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# THE BUSINESS CARD. Formal impact, methodological constraint and unpopular choice for the megalithic area of the Archaeological Park and Museum of Saint-Martin-de-Corléans in Aosta (Italy): a case of study.

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## Résumé

The Archaeological Park and Museum of Saint-Martin-de-Corléans, open to the public on June 24, 2016, is an essential business card for archaeology in Valle d'Aosta Region (Northern Italy).

It is considered a place that, by its vastness, emotional impact and awfulness, has no equal in Europe. It comprehends and protects a prehistoric area of cult and burial, of which the first finds were discovered in 1969, under the direction of the archaeologists of the Regional Authority, Franco Mezzena and Rosanna Mollo.

The peculiarity of integrating, into a single building, the archaeological site and the museum allows the visitor, along a path that runs from the level of vestiges to the upper floor, an uninterrupted and direct view of the excavation area, which is explained in the didactics panels. The museological and museographic language communicates in a simple and clear way the continuous dialogue between the monuments, kept *in situ*, and the exhibition path. Illumination is also a reading code, an instructive experience that, through the dynamism of light, emphasizes and gives life to the structures.

The museum itinerary is divided into six sections, distinct by the background colours of the walls, while the archaeological site presents a very precise moment of the excavation - its conclusion. For the correct reading of the found remains, at different levels of narrative and topography, on the site replicas are repositioned, declared so since the beginning of the visit, while the originals are exhibited in the museum: the stele, (found with the decorated face to the ground, so impossible to be seen) are here exalted in their artistic aspect, as elements of the great anthropomorphic statuary. As summary of the media representation and of the scientific rigor of the cultural message, reproductions have allowed innovative museum solutions, as a tool that communicates didactic and non-verbal content, for the inclusion of

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visitors with physical and mental disabilities.

The exterior appearance and the architectural and urban impact of site coverage have created strong reactions in the community, starting by neighbourhood residents. The difficulty lies in the communication of the complex: special moments of welcome and visits are not enough to create a critical review of the work, new forms of information need to be identified. The use of media has so far been weak and discontinuous; starting with the goal of making the site inviting through clarity and accessibility, even with the involvement of important testimonials, an adequate form of recall has not yet been created.

**Mots-Clés:** dialogue between the monuments and the exhibition path, dynamism of light, anthropomorphic statuary, reproductions, prehistoric area of cult and burial