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"*Ritorno Ad Anxia*": From Digital Exhibition to Virtual Museum

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KEYWORDS: Anzi (PZ), digital exhibition, enhancement of archaeological heritage, innovative cultural experience

ABSTRACT

The purpose of the digital exhibition "Ritorno ad Anxia" (Anzi, Palazzo La Fenice, 11 August – 31 October 2015) was aimed at promoting the extraordinary archeological heritage of Anzi (PZ), a small village situated in the inner part of Basilicata, and making known the first results of the research project led by the University of Basilicata in its territory. It covered a selection of particularly significant finds for the reconstruction of local ancient history, which were accompanied by a didactic equipment based not only on traditional tools but also on modern digital technologies. The basic idea has been to involve visitors as much as possible in a stimulating cultural experience in agreement with the most innovative approaches to the communication of cultural heritage.

In this paper we present ideas, methods and technical aspects that have characterized this initiative – in many ways unique in Basilicata – of cultural development, even focusing on some solutions used along the tour route of the exhibition.

The next step of our project would be to create in loco a permanent virtual antiquarium, in which users can better appreciate not only new archaeological findings from recent researches but also, through the exhibition of 3D printed models, some of the most important ancient objects from Anzi, scattered during the 19th century all over the world.

Introduction

From 2014 the Classical Archeology Chair of the University of Basilicata, Dep. of Human Science, is leading a research project in Anzi (Potenza, Italy), a small village situated in the inner part of Basilicata whose territory had important settlement events throughout the antiquity, mainly between 7th and the 3th centuries B.C. (scientific direction: Prof. M.C. Monaco, with the collaboration of Dr.
F. Donnici).

The first results of this project, arising from both archaeological surveys and bibliographical and archival researches, have been presented in the exhibition "*Ritorno ad Anxia*" (Anzi, Palazzo La Fenice, 11 August - 31 October 2015). Its purpose was aimed at raising awareness and promoting the extraordinary archeological heritage of the area under investigation, not only

from a scientific and cultural point of view, but also as a valuable resource for a sustainable development (Fig. 1).

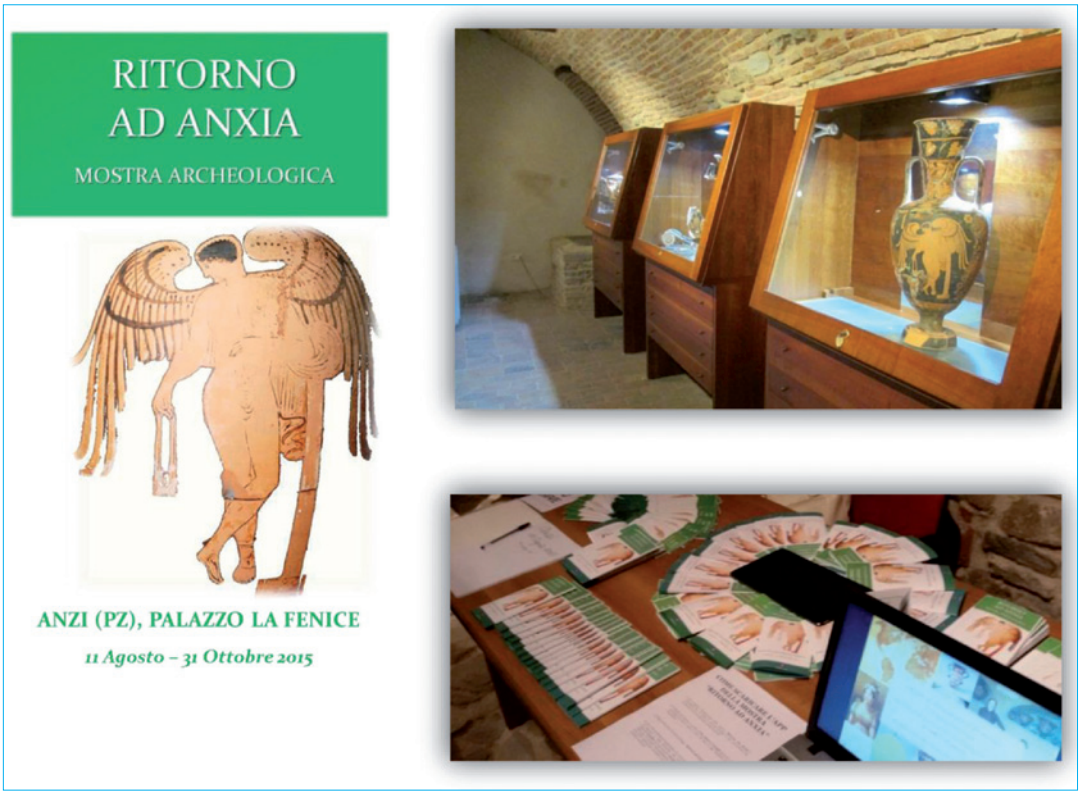

Fig. 1. Snapshot from the exhibition (photos: Authors)

The exhibition has been organized in close collaboration with the Culture Department of the Common of Anzi (Mrs. M. Fistetti) and the IBAM-CNR from Tito Scalo – Potenza, Italy (Scientific Supervision: Dr. N. Masini, with the collaboration of Dr. A. Pecci); it covered a selection of particularly significant finds for the reconstruction of local history, which were accompanied by a didactic equipment based on traditional tools (panels, captions, brochures) and on modern digital technologies (multimedia stations, video-animations, apps). The basic idea has been to involve visitors as much as possible in a stimulating cultural experience in agreement with the most innovative approaches to the communication of cultural heritage (Antinucci, 2014). In this paper we present ideas, methods and technical aspects that have characterized this initiative – in many ways unique in Basilicata – of cultural development, even focusing on some solutions used along the tour route of the exhibition.

The Multimedia Stations

The exhibition has been divided into three main sections, in which interactive multimedia

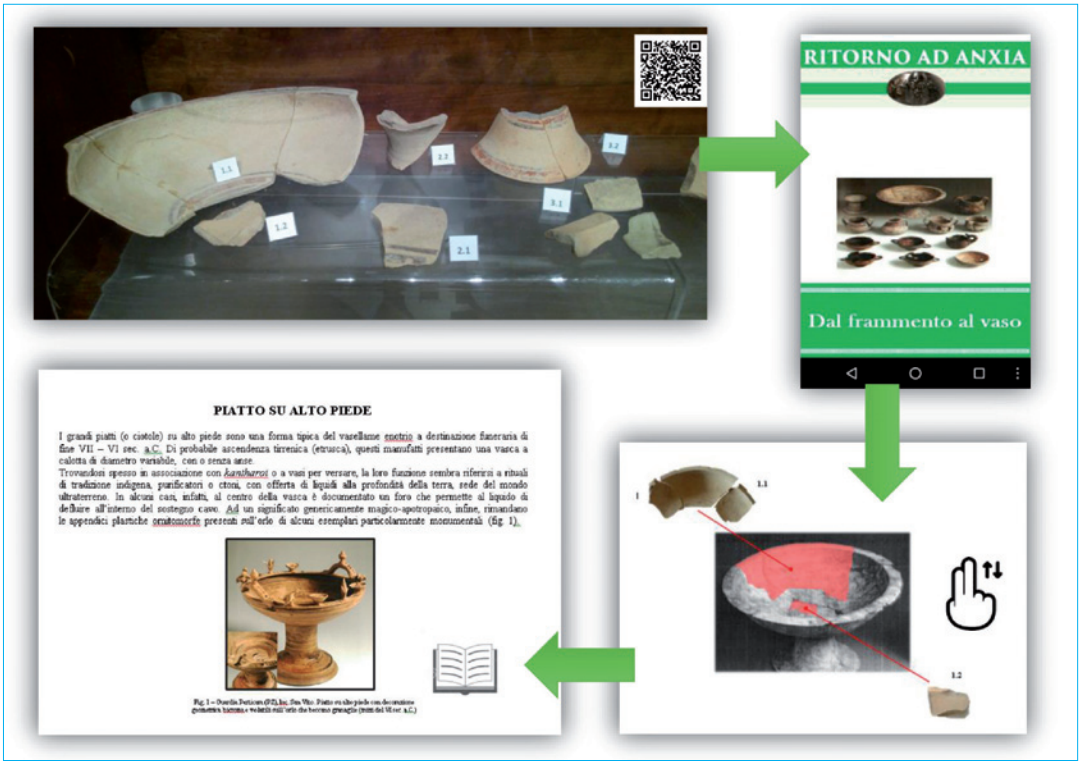

Fig. 2. Structure of the digital content "From the fragment to the vessel" (graphical elaboration: F. Donnici)

stations (tablets on totem) were installed in order to improve understanding of the materials on display. Characterized by stratified scientific contents, they have enabled visitors to create different tour route according to their own, more or less specialized, interests (Mandarano, 2009). The use of contents, weighted and subdivided according to the quantity and the typology of archaeological evidence to which they were related, has been mainly supported by *Qr Code* technology, already used in the field of cultural heritage (Bonacini, 2011).

In the first section about Archaic Age (8th – 5th centuries B.C.), a selection of pottery fragments was exposed. They belonged to vases of Oinotrian and Greek production, recovered in the territory during the surveys carried out by the University of Basilicata (2014-2015). Because those materials are, for the most part, exiguous and fragmentary, the aim of the digital contents proposed was to explain the meaning of the survey activity carried out by archeologists to identify ancient sites, but also the great importance that even the most exiguous material evidence could have for reconstructing the history of entire geographical areas. Particularly successful from a communicative point of view was the digital content entitled "*From the fragment to the vessel*", through which the users have been able to virtually reconstruct the shape of the vases to which each fragment belonged, and discover its own functions and meanings in Oinotrian culture (Fig. 2).

In the showcases of the section dedicated to the Lucanians (5th – 3th century B.C.), the largest one in the exhibition, groups of ancient materials were presented for the first time. These came from donations by citizens from Anzi, old excavations or new accidental finds, such as a red-

Fig.d Lucanian amphora, whose depiction was chosen as the iconic image for the exhibition. In this case, the number and the variety of the objects, all belonging to funerary offerings, made it possible to demonstrate, by means of specific digital focuses, many aspects of the society of the ancient Lucanians, its warlike ideology, its language and its artistic and handcrafted production.
In the Roman section (2th century – Late Roman Age) were gathered architectural and sculptural fragments found in the territory and now kept in the local church of S. Lucia. Here, in addition to the possibility to display the sheets of each find, has been provided an insight into the likely *statio* of *Anxia* along the *via Herculia* in the general framework of the Roman Lucania.

Looking for ancient finds from Anzi in the world museums

Between the end of the 18th and the first decades of the 19th centuries, archaeological excavations in the territory of Anzi had a golden age in which were brought to light, frantically and without an adequate control, conspicuous evidences of a rich, millenary past (Donnici *et al.*, 2016). However, the desire to take profits led to the dispersion of an incalculable number
– but certainly very relevant
– of ancient treasures, as a result of that real "mania of antiquities" that pervaded the European culture of the time. Nevertheless, the large number of ancient artifacts from Anzi detectable in the most important museums in the world are still today among the most relevant archaeological contexts from ancient Lucania (Donnici, 2016).

At the end of the tour route, therefore, it was prepared a specific multimedia product that realized this fundamental page of local archeology, and joined for the first time in a single virtual container a conspicuous ancient heritage, otherwise no more usable as a whole. Using a digital map with simple hyperlinks, visitors had the opportunity to explore some important Italian museums (Potenza, Naples) and international museums (Paris, London, Copenhagen, Berlin, St. Petersburgh, Genève, Tartu, New York, Rio de Janeiro) looking for wonderful artefacts from Anzi (Fig. 3).
Clicking on each of more than one hundred and fifty ancient objects collected as a result of extensive studies, users could open a sheet with a descriptions and some information data about the pieces, particularly those relating to the events that caused its dispersion. When the photographic documentation was available, furthermore, the opportunity to zoom in on the artifact in order to admire all its details was afforded.
Despite the simplicity of its structure, borrowed from the web sites of some major museums, such as the British Museum or the Metropolitan Museum, the digital content described has received a good response in terms of interest from the users, especially the local population.

(F. D.)

The app "Ritorno ad Anxia"

The contents of the exhibition were associated with digital insights collected in part inside the

Fig. 3. Structure of the digital content "*Looking for ancient finds from Anzi in the world*" (graphical elaboration: F. Donnici)

application "*Ritorno ad Anxia*" (Fig. 4.), downloadable for free from the *Google Playstore* (https://play.google.com/store/apps/details?id=appinventor.ai_antoniopecci89.Anxia_App&hl=iT).

This application was created as a gift and a souvenir to join with the classic brochure that every visitor could pick up at the beginning or at the end of the tour route at the information desk, and as an innovative way to spread the initiative even to those who have not been able to visit.

The App for smartphone / tablet Android "*Ritorno ad Anxia*" has been realized through the free online platform "App Inventor 2" (https://ai2.appinventor.mit.edu/). This programming suite is characterized by a simple and fast interface that allows to realize even very complex applications without having a thorough knowledge of programming languages (Wolber *et al.*, 2011; Sanchez, 2014).

Created the APP design and added the scientific contents, we proceeded to the building of the logic blocks that enable the functioning of the application. Within it logistical information (opening hours of the exhibition, street indication, etc.) and various information data are provided, such as the archaeological map of Anzi, the myth of the *Coephoroi*, reports about the history and archeology of Anzi from the Archaic Age to the Roman era, and a brief overview of the history of the 19th century excavations and the dispersion of numerous archaeological finds around the world.

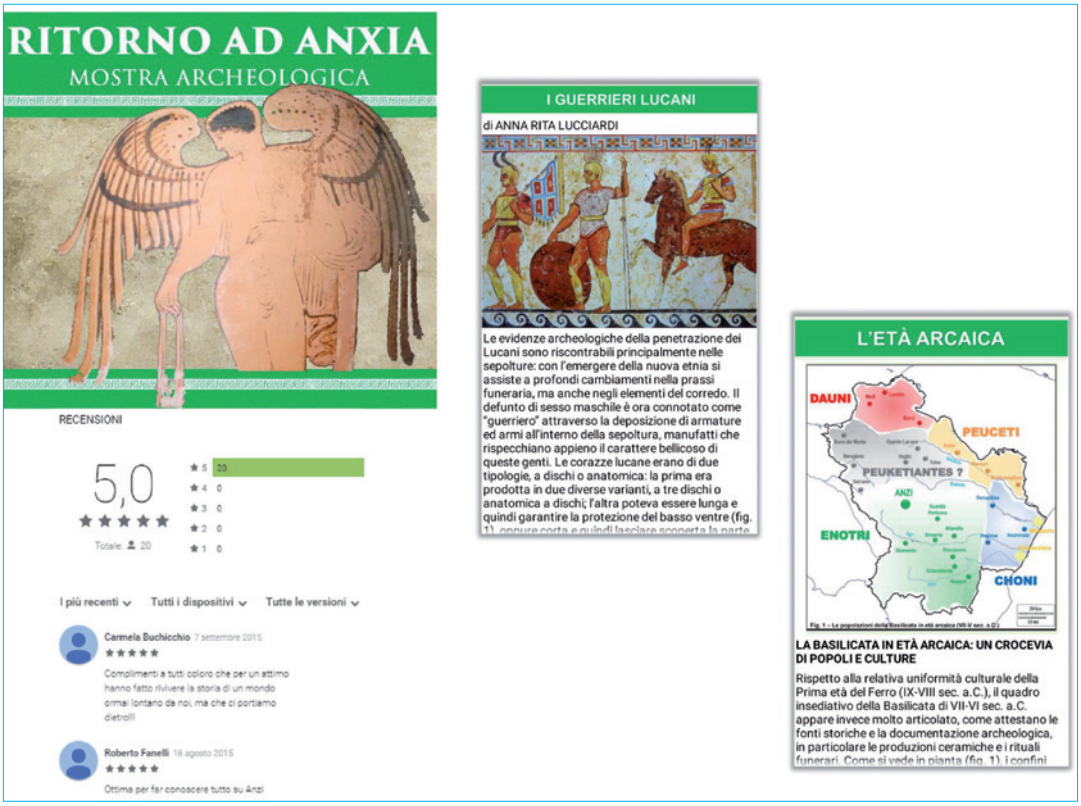

Fig. 4. The digital application "*Ritorno ad Anxia*" (graphical elaboration: A. Pecci)

THE VIDEO-ANIMATION

Within the exhibition the showing of a video-animation was also provided. It was composed of one popular part entitled "*The myth of Coephoroi in the italiote Fig.d pottery and in the vases from Anzi*", and a short movie entitled "*Coephoroi, Act One*", still visible nowdays on Youtube (https://www.youtube.com/watch?v=NeYqPsHyDzA) or within the digital APP "*Ritorno ad Anxia*". In the first part of the video a narrator explains the myth of *Coephoroi* through the showing of various archaeological finds, such as some Lucanian red-figured vases, and modern artworks that have the myth as subject.

The movie, instead, is based on the "animation" of a Lucanian red-figured vase from Anzi representing an episode of the myth. The figures depicted on the vase, Oreste, Pilade and Electra, are transformed into animated characters (Fig. 5) that interact between them following a theatrical copycat, freely drawn from the Aeschylus's *Oresteia* (Act I, Coefore). This last part of the video-animation was realized with modern animation techniques based on the software *Adobe Photo Shop* (http://www.adobe.com/it/products/photoshop.html) and *Pro Show Producer* (http://www.photodex.com/proshow/producer). Our idea of animation of a red-figured vase is inspired by an existing project named "*Panoply Vase Animation Project*" (http://www.panoply.org.uk/index.html#.V2VAZLuLTIU), which has met with considerable success between crit-

Fig. 5. Structure of the digital content "The myth of Coephorae in vases from Anzi" (graphical elaboration: A. Pecci)

ics and academics (Smith & Nevin, 2014; Nevin, 2015), and by a videogame, *Apotheon* (http://www.apotheongame.com/), whose virtual graphics recalls the iconography of Greek black-figured vases.

Conclusions

The installation of the temporary exhibition "*Ritorno ad Anxia*" has been created trying to make the tour route more interactive and exciting as possible for the visitors. In order to reach the goal we used some of the most modern fruition and interaction techniques for museums.

Through thematic and multimedia insights on tablets and through the APP "Back to Anxia" we tried to improve the interaction between the archaeological remains and the visitors, and to stimulate their curiosity. Furthermore, digital contents facilitated children's and young people's – and not only – learning, and increased knowledge of the archaeological finds and different aspects related to it (for example the Oinotrian pottery production, the war equipment of Lucanians and their language, Roman *Anxia*, etc.). The insight on the history of the

19th century excavations and the dispersion of local archaeological remains has allowed visitor to learn about the extraordinary archaeological history of Anzi and its artifacts "distributed" into the largest and most important museums in the world. This insight would have been hardly possible to realize through traditional panels or museum sheets.
Through the projection of the video-animation on the myth of Coephoroi, finally, we tried a different communicative approach, characterized by the classical documentary disclosure and by a short movie with an entertainment adopted by the cinema and video games. All these technologies and ideas have been a first test for the next and largest exhibition to be held next year in National Archaeological Museum "Dinu Adamesteanu" of Potenza.
Thanks to the most recent technologies, students, researchers and tourists could visit a temporary exhibition in a different, interactive and exciting way. They offer a complete cognitive approach and can be an additional support for knowledge, communication, fruition and development of the cultural heritage.
The next step of our project would be to create *in loco* a permanent virtual *antiquarium*, in which users can better appreciate, not only new archaeological findings from recent researches but also, through the exhibition of 3D printed models, some of the most important ancient objects from Anzi scattered all over the world.

(A. P.)

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