

of Mỹ Sơn E1 (BTC 6-22.4) was sited centrally in the central space beside a statue of a bodhisattva from Quảng Bình (BTC 188-14.3). In the front court, the row of carved seven *linga* from Mỹ Sơn (2.4) was displayed next to the pedestal of Trà Kiệu (BTC 118/1-22.5) (Baptiste 2005).

The second display in 1936

In 1935, the museum was expanded with the addition of two new lateral rooms (each measuring 130 m²). Another room (approximately 100 m²) was added at the back of the building. The total area for display now reached 710 m², which doubled the size of the original building.

The 1936 display made these remarkable changes to the galleries:

- Sculptures were grouped into galleries named after the excavation sites, including the galleries of Mỹ Sơn, Quảng Trị, Quảng Nam, Quảng Ngãi, Quảng Bình, Bình Định, Tháp Mâm, Trà Kiệu, Đồng Dương.

- Architectural components from the temples were incorporated into the displays. For example the wrestlers from Khương Mỹ (24.2) was fixed alongside the doorsteps of Quảng Nam gallery; temple pillars were set into the walls, making door frames for the galleries of Mỹ Sơn and Quảng Trị; temple foundation components were used for decorative lines below the windows in Tháp Mâm gallery; mythical animals were displayed in pairs at the gate leading to the museum. All the galleries since 1936 were mostly preserved in the 60 following years and their detailed plans

with every object can be seen in a drawing by Po Dharma in the catalogue *Le Musée de Sculpture Cam de Đà Nẵng* (1997).

The third display in 2002

After 1975, more sculptures entered the museum and a two-storey building was annexed to the back of the existing structure with a first floor occupying 1500 m² and a second covering 550 m². In 2002, the museum developed a new display in this building on its first floor and entitled it 'The New Collection'. Exhibits

included those not selected for the 1936 display and those excavated after 1975. The second floor was used for temporary exhibitions while other galleries in the old building were preserved as in the 1936 plan.

Although more objects were thus exhibited for the public, the display challenged the visitors' itinerary because there was overlap in the theme and provenance of the objects in the old galleries and the others in the new rooms.

The FSP project and two model galleries in 2009

Since 2004, the Cham Museum has undergone another renovation under the FSP project (Fonds de Solidarité Prioritaire de Revalorisation du Patrimoine Muséographique Vietnamien), which aims at modernizing the museums in the post-colonial period.

Project specialists (Phan Văn Cảnh, Pierre Baptiste, Bertrand Porte, Renaud Piérard) suggested an overall exhibition map connecting all the museum buildings. The arrangement of galleries followed the chronology of the sculptures, which meant several galleries had to be re-located. The circulation flow of visitors is now directed in an orderly way through the four main collections: Mỹ Sơn⁵, Đồng Dương⁶, Trà Kiệu⁷, Tháp Mâm⁸. Other collections are displayed in auxiliary areas.

As to the technique, FSP experts recommended that all sandstone objects be removed from the wall or from cement bases to stop the bad effects of humidity. They were to be re-installed independently on plinths whose frames are made of iron, and backed by panels of rough grey sandstone. In terms of lighting, new galleries employ spotlights from the ceiling to illuminate the objects on view. Some windows are blocked to control the lighting effects. The high ceilings make use of natural light and also keep the exhibition space ventilated.

Within the framework of this project, the galleries of Mỹ Sơn and Đồng Dương were selected for renovation and they were inaugurated in 2009. The other galleries remain unchanged for the moment due to budget constraints.

The renovation in 2016-2017

At the centenary celebration of the Cham Museum in 2015, a proposal was presented to the Đà Nẵng city authority for the restoration and upgrading of the museum after its 100 years of existence. A project was approved and started

Fig. 3 Museum plan in 1936. (Courtesy EFEO)

