

Archaeological Ceramics, from Scientific Research to Interpretation and Mediation; Towards the Foundation of Scientific and Cultural Project

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ABSTRACT

The scientific research carried out on archaeological ceramics provides a deeper understanding of ancient civilisations. The results can be used to trace human activities, skills and the evolution of landscapes... However, most people are disconnected from the scientific journals or newspapers where this information is presented. At this level comes the importance of interpretation and mediation both as indispensable elements of heritage conservation efforts and essential tools for public understanding of heritage. The purpose of this research is to study the project to create a scientific and cultural interpretation centre. This new concept of mediation, very rare in the Maghreb countries, appeared in America at the beginning of the XX century. It is introduced in Tunisia at the beginning of XXI with the interpretation centre of the Qasba (Tunis) which was created in 2019. The objective is to communicate to the public scientific research on archaeological ceramics and its results. The essential objective of the center is to make known the archaeological ceramics of the Tunisian Sahel as part of our heritage, by identifying their typological and petrographic specificities, which requires the complementary work of the ceramologist, the archaeologist and especially the museographer. In order to present this idea, methods should be used that stimulate the imagination of the public to convey the message without having exhibited heritage objects and cultural goods as in museums.

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INTRODUCTION

Scientific research in history, anthropology, ethnography and archaeology offers us political, economic and social information about ancient civilisations. It is now possible to reconstruct human activities, know-how, landscapes, the evolution of commercial routes over time, etc. All the data collected over the last few years, in addition to archaeometric research, has been the subject of in-depth research and summaries that are renewing our knowledge. This research deserves to be passed on to the public, most of whom are not familiar with scientific journals, newspapers, or even museums.

This is the context for the interpretation center, which is an institution for raising awareness, and providing information and training. It is a scientific heritage project that aims to promote heritage in a different way from museums. The idea is to move from the museology of objects to the museology of ideas. An exhibition of scientific, cultural and historical information. All this knowledge and research will be transmitted to the public in a simplified way¹, stimulating their curiosity and imagination. This cultural institution, rare in the Maghreb and North African countries, seeks to promote an idea in order to change visitors' perception of their heritage and to encourage them by stimulating their curiosity and imagination. This will develop their sense of belonging and, consequently, their desire to strengthen it through appropriate mediation by giving them the keys to understanding heritage, whether natural or monumental, archaeological or industrial, urban or environmental. The intention is not just to educate tourists and the public but also to motivate them to value and preserve their culture. In addition to the economic, tourist or another impact depending on the region where it is located, the interpretation center aims to highlight and explain a site and its specificities. Initially focused on the interpretation of natural parks, this museum model has now spread through Europe and has greatly diversified its field of study. It concerns the interpretation of a historical monument, an industry, a craft activity, etc. The notion of interpretation remains vague and ambiguous in Tunisia. The implementation of this project will not only reveal this ambiguity, but also generate a cultural, tourist and scientific revolution. This concept will create a link with the other cultural structures of the municipality (urban planning center, media library, museum, archaeological sites, etc.), and will also contribute to completing the cultural network of the region. It is a place of education and information aimed primarily at residents of the town and the region, but also at tourists. This scientific center will offer a permanent educational exhibition on the development of the region concerned and the main characteristics of its heritage and its ceramic production.

The subject of this center is the archaeological pottery of the Tunisian Sahel, which will be studied typologically and

analytically. The choice has been carefully considered as pottery is of great interest in archaeological studies. It is considered the best way of dating sign, as well as a source of knowledge about lifestyle, trade, and cooking. Tunisia, additionally, is rich in ceramics from the Phoenician, Punic, Medieval, Roman, and Modern eras.

Through this institution, the research results collected by researchers and scientists will be communicated to the public. Is it the move from analyzing the results of scientific and archaeological research to interpreting mediation? Firstly, the concept of the interpretation centre and its objectives are introduced, then a brief history is given and, finally, a description of the steps to be taken to transform the idea into an institution.

Importance and Objectives

The museum is a permanent non-profit institution at the service of society and its development, open to the public, which acquires, conserves, studies, exhibits and transmits the tangible and intangible heritage of mankind and its environment for the purpose of study, education and enjoyment² The interpretation center is a concept was formulated by the journalist Freeman Tilden in 1957³, and spread in the Anglo-Saxon countries in the 1970s and then in European countries⁴. The term "interpretation" is both vague and ambiguous. So much so that anyone who hears this expression whatever their degree of familiarity with the world of museums, thinks they have understood its meaning. This is because reference texts that precisely the notion of an interpretation center are rare⁵. This notion corresponds, for Tilden, to a technique or a method of mediation. This mediator should be scientifically very competent and also knowledgeable about the public and what it is interested in. Tilden seeks to distinguish this institution from the classical museum, by the passage from the museology of collections to the museology of ideas. Heritage is only accomplished to the extent that its value is felt, understood, and passed on from one generation to the next⁶ Indeed, the discovery of heritage would not be a goal in itself. The objectives of the interpretation centers are more ambitious: it's not just a question of discovering and popularising a heritage, but also to make visitors more conscious of its importance and the threats to its survival, so that they, in turn, become its defenders and propagandists. From where comes the definition of the center of interpretation? It is a museographic space without a collection, which aims to showcase and disseminate a unique heritage. It is

¹ ICOMOS, 2008, p.1.

² ICOM (International Council of Museums), The World Museum Community, ICOM. Museum.

³ Bessard et al., 2008. p. 12-17

⁴ «Centre d'interprétation», l'encyclopédie libre.

⁵ Bessard et al., 2008, p12-17.

⁶ Ibid.



impossible to bring together all these elements in a traditional museum designed to welcome a large public, preferably by appealing to emotions rather than to cognition alone.⁷ For Melanie Bessard and Nolwenn Robine, the interpretation center does not depend on the collections that it possesses or that are lent to it, unlike a museum. Rather, it puts on display and designs its approach to mediation and interpretation on the basis of the objects that have been collected, studied and conserved.⁸ Sylvie-Marie Scipion defines the interpretation center as "seems to correspond today to new modes of dialogue and representations between a territory, its inhabitants and all those who wish to understand it" (Scipion, 1999).⁹ The museum and the interpretation center are not distinguished by a border that separates knowledge and emotion. For the founders of these institutions, the discovery of heritage would not be an end in itself. For ICOMOS Interpretation is one of the fundamental components of heritage conservation efforts and one of the means of improving public appreciation and understanding of cultural heritage. It aims to raise public awareness and understanding of heritage culture.¹⁰

If museums and interpretation centers are sometimes confused, it is because there is a convergence in their goals as well as in their realizations. Their approaches meet at a point of intersection, but start from different motivations. For historical and sociological reasons, the museum had to take into account and integrate new techniques to address and be understood by the public. Nevertheless, the origin of the museum and its raison to be is first and foremost the collection.¹¹

Historical Study

The interpretation center is a North American invention, with its roots in the nature parks that were the focus of the first large-scale heritage conservation initiatives in North America. At the end of the 19th century, the great wild spaces, symbols of the "new countries", were preserved against the advance of colonisation in the west of the continent. The first parks were then created: Yellowstone (1872) in the United States and Banff (1885) in Canada. Legal protection was a first step towards conservation, but it was still necessary to raise awareness among users. This effort evolved into a desire to "interpret" the nature of the great national parks. John Muir had said the same thing about the Yosemite Valley, which a decade earlier had been donated to the State of California as a park. Natural heritage thus became the springboard for the development of a new form of museum. This

concept subsequently spread to Eastern America and then throughout the United States.¹²

In the beginning of the 1960s, interpretation was introduced to Canada and its practices were adopted. Major restoration projects were launched within the Canadian Parks Service. A new approach was developed, focusing on the presentation of protected federal sites, and a new policy was put in place to make them more attractive to visitors. The new movement was started by the Quebec government with the creation of the Place-Royale interpretation centre in Quebec (1972).¹³ The number of interpretation centres in Quebec has increased steadily since the 1970s, and the concept has evolved from a cultural asset to a tourist attraction. The first interpretation centers were associated with natural parks. Later on, the themes covered became more diverse: historical monuments, industry, craft activities, architecture, heritage... Examples include the Pont-du-Gard interpretation center (pictured) on the theme of water,¹⁴ "Voyage au temps des impressionnistes" in Auvers-sur-Oise, "Territoire de mémoire" in Liège or "Escale Atlantique" in Saint-Nazaire. There's also the Beringia Canadian Science Interpretation Centre... The first nature park was created in Canada in 1885, then it was not until 2000 that the concept was developed in Europe and France. In France, too, the concept of interpretation was inspired by nature reserves and North American examples.

The interpretation center of traditional clothes of Algéria, which opened in 2012 in the centre of Tlemcen, is a cultural institution of particular importance in preserving and promoting cultural heritage.

In Tunisia, the concept was developed in 2019 with the History and Monuments Center in the Medina of Tunis, where visitors can discover the key dates that have shaped the history of Tunis and immerse themselves in the country's history.

Although there was a Franco-Tunisian programme to create an interpretation center at Dougga, which led to the creation of an epigraphy museum, the architectural project for which was the subject of a competition won by a Tunisian architect, Saadi Mohamed. At Bulla Regia, the INP drew up a project for an Interpretation Center, but it ended up with a project in which the exhibition played a major role...¹⁵

Study of the Project: Interpretation from Idea to Mediation

An interpretation center is based on a theme which is embodied in a scenographic location. The chosen site will be directly linked to the theme covered. In itself, the site must make sense. This will guide us in the stage of choosing the means of mediation.

⁷ Chaumier et al., 2008. p4-11.

⁸ Bessard et al., 2008, p. 12-17

⁹ Ibid

¹⁰ ICOMOS, 2008, p2.

¹¹ Bessard et al., 2008, p. 12-17

¹² Drouin., 2002. p 23

¹³ Ibid, p 24

¹⁴ Chaumier et al., 2008. p1.

¹⁵ This information was taken from Mr Habib Ben Younes, former director of the DDM, who was also a member of the two projects.



Table 1.
Typological and stylistic characteristics of the Sahel ceramics

Objectives	Theme and topic	Texts	Project realization
Determine the type of production in the Sousse region and kilns	This is an evolutionary study that seeks to identify the typology of each period, by identifying similarities and differences.	An introduction to the process of making ceramics, the tools used to produce them and the decoration.	The scenarist here can use the large panels to illustrate the different stages in the manufacture of ceramics, with photos and technical drawings showing the evolution of shapes and styles.
Theme 2 : Petrographic characteristics of Sahel ceramics			
Objectives	Theme and topic	Texts	Project realization
Identify and determine the specificity of Sahel ceramics in terms of the composition of the clay and its inclusions.	Illustration of macroscopic and microscopic plates with text captions .	Petrographic characteristics of ceramics from Sahel area.	Large panels illustrating magnifying glass and microscope microphotographs with determination of inclusions and description of paste texture (pores, colours, orientation, etc.). Illustrate samples of ceramics from different regions in order to have perceptible and concrete examples.
Theme 3 : The mineralogical and chemical characteristics of this ceramic			
Objectives	Theme and topic	Texts	Project realization
Identify a firing temperature for the selected ceramic by studying the origin of this production as well as its feeding career to create a database.	Diffractograms and diontograms with photos of local quarries.	Database	The scenarist can display models of kilns and workshops to describe the firing phenomenon when dealing with the question of the firing temperature of ceramics. Panels can also show the different quarries with the specific characteristics of their clays (colours, ingredients and geochemical characteristics, etc.).

The Scientific Study: Theme and Scenography

The scientific study of the project consists of selecting the topic and exploring the ways and mechanisms for its implementation. First, we ask some key questions that will facilitate the research process and illuminate the path. Theme: expose what? What are the main ideas? What is the message? The guiding idea behind the theme of this center is to highlight the production of archaeological ceramics, their distribution and evolution through the ages right up to the present day. This could raise people's awareness and encourage them to conserve their heritage more effectively. Archaeology has always sought to answer the question of the origin and provenance of archaeological ceramics discovered by studying their typological and stylistic characteristics, which can provide information about the skills of the artisans.

Example of a Scenario Table to be Prepared for the Exhibition in the Interpretation Centre

This subject is becoming increasingly accessible, particularly with new technologies and the most advanced archaeometric research; the petrographic and elementary studies. The results will be used to create a database that will bring together the different specificities and characteristics of the ceramic paste from each region, making it easier to compare when researching or reading the information on display at the center. The center's exhibition also focuses on the technical and stylistic evolution of ceramic

production. It also looks at how the kiln was fired and how its architecture evolved.

The scenography is at the service of the interpretation: Scenic concept and execution. It is appropriate to use all means, tools and especially new technologies prepared during the study phase of the project to know how to present the idea. It is at this stage that the exhibition concept takes shape and underlines its general atmosphere. In this context, the scenario is the most important point in the creation of an exhibition. It becomes the memory of the exhibition, its archive, its trace. This scenography is based on prepared documents and communication supports relating to the themes studied. (This table gives an example that could demonstrate the idea of scenario development.)

Location, Architecture and Visitors

The choice of location in the city is a very important factor in making this new institution an element of heritage mediation. It becomes the tool and testimony of a communication strategy put in place by the issuer, the local community, which by making it visible demonstrates its place at the heart of its identity and belonging to its territory.¹⁶ This project creation study must be based on a few criteria including, firstly, the location which should preferably be next to the museum (Sousse Museum in our case). This can attract more visitors and create a dynamic for the interpretation center and also to give visitors an idea of the complementarity of these two institutions. This location must also consider the tourist route that takes visitors to the ancient city of

¹⁶ Navarro., 2014. p 91.



Qasbah, as well as the parking lot. - facilitates the development of two institutions in terms of finance, management, service and tourism. There are also areas reserved for the public, such as the reception, ticket office, permanent and temporary exhibitions (this is a very important area where exhibits on themes related to the region, such as ethnographic or traditional themes, etc.), changing rooms and toilets, leisure facilities such as workshops for children and schools, ancillary services for public comfort, such as a cafeteria and a restaurant, cinema room and multimedia for slideshows.... The premises has another space reserved for staff; it is a workplace, the administrative part which takes care of exhibitions and mediation, a research and mission space, a maintenance space for the center and the building, service and management.

Other departments include the reception area, the first part of the centre, which needs to be spacious and equipped with benches, especially for older visitors. This area is reserved for the ticket office and should be equipped with leaflets to direct visitors to the tour. The most important department is also the exhibition department. It is a space reserved for presenting the main theme of the scientific interpretation center with the different means and tools, whatever its original vocation, it offers particular architectural qualities relating to the reception and security of visitors, to the exhibition. It would be better to design a circular circuit giving greater flexibility in visiting route choices.¹⁷ This exhibition space will bring together all the themes linked to ceramics, citing as an example the exhibition of different types and colors of clay, illustrating the specificity of each region of the country, and the different types of ceramics produced at different times. .

There is also the library: a library collection (local and international), particularly those relating to archaeometry, conservation, restoration, museology, interpretation and promotion, mediation, etc. This library can also be used as a place for group study. There is also a publishing and press office with a specific number of staff qualified in mediation. This office contains equipment and tools that must be taken into consideration. -A space for temporary exhibitions, essentially a media, economic and cultural innovation.

The idea is to win over the public, to interest them, to make them come back to each exhibition. It is a scientific and cultural project which includes an audience policy. For this reason, any temporary exhibition program or policy presupposes that it succeeds in satisfying the public. It must therefore meet the following principles

- Who visits museums and exhibitions?
- What are the attendance habits of the different categories of the public?
- Does the exhibition help people appreciate the ideas or values proposed in the exhibition discourse?

- Check? Are the systems intended to disseminate them relevant and appropriate?

- It is essential to have a space for conferences and events: these are classrooms designed for scientific conferences, seminars, workshops and various events. Without forgetting the leisure and relaxation areas: these are the areas reserved for the cafeteria, the restaurant, the toilets, the projection and multimedia room, the children's activity room, the ceramic workshops for children and trainees (reserved for modelling plasticine and firing in electric kilns to try their hand at making ceramics).

- It is essential to study and define a target audience for each exhibition project¹⁸. This study will open the windows to other studies concerning architecture, mediation, etc. All types and categories of visitors must be considered before setting up this institution.

Indeed, thinking of children and schoolchildren, he uses them as a means of leisure, training workshops, etc. For the inhabitants it is a place of meeting, of information on the ceramic activities of the ancestors and on the heritage of their region and even of other neighbouring regions. For researchers and scientists, it is a place of knowledge, analysis and sharing of information. For students and doctoral students, it is a place of training, know-how, discovery and archaeological, scientific and cultural research. For tourists, it is an information network that provides the keys to the history of a particular region and period. Thinking of elderly visitors, it requires well-defined architectural norms such as accesses, benches, and toilets....

Interpretation, exhibition and mediation methods; how to exhibit, educate and animate?

"Communication takes on a more important role and gives rhythm to the life of the centre: the percentage of the new visitor services department is increasing, which means that we have to think about the types of mediation tools and interpretation aids, more generally, and develop mediation for different categories of visitor. »¹⁹

Mediation at this center can be carried out using two methods that are more complementary than opposed: mediation can be face-to-face, known as active mediation, by mediators working directly with the people they guide. Proactive mediation, mediation that is programmed and put into practice using permanent resources scattered around the site or brought together in specialised equipment, and used by visitors as they wish and in an autonomous capacity.²⁰

All the tools of interpretation are likely to be mobilised: signposts, interpretation panels, labelling of curiosities maps, plans, models, films and multimedia.

All kinds of interpretation tools can be used: signposts, interpretation panels, labelling; maps, plans, maquettes, films and multimedia. As techniques evolve, multimedia tools will

^t <http://www.organisateur-exposition.org>.

¹⁸Blais et al., 2007.

¹⁹ Jacobi., 2013.

²⁰Chaumier et al., 2008. p4-11.



undoubtedly be used in outdoors in the near future, as demonstrated by the current experiment at Cluny Abbey.²¹

Proactive Mediation

The essential role of the Press and Publications Office in the interpretation and distribution the company's publications: The goal is to create a small journal or magazine to publish the various activities carried out at the centre, including archaeometric research which focuses on the manufacture of ceramics, its development, the trade network and the role of each ceramic category (storage ceramics, lighting, culinary, funerary ceramics, etc.), visits, missions, conferences and speeches... on a weekly, monthly or six-monthly basis, depending on the pace of business.

This office must also create a leaflet for visitors (researchers, students, pupils, teachers, tourists, etc.). Where you'll find a map of the center to help you get around and access the various departments, as well as the restaurant and leisure workshops. As well as mentioning the centre's opening and closing times.

Among the aims of this office are to bring the whole center to life by broadcasting music in harmony with the exhibits, and to organise heritage documentaries.

The creative role of multimedia rooms and workshops: The creation of "créateliers", fine art and creative leisure workshops, as well as cultural and educational activities linked to the exhibition, to help visitors learn, train, exchange ideas, and share experiences in a friendly environment. The slide showroom for historical, scientific or cultural films is an audiovisual experience that allows visitors to fully immerse themselves in the atmosphere of the film with total concentration.

Digital interpretation: link, website, virtual tour: This is a virtual visit using this digital exhibition method; from the links, creating the website, downloads, files... This task requires a professional team, especially during temporary exhibitions. This institution is becoming a cultural machine, inserted into the public space and the media through a site that is called upon to transmit, share and also live from day to day to demonstrate the different activities.²² In this section, you can use VR 360° headsets to relive the Punic or Roman world, and discover how ceramics are made and fired...

Maquettes: evidence of an understanding of reality: A scale model is a model of a work of art, a building or a complex represented in reduced size. They bear witness to an archaic conception of the body and of reality. They facilitate the public's imagination. They can be used to reconstruct the steps in the manufacture of ceramics, for example, or the use of ceramics as funerary furniture in a necropolis.

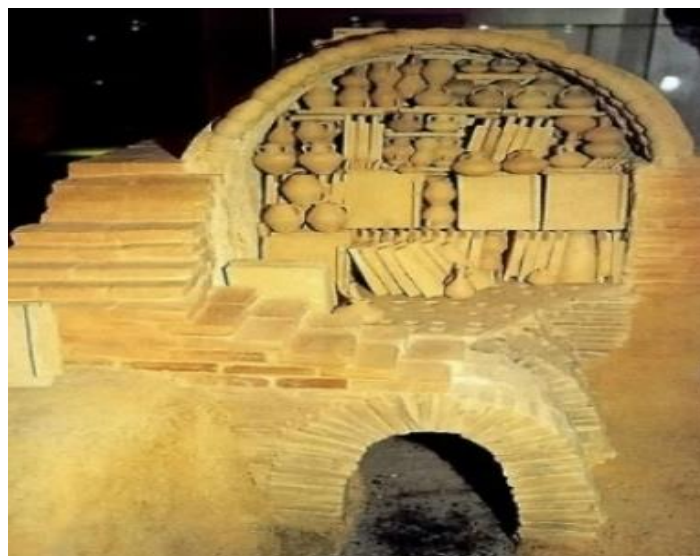


Figure 1. Example of a maquette representing reconstruction of the kiln with a fixed dome.²³

The purpose of using a maquette is not just to display, but also a formal interpretation of these broad operating principles. It stimulates reflection and opens up questions about evolution, transformation and comparison with other similar models.²⁴



Figure 2. Model of the kilns on display in the Moknine museum.

In this context, this technique can be used to present a site and the distribution of its components (as in the case of the Salakta workshops, the El Maklouba kilns, etc.). This technique reminds us of the model in the Moknine Museum showing the workshops of Abderrahman Ben Abdelkader Kerkeni (fig 5) and those showing the kiln complex of the traditional pottery of Moknine by the potter Ali Ben Mahmoud Sassi.

²¹Ibid.

²²Jacobi., 2013.

²³ <http://www.sallelesdaude.fr/-Le-Site-Amphoralis-.html>.

²⁴ Larousse.



Figure 3. Example of a model representing the Ali Ben Mahmoud Sassi potter's kiln complex in Moknine.

This exhibition technique is used in museums and interpretation centres all over the world; the History Museum of Marseille includes collections of medieval ceramics. In addition to this collection, it is the most northerly example of a bar kiln discovered to date. A model of the kiln is part of the museum's collections.²⁵

A copy of the kiln was also exhibited as a model at the National Museum of Islamic Art Raqqada.. This technique can also be found at the National Museum of Jordan, which shows a large wind power station. The Roman National Museum has a large number of maquettes showing the ceramic manufacturing process and other scenes.

- Lighting and spotlights: It's an essential tool for presenting the exhibition and its contents: graphic panels, models, artefacts, etc. It's a means of communication that helps to add an atmosphere to the exhibition.²⁶ According to Pierre Bouvier, there is such a thing as natural lighting and artificial lighting, and when it comes to scripting and production, the lighting requirements are established.²⁷ This technique can be used to create a map showing the distribution of kilns in Tunisia, using different colours and lights to indicate the different eras, each era with a different light.



Figure 4. An example of a lighting installation carried out in a room and designed to highlight this map by using various colours.²⁸

- Audio-visual interpretation: The equipment and interactives are usually produced by firms specialising in this field.



Figure 5. Example of an audiovisual exhibition of a historical film with headphones.

Plasmas and giant screens are generally used to animate and define an artefact or even to create games to convey an idea, a message, a cultural or scientific film, etc. In this context, short films can be made depicting scenes of potters or even the daily life of a woman in her kitchen using sigillas, for example, or culinary ceramics... Agreements can even be made with companies to

²⁵ Terrisse., 2014, p 6.

²⁶ Blais et al., 2007.

²⁷ Ibid.

²⁸ This is a model of lighting used in museums so that visitors can read the map with the keys underneath and the buttons that are designed to change colour according to the theme being studied. It is a play of light used to make it easier for visitors to read the map.



produce animated cartoons for children or games based on subjects relating to the ancient world of the region studied.

- Interpretation through signs: These are panels of different shapes and sizes illustrated with photos or scenes with text to help visitors understand the subject. This is the most common method. This is a good example of the specialisation and division of labour between men and women, as is the case in Tunisia; the woman makes modelled ceramics and the man uses the wheel, which requires more effort. It reminds us of the woman from Sejnene. These panels can also be used to show visitors the path to follow, a map of the centre, a plan of a site or a monument.




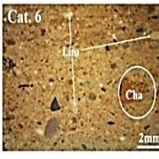
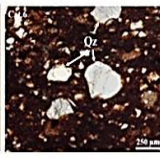
Figure 6. Example of the panels illustrating the various phases in the manufacture and firing of modelled and turned ceramics.

Among the methods used to promote the centre's theme is the catalogue of ceramics studied and analysed, with captions to illustrate the photo of the piece with its technical drawing and to identify inclusions or characteristics specific to ceramics from this region. (Figure 8).



Figure 7. Pottery processing operation

A sheet of stamped Roman amphora

Description: Banded edge highlighted by two grooves on the outside. Handles attached at mid-neck and on the shoulder. Pinkish surface (paste with a slightly granular porous texture: sand inclusions are visible). Stamp applied in the middle of the neck formed in three letters. Bonifay 2004, fig. 58, n°7, p. 111.

Paste and inclusions: The matrix is semi- coarse and compact. The inclusions are huge with different colors; gray, red and white. We note the presence of a few pores.

Dimensions : P. H. : 16.5cm / Ø Rim: 12 cm

Clay: Yellowish brown 6/4 HUE 10 YR

Type and parallels: Africaine II A.3

Chronology: middle or second half of the 3rd century.

Inventory number: 19-03-25-918

Figure 8 : Model of an amphora sheet illustrating the photo, technical drawing, microphotograph of the loupe and the microscope with a text relating to the informations on the objects.²⁹

Active Mediation

The library: towards a new "discussion workshop" or "experimentalium" form of mediation:

The project adopts a model from the programme of the Scientific Culture Mission of the University of Burgundy, created in 2001. The aim is to move away from the presentation mode (slide show type), which does not offer the same reflective feedback as a discussion.³⁰

Because of the quiet atmosphere of a library, researchers and mediators communicate in whispers so as not to disturb other readers. This affects the exchange between them and the public. The mediator sits in the middle of the group, using objects, photographs and illustrations in his or her discussion. Because of the lack of space and the need to respect readers, the audience has to gather around him to listen to his scientific stories. All this creates a certain complicity, an atmosphere of intimacy that encourages exchange and successful mediation³¹.

The goal is to establish a unique form of communication or discussion : the meeting. The discussion in this workshop should not be a repeated presentation, but a reflective opening that is new and enriching for the whole group.³² This library is considered to be a cultural centre. this type of discussion workshop can be organised on any topic (on the interpretation centre or on other cultural or scientific subjects). Scientific mediators, researchers, and librarians can work together in this institution so that scientific culture can be "(re)put into culture".³³

This requires regular meetings with schoolchildren, researchers, doctoral schools, research units, and other scientific

²⁹ Model of an amphora sheet taken from a study I carried out on the Roman amphorae of Sahel, an article that is currently being corrected.

³⁰ Cellier-Holzem., 2014, p 2.

³¹ Ibid, p 6.

³² Ibid

³³ Ibid, p 8.



bodies... in order to provide scientific education in a reflective and creative way. These courses can cover archaeology, archaeometry, ceramology, anthropology, conservation, restoration and preventive conservation, useology, etc.

Mediators and guides: According to Jacobi (1999), mediation is "the articulation between two beings, two concepts within a dialectical process".³⁴ They are the mediators between the visitor and the exhibition. This job requires a certain knowledge, confidence, and fluency in different languages in order to convey the idea and to win over and satisfy the visitor. Here, visitors feel more comfortable asking questions about details and even historical, scientific, or archaeological questions related to the center's theme...

CONCLUSION

Le concept d'interprétation traité dans cet article conduit à la création et le développement d'une institution muséale qui est le centre d'interprétation. The strategy involves answering key questions about the objectives, the main and secondary themes and ideas, interpretation issues, the target audience and visitors, as well as the site and architecture. This new form of institution takes into consideration, during its establishment, as many criteria as possible to be followed and respected in relation to the site, the architecture, the distribution of space, the visitors and the scenography, the theme, the mediation and, in particular, the new technologies of exhibition and interpretation.

All this information influences the role of the establishment in local policy which is already found at the crossroads of various policies such as tourism, territorial planning, architecture, socio-cultural policy. This cultural center whose differentiated functions lead local authorities to propose adaptations due to the specificity of their territory. It must be remembered that for an interpretation center, the results of effort must be beneficial, it is with good management and good distribution of tasks. It's important to have good quality and variety in the field of culture, heritage, conservation, museology, and budgetary management.

The value of this institution comes from the good study of the constituent elements of the project such as the visitor, the scenario, good management of space and budget... This could certainly popularize the notion of the scientific-cultural and give birth to other centers with different themes related to ethnography, archaeology, mythology, earth sciences... It is the most faithful means by which the idea easily passes from the scientific interpretation step to the interpretation of mediation.

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