



Museology and Museography



Erasmus+

MUSEOLOGY AND MUSEOGRAPHY

1.

Presentation: preparatory reading and history of adaptation and museography, from XIX century to 1955.



SAPIENZA
UNIVERSITÀ DI ROMA

Prof. Calogero Bellanca

Museology and Museography



PROGRAMME OF LECTURES		CONTACT HOURS		
		LECTURES	EXERCISE	DESIGN
1	Presentation: preparatory reading and history of adaptation and museography, from XIX century to 1955.	3		
2	History of adaptation and museography after second world war to Charter of Venice 1964.	3	2	
3	Adaptation and museography from 1985 to 1987: an interesting period for museography in Italy.	3		
4	Adaptation and museography in Italy from 1987 to 1997.	3	1	
5	Adaptation and museography in Europe, until the first years of the new century.	3	1	
6	Adaptation and museography in Europe, the last years of XX century and the first years of the new century.	4	2	2
7	Spain, Madrid. Caixa Forum and Museo Prado.	4		
8	Spain, Madrid. Thyssen-Bornemisza Museum, Reina Sofia Museum, Archeological Museum.	3		
9	Berlin. Neues Museum.	4	2	2
10	Berlin. Museum out of the museum.	3		2
11	Amsterdam. Rijksmuseum.	3		
12	Amsterdam. "House-museums". Historic Museum of the city.	4	2	2
13	Ravenna. Biblioteca Classense.	3	2	
14	Siena. Santa Maria della Scala.	3	1	
15	Roma, Terme di Diocleziano Palazzo Altemps.	4	2	2
		50	15	10

Preparatory reading

COURSE OF MUSEOLOGY AND MUSEOGRAPHY

Introductory reading to the First lesson on "Adaptation and Museography"

Musealization, general concepts

First of all, what is a museum?

One could reply with a recent definition supplied by Antonio Paolucci, who states that museums are gold mines for the tourism sector and allow one to boast to the respective cultural ministries... Because the classical, medieval and modern collections scattered in the major European cities are, above all, a resource of beauty which we sometimes underestimate¹².

Salvatore Settis insists that our museums are children of the great collections, not simple objects, but attributes of sovereignty subjected to special protection. Today, they carry out a civil function, as symbols of identity. Their value is not merely monetary¹³.

Indeed, among the privileges Old Europe can offer to the cultured man is that of a visit to the museum, which keeps intact its charm in its historical furnishings, its exhibitions and its routes.

It would be opportune to remember some words uttered by Francis Haskell in his description of the Borghese Gallery: moving among the classical statues, the polychrome portraits, the mosaics of Late Antiquity, the Caravaggios and the Domenichinos, the Rubens, the Flemish landscapes, the Canova etc.... is the joy of the eyes, astonishment, tumultuous emotion of the heart, adventure of the fancy, in one word happiness¹⁴.

But many are the museums which arouse admiration in the world due to their immense assets: From the Louvre to the British Museum, from the Vatican Museums to the Uffizi, from the State Hermitage to the Metropolitan Museum of Art.

With the exponential growth of tourism, one need only think of the endless queues for access, the above mentioned museums call for a zero increase. This is high impossible; moreover, the issues of safeguarding, conservation, restoration and functional adaptation become essential (figs. 19-20).

Similarly, the many museums scattered in cities and the territory must also be adapted and equipped, since Europe, and it is not alone in this, is a whole museum, not physically but in essence. Consequently, it would be well to recall some principles expressed and codified in the documents produced by Italian and European culture.

I would like to remind the reader that since the international conference in Athens in 1931 and its resultant Athens Charter, it has been advocated that one should: "recommend that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character (point 1)"¹⁵.

In the Italian Restoration Charter of the same year, issued by the High Council for Antiquities and Fine Arts, the fourth point reads "that in the so-called monuments living only those uses are accepted that are not too far removed from the original use in order to avoid drastic alterations to the building during any necessary adaptations; while the ... point reads "That any alterations which should prove necessary to consolidate the buildings or to achieve a partial or total re-integration or for the practical use of the monument, the essential criterion to be applied, over and above the need to limit any such new elements to a minimum, should be that of making these alterations as simple and based as possible and in conformity to the structural form."¹⁶.

1

In the Venice Charter of 1964, article 5 states that "the conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted"¹⁷.

More recently, the Restoration Charter of 1972 underlined, in the instructions for the carrying out of restorations, attachment B, that "At all times aiming to secure the survival of monuments, it is always necessary to examine the possibility of new uses to old monumental structures, while taking care that these would not be incompatible with the historical-artistic interests. Any adaptation should be kept to the minimum, making every effort to conserve the external forms and to avoid major alterations to typological individuality, to the structural system and to the sequence of internal connections"¹⁸.

At present, noting the numerous encounters promoted by the Associazione dei Musei Italiani, by ICOM and by ICOMOS itself, it seems appropriate to urge an adequate equilibrium in the interventions of adaptation and valorisation, through the careful "evaluation" of the limits and the constraints expressed by the existing, in accordance to the teachings of the culture of critique. further, it is necessary to ensure the greatest efficacy to conservation policy in Italy and in the world; indeed, the operational reality is different to the theory, also due to the fact that the gradual extension of protection towards a global measure, towards integrated conservation, has given rise to the danger of a detachment between the theoretical views and operational praxis.

The fundamental issue today, in Italy and in the world, is not constituted by the nuances in thought within the scientific community, but lies rather in finding a point of convergence with all the cultural and productive elements, to commune between science and the economy in the sector of cultural heritage.

An unambiguous line of conduct appears to be necessary in order to avoid that only the trend of super restorations continue to manifest itself. This must limit speculative motivations so as to obviate the identification of restoration with reuse. "Reuse is founded on the assumption that the true motivation of restoration must be the utilisation in the present of the historical real estate, because what counts is bringing it back to catering to the concrete needs of our time; this is equivalent to disowning two centuries of conquest by critical-historical culture, encouraging only the consumerism of architectural heritage and opening the road to an arbitrary and uncontrolled transformation of monuments"¹⁹.

The invitation proposed by Giovanni Carbonara is therefore that of acting with every more awareness in a dialectic between the operational moment and the speculative moment, the only guarantee to increasing the level of both²⁰ (figs. 21-22).

Hence, some architects will have to try and avoid a certain excessive protagonism, which gives rise to embarrassing situations. There is no lack of examples in Italy nor in other European countries²¹. Many interventions on the existing are too unbalanced in terms of the "beautiful", of the "refined", with an excessive enrichment of the old via the new. These motivations have produced the "machine of the year 2000", which appears to have erased and then reinvented a *fin-de-siècle* architecture, such as the Gare d'Orsay in Paris, or of restoring the 1700s to the 2000s in 14 months, such as the episode of Palazzo Grassi in Venice. In recent years, many have come to sense a feeling of confusion when entering the Musée d'Orsay. The initial enthusiasm at the novelty on the part of the authors of the new turned into a profound annoyance, almost oppressed by the heavy "Theban" re-evocations, which oppress the masterpieces exhibited and which have debased the essence of the architecture (figs. 23-24).

Often, some monuments have been the object of a misunderstood artisticity, which is not aiming at their conservation and is therefore limited to their repositioning, which ends up humiliating them by the disproportion and (why not?) the violence inflicted on them.

2

Preparatory reading

In many aspects, it is possible to find the double soul of the architecture again and, at the same time, the reflection of a crisis of creativity and identity in contemporary architecture.

I still recall the presentation of a project, an early one, by Renzo Piano, for the Basilica of Vicenza, before André Chastel and many young architects of the time, including myself. There, the author made absolute the principle of intervention. In fact, he insisted on the concept that the edifice is conceived for the purpose of being used, as if to say that the reasons for the reuse must prevail and trump all other motivations, including those of conservation²².

This introduces us to the world of the "archistars". The role of the architect today needs perhaps to be looked at in more depth, reviewed and moderated in search of a greater equilibrium when working on pre-existing architecture. Fortunately, from the end of the 1970s, there has been an ever more widespread respect not only toward the heritage of the past, but also modern architectural properties. There has been an increase in the understanding between the spaces and the daily use, as abandonment and incompatible use cause the deterioration and the gradual loss of the cultural property.

Furthermore, the dialogue between the ancient and the new has concretised through continuous doctrinal and operational research. Among the major protagonists, Norman Foster, Richard Rogers, Renzo Piano and Jean Nouvel act with a prevailing technological interest. In fact, their projects could be defined as being high tech²³.

In the Médiathèque in Nîmes (1984-1992), adjacent to the Maison Carré, Foster avoids any mimetic reference and, through the new structure, proposes dialogue with the existing building with absolute linearity and simplicity (fig. 28).

More recently, he confronted and resolved, with efficacy, the restoration and return to functionality of the Reichstag in Berlin (1992-1998) (figs. 25-27). Foster simplified the hall and created a paved square on the terrace top. The dominating element is, however, the new dome of steel and glass. This reposes the theme of insertions into the existing structure, appearing to all effects to be critical, distinguishable implementation. It presents the novelty of the helicoidal access ramp to the upper Belvedere.

At the British museum in London (1998-2002), the intervention remodelled the external space, moving the parking lots further away, but most importantly, it continues to propose the shaping and covering of the courtyard, thus the great court is set up as a grand hall covered by a transparent roof with hexagonal tessellation (fig. 29). With regard to Renzo Piano, one can see the diversification of some attitudes in these last 20 years since the initial projects.

A significant experience for his approaching of the existing architecture dates back to the episode of the Lingotto for Fiat in 1985. Here, he suggests light insertions and realises a public route and the famous "Bolla" for the meetings hall, etc. A second approach with the pre-existing is the case of the Niccolò Paganini auditorium in Parma (1997-2001) (fig. 35).

Here the intervention prescribed the demolition of some transversal walls in an industrial shed and their substitution with glass walls to enlarge the interior. In this space were put the Foyer, the hall, the stage and the facilities.

Lastly, among the works of Jean Nouvel that can be considered to fall under the category of museography, I would like to cite the recent Vesunna Gallo-Roman museum in Périgueux, completed in 2003²⁴. Another in-situ museum of the same period is Saint Roman en Gal (fig. 32), near Vienne.

3

This consists of a partial covering of the archaeological site. The whole is constituted by thin circular beams, a cantilever roof and vertical glass panels. Inside, steel and wooden catwalks facilitate visits. Here, like elsewhere, echoes emerge of the Italian pioneer projects of Franco Minissi from the 1950s; it should be sufficient to recall the protective insertions for the Villa del Casale in Piazza Armerina²⁵ (fig. 31).

Wishing to go over some significant moments, which have now entered the history of restoration and of museum conversions, while remaining within the scope of this essay, one can but briefly consider, as landmarks, the themes of conversion and the criteria of museography. Post-war Italy, with the works of Scarpa, Albini and Minissi, traced a route which was taken up in many countries of the world²⁶.

In Rome, in the 1950s, following its restoration, an initial idea of conversion compatible with the museum of Villa Giulia takes form. Minissi's intervention influenced entire generations of architects with the new glass panels, the light supports, the two-storey routes allowing the appreciation of the architectural elements surviving from the Etruscan temple. In the 50s, 60s and 70s, Minissi's interventions are characterised by the knowledgeable and moderated insertion of the new with respect paid to the ancient.

Among the many works, in this sector, at least, I would like to cite the case of the Etruscan museum in Cerveteri.

As in other places, the theme of transparency emerges, with large glass panels host the remains and which exhibit the newly restored wall structures behind.

In the early 1980s, in Rome, another interesting solution is found, that of the rezoning of the Stenditoio hall of San Michele. Indeed, the large hall is converted into a venue for cultural events and conventions for the new Ministry of Cultural Activities and Properties and is inaugurated with the ICOMOS general assembly in Rome in May 1981.

The new insertion realised by Minissi and Miarelli presents the solution of two fans which permit the division of the hall into three sections depending on the number of guests (figs. 33-34).

Also in the 60s and 70s, Hungary takes note of the lessons learnt from Italy and the directives of the Venice Charter. In fact, in the Royal Palace in Budapest, the historical museum features the appropriate presentation of the original fragments and their museal-didactic reading with visual representations on the panels (fig. 36).

Less fortunate, perhaps, is the protection of the archaeological area of Balácsa, in the ancient province of Pannonia (figs. 37-38). In the same period other important restoration works were carried out in Szombathely and Visegrad. While recent restoration in the royal palace of Visegrad and temple of Iside create some perplexity (figs. 39-43). Once again, the work here takes up the suggestions of some Italian projects but is not as light, almost moving toward a redefinition of the space²⁷.

In the 1980s, a growing phenomenon is witnessed which would influence many palaces and historical venues for temporary exhibitions in Italy and in Europe. This would be the case with the courtyard of Palazzo Strozzi in Florence, where the mistake was made of leaving in the emergency stairs. At the same time, the international community is witness to numerous restoration interventions and new major works for museums (fig. 44).

4

Preparatory reading

Passing over the French projects in this sector planned for the bicentenary of the revolution, with strong political and cultural implications, and the new Roman museums born as sections of the National Museum of Rome, attention is due to the case of the Palazzo della Pilotta in Parma (1988).

The architect, Guido Canali, restored and adapted the palace as the seat of the National Gallery of Parma. The project can be said to follow some of the themes of Carlo Scarpa, but Canali is more sensitive to archaeological research and to the understanding of the existing buildings. The intervention is essential in presenting the properties exhibited with respect for space, with provocations provided by the scaffolding acting as a support and the knowledgeable use of lighting to exalt the oeuvres presented²⁸ (figs. 45-46).

From the end of the 1990s, in the major capitals, from Rome to Vienna, but especially in Berlin, London and Paris, major museum conversions continue to be carried out. Berlin presents itself to the public opinion of the world after the major works carried out in Potsdamerplatz and the redesigning of the city with the redefinition of the Museum island and many more restoration and reconstruction projects²⁹ (figs. 47-48).

As for Rome, we can mention but a few considerations. The equestrian statue of Marcus Aurelius finally finds a home. In December 2005, the new museum venue set up in the Giardino Romano of the Palazzo dei Conservatori, designed by Carlo Aymonino, is inaugurated. The hall has an elliptical shape and exhibits three of the most prestigious sculptures of the Capitoline collection: the gilded statue of Hercules, the equestrian statue of Marcus Aurelius and the remains of the statue of Constantine³⁰.

Distant seem the years, now, which witnessed the statue of Marcus Aurelius suffer and then be moved first to the interior of the Istituto centrale del Restauro, then into a provisional reliquary inside the Palazzo Nuovo on the Capitoline Hill, awaiting a more decorous site (figs. 49-52).

In recent years, particularly, one of the most interesting set ups in Europe has been created at the Centrale Montemartini. The exhibition space inserted into the system of the Capitoline Museums (1996-97) constitutes a valid example of a reconversion of an industrial archaeological oeuvre into a museum. The architect, Francesco Stefanori, realised, beside the machinery, the exhibition of over 400 Greek and Roman sculptures from the Capitoline Museums, among which is also the pediment of the temple of Apollo Sosianus³¹ (fig. 53-54).

In those same years, in Paris, the Musée des Arts et Métiers makes a number of suggestions. While, on the whole, it is an interesting museum due to the great quality and quantity of exhibits and the good didactic and educational function it serves for young visitors, some perplexities do emerge from the conversion of the church. Doubtless the set up is reversible, but it presents itself as a large sequence of metallic tiers which exhibit the first motor vehicles. The location may not be the most suitable for the exhibiting of these objects, but the strong contrast is surprising and curious (figs. 55-56).

In Vienna, among the many complex and widely discussed projects, like that of the Albertina (fig. 30), I would like to draw your attention to a new episode between the ancient and the contemporary, the Museumsquartier, which was inaugurated at the start of the new century. Today, when entering the largest courtyard, one is drawn in by the realisation of the two blocks set against each other which host two different museums, by the architects Manfred and Laurids Ortner. To the left of the ancient Winter Equestrian School is the Leopold Museum, in a parallel configuration with the Kunsthistorisches Museum, while, on the right, the Museum Moderner Kunst, with its curved roof, converges towards the centre of the courtyard. The connection with the wing hosting the stables is solved with a stairway which has the function of closing the contemporary episode, besides that of creating a proper entrance to the museum. Furthermore, new horizontal and vertical connections facilitate the fruition of the whole museum complex³² (figs. 57-58).

5

From the last decade, I would like to cite, due to large scale of the project, but also, particularly, due to the success of the museum conversion, the set of interventions carried out at Santa Maria della Scala in Siena. Santa Maria della Scala, today, has moved from being a "millennial hospital to a museum of the third millennium"³³.

Today, like in the past, the Senese public commissioning office has renewed its commitment with a farsighted project. The construction yard is always open to the public, like an open museum, even before presenting itself as a proper museum. The municipal administration promoted an international competition for ideas in 1991, which was won by Guido Canali.

It should be remembered that the progressive archaeological digs have provided new historical and urban knowledge for the city of Siena. An important aspect is constituted by the various restorations, both of the surfaces, according to the criteria of critical-conservative interventions, and of the set up of many archaeological and historical-artistic properties.

Among these, that of the Fonte Gaia by Jacopo della Quercia is of note, located in the medieval rooms of the barn, while a copy is exhibited in Piazza del Campo; also, a cycle of frescoes attributed to Ambrogio Lorenzetti. Canali's intervention can be called a light restoration: naturally, he used the underground spaces, which were converted into depots, warehouses and technical facilities for the presentation of the archaeological collections and the materials from the Senese territory. The whole of the archaeological section is inserted into the underground passages dug into the tuff; here, the essentiality of the museum conversion, the wooden elements, carpets and supports are significant. A special definition is reserved for the various types of glass panels distributed along the routes and to the situation of the lights.

The project realised in Santa Maria della Scala is, as a whole, one of the most significant museum conversions of the last few decades in Italy. This bodes well for the future of Italian heritage and for appropriate functionalization projects (figs. 59-61).

Conclusion

These brief reflections urge one to consider the museums of our time not as closed locations reserved for scholars. They are open to the world community, but must not be merely testimonies of globalisation and of technical or technological efficiency, rather, they must continue to present and guard our memories, promoting knowledge and fruition in a correct equilibrium between the ancient and the new.

The rediscovery and the conservation of values must be one of the major issues of our society; one should endeavour not to indulge only in commercialization and facilities, but to transmit to young people the passion and respect for the memory and the past, so that it be bequeathed to posterity³⁴.

6

Preparatory reading

Notes

All photos are by the author except when indicated.

12. A. PAOLUCCI, *Musei un codice etico per la tutela*, in "Avenire", 6 July 2008. See some recent books: D. POULO T, *Musée, Nation, Patrimoine*, Paris 1997; D. POULO T, *Musée et muséologie*, Paris 2005; ID, *Une histoire du patrimoine en Occident, XVIII-XXI siècle, du monument aux valeurs*, Paris 2006; an also 25 musées, edited by Christine Desmoulin, Paris 2005.

13. These concepts can be found in S. SETTIS, *L'assalto al Patrimonio Culturale*, Torino 2002.

14. F. HASKELL and N. PENNY, *Taste and the antique, the Lure of Classical Sculpture* New Haven and London 1981; But see other interesting publication: F. HASKELL, *The Ephemeral Museum. Old Master Paintings and the Rise of the Art Exhibition*, Yale University 2000, ed. it. *La nascita delle mostre, i dipinti degli antichi maestri e l'origine delle esposizioni d'arte*, Milano 2008.

15. F or the Athens Charter of 1931, see the *Actes de la Conférence d'Athènes* in the official text, in *La Conservation des Monuments d'art et d'Histoire*, edited by the Office International des Musées, Paris 1933, pp. 401-407.

16. F or the Italian Charter of Restoration of 1932, see the "Bollettino d'Arte", January 1932, art. 4.

17. F or the Venice Charter see the *Atti del II Congresso Internazionale degli Architetti e Tecnici del Restauro, Il monumento per l'uomo*, Venice 25-31 May 1964, Padua 1971, pp. LXIX-LXXXI (English text), pp. XCIII-XCV (French text).

18. The Italian Charter of Restoration of 1972, op. cit. note 9.

19. This strong statement by Renato Bonelli can be found in: R. BONELLI, *Restauro anni 80, tra restauro critico e conservazione integrale*, in *Saggi in onore di Guglielmo De Angelis d'Ossat*, edited by Sandro Benedetti and Gaetano Miarrelli Mariani (Quaderni dell'Istituto di Storia dell'Architettura, special issue I, 1983-1987, 1-10), Roma 1987, p.515.

20. G. CARBONARA, *Questioni di principi e di metodi nel restauro dell'architettura*, in "Restauro", 36, 1978, p.49.

21. F or some considerations on the Gare d'Orsay, see *Gae Aulenti e il Museo d'Orsay* edited by Mirko Zardini "Quaderni di Casabella", Supplement n.535, 1987, and J. HOUSE, *Uno sguardo al Musée d'Orsay. Il resoconto di uno storico*, in "Lotus international", 53, 1987, pp.86-96. Also, for Palazzo Grassi, see F. GRAMAGLIA, *Opere di restauro conservativo, consolidamento e adeguamento di Palazzo Grassi a Venezia*, in Aniasper, *Il Progetto di Restauro, Atti del convegno e mostra*, Roma 20-22 November 1986, pp.91-107 and the subsequent debate pp.121-128.

22. This testimony is connected to the recording carried out during the presentation of the project on the evening of 30 August 1988 at the Teatro Olimpico in Vicenza.

23. A profile of the projects of the so-called archistars can be found in the most important European architectural periodicals and in various texts of contemporary architecture. Among the most recent, see C. JENCKS, *Iconic Building*, New York 2005. While, for Italy, see the volume by L. BENEVOLO, *L'architettura del nuovo millennio*, Roma-Bari 2006; then *Museum in the 21st century, Concepts, projects, buildings*, edited by Susanne Greub and Thierry Greub, Munich-Berlin-London 2006; and *Build -On, Converted Architecture and*

Transformed Buildings, edited by Robert Klanten and Lukas Feireiss, Berlin 2009. See also: edited by Ruth Peltason, Grace Ong-Yan, *Architects, Pritzker Architecture Prize. 1979-2010*, New York 2010.

24. On Périgieux and Jean Nouvel's Gallo-Roman Museum, see a brief essay in "Lotus", n.134, 2008, pp.14-21.

25. On Minissi see chapters 3.3 and 3.4 dedicated to some of his most significant works. Furthermore, see some of his publications: F. MINISSI, *Conservazione dei Beni Storico artistici e ambientali, restauri e musealizzazione*, Roma 1978, e ID, *Il museo degli anni 80*, Roma 1983. ID., *Conservazione, vitalizzazione, musealizzazione*, Roma 1988.

See also: S. RANELLUCCI, *Allestimento museale in Edifici Monumentali*, Roma 2005. For a broader profile of the conservation of archaeological sites, see the English periodical "Conservation and Management of Archaeological sites"; in French, see, at least, some publications edited by the Direction du Patrimoine, Caisse Nationale des Monuments Historiques et des Sites, n.10, *Faut-il restaurer les ruines*, Paris 1991 and n.11. *De l'Utilité du Patrimoine*, Paris 1992.

I would like to mention a contribution by G. PALMERIO and A. DI MUZIO, *Le strutture protettive in Archeologia*, in *Trattato di Restauro Architettonico, primo Aggiornamento*, IX, edited by Giovanni Carbonara, Torino 2007, pp. 402-487. Lastly S. RANELLUCCI, *Coperture Archeologiche, allestimenti protettivi sui siti archeologici*, Roma 2009. A. DI MUZIO, *Rovine protette, conservazione e presentazione delle testimonianze archeologiche*, Roma 2010.

26. There is an extended bibliography on museum projects by Scarpa and Albini. It would be opportune to mention, however: *I musei e gli allestimenti di Franco Albini*, edited by Federico Bucci and Augusto Rossari, Milano 2005.

M.A. CRIPPA, *Scarpa. Il pensiero, il disegno, i progetti*, Milan 1984. M. DALAI EMILIANI, *Per una critica della museografia del Novecento in Italia, il "saper mostrare" di Carlo Scarpa*, Venezia 2008. For Minissi see the first organic work, B. A. VIVIO, *Franco Minissi, musei e restauri la trasparenza come valore*, Roma 2010.

27. An important general text for understanding the critical method that has regulated the conservation of monuments in Hungary is the essay by M. HORLER, *La Chartre de Venice et la restauration des Monuments Historiques en Hongrie*, in "COMOS Bulletin hongrie", 1, XI, 1971, pp. 52-125.

G. CARBONARA, *Qualità dei restauri ungheresi*, in "Palladio", XXVII, 3-4, 1978, p.101.

C. BELLANCA, *Riflessioni su alcuni interventi in siti archeologici ungheresi*, in *La Pannonia e l'Impero Romano*, Acts of the international convention in Roma 13-16 January 1994, edited by Gabor Hajnoczi, Roma 1994, pp. 353-361.

28. F or the Palace of the Pilotta in Parma, see: A. C. QUINTAVALLE, *La Pilotta segno della città*, in "Casabella", 454, 1980, pp.12-33. A. PIVA, *La costruzione del Museo contemporaneo*, Milano 1983.

29. See *Neues Museum Berlin*, edited by David Chipperfield architects in collaboration with Julian Harrap, with essays of Kenneth Frampton, Julian Harrap, Jonathan Keats, Rik Nys, Joseph Rywert, Karsten Schubert, Peter-Klaus Schuster, Thomas Weski, and a conversation between David Chipperfield and Wolfgang Wolters, Köln 2009.

Another recent work is dedicated Atene's museum. See *The new Acropolis Museum*, edited by Bernard Tschumi architects, New York 2009.

Preparatory reading

30. F or the location of the statue of Marcus Aurelius, see *il Campidoglio di Carlo Aymonino*, edited by Efisio Pitzalis and Geneviève Hanssen, Rome 2000, and also, edited by Giorgio Ciucci, Francesco Ghio, Piero Ostilio Rossi, *Roma la nuova architettura*, Milano 2006.

31. See *Centrale Montemartini*, edited by Marina Bertoletti, Maddalena Cima, Emilia Talamo, Roma 2007.

32. M. BOECKL, *Museumsquartier Wien, Die Architecture*, Vienna-NewYork 2001, and some considerations in C. BELLANCA, *Una finestra sull'Europa, Vienna, il rapporto antico-nuovo*, in "Progettare, Architettura, città, territorio", III, April 2004, 14, pp.98-103.

33. On the work of Guido Canali, it is opportune to cite the monograph "Costruire in Laterizio", XV, 2002, 87, pp. 2-45. On Siena, *Santa Maria della Scala, da millenario ospedale a museo del terzo millennio*, edited by Enrico Toti, Siena 2003.

And also, edited by Enrico Toti, *Santa Maria della Scala, Mille anni fra storia, arte e archeologia*, Siena 2008.

For another new recent experiences of museum in Italy see also: G. TORTELLI – R. FRASSONI, *Santa Giulia, Brescia dalle domus romane al museo della città*, Milano 2008.

34. An important general text for understanding the value see: *Value and Criteria in Heritage Conservation, Proceedings of the International Conference of ICOMOS, ICCROM and Fondazione Romualdo del Bianco 2-4 march 2007* Florence, edited by Andrzej Tomaszewski, Firenze 2008.

See also to recent publications: *International Seminar Theory and Practice in Conservation a tribute to Cesare Brandi*, proceedings J. Delgado Rodriguez - J. M. Mimosa, Lisbon 2006 and *Cultural Heritage in the 21st century Opportunities and Challenges*, edited by Monica A. Murzyn, Jacek Purchla, Krakow 2007.

C. Bellanca, *Current trends in the restoration and museum conversion of old buildings*, in C. Bellanca (edited by), *Methodical approach to the restoration of historic architecture*, Firenze 2011, pp. 24-40.

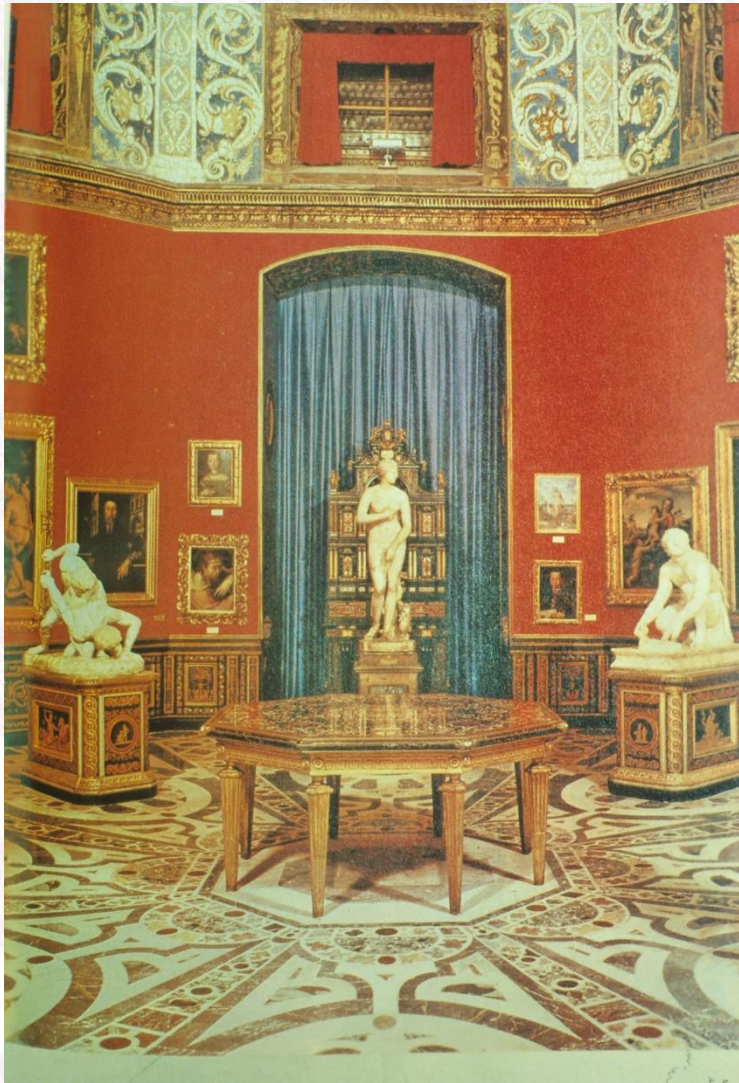
FIRST LESSON:
MUSEOLOGY AND MUSEOGRAPHY

Presentation: preparatory reading and history of adaptation and museography, from XIX century to 1955.

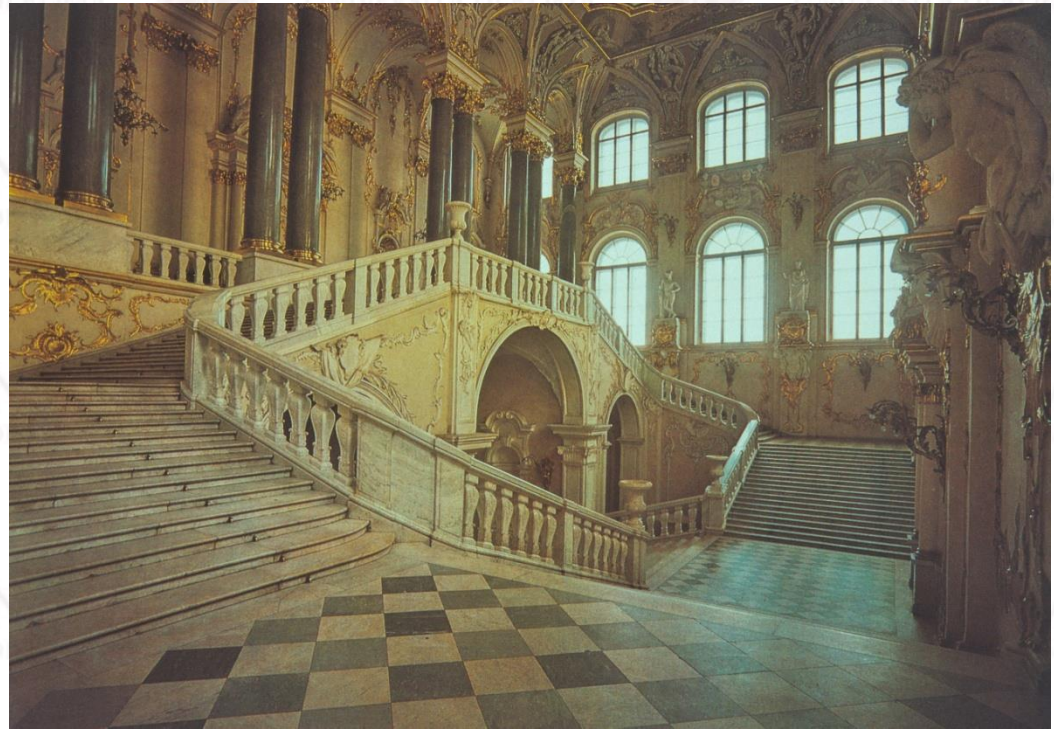
Palazzo Nuovo, Capitol Hill, Rome



An ancient exposition (CB 1990)



Firenze, Palazzo Pitti (CB 1984)

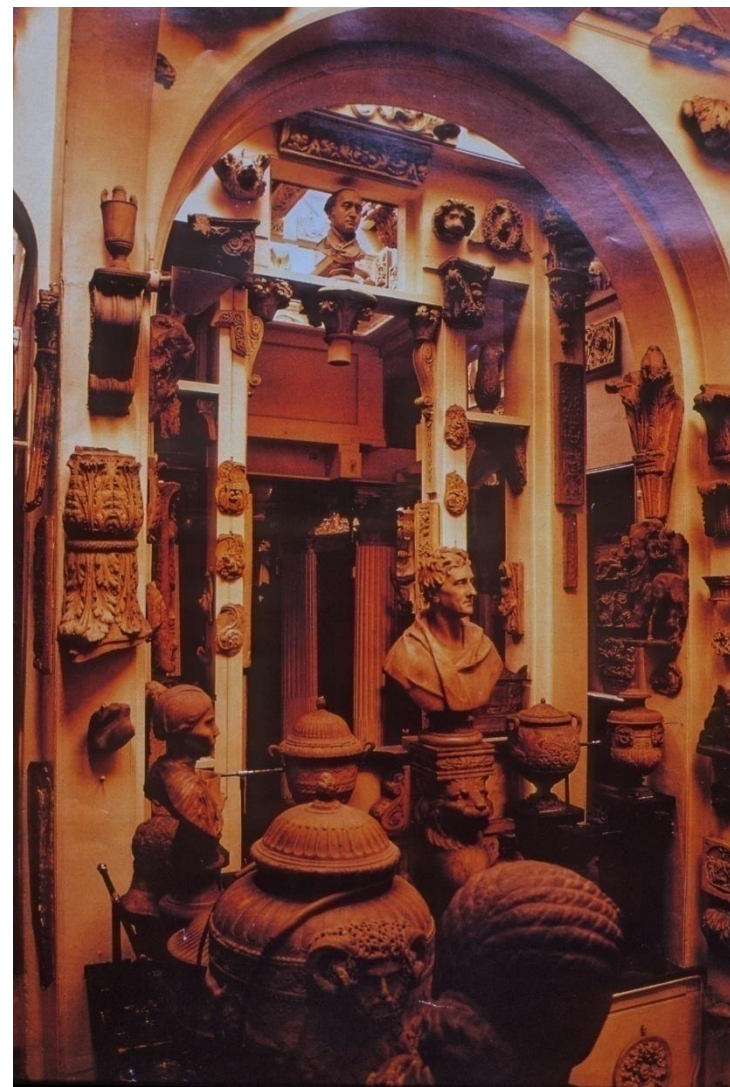


San Petersburg, Hermitage

London, Soane Museum

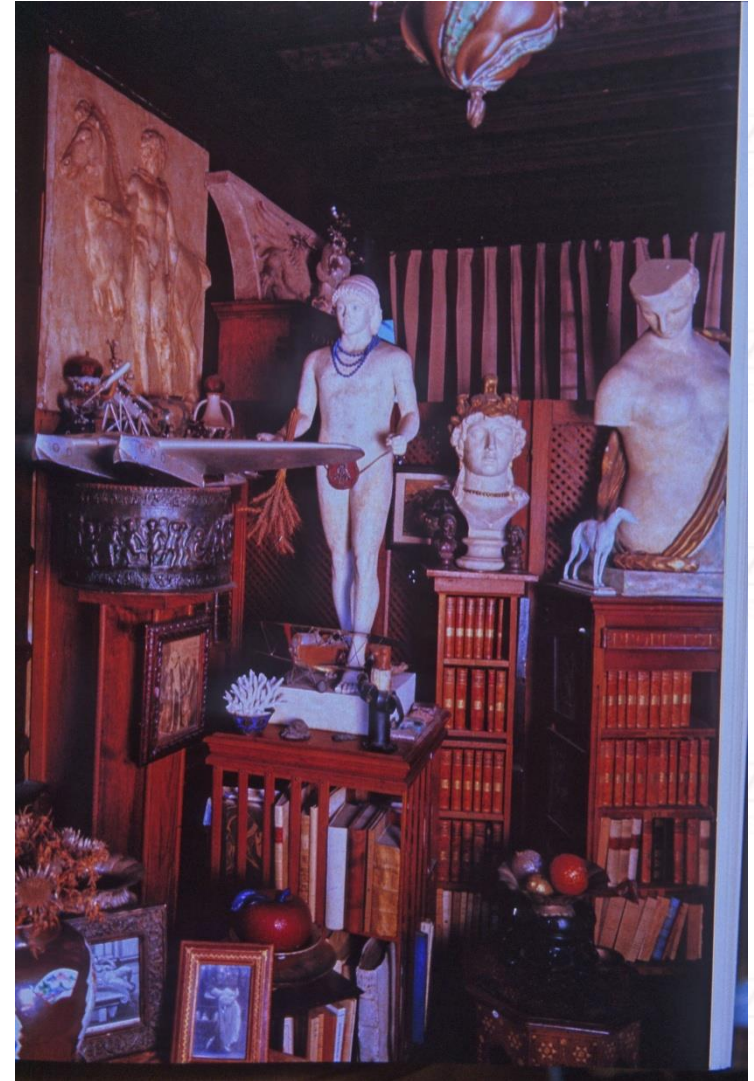
(“*casa-museo*”)

(CB 1988)



*Sirmione sul Garda,
Gabriele D'Annunzio
Museum (“casa-museo”)*

(CB 1997)



Palazzo Ducale, Urbino

Courtyard after the restoration (CB 1987)



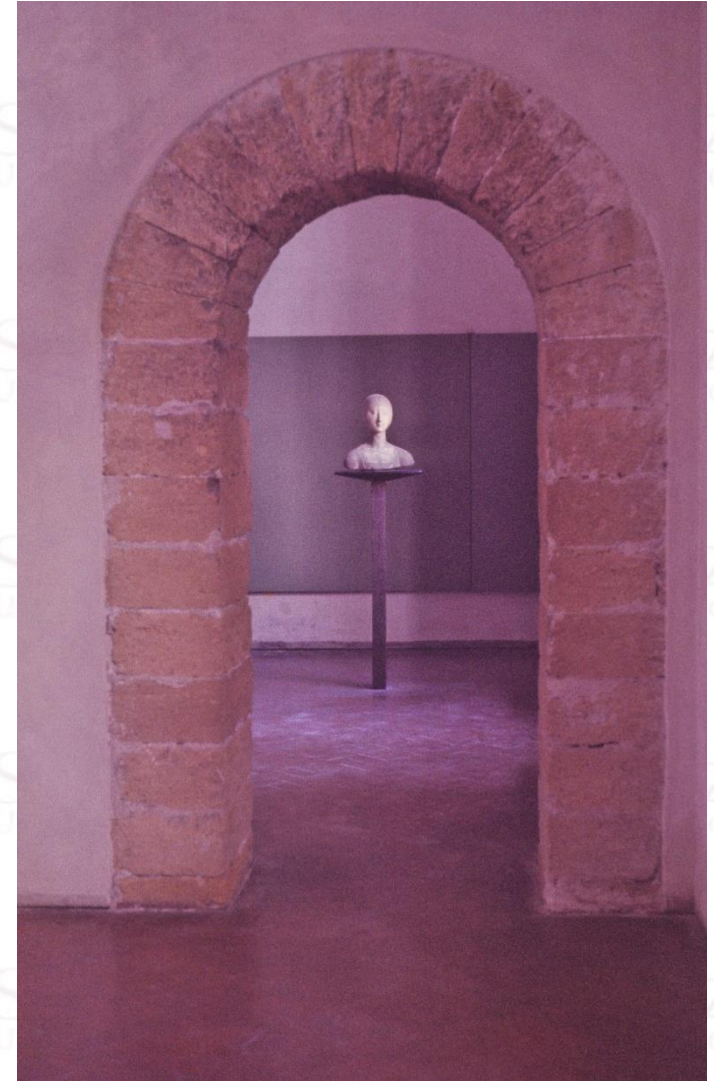
Palazzo Ducale, Urbino

A new concept for the exposition after second world war.
(CB 1987)



Palazzo Abatellis, Palermo

Support design by Carlo Scarpa
(CB 1982)



Microbibliography

- C. BRANDI, *Struttura e architettura*, Torino 1967, pp. 225-232.
- F. MINISSI, *Conservazione dei beni storico artistici e ambientali, restauro e musealizzazione*, Roma 1978.
- C. BELLANCA, *Current trends in the restoration and museum conversion of old buildings*, in C. Bellanca (edited by), *Methodical approach to the restoration of historic architecture*, Firenze 2011, pp. 19-40.



**Project "SURE - Sustainable Urban Rehabilitation in Europe"
implemented in frames of Erasmus+ Programme
Key Action 2: Strategic Partnership Projects
Agreement n° 2016-1-PL01-KA203-026232**

This publication has been funded within support from the European Commission.

Free copy.

This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

**Co-funded by the
Erasmus+ Programme
of the European Union**

