. Distinguishing between study collections and research collections is difficult if not impossible. Included in the collection of the Anatomy Museum at Oxford University as late as the 18th century was: "a Moor's ear cut off; a frightful large Indian Bat; a Mermaid's hand; the teat of a witch" (Whitehead 1970). Such objects are emblematic of the complexity of collections in the eighteenth century, however, are hardly typical of what we would call a research collection. Whereas study collections thrived on diversity, research collections developed only in fields that required objects in order to produce new knowledge, or, to use the expression of (Rudwick 1976), "in disciplines that share an interaction between theory-building and the accumulation of ever-richer stores of evidence". Research

collections therefore flourished in zoology, palaeontology, botany, mineralogy and geology, archaeology, anthropology and ethnography, and medicine.

Research collections in archaeology were developed after 1836, when C.J. Thomsen introduced the three-age period (Stone, Bronze and Iron), Jens Worsaae divided the Stone Age into Palaeolithic, Mesolithic and Neolithic, and it was recognised that regional variation within these periods existed. The representative role of objects in collections was to a considerable extent adopted and adapted by archaeology and anthropology, and even by other disciplines, as art collections represent particular styles or periods (Boylan 1999).

Fig. 13,
Mermaid, British Museum,
1882





Fig. 14,
 '218. Sculpture on the
 angle of Ducal Palace,
 Venice. M'
 John Ruskin, Ashmolean
 Museum, 1875

The birth of teaching collections coincided with that of the first universities and have stayed remarkably constant until today. Teaching collections paved the foundations for the evolution of research collections whose origins date back to the mid-to late- eighteenth century. In the interim, study collections were born, acting as precursors to the more refined research collections. The dawn of university museums was marked by the Ashmolean in 1683. The complexity of this timeline is rich when we reach the 19th century; teaching and research collections developed inside and outside museums. Objects were frequently switched from research to teaching collections and collections to museums, and the meanings and values between these two have been shifting and evolving as civilisations have. During the twentieth century,

the high historical value of accumulated objects, buildings and teaching equipment gradually became apparent to the universities. With the realisation of this heritage and the continued accumulation of donated art along with social and academic factors came the birth of different types of museums. Focusing now more on historically significant objects displayed in narrative forms, these new museums are less dedicated to research or teaching, but more so informing and appealing to larger portions of the public. To date, universities exhibit the vastest and probably oldest diversity of museological institutions in contemporary society. Unlike general museums and their origins (the cabinets of curiosities), the prehistory of university collections and museums remain largely unstudied. The enormity of the task is compounded by its inextricable ties

with the university history, the breadth and history of its subject disciplines and faculties.

While the history and singularity remain unstudied, the social and scientific roles of the university collections and museums will continue to go undervalued, their identity will 'remain in crisis' and risk their heritage. The history of university collections and museums is therefore an urgent and much needed endeavour. (Lourenço 2003)

01.3

HISTORICAL CASE-STUDIES./

Universita' di Bologna

The University of Bologna, Alma Mater Studiorum, located in the city of Bologna (Italy), is considered the oldest university in Europe. The year of foundation, according to some historians, is 1088: year in which the first juridical school was established.

The Alma Mater is organized in a multi-campus structure, with offices spread all over the Emilia Romagna region. Rimini, Cesena, Forlì and Ravenna, and the foreign office in Buenos Aires belong to this institution. Furthermore, the university includes some high schools, institutes and colleges. In 2017 the university had a total number of 79.138 students.

The University Museum System of Alma Mater starts ideally with the date of birth of the institution, but in a wider prospective it's birth should be placed to the date in which scientific courses were introduced first in the

university.

The exhibited objects are kept like treasures in the rooms linked to them and tell the story of human development, knowledge, approach to different disciplines, discoveries, methods of investigation and representation. All very important aspects both for historical and scientific point of view.

The university museum system exercises its functions in public interest with the aim of valorisation of its heritage and the educational purpose on the public. It is indeed an open encyclopaedia available to everyone, both students and visitors, that gives the opportunity to get knowledge of a wide range of disciplines.

The Museum System is organized in 14 different museums, all dedicated to different disciplines. The main activities, behalf on the educational purpose and teaching, are concentrated in restora-

tion, conservation and cataloguing activities, extending then the research area and the related exhibitions. For these reasons the University has always provided the museums with a broad range of autonomy in the organizational and preservation aspects, aware of the knowledge and educational actions that these institutions had always given to the community.

Fig. 15,
Archaeological University
Museum of Bologna, 2017



01.3.2

University of Leiden

The University of Leiden, founded in 1575 by William, Prince of Orange, is the oldest university in the Netherlands.

During the Dutch Golden Age, the university hosted figures as Christiaan Huygens, Descartes, Rembrandt, Baruch Spinoza, Hugo Grotius and Baron d'Holbach. At the time Leiden was considered an international intellectual capital of Europe, due to its tolerance and avant-gard in many disciplines.

The university houses more than 40 national and international research institutes, and has a total of seven faculties, and more than 50 departments.

The Historical Museum is a real view into the past of academic and student life; with paintings, portraits, tools and any subject that recount the history of the University, since its first ever lesson in the Academy Building, in 1581. These

elements are represented in a permanent exhibition, through different sections that host the diversity of the special collections, such as medieval manuscripts, Dutch East Indies' photos, Asian drawings, maps of the known world in different times and much more. The museum provides a service of online consultation of the collections and books that the library hosts.

Fig. 16,
Astronomical Collection of
the Boerhaave Museum in
Leiden



01.3.3

University of Paris

Sorbonne University formerly called the University of Paris, is the oldest university in the Francophone world, and after the University of Bologna, is the second oldest in Europe.

Founded around 1150, first as a corporation of students and masters, existed until the French revolution in 1793, and again between the First French Empire in 1806 and 1970, after the May '68 events. The reestablishment was agreed just in April 2017 and took place on 1st January 2018.

The university museum is organized in eight scientific collections, opened to researchers and students, and in specific cases also to the open public.

The collection includes minerals, physics experiment modes, zoology, palaeontology, palaeobotany, Charcot Library, Musée Depuyrten and G. Lippmann collection.

- Minerals: over 1500 minerals on display in 24 cases, open to the public
- Physics experiments models built by professors from the Sorbonne and UPMC in order to demonstrate different principles of physics
- Zoology: teaching collec-

Fig. 17,
Zoological Collection,
National Historic Museum
of the Sorbonne
University, Paris

- tion of stuffed specimens, skeletal mounts, fluid parts, anatomical casts and insect boxes
- Palaeontology: research collection of fossil invertebrates
- G. Lippmann collection: Research collection of 46 pho-

- tographic plates created by Gabriel Lippmann in his studies of photography and the physics of light
- Charcot library: Research collection of the personal library of neurologist Jean-Martin Charcot
- Palaeobotany: Research col-

- lection of Fossil plants
- Musée Dupuytren: moved from Cordeliers, will be open to the public occasionally, features wax anatomical items and preserved specimens illustrating diseases and malformations.



01.4

PAST, PRESENT AND FUTURE./

Introduction

University Museums are a present institution all around Europe since the Middle Ages, although no one knows the real extent of their scientific, artistic and cultural heritage. Unfortunately, not just the number of these museums is imprecise, but there's a lack of information also on the collections that universities held within their departments.

Therefore, even if we recognise the heritage of university museums and collections in Europe, these institutions don't receive the attention that deserve. They remain inaccessible to a large portion of public, students included, and then unknown and unappreciated. (Lourenço 2004)

'There is every possible combination and almost every imaginable subject, from dentistry to church history, represented by a museum

at some university' (Rodeck 1952).

University collections cover all possible disciplines and subjects, comprehending both 'traditional' (zoology, botany, mineralogy, geology) and historical fields (history of the university, history of medicine...). In most of times, as already said, these artefacts are not housed in a museum, but in departments, institutes, astronomical observatories or other facilities. It is not easy then to have a uniform understanding of the public access to these collections, precisely because depending from the building in which are included.

University Museums are unique among museum, in that they reach wide audiences while simultaneously making important contributions to scholarship and the education of students. (Burritt 2010)

Fig. 18,
'La scuola di Atene'
Raffaello Sanzio, 1509-11
Citta' del Vaticano



Fig. 19,
Simon Fraser University,
Department of Archaeology,
Canada



01.4.2

Museums and Collections today

'If university collections are so diverse and important, why are they so little known, so little valued? What is the problem with university museums and collections?'. (Lourenço 2004)

The problems relating the university museums are multiple and complex, since the solution is at the same time held in their structure as academic institutions. There are theoretical and practical issues that involve perception and role. University museums are and have always been compared to the classical museums (national, regional or private), not counting the diversity of their role inside the society, especially in the university life.

'For the large majority of university museums and collections, the influence of the museum sector has only become truly significant in

recent decades, when their purpose was questioned by their parent-university. It was only in the 1960s that many university museums and collections began to look at non-university museums in search for alternative organisational models, roles, and in many cases, in search for an identity.' (Lourenço 2004)

This category of museums cannot be understood if not related to the university of which is strongly connected. Every university museum held the historical, economic, cultural complexities and modus operandi that the alma mater university does. Although, today it is not clear the relationship between these two institutions. If in the past the connection was visibly strong, today happen the opposite. They tend to search an independence from each other that can just be a destructive behaviour in terms of cultural

heritage and knowledge for the students and the academic life in its complexity.

'What is the use of collections if they are no longer used for teaching and research?' 'What are collections for, if what we need is state-of-the-art laboratories to recruit the best students and researchers, enabling us to compete in the global higher education sphere?', 'Of course collections are important - they are our jewels, our treasures - but who pays for them?', 'Who pays for the preservation, study and public interpretation of our collections, museums, astronomical observatories, gardens and libraries?'

Marta C. Lourenço, again, considers other important questions concerning the collections and their significance when not used as an instrument of research and teaching. These questions

Some important universities and related museums (e.g. Ashmolean Museum; Peabody Museum) have been able to maintain pace in this process of development, but the discussion is still open for the majority of universities, in which there is an ongoing gradual disinterest to the theme.

Universities, nowadays, must answer to multiple questions, such as decrease in number of students in some disciplines and consequently adaptation of courses and working staff; pressures from regional forces in the development of the geographic areas, establishing link with local industries.

All these factors, then, weight on the remaining attention placed on the museum collections.

'Moreover, and most importantly, the majority of European universities suffer from chronic underfunding and

have been required to raise a significant portion of their annual budgets themselves. In addition, since the Lisbon Strategy (European Council of Lisbon, March 2000) was adopted, universities have been asked to actively compete in the international arena, especially with American universities. In other words, they are being asked to do more with less money.' (Lourenço 2004)

Although, the use of artefacts and objects, belonging to the research and study collection, for teaching purposes, have had a significant decrease in the past decades. Consequently, some courses such as archaeology, anthropology, life sciences and medicine have suffered profound alterations. Other disciplines were removed from graduate courses or became optional, with grave repercussions on collections' life.

A particularly illustrative case is represented by the University of Amsterdam (UvA). In this case, sadly, natural history collections has been eliminated from the '80. Some disciplines were abolished, for example Geology in 1983 and consequently the related collections relocated in other cities such as Maastricht and Nijmegen. (Clercq 2003)

By contrast, an interesting example that demonstrates the difference between university museums in the world, according on the availability of funds, is the 'Jericho to Jerusalem' exhibition (23 October 2013 to 6 April 2014) at The Ian Potter Museum in Melbourne.

This exhibition was a key instance in which artefact were chosen non-only for display purposes, but as a teaching resource on Middle Eastern Archaeological field work practices and techniques.

Therefore, became the starting point for inquiry into the development of archaeological practice, in particular for students undertaking the undergraduate 'Practical Archaeology' unit. Unlike traditional classroom-based subjects, 'Practical Archaeology' provides students with hand-on experience in surveying, excavating and artefact analysis. This provided students with a unique opportunity to access three different learning approaches - museological, archaeological and historical - within the same class and learning environment. (Jamieson 2017)

01.4.3

Significance of University Heritage

Fig. 20

'If university collections are in "crisis", then such has been the case for quite a while. In fact, the "crisis" is probably less about collections and more about universities. European universities are going through a profound crisis of identity and resources and it is important to put the "crisis" in its proper context.' (Lourenço 2004)

From the 90' to now, there has been mobilization of professionals from both universities and museums in order to answer to this 'crisis' situation, even if in multiple cases traditional-based

careers and functions retired and were not replaced or discontinued.

In this direction, UK, the Netherlands and Australia (Council of Australian University Museums and Collections, CAUMAC, 1992) initiated national surveys of their museums and collections. These programs are bearing their fruits, and most significantly are visible in UK, in which university museums are sustained by a strong program of funds. The results are directly observable in the commendable job of the Cambridge University Museum and the Ashmolean Museum.



To understand the meaning of University heritage, we should first understand the value and role of the University, as academic and cultural institution, in the contemporary society. The importance related this category of museum can be found in two factors: their strategic position and the nature of the collection, or more generally university heritage.

There has been a time in which university museums were defined by ICOM, in the General Assembly of Munich in 1968, as the ideal type of museum. (Rodeck 1970)

Today, mainly as political institutions, universities have an inconceivable power within our society, because they are the incubators of the future thinkers. Although, very little has been done to make a connection between their heritage

and the students, then give and define a clear position for their university museums, as physical locations. In fact, even master courses in museology make so little use of the museums and collections; but also, computer sciences, pedagogy, communication...

'It is difficult to understand why so few university museums across Europe truly represent "windows" between the university and society, using people, laboratories and content available in the university as a platform for public projection. Reciprocally, what are universities waiting for to use their museums to effectively and efficiently reach increasingly broader segments of society, including potential future students?' (Lourenço 2004)

The other factor relevant today, is the nature of these collections. Universities

have collected for at least 450 years artefact, objects and material. For these action of assimilation, all university collections can be defined 'scientific', then directly or indirectly associated with teaching and researching. They hold the material evidence of knowledge and history of knowledge, through all the scientific equipment, that has been used countless times for many purposes generation to generation. Not just the artefacts then, but also the tools are part of this immense heritage.

'The history of knowledge is embedded in hundreds of rocks gathered for a research project or PhD thesis, it is in these immense archives of biodiversity, in wax models used in anatomy teaching, in art collections resulting from students' experiments and development of the artistic and creative process,

Fig. 21



in the laboratory notes of scientists, in the field notebooks of zoologists, in the way botanical gardens and herbariums are arranged.' (Lourenço 2004) All these, are factors of university heritage.

Heritage means culture, values ways of living and connections between students, researchers and city (Bologna, Montpellier, Uppsala...), including a wide range on intangible factors, that make every university different from the other.

'This is the multi-level and integrated approach we need to adopt towards university heritage: encompassing science, art and nature, museums and collections, artefacts and specimens, ugly and beautiful, easy and difficult, historical and in use, savoir faire and values, books and documents, build-

ings and gardens - in short, space and time, form and function, tangible and intangible.' (Lourenço 2004)

An integrated approach, then, can faithfully represent the history and significance of university heritage.

01.4.4

Concluding Remarks

University museums and collections exist thanks to the action of collecting, pursued through the centuries by different actors, such as travellers, professors, alumni... These objects are the foundations of our societies and represent our way of learning and knowing.

Although the unique history and prestige of every university, today there's a significant issue in terms of identity. Precisely concerning, the ways of promoting and communicating to the socie-

ty this cultural heritage. For this reason, the ongoing trend is to look at other museums, regional or national, often overlooking the distinguishing mission, values, ethics, professional practices and public services.

'There is a niche for university museums, but only if they manifest a distinct identity.'
(Lourenço 2004)

Thanks to the Bologna Process, much has been done to ensure uniformity in the

definition of universities and academic curricula; unfortunately, however, the university museum is still outside of the necessary processes of renewal.

As a pivotal point of information and culture in society, the university has responsibilities towards its collections, to make them available and enjoyable for the students and open public.

This is universities' most important legacy to the world. Their responsibility is to explain this legacy to

present-day society as well as to generations to come. Heritage is the single and most important resource universities must promote in a long-term and meaningful way.

Together with respect arrive expectations, therefore academic institutions and museums must work together to create that 'window' between society and knowledge, that M. C. Lourenço talks about, maintaining an inclusive and sharing approach.

01.5

ARCHEOLOGICAL MUSEUMS./

'Archaeology is the science that studies the civilizations and human cultures of the past and their relations with the surrounding environment, through collection, documentation and analysis of the material traces they have left (architecture, artefacts, biological and human remains). Archaeology is partly the discovery of the treasures of the past, in part the meticulous work of the scientific analyst, partly the exercise of creative imagination. It is also the scrupulous task of interpretation so that we come to understand what they mean these things for human history. And it is the conservation of heritage cultural heritage, against looting and negligent destruction.' (Renfrew 1991)

Archaeology is the study of our human past through the material remains and environmental data people have left behind. From the first traces

of our earliest human ancestors to 21st century buildings, archaeology analyses the physical remains created or modified by people in pursuit of a broad understanding of our human experience.

History of Archaeology
The history of archaeology is made of ideas, theories and points of view of the past. It is the history of study on methods regarding research and development, that use intuition and ideas to investigate on the past. It is also known as the history of the great discoveries: the tomb of Tutankhamun in Egypt, the lost Maya cities of Mexico, the Painted caves of the Old Stone Age, the Warriors of Terracotta in China, etc.

Human beings have always speculated on their past and most of the cultures have foundation based on their material heritage, proofing fascination for what was be-



Fig. 22

Fig. 23,
Kunstkammer
Frans Francken II, 1636



fore them.

During the Renaissance, among the cultural European élite, began the practice of "cabinets of curiosity": in which artefacts, exotic minerals and animals, and all kinds of objects classified "natural history" were part of a chaotic collections. It wasn't until the mid - 19th Century that the discipline of archaeology really became constituted, thanks also to significant achievements of the newly developed science of geology.

The geological idea of "uniformitarianism" could also be applied to the past human and marks a fundamental notion of modern archaeology: that to an extend the past is very much related and compared to the present.

The 1960s sign a turning point in the development of archaeology. The theory of New Archaeology has been proposed by a group of young archaeologists in the Unit-

ed States: a discipline that reaches geographically every remote area of the globe and takes it back in time at the beginning of human existence, to study and understand the present.

The archaeological museum is an institution that host and exhibits ancient artefacts, from prehistory to the classical age, even though often includes productions until the end of the eighteenth century and sometimes even beyond.

History and development of the archaeological museums The roots of the archaeological museum can be found in the private collections of wealthy nobles or wealthy European merchants between the fifteenth and seventeenth centuries, whom they loved to show off curiosity, one of the first incarnations of the museum as known today. Both natural and artistic objects were mixed together on

the walls and ceilings, wardrobes and drawers of one or two bedrooms. The origin of the exhibits mostly derived from purchases in flea markets, fairs and only rarely from occasional and sporadic findings made by the founder of the same collection. Different aspect gives the collections of the early sixteenth century: artefacts and art-pieces arranged often outdoors, in gardens or in courtyards, as an image of a classic Christian Rome. The settings were perceived as inner landscapes in which each fragment used to became one defined element, communicating values belonging to the past.

From exhibitions organized by collectors for one public, the concept of museum set-up was born. In the following centuries the typical museum attitude of a "staging" destined to strike the visitor and to arouse his attention and curiosity was gradually

built. Since the seventeenth century the first edicts aimed to prevent the destruction and dispersal of masterpieces and testimonies of the past, particularly materials which were gathered in Rome, by the State of the Church, with the provision of strict police checks on the conservation and trade of antiquities and works of art. The regulatory body of this state it is rather large and voluminous; especially on 7 April

1820 the edict of Cardinal Pacca was promulgated (under the pontificate of Pius VII), generally recognized as the first and organic legislative provision of protection of artistic and historical assets that inspired similar provisions in the Kingdom of Naples, in Tuscany, in the Lombard region of Veneto. One of the founders of the scientific archaeology, Johann Joachim Winckelmann, the German archaeologist and art

historian, is considered the father of the discipline of the history of art for his great contribution not only to a new science of archaeology and history of art, but also western painting, sculpture, art literature and even philosophy. He was a Hellenist discoveries pioneer which first articulated the difference between Greek art, Greco-Roman art and Roman art, "the prophet and hero founder of modern archaeology".

From the work of Winckelmann, was established a conscience about the value of the ancient artefacts and a periodization of the exhibited objects. From the end of the eighteenth century in fact, the collections began to take on a purely educational role and no more mere exposure, aimed at the amazement and wonder of visitors.

With the birth of the Louvre also opens the way to public exhibitions, initially undifferentiated and starting from the following century, always more sectorized, thanks also to the different scientists' laboratories who had small personal collections, for instance the botanical gardens. The archaeological museum is developed precisely from the latter, acquiring their own physiognomy and enriching exhibitions with acquisitions, donations, exchanges. (Giambarda 2000)

It is interesting to note how interpretations of ar-

chitectural fragments has been fundamental to describe a historic era: in the villa Klein Glienicke, outside Berlin, summer residence of Frederick William of Prussia, architectural elements are inserted into the walls of the building, as if it was a Roman dwelling of the sixteenth century.

With the first major museums of the nineteenth century a clearer relationship is instituted between content and container, between the collection and the architecture. When, at the beginning of century, Frederick William of Prussia decides to donate his ancient art collections to the city of Berlin, entrusts the creation of the Karl Friedrich Schinkel museum. The aim is to reproduce in front of the royal palace a real evocation of the Acropolis of Athens, with a garden and a colonnaded temple. The result, beautifully accomplished by Schinkel, it is

Fig. 24,
A View of the Eastern
Portico of the Parthenon,
James Stuart and Nicholas
Revett, 1787



the Altes Museum.

Another historical example is the Pergamon Museum in Berlin, located in the Museum Island. The building has been built in the 20s of the last century to collect large archaeological acquisitions sites from the territories of the Near and Middle East. Faces find works of Hellenistic age from Turkey to Jordan up to those from the Persian world.

The peculiarity of this museum is the re-composition of the original architectural spaces of the sites, beautifully articulated in large rooms that allow the visitor to wander between roads and squares, overcoming time and space. Examples of these architectural fragments are: the altar of Pergamum, the Gate of the Market of Miletus, the Gate of Babylon and parts of the Imperial Palace of Amman.

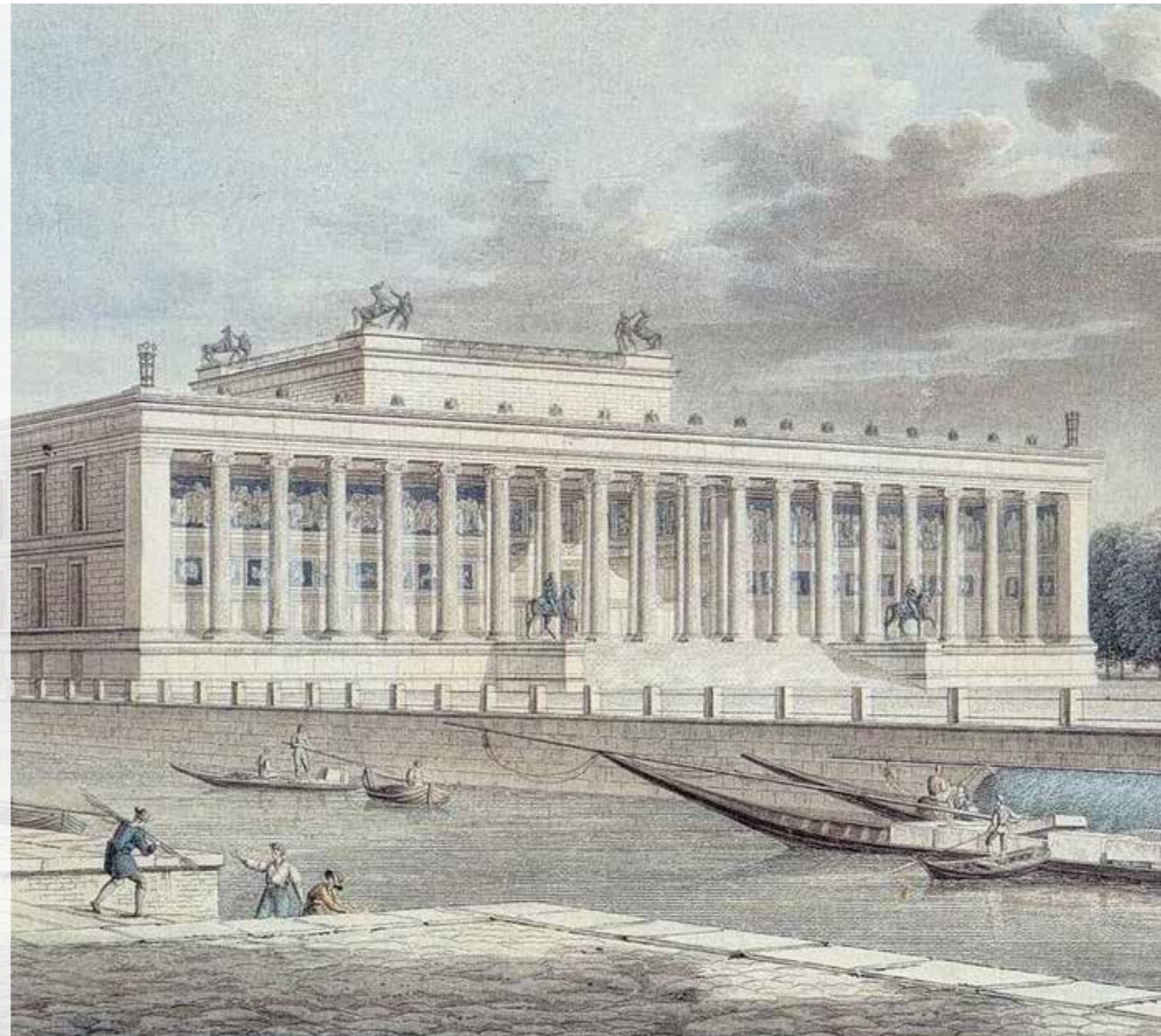
Museums reveals aspects of the profound change of the

society, that's why is important to define a communication medium and the consequents imparted values to the visitor. From the traditional point of view, the museum plays an important role in the cultural system as a protector of the assets and identities of the society. From an economic aspect though, is an important institution that increase the numbers of cultural tourism and helps local communities to preserve their cultural heritage. Therefore, these values need to be transmitted in efficient exhibition models able to guide the visitor through the museum and explain in the most interesting way the collection, as the archaeological discipline is inevitably physically and cognitively incomplete. Archaeology is undoubtedly among the most difficult to make it intelligible, to most visitors who have little expert knowledge, and who are

hastily devoted to a summary perception of exposures and their contents. It is certain that archaeological museums are changing and as stated by the historian K. Pomian, the archaeological museums are distributed around the world among two trends: those ones in which the main character is the single piece of art and those ones in which the collection of objects like bones, metals, agricultural tools etc. as a whole, prevails.

The two types of archaeological museums - "archaeological art" and "archaeological technology" - do not show up as pure categories, but it is true that the first one enhances the individual object from the setting, and the another one creates a narrative path through the organization of the objects, strictly related with the context.

Fig. 25,
Altes Museum Berlin,
Friedrich Thiele, 1830





02.0

CASE

STUDIES./

Fig. 26

02.1

Introduction

Some years ago, The Guardian published an article on the seeming decline of archaeology throughout the UK (Braddick 2013). Although, a number of projects and institutions dotted around the world have attempted to rekindle interest in archaeology in various ways (Van De Ven 2014).

Museums, as higher cultural institutions, embrace values of conservation, study and reflection on society's heritage. In here, objects are presented as unique artefacts, entrenched in cultural significance.

Although, museums are not simply containers of past and present artefacts, but spaces of education as well. Then, communication becomes an important aspect in the administration of these institutions, as visitors approach the museum spaces in different ways, according to their educational background,

capacities and skills.

University Museum represent a particular case of museum because strongly related with the University and the academic purposes, such as direct training for the students, internships or simple possibility to study within the spaces of the museum.

A University Museum is a museum like any other and, at the same time, it is a different museum, since its function depends on the place in which it operates (Pradel 1987).

The precise number of University Museums in the world, but most specifically in Europe, is yet unknown. It is complex, in fact, to determine the number of these institutions, because of their strongly connected nature to the universities. And, because of the different history and traditions all around

the European continent, the significance and definition of University change.

In The Netherlands, for example, the higher education system runs in a binary model: consist 14 universities and 44 hogescholen (polytechnics). Apart the 13 higher institutions, there are other small 'designated institutions' that are considered part of the university sector: business administration, institutes for theological training and humanistic universities, as well as several international education institutes. Although, these are not included in the educational statistics and usually have different higher education policies. (Frans Keiser, in litt. 12 April 2005). Accordingly, the theme is rather controversial, given that it doesn't observe a homogeneous system both in the European continent and European Union (EU).

Even though, European, American and Australian Universities, and consequently their university museums, differ in many aspects outside numbers and statistics.

This is due not only to cultural aspects, but above all to the economic ones, as there's a difference between "private" institutions and "public" ones. Even here, it is complex to make a homogeneous cataloguing on an international level, but it is easy to deduce that some institutes have more funds than others, and therefore better services for their museum structures.

In order to draw a clear overview, some of the most important university museums in the world were chosen as case studies. Analysing these institutions, we can extract strong and weak points, useful for tracing the path of the university museum of the future.

02.2

PENN MUSEUM./

Mission & Collection

The Penn Museum of Archaeology and Anthropology is the former museum of the University of Pennsylvania. Founded in 1887, brings together artefacts from all the world and evidence the development and history of human being. This institution is one of the world's great archaeology and anthropology collection, through own research missions, and the largest University Museum in the USA, with nearly one million objects.

"The Penn Museum encapsulates and illustrates the human story: who we are and where we came from. As a dynamic research institution with many ongoing research projects, the Museum is a vibrant and engaging place of continual discovery, with the mandate of research, teaching, collections stewardship, and public engagement—the four "pillars" of what we do." (CERL 2017)

"The Penn Museum transforms understanding of the human experience." (CERL 2017)

The museum brings together a large range of collections, well organised in eleven different sections:

- African
- American
- Asian
- Babylonian
- Egyptian
- European Archaeology
- Historical Archaeology
- Mediterranean
- Near East
- Oceanian
- Physical Anthropology



Fig. 27,
Sphinx of Ramses II,
Egyptian Gallery
Penn Museum,
Philadelphia.

02.2.2

History

The Penn Museum was founded between 1881 and 1894 by William Pepper, to collect under one roof objects that describe the history of humanity from antiquity to the present. Antiquities donated to the University were grouped in a large room on the upper floor of College Hall and presented to the public just in 1889. As the collection started rapidly to grow, the Museum was transferred (1890) in the University Library, designed

by the architect Frank Furness. The major section of the collection, coming from the Americas, was placed on the top floor of the cathedral-like nave, but it was agreed soon that the Museum would need its own building. This vision was made true when the City donated a relevant portion of land to the University, supporting the birth of a new museum, completed eventually just in 1929.

**Fig. 28,
Penn Museum,
Philadelphia**



02.2.3

Research & Teaching

Penn Museum has an important research role in the Archaeologic discipline of University of Pennsylvania. A network of curators, project managers, consulting scholars across eleven curatorial sections and two teaching and research centres. The research is mostly on active field around the globe and in 2016-2017 Penn's students increased their knowledge in: Azerbaijan, Bulgaria, Canada, Egypt, France, French Guiana, Germany, Greece, Israel, Italy, Mexico, Romania, Trinidad, Turkey, United States, thanks to Museum-sponsored experiences.

Therefore, the Museum offers opportunities for both undergraduate and graduate students to gain irreplaceable experience working as part of a team, with international and local experts, in the field.

The research projects are supported by the Center for the Analysis of Archaeolog-

ical Materials (CAAM), that provides the services, materials, equipment, and expert staff to teach and mentor Penn students in their future profession of archaeologist, through a different range of disciplines: natural sciences, social sciences and humanities, to have the best instruments to read the past.

02.2.4

Programs & Events

University students

The Penn Museum has a large range of educational programs that involves students since the beginning of their University career. Through the Clio Society program, for example, undergraduate students are brought in touch with the museum world in many aspects, like organizing events, train

to become Museum docents, volunteer for Museum programming, invite guest speakers, and join Clio-sponsored visits to other museums. This network allows students to have a wide understanding on the museology and museography field and create awareness about the possible professions in this cultural field. "We promote student awareness

of the Museum's collection, exhibitions, and resources, and host a wide variety of programs and special events specifically for students. Members also collaborate with other student organizations to host events at the Museum, including workshops, readings, and performances." (CERL 2017) Other interesting events,

dedicated to all the visitors are:

- Great Lecture Series
- Culture Films at Penn Museum
- The curator's table
- Unearthed in the archives
- The public Classroom @ Penn Museum
- Science and Race: history, use, and abuse.

Fig. 29



Fig. 30



Young students

The Penn Museum dedicates important attention also to the youngest students. In here, primary schools, middle schools and high school students can approach archaeology and anthropology through different programs tailor-made for them.

These programs introduce the children and teenagers to world cultures both far away and close in time. A very interesting one is Story-time Expedition, created for young children between 3 and 8 years old. In this hands-on learning classroom, kids receive an immersive learning experience with myths, folktales and legends specially selected to introduce tradition and cultural themes in their knowledge of the world. Other initiatives, like the Interactive Workshops, investigate further into the ancient world through hands-on activities that explore past

cultures and people. Replica artefacts are given to the young students as a primary contact with the world of the archaeologist and with the practice of investigating and understanding. Some of these interesting programs are:

- Digging Up Rome
- Preserving the Past
- The Carbon Clock: Radioactivity and Archaeological Dating
- Touch Tours

And for the teens, the museum offers challenging internships in which students can develop career skills in the museology world. An early contact for scholars passionate about museums, archaeology, anthropology and related fields, in three intense weeks of knowledge and fun.

02.2.5

Conclusions

This museum is very interesting for the role of awareness it has towards its students, in bringing them in direct contact not only with the world of research and practical work on the archaeological field, but also with scenarios and real possibilities of work in the museum world, from the management of the institution to the representation of the various collections present in it. A vast collection, but well organized, combining ar-

chaeology and anthropology, disciplines that have always been strongly correlated, but distinguishing the branches of action.

The way in which this museum relates the collection-museum-student through the study of replicas or research collections open to a relatively large pool of users, can be an example for many other institutions.

**Fig. 31,
High-School teaching
program**



02.3

PEABODY MUSEUM./

Mission & Collection

The Peabody Museum of Archaeology and Ethnology engages in, supports, and promotes the study and appreciation of ancient and contemporary peoples from around the world. The Museum collects, preserves, and interprets cultural and related materials and offers unique opportunities for innovative teaching, research, and enrichment at Harvard and with communities worldwide. (University 2017)

The Peabody Museum at Harvard University, is among the oldest archaeology and anthropology museums in the world, with one of the finest Native American collections found anywhere.

Founded in 1866 by George Peabody, the museum collects mainly artefacts from Native American people, Maya and Mesoamerican, but more recently also historical collections from the Pacific Islands, especially Hawaii, Fiji and Tonga. Therefore,

one of the largest photographic archives in the world documenting indigenous cultures.

Peabody offers exhibition, both permanent and temporary, for the public, but also specific programs and events for the Harvard's students. The collection is organized in eight galleries, with a fraction of nearly 3000 artefacts displayed, of over 1.2 million objects in total. These numbers allow to have many research and study collections: important teaching instrument for the students of the university but also for the young scholars.

Fig. 32,
Native American Totem
Gallery, at Harvard's
Peabody Museum



02.3.2

History



Fig. 33,
Historic view of the
Peabody's Building, 1899

The Peabody Museum was instituted by George Peabody (1795-1869), founder on Modern Philanthropy. Peabody donated more than \$10 million, in his lifetime, to various institutions (e.g. Peabody Museum of Archaeology and Ethnology at Harvard 1866 and the Peabody Museum of Natural History at Yale, 1866) to promote and improve education in society, with focus on the conditions of those less privileged. Since its birth, the Peabody represented a pioneer museum in the study of humanity, even before it was called anthropology. Has always been a hub professionalizing and training anthropologists and archaeologists, with innovative techniques and instruments for these fields. Innovations were brought also to the discipline of Ethnology when Alice Fletcher, member of the museum's staff, studied and lived with the Omaha people in the last dec-

ades of the nineteen Century. Until today the end of the last Century, the Museum has been committed in expeditions around the world, specifically in the unexplored areas of New Papua Guinea (1961). Until now the Museum is synonymous of innovation and research in the fields of anthropology and human evolutionary biology, with important founding all around the globe, with a special attention on the Native American history.

Today, the museum continues to collect, preserve, and interpret materials from cultures all over the globe. The collections and our understanding of them continue to evolve as community relationships develop and scholars conduct research, revealing new understandings of our collective cultural heritage. (University 2017)

02.3.3

Research & Teaching

The Peabody Museum is actively engaged in the research and teaching activities of the scholarly communities studying its collections. The Conservation department, for example, has the important responsibilities of monitoring the condition of items in the collections, recommending appropriate housing, evaluating the condition of newly acquired objects or those slated for exhibit or loan, and treating and stabilizing at-risk items. (University 2017)

Very important labs are the Mesoamerican, in which are conducted mainly archaeology researches on the collection and their collocation; the Paleoanthropology, that focuses on the evolution of hominoids; and the Zooarchaeology one, that researches and analyses faunal remains at archaeological sites. The museum encourages the Harvard students and the community, to make use of the

Harvard collection, as a high valuable tool of knowledge and formal-informal opportunity for a wide public, to be in contact with people and nations both past and present. Hands-on learning classes are a very important aspect of the teaching process, especially with original materials, that provide concrete concepts, provokes questions and animate interesting discussions, increasing the cultural level of the teaching environment. Therefore, the Research Collection is a very important instrument, as in certain circumstances are necessary invasive test on the items, in order to increase their research potential not available through non-destructive examination.

Fig. 34,
University teaching
program



The Peabody Museum partners with other Harvard entities and scholars, as well as with institutions beyond our campus to illuminate cultural diversity and linkages from ancient times to the present, providing a place and context for intellectual exchanges among our multi-ethnic community. The Native American Graves and Repatriation Act (NAGPRA) continues to be an important part of the Museum's research work. (University 2017)



Fig. 35

02.3.4

Program & Events

University students

The Harvard University - Peabody Museum, is known worldwide for its dedication in research and teaching programs, involving the students of the university but also the external public audience, through youth and adult educational programs, workshops, exhibitions, seminars and publications.

The Museum is also very active in Teaching Displays methods, with exhibit spaces directly designed by the students of Harvard Faculty, to enhance specific themes and communicate the value of exhibited artefacts. Students-curated exhibition are an extraordinary way for students to learn new methods in the field, increase information on the materials and become familiar with the museum atmosphere.

Teaching Displays in the past include:

- Chocolate in the Americas, created by Museum staff and supporting course themes of food, politics, and trade
- Archaeology of China, designed by students based on their course.

In addition, the Museum provides interesting guides, as the A Guide to Looking: Researching Objects at the Peabody Museum of Archaeology and Ethnology to help students in reading and interpreting artefacts. This aspect in fact is often given for obvious for students, but when talking about very specific objects and materials coming from other era and cultures all around the globe, a guide can be an important tool.

02.3.5

Conclusions

The Peabody Museum is a valuable example of continuous innovation and evolution in research. In here students and researchers can share their work with the Harvard community and public, within an institution that gives them the opportunity to study on a wide Research Collection.

The museum is very much student-oriented, with various activities for all ages, with focus on the University students, giving them all the instruments to thrive in the archaeology and anthropology field.

The Peabody is, therefore, a vibrant cultural hub in which visitors and students connect in a continuous learning and teaching process that expand knowledge for both parties.

Fig. 36,
'Digging Archaeology at
Harvard Yard' Program,
2016



02.4

MAA CAMBRIDGE./

Mission

The Museum of Archaeology and Anthropology of Cambridge University, founded in 1884, is one of the most important University Museums in the UK. The Archaeological Collection is extremely rich of elements that comes from all around the world, specifically studying indigenous ancient populations (e.g. Pacific and Fijian collections, from the voyages of Captain James Cook). The Anglo-Saxon material, also, is quite unique because of the Palaeolithic era. Nonetheless, MAA is a very contemporary and inclusive museum, that works with modern-days indigenous communities and artists, drawing an interesting dialogue with the prehistoric collections, through exhibitions, talks and seminars.

There is extraordinary range of material on display and much that is highly particular and personal - objects representing the acts, beliefs and creativity of peoples. The collections also represent the stories of collectors, and of British and European travellers, scientists and collectors. The Museum represents not just other places, and the remote past, but recent British histories too, and the travels and migrations that shaped the global society we now inhabit. (Anthropology 2016)

**Fig. 37,
Native American Gallery
at Museum of Archaeology
and Anthropology
in Cambridge**



02.4.2

History & Collection

Before the formal establishment of the Museum, in 1884, many collections already existed and were owned both by the City and the Colleges of Cambridge. Between 1870s and 1880s the collections grew intensely and the local Cambridge Antiquarian Society Founded the originally University's Museum of General and Local Archaeology. The history of MAA is mainly made in the late 19th Century with the advantages of the Imperial Age. Missionaries, travellers and colonial officers enriched the museum through the practice of gathering objects, images and every kind of material concerning the native people and histories of the 'new worlds' as for example the Pacific Colonies.

Even though the discipline of archaeology was restricted to the Classical antiquity and the new practice of anthropology was not yet taught in the University, these fields

were widely researched and gradually developed in Cambridge. Expeditions between 1888 and 1898 in Torres Strait, between Australia and Papua New Guinea, set deep researches in anthropology and establish its official recognition as an important scientific discipline.

While our historic archaeological and anthropological collections will always be central to the Museum, our major photographic collections are receiving increasing curatorial attention, MAA is becoming renowned, not only for our wide-ranging collaborations with Indigenous communities, but also for innovative exhibitions drawing contemporary art into dialogue with the historic collections. (Anthropology 2016)

Today the Museum is a strongly research-orientated institution that welcomes families, the Cambridge community and students of all ages.

02.4.3

Research & Teaching

Since 1844, MAA has been a teaching and research Museum within the University of Cambridge.

The Museum and Collection itself has been built by the alumni who became colonial administrators, missionaries and navigators, researching and contributing on the growth of archaeological and anthropological fields. Experimentation and Innovation are adjective that have always belong to this Museum, until nowadays.

MAA holds a teaching collection of more than 1,500 archaeological objects from the Museum's reserve collection, known as the Keyser Teaching Collection. Practical sessions at the museum drawing on this rich resource form a core component of many undergraduate courses offered by the Division of Archaeology. (Anthropology 2016)

The Cambridge Museum is a cultural conglomeration of students and visiting researchers from all around the world, that bring freshness through new studies in archaeology and anthropology fields.

These factors make the museum, still now, one of the most important institutions in its category in the world.

**Fig. 38,
Native American Gallery
at Museum of Archaeology
and Anthropology
in Cambridge**



Fig. 39,
Primary School Teaching
Program



02.4.4

Programs & Events

University students

MAA is very active in promoting and offering research opportunities at Cambridge University, hosting undergraduate students and putting them in direct contact with the collection, and enable them to gain practical experience alongside their lectures and seminars. One of the strength of the Museum is the large network with important institutions worldwide, e.g. the European Research Council, the Leverhulme Trust, the Arts and Humanities Research Council and the Economic and Social Research Council, that found and sustain the Museum through important research grants. In this way students have the possibility to work on experimental thesis guided by the top quality of researchers in the world. Therefore, the main activities within the museum are mainly theoretical with no

specific programs of engagement student-museum (intended as physical place). One of the unique activities thought for the students inside the Museum, is the Creative and Writing Course, run by Sophie Smiley.

'The richness, quirkiness and delights of the museum will provide the group with inspiration for creative writing over five sessions. Each session will comprise of two or three different writing exercises, often using objects in the museum as the starting point. There will even be some opportunities to handle the artefacts. This course is suitable for novices and experienced writers alike; the aim is to create a friendly, supportive group in which everyone has fun laying down words and trying out different voices.' (Anthropology 2016)

02.4.5

Conclusions

Young Students

The Museum welcomes also young students, with specific tailored programs for school groups of all ages, from primary to high-school. The sessions, as in other museums, are gallery-based and offer a direct contact with the artefacts, leading the young scholars to obtain knowledge, become curious and be inspired by archaeology and anthropology.

Some interesting examples following the National Curriculum, are:

- Explorers, for Kay Stage 1 (between 5-7 years old)
- Stone Age to Iron Age, for Kay Stage 2 (between 7-11 years old)
- Museum of Me, for Kay Stage 3 (between 11-14 years old)
- Anthropology, Archaeology and Identity, for Kay Stage 4 (between 14-16 years old)
- The Modified Body: expressions of society and culture, for Kay Stage 5 (16-18 yo)

These activities accompany the growth of the pupils, from a very young age, until they are ready for University, engaging and giving them the possibility to formulate their own ideas about archaeology and anthropology.



Cambridge University Museum is a magnificent example of this category of institutions. There is a lot to write about this University, particularly about the history and prestige. However, perhaps what is most interesting to remark on, is how the museum has, through its international students and academics, been able to maintain its mission of research and production of publications across the decades.

This intercultural aspect acts as a continuous source of revolution, making the Museum a hub of innovation toward the future, even in such traditional disciplines like Archaeology and Anthropology.

Another aspect is the youth education, with tailor-made programs for every step of students' career.

Therefore, it is very interesting to see how this institution aims to deeply educate

pupils from a very young age; and on the other side give the 'tools' for researchers to formulate their new thesis, focusing on these two extreme poles of the education pathway.

Fig. 40,
Primary School Teaching Program

02.5

ASHMOLEAN MUSEUM./

Mission

The Ashmolean Museum, founded in 1683, is the archaeology museum of the University of Oxford. The museum's collection is extraordinarily diverse, hosting artefacts from Egypt to contemporary art, and telling the stories of people and cultures across time.

The Ashmolean is considered the world's greatest university museum of art and archaeology, cornerstone of research and teaching.

The museum works in order to ensure an inspiring dialogue between the visitors and the collections, both in the physical space of the museum and online. It is very important to recognise the constant challenges that the museum adopt, to make the difference as a cultural institution. It is a stable point of reference for the University of Oxford and for its students, ensuring high intellectual ambition and values.

Fig. 41,



02.5.2

History & Collection

The Ashmolean came into existence when the wealthy antiquary Elias Ashmolean gifted his collection to the University in 1682. He did so 'because the knowledge of Nature is very necessary to human life and health.' It opened as Britain's first public museum, and the world's first university museum. (Review 2017)

Even if the collection has evolved through the years, the founding principle remain unvaried: 'knowledge of humanity across cultures and times is important to every society'.

The Ashmolean collection is the result of multiple actors, of which the Tradescant family: father and son gardeners, that collected different kind of objects travelling around the known world. Tradescant family opened their own museum in 1634, displaying all sorts of curiosities including botani-

cal, geological and zoological items.

When Elias Ashmolean bought this collection, the University already had older collections, including Guy Fawkes's lantern and Jacob's Coat of Many Colours.

When the Ashmolean had first opened, the building in Broad Street was large enough for laboratories and lecture rooms which fulfilled the University's requirements in the teaching of natural sciences. In the early 19th century the explosive development of these disciplines called for expanded facilities. This led, in 1860, to the University opening its second museum, on Parks Road, in the building that still remains the site of the University Museum of Natural History. (Review 2017)

This building still nowadays holds Astronomy, Geometry, Experimental Physics, Chem-

istry, Mineralogy, Geology, Zoology, Anatomy, Physiology and Medicine departments on the University.

Therefore, a significant part of the collection moved, and this caused to the museum somewhat at a loss. Things started going better when the new keeper, Sir Arthur Evans, acquired internationally important archaeological collections and combined the museum with the University Art Galleries in 1908, giving birth to the current Ashmolean Museum of Art and Archaeology.

Today the collection is organized in four Departments:

- Antiques
- Western Art
- Heberden Coin Room
- Cast Gallery.

Fig. 42,
Ellenistic Collection



02.5.3

Research & Teaching

The heart of the activity of the Ashmolean is research. The Museum works closely with the University of Oxford to guarantee engagement combined with research, for all the visitors, especially students. The value of study and research within the physical location of the Museum are pursued and displayed through exhibitions, public talks, publications and school visits. Therefore, works actively to communicate the value of its collections to a wide range of audiences.

The Ashmolean Museum is deeply committed to providing access to its world class collections and expertise for teaching and research. Our collections are an exceptional resource to enrich teaching across academic disciplines, and our curators provide scholarly research and displays which act as a bridge between the University's academic community and a broad public. (Review 2017)

Ashmolean curators are also professors both for undergraduate and postgraduate courses: Archaeology and Anthropology; Visual, Material and Museum Anthropology, Prehistory, Egyptology and Ancient Near Eastern Studies; Ancient and Modern History; Classics; History of Art; Fine Art; and Islamic, Indian, Chinese and Japanese Art and Archaeology. This strong academic mission makes the Ashmolean a real 'archaeology lab', intended as an extension of the University's locations.

In here students have a further knowledge of art, archaeology and history, thanks to the use of real material coming from the study and research collections.

Therefore, the Ashmolean plays a role of intellectual leadership among the other university museums, because is strongly active in promoting the research and activities of the University of

Oxford worldwide.

In fact, provides important international scholarships for works related to the museum collection. Then, increasing the importance and value of the thesis' and publications.

A very interesting project, that supports the activities of the museum is: The University Engagement Programme

(UEP), founded by the Andrew W. Mellon Foundation. The UEP promotes the teaching and learning through the museum's collection in a multi-disciplinary environment.

Last year the programme provided more than 500 handling and gallery sessions to 3,500 students in subjects ranging from Medicine to English to Economics.

This program allowed, also, the development of new courses inside the University such as an MPhil course for the Faculty of Oriental Studies in Material and Visual Culture of South Asia; Medicine and Visual Culture in Clinical Medicine; and MSc option in Anthropology; undergraduate and Master Papers on the Eighteenth century in English Literature.

Fig. 43,
Dr John Naylor excavating with the Portable Antiquities Scheme on the site of an Iron Age hoard in Shropshire.



02.5.4

Conservation



Fig. 44

The Ashmolean has a renewed Conservation Department, responsible for the protection and care of the museum's objects, papers, textiles and painting.

The conservation department have available the most innovative techniques, such as: x-ray, radiography and RTI technology to reveal the secrets of the artefacts hosted by the museum.

Two galleries are dedicated to this theme: Restoring the Past and Conserving the Past. These two innovative spaces deal with the technical issue of conservation and are a unique example in the world because open to the public.

'Restoring the Past' shows how objects and belongings generally used to be repaired and adapted rather than discarded, as are many items in today's disposable society. Examples are on display from various ages and cultures

including a delftware jug converted to a vase and a Japanese dish in the opposite cabinet showing how a repair with gold lacquer has become an integral part of a new design.

'Conserving the Past' showcases the work of modern museum conservators and emphasises the critical role that science and technology play in today's museums. Possible dangers to objects through the effects of light and touch, amongst other hazards, are highlighted and you can gain an insight into the highly technical and scientific work of today's museum conservators through information panels. (Review 2017)

These galleries give the opportunity to visitors and students to see how the artefacts are studied and preserved. Through different interactive activities is possible to see the conservator's mock laboratory. It's

possible to study objects and paintings of the past through the ultra-violet light, that reveals areas of damage and repair.

'Conservators see an object in a completely different, privileged view. Every conservator intervention is a research project in its own right.' (Review 2017)

Mark Norman, former Head of Conservation, Ashmolean



Fig. 45

02.5.5

Programs & Events

University students

The programs that the museum offers are many and diverse: from the Highlights Tour to the Sketching in the Cast Gallery. But the Ashmolean's main activity is focused on the University of Oxford students' education.

In order to follow this mission, there are numerous spaces dedicated to study inside the galleries:

- Western Art Print Room
- Eastern Art Study Room
- Coin Room Study Room
- Antiquities Study Room

These Study Rooms and Print Rooms give the opportunity to the students to do their own projects and studies on the collection directly in the spaces of the Museum. This, makes of it an incredible institution that continues to be innovative through the centuries.

'There is something really special about encountering objects that may have been owned or made by people you are studying, and becoming aware of a whole world that is only vaguely present in the texts, but must have been hugely important to individuals trying to make sense of it. When I look at a drawing of a specimen made by someone in the 17th century I have to recognise that their science isn't my science, and what they saw isn't what I see. That has fascinating implications for the way I do research, and maybe for how subjective that research is.'

Y3 Undergraduate, Plant Sciences

02.5.6

Conclusions

Young Students

The Ashmolean has an extensive range of teaching gallery sessions, that transport pupils in other times, places and cultures. The museum offers free school visit to the most important exhibitions, also downloadable online and with the possibility of teacher-training. The topics covered in our tailored training sessions include:

- Learning from objects;
- Using the Ashmolean collections to teach Religious Education;
- Using the Ashmolean collections to teach Creative Writing;
- Using the Ashmolean collections to support Art & Design sketchbook work;
- Using tablets to support a museum Art & Design visit
- Other topics on request.

Another interesting program is: Handle Historical Coins. Here, 5+ years old children can see coins of different times and places, with the help of museum's volunteer team.

Fig. 46



The Ashmolean museum is the father of the University Museums and continues still nowadays to be a point of reference for research and innovation. Similarly, for the Cambridge Museum, there is much to talk about, especially because of the prestige and cultural heritage of this institution, that has given birth to almost all the principles of University Museums.

This is the most valuable example of a museum that exercises its academic functions directly inside the galleries; this is the most important point that this thesis aims to further develop. In fact, the students can study inside the museum, as many study and print rooms are made available for contact with the different collections that the museum hosts. This transforms the museum into a big laboratory/classroom in which both vis-

itors and students can live the galleries in different ways.

Another interesting aspect is the communication on the activities of conservation and preservation. The museum has two entire galleries dedicated to these aspects of the archaeology profession, showing through high tech solutions all the secrets of the artefacts. This innovative approach creates a strong connection between the single object and the person that is looking at it. Depending on student or general visitor, each detail can have a difference significance, although it remains an absolute scientific truth. This student/visitor-artefact rapport of awareness, is what is interesting to look at to develop the university museum of tomorrow.

02.6

IAN POTTER

MUSEUM./

Mission

The University of Melbourne offers a wide range of museums and galleries exploring everything from contemporary art, classics and archaeology, medical and dental history, music and the sciences. (Melbourne 2017)

The collection, the exhibition and the programs are hosted at The Potter Museum of Art, University of Melbourne's art museum. Founded in 1972, is the biggest University Museum of Australia, hosting artefacts from Neolithic to contemporary. We are a cultural and educational facility, serving both the campus community and the public.

The mission of Ian Potter is to collect, preserve, display, interpret and engage with contemporary and historical works of art thereby advancing appreciation of Australia's cultural heritage on a local, national and international level, and

supporting the University of Melbourne as a leading teaching and research institution. (Melbourne 2017)

Through decades of publishing and displaying artefacts acquired through fieldwork, procurements and donations, the University of Melbourne's

Classics and Archaeology Collection has become one of the most accessible public antiquities in Australia. The collection includes approximately 25.000 objects: 20.000 in the 'teaching' collection, and 5.000 in the 'museum' collection. (Yule 2003)

Fig. 47,
Facade of the principal
entrance of the Ian Potter
Museum



02.6.2

History & Collection

Fig. 48



The museum was originally born thanks to the expeditions of Miss Amelia Edwards (Egypt 1837), increasing an interest in Egyptology, and leading to the foundation of the University of Melbourne's antiques collection.

The collection grew thanks to the contributes of professors Jessie Webb and Cecil Scott, that used the artefacts for teaching purposes since the first beginning of the 20th Century.

From the 70's until nowadays the University has received many donations, enhancing the Classic Collection, Cypriot Collection, Middle Eastern Collection, Arabic and Persian. Just some of these collections are displayed in the Ian Potter, while the others are included in the Archaeology Department as study and research collection.

The Classics and Archaeology Collection contains nearly 2,400 objects, including: papyri, coins, vases, lamps,

figurines, manuscripts, sculptures, weapons, tools, scarabs, seals, jewellery, artefacts, bones, inscriptions, ceramics, bronze, stone, gold, silver, lead, iron, ivory, glass and paper. From Greece, Italy, Britain, France, Egypt, Libya, Palestine, Israel, Jordon, Syria, Turkey (Asia Minor), Iraq, Iran (Persia) and India.

From the initial donation of five Egyptian papyri in 1901 the collection has expanded through donations and purchases from University funds, with significant accessions in every decade of the twentieth century. Although the pattern of collecting has been unstructured, after a century the result has been the development of three important collections contained within at the Ian Potter, namely the Classics, Cypriot and Middle Eastern collections. (Melbourne 2017)

02.6.3

Research & Teaching

Art provokes pleasure and reflection, inquiry and debate. Engaging with art encourages learning and fosters knowledge. As a laboratory for art and ideas, the Potter contributes directly to the University of Melbourne's research and teaching activities, to enrich the student experience, and to enhance the cultural life of the campus and the general community. (Melbourne 2017)

The Ian Potter is a very recent born museum, compared to other international institutions, therefore works mainly with living artists, participating directly in the development of contemporary art. The museum embrace values of research, discovery and debate, promoting public programs, students' publications, social media engagement and most important exchange of ideas. The research spirit of the museum is to make art central

to the activities of teaching and learning, therefore an interdisciplinary degree structure that create a connection between all the faculties of the University.

The Potter unites art with the activities and environment of the University of Melbourne campus. We display the University Art Collection around the campus and form academic partnerships linking art with the curriculum. Through our engagement with the arts community we contribute directly to the cultural life of Victoria State. (Melbourne 2017)

Fig. 49

02.6.4

Programs & Events

Ian Potter offers an interesting variety of educational programs both for Secondary and Tertiary school, in connection with the Classics and Archaeology Collection, including conferences, talks, tours, special events concerning future exhibitions, internships and work placement experiences.

The Academic Programs team actively seeks engagement

with core teaching, learning and research activities across the University, by offering links with coursework, assignments and higher degree research. (Melbourne 2017)

Furthermore, rather than imposing a ready-made narrative upon the student, the exhibition suggests a range of subjects and questions that students can engage with

while examining the objects. This makes the Classics and Archaeology Collection gallery a perfect setting for exercises in critical visual analysis, as well as a starting point for individual or group projects focused on a specific theme or object. (Jamieson 2014)





Fig. 50

The gallery is often used in teaching modules at university, and the nature of the project can be tailored to fit any curriculum (Jamieson 2014).

University students

The main project dedicated to University students is The Ian Potter Museum of Art - Miegunyah Student Project Award, an annual program in which students are in direct contact with The Russell and Mab Grimwade Miegunyah Collection.

In this project, scholars are given the opportunity to conduct their own researches on

the artefacts in an interdisciplinary context, and eventually publish and talk about their work with a wide range of audiences.

Young students

Thinking through Ancient Cultures is the educational program designed from the expert staff at the University of Melbourne Centre for Classics & Archaeology with the Ian Potter Museum, for scholars between 13 and 18 years old. Is a fascinating experience in which young students have the opportunity to put hands on ancient objects and learn the 'behind the scenes' of

02.6.5

Conclusion

the collection.

Scholars will see the process of excavation, conservation, analysis and studies on the artefacts, to get closer with the archaeology field, and understand why is so much important for us today.

With more than 2,400 objects, the collection provides an opportunity for students to explore the cultures of the ancient Near East, Egypt, Greece and Rome. Artefacts range from Pre-Dynastic Egyptian vessels more than 6,000 years old to Bronze Age weaponry, Classical Greek ceramics and Roman coinage. (Melbourne 2017)

The Ian Potter is very innovative for the idea of putting art as an interdisciplinary element that connects all the faculties of the University of Melbourne. It plays a particular role in its environment, thanks to the centrality of art as a University museum.

Since the majority of the collection is hosted at the Ian Potter, the museum focuses events and programs mainly for young students. The rest of the collection is directly studied in the Archaeology Department, as such, University students don't have the possibility to make use and analyse the artefacts in the museum. In this way

it is visible a gap between the University students and the physical location of the museum exists. This is an interesting point, a weakness of the system, that can represent a new challenge in re-thinking the museum in terms of availability and further connection with the University.

Fig. 51



02.7

ALLARD PIERSON

MUSEUMS./

Mission

The Allard Pierson Museum is the archaeology museum of the University of Amsterdam (UvA). Founded in the 1934, this institution is housed in the former main building of De Nederlandsche Bank. The museum's main purpose is to connect students and public to its collection, through the awareness of the immense archaeological European heritage, with focus on the Mediterranean area.

Fig. 52



The museum has a collection of about 17,000 original archaeological finds from the Mediterranean. It shows a part of this in the permanent departments Egypt, Near East, Greek world, Etruria and Roman Empire. In addition, it organizes temporary exhibitions on various topics in ancient times, held in the special exhibition wing, the former executive wing of the 'Dutch Central Bank': previous destination of the building. (Museum 2016)

02.7.2

History



Fig. 53

The Allard Pierson Museum is named after Allard Pierson (1831-1896): first professor of archaeology at the University of Amsterdam in 1877. Pierson initiated the history of the collection with a small group of plaster casts. Between 1926 to 1934 professors J. Six and G. Snijder enriched the collection with books, coins and other antiques objects, founding the Allard Pierson Foundation. An important donation was made in 1929 by Museum Scheurleer in The Hague, because of the global '29 crisis. This Collection take the name of The Hague banker Lunsingh Scheurleer, that wanted a public display of the artefacts at the museum. The museum, then, becomes open to public from 1934. Still nowadays, the Scheurleer Collection is important heritage of the Allard Pierson Museum. Through the years, important professors have been part of

the museum, especially in the direction aspects. From 1940 to nowadays, Prof. Dr. JM Hemelrijk, Prof. H. Brijder and Dr. Wim Hupperetz (from 2016) have importantly contributed in the enrichment of the Collection. From 1999, the museum became an organizational part of the University Library and in 2007 the UvA Heritage was established, with the Collections managed directly from the Allard Pierson Museum.

The layout of the Allard Pierson on the Sarphatistraat was established in the 1940s. Housed in an old school building, the starting point was that a museum interior should never dominate the objects. However, museum and display case had to offer the objects protection. Photo for 1940, Archive Allard Pierson Museum.

The building

The building on Oude Turfmarkt 127, where the museum is currently housed, was originally built as the head office of De Nederlandsche Bank. It had been located in a number of houses on the Oude Turfmarkt since it was founded in 1814. In 1864 it was decided to build a new bank building at this location. (Museum 2016)

The guiding idea of the Architect W.A. Fröger was economy and therefore simplicity, with a great Nordic-influenced design.

On 10 May 1869 the building was taken into use. It was praised for its 'cunning and sincere character' and later described as 'a product that dominates in a very difficult corner situation in front of the broad Rokin without being out of place.' (Museum 2016)

From 1954, starts of process of expansion, in order to include the UvA and its related services for the staff and students, such as administrative offices and library. Nowadays the project is followed by the Dutch architecture office AtelierPRO Architecten.



Fig. 54

02.7.3

Collection

The Allard Pierson Museum is part of the University of Amsterdam and therefore directly connected with education, research and valorisation. The collection of the museum started as a study collection and still fulfils that task. From the 1970s, the museum also acquired an important public function, but the connection with education and research is still there. The most important collection components and current research projects are described here. (Museum 2016)

With its permanent Collection, the museum wants to create a profound knowledge of the past, through challenging connections between the old European civilities and the contemporary ones. This various Collection is organized in four distinguished domains: Near East, Egypt, Classic World and Middle Ages. This heritage is presented through a pragmatic

approach to stimulate its use for study and research purposes. Therefore, not hierarchical or systematic division.

The knowledge domains are not directly related to quantitative or qualitative aspects of the collections concerned, but to the degree of activity that is possible and desirable in the various fields, for education and research. (Museum 2016)

The display of objects and artefact aims to encourage reflection about the ancient civilities and, through dynamic collection presentation, make clear that ideas and insights about these cultures are constantly changing.

Near East

The Allard Pierson Museum has a rich collection of objects coming from this area, and more precisely between the Aegean Sea and Iran. In here,

about 9000 years ago the first cities arise, thanks to the agricultural boom and Mediterranean navigators. In the museum, this civilization is recorded through cuneiform scriptures, administration, laws, diplomatic correspondences, poetry and religious prescriptions of thousands of years.

Egypt

The Egyptian civility is the earliest example of a unitary state, with the oldest scriptures in the world: the hieroglyphs. In the museum are displayed many aspects of their daily life, including the complex way in which the residents dealt with life and death. Apart from mummies and sarcophagi, in this department is possible to see a wide range of objects that testify these afterlife rituals.

Middle Ages

In the museum, the Middle Age collection, from the late Roman to Christianity, is represented through artefact coming from various places of the Roman Empire, including the city of Rome, Syria (early-medieval) and the archaeology and cultural history of Coptic culture in Egypt (around 300 - ca. 1000 AD).

Classic world

This domain runs chronologically from ca. 1000 BC to 500 AD, and covers the Greek world, the Etruscans and the Romans. This area is traditionally considered as the most important of the collection and is strongly linked for study and research purposes with to the UvA's courses of: Mediterranean archaeology, Ancient history and Art history.



Fig. 55

Greek World Highlights./

Fig. 56, Keros-Syros, Dokathismata group, 2400-2300 BC, Allard Pierson Museum Collection



Cycladic Idol

The Cycladic Idol is type of sculpture representation present in the Cycladic Island. Appears for the first time in the early Bronze Age (3000-2000 BC), and is made of local marble. Their function is yet unknown, but they could represent fertility goddesses as often founded on graves. This characteristic stylization will have great influence on the sculptors of the 20th Century, such as C. Brancusi with his pioneering modernist work.

Fig. 57, Late Mycenaean, Peloponnesian, 1300-1250 BC, Allard Pierson Museum Collection



Mycenaean Crater with Chariot

The Mycenaean Culture comes up in Greece around 1600 BC. This well-organized combative ancient culture puts the foundations to the Greek's epics and tragedies, such as The Trojan War, Herakles, the Seven Against Thebes and many other stories. The crater here presented (mixing vessel for water and wine) shows a chariot, a horseman and some soldiers on foot, and was found in Cyprus, where Mycenaean settled since the 13th Century BC.

Fig. 58, Bronze horse, Peloponnesian, around 750 BC, Allard Pierson Museum Collection



Bronze Horse

For Greeks, horses represented a status symbol. Just a small group of aristocrats could afford to own one and make war horseback. This bronze artefact was belonging to the late-geometric period, around 750 BC, was probably a temple gift.

Fig. 59, Crater with Dionysus, attributed to the 'Flying Angel' Painter, Athens, ca. 480 BC, Allard Pierson Museum Collection



Crater with Dionysus

The Greeks never drank their wine undiluted. In a large mixing vessel (crater) they lengthened one part of wine with three parts of water. This crater, because of the shape of the handles called 'column crater', was painted in Athens around 480 BC. In here is represented Dionysus, the god of wine, riding a mule and carrying a wine branch in his hand.

Fig. 60, Tombstone of Pentelic, marble, 420-410 BC, Allard Pierson Museum Collection



Tombstone with mother, servant and child

The mother sits on a chair and reaches for her child who is resting in the arms of a servant. This relief is part of the tombstone decoration of an Athenian grave that date back to the 5th century BC. This iconography represents the Athenian motherhood and could also mean a premature death of the child.

Fig. 61, Peloponnesian, ca. 460 BC, Allard Pierson Museum Collection



Aphrodite, Erode and pigeons on a bronze mirror

At the time, the mirrors are made of polished bronze. They are expensive and often beautifully decorated. Small bronze pigeons and flowers adorn the edge of this mirror and Aphrodite, the goddess of love and beauty, serves as a handle. The presence of Aphrodite contributes to the beauty and attractiveness of the person that will own the mirror. The simple folding of Aphrodite's peplos (woollen robe) indicates that the mirror was made in the early classical period (480-450 BC).

Fig. 62, Aphrodite, Pentelic marble, Roman copy from the 2nd half of the 1st century BC. of a Greek original, Allard Pierson Museum Collection



Aphrodite

This sensual sculpture of the love goddess Aphrodite is a good Roman copy of a Greek original from ca 400 BC. by the sculptor Kallimachos. The sculpture has several missing parts, of which is thought could have been the most precious ones, in terms of material. The drapery and transparency of the robe make of this artefact a unique art piece.

Fig. 63, Apulian, Attributed to the Painter of the Birth of Dionysus, ca. 400 BC, Allard Pierson Museum Collection



Apollo inside and in front of his temple

This artefact dates back to the 5th and 4th century BC and was found in the southern Italian city of Taranto. In this prosperous period for the city, the production of red-figured earthenware arises giving them forever to the history. The Allard Pierson has some of the very best examples of this material. This large fragment of a crater (mixing vessel for water and

wine) shows the god of the arts Apollo holding a winch for his own temple. Through the opened temple doors, it is possible to recognize a gilded bronze cult statue of the god.

Fig. 64, Ephedrimos, Terracotta figurine, Corinth, 300-250 BC, Allard Pierson Museum Collection



Ephedrimos Playing Women

This sculpture group represents two dynamic woman figures. They are playing the Ephedrimos game, in which one person has carry another person and reach a goal, with the eyes covered. The spaciousness of the figurine and the trivial content is typical of the Hellenism Art.

Fig. 65, Wrrrior in attack, Limestone, ca. 290 BC, Allard Pierson Museum Collection



Warrior in the attack

In the Late Classical and Early Hellenistic times, small grave buildings rise up in the cemetery of Taranto. These have the shape of temples, complete with stage, columns and sculpture groups. The friezes and pediments are often decorated with relief sculptures.

The Allard Pierson Museum owns a large collection of fragments of these often

beautifully executed sculptures. In this representation is possible to see an attacking warrior fluttering cloak, power and dynamicity of the body: typical characteristics of the Hellenistic Period.

Fig.66, Allard Pierson Museum Collection



Mosaic, Syria

The Romans often decorated their buildings with floor mosaics. The small stones or tesserae were often of marble or other coloured stones. In this fragment is represented a sheep with a thick tail (a fat-tailed sheep). This 5th Century mosaic has been part of a Syrian Church's floor decoration.

Fig. 67, Allard Pierson Museum Collection, c. 260 AC.



Bronze portrait, Asia Minor

Bronze is a precious material largely used in monumental Roman sculptures. For this reason, not many pieces arrived integral to the contemporary days. This cast portrait is part of a life-size bronze sculpture. The incised facial features and the guy looking up are characteristics of the 3rd-century style.

Fig. 68, Allard Pierson Museum Collection



Glasses of wine jug, Rhineland or Gaul

Glass has been around just since the 4th millennium, but already in the 1st century BC. blown glass came into circulation. This important development resulted in a wide variety of forms, including this wine can from the 4th century.

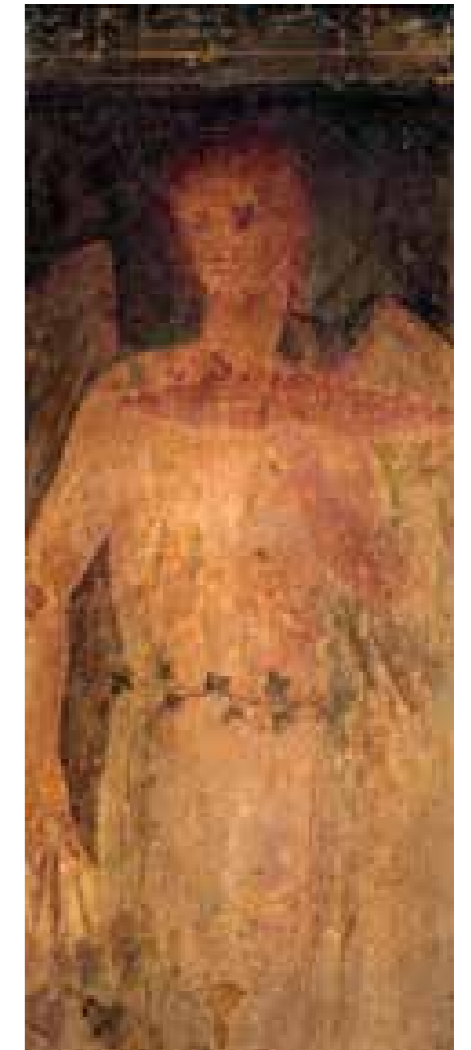
Fig. 69, Collection Allard Pierson Museum ca. 50 AD, Rome



'Autumn' Marble Sculpture, Italy

These marble statues are often found in the city and houses' courtyards around the Mount Vesuvius area. Other marble sculptures include mythology, genre scenes or simply daily life. This boy representation was probably part of a sculpture group called 'The four seasons'.

Fig. 70 ,Allard Pierson Museum Collection



Winged woman, Italy

This fresco fragment, dated 79 AD (during the eruption of Vesuvius), was placed on the villa of Publius Fannius Sinistor, in Boscoreale (close to Pompeii). The depicted woman represents a winged demon (or genius) presenting a bowl of fruit with her left hand and probably holding a cloth in her right hand. She wears a belt of ivy leaves over her pink-brown robe. dining room.

Fig. 71, Bronze, 2nd century AD, made in Italy, found at Carvium a washed-out castellum, near Lobith



Bronze Mercury, the Netherlands

The Roman ideal beauty is reflected in the well-proportioned anatomy of this statue of Mercury. The god is recognizable by the two grooves in his curly hair strands: his wings were attached to them. Because both arms are broken, we do not know if he was holding something in his hands.

Bronze figurines of Mercury were popular in the Nether-

Fig. 72, Marble, h 860 (mm) x 2295 (mm), 1st quarter of the 3rd century AD, Rome, Allard Pierson Museum Collection



Dionysus Sarcophagus

lands. This figurine is of exceptionally high quality. The craftsmanship clearly indicates the Italian provenance. The hypothesis is that this artefact would have been owned by a senior military officer, that devoted the figurine to Lobith as a river sacrifice in the Rhine.

From 100 AD the Romans started burying dead, instead of cremating them. Wealthy people were sometimes buried in marble sarcophagi, often decorated with mythological scenes.

In this case are represented ecstatic maenads (the god of wine's devotees) making music.

Fig. 73, Allard Pierson Museum Collection



Furniture leg decoration of bone

Furniture pieces were often beautifully decorated. These carved bovine-bone sculptures represent the god of love, Amores. This god occurs throughout the empire and remain popular until the end of Roman times.



Fig. 74

Special collections

The Special Collection of the APM include plasters and glass negatives. When entering the museum, the visitor's gaze is immediately captured by the monumental statue of Mausollos, which is more than three meters high. He looks unperturbed from his pedestal down to the unsuspecting visitor, who may view the image as a real antique sculpture. (Museum 2016)

The museum hosts almost 300 of these plaster casts, produced in the period 1880-1912. They are not displayed to the public and are available just through reservation. Their variety and monumental presence could make any gallery of the museum flourish.

02.7.4

Research & Teaching

The Allard Pierson Museum is part of the University of Amsterdam and therefore directly connected with education, research and valorisation. (Museum 2016)

Although, the research activity of the Allard Pierson Museum is conducted through a series of interesting but at the same time shy programs, such as the ArcheoHotspot, the Digital Museum Lab and the COBRA Project.

The ArcheoHotspot is located inside the museum and is a place in which visitors can see the work of archaeologists especially with potteries and small artefacts. It is an inclusive area, that permit to visitors and students to be in direct contact with the archaeological profession.

Although, the ArcheoHotspot could be implemented in various ways, for example making it more visible and open to the students. This aspect is

a fascinating topic to further develop in the exhibition model that this thesis aims to study.

The Digital Museum Lab is a conducting research department of the museum that studies and applies the use of digital media and technology in a museum context. This project is a collaboration between four partners: the Allard Pierson Museum, DEN (Digital Heritage Netherlands), the Waag Society and the Crossmedia research group of the AUAS.

The lab wants to stimulate and facilitate experiment, reflection and evaluation, through a permanent physical lab space in the Allard Pierson Museum and Meet-ups. (Museum 2016)

This small-scale lab, that doesn't have yet a specific location in the museum, is an open and flexible platform where it is possible for makers and museums to test

specific applications, such as smart objects, augmented reality, beacons, sensor technology, 3D models and environments.

Most of the experimental setups of this program are tested in the second floor, where the Greek and Roman galleries are located.

Even though, the Digital Museum Lab remains a behind the scenes project. Could be interesting, then, to dedicate more space and relevance to this area, as frequent meet ups and seminars are organized.

This aspect is very interesting in terms of exchanging and sharing innovative technological culture.

The scientific sharing and promotion is present also in the COBRA Network, in which the Allard Pierson Museum takes active part.

The COBRA Network project aims to realize a sustainable partnership between five

Northern European top museums, scientific institutes, outreach organizations, and commercial parties. This partnership with cultural institutions in: Copenhagen, Oxford, Bonn, Brussels, and Amsterdam (the COBBRA consortium), will result in a blueprint for a new business plan for museums, based on the exchange of knowledge, collections and staff. (Museum 2016)

The motto within the partnership, 'sharing is caring', perfectly describe this idea. Objects, knowledge, expertise, staff members and (digital) content are exchanged in this platform, exchanged in order to bring better attention to recent research in the field of cultural heritage, particularly within archaeology.

The Allard Pierson, then, becomes a great example of University Museum that is dreaming for a change to improve the experience of the

visitors and the students of the University of Amsterdam.

Other research projects regard:

- archaeological research (excavation Tell Ibrahim Awad), material culture studies and art historical research (see file catalogues glass and terracotta)

- museological research and evaluations for media studies into visualization and interaction technology in a museum context (see V-MusT.net, meSch project, Tomb Reader)

- heritage research into biography of the collections and scientific and museum networks (the Petrie perspective); in collaboration with General Cultural Sciences, there is regularly a working group on Museum Archaeology. The results are published in the Allard Pierson Communications.

The commitment of the Allard Pierson Museum in creating a research network within and

outside its institution, is very clear. However, more job must be done, in order to guarantee a real, immersive-research experience to the students. This could be achieved through labs, classrooms and various study tools, as for example the Research Collection.



Fig. 75

02.7.5

Programs & Events

Currently, as part of the programs offered to the visitors, the museum provides guided tours made by students of archaeology and ancient history or graduate archaeologists. This exchange activity is highly valuable especially for the students, enabling them to be in contact with the museological world and to apply what they study.

- highlights of the permanent collection
- a tour of the temporary exhibition (if applicable)
- a tour of the Egypt section
- a tour of the Greek and Roman sections
- a tour of the plaster loft with copies of famous Greek and Roman statues
- a tour in consultation (different combinations possible)



Fig. 76

02.7.6

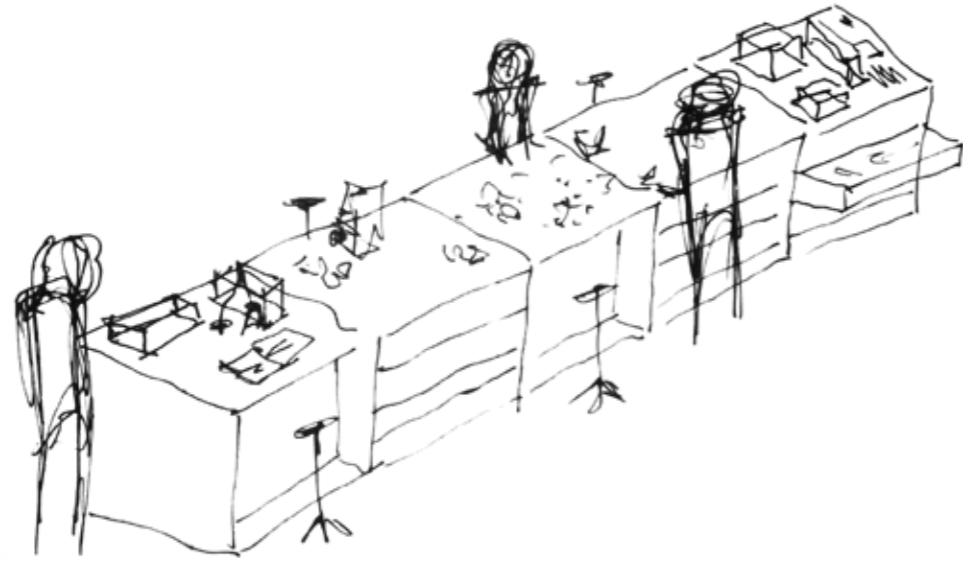
Conclusions

The Allard Pierson Museum has started in 2017 a vision and mission renewal process, that aims to create a stronger connection between UvA and its Archaeology Collection. This renovation program will undergo until 2020, creating facilities and opportunities for general public and students to get closer with the Collection.

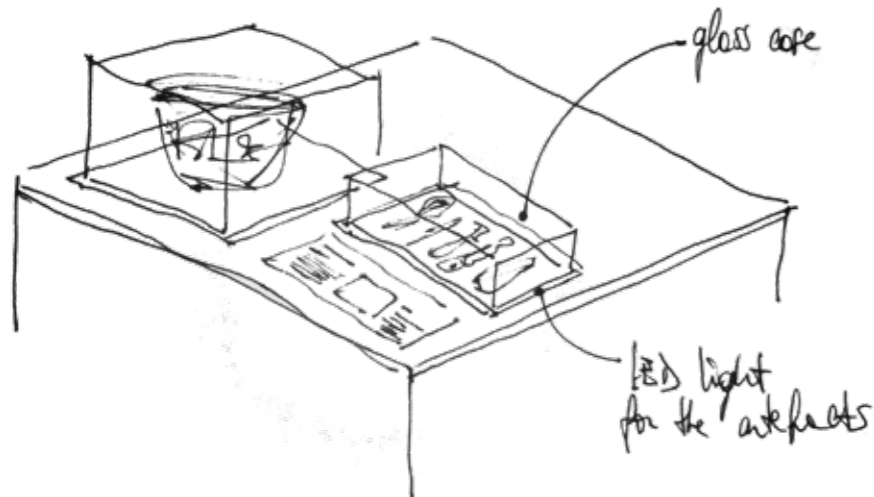
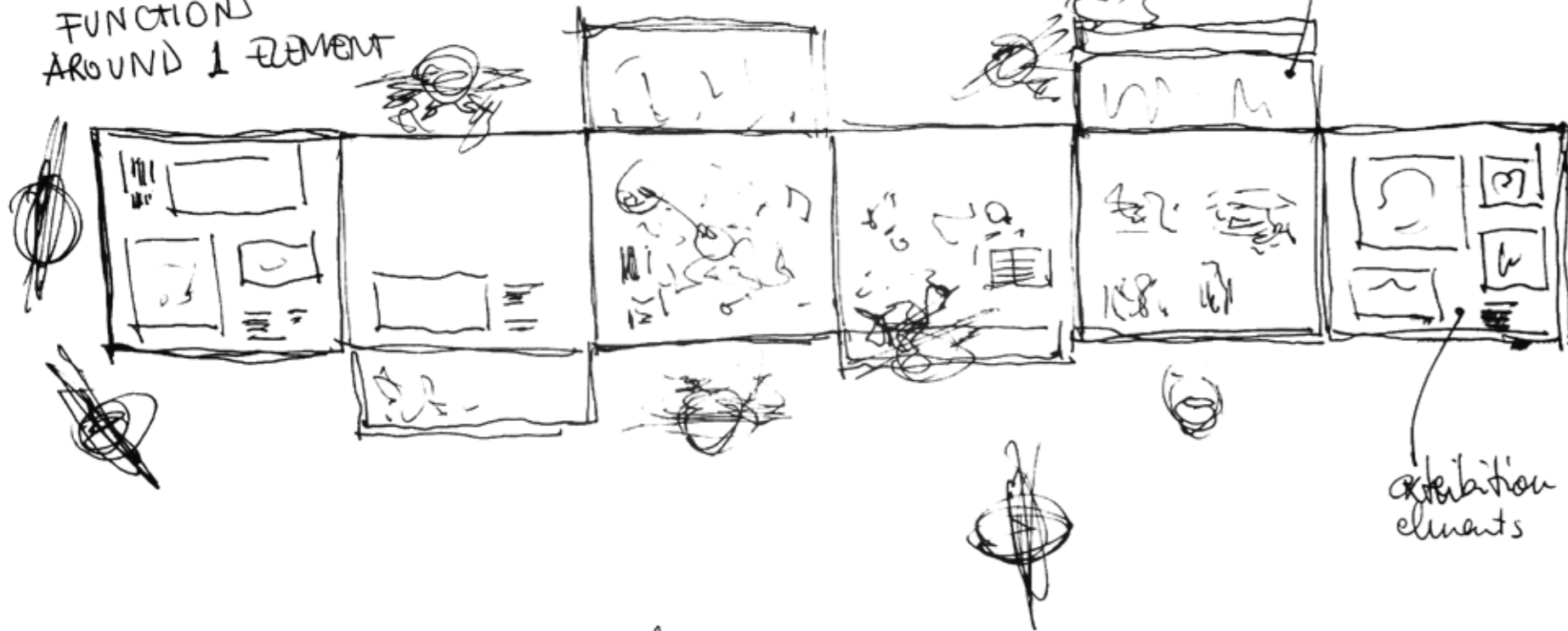
'The museum has not been expanded since 1976. The visit has increased in recent years from 40,000 to almost 100,000 visitors per year. We want to welcome our visitors hospitably and attractively and at the same time want to show how students and researchers are working on that collection'. Wim Hupperetz

The reasons of this renewal process, open interesting questions and opportunities for the development of a different spatial organization within the galleries.

This thesis aims to research, investigate and suggest an exhibition model thought for the Allard Pierson Museum, but applicable to many different University Museums that are seeking a stronger connection between the Collection and the visitors.



DIFFERENT
FUNCTIONS
AROUND 1 ELEMENT



03.0

THE EXHIBITION MODEL. /

03.1

Introduction

The research and considerations on the university museum's life lead to reconsidering the method of action that this institution performs towards the public it addresses, whether it is general or student.

With this consideration, this thesis aims to re-open the debate on the role of the university museums in contemporary society and broadly on the academic world.

The extensive study of the past, present and possible future of this institution and of the collections it contains, led to the research and definition of an exhibition model able to call into question some key points of the museum institution, so far, seen as an academic niche difficult to access from the outside and reserved for a limited few. With this, we do not want to remove the Museum and the Collection from the academic world. But

rather reinforce this relationship and communicate these values to a wider audience, involving it in those processes of reading, analysing and understanding of the collection itself.

The main idea behind this model is that of: sharing and exchanging knowledge, in a heterogeneous environment based on inclusiveness.

Even though the museum is a place dedicated to the acquaintance of an inherited knowledge, there isn't so far a physical place dedicated to students to further research learnt during lectures and university seminars. Although this concept is applicable to a wide range of disciplines, perhaps it is even more valid for the archaeological one. Especially in contexts far from excavation sites, as in the case of northern Europe, but not limited to, the student

remains far from what is the concept of in situ work and the practical field of the discipline. Therefore, in many cases the discipline remains merely theoretical, without possibility of practical investigation. The actual excavation process, even within the university curricula, represent for the student: time and money. Should it then be the responsibility of the university

to provide dig experience as part of the degree course? In absence of funds, many archaeology courses, including that of our own university, have thus been forced to take an exclusively theoretical approach to the discipline. Archaeology is after all not just history but incorporates elements of geography, aesthetics, chemistry, biology and even computer science. (Van De Ven 2014)

Fig. 77



03.2

Annalies Van de Ven, researcher at the University of Melbourne (AUS), describes the current situation of the university museums, with reference to the Ian Potter Museum, which houses the Classics and Archaeology Collection of the University of Melbourne.

The physical location of the museum represents a tangible opportunity for study and research in the field, but through a new communicative and experiential language. For a multitude of reasons, archaeology today is a science in need of rethinking and re-evaluating the communicative methodology with the visitor. Written information is a useful tool and provides dedicated support for understanding the collection. However, this is no longer enough in a fast society that spends just a few seconds in front of an artefact and its written label. Verbal communication, on the other hand,

requires attention, time and involvement. These components can contribute to forming a significant and useful overall experience of the visitor within the gallery.

Herein lies the need for a real and meaningful experience inside the museum's galleries, outside the classical driving patterns. Of which, instead provides and proposes a tangible bilateral communication, targeting the exchange of knowledge through different disciplines.



Fig. 78

The Model

Unlike in Greece and other Mediterranean regions, the northern European countries, seem to suffer from a scarcity of extensive, well preserved archaeological sites. One positive side to this is that archaeology is seen not as a hazard but as a point of interest, something that should be preserved.

(Van De Ven 2014)

The exhibition model that this thesis proposes was born in an international context, between Italy and the Netherlands, continuing in Australia. The Allard Pierson Museum in Amsterdam (APM), which houses the Collection of the University of Amsterdam (UvA), was chosen as a starting case study and physical place in which to apply the principles that the model wants to accomplish. This localization aims to be an example of the applicability of an experimental exhibition model. However, these principles can be ideally applied

in any other museological context for the purposes of academic learning.

The exhibition model for the APM was born thanks to the collaboration with the architectural design office AtelierPRO, based in The Hague (NL) and continues in the southern hemisphere with the Department of Archaeology of the University of Melbourne. The APM, as described in the dedicated case study, is a university institution in the heart of Amsterdam. In recent years, the museum aims to expand its range of action, creating more involvement of visitors with the collections and considering alternative ways to achieve this fulfilment. The museum's catchment area is currently limited to groups of mostly +50 years old visitors, and young pupils. There is a considerable lack of student visitors from the UvA.

Therefore, this becomes an interesting element of re-

flection on the topic that lays the foundations for the following thesis work. The model aims at a 360-degree involvement of the museum's users, but with specific attention and focus on the students and researchers of the University. Currently, within the museum there is the Archeo-hotspot: a place dedicated to the work of archaeologists principally with pottery. The singularity of this place is the attempt of involvement between the professionals of the archaeological discipline and the general public. So far, a considerable number of university museums have fully equipped conservation laboratories, involving staff and museum's professionals, but none of them have a real engagement of the student in relation with the other visitors.

The idea for this experimental concept is to have a physical place of study, re-

search and conservation within the museum galleries and a real involvement and exchange of knowledge between student and visitor.

A study room and open research area equipped for the study and promulgation of artefacts belonging to the museum collection.

Thus, not a temporary exhibition, but a concept conceived to become the permanent modus operandi and museum's layout. For these purposes, a specific area of the museum in which to locate the MuseumLab was chosen: the Greco-Roman gallery, on the second level of the building in Oude Trouwmarkt. This point of the museum itinerary is ideal because it represents the meeting point between the Greek and Roman collections. Here, students and visitors meet in the middle of the path, creating a new space that aims to promote dialogue and innovation.

In addition to the concepts



Fig. 79

of sharing, exchange of knowledge, heterogeneity and inclusiveness, the model lays the foundations on a series of principles, which subsequently form its identity:

- Object based and hands-on learning
- Continuous circulation of artefact(s), outside the storage rooms
- Co-creation and co-collaboration between different disciplines
- Student's and visitor's attitude
- Promotion of questions and dialogue within the gallery

The model aims to re-open the debate on the role of the university museums, with the hope of further studies and considerations on the topic by the competent scientific community. The exhibition proposal is born to serve and facilitate the above-mentioned concepts in the best possible way.

Object-based and hands-on learning

The object is a very powerful transmitter of information. By removing it from the display case the object becomes even stronger in its ability to attract and engage the viewer. Offering 'hands-on' opportunities with selected works from teaching collection in supervised settings, the Museum gives students direct and immediate access, thus increasing the level of engagement and intensifying the learning experience. (Burritt 2010)

The object as a key element of teaching inside the museum, it's one of the main points of the model. Professor Andrew Jamieson, Department of Archaeology at the University of Melbourne and former curator of the Ian Potter Museum, describes this approach as fundamental in the learning experience, not only for the student but also for the visitor himself. The use of object-based learning offers deep engage-

ment that attracts and interests the visitor. (Jamieson 2017)

The museological strategies applied to the University of Melbourne's Classics and Archaeology Collection construct a space that inspires co-creation. Curriculum and community engagement through object based learning engenders a feeling of familiarity that engages the senses, both physical and emotional. (Witcomb 2015)

Through an equipped gallery-laboratory space that accommodates students and visitors, there is the real possibility of studying in depth the artefacts of the Research and Study Collection. The action of physically touching the objects, creates an indelible memory in the visitor's background. Experiences of hands-on activities are daily carried out in museums all over the

world. The particularity here, is the supervision of the student, supported by researchers and academic experts. The activity is particularly directed to the students themselves, in lieu of lectures, study sessions or projects on the collections, directly within the museum spaces.

The proposed configurations, thanks to the use of a basic exhibition element that can evolve in different ways, want to offer moments of common work and sharing (conf.a); or a configuration in the 'studio mode' and more focused on the individual work (conf.b). Given the informal layout of the learning environment, in both the configurations, the professor's presence is a participatory role rather than a unilateral process of teaching. Therefore, the approach that guides these activities is:

- Museum experience in providing direct interaction with the object
- Pedagogical opportunities to explore innovative ways of teaching and learning
- Issues of curatorship and custodianship in terms of conservation and exhibition of the collection
- Broad access for students, staff and the public.



Fig. 80



Continuous circulation of artefact(s), outside the storage rooms

With museum storage becoming saturated with under-utilized collection, accessibility is a key factor.

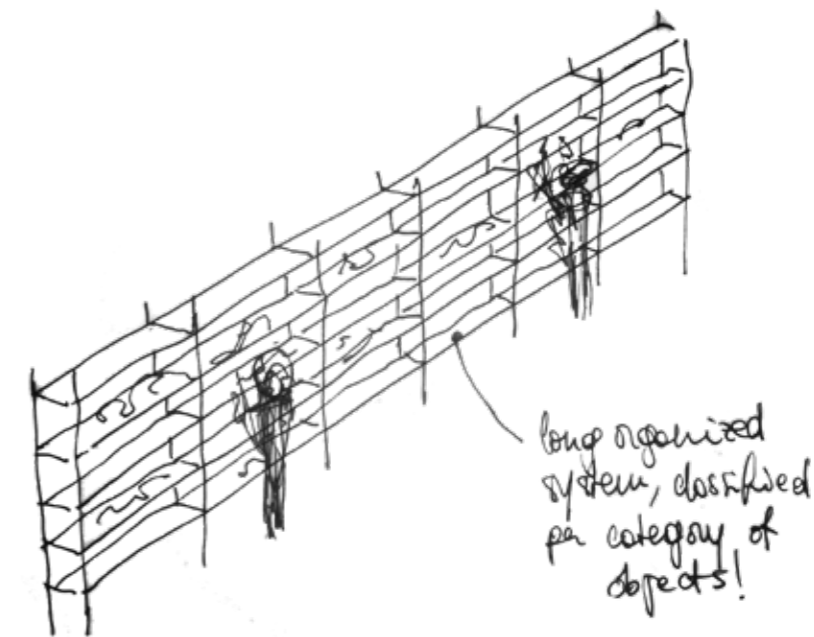
(Van De Ven 2014)

With this consideration, starts the second point: the role that storage and rotation of artefacts have within the university museum.

The model offers a complete exposition of the Research and Study collection inside the MuseumLab, using prefab metal shelves protected with a glass closure. In this way, students and researchers have direct availability of the materials within the spaces of the gallery. At the same time, the 'hidden' collection becomes accessible for a broader audience of public, allowing them to take part in the analysis and conservation process. The debate on what is contained in the storage room and what is exposed is always very complex, and it is dependent on the curator's skill to create a sustaina-



Fig. 81



ble system in which rotation is guaranteed and exposure of all artefacts is possible. This is accomplished thanks to an effective set-up exhibition. The display modules act at the same time as study surfaces and containers for the artefacts, which can be consulted at any time. In many large museums, not all object stories can be shared, as many artefacts that are not part of the permanent display collection are effectively reburied within storerooms.

Overabundance of materials hidden away in overcrowded storage facilities with little attention paid to their curation and no long-term management plan. The exhibition foregrounded the fact that objects are not static; they are animated by our ongoing relations with them, and they contain ample information about the past and the present cultures within which they reside. (Brusius 2013)

This system then tries to stem this overabundance phenomenon. Offering to the gallery as much material as possible in the form of study and research, the collection becomes enjoyable also by the most inexperienced visitor. The fact of having large numbers of artefacts exposed and visible, creates in the visitor a closeness with the object and consequently with the archaeological discipline, always perceived as a niche and as something that does not directly concern our own person.

By studying the often humble but sometimes extraordinary world of things, it is possible to shed new light on both past societies and ourselves. The more methods provided for this search, the more connection visitors and students will be able to find. (Jamieson 2017)

03.5

Co-creation and co-collaboration between different disciplines

A university museum can help to empower and inspire a broad spectrum of visitors through establishing an environment that facilitates co-creation and collaboration. (Jamieson 2017) .

The postulates of the statement above, are at the base of the new researches carried out in the museum field. Specifically, A. Jamieson and A. Van de Ven find interdisciplinarity as a pivotal and innovative element in the study of archaeology. In 2016, at the Ian Potter Museum (University of Melbourne) tutors of different department were able to hold seminars in the 'Mummymania' exhibition on mummified objects and the mummification process, the history of exploration of Egypt, the use of mummies in medicine, the scientific analysis on tissue including the use of CAT scanning in order to understand ancient diseases, as

well as the complex ethical problems that surround displaying human remains in a respectful manner. (Tully 2015)

This, above reported, is an example of different disciplines that meet in a museum

exhibition. In the case of Mummymania, we talk about a temporary exhibition. However, this concept can be better applied to a permanent situation that aims to create long-lasting networks and collaborations among different disciplines.

For these purposes, another area of the museum has been redesigned. From the original function of corridor and additional distribution point, the central area of the museum is used as a gallery for the special collection of Plasters and Casts,

of which the APM has. So far, the museum has never publicly exhibited this extraordinary and important collection. Throughout expert curatorship and periodic rotation, the collection becomes an extraordinary educational tool for Amsterdam's art academies; Laser-Scanner technology teaching systems and 3D digital representation; as well as for introducing young students to the representation of classical art. This theatrically enlightened gallery thus creates an important place of strong interdisciplinary interest within the museum.

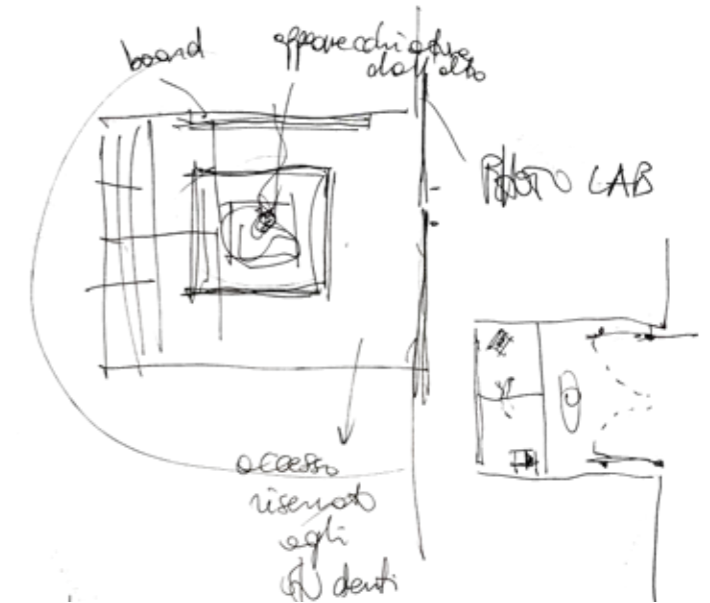


Fig. 82

03.6

Student's and visitor's attitude



Fig. 83

In 'The Dead Don't Bury Themselves' exhibition, the objects selected for display and the accompanying information (text panels, object labels, archival documentation, didactic elements and curator-led floor talks), invited viewers to explore the various facets of our engagement with the Middle East, based on their own interests, whether they be in archaeology, physical anthropology, museum management, politics, conservation or any other area. This flexibility in content and display ultimately allowed for a collaborative creation of knowledge and experience that is valued by the visitor, rather than a curatorial monologue with no relevance to the visitor's own reality.

(Jamieson 2017)

This interdisciplinary and collaborative aspect of the visitor, described in the work done at the Ian Potter Museum, is very important as

it regards the fitting aspects of the model. In fact, each container represents a specific theme, previously elaborated by the museum's curatorial team, directed by Dr. Wim Hupperetz (director and head-curator). Therefore, each container is thematically independent, but at the same time strongly connected to others. The artefacts, are 'discovered' and 'brought to life' thanks to the interest of the visitor who, independently, chooses whether to go deeper in the history and meaning of the Collection, or rather enjoy the highlights. These elements significantly affect the visitor's experience and his future approach to a museum context. This is where the meeting with the student and the discipline they study takes place. The uniqueness of this gathering enriches the museum's path with an even more effective communication of the collections.

The student in this context becomes a fundamental figure in the system, which has two main functions:

- informs the visitor by involving them in the activity of the laboratory;
- has spaces to dedicated them, to deepen understand the archaeological matter, outside the university classrooms.

The museum experience becomes more than just an exciting trip away from the classroom, it is also a lesson in analytical skills, an opportunity for students to develop their own interpretations of material, learning by praxis rather than just memorising by rote.

(Jamieson 2014)

As previously mentioned, this component is fundamental in the countries of northern Europe, where the distance from the main excavation points does not allow significant practical work for the students.

For this purpose, Silke de Smet was interviewed. Silke, graduating in Museology at UvA, is currently (2018) conducting a thesis on the Institution of the University Museum. In her work she mentions an almost total absence of the student within the galleries of the APM, if not for individual internships at the Archeo-hotspot space. In this way, the relationship between the University and the Museum is analysed, seen as separate political institutions, and their progressive estrangement.

This leads to an even stronger analysis on the insertion of the student inside the museum, not for lucrative purposes, but simply to give him the possibility to utilise otherwise empty and sadly forgotten spaces.

The first primary objective is to make the Collection meaningful to contemporary students. To achieve this, it's necessary to:

- Cross traditional boundaries
- Challenge traditional thinking
- Integrate different and non-traditional disciplines. (Burritt 2010)

As Burritt points out, the student needs a real involvement and familiarity with the Collection. The primary instrument, then, becomes the space dedicated and the mental attitude infused thanks to the environment that surrounds them.

03.7

Promotion of questions and dialogue within the gallery

Promotion of questions and dialogue within the gallery Museums frequently treat ancient artefacts solely as art objects, inscribing them into new context whereby much of their original significance is lost. There is often no consensus on these complex issues, but the important point is to provide an opportunity to explore the questions and encourage an informed dialogue. (Burrill 2010)

Exploring questions and encouraging dialogue are the ultimate goals that the model hopes to accomplish. This bilateral student-visitor exchange can become an unstoppable flow of knowledge and cultural enrichment.

Progress and innovation occur only in a teeming and lively context of thoughts, words and people. Even archaeology, considered only as a discipline that studies 'dead' things can instead turn out to be a starting point for personal and society reflection, if well communicated.

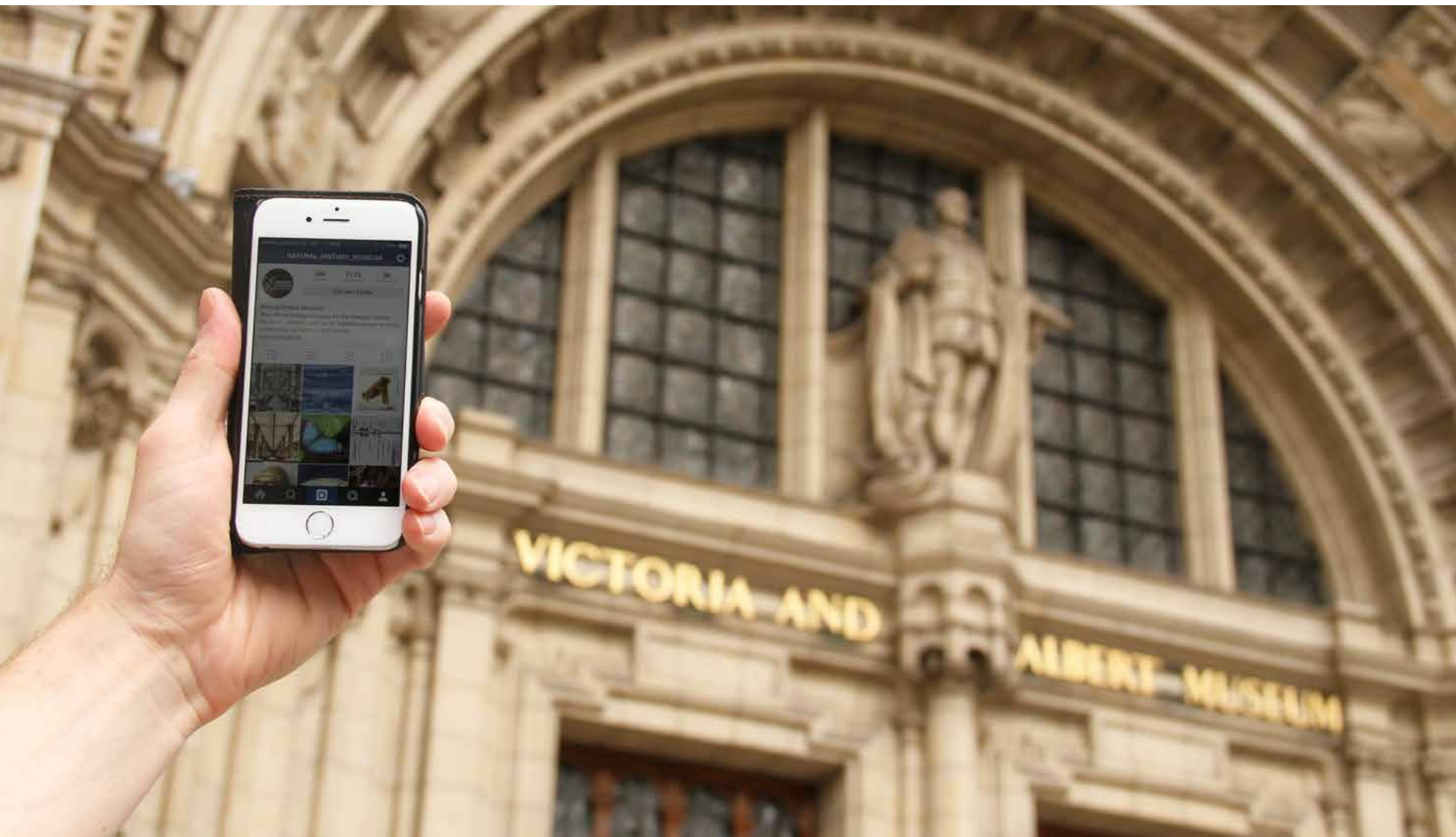
Thus, the skills learned through encounters with the material and literary remains of the ancient world, can help us to understand our own contemporary culture, our roots and how these have affected our present and may go on to influence our future. (Jamieson 2014)

Fig. 84



03.8

Fig. 85



Relationship with social media?

There are many studies done in this direction so far, from the channels of scientific promulgation through television and the mass media, to the more contemporary survey on social media. The latter, as seen recently, lead to a significant impoverishment of the reasons for the work of art or museum collection itself, confining it to a photographic sharing as an end in itself.

On the contrary, this act of sharing becomes interesting if it is oriented towards the promulgation of an experience: of which the visitor, whatever his cultural background, can have memories in the future, starting a new path in his interest towards the discipline.



04.0

EXHIBITION
MODEL'S
CONCEPT./

04.1

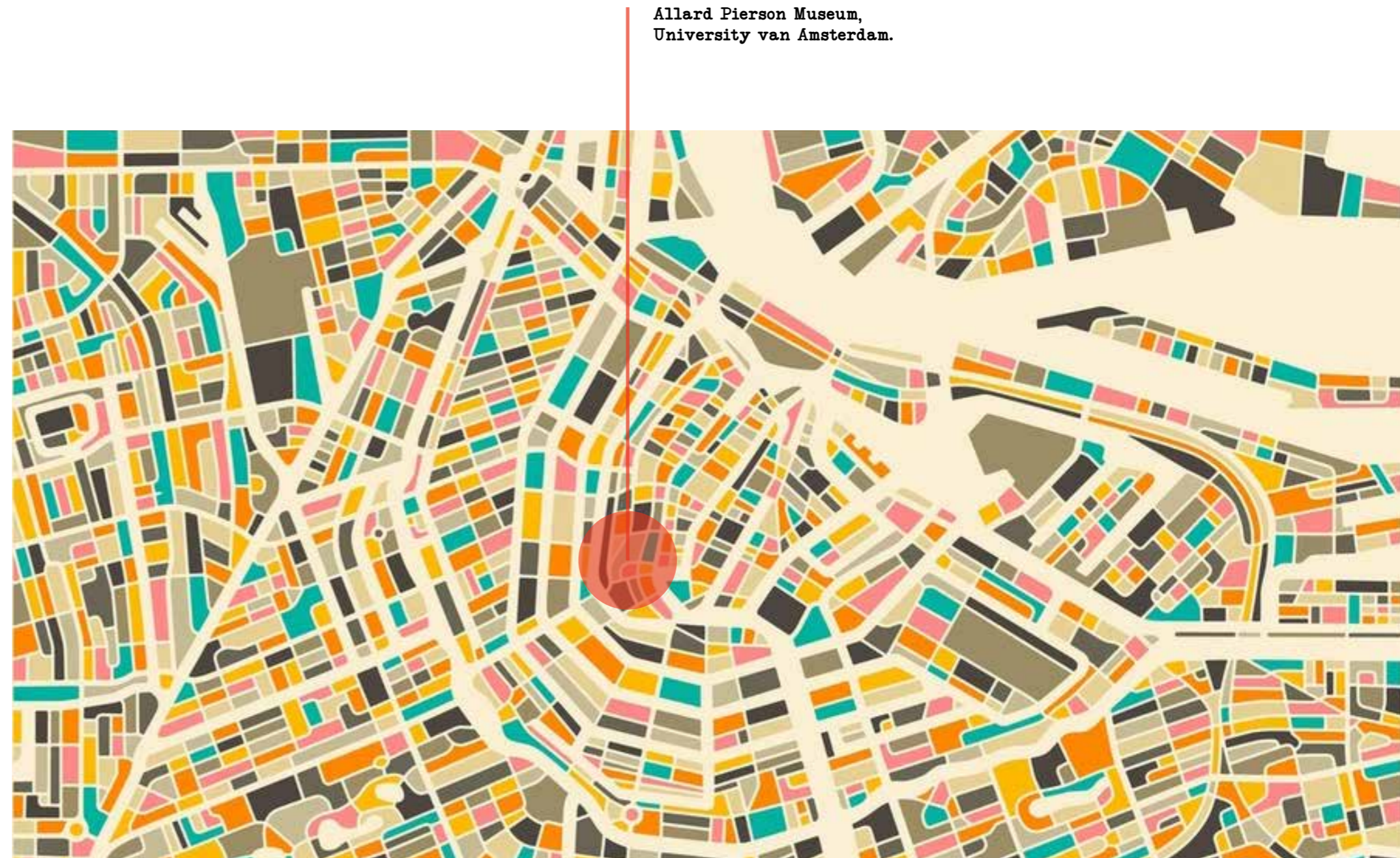
CONTEXT./

The Allard Pierson Museum benefits of a central position in the historical urban fabric of Amsterdam, NL. Overlooks Oude Trouwmarkt, and the majestic Rokin Canal.

The close connection with the UvA, makes of it an optimal location for the students of the University.

Moreover, the museum is located 1km from Amsterdam's Central Station. For this reason, not just international, but also dutch citizens are are visitors of the APM.

Fig. 86



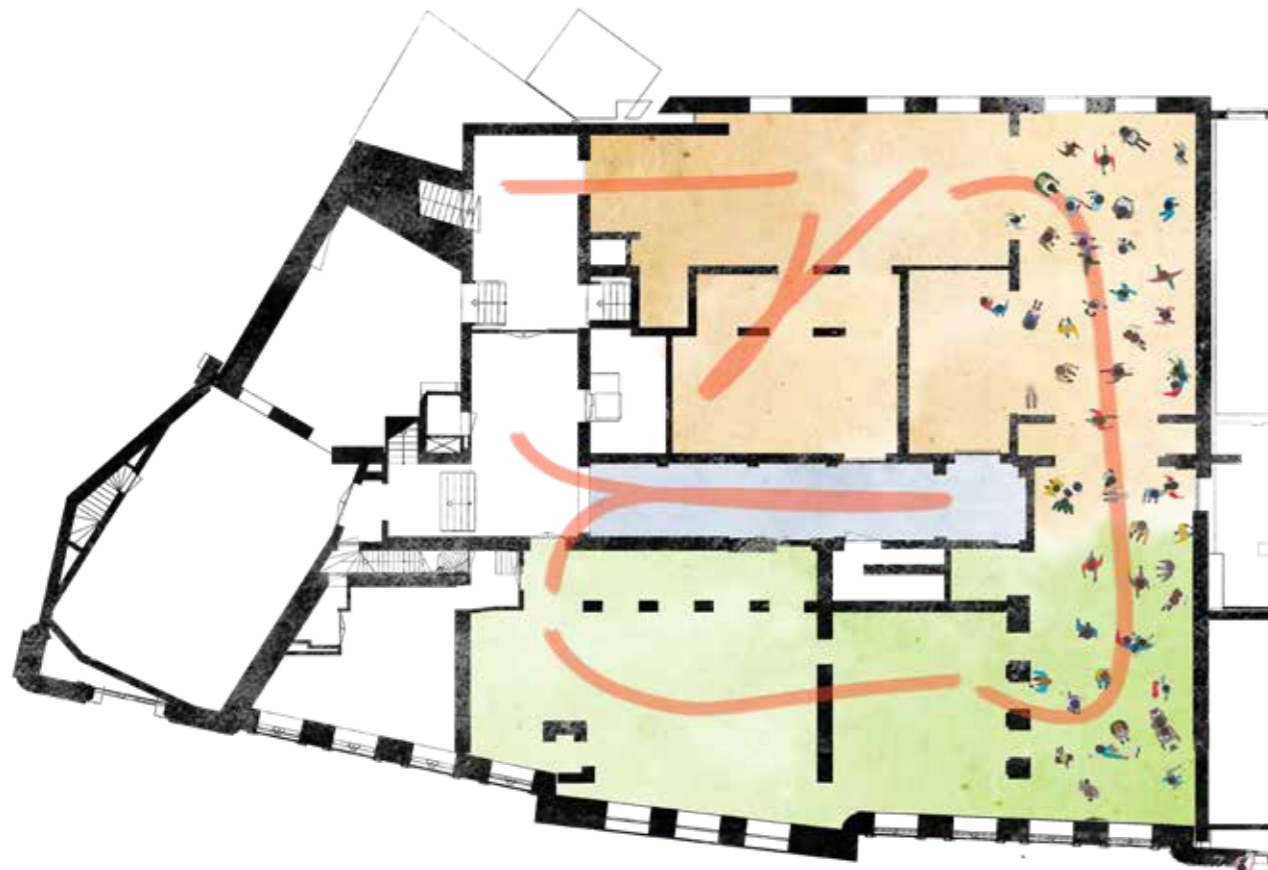
04.2

MUSEUM./

- Roman Collection
500 BC - 200 AD
- Graeco Collection
2500 BC - 500 AD
- Numismatic Collection
and Central Gallery
- Archeo - Hotspot

- Roman MuseumLab
Exhibition Model
- Gaeco MuseumLab
Exhibition Model
- Plaster and Casts
Gallery
- Routing Scheme

Current Situation

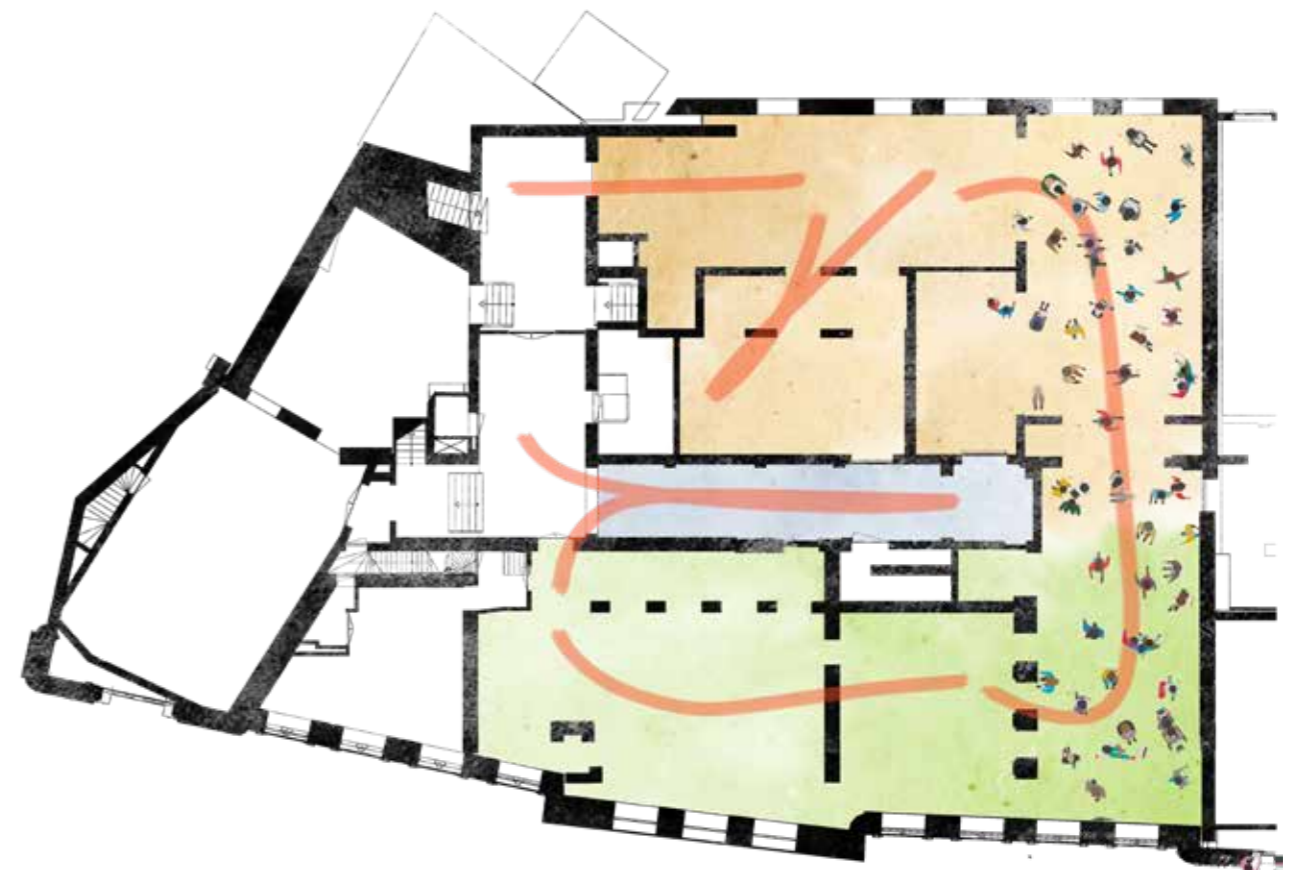


Above, and on the other page, plans off the scale.

The Second Floor of the APM, in which the Exhibition Model is developed, hosts the Graeco-Roman Collection. From the Plan, it is possible to see that, in the current situation, the route scheme doesn't follow a linear and

coherent path. The Numismatic and Central Gallery in fact, cuts the plan: creating a bumbling route and a sense of disorientation. Moreover, the only place dedicated to students and archaeologists is located in the Archeo-Hot-

Proposal



spot: not immediately visible from the outside of the room. Instead, in the proposed routing scheme the Central Gallery it was closed (connection with the rest of the galleries), focusing on the

plasters and casts. Most important, though it is the linearity of the path through the Graeco and Roman Collection. Starting from both sides, the visitor arrives in the core of the galleries: in which the gathering between

student and visitor is made possible. Furthermore, this location offers a visual connection with the canal and the urban environment.

04.3

CONCEPT./

The Lab

The exhibition concept follows the guidelines of an archaeological conservation and cataloguing laboratory. Principles of functionality, rigor of the forms, visibility of the materials (prefab metal shelves) guide the design of this exhibition model.

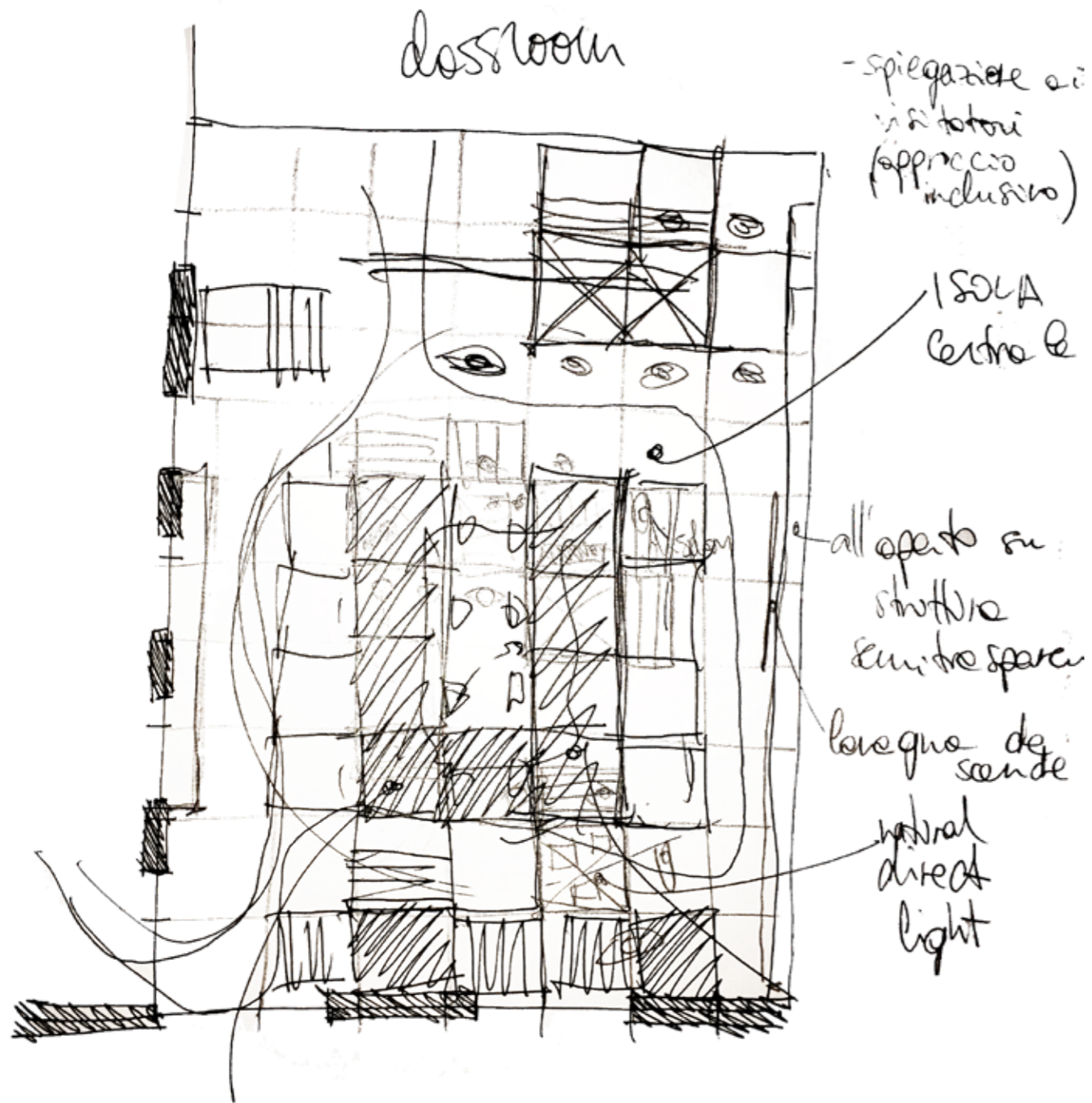
Thus, it assumes the forms of a scientific environment, aimed at displaying and communicating the artefact rather than the exhibition itself.

Fig. 87



Fig. 88





The Site

The theme of in situ work, led to the creation of a grid in the gallery's layout. Just as the excavation archaeological sites are divided in a precise layout, here the space is divided by video mapping, to allow greater compositional ease according to the needs. For the equipment and the study, analysis, cataloguing and conservation tiling materials (microscopes; infrared

and UV light for the photo lab), the guidelines on the subject provided by the Ashmolean Museum in Oxford and the UCL Archaeology in London, were consulted. However, the MuseumLab, despite the laboratory concept, remains a hybrid and polyvalent place within the exhibition system. As well as the people who live it, it is a place in continuous renewal and change.

Fig. 89



The Workplace

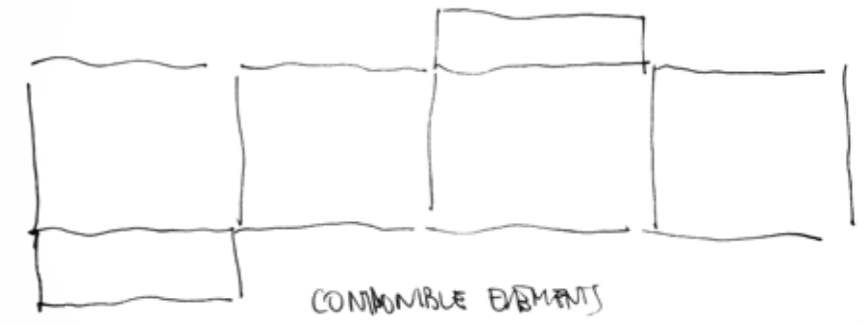
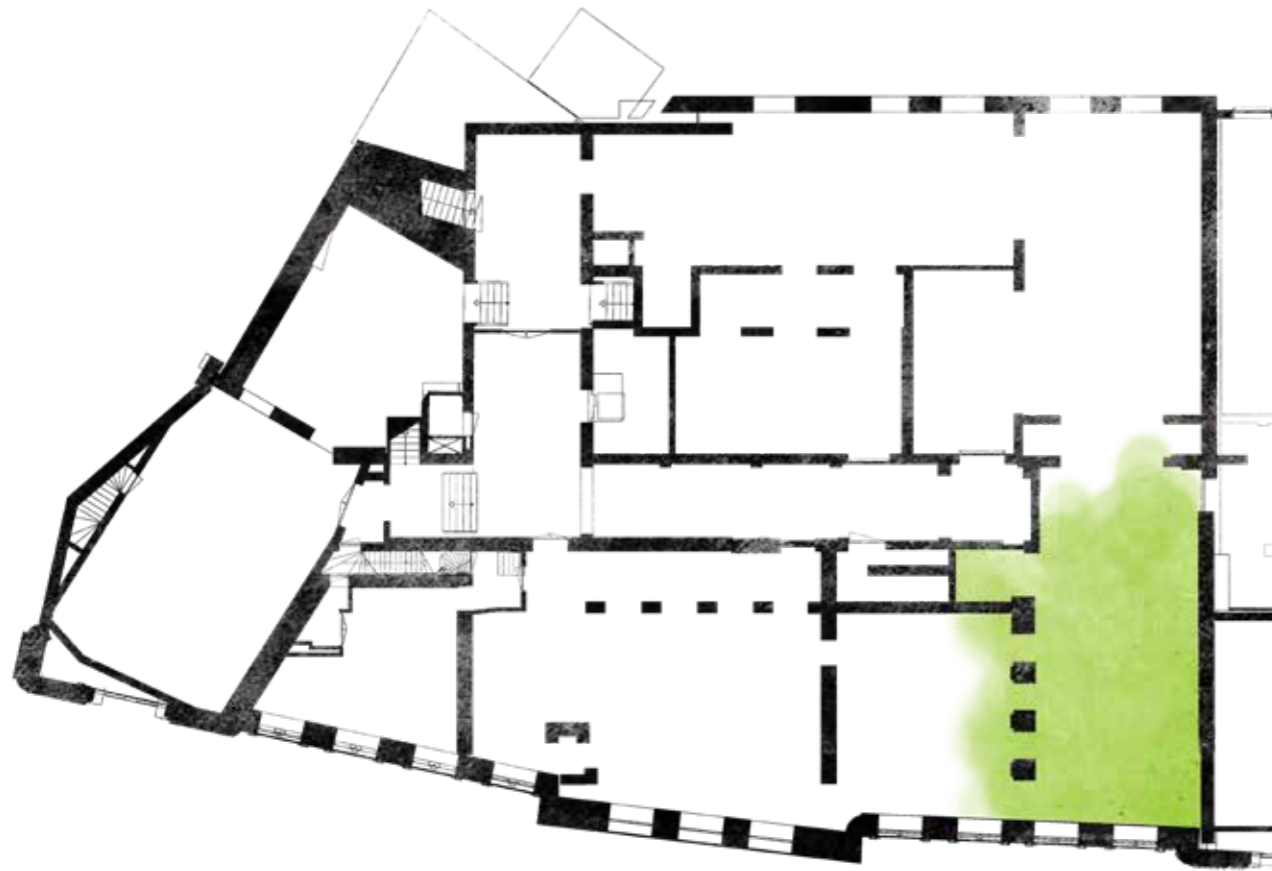


Fig. 90

04.4

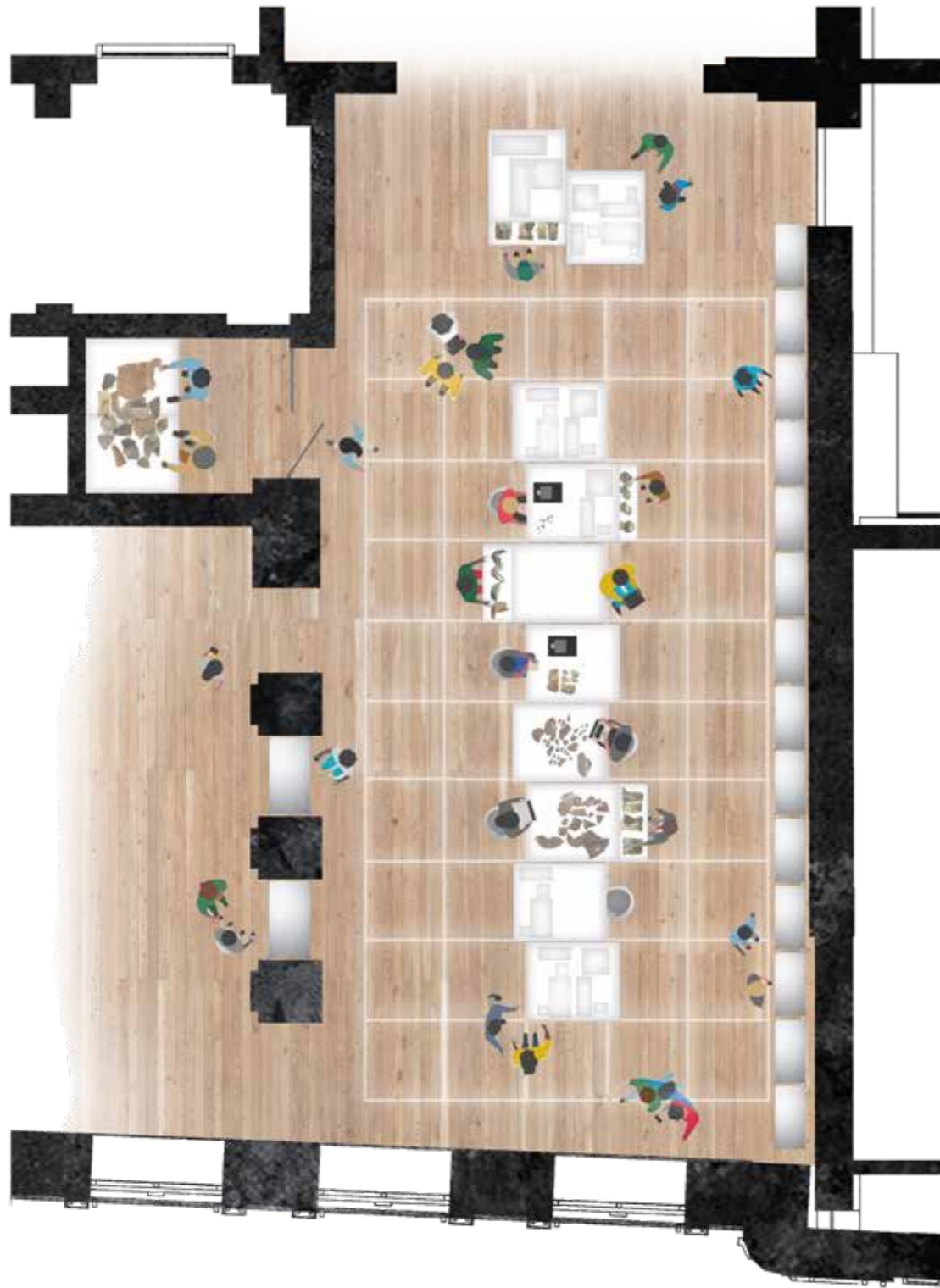
THE MUSEUM-LAB./



Above,
plan off the scale.

This gallery offers to students and visitors the possibility to be in contact with plasters and casts of the early 20th Century. These famous copies represent an opportunity to know more about the Graeco-Roman sculptural





Above,
and on the other page,
plans off the scale.

MuseumLab Option A

Common Workplace Lab. This configuration allows the work on big projects, in which are involved multiple students and researchers. The modules

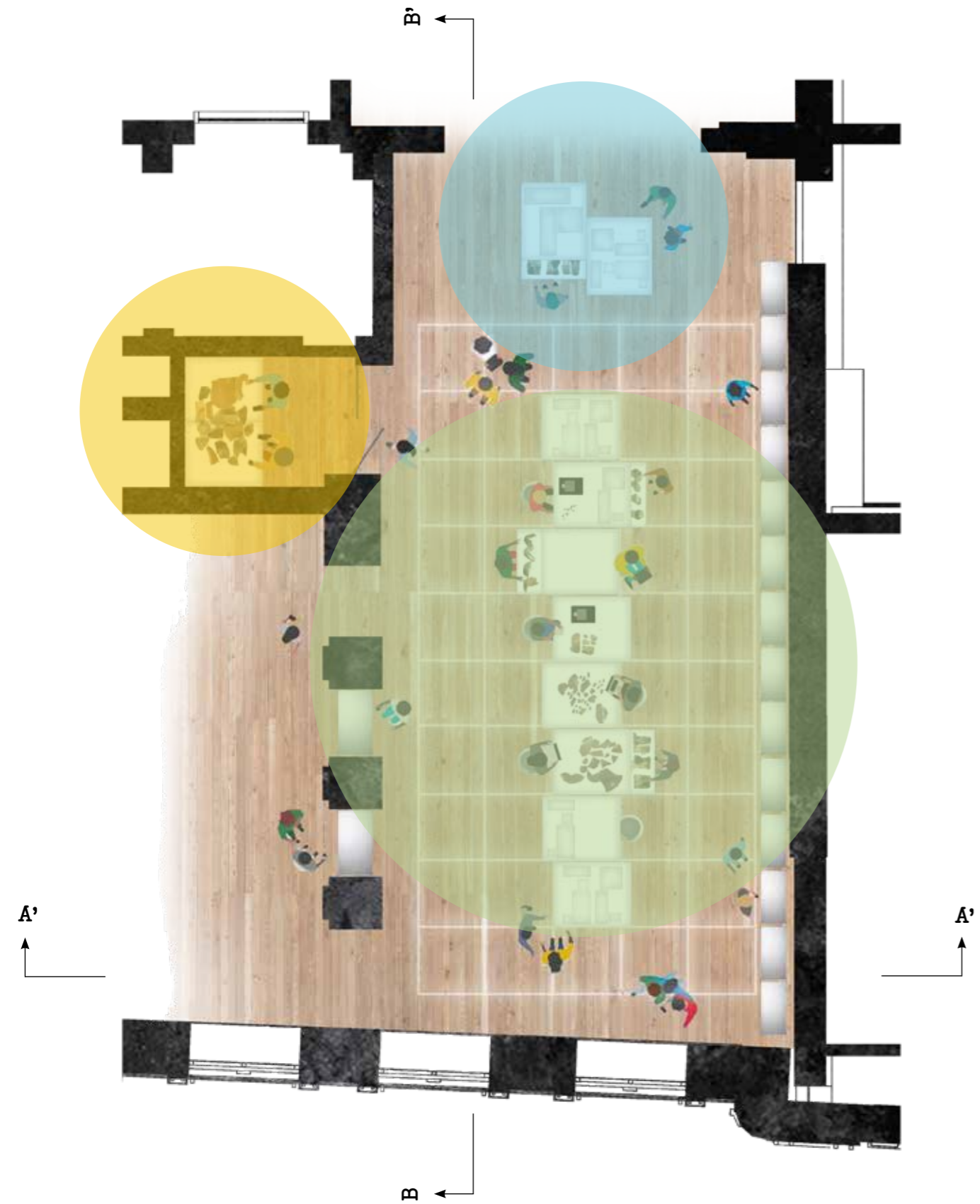
create a linear and vast workplace, in which the artefacts can be displayed, studied and admired by a wider number of users.




MuseumLab Option B


Classroom Lab. This configuration is thought for practical lectures and smaller independent projects. Here, the student/research-

er has more independence and has the possibility to work on specific independent projects.



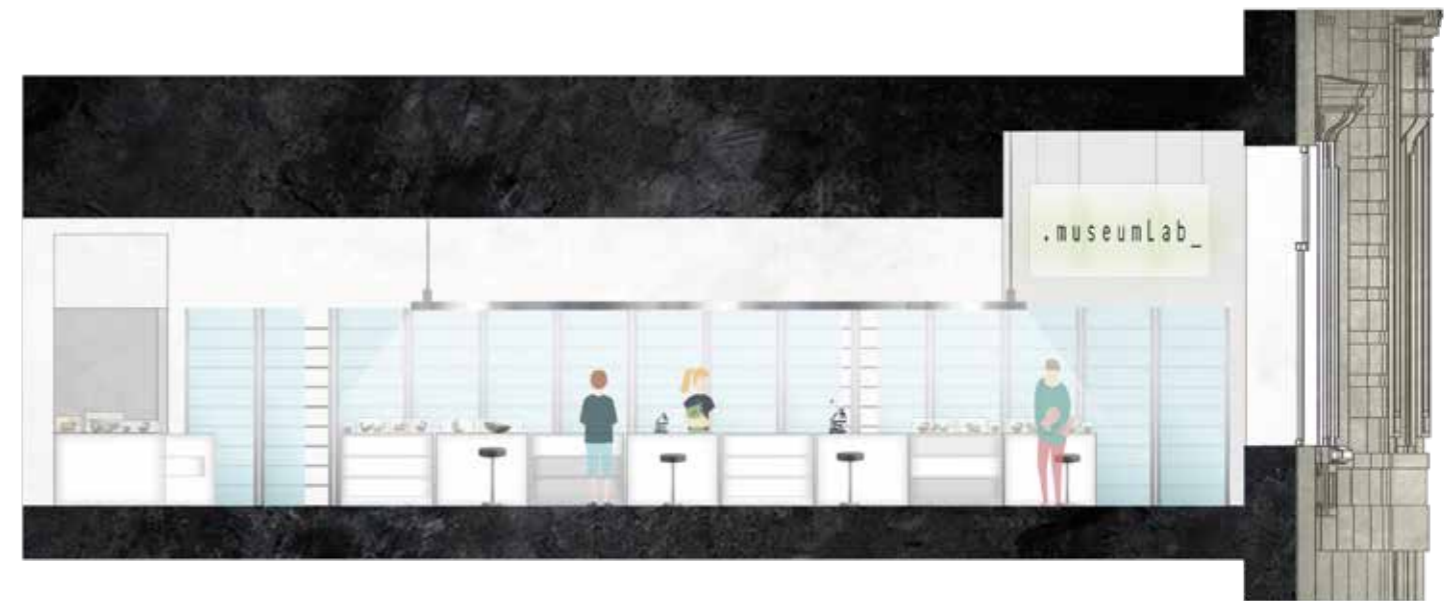

Infrared and UV Photo lab
 Reserved access to students,
 researchers and technicians


Exhibition modules
 Display modules for the
 visitors.

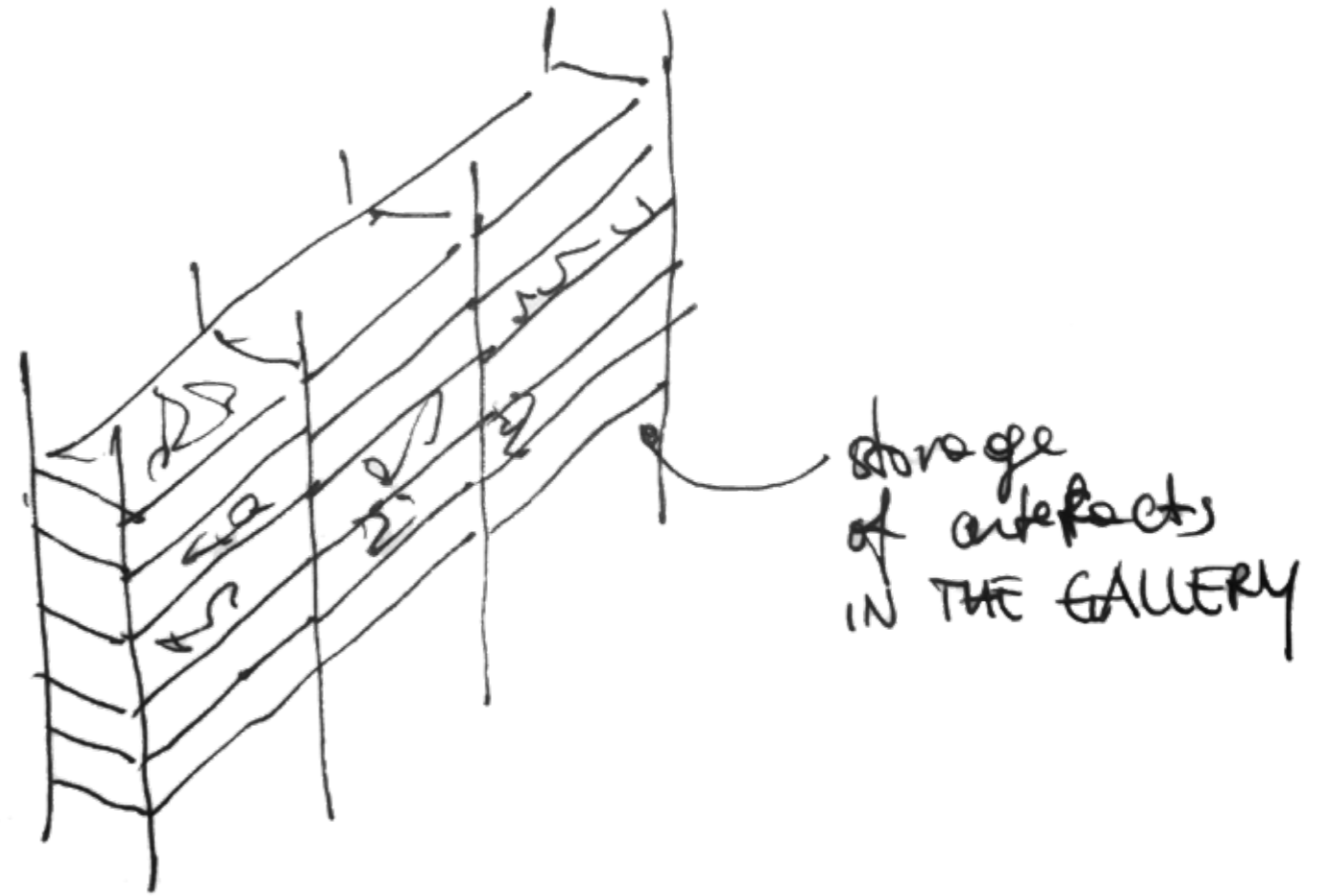
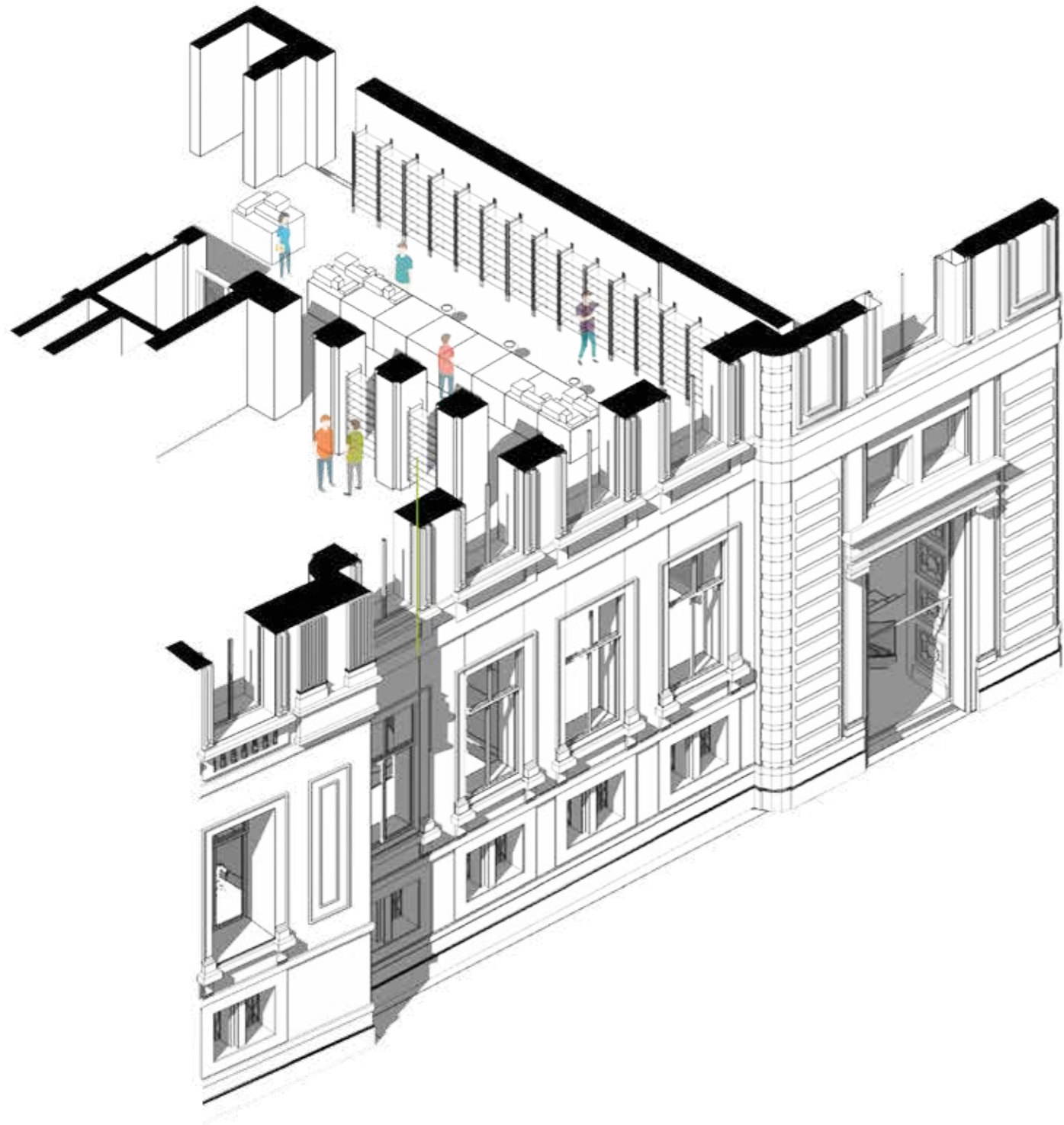

Workplace lab
 Place of interaction between
 student/researcher and
 visitors.



Section AA'

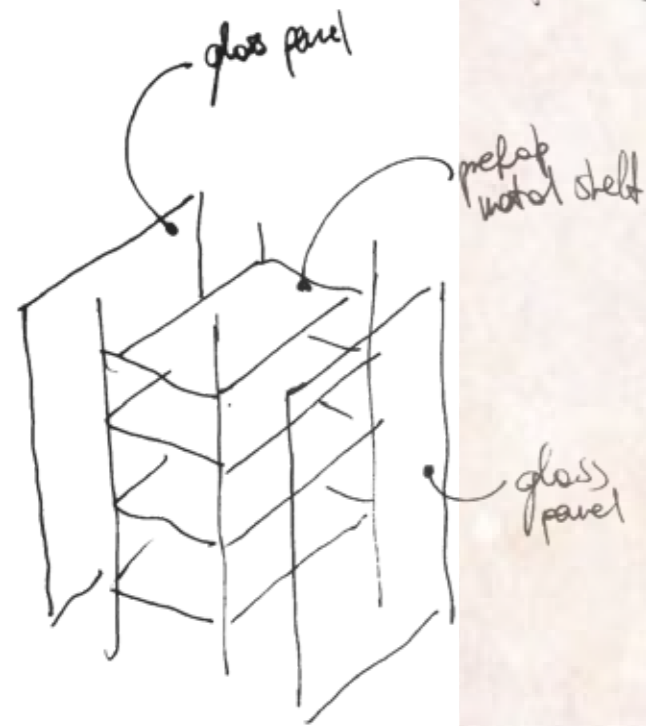
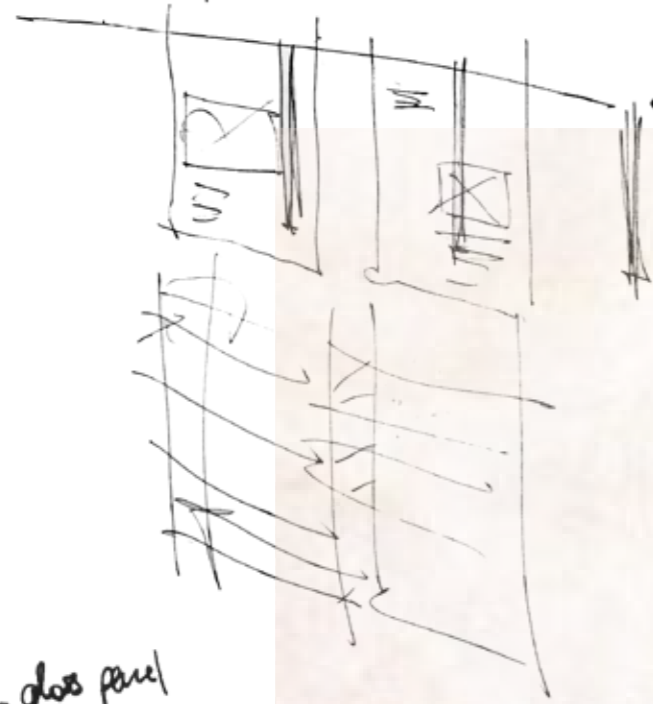


Section BB'

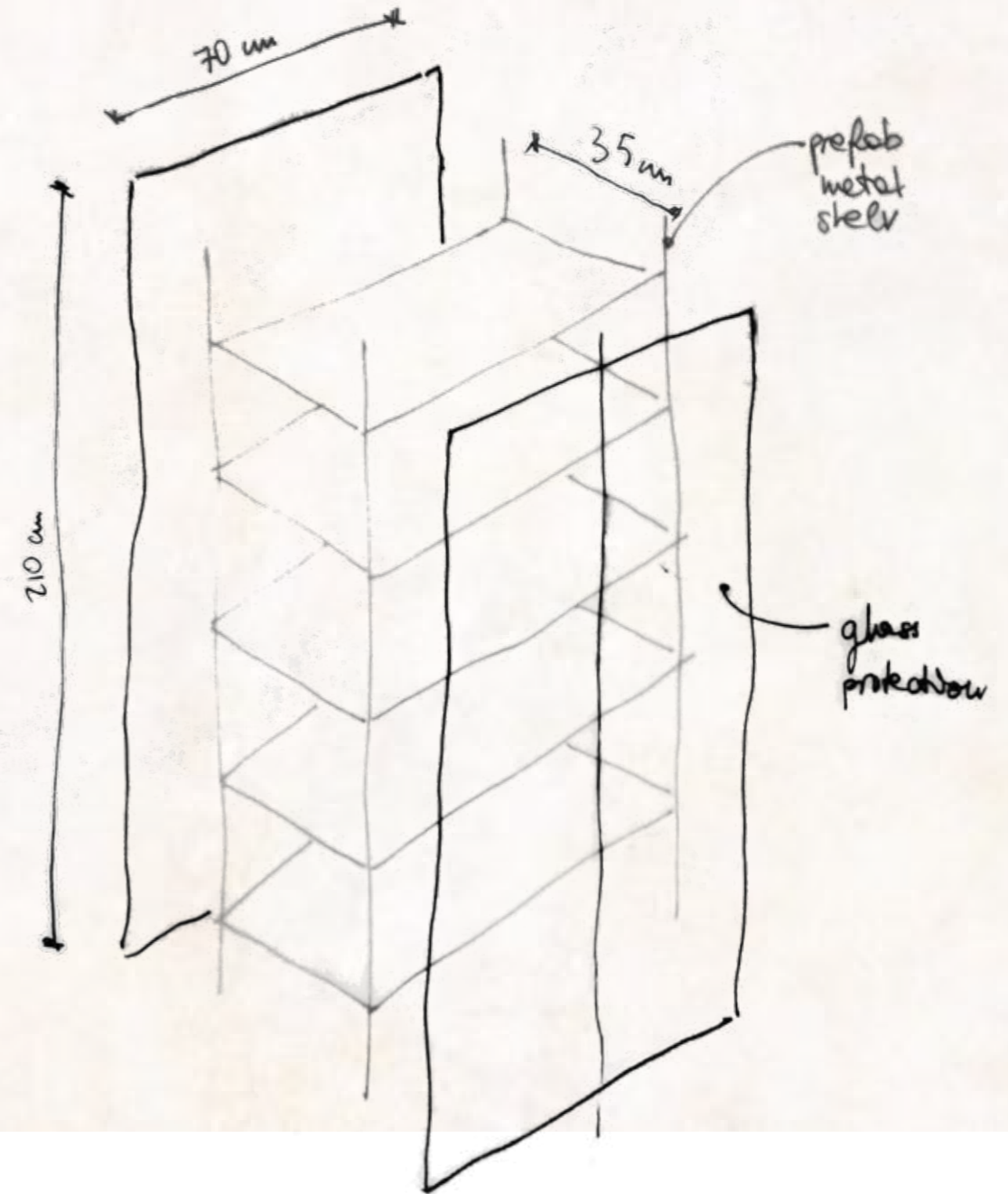
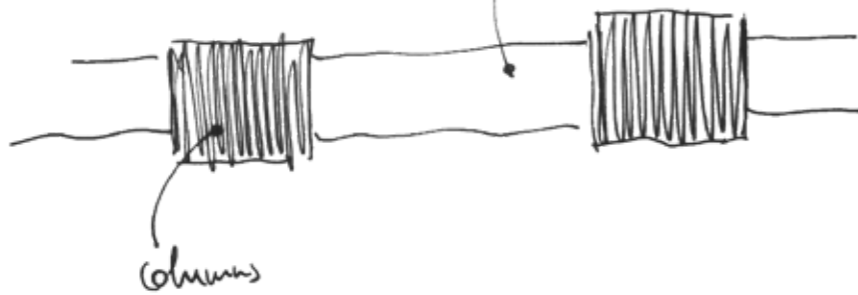


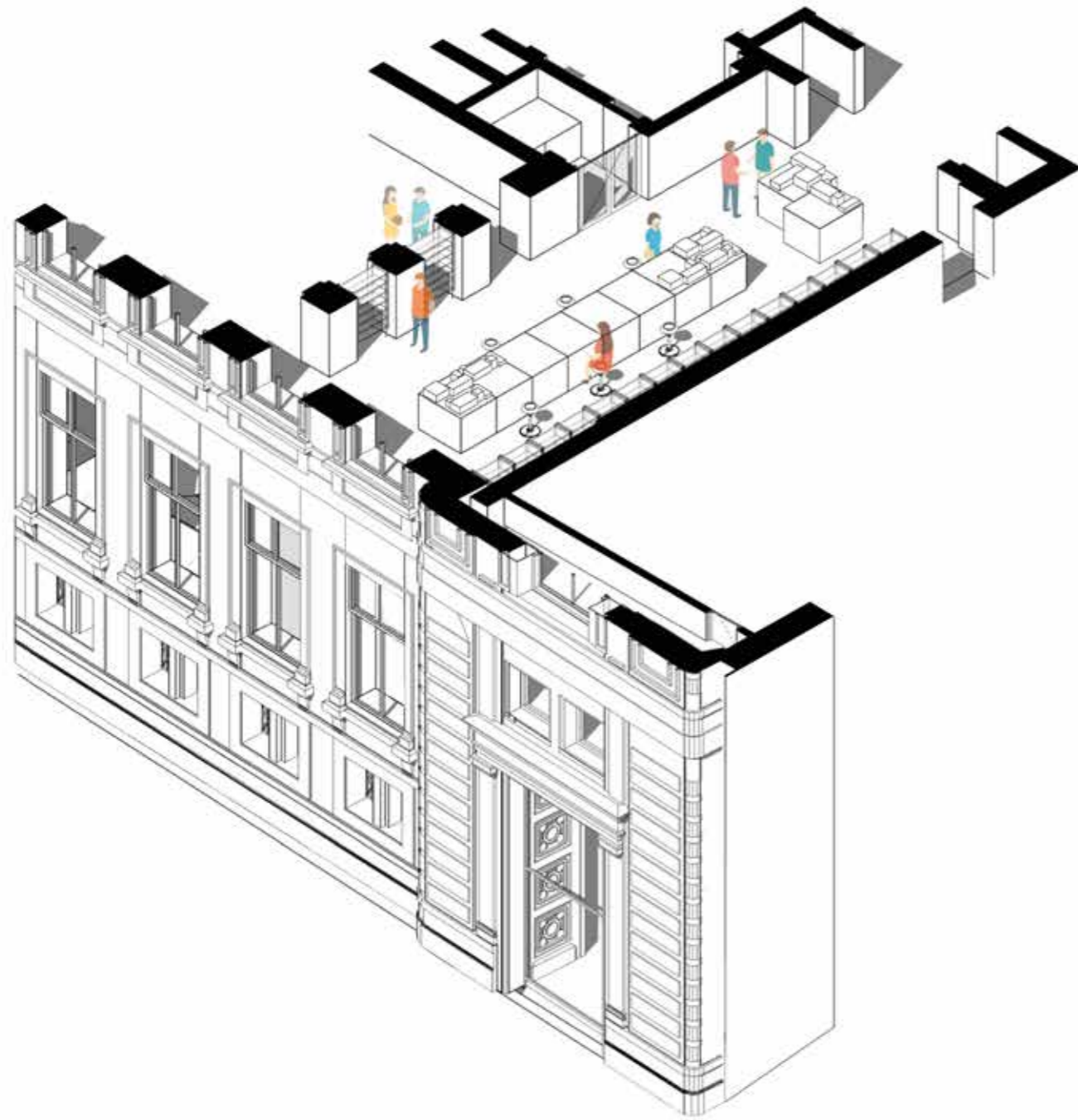
le shelves a muro hanno il vetro!
le shelves più lunghe le hanno solo
da una parte

classificazione
per colore



108 cm
SHELF



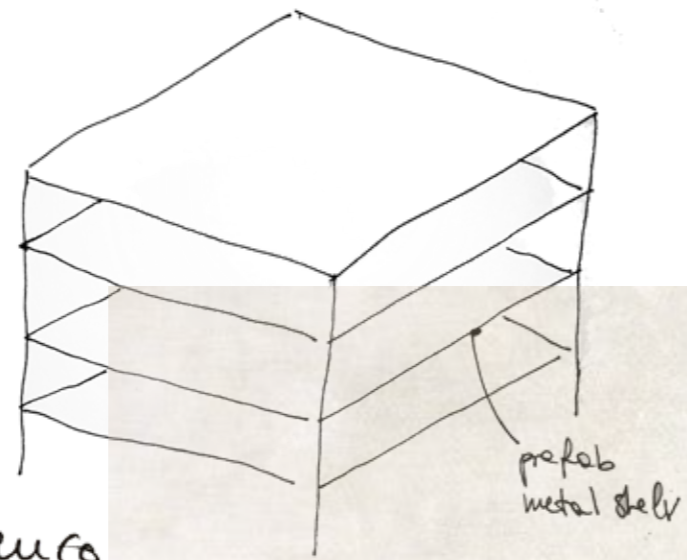


Exhibition
Element:
metal prefab
shelving; glass

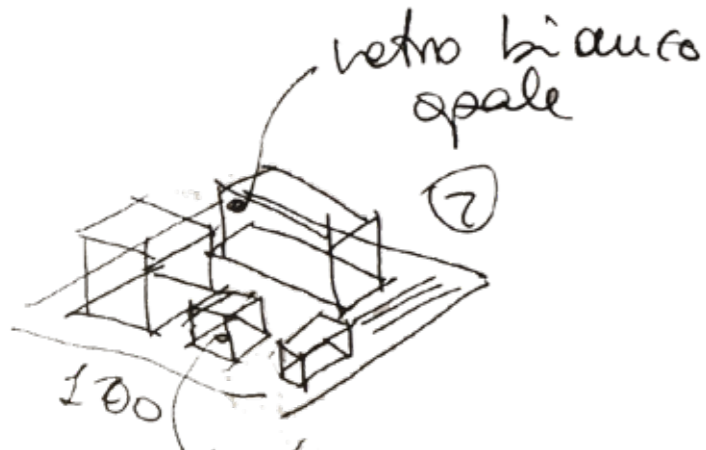


The exhibition element has been developed following as a reference the research and studies of the German architecture-exhibition firm Atelier Bruckner, for the Science Laboratory at the Herne LWL - Museum of Archaeology, in 2005.

Fig. 91



prefab
metal shelv

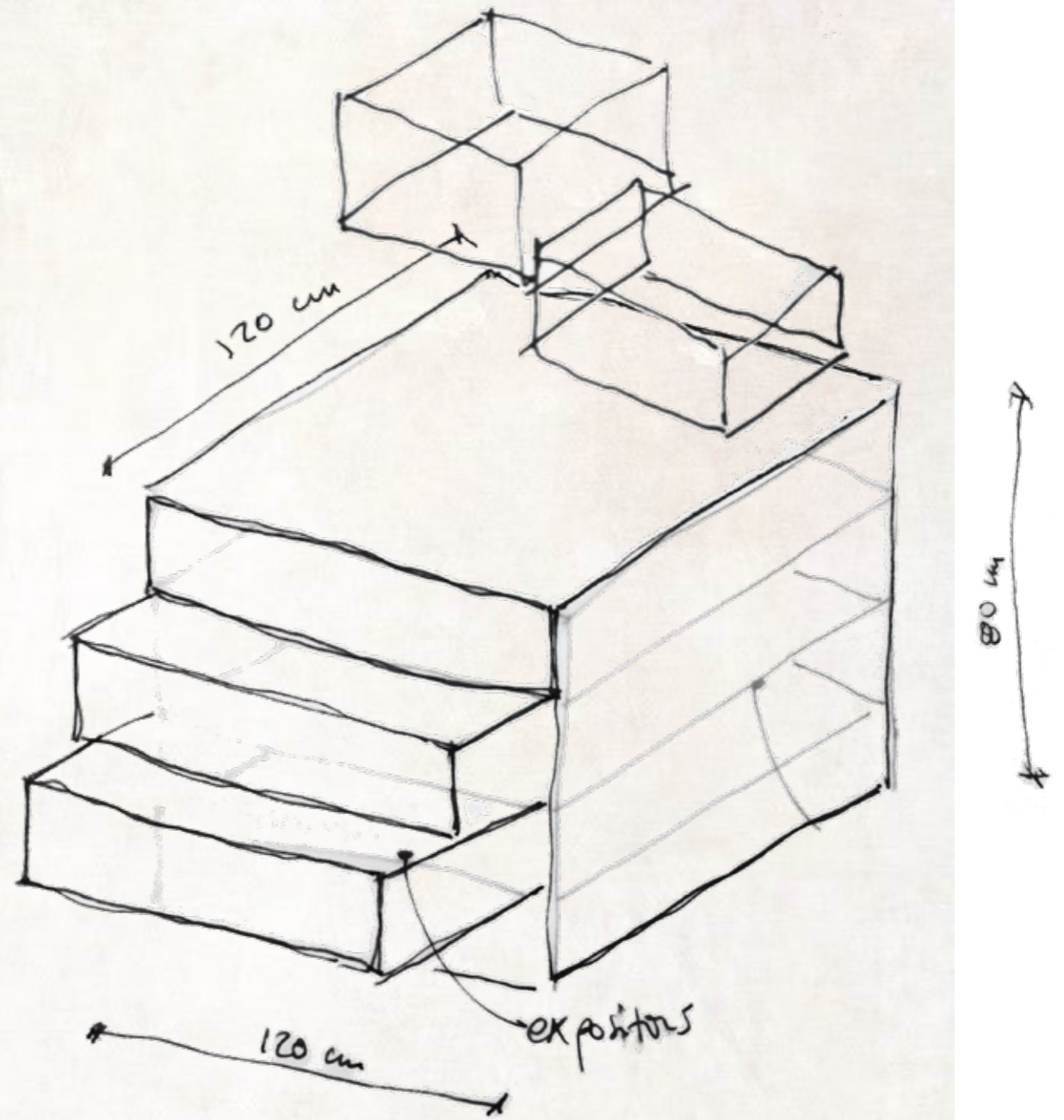
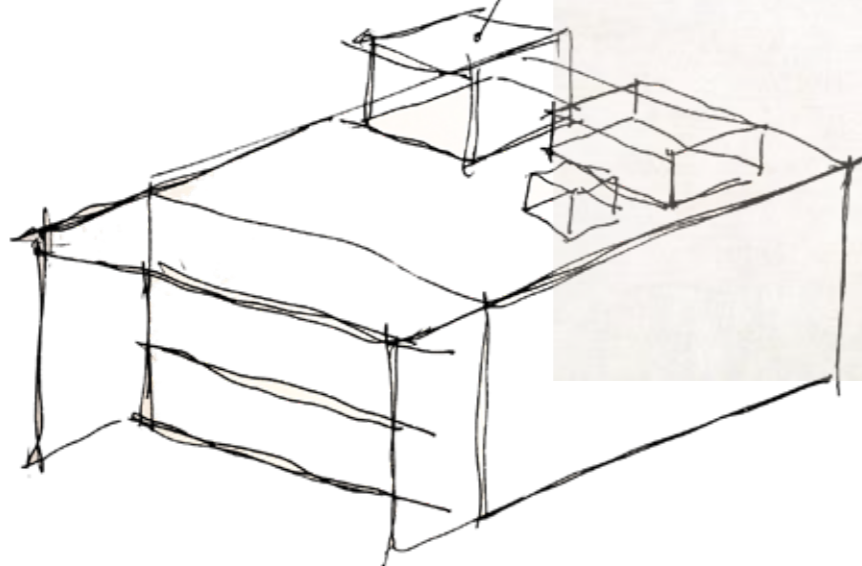


vetro bianco
opale

②

100

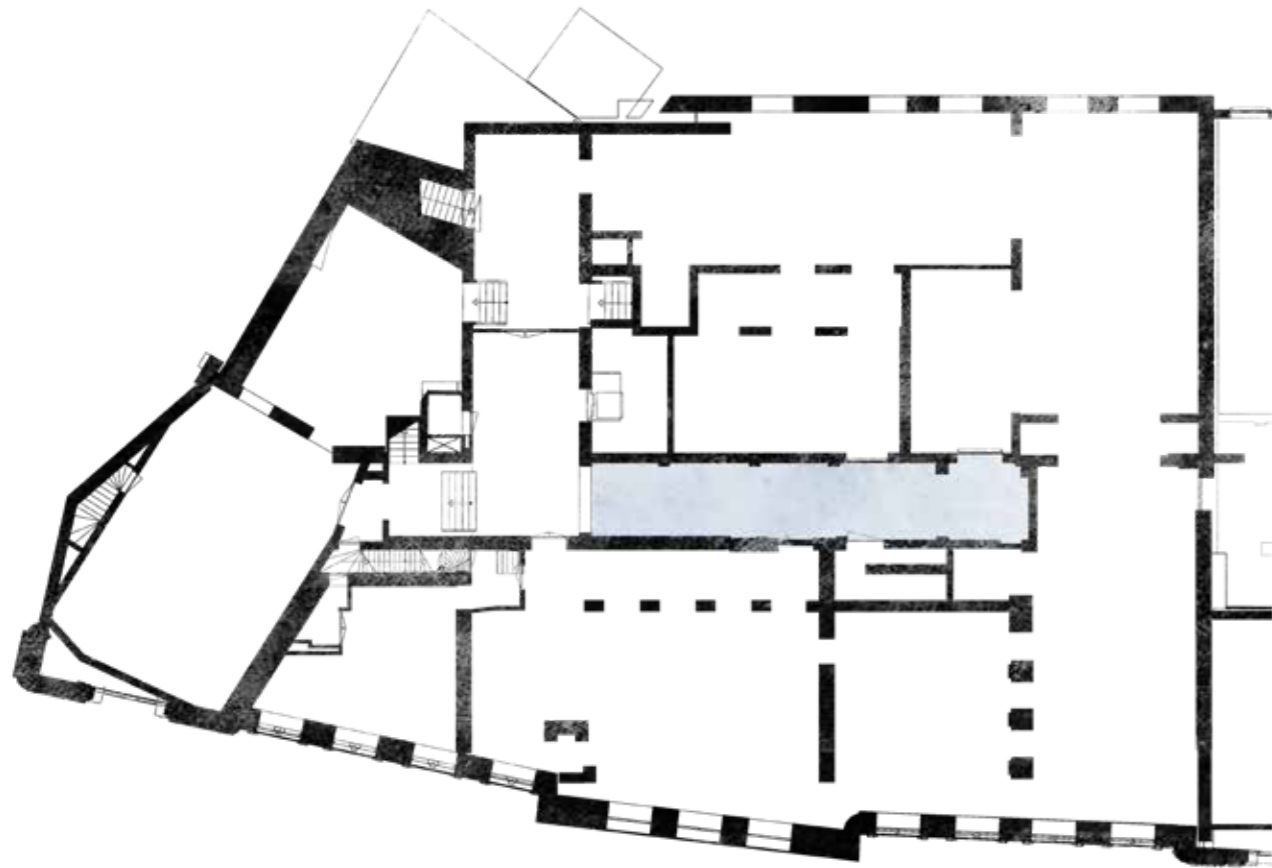
anche le
strutture al di sopra
sono bianche opale



04.5

PLASTERS AND CASTS

GALLERY./



Above,
plan off the scale.

The Plasters and Cast Gallery is located in a central area of the museum and offers to students and visitors the possibility to be in contact with plasters and casts of the early 20th Century. These famous copies repre-

sent an opportunity to know more about the Graeco-Roman sculptural representation. In here, it is possible to take session of artistic representation of the artefacts; laser-scanner and 3D representation.



Fig. 92





05.0

APPENDIX
CURATORSHIP./

Fig. 93

05.1

Introduction

Each civilization can thus be studied by its own specific material traditions, or in relation to the artefacts of its neighbours within the exhibit. (JAMIESON 2014)

With this consideration, start the curatorial analysis of the Allard Pierson's current permanent exhibition. The curatorial project was achieved by the museum's curators team. Specifically, the part concerning the Roman Collection and the Greek

Collection is undergoing a renovation process both curatorial and as regards the exhibition system. The following work has been faithfully reported thanks to the collaboration with Laurien de Gelder, Junior-Conservator at the APM.

However, the communication wants to remain mainly of a verbal type and the written part is graphically reported directly in the exhibition modules.

Fig. 94



05.2

From Alexander to Cleopatra, 335-50 BC



Fig. 95

The period from Alexander the Great to Cleopatra, roughly 335-30 BC, is known as the Hellenistic Age (Hellene, from Hellas, is another word for Greek). The conquests of the Macedonian king Alexander the Great spread Greek culture as far as Mesopotamia (now Iraq) and India. In the immense stretch of land between the Tiber and the Indus, the Nile and the Oxus, ideas and cultures are being exchanged thanks to trades, wars, diplomacy and migration of people from remote areas such as Celts in Central Europe, Phoenicians in northern Africa, Scythians in Central Asia.

Cleopatra, the famous Macedonian-Egyptian queen, with Julius Caesar's help, gains the control of the eastern Mediterranean. Finally, Octavian, the future Emperor Augustus, unites the Mediterranean world under Roman rule in 27 BC.

The Hellenistic Cabinet

The Hellenistic Period has given to the museum many important collections of sculpture, pottery, glass, bronze, faience, gems and coins. The sites have origin in Italy, Greece, Minor Asia and Ptolemaic Egypt and are co-determined by the Scheurleer Collection, which already contained a few items from the East Hellenistic.

In the portrait gallery, here, are represented Alexander the Great and his Ptolemaic successors. Among the terracotta figures in Tanagra style, the rounder is a magnificent tomb vase from Canossa (Puglia) with a head of Medusa and centaurs, which is linked with pottery coming from the same tomb.

The gallery continues in the left-hand display with a rich variety of headings: young, old, male, female, European, Egyptian, Persian, Indian. Within these themes, it is

possible to see small figures besides painted pottery, mirrors, colourful glasses and fences. On the right, there are diverse themes represented by many subjects: religion and mythology, wildlife and daily life, sexuality and entertainment. This division in themes make clearer the daily life of these populations and bring them closer to us.

Religion: gods and their worships

As in the preceding centuries, most religions of the Hellenistic Period are polytheistic: believers worship many gods and goddesses at the same time. The worship of a single deity is practised only by the Jews in Palestine (Yahweh), the Zoroastrians in the Middle East (Ahura Mazda), and the Buddhist Indians (Buddha).

After his conquest of the Persian Empire, Alexander links his victories to the

cult (worship) of Dionysus, the Greek god of wine and pleasures of terrain life. Alexander's successors likewise see themselves as images of Dionysus and are worshipped as gods on earth. Yet the Graeco-Macedonian conquerors respect the cults they find and identify local divinities with their own. Dionysus, for example, in Egypt is identified with the god of the underworld Osiris, in India with the war god Indra, and with the god of Liber Pater in Rome. The Ptolemies support the temples and priests in Egypt and the Seleucid kings do the same in the Near East.

Death: daily life and funeral rites

The peoples surrounding the Mediterranean have diverse traditions regarding death and funeral monuments. The bodies of the deceased may

be buried or cremated, mummified, or simply exposed to the natural elements. In the Hellenistic period the Greek and Egyptian traditions (inhumation, i.e. burial, and mummification) are the most followed. In both cultures in fact the cities of the dead lie outside the city walls. Here starts the tradition of families honouring their ancestors with visits on their graves and tombs. In India, Hindu burial tradi-

tions are being replaced by Buddhist rituals, consisting in rebirth: the return of the soul in a different body. Ideally the soul will finally free itself, through the cremation ritual, from the endless cycle of rebirth, and finally reach nirvana, an eternal state of enlightenment without corporeal suffering. Family members mourn the deceased in honour of the ancestors to support the rebirth transition.

Trade: a luxury-oriented consumer society

The Hellenistic world trade is conducted over greater distances. Goods from north-western Europe, the Middle East, Arabia, India and Central Asia are transported to the Mediterranean area by established naval and caravan routes. For the first time, products come all the way from China - the beginnings of the Silk Road. The import of luxury commodities and exotic products goes hand in hand with the rise of a veritable consumer society. All kinds of goods are exchanged: precious stones and metals, herbs and spices, perfumes and oils, silk and linen, elephants and slaves, corn and olive oil, parchment and papyrus, beer and wine. Viticulture and wine-drinking are omnipresent in the Mediterranean world. Various regions produce their own specialties: cheap vinegar as



Fig. 96



Fig. 97

05.3

From Rome to Roman, 35 BC – AD 500

well as quite palatable Muscat wine from Egypt, excellent Falerian from Italy, and the best wine of all, from Carmania (now the highlands of Iran).

Power: kings, states and armies

The death of Alexander the Great is followed by a series of conflicts, in which new kingdoms arise. From the region of Gandhari Mauryan, kings rule the Indian sub-continent and most renowned among them, Asoka, converts to Buddhism.

In the Mediterranean, Alexander's generals, known as his Diadochi (successors), fight each other to fill the power void. Ptolemy appropriates Egypt as his kingdom, and Seleucids settles in the Near East from Macedon Antipater ruling the Greek city-states, which are too divided to offer any resistance. All these Hellenistic kingdoms

have one important trait in common: their art and court culture are modelled on Greek examples.

Meanwhile, the Romans are expanding their republic's power and influence extends beyond the Italic borders to the Ptolemies in Egypt, the Seleucids in Syria, and the Phoenicians of Carthage (in present-day Tunisia). Like Macedonia and Greece, these overseas territories eventually will become Roman provinces.



Fig. 98

Diversity in the Roman Empire

Rome and its empire changed over the course of time, from the city's foundation in 753 BC to the fall of the Western Roman Empire in AD 476. As the empire grew, so did the variations. Sometimes the Romans reacted against what they saw elsewhere; sometimes they adopted aspects of the new and foreign world. As in our time, there was tension between being open to new ideas and holding on to the old traditions. When looking for connections within the Roman Empire, it is immediately clear the multicultural aspect of this time. After all, Rome was not just the centre of a bigger world, it was part of it as well. If we combine the local and the global perspective, both the differences and the similarities within the Roman world become clear. The presentation of the collection focuses on three re-

gions: Mediterranean, Egypt, and the Netherlands. The objects on display accentuate the diversity and the interaction between these regions with a range of eight subjects.

Power: no empire without an army

The Romans are able to greatly expand their empire thanks to a strong and well-organised army. In order to have troops able to move fast, soldiers and slaves are asked to build an extensive road system which also enables the inhabitants of distant provinces to travel more easily, conduct trades and even migrate. Roman soldiers are sent to every corner of the empire, to build forts but also mix with the locals, many of whom decide to take volunteer part of the Roman army. So, it is normal to find a Roman cavalry helmet in Hispania (Spain)

or a silver cup made in Italy in Germania.

Throughout the empire, people become more mobile. Batavians from the nowadays Holland enrol with the imperial bodyguard in Rome; Syrian merchants move their business to Britannia and so on. Soon ideas and customs are being exchanged, and it becomes less apparent who is local and who is foreigner. This cultural exchange, on which the Romans clearly left their mark, is called Romanisation.

Entertainment: more than bread and games

Entertainment is part of human life: in this the inhabitants of the Roman Empire were no exception. The different cultures in it inspire one another and consequently create also new ones.

The Roman version of Greek drama was loved by all: comedy and tragedy (which included songs), pantomime and sa-

tyr plays. Gladiator fights, Etruscan in origin, are popular throughout the empire as are chariot races, fights with/or between wild animals, and musical contests.

The tribes in the Low Countries, already having a strong musical tradition, now have more instruments and tunes to choose from. The Egyptians discover new entertainment coming from Europe and combine it to their existing love for temple festivals.

All those types of entertainment lead to the construction of new concert halls, theatres, stadiums and amphitheatres. Ulpia Noviomagus (present-day Nijmegen) had an amphitheatre for at least c.12.000 viewers.

Architecture: from temple to amphitheatre

Across the immense Roman road system new materials and techniques spread rapidly

through Europe, northern Africa and Minor Asia, and as a consequence also architecture benefits from this. Provincial cities and towns change their aspect, combining the new architectural roman style with the local existences.

In Roman city design, the market place (forum) is the heart of the city life. It is immediately surrounded by temples, theatres, amphitheatres, baths, public administration buildings and residences; farther out there are the grandiose noble villas. Following the Greek example, villas are built around an inner court surrounded by a colonnade (peristylum), and the wealthiest have also wall paintings (frescoes) as a sign of upper social class of the owner.

The Romans are inspired by Egypt as well: the emperors in fact choose the obelisk, a rectangular tapering column, as one of the symbols of their power. In Egypt itself

the Roman administration has temples built or renovated in Egyptian style, while in the countryside grainfarms are added. In the ancient Netherlands stately stone villas with tile roofs rise up between the simple farms built from clay.

Food and drink: a taste for the exotic

There's a coming and going of people and goods in the Roman Empire, with busy trade everywhere. With the army, Roman cuisine - featuring wheat, wine, fish sauce, figs and olive oil - spreads until the most distant corners of the empire.

The soldiers bring their own 'Italian-design' kitchen ware: a bronze wine strainer to Ulpia Noviomagus (Nijmegen), a hip flask to Asia Minor. Through the army camps, the local people are introduced to new foodstuffs and crops, which they sometimes start to grow themselves.



Fig. 99

Egyptian farmers, too, start to adopt Roman ways. Instead of emmer, for instance, they start sowing wheat, an improved cereal that produces a fluffier bread dough. In the prosperous city of Rome meat is on the menu more often, and pig farming flourishes. Well-to-do Romans indulge themselves with exotic products from Indian rice to flamingo and giraffe meat.

Death: the journey to the afterlife

The Roman Empire is home of different cultures, and the way in which these populations treat the theme of death is different. Even though the ritual of burial gifts for the afterlife remain a constant in all of them.

Roman funeral rituals intermingle with local traditions everywhere. In Italy the dead are cremated, and their ashes laid to rest in grave along

the roads leading out of the city. Only wealthy citizens can afford a stone urn in a funeral monument. From the second century AD onwards, there is a shift away from cremation to burial in a stone coffin (sarcophagus). The inhabitants of the Low Countries are also used to cremate the deceased. The remains are buried in graves marked by a simple post or a stately mound. As Roman culture pervades the province, burial gifts begin to include Roman pottery. The upper classes start using sarcophagi and tombstones after the Roman model.

The Egyptians faithfully keep mummifying their dead. They bury them with pictures of Osiris, god of the underworld, painted on the sarcophagi. Every mummy in fact is given a face: a finely crafted plaster mask or even a painted portrait.

Fashion: expressions of identity

In this multicultural empire, the way people dress and embellish themselves shows where they come from and who they are: rich or poor, Roman or provincial, man or woman, farmer or civil servant. Then as now, people also use clothing to express who they want to be.

Men from the provinces who have many Roman acquaintances exchange their traditional dress for a Roman toga. Prosperous men and women wear exotic things such as linen from Egypt, cotton from India, sometimes even silk from China. Precious stones and metals, also, are worked using improved techniques to obtain the finest jewellery, coming from mines in Spain and Minor Asia.

In the Roman period portraits are strikingly realistic, compared to the idealistic Egyptian mummy portraits or



Fig. 100

the Hellenistic sculptures. That's why, also the hairstyle was very important to show and express a social status.

Lararium

A lararium was a home altar where offerings were presented to the Lares (household gods). Often a wall painting near the altar depicted two Lares with sacrificial vessels in their hands. As tutelary divinities of the household, they also played an important role in family life.

The lararium was placed in the atrium, the central space of the Roman home. In smaller houses without an atrium, the household altar would be beside the building itself. Lararia come in different shapes and in the homes of the wealthy we often find altars made of marble, shaped like a little chapel or niche with representations of Roman

temples: a tympanum and two columns. The niche of this lararium is decorated with ornate antique capitals. The first of these are two Corinthian capitals, decorated with acanthus leaves from the Hellenistic Period (inv. 1552. 1551). Second are the two Ionian capitals, also from the Hellenistic Period (inv. 1558 and 1557/14.271).

06.0

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