

Michael Shamah

Exhibiting the Objects of the International Conservation Centre Città di Roma

SAVING THE STONES III

Main Tutor: Lilach Strul

Special thanks to Lilach Strul, Ido Rosental, and all the other members of the IAA.

Abstract

In 2009 the planning and implementation of the first stage of the renovation for the ICC was done by the Israeli Antiquity Authorities (IAA). During that time they also cleaned the whole building, and assembled over 70 objects. This collection of objects is the subject of this project.

Each object consisted of material like metal, glass, clay etc, and are in all shapes and sizes. In the archaeological world these objects are not significant, as the majority of them date from the Ottoman Period to the present day; however, as the objects were assembled in the ICC building, they convey extreme amount of significance to the building, and thus therefore should be kept in the building and be exhibited. Due to the significance of the objects to the building, the main aim of the project is to exhibit these objects. *Figure 1 conveys one of the objects that were assembled from the ICC.*



(FIGURE 1: This is one of the objects that were assembled. It is a shell of an exploded cannonball; Source: From Michael Shamah's own collection, 2011)

Table of Contents

1) A Brief Background of the International Conservation Centre (ICC).....	PAGE 3
2) The Project.....	PAGE 4
a) Objectives of the Project	
b) Importance of the Project	
3) Collection of Objects.....	PAGE 6
a) How the catalogue was created	
b) Examples of the Objects	
c) The Evaluation of the Objects	
4) The Exhibition.....	PAGE 9
a) The objectives / Principles	
5) Potential Exhibit Locations.....	PAGE 10
a) Location 1	
b) Location 2	
c) Location 3	
d) Location 4	
6) Potential Objects for single display.....	PAGE 16
7) Some Further Notes.....	PAGE 20
8) Bibliography.....	PAGE 21

Brief Background of the ICC

In 1968, the Old Akko Development Company (OADC) bought some of the ownership of the building from Labiba Ha'wa. (Labiba Ha'wa was the original owner of the building). *Figure 2 is a photo of the building from the 60's.*

The building was subsidized for use as a youth hostel, with one of its goals to encouraging tourism. However, in 1988, it was declared bankrupt.

After the youth hostel was bankrupt, it was bought again as another youth hostel until the start of the 21st Century.

In 2006, the IAA purchased the building; and at the same time the Municipality of Akko agreed to make the building into a training centre for architectural conservation, called the International Conservation Centre.

In 2009, the renovation of the ICC began. The renovation was funded by the Dan David Fund and the City of Rome. (Cocks, 2007)



(FIGURE 2: A photo of the building from the 60's; Source: IAA, 2010)

The Project

A) Objectives of the Project:

- **To Catalogue the Collection.**

The catalogue would allow both academics and non-academics to read and understand the information about each object.

- **To evaluate the Collection.**

To understand what the curator is dealing with.

- **To identify the locations for exhibiting the Collection.**

So there will be no conflicts with any other activities that happen to be in the same room.

- **Concentrating on some of the objects that seem significant, into a display.**

So that the “significant” objects, are more emphasised while displayed.

B) Importance of the Project:

- **Exhibiting the objects of collection so that they can be easily recognised by everyone.**

This is very important because, if the objects that are displayed have information all over the place and does not link to the object, the people would not understand what the object is all about. It is also very important for the objects that are exhibited to be suitable for all ages.

- **Collection of objects is exhibited at the same time as other daily activities in a limited amount of space.**

This is very important because as the ICC building may be busy mostly every day; the objects would need to be exhibited in a way that will not take up too much space and would not cause any problems.

- **To exhibit the collection of objects in a way that will convey their significance to the building.**

This is very important because the collection of objects is very significant to the building. Exhibiting those in a specific way would emphasise the significance of the collection of objects to a certain extent. This would therefore be more interesting to be viewed by the visitors.

Collection of Objects

There were over 70 objects that were assembled in the ICC Building. The majority of the objects date back to the Ottoman period and towards the present day. The collection of objects was recorded onto a catalogue/spreadsheet.

There were 47 Metal objects; 12 Pottery; 1 Ceramic; 5 Glass; 2 Clay; 6 Schist; 1 Terrazzo; 2 roof tile (mainly clay); 1 plaster; 1 Metal with Emal (glass) coating; 2 Wooden; 3 Plaster; and 1 rubber/leather object.

A) How the catalogue was created

The catalogue was created onto a spreadsheet in Microsoft Excel (v.2007). The spreadsheet was/is split into 7 columns. *Figure 3 conveys what the catalogue looks like.*

The first column is the **OBJECT NUMBER**. Each object was given a number so that they can be easily identified. For example, “Cr1” (Cr meaning Ceramic and 1 meaning the 1st object)

The second column is the **TYPE** (i.e. the type of material). For example, “Ceramic”

The third column is the **DESCRIPTION** of the object. For example, “*Base of a vase with a hint of blue that has 2 trademarks on it; Lindner & Carter (snake/rope and anchor) and Chusan (very faint to see)*”

The fourth column is the **ARCHAEOLOGICAL SIGNIFICANCE**. This is to identify if the objects have any archaeological background, but also if the objects are significant to the archaeological world. For example, for the base of a vase the archaeological significance would say “*No.*”

The fifth column is whether or not the object should have a **GROUP/SINGLE DISPLAY**. For example, the base vase should be a single display and so one would note down “*Single*”.

The Sixth column is for identifying whether or not the object is **DATED WITHIN THE OTTOMAN PERIOD**. For example, the base of the vase would be “*No*”

The final (i.e. the seventh) column is for making any **NOTES** about the object. For example, for the base of the vase the notes were, “*Lindner & Carter – Maybe a Shipping company; Chusan (English translation for "Zhōushān") – A port in NE China; so the base of the vase may have been made in China.*”

object Number	Type	Description	Archaeological Signif.	Single/Group display	Dating with the Ottoman period	NOTES
Op	1	Pottery Late Ottoman Pottery - 1 handle and 2 spout - a jug (Only the top)	YES	SINGLE/	YES	(17th - 18/19th Century)
Op	2	Pottery Late Ottoman Pottery - 2 handle - a jar (only top half)	YES	SINGLE/	YES	(17th - 18/19th Century)
Op	3	Pottery Late Ottoman Pottery - Spout	YES	SINGLE/	YES	(17th - 18/19th Century)
Op	4	Pottery Late Ottoman Pottery - Spout	YES	SINGLE/	YES	(17th - 18/19th Century)
Pr	1	Pottery Early Ottoman pottery zherdz with metal ornamen	NO	GROUP	YES	Pottery zherdz must have been thraun elusy with zame metal.....maybe from MI-8 and/or from MI-1-3
Pr	2	Pottery Early Ottoman pottery zherdz with metal ornamen	NO	GROUP	YES	Pottery zherdz must have been thraun elusy with zame metal.....maybe from MI-8 and/or from MI-1-3
Pr	3	Pottery Early Ottoman pottery zherdz with metal ornamen	NO	GROUP	YES	Pottery zherdz must have been thraun elusy with zame metal.....maybe from MI-8 and/or from MI-1-3
Pr	4	Pottery Early Ottoman pottery zherdz with metal ornamen	NO	GROUP	YES	Pottery zherdz must have been thraun elusy with zame metal.....maybe from MI-8 and/or from MI-1-3
Pr	5	Pottery Early Ottoman pottery zherdz with metal ornamen	NO	GROUP	YES	Pottery zherdz must have been thraun elusy with zame metal.....maybe from MI-8 and/or from MI-1-3
Pr	6	Pottery Early Ottoman pottery zherdz with metal ornamen	NO	GROUP	YES	Pottery zherdz must have been thraun elusy with zame metal.....maybe from MI-8 and/or from MI-1-3
Pr	7	Pottery Early Ottoman pottery zherdz with metal ornamen	NO	GROUP	YES	Pottery zherdz must have been thraun elusy with zame metal.....maybe from MI-8 and/or from MI-1-3
TP	1	Pottery Early Ottoman Tobacco pipe head	YES	SINGLE	YES	Commonly used in akka during the Early Ottoman Period
object Number	Type	Description	Archaeological Signif.	Single/Group display	Dating with the Ottoman period	NOTES
Cr	1	Ceramic A base of a vase with a hint of blue that has 2 trademark an th...Lindner & Carter (Snake and Anchor) and Chwan (very	YES	SINGLE	No	Lindner & Carter: Maybe a Shipping Company; Chwan (English translation of "Zhouhuan": A Part in NE China
object Number	Type	Description	Archaeological Signif.	Single/Group display	Dating with the Ottoman period	NOTES
G	1	Glass Base of a glass jar	NO	GROUP	N/A	Younger than Q2
G	2	Glass blaun glass fragment	YES/NO	GROUP	N/A	blaun glass: Older than Q1
G	3	Glass Ink container with Ink pen trademark	NO	GROUP	NO	Modern.... The trademark is unknown
G	4	Glass A complete bottle with writing: "Pick Me UP" Raq Trademark	NO	GROUP	NO	1950's drink bottle (found in the Hamman)
G	5	Glass A bottle with an neck ar head.	NO	GROUP	NO	Modern (found in the Hamman)
object Number	Type	Description	Archaeological Signif.	Single/Group display	Dating with the Ottoman period	NOTES
CO	1	Clay Handmade...fragment from a mabito oven (?)	YES	GROUP	N/A	Earth made (maybe a reconstruction?) Abu Raffa: willager?
CO	2	Clay Amphora - Hellenistic period (?) Juglet (?) Unfired Clay	YES	GROUP	N/A	Not hellenistic.... Very late periods: badly fired - bad quality vessel (pottery periods: firing not good), Flakoy - Coefficient of Archaeologist
object Number	Type	Description	Archaeological Signif.	Single/Group display	Dating with the Ottoman period	NOTES
B	1	roof tile Marzelle (1820 - present) - roof tile	YES/NO	GROUP	YES	SI Reduc by Guisard Corvis & Co. (Isak al Marzelle tile sherd) - 1888 is general dec
B	2	roof tile roof tile with a base stamp (trademark)	YES/NO	GROUP	YES	SI Reduc by Guisard Corvis & Co. (Isak al Marzelle tile sherd) - 1888 is general dec
object Number	Type	Description	Archaeological Signif.	Single/Group display	Dating with the Ottoman period	NOTES
S	1	Schirt part of a floor tile	YES	GROUP	N/A	Metaphoric rack
S	2	Schirt part of a floor tile	YES	GROUP	N/A	Metaphoric rack
S	3	Schirt part of a floor tile	YES	GROUP	N/A	Metaphoric rack
S	4	Schirt part of a floor tile	YES	GROUP	N/A	Metaphoric rack
S	5	Schirt part of a floor tile	YES	GROUP	N/A	Metaphoric rack
S	6	Schirt part of a floor tile (langpeico)	YES	GROUP	N/A	Metaphoric rack (found in the hamman)
object Number	Type	Description	Archaeological Signif.	Single/Group display	Dating with the Ottoman period	NOTES
To	1	Torazza Ark Paria - if we can use the labr in haifa to analys it	YES	GROUP with Schirt	YES/NO	First used during the Neolithic Period... It was re-discovered in Vienna, and then was extensively used till the Modern day.... Very popular during the Ottoman Period ("Balcany" (Italian))

(FIGURE 3: A glimpse of what the catalogue looks like. The colours help one to organise the collection of objects)

B) The Examples of the Objects (Figure 4 shows some of the of the many objects that were assembled in the ICC building)



FIGURE 4: Above, these are some of the many objects that were assembled in the ICC building. (The photos were taken by Michael Shamah)

C) The Evaluation of the Objects

- The objects do not have any Archaeological Significance.
- Many of the Metal objects are eroded. This will be a problem for display and conservation.
- The Collection is dating back from the Ottoman period to the present day.
- The objects do not have any Musial Value.

BUT The Collection originates from the building, and so therefore the Collection is significant to the building.

The Exhibition

A) The Principles/ Objectives of an Exhibition:

- **The exhibition should not conflict spatially with activities which take place in the building such as conferences and meetings etc.**

This is because one would not want to cause a large number of problems, when exhibiting the objects at the same time as other activities.

- **To enrich the experience of visiting the Building.**

By having an exhibition, it will make the ICC more interesting and impressive.

- **The exhibition would be suitable to a wide range of audience.**

So that everyone can enjoy and understand the exhibition.

- **To allow the grouping of objects.**

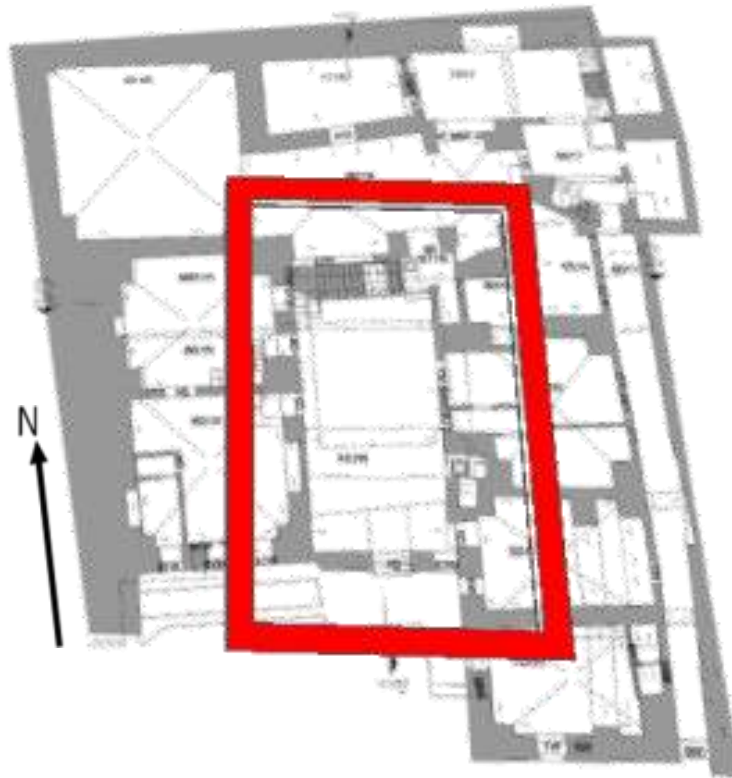
This is because only a small amount of objects are very significant to the Building, so by grouping the objects, it strengthens the objects significances.

- **To have a low-tech / low budget / low maintenance Exhibition**

This is because having an expensive exhibition does not mean that the exhibition will excite and entertain the visitors. By having a “low-tech/ low budget/ low maintenance”, it is cost effective and still can excite and entertain the visitors, even by displaying the simplest things.

Potential Exhibit Locations

The exhibition will be located in the Main Entrance of the ICC building. *Figure 5 shows the location of the exhibition.*



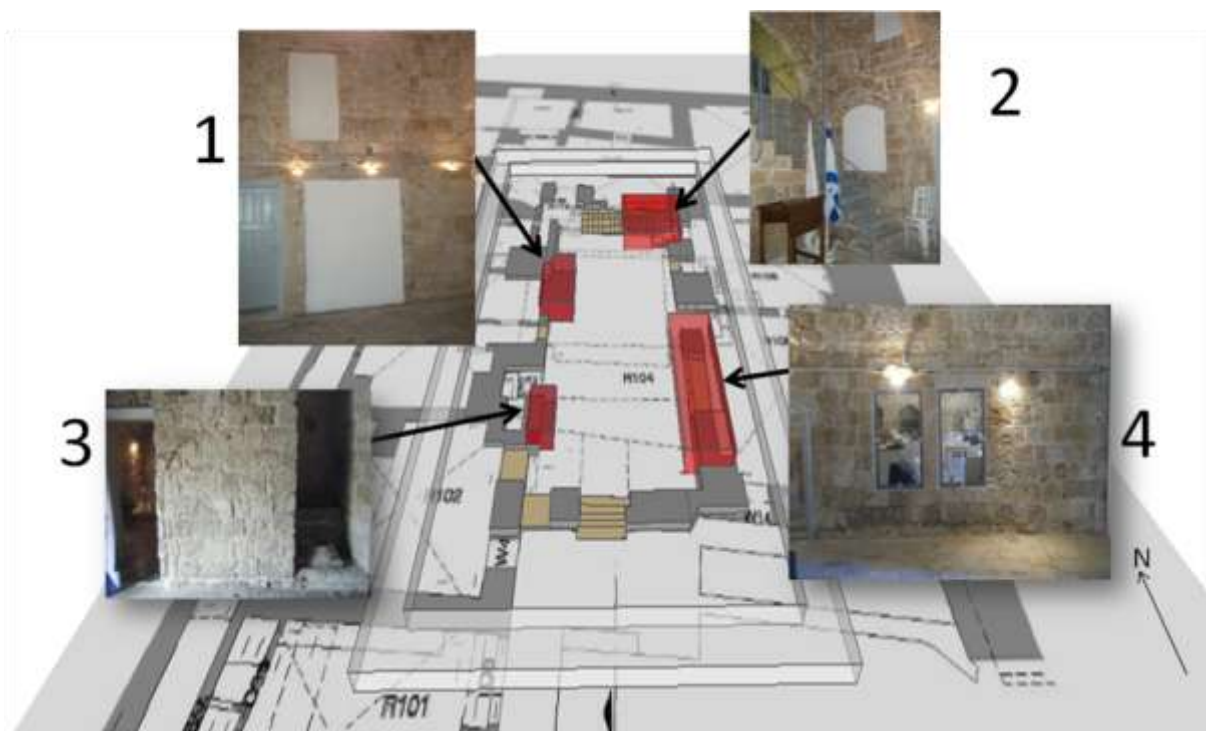
(FIGURE 5: The location of the exhibition in the ICC building. The location is Main Entrance Hall)

Within the main entrance hall, there are four potential locations for where the exhibition can be placed in order to display the objects.

There are 4 potential locations;

- Two are on the east facing wall.
- Two are on the west facing wall.

Figure 6 conveys different potential locations in the main entrance hall.



(FIGURE 6: The 4 potential locations in the Entrance Hall of the ICC; Source: Michael Shamah's private collection, 2011)

A) Location 1

The 1st location is positioned on the west facing wall of the Entrance Hall. It has 2 sections of the wall that are blank white spaces. Both sections of the wall can be used for displaying verbal information/ imagery. Relating back to the objective and importance of the project, this would not collide with any other activities as the information or the posters/imagery can be easily dismantled and the white wall section can be used for several other activities. *Figure 7 conveys the usage of the white wall sections.*



(FIGURE 8: The 1st potential location of the exhibit, conveying the usage of the white wall sections; Source: Michael Shamah's private collection, 2011)

B) Location 2

The 2nd Location is placed on the corner of the east facing and back facing wall. It has 2 sections of the wall that are blank white spaces, a staircase and a raised surface which is a base of an arch.

The blank white spaces can be used for displaying Imagery / Verbal information. To the east of the stairs is a wide space that can be used for exhibiting objects.

The raised platform can be used for an object that will not conflict with any activities, yet create a fascinating display with protruding lights from the entrance. Also there is an outcropped stone (part of an arch) that can be used to display an object.

The location will mainly focus on the visitors coming down the stairs upon entering the exhibition from the second floor. *Figure 9 conveys the 2nd potential location of the exhibit.*

(FIGURE 9: The 2nd potential location conveying the usage of the available space; source: Michael Shamah's private collection)



C) Location 3

The 3rd location is situated on the west facing wall, but to the south of location 1. The location has an area that will not cause any collisions with other activities. In front of the wall there is enough space to place a display unit there. The wall itself can also be used for displaying verbal information or imagery. A well is also adjacent to the location, which can be used as part of the exhibit, due to its significance to the building. The wall can be used to display information about the well. *Figure 10 conveys the usage of the 3rd potential location.*



(FIGURE 10: The 3th potential location conveying the usage of the available space; source: Michael Shamah's private collection)

D) Location 4

The 4th location is placed on the east facing wall, but south of Location 2. This is a niche location as it is behind the windows; the platform can be used to display objects. This in a way will be at low cost as the windows can be used to protect the object. Also by placing the objects behind the windows, it can display a 360 degree view of the object as the windows separate two rooms.

Having the objects displayed there will therefore be beneficial in the eyes of the visitor and of the management of the exhibition. Using the windows will not collide with any activity, and also the areas around the window can be used either for imagery, verbal

information and/or displaying some objects. *Figure 11 conveys the usage of the 4th potential location.*

(FIGURE 11: The 3rd potential location, conveying the areas that can be used for display the objects, and displaying verbal information and imagery; source: Michael Shamah's private collection, 2011)

Potential Objects for Single Display

As mentioned before, the collection of objects are not significant in the Archaeological World, as they do not date past the Ottoman Period. However, due to their significance to the ICC, they are to be kept and displayed there. In order for one to make an individual object to have an even more significant meaning to the ICC, one may have a single display of the individual object. These individual objects should originally convey uniqueness to the collection, in order for it to be displayed on its own.

Within the collection, there are few potential objects that have a uniqueness to be displayed individually. These potential objects are: *Figure 12 conveys the potential objects.*

1. **An Ink Container**
2. **An Unknown Clay Object (Uses to be an unfired Juglet)**
3. **Head of a Tobacco Pipe**



(FIGURE 12: These are the potential objects; Left, The Ink Container & a ink pen trademark; Middle & Top Right, The Unknown Clay Object; Bottom Right, The Head of a Tobacco Pipe; Source: Michael shamah's own private collection, 2011)

The First Potential Object

A) Object

Ink Container (The object was identified by Yoav) (*see Figure 12*)

B) Reason for the choice of object

Complete object with a trademark. (*See Figure 12*)

C) Knowledge so far about the Object

The Ink Container is glass. One can tell that it is an ink container, as it has a trademark showing an ink pen.

In the front of the container there is a dent. This may indicate there may have been information there.

The object is Modern.

D) Conveying to the Visitors:

The Ink Container is in good condition so a 3D model would not be necessary. The display of the object may show verbal information and show imagery of the object in order to tell a story, to make it more interesting. For example:

“This complete glass object is very unique. Its uniqueness is its trademark that conveys an ink pen, which allows us to conclude that this complete glass object may have been used as an ink container for pens. The dent on the object may also indicate that this complete object was once used as an ink container; the dent may have included valuable information for what may have been inside this ‘ink container’.”

The object may also be displayed on a small raised platform that allows one to see underneath the object.

The Second Potential Object

A) Object

Unknown Clay Object (see figure 12)

B) Reason for the choice of object

This object is very unique. It has caused archaeologists to debate over it.

C) Knowledge so far about the Object

This object is unfired clay and so therefore very fragile.

The object is also modern.

As conveyed in figure 12, it is a “Juglet”. This Object was identified as a “Juglet” by Edna Stern and Ido Rosental.

D) Conveying to the Visitors:

This object may have an imagery display, but also display verbal information about the object. By displaying verbal information, one may allow the visitor to question him/herself what he/she thinks what the object may be. For example:

“Is it a base of an amphora? Or is just a small Juglet? This unfired unknown clay object has been a big issue amongst archaeologist. What do you think this object is?”

The verbal information may help the visitor to answer his/her answer, by displaying information about amphoras and juglets.

The Third Potential Object

A) Object

Head of a Tobacco Pipe (*See Figure 12*)

B) Reason for the choice of object

This unique object is the oldest in the collection.

C) Knowledge so far about the Object

The object is made of clay.

It is dated to the early Ottoman period.

Tobacco Pipes were commonly used in Akko.

A complete tobacco pipe may reach up to 1 metre long. (Shapiro, N/A)

The object may have been made in Gaza or made in a Gazan tradition.

D) Conveying to the Visitors:

The object should be displayed by all types of imagery (i.e. 3D and 2D), creating a reconstruction of a full pipe. Also, verbal information should be used for this object.

There could be an imagery display showing a full reconstruction of a clay Ottoman Pipe, and right below it or around the imagery, the text may state:

“This Early Ottoman tobacco head pipe was once a complete pipe that may have looked like this [referring to the image]. They can extend to about 1 metre long. This particular pipe is of Gazan design, and was commonly used in Akko.”

Both the verbal information and imagery can effectively convey the significance of the object.

Some Further Notes

- There were 8 new objects added into the catalogue/spreadsheet and some of them will need to be updated (P11-3, H1& G4-5).
- Within the catalogue/ spreadsheet, the objects are grouped together by “Type” and are in separate sheets.
- Further work will need to be done for determining where the potential objects should be exhibited and as well as the other objects.
- What will happen to the Metal objects? These objects are eroded to an extent that they may not be able to be exhibited, however, there may be a way to display these objects without causing more harm to them.
- Further work will need to be done, when thinking about writing up the information for the objects, so that everyone can understand what the information is all about: Three Languages (Arabic/Hebrew/English); Fewer complicated words, so that younger people/ children can understand the information, but at the same time can be understood by adults.
- When displaying the objects, what unit will be used? Having a display unit with the right size, would not conflict with other activities.
- The manual of museum management, by Barry Lord & Gail Dexter Lord has interesting information about museum management. This would be useful for further exhibitions.
- The information provided was from word of mouth from some of the IAA employers. (for example from Lilach Strul, Ido Rosental, Edna Stern and Danny Syon)

Bibliography

COCKS, J. 2007. *Historical Assessment International Conservation Centre 175 Ha-Hagana Street Acre, Israel.*

IAA, 2010. Documentation File – International Conservation Centre, 175 Ha-Hagana Street Arce, Israel

SHAMAH, M. 2011. Private Collection of STS photographs.

SHAPIRO, A. N/A. Ottoman Period Tobacco Smoking Pipes and Nargile Heads from Excavations in the Old City of Akko. p77-80